

Record Mirror

MOTORWAY MADNESS

with the
Tom
Robinson
Band



DARTS
at the
double!

PISTOLS
Albums
To Win!

EXCLUSIVE SGT. PEPPER in colour

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

Record

UK SINGLES

1	1	NAME OF THE GAME, Abba	Epic
2	6	WE ARE THE CHAMPIONS, Queen	EMI
3	4	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
4	2	YES SIR I CAN BOOGIE, Baccara	RCA
5	5	2. 4. 6. 8. MOTORWAY, Tom Robinson Band	EMI
6	3	YOU'RE IN MY HEART, Rod Stewart	Riva
7	14	LIVE IN TROUBLE, Barron Knights	Epic
8	17	DANCIN' PARTY, Showaddywaddy	Arista
9	12	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
10	9	CALLING OCCUPANTS, Carpenters	A&M
11	10	NEEDLES & PINS, Smokie	Rak
12	7	BLACK IS BLACK, La Belle Epoque	Harvest
13	11	VIRGINIA PLAIN, Roxy Music	Polydor
14	21	DADDY COOL, Darts	Magnet
15	16	LOVE HURTS ETC., Nazareth	Mountain
16	18	SHE'S NOT THERE, Santana	CBS
17	13	HOLIDAYS IN THE SUN, Sex Pistols	Virgin
18	19	FROM HERE TO ETERNITY, Giorgio	Oasis
19	8	BLACK BETTY, Ram Jam	Epic
20	23	I BELIEVE YOU, Dorothy Moore	Epic
21	22	BELFAST, Boney M	Atlantic
22	29	I WILL, Ruby Winters	Creole
23	31	EGYPTIAN REGGAE, Jonathan Richman	Beserkey
24	24	TURN TO STONE, Electric Light Orchestra	Jet
25	25	HEROES, David Bowie	RCA
26	33	WATCHIN' THE DETECTIVES, Elvis Costello	Stiff
27	15	SILVER LADY, David Soul	Private Stock
28	30	GOIN' PLACES, Jacksons	Epic
29	20	STAR WARS THEME, Meco	RCA
30	50	FLORAL DANCE, Brighthouse Rastrick Band	Logo
31	35	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
32	45	BABY BABY MY LOVE IS ALL FOR YOU, Deniece Williams	CBS
33	39	CAPTAIN KREMEN, Kenny Everett/Mike Vickers	DJM
34	43	LOVE OF MY LIFE, Dooleys	GTO
35	26	LOVE BUG, Tina Charles	CBS
36	46	MODERN WORLD, Jam	Polydor
37	27	NO MORE HEROES, Stranglers	United Artists
38	40	SHOO DOO FU FU OOH, Lenny Williams	ABC
39	48	GEORGINA BAILEY, Noosha Fox	GTO
40	32	MY BABY LEFT ME, Slade	Barn
41	42	BABY WHAT A BIG SURPRISE, Chicago	CBS
42	-	(YOU'RE) FABULOUS BABE, Kenny Williams	Decca
43	-	ONLY THE STRONG SURVIVE, Billy Paul	Philadelphia
44	-	MARY OF THE FOURTH FORM, Boomtown Rats	Ensign
45	44	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
46	-	WHITE PUNKS ON DOPE, Tubes	A&M
47	47	DISCOBEATLEMANIA, DBM	Atlantic
48	-	MULL OF KINTYRE / GIRLS SCHOOL, Wings	Parlophone
49	-	GETTIN' READY FOR LOVE, Diana Ross	Motown
50	-	YOU'VE LOST THAT LOVIN' FEELIN', Righteous Bros	Spector

UK ALBUMS

1	1	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS	Virgin
2	2	THE SOUND OF BREAD	Elektra
3	-	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
4	28	NEWS OF THE WORLD, Queen	EMI
5	50	OUT OF THE BLUE, Electric Light Orchestra	Jet
6	4	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
7	3	40 GOLDEN GREATS, Cliff Richard	EMI
8	6	HEROES, David Bowie	RCA
9	9	MOONFLOWER, Santana	CBS
10	8	RUMOURS, Fleetwood Mac	Warner Bros
11	15	FEELINGS, Various	K-Tel
12	5	SECONDS OUT, Genesis	Charisma
13	-	ELVIS IN CONCERT, Elvis Presley	RCA
14	16	GREATEST HITS VOL 2, Elton John	DJM
15	7	NO MORE HEROES, Stranglers	United Artists
16	21	GET STONED, Rolling Stones	Arcade
17	-	LET THERE BE ROCK, AC/DC	Atlantic
18	14	GOING FOR THE ONE, Yes	Atlantic
19	17	GREATEST HITS, Abba	Epic
20	10	THUNDER IN MY HEART, Leo Sayer	Chrysalis
21	-	30 GREATEST, Gladys Knight & The Pips	K-Tel
22	20	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
23	18	OXYGENE, Jean Michel Jarre	Polydor
24	12	SOUL CITY, Various	K-Tel
25	23	A STAR IS BORN, Soundtrack	CBS
26	22	PASSAGE, Carpenters	A&M
27	11	HOME ON THE RANGE, Slim Whitman	United Artists
28	24	BEST OF ROD STEWART	Mercury
29	33	EXODUS, Bob Marley & The Wailers	Island
30	31	ARRIVAL, Abba	Epic
31	34	FRONT PAGE NEWS, Wishbone Ash	MCA
32	27	ECHOES OF THE 60s, Phil Spector	Phil Spector
33	32	SHOW SOME EMOTION, Joan Armatrading	A&M
34	37	BAD REPUTATION, Thin Lizzy	Vertigo
35	13	STREET SURVIVORS, Lynyrd Skynyrd	MCA
36	41	100 GOLDEN GREATS, Frankie Vaughan	Ronco
37	39	RATTUS NORVEGICUS, Stranglers	United Artists
38	26	ENDLESS FLIGHT, Leo Sayer	Chrysalis
39	38	I REMEMBER YESTERDAY, Donna Summer	GTO
40	43	THE JOHNNY MATHIS COLLECTION	CBS
41	48	HOTEL CALIFORNIA, Eagles	Asylum
42	29	MOODY BLUE, Elvis Presley	RCA
43	19	STICK TO ME, Graham Parker & The Rumour	Vertigo
44	44	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
45	25	AJA, Steely Dan	ABC
46	36	LOVE YOU LIVE, Rolling Stones	Rolling Stones
47	35	MOTOWN GOLD VOL 2, Various	Motown
48	30	TWO DAYS AWAY, Elkie Brooks	A&M
49	45	BOOMTOWN RATS	Ensign
50	42	MOTIVATION RADIO, Steve Hillage	Virgin

OTHER CHART

1	UP-TOWN TOP RANKING, Althea And Donna	Joe Gibbs
2	BLOOD AH GO RUN, Dennis Matumbi	Serious Business
3	GIMME GIMME AFRICAN LOVE, African Brothers	Mainline
4	NYAH LUV, Steel Pulse	Tempest
5	WE PLAY REGGAE, In Crowd Band	Cactus
6	SLEEPERS, Winston Jarrett	Carib Gems
7	FALLING IN LOVE AGAIN, The Naturals	Magnum
8	PEACEFUL WOMAN, Marcia Griffiths	Skynote
9	ROOTS MAN, I Roy	ATA
10	RAINDROPS, Dennis Matumbi	Morecut
12in Singles		
1	FUNNY FEELINGS, Dennis Brown/Trinity	Hawkeye
2	HAPPY GO LUCKY GIRL, Wayne Wade / Prince	Pompadour
3	GIRLS IMAGINATION, 15, 16, 17	DEB
4	YOU MAKE ME HAPPY, Alton Ellis / Ranking	Trevor
5	R.O.C.K., Lloyd Chalmers	Skynote
6	CHILDREN OF JAH, The Shantells / U. Brown	Phase One
7	YOU DON'T CARE, The Techniques	Skynote
8	GET ON YOUR MARK, Winston Jarrett	ATA
9	SWEAT FOR YOU BABY, The Jamlins	Hitbound
10	WHY WHY, Tradilian	Venture

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BREAKERS

LIGHTNING STRIKES, Real Thing
SAFETY IN NUMBERS, Adverts
I WANNA SEE YOU SOON, Tavares
LA RUN, Carvella
A S, Stevie Wonder
A WHITER SHADE OF PALE, Procol Harum
TANGO IN SPACE, Space
ONYX, Space Art
SERPENTINE FIRE, Earth, Wind And Fire
HIGHWAYMAN, Brotherhood Of Man



PROCOL HARUM: breaking yet again with 'Whiter Shade Of Pale'

UK DISCO

1	7	2. 4. 6. 8. MOTORWAY, Tom Robinson Band	EMI
2	2	BLACK IS BLACK, La Belle Epoque	Harvest 12in
3	1	YES SIR I CAN BOOGIE, Baccara	RCA
4	9	BELFAST, Boney M	Atlantic
5	12	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
6	4	BOOGIE ON UP, Rokotto	State 12in
7	6	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
8	11	BEST OF MY LOVE, Emotions	CBS
9	8	SHOO DOO FU FU OOH, Lenny Williams	ABC
10	10	BRICK HOUSE, Commodores	Motown
11	3	DO YOUR DANCE, Rose Royce	Whitfield
12	13	DISCOBEATLEMANIA, DBM	Atlantic 12in
13	5	STAR WARS THEME, Meco	RCA
14	15	LOVE BUG, Tina Charles	CBS 12in
15	22	DADDY COOL, Darts	Magnet 12in
16	23	RUNNING AWAY, Roy Ayers Ubiquity	Polydor
17	-	GETTIN' READY FOR LOVE, Diana Ross	Motown
18	36	GOIN' PLACES, Jacksons	Epic
19	24	MAKE IT WITH YOU, Whispers	Soul Train 12in
20	17	NEEDLES AND PINS, Smokie	RAK

Record Mirror

TELEPHONE
Daytime 01-836 1522
Evening 01-836 1429

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosalind Russell

FEATURES EDITOR
Sheila Prophet

NEWS EDITOR
Jim Evans

CHIEF SUB EDITOR
Steve Orme

EDITORIAL
Barry Cain

Tim Lott
Robin Smith
David Wright

SERVICES DEPT
EDITOR
Susanne Garrett

CONTRIBUTORS

James Hamilton
Jim Farber
Robin Katz
John Shearlaw
Geoff Travis
Robbie Vincent

CARTOONIST
J Edward Oliver

PHOTOGRAPHERS
Steve Emberton
Elaine Bryant

MANAGING
DIRECTOR
Jack Hutton

PUBLISHING
DIRECTOR
Mike Sharman

ADVERTISEMENT
MANAGER
Alan Donaldson

ADVERTISEMENT
PRODUCTION
Michael Hitch

TELEPHONE
SALES MANAGER
Eddie Fitzgerald

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Juicy Juicy

I wonder who's kissing her now?

FAR BE it for me to comment, so as usual I'll just fill y'all in on the details. Draw your own conclusions, my dears, but I happened to spot none other than Bianca Jagger in the close company of old flame Ryan O'Neal on several occasions in London this past week.

One of these was in a darkened box at the Four Tops concert. Bianca, you will recall, once stated that since her 1973 marriage to Jagger she had been unfaithful with only one man - Mr O'Neal. What can all this mean?

Delightful reports reach me from the United States where young Daryl Hall and John Oates have been touring. After their San Francisco concert they were attacked by many hundreds of girl fans and John lost a substantial amount of his clothing and some of his hair. And in Louisiana 50 girls stormed the lads' dressing room and attempted to debag the boys. Such fun.

While on the subject of losing trousers, it was amusing to see Eric Thompson - you will recall he was hung naked from the Rainbow in Paris t'other week - lose his

daks at the Rainbow bash at Friends restaurant. The poor lad was also on the receiving end of the Rainbow cake. Harvey Goldsmith has fled the country.

Still with Rainbow, nice to see Ritchie's mum, brother and ex-wife taking in the show plus a few bevies at the ludicrously priced backstage bar of the Rainbow theatre.

And, oh dear here we go again, more violence. Friday night outside the Roxy Club in Covent Garden members of the Depressions band and entourage were accosted by skinheads. Eric Wright and friends were not seriously hurt as they dived into the club for cover. Patrons at the Roxy claim that this set of skinheads have been attacking punks outside the club due to their having been banned by the Roxy's management.

The Buzzcocks were somewhat concerned at the Greyhound, Croydon, t'other night - the manager of the place kept popping his head around their dressing room door to make sure they weren't smashing the place apart. Apparently the Heartbreakers had been there the previous week and done £250 worth of damage, naughty boys.

Meanwhile up in Sheffield 999 did not enamour touring partners The Runaways. I

understand that drummer Pablo, rather the worse for drink, stumbled upstairs in the hotel and put his fist through Sandy's door and entered. neither Sandy nor the Runaways' management were over - amused at the lad's drunken exploits.

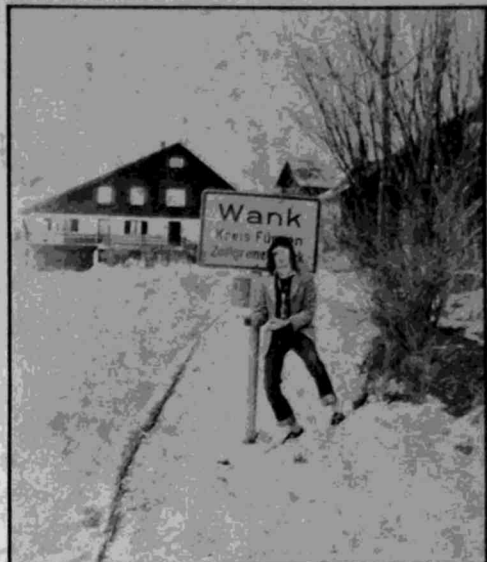
My old pal Waxie Maxie has been up to his tricks again. His latest and most commendable publicity stunt was to send a copy of an Elvis Presley single to The Queen at Balmoral Castle. Max was returned the record plus a letter from a lady - in waiting, saying the Queen did not accept presents from firms. Nice try, Max.

Football News: we've been asked by Rocket Records to point out that last week's 'Spot Brian Moore' picture competition was in fact A JOKE. Sorry if you were misled.

Paul and Linda McCartney made a rare social appearance when they attended a reception to mark the release of their single 'Mull Of Kintyre' at the Dial 9 Club in London. While they were there they collected an armful of awards for sales of 'Silly Love Songs', 'Let 'Em In', 'Venus And Mars', 'Wings Over America' and 'Wings At The Speed Of Sound'.

As the new single is about Scotland, where the McCartneys live, the menu was suitably Scottish. The portions were traditionally (according to critics of the Scottish characteristic of meanness) small. The starters were: Avocado James I or smoked Scotch salmon. To follow was haggis, poached salmon with salad, Scottish cheeses, fruit salad and coffee. Goes without saying there was plenty of plonk.

When one journalist asked Linda why she was only drinking coffee and not the hot punch (a wise decision under the circumstances) she answered that she couldn't drink because she was



HORSLIPS drummer Eamon Carr disobeys a road sign in Germany.

working. What were the rest of us doing, I wonder.

Paul was asked what he thought of Liverpool council's decision to refuse funds for a statue of the Fab Four as heroes of their home town. He replied that he agreed, that the money could be spent a lot better for the city.

Publicity stunt (another one): Radio Stars will be making a tour of London this Saturday, playing material from their new album 'Songs For Swinging Lovers' on the back of a lorry. They plan to give away quantities of badges, records, stickers and posters at each of several stops. Watch out for 'em.

Still with football, Al 'We at Virgin think' Clark refereeing

a match between Chrysalis (6) and Virgin (2) skulked off in a huff at North Acton Playing Fields when one or two players began to question his decisions. Late score: Yachts And Rich Kids 8, Big In Japan 7.

Guests at a party for Chris Spedding after his London Lyceum gig included Malcolm McLaren, Steve Jones, Paul Cook and Captain Sensible.

And those who have promised to appear in the Sergeant Pepper film include: Elton John, David Bowie, Rod Stewart, Eric Clapton, Stevie Wonder, Neil Sedaka, Led Zeppelin and The Beach Boys.

That's about it for another week, see y'all soon. Byebye.



ARI UP from the Slits. Our Page Three girl. Isn't she lovely?

FREEBIE OF THE WEEK No 18

WIN SIX Generation X singles ('Wild Youth'), six T-shirts and six badges. Usual rules apply, first six out of the hat win a set each.

- Questions:
- 1 Full line-up of Generation X?
 - 2 Title of their first single?
 - 3 What band was Billy Idol in before Generation X?
- Answers to Freebies (18), Record Mirror, 40 Long Acre, London, WC2.

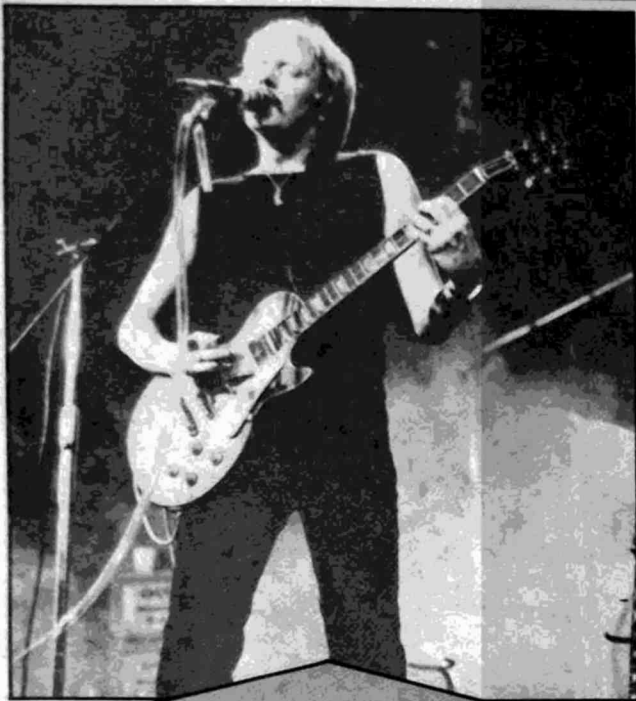
Winners of the David Bowie (Freebies No. 16) competition: John Savage, High Wycombe; Warren Mace, Bexleyheath; Etta Stewart, St Andrews, Scotland. Your prizes will be despatched this week.

Kenny Williams

Single
(You're) Fabulous Babe



FR13731



FIVE DATES FOR MILES

JOHN MILES is to play five selected dates this year, supported by Trickster. The dates will preview material from his new album currently being recorded in New York. A major UK tour is planned for the new year to coincide with the release of his third album.
 Dates: Croydon Fairfield Halls December 8, Leicester Poly 10, Plymouth Castaways 11, Norwich St Andrews Hall 12, Hatfield The Forum 13.

NEWS IN BRIEF

Burlesque, whose second album 'Burlesque' is released this week, have a new Arista single out on November 25. The A side will be an edited version of 'Space Age Blues', whilst the B side will be an unedited version of 'Steel Appeal'.

Motorhead, who are currently half way through a mini UK tour, announce a new date at Scarborough on December 23 and a major London show at the Music Machine on December 1.

French heartthrob Sacha Distel turns disc jockey with a new series on Sunday lunchtime on Radio 2. David Ham with an afternoon weekday slot, 2.30 to 4.30 pm.

Fury - piece rock band Fury have signed to Arista and will be playing support on the upcoming Uriah Heep tour which opens at Edinburgh on Monday. Fury's first single is 'Misdemeanor'.

WEA Records have signed a world-wide licensing deal with Target Records. First release is to be 'Love Bandit' by the Nolan Sisters. Also on Target are Blue Mink and Marmalade.

Mahogany Rush four gigs here

CULT BAND Mahogany Rush, fronted by the eccentric Frank Marino, are coming to Britain.

They play four dates as follows: Manchester Free Trade Hall December 2, London Hammersmith Odeon 3, Birmingham Town Hall 7, Newcastle City Hall 8. Their new album 'TV' is released on December 2.

Lone Star, the Welsh six-piece, who themselves have just completed a headlining tour of their own, are special guests on the Mahogany Rush tour. Lone Star recently released an album 'Firing On All Six' and later this month tour in Europe before playing the States for the first time.

Kinks concert at Christmas

THE KINKS are planning a special Christmas concert at London's Rainbow Theatre on Friday, December 23.

Released next Friday (25) is a new single called 'Father Christmas' which, despite its title, writer Ray Davies is adamant is not 'just a Christmas single.'

Commented Davies: "Father Christmas is basically a good rock 'n' roll record rather than a novelty Christmas record."

Details of the Rainbow concert are still being completed. Meanwhile the Kinks leave for the USA at the end of this week for a short series of concerts. During the tour the Kinks will play several dates with Hall and Oates.

A new Kinks album is scheduled for release early in the new year.

GIBBONS AT DRURY LANE

THE STEVE Gibbons Band headline a concert at the Theatre Royal Drury Lane, London, with Belnal supporting on Sunday, November 27. The band are not playing at the Hope and Anchor Festival - they were never officially contracted to do so and they also have prior recording commitments.

Motors' party, single

THE MOTORS who left last week for a six-week coast to coast tour of the United States play two London dates on December 22 and 23 at London's Marquee Club.

Billed as 'The Motors' Christmas Party', tickets go on sale at the club from December 7, price £1.25.

A new single 'Be What You Gotta Be' / 'You Beat The Hell Outa Me' is released next Friday (25).

The band are to record a new album in January and plan a major British tour to coincide with its release next April.



MOTORS



STEVE WINWOOD

Winwood backs Martyn

STEVE WINWOOD makes his first stage appearance for nearly a year when he joins Hanford Rowe, Danny Thompson and Perre Moerlen backing John Martyn at London's

Rainbow this Sunday (20).

The concert comes as a prelude to the release of Martyn's new album 'One World'. Full track listing: 'Dealer', 'One

World', 'Smiling Stranger', 'Big Muff', 'Coulda Love You More', 'Certain Surprise', 'Dancing', 'Small Hours'.

Martyn's tour winds up at Newcastle Poly on November 30.

Joni double LP soon

JONI MITCHELL is completing her new album called 'Don Juan's Wreckless Daughter', tentatively scheduled for mid-December release world-wide.

A double LP set, recorded in New York, Los Angeles and London, the tracks include a 17-minute piano opus recorded with a symphony orchestra. Among the guests on the album are Glen Frey of the Eagles, JD Souther, and members of Weather Report.



JONI MITCHELL

Buzzcocks' new bass player

THE BUZZCOCKS (current single 'Orgasm Addict') have found a new bass player in 19-year-old Mancunian Steve Garvey who has been playing bass for five years. He replaces Garth who was sacked a month ago.

Commented Steve: "Oh God, I don't know what to say, well, I was a fan and now I suppose I still am." And lead singer Pete Shelley said: "Steve used to work in a repair shop mending instruments, but now he's blowing his own trumpet."

Bonnie band tour, album

BONNIE TYLER has formed her first band and a UK tour is being planned for December. A new album is set for January release featuring a number of Scott Wolfe compositions, the team who wrote her previous hit singles 'Lost In France' and 'More Than A Lover'.

Her current single is 'Nothing But A Heartache'. The band are (left to right in picture) Taff Williams, Roger Bara, Pete King, Mickey Gibbins and Kevin Dunne.



BONNIE TYLER: with new band

Extra Parker

OWING TO the sell-out of their first London Rainbow date, Graham Parker and The Rumour have added another on Sunday, November 27. Their tour started last week at Aberdeen's Capitol Theatre. Their new album 'Stick To Me' released two weeks ago is already high in the charts.

Quo add Brighton

STATUS QUO have added another date to their British tour. They play the Brighton Conference Centre on December 12. This is a brand new venue holding 5000 people and Status Quo will be the first rock band to play there.

Dury's dozen dates

IAN DURY who will be touring with The Blockheads through December, is to release a single 'Sweet Gene Vincent'.

Full line-up of the band: Norman Watt - Roy bass, Charlie Charles drums, Micky Gallagher keyboards, John Turnbull guitar, Chas Jankel keyboards and guitar, Davey Payne saxophone.

Dates: West Ronton Pavilion December 2, Croydon Greyhound 4, Sheffield Top Rank 6, Edinburgh University 8, Manchester Rafter's 9, Loughborough University 10, Liverpool Eric's 11, Leeds Poly 12, Birmingham Barabellias 13, Dunstable Queensway Hall 15, Bath Pavilion 16, London Roundhouse 18.

Soul single and March concerts

A NEW Tony Macauley song called 'Let's Have A Quiet Night In', recorded in America this month, will become the 'A' side of the next David Soul single.

Produced by Macauley, the record will have one of Soul's own compositions on the 'B' side. Release date is scheduled for December 2. The initial pressing of

the single will be sold in special bags featuring a new full-colour photograph of Soul.

Soul's next concert dates in Britain will be in March and will be part of a world tour to tie in with the opening of his feature film 'The Stick-Up' which was made in the West Country earlier this year.

RADIO ONE'S 'Rock On' programme on Saturday (19) at 1.30 pm features an interview with Jonathan Richman plus an exclusive preview of his new live album.

A TOUR of new wave bands featured on the newly released 'Streets' album is being set up.

Dates so far confirmed are: Dewsbury Pickwicks, November 21, The Lurkers, The Doll, The Art Attacks, Keighley Knickers, 22, The Lurkers, The Doll, Art Attacks, London Rochester Castle, December 3, Lurkers and The Doll, Luton Royal Hotel, 7, Lurkers, Brighton

New Regent, 9, Lurkers, Doll, Art Attacks, Blackburn Lode Star, 14, Lurkers, Doll, John Cooper-Clarke, John Wycombe Nag's Head, Lurkers, Doll, Art Attacks. Further dates and bands are to be added.

SCOTTISH new wave band The Jolt are to open Glasgow's first punk venue on December 7. The club, at Gigi's Disco, has been set up by fellow Glaswegian band The Exiles.

WARNER BROTHERS are scheduling The Band's 'The Last Waltz' for January 6 release. A three-record set, the LP documents The

Band's farewell concert in San Francisco's Winterland last Thanksgiving.

