

**BLONDIE IN BED.. IN COLOUR**

# **Record Mirror**

**STRANGLERS**

Blue movies with  
the Hell's Angels

**BONNIE TYLER**

Talks about her knickers

**LEO SAYER**

Down and out in  
Paris

**RAMONES**

**ENO**

**ALICE COOPER**

albums reviewed



# **THE JAM**

go back to their home town  
for the great debate

**CHARTS**  
Now there's even  
more inside

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	MULL OF KINTYRE / GIRLS SCHOOL, Wings	Parlophone
2	9	FLORAL DANCE, Brighthouse & Rastrick Band	Logo
3	5	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
4	6	DANCIN' PARTY, Showaddywaddy	Arista
5	8	I WILL, Ruby Winters	Creole
6	7	DADDY COOL, Darts	Magnet
7	2	WE ARE THE CHAMPIONS, Queen	EMI
8	3	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
9	11	EGYPTIAN REGGAE, J. Richman & The Modern Lovers	Beserkeley
10	19	BELFAST, Boney M	Atlantic/Hansa
11	4	NAME OF THE GAME, Abba	Epic
12	23	PUT YOUR LOVE IN ME, Hot Chocolate	RAK
13	21	LOVE OF MY LIFE, Dooleys	GTO
14	14	SHE'S NOT THERE, Santana	CBS
15	20	MARY OF THE FOURTH FORM, Boomtown Rats	Ensign
16	36	LOVE'S UNKIND, Donna Summer	GTO
17	10	LIVE IN TROUBLE, Barron Knights	Epic
18	22	TURN TO STONE, Electric Light Orchestra	Jet
19	34	IT'S A HEARTACHE, Bonnie Tyler	RCA
20	18	WATCHIN' THE DETECTIVES, Elvis Costello	Stiff
21	29	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
22	25	DANCE DANCE DANCE, Chic	Atlantic
23	12	2, 4, 6, 8. MOTORWAY, Tom Robinson Band	EMI
24	13	YES SIR I CAN BOOGIE, Baccara	RCA
25	48	WHITE CHRISTMAS, Bing Crosby	MCA
26	-	MY WAY, Elvis Presley	RCA
27	27	GETTIN' READY FOR LOVE, Diana Ross	Motown
28	24	GOIN' FOR THE ONE, Yes	Atlantic
29	15	YOU'RE IN MY HEART, Rod Stewart	Riva
30	26	GOIN' PLACES, Jacksons	Epic
31	32	L. A. RUN, Carvells	Creole
32	31	GEORGINA BAILEY, Noosha Fox	GTO
33	-	I LOVE YOU, Donna Summer	Casablanca
34	44	ONLY WOMEN BLEED, Julie Covington	Virgin
35	16	NEEDLES AND PINS, Smokie	RAK
36	33	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
37	30	I BELIEVE YOU, Dorothy Moore	Epic
38	40	RUN BACK, Carl Douglas	Pye
39	35	YOU'RE FABULOUS BABE, Kenny Williams	Decca
40	45	REALLY FREE, John Otway & Wild Willie Barrett	Polydor
41	-	PUNKY REGGAE PARTY, Bob Marley The Wailers	Island
42	28	WHITE PUNKS ON DOPE, Tubes	A&M
43	47	SLIP SLIDIN' AWAY, Paul Simon	CBS
44	40	BABY BABY MY LOVE IS ALL FOR YOU, Deniece Williams	CBS
45	49	AS TIME GOES BY, Dooley Wilson	United Artists
46	50	SAN FRANCISCO, Village People	DJM
47	43	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
48	-	HOLLYWOOD, Boz Scaggs	Epic
49	42	YOU'VE LOST THAT LOVIN' FEELING, Righteous Brothers	Spector
50	-	GET ON THE FUNK TRAIN, Munich Machine	Oasis

## UK ALBUMS

1	2	DISCO FEVER, Various	K-Tel
2	1	THE SOUND OF BREAD, Bread	Elektra
3	3	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Virgin
4	9	30 GREATEST, Gladys Knight & The Pips	K-Tel
5	4	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
6	5	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
7	6	NEWS OF THE WORLD, Queen	EMI
8	7	FEELINGS, Various	K-Tel
9	8	OUT OF THE BLUE, Electric Light Orchestra	United Artists
10	11	30 GOLDEN GREATS, Black & White Minstrels with Joe Loss	EMI
11	10	MOONFLOWER, Santana	CBS
12	47	GREATEST HITS ETC, Paul Simon	CBS
13	15	GET STONED, Rolling Stones	Arcade
14	13	40 GOLDEN GREATS, Cliff Richard	EMI
15	14	RUMOURS, Fleetwood Mac	Warner Brothers
16	12	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
17	18	GREATEST HITS, Abba	Epic
18	19	NO MORE HEROES, Stranglers	United Artists
19	16	HEROES, David Bowie	RCA
20	-	WORKS VOL 2, Emerson Lake & Palmer	Atlantic
21	30	ARRIVAL, Abba	Epic
22	17	GREATEST HITS VOL2, Elton John	DJM
23	21	SECOND OUT, Genesis	Charisma
24	23	SLOW HAND, Eric Clapton	RSO
25	28	ECHOES OF THE 60s, Phil Spector	Phil Spector
26	31	RED STAR, Showaddywaddy	Arista
27	25	CRIMINAL RECORD, Rick Wakeman	A&M
28	29	GOING FOR THE ONE, Yes	Atlantic
29	20	ROXY MUSIC GREATEST HITS	Polydor
30	-	JOHNNY NASH COLLECTION	Epic
31	24	ONCE UPON A TIME, Donna Summer	Casablanca
32	26	THUNDER IN MY HEART, Leo Sayer	Chrysalis
33	39	100 GOLDEN GREATS, Frankie Vaughan	Ronco
34	43	THE MUPPET SHOW,	Pye
35	-	DEATH OF A LADY'S MAN, Leonard Cohen	CBS
36	-	BLACK JOY, Various	Ronco
37	22	THIS IS THE MODERN WORLD, Jam	Polydor
38	-	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
39	-	HOME ON THE RANGE, Slim Whitman	United Artists
40	45	ENDLESS FLIGHT, Leo Sayer	Chrysalis
41	32	A STAR IS BORN, Soundtrack	CBS
42	48	EXODUS, Bob Marley & The Wailers	Island
43	49	THE JOHNNY MATHIS COLLECTION	CBS
44	27	LIFE ON THE LINE, Eddie & The Hot Rods	Island
45	33	SOUL CITY, Various	K-Tel
46	37	HEART 'N' SOUL, Tina Charles	CBS
47	36	STICK TO ME, Graham Parker & The Rumour	Vertigo
48	34	ELVIS IN CONCERT, Elvis Presley	RCA
49	42	LET THERE BE ROCK, AC/DC	Atlantic
50	35	PASSAGE, Carpenters	A&M

## OTHER CHART

Albums

- 1 NEVER MIND THE BOLLOCKS, Sex Pistols Virgin
- 2 PINK FLAG, Wire Harvest
- 3 FURTHER TEMPTATIONS, The Drones Valer
- 4 ROCKET TO RUSSIA, The Ramones Sire
- 5 STREETS, Various Artists Beggars Banquet
- 6 MUSIC FOR PLEASURE, The Damned Stiff
- 7 NEEDLE TIME, Warsaw Pakt Island
- 8 LIFE ON THE LINE, Eddie And The Hot Rods Island
- 9 LIVE IN JAPAN, The Runaways French Import
- 10 THE ALBUM, Eater The Label

