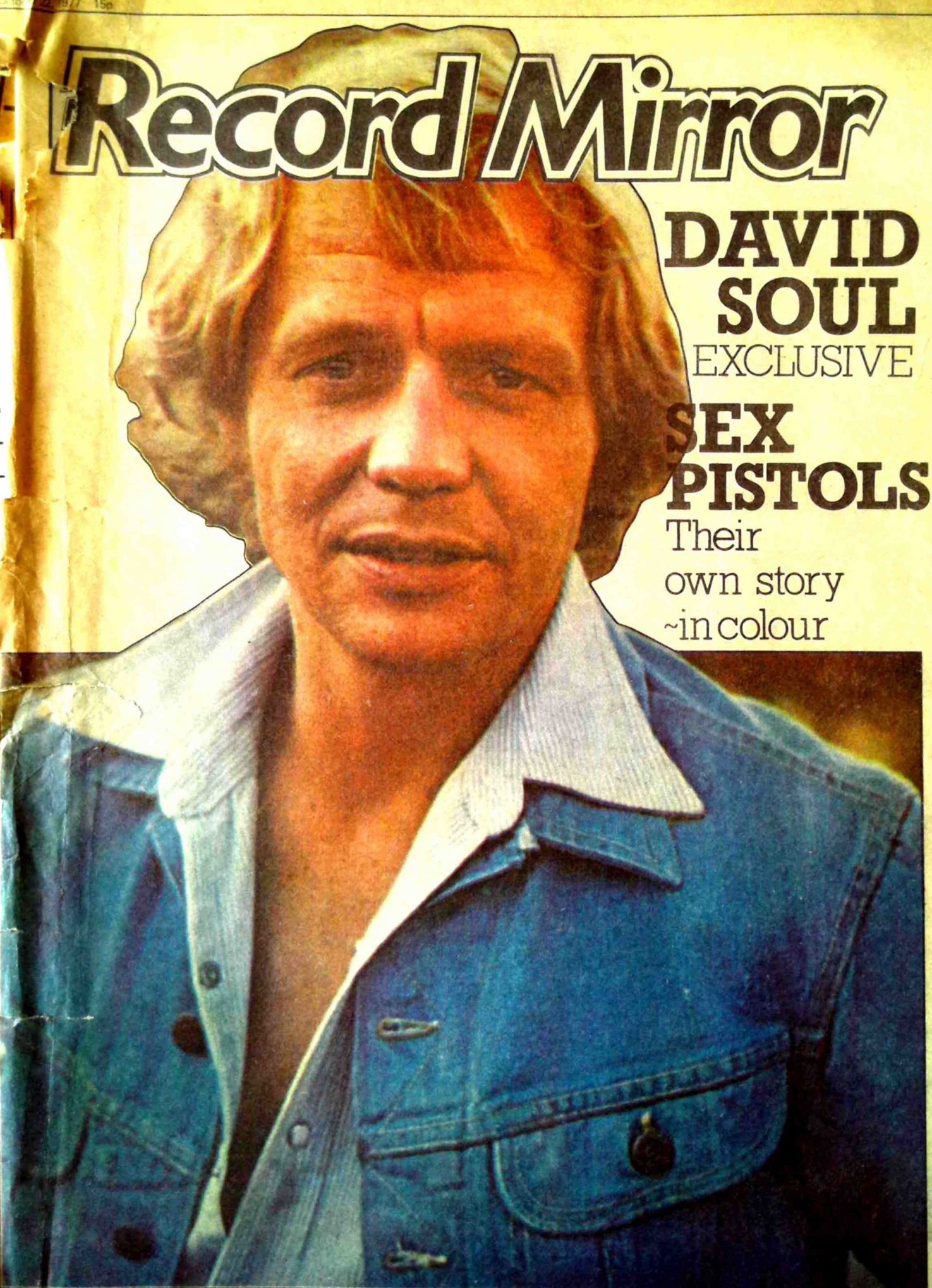


# Record Mirror



**DAVID  
SOUL**

EXCLUSIVE

**SEX  
PISTOLS**

Their  
own story  
~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.

# Records

## UK SINGLES

1	1	SILVER LADY, David Soul	Private Stock
2	2	BLACK IS BLACK, La Belle Epoque	Harvest
3	3	YES SIR I CAN BOOGIE, Baccara	RCA
4	7	YOU'RE IN MY HEART, Rod Stewart	Riva
5	4	I REMEMBER ELVIS PRESLEY, Danny Mirror	Sonet
6	5	BEST OF MY LOVE, Emotions	CBS
7	13	STAR WARS THEME, Meco	RCA
8	9	NO MORE HEROES, Stranglers	United Artists
9	12	BLACK BETTY, Ram Jam	Epic
10	6	WAY DOWN, Elvis Presley	RCA
11	17	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
12	8	FROM NEW YORK TO LA, Patsy Gallant	EMI
13	14	WONDEROUS STORIES, Yes	Atlantic
14	16	I REMEMBER YESTERDAY, Donna Summer	GTO
15	—	HOLIDAYS IN THE SUN, Sex Pistols	Virgin
16	21	FROM HERE TO ETERNITY, Giorgio	Oasis
17	10	TELEPHONE MAN, Meri Wilson	Pye
18	26	OCCUPANTS OF INTERPLANETARY CRAFT, Carpenters	A&M
19	19	I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman	RSO
20	—	NAME OF THE GAME, Abba	Epic
21	11	MAGIC FLY, Space	Pye
22	48	NEEDLES AND PINS, Smokie	RAK
23	28	LOVE HURTS ETC, Nazareth	Mountain
24	24	THUNDER IN MY HEART, Leo Sayer	Chrysalis
25	34	LOOKING AFTER NUMBER ONE, Boomtown Rats	Ensign
26	27	HEROES, David Bowie	RCA
27	29	GREATEST LOVE OF ALL, George Benson	Arista
28	37	ANGEL OF THE MORNING, Mary Mason	—
29	—	VIRGINIA PLAIN, Roxy Music	Polydor
30	—	WE ARE THE CHAMPIONS, Queen	EMI
31	43	NEW LIVE AND RARE, Deep Purple	Purple
32	30	DO YOUR DANCE, Rose Royce	Warner Bros
33	15	DOWN DEEP INSIDE, Donna Summer	GTO
34	31	HAPPY DAYS, Pratt and McLain	Reprise
35	18	OXYGENE, Jean Michel Jarre	Polydor
36	23	NOBODY DOES IT BETTER, Carly Simon	Elektra
37	—	2. 4. 6. 8. MOTORWAY, Tom Robinson	EMI
38	46	I BELIEVE YOU, Dorothy Moore	Epic
39	25	COOL OUT TONIGHT, David Essex	CBS
40	35	BRICKHOUSE / SWEET LOVE, Commodores	Motown
41	47	WATER MARGIN, Pete Macjuniar / Godiego	BBC
42	40	LIPSMACKIN' ROCK AND ROLLIN', Peter Blake	Pepper
43	50	SHE'S NOT THERE, Santana	CBS
44	42	ARIANA, Stardust	Satril
45	41	IT'S ECSTASY, Barry White	20th Century
46	—	THE DANGER OF A STRANGER, Stella Parton	Elektra
47	—	YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros
48	—	BOOGIE ON UP, Rokotto	State
49	39	SHE'S A WINDUP, Dr Feelgood	United Artists
50	44	RADAR LOVE, Golden Earring	Polydor

## UK ALBUMS

1	1	20 GOLDEN GREATS, Diana Ross & The Supremes	Tamla Motown
2	15	HOME ON THE RANGE, Slim Whitman	United Artists
3	2	NO MORE HEROES, The Stranglers	United Artists
4	3	OXYGENE, Jean Michel Jarre	Polydor
5	—	40 GOLDEN GREATS, Cliff Richard	EMI
6	4	LOVE YOU LIVE, Rolling Stones	Rolling Stones
7	6	RUMOURS, Fleetwood Mac	Warner Brothers
8	7	MOODY BLUE, Elvis Presley	RCA
9	9	GOING FOR THE ONE, Yes	Atlantic
10	5	AJA, Steely Dan	ABC
11	11	A STAR IS BORN, Soundtrack	CBS
12	13	PASSAGE, Carpenters	A&M
13	38	GREATEST HITS VOL. II, Elton John	DJM
14	10	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
15	14	I REMEMBER YESTERDAY, Donna Summer	GTO
16	31	THE JOHNNY MATHIS COLLECTION	CBS
17	8	BAD REPUTATION, Thin Lizzy	Vertigo
18	17	TWO DAYS AWAY, Elkie Brooks	A&M
19	23	BOOMTOWN RATS	Ensign
20	12	SHOW SOME EMOTION, Joan Armatrading	A&M
21	21	ECHOES OF THE 60s, Phil Spector	Phil Spector
22	19	EXODUS, Bob Marley & The Wailers	Island
23	16	MAGIC FLY, Space	Pye International
24	18	20 ALL TIME GREATS, Connie Francis	Polydor
25	25	BEST OF, Rod Stewart	Mercury
26	20	STRANGLERS IV, The Stranglers	United Artists
27	28	COUNTRY BOY, Don Williams	ABC
28	—	MOTIVATION RADIO, Steve Hillage	Virgin
29	29	HOTEL CALIFORNIA, The Eagles	Asylum
30	24	LOVING YOU, Elvis Presley	RCA
31	37	RAIN DANCES, Camel	Decca
32	—	THUNDER IN MY HEART, Leo Sayer	Chrysalis
33	34	ARRIVAL, Abba	Epic
34	43	ENDLESS FLIGHT, Leo Sayer	Chrysalis
35	27	BEST OF FRANKIE LAINE	Warwick
36	33	THEIR GREATEST HITS 71-75 The Eagles	Asylum
37	36	GOLD & IVORY, David Essex	CBS
38	41	LUST FOR LIFE, Iggy Pop	RCA
39	—	10 YEARS OF HITS — RADIO ONE	BBQ
40	32	GONE TO EARTH, Barclay James Harvest	Polydor
41	26	DREAMS, Linda Ronstadt	Asylum
42	30	WELCOME TO MY WORLD, Elvis Presley	RCA
43	—	CAUGHT IN THE ACT, Steve Gibbons Band	Polydor
44	—	IN FULL BLOOM, Rose Royce	Warner Brothers
45	—	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
46	—	MOTORS 1, The Motors	Virgin
47	22	A FAREWELL TO KINGS, Rush	Mercury
48	39	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
49	35	MY AIM IS TRUE, Elvis Costello	Stiff
50	—	TUBULAR BELLS, Mike Oldfield	Virgin

## OTHER CHART

1	2-4-6-8	MOTORWAY, Tom Robinson Band	EMI
2	—	HOLIDAYS IN THE SUN, Sex Pistols	Virgin
3	—	YOU'RE COLD, The Jolt	Polydor
4	—	VIRGINIA PLAIN, Roxy Music	Polydor
5	—	EL BAMBÁ, The Revolutionaries	Skynote
6	—	HEROES, David Bowie	RCA
7	—	COMPLETE CONTROL, The Clash	CBS
8	—	ROCKY WROK, Ultravox	Island
9	—	OH BONDAGE, X-Ray Spex	Virgin
10	—	PAIN, PVC2	Zoom
11	—	GARY GILMORE'S EYES, The Adverts	Anchor
12	—	SAINTS AND SINNERS, Johnny And The Self Abusers	Chivick
13	—	LOVERS OF TODAY, The Only Ones	Vengeance
14	—	MARIJUANA IN MY BRAIN, Dillinger	Papillon
15	—	HYAH LUV, Steel Pulse	Import
16	—	BONE IDLE, The Drones	Anchor
17	—	WATCHING THE DETECTIVES, Elvis Costello	Stiff
18	—	A 3D EP, XTC	Virgin
19	—	LOCK IT UP, Eater	The Label
20	—	I'M READY NOW, Mel Benton	Surrey International

Chart supplied by Hot Licks Records, 47 Cockburn Street, Edinburgh (tel 031-226 3736).

## BREAKERS

HIGHER AND HIGHER, Rita Coolidge	A&M
HOW DEEP IS YOUR LOVE, Bee Gees	RSO
MISSISSIPPI FLASH, Steve Gibbons Band	Polydor
SHOO DOO FU FU OOH, Lenny Williams	ABC
STAR DANCE, John Forde	EMI
LIVE IN TROUBLE, Barron Knights	Epic
DADDY COOL, Darts	Magnet
BELFAST, Boney M	Atlantic
MAKE IT WITH YOU, Whispers	RCA
BABY WHAT A BIG SURPRISE, Chicago	CBS



RITA COOLIDGE: breaking with 'Higher And Higher'

## UK DISCO

1	3	BLACK IS BLACK, La Belle Epoque	Harvest
2	4	STAR WARS THEME, Meco	RCA
3	1	BEST OF MY LOVE, Emotions	CBS
4	2	DO YOUR DANCE, Rose Royce	Whitfield
5	6	YES SIR I CAN BOOGIE, Baccara	RCA
6	8	BRICK HOUSE / SWEET LOVE, Commodores	Motown
7	7	FROM HERE TO ETERNITY, Giorgio	Oasis
8	10	I REMEMBER YESTERDAY, Donna Summer	GTO
9	15	SHOO DOO FU FU OOH, Lenny Williams	ABC
10	11	THEME FROM BIG TIME, Smokey Robinson	Motown
11	12	KEEP IT UP, Olympic Runners	RCA
12	—	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
13	26	MAKE IT WITH YOU, Whispers	Soul Train
14	5	MAGIC FLY, Space	Pye
15	13	FROM NEW YORK TO LA, Patsy Gallant	EMI
16	—	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
17	18	RIGHT ON TIME, Brothers Johnson	A&M
18	9	DOWN DEEP INSIDE, Donna Summer	Casablanca
19	30	IT'S ECSTASY, Barry White	20th Century
20	28	SAY YOU WILL / FUNK SURGEON, Eddie Henderson	Capitol

# Record Mirror

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# Juicy Juicy

## DUMMY RUN!

**ALAN LANCASTER —**  
A DUMMY?! Well, my dears, my suspicions were confirmed last week when I finally discovered that the lank-haired bassist from Status Quo is really a six-foot dummy.

No kiddin'! After a heavy night pacing the streets that surround Piccadilly — just wanted to get enough money for a simply divine dress I spotted in Harrods the other day — I was invited to the Thames TV studios by young (?) Mike Mansfield to watch Status Quo record a promotional film for their new album 'Rockin' All Over The World'.

And what a surprise. While the three 'live' members waved their little heads around a dummy stood in on bass, secretly manipulated by manager Colin Johnson. But wait, there's more. After the session young (?) Colin drove to a club in the West End with the dummy in the back of his car. As he alighted from the vehicle a doorman came up, got in the car and said to the dummy: "I'll park the car for you, sir."

Laughed, I could have cried. But the story isn't over yet. Colin drove to a pub and left his car, complete with dummy, outside. Minutes later a horde of police cars with lights flashing and sirens buzzing converged on the area.

Apparently they thought the



**STEVIE WONDER** in air-braid sensation. Dread - lock fashion braid at swish Los Angeles party. Isn't he lovely?

dummy was a dead body (not far off the truth) and were none too pleased with Mr Johnson. And where was young (?) Lancaster while all this was happening? In Australia on family business.

Now, my sweets, you know I'm not one to spread malicious gossip but my suspenders didn't stop vibrating when I heard about young (?) Stiv Bators of famed New York animal band **The Dead Boys**. While playing CBGBs a delectable female in the front row could control herself no longer and jumped onto the stage where she proceeded to pull Stiv's trousers down. She then guided her mouth onto a very sensitive area and the rest is history.

A shock for famous rich publicist young (?) Tony Brainsby. The other day he received an electricity bill for £100 which he concluded was a gross error on the part of a computer. So he returned the bill with the accompanying message — "Stuff this up your computer."

It seems an office girl opening the post was most upset about this and complained. Would you believe Mr Brainsby was promptly accused of sending obscene mail through the post and was fined £40? And he's still stuck with the £100 bill to boot. Maybe he can pawn his Jensen.

Over to America where Godrock hero **Billy Graham** (and he's definitely not young) has predicted his own death. "Ma friends, I'm gonna be taken by the good Lord sometime in the next 10

years. And when I get there, when I get there I'm gonna see, I'm gonna see Elvis and he's gonna be singing so, so sweet..." etc. Shame.

■ **Big bidding war by US record companies over who gets the Sex Pistols.** They'll all be there when the band's rumoured Madison Square Garden gig comes off later this year.

**Johnny Thunders** thinks **The Depressions** are one of the best British rock 'n' roll bands around. Johnny is still awaiting treatment at Broadmoor.

I suppose nobody else but **Steve Hillage** could win the Aylesbury Sensation Of The Year Award when you really think about it. Regulars at Friars were asked in a poll what had been their favourite gig in the past year and who would they most like to see again? Young (?) Hillage won hands down. He received the award at Friars last week after his concert for which spivs were charging £20 for a ticket. Some people have simply no taste.

■ **Entrepreneur Bill Graham** overheard at **The Jam's gig in the Old Waldorf, San Francisco**: "They're one of the few English bands that will definitely crack America."

Aaaaah. **Renaissance**, currently in the running for the Most Boring Band Of The Year Award, said a big



"WOW, FREDDIE. I heard you were big but this is ridiculous." **Paul McCartney** in deep admiration for **Freddie Starr** who has just signed a deal with **PVK Records**. Paul is publisher of **Freddie's** new single 'Think It Over'. A far cry from the days when **The Beatles** used to support **Freddie's** band **The Delmonos** down **The Cavern**.

thank-you to their parents (there's more than two) in the shape of a massive cake after their recent Albert Hall concert. But as everyone knows you can't have it and eat it so the cake was advertised on Capital Radio (yawn) and was immediately snapped up by a home for underprivileged children. When asked for a quote the matron of the home said: "Gulp."

Police closed all exits from **Barbarellas** in Birmingham at the weekend after a **Saints** gig. The crowd was held inside for over half an hour while everyone was searched. The reason for the swoop is undisclosed but it's believed the police were looking for sinners and found only

And there's a certain little toe-rag in Edinburgh (he knows who he is) who told **Hugh Cornwall** and **Jean Jacques Burnel** that a certain member of the **RECORD MIRROR** staff called **The Stranglers** a "bunch of c---". That's a malicious lie and if he ever dares show his face around here there's gonna be trouble. Actually the word was "w-----" but that's another story.

Oh the dizzy heights of success! How the mighty are fallen! The ridiculously high stage at London's Music Machine has claimed

its first victim. **Shane Loco**, singer with **Killa-Hz** (pronounced hertz) slipped and fell the 20 feet off the stage. He broke his hip and will be laid up for quite some time.

On to sedate Westminster City School where one of its pupils has just written the very first punk novel — at the age of 14 (young). It's called 'The Punk'. Ten out of 10 for originality, young **Gideon Sams**. Good punk name that, Gideon. Anyway, it appears the book started out as an English essay and just, er, flowered. Gideon has now left the school after a disagreement with the headmaster. He's now working as a pizza chef.

**Quickies:** Rumours abound that the **Beach Boys** won't be touring together again as a band. **Star Wars** has earned 135 million dollars since May. **David Soul** tells noted society photographer **Ron Galea** to "back off" and "cool the photos" he was taking. David's bodyguard threatened to break Ron's bones. **Johnny Rotten** now living in Chelsea, that's near Harrods. **Led Zeppelin** split rumours denied. 'Live At The Vortex' album on the cards.

Well, my dears, I'm off back to my Piccadilly haunts. A girl's got to make a living. See you soon.

# Slaughter & The Dogs.



First 10,000 as 12" single + bag

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

DECCA

# Wilko back with new band, tour

WILKO JOHNSON, former front man guitarist with Dr Feelgood, is back in action again. After a period of comparative quiet Wilko is set to hit the headlines again with a new band and a major tour.

The band will be called 'Wilko Johnson' and comprises Wilko on guitar and vocals, Alan Platt - formerly with S.A.L.T. drums, Steve Lewins - ex Count Bishops - bass and John Porter who played with the original Feelgoods in Southend on keyboards. They are currently writing and rehearsing new material.

Wilko commented: "It's been a long time since Dr Feelgood elbowed me. During that time I've lost a lot of my hope, a lot of my friends and a lot of my money. But now I've got a lot more and I'm really looking forward to seeing people again when we play."

Dates: Swindon Brunel Rooms November 7, Enfield Middlesex Poly 10, Brunel University 11, Liverpool Erica 14, Leeds Football Club 15, Dudley JB's 18, Wolverhampton Poly 19, Stafford Top Of The World 20, Middlesbrough Rock Garden 21, Manchester Poly 22, Yeovil Johnson Hall 26, Plymouth Castaways 27, Bournemouth Village Hall 28, Woking 29, Tunbridge Wells Assembly 30, Birmingham Barbarellas December 2 and 3, Gravesend Woodville Halls 4, Bath Pavilion 5, London Hope And Anchor 8, London Nashville 9, Aylesbury Friars 10, Chelmsford Chancellor Hall 11. Additional dates are to be added.



WILKO JOHNSON: left to right, Steve Ewins, Alan Platt, Wilko and John Porter

# Full dates for Essex

ARRANGEMENTS HAVE now been completed for the provincial dates of the David Essex upcoming tour.

They are: Aberdeen Capitol November 19, Edinburgh Usher Hall 20, Glasgow Apollo 21, Sunderland Empire 22,

Preston Guildhall 23, Liverpool Empire 24, Manchester Apollo 26 and 27, Wolverhampton Civic 28, Birmingham Odeon 29 and 30, Derby Assembly Hall, December 1, Leeds Grand 2 and 3, Newcastle City Hall 4, Cardiff Capitol 6, Bristol Hippo-

drome 7 and 8, Southampton Gaumont 10, Essex Grays State 11, Leicester De Montfort 12, Wembley Conference Centre 13, Brighton Dome 14

These dates are in addition to David's appearances at the

Dominion Theatre London, December 19 to 24.

All provincial shows start at 8.30 pm and ticket prices are £3.50, £2.50 and £1.50. Tickets will be available from local box offices. Please check with individual venues for opening dates.

# PISTOLS LP GOES GOLD

## 'Who Killed Bambi' - film?

THE SEX Pistols release their long-awaited album 'Never Mind The Bollocks, Here's The Sex Pistols', on Virgin on November 4.

Tracks are 'Holidays In The Sun', 'Liar', 'No Feelings', 'God Save The Queen', 'Problems', 'Seventeen', 'Anarchy In The UK', 'Bodies', 'Pretty Vacant', 'New York' and 'EMI'. Because the

album contains their singles there may be the possibility of releasing another album with some alternative tracks.

Boots, Woolworths and W H Smith have decided not to stock the album, the official reason being because of the inclusion of 'God Save The Queen'. But advance sales number 125,000 certifying the

album gold weeks before its release.

The Pistols are currently making their first feature film directed by Russ Meyer of 'Beyond The Valley Of The Dolls' and 'Supervixens' fame.

Unconfirmed reports suggest that the film is to be titled 'Who Killed Bambi', and Marianne Faithfull is to play the part of Sid Vicious' mum.

# Nazareth dates and new album

NAZARETH EMBARK on their first British tour in 18 months. They play three dates, Manchester Apollo November 30, Glasgow Apollo December 2 and London Rainbow December 4. The band also release a new album 'Expect No

Mercy', recorded in Montreal, on November 18

After Britain Nazareth tour Europe until the end of the year. They plan to spend much more time in Britain in the new year and plans are being

discussed for a fuller tour and the possibility of playing at several major festivals.

Meanwhile the band record a BBC 'Sight And Sound' programme next month which will be broadcast in December.

# Buzzcocks sack Garth

THE BUZZCOCKS have sacked their bass player Garth. In a statement the band say "Garth was asked to leave the group due to personal and professional incompatibility. Matters came to a head last week at Coventry when a friend of the support band had to stand in for Garth during a sound check."

The first two dates of the band's tour at Swindon Affair on October 24 and Burton on Trent 76 Club on October 26 have been cancelled. It will now start at Dundee Marion Hall on November 1. The band also release a single 'Orgasm Addict' on United Artists, next Friday (28).



GARTH: the big E

## Out Now in Colour Sleeves



weird!  
dreamlike!  
eerie!

arresting!  
sensuous!  
jarring!



Guns of Navarone  
SKATALITES - GUNS OF NAVARONE (WI 168)



ISLAND

# FULL HOUSE FOR FRANKIE

FRANKIE MILLER'S Full House are set to play an extensive British tour, starting at Lanchester Poly on November 11 and including London's Rainbow on December 1.

The band, who last appeared in this country at this summer's Reading Festival, consists of Micky Moody guitar, Chrissie Stewart bass, Paul Carrack vocals, BJ Wilson drums, Chris Mercer and Martin Drover brass and of course Frankie himself.

Meal Ticket will support.

To coincide with the tour Chrysalis are to release an EP 'Frankie Miller... That's Who' in the first week of November. Featured tracks are 'Jealous Guy', 'Fool In Love', 'Brickyard Blues' and 'Sail-away'.

Dates Coventry Lanchester Poly November 10, Newcastle Poly 11, Birmingham University 12, Swansea University 14, Cardiff Top Rank 15, Liverpool University 16, Bristol University 18, Bradford University 19, Hemel Hempstead 20, Lancaster University 23, Middlesbrough Town Hall 24, Bridlington Spa Royal

25, Sheffield University 26, Manchester Apollo 27, Leeds University 30, London Rainbow December 1, Guildford University 3, Plymouth Fiestas 4, Galway Leisureland 8, Cork City Hall 9, Dublin Stadium 10, Belfast Queen's University 11. Meal Ticket will not be playing on the Irish dates.

# RODS ON THE LINE

THE RODS release a new album 'Life On The Line' on November 4. The title track will be released the same day.

The Rods have also recorded a single with former MC5 singer Robin Tyner 'Till The Night Is Gone (Let's Rock)' which will be available on November 11.



TUBES: here in November

# Tubes dates confirmed

**THE TUBES**, America's most outrageous band, are coming to Britain as part of their first European tour.

Confirmed dates are Newcastle City Hall November 6, Manchester Free Trade Hall 7, Bristol Colston Hall 9, Birmingham Odeon 10, Ham-

mersmith Odeon 11 and 12, Portsmouth Guildhall 13. They will also be appearing on the Old Grey Whistle Test on November 8.

The nine-piece group will be carrying their full US show including auxiliary dancers and other

performers. They will be recording a live album while on tour in Britain and a 12in single with three Tubes classics 'White Punks On Dope', 'Don't Touch Me There' and 'What Do You Want From Life' will be released on A&M on October 28.

## Clash changes

**THE CLASH** have been forced to cancel dates on their forthcoming tour because of venue difficulties. But they have slotted in two replacements.

They will play Carlisle Market Hall on November 6 instead of Liverpool Eric's. The Bath University gig on November 10 has been cancelled and the band will instead play Bristol Exhibition Hall.

## Dickson dates

**BARBARA DICKSON** plays two concerts at the London Queen Elizabeth Hall on November 3.

She also plays dates at St Helens Theatre Royal, November 4, Leicester University 5, Southampton Guildhall 6, Bristol Colston Hall 7, Birmingham Town Hall 8, Guildford Surrey University 11, Glasgow University 18, Edinburgh Odeon 19, Sunderland Empire 20, Croydon Fairfield Halls 21, Nottingham Playhouse 24, Hatfield Forum Theatre 25, Middlesbrough Town Hall 26, Southport New Theatre 27.

## More Enz

**SPLIT ENZ** have added two further dates to their tour

announced last week. They are Middlesbrough Town Hall December 2, Halifax Clarence's 3. The band are to appear on BBC's Sight and Sound in Concert this Saturday.

## Sweet's greats

RCA are releasing a Sweet compilation album 'Sweet's Golden Greats'. Tracks include 'Blockbuster', 'Ballroom Blitz' and 'Fox On The Run'.

## Chapman tour

**MICHAEL CHAPMAN** with his Star Band — Rod Clements, Keith Hartley and BJ Cole — are about to hit the road. Dates: London Marquee October 19 and 20, Croydon Fairfield Halls 21, Leicester Poly 22, Nottingham Albert Hall 24, Hanley Victoria Hall 25, Manchester University 26, Swansea Brangwyn Hall 27, Scarborough Penthouse 28, Norwich The Lads Club 29, Portsmouth Poly November 3, Bath University 5.

Chapman's new album — including among the musicians Pete Wingfield and Mick Ronson, is called 'The Man Who Hated Mornings' and is released on November 4.

# STEELEYE RETURN

**STEELEYE SPAN** release a new album 'Storm Force Ten' next Friday (28). It's the first album they've recorded with the new line-up of John Kirkpatrick and Martin Carthy.

Steeleye also play a one-off Christmas concert at the Hammersmith Odeon on December 17. Tickets at £3.50, £3, £2.50, and £2 are available from the box office and usual agents.

# Adverts tour and single

**THE ADVERTS** release a new single 'Safety In Numbers' next Friday (28). It was written by TV Smith and will be available in a full-colour picture sleeve.

The band are touring and dates are: Wolverhampton Lafayette October 21, Hastings Pier 22, Croydon Greyhound 23, Doncaster Outlook 26, Falkirk Maniqui 27, Edinburgh Clouds 28, Glasgow Strathclyde University 29, Brighton Top Rank November 2, Swansea University 3, Reading Top Rank 4, Slough College 5, Shrewsbury Tiffanys 6, Cardiff Top Rank 8, Manchester Middleton Civic Hall 11, Hull University 12, London Roundhouse 17, Birmingham Barbarellas 18 and 19.

releasing an album 'Alan Price' on November 4 and a single from the album 'I've Been Hurt' will be released on Friday.

Tour dates are: Bradford University November 12, Northampton Repertory Theatre 13, Oxford New Theatre 15, Brighton Dome 16, Swindon Wyvern Theatre 17, Bridgend Recreation Centre 19, Norwich Theatre Royal 20, Leicester De Montfort Hall 22, Basildon Towngate Theatre 24, Canterbury Odeon 25, Birmingham Town Hall 26, Newcastle City Hall 27, Manchester Free Trade Hall 29, Preston Guildhall 30, Leeds Grand Theatre December 1, London Rainbow Theatre 2.

Tickets for the provincial dates are now on sale at £2, £1.50, and £1 — for the Rainbow they are £2.50, £2 and £1.50.

## Nova farewell

**NOVA** are to play a 'thank you and farewell' concert at North London Poly on October 28. Tickets are 85p or 65p if you've got a student card.

The band are moving to Denver, Colorado, where they will live and work in the new year they embark on a US tour. They'll not be back in the UK in the foreseeable future.

## Stukas off

**THE STUKAS** have had to cancel their November dates because band member Paul Brown has to go into hospital for an operation. Cards, flowers, etc to the Royal Free Hospital in Hampstead.

## Kenny man ill

**YAN STYLES**, lead guitarist with Kenny, is seriously ill in hospital following an accident on his motor bike on Sunday. He hit a kerb in thick fog and was rushed to Chalk Farm Hospital, where he is in the intensive care unit.

## Price album

**ALAN PRICE** goes out on a major tour next month. He's

# NEWS IN BRIEF

**JOHN MARTYN** releases a new album 'One World' on November 4.

Steve Harley has been recording with Rod Stewart in America. He's also making his own album with American musicians.

Arista Records have signed Viola Willis. Her debut single for the label will be released on November 5 and is provisionally titled 'Let's Live Now'.

Jim Capaldi has a new drummer Trevor Moraz (no relation to Patrick) Capaldi plays additional dates at the London Music Machine on November 7 and 8.

The Spriguns will support Roy Harper on his autumn tour.

Real Thing are appearing in a film called 'Black Joy'. Their next single 'Lightning Strikes Again' was released by Pye last week.

Tina Charles has been presented with Canada's Juno Award for 'I Love To Love' which was voted the best selling international single of 1976.