Featured guests on the album include Bob Dylan, Joni Mitchell, Van Morrison, Neil Diamond and Ron Wood.

THE HURRIGANES, Finland's leading band, are to tour Britain. London dates are: Hammersmith Red Cow, November 19, Rock Garden, 21, Nashville, 22, Golden Lion, 23, Middlesex Polytechnic (with Mott), 25, North-East London Polytechnic, 26, 100 Club, 28.

Other dates: Cambridge Blimps, 29, London Music Machine, 30, Fulham

Greyhound, December 1, Scarborough Penthouse (with Mott), 2, Wigan Casino (with Mott), 3, Sheffield Top Rank, 4.

STEELEYE SPAN are to play a special Christmas show at London's Hammersmith Odeon on December 17.

The band release a single 'The Boar's Head Carol' on Friday (18).

Each ticket for the Hammersmith concert will include a voucher for £1 off Steeleye's new album 'Stern Force Ten' from Virgin Record Shops.

Clash fans' "havoc" in Bournemouth

DETAILS OF London dates for The Clash were due to be announced this week. But after sensationalist reports in a London evening newspaper the announcement has been held back.

According to the report "punk fans went berserk at a theatre on the south coast, leaving a trail of havoc behind them. They caused hundreds of

pounds worth of damage at Bournemouth's Winter Gardens by ripping up seats during a concert by punk group The Clash."

In the same report theatre manager, Mr Ray Lacombe is reported to have said: "The least said about incidents like this the better. Publicity is what these herberts are looking for. Their mentality, dress and behav-

iour leave a lot to be desired. I was ashamed to be anywhere near that lot last night." Police ejected several fans but no arrests were made.

A spokesman for CBS Records told us: "I was actually at the Bournemouth Winter Gardens and all I can say is that this story is highly exaggerated. The audience was extremely

mild. Most of them were long-haired denim-clad kids.

"One kid upfront was ripping out a few seats and he was ejected by security guards. I saw no police and very little damage. Perhaps I was at the wrong gig or perhaps Bournemouth has never seen a punk band before. I tend to believe the latter."

YES 'ONE' SINGLE

RUSH - RELEASED this week is a new single from Yes - an edited version of the title track from the album, 'Going For The One'. The 'B' side is 'Awaken Part 1, edited from the same

album. The first 30,000 copies will be available in limited edition 12-inch form in special coloured bags. The single will then revert to seven-inch form.

TOURS...TOURS

XTC have cancelled their dates at Paisley November 23, Falkirk 24 and Edinburgh 25. Instead they headline at London's Marquee on November 23. Other XTC dates: London Imperial College November 19, Liverpool's Eric's 26, Nottingham Katics 27, Swindon The Affair 28, 29, 30, Middlesbrough Teesside Poly December 1, Stoke on Trent, North Staffs Poly 2, London Hope & Anchor 3, Redcar Coatham Bowl 11, Keighley Nikkers 13, Scarborough Penthouse 16, Croydon Greyhound 18, Melford Haven College of Education 20, Barnstaple Chequers 22, Brighton New Regent 23.

NO DICE: Coventry Georges November 19, Plymouth Castaways 28, Leeds Fford Green Hotel December 4, Wolverhampton Lafayette 7, Chelmsford City Tavern 8, Dudley JBS 9, Scarborough Ollie's 15, Burton on Trent 76 Club 16, Bristol Granary 17, London Roundhouse 18.

DOCTORS add: Abertillery Metropole Theatre December 2, Birmingham Katics 4, Birmingham Rebecca's 15, Newbridge Memorial Hall January 2.

WILKO JOHNSON adds: Norwich University of East Anglia November 25, Wellington Shropshire 29.

RACING CARS: London City University November 25, Northampton Cricket Club 26, Oxford Poly December 2.

TRASH add: Hemel Hempstead November 24, High Wycombe Nags Head December 9.

DEPRESSIONS add: Eastbourne East Sussex University November 26, Brighton Buccaneer 27. They also support the Heartbreakers at the London Vortex on November 21.

BRITISH LIONS cancel Middlesex Poly November 25 and support Status Quo at the Brighton Conference Centre December 12.

HORSLIPS add: York University Central Hall November 26.

PENETRATION additional dates: Warrington Carlton Club, November 24, Woolwich Thames Poly December 3, London Vortex 12, Hackney Spooky Lady 14, Coventry Mr George's 22.

SALT AND PEPPER: Millham Cumbria Club November 19, Egremont Tow Bar Inn 20, Ryhope Sunderland Puplers Club 21, Swinton Duke of Wellington 23, Nottingham Langley Mill 24, Totmorton Talk Of Tot 26.

YACHTS: Liverpool Poly November 18, London Hope & Anchor 19, London Nashville 22, North Staffs Poly 25, Hatfield Poly 26, London Nashville 29. From December 2 the band tour with the Boomtown Rats.



Land of Hope and glory

Hope: Stranglers first band on

AS WE told you last week, London's Hope And Anchor pub is playing host to a major festival featuring the best bands to emerge in 1977.

The festival, which will feature 19 bands and 80 musicians, takes place during the last week of this month and the first week of December.

Here are the full details: Stranglers November 22, Pirates 23, Shakin' Stevens 24, Steel Pulse 25, Saints 26, Tyla Gang 27, Philip Rambow 28, 999 29, Burlesque 30, John

Otway December 1, Roogalator 2, XTC 3, Plummet Airlines 4, Tom Robinson Band 5, Only Ones 6, Meal Ticket 7, Wilko Johnson 8, Deke Leonard 9, X-Ray Spex 10, Special Guest 11.

Tickets are £1 for each night and are available at the Hope And Anchor during pub hours up to next Tuesday (22). The only exceptions are the Stranglers who will be giving away the bulk of their tickets via a national newspaper competition.

LOVE AFFAIR have released a new single 'Private Lives'. It was written and produced by Philip Goodhand-Tait who was responsible for three of the Love Affair hits in the late sixties.

Philip plays the Collegiate Theatre, London, on November 22. Love Affair, who have just finished touring with Guys 'n' Dolls, headline at the following dates: Andover Country Bumpkin, 19, Worlington Slyp Disc,

24, Worlington Down Under Club, 25 and 26, Huddersfield Top Of The Town, 30.

WITH SHAKIN' Stevens committed to his role as the 'middle period' Elvis in the musical of the same name due to open in London on November 28, his band will be playing several gigs as Shakin' Stevens' Sunsets.

Although Shaky will play on some of the dates, his

place will be taken by drummer Rockin' Louis when he is unavailable. Deputy drummer will then be Peter Lee Wenger, late of Gene And The Blue Suedes.

Dates are: RAF Coltishall, November 17, West Runton Pavilion, 18, Loughborough Town Hall, 19, London Hope And Anchor, 24, Bristol Badcock Hall, 25, Nottingham University, 26, Manchester Belle Vue, 27, Carmarthen Civic Hall, 30.

Kursaals disband

THE KURSAAL Flyers have disbanded. A statement from CBS Records said "Various members of the band felt their particular musical energies could no longer be contained within the framework of the group and because of this the group have disbanded."

"The Kursaal Flyers will be fondly remembered by their public for their unique sense of humour, their cryptic lyrics and dynamic stage act which has kept audiences both in Britain and Europe happy for the last three spectacular years." RIP.

Aretha pulls out—sued for damages

ARETHA FRANKLIN refused to fly to Britain for her planned concert at the London Palladium on Monday night. Ticket holders can get their money refunded at the Palladium Box Office.

who arranged the shows said, "She told us she just couldn't be bothered." Ember are planning to sue her for breach of contract and damages.

Ms Franklin would have been paid more than £50,000 for the two concerts on Monday and Tuesday.

A spokesman for the Ember Concert Division



'GOTTA GET UP'
with the
SURPRISE SISTERS



ON THE WHITE LINE TO BARRY

IT WOULD have been so lonely in the bedsit by herself if it hadn't been for one thing: her stereo. Even if she never had another boyfriend again it wouldn't matter because she could sit by the gas fire and be serenaded by anyone she chose.

Last night she was feeling a bit down so Leonard Cohen sang to her all evening. The night before it had been Rod Stewart. She settled herself more comfortably on the fur rug. Who would it be tonight? She felt as though she needed some . . . love. Who better than Barry White?

She looked out a couple of his latest albums, put one on the turntable and let his gruff, sexy voice float over her. With the light turned low she almost imagined he was singing only for her. She moaned softly and writhed in pleasure.

But when the album was over she didn't have the sense of peace and satisfaction that she usually had at the end of one of those sessions. She was restless. Unfulfilled. She needed more than his singing, she had to talk to him. She decided quickly and picked up the telephone. Directory Inquiries for Los Angeles please.

It was surprisingly easy to get his number; she put the call through before she lost her nerve.

When he answered his voice sounded very close . . . and very sexy. She was so overcome she couldn't talk but she was breathing heavily.

"Hello there, angel," said Barry.

This was better than she'd hoped.

I've been listening to your albums, Mr White, and I've noticed they're all about love. . .

"Yes angel, they've all been about love because that's a very positive way of thinking about life," growled Barry.

But haven't you ever been disappointed in love?

"Never, I've never not got a woman I wanted. But it depends on what you mean by disappointed. What I call disappointing is just having ups and downs. I've written about that on

my album, 'Let The Music Play'."

Her nervousness had gone, she was eager to press on with her questions. Even though he couldn't see her she drew her silk dressing gown more tightly around her slim body and stretched out her long legs. The fur rug felt warm against her naked skin.

When did you first fall in love, Barry?

"I fell in love in 1969. I was 24 years old. That was with my wife Glodean."

Isn't that a bit late? I mean, were you never in love with ANYONE before then?

"I know love is not a thing you can play with, angel," he answered. "You can tell the difference between infatuation and love. It's a feeling you get; things you are willing to tolerate to make it work. Love is truly divine. It's the difference between having 500 dollars and 20,000 dollars. I just knew I was in love. There are things I'm willing to do for her and with her that I couldn't do with any other woman."

What kind of things? She almost whispered the question, she was so



excited. There was a pause. Oh dear, had she gone too far, would he hang up?

"That's a good question, angel," he said eventually. "Er, making love to her. I had no desire to make love with anyone else."

What, ever? She squawked the question in surprise.

You've never been with another woman? "No, what I mean is I was making love to a lot of women when I met her but since then I've been faithful."

How many women? she asked.

"There's no way I can



BARRY WHITE: personality, charm and conversation.

Barry cools down a heavy breathing ROSALIND RUSSELL, a bit more than arms length away

count, honey. Quite a few."

She pressed the point. She could hear his voice rumbling in his throat as he tried to remember.

"You can say about 85 or 90 before I was married," he answered.

Why do you think all these women are attracted to you? she asked, wondering if they felt the same way as she did.

"I think they're attracted to personality, charm and I am very conversational. I had the personality long before I started singing."

How old were you when you first went with a woman?

"I was 16 — and it was a girl. She was a year younger than me."

Surely you must still have a soft spot for your first girl? she asked.

"No honey, I have no soft spot. It was nothing. You really got to know what you're doing, and I know I didn't know what I was doing."

Were you nervous? "I was never nervous. If I was nervous I would never go on the stage."

Well what attracted you to your wife?

"It was the way she was, the things she said, her intelligence. I love a woman who is bright, smart, intelligent. Most pretty women are dumb."

Oh, her spirits dropped. If he was looking for intelligence he wouldn't think much of her. What intelligent woman would ring up a perfect stranger 4,000 miles away and ask him questions about his love life?

"I was a young man who was trying to start his own business. There was the charm and all that stuff."

But the charm is still working (well, it's working on me, she thought), surely you must still be getting a lot of offers from women?

"Yes, I get a lot of offers. I try to deal with them in a very gentlemanly way. What I usually do is say to them: 'If it was your man who got this offer how would you feel if he went ahead?' That usually works."

Sometimes Glodean gets jealous. She's still a woman. Women are very cautious about other

women. But women are the same everywhere. They're only different as far as they're Italian, American, British . . . they all just use their brains differently. I don't care what anyone says, they all want to be cared for, to be loved. To have a man who'll look after them."

Surely that idea wouldn't go down too well with Women's Libbers? . . .

"The Women's Lib groups are there because men have tried to keep them classified as stupid, backward and dumb. These kind of men think they should be behind the kitchen sink, kept pregnant, all right to go to bed with but otherwise of no value. Women had to make a move. A woman should have a man who loves her, who will acknowledge her mental ability, who considers her beautiful. . . ."

You must have had very enlightened parents to think this way. . . .

"I am self-taught, angel. I didn't have a father."

Well what about your own family, do you have any children?

"I have three boys and

four girls. The eldest is 16."

It must be odd for them to see their father as a sex symbol, she suggested.

"I don't see myself as that," said Barry. "I have to have an image of myself for my children. I am a man bright enough to know which side of the road is the right side."

But do you always take your wife when you have to go away? she asked hopefully.

"A lot of men like to leave their wives behind but I prefer to have mine with me."

When they are at home, Barry told her, they live in a large house with two swimming pools — one is for the guest house where they can accommodate 14 visitors. But he doesn't mix with other stars in Los Angeles.

"I don't socialise with singers. My friends are everyday working people," said Barry. "Singers get too locked up in themselves. The people who are my friends I've known for years. The few friends I had then I have now."

And were you the only person in your family to go into the music business, Barry?

"I was the only one who was successful, sweetie."

It's funny not being friends with other artists though — and surely your daughters would like to meet other famous artists? And besides, what does your family think of the women who would give anything to get close to you?

"I treat these women in the way I'd hope other singers would treat my daughter. My eldest daughter is 15 and I would hope any singer would not try to take advantage of her, knowing that she would want to get close to him. I wouldn't like singers to make love to my daughter."

Barry's daughter likes the Jacksons and Stevie Wonder, but with the kind of background she comes from it shouldn't be too difficult to meet these people, she thought.

What is your home like Barry? she asked, looking around her own comfortable, but poor surroundings. Do you have a large staff to run it?

"I have a big home. And I have eight people working for me. I have two cleaners, two cooks, a butler and a waiter and so on."

An English butler? "I wish to God I did have," he said with feeling.

Shame I couldn't dress like a man, she thought, looking down at her own voluptuous body. No, there's no way. And it was obvious now that her heavy breathing on the phone hadn't worked either.

Thanks very much for talking to me Barry, she said.

"It's been a pleasure, angel," he replied.

Oh well, it was better than listening alone to the stereo. She turned it back on. "It's ecstasy when you lay down next to me," growled Barry. She stretched out like a cat and smiled.

NO DICE. Fresh from the triumphant global tour No Dice, the world's premier rock 'n' roll band, are preparing for the release of their new triple album set. Advance orders in excess of 10 million built up as the band spread their way across America and Europe and on to Russia, China, Japan and Australia. It is expected to become the first album to appear in every single home in each of these territories.

Roger "Kashmir" Dyer, Dave "Dez" Martin, Gary Strange and Chris White were joined on the album by guests and friends, Mick Jagger, Bob Dylan, Paul Simon, John Lennon, Elton John, Rod Stewart, Stevie Wonder and Robert Plant, as the tracks were laid down in the recording studios owned by the band's management team and set high up in the Andes mountains of Peru. The album opens with a dedication from world leaders including President Carter, President Brezhnev and Prime Minister Jim Callaghan thanking No Dice for their work in setting up the World Home for Aging Rock 'n' Roll Stars.

Following the release of their new album, No Dice 2000, release in the last 3 years (all have been certified silver, twenty years old and the last 8 were recorded platinum sellers) No Dice are planning to buy Brazil and spend the winter relaxing and writing.

Guests in the band's new retreat, it is rumoured, will include Princess Margaret, Margaret Thatcher, Jackie Onassis and Boris Yeltsin, but local singer and friend refused to be mentioned. "I can't say who'll be flying in. We only bought beer, cause I wanted to own a football team and the other lads drink a lot of coffee."

SMOKIE

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Singles

KEITH CHEGWIN: 'Put Your Head On My Shoulder' (Pye 7N 46029). Stuff a gag in your mouth. Please.

PAT SIMON: 'George (Disco Tango) Part 1' (Pye 7N 25737). Couldn't find a good point about this one. Ms Simon's voice is limp and the arrangements boring. Nuff said?

MICHAEL HENDERSON: 'I Can't Help It' (Pye BPS 402). What a pity.

BARRY WARMSLEY: 'Growin'' (Ariola Hansa AHA 506). This week's winner of the RECORD MIRROR Silver Raptured Tortoise Award.

ANDY LLOYD: 'Shee Bah Shee Wiggle (I've Had It)' (Ariola Hansa AHA 502). Close runner-up.



YER AVERAGE singles week left to right: exciting newcomers Airloom (eh), superstar McCartney with young friends (oops!) and gorgeous girly Ayshea. Fun, doncha think?

ROGER WHITTAKER: 'Seagull' (EMI 2712). Possible symbolism about a seagull and a woman. All sounds rather Freudian and unpleasant.

ADVERTISING: 'Lipstick' (EMI 2710). To me it sounds like a fast Lou Reed. Next.

J. A. L. N. Band: 'So Good' (Magnet MAG 105). With good production this would have been a good contender. Lacks sharpness.

SILVER CONVENTION: 'The Boys From Liverpool' (Magnet MAG 106). Dehumanising Teutonic production. Showroom dum-

mies might sound like this if they could sing.

INTERGALACTIC TOURING BANDS: 'Love Station' (Chrisma CB 306). Snoresville.

RIKKI AND THE NUMBERS: 'The Heartbreak Kid' (Rainbow RAIS 1001). See comments for Window.

ROY HARPER AND BLACK SHEEP: 'Sail Away' (Harvest HAR 5140). Sunsets and lazy days, waves on the shore, meditative single.

RADIATOR: 'Isn't It Strange' (Rocket ROKN 533). Lindisfarne should reform and stop wasting

their time in various obscure bands.

BARCLAY JAMES HARVEST: 'Hymn' (Polydor 2058 904). Pomp rock equivalent of Abba. BJH are a band who have always been unfairly slagged off by the Press largely because they don't go in for wrecking hotel rooms. Study the careful attention to building up a theme on this single.

MEMPHIS SOUNDS ORCHESTRA: 'Sleigh Ride' (RSO 2090 212). Old songs reggae-ised, funkised and maybe even punkised. For Christmas. This is one

of the better ones.

SURPRISE SISTERS: 'Dancin' Man Gotta Get Up' (Track 2094138). Damn I thought the world's ugliest band had split up and signed to Hammer Films.

ERIC CLAPTON: 'Cocaine' (RSO 2090 264). Definitive Clapton style and cool vocals. Smoooooooooth.

GREG KIHN: 'For You' (Beverly BSEK 8). Bathed in shades of mediocrity.

JESSE GREEN: 'I Believe In You' (EMI 2718). With that amount of orchestra why bother with Jesse?

THE PANIK: 'Modern Politics' (Rainy City Records Shot 1). Thump thump thump etc. Boring.

MIKE HARDING: 'Christmas 1914' (Philips 6006 585). Mawkish story of Krauts and Tommies getting together on Christmas Eve before blasting hell out of one another the following day. Will there be no salvation for mankind? Will we never learn the follies that we are all brethren under the skin? Will we never learn to live in peace with our neighbour? What are these men doing in white coats? Go away please.



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Paul Phillips, Swansea, W Glamorgan.
J Martin, Sligo, Elre.
Mrs J Edwards, Walsall, Staffs.
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J W M McCarthy, Bootle, Merseyside.
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K J Houghton, Portsmouth, Hants.
Del Thorogood, Ilford, Essex.
Paul Bartlett, Birmingham.
Paul Cureton, Telford, Shropshire.
D Singleton, Irlam, M C.
N P Bacon, Fordingbridge, Hants.
Susan Bailey, Preston, Lancs.
Miss K Robinson, Fulwood, Sheffield.
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Sheila Prophet plucks up courage —
embarrasses the boys and finds that it's.

All Change For Charles

TINA CHARLES is a changed woman.
Once she was the scourge of the CBS press office, the only singer around with a tongue sharper than a surgeon's scalpel. Grown journalists, normally unperturbed by Black Sabbath, Motorhead — even The Clash — paled visibly at the very mention of an interview with her.



So, after much humming and hawing and chickening out by the men, it looked as if the fearsome task was to be left to me. A phone interview with Tina. (Safer than face to face — she'd threatened me with physical violence after reading my review of her last single). Steeling myself, I picked up the receiver.

"Hello? Tina here."
"Tina? Hello, nice to speak to you (creep, creep — let's gether in a good mood). Hey Tina — what's that strange noise in the background?"

"Oh, that's Max. Who's making funny noises, then? He's such a good baby — I've put him in his bouncer and he'll stay there quite happily all afternoon. He's no trouble at all."

"He's five months old now. It's funny — when I first got him home the midwife warned me not too get excited because I was in for a lot of hard work."

"But really I'm surprised at how good he is. He's a very contented baby. He usually sleeps right through till 11 o'clock in the morning, so I can have a long lie-in."

"Get the picture? These days Tina is positively mellow. All homely and mumsy and blissfully domestic."

"You take junior around with you then, Tina?"

"No, I don't believe in carrying him around with me. Normally my husband Bernie would be looking after him but we're going to Israel this week so he's gone to sort out his passport today."

"We don't take Max abroad with us — Bernie's mum or my mum will look after him while we're away. Yes, I hate leaving him behind but there's always the coming home again to look forward to. That's half the fun of going away — coming back."

"Now this isn't what I expected at all — or what I led you to expect, come to that. Not a sharp word, not a hint of abuse in her tones. Everything is sweetness and light."

"Let us proceed. You're going to Israel, Tina (let's stick to safe subjects, just in case)"

"Yes, this Thursday. I've a feeling I'm going to disappoint them, because I think they're expecting me to be Jewish. I look quite Jewish because I'm dark, but I'm not — I hope they don't mind too

much! I'll be doing four concerts there.

"I was doing concerts in Scandinavia last week so I've hardly had time to unpack. I think my cases will just have to stay packed and I'll try to get things cleaned as I go along."

"Yes, I could do with a maid but the thing is I don't want anyone living in. I think it would invade our privacy. I mean, you could hardly walk around nude if there was some old lady in the house, could you?"

"What I'd really like is someone who could just come in and do some ironing and washing for us. But people like that are few and far between."

"Whoops, here we are on domestic matters again. This won't do at all. Back to music."

"How about Scandinavia, Tina? I hear you're big there."

"Yes, I have a number one album there. I play concerts to 2,000 people at a time over there. They call me the Disco Queen of Sweden. Disco's different over there... it's more important. It's difficult to explain but it's classed as a different thing from other pop music."

"The thing is, I don't even do all disco music on stage — there's some disco and some slower stuff as well. Still, I seem to pull the people in."

"It seems Tina is getting a bit tired of the disco thing anyway."

"No, I'm not really tired of it, I just feel I'm personally capable of a lot more. I've been doing it for a while now, and maybe I've got into a bit of a rut — but it's a

rut that's given me hit singles so I'm not complaining.

"My next single's going to be a bit heavier — maybe rock / disco music instead of straight disco. I'm not sure exactly what it's going to be yet — but my producer Biddu has lots of ideas on the subject. I've been working with him for three years now and we're very happy together. It sounds like a marriage doesn't it?"

"The thing is Biddu and I have never once had a row, which is amazing for me because I'm a very argumentative person."

In fact, the two are so happy together that they — plus respective spouses of course — are off to South America together in the near future.

"We're going for two weeks — two weeks of solid work probably. They always promise you a couple of days off for sightseeing but when you get there there's never time."

Beyond the Brazilian trip, Tina's plans for the future are more vague. But she intends to carry on singing — "I'd get awfully bored if I wasn't working. Besides, I love my job."

Oh, and then there's the family. Yes, Tina intends to have more kids — "I want to have another baby in a couple of years, another little boy I'd like. I have to wait two years because of the Caesarian operation —" (further gynaecological details censored).

"That all sounds pretty good to me, Tina. Well, good luck and bye for now."

"Bye."
"Bye Max."
"Gurgle."

Wonderful what marriage can do for a woman, isn't it?



TINA CHARLES: positively mellow

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Last week you had the picture, this week it's The Jam review

This IS the modern world

THE JAM: 'This Is The Modern World' (Polydor ZSSS 475)

FORGET THE sixties. Forget comparisons. Forget Jam = The Who, The Beatles, The Kinks.

Forget the naive neurosis of the plagiarists. The Jam are here. And now. They've carved out a main a formidable future in three-pronged monomania. Here comes the weekend.

'This Is The Modern World' reflects a definite PROGRESSION (remember that) a definite identity mould. 'In The City' was perhaps a little too eclectic. Sure, it was raw but there was an undoubted underlying sense of vacillation which left too many rough edges.

But here Weller is making an obvious attempt at creating a

Jam SOUND. He succeeds. Brilliantly. It is in fact a ceremonial uncovering of the post-uberculent metropolitan veil - moth-eaten, grubby but nonetheless sacrosanct.

It's also fun to listen to. 'I Need You (For Someone)' is one of the prettiest love songs to come out of a new mind in 10 years. The name of the game is simplicity and you can't get more simple than:

"I need you to keep me straight
 When the world don't seem so great
 And it's hard enough you know"

The guitar is straight off 'Rubber Soul' and don't mention the sixties. Sorry, I forgot.

The theme of the system and the perpetual battle against it pervades. 'We'll throw you out of your houses if you get too much. If we have to we'll destroy

your generation," from 'Standards' which bear the acerbic and catchy chorus "Standards rule OK."

"I wanna breakaway but the ties are too strong. Wanna go on holiday but the crowd says I can't," on 'The Combine', a Ken Kesey word for system. The vocals are not as harsh as before. It's not that Weller is softening, it's just that he's learning. Flattery will get you nowhere. Like young love, he's picking up the turn on techniques hit-and-miss fashion, although thankfully there are more hits than misses.