Singles

- 1 STRANGLERS EP, The Stranglers A&M American Imp
- 2 UPTOWN TOP RANKING, Althea and Donna Lightning
- 3 WE LOVE YOU, Cock Sparrer Decca 12"
- 4 PSYCHO KILLER, The Talking Heads Sire 12"
- 5 WILD YOUTH, Generation X Chrysalis
- 6 BE WHAT YOU GOTTA BE, The Motors Virgin
- 7 DON'T DICTATE, Penetration Virgin
- 8 DAME TO BLAME, Slaughter and The Dogs Decca
- 9 FREAK SHOW, The Lurkers Beggars Banquet
- 10 INNOCENT EP, John Cooper Clarke Rabid

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## BREAKERS



JUDGE DREAD: getting up there

UP WITH THE COCK, Judge Dread	Cactus
I WANNA SEE YOU SOON, Tavares	Capitol
I DON'T WANNA LOSE YOUR LOVE, Emotions	CBS
LAY DOWN SALLY, Eric Clapton	RSO
THERE ISN'T ANYTHING, Leo Sayer	Chrysalis
MUSIC, Montreal Sounds	Creole
LITTLE GIRL, The Banned	Harvest
WHO PAYS THE FERRYMAN, BBC TV Series	BBC
A WHITER SHADE OF PALE, Procol Harum	Cube
WILD YOUTH, Generation X	Chrysalis

## UK DISCO

1	1	2, 4, 6, 8. MOTORWAY, Tom Robinson Band	EMI
2	4	DANCE DANCE DANCE, Chic	Atlantic
3	7	BELFAST, Boney M	Atlantic
4	8	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
5	18	MULL OF KINTYRE, Wings	Parlophone
6	10	DANCIN' PARTY, Showaddywaddy	Arista
7	14	LOVE OF MY LIFE, Dooleys	GTO
8	27	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
9	12	DADDY COOL, Darts	Magnet 12in
10	2	SAN FRANCISCO / FIRE ISLAND, Village People	DJM
11	3	BLACK IS BLACK, La Belle Epoque	Harvest 12in
12	5	DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez	Philips
13	-	LOVE'S UNKIND, Donna Summer	GTO
14	33	EGYPTIAN REGGAE, Jonathan Richman	Beserkeley
15	9	GETTIN' READY FOR LOVE, Diana Ross	Motown
16	6	YES SIR I CAN BOOGIE, Baccara	RCA
17	32	BACK IN LOVE AGAIN, LTD	A&M
18	13	RUNNING AWAY, Roy Ayers Ubiquity	Polydor
19	11	DISCOBEATLEMANIA, DBM	Atlantic 12in
20	-	RUN BACK, Carl Douglas	Pye

# Juicy Juicy

**Record Mirror**

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## I'm cheap, fly me

HIYA ALL and welcome aboard this Freddie Laker cut - price special to New York. Goodness me, who are those beautiful people sitting amongst the hard - up hippies and home - sick grannies?

Why, there's cuddly Pater Straker on his way to see chums Queen in Madison Square and debonaire bearded promoter Harvey Goldsmith and young handsome pop group manager John Reid - and they're all tucking into four Fortnum and Mason hampers supplied by Mr Reid. The cost of the limos at either end far exceeded the cost of the Laker flight tickets. S'pose they found it fun to slum it with mere mortals.

Question time kiddies... Was that really Eno I spotted checking out Gary Glitter at the Rainbow? And, why did John Otway refuse to appear on the same bill as Motorhead at the West Runtun Pavilion? Congratulations to disc jockey John Jason who notched himself a spot in the Guinness Book Of Records on Sunday night when he first, on Friday night a fight broke out at the Nashville Rooms, during the Larkers' set. A headcase ran amok with a builder's trowel, thumping everyone within arm's length. The offender escaped in the ensuing chaos, not before bass player with the Art Attacks, Marlon Fudger, sustained injury to her ankle.

■ Bonnie Tyler has been asked to pose on a beach by a local paper, but the lady refuses to be seen in her bikini - Is it a nervous husband or goosebumps that's the problem? Give the lads a break, Bonnie.

Also on Friday night, in Wolverhampton, the Saints' roadie Ian Ward was beaten up by six bruisers, and ended up with two black eyes and his face swollen almost out of recognition. Four men have been

passed the 800 hour mark for non - stop disc - jockeying. It's all a highly commendable part of 'Records In Action' organised by Action Research for the Crippled Child. John plans to carry on and exceed the 900 hour mark.

Fear and loathing over the weekend as violence breaks out on a massive scale:

### How Snoopy's Polycell dinner put the bite on my pocket



WILL THE real Wilko please bark up? RM reader Graham Trust of Liverpool, notes: "While browsing through the Daily Express, my attention was attracted by this person who looks not unlike Wilko Johnson (unless it IS him) formerly of Dr Feelgood. Note both men's alert eyes, squashed noses, bone structure and dog eared appearances." Just close Pals!

charged, regarding the incident. Ian was trying to clear up a misunderstanding, after the wrong kid was kicked out of the club when someone upfront took a swing at the bass player Alistair Ward (Ian's brother). The same night, the Saints' PR lady Lynne Brown had an argument with a swing door and ended up with a fractured nose and her arm in a sling.

Get well soon, everyone. And this ends this week's General Hospital.

And now to this week's social events: but why was everyone not directly involved with the show kept from the backstage area at Frankie Miller's Rainbow gig? I do believe there was some worry about friends plying the small Scotsman with cheer, which would perhaps render him over - emotional for his appearance. Didn't matter, he was very cheery anyway, but fortunately, on this occasion, did not make any remarks about the Leader of the Opposition. Among

### Would you go and see the Relentless Kings of Terror?



WILKO JOHNSON would'a. But TIM LOTT we've not sure about

ebullient John Peel and his producer jolly John Walters, Poly Styrene, the delightful Ari Up, a somewhat less delightful lady in a swimming costume and fishnet tights (in this weather, dear?), Billy "Pretty Boy" Idol, Bernie Torme and the ubiquitous Wayne County. Excellent entertainment with everyone watching everyone else.

Why is Boomtown Rats' aide BF Fallon being so coy about his recent meeting with The Law?

Nice to see the Sunday Press keep up their record of being behind the times with their stories last weekend of Quo "dummy" Alan Lancaster. We all know who the real dummies are. Don't we?

Not content with merely tooting the horn of his limo while driving past a fire station to demonstrate his solidarity with the firemen's cause, my old friend Steve 'I Was A Reporter' Once Harley has actually dug into his pocket to help. Last week he presented a cheque to the London firemen's strike fund - along with 25 chickens to be barbecued at the Lambeth Fire Station picket.

### FREEBIE OF THE WEEK NO21

LET THE Runaways keep your trousers up by entering this week's competition. The bumper coming of age Freebie Of The Week is made up of 25 sets of Runaway's belts, stickers, badges and posters. Consolation prizes of 25 sets of stickers, badges and posters to the runners - up. As usual, winners are the first out of the hat.

- 1 Who has taken over as Runaways' lead vocalist?
- 2 In which country did the Runaways record a special live album?
- 3 The name of the Runaways' current single?

Answers to Freebies (21), Record Mirror, 40 Long Acre, London, WC2.

Due to an unprecedented deluge of entries the winners of Freebies 19 (999) and 20 (Buzcocks) will be announced next week.

While the nation waits in bated - breath anticipation for the name of Princess Anne's son to be announced we offer our congratulations to the latest Abba baba, Agnetha (She's the blonde one) and Bjorn (he's the blond one too) have had a bouncing son. What a lovely end to a super year for them!

And before your faithful Juicy lets off to Brussels to tone up for Christmas, two little items to tickle your Yuletide fancy. First the disgusting, corrupt, shocking, outrageous - and 10 years out of date - information divulged by the Daily Express. Yes my dears, allegations that the charts are rigged!