Deniece Williams' single 'That's What Friends Are For' has been certified silver.

Ted Nugent's 'Free For All' and 'Cat Scratch Fever' albums have gone platinum in the States.

Billy Paul's new single out on Friday is a revival of the Jerry Butler hit 'Only The Strong Survive'.

The Stranglers had two gigs cancelled by promoters in Dublin.

Phoebe Snow was involved in a car accident but was not seriously hurt.

Lou Rawls stars in a one-man show called 'Lou Rawls On Broadway' beginning November 23.

John Otway and Wild Willy Barrett release a new single 'Really Free' / 'Beware Of The Flowers' ('Cos I'm Sure They're Gonna Get You Yeah') on Polydor on November 11.

Changes in Roy Harper's tour: Roy plays West Runton Pavilion October 22, while Bletchley on October 23 is cancelled.

Tony Blackburn is getting a divorce from his wife Tessa. His petition appeared in a list of cases to be heard over the next month. His wife is not contesting the petition.

# TOURS...TOURS

**BURLESQUE**: London Music Machine October 20, Bedford Nite Spot 21, Oxford Poly 22, Sheffield Top Rank 24, Penzance Winter Gardens 27, Plymouth Castaways 28, Bristol Poly 29, Leeds Forde Green 30, Edinburgh Tiffany's 31, Leeds Forde Green November 1, Reading University 2, Harrogate P.G. Club 4, Leicester Poly 5, Hull Tiffany's 7, Loughborough University of Technology 9, Wakefield Unity Hall 10, Kirkclevington Country Club 11, Colchester University 12, Newbridge Club & Institut 13, Belfast 16 and 17, Dublin 18, Galway 19, Limerick 20, Swansea Circles 24.

**FABULOUS POODLES**: Twickenham St Mary's College 20, London Goldsmiths College 21, Plymouth Castaways 24, Cardiff Top Rank 25.

**MEAL TICKET**, who will be supporting Frankie Miller on his upcoming tour, will also be playing the following dates through October and November: Glasgow Queen Margaret Union October 28, Manchester Belle Vue 29, Guildford Civic Hall 30, Torquay 400 Club November 3, Maidstone College 4, Croydon Fairfield Halls 6.

**GONZALEZ** announce the following dates: Camden Music Machine October 15, South Oxney 22, London Dingwalls 28, Uxbridge Brunel University November 4, Norwich Toppers 18, London Nashville Rooms 19, Bromley Stockwell College December 9.

**DAVID ALLEN**: Chelmsford City Tavern November 3, Liverpool University 4, London School of Economics 5, Bolton Albert Hall 8, Dundee University 9, Edinburgh George Square Theatre 10, Stirling University 11, Huddersfield Polytechnic 12, Leeds Fford Green Hotel 13, Sheffield Polytechnic 14, Manchester UMIST 15, Camden Music Machine 16, Brighton Sussex University 17.

**THE BOYS**: Swindon Affair October 24, Retford Porterhouse 28, Mile End Queens College 29, Marquee November 2 and 3.

**SHOWADDY WADDY**: Hull Dorchester Cinema October 20, Newcastle City Hall 21, Coventry New Theatre 22, Stoke Victoria Hall 23, Peterborough ABC Theatre 24, Colchester ABC Theatre 25, Bournemouth Winter Gardens November 8, Hammersmith Odeon 9, Southampton Gaumont Cinema 10, Cardiff Capital Theatre 11, Blackpool Opera House 12, Manchester Belle Vue 13, Bristol Colston Hall 14, Birmingham Odeon 15, Sheffield City Hall 28, Carlisle Assembly Hall 29, Edinburgh Usher Hall 30.

**LITTLE BOB STORY**: London Nashville November 4 and 5, Reading University 6, Leeds Poly 7, Preston Poly 8, Sheffield Poly 9, Scarborough Ooles 10, Treton Poly 11, Wakefield Tech 12, Leicester University 15, Manchester University 16, Falkirk Maniqui Herriot 17, Aberdeen University 18, Edinburgh Herriot Watt University 19, Dundee 20, Glasgow Tiffanys 22, Bradford University 23, Swansea University 24, Milford Haven Torch Theatre 25, Oxford Poly 26, Chelmsford City Tavern 27, Guildford Civic Hall 29.

**BARBARA DICKSON**: (extra dates) Guildford Surrey University November 11, Edinburgh Odeon 19, Sunderland Empire 20, Nottingham Playhouse 24.

**IGNATZ**: Falkirk Maniqui October 20, Edinburgh Art College 21, Dundee Tiffanys 26, Dunfermline Kinema 28, Edinburgh University Halls Of Residence 29, Dundee Ambassador Hotel 30, Aberdeen Fusion Ballroom November 1, Edinburgh Assembly Rooms 3.

# Shakin' Stevens new single 'Somebody Touched Me'



# Mott, Medicine merger

**EX-MOTT** The Hoopie and Medicine Head members have joined together to form a new band called British Lions.

The band consists of Morgan Fisher keyboards, Ray Majors lead guitar, Overend Watts bass, Buffin Griffin drums and John Fiddler vocals and guitar.

The band have signed to Phonogram and as well as playing selected dates on the Status Quo tour play headline gigs in their own right at West Runton Pavilion November 11, Swansea Nuts' Club 17, Liverpool Eric's 18, Penzance Castaways 21, Middlesex Polytechnic 25.



BRITISH LIONS: touring with Status Quo

## Ooo arrr, Wurzels

**THE WURZELS** will be on the road for a 14-date tour starting in November. To coincide with the tour EMI will release a new album by the Wurzels 'Give Me England' in mid-November.

Dates: Oxford New Theatre November 18, Taunton Odeon 19, Portsmouth Guildhall 20, Croydon Fairfield Halls 22, Bournemouth Winter Gardens 23, Lewisham Concert Hall 26, Ipswich Corn Exchange 27, Cardiff New Theatre 28, Oakengates Town Hall 29, Cheltenham Town Hall December 1, Southport New Theatre 2, Slough Thames Hall 7, Aldershot Princess Hall 8, Bristol Hippodrome 10.

# SOUL GRILLED!

SHEILA PROPHET enters the fantasy world of Starsky and Hutch — but does she get her man?

THE RED and white car slid to a halt in the deserted alley.

"You sure this is the place?" said Starsky disbelievingly.

"Yup. Let's look inside," Hutch grunted, pulling his gun out of its holster and getting out of the car.

"Police — open up!" he yelled. There was no answer.

The pair nodded silently to each other, then, in one motion, kicked open the door of the deserted building, pistols at the ready.

They peered in the open doorway at empty blackness.

"Split up," whispered Starsky. They went in separate directions around the building.

## Ambush

Starsky had reached the back entrance when he heard a cry, then a scuffle. Turning, he ran back the way he'd come, reaching the alleyway just in time to see a black sedan racing off into the distance.

Just as he'd thought. It was an ambush — and they'd got Hutch!

HUTCH OPENED his eyes slowly, shaking his head to clear the buzzing from his ears.

As the mists cleared he realised he was being watched over by a heavy — with a gun pointed straight at him.

"Get up," said the heavy, shaking him roughly by the shoulder. "Da boss wants ta see ya."

He pulled Hutch to his feet and dragged him down some steps into a bare room furnished only with a desk, a chair and a single, naked light bulb.

Behind the desk sat a familiar figure. A fat Italian figure, Franco Rigatone — head of the local syndicate.

"So," he said, removing the cigar from his mouth and smiling an oily smile, "we meet again, Hutch."

"Can I kill him now, boss?" said

the heavy, lovingly fingering his revolver.

"Later, Bugsy, later," said Rigatone. "But first I want — INFORMATION."

"I want the facts, Hutch. I wanna know how you operate."

"Never," said Hutch through clenched teeth.

Bugsy took a step forward and jammed the gun in his back.

"OK, OK," said Hutch hurriedly. "What do you want to know?"

Rigatone waved his cigar at him. "I wanna know about this other job of yours — I hear you're a singer or sumthin'."

Hutch shrugged modestly. "I do a bit on the side."

"Ain't you got a hit record or sumthin'?"

"Yeah. It's called 'Silver Lady'. It's a Number One hit in England, and it's going up the American charts too."

"I don't know what it is about England, about the English people, there's just something amazing between us. I don't know what it is but it's a very warming feeling."

"But this ain't your first success over there . . ."

"No, I've had two hits before but I like to think of every record as the first one. That way it's all surprises."

"What kinda singing do you do?"

"I'm really more of a folk artist, leaning towards country music. I think my second album has more of a country flavour, it goes a little bit into a new direction, with numbers that are less orchestrated. I'd like to continue my experimentations in that direction in the future."

"I'm basically quite pleased with the album — of course there are things I'd like to change if I could. But then you always feel that way."

"The other way of looking at it when you've finished a record or a movie or whatever is to say well, there it is, I've done it and just enjoy it for what it is. Of course, there are things you could have improved on but who cares? There are too many other things to do, too much else to try."

Rigatone smiled in satisfaction. He knew the guy would talk — with a

bit of persuasion. "I hear ya just did some shows in America?"

"Yes, I just played a couple of dates at the Radio City Music Hall. There were 6,250 people there — the biggest audience I'd ever played to. It was a great experience — and the sound was impeccable."

"When I played the Rainbow in London, the sound wasn't too good, and I was very aware of that. But I learned an awful lot on the British tour — an awful lot about tightening up the sound. And I'm still learning."

"One of my boys reckoned you lost your cool onstage," smirked Rigatone, stubbing his cigar out on the desk top.

"You try walking onstage in front of all those people, with such a din going on that you can't hear yourself speak," retorted Hutch.

"And remember, I hadn't sung onstage for 10 years, and that was only a 20-minute warm-up spot. You'd have been nervous too."

"But you're so cool cruisin' around wild dat buddy of yours," broke in Bugsy in disbelief.

"There you go," said Hutch. "What really goes on inside a person? The character of Ken Hutchinson is just another element of myself."

"Hey," said Rigatone. "I hear you were seen checking out the joints in New York. . . ."

## Harlem

"Yes, I went down to Harlem in the middle of last week with Tom Scott and Ralph McDonald. I haven't travelled that much in this country and you tend to lose perspective of all the people watching you."

"We just walked down the streets, and stopped in youth centres and clubs on the way."

"The response of the kids was incredible. They were amazing. You tend to lose sight of the people who're responding to you on

television — you're touching more people than you realise."

"These people are your audience and it's very important to cultivate your relationship with that audience. I think people are becoming more aware of me now as a singer — 'Don't Give Up On Us Baby' was a Number One over here as well. I think a lot depends on live shows which is why I want to do a world tour in the spring."

Rigatone nodded. "Yeah, I read about that in last week's RECORD MIRROR. But what about this band of yours? They are GOOD. We were thinkin' of hirin' them for the next family get-together."

"The band does its own thing when I'm not touring," said Hutch. "It's just five or six musicians who like playing together. They do sessions and have their own bands but when I go on the road they come back and play for me."

"Next time we'll probably do a two-hour show so everyone will be spotlighted."

Rigatone leaned forward. "Including your lady?"

"Lynn? Yeah — she's quite good. At the moment she's busy acting and doing backing sessions for other people."

"Hey," said Bugsy suddenly, "are you gonna marry dis gal?"

"I dunno," said Hutch. "We're perfectly happy with things the way they are. We'll see. At the moment we're taking every day as it comes."

"That's the trouble with this job — you just don't have time to develop a relationship. It tends to remain at a status quo and you end up wondering

which is more important — work or your relationship."

Rigatone smiled to himself. Now THIS was getting to the point.

"I hear you were havin' trouble with your partner. He wanted to split the scene, right?"

"Those problems have been resolved," said Hutch, "as far as doing the show is concerned. The impatience to expand our careers is still there for both of us but at the moment we aim just to make the show as good as we can as long as it lasts."

"I reckon . . ."

Hutch never finished the sentence. Behind him the door burst open and a familiar figure appeared in the doorway. "Freeze!" barked Starsky.

## Bootlegging

Bugsy dropped his gun on the floor. "Aaaww — we wuz just gettin' t' da interestin' part."

"I'm taking you in, Rigatone," said Starsky grimly. "I got a tip from Huggy Bear about your new venture — bootlegging David Soul albums."

"What took you so long?" said Hutch. "Another five minutes and he'd have asked me about our contracts, about our views on TV violence, about how the show's changed, about this film 'Mud' I've been making, about the way people criticise my singing . . ."

He stopped and grinned at his partner in relief. "F'hew! Come to think of it — you got here in the nick of time!"



"If you don't talk we'll give you another bottle of Moer"

# QUEEN

NEW SINGLE

## WE ARE THE CHAMPIONS

B/W

## WE WILL ROCK YOU

EMI 2708



# Singles reviewed by PHILIP HALL

## POLY FILLS YOUR LIFE WITH FUN

### SINGLES OF THE WEEK

**X-RAY SPEX:** 'Oh Bondage Up Yours' (Virgin VS 189). Yet another new wave classic. This time fun is the essential factor coupled with incredible originality. Poly Styrene's high-pitched 'scream' has been captured effectively by the 'live' production which makes it sound as though she's sitting in your speaker. The screeching sax adds the final touch of weirdness to what is destined to be the anthem of sadomasochists everywhere.

**ELVIS COSTELLO:** 'Watching The Detectives' (Stiff Buy 20). What an incredible year this has been for singles. Here's another one to add to the list of '77 favourites. This time it's the hypnotic beat rather than Elvis's biting lyrics which captures the attention. The thudding bass line and teasing keyboard work prove that the Attractions are more than just a backing band. However, for all that, its commercial value remains doubtful.

The superb live version of 'Mystery Dance' on the 'B' side shows Elvis at his most danceable. After only one hearing 'Can't do it any more and I'm not satisfied' stays naggingly in your brain forever. If this was the 'A' side perhaps the real 'king' would be at number one.

### CLASS STILL COUNTS

**CITY BOY:** 'I've Been Spun' (Vertigo 6059 183). Calling all 10cc fans; you must realise by now your heroes have long since deserted to the bland but lucrative field of middle-of-the-road. Well, here's a band who deserve your attention. Their lyrics are clever with subtle vocal interplay, the melodies catchy without being sugary while the production is immaculate.



X-RAY SPECS: for all sado-masochists

Any open-minded rock fan will enjoy this, so give it a listen, please!

**JOAN ARMATRAD:** 'Willow' (AAM AMS 7316). I can never make my mind up about Miss Armatrad. Is she an over-rated romantic or a sensitive artiste? 'Willow' confirms the latter - it's relaxingly delicate but all too easily forgettable. Still, constant radio play could change all that and provide us with a genuine love song in the charts.

### PRETTY BUT DISAPPOINTING

**THE RUNAWAYS:** 'School Days' (Mercury 6167 587). The intro to this sounds like any one of a dozen heavy glam rock Yankee bands. As it turns out we're treated to Joan Jett's uninspiring vocals. The song is mediocre full stop. Give me Laura Logic and Poly Styrene any day.

### NEAT, NEAT, NEAT

**THE ZEROS:** 'Hungry' (Small Wonder limited edition). The sixties revival continues. The Zeros play stylishly but somehow demand comparison - all right then, early Who or Stones. The songs are all their own and well worth a listen if only to play 'spot the riff'.

### THE SPITFIRE BOYS: 'British Refugee' (RK 1001). Funny name, I thought. Funny song as well. Is it a 'joke'?

Usual Rotten vocals with a somewhat sophisticated guitar lick. Will anyone ever hear this? It's just an in-between punk rock record destined for oblivion. Perhaps a picture cover would help next time to clarify the group's intentions.

**SKREWDRIVER:** 'Anti Social' (Chiswick 18). Football terrace chant subdued by a dull production. Still, the energy's there. Even an average punk record like this has more life in it than the majority of disco drivel.

### AVERAGE OFFERINGS

**CAMEL:** 'Highways Of The Sun' (Decca 13729). Pleasant enough in a Yes sort of way. Anyone into Camel will have the album this track comes from so who's going to buy it? It's not printed in luminous violet vinyl, has no three-dimensional picture cover and is only a seven inch. Still, it's fairly commercial and with a lot of airplay it could dent the charts. But then, surely that can be said of any single.

**RUBETTES:** 'Come On Over' (Polydor 2058 943). If you ignore any previous misconceptions you might have had about the slick and sugary Rubettes this could pleasantly surprise you. This is their new, laid-back country image and they sound very smooth but ultimately boring.

**THE ORIGINAL ANIMALS:** 'Many Rivers To Cross' (Barn 2014 115). Old men still singing the blues. Ten years ago this would have been enormous. Today, well, it all sounds a bit dated. With modern material Eric Burdon, still as rasping as ever, and Alan Price, a true keyboard virtuoso, could well come back in a big way. For the time being though it would be good to see

them back on the road in those famous sweaty clubs showing the youngsters a thing or two about energy.

**RAY TISSIER:** 'Hey Baby Let's Dance' (Ensign ENY 6). Thudding bass drives along an interesting but somewhat repetitive ditty.

**URIAH HEEP:** 'Free Me' (Bronze Bron 504). Now don't laugh, but this isn't at all bad. Gone are the plodding 'Very 'Eavy, Very 'Umbie' riffs in favour of a highly commercial sound. Still, it tends to verge on the pretentious with its pleasing harmonies. If this is anything to go by their forthcoming album should be a complete break from former 'glories'.

### BODY SHAKERS

**THE REAL THING:** 'Lightning Strikes Again' (Pye 7N 40025). Potentially Britain's first thinking man's soul band. This pushes them towards their goal but they still seem somewhat reluctant to break from Radlo One's idea of soul. It contains another good sax break but the song's little more than ordinary. But it's a lot, lot better than the following disco dross.

**TEDDY PEND-ERGRASS:** 'Somebody Told Me' (Phil Int SP1R 5684). Above average soulful ballad. Teddy's gruff 'cool cat' delivery adds real feel to this guaranteed chart hit.

**TAVARES WITH FREDA PAYNE:** 'I Wanna See You Soon' (Capitol CL 15945). Totally unremarkable - in other words all you disco freaks will love it. It's a pity really as Freda has a versatile voice but as everyone knows real emotion spoils the blandness that producers spend so long trying to achieve.

**MAXINE NIGHT-INGALE:** 'Didn't I Blow Your Mind' (United Artists UP 30320). Yet another potentially powerful voice which is smoothed out totally by the computerised production. Familiar song,

well suited to commercial radio's muzak policy.

**HIGH INERGY:** 'You Can't Turn Me Off' (Motown TMG 1087). Motown class shines through yet again. Surprisingly not disco fodder but a genuine disco smoocher. Guaranteed to turn on a lot of trendsies.

**OZO:** 'Night Of The Black Mamba' (DJM DJS 10807). Instrumental short on triteness but high on commercial originality. Surprisingly enough it's on DJM - perhaps that accounts for its title. What's a 'Black Mamba' anyway? Sounds disgusting to me.

**ROY AYERS** **UBIQUITY:** 'Running Away' (Polydor 2066 842). In the business this would be classified as a 'funky disco beat to shake your rump to'. In other words a rather good dance tune which causes you to move your posterior pendulously (that means back and forwards or from side to side).

**NICE NOTHINGS** **TELEPHONE BILL AND THE SMOOTH OPERATORS:** 'Blue For You' (DJM DJS 10808). What a band! Well, the name's good anyway. The song

verges on the nothingness of background music. Still, the vocals are refreshing in a Manhattener Transfer sort of way.

**CRYSTAL GAYLE:** 'Don't It Make My Brown Eyes Blue' (United Artists UP 36307). A big American hit destined to have the same success here. Country and Western at its most commercial which should appeal to all cowboy-hatted romantics.

**SUZANNE:** 'Born On Hallowe'en' (Ring O' Records 2017 108). A Russ Ballard composition. That used to mean something but if this is anything to go by he's become just another conveyor-belt songwriter. By the way, Val Doonican invited Suzanne over to England. Need I say more?

**JAMES TAYLOR:** 'Your Smiling Face' (CBS 5737). JT goes new wave - well nearly. It's slightly faster than his usual crawling pace. Still, the same standard of monotony is maintained.

B Of M fans are reading this review.

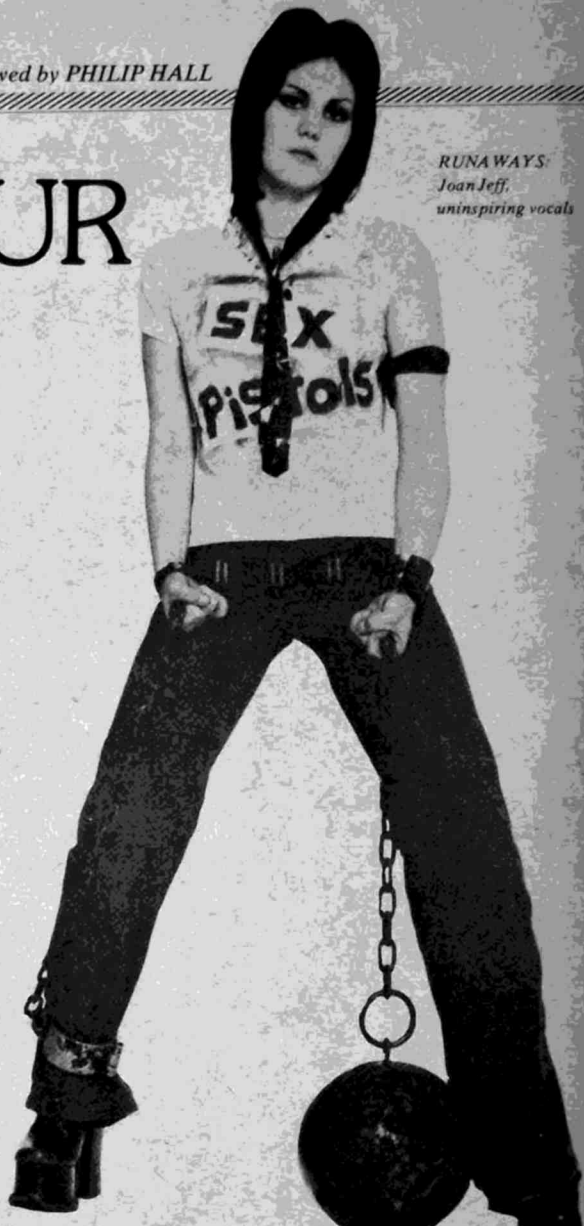
### VACANT VINYL

**THE BARRON KNIGHTS:** 'Live In Trouble' (Epic EPC 5752). Why do reviewers slam comedy records? Is it because they've no sense of humour? No, it's because humour like this is unoriginal, obvious and BORING.

**DIANA DORS:** 'Passing By' (EMI 2705). "Everything is wonderful, mummy, we love you." An intense look at the simplistic pleasures of childhood.

### STOP PRESS

**THE AMAZORBLADES:** 'Common Truth' (Chiswick 20). Nothing whatsoever to do with razor blades. Instead a tremendously bouncy piece of pop cum-punk-cum-rock. Great wild vocals, good sax and, would you believe it, a violin break. Well worth your money, otherwise pop along and see them sometime - they're constantly gigging all over the country and are vastly under-rated.



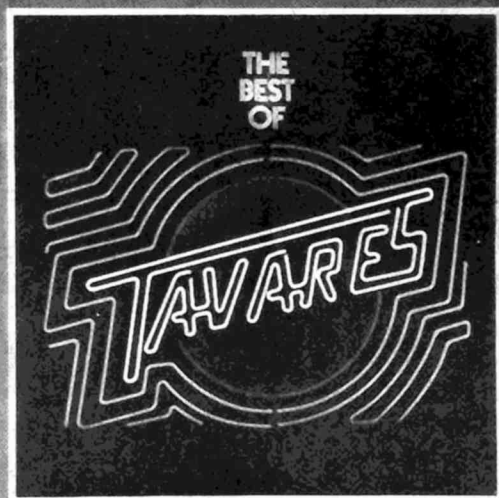
**RUNAWAYS:** Joan Jeff, uninspiring vocals

AMAZORBLADES?  
SORRY BOYS-TOP30  
AND STRANGLERS  
ONLY, HEH HEH

"COMMON TRUTH"  
NEW SINGLE BY  
AMAZORBLADES  
CHISWICK NS20  
OUT NOW



# There's not one hit single on this album!



## There's five...

Heaven Must Be Missing An Angel · Who Dunit  
Don't Take Away The Music · One Step Away · Mighty Power Of Love

**Plus**

Their amazing new hit single featuring Freda Payne

**I Wanna See You Soon**

CL 15945

**Plus**

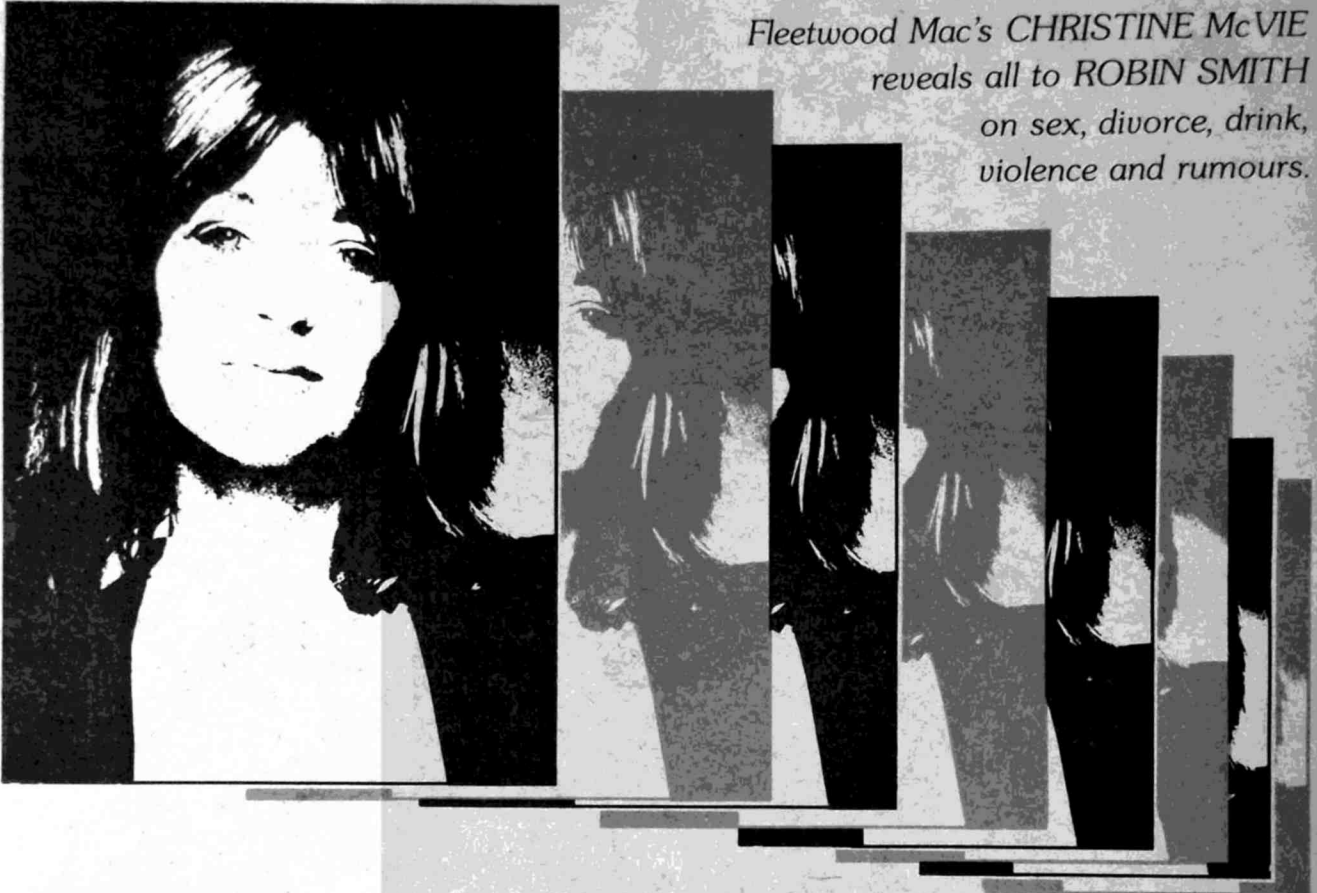
**6 other great tracks**

She's Gone · Check It Out · Bein' With You · It Only Takes A Minute  
The Love I Never Had · My Ship



# VYING WITH CHRISTINE

Fleetwood Mac's CHRISTINE McVIE reveals all to ROBIN SMITH on sex, divorce, drink, violence and rumours.



ALL TOGETHER now, to the tune of 'Dreams'. Now here we go again. We've sold another million And tried to keep it to ourselves. With nice houses and swimming pools, Expensive objets d'art upon our shelves.

But taxmen they will come and they will go. Until in the end you've got to give them what they want — Don't you know.

'Rumours' may out-sell even 'Tubular Bells'. It's brought Fleetwood Mac thousands but Christine McVie isn't going to reveal exactly how much.

'I'm not allowed to say but it's certainly in the biggest league. We brought it out when music seemed to be in the doldrums and there wasn't much happening from new bands.

'Everyone was just waiting for the new John Lennon or Elton John — nobody was coming

through with anything fresh.

'There's something for everyone on 'Rumours', a whole range of emotions. When we finished recording it John (McVie) said it was like an extract from a diary of our lives.

'We never intended to catalogue our feelings in such a way, it was just that the time we were going through such a lot that it all came out.

'The songs are very personal but we didn't write about sadness all the time. 'You Make Loving Fun' describes the good times anybody can identify with. Maybe the whole album is full of easy communication.'

### Quality

After a break Fleetwood Mac will be touring Australia and Japan. They won't be stepping onto an American stage for another nine months. They'll also be recording a double album and hope to be in Britain again next autumn.

'I don't think it's going to be difficult turning out an album of the same quality as 'Rumours', continues Christine.

'We all write prolifically and one of the ideas of making it a double is to expand our

ideas. I don't know what form it's going to take yet but it'll probably have some more rock 'n' roll. We don't make too many plans until we're recording.

'I have to write at home. I'm trying to find a bigger house at the moment, one that's got a music room where I can put my piano.

'I seem to have riffs and themes floating around in my head all the time. We all get on so well together, which is probably why the ideas keep coming. The main thing that has kept us going has been a sense of humour and the marvellous people we travel with. Yeah, it's like a big family really, you hardly have time to feel sad or depressed.

'But we've been feeling very tired. At the moment all I'm really interested in is sitting out in the sun by the pool. Stevie (Nicks)

had some voice problems but that's been overcome.

'John also chipped his arm but doctors couldn't do much with it or it would have stopped him playing. So they just shoved pain-killers in and he soldiered on.

'I'm divorced from John but we're still friends. No, it'll never mean a split in the band. We probably get on a lot better now than we ever did.

### Jigsaw

'We have no rivalries. Stevie's the front lady but we're all part of the jigsaw. But she does worry me sometimes when she seems to be tottering dangerously on the side of the stage while I'm safe behind my keyboards.

'Fleetwood Mac don't take things to excess and we don't mix that

much socially off the road. We're a drinking band and we particularly like wine but we look after our bodies. To keep yourself going the way we do you've got to discipline yourself to a certain extent. You've got to try and make sure you get enough sleep.

'Sex appeal plays a part in the band — obviously you're going to attract more people if you've got ladies but the guys are good-looking as well. We care a lot about personal appearance and have a good stage show with good lights.

'To me there can be nothing worse than meeting fans when I haven't washed my hair for two days and I look a mess. We're really excited about going to Japan because they're such artistic people.'

How does it feel to be one of America's great draws?

'I know it must sound blasé but to play in front of 50,000 people doesn't worry me any more. You come to accept it as being natural.