His cracked pavement voice has often been a cause for concern in certain circles, which I could never understand. It's perfect for his songs and anyway, who ever heard of street songs ('scuse the cliché) sung so sweet? That would be implausible.

He sings like he looks. Freddie Garrity could never say that.

But strangely enough two of the album's highlights don't have The Jam true-grit ring of confidence. 'Tonight At Noon' with more than a little help from psychedelia poet Adrian Henri is the band's first lullaby.

'Walking in city squares in winter rain, Walking down muddy lanes or empty streets, Arranging a time and place to meet...'

And 'Life From A Window', a cleverly constructed al fresco feel, skyline smoke, is again another avenue Weller explores: 'Staring at a blue sky, try to paint it blue - Teenage blue.'

Bruce Foxton has made two contributions, 'London Traffic' and 'Don't Tell Them You Are Sane', the latter a perceptible insight into the constitution mind. Both numbers indicate Foxton has a future in bass playing. Just a joke. Honest, he's got prospects like that?

Rick Buckler plays the drums. Like that? And these lines from 'Modern World' hint at the growing confidence and drive of The Jam: 'Say what you like cause I don't care, I know where I am and going to. It's somewhere I won't preview

Don't have to explain myself to you." + + + + + BARRY CAIN

JEFF BECK GROUP: 'Got The Feeling' (CBS Embassy CBS 31544)

THIS IS the album Jeff Beck recorded after recovering from his severe car crash at the turn of the decade.

Originally titled 'Rough And Ready' it was first released in 1971 with a line-up of Beck, vocalist Bob Tench, bass player Clive Chama, Max Middleton on piano and drummer Cozy Powell.

It wasn't Beck's ideal band - he wanted Tim Bogert and Carmine Appice from Vanilla Fudge but had to wait another album before laying his hands on them. So 'Rough And Ready' was very much a transitional album between sickness and full musical recovery.

It's essentially an ersatz soul/R&B album, more of a showcase for Bob Tench's vocals than Beck's tremendous guitar innovation.

Occasionally Beck shows traces of glory past and glories to come - on 'New Ways, Train Train' for instance - but the overall quality level rarely pokes through the mediocre level of material and lack of coherence. Still, it's only £1.99 so if you're a mug you could call it a bargain. + + + + + TIM LOTT



PAUL SIMON: bionic?

Greatest it certainly is

PAUL SIMON: 'Greatest Hits, Etc.' (CBS 1007)

PAUL SIMON is simply a guy who transcends any of the spasmodic pitfalls inherent in contemporary music thanks to a bionic eye which sees through the dirt and an undeniable talent actually to sculpt songs.

His cherished axioms - sentimental without being maudlin, an ability to distinguish between what's tasteful and what's Waltonian, a right sense of the laconic - are without doubt an oasis in the barren wastes.

This collection serves to illustrate only that Garfunkel was no loss despite opinions to the contrary. There are the expected '50 Ways To Leave Your Lover', 'Take Me To The Mardi Gras', 'Mother And Child Reunion', 'Loves Me Like A Rock', 'Me And Julio Down By The School Yard' etc., plus two new songs, 'Slip Slidin' Away' and 'Stranded In A Limousine'. One of the few albums DESERVING the name 'Greatest Hits.' + + + + + BARRY CAIN

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Albums

Little ladies of the night

THE RUNAWAYS: 'Waitin' For The Night' (Mercury SRM 1 3705)

THEY'VE DONE IT. The little ladies (excuse the chauvinist piggery) have come up with one hell of an album.

It's expanded rock 'n' roll rasping out of the speakers. Let's face it, no other band could sound quite like them.

Let's begin with Little Sister', based around a strong riff, overworked briefly by some tingy notes. The flow is maintained by 'Wasted' with a memorable guitar hookline but it's the drums on this that make the cut. However I feel they could have developed the guitar solo more.

I can't help thinking that 'Gotta Get Out Tonight' sounds like vintage Bolan but I won't hold that against them (but we'd like to hold something else against them... oh sorry, just being a bit naughty). Compared with the opening tracks 'Wait For Me' is relatively slow but it has an underlying amount of macho-sexiness.

'Wait For Me' is mellower and for a while it looks like developing into an uncharacteristic tender love song. 'Fantasies' is the most atmospheric track on the album. Written by Lita Ford, it probably recounts one of her demonic experiences.

'School Days' the current single, opens side two. Not very pleasant memories of what are meant to be the best years of your life. 'Trash Can Murders' features good juxtaposition of all the instruments. It contrasts with 'Don't Go Away', an urgent plea for affection.

'Waitin' For The Night' is a ballad, lone guitar and voice before an irresistible crash of drums. To me at least they could have invested in another ballad but 'You're Too Possessive' is straight rock with refined alley cat harmonies.

Ah, the little Runaways. ++++ **ROBIN SMITH**

LITTLE BOB STORY: 'Off The Rails' (Chiswick WIK 6)

ALWAYS FIGURED it strange that the French couldn't produce any decent rock 'n' roll bands. At the recent Mont de Marsan Punk debacle I had a golden opportunity to find out why. Sitting in a deranged all-night bar I struck up a satisfying conversation with a French rock fan. After a few enlightening hours I approached the vexed question with typical English aplomb - "So how come you Frogs ain't got any good bands then?"



JOAN JETT: put the talons away, it's a good review

"I sink it's our, er, language. It ees too, er, poetical, too romantic rock." He then proceeded to make obscene gestures with his right hand somewhere beneath his abdomen. "What you Engleesh call thees?"

I said the first word that came into my head, "Er... pavement."

"You and me, we pavement all night long, oui?" I made an excuse and left.

Maybe he was wrong, but I've since discovered that France does possess one hell of a good rock 'n' roll band

in Little Bob Story. At a recent Nashville gig this most unlikely figure (he's like a cross between Paul Williams and Billy Bunter) certainly removed any doubts that the French couldn't cut it with a real hunchback swinging set.

While 'Off The Rails' doesn't quite convey the 'I wanna tell you a Little Bob Story' cycle of excitement it does succeed in showcasing a very capable, all-round band who can write good and occasionally memorable songs.

At times Story's

ULTRAH! HA! HA! HA! HA! HA! HA! VOX

ULTRAVOX!: 'Ha! Ha! Ha!' (Island Records ILPS 9005)

THEY'RE AS new wave as a MacDonald's hamburger.

They're as old wave as a bowler hat. Their classification escapes me but they're reminiscent of the Doctors Of Madness.

'Ha! Ha! Ha!' is an odd album but likeable. John Foxx's vocals are broken as crazy paving and about as uniform, but they fit. It's a mad croak: too, too intense.

They have sax sometimes (on 'Hiroshima Mon Amor' cree-py) and synthesisers and violins, all pepping up a basic rock 'n' roll approach.

If there is a fault it's corn. Melodrama, but it's good corn, intentional overkill.

There's huge energy here too, spurring down all sorts of channels, balladeering popop but mostly r'n'r.

The sound is as rough as toasted rye bread and the girls great.

The titles suggest the atmosphere - life, sci-fi, death: 'The Man Who Dies Every Day', 'Artificial Life', 'While I'm Still Alive', 'Hiroshima Mon Amour', 'The Frozen Ones'. The other titles miss the category but not the ambience. The best track is the crass but beautiful 'Fear In The Western World'.

Also check out the single, 'Young Savage'. It beats anything here hollow, and this is a good album. ++++ **TIM LOTT**

vocals come on too strong - a fault that may have since been rectified in the final pressing but producer Sean Tyla's efforts are Grade B acceptable.

Right, let's get into some highlights like the opener 'When The Night Comes,' a live cut and 'Little Big Boss' which with its tumbling, out-of-control vocals and force five guitar is highly reminiscent of The Rods.

Then there's a pain pause ballad 'You Make Me Crazy' and what about 'Riot In Toulouse' - 'Rock 'n' roll gigs turn into riots all the time. Get out! Fat little freaks."

You can check out Little Bob on his UK tour right now. You ain't gonna be disappointed, that's for sure. ++++ **BARRY CAIN**

VARIOUS ARTISTS: 'Streets (Select Highlights From Independent British Labels)' (Beggars Banquet BEG Al).

'1977 was the year that the music came out of the concert halls and onto the streets; when independent labels sprang out of the woodwork to feed new tastes; when rock music once again became about energy and fun; when the majors' boardrooms lost control. Suddenly we could do anything."

That's the philosophy behind this album - reasonably accurate except for the big business people's losing control. They haven't quite, they've still got the money.

Anyway, to the album. It's a compilation of punk tracks from bands that haven't so far come into the hierarchy.

The album opens with 'Trash' by The Doll, which is a pity because it's not too strong. 'Be My Prisoner' by the Lurkers is probably the best song they've released so far, the energy from their stage set being well transposed to record.

The most startling song from the album is 'Isgodaman' by Arthur Comics, showing some thought and perceptive wit. Well worth listening to.

Other tracks are by the Art Attacks, The Dogs, The Reaction, Cane, Slaughter And The Dogs, The Nosebleeds, The Drones, Pork Dukes, The Exile, John Cooper-Clarke and The Tractor.

The album shows a lot of potential for new wave bands who might shake the established lot and is also a great deal more interesting and enthusiastic than other compilation albums on the same subject. ++++ **ROSALIND RUSSELL**

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Albums

It's been a bad Summer

DONNA SUMMER: 'Once Upon A Time . . . Happily Ever After' (Casablanca CALD 5003)

FYE MIGHT well have won their temporary injunction in their case to prevent GTO releasing a 'Greatest Hits' compilation — the less than darling Donna Summer has yet to prove hers.

In a word, or several, the transference of the absolutely mortal Miss S to her new label has resulted in a double album of the most grandiose, tedious and uninspired monstrosity. She's let loose, she's terrible.

Too! That hurt. And what a pity. The triumvirate of Munich macho maestros (as were), composed of Giorgio Moroder, Pete Bellotte and the far from exciting Donna Summer have dedicated themselves to turning an instant disco-funk chart snack into an unbelievable blow-out that is immediately bloated and billious. Together.

Alternately this could be the first successful experiment in turning a silk purse into a sow's ear.

Donna sighs, grunts, groans, impersonates Shirley Bassey at 16 rpm. The orchestra - cum - computerised

backing track plods relentlessly along, synthesises pedantically, comes and goes like a scum-filled tide.

She's trying to tell you a story. Heavens! Does that mean this is a concept album?

Not once, anywhere, is there a hit, a hint or a flash of humour. Not once does the coy, tongue-in-cheek, mature-singer-with-a-message approach actually work.

The components of this particular fairy tale, indeed, would be hard pushed to topple 'The Greatest Hits of Road Drill Noises' from the charts.

Sorry, but that's it. Titles like 'Say Something Nice', 'If You Got It Flaunt It' and 'Queen For A Day' give no inkling of the horror in store or even how long that horror lasts.

And yet . . . what was once great may rise again. The perpetration and dissemination of this massive slice of dreadfulness can only mean that the next (next?) will be better, or that this Rhineland phenomenon will disappear forever. + **JOHN SHEARLAW**



DONNA SUMMER: tedious monstrosity

CAFE JACQUES: 'Round The Back' (CBS Epic SEPC 82135)

PHIL COLLINS of Genesis has sung their praises. Listening to this album I'm sure you'll agree. If things go the right way they'll probably be as big as Genesis.

They were formed in Scotland, not Paris as their name suggests, owing their title to a particular brand of alcoholic coffee served up by their friend Jack.

'Meaningless' is the opener, a pretty basic drum beat joined by truly wonderful noises, keyboards, violin (?) and vocals. It treads a strange path between funk and symphony but how it works.

'Ain't No Love In The Heart Of The City' features keyboards before another build-up. Cafe Jacques have a great capacity for being able to embellish on ideas, a guitar in perfect empathy with the vocals being one example.

'Sands Of Singapore' has some deep piano notes before a more orchestral feel and delicate guitar.

The vocals contrast well with the heavy opening to 'Farewell My Lovely', and then there's 'Eberentel' delivered in honey tones. The most commercial track on the album has got to be 'Dark Eyed Johnny' but none of the quality has been sacrificed and the remaining tracks of side two maintain the great style of the first side.

For posterity the band have written "We like to veer away from any classifications, we prefer our audiences to make up their own minds about the band without any pre-conceived ideas." Be good to yourselves and go out and listen. + + + + **ROBIN SMITH**

THE BABYS: 'Broken Heart' (Chrysalis CHR 1150)

A BRITISH band making certain waves

in the United States where they are currently riding high in the singles charts.

This is their second album and it's certainly an improvement on their first effort. Their music is pop rock, a level above teeny pop and on vinyl it sounds pleasant enough.

In this selection the superior cut is 'Isn't It Time' which features strong female backing chorus — they ought to try more of this sort of thing. They could well catch on here — perhaps filling the gap left by the Bay City Rollers.

But the Babys — if their record company are to be believed — aren't into this bag. "The Babys have aimed their sights for the ionosphere of contemporary rock currently being produced by today's most respected groups and they execute it well, as the thousands who have seen them perform Stateside will attest."

Having seen them perform live Stateside I reserve judgment, preferring to think I caught them on a bum night.

But, folks. The "The Babys have no intention of directing their musical attention toward teeny - bopper pre-pubescent, regardless of how often their picture appears in teen magazines."

Still, better try it for yourselves, but don't say I didn't warn you. + + + **JIM EVANS**

CHRIS SPEDDING: 'Hurt' (BAK Records SR4K 329)

MUCH AS just about everybody in the world respects Chris Spedding for his instrumental genius, as a solo artist he funks out.

His debut solo album 'Motorkin' was fair but corny; pre-punk half-hearted. It was marred by weak material and lousy vocals.

'Hurt' suffers from the same faults, only worse.

It's a bit laughable, with Spedding's so-tuf image in mind, to hear his reedy, almost feminine voice over the top of such instrumental muscle.

Even that muscle isn't as developed as it might be — the production makes the whole record sound like it's heard through a three-inch thick wall. Obviously, Spedding's made an attempt to play down his guitar superstar persona, but he's ignored the fact that it seems to be the only thing he's truly good at. The feel of the record should be far more upfront, more macho punchy, why stop at image?

'Hurt' is really no more than a collection of harmless pop songs. Even the one standout track on the album 'Silver Bullet' can't make up for the slaughter of Garland Jefferies' 'Wild In The Streets' or the limp take of Bo Diddley's 'Road Runner'.

The lyrics, by the way, are about loners, motorbikes and women. They don't help much. + + **TIM LOTT**

DOROTHY MOORE (EPC 82356)

HEY, WHO is this? Shirley Brown? No? It must be Natalie Cole. Patti Austin then? I give up. Guess I'll have to sneak a look at the cover.

Oh, it's Dorothy Moore. Isn't she the one who did that lovely 'Misty Blue' song? Most of the material on her latest offering is much in the same vein, particularly her current single 'I Believe You'.

You know the formula: classy production, smooth, rich husky vocals. However by the time you get to the fourth number you begin to wonder where one song ends and another begins.

Even the one or two faster numbers fail to dispel the general sameness.

Still, great for parties and seductions. File under bland, easy listening. + + + **MARY ANN ELLIS**

ALFALPHA (EMC 3213)

WHEN IS a song not a song? When it's written by Nick Laird-Clowes, who I'm afraid must be held largely responsible for the dullness of this debut.

He's got a nice musical rapport with his chums Sam and Andy Harley as they strum through the thin and pretty harmonies of sub-sub-country-rock. Nice arrangements, nice breaks, nice friends like David Hockney doing the cover shots.

But these songs, heavens! They've got lyrics, melodies, verses even, but they simply are not there — they're so faceless.

They pass you by like dreams you can't remember on waking. As if to prove their existence there's a lyric-sheet but on inspection it's a random pattern of unadulterated cliché and doo-doo-doo.

Sure, there's a place for prettiness but to be this insipid is a sin. + + **JULIAN BELL**

Man, it's really The End

MAN: 'All's Well That Ends Well' (MCA Records MCE 2815)

I'VE NEVER had anything that amounted to more than a healthy respect for Man. A fair number of people like them a lot — I should think it was about the same number through most of their career, strictly medium-time — and they could put together an exciting live show in their era, i.e. early seventies twin lead fanaticism. But their studio albums were never perfect, marred by poor material or insipid production.

They split up early this year, which was the best thing they could have done; it was overdue, in 1977 they were redundant. Before they fell though, they recorded their concerts at the Roundhouse, in December 1976. The pick of those recordings features on 'All's Well That Ends Well'. Man's absolutely final album.

It's good, like their live albums invariably are. It tends to go on a bit as usual but that's what their true fans were into and they accomplished it immaculately.

They lacked really just one thing: a

decent vocalist. Throughout their career they've been unable to extend outside instrumentals with a few words into songs because they had no one who could sing well enough. The fault is apparent here, so they bow out without solving that consistent problem.

Still, I mourn their passing because of the usual reasons when a long-suffering, hard-working band dies — they were determined, they never 'sold out' to try to get rich and leave their fans high and dry, they did exactly what they wanted to do. It's not always a recipe for success but it's a measure for respect.

The track listing — boring, but relevant all the same — is 'Let The Good Times Roll', 'The Welsh Connection', 'The Ride And The View', 'Hard Way To Live', 'Born With A Future', 'Spunk Rock' (or course!) and 'Roman'.

It's not as good as 'Live At The Padget Rooms' but then most of their stuff wasn't, so it's a fitting enough memorial.

+ + + + **TIM LOTT**

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CRYSTAL CLEAR

TONY BYWORTH gets a Gayle warning but burns his fingers just the same

MEETING a lady in her dressing room sounds promising enough, especially when the lady is that petite, lovely bundle of southern goodness Crystal Gayle. But it ain't. Really.

Of course you're there with the most serious of intentions: tracking down an interview that's been eluding you on both sides of the Atlantic for several months. Or is it years? And the lovely Crystal's rushing around with a steam iron in her hand, smoothing out her stage gear before making her appearance at London's Rainbow.

What's more the dressing room is like the tropics. The heating system's taken over and, being a true gent, you offer to take action with radiator tap. Result: instant burnt fingers.

Crystal Gayle's the latest of the Nashville lovelies to arrive in the British charts, making it with style with 'Don't It Make My Brown Eyes Blue', the single that's given the lady her first gold disc back home in the US of A.

But then Crystal is pretty hot property these days. A couple of weeks ago, she also scored gold status with her current album 'We Must Believe in Magic'.

She's one of the fast growing breed of new country entertainers, one of those people who is termed 'country' but, in this day and age, covers a far wider musical field and frequently fringes on both rock and easy listening. It's a movement that's gaining more and more of a stranglehold with pop record buyers.

"Country is definitely broadening its appeal these days and more people are turning to the music," she agrees, now delicately tackling her white blouse with the steam iron.

"I think that's due to people like Waylon Jennings, Willie Nelson, Olivia Newton-John and Emmylou Harris.

"They've made people aware of country music even though, like Olivia, it's been in the sense that she shouldn't be country. People started asking 'what is country?' and, as a follow-through, started listening to the music."

Crystal's own country roots are

beyond question. She's the younger sister of Loretta Lynn, who is the music's biggest selling female artist and soon to be the subject of her own movie biography. So you immediately wonder if the family connection has been an advantage or disadvantage.

"Naturally I was compared with her at the beginning and, undoubtedly, I'm sure people came to see me because I was Loretta's little sister. But I didn't let that worry me. In fact I'm very proud of it. . . . after all, she is a legend."

Crystal Gayle's first recordings came out on Decca, big sister's label. But although her voice carried its own unique distinctiveness the material very much ran the Nashville country music gamut and she hardly kept her head above water in a highly competitive situation.

Then, some three years ago, she moved to United Artists and, shortly afterwards, met up with Allen Reynolds, a producer just beginning to seek out stakes in the independent realms after having worked

successfully with Don Williams and Jack Clement among others.

"Allen Reynolds is the best thing that's ever happened to me in country music," she quickly acknowledges. "What made us click right from the beginning was that we were both on the same wavelength musically."

The partnership brought new directions — and created a team intent on drawing on a liberal choice of material within the recording sessions. To illustrate the point, Cole Porter's 'It's All Right With Me' and Jim Lowe's golden oldie 'Green Door' can both be found on the current album.

"We never had any intention to widen the field . . . we just sought out songs that we liked, songs I liked to sing and that Allen liked to produce. That's the way we work."

"If either of us doesn't like a song we won't try to talk the other into it. Once we've selected the material we get down to record it the way it feels best, whether that's as a country sound or a little more poppish."



CRYSTAL GAYLE: hot property

Now Crystal Gayle is a success on both sides of the Atlantic. Of course it's also brought an increased workload for her and her band, Peace 'n' Quiet, the former backing group of a certain Ms Buffy Sainte-Marie. And it continues when she gets back to the States . . . at least for a couple more weeks.

After that, she confesses, she'll be taking some time off. If she doesn't,

hubbie would soon forget who she is. That I'll never believe. Who could ever forget that petite, lovely lady rushing around in domestic fashion with steam iron in hand?

And there it all ends. The tropical heat has proved too much and she's off to find the management to lodge a complaint. We beat a hasty retreat out of the dressing room. Shame, it was an all - too - brief encounter.



"The more you want,
The more you please, baby,
And I can show you how . . .
. . . Now your baby is a lady,
Can I lay my body down for you?"

STEPHANIE DE-SYKES

Her new single YOUR BABY IS A LADY

Telling it like a woman really feels — Stephanie De-Sykes on her beautiful new single "Your Baby is a Lady." Sensual. Sophisticated. Super cool. Surrender yourself to it today.



DJM RECORDS LIMITED, JAMES HOUSE, 71-75 NEW OXFORD STREET, LONDON WC1A 0DP

Off Centre

EDITED BY JIM EVANS

Same goes Punk

IT MAY not have caught the attention of his ex-headmaster, but 'The Punk', written by the first authentic 'punk' novelist Gideon Sams — originally, you may remember, as a school project — is already big business.

For not only have Corgi bought the paperback rights — guaranteeing national distribution — but ex-sixties' media personality Mike 'Come Outside' Same plans to make a film based on the scanty novelette.

Young Gideon, aged 15, was prompted to leave school and become a pizza chef shortly after the novel was published by Polytronic Press at the, shall we say, inflated price of £1.50 (including a perfectly ordinary safety-pin stuck through the cover).

And as reported in the Evening Standard, Same regards 'The Punk' as "a natural".

His first step in getting the film off the ground has been to place the above advertisement in the theatrical world's worthy organ, The Stage. Any takers?

Since ex-pop star Same's last involvement with the film world was the not entirely successful 'Myra Breckinridge' (with Mae West and Raquel Welch), we can only suppose that he hopes to line up Doris Day as the punk's ever-loving mum. Unless you've got any better ideas? JOHN SHEARLAW

PALE ALE TALE

BOOZE IS the only answer. That, friends, is my conclusion after listening to the double album 'Tale Of Ale' (Free Reed FRRD 023/024).

Harken, all ye, to a collection of songs and readings about drinking in England during the last 500 years. Hic, thank you, barman, eleven pints of best bitter if you please.

The Pump And Pluck (and that's not rhyming slang) Band provide olde English (40p a pint and guaranteed to knock you out after three halves) backing to the songs of Peter Bellamy, Robin Dransfield, John Foreman and Vic Gammon.

And jovial William Rushton gets in on the act with such masterpieces of reading as 'The Drunkard's Looking Glass'.

Who me officer? What bag? Thanks boys, this review OK? Mine's a pint. I. P. A. Lott.

WANTED

ACTORS to take part in feature film about **PUNKS**
Must be prepared to stick safety pins through nostrils, earlobes, etc.

Please apply to:
BOX No. 157, THE STAGE

Snore-a-bye Becket

A FRINGE 'rock musical' that has apparently been collecting half-decent reviews. It's hard to understand why.

Conceived at Cambridge (where else?) 'Rock-A-Bye Becket' is a limp spoof apparently aimed at grannies and godchildren, one which needs even more than the divine hand of Ralph Reader to make more than a couple of bob at the end of the pier.

Rupert Gavin and Jeremy Jones who devised and wrote the script have had the stunning wit to cast a tax-exile superstar Tom Becket (geddit?) who returns to Canterbury Cathedral after seven years away only to be beleaguered by his manager, a few punks, even more monks, a reggae liberationist and the old tart from the disco.

A backing band, led by Bill McGillivray, attempt to inject some rock fervour into the pitiful footlights slapstick. They fail.

The cast is made up of experienced singers, experienced actors, and totally amateur dancers. The jokes are old, the jibes weak, and the concept creaks with uncertainty.

Nothing, they proclaim, is sacred, yet the staggering ability of the 'play' to tread the safe line of a village hall dramatic night while attempting to retain a pretension of 'hard-hitting modernity' made me almost literally weep.

Send stuff like this back to where it belongs! Back to the ivory tower chaps! Perpetrators of this excuse for serious entertainment include Sol Raye (a singer), Colin Anthony (a singer) and Linda Finch (a singer). Music is by a group called Tiger. That's just in case somebody sends you a ticket... or if it ever gets off the fringe. That I doubt, but you have been warned. JOHN SHEARLAW.



A SCENE from 'Rock-A-Bye Becket' with Angie (Linda Finch). "It's the fringe theatre maaaaan! This is serious art! Nothing not even rock music is sacred..." Who turned the mike off?

Country cocktails

IT WAS country music's night of the year. It was the night on which all who subscribe to the faith of the fiddle and the steel guitar gathered to kick ass and rattle the moonshine still. Table after table of poshly dressed musicbiz folk slapping one another on the back for propagating the gospel of Nashville this last year.

It was the Country Music Association (GB) Awards Dinner at the Grosvenor House Hotel. A glittering occasion for glittering people. Only one punk was present and she was in tow to a penguin. She didn't win an award anyway.

Stella Parton (Dolly's sister) was there, wearing a big hat with a tall pink cockade. Ol' Slim Whitman was there looking like an American football quarterback and Kenny Rogers was there, staying over in Britain specially to do cabaret for the occasion.