An evil, stop - at - nothing organisation - known in the trade as 'housewives' - cause consternation among the innocent pillars of the music business establishment by buying records into the hit parade. Record Mirror readers unite and stamp out this foul blot on our untarnished lives!

Lastly and finally. The news story of the decade. As we go to Press we've just heard that Fleetwood Mac's 'Rumours' album has been toppled from pole position on the American chart by Linda Ronstadt! A stunned spokesperson for Warner Brothers - who have never handled the controversial Sex Pistols - could only croak: "We're stunned. Our marketing returns suggested that there at least 20 more people in the world who had yet to buy the album. We can't believe it." Byeeeeeee!



THIS MAN needs a Runaways' belt

# WINTER IN AMERICA

You might say a holiday, yes—a beautiful, relaxing, haunting, debut single from Doug Ashdown. If you haven't already heard it on radio—you will! If you haven't heard of Doug Ashdown—ask your record shop!

## Doug Ashdown

From the debut LP: 'WINTER IN AMERICA' (TXS 125)



# London's Roxy is to close

LONDON'S ROXY club has been forced to close down. The Department of the Environment has served a closing order on the club and although an appeal has been lodged there seems little hope in it succeeding.

The club was originally due to be closed in September 1978 following complaints from nearby residents but the action was delayed by various appeals. The latest appeal will only grant the Roxy a stay of execution for 90 days.

In its career the Roxy has helped bands like Wire, The Buzzcocks, Eater, X-Ray Spex and Slaughter and The Dogs.

# Burlesque man killed

BURLESQUE'S CHIEF roadie Tony Williams was killed in a pile-up on the M1 last week. He died when the band's van was in collision with a lorry. Two other members of the crew were slightly injured and equipment damaged.

The band were travelling ahead of the van and they cancelled that night's gig at Nottingham Tiffany's and other dates at Retford Porter House and Hitchin College. This is the second upset the band have suffered in six months. They had a narrow escape when their car was a write-off in an accident.

# Stones album for March

THE ROLLING STONES have been finishing off a new studio album for possible release in March on EMI.

The band are rumoured to be planning a tour of Britain and Europe this Spring if the outcome of Richard's heroin trial is successful. It could be that the band will be playing smaller venues.



DEKE LEONARD

# Deke forms new band — tour starts January

FORMER MAN guitarist Deke Leonard has formed a new band and will be taking to the road in January. Deke Leonard's Iceberg Mark II (the first Iceberg was formed in 1974) comprises Deke on guitar and vocals, another ex-man member Terry Williams drums and vocals and Lincoln Carr bass and vocals. He's played in the Memphis Band.

Deke played his last gig with Man a year ago and since then he's written a mass of new material.

Deke Leonard's Iceberg Mark II play two dates in their own right — Swansea Top Rank December 7, Bristol The Granary 8, before playing support on the Ian Dury tour throughout December. After the Dury tour they play a gig at Camden Lock Dingwalls on December 20.

# SURPRISE DATES FROM STRANGLERS

THE STRANGLERS are planning to kick off the New Year with a series of unannounced club gigs. They are unlikely to be undertaking any more UK dates after that until they return from a six-week American tour in March.

The Stranglers are

planning to release a new single in January and this is likely to be '5 Minutes' one of their most popular live numbers. They also hope to start working on a new album in February.

Meanwhile the band have just released an EP in America. Finished in white plastic with red

streaks it features 'Something Better Change', 'Sometimes 'Grip' and 'No More Heroes'. The EP is available on Import over here for £1.50 and one chain of Southern record shops called Peaches is rumoured to have ordered 15,000 copies.

# Rats forced to cancel dates

THE BOOMTOWN Rats have been forced to make some changes to their current tour.

The gig at the City Hall Newcastle on December 13 has been cancelled. The venue would give no reason for banning the Rats.

And Dublin National Stadium — Dublin being the band's hometown — cancelled the gig on December 21. Apparently, they wanted nothing at all to do with the band. But an alternative venue is being sought and a band spokesman commented: "We will play Dublin even if we do have to do it in a public toilet."

Finally, the Belfast concert will now take place in the Students' Union, not the Whitta Hall, on December 28.

# TRB illness — gigs called off — free badges

THE TOM Robinson Band were forced to cancel gigs at the weekend when keyboards player Mark Ambler came down with a stomach upset. Concerts were called off at Loughborough University on Saturday, Stafford Top Of The World Sunday and the Hope And Anchor

Monday.

"We are really sorry to have missed these important dates right at the end of the tour," said Tom. "We'd been working solidly since the end of September, my voice had just about had it and Mark going down with gastro enteritis was the last straw."

Tom has been worried that some shops have been selling free TRB badges for 50p. Readers can have the badges for nothing if they write enclosing a SAE to TRB c/o 89 New Bond Street, London W1. The band would be obliged to know the names of anyone selling the badges

# Lizzy Christmas show album — Lynott solo

THIN LIZZY are to wind up their British tour with a special Christmas show at the Southend Kursaal on December 17.

In the New Year, Phil Lynott goes into the studios to work on a solo album and to mix tapes for a Thin Lizzy live album planned for release in March or April.

Meanwhile, in the United States, the band have just received a gold disc for their LP 'Jailbreak'.

Marc Bolan and the subsequent recommendation for Gloria's prosecution, Gloria Jones is to carry on recording her next album and is due to fly to Los Angeles at Christmas.

She will be staying with her brother Richard and putting the final touches to tracks so that the album will be ready for release in the New Year.

## Gonzales man makes 'Hair' debut

LENNY ZAKATEK, lead singer with Gonzales makes his acting debut in a new production of 'Hair', presented by the Young Variety Club of Great Britain. 'Hair' will be staged at the Greenwood Theatre, 55 Weston Street, London SE1 from December 5-11. Ticket prices are £2, £3, £0 and £5. All proceeds will go to charity.

## Beach Boys Xmas album re-released

THE BEACH BOYS Christmas album, first registered by Capitol in 1964 and subsequently deleted, is to be re-released on the mid-price CAPS series. The album,

with its Phil Spector sound was arranged by Dick Reynolds and includes 'Merry Christmas, Baby', 'Frosty The Snowman', 'Blue Christmas', 'White Christmas' and 'Auld Lang Syne'.

An EP featuring 'Little Saint Nick' and 'Santa Claus Is Comin' To Town' has just been released.

## Pirates open record shop

THE PIRATES are making a personal guest appearance at the opening of Our Price Records Shop at 100 High Street, Kennington from 1 to 2 pm on December 8. They will play a short live set as well as signing autographs etc.

Changes in the band's dates: Add: St Alban's City Hall December 17. Cancel: Edinburgh Tiffanys 19.

## Buzzcocks cancel dates

THE BUZZCOCKS have been forced to cancel the first three dates of their forthcoming tour because of recording commitments. They've cancelled Plymouth Penthouse December 8,

Torquay Town Hall 7, Penzance The Garden 8, but hope to re-schedule them for their next tour.

The Buzzcocks will be in Olympic Studios recording two of their best loved numbers 'What Do I Get' and 'Oh Shit'.

## CBS — no to Derek and Clive

CBS have decided not to distribute the album 'Derek and Clive Come Again'. Virgin are making their own plans for distribution and dealers will be able to obtain copies of the LP from Virgin stores at wholesale prices. Meanwhile, Pete and Dud are holed-up in war-torn sun-soaked Bermuda.

## Sham '69 do it for mates

SHAM '69 are playing a series of London Christmas 'thank you' concerts rather than tour Italy. As singer Jimmy Pursey so eloquently puts it: "We would rather play to our mates here over Christmas." Dates are: London's Roxy 22, 23. Vortex January 2, 3. They'll also be playing a gig at Woking Centre Halls on January 5.