'We don't come off choked with tears but the emotional high is still there. We've done many American concerts but I don't think we've ever been bored on stage, looking at our watches to see how much time we've got to

go. 'When we moved across to the States I was the one who didn't want to go. But with the sunshine and the swimming pool it's very hard to say I miss England.

'I regard Los Angeles as my home now. Even when we come to London a lot of the people come from California. D'No, I don't think people in Los Angeles are false and g r a b b i n g . Like anywhere the place takes a lot of getting to know.

'Hollywood offers everything from junk to culture. It's got a lot of bums but if you get to know the right restaurants you meet some really friendly people.

### Vulnerable

'But nobody ever walks over here, you always drive because it's so violent on the streets and obviously if your faces are well-known like ours you're even more vulnerable.

The pace of life is pretty high but the leisure activities make up for the pressures,' she opines.

'But I like Britain and the last tour was gratifying. It's been good to get a lot of recognition. A lot of people in Britain didn't seem to realise Fleetwood Mac could survive

without Peter Green so they didn't want to know about us for a long time.

'In America his name didn't seem to matter. Americans were prepared to accept a fresh style and weren't so set in their ways. I think sometimes Americans can appreciate more than the British and accept changes more. It's been very rewarding to win so many awards and we honestly thought we wouldn't get so many.

'But I was very upset when I read those stories saying Peter had been locked away in a mental asylum and needed help badly. That just wasn't true.

'He needed help for a time, sure, but he was never locked away. I felt really sorry for his parents having to read such crap.'

The lady is going out shortly to look at houses. Any future ambitions?

'I wouldn't mind doing some record production and singing with other people. Maybe I'll do a solo album but at the moment everything's geared towards the new album so I'm not really concentrating my energies beyond that, looking for a new house and sleeping on my couch.'

Pleasant dreams.

*I was very upset when I read those stories saying Peter had been locked away in a mental asylum. That just wasn't true'*



AS 8502

**999**  
NINE NINE NINE

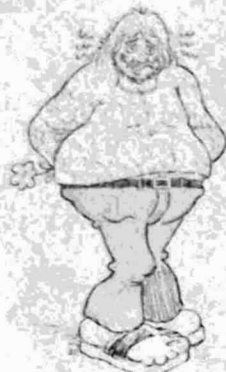
**NASTY! NASTY!  
NO PITY!**

**NEW SINGLE**  
UP36299



# Off Centre

EDITED BY TIM LOTT



CANNABIS SOPORIFICUS



GRINNING BIZ MONSTER



BOOGIE MORON



YOB BOOTBOY



PUNK NOUVEAU

## Lectures in contemporary culture

(from syllabus 735467 (b): No.1 — The Anthropology Of The Rock Culture)

**GOOD MORNING.** Today we begin our studies with a rather unusual strain of homo sapiens, Awopbopalubopalophambambo Rex or the common Rock Fan.

There are, I believe, some rare pictures of this species being passed among you now. Rather horrible aren't they? And one would scarcely believe that such a diverse lot could all stem from the same cultural root.

There are umpteen types of the common Rock Fan but we have time to deal with only a few this week. Let's start with one of the most fascinating members of the family, the **BOOGIE MORON** or **Moronics Statusquo**.

This amusing creature, despite its dull colouring 'blue denim', is one of the liveliest fellows of the lot. It can be distinguished by its odd facial expression, a 'creative grimace' and the bizarre arrangement of its arms, flailing about as if holding some imaginary instrument.

This is known as 'boogieing', hence the title of this strain. One can often find a few scars on the head of the **BOOGIE MORON**, perhaps from over-zealous headbanging or, more likely, a recent lobotomy.

Similarly ridiculous but more flamboyant is the **PUNK NOUVEAU** or **Newave Floriscus**. This gaudy, rather repulsive creature possess, unlike chameleon-like characteristics.

During the day to the untrained observer it strongly resembles the **BELGRAVIA SNAKE CREATURE** and can be found in quite a different habitat, a plush, well looked after nest. The Belgravia Snake Creature is fond of its parents, who in return reward him with presents and 'money'.

But as night draws near an almost Jekyll and Hyde transformation takes place. The Snake Creature develops a lush, black leather coat, a curious but carefully

practised sneer creeps onto its thin mouth and its call changes from a loud, plum-in-the-mouth croon to a sort of guttural creak.

It can be seen practising the weird up- and-down movements, 'pogging', as practised by his distant cousin, the **YOB POLITICUS**.

The **YOB POLITICUS** looks pretty similar to **PUNK NOUVEAU** but closer inspection reveals a slightly shabbier image — dirty plumage and rancid-smelling hair. Its attitude is quite different too. Whereas **PUNK NOUVEAU** wouldn't dream of stepping outside its carefully calculated preening behaviour — or 'posing' — the **YOB POLITICUS** screams about all over the place, erratic and violent, knocking over all and sundry, letting loose small streams of sputum. This has been interpreted as a sort of territorial challenge — indeed, if the sputum hits even a member of his own species a fracas is likely to ensue.

The **YOB POLITICUS** has often been connected with the almost extinct **YOB BOOTBOY**, or **Skinhead**. There is an important difference, however. **YOB POLITICUS** justifies its anti-social behaviour with political cries — Anarchiee! Trotskeee!, whereas **YOB BOOTBOY** stuck to the more instinctual duhhhhh! This has led to theories that **YOB POLITICUS** possesses some primitive form of brain structure but this suggestion has been widely discredited.

The oldest of the species and now diminishing in numbers is the **CANNABIS SOPORIFICUS**, our old friend the garden hippie.

From a bygone age a few can still be seen lurking nervously in corners at concerts, their tarnished decorations — usually 'beads' or 'CND motifs' — hanging limply around their leathery neck.

The interesting thing about **Soporificus** is its unusual eyes which are usually half-closed.

Although their faltering in number has led to much concern among conservationists, surprisingly large flocks of them can be seen springing from nowhere when they gather for their quaint mystic rites or 'rock festivals' where they can be seen getting wet, hungry and miserable believed to be a primitive form of relaxation.

The fact that **CANNABIS SOPORIFICUS** is almost permanently asleep has led to further concern but if one is patient one can perhaps hear its plaintive but sad cry — rillyntcmaaaan!

The last — and perhaps strangest — of the breeds we're going to look at is the **GRINNING BIZ MONSTER**, so-called because of the hideous, unnatural grin that covers his face 24 hours a day.

Of course this creature is quite unable to feel such sophisticated behaviour as 'friendliness' or 'happiness'. Recent behavioural studies have suggested that this grin is a primeval front or defence, masking basic emotions like fear, paranoia and uncertainty.

The **GRINNING BIZ MONSTER** can be distinguished by its multi-coloured scales — or 'Badges' — and its tacky, patterned epidermis (or 'T-shirt').

Here we have to end the first lecture. For homework complete the following questions:

- Discuss the cranial defences of the **AMPHETAMINE RAMONE** or **Lamebrain Headbanger**.
  - Why has the **PSEUDO INTELLECTUAL DRAGON** or **Creth Dallytelegraphus** failed to maintain its position in 1977 anthropological terms?
  - Analyze the motivations of the **PR VAMPIRE** or **Muggins Drinkbla**.
- Class dismissed.

## USELESS FACTS

and other stuff you never wanted to know

DO YOU nibble peanuts and stare at the wallpaper at parties? Do you yearn to make intimate conversation with people in bus queues? Do you want to amuse your bank manager? Search no more — you needn't be a shy has-been. We proudly present the Robin Smith column of utterly useless facts.

+ Marie Antoinette changed her underwear four times a day.

+ Beethoven had a morbid fear that his head was going to fall off.

+ General, later President, Washington suffered from bad teeth. He had particularly severe toothache at the siege of Yorktown. That's why he's depicted with an oddly shaped mouth on the back of American dollar bills.

+ Male frogs are so passionate they often kill their mates when they're spawning.

+ Lemmings might not be so stupid after all. One theory says that centuries ago they were migrating to a land called Atlantis and they haven't yet discovered it's no longer there.

+ Greek warriors were ordered to shave off their beards so they wouldn't be grabbed in battle.

+ During the American civil war more bayonets were used for roasting meat than stabbing people.

+ Leonardo da Vinci was gay.

## They are human

ONE THING punk bands lack, and that's a sense of humour. Jesus, do they need it too.

So a solid good pogo stick to The Drones, for being able to laugh at The Clash and to The Clash for being able to laugh at themselves.

The Drones, see, have recorded a take-off of the so intense outfit of Strummer and Co, on a tape currently circulating around the CBS studios where it was cut.

It features impromptu

versions of '1977', 'Rochdale Riot', 'Cops And Robbers' by Lovelace Watkins, 'Janie Jones Sucks Mick Jones' and 'CBS Is Burning'. It's titled 'Clash's 20 Greatest Hits Live At CBS'.

But, says Drones' vocalist MJ, it's not a dig.

"We thing The Clash are great. It's not meant to be nasty at all, more like a tribute. We just did The Clash because Whisper our bassist does this real great

imitation of Joe Strummer."

And how did the Clash react? Well, Joe and Mick dropped into the studio to hear the tapes and apparently Joe was practically crying with laughter. So they're human after all!

Unfortunately MJ says they have no intention of releasing the lampoon, so unless you work for CBS INC you'll have to wait until you see The Clash on 'Top Of The Pops' before you get a laugh at their expense. MICK MIMM

## Red squares no more

"And now it's number one — it's Top Of The Pops!"

Pan camera to stout, severe looking man with bushy eyebrows and a badge with 'Kremlin Rules OK' emblazoned on it in regulation type. Strains of a familiar classical work fill the air.

"Da, for the 28th week running — by request of the State Art and Culture Department — Pete Tchaikovsky's '1812 Overture'."

Camera switches to the Bolshoi Ballet Company dressed in glitter go-go dancers costumes. They flounce gracefully across the stage with their interpretation of 'The Hustle'.

Yes, it could happen. Because now Russia has its own record charts,

though, for reasons oblique to everyone except the Russkies, there's only seven records included.

The list was issued with the youth paper *Moskovski Komsomlets* (hasn't got quite the ring of 'Record Mirror' has it?) and the top seven were: 1 Indian Summer — Joe Dassin (who?); Ed; 2 Souvenirs — Demis Roussos; 3 Money Money Money — Abba; 4 SOS — Abba; 5 I Am Alone — Teach In; 6 Goodbye Yellow Brick Road — Elton John; 7 July Morning — Uriah Heep.

Wonder what the other three were — 'Three Steppes to Heaven'; 'Red Sails In The Sunset'; 'Back In The USSR'? Most imaginative suggestions submitted will be forwarded to the Russian Authorities for 'filing'.



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Call it what you like — porn, art, sextat, culture, nature study, smut, glamour, exploitation, the tag don't matter — SEX SELLS. Which is why it's plastered over everything from movies to ads for shock absorbers, from sausage packets to daily newspapers, from posters to cornflake packets.

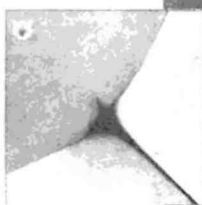
So what's new? So nothing's new! We decided since everyone else was exploiting it, we might as well, too. Got to be in with the music biz somehow, so what better subject matter to pick than album covers, ready packaged erotica.

Let's not get bogged down in all the historical crap, but fleshpot marketing is a far from recent development — just take a look at the Dorothy Lamour and Cha Cha Cha albums, both at least 20 years old.

From the fifties it got slicker, and dirtier, too. Some artists like the Ohio Players with their hints at bestiality and snuff sex, made it their trademark, as did, more tastefully, Roxy Music. Others usually at one point in their career recognised its marketing value and stuck an erogenous zone or two around their vinyl product.

It sometimes failed — Wet Willie, Juicy Lucy and Boxxxer never exactly became millionaires in spite of soft core covers — but it never got ignored.

Here at Record Mirror, we're all for it. It saves money on Playboys and sells us papers, too. Rocks away! — TIM LOTT

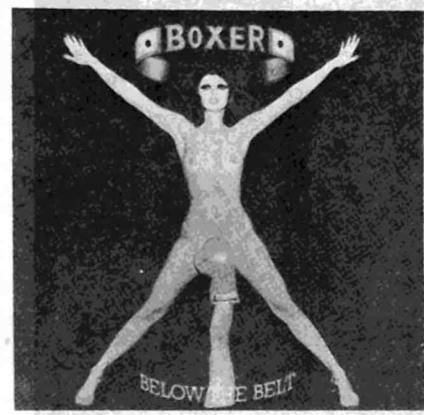
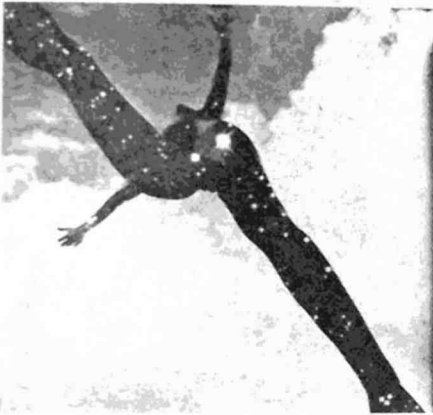


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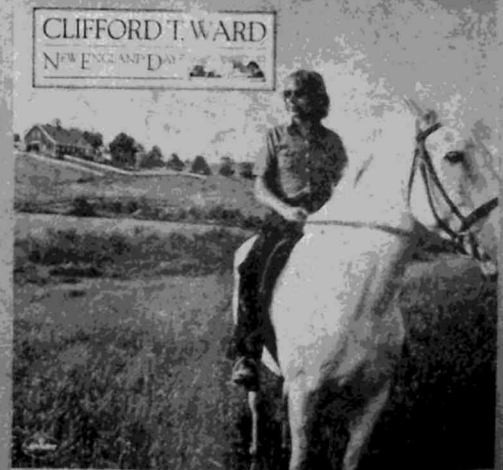


# SEX

AND THE HEART OF ROCK 'N' ROLL



# knew Clifford T. Ward? NEW ALBUM... NEW ENGLAND DAYS



# Barry's bed time story

As told by FELICITY FREELOVE

THE SMALL twin-engined plane circled slowly above the dusty bowl that was their destination. They'd been out of Nairobi two hours now and the moment of reckoning was about to arrive. The captain got on the radio. Clearance was given first time and he throttled back for the descent.

The six passengers glanced at one another and looked out as the dusty, hazy blur rapidly became Entebbe Airport-'Entebbe Welcomes You To International Love Week'. And there, in front of the terminal building-in front of the glass doors amply riddled with bullet holes - was the reception committee. Colourful they were too, dressed in their tribal robes slung neatly over their Burtons off-the-peg suits and each and every one carried,



BARRY grrrrrrr, huhhh WHITE

crooked under his arm, a Russian sub-machine gun glinting in the sunlight.

The six in the plane were the lucky ones. Press facilities for the week were severely limited. The half-dozen passes had been drawn out of a hat wherein lay thousands of media names.

The six were: Rodney Fairbrow - Smith from Flamboyant magazine, Melanie - Jane Smythe of Teenage Petting, Adam Bomb from Razorblade, Ivor Jones from the Merthyr Tydfil Trumpet, Lord Snowstorm the society photographer and my good self - covering the event for Record Mirror and various other very wonderful organs.

As we taxied slowly back down the runway towards the terminal there was much excited chatter. Melanie Jane was busy applying another layer of make-up to her already fully-plastered face.

### Hard Porn

Adam Bomb returned from the small toilet at the rear of the plane, rolling down his shirt sleeve and looking far happier than when he went in some 10 minutes previously. Snowstorm was loading a fresh roll of black-and-white superfast film into his gadget-bedecked Nikon and Jones The Bottle - a nickname he earned shortly after we left London for reasons that will become obvious as the story progresses - was slumped in his seat clasping a now empty and giggling turtively at his hard porn magazine. Out on the tarmac it was

all firm handshakes, back-slapping, ho-ho-and welcome to the festivities. Apparently there was something of a shortage of petrol in the country so we were taken to the Entebbe Towers Hotel by oxcart.

A large black gentleman wearing full military regalia and sporting the Victoria Cross among the many medals on his rotund chest was in the driving seat. He said little but frequently beamed wide, toothy at the peasants loyng in the garbage-strewn gutters. Occasionally he would pull a hand-gum from his hip pocket and put one of them out of his or her misery. It was indeed a bizarre happening.

The hotel was more of a mock-up of an authentic African village than one of yer actual concrete and glass multi-storied affairs. I was to share a chalet with Ms Smythe.

The guest of honour for the week had apparently arrived some days previously and was, at this point in time, judging a beauty contest in a nearby village. He'd be holding his Press conference early in the afternoon.

Well contented after a luncheon of buffalo steaks, baked potatoes and pickled red cabbage, the six of us made for the conference centre at the other end of town.

On our leisurely stroll down the High Street we couldn't help but observe the very many posters that lined the shanty town-type buildings. The big, smiling black face was not that of the

country's infamous President For Life. It was that of the guest of honour - O! Black Beefcake himself, Mr Barry White. Inside the conference centre the wallahs manipulated the palm tree-style fans overhead of the throne where Mr White would preside over the proceedings.

### Cold Sweat

We were shown to our seats which were in the front row. Ms Smythe was already breaking into a cold sweat. No one from Teenage Petting had ever got that close to the big one. The quiet of anticipation was broken only by Jones The Bottle who inadvertently let slip his bottle of three-star brandy which crashed into many pieces on the rush-carpeted floor. He was moved to tears as he grieved among the broken fragments of glass and rapidly vapourising life-blood.

An off-key Trumpet Voluntary sounded, followed by a loud belching from behind the curtains. The lucky ones looked on and listened in awe.

There were further rumbung sounds as the curtains opened. Ms Smythe panted as she cast her kiss-me-guck eyes on the wondrous scene. And, my friends, it was indeed a spectacle. There, spreadeagled in a four-poster bed, covered only by the briefest of loin-cloths and with filipino beauties on each mammoth arm popping bunches of grapes into his gaping mouth, was the maestro himself.

Snowstorm was into action immediately. "Art, dear boy, this is such art. Just think what Vogue will pay for this," he bellowed in his soft, almost effeminate voice. Dazzled at first by the bright lights from Snowstorm's very wonderful flash gun, the maestro took a few moments to pull himself together - aided not a little by the young beauties who had that satisfied look all over their malleable faces.

"Grrrrrrrrrrr umph grrrrrrrrrrr uhu grrrrrrr." His first words stunned those gathered to listen. Who would ask the first question? There was silence as there so often is at these functions. We all looked at one another and wondered. What did we really want to ask him?

### Weight

The wondering was brought to a halt by Ms Smythe. "Er, excuse me Mr White, we at Teenage Petting were curious to know whether your, er, shall we say, er, whether your er, strong build..." "What she's trying to say?" interrupted Adam Bomb. "...is, er, do you find your excessive weight interferes with... interferes with, er, your ability to create, to er, shall we say..." "To create music," beamed Rodney Fairbrow-Smith.

G r r r r r r r r h u m p p p p p h h h h h g r r r r r r r r r r. Music. Music. Music. My music makes people happy. Music is everything. Music is a 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 baby. That's what it's all about."

"Exashly," slurred Jones The Bottle. "Thank what the little tart over there - hic - wanted to ask. The love angle. Sex. Are you, er Mr White, as good a performer with regard to love as your songs would suggest?" I mean, when do you get time to er, write music if you're er, sorta in the bed the whole time?"

"Grrrrr. It's ecstasy when I lay down beside you.... Grrrrrrrr. Huhhhhhh. That's nice, baby...."

The big one groaned and grunted and then, with one swoop of his muscular right arm, deposited Jones The Bottle into the street and pulled Ms Smythe into his four-poster.

There were shrieks of ecstasy and screaming and much groaning and grunting. I hurried out of the conference centre and into the street where the crowds were gathering in their thousands. My exit was blocked and the big man was hot in pursuit. "D'you do anything last night?" queried someone in the office. "Well, I had this strange dream, you'll never believe it, but...I must have gone to sleep with the record player on...and there was this broken brandy bottle on the bedroom floor...."

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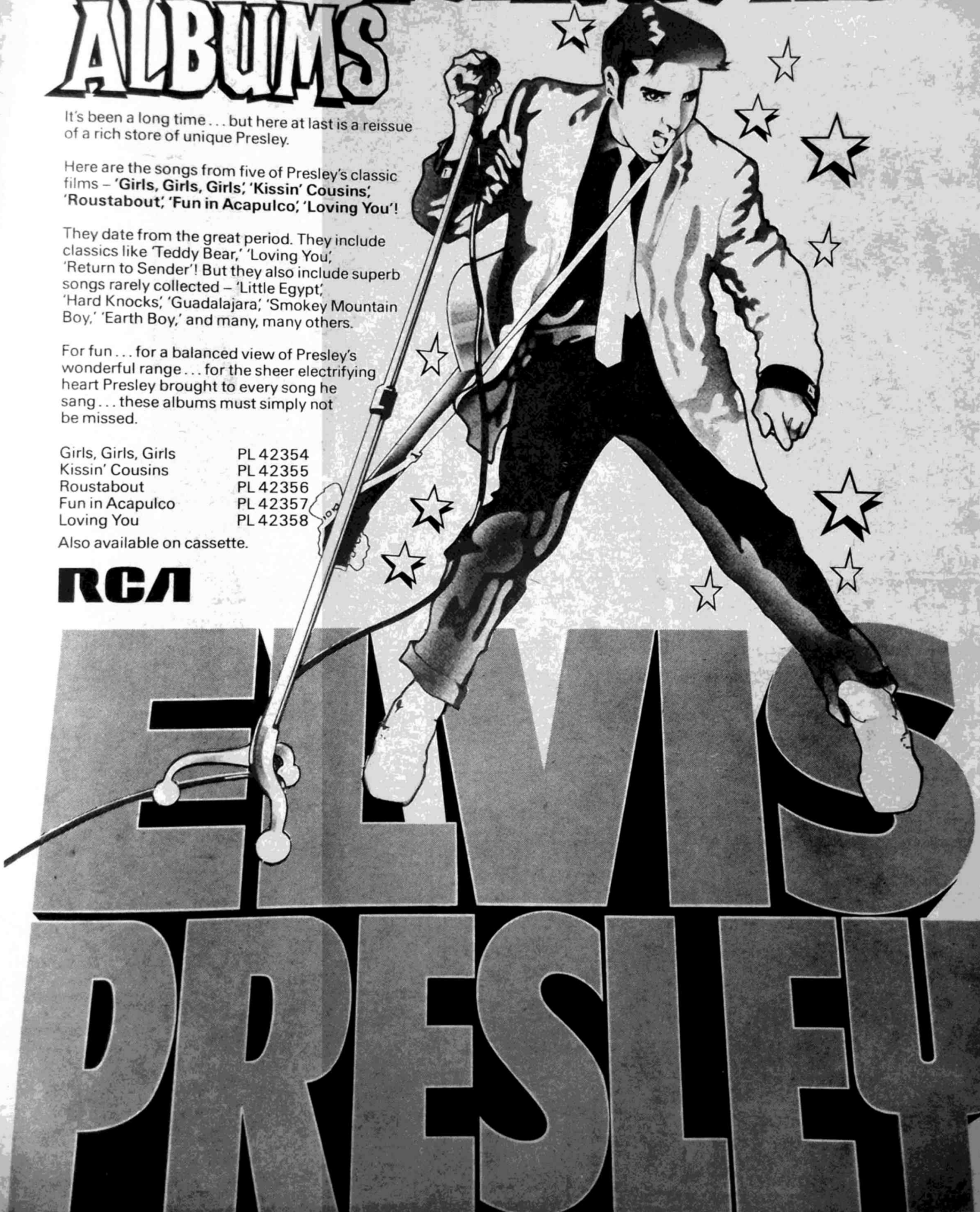
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# Albums

## ROSS DROSS

DIANA ROSS: 'Baby It's Me' (Tamla Motown STMA 8031)

WITH SOME albums, the more you listen to them, the more they grow on you. With this, it's quite the opposite. Over the days since I first started listening to it I've developed a deep and long-lasting loathing of the album.

In my opinion, Ms Ross has sold out completely and her music now has no point of contact either with her audience or her own ability to portray emotion.

This is little more than a poor selection of disco numbers. Although she has good names writing for her, she hasn't developed the songs to anything like their full potential. If she's trying for the disco market she'll have to move herself a bit faster than this.

There's a Stevie Wonder song called 'Too Shy To Say' which could be a superb number sung with the softness of someone like Linda Ronstadt. However Ms Ross's presentation sounds anything but shy - it's completely swamped by the orchestra. The same criticism applies to most of the arrangements.

I suppose it was easy to see it coming - her last London concerts gave more than an indication of her inclinations towards cabaret. It all seems to be image now instead of feeling (be it sadness, joy, sex, ANYTHING) in the music. She sounds bored, she's lost the innocence and enthusiasm she had with the Supremes.

A highlight on the album (yes, there is one) is Tom Scott's sax solo on 'Gettin' Ready For Love'. But as for the rest it's too slick, too digestible. For wallpaper music it's fine but James Last is better. + ROSALIND RUSSELL.



DIANA ROSS: lacks interest and enthusiasm

SMOKEY ROBINSON: 'Big Time' (Motown STML 12008)

A MOVIE soundtrack usually spells some insipid music and a waste of a composer's usual musical identity.

Obviously there have been famous exceptions: Curtis Mayfield's 'Superfly' and Rose Royce's 'Car Wash' have both been judged great commercial and artistic successes. But more regularly, the standard of the music has followed the standard of the film.

The norm for black movies is a corn-ball plot with shadowy-sketched gangsters, pimps and prostitutes, cops and dealers and sliding stars, escapading across the screen with the subtlety of a rhino in heat.

The stills on the cover of Smokey's new album tend to confirm this movie is another in this line. I feared the worst for the music, but with qualification I was pleasantly surprised.

The whole of side one is taken up by a disco cut that really does cut it. The bass line judders like an ocean liner trying to break free from its moorings and Smokey sings some inconsequential lyric about being 'nice work if you can get it' in a way that lets your feet do all the thinking.

Side two has two slow ballads that aren't particularly memo-

## Smokey hits the big time

Both would have been minor cuts on his 'Quiet Storm' album. The last contains tinkling mandolins and a reprise of the big beat of 'Theme From Big Time'.

Not a great album and not one that sees any growth of Smokey's huge talents but not anything to be a discredit to Smokey's name +++ GEOFF TRAVIS

PHIL CORDELL: 'Born Again' (Prodigal PDL 2006)

CORDELL IS reputedly a big star on the Continent. On this showing it's easy to see why. He writes trite, superficial and bland songs.

This simple formula coupled with a smooth voice are found on this over-produced, lush album ensuring that any track taken off it will immediately make Uncle Tony's playlist. 'Doing The Best I Can' and 'Bavarian Nights' are irritatingly catchy while 'Return Ticket' actually verges on the sensitive.

Middle-of-the-road pop like this can be instantly classified as mindless but that's what seems to be popular with the majority of the

record-buying public, making CordeLL's albums a collection of potential Top 30 singles +++ PHILIP HALL

THE SALSOU INVENTION: 'Salsoul Explosion' (Calendar DAYL 602)

SUPER-SATISFYING stuff this. The whole corps of bands, bongoes and latin rhythms combined in a smooth, good-time dancing deal that gets you gently into action.

Apparently the invention are a group - of singers - that is, although their contribution is restricted to a sort of Salsoul Swingle Singers' chanting on each track.

The rhythm carries it really; bouncing brass and a hip-swaying orchestra working a simultaneously relaxed and exciting groove.

No surprises and a lot of the tunes will already be familiar - but it's moving music anyway. Vincent Montana's 'Nice 'N' Nasty' the irresistible 'A Fifth Of Beethoven', 'Nice And Slow' - one of the few actual vocal tracks - and Montana's brilliant 'Salsoul Hustle' are some of the stand-outs on an album that gets better and better the more you hear it.

There's more to disco dancing than battery funk. 'Salsoul Explosion' demonstrates only too well. Get happy! +++ JOHN SHEARLAW

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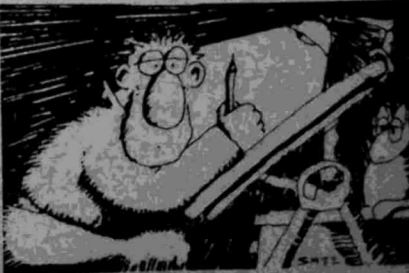
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## RadioToons No.3 Nothin' Happened Today



Songs for Swinging Lovers Radio Stars on Chiswick

# Albums

## Boy wonder canes 'em!

AC/DC: 'Let There Be Rock' (Atlantic K50366)

AFTER THEIR well-received tour last year this album had to be a stormer. It is.

Although they can't possibly catch the fire and excitement they generate on stage onto vinyl, they make sure the adrenaline level never dies down.

Those who were fortunate to see them know exactly what I mean. Pile-driving heavy metal, coarse vocals, superb powerhouse bass back-up, they create power and feeling, raw energy without the dyed hair and shock tactics of today's new wave outfits.

Their finest moment on this album is the title track.

It could so easily have been one of the usual pretentious chronicles of rock applied by themselves to suit themselves.

Instead the music describes the moods of rock from the beginnings, always with undertones of menace, always threatening to burst from the speakers with unstoppable power.

AC/DC have matured, the hard slog last year has been worth it, at last they've captured their onstage excitement - almost because there's no way they can get that - on disc.

This is a great album, the best heavy metal I've heard in years. AC/DC have knocked the Sabbath, Quos, Aerosmiths et al for six. I urge you to buy it.

\*\*\*\*\* JOHN HOWE

THE PIRATES: 'Out Of Their Skulls' (Warner Bros K 56411)

JSHT hol' on  
Look sh'all right,  
Itsh all RIGHT I'll get it done.

Jsh that third bottle of red's gone straight

HUAWLP!

S'better. Schtik record player on. Something for when you're a bit y'know pshed.

The Damned? Nah... too, uhkr, too forstzxtling YOUNG Don't want no stinking rock 'n' roll. Wan' some arrneebee. Arranbee R&B.

Nah, nah Jam. Whippersnappersh. Feelgoodsh. TOO F'ashng smoothie no-wadaysh.

Wharrabout th' of geezher, those silly idiots that dressed up like shallors allatime. They was aright. Johnny Kidd, ish he still about?

He'sh WHAT? Kicked the SHESUS. Pity, that. Wannned some good arranbee

Jushta whasshat? Sounds shounds s'cuse me. YURRRK! S'better. Shounds rilly nice, rilly nice.

Wha? The Pirashts sh'till going? Mick Green sh'till there? Shesus, he's good. Listen to tha those frstblng punk rockersh don't know wha enrygsh about. S'brilliant. S'mazing. That drummer - big mōtha bassist sings nish.

Whasha? They got two records out?

Ah. I unnerstan. one side live an' one shide in studio. Great mush go and see em.

BLEEEEEACHHH  
\*\*\*\*\* TIM LOTT

PHIL MANZANERA/801: 'Listen Now!'

AN INTERESTING bastard. Not Manzanera, 801.

At the head, Manzanera with his borderline rock-jazz guitar. Avant-garde supremo. Eno. The kitsch bizarre Tim Finn of Split Enz and the hyperpop Lol Creme and Kevin Godley. Drummer from the folk-wave Dave Mattacks.

The list goes on... Eddie Jobson, Mel Collins, Francis Mon-

## SHESUS, ish rilly nice

kman; the result is, in a sense, inevitable, an unavoidable fusion of elemental, far-removed styles.

So you expect it to be fragmented, directionless, ego-tripping. You're wrong. It's a smart merger, the commercial formula of popjazz, highly technical but melodic instrumentals over perfect Crosby, Stills and Nash-brand harmonies.

Unlike the '801 Live' album there are no long, difficult improvisations, no heavyweight technowizard indigestibles. Only pop crafting and simple economy.