The heads of record companies were there, the BBC were there, journalists were there and promoter Mervyn Conn was there, indulging some of the £80,000 he makes on the Wembley Country Festival with a cigar the size of an elephant dropping.

A gradually merged mob of gradually merged into a rah-rahing, hip-hipping dinner mob. Grace was said (a true touch of southern gentility this, even if half the startled company were still staggering to their feet 10 seconds after it was over) and toasts were drunk.

"To the Queen!"
"The Queen!"
"To the President of the United States!"

"Long may his peanuts swell," some uncaring souls were heard to mutter.

Speeches were made, ice buckets tinkled, cocktail chat spluttered, an aura of unrelenting good 'ol boyism prevailed.

Stella Parton stepped up to present the Single Of The Year award. Suave host David Allan of the BBC asked: "How does it feel to step into Dolly's shoes?"

"It's not the shoes I've got trouble with," responded Stella.



Tickle my arse with a feather — PARTON Particularly nasty weather

Kenny Rogers got the Single Award for 'Lucille'. Don Williams got the Album Award for 'Visions'.

Your correspondent had been nominated in the short list for Country Journalist Of The Year but was not surprised to find that he didn't win. He dimly remembered turning up at the Wembley Festival last Easter armed with a Ku Klux Klan hood.

There was even a category for Promoter Of The Year. Mervyn Conn (no relation to Alfie) walked it, since hardly anyone else promotes country.

Kenny Rogers played a 25-minute set for the assembled throng and was judged to have played better than at the Rainbow last week.

The punters started to look at their watches and realised they'd missed the Tubes on the OGWT. Doesn't time fly when you're enjoying yourself?

Hank Williams and Tex Ritter up there in hillbilly heaven were probably looking down benignly, only I expect it was all completely obscured by Merv's cigar smoke. DAVID REDSHAW



England can go to hell

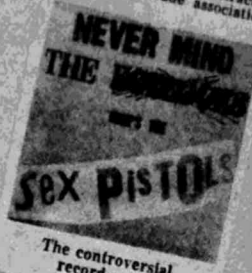
EVENING NEWS

New Sex Pistols record banned

By JOHN BLAKE

A SWEAR word in the title has led to the first album by the controversial Sex Pistols being banned by all branches of W. H. Smiths, Woolworths and Boots.

The Independent Television Companies' Association (ITCA) and the Association of Independent Radio Contractors (AIRC), the trade associations which examine advertising for commercial television and radio, have banned advertisements for the record. A spokesman said: "We considered the record itself was unsuitable for advertising on family media like television and radio. The BBC said last night that it had banned none of the tracks on the record."



The controversial record cover

Unanimous

Mr John Jackson, of the Independent Television Companies Association, said yesterday: "It is not the wording or the form of the ads but the product itself we object to. The decision was unanimous."

NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS

HERE'S THE

Asked why people are frightened by the very mention of his band's name, Kotten replied: "Because they are pathetic wimps. It's called honesty and it always frightens people — always."

RECORD shops were warned yesterday that they could be prosecuted for advertising the controversial Sex Pistols' punk-rock LP.
Staff were told by police that the record's title may contravene the 1989 Indecent Advertisements Act.

POLICE SWOOP ON STORE IN PISTOLS DISC ROW

THE SUN, Thursday, 1

There's a lot of wit in the Pistols' words, there really is. But after a while it becomes submerged in one long, loud, two-chord bash, the cumulative effect of which is rather like repeated blows on the head with a sock full of sand. Never mind the energy—what about a bit of variety?

In London, record shop manager Mr Pete Sennett, has been warned by the police to cover up the word "bollocks."

By James Johnson and Kevin Murphy
A RECORD-SHOP manager was arrested this afternoon in connection with the display of a controversial new punk rock disc by the Sex Pistols.

The record—entitled Never Mind the Bollocks, Here's the Sex Pistols—is already at No 1 in some charts, and earned the group a gold disc.

However, a detailed Shakespearean knowledge may be needed to appreciate the full implications of the record's title. For in Henry V, Act Two, Scene Two, loud-mouthed, thuggish Pistol says: "I do retort the solus in thy bowels. For I can take, and Pistol's cock is up. And flashing fire will follow."

Mr Al Clarke, press officer for Virgin Records, said: "The LP was released 11 days ago. It



BLAMED: Princess Grace of Monaco. 1976. Century Fox production.

A spokesman said Capital would not play the record because of a line in the lyrics likening Belsen to a holiday camp.

SEX PISTOLS

ALBUM

THE ALBUM WILL LAST. THE SLEEVE MAY NOT.

Shocking

FEE TIME

BARRY (my eyes had orgasms) CAIN talks to The Tubes' FEE (new valves installed) WAYBILL



IT WAS raining in Manchester that night...

What night? The night The Tubes put the SF back into San Francisco, the PPP into pre-public palpitations, the GR into gosh really, the VW into

visual wipe-out, the B into bananas, the E into epic, the RR into rock 'n' roll.

As I stepped out of the Free Trade Hall through the mob - visibly shaking with a kinda incredulous admiration - into the subtler rain Leon city, the past calendar page flicked before my eyes in true shot-at-dawn tradition.

I thought of the fifties - Elvis rock, roll rock; I thought of the sixties - Mersey rock, limbo rock, heavy rock; I thought of the seventies - singalong rock, glam rock, ? rock, punk rock and I realised I had just seen the whole job-lot through the eyes of a bunch of TV generation nomadic Spartans in two fun-filled, action-packed, don't miss next week's instalment, here is the news, good night and don't forget to switch off, hours.

The Tubes make you think like that. Weird. I love you get outta here.

But, contradictorily, in their efforts to squeeze every pimple on the rock face, they eventually end up parodying nothing.

Dilemma? Nah. Because their act is so immaculate, so eye-orgasm popping that you begin to forget the parody and just enjoy The Tubes simply because they're The Tubes and not some multi-million dollar lascivious Barron Knights or a Mel Brooks extravaganza.

They are THE American band for years - maybe ever. Britain with its neatly packaged spontaneity could never produce such an animal. Only the Yankee-manufactured lust for glory is capable of creating The Tubes.

Describing a Tubes show is like describing a Frankenstein mish-mash monster - plagiarism personified. A bloody leg here, a severed arm there, a massive overdose of electricity and voila! a two-hour Boris Karloff cataclysm in glorious crackling black and white.

Anyway there's TV sets, dancing girls, kendo, trampolines, Tom Jones, gigantic cigarettes, colossal cameras, chainsaws, bondage, motorbikes, fellatio, Quay Lewd, drum solos, The Osmonds (eat yer heart out), 'West Side Story', basketball, fire-eaters, dwarfs, smoke, cinema, two-foot platform heels, Apache dances, 'White Punks On Dope', 20-foot tall collapsible speakers, fights, The Sex Pistols - oh and Fee Waybill.

Now Fee Waybill just happens to be the centre of The Tubes' particular universe. He's a takeaway tall guy with a distinguished nose (why don't you say it's big and be done with? Ed) and a shock of red hair.

He looks like one of those infuriating school chappies who always got to be prefect or attained the dizzy heights of head boy after seminal successes as captain of the cricket, football, hockey and chess elevens.

In fact you'd swear he was an old Etonian until he actually opens his north and south. Accent circa mid-sixties, Phoenix, Arizona. The Desert King.

Don't he look swish in his shaken not stirred white whistle. Don't he look positively dangerous but spiffing in his leather jock-strap and black hood, whipping that poor defenceless girl.

Don't he look like hell itself on that motorbike. Don't he look flasher dirty in that raincoat and trilby. Don't he look glim glam in that glitter gear.

Don't he look straight backstage at the Free Trade chatting to Hugh Cornwell, long-time Tubes adulterator.

"Hey Fee, I loved your show."

"Thanks Hugh. I loved your Roundhouse show too."

"Thanks, Fee."

Enough of this intellectual banter. The two continue to talk late into the night over beef stew in the band's hotel and a sociable blitz in Fee's room. And they ain't homosexual either.

If The Tubes committed commercial homicide in Manchester it was a haemorrhage holocaust in Hammersmith. The hyper critical / cool London audience forever on their guard against THE HYPE went overboard. Didn't they just: GASP! at Mingo Lewis's bongos; CRY! at Michael Cotten's bizarre synths;

LAUGH! at Bill Spooner isms;

SHRIEK! at Prairie Prince's snarls.

And after the contrived lunacy?

What better way to relax and unwind than with your friendly neighbourhood RECORD MIRROR hack. Just two minutes from this theatre.

"Hullo Fee. Loved your show."

"Gee thanks. I like your paper too."

"Thanks, Fee."

HA HA. Fooled ya. Thought that was the end, huh? Thought that was the interview, huh? Well you're wrong. We here at RECORD MIRROR like to throw in the occasional shock tactic, especially in Tubes features. Just a test to see if you're still with us.

Right, Fee's hotel room. Throughout our little tete-a-tete Dickie Davies's Goldlocks smile curls quietly in monochrome at one end of the room.

"I just love your (I hope he ain't gonna say 'wonderful country' That's a definite zero rating on the old credibility scoreboard) adverts (phew!)"

So how come a band that's sold such a pitiful number of records can cause a roller-coasting commotion over here?

"Don't ask me. I never expected anything like this. People told me



I sometimes wish I could be an Eagle and just stand on stage, play and not move'

this would happen but I never believed them. I thought it would be just the same reaction as the States. I mean, they go nuts too but not like this.

"People used to describe our audience as made up of those who came to see The Tubes to be seen seeing The Tubes. They'd wear all their silly clothes and pose."

Ah ha, that dreaded word. Current score - it's actually IN to be a poseur, kids. Sorry Fee, where were you?

"We've probably been better than we've ever been. The only place where people used really to go nuts over us was Cleveland. They go for the real weirdos in Cleveland. Alex Harvey roke first in Cleveland."

"America is just getting so computerised and the people are reflecting that computerisation. Radio stations even choose their playlists by computer synths."

"And we never get on the radio."

So why ain't your brand of pernicious paranoia sold vinyl-wide?

"I just don't think we've ever succeeded in putting what we can do on record. It's just the nature of the band - everyone sees us as a visual act and nothing more. It's a curse. I sometimes wish I could be an Eagle

Support Local Talent

GREG KIHN'S DEBUT SINGLE 'FOR YOU' - THE CLASSIC

SPRINGSTEEN SONG OUT NOW!



The Obligatory First 10,000 are packed in an Extremely Tasteful Yellow/Black Bag

GREG KIHN



and just stand there on stage, play and not move. Just sell millions of records. Naturally I don't wish that for long. I mean, who really wants to be an Eagle?"

THE ALBUMS - Fee Waybill's personal view

"The Tubes" - Al Kooper produced it. He was a nice guy but he kept kicking us out of the studio. We were all just babies and didn't know what was going on. He combined instruments on the same tracks so it was impossible to re-mix.

"I guess the record was way ahead of its time. All we knew was that we had a pile of money and an album. That was all that seemed to matter then."

"The album was just one headache after another. We had to put a sticker on the front saying 'This album has been cleansed of dirty words for people who don't like the word F---'. But that was censored to 'nasty words'."

"Young And Rich" - "When this came out we were hailed as an art rock band. People called it just too weird."

"But strangely enough one track 'Proud To Be An American' won us the best Country and Western band award for 1976. Amazing."

"One song 'Don't Touch Me There' was a big single hit but thanks to some bad timing we were sent out on tour before the album was released so it never took off."

"Now" - "At the same time as we recorded this we were playing two two - and - a - half - hour gigs a night at the Whiskey. It just wasn't on. Nobody would buy our albums because we were too visual, right? So we decided we wanted people to think of us purely as a musical band."

"We got more serious, fired all the dancers and managers. And what happened? The DJs wouldn't play it because they thought there wasn't enough rock 'n' roll and it flopped completely."

"At this time it looked like curtains for our heroes. The recording company were thinking of giving up the ghost and a split was imminent."

"It was June 5 this year. Everyone was burnt out. We were due to play the biggest gig of our lives - a 56,000 seater baseball stadium with Alice Cooper, The Kinks and Flo And Eddie. There was also a guy who jumped 80 feet into 11 inches of water and an escapist. It was that kind of show."

"Alice was terrible, pathetic. He was just so drunk. He had to be continually surrounded by people so it wasn't possible to see him falling about. Anyway we knew this might be our last gig so everyone went over the top. There were 50,000 people singing along with 'White Punks On Dope', man. It was incredible."

"After that the company had a renewed interest and we got Rikki Farr to manage us."

"So how would you describe the act?"

"A unique fusion of rock 'n' roll and theatre and dance and hey is that rugby?" He points to the TV. "Wow, look at those guys, will ya? Wow. What was I saying?"

"And...
"Oh yeah. See, everyone in the band was raised in Phoenix and when you're raised there you can never be normal. It's a city with one million people slap bang in the middle of a desert. The temperature remains at 100 degrees 24 hours a day and everyone's blood gets so thin. You just can't take cold weather at all."

"All people do is watch TV and I was typical."

"Phoenix was also a testing place for new commercial products. The companies figured that because it was so far away from any major city the inhabitants were not affected by external stimuli."

"The very first MacDonald's in the world was in Phoenix. They put it right on the main road where all the guys would cruise central looking for chicks so you always stopped and bought one."

"The very first Kentucky Fried Chicken was cooked in Phoenix. They also developed these colossal slides for people to slide down for 10 cents a throw. But after your fifth slide you got to thinking 'Jeez, this is f--- boring.'"

"They also had a trampoline city. A huge area was covered in trampolines but they could be fixed only into cement. I used to know so many people that broke their legs on those trampolines. The company got sued for millions and went bankrupt."

"We all knew each other at high school and it developed from there. Our show could never be straight. We're all too full of cynicism."

"That's why we make fun of everything and everybody. Put it down to a media overload."



'Our show could never be straight. We're all too full of cynicism'

How did 'White Punks On Dope' evolve?

"It doesn't have anything to do with us. When we moved to San Francisco it took us two years to become a happening. We began to attract a certain type of kid, a real heavy SF clique."

"They were mostly from Pacific Heights and were stinking rich. We let them hang around with us because they kept turning us on. They could buy all the coke they wanted, all the Quay Lewds."

"They used to get so fried they'd make total spectacles of themselves dancing on tables, fighting. They could always buy their way out of their fifth drunk - driving charge. One guy totally smashed his brand new Mini Cooper one night and just went out the next day and bought another one."

"They're still there. Some are still burnt out, some have straightened out their act."

"Fee's definitely straightened out his act. He's up there with the greats like Sophie Tucker, Lon Chaney, Eddie Cantor, Errol Flynn and Barum and Bailey."

"He's a natural and I love you get outta here."



And Another Thing[s]

We've got Four Killer Albums up and coming from

TYLA GANG GREG KIHN EARTH QUAKE

the Rubinoos

called **YACHTLESS, LEVELED, THE RUBINOOS** and **GREG KIHN AGAIN** not necessarily in that order P.S. Jonathan's got a trick up his sleeve.

Don't Forget To Support Local Talent

Beserkley
Home of the wild

SGT. PEPPER '78

EXCLUSIVE — pictures from the set of 'Sgt. Pepper's Lonely Hearts Club Band' now filming in Hollywood. The film, inspired by the Beatles' album, will feature 30 of the Fab Four's best known songs. Sandy Farina stars in the 'Strawberry Fields' sequence with Peter Frampton playing Billy Shears. Frampton and the Bee Gees are members of the Lonely Hearts Club Band and Paul Nicholas plays the part of Billy's brother Dougie. The film will be released towards the end of next year.



Record Mirror

THE TOM ROBINSON BAND

Cordially invite you to celebrate

DOLPHIN'S birthday.

Bow-ties, champagne and poseurs are out.

Just bring a bottle (beer will do).

Come to: Highgate Community Centre. Starts 10.30

YOU'RE IN a pop group with a big hit record. It's your birthday. You're having a party.

You choose . . . a sumptuous affair at Friends. Caviar and smoked salmon. Wall-to-wall poseurs. Right? Wrong. Wrong, that is, if the pop group you happen to be a member of is the Tom Robinson Band.

Let's start again.

You're in a pop group currently having its first hit single with '2-4-6-8 Motorway'. It's your birthday. A surprise party has been planned for you.

The venue is . . . a community centre in Highgate. A church hall, posters on the walls, tressle tables, bare floorboards. Basic.

There's a birthday cake. There's beer. And bottles (we brought our own).

There's the band - Tom, Danny and Mark. We're still waiting for birthday boy Brian.

And there's the guests. Fans. Must be 500 of them, from all over London. They come in all shapes and sizes - mini-punks, maxi-punks, Robinson lookalikes in schoolboy shirts and blazers, pretty 16-year-old girls.

Anyone who reckons the TRB mean Gay Power would be surprised by tonight's turn-out. Maybe these days it's just people power.

But then all that stuff was crap anyway; you don't have to be gay yourself to appreciate 'Glad To Be Gay' for the great song it is. And that's exactly why the TRB have won through to a much larger audience than their lyrics might suggest: their sheer quality.

There are no music biz people here tonight except for their agent and manager. No hustlers with insincere congratulations. No EMI people standing around laughing nervously at the prospect of putting out 'Glad To Be Gay' as a single.

It seems the party was a last-minute arrangement, planned on the spur of the moment the Tuesday before.

Invitations were instantly despatched to everyone who'd written to the band in the past three months. And it looks like every one of 'em turned up.

There's a darkened disco through the back of the hall. It's silenced temporarily as everyone crowds to the front to wait for Brian. Tom is perched on the windowsill, directing the proceedings. Loving it. Tom, it seems, has planned the whole thing,

from the big secret to the note left on the front door of his flat (just around the corner from the centre) about going to a 'recording session'.

Brian finally appears, in classic surprise party style, to the accompaniment of flashing cameras and a mass singalong of 'Happy birthday dear Dolphin' (the nickname he gained when he revealed to the others that he'd once worked in an aquarium).

Tom presents him with a pair of giant drumsticks, he giggles, says he's never seen so many people at a recording session and goes off to have a party snap taken with his family.

Another 'star' turns up behind him - Midge Ure, ex-Slik, now a member of Glen Mallock's Rich Kids, looking happy and waxing enthusiastically about the band.

The two groups are long-time friends - the Rich Kids used to support Tom and Co back in the pub-playing days of the summer, Glen (ex-Pistol of course) used to jam with them onstage and at one point he reputedly tried to lure Danny away into his own band.

These days they're both signed to the same company and there's been talk of further support dates. (An idea, incidentally,

which the TRB reject simply because they reckon the Kids are too good to go out as a support act).

Musically it would seem the bands have a lot in common. Says Midge: "We've been rehearsing hard and it's going really well. It's just pop music, great pop music."

He disappears into the crowd (as does everyone else at this party), the birthday cake is cut, the whole band pose for a family album snap with Dolphin's mum, a fight (the first of a few as the night wears on) breaks out in the corner.

And so it goes on . . .

The community centre leaders are chatting to the band's manager, asking if the group themselves have paid for everything.

The answer's yes.

"At the moment," he says, "This band are worth a lot of money but they don't have it. But it doesn't matter because we know they will have soon."

You bet they will.

But when they do, will they still throw booze-ups for fans in Highgate youth clubs?

Or will they, like all the others, end up in Friends among the ice-buckets and the bow ties?

Somehow, I can't see it . . . SHEILA PROPHET



HERE IS A GAYE WARNING!

JOHN SHEARLAW tunes into a TV Special and finds *The Adverts* better than the programme

BARELY DRY paint adheres in green trickles to wrap-around, clear, plastic backdrops . . . a smoke machine belches out thick, grey fumes with a noise like a badly-serviced chainsaw . . . fresh-faced cameramen in loafers home in on strained and sweating countenances for take after take.

Two hours. Four songs. The heat between the arc lights and the fag ends on the floor.

And finally the break: "OK. Thanks for your help. Everyone back at two o'clock sharp."

Everyone except the Adverts. They're gigging in Manchester that night. They've done their bit. They're in the can. They're gonna be on television. Join us in a few minutes

MAYBE a fool for trusting/Maybe a fool for following/The God of wisdom not of love/But I'm riding with the New Church/Relying on the New Church/And a new word.
(The Adverts: 'New Church')

It was a trying process. Filming was due to start at 10, but Gaye Advert's late arrival, a malfunctioning bass and a power cut did little to help matters.

Nobody's happy. Nothing's helping. After two hours on the sidelines the manager simply says: "If you want an interview with Gaye you go and ask her." Easy as that. We do. We do it.

Turns out it was the last thing she was expecting. Or wanted to do? It's Tim (TV) Smith's band, in a way, you see. He writes the songs, he does the verbals. They don't want Gaye, you see, to be misunderstood . . . the wrong emphasis placed and so on . . . you see?

"We never know what's going on," she complains. "I never know what's going on. Everything gets so confusing. There's never time to get anything right. Oh . . . it's always the same."

We'll be back after this . . .

THE GREAT British mistake/Was looking for a way out/Was getting complacent/Not noticing the pulse was racing/The mistake was fighting the change/Was staying the same.
(The Adverts: 'Great British Mistake')

After two hours under the floodlights and make-up the fun is over. Or maybe it's just starting.

"We don't want to be famous. Or rather I don't want to be famous. All those pop bands are great at posing - I'll leave it to them. I hate having my photograph taken too. I always feel a right idiot, especially when someone tries to make you a sex symbol . . . you get furious."

Success never changed things. But you've had a chart single, you've been on Top Of The Pops, you've just done a TV special? (Incidentally, under the tentative title of 'The Best Of British', the aforementioned is a Mike Mansfield special featuring the Adverts, Rich Kids, Damned and Generation X, being filmed . . . now).

"No. I just want to get on with it. I hate all the other bit - except playing. It's all the little things that I want to get right: I'm some sort of perfectionist I suppose.

"There's so much technical stuff to worry about, so much more I want to learn about bass playing. I like discussing musical ideas with friends more than anything . . . how to fit in chords and things. I want to keep improving my technical ability . . ."

Back - after the break.

WE'RE JUST bored teenagers/Looking for love, or should I say, emotional rages/Bored teenagers/Seeing ourselves as strangers.
(The Adverts: 'Bored Teenagers')

Er, are you conscious of a stage image? For instance, you don't smile a lot.

"I don't because I'm never that happy. It's all those technical problems again. Or stupid people shouting 'get 'em off'. There are a few occasions though . . ." she smiles. Rather it's a scatterbrained, nervously dismissive grin.



GAYE: smile please

Gaye doesn't talk a lot about the group's songs, or shall we say the group's 'stance'. She'll refer you to Tim (TV) Smith, Adverts' mentor, singer and songwriter.

Instead she seizes every opportunity to return and gabble about bass playing. About strings and frets and things. About her new "expensive" bass, apparently once custom-built for Slade.

"I'd like to think I had musical influence, although the songs are Tim's. I like the style of lead bass playing. I like the new single ('Safety In Numbers') as a musical song, I don't worry much about the words."
Join us again after this.

TO THINK you could change things/Here we all are the latest craze/Stuck with the crowd, hope it's not a passing phase/To think you could change things/It's just safety in numbers.
(The Adverts: 'Safety In Numbers')

Gaye flits about, conversationally speaking. A series of breathless, half-swallowed sentences tumbling out. More anecdote than explanation.

And a lot more about bass guitars.

She hadn't thought about the thought of being a 'selling point' of the band and dismisses the suggestion. "I just want to play." She denies the suggestion that she appeared naked in a 'girly' magazine but read the letter anyway, talks instead of the rush of getting to Manchester that night, not being able to get home to change and "my parents going berserk not knowing where I am, what's going on or anything."

She talks about her admiration for Iggy - "he is to me what Elvis was to some people" - about meeting him and displays her studded collar, in fact a present from the Ig himself.

"I hate hotels on the road," she slips in "No record player - no 'Last For Life'."

She talks about Tony Sales - you guessed it, bass player on the Iggy tour. About a bad back which necessitates the odd visit to the osteopath.

She's not rich - "I still need a warm jacket for the winter, I'm still wearing this one I borrowed last January!"

She may be on the verge of being famous but doesn't want to be. And she doesn't - and perhaps why should she, or perhaps again why does anybody - have a quick reply about that dog-eared old question: how do you align professionalism in 'music' (pure and simple) with all the other time-consuming, hard-working, sweat-guts-and-showmanship effort involved in getting it to the people?

"I'd just like to have some time to practise," she offers. "To expand some musical ideas . . ."

THE PRESS are looking for their own answers/Cos there's no safety in numbers anyway/Or in the new wave.
(The Adverts: 'Safety In Numbers')

And that's all for today. We'll be back at the same time tomorrow night. Don't forget to switch off your set before you go to bed. Thank you and goodnight. Normal Gaye Advert will be resumed as soon as possible.

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- 18th ERIC'S Liverpool
- 19th COLLEGE OF EDUCATION Ilkley
- 20th TIFFANY'S Shrewsbury
- 21st MARQUEE London
- 22nd

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AGENCY ASGARD - PAUL CHARLES TEL. NO. 734 3426



New Single

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UP 36316



SUCCESS SPELLS SHOWADDYWADDY

SHOWADDYWADDY — please spell the name right — are the people's band. Showaddywaddy — please get the country right — are an English band. Showaddywaddy — please get the figures right — are a very successful band. A model of efficiency from the slick seventies combined with a passably affectionate nostalgia for the rock 'n' roll of the fifties, no less. They come from Leicester. They return home as often as possible, eschewing the bright lights for the 'country boys at heart' philosophy.

Their eight-man line-up, featuring such dark, brooding and romantic characters as Malcolm 'The Duke' Allured and Romeo Challenger, has remained unchanged since they won New Faces in 1973.

by JOHN SHEARLAW

They're also in the running for some official unofficial world record or other for keeping up a staggering average of over 200 gigs a year.

And, wait for it... they sell records by the barrowload! Millions can't be wrong, as they say. Showaddywaddy are a delightful, home-grown phenomenon fit to rank with pasteurised milk, National Health glasses and chips with nippy sauce!