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# NEWS IN BRIEF

DR Feelgood are on BBC TV Sight and Sound In Concert on December 10 and play their Christmas Party on December 23 at the Malvern Winter Gardens.

Landscape plus Sore Throat and some fire-eating aerobic clowns play the London Music Machine on December 19. Tickets: £1.00 on the night.

Joan Baez has added another London date at the Hammersmith Odeon on December 21.

Heatwave Release a New Single 'The Groove Line' on January 6. It's taken from the forthcoming album 'Central Heating'.

Mink De Ville go to Los Angeles in January to cut their new album with producer Jack Nitzsche.

Maze featuring Frankie Beverly have enlisted a new drummer Arnie Olliver and release a new album 'The Golden Time Of Day' in February.

## Half million

### sales for Wings

'MULL OF Kintyre' / 'Girls School' has sold over 500,000 copies, giving Wings their first Number One and become the EMI label's fastest selling single this year.

## Gibbons — new date at Hope

THE STEVE Gibbons Band will now be able to play the cancelled gig at London's Hope and Anchor on December 11.

A special Christmas party is being planned for the band at Birmingham Barbarellas — date to be announced later. Meanwhile, they add Newcastle University December 9 and Manchester University 10.

## Double live for Glen Campbell

A DOUBLE live album from Glen Campbell is being rush released by Capitol before Christmas. The album 'Glen Campbell — Live At The Royal Festival Hall' was recorded last April and features the Royal Philharmonic Orchestra.

'Dreams Of The Everyday Housewife' has been taken from the album and released as a single.

## Gloria carries on with recording

DESPITE RECENT national publicity concerning the inquest on

## Rich Kids record with Mick Ronson

THE RICH Kids have been in the studio with Mick Ronson recording three or four tracks for a January debut single. The band have changed one date on their December tour, they play Liverpool Eric's on December 17 instead of Nottingham Kalties. The Kids hope to do another series of dates early in the new year.

## Supercharge — major tour

SUPERCHARGE, with saxophonist / singer Albie Donnelly at the helm, plan a major British tour in January and February. The single 'I Think I'm Going To Fall In Love' is to be released on January 6.

Meanwhile, the band — after embarking on a "guerilla tour of Britain in the vogue of Wings and the Sex Pistols" will be playing the London Marquee on Dec 19 and 20. The band are threat-

ening a completely new stage show, including 'The Great Kinky Cowboy Saga.'

Supercharge's all-in-one: Albie Donnelly sax and vocals, Allen 'Gazzer' Gaskell guitar, sax, trombone, harmonica. 'Rip' Pollard guitar and vocals, Paul 'Ambo' Ambrosian bass and vocals, 'Stammering' Dave Frugg drums, Andy 'Perky' Parker sax and vocals, 'Truck' Cummings guitar.

## Steeleye to join amnesty march

STEELEYE SPAN are taking part in a big Amnesty International Demonstration in London this Saturday.

Proceedings start at Speakers' Corner at 2 pm, followed at 4 pm by a march to Trafalgar Square where Prime Minister James Callaghan will read selections from the Declaration Of Human Rights.

Then, inter-denominational carol singing will be followed by a Steeleye Span set starting at 4.40 pm.

# Be-Bop 'Plastic' album and tour



BE BOP DELUXE

BE BOP DELUXE are to release their first studio album in 18 months 'The Drastic Plastic' to coincide with a British tour starting at the Coventry Theatre on February 5.

Full tour details: Coventry Theatre February 5, Newcastle City Hall 6, Glasgow Apollo 7, Aberdeen Capitol 8, Leeds Grand Theatre 10 and 11, Halifax Civic 12, Sheffield City Hall 13, Bradford St George's Hall 14, Hanley

Victoria Hall 15, Leicester De Montfort 16, Preston Guildhall 18, Manchester Apollo 19, Liverpool Empire 20, Wolverhampton Civic 21, Birmingham Odeon 22, Oxford New Theatre 23, Brighton Dome 24, London Hammersmith Odeon 25 and 26, Bristol Colston Hall 27, Portsmouth Guildhall 28.

In March and April, the band tour the States and play Europe in May.

## TOURS...TOURS

GENERATION X add: Croydon Greyhound December 18.

JOHN OTWAY: London North East Poly December 10, Middlesbrough Town Hall 11, North Stafford Poly 15, London Victoria Palace 16, Plymouth Castaways 20, Torquay 400 Ballroom 21, Chelmsford City Tavern 22.

STEEEL add: London Music Machine December 13. SQUEEZE: Coventry Mr George's December 8, Middlesex Poly 9, West Hampstead Railway Hotel 12, Orpington College 14.

MENACE: London Roxy December 10, London Vortex 12, London University Union 13, West Hampstead Railway Hotel 19, London Marquee 21, London Roxy 22 and 23.

CORTINAS: London Marquee December 14, Bristol Locarno 20.



BOYS

THE BOYS, who have recently been recording a new album in Rockfield Studios, play the following dates before Christmas: Scarborough Penthouse Club December 9, Liverpool Eric's 10, Doncaster Outlook 12, Torquay Gatsby's 14, Barnstable Checkers 15, Wolverhampton Lafayette 16, Dudley JB's 17, London Music Machine 22. More dates will be announced soon.

THE STREETS TOUR (Various Artists): Hammersmith Red Cow (Doll and Cane) December 15, London Hope and Anchor (Snivelling Shits, Lurkers) 16, Bristol Bamboo (Lurkers, Doll, Reaction) 21, Cliftonville Queen's Motel (Lurkers, Doll, Reaction) 23. College dates are being arranged for January and February.

ALVIN STARDUST: Tunbridge Wells Assembly Halls December 13.

FOSTER BROTHERS add: London York Hall E2 December 8, Leeds Devonshire Hall 9, Kingston Cypsy Hill College 10, Finchley Torrington 11, London Music Machine 13, London Whitelands College 16, Nottingham Kalties 17.

ADVERTISING: Egham College December 9, Hammersmith Red Cow 10, Hensley Art College 12, London Speakeasy 15, London Victoria Palace 16, London Red Cow 17, London Nashville 18, London Red Cow 24.

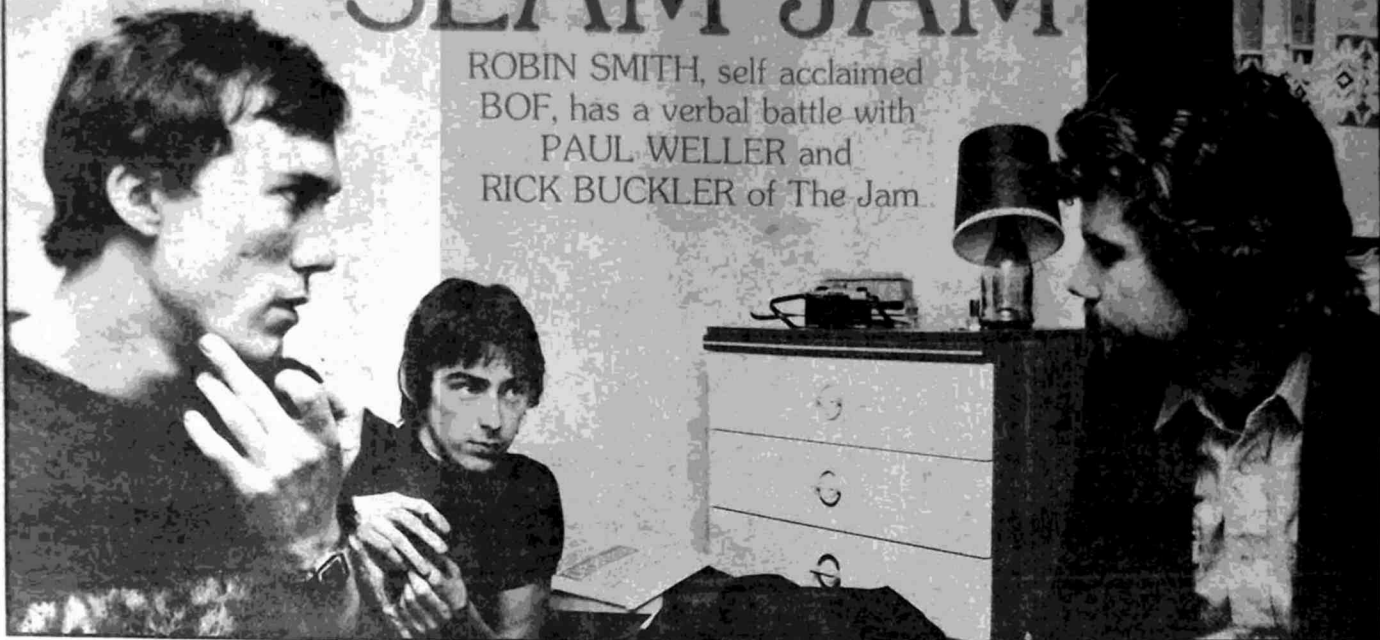
# The Babys new single.