There's a lot more accent on the lyrics than you might expect and though they ain't exactly sheer poetry, they're not embarrassing, which is unusual coming from a band who are primarily musicians.

The main pitfall avoided, it's not too clever - clever, it's 'accessible'. Listen now and you're going to like it without thinking.

\*\*\*\*\* TIM LOTT

ROY WOOD WIZZO BAND: 'Super Active Wizzo' (Warner Bros K 56388)

ROY WOOD used to be fun. He ain't any more. He used to be a shrewd observer of the market and act accordingly. He ain't and doesn't any more. He used to write witty, perceptive little toons that hepped your mind into submission. He don't any more.

In fact Wood doesn't do much of anything any more, as this album shows. In no way is it super active, more bleach boring. He's gathered together a bunch of session men, the same ones that supported him on a recent TV show which was hideously tedious, to make an unbelievably bad album.

Six tortuously unoriginal 'jazzy' tracks with the odd strained vocal tossed onto a heap of

clumsy brass and guitar combinations. It seems inconceivable that a guy with such an obvious talent should resort to such a miasma. He's fallen into the 'Look how versatile I am' trap, playing a multitude of instruments, none particularly exceptionally.

See my baby dive. + BARRY CAIN

GEORGE FAITH: 'To Be A Lover' (Island ILPS 9504)

GEORGE FAITH walked off the street into Lee Perry's studio in Jamaica and the result is one of the most startling, moving albums released this year. Faith sings with a deeply moving catch in his voice, capable of turning these songs into his own. Many of the songs are old soul tunes, Wilson Pickett's 'In The Midnight Hour' and Tyrone Davis' 'Turn Back The Hands Of Time'. But they're totally transformed by the phased production of the genius behind the board. They all roll along with the unstoppable force of a wave rippling through the ocean. The actual sound is very new; the rhythms are reggae but the sway of the beat has an emphasis to it that hasn't been heard before. The result is totally hypnotic, combining real soul with innovation. One of the year's best albums.

\*\*\*\*\* GEOFF TRAVIS

THE EVERLY BROTHERS: 'The New Album (Previously Unreleased Songs From The Early Sixties)' (Warner Brothers K56415)

I CAN'T understand why some of these tracks have never come out before. There are so many potential hits that the loss in financial terms - not releasing them at the peak of the Everlys' career - must be frightening.

There are a couple of

filler songs that wouldn't have done much for them but how come a song like 'Burma Shave' was left on the shelf? It's easily another 'Bird Dog' classic. And what about 'Silent Treatment' and 'Why Not' - two great songs. Listen to 'Empty Boxes' - it's like Simon and Garfunkel.

I think it's too late now for the Everlys to have a hit with any of these - a great pity and disgusting waste - but younger music fans look on this duo as part of history. + + + + RO-

SALIND RUSSELL



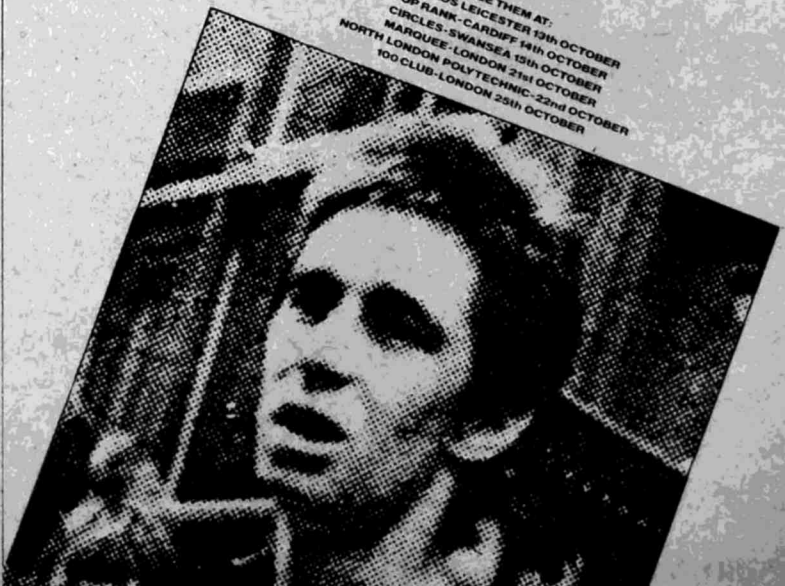
AC/DC: best heavy metal in years

what 'ave we got?

SHAM 69

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100 CLUB-LONDON 25th OCTOBER



# Albums

## Hey there lonely boy

**ROD STEWART: 'Footloose And Fancy Free' (Riva RVL P 5)**

FOR SOMEONE who's supposed to be rediscovering the joys of bachelorhood Rod doesn't appear to be having fun. Footloose and fancy free perhaps, but the songs on the album are nearly all tear-jerkers - lovely, but sad.

You'll have heard 'You're In My Heart' already. Apart from being one of the most beautiful songs he's done, there's going to be much speculation as to who it's written for.

The other really sad one is 'You Got A Nerve'. It's superbly arranged and produced, bringing in all the melancholy emotion Rod does so well.

But having spent some hours listening to the album it's left me feeling quite gloomy. Stand back Leonard Cohen, let Rod take the lead in the loneliness stakes. He's always been that way inclined, but it would have been good to hear some of the wild hilarity he caused with the

Faces. It's not that the new band don't play well - their performance is quite excellent. It's just that they don't sound as if they're enjoying themselves.

Also included is the track that went down so well on the live concerts in the winter - 'You Keep Me Hanging On'. But they've changed the arrangement: it's slower, more orchestrated and Rod makes no effort to reach the ear-splitting high notes that gave the song its dramatic build-up. I'm not keen on it. I think it would have been more powerful had they stuck to the original arrangement.

Well, on the whole it would be true to say the album is certainly different from his previous solo productions, but it left me feeling so depressed I'll have to skip listening to it again until I feel like having a good mope. ++++

ROSALIND RUSSELL

**DIRTY TRICKS: 'Hit And Run' (Polydor 2383 446)**

WITH A very special thanks to each and every one concerned here is the latest brand name to hit the convenience shelves in the heavy rock super-market.

'Yup, don't pass it by. Dirty Tricks is loud, thumping, powerful product. Contains only natural additives. Wailing vocals, wailing guitars and, yes, the magic pounding plus of keyboards and phasing. Only they have the secret. Makes walls hit heads faster than any other known product! Liberates dandruff into the air! Causes imaginary guitars to appear between every pair of straining hands! Buy, Buy, Buy!

Well, not really. Incredibly this is Dirty Tricks' third album. What some pundits

could call a recording career. From a mish-mash of backgrounds - most hopeful the very fabulous Sam Apple - they've conceived a monstrously derivative and mundane heavy rock opus which, for all we know, could batter on as an eternal curtain-raiser until said music ceases to be a 'growth industry'.

Drums and bass thud metronomically together as hair, guitars and tonsils fly towards that highly commercial land where 'reality' is hard work, where 'ladies in black' scream in ecsta-

cy and the skies are starry and the oceans windy. Sounds like the back of a Transit van near Basingstoke.

Anyway, you got the lot 'Hit And Run', 'Road To Deriabab' (where?), 'Lost In The Past' and some frenetic anthem called 'Get Out On The Street'. All properly executed with thundersome precision guaranteed to penetrate the thickest head and raise the most leaden of feet.

Yes, folks, it really works! Get Dirty Tricks today. It hurts really slowly. ++ JOHN SHEARLAW

## Draggin' out the DIRTY dandruff!

## INSTANT PICK-UP



SHA NA NA: a day in their lives?

**SHA NA NA: 'Rock 'N' Roll Revival' (Golden Hour GH 867)**

WELL, I saw this 'Little Darlin' 'At The Hop' the other night and she looked real cool, y'know. I'd bin dating 'Long Tall Sally' for a while but she kept giving me too much verbal, a right 'Yakkity Yak' merchant and I thought it was time for a change. So I walked over and introduced myself to this tasty chick. 'Hi, I'm 'The Wanderer', I er, ha, guess you've heard of me, huh?'

She shrugged her shoulders and turned away. 'No little 'High School Confidential' is gonna get the better of me.' I thought and grabbed her hand. At first she looked annoyed but as I dragged her onto the dance floor, well, 'Great Balls Of Fire', she sure could give. We had a 'Rock Around The Clock' and as I danced I knew 'Life Could Be A Dream' with Laura.

We started going steady. I was unemployed at the time and she kept on at me to 'Get A Job'. I finally got one at the local garage and

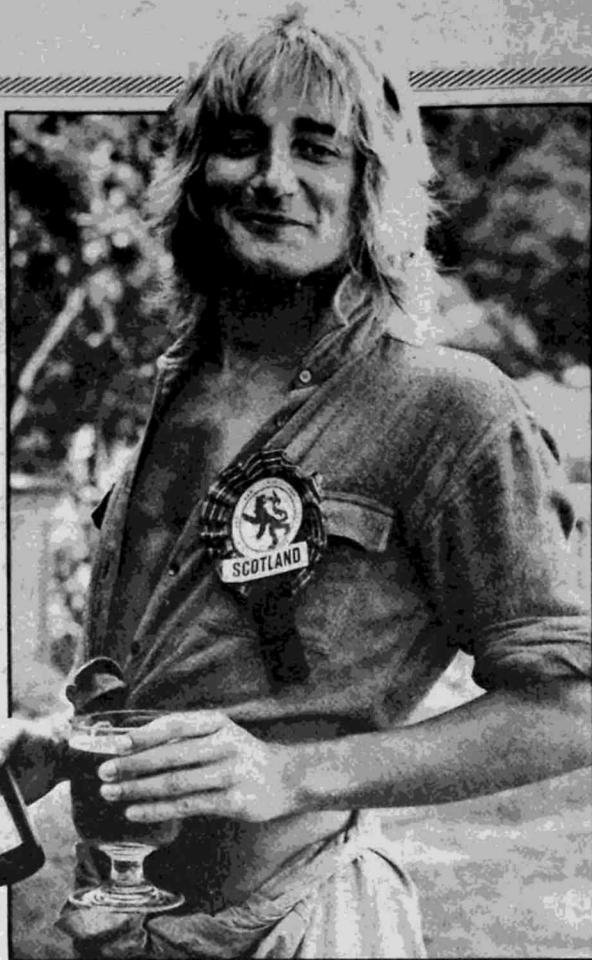
after a while saved up enough money for a holiday. 'Hey honey?' I said to her one night. 'You know I think 'You're So Fine' so why not 'Come Go With Me' on a 'Sea Cruise' to a little island I've heard of where we can spend a week at the 'Heartbreak Hotel'.

'That's 'Easier Said Than Done','' she replied.

'Maybe I'm Old Fashioned', but I think we ought to get married

first. 'So we got spliced and went on that cruise. On the last night we sat at the Captain's table which had 'Sixteen Candles' - one for every week I'd known her. I leaned over and whispered in her ear. 'Remember Then', 16 weeks ago, when I first met you? That was the happiest moment of my life.'

After dinner we wandered onto the deck. 'In The Still Of The



ROD STEWART: different but depressing

**SPLIT ENZ: 'Dizrythmia' (Chrysalis CHR 1145)**

NEVER THOUGHT it possible - Split Enz have actually made a LISTENABLE three-dimensional album as opposed to the two-dimensional mediocrity one could be forgiven for expecting.

Their last album 'Mental Notes' failed simply because they could not overcome the

live vinyl transition. It was little more than a mirage, you had to imagine their performing and when that image vanished so did your appreciation of the record.

'Dizrythmia' (it apparently means jet-lag) succeeds in its own right. It's clever, intense, fingertip light and on one occasion ('Charlie', dead love, dead mind) brilliant.

See, live the band have always annoyed me with their artful antics which appear to smother the insignificance of the music. But they also place themselves in danger of smothering their strengths (apparent on this album anyway) with electric hairstyles and overpowering indifference.

Tim Finn's unique vocal style manages to give each song an ethereal identity of its own, aided and abetted by some neat, twisty little phrasings - 'Good ol' Chris the contortionist is bent if not worse, Dear ol' Merle the striptease girl, do anything for kicks' from 'Jamboree'.

The juxtaposition of Edward Rayner's piano and Neil Finn's guitar is effectively tasteful. Robert Gilles' saxophone is a look to save me a job just grab yourself a listen. You haven't got to go to the end of the earth to get class. ++++ BARRY CAIN

**NOVA: 'Wings Of Love' (Arista Sparty 1021)**

LISTEN, I know it's not very cool to dig anything apart from new wave. To say you

like the Eagles or Fleetwood Mac brings a twitch in eyebrow from the spikey-haired lovelies but I really suggest you give Nova a listen.

Back in '69 they might have been as big as Pink Floyd. Nowadays it's a bit more of a struggle supporting Caravan. If you've never heard of Nova they're an international group of musicians with a capital M, turning out infinitely varied music.

Take for example the melody of 'You Are Light', a piece of almost jazz. Fretful guitar interspersed with a soul-orientated tune and lyrics. Good crescendo of instruments at the end.

'Like the works of Jean Michel Jarre 'Marshall Dillon' is a cut that crosses the border between serious listening and poppability. Somehow it sounds like the better works of Zappa, maintaining strength all the way through and particularly impressive is the sax wailing topost.

'Golden Sky Boat' features a sax that sounds like a voice and the bass is used to add interesting texturing. All the tracks are good but a personal favourite is 'Last Silence'.

Nova have been neglected for too long. ++++ ROBIN SMITH

**THE CATE BOBS BAND (Asylum K53064)**

**SIDE ONE:** 'Rendezvous' boring; 'Woman I'm Trying' very boring; 'Stranger At The Door' quite boring; 'Out On A Limb' reasonably boring.

'Let It Slide' boring again.  
**SIDE TWO:** 'I'm No Pretender' all right but boring; 'I Can't Give Up' a little bit boring; 'Yield Not To Temptation' not bad but bound to get boring; 'Give Me A Reason' definitely boring.  
+ BARRY CAIN

**SMOKIE: 'Bright Lights And Back Alleys' (RAK SRAK 530)**

SMOKIE HAVE a sound, an individual sound that's their own. You can tell a Smokie track after the opening three bars. And that's no criticism.

They're a professional, hard-working band with a string of hits behind - and in front of - them. Their particular brand of pop crosses no vast musical chasms and is unlikely to gain more than a mention when the definitive history is finally written. But their music is fun, slickly produced and most listenable.

Their latest platter is easily their best so far. Up for openers is their last single 'It's Your Life'. It's followed by three numbers penned by lead vocalist Chris Norman and drummer Pete Spencer.

They're developing into a formidable song-writing team. The Mike Chapman sound is still very evident - after all he produced the album - but I'm sure Norman and Spencer have a lot more to offer. This could be only the start.

Also included is their current single, the revamp of the Searchers' old hit 'Needles And Pins'. It's strong and will be a big hit.

There's not a duff track on the album and I particularly like their interpretation of Leo Sayer and David Courtney's 'The Dancer'. A good album. +++ JIM EVANS

**BILLY CONNOLLY: 'Raw Meat For The Balcony' (Polydor Super 2383 463)**

THIS IS the live recording of the show at the London Rainbow in the summer. Connolly's right back on form after his last album which I thought was a bit off. In fact I was doubtful if he'd manage to come up with any more new material. He did.

He's as sharp as ever, though he's constantly pushing other people's level of acceptance on taboo subjects. It's not that long ago that a comedy piece about sexual perversion would have frozen an audience to their seats.

He still mixes his humour with political comment - he's included 'John Stonchouse Went Swimming', a heavy indictment of our current political situation, which carries his shrewd perception like a banner.

But the track I think is the funniest is 'Gandhi's Revenge'. Anyone who's eaten a curry after a night on the booze will have every sympathy for the character in the sketch. ++++ ROSALIND RUSSELL



# BROTHERHOOD OF MAN MAGES

Their new Album & Tape  
featuring their latest single  
**'Highwayman'**



**'Highwayman'**  
Their new Album & Tape  
featuring their latest single

# WIDER BROTHERHOOD OF MAN



# CAPTAIN KREMMEN

## VS

# A YOUNG UPSTART

ROBIN SMITH talks to our hero and SHEILA PROPHET gets annoyed with the Beeb's new boy

**MIGHTIER THAN** the BBC, faster than a burger being fried at a Wimpy. A man of courage and prowess unleashed in space to combat the forces of evil. His name: Elvis Brandenburg Kremmen.

Do you listen with bated breath to the swash-buckling, rip-roaring adventures of the brave captain on Capital Radio? Good - we've procured an interview with his creator Kenny Everett.

"I've always liked comic strips - Flash Gordon, Dan Dare, that sort of thing. I might have liked to have been a spaceman and the RAF could have been a step in the right direction but they've got so many rules.

"I love the idea of space travel. Who wants to be stuck on this little planet, lovely as some parts of it are? I'll probably get up there when I'm about 70. By that time they'll have invented a pill that keeps you young and I'll be able to float around and admire the scenery.

"I think if God hadn't wanted us to travel in space he would have put a wall around the world to stop us escaping. There have been many benefits from space travel, especially the non-stick frying pan."

Ken was born 32 years ago in Liverpool.

"I didn't like the place much. Trouble was, if you opened your mouth in Liverpool there was always some big kid ready to close it for you.

"I left St Bedes School in the country with lots of fresh air and things. I left after a year because I couldn't add up. I wasn't clever enough to be a man of God."

### Failure

Ken looked like being a failure. One of his early jobs was scraping the muck from trays they made sausage rolls on. He fell in love with a woman at the Easter egg department and was sacked for fraternisation.

He went into advertising and then with money from a paper round he bought some tape machines and began fiddling around. He sent demos to the BBC and they were featured on Radio Four.

"I asked for a job but they said David Jacobs would be there for another 200 years, so there was no chance. Fortunately the pirates had started up and I sent a tape in. The next day I received a letter saying come round.

"I spent most of my time being sick over the side until they got the transmitter going. People will really enjoy reading about me vomiting with all this punk rock about these days. I like the Motors but the rest is just a noise."

Eventually Ken ended up at the Beeb again but he wasn't happy.

"I didn't like the Beeb, it was full of middle-aged people who looked as if they'd been mortgaged. There wasn't enough room for self-expression.



KENNY EVERETT: "the Beeb's full of middle-aged people"

"The people were trite to the point of being heinous. They didn't like the things I was saying over the air but I was only trying to communicate with people.

"They got me to sign a form saying I wouldn't be rude about them any more but in the very next interview I couldn't help myself and was naughty. The truth just came spilling out."

Ken ended up at Capital and there isn't anyone else who remotely approaches his unique brand of humour and frolic.

"I try to be one to one with people on Capital," he continues. "I hope I'm not talking down to people and treating them like imbeciles.

"I've also done the classical programme. I tried to do it in a jokey, zany way but every time they pressed a button on me so I had to tone it down. In the end I was passing the sane comments about the records. I find classical music very soothing."

### Nymphet

Soon to burst upon the world is a book in full glowing technicolour 'Captain Kremmen And The Krells' (Corgi, £1.75). It traces the history of Kremmen from childhood, cataloguing his adventures and his close relationship with Carla the space nymphet.

"No, Carla's not based on anybody I know, she's just a broad with big knockers. Obviously if you're floating around in space you want to take some home comforts with

you. It can be very cold and lonely up there."

Ken also wants to break into the charts with 'Captain Kremmen (Retribution)' (DJM DJR 10810).

"I could have done an episode on the single but we released episodes before to raise money for Help A London Child. The single is the theme to the series. I hate it when people play it in my presence. I got so embarrassed.

### Loot

"I record Kremmen from nine o'clock on Friday night till 10 on Saturday. I alternate between using Tommy Vance and a guy called Barry Clayton for the introductions. It might be nice to get Kremmen on film and do more books but all I can say at the moment is perhaps.

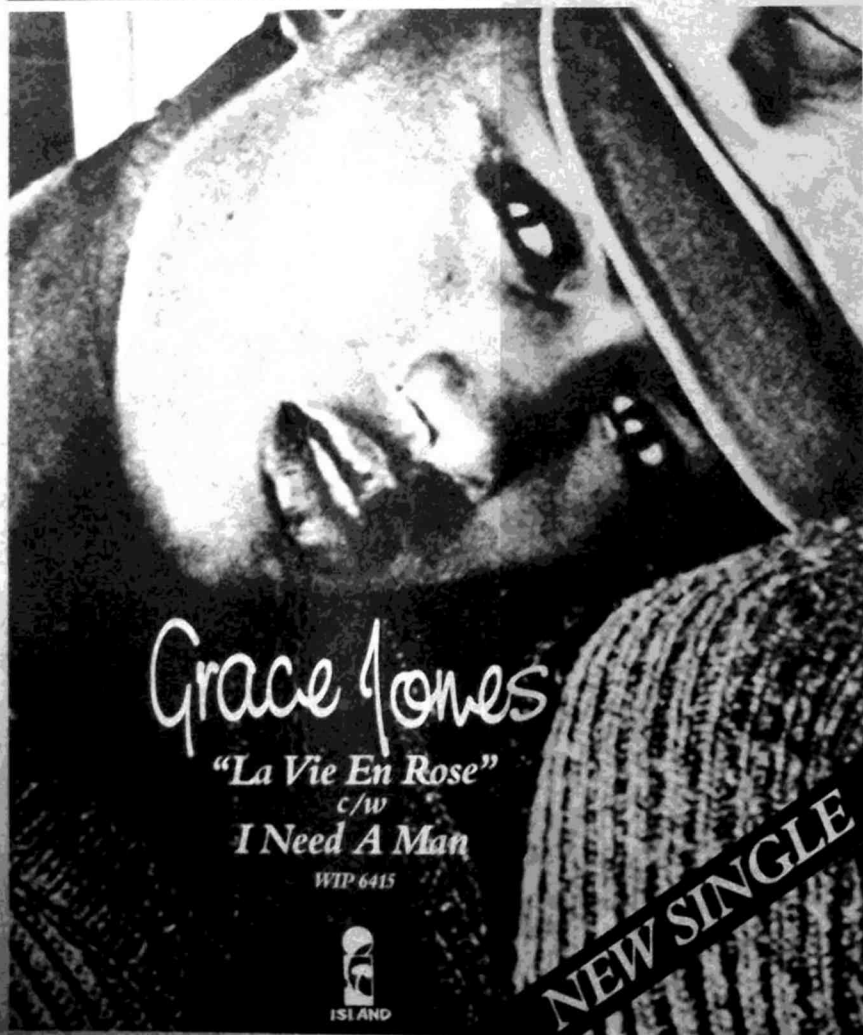
"A friend of mine across the road did the art for the book. I live in the Cotswolds and it's lovely down there. There aren't any nasty, smokey chimneys to impede the view.

"I drive to London every week and Capital pay me loads of loot. I've got everything a superstar might have - well, I am one after all.

"I want to build a tennis court. I love playing the game. It keeps me fit and healthy and it's just heavenly for the limbs.

"I'm amazed that I look fairly healthy. I've done everything in my time and indulged in drugs - the really heavy stuff. I've experimented widely."

Is this story good enough for a mention on Capital Radio? Could you mention all the stuff and say hello to Uncle Bert and Aunt Maisee at No 10? Also pass on regards to Grannie and say hope her balls get better. We'd also be obliged if you'd say hello to Mrs Sluggott at No 16 and hope Brinnomee passes her driving test on the 10th attempt.



## Grace Jones

"La Vie En Rose"

c/w

I Need A Man

WIP 6415



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DISC 10

**PETER POWELL** is: (mark the correct solution):  
a) Over the moon.  
b) Very excited.  
c) Looking forward very much to the future.

How did you score? Give yourself full marks if you chose all three answers.

Peter, you see, is Radio One's newest disc jockey. Wind him up and watch him go.

"I've had three and a half wonderful years with Radio Luxembourg, alongside a bunch of people who've been terrific to work with. It's been a great chapter - I like to think of my move as the end of one chapter and the beginning of another."

"It's always been my ambition to work for Radio One. I've always thought that Radio Luxembourg was the greatest commercial station in the world, while Radio One was the greatest station."

"I have not a single criticism of Radio One nor of Radio Luxembourg. I think Radio One's formula is the right one. Radio Luxembourg has a super formula. And local radio is doing an extremely good job."

Wait, wait - hold it right there. You mean you don't have one criticism to make of any of the radio stations operating in Britain?  
Isn't that rather an unconstructive attitude?  
"I am not a controversial disc jockey."  
Oh I see.  
"I'm a very effervescent disc jockey. I have a lot of energy and bounce

which takes me through the day. I don't think a DJ's part is to be controversial, we're not there to preach to people."

"There are two kinds of disc jockeys - the type who are very involved in their music, and the entertainers. The ones who consider themselves a friendly voice. In a world you can get lost in, and feel in need of a friend, it's a DJ's job to be that friend."

Pause for breath. Pardon me while I grab a Kleenex. Real sincere, meaningful stuff, this is.

And I thought a disc jockey's job was just to introduce records...

Peter (it says here) is not only Radio One's newest disc jockey, he's also Radio One's youngest disc jockey. Peter is 26 years old.

Now, Peter old son, I don't mean to sound rude, but you're no spring chicken, are you?

### Patronising

He bristles for a moment, asks me my age, then finally falls back again on the Radio One Disc Jockey's Book Of Cliches.

"Look, my love, what you've got to understand."

(Don't patronise me, you creep).

"What you've got to understand is the responsibility of broadcasting to the nation. When I first started in local radio, I was at an age when most people are only concerned about putting their socks on in the morning, and I had to do a crash course in growing up. It's a question of being able to cope with the pressures

"A national DJ is someone most people look to for guidance. They want someone friendly and uncomplicated. You're a bit of a figurehead. And you're promoting the station you work for - 10 years ago when the pirate stations were going, DJs could be rebels, but now the market is much more competitive, and the name is often bigger than the person who owns it. You're involved in public life, and you have to be able to handle that."

"I think the BBC would

have to be very brave to employ someone younger on the station. It would be very difficult to find someone with an attitude that was mature enough to cope with it."

### Learning

"Anyway, age is just a number - it means nothing to me. It's the way you feel that matters, the way you react. I mean look at Tony Blackburn, he's been broadcasting for over 10 years now, and his attitude hasn't

changed at all. I couldn't tell you what age he is. He's as young as ever he was."

Or as old...  
"I said young. Anyway, I defy anybody to tell me that an older DJ has no right to be on the radio. The more mature he is, the more of a friend he can be. In the game of communication, which is what the media's all about, you learn something every day. I've still got a heck of a lot to learn."

"I like to learn something every day."

Oh yeah? What have you learnt today, Peter?

"I've learnt that leaving a radio station after three and a half years can be a very emotional experience."

Hmmm...  
Now I don't know about you, but I'm getting a bit tired of all this. I know it isn't his fault - after all, the guy has a job and a future to protect. But I can't help resenting this never ending stream of cliches. Surely he doesn't really believe this stuff?  
But wait - here's an interesting bit.

Asked about the future of British radio, Peter reckons, "I think national radio will always be around as the flagship, and local radio will go from strength to strength. Competition is healthy. I hope it doesn't go in the direction of American radio."

Now this is interesting, because it is in direct conflict with the views of one Tony Blackburn, who sees American radio as a model for the future. What does Peter think about that?  
He backs down. (Shame).

### Formula

"Well, maybe I should keep my mouth shut about that one, because I've never been to America. I have this very computerised image of it - maybe my image is wrong. All I know is that I like the sound of British radio - I like the delivery, and I like the promotion of it. I'd hate to see it become depersonalised - I think the formula it has at the moment is the right one."

Well covered Peter - you're learning fast.

And now Peter, as you go into your new job how do you see your future?

"I've just started," he announces. "Now I've got the job, I can settle back and think what a lucky little so and so I've been. I'm just looking forward to delivering the goods, and to bettering the name of Radio One."

Well done, the Beeb, it looks like you've picked another winner here. You played safe again.



PETER POWELL: "age is just a number"

**holidays in The Sun**

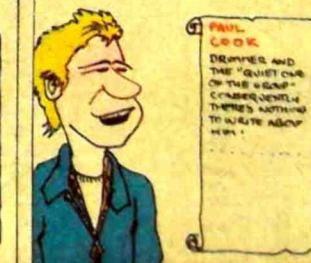
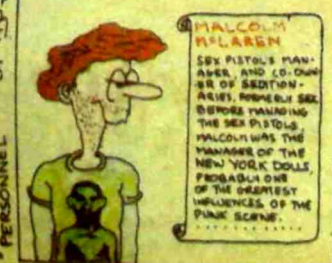
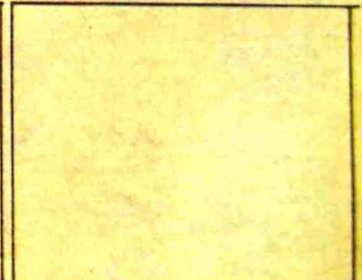
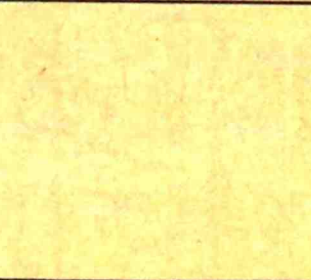
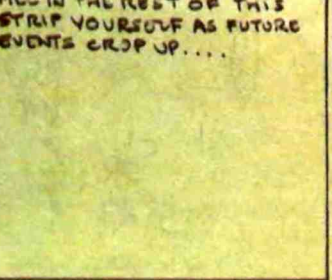
A CHEAP HOLIDAY IN OTHER PEOPLES MISERY!

**SEX PISTOLS**  
OUT NOW ON VIRGIN VS191

AND NOW LADIES AND GENTLEMEN... I MALCOLM McFLAREN, IN ASSOCIATION WITH SKUM MAGAZINE, PROUDLY PRESENT THE STORY OF MY BOYS... THE

# Sex Pistols

By P.S.S.