Who cares — they don't — if brothel-creeper Teddy Boys dance gleefully around funeral pyres of burning Showaddywaddy singles?

Singer Dave Bartram and drummer Romeo Challenger wrestle with their image and toss out their answers with the well-drilled efficiency of their stage set.

Like: "We don't want to recreate the past," asserts Bartram. "We've always felt we can revitalise oldies — if we do them — and give them the Showaddywaddy style. That, after all, is what the public wants... and it's been proved time and time again."

"We've never slagged off Eddie Cochran or anybody and we'd be the first to acknowledge the debt we, and everybody else, owe to the music of the fifties. But it's us — our successful formula — that gets the hits."

Romeo Challenger is even more emphatic: "We've never tried to be too clever and we know what we want out of our business. And it does, sure, get harder and harder to keep coming up with something new for every single; you always think 'will the public want the same?' But it's the eight-man team that decides what is right, what the mixture will be."

Since the merging of Chose and the Golden Hammers to form the group in Leicester in 1973 that mixture has been decidedly right, with a string of hits on the old Bell label, the first four of which were their own compositions. The group feel many people have forgotten this.

Right from the start

they've been as much a 'live' act as a hit-record machine.

"You could say it was half and half, stage and studio," says Bartram. "But it's our stage act that keeps our audience so strongly behind us."

"We don't represent stunning musicianship, we don't retreat into ourselves or anything like that. We're just pure, straight-forward all-round entertainment... always have been."

"And that's where the people's band bit comes in," adds Romeo with a smile. "You're working, you're getting from the audience and they're getting from you..."

"Let's face it, it's a warm feeling. You're doing your job as well as possible. All the tensions come out on stage."

The continued success of Showaddywaddy live is, seemingly, as enthusiastically relentless as their chart success. Via Balleys, Batley and thus to Mecca they've delivered a happy, mostly healthy dose of pop 'n' roll to audiences ranging from those born the year Buddy Holly died to those old enough to be his grandparents.

They're not theatrical, outrageously flashy or even particularly authentic. But the combination of 'fun' music and fast-moving action — which never relies on just one front man — has earned them a sizeable niche in the British pop fan's heart.

And perhaps it's one they're never fully given credit for.

Opines Bartram: "We'd like to go down as a band who had their own style. One who livened up Britain a bit when it was in a sorry state..."

Even as the mother country picks herself off the canvas Bartram and Romeo Challenger reveal the exciting future ahead of Showaddywaddy. This, indeed, before their first major London concert for some time — almost an unusual occurrence for the band.

"We've cut down on cabaret a bit recently."

they chorus. "And we're playing a lot more concerts now. We've never reached a situation where we can relax... there's so much still to do."

The group have actually 'cracked' the market in Europe record-wise but they confidently feel there is more to come.

"We can't stop now, there's still half the world to reach yet," ventures Romeo.

"And I've always felt — and yes, you can print this — that the record company never did enough for us," Bartram continues.

"It was fine in the old Bell days but with Arista we ARE their top-selling act and we're not well regarded — and sometimes not even mentioned."

"We can't be an embarrassment to them because we're successful and we sell records. Yet we've never been given a decent crack at the States, and this despite other people 'reworking' oldies. They don't give us the right incentive. And remember that our last flop was an Arista choice and not ours. See what I mean?"

"Anyway, we're happy within ourselves, so we'll always come bouncing back."

Just you watch. Don't be too clever. Don't be too self-indulgent. You'll get there in the end. The formula for success the Showaddywaddy way...

Even the 'oldies' leave Teddy Boys baying at 'Under The Moon Of Love', even if the 'newies' are production-line pop, even if... bah!

A million people can't be wrong. And they've got their own band to prove it. Here's to the next 250 gigs, chaps.



"TRUST WHAT YOU KNOW"

Just learning about something isn't really enough. You have to trust yourself to use the knowledge. That's having confidence. How else could I do something as complicated as this?

And if you haven't used tampons yet, knowing more about Tampax tampons' protection can give you another kind of confidence. That's why you'll find instructions and answers to the questions young women most often ask, inside every packet.

Tampax tampons. The more you know about them, the more you trust them.



The internal protection more women trust



"We've never slagged off Eddie Cochran"



GENERATION X

WILD YOUTH

NEW SINGLE - SAT. NOV. 19



Help

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

Lucky escape after all

I'VE BEEN going out with a 15-year-old girl for three weeks now and feel I love her. She can be very seductive and one evening she came up to my house while my parents were out and asked me to make love to her. Although I desperately wanted to, I couldn't get an erection and she finished with me there and then.

I was feeling very depressed but when I went to bed later I managed to get an erection. This is a very embarrassing situation for me and I don't want to see my doctor about it as he knows my parents. Please tell me what's wrong with me and what I can do about it.

Kenny, Aberdeen
● OK, so your pride and confidence have been slightly dented but there isn't much else wrong with you. You're clearly capable of having an erection when you're more relaxed, so you got what it takes ain't ya?

Seems like your girlfriend's unexpected approach simply came as a bit of a shock - you were excited, tense, probably nervous too and naturally couldn't manage instant action on demand. In the

circumstances this was probably just as well. If you had made love there's a good chance that you'd both have had an even bigger shock if she'd become pregnant. So don't mourn for too long over your lost love of three weeks.

While your ex-girl may be extremely desirable and attractive, she doesn't sound the most understanding vampette you're ever likely to come across. Think about it - you may have had a lucky escape from a relationship that doesn't seem to have had too much going for it in the first place.

Stop beating your brains out, everyone has laughable experiences and gets a boot in the ego sometime, but there'll be plenty more girls in your life.

Even so, when you have a good sexual relationship with a girl, for your own protection as much as for your girlfriend's sake remember to use a reliable form of contraception.

It's worth bearing in mind that it's a criminal offence to have sexual intercourse with a girl under 16 and using reliable contraception can prevent the dual tragedy of an unwanted pregnancy and double-trouble with the law.

Too shy

I AM 18 and have never had a girlfriend. I fancy

a number of girls but am too shy to ask anyone out. Could you please advise me on what to say to a girl in order to get a date. I get on well with my mates - but feel I must go out with a girl soon.

Nell, Chigwell
● And so you shall.

Making friends and establishing new relationships always involves a determined effort. Someone has to make the first move and finding a girlfriend is no exception to the general rule.

Even though you've never been able to take the plunge before, there's always a first time and you're a big boy now. You want a girlfriend, so get your courage together and find her. No one else can do it for you.

It's a safe bet that while some of your mates have steady dates, others feel the same way as you do. Why not arrange to go out together sometime? You'll find it easier to meet and get to know new people if you're in a group.

If you already know a girl you like a lot and she's unattached too, you're halfway there. Just do some homework and find out what interests you have in common - maybe you both like horror movies or disco sounds or want to see a certain gig for instance.

Once you know roughly what you're going to say, simply open your mouth and say it. Even if the words don't come out quite as you

expected you'll have broken down the barriers of shyness and may be pleasantly surprised at the response you get.

Don't be too upset if it doesn't click the first time. The upchat line gets easier with practice. Millions have done it - so can you. But if you don't ask, it'll never happen.

New nose

I HAVE injured my nose and it looks disfigured. I've already considered paying for it to be reshaped by plastic surgery and wonder if you could give me any idea how much this would cost and how to get in touch with a plastic surgeon.

Steve, Derby
● The simplest way to contact a surgeon who specialises in this area of cosmetic surgery is to go along to your family doctor who can refer you to a specialist who can help, although he is not obliged to.

Most reputable plastic surgeons won't accept you as a patient without a letter of introduction from another doctor.

We can't print a list of specialists or send you a list of experts operating in your area because there is no official register of plastic surgeons in this country.

So what can you do if your doctor refuses to put you in touch with a

specialist? Visit another practitioner as a private patient and carry on from there.

But before you make any move it's worth deciding whether you really need an operation. Unless you're referred for an operation under the National Health Service (and this only happens in extreme cases), cosmetic surgery is expensive. You'll have to pay anything between £300 and £400 for this operation - and once it's happened you can't go back.

So take a good look at yourself in the mirror. Do you really need a new nose or does your ego need a bit of a boost? Think about it. Maybe a revamped image, new clothes and a change of hairstyle would not only do the trick but save you some bread too.

White rash

FOR ROUGHLY four years now I've had white spots on my testicles and although I get no pain from that region of my body I am wondering what these spots mean.

I have never had sexual intercourse with a girl as I have homosexual tendencies and have practised sex with a boy. Is it possible to contract venereal disease from a member of my own sex? Have you any idea what this rash could be? Is there any treatment I can take myself?

David, Heanor
● Although many people don't realise this it is

possible to contract a venereal disease from a member of your own sex. As it's impossible to diagnose exactly what this rash could be from a letter alone you MUST take qualified medical advice. There is no way you can cure this rash yourself.

If you don't want to consult your family doctor go along to the Nottingham Special Clinic, Perth House, Posten Street, Nottingham (next to the General Hospital).

The clinic, which deals with a range of genital conditions, will keep your visit in complete confidence and you don't have to make an appointment.

Opening hours are Monday - Friday, 9-11.30 am. Monday and Thursday 5-6.30 pm (tel. Nottingham 45989).

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 please tell me how old his favourite singer is. Does he have a Emerson Lake and Palmer are, whether they're married and where they live.
M Lyon, London

● Keith Emerson is 33, Carl Palmer 27 and Greg Lake 30. Keith and Greg are married but Carl isn't. They all have properties in various parts of the world and nowhere is home.

PLEASE COULD you tell me when and where Frankie Miller was born. I'd also like to know how tall he is and who

W1.
● Frankie was born in Bridgeton, Glasgow, on November 2, 1949 and grew to be 5ft 7in tall. He can't name a favourite singer but among those who spring to mind are Ray Charles, Bobby Bland, Otis Redding and Solomon Burke. Frankie doesn't have a fan club but for information write to Chrysalis Records, 388 - 396 Oxford Street, London

STAX SNAPS BACK

TIME IS TIGHT/
SOUL LIMBO



BOOKERT & THE MG'S
STAX 2001

THEME FROM SHAFT/
DO YOUR THING



ISAAC HAYES
STAX 2002

WHO'S MAKING LOVE/
TAKE CARE OF
YOUR HOMEWORK



JOHNNY TAYLOR
STAX 2005

PRIVATE NUMBER/
MY BABY SPECIALIZES



WILLIAM BELL &
JUDY CLAY
STAX 2006

DO THE
FUNKY CHICKEN/
THE BREAKDOWN PT. 1



RUFUS THOMAS
STAX 2003

I'LL TAKE YOU THERE/
IF YOU'RE READY
(Come Go With Me)



STAPLE SINGERS
STAX 2004

Twelve classic soul tracks on six singles, six twofers. And these are only the beginning. Coming in January are albums from Albert King, The



Emotions and Fat Larry's Band. If you have any favourite Stax tracks that you would like to see re-released, write to Stax, EMI Records Ltd., 9 Thayer Street, London W1.

STICK ONE ON YA!

BADGES THAT are silly, badges that are clever: round badges, square badges, badges that are rude. We get 'em all the time. You can get most of them too. Record shops do a good sideline in badges. You can declare your allegiance to the group of your choice by advertising them on your lapel. We get lots sent in every week and thought you'd like to see the cream of our collection.

The new idea is to have badges that light up when you close the pin — there are two here. One is for AC/DC and the other is for Yachts. Some have a series which run in sequence, like the Stiff collection which reads "Sex . . ." "And Ian Dury" "and drugs . . ." "and rock . . ." "and roll . . ." Or the two which were issued for the Jethro Tull album: "Too old to rock and roll . . ." " . . . too young to die".

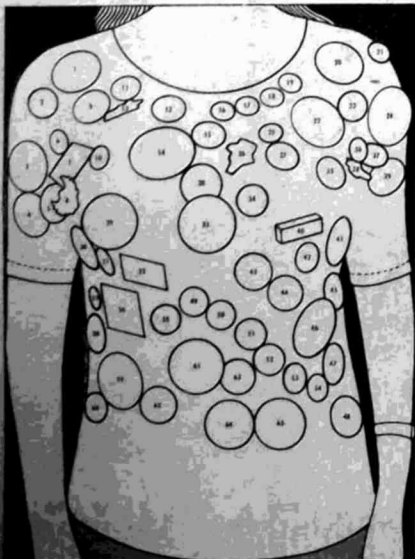
There are rare ones — like the enameled toff in the top hat and monocle which was issued at the release of the Faces' LP 'Ooh La La', or the American emblem of the Eagle which arrived when the Eagles were big.

The Sex Pistols had as big a hit with their badge of the Queen with a safety pin through her lip as they did with the 'Anarchy' single. At the opposite end of the scale, Hughie Green retaliated with his 'Stand Up And Be Counted' badge (a real gem in badge circles, that).

The Tom Robinson Band have their symbol of the clenched fist on their badge, while the Fabulous Poodles have a ridiculous pink poodle on theirs. There's a really flash (and rare) enamelled badge of a Hummingbird (from the band of the same name) which is surprisingly tasteful and only displays the name of the band on the back.

Fun badges include the Muppets' Great Gonzo, Iggy's which is square, and Thin Lizzy who made a break through with their mirror badge (designed by a fan in Newcastle). Others, like those for Marc Bolan, have passed into history. It was unfortunate that on the day Bolan died, I was wearing a badge which proclaimed 'I Don't Care' — I was accosted by a Bolan fan on the underground, who took the message personally.

If you think you've got a better collection — let us know!



KEY TO BADGES

- | | | | |
|---------------------------------------|---------------------------------------|--|---|
| 1 Shakin' Stevens and the Sunsets | 12 Hummingbird | 24 The Lurkers | 38 Robin Trower |
| 2 Radio Stars | 13 999 | 25 Jefferson Airplane Loves You | 39 The Pirates |
| 3 Cor Baby That's Really Free | 14 Graham Parker | 26 The Faces' 'Ooh La La' | 40 AC/DC |
| 4 The Saints | 15 Stranglers — 'No More Heroes' | 27 Snuff Rock | 41 Rays Through Walls |
| 5 Roy Wood | 16 Ian Dury and . . . | 28 The Great Gonzo | 42 Fabulous Poodles |
| 6 Abba | 17 . . . Drugs & | 29 Stand Up And Be Counted — Hughie Green | 43 Too Old To Rock and roll . . . |
| 7 Yachts | 18 Rock & | 30 Tom Robinson Band | 44 too young to die |
| 8 The Eagles | 19 Roll | 31 Vibrators | 45 Off The Rails |
| 9 Ratz (our cartoon character) | 20 Every Face Tells A Story | 32 Thin Lizzy | 46 Every Day's A Holly Day |
| 10 'Today Croydon — Tomorrow Bromley' | 21 Help The Aged | 33 Ramones | 47 Generation X |
| 11 Buzzcocks | 22 Jimmy Pursey Is Innocent (Sham 69) | 34 Van Morrison | 48 Boomtown Rats |
| | 23 Big In Japan | 35 The Stranglers (I was a victim of the Stranglers) | 49 Advertising — shake well before use |
| | | 36 The Word Is Out! | 50 Advertising — eat within three days |
| | | 37 Kursaal Flyers | 51 Advertising — snap crackle pop |
| | | | 52 Advertising — I'm |
| | | | advertising are you? |
| | | | 53 Advertising — this space is reserved for you |
| | | | 54 Advertising — all because the lady loves |
| | | | 55 Ain't Misbehavin' |
| | | | 56 Iggy Pop |
| | | | 57 T Rex |
| | | | 58 The Adverts (Gary Gilmour's Eyes) |
| | | | 59 Alberto Y Lost Trios Paranoias |
| | | | 60 Nils Lofgren |
| | | | 61 Sex Pistols (God Save The Queen) |
| | | | 62 Boomtown Rats |
| | | | 63 The King Of Elfslands Daughter |
| | | | 64 I Don't Care |

LOU RAWLS was in no mood to be interviewed, which was precisely the reason he was in the CBS offices. It was the end of a long day of interviews and with three more left to do, he was considering paying off the last three journalists. But, alas, it didn't work. He had to talk.

He paced the floor in a pair of new Frye boots, knickerbockers and a sharp jacket and top. He almost passed as an overgrown version of Michael Jackson except the voice was very much deeper. Rawls explained he had been hauled out of America for three weeks of promotional work to "introduce myself to the new market and re-introduce myself to the old market - the people who knew me before 'You'll Never Find Another Love Like Mine'."

"So far," he continued, "I've seen Birmingham with Basil Brush, I did the Muppets Show and Michael Parkinson's

programme. I've also done some sessions for the BBC and 'International Cabaret'.

"Television work doesn't vary all that much between countries. Obviously some American shows have massive budgets but that's about the only difference.

"You still do this contradictory action called 'hurry up and wait.' You rush to get to the studio and then you hang around all day.

"France is the worst. They don't do anything they don't want to do. They focus the cameras and you move around between them.

"Here of course you start work and the second everything starts to go right the crew breaks for tea. This country is tea-breaking itself to death."

Still, last year's

300,000 per cent. But he still stays at Holiday Inns and gets fish, burgers and Big Macs in between shows.

Once again he impatiently paces the floor. So what else is new? Well, he's given up drinking and become the spokesman for Budweiser beer.

"My job is to attend miscellaneous functions," he notes.

"The company figured they'd taken enough out of the communities, so now they're trying to put something back in. They're sponsoring all kinds of social events.

"I sing their theme song and do all their

here."

Why, with the beer permanently on tap, has Rawls given up drinking?

"Cause I was becoming an alcoholic," he says somberly, staring out of the office window.

"Every time I turned around someone was putting a drink in my hand."

"If you get on a plane you get offered a drink.

If you go to dinner you visit a club after the show. Every time I

Gate to the Apollo to Lincoln Centre to Madison Square Garden. So this is just a place I haven't played before. It's a biggie but the build-up of a one-man show is kind of silly.

"What does a guy do when he does a concert?"

HOW RAWLS SOK!

massive success hasn't changed Rawls all that much. He reckons the pressure has increased

ads. Their slogan is: 'When you've said Bud you've said it all.' So my new album is going to be called 'When You've Heard Lou You've Heard It All'. But I think that will sound a little inmodest outside Budweiser country so the title will be different

looked down there was a glass in my hand. I was becoming an alcoholic without even realising it. So I quit."

Next for Rawls is to follow Harry Chapin, Neil Diamond, Barry Manilow and Diana Ross to the Broadway stage for a one-man show just before the American holiday of Thanksgiving.

"I don't look at it as a challenge," he says in a monotone. "I've played everywhere in New York from the Village

He does a one-man show then. The ticket prices go from £17 down and I'm not too worried about Christmas coming up. After Thanksgiving (the last week of November) New Yorkers start worrying about buying Christmas presents.

"The biggest problem has been that the people organising the show seem to want to see me be anything but myself.

"Let's face it, I'm a pop, jazz, folk and blues singer who is currently a soul singer. I'm gonna do a gospel medley and be a showman. I liked Diana Ross's show. I want to have the same variety except I won't make the costume changes."

Rawls reckons his latest album, which in Britain will be called 'Lady Love', will be nearly identical to his first album. 'Tradewinds', a song that Rawls cut in 1975, was left off his previous albums and tossed onto the Philly clean-up campaign album. Then Rod Stewart recorded it. Now it'll be on Rawls' next album.

Other tracks include 'Not The Staying Kind' and 'One Life To Live'.

"I agree with Eddie of the O'Jays," Rawls chimes in. "The guys at Philly are doing entirely too much. In addition to their own artists they're doing a lot for CBS people like the Jacksons, Boz Scaggs and Johnny Mathis.

"Gamble and Huff are very gifted but when you're supplying CBS with 35 per cent of their hits, of course your own label is going to suffer.

"It takes away a lot of the input and energy that should be going down at home in Philly. What can you do?"

Kenny Gamble has this annoying habit of putting little messages about human rights on the back of his artists' albums. For Lou Rawls' next one he could make a pitch for Indian rights. No kidding.

"I'm an honorary Indian Chief of the Seminole tribe," grins Rawls as he wraps up the quick chat.

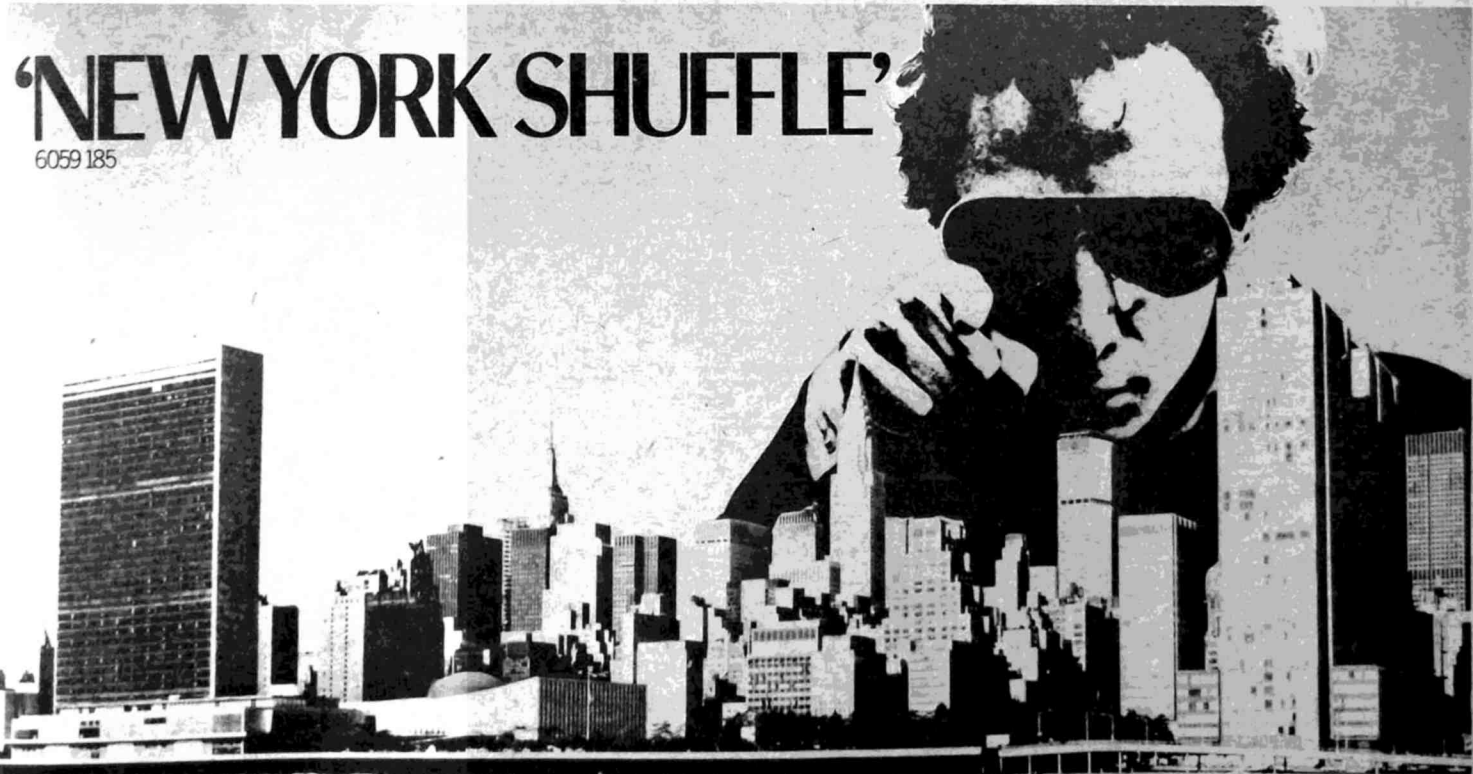
"I met an Indian named Ho Tonka from an area called Big Medicine. The Seminoles are the only tribe that didn't sign the peace treaty with America.

Technically it means they're still at war with America. So, I've put a rider in my contract. You know how you can cancel a show 'cause of bad weather or illness? In my rider it says you can call off the show if there's a hostile Indian attack."

I guess when you've said 'how' you've said it all. Uh, Lou? ROBIN KATZ

'NEW YORK SHUFFLE'

6059 185



The new single from
GRAHAM PARKER AND THE RUMOUR



Produced by
Anagram

Roadshows

RUNAWAY SUCCESS

THE RUNAWAYS
Hammersmith
Odeon, London

INSTANT CONVERSION: as soon as Lita Ford hit that swooning riff and the band crashed hard into "Wasted" I saw how wrong I'd been.

I wasn't expecting much, y'see the first Runaways I'd long ago filed as a feeble Suzi Quatro times-five scheme of Kim Fowley's "Fowley being a kind of US Jonathan King with artistic pretensions".

Then when Jackie Fox and Cherie Curry left this year, and the revised line-up gave a tame performance on the Whistle Test, I'd assumed them to be all washed up. But as I say, I was wrong.

The girls put on as slick and potent a rock show as you're likely to see. Like most bands these days they aim to dispense short and sharp Molotov cocktails without a let-up in pace or a solo that needn't be there.

The Runaways' particular variant on the three-cord jukebox aesthetic works admirably, powered along by Sandy West on drums and Joan Jett's coarse rhythm.

The material was a career cross-section, with liberal doses of "The Runaways" and "Queens Of Noise", plus tasters for the upcoming "Waiting For The Night".

My favourites were "Wasted", "Schooldaze"



RUNAWAYS: unreal

(the new single), "Queens Of Noise" itself and a brazen version of "Wild Thing".

Only their pacing and dynamics were lacking at all. The closer "American Nights" is not the best climax possible and the odd change of pace might not go amiss.

But enough of this musology. And sure enough, their visual appeal is transparent. There's a fine tension between Lita and Joan Jett which mirrors their musical friction.

Lita's all sleek leathers, illegal legs and feline strut, the most sumptuously alluring of the four.

Joan's more back-alley raunchy, in New York urchin apparel. Her guitar playing, and throaty bellow of the

voice reflect her appearance, while Lita spins audacious and taut hard-rock lead.