# 'Isn't it time'

# you heard it?

# SLAM JAM

ROBIN SMITH, self acclaimed BOF, has a verbal battle with PAUL WELLER and RICK BUCKLER of The Jam.



Left to right: Rick Buckler, Paul Weller, Robin Smith

IN THE right-hand corner, sporting blue tie, conservative views and wielding notebook, ROBIN SMITH.

And in the left hand corner, sporting a barrage of boring songs, false sentiments and phoney views, PAUL WELLER and RICK BUCKLER

A verbal battle of three rounds with frequent pauses for tea. I've been waiting to do this for a long time, a sort of boring old fart versus new wave contest.

I'm fed up with talented people being hyped up to the neck by the music press and nationals. I'm fed up of people telling me how bored they are. I'm pissed off with people complaining about the squalor of living in blocks of flats and making vast amounts of money by doing it.

I'm fed up with people attacking society and even Her Majesty (though the Jam don't do this), God bless her. I'm fed up with bands clambering on stage and immersing

angrily to counter the blow. Verbal punches spilling out of his throat by the hundred.

No, that's not strictly true. He leans casually on the bed and replies.

"Yeah, well, I read your review of our concert. I'd say you were pretty bigoted from the start. I don't think you can relate to what's going on. What sort of bands do you like?"

Yes and ELP, I reply. "People who can vary the pace a bit."

"But they've left the kids behind. They don't want to go to a concert and see huge speakers, they want to get up and dance. I can't relate to their music. It's false, like using a computer, there isn't any feel there."

"Synthesised music is convenience music," says Rick. "You just set it, programme it and away you go. Those bands have got so big they can't relate any more."

Paul comes in: "Listen to our second album."

I have, I thought it was a slight improvement. I liked the love song but some of the lyrics were banal.

Weller counters quickly with a right-hand movement to his extensive record collection. Proudly holding up a copy of 'This Is The Modern World' pointing to the lyrics of 'In The Street'.

But does 'murder on the terraces' take place everywhere? Woking is hardly the East End of London. It's a rather sleepy-looking, anonymous Surrey town that probably grew up in the post-war housing boom. Down the street where Paul lives, a cat getting run over probably makes news.

"There was a stabbing here some time back," says Weller. "A bomber also got heavy with Bruce at a disco. We went into the police station and they didn't do anything. There's a lot of things the police do that we don't know about."

Now hold on, I counter, notebook quivering visibly. I used to work on a newspaper and probably saw the police in action a lot more than you. Compared with the French police or any force our lads are the best in the world. What's more Bob Harris of the Old Grey Whistle Test was nearly a policeman and we all know what a nice lad he is.

"I agree," says Weller. "But what about the guy who was beaten up recently, taken into custody with his body covered in bruises and other things?"

I reply limply that there's good and bad in everything.

Right, that's enough of that. Now tell me honestly, do you believe the image is phoney, that in the background there isn't somebody demanding fees for your services, trying to make money? I mean, it's happened so many times before.

There's a particularly poignant scene from a Pennabaker film where Dylan's manager is discussing how much he wants for his boy while Dylan is out there singing of peace, love and equality. Dylan of course was later to live in a custom-built house and has been accused of beating up his wife.

I bet when Dylan, Jagger or anyone else were Jam's age they came out with similar things until MONEY came along, meaning

more than two weeks in Brighton every year, BIG HOUSES and expensive CARS and WOMEN.

I haven't got anything against anybody making money - with the vast sums they pay us on 'RECORD MIRROR' I couldn't be. It's just that I wish people would say 'I'm in it for the money and I'm going to enjoy what the hell I get.'

"I don't want to be a superstar," counters Weller (oh Gawd). I want to play to kids because that's what I'm best at. I may live in Woking all my life. I'd like to build a decent venue for the kids, there's nothing here at the moment.

"If I'm content I'm never going to go out and be really extravagant. You talk about manipulation but the people who work with us are very close. They're not far away just counting out their share. My father manages us."

Isn't he part of the establishment that you resent so much?

"No, he's an individualist. We're not against individualists, we're against people without open minds, whose who dictate to the majority. The world is never going to be a perfect place, it's going to be very boring if it goes that way. The Jam aren't going around waving the white banner of righteousness."

True, very true. I cowered at the Rainbow (and other gigs). I ran out after they started throwing chairs from the balcony. It worries me that people behave like that. It worries me that somebody can delight in grabbing somebody and kick his head in partly because of the music he's listening to. I saw people going out with bloody faces. I know a photographer who got a bottle in his head.

"There were only three chairs thrown," says Rick, coming in to fight after a thoughtful pause.

"In Glasgow we played the Apollo and there was no violence" says Paul. "The bouncers will often lay into kids at gigs, it's their fault that so much trouble is caused. People have a good time at our concerts, that's all. We bring black and white together that's a good thing."

I ask if he really thinks that lasts when people get out on the street.

"I think it rubs off. The world would be a better place if we cared more. Tell me, Robin, are you a racialist?"

No, but I don't agree with cramming two cultures together in a short space and expecting them to adjust very suddenly. It's not fair on either of them, it just leads to a ghetto situation.

I also don't agree with giving a country independence and then giving the people British passports. Do you really think those countries have improved since we moved out? Look at Uganda, people slaughtered every day by one of their own kind. Look at the God-awful state India's in, most aid schemes are started by us, the Americans or Russians.

"It's their country," they both say. "We owed it them to give it back. We were responsible for shipping vast numbers over here as slaves. That was bloody terrible."

Hold on a minute, the slave trade could never have started if black chiefs hadn't rounded up their own subjects and sold them for silks, firewater or whatever to the whites.

Paul Weller: "Um."

Rick has to go because it's near tea-time and Paul and I continue on education. To me kids need a certain amount of discipline. Not the old slippers and cane routine but a knowledge of just how far they can go.

"No, that doesn't teach you to be an individual. You don't need that kind of discipline to develop, it stops you being an individualist."

But can't you see that nobody's an individualist? We all conform. Skinheads were skinheads, hippies were hippies and punks are punks - they all basically look the same and dress the same. Everyone's got an image.

"I haven't, I wear a suit simply because I like suits."

That I don't believe. What about the macho pictures and legs - astride posture on stage as old as the proverbial hills? Everyone conforms to an image and if 80 per cent of the population didn't conform to a nine - all - five



'Synthesised music is convenience music'

themselves in hundreds of decibels and contrived, so called working class accents.