# A STEAL FROM STIFF!

(BUDGET AD FOR A HALF PAGE RECORD)

THE SHAPE OF THINGS THAT WIN

IAN DURY SEX & DRUGS & ROCK & ROLL

17

BUY

THE SHAPE OF THINGS THAT WIN

COMMITTED ON THE TOUR

TOP INC. W/L



THE SHAPE OF THINGS THAT WIN

THE DAMNED PROBLEM CHILD

18

BUY

THE SHAPE OF THINGS THAT WIN

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TOP INC. W/L



THE SHAPE OF THINGS THAT WIN

THE DAMNED PROBLEM CHILD

18

BUY

THE SHAPE OF THINGS THAT WIN

NEW ALBUM OUT SOON

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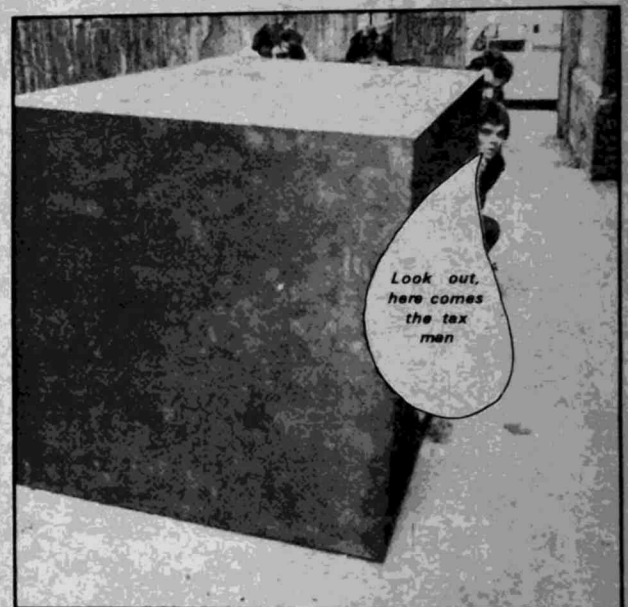
THE SHAPE OF THINGS THAT WIN

COMMITTED ON THE TOUR

TOP INC. W/L



# Stranglers overkill section



## Discword

**ACROSS**

- Guitarist who made a Voyage Of The Acolyte (5,7)
- Billy or Atlantic (5)
- American soulsters drawing their resources from the elements. (5,4,3,4)
- Conductor Jeff Lynne (3)
- Group created by Steve Sills in 1971. (6)
- Frankie Miller's House (4)
- 30 Down's one hit. (5,4)
- German born actress and model, before becoming part of The Velvet Underground. (4)
- Janis Anderson (3)
- Group labelled with gimmick tag after 1970, debut LP featured transparent sleeve (6,3)
- Goes with Sweat and Tears. (5)
- How Rod Stewart made his Atlantic Crossing perhaps. (7)
- & 35 Across. In 1973 it was his turn to be "The Future Of Rock 'N' Roll". (5,11)
- Performed some Weird Scenes Inside The Goldmine. (8)
- Initially Graham Lyle (2)
- Recently embarked on an Endless Flight (2,5)
- The Beach Boys said he only knows. (3)
- See 27 Across.
- What Cal Stevens gave to The Fillerman. (3)
- Commander George Frayne (4)
- See 33 Down.
- & 7 Down. Formula One Group. (6,4)
- Pink Floyd classic from the Meddle LP (6)
- They wanted more and more and more. (3)
- 1967 Small Faces hit. (5,7)
- See 42 Across.
- Innes or Young. (4)
- The Four Tops thinking about unemployment (6,7) in 1968 (2,1,4,1,9)
- One of Simon and Garfunkel's greatest hits. (1,2,1,4)
- Dave or Kiki. (2)
- & 23 Across's old Back Street (2,3)
- SAHBWA LP. (8)
- Winston O'Rourke (6)
- Bird or Earth. (4)
- Bryan Ferry getting inside your head (2,4,4)
- Be-Bopper living live in the air age. (6)
- Alone! boy. (8)
- Group from outer space perhaps (3)
- & 2 Down. Dutch one-hit wonders. (6,7)
- John Miles' first love and his last (5)
- & 41 Across. You may meet him: Face To Face in your record shop (5,8)
- King Crimson LP. (5)
- Queen had seven of them filled with rhye. (2)
- Steely Dan label (3)

**LAST WEEK'S SOLUTION**

**ACROSS:** 1 Rich man 7 Alice 8 Rogue 9 Rats 10 Aled 11 Day 12 Car-LA 14 Star 17 Dunie 18 Ringo 19 Sinatra

**DOWN:** 1 Raitt 2 Crew 3 Murray 4 Night 5 Barracuda 6 Henderson 11 Dancin 13 Reas 15 Tania 18 GrL



# Mailman

Edited by BARRY CAIN

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

That Dom Perignon tastes awful



THANKS FOR your tasteless, ill-informed, prejudiced and utterly self-opinionated comments on The Stranglers So 'Rattus Norvegicus' has gone gold. So their records sell like Wonderloaf during the bread strike, only twice as fast. So what? They're making money but they could hardly have known they'd be so popular, could they? And if they spend their money on themselves, so what?

I suppose you, of course, would in the same position give it all to charity, wouldn't you? Like hell you would! Seems to me you're suffering from an acute attack of jealousy with that dog-in-the-manger attitude.

For your enlightenment they're not punk! You apparently think they wouldn't have bodyguards in spite of the fact that very recently the Regero Swedish political

smash the lot of you right out of existence, not with violence but by public opinion.

I'm a fan of punk and new wave, whatever they're supposed to mean, and proud of it. What are you proud of. Do you even know?

S. Fraser, St. Ellans, Perthshire.

THANKS FOR your lengthy interview with The Stranglers. Christ, I've heard of saving paper but this beats the lot. Oh, and don't forget to sack Phil Therich.

Ian Prescott, Marlow.

WE'RE PROTESTING at the very biased and misleading article on The Stranglers in which you accused them of being big shots and rich hypocrites who are surrounded by bodyguards. Before their gig at Bangor we saw Jean strolling unguarded in the street and what's more he stopped to talk to us. He declined to give us his autograph as this would put him above his fans but he let us have as many photographs as we wanted.

He put a friend of mine on the guest list because she hadn't a ticket. He also invited us to go backstage after the show and meet the rest of the band, saying the security wasn't too hot.

The gig itself was briller than brill (Oh, really? Ed). Backstage he found time to talk to us and was interested in what we had to say. The atmosphere was friendly and relaxed and we talked as equals - they're not condescending or hypocritical as you would have your readers believe.

You really are scrapping the barrel writing articles like this when there isn't a grain of truth in what you say. And who the hell do you think you are calling Jean an "Obnoxious little chauvinistic creep"? If the Stranglers really are as money-grabbing as you infer why did they insist the price of the tickets be reduced from £2.30 to £1.75?

We suggest you get your facts right and stop showing your ignorance. Celia, Lynda and Chris, Llandudno.

A FEW POINTS:

1. The Stranglers' weekly earnings are still considerably lower than the national average.
2. Nobody drinks Dom Perignon - we all found it rather over-rated the one time we were given

a bottle for nothing. So Jean still drinks orange juice while the others plump for lager or Fullers' London Pride.

3. Jean is neither little nor creepy. That he is obnoxious and a chauvinist is an opinion held by you, a person who as far as we can recall has never met him.

4. The mass market doesn't stink but your pathetic attempts to make money out of it do. For instance, the radio ads for that nasty little piece of sixth-form pretentiousness are both grossly misleading about the actual content of the article and a cheap attempt to capture sales in that 'stinking mass market' you make fun of.

The Stranglers' management.

PS We also note that for some strange reason Tim Lott uses a pseudonym. Is this his paranoia?

● A FEW COUNTER POINTS.

1. The Stranglers' Weekly earnings may very well be considerably lower than the national average but that's only because they're waiting for royalties to get through, at which point they can hardly fail to become rather wealthy; 2, 3, 4. You seem to have misunderstood the gist of the article and that isn't a cop-out. It wasn't intended as a condemnation of The Stranglers, merely an argument between two mythical punters, one attacking subjectively, the other defending objectively. As such it was surely at least a balanced opinion. Incidentally, Jean may well not be little nor creepy but it's meant to be obvious that the punter is abusing - in the way that punters do - and not making calculated judgements. And the stinking mass market smells just fine to us.

In respect of your PS: Rubbish! - Lim Tott.

SO HUGE CORNPLASTER of The Stranglers thinks David Bowie is irrelevant, does he? How come The Stranglers are content to play the same stuff The Doors were doing 10 years ago? Progression! Anyway, I won't waste expensive ink on The Stranglers (except Huge Cornball).

Love, a 'Low' hero and number one merry mentor and slushgush admirer, Portsmouth.

● WHAT A STUPID LETTER.

SO Lol Creme and Kevin Godley have finally completed their gizmo project. I only hope they won't be expecting all the old 10cc fans to be waiting eagerly for them 'cos they'll be wrong.

For their information the old fans have turned the tables and deserted them for another group - the new 10cc. In the past 13 months Eric, Graham and Co have released three great singles, a fantastic album and have done a major British tour. At the moment they're doing a foreign tour and a live album is due out quite soon.

And what have you

achieved in this time, Godley and Creme while playing around in the recording studios with your 'fantastic new discovery'? A triple gizmo album! How fab! I bet Peter Glaze will love it! Retalling at... Ell? Well, if I rob a bank or two I may just be able to afford it.

I can't wait to listen to your album though - I feel like a laugh. EM Stewart, Tadworth, Surrey.

● Give the boys a chance, my life. They gotta pick a pocket or two.

Wipe off the dust Dusty

ARE THERE any plans to bring back Dusty

Springfield to this country? I'm sure many people would be interested to know if any singles or LPs are to be released by her. "Come on, Dusty!" as Elton John says, we need you back in the music business desperately. Alan Hodgson, Stanley, Co. Durham.

● Funny, I thought she was dead.

WHAT, MORE STRANGLERS

HOW CAN a crud like Hugh Cornwall call David Bowie irrelevant (you sure ain't heard that somewhere before? Ed)

The new Stranglers' album is crap. With lyrics like 'golly gee,

golly gosh, don't call me your golliwog" and "Oooooe" the band are just a bunch of kids making a commercial sound for punks to bop around to. As for Johnny Rotten, David Bowie was the first outrageous person. He was the first to have Spiky Hair.

And Paul Weller, what a bum. Bowie has contributed more to rock n' roll than The Jam, Pistols, Stranglers and The Clash put together.

The English rock scene would fade away if Bowie left.

The wild-eyed boy from Freecloud. PS Who's Joe Strummer?

● You like Bowie, then?

BUT I like The Stranglers. Geoff Dean, Wandsworth.

I CAN'T stand The Stranglers. Alan Edwards, Clapham.

● We're all entitled to our opinions.

THE STRANGLERS are...

● THAT'S ENOUGH! I don't want to hear any more about The Stranglers. I'm sick to death of having their name rammed down my throat. No more letters on The Stranglers. Got that? No more.

I RECKON The Stranglers are the best band to come out of the whole punk set up. They... ● THAT'S IT. I quit.

Thinks... how much are we getting tonight?



group smashed the band's road crew and £2000 worth of equipment. You think the fans can't get near them? Why not come to a gig and really see for yourself just how near we get, if you've got the nerve.

And before you slag them off as "filthy stinking rich hypocrites" why don't you actually meet them and make comments?

I'm sick of people like you, Phil Therich, and of papers like RECORD MIRROR that print a load of crap and sensationalism to make money. You're the hypocrites, not The Stranglers. I wouldn't mind betting you're racist too. You and your kind are the trouble-makers, the inciters of the mob. And I hope the new wave will

Take that Tim Lott



# A new single 'Jesse'

AHA 504 (Single)



# Vicky Payton

A major new talent  
from Ariola-Hansa



# Help

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

## WEIGHT ON HIS MIND

I'M NOT what you'd call really skinny, but I just haven't got any muscles at all. I'm 19 and would really like to build my body up, but I just don't know how to go about it.

Are there any books or clubs which might help? I can't find any. By the way, I'm always eating sweets and fattening foods but it doesn't help at all.  
Jimmy, Finchley, London.

● Lay off the excess stodge. It won't help you build up healthy muscle, only a well-balanced diet and plenty of exercise can do that, and eating large quantities of sweet could bring on a plague of spots.

Make a determined effort to relax more over meals — don't skip them. Chew your food more and try to increase your protein intake. You don't necessarily have to eat more meat — there's plenty of protein in eggs, cheese, milk, nuts and lentils too.

If you simply want to get stronger and fitter and the idea of an over-bulging torso doesn't exactly turn you on, check out a sport which interests you, like soccer or athletics, or start an evening class in karate or kung fu or even modern dancing.

But if your aim in life is to be the proud owner of gorilla-size biceps and bulging thighs, your best bet is to join an amateur body-building club.

You may not wind up looking quite like Arnold Schwarzenegger, star of beefcake movie 'Pumping Iron', but you'll certainly be more of a muscle man after a few intensive training sessions.

For details of your nearest club write to the National Amateur Body Building Association, 30 Craven Street, Strand, London, WC2N 5NT. Don't forget to enclose a stamped addressed envelope. Membership is open to anyone over 15 and costs £1 for 2 year and £3 for life. All you need to know about building your body, from A-Z, can be found in 'Modern Body Building' by Oscar Heidenstam, published by Faber & Faber, price £1.50.

## Cover-Up confidence

I HAD chicken pox about a month ago, and you can still see the scar left by the spots on my face and body. I'm very embarrassed about this, and though I can still talk to my friends, I don't feel that I can talk to boys. Can you recommend anything to get rid of these marks?

I also have dark lines under my eyes through lack of sleep. This will probably be permanent, but is

there anything I can do so they won't show so much?

Terri, Great Yarmouth  
● Leave those scars well alone. The time it takes for them to go away varies from person to person, but, unless they're weeping or seem to be infected they will clear up, of their own accord. If you're worried about any infection, see your doctor, he'll sort it out and will tell you how long you can expect to wait before your usual fresh-faced look returns.

Meanwhile, one way to get over your self-consciousness when you meet boys is to do a cover-up job using a light foundation or make-up. Experiment in front of your mirror — you'll feel much more self-confident.

As for the dark and debauched lines under your eyes, if they're caused through lack of sleep, the answer is simple — make sure you get in a few more early nights each week. If you're eating plenty of fresh fruit and vegetables and regularly letting fresh air invade your lungs, that can help too. For the best effect, try a darker foundation under the eyes, and if you need more cosmetic advice, ask at the beauty counter of any large store.

## TRICKY TOPIC

I READ somewhere in a magazine that when the male has sexual intercourse the foreskin goes right back to the base of the penis. But when I masturbate I can't get the foreskin to go back to the base. I am worried that I will not be able to have intercourse properly because of this. What can I do?  
Kevin, Plymouth

● Some boys have foreskins which fit so closely that they can't be drawn back over the head of the penis. This condition is known as phimosis or tightness of the foreskin and if you've got it, you'll know it because you'll feel pain when you masturbate.

No pain? No problem. If you can masturbate to the point of orgasm and come without an agonising twinge or two, there's no reason why shortness of the foreskin should prevent you from having satisfactory intercourse with a girl.

But if you're really worried, and your foreskin still isn't any looser than it was when you were a child, don't try to push it back yourself. A visit to the doctor will put your mind at rest and he may suggest a small painless operation which should do the trick.

## Parents Protection

I HAVE a really loving boyfriend. He's the best boy I've ever known and I'd really like to go on the Pill as I want to get some sort of contraceptive, just for protection. The trouble is, I'm only 15, and I

know my Mum doesn't approve of taking the Pill until you're much older.

Is there any possible way of doing this without my parents' permission? My boyfriend is 17, incidentally.

Anne, Brighton  
● Even if you don't feel that you can discuss this with your parents, you're very sensible to be thinking about taking contraceptive precautions if you're already involved in a serious relationship with a boy. For further information on the Pill and the other methods of contraception, write to Family Planning Information Order Office, 27/35 Mortimer Street, London W1. There's no need to send an SAE. The FPIO will send a selection of leaflets covering the facts on contraception.

To make an appointment with your nearest Family Planning Association clinic (at 18/19 West Road, Hove, within a few minutes' journey from Brighton city centre, ring Brighton 734255. Any visit you make will be in complete confidence, and your parents will not be told of your decision. Ask your boyfriend to go with you.

## HELP TO THE RESCUE

I WAS reading the 'Help' column a few weeks ago and stopped as I read over the letter from Christopher of Cheshire. The poor fellow must be going up the wall with feelings of loneliness and depression. I know, because I went through exactly the same thing.

I was about his age when my sessions of turmoil started and my list of friends gradually vanished, leaving me completely alone. I felt terrible. Now, three years on, I am happy as I continue through adolescence. It's a long hard fight but I'm sure Chris will be all right.

I'd like him to know that if he wants to write to me, he'll be very welcome.

Dermot, Belfast  
● Unfortunately, we don't have full details of your whereabouts Chris. If you drop us a line, we'll send you Dermot's address. "AN" of Nottingham also finds himself in a similar position. He's 16 and has recently started work where there are no people of his own age.

While he meets a few people at various hobby clubs, he says that he doesn't have "any really good friends" and would be interested in starting up a friendship through the mail. We've already swapped Dermot's address with him (complicated isn't it!) and he's currently waiting to hear from you too. C'mon Chris, get in touch.

# Feedback

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

COULD YOU give me some information on Blue who I've seen on the Leo Sayer tour?  
Wendy Nicols, High Wycombe.

● Blue are Hugh Nicholson lead guitar and vocals, Ian MacMillan bass guitar, rhythm guitar and vocals, David Nicholson keyboards, bass guitar, vocals, and Charlie Smith drums and vocals. They've known each other for 10 years and Blue traces its pedigree back to 1973 when Ian, Hugh and Timmy Donald formed the original band. Hugh and Ian have remained together ever since.

Hugh was born on July 30, 1949. After leaving school he played in several pro and semi-pro bands, including The Poets, Cody and Marmalade.

Ian was born on October 16, 1947, in Paisley, Scotland. He reckons Joe Brown was one of his earliest influences and began guitar lessons at the age of 12. He first played guitar in the world famous 'The Boots Who Played The Blues' and made frequent appearances at Paisley ice rink. Ian came to London and worked in a pie factory before he went back home to join the Sabres. He reached Blue after spells in the Meridians, The Poets and White Trash.

David Nicholson was born on April 3, 1952, in East Kilbride, and learned to play piano and bass guitar at the age of 14. He left school at 15

and after a couple of jobs turned professional with The Mob. He joined Blue in the summer of 1975.

Charlie was born on January 16, 1950, starting to play drums when he was 14 and was in several bands before joining Blue. Their current album available on Rocket Records is 'Another Night Time Flight'.

I RECENTLY bought Fleetwood Mac's 'Rumours' but the insert was missing. Could you give me an address to write to so that I can get one?  
N. Simmons, Essex.

● For the insert write to Customer Relations Department, WEA Records, Alperton Lane, Wembley, Middlesex.

COULD YOU give me the address of the Elvira Presley fan club?  
C. Briggs, Cornwall.

● Write to Todd Slaughter, PO Box 4, Leicester.

COULD YOU give me the address of the Olivia Newton John fan club?  
Don Carroll, Etre.

● Write to J. Todman, 115, Bucknold Road, Wandsworth, London, SW18.

# LET'S ABBA NOTHER ONE!

## OUR SECOND ABBA EXCLUSIVE IN TWO WEEKS!

There's plenty of ABBA music to be won in our special competition this week. All you have to do is answer three simple questions about ABBA. Senders of the first 25 correct replies will win a copy of Abba's Greatest Hits, their new single 'The Name Of The Game' and a poster. The next 25 correct entrants will each receive a copy of the new single. Send your entry to RECORD MIRROR ABBA COMPETITION, PO BOX 16, HARLOW, ESSEX CM17 0JA.



**ABBA COMPETITION COUPON**

1. With which song did Abba win the Eurovision Song Contest? .....
2. Name Abba's last two chart-topping singles. ....
3. Which members of Abba are married to each other? .....

NAME: .....

ADDRESS: .....

Beautiful music  
you don't only hear,  
you feel...

THE  
*Emotions*



Superb new album

# *Rejoice*

featuring  
the hit single  
'Best Of  
My Love'

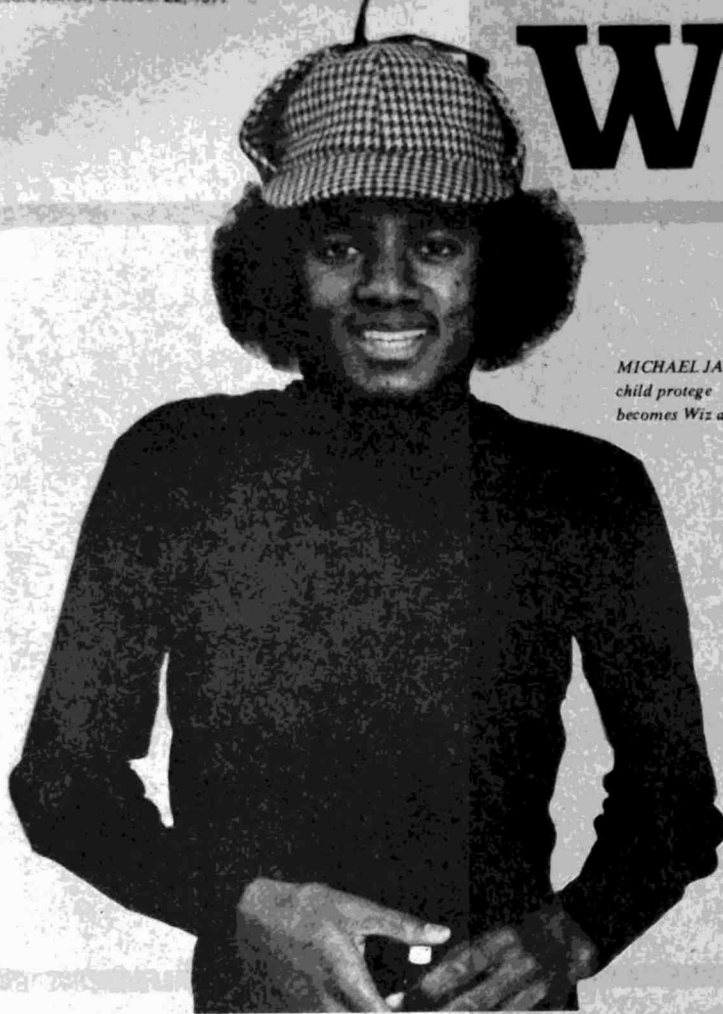


82065



Produced by Maurice White

# WIZ KID



**MICHAEL JACKSON:**  
*child protege  
becomes Wiz actor*

"I'M SORRY, ladies and gentlemen, but a man who was sitting on the 'plane has just got up and run off. Does anyone know where he was sitting? Who was he? Did he have any luggage? Until we find out I'm afraid we'll have to delay take-off."

The minutes pass. "We've now found out who the man was. But we're not sure if he planted a bomb. It could take up to two hours to locate his luggage, 20 minutes at the earliest."

No one panics. All everyone wants is a drink. It's a getting hot. Can we smoke? Do we have to stay in our seats? Is there really a bomb? Is it near me? Should I panic or just give out a nervous laugh and act brave?

"Ladies and gentlemen, we have located the man's luggage, we are now ready for take-off after we get the OK from control."

It's like a scene from a movie. Everyone breathes a sigh of relief.

Three hours after boarding the 'plane we're in those white cream puffs in the sky and on our way

to New York. The following day it's an interview with Michael Jackson to talk about his movie 'The Wiz', a remake of 'The Wizard Of Oz'. Michael plays the part of the straw man looking for a brain.

We meet at his exclusive apartment on the 32nd floor overlooking the Hudson River.

CBS people, photographer Mike Putland and I are greeted by Michael's sister La Toya and shown into the lavish and very tastefully decorated apartment. Michael's in another room but a few minutes later he comes out to greet us.

He's taller than I expected, dressed all in black with a fisherman's hat perched on his head. "I'm wearing this to hide my hair," he says. "I have to tie my hair into plaits for the movie."

We sit down and it's obvious he's nervous about talking in front of the CBS people so he invited me into his study to do the interview.

There are rows and rows of video cassettes on shelves on the wall. Old and new movies including 'Star Wars' and 'The Wizard Of Oz'. He disappears into a cupboard and changes his hat for a deerstalker.

He looks a little more relaxed but questions tend to be longer than answers. Answers turn to questions and he drifts onto other subjects as often as he changes hats.

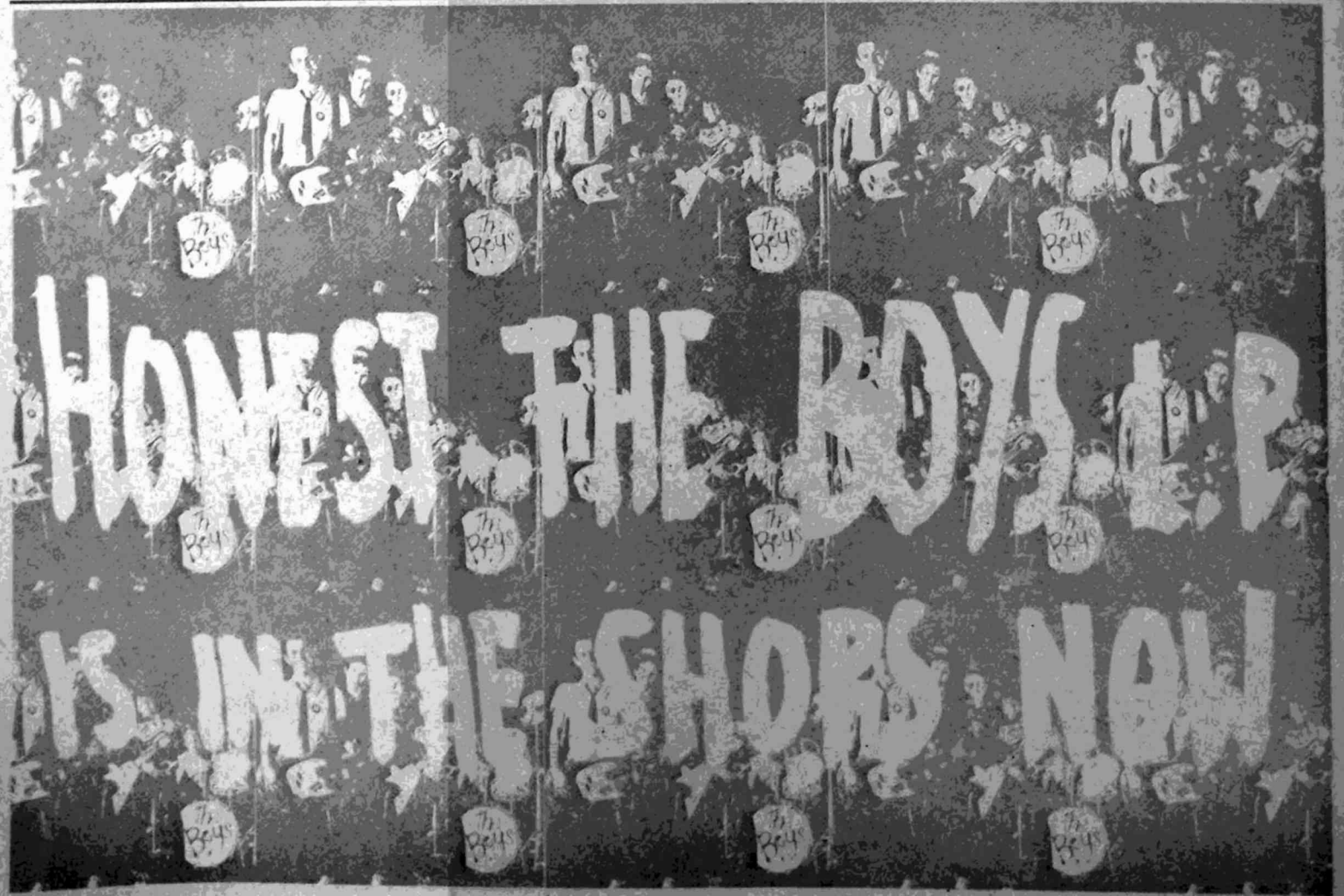
Can you blame him? He's been singing since he was five, his records have sold over 80 million copies, he's won innumerable awards and has probably been interviewed as many times. What would you do when a nurd (but a charming one) like me asks you the same questions you've been asked hundreds of times before?

Today though it's a new subject: it's the first day's shooting of 'The Wiz' and for the past two months Michael's been getting up early, learning his lines and working with a whole new bunch of people. Is it much different from working with your brothers?

"It's fun, there's a lot more rehearsing and it's a lotta work. I'm also learning a lot which is great."

It's more relaxed working on a film than for TV work with my brothers. Everything for TV is rushed.

"With the movie you have time to study and work out your dance routine and learn your part properly."



ALF MARTIN who needs a heart joins

MICHAEL JACKSON on the yellow brick road

One person Michael knew to is Diana Ross plays the lead role of Dorothy. What's it like to working with her?

"I love it, she's a great a special lady." "I warned you about those short hairs. Are they keeping in the original script of The Wizard Of Oz?"

"No, it's changed, it's going out the real thing of what original was. L. Frank Baum, trying to say, 'It's a journey instead of a fairy one.'"

"It's a huge production, we have 600 dancers going on the set each morning. We all get up early in the morning and work it." 30

"But I have a long press before I start filming. It takes five days to make me up. They've made a mould of my face and they have to pour it all over that. Then we can actually start shooting."

"Michael gets up to show some paintings of the character and shots from rehearsals."

"We were rehearsing at the biggest ballroom they could find in New York."

"Michael: 'It's an amazingly hotel called the George'."

"We're filming all the time around New York."

"They're using an old building where a lot of Laurel and Hardy and Rudolph Valentino movies were made. The movie is saving the studio because it was just going to waste."

"Expense seems no object."

"That's right, the stuff they're building is incredible. The yellow brick road will run over the Brooklyn Bridge and all over the city. They have miles of yellow linoleum. We'll be filming that very early in the mornings, stopping traffic and closing off roads."

"We have a great director, Sidney Lumet, he's so smart. His last was one of the biggest ever, 'Network'. He's also done 'Dog Day Afternoon', 'Murder On The Orient Express', 'Twelve Angry Men' and 'The Anderson Tapes'. All of his movies are a success. He's won lots of Academy awards."

"We have a great rapport with each another. He helps me a lot and I need it too."

"When this one's finished are there any plans for more films?"

"If they're right, if they look good and sound good. We've been getting scripts for years. For all of The Jacksons are individual members. But

this one sounded the best. I always wanted my first movie to be a musical."

"I'd like to do something different for my next one. Probably something dramatic."

"Although Michael's only just 19 he's put a lot of work behind him. Does he ever get tired?"

"No, none of it's tiring. I love it all. If I didn't like what I was doing I don't think I could have survived this long. You have to like it to be doing it as long as I have."

"Michael starts tapping his fingers, fidgets in the chair and talks about The Jacksons' new single, 'Goin' Places'."

"It's just come out and it got into the chart at Number 87. Out of all of our records this one has come on really quick."

"Has the move to CBS from Tamla given The Jacksons new energy?"

"We have more control over what we want to do. We're writing our own songs now."

"We've been putting our hearts into other people's writing in the past. There's two of my songs on the new 'Goin' Places' album. They're 'Different Kind Of Lady' and 'Do What You Wanna'. We may take one of my songs for our next single."

While Michael's work-

ing on the film what are his brothers doing?"

"They're on holiday but when the movie's finished we start touring again. That'll be in January. We'll be going back to Britain around then."

"When we were there last time, playing in front of The Queen, there was trouble — two policemen got stabbed but everything was kept quiet."

"After the next tour I'd like to write and work with different artists. Barbra Streisand is going to record the song I wrote for her."

"I'd also like to write for Dan Fogelberg, write a hit song for him. He's got a great voice. But first I'd like to write and produce for The Jacksons."

"Michael starts moving again. Talks about punks and says he doesn't like the music. Although he hasn't heard much or even heard of the Sex Pistols. Then he starts me questions. What's Paul McCartney doing? Is he going to sign for CBS?"

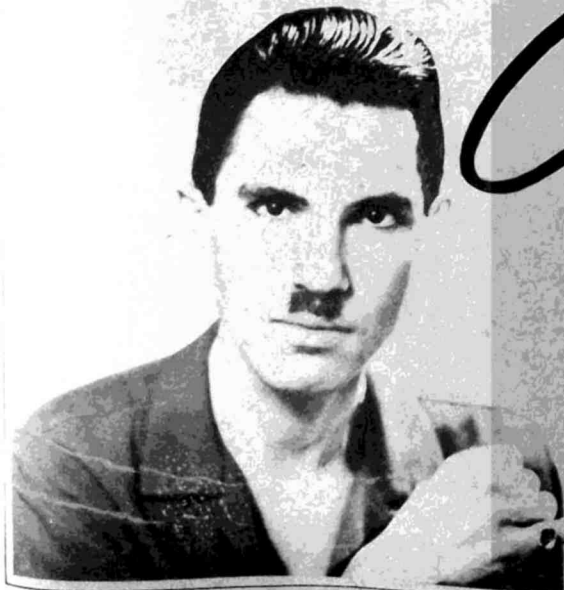
The interview is over and Michael suddenly becomes relaxed."

He shows me old videos of The Jackson Five on the Ed Sullivan Show, dances around the room and tries on a few more hats."



# INTRODUCING SPARKS

# Sparks



Sparks are back with their great new album 'Introducing Sparks'. Aply named, it's the first album Ron and Russell have produced themselves... introducing music the way *they* want it... the way *you* want to hear it.

To quote Jim Evans in Record Mirror: "Yes, they're as good as ever they were. No they haven't changed much. Yes the album will chart."