New girl Vickie Blue keeps the proverbial low profile though sending out expert bass tremors. And Sandy West hammers away with uncanny stamina and exactitude, even finding breath for a couple of lead vocals.

Joan's a good leader too. She tells everyone to stand up at once in defiance of the security, which any rock 'n' roll band worth its stacks ought to do at a place like the Odeon staffed by killjoy bouncers. And she tries so hard to be tough.

Mind you, they've got hearts of gold, as the tough but tender "Wait For Me" shows. They're nice girls (not one little defect), cheerleaders

who want to be street temptresses — "Queens of Noise / Come and get it boys."

The greatest woman in rock is Patti Smith simply because she's no more a female rocker than Dylan was a male singer, she's just pure rock.

The Runaways don't have that kind of transcendence and play up their bad girl image in songs like "Cherry Bomb". But that song's so gross and caricatured that it's irresistible and made a great encore.

The Runaways are like Coke or Disney or The Fonz. Like all great American trash products they're so blatantly unreal, sanitised, riddled with market viability artifice that they could never be offensive, because you could never be fooled by them. Which is transcendence of a different order but just as complete.

Besides, they play really fine escapist rock 'n' roll. There were a lot of punks in evidence which is a little odd since The Runaways are closer to a US Thin Lizzy, tight commercial heavy metal rock, flash and posturing offset by street level panache.

Mind you, 999 were the support act and Joan Jett is certainly a dead-ringer for Gaye Advert. And if I still haven't given you sufficient reason to see them, you must be female, no fun, or both.

JOHN KNIGHT

SPLIT ENZ/THE CORTINAS
Roundhouse, London

SUNDAY NIGHT depression sets in as the working week once more draws nearer. At the same time inside the Roundhouse a packed crowd are being treated to a true musical extravaganza. The Cortinas come on to lukewarm applause but leave after three well-deserved encores. The last time I saw them they were capable but somewhat average purveyors of punk. In the last four months they've changed considerably.

Their musical skills have developed enough to produce a far more disciplined attacking sound. Jeremy Valentine has discarded his boiler suit in favour of his grandad's suit which is baggy in all the right places.

His casual movements around the stage certainly aren't dynamic but his large figure still remains the centre of attraction. In fact physically Jeremy is strangely reminiscent of Gary Glitter without the pretensions and with a far more powerful voice.

Their songs are unusually varied with independent and defiant pose standing out as the highlight of a highly promising set.

And now for something completely different. The

FRUIT EATING BEARS
Queen's Hotel,
Margate

THE FRUIT Eating Bears — misleading name. Somehow implies a placid vegetarianism (actually it was derived from an old sixties R&B band) but, let there be no mistake, this group have a positively carnivorous approach.

Before the gig the lads seemed harmless

enough but, once on-stage, what a transformation! Gary Croudice became a lumbering, bespectacled Yogi bear who laughed good-naturedly while pumping out the sort of bass that squashes your brain against the back of your head.

In great contrast Jerry Crozier, a frankly serious, frenzied guitarist assumed the proportions of a menacingly manic grizzly. Then, completing the

Split Enz musical variety act extraordinaire. From their picture they look like cold professional idiots. Professional yes but to call them cold idiots would be to underestimate their undeniable musical talent.

Their ridiculous hairstyles have become somewhat modified so that now apart from the make-up they look almost normal. Still, who wants to look normal?

From the moment they appear onstage every one of the seven-piece band portrays his own completely likeable character. Away from their disguises the music is unique diversity. All their songs contain indescribable charm ranging from the simplistic "Charlie" to the keyboard complexities of "The Great Divide".

During the encore the painfully shy Noel Crombie steps up to perform his spoons solo, winning the hearts of everyone.

The warmth of the band has transformed the crowded punters into a seething mass of swaying bodies who sing along to the final, almost music hall number.

A totally successful evening. Unusual in the fact that both bands looked and played as though they were enjoying themselves as much as the audience.

PHILIP HALL

'odd trio' and baby bear of the three was Chris Crash who relentlessly thrashed around on his drums throughout the set.

The Bears performed 78rpm versions of "Twist And Shout", "Walking The Dog" and "Let's Dance" after which Gary shouted "Were You Dancing? No, you bloody weren't!" although it was perhaps because the Queen's Hotel Hall was comfort-

ably cosy, rather than spacious.

All the Bears' own material was well above average. Noteworthy songs were "Disco Bop" and their single "Chevy Heavy" which was repeated for the encore. Gary introduced with the words "You asked for it — be it on your own heads" and it was

Goldlocks as may have got the porridge but she missed some great entertainment. GARETH KERSHAW

Well-defined Rainbow

RAINBOW
Rainbow, London

THE TIN MAN, the Scaruscrow, the Lion, a geezer with 'Ritchie Is God' embossed on his jacket and some 3000 punters journeyed to London's Rainbow Theatre on Sunday night to pay homage to the Wizard In Black and his cohorts.

This was the band's third consecutive sell-out night at the venue and it clicked. If Ronnie James Dio had been a Scotsman and not a New Yorker he would surely have described the evening as 'magic'.

To start with there's the set, with that vast technicolour rainbow arching over the stage the back-drop of the fairy castle — later replaced by a rainbow in a clenched fist. The light show is brilliant — brilliant bright and brilliant technically.

Then the audience, on their feet from the start, shaking heads, shouting. No, it wasn't a heavy metal / hippie time-war — the majority of the punters were aged 15-18.

And there was the music: loud, powerful rock passages interspersed with more subtle passages from Blackmore's guitar, many of which were missed by the over-enthusiastic audience.

The band struck form from the start with "Kill The King" through "Mistreated" and "Sixteenth Century Greensleeves" to the first high point of the night: "Catch The Rainbow" — at times melodic, at times menacingly violent.

A vocalist has to have some range and guts to match Blackmore and Powell, or rather to front them and Ronnie James Dio does it with supreme confidence. He has developed into an excellent front man.

The high was maintained for "Long Live Rock 'N' Roll" — a number to be on



BLACKMORE: powerful

their next album out sometime in the year — spot lights dancing on the audience, clapping time... "Man On The Silver Mountain" and the frantic head-basher next to me bows low in worship... "Still I'm Sad".

Cozy Powell's drum solo sets the place alight as his drum raiser rises high above the stage and ends in a blinding flash of white light.

They return for an encore and Ritchie delights the kids once again by systematically demolishing his guitar and squeezing from it all manner of weird and wonderful sounds.

Suddenly it's all over, the houselights go on and Judy Garland sings "Somewhere Over The Rainbow" and the kids depart, contented. As live shows go, Rainbow take a lot of beating.

JIM EVANS

THIN LIZZY
Glasgow Apollo

NEVER BEFORE in the history of rock 'n' roll has Glasgow responded so intensely.

A week later they're still telling the one about the Scotsman, Englishman, Irishman and American.

But it's no joke. Thin Lizzy for me and the 7,000 who saw them over two nights at the Glasgow Apollo are this city's four individual heroes for the present.

Take Brian Robertson, the 'home' guitarist. He had his fellow Glaswegians in the palm of his hand with some explosive playing. Scott Gorham has probably never felt so far from home.

But then there's the man who puts the punk image to shame — tall, lean and nasty bassman Phil Lynott.

Support band (is this what they call new wave?) Radiators From Space were literally booed offstage.

Their guitarist told the crowd in an aggravating English accent: "This time last year we were in the audience. See if you can come up and do any better."

The fact is, you don't say things like that to a Glaswegian audience. It means you'll never cross the border again.

So the punters heaved punk rock out the window and into the gutter where it belongs. Because Glasgow (not London) is where the entertainers find their true worth. And the statement goes right back to the glorious days of the city's Alhambra Theatre.

Sure, they played their current hit "Daddy Cool" but as far as the disco — orientated crowd were concerned it could have been "Daddy

They kicked off with "Soldier Of Fortune" from the "Bad Reputation" LP and never looked back: "Jailbreak", "Emerald", "Warrior", "Southbound", "Dancing In The Moonlight", "Johnny The Fox", "Cowboy Song", "The Boys Are Back In Town", "Don't Believe A Word", "Bad Reputation" and "The Rocker"; they played them all.

They played them with guts, with raw enthusiasm. They played them without frills. And that's how Glasgow likes its rock 'n' roll. No blase ideas up here, thanks.

After the second number Thin Lizzy's energy felt like a chain reaction — increase the pace and response literally by the minute.

Phil Lynott of course must relish Glasgow. They love him. He even fits in a spot for the few girls in the audience in a suggestive reflection from the spotlight on the chrome plate of his bus. What I'm trying to say is, he gives the hopepipe a new dimension.

Despite the fact that Lynott was loaded with a cold his performance was impeccable. Accordingly his band followed suit.

Musically speaking, Lizzy are not particularly inventive; but it's the straightforward approach that makes them so instantly enjoyable.

DARTS
Satellite City, Glasgow

FINALLY I made it to Glasgow's Satellite City (above the Apollo) to see nine-piece band Darts.

Sure, they played their current hit "Daddy Cool" but as far as the disco — orientated crowd were concerned it could have been "Daddy

Who? I'm sure they were expecting the Boney M version.

But let's not take anything away from a band who were there on Sunday for one solitary reason: to entertain.

And entertain they did. Very well actually, but it's a pity they were booked into such a desperate cattle market. It's been pulling them in off the streets in their thousands for years. The place goes back to the days of Joe Loss and World War II.

Maybe you're asking if Darts were on target. They were.

But I wouldn't go so far as to say a 'treble 20'. How about a double 18 for entertainment value?

The band features eight guys and a scantily-clad leopard-skinned black lady Rita Ray whose thighs can wrap mine any day. Although I'm not sure if any of the crowd (age group 17-20) care much.

There are four vocalists; three guys and the aforementioned bit of real woman. At one stage they reminded me of Deaf School visually but Darts have lots more going for them.

The numbers were too similar to list.

One of the vocalists summed it up when introducing "Daddy Cool": "I hope it's worth it," he said. "Maybe it wasn't. Thank you for putting it where it is, anyway."

You can't be over-constructive about such a fun group but I enjoyed them. And although I wouldn't pay to see them or buy the album Darts deserve success for their sheer innocence.

They're probably the best party band in the world. GORDON PATERSON

Roadshows

DARYL HALL AND JOHN OATES / ERIC CARMEN

Los Angeles

DARYL HALL and John Oates 'arrived' in Los Angeles last year as one of the oldest best new hands in the business. A few gold records and concerts later Hall and Oates are back again with a new album 'Beauty On A Back Street' and a new stage show.

The University of California's basketball stadium holds about 20,000 people and an almost capacity crowd turns up. John Oates in gold trousers is first on stage, with backing band Kenny Passarelli bass, Roger Pope drums, David Kent synthesizers, Caleb Quaye lead guitar (yes, you've detected Elton John's old band, now Hall and Oates' group and they look like being permanent) and regular Charles Dechant sax.

Daryl's waving entrance a few minutes later only confirms the belief that he's really the frontman of the duo.

The set is launched with 'Don't Change', the more accessible opening track of the new album, featuring spine-chilling guitar work from Quaye and equally melting falsetto from Hall.

In the US at least audiences at Hall and Oates concerts are getting younger and more female (probably due to their AM Top 40 success) and the second number, 'Rich Girl' elicits screams from some sections of the crowd.

Oates and Quaye play their guitars in perfect sync. The sound is like a well-oiled machine, with Daryl's smooth sweet voice complemented by doo-wop from Oates.

'Can't Stop The Music' from 'War Babies' leads straight into a new track 'Why Do Lovers Break Each Other's Hearts', their latest single slowly moving up the charts on both sides of the Atlantic.

Do What You Want, Be What You Are' off their last album showcases Daryl's improvising and fluid body movements. A very commanding lead singer, he has the girls squirming in their seats. It's satin soul at its finest and what it lacks in spontaneity it more than makes up for in conciseness and texture.

Another new number, John Oates' 'Emptyness', is reminiscent of 19cc. Oates sits crooning on a stool centre stage. No Val Doonican, he throws the stool offstage at the end of the song (John told me he's already hit a policeman and two bouncers and they're only a week into the tour!).

Hall's new number 'Winged Bull' is most unexpected, cosmic and Zeppelinesque. It probably comes over better live than on the album, helped by a new and impressive light show, but doesn't rate among the best.

Back to normal on 'Back Together Again', a solid pop sound

A Right Pair Of Jokers

featuring excellent sax from Charles Dechant. And then one of the highlights of a Hall and Oates show, 'I'm Just A Kid' from 'Abandoned Luncheonette'.

A wide-eyed street punk, John gets his fair share of the screams. But no, Daryl's taking over again with the showstopper, 'Sara Smile', 10 minutes of pure excellence, taut arrangements, controlled falsetto, accapella, so much better live.

Fans will be pleased to hear that some of the shows on this tour will be recorded for a live album, due at the next release. About time too.

The audience joins in with the 'smile' line, while Daryl tosses his hair and teases the girls. The song reaches its climax to a standing ovation and the audience stays on its feet for much of the rest of the show.

The definitive version of 'She's Gone' is followed by 'Abandoned Luncheonette'. Daryl drapes his arm across the mike, John sings doo-wop back-up and the final touch is Dechant's mouth-wateringly sleazy sax.

'Gino The Manager' leads straight into 'Room To Breathe', breathtaking as Oates and Quaye play guitars chic to chic, and the duo exit to much applause.

Two new numbers for the encore: 'You Must Be Good For Something' and 'Bad Habits And Infections', for which Hall appears as Dr Kildare in a white coat.

And for those who thought these guys didn't have a sense of humour, witness the final scene. Dr Oates appears on stage with a three-foot syringe and a maniacal look on his face, to drag his colleague by the neck up the back steps and offstage.

I'm getting worried about John. Daryl says he broke his antique Egyptian necklace. Is this what he calls the 'aggression' in their music?

The crowd went bananas.

Instead of the advertised support act Network, a white-suited Eric Carmen did a good job of opening the show with his first LA appearance.

Suffering from a bad sound system and awkward stage manner, he didn't really win over the audience till the hit 'All By Myself'. The old Raspberries' hit 'Overnight Sensation' was good, as was the Beach Boys' soundalike single 'Ready For Love'.

Carmen is arguably better as a songwriter than a singer, live at least, and Andy Gibb, Olivia Newton-John

and Shaun Cassidy were in the audience, possibly in search of a new single.

SYLVIE SIMMONS

FRANKIE MILLER
Lanchester Poly, Coventry

THE UNPREDICTABLE Scotsman is back on the road again and both he and his new line-up Full House are really blowing. Rarely will you see a band hit such a peak and such togetherness on the opening night of a tour.

The craggy voice is as powerful as ever. The hat and the waistcoat are still there. And to remind you the band are now: Paul Carrack, ex-member of Ace, keyboards; BJ Wilson drums; Chrissie Stewart bass; Micky Moody guitar; Chris Mercer saxophone; Martin Dwyer trombone.

Each and every one adds something to the overall sound of the band. Carrack seems so much more adaptable than even the talented Jim Hall ever was. But the most notable and influential newcomer must be the horn section. They make the House Full.

The material features tracks off the last album, including John Lennon's 'Jealous Guy', 'Be Good To Yourself' and 'Down The Honkytonk' and some exciting new material, 'Can't Break Away', 'Ain't Got No Money' and 'Tennessee Waltz' — all with the familiar Frankie Miller stamp but all sounding so solid and together.

The pace of the show is relentless. After just two numbers, Frankie is sweating like a pig and has to make frequent recourse to the towel. And hecklers beware, Mr Miller is fine form with his banter — 'Are you a boxer or were you born that way?'

Grand finale is a rousing, funky version of 'Higher And Higher'. Catch Full House if you can — they're on fire. **JIMEVANS**

STATUS QUO
Trentham Gardens, Stoke

HAS IT been a long time, or what?

No sooner had the finishing touches — not to mention ceiling alterations — been put to Quo's new, massive lighting rig than the denim army burst in for the action.

Literally. Door didn't hold them.

The boys are back, no doubt about it. The forest of forearms is raised and clapping, the foot-stomping and delirious baying starts immediately. The floor shakes and condensation drips down the windows.

But this is in a huge, 5,000-packed-together hall on a Sunday night in Stoke — not the Marquee.

Rock is, once again, ruled by the Status Quo. Behind the speakers, delivering earthquake rumblings, the white curtains and the projected slides, it starts. The new opener — 'Caroline'.

And from then on in... well, it's better than ever.

Andy Bown sits in on keyboards — doing the Bisto bit throughout — and the set is longer and pacier than before.

In fact the new single / theme tune gets one of the most riotous receptions of the evening while the 'cooling down a little bit' section, featuring a couple of slower songs from the new album, is a welcome success.

And none of the favourites has gone. Like 'Roadhouse Blues', 'Don't Waste My Time', like, er, the one from what'sname... is it hot in 'ere or what?

Different, one. Louder and thicker. Different, two. Barrages of lights bathing the crowd and the stage. Yet everything we've been waiting for for the past 18 months since they've been away.

Quo have bounced back with a freshness, excitement and enthusiasm that's going to surprise a lot of people. And with this huge tour only just starting... the biggest could well turn out to be the best. **JOHN SHEARLAW**

SHOWADDYWADDY
Hammersmith Odeon, London

THE RETURN of Showaddywaddy to a major London stage last week proved that their transition from cabaret to concert hall is now satisfyingly complete.

The brightly besuited nine-piece group faced a sell-out crowd of eager fans — including a large proportion of young, scarf-waving converts. And while they were never particularly adventurous the band's affectionate blend of sanitised fifties rock 'n' roll and straightforward pop was enough to give them a heartening response.

Showaddywaddy's renditions of rockin' classics have caused more than one ardent Teddy Boy to froth into his light and bitter but for the most part their bright and lively approach is sufficient to entertain, if not enthral.

Theirs is a well-rehearsed show, epitomising well-drilled club routines without losing a quaint, almost ramshackled boy-next-door amateurish charm that more than carries off any vocal and instrumental deficiencies.

True, there's no raunchy backbeat nor any of the superciliousness of the flashy revivalists. Yet the honest — to goodness shines through. A style of their own.

The hits and medleys were well-known and much applauded. With 'When', 'Dancin' Party' or 'Heartbeat' perhaps the majority of the audience were unaware of the original versions as it was Showaddywaddy and not a ghost of the past they had come to see.

Whatever they lack in 'stars' or even stirring dynamism they make up for in workmanlike professionalism.

As they say: 'Content 9! Entertainment value... 10!!' And that makes them tonight's winners, ladies and gentlemen. **JOHN SHEARLAW**

RADIATORS



On Tour with THIN LIZZY

November

- 11th NEWCASTLE, City Hall
- 12th/13th GLASGOW, Apollo
- 14th EDINBURGH, Odeon
- 16th/17th LIVERPOOL, Empire
- 18th BRIDLINGTON, Spa
- 19th OXFORD, New Theatre
- 21st/22nd BRISTOL, Colston Hall
- 23rd SHEFFIELD, City Hall
- 24th BRADFORD, St Georges Hall
- 25th/26th MANCHESTER, Free Trade Hall
- 28th BRIGHTON, Dome
- 29th PORTSMOUTH, Guildhall
- 30th BOURNEMOUTH, Winter Gardens

December

- 2nd/3rd BIRMINGHAM, Odeon
- 4th WOVERHAMPTON, Civic Hall
- 5th LEICESTER, De Montfort Hall
- 7th SOUTHAMPTON, Gaumont
- 8th CARDIFF, Capitol
- 10th/11th LONDON, Hammersmith Odeon
- 13th/14th LONDON, Lewisham Odeon

Agency: Paul Charles, ASGAR - 01734 3426



Upfront

Wednesday

November 16

LONDON, Battersea Arts Centre (01-223 5356), **David Allen / Pete Brown, Robert Calvert, Rock Poets**
LONDON, Brecknock, Camden (01-494 9723), **Urchin**
LONDON, City University, St John Street (01-253 7191), **Michael Chapman, Krysia Leclan**
LONDON, Dingwalls, Camden Lock (01-267 4967), **The Voice Squad**
LONDON, Golden Lion, Fulham (01-385 3942), **The Breaks**
LONDON, Hammersmith, Odson (01-748 4081), **The Tubes**
LONDON, Hammersmith, Swan (01-748 1043), **Buster James Band**
LONDON, Hope and Anchor, Islington (01-359 4510), **Clayson and the Argonauts**
LONDON, Music Machine, Camden (01-387 0428), **David Allen's Planet Gong**
LONDON, Pindar of Wakefield, Grays Inn Road, Edge Band
LONDON, Red Cow, Hammersmith, Rumble Strips
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Advertising / Maniacs**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Diré Straits / Tender**
LONDON, Spooky Lady, Temple Mills Lane, Suburban Studs
LONDON, Stapleton Hall Tavern, Finsbury Park (01-272 2106), **Charge**
LONDON, Western Counties, London Street (01-274 8339), **Mickey Mouse Rock Band**
LONDON, Windsor Castle, Harrow Road (01-286 1063), **Katmandu**

Thursday

November 17

BARROW-IN-FURNESS, Maxims (21134), **Bethnal**
BELFAST, Whittia Hall (45133), **Barbara Dickson**
BIRKENHEAD, Mr Digby (051-647 9329), **Advertising**
BIRMINGHAM, Rebecca's (021-648 6931), **XTC**
BOURNEMOUTH Town Hall (23066), **The Yachts**
BRADFORD, Princeville (78845), **Strife**
BRIGHTON, Sussex University, Old Rectory (6649), **David Allen's Planet Gong**
BRISTOL, Star And Stripes Club, Yate, Flying Saucers
CHELMSFORD, Chancellor Hall (65848), **The Rebel**
CHELMSFORD, City Tavern (412601), **The Stukas**
COVENTRY, University of Warwick (20359), **China**
DUNDEE, Caird Hall (2299), **David Brooks**
EAST DEREHAM, Sunshine Rooms, Eater
EDINBURGH, The Bull, Mickey Mouse Band
EXETER, Grouches, Julian Piper's All Stars
GLAUCESND, White Lion, Rebel
HIGH WYCOMBE, Nags Head (21758), **Medium Wave Band**
LEICESTER, Granby Hall (24302), **Rainbow / Kingfish**

LONDON, Golden Lion, Fulham Broadway (01-692 3042), **Grand Hotel**
LONDON, Red Cow, Hammersmith, Riff Raff
LONDON, 100 Club, Oxford Street (01-636 9933), **Danny Ray And The Eclipse Band**
LONDON, Marquee, Wardour Street (01-437 606), **our Street**
George Hatcher Band
LONDON, Music Machine, Camden (01-387 0428), **Chris Stainton Band**
LONDON, Nashville, Kensington (01-603 6071), **The Pirates**
LONDON, Rainbow, Finsbury Park (01-263 3148), **Chieftains**
LONDON, Red Cow, Hammersmith, Wire
LONDON, Rochester Castle (01-249 0198), **Stoke Newington, Depressions**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Downliners Sect / Smiling Harry**
LONDON, Roundhouse, Chalk Farm (01-267 2564), **Adverts / Electric Chairs / Alternative TV**
LONDON, Royalty Ballroom, Southgate (01-886 4112), **Crazy Cavan / The Rhythm Rockers**
LONDON, Windsor Castle, Harrow Road, Frankenstein
LOUGHBOROUGH, Town Hall (31914), **Colossus II**
MANCHESTER, Rafter's Club (061-236 9788), **Tyla Gang / The Only Ones**
MIDDLESBROUGH, Penetration Club, The Damned
MORECAMBE, Inn on the Bay, Alhambra, Shabby Tiger
NEWCASTLE, City Hall (20067), **Graham Parker & The Rumour / Clover**
OXFORD, New Theatre (4454), **Sandy Denny**
PLYMOUTH, Drake Club, Skintight
ROMFORD, White Hart, Collier, Row (41311), **Cadillac**
RUGBY, Town Hall (71777), **Third World**
SUTTON COLDFIELD, Dog Inn, Stage Fright
SWANSEA, Circles, Sham 69
SWANSEA, Nutz Club, British Lions
THUNDERSLEY, Bread & Cheese, Alligators
WAKEFIELD, Unity Hall (6555), **Radio Stars**
WEST BROMWICH, Coach And Horses, Garbo

Friday

November 18

ABERDEEN, Capitol (23145), **Eddie Brooks**
ABERDEEN, The University (57251), **Little Bob Story**
ADDINGTON, Addition Hotel, Buster James Gang
ASHFORD, Stanhope Hall, Headache
BARNSTAPLE, Chequers Club (71794), **Geno Washington**
BELFAST, Queens University (0232-45133), **After The Fire / Flavium**
BIRMINGHAM, Barbarellas (021-643 9418), **Adverts**
BIRMINGHAM, Hippodrome (021-622 2576), **Alan Hull's Radiator**
BRIDLINGTON, Spa Pavilion (787255), **Thin Lizzy / Radiators From Space**
BRISTOL, The University (24163), **Frankie Miller Band**
BROMLEY, Northover, Whirlwind
BURNLEY, Bank Hall, Bone Idol
CAMBRIDGE, Corn Exchange (68767), **The Damned**
CARDIFF, Capitol (31316), **Sandy Denny**
CARDIFF, Top Rank (26538), **Eater / The Monotones**
COVENTRY, Lanchester Polytechnic (24166), **Screens**
COVENTRY, Market Tavern, Merlín
DERBY, Bishop Lonsdale College, Sham 69 (53597), **Dudley J. J.'s**
Edinburgh, Wilko Johnson
EDINBURGH, The University (031-667 1290), **China**



THERE'S punk a plenty on the road this week as The Jam and the Damned start new tours, taking them through to mid-December. The Jam, fresh from spreading it about a bit Stateside, start their 23-date at Newcastle Mayfair (Friday), play Leeds University (Saturday) and Liverpool Empire (Sunday). Meanwhile the Damned, forced to reschedule the opening dates of their British tour due to an acute drummer deficiency, now take off at Middlesbrough Penetration Club (Thursday). Other gigs this week include Cambridge Corn Exchange (Friday) and Manchester Elizabethan Ballroom, Belle Vue, (Sunday). Dave V and the gang are supported on all dates by young loud 'n' smotty New York punksters the Dead Boys.