To me new wave is an endless succession of would-be heroes out for easy money. The Sex Pistols are virtually talentless, their rise to fame has been carefully planned. If you call a single 'Anarchy In The UK' and appear on television swearing you're going to get the maximum amount of publicity.

If the BBC had played the single and not banned it, chances are it would have made the Top 50 and very little more. The image is contrived and in the wake the rest have followed.

A concert at the Rainbow a few months back was awful. OK, The Jam were a lot better than the Buzzcocks. But then so would somebody playing the spoons. Granted, The Jam are fairly moderate in their views, they don't go in for the heaviness or anything else. And apart from the outburst a few minutes earlier neither do I. It seemed like a good place to start.

Paul Weller lives in a comfortable house in Woking. There's a selection of cats and one of those lounges where you immediately feel comfortable. Somehow vitriolic outbursts don't seem to fit. We sit in Paul's bedroom.

Ur, um, I find your music repetitive, I find your songs boring. I find they have no substance. To me you seem pretty talentless all round.

What a sock between the eyes. Weller rises

'I'd say you were pretty bigoted'



job there wouldn't be the taxes to keep things ticking over. You've got to conform to something whether you're a Jam fan or a Beethoven enthusiast.

To me it's great being an angry young man when you can go to a nice comfortable home after you've been putting your theories forward on stage. Instead of people staging about the rot in cities why don't a few more try and clean up a bit, go out and build decent places to live with their own hands?

The Jam believe in what they're trying to do. But to me they're on a spiral. Like it or not, the music biz is out to make money and logic dictates that if you're out to make money you get bigger and more powerful and you play in large venues.

In the beginning you may not like that but at the end you fit in. I'd like to come back in two years to see how closely they've stuck to their original ideas.

"I don't want to be in this all my life," says Paul Weller. "I don't want to end up like Jagger, old and past it. He's meant to have a masculine image but he comes over as being effeminate."

On that I must agree. Don't get me wrong, I ended up liking The Jam. I think we could agree on many things. We ended up talking about war and what the Germans did to the Jews.

I hope the Jam stick to what they're doing, and if they do they'll probably make history.

# Mull of Kintyre is number one.



Graham Hughes

Thanks a lot, folks!  
 Paul McC... Thanx a half-Million  
 up your kilt, Paul  
 Linda

**Wings**

## Oh-oh, we must be close to Christmas

And Rudolph looks like a dead cert

### SINGLES OF THE WEEK FOR CHRISTMAS ONLY

**WOUNDED JOHN SCOTT CREE:** 'Rudolph The Red-Nosed Reindeer' (Pye 7N 46034). Can't fail, can it? Whoever this loony is doesn't matter. Every cliché of blues-based churning heavy metal is hauled out to massacre Uncle Mac's favourite Yuletide song.

Cree attacks the words with the vigour of Frankie Miller after a good bevvy, the towering band slot into place behind him like a well-drilled collection of Pages, Nugents and Marinos.

The pace, energy and attack of the two combined is enough to send legions of chainsaw rockers scurrying for cover behind their amplifiers.

Boring old rock is back! Bow down to the grinding assault of the blues blitzkrieg! Revel in the seasonal destruction! Buy it. Laugh. McKenna Mendelsohn Mainline didn't know what they were starting; Wounded John Scott Cree (Who?—Ed) certainly knew what he was finishing. Without doubt a Christmas smash!

### FOR EPIC IMMORTALITY

**LEONARD COHEN:** 'Memories' (CBS 5882). Mightier than Kim Fowley meets Helen Reddy! More epic than Telly Savalas meets David Gates! At last, for your edification, Phil Spector produces Leonard Cohen!

Underneath the Wall Of Sound Cohen drones obliviously. As he chants the gloomy tales of bodies and riversides and other gems from his incisive melancholic mind, a cast seemingly culled from 'The Ten Commandments' sing, play and fantasise above and around him.

Vast orchestras and enormous choirs heave and swell their way heavenward as 'Memories' plunders on, taking all before it. The first truly decadent classic single of the seventies.

The second coming is nigh! Or as Cohen himself may despondently intone in the film of the making of the record, eyes cast upwards to the glass-

panelled eyrie where Spector rests: "He truly was the Son Of Sound". Unbeatable.

**THIS WEEK'S FLOOD TIDE OF SEASONAL AND NON-SEASONAL RE-RELEASES (MOST OF THEM FROM THE COMPANY WHO FIRED THE CONTROVERSIAL SEX PISTOLS)**

**THE SCAFFOLD:** 'Lily The Pink' (EMI Nut 2690). The Liverpool loonies' only Number One from 1968, backed up with three others including 'Thank U Very Much'. 'Lily The Pink' was as old as the hills before Gorman, McGear and McCough got hold of it — but it was fun, weren't it? Still is. Good present.

**JOHN LEYTON:** 'Johnny Remember Me' (EMI Nut 2699). The hit from 1961 is joined by the brilliant 'Wild Wind' of a year later. All produced by the legendary Joe Meek. Thanks for the memories.

**PAUL JONES:** 'High Time' (EMI Nut 2692). The man who sang '6-4-3-2-1' with the Manfreds, and later became an actor, actually pursued a solo singing career (it says here). Four ordinary, not-very-nice-to-remember minor hits from the mid-sixties.

**FREDDIE AND THE DREAMERS:** 'I'm Telling You Now' (EMI Nut 2694). He had big teeth, big glasses and knock-knees and his legs could move in impossible directions. Mindless pop that never quite got to be immortal. Perhaps it will now.

**CILLA BLACK:** 'You're My World' (EMI Nut 2698). Of whom Frankie Howard once said: "You're voice is flatter than your chest." Gangly buck-teethed teenager from Liverpool who became a T.V. star via these four dreadful nasal warblings. Torture.

**THE BARRON KNIGHTS:** 'Call Up The Groups' (EMI Nut 2697). Timely reminder of these worthies' back hits from years back before their Butlins' humour got drowned by the advancing underground and 'serious' rock. Toe-curling ter-

rible which means it has got to be an enormous Christmas hit.

**SHANE FENTON AND THE FENTONES:** 'I'm A Moody Guy' (EMI Nut 2696). Ooooo! Alvin Stardust's finest hour when his real name was actually Bernard. Number 22 in 1961 would you believe. Still sounds good.

**ADAM FAITH:** 'What Do You Want?' (EMI Nut 2691). In which nobody is spared. The hiccupping hit from the time when a clean-cut Adam was influenced by Buddy Holly and trying to get into show business. Judge for yourself.

**SWINGING BLUE JEANS:** 'Hippy Hippy Shake' (EMI Nut 2693). "For goodness sake!" was actually considered quite risqué when this got to Number Two in December 1963. Aye, it takes you back, it does.

**THE FOURMOST:** 'Hello Little Girl' (EMI Nut 2695). Lennon and McCartney covers. Fresh and clean from the time when there could have been any numbers of Beatles.

**EDWIN HAWKINS SINGERS:** 'Oh Happy Day' (Buddah BDS 463). The secret is finally revealed! When the massed gospel ranks of E Hawkins (proprietor) faded away chanting "oh happy day" in 1969 they didn't actually stop! They just kept right on singing! And now they're back! Altogether now: "Happy-happy-happy day!" Has to be an absolutely enormous Christmas hit.

**THE YARDBIRDS:** 'For Your Love' (Charly CS 1012). Well, we've got to have a Charly release haven't we? They're famous for it, aren't they? Classic from 1965 and if you haven't heard it/got it/lost it already then get started now.

### STARTERS

**CRAWLER:** 'Stone Cold Sober' (Epic EPC 5873). What a drag for you. Re-mixed from the album. Save this luke-warm slice of clever soft-rock for Lent. Not a Christmas hit.