82284



Records & Tapes

Features their new single 'A BIG SURPRISE'



BILLY CONNOLLY: a tricky dicky

# CANNY

## BILLY CONNOLLY —raw meat merchant

TALKING TO Billy Connolly is a bit like talking to a psychiatrist: you think he's looking right through you. The sense of unreality is heightened by the presence of Mike Parkinson ('Parkie') sitting at the bar in the Polydor offices while the interview is happening.

The purpose of the interview is to talk about Connolly's new LP 'Raw Meat For The Balcony' which was recorded at the London Rainbow earlier this summer (what summer?).

As usual, during the show, he discusses subjects which polite people don't mention outside the privacy of their bedrooms. So how come he gets away with it? How is it that Connolly can have posh people rolling in their fur coats when anybody else would be ostracised for the same

behaviour? How does he gauge the level of acceptance?

"There is no level," he answers. "I push my own levels of acceptance. If there's anything that embarrasses me I keep it to myself and I certainly wouldn't tell you. Sure I get embarrassed sometimes but not by myself. I get embarrassed by other performers, when somebody I love blows it."

So what about the sketch of the pervert who's into wearing Sellotape and having it ripped off? Where in Scotland can he find someone who's a Sellotape perv?

### Preentious

"I stole that from Peter Cook. He was giving a speech at the George Best testimonial dinner and he did this bizarre speech as only he can do. I don't want to say he's a genius because that's a preentious thing to say. It implies you can spot genius and who wants to become a genius spotter?"

"I'd wanted to do something on sexual perversion or homosexuality for a while. I haven't done the homosexual thing yet."

But isn't it tricky tackling a subject that's guaranteed to upset people?

"All things are tricky. If it isn't tricky what's the point? I don't hurt people. I don't deal in racism. I don't want to upset people who're not sure what they're doing."

So his comedy routines aren't designed to offend people?

"I'm a tightrope walker. I may be lying to myself but I hurt only the people who are kidding themselves. I mean, I don't want to come out with the old one that some of my best friends are homosexuals... but I mean it's ridiculous that people who assume that homosexuals interfere with children. I find that absurd beyond belief."

So how does he know if he's gone beyond the acceptance level?

"Nobody laughs, there's no reaction. So I just drop it from the act."

There can't be that much perversion in Scotland for people to identify with.

"Scotland is... no, don't say it Billy, Even I

get frightened sometimes

Between all the jokes in his act Billy Connolly still keeps up his playing. He doesn't rate himself that much as a musician but in fact he learned to play against odds that might have discouraged a more experienced player.

Years ago when he was doing a milk round he fell on a bottle and cut the tendons of his hand. He had to have a tendon graft and despite a resultant stiffening of his hand and scar across the palm he mastered the banjo.

### God

Quite apart from his talents as a performer Connolly has been picking up praise as a writer and playwright.

"I've been working on a new play called '92A' which is about a search for God. It's a bizarre idea I have. God is a bus in this play."

He sat back to see how that would go down. It's due to take the stage next year at the Edinburgh Festival. He'd also like to do more TV but that's in the hands of the people who invite him to take part.

"The difference between you and me," he



## Kenny Williams

new single

# (You're) Fabulous Babe

includes theme music from the Babe perfume TV and Radio campaign

DECCA

# SCOTS

"Is that I wanted to be famous and you didn't. When I was a kid I wanted to go in trains but I didn't want to drive them."

As a local hero he creates the imagination of the wee guys in Scotland who wish they were like the Big Yin. But the Big Yin is a talker, he doesn't get where he is by fighting. Part of his show demonstrates how authority can be beaten — with the right approach. Fighting isn't one of them.

To my extreme consternation I get on extremely well with people in authority. I've been in several punch-ups and yes, I won. I suppose I've been in about 10 fist fights and I've run away from thousands. I've always been the patter merchant, even at school.

That fact is apparent when he handles hecklers at his concerts. Billy Connolly shows wouldn't be the same without the morons shouting from the balcony — hence presumably the title of the new LP. But has he ever been beaten by the hecklers?

## Controversy

"Oh yes, at universities there are some clever ones. But usually they're drunk so it's a pretty low level."

Well, what next? The album's out. His tour of his country is finished. There's a book of cartoons bearing his name. . . . But wait, what about the controversy there? The cartoonist who does a strip for the Scottish Sunday Mail is the one who did the book. Billy tried to get the book dropped because it carried ideas which he didn't agree with, though he'd put his name — The Big Yin — to the main character.

"We had four or five set ups about the script," says Billy. "Time is a great bender of truth. When you feel you know someone really well it's like a marriage, you start taking liberties."

## Super Jock

"The cartoonist was a Scottish Nationalist, I'm a socialist. I'll always be Scottish but I'm not Super Jock. I'm not averse to being a Scottish hero, my heart is in Scotland. But if I give my name to anything else they'll have to prove themselves first, like I had to."

Like it or not Connolly has become a kind of Super Jock — his appearances on TV have verified that — even if he did put down 'Flower Of Scotland' as the national anthem.

There's no other Scot guaranteed so much publicity — Willie Hamilton isn't great mates with Parkie as far as I know. Connolly might not carry the tartan but he's a symbol of success for every Scot who hoped he would make it somewhere, someday.

And as to the failure factor? Connolly has given up recording singles.

ROSALIND RUSSELL

## NAZARETH

### — The tax exiles

NAZARETH ARE in Mattoon, Illinois.

"Sounds Scottish, doesn't it?" says Dan McCafferty from his room in the Mattoon Holiday Inn.

Where is it?

"No idea. I've never heard of it."

It is, it turns out, just another small town in middle America. Just another date on Nazareth's current US tour.

This time the lads are doing the east coast and the middle. They did the west coast last time around. Before the tour they were in Nashville rehearsing.

"It's great there", enthuses Dan. "There's a country square and everybody's dressed like cowboys. Every bar has someone doing Johnny Cash impersonations in it."

So has the home of country music influenced Nazareth?

## Dropped

"Well, we've got one country sort of number on the new album but it's a bit different from their sort of country. I can't see us sounding like Dolly Parton."

No, I can't either. Nazareth's new album, out next month, is called 'Expect No Mercy' — a title that aptly describes Nazareth's style of crunch rock.

"We recorded it in Canada in January and then in August", says Dan. "We had some ideas and wanted to live with them for a while before we used them."

"By the time we got back to the studios some had been developed, some had been dropped. It worked out very well, I think."

At the same time as the new album blasts onto unsuspecting British ears, we can also expect a new single — "At the moment the title track is the favourite, but it could be changed", says Dan — and a British tour for the first time in 18 months.

Why the long gap?

"There wasn't really a great demand for us in Britain", says Dan. Not a man to beat about the bush is Dan.

"Luckily we were popular in other places, like here and South America. By the time you've physically got round all those places, that's your year gone."

## Money

"These British dates we're doing were planned at the beginning of the year. Our managers sat down with us and said: 'Look, you're going to have to play some British dates' and this was the only time we could fit them in."

"We don't really make any money out of British tours — just because of the size of the halls and taking everyone around with us."

Still, Naz aren't exactly in the bankruptcy courts, British dates or no British dates. They've been tax exiles for a while now — Dan has homes both at home in Bonnie Scotland and on the Isle of Man.

"The Isle of Man's OK", he says, "because quite a few people live there now — some of Status Quo have moved there, for instance. It's becoming a pretty good rock 'n' roll place."

Dan spends the rest of his spare time in his homeland, carefully counting the days in case he goes over his prescribed limit of 64.

"It works out all right though", he says, "because we have so little time off."

## Spontaneous

The fortunes of Naz's four members have been given an added boost by the spontaneous arrival of their 'Love Hurts Etc' EP in the charts. Dan is pleased, if not ecstatic, about its success.

"I think it's a good EP", he says. "It's pretty much representative of how we sound."

"Our 'Greatest Hits' album has done quite well in the States, and amazingly well in Canada. It's one of the biggest selling albums there — in fact, next to Supertramp, it's the second biggest seller."

"We thought it was quite a good idea to put out an EP of old tracks over there, simply because we could sell it at a reasonable price. I think it's good value, don't you?"

"Some of the singles that are selling now, if you paid the same price again, you could practically buy an album."

"I couldn't believe it when I was over there last. I normally buy just albums but there was a particular single I wanted to buy. But when I heard the price of it I just couldn't believe it!"

Yup — a true canny Scotsman is our Dan. SHEILA PROPHET



DAN McCAFFERTY: crunch rock

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# Hold the front page

## cries ROBIN SMITH. What, just for a WISHBONE ASH interview?

EXTRA! EXTRA! Hot little rock quartet Wishbone Ash have flown into England for a sell-out tour and to promote their latest album 'Front Page News'.

It's been a year since their last British tour, but as soon as the news was announced box offices were swamped with calls. They're a band whose longevity seems assured despite a lack of critical acclaim. Take it away, Andy Powell.

"You can't let audiences dictate to you. Of course you've got to appreciate what they say and keep them entertained but you must never allow yourselves to become complacent or you go stale."

"We could have turned out another 'Argus' but where would that have got us? When we wrote it we were pretty heavily into Tolkien and science-fiction. It was the end of the hippy era, the last vestiges of flower power and we were all making peace signs."

"'Argus' was a fine album," he contends, "but I think some of our best guitar playing was on 'There's The Rub'. People seem to be picking up that record and giving it a closer listen."

"I suppose in the early days we may have been criticised for a lack of vocal ability but I prefer to call it a lack of vocal confidence that we gradually overcame."

"When Ted and I first joined Wishbone (Ted Turner was eventually replaced on guitar by Laurie Wisefield) we didn't know we'd be expected to sing. Ted lives in Hawaii now but I don't know what he's living on. He went everywhere and got himself

quite heavily involved with a lady."

He recalls: "Back in the early days I even made my own guitar and we built up a grass-roots following. We were doing just about every small club."

"That's why I can appreciate new wave. For a while there seemed to be a watershed when bands weren't turning out street music any more, they were too busy buying mansions in Surrey. It's only natural that you should have a revival in that type of music."

"People might be under the impression we moved to America to retire and hang out among swaying palm trees - but that isn't right. We rarely spend a lot of time at our homes. Wishbone Ash is like a constantly moving tribe, everybody concerned with us travels together."

"Maybe in future days we'll each have more privacy but from the earliest days in London we've more or less lived together."

Andy enthuses: "We moved to America to keep our ideas fresh and because there was really nowhere else to go. We'd done England so we thought we'd crack the States."

"We're successful over there but it would be wrong to say we're the largest band. We're very popular in the mid-west a similar area to the industrial areas of Britain which have traditionally

turned out bands so maybe they can identify more with British ideas and music."

"We live in a little town called Weston in New England. Although it's a rural area it's still close to New York. We had thought about living in the city but it's very hectic and steamy in summer."

"I used to live in a log cabin and the area around really used to freeze over in winter. I like the simple life. I live modestly but the cabin did have central heating."

"We moved out to Miami to record 'Front Page News' because we'd done 'There's The



ANDY POWELL: a Womble?

Rub' there and liked the atmosphere. It's the most relaxed album we've done - all the others seemed to be recorded in an atmosphere of business pressure and other things. Take 'Locked In' which wasn't very good and the colour art was bad."

"But bad experiences can help your music and make it rewarding. Most great art whether it be Da Vinci or anything else has been inspired by some experience that the artist has been undergoing, particularly with ladies."

"There are a number of very personal songs on the album. Laurie's 'Goodbye Baby Hello Friend' is about a relationship breaking up and Martin's 'Surface To Air' is about a lady who taught him a few lessons."

"Martin's always wanted to use strings and on '714' he got the chance. One of the cellists was Welsh. Can you believe it, a Welshman in Miami? They seem to get everywhere."

"I had some bad times recording the album though. I like water skiing and narrowly missed hitting something. I also managed to drive our wagon into a wall at 50 miles an hour. I wasn't hurt but the rest of the band felt like locking me up for a week."

Andy thought up the original idea for the cover of 'Front Page

News'. 'I was spending a holiday in the Lebanon and saw these tatty cinema adverts which in a strange way grabbed your attention.'

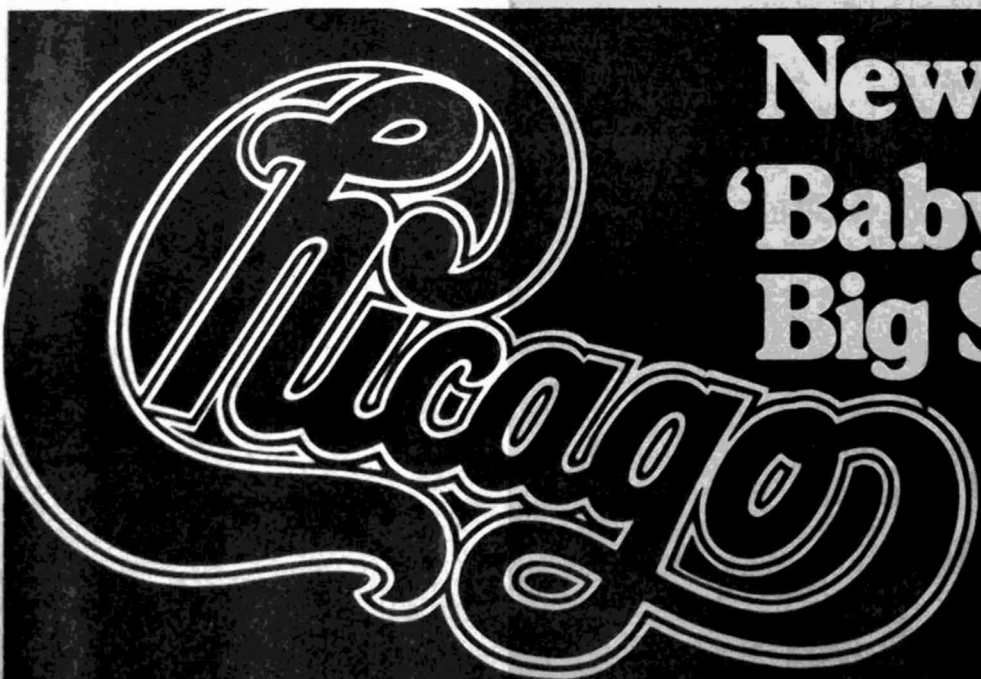
"The art of the single really fascinates me," he says. "Wishbone have never really been a singles band although I think our twin lead guitar ideas have often been used. We really pioneered that idea and back in the early days people would come up to us after gigs and ask us how it was done."

For the first time in many a year Wishbone will be playing 'Phoenix' on stage, a song that usually has the same effect as Zeppelin's 'Stairway To Heaven'.

"It's a song about rejuvenation and that there's always constant hope," says Andy. "I don't know about you but once every seven years I seem to go through a change like shedding a skin. 'Phoenix' was written when we were in our early twenties when we'd moved away from our families and were living in London."

In the beginning Powell seemed to be the kingpin of Wishbone Ash. Over the years roles in the band seemed to have equalled themselves - Laurie Wisefield's making a greater mark on the band than the departed Ted.

"Well maybe I'm the member of the band who moves around most on stage but that's only because I channel my nervous energy away. I used to wear silly hats but I had to give that up because everyone said I looked like a Womble."



# New Single 'Baby What A Big Surprise'

## Chicago's big new single from their latest album, Chicago XI

# I Sayer, Sayer, Sayer!

## Why did the clown take off his false nose?

### ROBIN SMITH makes a calculated guess

**SEND IN** the clown. Remove costume and make up, turn him from a meaningful singer into something lighter. Reveal the little boy face and make him popular with a wider market.

The name of the game is Leo Sayer. Wednesday night at the London Palladium and there's a fair cross-section of all age groups. 'Thunder In My Heart' albums sell for £4 a time.

First on is Bristol singer Aj Webber, a Mary Hopkin with extra teeth. Miraculously she manages to communicate with the large audience, a fine voice and a good line in introductions except that at the end she becomes acutely embarrassing.

Next Blue, as ever a good set starting with the pulsing 'Another Night Time Flight'. But again they fail to set up maximum rapport with the audience. Their introductions are all right for small clubs but for larger venues they need to be slicker.

The audience looks frosty. One gent complains to the Blue sound crew that the band is too loud and could they please turn it down for Leo Sayer.

Even when the man himself comes on there's hardly a cry of rapture. The first part of the set catalogues his early career. He begins with

'Giving It All Away' and there must be sighs of relief backstage that his voice holds up well despite the recent vocal problems.

It's always been the best Sayer song but as he stands with a sad glint in his eye and arms in a forlorn posture he capitalises on subtle theatrics. Somewhere in the song there's a space for a 'Your Song' type piano, a nice touch.

'One Man Band' follows. He jerks around the stage as the audience claps along while 'Moonlighting' features a girl chorus.

If Charlie Chaplin sang he'd probably have been a Leo Sayer — they both share the same means of self-expression that comes over naturally.

Sayer has been through a fair number of bands but I hope he keeps with this one. It's a collection of fine musicians who maintain a good balance between the instruments and his voice. All too easily he might have been swamped, particularly by the brass section.

Sayer slots in the old Motown number 'Reflections' which could have been slower. They seem to be in a rush to get through it and it lacks full force. But his version still captures the old Motown spirit.

Back to the familiar with 'You Make Me Feel Like Dancing', and almost marching drum beat intro and Sayer pivots dangerously on the side of the stage. It's probably

the most difficult song he's attempted but he hits the top notes with no problem and for the first time he looks relaxed.

'Thunder In My Heart' doesn't suffer from a lack of strings, the synthesiser makes up for it and it's a perfect live version, an excellent mix of voice, instruments and lights.

'How Much Love' follows with no let-up. But after 45 minutes the show appears to be over and he dashes off stage. One encore, obviously nostalgia as he stands close to the side of the stage, pleading one minute exuberant the next. This and 'Long Tall Glasses' were the most theatrical of the night.

That's it, a 55-minute show and a string of memories. It's going to be a long time before he's back. Sayer's never done long shows but when people are paying a lot of money they deserve longer, especially as Sayer hasn't toured for a long time. But the show has been a good one, difficult to fault.

Naturally people are going to label him a has-been star trying to break into cabaret but despite the Palladium appearance he's still close to his roots. We beg, plead and go down on our knees to get you an interview. At the reception after the concert Sayer says 'yes' until he's whisked away by a heavy.

Send in the clown. Well, maybe next year.



LEO SAYER: breaking into cabaret.

# Marc Bolan

## BEST + 1 EP

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JEEPSTER

and previously unreleased  
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# SCREECHING! SQUEALS ON WHEELS SCREAMS INTO YOUR TOWN!

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

The Record Mirror road show is gonna bring with it loads of fantastic freebies, don't miss 'em!  
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- FRIDAY, OCTOBER 21: ROKOTTO, CAT'S CRADLE, RETFORD
- SATURDAY, OCTOBER 22: BOOMTOWN RATS, SHEFFIELD UNIVERSITY
- THURSDAY, OCTOBER 27: BOOMTOWN RATS, UNIVERSITY HALL, WAKEFIELD



## BOOMTOWN RATS



## ROKOTTO

## TIM LOTT goes to Dublin to catch the first night of the JOAN ARMATRADING tour

ACTUALLY she isn't ugly at all. I know, I know she looks shocking, almost bestial in some of her photographs, with the bulbous lips and gaping nostrils and crazy frizz. But they don't do her justice, they really don't.

In the compact flesh she's quite the reverse, at least nowadays. Pretty - no kidding - and petite, with a skin that glows and tombstone teeth that arrange into an upward curve a lot of the time. Joan, you're not perfect, but thank God you're there.

In Dublin - the first gig of the tour - she says she's been rehearsing Irish jokes and even begins to tell one onstage later that night. At the airports on the way she's been sprightly, boucey even, with not a trace of nervousness. Forthcoming and as chummy as a lady who's earned herself the nickname 'Armourplating' among journalists could be.

It's her first gig outside America with her new, extended, all-American band, an expensive roster of sessionmen lining up as bass / drums / keyboards / sax / guitar. Nobody seems remotely phased or concerned; as we say in the biz - the 'vibe' was 'very together', maaaaaan.

Since I didn't see her till after the gig I shan't fart around telling you what I had for lunch (it was Veal Ludovic by the way, a subtle concoction of alcohol, meat and spice) or what I was drinking (Guinness and Irish whiskey, not mixed of course) just to take up a bit of space. Would I do that sort of thing? No sirree, most definitely not, I mean, it just wouldn't be the sort of thing. . . . (Oh, get on with it - Ed.)

And so to the concert. Funny place, Dublin stadium, full of paddies - about 2 1/2 thou, of them - and very low ceilinged. It's usually a boxing stadium and the compere sounds like he's far more used to presiding over pugs than artists. He comes on for a spiel about how you shouldn't take flash shots after the first number of the set but forgets the name of who he's supposed to be introducing - instead of Miss Olmatrading it comes out as "Miss Rmtrghmblmblmblm". Guffaw, guffaw.

Oh, a thumb-nail sketch of Irish psychology before we carry on - both the taps in the hotel room were marked hot - and neither was. Bedad!

On walks Joan, her grin in limbo in the dark until a spotlight picks her out and the audience lights up. 'Down To Zero' opens the set, a lush but still hard sound that makes Joan's last band - who were exceptional - look almost amateurish.

Joan belies her fast waning reputation for having bad nerves by being cheeky and confident, winning the audience over with no effort. She's a natural, a true love star.

When she does 'Never Is Too Late' . . .

Let's stop here to tell the story behind this song which will save telling it later. In Joan's words - "I saw this woman who was in a really bad state - really deformed. And I wanted to help her. I didn't know if there was anything I could do. She walked in the other direction and disappeared around a corner. I'll never know if I'd have helped her or not. It's too late anyway. I wrote the song after that."

. . . when she does 'Never Is Too Late' she introduces it with "This is my favourite song and when I've finished, it'll be yours." She's almost right too except for 'Love And Affection', match. Subreggie gentle riff over soaked earthy vocal.

More friendly heckling meets with a relaxed "You're not going to be awkward are you - I don't want any trouble" and 'Show Some Emotion' and I and everyone else does: "You'll never be as big as Maria Callas." Joan has the comeback off perfect: "I don't eat as much."

Then 'Willow' the new single. Odd choice; pretty but I would have thought the least com-



JOAN, we think Tim's in love with you

# Isn't she lovely?

mercial track on the album, unlike 'Opportunity' which is an obvious 45 with deep vocal hook and sleazy drunk back-up. It comes next and the audience are under, submerged, submitted. It was written, she says, after she got a letter from a fan in prison who was sharing a cell with a murderer.

Now Joan plays acoustic solo for the next two numbers, the astonishing 'Wontcha Come On Home' so sensitive - and 'Steppin' Out' which is the nearest to raunch JA ever gets.

The pinnacle of the set, as ever, is 'Love And Affection', one of the songs of the past decade, destined for immortality. It's lump-in-the-throat balladdeering at optimum power.

'Cool Blue', 'Momma Mercy' and 'Kissing And Huggin' - a vastly improved version - end the set, with 'Back To The Night' as an encore. It's an immaculate gig as JA gigs always are. But permanent sax keyboards players have upgraded the sound, an even more solid block behind Joan's unique voice.

GAAAAAGH! Screw the analysis. It's just amazing from start to finish.

There's a meal after the gig at a steakhouse. Joan sits quietly but not mutely at the end of the table, with a huge cloth cap on her head so you can hardly see her eyes, just her ever-grinning mouth.

But she's the first to leave for bed at 12.30, as soon as she's finished the meal. No partying, no gadflying, just rest and performance, a functional artist.

Next morning at brekkers, as Joan most certainly wouldn't call it, she still has on the cap and the grin. She sips a glass of water - she hasn't drunk anything but water for the past six weeks. Though she's not so much a health food freak - she's having bacon and eggs with the water - she's careful and looks good for it.

She has a Press conference just before she flies back to London so the Lunchtime O'Booses are out

in force asking her questions about American influences and songwriting and obvious stuff. She speaks but says little.

When I ask why she chooses to be such a private person she says "Why not?" which isn't untypical. But a bit bled out through the cheery barrier. "I don't trust people."

"It's something from when I was little. I used to go to the pictures on my own. I'm used to being on my own and not having to explain things to people."

"The first time I went to the pictures with someone else was really hard."

"I was forced into being like this by my brothers. I had two brothers who I used to ask to walk down the road with. They always said no."

The story behind her stay in America didn't really have time to emerge within a 25-minute conference but the black culture aspect is touched upon, inevitably.

"I met four black guys. They got really angry that I had a whole load of white musicians. They said they really liked the way I played and sang. But they reckoned if I sang proper black lyrics - whatever they are - I'd be better."

LAWDEE LAWDEE! De Cam'town Rehees. . . .

"I was aware of black culture problems in America but I don't dwell on them. If something affected me strongly enough I'd write about it. I don't really see myself as black or white so much as British."

The rest of what she said was either dead boring or duplicated in Robin Kato's piece a couple of weeks ago.

She's not good copy but I don't care. Joan ain't an intellectual, she's an emotional and she communicates in other ways, saying more in one song than in 100 interviews.

I'm in love with her records, I'm in love with her teeth. Don't sweat - when she shows some emotion, simply reciprocate.

# Upfront

**THE CLASH** are back on the road for the first time since their 'White Riot' tour in May. This time they're supported by Kentucky - spawned punk **Richard Hell And The Voidoids**. The tour kicks off at Belfast Northern Ireland Polytechnic (Thursday) and continues at Dublin Trinity College with two shows (Friday), Liverpool stadium (Saturday), Dunfermline Kinema (Monday) and Glasgow Apollo (Tuesday).

Meanwhile the up and coming **Buzzcocks** play their debut tour of Britain this month following the release of their first single 'Orgasm Addict'. First date is at Swindon (Friday) (Tuesday).

**Elvis Costello**, **Ian Dury** and the rest of the **Stiffs** are mid-way through their whistle-stop tour of the colleges and club circuit. They play Brighton Top Rank (Wednesday) and Rochdale Champness Hall (Monday) and there's much more in between.

Yes open a four-nighter at Wembley Empire Pool (Monday), their first British gigs since they played Queens Park Rangers football ground in '75. This tour also marks the UK re-appearance of Rick Wakeman who rejoined the band at the beginning of this year.

And there's yet another debut this month in the shape of Jamaican band **Burning Spear** featuring vocalist **Winson Rodney**, who led the British gig-trail for the first time ever at London's Rainbow Theatre (Tuesday).

Check out the listings for the best of the rest - and there's plenty of it this week.



THE CLASH: Belfast Northern Ireland Polytechnic, Thursday

## Wednesday OCT 19

**BARKINGSIDE**, Oscar's, Eater  
**BIRKENHEAD**, Hamilton Club, Henry Street (051-43-803) **JALN** Band  
**BIRMINGHAM**, Bogarts (01-643 0172), Gaffa  
**BIRMINGHAM**, Rebeccas (01-643 8951), Needless to Say  
**BLACKBURN**, Lodestar (Ribchester 400), Reelies  
**BORNEMOUTH**, Winter Gardens (26444), Dr Feelgood Mink DeVille  
**BRADFORD**, The University, Warren Harry  
**BRIGHTON**, Alhambra (01-274) The Actors  
**BRIGHTON**, Brighton Centre (203131), Dr Hook  
**BRIGHTON**, Top Rank (2855), Live Stiffs - Elvis Costello/Nick Lowe Ian Dury/Larry Wallis Wreckless Eric  
**CHILTHAMPTON**, Chancellor Hall (65848), Steve Gibbons Band  
**DERBY**, Nags Head, The Crabs  
**COVENTRY**, College of Education, Flavius  
**DUNDEE**, Maryatt Hall, Gado Belle  
**EDINBURGH**, Usher Hall (01-229 7607), Slim Whitman  
**GUILDFORD**, Wooden Bridge Hotspots  
**KEELE**, The University, Keele Park 371, Kuraal Flyers  
**LEEDS**, University (26921), Van Der Graaf  
**LEICESTER**, Baileys (2662) Four Tops  
**LIVERPOOL**, Empire (051-401 955), AC/DC  
**LIVERPOOL**, Masonic, The Mutants  
**LIVERPOOL**, Moonstone (051-709 5886), Skunks  
**LONDON**, Brecknock, Camden (01-485 3073), Swarecrow

**LONDON**, Castle, Tooting, Clutch  
**LONDON**, Dingwalls, Camden Lock (01-267 4067), Delroy Washington  
**LONDON**, Greyhound, Fulham (01-355 0526), SFW  
**LONDON**, Hope & Anchor, Islington (01-359 4510)  
**The Stukas**  
**LONDON**, Man in the Moon, Chelsea, Wrist Action  
**LONDON**, Music Machine, Camden (01-3870 0428), Tyla Gang/Tequila  
**LONDON**, Phoenix, Cavendish Square, 01-629 1700, Major Surgery  
**LONDON**, Queen Elizabeth, Chingford, Jerry The Ferret  
**LONDON**, Red Cow, Hammersmith (01-748 372), Swords  
**LONDON**, Rochester Castle, Stoke Newington, Dead Fingers Talk  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Only Ones/Decorators  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak/Alberto Y Lost Tros Paranolas  
**LONDON**, Royal Albert Hall, Kensington Gore (01-589 8212), Tom Paxton  
**LONDON**, Speakeasy, Margaret Street (01-580 7930), Depressions  
**LONDON**, St German's Hotel, Forest Hill Thief  
**LONDON**, Upstairs at Ronnies, Frith Street (01-439 0747), Cats Cradle  
**LONDON**, Windsor Castle, Harrow Road (01-288 8403), JJ Jameson  
**LUTON**, Royal Hotel, The Crabs  
**MANCHESTER**, Apollo Ardwick (061-273 1112), Steve Hillage  
**MANCHESTER**, Belle Vue (061-223 1331), Super-tramp  
**MANCHESTER**, The Uni-

versity, Oxford Road (061-236 9114), Radiator  
**NOTTINGHAM**, Albert Hall (43971), Sutherland Brothers & Quiver  
**OLDHAM**, Tower Club, Sad Cafe  
**PAISLEY**, Silver Thread Hotel (041-887 2198), Spitfire Boys  
**PORTSMOUTH**, Milton Arms, Lesser Known  
**Tuniskians**  
**SCARBOROUGH**, Ollies, Scene Stealers  
**SHEFFIELD**, Polytechnic (21280), Chris Spedding  
**SHEFFIELD**, Top Rank (21927), Strangers/Drones  
**SOUTHAMPTON**, The University, Old Refectory (07640), Racing Cars  
**WAKEFIELD**, Bretton Hall College, Flashcats

## Thursday OCT 20

**ABERDEEN**, Music Hall (23456), Slim Whitman  
**BEAUFORT**, Beauford Centre, Neil Ardley  
**BEDFORD**, Nite Spot (21253), Talking Heads  
**BELFAST**, Northern Ireland Polytechnic (768536), The Clash/Richard Hell and The Voidoids  
**BIRKENHEAD**, Hamilton Club (051-647 8093), Madeleine Bell  
**BIRKENHEAD**, Mr Digby's (051-647 9329), The Mutants/The Crabs  
**BIRMINGHAM**, Barbarellas (021-649 9413), Jim Capaldi & The Contenders  
**BIRMINGHAM**, Mayfair Suite (021 523 8083) Strangers / Steel Pulse  
**BIRMINGHAM**, Odeon (021-643 6101), Wishbone Ash/The Motors  
**BIRMINGHAM**, Rebeccas (021-643 0951), Wire  
**BLACKBURN**, Lodestar (Ribchester 400), Warren Harry  
**BRIGHTON**, Dome (682127), Joan Armatrading/Richard Digance  
**BRISTOL**, Glen Ballroom, Durhan Down, Crazy Cavan & The Rhythm Rockers  
**BRISTOL**, Granary (28267), Linnex  
**CALDICOT**, (Newport), White Hart, Ronnie Storm & The Typhoons  
**CLWYD**, Tivoli Ballroom, Brunswick Road, Ozo  
**COVENTRY**, College of Education, R&B  
**COVENTRY**, Lanchester Polytechnic (24156), Liverpool Express  
**COVENTRY**, Mr George's (27529), Saints / Stukas  
**COVENTRY**, University of Warwick (20359), The Movies  
**DERBY**, Kings Hall (51111), Steve Gibbons Band  
**EXETER**, Grouchos, The Mint, Fore Street, Brujo  
**FALKIRK**, Maniqui Disco (24688), Ignatz  
**HEMEL HEMPSTEAD**, Great Harry (5092), Ken Liversausage Band  
**HUDDERSFIELD**, Polytechnic (22258), Chris Spedding  
**LANCASTER**, No 12 Club (63052), Spitfire Boys  
**LEEDS**, Polytechnic (75361), Kuraal Flyers  
**LEICESTER**, Baileys (26462), Four Tops