An even younger, louder and smottier time can be had with Eater. Catch 'em at Cardiff Top Rank (Friday) and other assorted punk places.

If you're into politico-rock howzabout grabbing yourself an earful of the Tom Robinson Band currently holding their own at selected campus venues, Stirling University (Friday), Glasgow University (Saturday). Dundee University (Sunday) and Edinburgh University (Monday).

Thin Lizzy are still dishing - out those m-e-a-n licks, headlining at Liverpool Empire (Wednesday), Bridlington Spa (Friday) and Bristol Colston Hall (Monday).

The Doctors make the rounds again at Doncaster Outlook (Monday) and David Essex is all set to wreak carnal havoc in the hearts of innocent young gals when he starts his festive extravaganza at Aberdeen Capitol (Saturday).

As far as imported sounds go you got Greg and Cher Allman making it at Birmingham Hippodrome (Saturday) and Glasgow Apollo (Sunday), and rasta from six-man reggae machine Third World, supported by Steel Pulse and Rasta at London's Roundhouse (Saturday).

Check out the listings for the best of the rest and don't forget to ring before you go.

GLASGOW, The University (041-339 8855), **Barbara Dickson**
GUILDFORD, Surrey University (71281), **John Martyn**
HAMILTON, College of Education, The Darts
LONDON, New Roxy Theatre (01-965 6946), **Lulu / Dave Berry**
HARLOW, Technical College (22300), **Simon Townsend Band**
HENDON, Middlesex Polytechnic, Flying Aces
HEYWOOD, Lanes, Seven Stars, Body
LEICESTER, The University (50000), **Muscles**
LINWOOD, Clippers Inn, Chou Fabro
LIVERPOOL, Eric's (051-236 7881), **Buzzcocks**
LIVERPOOL, The Polytechnic (051-236 2481), **The Yachts**
LIVERPOOL, The University (051-709 4744), **British Lions**
BLANDRINDOD WELLS, Grand Pavilion, XTC
LONDON, Battersea Arts Centre, Lavender Hill, Grass Roots
LONDON, Birbeck College, Malei/Sole, Buster Crabbe
LONDON, Brecknock, Camden (01-494 9723), **Bone Idol**
LONDON, Central Polytechnic, New Cavendish Street (051-636 6271), **Electric Chairs / Alternative TV**
LONDON, Clouds, Brixton, Danny Ray And The Eclipse Band
LONDON, Dingwalls, Camden Lock (01-267 4967), **Window / Lightning Raiders**
LONDON, Fulham Greyhound (01-385 0526), **Bullet**
LONDON, Hope And Anchor, Islington (01-359 4510), **Diré Straits**
LONDON, Jacksons Club, Highgate, Charge

LONDON, Kings College, The Strand (01-274 1773), **Fabulous Poodles**
LONDON, Music Machine, Camden (01-387 0428), **Rezillos News**
LONDON, Nashville Rooms, Kensington (01-603 6071), **The Pirates**
LONDON, Putney, Half Moon, John Spencer's Louts
LONDON, Rainbow, Finsbury Park (01-263 3148), **Chieftains**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Georgie Fame / Rockette**
LONDON, Upstairs at Ronnie's (01-439 0747), **Ebony Steel Band**
LONDON, Royx Club, Neal Street (01-836 8811), **The Tickets**
LONDON, Royal Albert Hall (01-589 8212), **Linda Lewis, John Otway**
LONDON, South Bank Polytechnic (01-261 1525), **Tyla Gang**
LONDON, Speakeasy, Margaret Street (01-580 8810), **Splinter**
LONDON, Windsor Castle, Harrow Road (01-286 1063), **Scarecrow**
MANCHESTER, Rafter's (061-236 9788), **Third World**
MANCHESTER, The University, Oxford Road, Saa Marx
MANCHESTER, Valentines Club, Jef Harris And The Diamonds
MARGATE, High Cliff, Queens Hotel, Amazorblades
NEWCASTLE, Guildhall (2037), Hot Snax / Scrawle Band
NEWCASTLE, Mayfair (23109), **The Jam**

NEWCASTLE, Polytechnic (28761), **George Hatcher Band / Southbound**
NORWICH, Toppers (26703), **Gonzalez**
NOTTINGHAM, Gedling Miners Welfare, Strange Days
NOTTINGHAM, The University (55912), **Mungo Jerry**
SALFORD, The University (061-736 7811), **Ian Gillan Band / No Dice**
SCARBOROUGH, Penhouse (63204), **The End**
STAFFORD, Bingley Hall (58060), **Rainbow / Kingfish**
STIRLING, The University (3171), **Tom Robinson Band / No Dice**
THATCHAM, Hamiltans, Grand Hotel
UXBRIDGE, Brunel University (39125), **Fairport Convention**
WEST RUNTON, Pavilion (203), **Shakin' Stevens And The Sunsets**
WOKING, Albion, Alligators
WOLVERHAMPTON, Lafayette (26285), **Alan Hull's Radiator**

Saturday

November 19

ABERDEEN, Capitol (23145), **David Essex**
BAGSHOT, Pantiles Club, Geno Washington
BIRMINGHAM, Barbarellas (021-643 9413), **The Adverts**
BIRMINGHAM, Hippodrome (021 622 2576), **Gregg & Cher Allman**
BIRMINGHAM, Odson (021-643 6101), **Graham Parker & The Rumour / Clover**
BRADFORD, Slackside Club, Dawnweaver
BRADFORD, The University (3346), **Frankie Miller Band**

BRIGHTON, The Polytechnic (693655), **The Pleasers**
BRIGHTON, The Vault, X15
BRISTOL, Bamboo Club (4792), **Eater / The Monotones / The Maniacs**
BRISTOL, Granary Club (28287), **Grand Hotel**
BOLTON, Institute of Technology, Radio Stars
BROMLEY, Chislehurst Caves (01-467 3274), **The Sills / The Tickets / The Worst**
CARDIFF, Capitol (31316), **Status Quo**
CASTLE HEDINGHAM, The Bell, The Crack
COLCHESTER, University of Essex (44144), **John Martyn**
COVENTRY, Market Tavern, Merlín
CROYDON, YMCA, Wellcely Road, Weird Sister
DIGBETH, Barrel Organ (021 643 0395), **Brent Ford & The Nylons**
EDINBURGH, Heriot Watt University (031 229 3274), **Little Bob Story**
EDINBURGH, Odson (031 667 3805), **Barbara Dickson**
EDINBURGH, Usher Hall (031 229 7606), **Eddie Brooks**
GLASGOW, The University (041 339 8855), **Tom Robinson Band / No Dice**
GLASGOW, University of Strathclyde (041 552 1270), **China**
GUILDFORD, Technical College (670131), **Sham 69**
HULL, The University (4211), **The Damned**
ILKLEY, Ilkley College, Buzzcocks
IPSWICH, Flunning Duck, Fracture
LEEDS, F Club, Ace of Clubs (460101), **Mungo Jerry**
LEEDS, The University (39071), **The Jam**
LEICESTER, The University (50000), **Alan Hull's Radiators**
LONDON, All Nations Club, Hackney, State Express
LONDON, Brecknock, Camden (01-494 9723), **The Yacht Ups**
LONDON, College of Further Education, Ealing, Screens
LONDON, Dingwalls, Camden Lock (01-267 4967), **Salt / Warren Harry**
LONDON, Hope & Anchor, Islington (01-359 4510), **The Yachts**
LONDON, Imperial College, Prince Consort (01-589 8238), **XTC**
LONDON, Jolly Farmers, Islington, Rushour
LONDON, Music Machine, Camden (01-387 0428), **Heavy Metal Kids / Rock Connection**
LONDON, Nashville Kensington (01-603 6071), **Gonzalez**
LONDON, New Roxy Theatre, Harlesden, Freddie & The Dreamers
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Dead Fingers Talk**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Georgie Fame / Rockette**
LONDON, Roundhouse, Chalk Farm (01-267 2564), **Steel Pulse / Third World**
LONDON, Star & Garter, Lower Richmond Road, Moon Spirit
LONDON, Swan, Hammersmith (01-748 1043), **Lesser Known Tunitians**
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), **Ebony Steel Band**
LONDON, Windsor Castle, Harrow Road (01-286 1063), **Amazorblades**
MANCHESTER, Free Trade Hall (061 834 0943), **Steve Gibbons / Bethnal**
MANCHESTER, The Polytechnic (061 273 1964), **Pacific Eardrum**
MANCHESTER, The University (061 236 9144), **Gordon Giltrap Band**
MARGATE, High Cliff, Queens Hotel, Clayton & The Argonauts
MIDDLESBROUGH, Tees-side Polytechnic (244173), **The End**
NEWTON A CLIFFE, Evenwood Working Men's Club, Ronnie Storm & Typhoons

NORTHAMPTON, County Cricket Club (34811), **Fabulous Poodles**
NORWICH, University of East Anglia (52098), **Colosseum II**
NOTTINGHAM, The University (53312), **Fairport Convention**
OXFORD, New Theatre (4544), **Thin Lizzy / Radiators From Space**
PETERBOROUGH, Focus Club, Dogsthorpe, Trapeze
PORTSMOUTH, The Polytechnic (81941), **Strife**
READING, Target Club (58587), **Bullet**
SHEFFIELD, Bishop Otter College, Jenny Haan's Lion
SHEFFIELD, The University (24076), **Burlesque**
ST ALBANS, The Pioneer, Whirlwind
ST ALBANS, Civic Centre (66100), **Split Enz**
TONYPANDY, Naval Club, The Stukas
WIGAN, Casino, Station Road (43501), **Quartz**
WOLVERHAMPTON, The Polytechnic (20327), **Wilko Johnson**
YORK, College of Ripon & St John, Penetration
YORK, The University (56128), **Boys of the Lough**

Sunday

November 20

ACCRINGTON, Lakeland Lounge, Flying Aces
BATLEY, Variety Club (275228), **The Drifters**
BRACKNELL, Arts Centre (27272), **Flaxium**
BRISTOL, Colston Hall (031-788), **Sandy Denny**
CARDIFF, Capitol (31316), **Status Quo**
CARLISLE, Coach House, Dawnweaver
CHELMSFORD, City Tavern (412601), **Lesser Known Tunitians**
CROYDON, Fairfield Halls (01-688 9291), **Graham Parker & The Rumour / Clover**
CROYDON, Greyhound, Burlesque
DUMFRIES, Bell Castle Hotel, The Darts
DUNDEE, The University (23181), **Tom Robinson Band / No Dice**
EDINBURGH, Usher Hall (031-229 7607), **David Essex**
GLASGOW, Apollo (041-332 6055), **Gregg & Cher Allman**
HEMEL HEMPSTEAD, Pavilion (6451), **Frankie Miller Band**
HIGH WYCOMBE, Nags Head (21758), **Saa Marx / Kingfisher, Kingfisher, Fracture**
LINCOLN, Theatre Royal (25555), **Steve Gibbons / Bethnal**
LIVERPOOL, Allinsons (051-238 7442), **The Brothers**
LIVERPOOL, Empire (051-709 1555), **The Jam**
LONDON, Brecknock, Camden (01-494 9723), **Scarecrow**
LONDON, Green Man, Great Portland Street, Southern Cross
LONDON, Jolly Farmer, Islington, Amazorblades
LONDON, Marquee, Wardour Street (01-437 6603), **Buzzcocks**
LONDON, Nashville, Kensington (01-603 6071), **Radio Stars**
LONDON, Pindar of Wakefield, Grays Inn Road, The Makers
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **The Crabs**
LONDON, Rock Garden, Covent Garden (01-240 3961), **The Depressions**
LONDON, Roundhouse, Chalk Farm (01-267 2564), **Tom Travers Band / Trapeze**
LONDON, Shaw Theatre, Euston Road (01-388 1394), **Redbrass**
LONDON, Victoria Palace (01-834 1317), **Colosseum II**
LONDON, Windsor Castle, Harrow Road (01-286 1063), **Tonight**
MANCHESTER, Apollo Theatre (061-273 112), **Frankie Miller Band**
MANCHESTER, Elizabethan Ballroom, Belle Vue (061-223 1331), **The Damned**

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24 The Depressions	Free
25 Dead Fingers Talk	Free
26 X-Ray Specs	£1
27 The Jugheads	Free
28 Art Arlos	Free
29 The Whips	Free

MANCHESTER, Royal Exchange Theatre (061-833 8332), Sad Cafe.
NEWBRIDGE, Institute Club, The Stukas.
NORWICH, Theatre Royal (28205), Alan Price.
NOTTINGHAM, Katics (256070), Ester/The Monotones.
OXFORD, New Theatre (4544), Chiefains.
REDCAR, Coatham Bowl (3236), Alan Hull's Radiator.
SHEFFIELD, Top Rank (2192), The End.
STAFFORD, Top of the World (42444), Wilko Johnson.
SUNDERLAND, Empire (23274), Barbara Dickson.
WARRINGTON, Lion Ho-ly Flying Aces.
WHITLEY BAY, Rex Cinema, Strange Days.
WOLVERHAMPTON, Lafayette (26285), Bullets.

CANTERBURY, Rutford College, Buster James Band.
CANTERBURY, University of Kent (65224), The Only Ones.
CHESTERFIELD, Shoulder of Mutton Inn, Mungo Jerry/Shytrain.
CLEETHROPES, Lifeboat Hotel, Dagaband.
COVENTRY, City Centre Club (51120), Ronnie Storm & The Typhoons.
CROYDON, Fairfield Halls (01-688 9201), Barbara Dickson.
DONCASTER, Outlook (84434), The Doctors.
EDINBURGH, The University (031-677 1290), Tom Robinson Band/No Dice.
EDINBURGH, Usher Hall (031-2297607) Uriah Heep.

GLASGOW, Apollo (041-332 6055), David Essex.
HIGH WYCOMBE, Town Hall (26100), Electric Chairs/Alternative TV.
LIVERPOOL, Allinsons (051-928 7442), The Brothers.
LIVERPOOL, Empire (051-709 1555), Alessi Brothers.
LIVERPOOL, Eric's (051-236 7881), Third World.
LONDON, Brecknock, Camden (01-494 9723), Mother Superior.
LONDON, Dingwalls, Camden Lock (01-267 4967), Medium Wave Band/Slipstream/Live Wire (Addition Night).
LONDON, Half Moon, Putney, Stefan Frossman.

LONDON, Hope & Anchor, Islington (01-359 4510), Puncture.
LONDON, 100 Club, Oxford Street (01-636 0933), Flaym.
LONDON, Imperial College, Prince Consort Road (01-589 2963), Martin Simpson.
LONDON, Kensington, Russell Gardens (01-403 3245), Landscape.
LONDON, Marquee, Wardour Street (01-437 6603), Buzzcocks.
LONDON, Music Machine, Camden (01-387 0428), Little Acre.
LONDON, Nashville, Kensington (01-603 6071), The Stukas/The Pleasers.
LONDON, North East Polytechnic, Nigel Max-lin Jones.

LONDON, Rainbow, Finsbury Park (01-263 3148), John Martyn.
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Tools.
LONDON, Rock Garden, Covent Garden (01-240 3961), Hurricanes/Slander.
LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Axes.
LONDON, Vortex, Crackers, Wardour Street (01-734 4916), The Depressions/The Tickets.
LONDON, Windsor Castle, Harrow Road (01-286 1063), Slipstream.
MANCHESTER, Apollo, Ardwick (061-273 1122), Rainbow/Kingfish.
MIDDLESBROUGH, Rock Garden, Covent Garden (241995), Wilko Johnson.

PLYMOUTH, Castaways (63127), British Lions.
SUTTON COLDFIELD, Good Hope, Garbo.
SWINDON, Airfix (30670), The Monotones.

LONDON, Brecknock, Camden (01-194 9723), Jerry Eadie Band.
LONDON, Dingwalls, Camden Lock (01-267 4967), Steel Pulse.
LONDON, Hope & Anchor, Islington (01-359 4510), Strangers.
LONDON, 100 Club, Oxford Street (01-387 0428), Tyla Gang.
LONDON, Music Machine, Camden (01-387 0428), Strider.
LONDON, Nashville, Kensington (01-603 6071), The Yacht/Advertising.
LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), The Wasps.
LONDON, Rock Garden, Covent Garden (01-240 3961), Pickpocket/Bazooka Joe.
LONDON, Speakeasy, Margaret Street (01-580 8810), Whirlwind.
LONDON, Tramshed, Woolwich (01-855 3371), Jackie Lynton's Happy Days/Sucker.
LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Blunt Instrument.
LONDON, Windsor Castle, Harrow Road (01-286 1063), Astra.
MANCHESTER, Apollo (061-273 1122), Gregg & Cher Allan.
MANCHESTER, The Polytechnic (061-273 1964), Wilko Johnson.
NEWCASTLE, City Hall (20097), Steve Gibbons Band/Bethnal.
PLYMOUTH, Castaways (63127), The End.
PORTSMOUTH, Guildhall (24355), Jasper Carrott.
SUNDERLAND, Empire (26285), David Essex.
WORKINGHAM, King of Clubs, El Seven.
WOLVERHAMPTON, Lafayette (26285), The Depressions.
YARM, Kirklevington Country Club, The Darts.

Monday

November 21
AYLESBURY, Kings Head (5158), Vic Vombi/Kilometers.
BARROW IN FURNES, Civic Hall (21250), Five Hand Reel.
BATLEY, Variety Club (47528), The Drifters.
BIRMINGHAM, Drake's Dream Stage Fright.
BIRMINGHAM, Good Hope Club, Garbo Celluloid Heroes.
BIRMINGHAM, Top Rank Suite, Dale End (021-236 2256), The Damned.
BIRMINGHAM, Town Hall (021-236 2339), China.
BLACKPOOL, Jenkinson's Club (29203), Trapeze.
BOURNEMOUTH, Winter Gardens (26446), Graham Parker & The Rumour/Clover.
BRISTOL, Colston Hall (291768), Thin Lizzy/Radiators from Space.

see it

THURSDAY
BBC 1 — Top Of The Pops (7.10-7.40): Jimmy Saville OBE presents a shock insight into what the punters are buying nowadays. Yawn! Ever tried watching with the sound turned-off. Folks with power cuts can receive this prog in glorious ANTI-simulcast.
FRIDAY
BBC 2 — Jack Jones (9.00-9.45): The singer (?) of whom Col. Smitterton - Frobisher once said: "Pardon?" JJ croons on undeterred. Guests this week are Sarah Vaughan and Bruce Johnston. Pray for a black-out.
BBC 2 — Sight And Sound in Concert (6.30-7.30): Gracing the small screen to enrich the quality of our brief punk-saturated lives are Supertramp, gigging at London's Queen Mary College.
LWT — So It Goes (12.00-1.00 am): It certainly does. This week The Jam jam from Manchester Electric Circus and there's film of prehistoric waver Muddy Waters recorded at the New Victoria, and Poly Styrene of X - Ray Spex speculates in the studio.
SUNDAY
Granada — So It Goes (10.45-11.15): Same trip as LWT, Sunday.
TUESDAY
BBC 2 — Old Grey Whistle Test (11.25-12.05): Southside Johnny and the Asbury Dukes produce sounds to make you think, and bomber Bob does the usual links. Plus reels of film clips.

hear it

WEDNESDAY
Capital Radio — Mike Allen (11.00-2.00 am): Somewhere here amid the plethora of sounds of struggling insomniacs there's an interview with guitar - n - Hank Marvin giving u'all the hot poop on his new ep.
THURSDAY
Radio Luxembourg — Emperor Rosko (10.00-11.00): Big R's second show direct from Los Angeles focuses on the best and the rest of what's going down Stateside.
FRIDAY
Radio Clyde — Baroque 'n' Roll (7.30-9.00): Features The Jam, Nova, Gordon Giltrap Band, and classical freaks Wailer Carlos and Yannis Markopoulos (A Greek).
SATURDAY
Radio One — Sight And Sound in Concert (6.30-7.30): Fill your head with the sound of Supertramp recorded at London's salubrious Queen Mary College, last Thursday.
SUNDAY
CAPITAL Radio — Hullahaloo (4.00onwards): Maggie 'n' tie gang engage in live interviews with Stella Parton (sister of Dolly) and Sailor, fresh from some archetypal red light district somewhere.
Radio One — Elvis Presley Story (5.00-6.00): Part 96 in which a svelte, slyph - like Elvis continues to set the hearts of nations a flutter. Better believe it!
Radio Luxembourg — Medium Wave Bands (6.30-7.30): Good ol' Aunt Luxy has finally jumped headlong onto the new wave bandwagon — much sounds, tour dates and vinyl goodies.

Discoscene

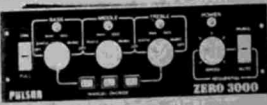
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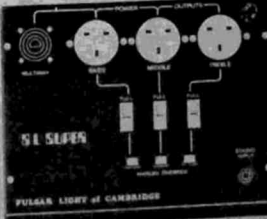
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Discos

by JAMES HAMILTON

Full of Eastern promise?

EVERYONE KNOWS about Northern Soul and some say that there's such a thing as Southern Soul — but how many have noticed there may also be Eastern Soul?

Since I started compiling the expanded Disco Charts for RECORD MIRROR and Music Week, I've noticed a very definite trend for certain funky - type sounds to happen especially in London and the South east and up in the north-east.

Many of them also get action between these areas, in East Anglia and up through the East Midlands. Is this merely a coincidence?

Several record company promotion people have confirmed that they too have noticed this pattern of response to certain of their releases.

While the rest of the country's discos tend to feature the more obvious pop material the jocks up the eastern side of the country certainly seem to be a lot funkier in their tastes.

There are of course many exceptions elsewhere, in Liverpool especially. But of those who contribute charts the funkier DJs would appear to be from the east!

Current sounds that could be called Eastern Soul include Roy Ayers' Ubiquity 'Running Away' (Polydor), Le Pamplemousse 'Get Your Boom Around The Room' (Barclay), Village People 'San

Francisco' (DJM), Fantastic Four 'I Got To Have Your Love' (Atlantic), Earth Wind And Fire 'Serpentine Fire' (CBS), Lenny Williams 'Choosing You' (ABC LP), Diana Ross 'Your Love Is So Good For Me' (Motown LP) and even Rose Royce 'It Makes You Feel Like Dancing' (Whitfield LP).

Another whose high disco chart placing has been almost entirely due to the south and north east is Eddie Henderson 'Say You Will' (Capitol) which never had a single mention from any DJ west of Nottingham!

All this is not to malign DJs from elsewhere; rather, it questions why tastes up the eastern side of Britain should be so similar — and so different.

North versus south is a geographical division that can be explained by sheer distance, but this is a less logical frontier.

Well, what do you make of it? Whether DJ or disco dancer, let me know what you think.

And... if you're an outraged funky DJ from the west, you've only yourself to blame for the imbalance caused by your not sending in your weekly chart!

UK Disco Top 50

CONTINUING the positions from page two

21	45	FFUN, Confunkshun	Mercury
22	14	YOU'RE IN MY HEART, Rod Stewart	Riva
23	26	DUSIC, Brick	Bang
24	25	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
25	19	IT MAKES YOU FEEL LIKE DANCING, Rose Royce	Whitfield LP
26	-	DANCIN' PARTY, Showaddywaddy	Arista
27	-	KEEP DOIN' IT, Showdown	State
28	41	GET YOUR BOOM BOOM AROUND THE ROOM, Le Pamplemousse	Barclay
29	16	HOLD TIGHT / TURN THE BEAT AROUND, Vicki Sue Robinson	RCA 12in
30	28	SAN FRANCISCO / IN HOLLYWOOD, Village People	DJM LP
31	20	BLACK BETTY, Ram Jam	Mercury
32	38	SERPENTINE FIRE, Earth Wind and Fire	CBS
33	39	THE FUNK SURGEON / SAY YOU WILL, Eddie Henderson	Capitol
34	-	I HATE HATE, Danny Williams	Ensign
35	18	FROM HERE TO ETERNITY, Giorgio	Oasis
36	-	TURN TO STONE, Electric Light Orchestra	Jet
37	-	DO YOU SPEAK FRENCH, Nite School	Ensign
38	-	I BELIEVE YOU, Dorothy Moore	CBS
39	49	LIVE OF MY LIFE, Dooleys	GTO
40	31	I GOT TO HAVE YOUR LOVE, Fantastic Four	Atlantic
41	32	I'VE FOUND LOVE, Love And Kisses	Barclay
42	42	SHE'S NOT THERE, Santana	CBS
43	-	WE PLAY REGGAE, In Crowd	Cactus
44	29	VIRGINIA PLAIN, Roxy Music	Polydor
45	43	HOW LONG, JJ Barnes	Contempo
46	50	KEEP IT UP, Olympic Runners	RCA 12in
47	-	EGYPTIAN REGGAE, Jonathan Richman	Beserkley
48	27	BACK IN LOVE AGAIN, LTD	A&M
49	-	SHOPPING BABY, DD Sound	Mercury
50	48	IT'S ECSTASY, Barry White	20th Century



LA BELLE EPOQUE

New Spins

LA BELLE EPOQUE: 'Disco Sound' (LP 'Miss Broadway' Harvest SHSP 4974). Even better than the 12in version, this side-long continuous medley cuts up 'Black Is Black' between several other tunes, all with the same sound, so that the song as a separate track just doesn't exist!

BOB MARLEY AND THE WAILERS: 'Jamming' (Island WIP 5410). Superbly sensuous reggae, proved with the passage of time to be the 'Exodus' LP's best track.

NITE SCHOOL: 'Do You Speak French?' (Ensign ENY 10). Infectiously silly French lesson with a fast hustle beat, already a grand comment

DOONNA SUMMER: 'Rumour Has It' / 'I Love You (LP 'Once Upon A Time' Casablanca CALD 5083). Probably the best bets for Britain from this four-sided gay fairytale concept, the more predictably Giorgio - type electronic tracks of which just aren't up to 'I Feel Love'. Half the 16 songs are useable — the makings of a better single album?