**STADIUM DOGS:** 'Easy Best' (Audiogenico A17). Gawd! It's



QUINT: the record's not much good but the picture's all right

**RAM JAM:** 'Keep Your Hands On The Wheel' (Epic EPC 5806). Intro is an unforgivable rip-off of Quo. Vocal is a rip off of Jagger singing the tiny blues clubs 10 years on. Back, back into the mists of time recede the appallingly ordinary Ram Jam O-oh Black Betty (bam-a-lam). Not a Christmas hit. Oh-oh Black Betty (bam-a-lam). Not a Christmas hit. Oh-oh Black Betty.

**CHRIS FARLOWE:** 'Only Women Bleed' (Charly CYS 1031). Charly keep up their incredible reputation of always having a totally unusual cover version of somebody else's hit. The soul voice of the sixties returns!

**SPEEDOMETERS:** 'Disgrace' (Mascot Nice 1). At least one of these chappies used to be in Rough Diamonds — the ones who lost the case and got the money. They've speeded up a bit since then and churn out what they call 'high energy rock'. It ain't bad. That's all.

**THE JIVE BUREAUX:** 'School Daze' (Gull GURT 558). Rolling along sort of R&B — with polish stuff, held together with some tasty rhythm picking and a cracked vocal. Still not strong enough for a Yuletide smash.

**GONZALEZ:** 'I Haven't Stopped Dancin' Yet' (EMI 2706). Hard-working British funk football team demonstrate their fitness. Gloria Jones' song. American strings, very strong melody and a lovely bobbling wail of bass and percussion keep the spirits up. Nearly a Christmas hit.

**STADIUM DOGS:** 'Easy Best' (Audiogenico A17). Gawd! It's

awful. Is this what Reading does for you? Sub-everything art-rock, and badly produced to boot.

**SWEET SENSATION:** 'Wake Up And Be Somebody' (Pye 7N 46036). No; try the person behind me. Answer-and-response funky stuff with drumsticks flying everywhere. Despite all the urgency it's a bit uninspired in the melody line.

**QUINT:** 'Hold Me' (UA UP 36328). Violin and sugar rock from a new band that sounds like... the Brighton scene meets the Jackson 5. Blue-eyed and boring. One for the kid's stocking.

**JENNY DAREN:** 'Love And Devotion' (DJM DJS 10813). Belt. Belt. "Love and devotion, wider than an ocean." Belt. Belt. White guts. Our northern (as in Midlands) correspondent says she's a cult heroine. Definitely not a Christmas hit.

**THE LUXURY ITEM:** 'Brenda Cries Her Eyes Out' (GTF NIM 1). Fuzzy singalongs rock thundersome! Just getting this out will be the best Christmas present they've ever had.

**FRANKIE ALLEN:** 'Just A Country Boy' (UP 36337). Highly appealing and mysterious gem from Rockfield. Bouncy rockabilly that starts off trying to sound like Elvis and gets miles better when it ends as itself. Juke box hit.

### HEAVY JELLIES

**DEAD BOYS:** 'Sonic Reducer' (Sire 6078 609). Virtually their own classic already. Grinding Ohio heavy metal on speed, with the manic Stiv Bators croaking like he means

it. Well-produced, like most recent Transatlantic 'punk'. 'Sonic Reducer' features splendid chord slides and fast, full of furious attack. More of a blitz than a hit... but I think it's meant to be.

**DOWNLINERS SECT:** 'Showbiz' (Raw RAW 10). Following their recent exhumation by Charly the Sect have inexplicably brought themselves into the seventies with what amounts to white R&B on punk. Heavy, too fast, no real guts... and miles too long. Sect appeal is declining.

**LONDON:** 'Animal Games' (MCA 336). As made famous by Tony 'So It Goes' Wilson. Standard high-speed grind and churn, but with magnificently dreadful vocals (both in content and delivery) that give it a delightful charm all of its own. Not a hit but a bestial buy.

**THE REZILLOS:** 'Good Sculptures' (Sire 6078 612). Can these frantic Scots really be on the same label as the Ramones? Plucked, groaned and poppy, this even features a guitar boogie interlude. Groan.

### SICKLY SWEETS

**DAVID GATES:** 'Goodbye Girl' (Elektra K 12276). Soft Bread pioneer wallows in his own delightful song. In fact a slow-starting epic which is about to be a movie title track. Tinging emotiveness that'll need a lot of plays to become... a Christmas hit. Sweeter than Turkish Delight.

**LOL CREME / KEVIN GODLEY:** '5 O'Clock In The Morning' / 'The Flood' (edited version) (Mercury God 001). No surprises in this stocking. Two tracks from the enterprising Greensleeves label. Mighty stuff from the lyrical Doctor; beautiful song and Jah-full words. "If you have no reason for living don't determine my life." J Rotten-rated incidentally. Must be more than just a reggae hit!

**TANGERINE DREAM:** 'Encore' (Virgin VS 199). You want more? Another slice of an album that it's probably sacrilege to release on its own — or so the clinical conceptualisation of these Teutonic new music masters would have it. No doubt. Dull mind music that works everywhere but on a single. Not even an alternative - to - Mike - Oldfield Xmas hit.

**ANGEL / CALIFORNIA BOYS CHOIR:** 'Winter Song' (Casablanca CAN 113). Feeble attempt at a seasonal version of 'Excerpt From A Teenage Opera'. Corny. Not a Christmas hit.

**RARE EARTH:** 'Is Your Teacher Cool?' (Prodigal PROD 7). Ordinary guts rock with ordinary hoarse vocals. Just like Rare Earth usually are. Could go down a storm at the

Home For Old Rock Stars' Christmas Party.

### BLACK JOYS

**JIMMY HELMS:** 'Black Joy' (Pye 7N 46031). Seasoned pro works out on the title song of the movie. Despite an interesting note of stridency in the voice department it isn't really strong enough either as a tune or a production to stick. Not, therefore, a Christmas hit.

**DAVID RUFFIN:** 'You're My Peace Of Mind' (Motown TMG 1093). Strongest song on his recent album stands up well as a single. Honey-coated melody and gruff emotion I'd like this to be a Christmas hit but I'll settle for having it as a present.

**SYREETA AND G C CAMERON:** 'Let's Make A Deal' (Motown TMG 1094). Sweet 'n' funky (aren't they always?). Man-and-a-woman responding story song that hits a few heart strings and misses most of them.

**GLORIA JONES:** 'Bring On The Love (Why Can't We Be Friends Again)' (EMI 2720). Big, powerful helping of smouldering soul — recorded in the States this summer before the accident. Lovely string phasing and a little voice going a long way. Can't fail to be a Christmas smash (for whatever reason).

### RANKING REGGAE CORNER (NON-SEASONAL)

**DOCTOR ALIMANTADO AND THE REBELS:** 'Born For A Purpose' (Greensleeves GRE 002). At last general release for this best-selling pre-classic from the enterprising Greensleeves label. Mighty stuff from the lyrical Doctor; beautiful song and Jah-full words. "If you have no reason for living don't determine my life." J Rotten-rated incidentally. Must be more than just a reggae hit!

**THE MEXICANO:** 'First Of May' (Ice 4). The man who took 'Move Up Starsky' to the top of the reggae chart this year bounces back with a Bee Gees cover. One of the first releases from Eddy Grant's new label, it's a strong Coach House production that needs a few plays really to plug in. Seasonal and mainstream reggae which should do well.

**TREVOR LLOYD MAITLAND:** 'Put More Meaning' (Matelantic Mat 2B). Shaking piano-based exhortation that doesn't get better than ordinary.