**LEICESTER**, Hoooblo's, Radio Stars  
**LIVERPOOL**, Empire (051-709 1555), Sutherland Brothers & Quiver  
**LIVERPOOL**, Phil-

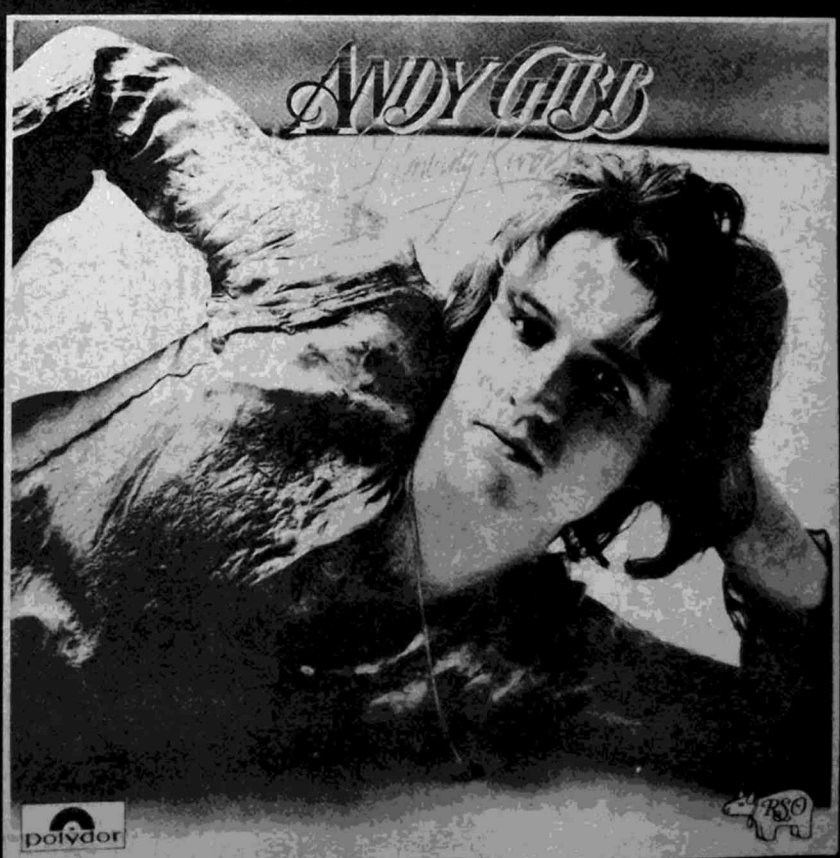
harmonic Hall (051-709 3789), Tom Paxton  
**LONDON**, Adam & Eve, Hackney Cadillac  
**LONDON**, Albany Empire, Creek Road, Deptford

(01-692 0765), Squeeze/The Swords  
**LONDON**, Brecknock, Camden (01-485 3073), Harpoon  
**LONDON**, Dingwalls, Cam-

den Lock (01-287 4961), George Farn & The Blue Flames  
**LONDON**, Duke of Lancaster, New Barnet, Pekoe Orange/Sucker  
**LONDON**, Ealing College, Woodlands Av (01-992 5856), Alice & The Jaguars  
**LONDON**, Golden Lion, Fulham (01-285 5942), Spiteri  
**LONDON**, Greyhound (01-385 0526), SFW  
**LONDON**, Hammersmith Odeon (01-748 4081), Racing Cars/Rumble Strips  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Gaylords  
**LONDON**, Music Machine, Camden (01-387 0428), Burlesque/Buster James Band  
**LONDON**, Nashville, North End Road, Philip Rambo  
**LONDON**, Red Cow, Hammersmith, Johnny Curious & The Strangers  
**LONDON**, Red Lion, Angel, Puncher

**MORE DATES  
NEXT PAGE**

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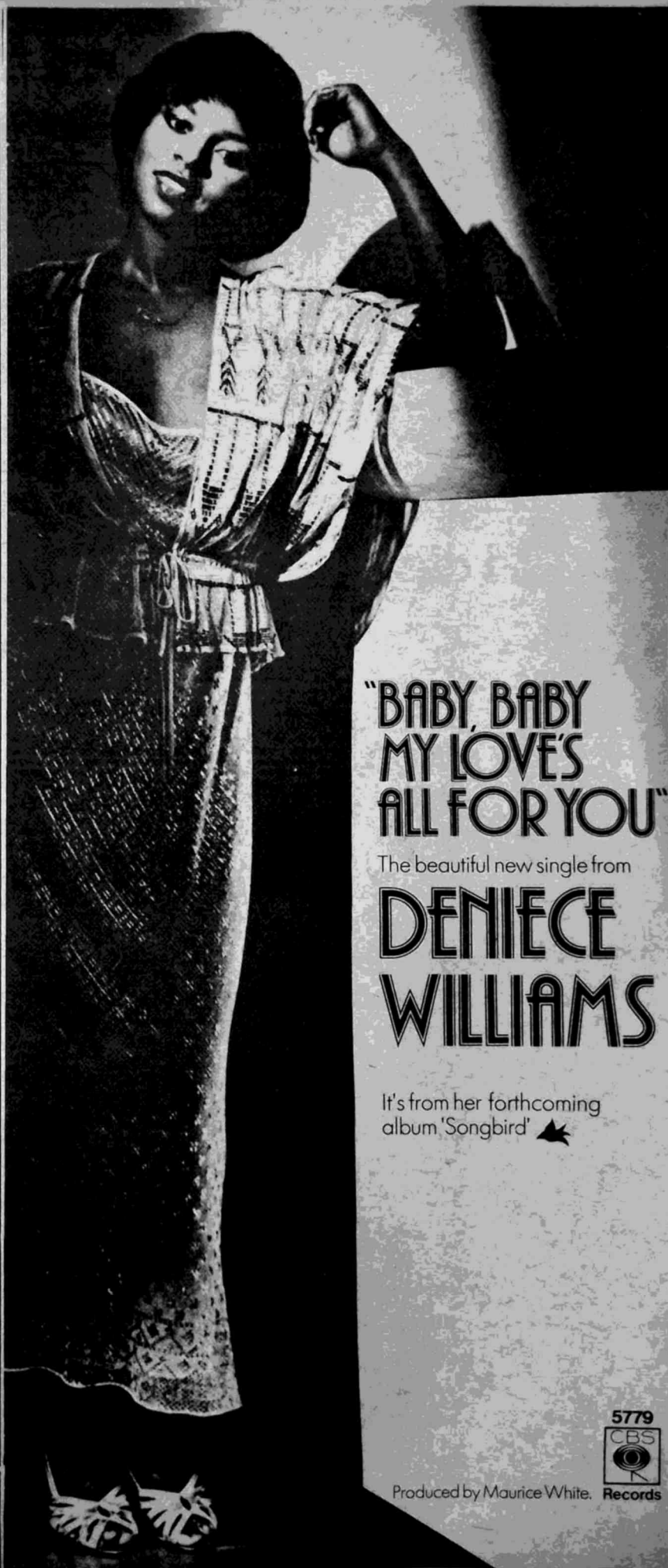


**DUMFRIES**, Bell Castle, Rezillos  
**DUDDLEY**, JB's (53507), RAR  
**GLASGOW**, Apollo Disco (041-332 6055), Cado Belle  
**GROOMBRIDGE**, Junction Inn, June Tabor  
**HEMEL HEMPSTEAD**, Great Harry (2092), Whirlwind  
**HEMEL HEMPSTEAD**, Pavilion (64451), Dr. Feelgood / Mink DeVille  
**HILL**, Centre Hotel, Paragon Street, Radiator  
**LEEDS**, Polytechnic (30171), Tom Robinson Band  
**LEICESTER**, Great Wighton WMC, Strange Days  
**LIVERPOOL**, Eric's (051-235 7581), Lew Lewis / Amatorblades  
**LONDON**, Brecknock, Camden (01-485 3073), Shady Lady  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Steel Pulse  
**LONDON**, Lion & Key, Leyton, Restless Rockers  
**LONDON**, Man in the Moon, Chelsea (01-352 5075), The Somme / Schoolgirl  
**LONDON**, Marquee, Wardour Street (01-437 6603), Grand Hotel  
**LONDON**, Nashville Kensington (01-603 6071), X-Ray Spex  
**LONDON**, Palladium (01-437 7373), Leo Sayer / Blue  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Bees Make Honey  
**LONDON**, Rochester Castle, Stoke Newington, The Stukas  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), The Pirates  
**LONDON**, Roundhouse, Highbury, Steve Gibbons Band  
**LONDON**, Theatre Royal, Drury Lane (01-836 4068), Keith Jarrett  
**LONDON**, Torrington, North Finchley, Shakin' Stevens & The Sunsets  
**LONDON**, Victoria Palace (01-432 1317), Phil Manzanera / 801  
**LONDON**, Windsor Castle, Harrow Road, Cleaver  
**MANCHESTER**, Belle Vue (061-223 1331), Joan Armatrading / Richard Digance  
**MIDDLESBROUGH**, Town Hall (05432), AC/DC  
**NEWBRIDGE**, Town Hall, Oscar  
**NORWICH**, Theatre Royal (28205), Van Der Graaf  
**NOTTINGHAM**, Gary Topper (Leabrokes 3232), Darts  
**NOTTINGHAM**, Katies, Beaton (256070), The Motors  
**PORTHCAWL**, Stoneleigh Club, Gary Glitter / Rosetta Stone  
**PURFLEET**, Circus Tavern (4001), Four Tops  
**READING**, Punk City, The Cabs  
**REDCAR**, Coatham Bowl (3236), Motorhead / The Winders  
**REDHILL**, Lakers Hotel, Hotpoints  
**SHREWSBURY**, Tiffany's (5786), Heartbreakers / Slaughter & The Dogs / The Models  
**SLOUGH**, Thames Hall, Rod McKuen  
**SOUTHAMPTON**, Saints, Lesser Known Tunnians  
**ST ANDREWS**, The University (4863), Chris Spedding  
**STOKE**, George Hotel, Radio Stars  
*Monday*

**OCT 24**  
**BIRMINGHAM**, Rebecca (021-843 6951), The Unwanted  
**BLACKPOOL**, Jenkinsons (29203), Sad Cafe  
**BRISTOL**, Colston Hall (291768), Tom Paxton  
**CANTERBURY**, University of Kent, (69294), Lesser Known Tunnians  
**DUNFERMLINE**, Cinema (21902), The Clash / Richard Hell and The Void-oids  
**GLASGOW**, University of St. Cathelgus (041-552 1270), Steve Hillage

**GULDFORD**, Clive Hall (71651), Kursaal Flyers  
**HUDDERSFIELD**, Polytechnic (22288), Bernie Torme  
**HULL**, Tiffany's (28250), Chris Spedding  
**LEICESTER**, De Montfort Hall (27632), Whitebone Ash / The Motors  
**LIVERPOOL**, Russells (051-709 9172), The Dooleys  
**LONDON**, Albany Empire, Deptford (01-492 0765), Neo  
**LONDON**, Brecknock, Camden (01-485 3073), Jerry Eadie Band  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Jonas Field Band  
**LONDON**, Half Moon, Putney, Chris Jones Band  
**LONDON**, 100 Club, Oxford Street (01-4360933), British Blues Festival, Brett Marvin and the Thunderbolts / The Blimps / Garent Watkins  
**LONDON**, Marquee, Wardour Street (01-437 6603), Tom Robinson Band  
**LONDON**, Music Machine, Camden (01-387 0428), Alfalfa  
**LONDON**, Nashville, North End Road (01-603 6071), Sam Apple Pie  
**LONDON**, Rochester Castle, Stoke Newington, Advertising  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Telemarque / Pickpockets  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak / Alberto Y Lost Trios Paranoias  
**LONDON**, University College (01-387 3611), The Pleasers  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Man in the Street  
**LONDON**, Vortex, Crackers (01-834 4916), Killjoys / Model Mania / Sixty-7 / Spitfire Boys / Rivvets  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Slipstream  
**LUTON**, Sands Club, Gordon Street, Flying Saucers  
**MERTHYR TYDFIL**, Tiffany's Flying Aces  
**MIDDLESBROUGH**, Rock Garden (241995), Saints  
**MIDDLESBROUGH**, Town Hall Crypt, Albert Road, (45432), Radiator  
**NEWCASTLE**, City Hall (20007), Supertramp  
**NEWCASTLE**, University Theatre (27184), Memphis Slim  
**PLYMOUTH**, Castaways, Fabulous Poodles  
**PURFLEET**, Circus Tavern (401), Four Tops  
**ROCHDALE**, Champness Hall (46966), Live Sluffs / Elvis Costello / Nick Lowe / Ian Dury / Larry Wallis / Wreckless Eric  
**SHEFFIELD**, Top Rank (21927), Heavy Metal Kids / Crazy Cavan The Rhythm Rockers / Burlesque  
**SWANSEA**, Top Rank (53142), Strangers / Dictators  
**SWINDON**, Affair (30670), Bonzococks  
**THORNLEY**, Thornley Club, Hartley Club, American Train  
**WEMBLEY**, Empire Pool (01-902 1234), Yes / Donovan  
*Tuesday*  
**OCT. 25**  
**ABERDEEN**, Palace Ballroom (21135), Liverpool Express  
**BIRMINGHAM**, Barbarellas (021-6439413), Heartbreakers  
**BIRMINGHAM**, Odeon (021-6436101), Boney M  
**BIRMINGHAM**, Town Hall (021-236 2339), Live Sluffs / Elvis Costello / Nick Lowe / Ian Dury / Larry Wallis / Wreckless Eric  
**BOURNEMOUTH**, Village Bowls (26636), Tom Robinson Band  
**BUCKLEY**, Tivoli Ballroom (2782), Mid Air Collision  
**CAMBRIDGE**, Blimps, Dog & Pheasant, The Unwanted

**CAMBRIDGE**, Lady Mitchell Hall, Van Der Graaf  
**CARDIFF**, Top Rank (26538), Fabulous Poodles  
**CHATHAM**, Central Hall (40386), Rod McKuen  
**CHESTER**, University of Essex (41444), The Pirates  
**COVENTRY**, Coventry Theatre (23141), Whitebone Ash / The Motors  
**EDINBURGH**, Clouds (031-229 5353), Radiator  
**EDINBURGH**, Usher Hall (031-229 7607), Supertramp  
**GLASGOW**, Apollo (041-332 6055), The Clash / Richard Hell and The Void-oids  
**GLASGOW**, Tiffany's (041-332 0992), Chico & The Exile  
**HEMEL HEMPSTEAD**, Great Harry (3092), The Pleasers  
**HIGH WYCOMBE**, Nags Head (21758), The Rejects  
**LEEDS**, "T" Club, Ace of Clubs, Penetration / Fast Breeder  
**LEICESTER**, De Montfort Hall (27632), Tom Paxton  
**LONDON**, Brecknock, Camden (01-485 3073), Mother Superior  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Steel Pulse  
**LONDON**, Hammersmith Odeon (01-748 4081), AC/DC  
**LONDON**, Hope & Anchor, Islington (01-359 4510), The Stukas  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Sham 69  
**LONDON**, Marquee, Wardour Street (01-437 6603), Tyla Gang / VHF  
**LONDON**, Music Machine, Camden (01-387 0428), Bethnal  
**LONDON**, Nashville, North End Road (01-603 6071), Alkatraz  
**LONDON**, Rainbow, Finbury Park (01-263 3148), Burning Spear  
**LONDON**, Red Cow, Hammersmith (01-748 5720), The Maniacs  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), GT Moore / Fastdriver  
**LONDON**, Rochester Castle, Stoke Newington, Sore Throat  
**LONDON**, Upstairs at Ronnie's, Frith Street, Oxford Street (01-439 0747), The Depressions  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak / Alberto Y Lost Trios Paranoias  
**LONDON**, Speakeasy, Margret Street (01-580 8810), Whirlwind  
**LONDON**, Vortex, Crackers (01-834 4916), Jah Woosh / Ricki & The Last Days of Earth / The Crabs / The Primates  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Astra  
**MALVERN**, Winter Gardens (2790), The Rods  
**PAINLEY**, Silver Thread (041-887 2196), The Lurkers  
**PENZANCE**, Garden (2475), Brainiac Five  
**PRESTON**, Guildhall (21721), Joan Armatrading / Richard Digance  
**PURFLEET**, Circus Tavern (4001), Four Tops  
**SHEFFIELD**, City Hall (27074), Leo Sayer  
**SOUTHPORT**, Floral Hall (40404), Phil Manzanera / 801  
**WEMBLEY**, Empire Pool (01-902 1234), Yes / Donovan  
**YORK**, Cats Whiskers, Fishergate, Radiator



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 21 Fri Bees Make Honey ... 60p  
 22 Sat The Unwanted ... Free  
 23 Sun The Stukas ... Free  
 24 Mon Advertising ... Free  
 25 Tues Sore Throat ... Free



Produced by Maurice White. Records

# Roadshows

# DOCTORS ON THE GO

**DR FEELGOOD / MINK DeVILLE**  
Hammersmith Odeon, London

IT'S EASY to see why Dr Feelgood got a rapturous reception at the Hammersmith Odeon on Saturday night. The tight rock 'n' roll they played is obviously filling a gap left when the Faces departed. They're the bridge between new wave and Status Quo, the punks and the headbangers.

Their playing was immaculate and the lighting dramatic. The only problem was the vocals were indistinct in places when Lee Brilleaux didn't actually shout through the PA.

They played a speedy and exciting set, building to a peak and staying there for the entire performance. It looked as if the people downstairs were having more fun than our lot up in the balcony. For that reason I think I'd prefer to see them in a club where the atmosphere is more intimate.

Their older material was echoed by the crowd — songs like 'Stupidity' and 'Sneakin' Suspicion' — and songs from the new album 'Be Seeing You' look as if they're shortly going to be as well-known. I really liked 'That's It, I Quit' which showed the band to be hot on timing, an art they must have honed down to perfection.

Also included was a song called 'Baby Jane' which is to be their next single and 'She's A Windup' which was their last. I love Brilleaux's Antics, the way he conducts the band like an orchestra leader, then rolls on his stomach on the stage, still playing harmonica.

I also like the way the band make sure of their audience by not coming straight back for the encore (an event which too many people come to expect) but waiting until the applause is definitely genuine.

Compared to the Feelgoods' support act Mink DeVille played as though they were a bunch of waxworks dummies. I'm surprised they could work up enough enthusiasm to climb onto the stage. The only signs of life came from the three black guys who were doing the harmony back-up vocals. They were excellent. Willy DeVille doesn't have what I'd call a riveting stage persona. I had to look hard several times to make sure it was actually him singing.

I liked a song called 'Little Girl', given a Phil Spector treatment, because the arrangement was so arresting, and predictably 'Spanish Stroll' was good because it's a strong song.

As for the rest of their show I thought it was weak and in places very boring. The drumming



DR FEELGOOD: filling a gap

was uninspired and guitarist Louie Xerlanger played with all the grace of someone with sausages for fingers.

It was remarkably easy to wipe them from the mind when the Feelgoods took the stage. **ROSALIND RUSSELL**

**DR HOOK**  
Rainbow, London

THEY JUST get dirtier and DIRTIER. Every time I see Dr Hook I sit through at least two songs getting hotter with embarrassment and expecting the police to arrive onstage at any minute to drag keyboards man Bill Francis from the show.

We were only five songs into the act (taking in 'A Little Bit More') before Bill came forward to sing 'Get Your Rocks Off'. There's no mistaking the lewd gestures he makes and every year he takes them further and further, becoming more abandoned in his wild dance. It's during this number that vocalist Dennis Locorriere comes up behind bass player Jance and plays the guitar while it's still around its owner. It's a superb piece of playing anyway but his not being able to see what he's doing makes Dennis's feet all the more spectacular.

A surprise for the first time the band had a brass section onstage — and an all-girl section at that. They played on selected numbers and added tremendously to the set.

Dr Hook mixed in old songs with new, giving out favourites like 'Cover Of The Rolling Stone', 'High Flying

Eagle', 'Carry Me, Carrie' and 'I Got Stoned And I Missed It', among the new songs from the album 'Making Love and Music'.

The old songs they did each had a new arrangement, which helped to create almost an entirely new show.

Dennis took 'Sylvia's Mother' on his own this time, and I have to say it was the best I've ever heard it. I've never seen a guy who gets so into what he's singing. It was just incredible. **ROSALIND RUSSELL**

**VAN DER GRAAF**  
Victoria Palace, London

THE HUSHED audience explodes into ecstatic applause after over an hour of sustained, concentrated Van Der Graaf music — occasionally eerie, cracked and splintered exploration led by Peter Hammill's unique vocalisation.

Quoth the Hammill, almost his first address of the evening: 'Thank you, Victoria Palace, for what seems to be yet another reunion gig'.

Hardly Certainly it's a new look VDG, minus the Generator and plus violin and cello. But Hammill's and the band's capacity for preserving musical immortality is matched only by the audience's ability to accept the ring of changes and, as in this case, rapily and enthusiastically.

This being the debut tour of violinist extraordinary Graham Smith and Charles Dickie on cello and organ, the accent, was inevitably, on the latest VDG opus 'Quiet Zone / Pleasure Dome'.

The long, live workouts of 'Mechanical World' or 'The Sphinx In The Face', with Hammill on grand piano, were apt indication that the change has been effective, even necessary.

Hammill's wry, self-mocking and often tortured songs were given the dynamic excitement of harsher-than-reality, taut-string, free-form push. They're tight and anarchic together — a disquieting and adventurous approach.

Experience or enjoyment? Ultimately the latter although it seems a pity that as VDG expand their boundaries they're restricted by the imperfections of presentation, with a disappointing light and slide-show set up. Van Der Graaf's concert is

one jump that must be taken with the eyes open. 'Frozen moment cold blood time. Agreed?' **JOHN SHEARLAW**

**THE DEPRESSIONS**

Speakeasy, London  
'LISTEN, those boys have had it really tough. They've all been brought up on council estates in Brighton

Wow! My heart bleeds. Must be hard padding in the winter.

That was The Depressions' manager, incidentally, after he'd heard there was a none too favourable review of 'his boys' single in last week's Record Mirror. The review stated the band used to be called Tonge and played heavy rock. Then they signed on the punk idiom with dyed blonde aggression and a banal line in Socio Synecopation.

The Depressions are like cod liver oil — hard to swallow. If they sincerely (friends) believe in what they're singing that sincerity is swamped by moronic sneers and carefully choreographed energy.

Shame, because the band are no mugs when it comes to playing a tightness rarely found on spit stage 77. But eye patches and black roots are no substitute for genuine, honest-to-goodness spontaneity.

'Honestly, everything I sing about actually happened to me. I ain't gonna try and change your views about us but we ain't shamming.' says guitarist Dave Barnard.

He's a nice feller. But I still ain't convinced. **BARRY CAIN**

**ALTERNATIVE TV**  
The Other Cinema, London

'SOMEONE 'ERE says we know the problems so what's the answer?' well, this is really depressing 'cos there ain't no answer.

Ultimate new-wave nihilism from Mark Perry — a prime punk thanks to his seminal fanzine Sniffin' Glue, now leading his own band, and far from the ragged idealism of the early SGs.

The band, thankfully, avoid overcrowded territory and sound in debt to the Velvet Underground, krautrock and talkover reggae.

Highlights come early: 'How Much Longer will make a superb single, listing stereotype — 'They wear Oxford bags and spray their Ford Cortinas' — with a powerful chorus of 'You don't know nothin' and you don't really care'; 'Love Lies Limp' is reggae-derived, jerking potently as Mark attacks matters romantic.

Still, they depress — Mark's vision is narrow and while many of his blunt observations are nail-sluggers he's without hope — the enemy, apally, replacing healthy anger as dominant attitude. But they're important because they're unique, challenging, and — whatever else — adamantly real. **JOHN KNIGHT**



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# Roadshows

## SONIC ATTACK

**THE VIBRATORS**  
Roundhouse, London

THE SONIC assault the Vibrators pitched at the one-off gig before heading for Canada was just so much a jumble as a juncture. Radiators From Hell opened but their performance became a disaster due to the minimal sound and they were dogged by bad broken guitar feedback. You thought they had it. They played an amazing set with two encores. The rapturous audience which featured a strong contingent of their own fans made a 100 per cent improvement since the beginning of the tour. They now have the audience and control to display the material which has also made their artistic progression — to stage an exciting show.

The Vibrators were a little erratic at first maybe but nevertheless a success. The excellent fifth single 'Psycho' they had the audience sussed and Knox's mild provocation they were being hated simultaneously. They were the best loved and hated band in the country. The band loved every word of it. Ellis with her Macrao pirouette seemed like a demented woman and Knox seemed to glean a artistic satisfaction from the reaction. But it was Gary Tibbs who radiated sheer pleasure in every look and movement.

They stormed through the numbers and still returned for two encores playing as if it were their first time on.

The music is basically rock but with strong heavy metal overtones, particularly on more recent numbers like 'Drops of Tomorrow' and the encore, 'Nazi

Baby' where they could give any 'established' headbangers a run for their money.

It was all strong stuff though with classics like 'Flying Duck Theory' and 'War Zone' showing exactly how much they've improved of late.

It's just a pity it WASN'T the debut show of the whole tour. **KELLY PIKE**

**AC/DC**  
Newcastle Mayfair

QUITE APPROPRIATE that Angus Young makes a habit of dropping his drawers for admiring audiences because the adjective that really fits AC/DC is bare - assed.

Not that he got around to exposing himself at Newcastle Mayfair but the band's music was as naked and raw as ever, a total knockout and one of the most satisfactory quids you could lay out for a night's rock 'n' roll.

They are a kind of new wave on the old sea. Quo and The Sabs were last seen leaping for the lifeboats.

Their new set is a selection from 'High Voltage' and their present release 'Let There Be Rock', chosen for velocity and volume. The only time they let up is for Bon Scott's cautionary tale 'She's Got The Jack', a lowdown dirty R&B item which hasn't become more tasteful or refined over the year since I saw them last.

Crude they may be but they've got humour and truth in what they write; they hit you where it counts — between the eyes and legs. They rock crazily on the raging guitar sound of the Young brothers, riffmaniacs incorporated.

It was also good to see that America and the world haven't in any way detached them from the spit - and - grit



VIBRATORS: troops of tomorrow

reality of their music and its audience.

In their last number Angus was writhing on his back and came up covered in a repulsive amalgam of sweat and filth. When endless choruses of 'Ha'way the lads' brought them back for the most genuine of encores he was still caked with gunge. Still the schoolboy who wants to come home all covered in mud.

He and Bon insist on their walkabout. They couldn't force their way through the crowd at the stage - front so they circles around the back from the wings and only retreated when the crowd was so packed they couldn't show off Angus's new cordless radio guitar with a canter around the balcony.

AC/DC are like a shot of eternal youth elixir for heavy metal. When they finished the audience was wrecked, the band was wrecked and everybody felt great. **SELMA BODDY**

**BOB SEGER**  
Manchester Palace

BOB SEGER is the Detroit rocker whose name is frequently mentioned in the same breath as Motor City compatriots Iggy Pop, MC5 and Ted Nugent. Like the aforementioned Bob has written some real rock 'n' roll classics but unfortunately it's always been someone else who's received the acclaim — The Rods 'Get Out Of Denver' and Thin Lizzy's 'Rosalia', for instance.

But Seger still perseveres as he has done for the past 10 years and with the commercial success of his last album 'Night Moves' he's been lured over here to tour.

At Manchester he certainly didn't look the part of the typical Detroit rocker. In fact he looked every inch a middle - aged hippy.

He spent most of his time with his back to the audience as his combo The Silver Bullet Band chugged their way effortlessly, sometimes

apparently too effortlessly, through Seger's medium - paced rock - a - boogie, at times leaving you wondering what had happened to all the fire that Seger and Co were supposed to possess.

The answer came coincidentally in 'Fire Down Below' when for the first time the band got the bit between their teeth and began really to rock combining perfectly with Bob's gravel - throated vocals.

From then on it just got better and better. Drew Abbott especially came into his own with some very fluid guitar work.

Out came Seger's US hits from way back 'Ramblin' Gamblin' Man', the very aptly titled 'Heavy Music' and that was your lot bar a couple of encores.

Although the music was very exciting Seger himself wasn't — Motor City Madman he certainly ain't. **STEVE MORRIS**

**ANTS, STEEL PULSE, NO DICE, PLEASERS, NEXT**  
Top Rank, Plymouth

A FRESHERS' ball for the local Poly with a weird mixture of punk, reggae and rock sounds like something to be avoided at all costs.

But by some musical quirk it worked and a 1,000 sell - out crowd really showed their enjoyment — a rare sight in the West Country.

The only disappointment of the long evening — six hours of live music and disco — was the first group on. For a new wave band, Ants were surprisingly low in speed and energy as well as talent. Between numbers they didn't stop for applause which was just as well.

Having played gigs with Generation X and the Slits, Brummie reggae group Steel Pulse know how to follow punk. They proved that not all reggae is repetitive, with some Beach Boys style harmonies and an amazing variety of

percussion arrangements. The audience probably didn't notice they just danced on.

Without doubt the hit of the night was No Dice. They played straight forward raucous rock and it went down a bomb. The bass rhythm came up through your legs and Peaches' vocals bit you right between the ears. Not subtle but very, very tight.

Not much to say about the Pleasers. They just do very good imitations of early sixties' numbers and people like them. 'Nuff said.

It was a great shame that Next, a cross between Genesis and Jethro Tull (well, sort of!) had to compete with the effects of a 2 am bar extension. They lost but they're well worth a listen when sober and awake.

The freshers not so fresh. **CHRIS RUSHTON**

**DEAF SCHOOL**  
Nashville, London

CONVINCED at last! Always had sneaking reservations about Deaf School their records so far have been a bit dodgy. Onstage they were likeable but inconsistent. I almost wrote them off.

Dumb, dumb, dumb. Up the Nashville they were knocked out, knocked down, knocked sideways, like me. One number wrapped it up. 'I Wanna Be Your Boy' which just about stamps into the ground anything they've done before. Echo crossfire and pyramid guitar, the bricks of atmosphere wall.

Funkites! Deaf School do a number that sounds exactly like The Clash too, and as good, so don't miss out. It's 'Airport', one of the encores and it stinks real good.

Old faves still around — 'Knock Knockin', 'Taxi', and that sultry Marlene Dietrich bit Bette Bright throws in at the end to get the trousers bulging. And when she plays sax... AAAAAGH... to the boys, lads.

I still reckon they don't have a world-class vocalist among them, which is going to be a major hindrance on their road to world domination and uranium albums, but the visuals almost make up for it.

Every player's a character — Enrico the wide - boy Cliff as the serious musician with a grin, Bette the siren, Frank man - in - the - street, Rev Max as Mr Decent — a moving wax museum of real life types. Clive, as always, said after the gig they weren't as good as they could be and if he's right they're going to stop the world.