HOT CHOCOLATE: 'Put Your Love In Me' (RAK 12 RAK 268). Spacey semi-slow throber with long intro, 12-inch but maybe not commercially.

CONFUNKSHUN: 'Ffun' (Mercury 6167597). Huge funky chugging chanter, now finally out here.

CRUSAIDERS: 'Pat H Where You Want H' (ABC ABE 12013). Truly classic old jazz - funk leaper on a 'Plus Four' 12in EP.

GRAHAM PARKER AND THE RUMOUR: 'New York Shuffle' (Verdige 66588). Terrific frantic fast paced driver.

STEPHANIE DE SYKES: 'Your Baby Is A Lady' (DJM DJS 10816). Great slinkily slow groove from the euro - disco hits.

THE SCAGERS: 'Hollywood' (CBS 5836). Sweetly cynical slow disco chugger.

GIBSON BROTHERS: 'Come To America' (Polydor 2058928). Gruffly jaunty simple Euro - smash with a fast Real Thing flavour, out at last on 12in.

PIPKINS: 'Gimme Dat Ding' (Air CHS 2188). Well-timed silly charleston fun from 1970.

RAY O'SUNSHINE: 'Happy Party Time' (A.I. 251, via AI Stores, 01-703 9062). Jolly pub - type piano medley.

YVONNE BAKER: 'You Didn't Say A Word' / **BOBBY PARIS:** 'Night Owl' (London HLU 10553). James Bond-ish northern stormer from '66 and a great '63 flier — wow!

SILVER CONVENTION: 'The Boys From Liverpool' (Magnet MAG 106). Evidently the first Euro-beatable medley, out on import for ages, it's a typically shrill hustler.

EASTBOUND EX-PRESSWAY: 'Goodbars' (Contempo CS 2122). Sparse bass and strings-led Eddie Henderson - type tempo instrumental from Ian Levine.

PLEASURE: 'Let's Dance' (Fantasy FIC 146). Good funky DJ intro, flip of the trickily jiggling 'Let Me Be The One'.

AV LEVY: 'Big Bad John' (Philips 6066590). Freaky fast odd electronic revamp of Jimmy Dean's oldie, same instrumentally as flip.

STARFIGHTERS: 'Starfighter I To Starfighter II' (Magnet MAG 107). Two little space romper with radio voices and a seasonal sting.

GEORGE MCRAE: 'Kiss Me (The Way I Like It)' (TKR 606, via CBS). Uh - huh, uh - huh, it's the same old song.

CARL DOUGLAS: 'Run Back' (Pye TN 46018). Pop-slanted stomper with northern fans.

MILTON WRIGHT AND THE TERRA SHIRMA STRINGS: 'The Gallop' / 'I Belong To You' (Grapevine GRP 103, via RCA). Specialist northern instrumental/vocal sides.

MIKE POST: 'The Rockford Files' (MGM 2096521). Disjointed TV theme with northern and possible MOR appeal.

MINK DEVILLE: 'Cadillac Walk' (Capitol CL 15952). Great sleazy swamp rocker.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES: 'The Fever' (Epic EPC 5827). Sultry smoocher and an amazing sound effects flip.

CLODAGH RODGERS: 'Save Me' (Polydor 2058864). Reissued almost Fleetwood Mac - style cool pop goodie.

LINDA RONSTADT: 'It's So Easy' (Asylum K 12100). Yet another Buddy Holly song gets her AOR (Adult Orientated Radio) formula.

DJ Top Ten

TREVOR JOHN (real surname, Hughes) runs his Redeye Roadshow from Wednesfield (Wolverhampton 738802), playing a wide range of music which includes reggae, rock, punk, and country as well as the more normal range of sounds. Here's his rockabilly pop chart, a trend that's now catching on in his area.

- 1 TONGUE-TIED JILL, Narvel Felts Southern Sound
- 2 RED HOT, Billy Lee Riley Charly EP
- 3 ROCKABILLY BOOGIE, Johnny Burnette Trio Coral
- 4 THAT'S ALL RIGHT (MAMA), Elvis Presley RCA
- 5 LOUISIANA MAN, PJ Proby Liberty
- 6 OOBY DOOBY, Roy Orbison Liberty
- 7 YOU AND I ARE THROUGH, Buddy & Bob Coral
- 8 BULLMOOSE, Bobby Darin Atlantic
- 9 HEY SHERIFF, Rusty and Doug Hickory
- 10 YOUR GRAVY TRAIN, Danny James Southern Sound

CAFE CREME 'Unlimited Citations' (Harvest / Bimbo 12 in) beate - medleys Steve Wiggins (Barry), Roger Stanton (Cardiff), Pete Hallett (Petersfield); Grace Jones 'La Vie En Rose' (Island) parlays Mike Dow (Soho Spats), Capuchino (Bromley); Laurent Voulzy 'Rockollection' (RCA) frogs Mik Kasey (Hastings), Jay Jay Sowers (Dalry Hotel De Croft), John Stirling (Glasgow Savoy) . . . Amanda Lear 'Blood And Honey' (Ariola 12in) husks

DJ Hotline

Chris Dinns (Exeter), Jonny King (Bristol Scamps); Munich Machine 'Get On The Funk Train' (Oasis LP) chugs Alan Donald (Rothesay Royal), Gordon Drummond (Glasgow White Elephant).

Disco Dates

WEDNESDAY (16) the big DJ 77 competition hits London's Sundown in the Charing Cross Road and next Wednesday (23) reaches Southampton's Top Rank; **THURSDAY** (17) Ric Simon's at Hurley WM Club near Tamworth and Rokotto play Norwich Cromwells, moving on **FRIDAY** (18) to March Cromwells, while Bournemouth's Village has a Dubonnet party with a Paris trip as prize; **SATURDAY** (19) Robbie Vincent fanks Southgate

Royalty and Jason West's films and fun find Cambridge Corn Exchange; **TUESDAY** (22); all London DJs are invited to a LODJ meeting at 7pm in the Ski Club, 118 Eaton Square. Regular gigs include Bob Cheek at Carlton Colville's packed Hedley House on Thursdays, Greg Davis at Watford's New Penny on Wed / Sat / Sundays and the Rubbish Roadshow at London's Park Royal Hotel on Sunday.

MIX MASTER

TOM EVANS (Sunbury 89662) has a rousing party medley of oldies. He segues Sylvia 'Viva Espana' into her 'Hasta La Vista' (Some) and the second chorus, then into George Baker Selection 'Paloma Blanca' (Warners), Joe Loss 'March Of The Mods' (MIP LP), the piempio bit of Li Pigeon 'Mouldy Old Dough' (Decca), Cliff Richard 'Do You Wanna Dance' (Columbia) up to instrumental break, Chubby Checker 'Dancin' Party' (London), cross-fading at the clapping into his 'Let's Twist Again'. Should get 'em going!

PUNK ALERT

PAUL SECCOMBE (Rustington 690) is planning a punk disco tour of Sussex in the new year — good luck, mate! — and wants to hear from anyone who can help him fix up enough dates to make it worth his while.

If you'd - be promoters don't mind what the neighbours think and are prepared to leave town in a hurry, drop him a line at 37 Arlington Crescent, East Preston, Sussex. He also needs some punk bands to join the tour. Sussex beware!

HOT VINYL

FAT MAN Graham Carter (Mayfair Gullivers) had Stevie Wonder resting in his DJ booth the other night, with Smokey Robinson and the Four Tops joining Stevie in a jam on stage! His current hot import tips are Mandrill 'Sussie Caesar' / 'Funky Monkey' (Arista LP), Brass Construction 'We' / 'Celebrate' (UA LP), Billy Preston 'Wide Stride' (A&M 'B' side), Fatback 'Master Booty' (Spring), David Oliver 'MS' (Mercury LP) and Ray Charles 'I Can See Clearly Now' (Atlantic LP).

MUSIC WEEK

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MEET MACHO BY FABERGE

BARS & BUFFET

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the nationwide £1,000 contest to find the No 1 disc jockey at the following Top Rank Suites

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November 16th, 1977

November 23rd, 1977

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I enclose a cheque/PO for £.
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RATZ

THE STORY SO FAR.....
BRIAN HAS FALLEN IN LOVE WITH GLENYS, AND JERRY BRIAN'S GAY BOYFRIEND HAS THEORETICALLY TO SIT IN A CORNER AND SULK.



AFTER THE CIG, THE RATZ HIT TOWN TO HAVE SOME FUN, PASSING A LOCAL CLUB KID GAIN'S ATTENTION IS ATTRACTED.



IT LOOKS LIKE FUN SO THE RATZ RUSH IN BUT ZAP MALONE IS STOPPED BECAUSE HIS IS AS USUAL NOT WEARING A TIE.



GREET SIR BUT WE DO NOT ADMIT RUFF, RAFF OR PEOPLE WHO DON'T LOOK AS IF THEY HAVE MUCH MONEY.



SUDDENLY THE CLUB HEAVIES ARRIVE TO SLING ZAP OUT.....



ZAP THINKS BACK TO WHEN HE WAS TRAINING TO BE A ROCK STAR IN THE FAR EAST (HAW). HE REMEMBERS THE WISE WORDS OF HIS RODENT FU MASTER.



MEANWHILE, MURRY HAS TOLD HER FATHER THAT SHE IS PREGNANT BY RASTUS THE BLACK LOGGERS WHO HAS REFUSED TO MARRY HER AND HAS SWORN UNDYING LOVE FOR TIDDLES THE GINGER CAT.



BUT ZAP MALONE IS PROFICIENT IN THE ANCIENT RAT ART OF SELF-DEFENCE 'RODENT-FU'. SO HE GIVES THE JUMPED UP PUNK A GOOD KNEE IN THE GROIN.



SO HE GIVES THE LITTLE ONE A KNEE IN THE GROIN.



SO HE GIVES THE LITTLE ONE A KNEE IN THE GROIN.



BUT IN ZAP'S CONDITION HE WAS NO MATCH FOR THEM AND HE WAS SLUNG OUT IN THE ALLEY AND THERE HE MUST LEAVE HIM LYING QUIETLY IN THE WARM GARBAGE.



WHIMPER



AND SO ALL THE TROUBLES ARE CLEARED UP AND ZAP GOES TO JOIN THE PARTY AND OUR FUN LOVING HEROES DO WHAT THEY ARE BEST AT.



OLD DARWIN WOTE THE OTHER TIT CALLED.



COOP THAT YOU SON OF A BITCH.



NEXT ISSUE - THE BOYS MEET UP WITH A GAY SADIST IN FRILLY RUBBER UNDERWEAR.



NEXT WEEK

Win 25 unique Jacksons albums.

(Why are they unique you ask? Because the picture cover is actually printed on the vinyl)

J. Edward Oliver

'The malady lingers on'



LEONARD OLIVER'S instant garbage COLUMN

- 1. A LAMB OF MARY - HAROLD GILSON
 - 2. GIRL OF MY BEST FRIEND - TOMMY DOCHERTY
 - 3. SOMETHING BETTER CHANGE - BENE FICHARD
 - 4. NEVER CAN SAY GOODBYE - RUMOR ALLI
 - 5. MAY CHANGES - CATTLE STEVENS
 - 6. PAPER ROSES - CAROL SIMON
 - 7. EVERY MAN MUST HAVE A DREAM - JONATHAN KING
 - 8. I HEAR YOU KNOCKING - THE BRONX MAN'S DOCTOR
 - 9. AIN'T GONNA BURN NO MORE - THE FRANKIE
 - 10. GOING FOR THE ONE - TOMMY JACKLIN
- COMPILED BY: (1-3) ANN RICHARD DIBON, ROCHESTER; (4-5) H. HAVELER, ST. COLUMB; (6-7) STEPHEN WELLS, PHOENIX; (8) RICHARD N. (7-8) BAYE MARTIN, KANAWA DISCO, MALLINGHAM; AND (9-10) BILL JAM, FOX, MATLOCK (NO RELATIONS).

Loneliness is...

LOSING THE PHONE NUMBER OF THE ONLY GIRL WHO EVER LIKED YOU.

WHACKY WINNER

THE SUCCESSFUL APPLICANT FOR OUR JESUS CHRIST SUPERSTAR FREE ALBUM OFFER IS (15 OCT) GARY SIMON MILLER, 1000 WOODWORKERS, 568 71 GARD GENUINE!

ORFUL ORIGINS

WHUBART GRASS USED TO OWN A PET BEELIVING ON A HUSBING ESTATE IN PENGE. THE POOR INSECT SOON GREW TAIN FROM LACK OF FOOD AND SO HUNBERT BOUGHT A BATCH OF GARBOARD TO GROW REAKENST AND THIS PROVIDE NECTAR FOR HIS PET. THIS INSPIRED HIM TO COMPOSE HIS FAMOUS SONG 'MY BEE EATS BECAUSE I'M A LAND OWNER'.

Mirror

As the American charts did not arrive at the time of going to press we have had to reprint last week's. Normal service will be resumed next week.

UK SOUL

1	3	I BELIEVE YOU, Dorothy Moore	Epic
2	2	SHOO DOO FU FU OOH, Lenny Williams	ABC
3	1	BRICKHOUSE, The Commodores	Motown
4	-	BACK IN LOVE AGAIN, LTD	AGM
5	4	BEST OF MY LOVE, The Emotions	CBS
6	5	SAY YOU WILL, Eddie Henderson	Capitol
7	7	STAR WARS, Meco	RCA
8	11	FROM HERE TO ETERNITY, Georgie	Oasis
9	8	GOIN' PLACES, The Jacksons	CBS
10	13	MY LOVE IS ALL FOR YOU, Deniece Williams	CBS
11	10	IT'S ECSTASY, Barry White	20th Century
12	19	GREATEST LOVE OF ALL, George Benson	Arista
13	-	I WILL, Ruby Winters	Creole
14	12	DON'T LET ME BE, Santa Esmeralda	Philips
15	9	NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
16	6	RIGHT ON TIME, Brothers Johnson	AGM
17	14	DO YOUR DANCE, Rose Royce	Whitfield
18	18	GET YOUR BOOM BOOM, Le Pamplemousse	Berkeley
19	20	BELFAST, Boney M	Atlantic
20	-	I LOVE YOU, Donna Summer	Pye

US SINGLES

1	1	YOU LIGHT UP MY LIFE, Dobby Boone	Warner / Curb
2	3	BOOGIE NIGHTS, Heatwave	Epic
3	2	NOBODY DOES IT BETTER, Carly Simon	Elektra
4	6	IT'S ECSTASY, Barry White	20th Century
5	8	DON'T MAKE MY BROWN EYES BLUE, Crystal Gayle	United Artists
6	7	I FEEL LOVE, Donna Summer	Casablanca
7	9	BABY, WHAT A BIG SURPRISE, Chicago	Columbia
8	10	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	RSO
9	11	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
10	13	WE'RE ALL ALONE, Rita Coolidge	AGM
11	16	BLUE BAYOU, Linda Ronstadt	Asylum
12	14	JUST REMEMBER I LOVE YOU, Firefall	Atlantic
13	4	THAT'S ROCK 'N' ROLL, Shaun Cassidy	Warner / Curb
14	5	BRICKHOUSE, Commodores	Motown
15	12	STAR WARS TITLE THEME, Meco	Casablanca
16	18	HELP IS ON THE WAY, Little River Band	Capitol
17	30	YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros
18	19	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	Drive
19	21	DUSIC, Brick	Bang
20	22	WE JUST DISAGREE, Dave Mason	Columbia
21	17	COLD AS ICE, Foreigner	Atlantic
22	29	IT'S SO EASY, Linda Ronstadt	Asylum
23	25	SEND IN THE CLOWNS, Judy Collins	Elektra
24	28	DAYBREAK, Barry Manilow	Arista
25	26	ISN'T IT TIME, Babys	Chrysalis
26	32	COME SAIL AWAY, Styx	AGM
27	15	KEEP IT COMIN' LOVE, K. C. & The Sunshine Band	TK
28	23	SHE DID IT, Eric Carmen	Arista
29	33	MY FAIR SHARE, Seals & Croft	Warner Bros
30	35	SLIP SLIDIN' AWAY, Paul Simon	Columbia
31	34	I GO CRAZY, Paul Davis	Bang
32	36	YOUR SMILING FACE, James Taylor	Columbia
33	20	THE KING IS GONE, Ronnie McDowell	Scorpion
34	39	GONE TOO FAR, England Dan & John Ford Coley	Big Tree
35	42	BACK IN LOVE AGAIN, LTD	AGM
36	40	CALLING OCCUPANTS, Carpenters	AGM
37	49	HERE YOU COME AGAIN, Dolly Parton	RCA
38	38	THUNDER IN MY HEART, Leo Sayer	Warner Bros
39	24	SIGNED, SEALED, AND DELIVERED, Peter Frampton	AGM
40	44	SWINGTOWN, Steve Miller	Capitol
41	46	SHE'S NOT THERE, Santana	Columbia
42	47	BABY COME BACK, Player	RSO
43	45	FAIR GAME, Crosby, Stills & Nash	Atlantic
44	50	YOU CAN'T TURN ME OFF, High Inergy	Gordy
45	-	SENTIMENTAL LADY, Bob Welch	Capitol
46	-	THE WAY I FEEL TONIGHT, Bay City Rollers	Arista
47	-	DRAW THE LINE, Aerosmith	Columbia
48	27	SWAYIN' TO THE MUSIC, Johnny Rivers	Big Tree
49	31	SURFIN' USA, Leif Garrett	Atlantic
50	43	ON AND ON, Stephen Bishop	ABC

US ALBUMS

1	1	RUMOURS, Fleetwood Mac	Warner Bros
2	2	SIMPLE DREAMS, Linda Ronstadt	Asylum
3	3	AJA, Steely Dan	ABC
4	4	FOREIGNER	Atlantic
5	5	LOVE YOU LIVE, Rolling Stones	Rolling Stones
6	7	CHICAGO XI, Chicago	Columbia
7	9	ELVIS IN CONCERT, Elvis Presley	RCA
8	10	SONGS FOR SOMEONE YOU LOVE, Barry White	20th Century
9	6	ANYTIME ANYWHERE, Rita Coolidge	AGM
10	22	POINT OF NO RETURN, Kansas	Kirshner
11	12	IN FULL BLOOM, Rose Royce	Whitfield
12	14	TOO HOT TO HANDLE, Heatwave	Epic
13	13	I ROBOT, Alan Parsons Project	Arista
14	16	LET'S GET SMALL, Steve Martin	Warner Bros
15	8	SHAUN CASSIDY	Warner/Curb
16	11	LIVE, Foghat	Bearsville
17	15	MOODY BLUE, elvis Presley	RCA
18	20	BRICK	Bang
19	23	YOU LIGHT UP MY LIFE, Soundtrack	Arista
20	24	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
21	19	STAR WARS/SOUNDTRACK	20th Century
22	17	LIVIN' ON THE FAULT LINE, Doobie Brothers	Warner Bros
23	27	BOSTON	Epic
24	28	BABY, IT'S ME, Diana Ross	Motown
25	14	YOU LIGHT UP MY LIFE, Derby Boone	Warner/Curb
26	29	GREATEST HITS VOLUME II, Elton John	MCA
27	47	FRENCH KISS, Bob Welch	Capitol
28	32	IN CITY DREAMS, Robin Trower	Chrysalis
29	41	MOONFLOWER, Santana	Columbia
30	35	JT, James Taylor	Columbia
31	31	RIGHT ON TIME, Brothers Johnson	AGM
32	42	CSN, Crosby, Stills & Nash	Atlantic
33	-	THE STRANGER, Billy Joel	Columbia
34	-	LIVE, Commodores	Motown
35	36	ENIGMATIC OCEAN, Jean-Luc Ponty	Atlantic
36	25	LIVE, Barry Manilow	Arista
37	38	THUNDER IN MY HEART, Leo Sayer	Warner Bros
38	-	GREATEST HITS, Olivia Newton-John	MCA
39	37	COMMODORES	Motown
40	40	SPY WHO LOVED ME/SOUNDTRACK	United Artists
41	18	I REMEMBER YESTERDAY, Donna Summer	Casablanca
42	26	THE GRAND ILLUSION, Styx	AGM
43	21	CAT SCRATCH FEVER, Ted Nugent	Epic
44	-	REJOICE, Emotions	Columbia
45	30	STAR WARS & OTHER GALACTIC FUNK, Meco	Millennium
46	48	LUNA SEA, Firefall	Atlantic
47	33	A FAREWELL TO KINGS, Rush	Mercury
48	-	LITTLE CRIMINALS, Randy Newman	Warner Bros
49	50	SOMETHING TO LOVE, L. T. D.	AGM
50	-	STREET SURVIVORS, Lynyrd Skynyrd	MCA

YESTERYEAR

15 Years Ago (17 November, 1962)			
1	LOVESICK BLUES,	Frank Ifield	
2	LET'S DANCE,	Chris Montez	
3	SWISS MAID,	Del Shannon	
4	TELSTAR,	The Tornados	
5	VENUS IN BLUE JEANS,	Mark Wynter	
6	BOBBY'S GIRL,	Susan Maughan	
7	LOCO-MOTION,	Little Eva	
8	RAMBLIN ROSE,	Nat 'King' Cole	
9	SHERRY,	The Four Seasons	
10	SHEILA,	Tommy Roe	
10 Years Ago (18 November, 1967)			
1	BABY NOW THAT I'VE FOUND YOU,	The Foundations	
2	MASSACHUSETTS,	The Bee Gees	
3	AUTUMN ALMANAC,	The Kinks	
4	ZABADAK,	Dave Dee, Dozy, Beaky, Mick & Tich	
5	LAST WALTZ,	Engelbert Humperdinck	
6	LOVE IS ALL AROUND,	The Troggs	
7	SAN FRANCISCO NIGHTS,	Eric Burdon And The Animals	
8	THERE IS A MOUNTAIN,	Donovan	
9	LET THE HEARTACHES BEGIN,	Long John Baldry	
10	I CAN SEE FOR MILES,	The Who	
5 Years Ago (18 November, 1972)			
1	CLAIR,	Gilbert O'Sullivan	
2	MY DING-A-LING,	Chuck Berry	
3	DONNA,	10cc	
4	LOOP DI LOVE,	Shag	
5	MOULDY OLD DOUGH,	Lieutenant Pigeon	
6	WHY,	Donny Osmond	
7	CRAZY HORSES,	The Osmonds	
8	CROCODILE ROCK,	Elton John	
9	LET'S DANCE,	Chris Montez	
10	I'M STONE IN LOVE WITH YOU,	The Stylistics	

US DISCO

1	DANCE, DANCE, DANCE, Chic	Atlantic (12-in)
2	GIRL DON'T MAKE ME WAIT, Pattie Brooks	Casablanca (LP)
3	I GOT TO HAVE YOUR LOVE, Fantastic Four	Westbound (LP/12-in)
4	NATIVE NEW YORKER, Odyssey	RCA (12-in)
5	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Casablanca (LP)
6	COSMIC WIND, Mike Theodore Orchestra	Westbound (LP)
7	LE SPANK, Le Pamplemousse	AVI (12-in)
8	BLOCK PARTY, Anthony White	Salsoul (12-in)
9	SAN FRANCISCO, Village People	Casablanca (LP)
10	WHAT I DID FOR LOVE, Grace Jones	Island (LP)
11	IT'S ECSTASY, Barry White	20th Century (12-in / LP)
12	CAN'T YOU FEEL IT, Michele	West End (LP)
13	KING OF CLUBS, Chocolate's	Salsoul (LP)
14	RUNNING AWAY, Roy Ayers Ubiquity	Polydor (LP)
15	COCOMOTION, El Coco	AVI (LP)
16	YOU'VE GOT MAGIC, Rice & Beans Orchestra	TK (12-in)
17	MANHATTAN LOVE SONG, King Errison	Westbound (LP)
18	YOUR LOVE IS SO GOOD FOR ME, Diana Ross	Motown (LP)
19	HEY YOU SHOULD BE DANCING, Gene Farrow	United Artists (12-in)
20	BACK IN LOVE AGAIN, LTD	AGM (LP/12-in)

STAR CHOICE



WALTER LURE of The Heartbreakers

- ONE TRACK MINDS, The Heartbreakers
- SOMETHING ELSE, Eddie Cochran
- BEN, Michael Jackson
- STOP STOP, The Moody Blues
- HOLIDAYS IN THE SUN, The Sex Pistols
- DO THE MOUSE, Sully Sales
- HE'S A REBEL, Crystale
- I SOLD MY HEART TO THE JUNK MAN, Patti Labelle and The Bluebelles
- LEADER OF THE PACK, Shangri-Las
- PSYCHOTIC REACTION, Count Five

US SOUL

1	1	BACK IN LOVE AGAIN, L. T. D.	AGM
2	2	IT'S ECSTASY, Barry White	20th Century
3	7	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
4	3	DUSIC, Brick	Bang
5	8	YOU CAN'T TURN ME OFF, High Inergy	Gordy
6	5	IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
7	6	DO YOU DANCE, Rose Royce	Whitfield
8	10	DON'T ASK MY NEIGHBOURS, Emotions	Columbia
9	4	SHAKE IT WELL, Dramatics	ABC
10	15	GOIN' PLACES, Jacksons	Epic
11	11	BOOGIE NIGHTS, Heatwave	Epic
12	16	IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson	Shadybrook
13	9	STAR WARS THEME, Meco	Millennium
14	13	DO YA WANNA GET FUNKY WITH ME, Peter Brown	Drive
15	19	SEND IT, Ashford & Simpson	Warner Bros
16	12	BRICK HOUSE, Commodores	Motown
17	18	JUST FOR YOUR LOVE, Memphis Horns	RCA
18	-	SOMEBODY'S GOTTA WIN, Controllers	Jamaa
19	17	I FEEL LOVE, Donna Summer	Casablanca
20	20	RUNNING AWAY, Roy Ayers Ubiquity	Polydor