PS: 'I Wanna Be Your Boy' is the new single and if it's produced right — watch out for a sales avalanche. I believe **TIM LOTT SUPERTRAMP**  
Birmingham Odeon

IT WAS as though they'd never been away. As though the last two years exiled in Los Angeles had never happened, as though

this their 100th concert of the year was anything but their comeback show.

They played as they've always done with that touch of almost childish enthusiasm, that simple joy of being together onstage and the sheer relief of being able to communicate their love for music.

True, they were slicker and more professional and they played with a greater fire than at times in the past. But in essence they were just themselves, just as we all wanted them to be. No trace of American accents, no concessions to commercialism, and no suggestions of complacency or boredom.

They played well with Dougie Thompson's bass their driving force and often their inspiration; the harmonies were crisp and clear, while their range of instrumentation was as staggering as ever.

Their vast array of technical effects, props, film clips and subtle extras demonstrated only too clearly the thought and care that goes into their pre-stage planning.

Musically they ranged quite freely over the last three albums with 'Hide In Your Shell', 'Give A Little Bit', 'Sister Moonshine' and 'Fools Overture' the highlights of a star-studded collection. Audience response was both ecstatic and emotional.

There may well be occasions when they will individually and collectively play better but I doubt if they will ever be able to reproduce or experience again that remarkable mixture of emotion, relief, enthusiasm and happiness that swept over the audience and band alike last Saturday. **NIALL CLUEY**

**PHIL MANZANERA 801**  
Leicester University

"YOU CAN pogo to this one", invited Phil and immediately launched into 'Remote Control'.

It turned out to be the highlight of 45 minutes' very slick rock 'n' roll laid on the audience like treacle on a pudding.

But it seemed at one time that Phil and the boys might blow it. Opening with 'Lagrima' George Harrison's 'Tomorrow Never Knows' and then straight into their single 'Flight 19' the band appeared to be totally detached from the paying customers.

No points were scored for audience rapport and though at first this seemed a handicap, the band were soon able to get themselves across without it. And by so doing the atmosphere in the hall warmed.

Phil seemed anxious to share the spotlight evenly between himself and 801 but when he occasionally came forward it was for a display of sheer excellence.

Their new album 'Listen Now' got a fair slice of the action, with 'City of Lights' the best received.

But 'Remote Control' was the icing and after that the band weren't allowed to go. **JIM BUCHANAN**

## Hillage ahead of his time

**STEVE HILLAGE**  
Aylesbury, Friars

AS I walked out of Friars, two policemen were bending over a kid who was lying on the path with his head in the road.

A passer - by remarked: "Ah, there's one of those odd bands, Steve Hillage, playing here tonight. It just shows what all this 'heavy metal' music does to you."

Well, I wouldn't say Steve Hillage had quite that effect on me, but I left this gig well content. Steve's fluid, spacey music does more for me than 100 two - chord punk gigs.

His new black rhythm section is truly superb. Former Natalie Cole bassist, Curtis Robertson Jr, provides a rock solid foundation for Hillage's flying fretboard antics, and watching drummer Joe Blocker is an experience in itself. He's got a huge kit, including a drum synthesizer, and smashes at everything in sight with incredible speed.

On keyboards, guitar and finger cymbals is the lissom Miquette Graudy. She may not be the world's greatest exponent of glissando guitar but her synth work is excellent.

And the man himself? Well, Hillage's fluent guitar work just gets better and better. He suddenly turns screaming runs and slicing riffs into hollow space echoes and back again without so much as blinking an eyelid.

The set perhaps leans a little too heavily on old material, but numbers off the 'L' album bring the biggest cheers. 'Motivation', from his fine new platter, also go down well and 'Octave Doctors' shows Steve has not forgotten his roots with gong.

The audience is surprisingly young — hardly a real hippie or BOF in sight. A pity the evening had to be slightly marred for me by the totally unoriginal and badly out of tune Glen Phillips, playing his first gig in this country. To be fair, the audience loved him. **TERRY KERR**



STEVE HILLAGE: no blinking eyes





# Discos

by JAMES HAMILTON

## New Spins

## DJ Hotline

**IN CROWD** 'We Play Reggae' (Cactus) adds Jeff Thomas (Swansea Peninsula), Tom Amigo (Cardiff), Dave Simmons (Wrexham), while 'Pulse Nyah Luc' (Ascher) has Billy Frew (Amarock), John Dew (Maldstone), more JJ Barnes 'How Long' (Contempo) gets Pete Hain (Pewfield), Steven Vane (Stepney Green Globe), Linda Clifford 'From Now On' (US Curtom LP) freaks Jon Taylor (Norwich Cromwells), Bob Jones (Chelmsford Bee Jays) 'I Am A Genius' (I Am A Genius), 'Wanna Go' (All Platinum) adds Phil Dodd (Shoreham Lighthouse), Chris Archer (March Cromwells), 'ATC Science Fiction' (Virgin) punks John Daylight (Swindon Affix), Keith Tee (London Road Garden), Warren Smith 'Rock N' Roll Ruby' (Charly EP) bops Les Aron (Lancing Place), Jerry Lee Lewis 'Great Balls Of Fire' (Charly) rocks Doc Hayes (Exeter), Chubb (US), Carl Perkins 'The EC Express' (Mercury) rolls Dr John (Telford Disco Tech), Brick 'Ain't Gonna Hurt Nobody' (US Bang LP) funks Steve Allen (Fletcherborough La Belle), War 'War Is Coming' (Island LP) funks Jim Higginson (Spenny-moor Top Hat), Dizzy Gillespie 'Unicorn' (Pablo LP) funks Capuchino (Bromley), La Mplumouse 'Get Your Boom Boom' (Barclay) bumps Norman Davies (Dublin Phoenix), Archie Bell 'Disco Showdown' (Phil Int) hits Simon Ayryss (Barnsley), Crusaders 'Free As The Wind' (ABC) LP; blows Peter Craig (Hastings Lazybones)...

## MOBILEMUSTS

MARC ROMAN (Charing 2183) suggests a 'survival kit' for mobile jocks to carry with them always: - (1) spare fuses of all types; (2) spare styl and cartridge; (3) spare speaker and other leads; (4) tool kit, including screwdrivers, pliers, insulating and masking tape, wire-stripper, penknife,

drawing pins, hammer and nails (to keep wiring flush with corners, etc); (5) torch and batteries; (6) mains plug adaptors or short leads fitted with 15 amp plugtops and 13 amp sockets; (7) extension mains leads; (8) spare lamp bulbs; (9) first aid kit; (10) contract or booking confirmation. How about a roadie?

## DISCO CHARTS

MANY JOCKS are still confused about how to contribute charts. You do not, repeat not, need the old printed chart forms any more. Just use your own paper or an old form if you have one and send a Top 10 plus three breakers - with title, artist and label - to James Hamilton, Record Mirror, 40, Long Acre, London WC2E 9JT. . . regularly, please!

## DJ Top Ten

MICHAEL SATCHELL from Walker, Newcastle-upon-Tyne, finds that Euro-disco and other exotica work well at his North Shields residency, Karlson Discotek. Some are old, a few are new.

- 1 WOMAN, Barrabas Spanish RCA
- 2 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda Philips
- 3 JUNGLE FEVER, Chakachas Polydor
- 4 YES SIR I CAN BOOGIE, Baccara RCA
- 5 BLACK IS BLACK, La Belle Epoque RCA
- 6 KARAM BANI, Buari RCA Import
- 7 CORAZON, LTG Exchange US Fania
- 8 OYE COMO VA, Santana CBS
- 9 CRYSTAL WORLD, Crystal Grass Philips
- 10 ROCKCOLLECTION, Laurent Voulzy RCA

## HOT VINYL

GRAHAM CANTER, the Fat Man from Mayfair's Gullivers (London), import tips Gary Toms Empire 'Turn It Out' (MCA 12in), Anthony White 'I Can't Turn You Loose' (Salsoul 12in), LTD 'Back In Love Again' (A&M), Pleasure 'Let's Dance' (Fantasy), Eastside Connection 'You're So Right For Me' (Rampart 12in - poor treble, advises Graham) and revives Aretha Franklin 'The Thrill Is Gone' (Atlantic).

## MIX MASTER

'BIG AL' MOUNSEY - who must be related to my old art master - runs the Hot Foot Disco at Teesside Flying Club, where he gets the older clientele going to Ike & Tina 'Nutbush City Limits' (UA) / Supremes 'Baby Love' (Motown) / Little Eva 'Loco-Motion' (London) / Roy Orbison 'Oh Pretty Woman' (Monument) / Cozy Powell 'Na Na Na' (Rak) / Mud 'Tiger Feet' (Rak) / Mungo Jerry 'Long Legged Woman Dressed In Black' (Dawn) / Mo'R 'Chirpy Chirpy Cheep Cheep' (RCA) / Stones 'Brown Sugar' (Stones) / Tom Jones 'It's Not Unusual' (Decca). Phew, whatta party!

## Disco Dates

**THURSDAY (20)** The Dooleys join Jon Taylor at Norwich Cromwells and Chris Gentry's Roadshow plays Poole Turtle. **FRIDAY (21)** Graham Dene stars at London's plush new Sundown in Charing Cross Road where on **SATURDAY (22)** it's Roger 'call me Norman' Scott's turn. **SUNDAY (23)** Mick Ames' Cornish tour hits Newquay Atlantic, Chris Hill's Gold Mine Revival Night swings on Canvey Island and the major new Kings Soul Club opens at the Dunedin Suite of Edinburgh's King James Hotel,

where there'll be late drinking, imports for sale and more. **TUESDAY (25)** The Tom Robinson Band hit Bournemouth's Village Bowl and all London DJs are invited to the DJF, (GB)'s London branch meeting at 7 pm in the Ski Club, corner of Upper Belgrave Street and Eaton Square. **WEDNESDAY (26)** The DJ '77 competition reaches Birmingham Top Rank Suite in Dale End and on **THURSDAY (27)** I once again join Tony 'Shades' Valence on Radio Medway.

## UK Disco Top 50

- CONTINUING the positions from page two
- |    |    |  |                      |
|----|----|--|----------------------|
| 21 | 14 | THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys                       | GTO                  |
| 22 | 24 | COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad                       | Kudu                 |
| 23 | 29 | DANCE & SHAKE YOUR FUNKY TAMBORINE / BOOGIE BABY, Inner City Express | Ebony CBS 12in       |
| 24 | 25 | LOVE BUG, Tina Charles   | CBS 12in             |
| 25 | 17 | ONE LOVE, Cell Bee & The Buzzy Bunch                                 | TK 12in              |
| 26 | 31 | LOVE'S UNKIND, Donna Summer  | GTO LP               |
| 27 | 45 | LASO SQUARE (ARE YOU READY?), LaSo                                   | MCA                  |
| 28 | 27 | BOND '77, Marvin Hamlisch  | UA                   |
| 29 | 16 | IT MAKES YOU FEEL LIKE DANCING, Rose Royce                           | Whitfield LP         |
| 30 | 19 | THUNDER IN MY HEART, Leo Sayer                                       | Chrysalis State 12in |
| 31 | 36 | BOOGIE ON UP, Rokotto  | Epic                 |
| 32 | 20 | BLACK BETTY, Ram Jam   | Epic                 |
| 33 | 23 | ANOTHER STAR, Stevie Wonder  | Motown State 12in    |
| 34 | 50 | BEE STING, Camouflage  | Choice US            |
| 35 | 33 | JAM JAM JAM, People's Choice US                                      | TSOP / Phil Int LP   |
| 36 | 35 | I BELIEVE IN MUSIC, Mass Production                                  | Cotillion LP         |
| 37 | 47 | NO MORE HEROES, Strangers  | UA                   |
| 38 | 44 | SO GLAD YOU COULD MAKE IT, Archie Bell                               | Phil Int LP          |
| 39 | -  | HEROES, David Bowie  | RCA                  |
| 40 | 49 | HAPPY DAYS, Pratt & McClain  | Reprise              |
| 41 | 39 | O-H-I-O, Ohio Players  | Mercury              |
| 42 | -  | GOIN' PLACES, Jacksons   | Epic                 |
| 43 | 42 | BELFAST, Boney M   | Atlantic             |
| 44 | -  | SOUL SISTER, Ronnie Jones  | Mercury              |
| 45 | -  | LIPSMACKIN' ROCK & ROLLIN', Peter Blake                              | UA                   |
| 46 | -  | DUSIC, Brick   | Bang                 |
| 47 | -  | DADDY COOL, Darts  | Magnet 12in          |
| 48 | -  | NEEDLES AND PINS, Smoke  | RAK                  |
| 49 | -  | BOHANNON DISCO SYMPHONY, Hamilton Bohannon                           | Mercury              |
| 50 | -  | SEE YOU WHEN I GIT THERE, Lou Rawls                                  | Phil Int             |

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# Soul

BY ROBIN KATZ

MANY ARTISTS will tell you how much they love the music of the last three decades.

But Idris Muhammad is different. He not only loves all those styles of music, he played on them, establishing a very distinctive percussion style in the process.

Those hits range from Dee Clark's 'Raindrops' in the fifties through the original score for 'Hair' in the sixties to the hits of Roberta Flack in the seventies.

Muhammad, born Leo Morris, is not part of the school of frustrated studio players who wait years for a chance in the spotlight. Like the Brecker Brothers, he's still making most of his living by playing behind the scenes.

He's not as jaded as many studio veterans half his age. In fact, the man is a delight to speak to. He's warm, talkative and hopeful.

'Could Heaven Ever Be Like This' stems from Muhammad's drum and tom-tom work. It also owes much to Cliff Carter's synthesizer solo and Frank Floyd's airy lead vocal.

Randy Brecker, trumpeter for everyone from Laura Nyro to Paul Simon, told me ages ago that when session musicians get together to play on a colleague's album there's a special mood in the studio.

## Is Muhammad the greatest (drummer)?

"I think you'll find a different mood wherever you go," explains Idris.

"A recording date is a recording date. The studios, the musicians are basically filling the same function. But people play differently from one area of the world to another. Each person has his own story to tell. That's what makes it all interesting."

"The atmosphere for this album was relaxed because I've worked with all the musicians before. I wanted to make an album that people of all tastes would enjoy, there's some jazz on it plus pop, rock and funk. The important thing to me is to reach people."

Back to the current album in a second. Much of Muhammad's appeal is his past. He casually unravels the names of the performers he's worked with and your eyes bulge.

He belted out of New Orleans with his drum sound intact on the Dee Clark hit and Joe Jones' 'You Talk Too Much'.

He travelled with Larry 'Bony Maronie' Williams. Then he worked as personal drummer for the likes of Lloyd Price, Maxine Brown, Sam Cooke, and Brook Benton. He was Jerry Butler's musical director, spent time in Chicago with the Impressions and finally roosted in New York.

There he helped set up the orchestra pit pace for 'Hair'. The original cast included Melba Moore, Ronnie Dyson, and Diane Keaton of 'Annie Hall' fame. Subsequent cast members included Keith Carradine and the Alessi twins.

At the height of the early impact of 'Hair' Leo Morris became Idris Muhammad. He also began making albums. The first two were described as 'a variety of music that had my outlook but also had the feel of what was happening'.

It appears that the following three albums, including the present 'Turn This Mutha Out' rely on a similar

formula. With Chuck Mangione's jazz style having a big commercial turnover, there's a more acceptable market for all star studio jams. Muhammad has struck his timing right.

'Turn This Mutha Out' and 'Tasty Cakes' are two catchy AWB funk chunks. 'Crab Apple' sounds a bit like an instrumental from the score of 'Superfly' and 'Camby Bolongo' sounds like a Mangione out-lake of a few years back. It all adds up to easy late night stuff.

Muhammad last graced these shores as the drummer on an old Roberta Flack European track.

Why is it a man with Muhammad's engaging, positive attitudes and expertise is always the drummer and not more?

"I don't like the responsibility," he confesses candidly. "I was Jerry Butler's musical director and had to herd up this and that. It took the fun out of it."

"I've seen too many

stars go off the deep end to embrace stardom as a goal, so I don't want to be a star. Too often the person on stage that you love is not the same person offstage. The artist knows that and stars often miserable.

"I've seen performers who drive an audience to ecstasy collapse in their dressing rooms after shows and just cry in despair. They couldn't accept their reality off stage so they couldn't enjoy their impact on stage."

"If I become successful I'll never lose touch with the street levels. You're not going to find me tucked away in some limousine taking the back roads."

"I like to walk the streets and roll the windows of my car down and communicate with people. The problem with stardom is you believe there's nothing the person on the street can contribute to your case. That person may not be as experienced as you but it doesn't mean he's without opinions."

"Stardom is a label

you stick on your own back. But the label washes off. How many times have you seen artists work up from nothing and then suddenly hide themselves away? All of a sudden no interviews 'cause they have something to hide. No way, that's never going to be me."

When asked to reflect on his favourite experiences Idris picks one from 1957.

"I was in my early teens. I was just beginning to travel then. Home for me had been New Orleans. More than anything I wanted to see the north."

I was in Larry Williams' band and I remember when we hit Washington DC and the Mason Dixon line (which divides north from south) they all started to scream: 'Here it comes, we're crossing the Iron Curtain!'"

I also enjoyed working with 'Hair', creating a lot of the rhythms in it. The show has been revived on Broadway. It's like a nostalgia thing for some. But it's

also like 'Grease' (a fifties show). A lot of young people go to see it because they were too young to be directly involved at the time.

"There's been no problem getting a cast together. Aspiring actors and actresses just look at the talent that's come out of the first show and that says it all."

Muhammad is now based in Teaneck, New Jersey, where his practising is occasionally disrupted by the noise from a nearby Junior High School.

He's combining studio work with making jingles for Chevrolet, McDonalds and Revlon cosmetics. Now he's preparing himself for college dates in New York.

If Idris Muhammad wants to be remembered for anything it's that he brought the New Orleans beat to New York and made it popular. "The times," he concluded happily, "have finally caught up with me."



IDRIS MUHAMMAD: 'I'll never lose touch with the street level'

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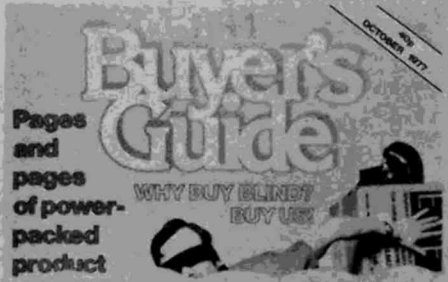
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# Mirror

## UK SOUL

1	1	BEST OF MY LOVE, The Emotions	CBS
2	17	BRICKHOUSE, Commodores	Motown
3	3	FROM HERE TO ETERNITY, Giorgio	Oasis
4	4	STAR WARS, Meco	RCA
5	5	DO YOUR DANCE, Rose Royce	Whitfield
6	7	GREATEST LOVE OF ALL, George Benson	Arista
7	8	I REMEMBER YESTERDAY, Donna Summer	GTO
8	10	VITAMIN U, Smokey Robinson	Motown
9	13	MAGIC FLY, Space	Pye
10	11	I BELIEVE YOU, Dorothy Moore	Epic
11	2	COULD HEAVEN, Idris Muhammad	Kudu
12	1	KEEP IT UP, Olympic Runners	RCA
13	14	SHOO DOO FU FU OOH, Lanny Williams	ABC
14	6	SAY YOU WILL, Eddie Henderson	Capitol
15	11	DOWN DEEP INSIDE, Donna Summer	GTO
16	18	RIGHT ON TIME, Brothers Johnson	A&M
17	9	IT'S ECSTASY, Barry White	20th Century
18	15	HOME IS WHERE THE HEART IS, Gladys Knight	Buddah
19	12	GOING BACK, Lamont Dozier	Warner Bros
20	20	SPRING HIGH, Ramsey Lewis	CBS

## US SINGLES

1	1	YOU LIGHT UP MY LIFE, Debby Boone	Warner / Curb
2	3	NOBODY DOES IT BETTER, Carly Simon	Elektra
3	4	THAT'S ROCK 'N' ROLL, Shaun Cassidy	Warner / Curb
4	2	KEEP IT COMIN' LOVE, KC & The Sunshine Band	TK
5	6	BOOGIE NIGHTS, Heatwave	Epic
6	7	COLD AS ICE, Foreigner	Atlantic
7	8	BRICKHOUSE, Commodores	Motown
8	9	I FEEL LOVE, Donna Summer	Casablanca
9	5	STAR WARS TITLE THEME, Meco	Millennium
10	11	SWAYIN' TO THE MUSIC, Johnny Rivers	Big Tree
11	14	ECSTASY WHEN YOU LAY DOWN, Barry White	20th Century
12	13	MAKE MY BROWN EYES BLUE, Crystal Gayle	United Artists
13	15	THE KING IS GONE, Ronnie McDowell	Scorpion
14	19	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	RSO
15	10	I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb	RSO
16	16	IT WAS ALMOST LIKE A SONG, Ronnie Milsap	RCA
17	35	BABY, WHAT A BIG SURPRISE, Chicago	Columbia
18	22	JUST REMEMBER I LOVE YOU, Firefall	Atlantic
19	20	SIGNED, SEALED, AND DELIVERED, Peter Frampton	A & M
20	24	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
21	21	SURFIN' USA, Leif Garrett	Atlantic
22	12	ON AND ON, Stephen Bishop	ABC
23	17	BEST OF MY LOVE, Emotions	Columbia
24	26	HELP IS ON THE WAY, Little River Band	Capitol
25	29	SHE DID IT, Eric Carmen	Arista
26	32	WE'RE ALL ALONE, Rita Coolidge	A&M
27	27	I BELIEVE YOU, Dorothy Moore	Malaco
28	31	DUSIC, Brick	Bang
29	33	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	Drive
30	34	WE JUST DISAGREE, Dave Mason	Columbia
31	18	TELEPHONE LINE, Electric Light Orchestra	United Artists / Jet
32	36	BLUE BAYOU, Linda Ronstadt	Asylum
33	37	I JUST WANT TO MAKE LOVE TO YOU, Foghat	Bearsville
34	23	DON'T STOP, Fleetwood Mac	Warner Bros
35	25	STRAWBERRY LETTER 23, Brothers Johnson	A&M
36	40	SEND IN THE CLOWNS, Judy Collins	Elektra
37	45	DAYBREAK, Barry Manilow	Arista
38	42	CHANGES IN LATITUDES, Jimmy Buffett	ABC
39	46	MY FAIR SHARE, Seals & Croft	Warner Bros
40	43	DO YOUR DANCE (Part 1), Rose Royce	Whitfield
41	41	I GO CRAZY, Paul Davis	Bang
42	44	A PLACE IN THE SUN, Pablo Cruise	A&M
43	47	DR LOVE, First Choice	Gold Mind
44	38	THE GREATEST LOVE OF ALL, George Benson	Arista
45	28	WAY DOWN, Elvis Presley	RCA
46	46	THUNDER IN MY HEART, Leo Sayer	Warner Bros
47	—	INTERPLANETARY CRAFT, Carpenters	A&M
48	48	DEVIL'S GUN, C.J. & Co	Westbound
49	—	IT'S SO EASY, Linda Ronstadt	Asylum
50	—	COME SAIL AWAY, Styx	A&M

## US ALBUMS

1	1	RUMOURS, Fleetwood Mac	Warner Bros
2	2	SIMPLE DREAMS, Linda Ronstadt	Asylum
3	26	AJA, Steely Dan	ABC
4	5	FOREIGNER	Atlantic
5	3	SHAUN CASSIDY	Warner/Curb
6	6	ANYTIME . . . ANYWHERE, Rita Coolidge	A&M
7	11	LOVE YOU LIVE, Rolling Stones	Rolling Stones
8	4	MOODY BLUE, Elvis Presley	RCA
9	9	I ROBOT, Alan Parsons Project	Arista
10	10	LIVIN' ON THE FAULT LINE, Doobie Brothers	Warner Bros
11	15	CHICAGO XI, Chicago	Columbia
12	12	LITTLE QUEEN, Heart	Portrait/CBS
13	13	STAR WARS & OTHER GALACTIC FUNK, Meco	Millennium
14	14	LIVE, Foghat	Bearsville
15	7	STAR WARS / SOUNDTRACK	20th Century
16	8	JT, James Taylor	Columbia
17	18	IN FULL BLOOM, Rose Royce	Whitfield
18	20	TOO HOT TO HANDLE, Heatwave	Epic
19	21	SONGS FOR SOMEONE YOU LOVE, Barry White	20th Century
20	16	COMMODORES	Motown
21	23	I REMEMBER YESTERDAY, Donna Summer	Casablanca
22	25	CAT SCRATCH FEVER, Ted Nugent	Epic
23	17	CSN, Crosby, Stills & Nash	Atlantic
24	19	FLOWING RIVERS, Andy Gibb	RSO
25	27	BRICK	Bang
26	29	A PLACE IN THE SUN, Pablo Cruise	A&M
27	28	THE GRAND ILLUSION, Styx	A&M
28	30	LIVE, Barry Manilow	Arista
29	37	LET'S GET SMALL, Steve Martin	Warner Bros
30	31	BEAUTY ON A BACK STREET, Daryl Hall & John Oates	RCA
31	35	BOSTON	Epic
32	32	RIGHT ON TIME, Brothers Johnson	A&M
33	33	HERE AT LAST . . . LIVE, Bee Gees	RSO
34	34	CARELESS, Stephen Bishop	ABC
35	36	A FAREWELL TO KINGS, Rush	Mercury
36	42	BABY, IT'S ME, Diana Ross	Motown
37	39	RAM JAM	Epic
38	24	REJOICE, Emotions	Columbia
39	43	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
40	48	IN CITY DREAMS, Robin Trower	Chrysalis
41	22	GOING FOR THE ONE, Yes	Atlantic
42	44	SO EARLY IN THE SPRING, Judy Collins	Elektra
43	—	BAD REPUTATION, Thin Lizzy	Mercury
44	—	GREATEST HITS, Linda Ronstadt	Asylum
45	45	I'M IN YOU, Peter Frampton	A&M
46	46	BOOK OF DREAMS, Steve Miller Band	Capitol
47	47	A NEW WORLD RECORD, E L O	United Artists/Jet
48	—	FLEETWOOD MAC	Reprise
49	—	ENIGMATIC OCEAN, Jean-Luc Ponty	Atlantic
50	50	BOATS AGAINST THE CURRENT, Eric Carmen	Arista

## YESTERYEAR

15 Years Ago (October 20, 1962)			
1	1	TELSTAR,	The Tornadoes
2	2	LOCO-MOTION,	Little Eva
3	3	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER,	Carole King
4	4	SHEILA,	Tommy Roe
5	5	WHAT NOW MY LOVE,	Shirley Bassey
6	6	SHE'S NOT YOU,	Elvis Presley
7	7	RAMBLIN' ROSE,	Nat 'King' Cole
8	8	I REMEMBER YOU,	Frank Ifield
9	9	IT'LL BEME,	Cliff Richard
10	10	YOU DON'T KNOW ME,	Ray Charles
10 Years Ago (October 21, 1967)			
1	1	ASSACHUSETTS,	The Bee Gees
2	2	SOLE IN MY SHOE,	Traffic
3	3	LAST WALTZ,	Engelbert Humperdinck
4	4	FLOWERS IN THE RAIN,	The Move
5	5	THE LETTER,	The Box Tops
6	6	HOMBURG,	Procol Harum
7	7	THERE MUST BE A WAY,	Frankie Vaughan
8	8	FROM THE UNDERWORLD,	The Herd
9	9	EXCERPT FROM A TEENAGE OPERA,	Keith West
10	10	REFLECTIONS,	Diana Ross & The Supremes
5 Years Ago (October 21, 1972)			
1	1	MOULDY OLD DOUGH,	Lieutenant Pigeon
2	2	DONNA,	10cc
3	3	YOU'RE A LADY,	Peter Skellern
4	4	HOW CAN I BE SURE,	David Cassidy
5	5	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL),	Gary Glitter
6	6	IN A BROKEN DREAM,	Python Lee Jackson
7	7	BURNING LOVE,	Elvis Presley
8	8	WIG-WAM BAM	The Sweet
9	9	ELECTED,	Alice Cooper
10	10	CHILDREN OF THE REVOLUTION,	T. Rex

## US DISCO

1	DANCE, DANCE, DANCE, Chic	Atlantic (12-inch)
2	SAN FRANCISCO, Village People	Casablanca (LP)
3	COSMIC WIND, Mike Theodore Orchestra	Westbound (LP)
4	GIRL DON'T MAKE ME WAIT, Pattie Brooks	Casablanca (LP)
5	NATIVE NEW YORKER, Odyssey	RCA (LP)
6	I GOT TO HAVE YOUR LOVE, Fantastic Four	Westbound (12-inch)
7	PLEASE DON'T LET ME BE MISUNDERSTOOD,	Santa Esmeralda Philips (import)
8	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME, Barry White,	20th Century (12-inch/LP)
9	BLOCK PARTY, Anthony White	Salsoul (12-inch)
10	COCOMOTION, El Coco	AVI (LP)
11	HEY YOU SHOULD BE DANCING, Gene Farrow	United Artists (12-inch)
12	FROM HERE TO ETERNITY, Giorgio	Casablanca (LP)
13	WHAT I DID FOR LOVE, Grace Jones	Island (LP)
14	JE T'AIME, Saint-Tropez	Butterfly (LP)
15	MUSIC, Montreal Sound	TK (12-inch)
16	HOLD TIGHT, Vickie Sue Robinson	RCA (12-inch)
17	WATCH OUT, Trax	Polydor (LP)
18	YOUR LOVE IS SO GOOD FOR ME, Diana Ross	Motown (LP)
19	SPEAK WELL, Philly USA	West End (12-inch) remix
20	RUNNING AWAY, Roy Ayers Ubiquity	Polydor (LP)

## STAR CHOICE

1	GOD ONLY KNOWS,	The Beach Boys
2	TRACKS OF MY TEARS, Smokey Robinson & The Miracles	Roxby Music
3	ALL I WANT IS YOU,	Marc Bolan
4	SOUL OF MY SUIT,	Teddy Bears
5	TO KNOW HIM IS TO LOVE HIM,	David Bowie
6	JOHN I'M ONLY DANCING,	ME AWAY,
7	THEY'RE COMING TO TAKE	Napoleon XIV
8	REMEMBER WALKING IN THE SAND,	The Shangri-Las
9	GOODBYE TO LOVE,	The Carpenters
10	I'M MANDY FLY ME,	10cc



PETE SHELLEY of The Buzzcocks

## US SOUL

1	1	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME, Barry White	20th Century
2	2	DUSIC, Brick	Bang
3	3	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	Drive
4	4	DO YOUR DANCE Pt. 1, Rose Royce	Whitfield
5	5	BACK IN LOVE AGAIN, L. T. D.	A&M
6	6	BRICK HOUSE, Commodores	Motown
7	7	SHAKE IT WELL, Dramatics	ABC
8	14	STAR WARS THEME/CANTING BAND, Meco	Millennium
9	8	BOOGIE NIGHTS, Heatwave	Epic
10	17	IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
11	7	KEEP IT COMIN' LOVE, K.C. & The Sunshine Band	TK
12	12	GREATEST LOVE, George Benson	Arista
13	11	I FEEL LOVE, Donna Summer	Casablanca
14	13	LADY OF MAGIC, Maze Featuring Frankie Beverly	Capitol
15	—	CAN'T TURN ME OFF, High Inergy	Cordy
16	16	THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass	Phil Int
17	15	WE NEVER DANCED Manhattan	Columbia
18	18	ANOTHER STAR, Savie Wonder	Tamla
19	19	WANT YOUR EVERYTHING, Andy Gibb	RSC
20	20	FUNK, FUNK, Cameo	Chocolate City