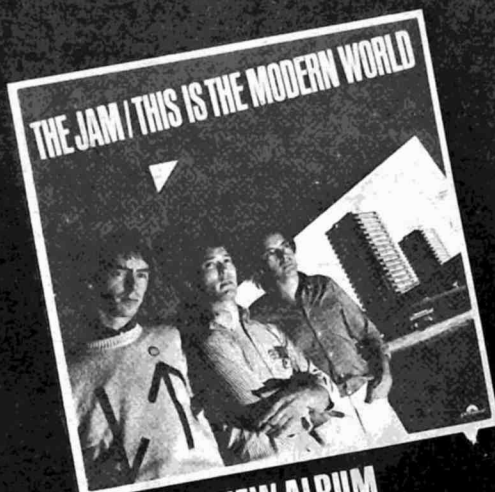
**REGGAE REGULAR:** 'Where Is Jah' (Greensleeves GRE 001). Just what it says really. Experienced backing band provide simple soul-stirring anthem over competent backing.

**ALTHA AND DONNA:** 'Up Town Top Ranking' (Lightning LIG 506). Bouncy little patois treat that's sweet and neat. Definitely a Christmas hit.



# The JAM

## THIS IS THE MODERN WORLD



**NEW ALBUM  
AVAILABLE NOW**

### APPEARING AT:

- DECEMBER
- 7th BRIGHTON Top Rank
- 8th COVENTRY Locarno
- 9th CANTERBURY Odeon
- 11th CROYDON Greyhound
- 14th LANCASTER University
- 15th STOKE Victoria Hall
- 16th CAMBRIDGE Corn Exchange
- 18th LONDON Hammersmith Odeon

SPECIAL GUESTS



# Off Centre

Edited by TIM LOTT



"All right Keith?"

## VICIOUS CIRCLE

### POOR OLD SID!

The happy-go-lucky bassist in the Sex Pistols — known affectionately to his close friends and family as "Vish" — has been taking flak from all sides this week.

First his mummy, Mrs Anne Beverley, now worthy of the Vicious tag, got the claws out to his cuddly girlfriend (some say WIFE) Nancy Spungen.

Chummy Anne revealed to the national dailies that her nickname for Nancy was "Nauseating Nancy".

"When I brought her tea," said Mrs Vish, "she would spill the milk and sugar, and she would never clean up after herself."

Sid's mum is of the opinion that N.N. is something of a bad influence on her Sidney.

No doubt still reeling from the body blows from his kith and kin, Sid hit a bad patch with his troublesome girlfriend. Police burst into his bedroom during a fight between himself and Nancy — blood, glass and filth everywhere.

Though the hotel isn't going to press charges the unfortunate impresario of the fat strings may face legal trouble on another front after police persons confiscated "specific substances" for analysis.

Finally, rumour has it, that Sidney, never enamoured with Malcolm "Malc" McLaren at the best of times, has now been sacked by the erstwhile entrepreneur and zip manufacturer.

A peculiarly unforthcoming press officer at Virgin Records said that this rumour "has no roots in actuality."

WANT TO know what Elvis kept in his bedroom? Want to know the colour of the sheets Priscilla put in when she married him? Want to know the intimate secrets of what the fans said when they rang up Graceland demanding to speak to the King?

Your prayers may now be answered — and your curiosity sated — by the publication in Britain this week of 'My Life With Elvis' the true life story of Becky Yancey, his former 'private' secretary.

No grocery bill is too small to remember. No discarded gift is too small to mention. No first or secondhand anecdote escapes inclusion.

As glimpsed by Becky — whose memory apparently rivals that of a tape recorder — he collects his fees, he eats his lunch, he goes to the

### ELVIS' PRIVATE SECRETARY, ER... TALKS

In direct contrast to the "sensationalised" book 'Elvis. What Happened' — the account of the three former bodyguards — Mrs Yancey's stirring tale is a true 'Upstairs Downstairs' ripping yarn. The recollections of the Memphis girl who dated Elvis (once), asked to become his maid (after he came out of the army), got turned down, and became a secretary instead.

Her employment lasted nearly 14 years, until in 1975 she decided to devote more time to her home and family — and to write her book.

"The manuscript was bought in January this year," she said, in London last week. "From the very first day I worked there I was approached by people who wanted to know things about Elvis, but I wouldn't say anything."

"I thought the book would be something everybody would be interested in — I'd been thinking about it for years — and I considered that the time was right when I finally started writing in 1975."

"But if I'd been asked to write it after he died I just couldn't have done it."

"I'm still really close to many of Elvis' family, and I think he would have approved. In fact if he could read it he'd probably be laughing in heaven!"

## Elvis's private secretary... er... talks

'My Life With Elvis' is both an affectionate and microscopic account of her involvement with the Pel, inasmuch as her employment — working in a room at Graceland with two other secretaries — allowed her devastating insight into the departed King of Rock's career.

Household accounts, details of her wages, happy memories of parties and movie shows predominate over the grimy muck — raking that we've come to expect.

"Allowing that book to come out is something those 'bodyguards' will have to live with for the rest of their lives," she states. "It was a cheap shot, and wholly wrong."

"The Elvis we knew was a warm and generous human being. He had his ups and downs like any normal person, but he was never a recluse and never a drug addict. He was still on top when he died."

The book begins, endearingly, with Becky's "most embarrassing moment." She was sitting in a roller-coaster with Elvis, and I quote: "... feeling slightly dizzy."

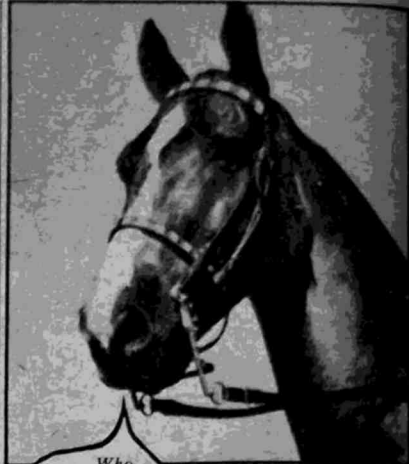
"The car poised on the peak for an instant before rapidly plunging for the bottom. Elvis tightened his arm around me. I opened my mouth to scream — and vomited all over him."

And a paragraph later: "'Becky,' he asked, looking at me solicitously. 'Are you sick?'. I was."

This splendid memory comes right at the beginning, followed by 360 pages of totally fascinating, gushing sweet — and — honest trivia.

It's a non-shocker! It's true! And we make no apologies for recommending it — along with a healthy pinch of salt. JOHN SHEAR-LAW

● 'My Life With Elvis' is published by W. H. Allen at £5.95.



Who you calling a...

## Would you let your kiddywinks have Black Beauty at Christmas?

A VILLAINOUS piece of industrial espionage means that a few kiddywinks will enter 1978 with a slightly more extensive vocabulary.

Some nasty piece of work has sabotaged a batch of 'Derek and Clive Live' tapes by packaging them in 'Black Beauty' cassette boxes. The boxes are meant to contain the voice of a man called David Davis innocently reciting the classic Louisa M. Alcott children's classic.

As severe and confusing as this is for Cook and Moore fans, their problems are nothing as compared to 'Black Beauty' fans. Unsuspecting, mummies, daddies and other sundry relatives have been out buying copies of the tape in their droves.

This is likely to lead to a few red faces on Christmas morning.

Apparently the sabotage was carried out at a London duplicating plant which the record company — Pinnacle Records — used to produce the Black Beauty Tapes. A spokesman for Pinnacle said: "The prospect of some unsuspecting child being confronted on Christmas day by four letter words is too terrible to contemplate."



ELVIS: warm and generous



GUNNER PARKIN (lovely boy) far right

## Increase your slang vocabulary in five easy lessons

WATCH OUT: Pauline McLeod!  
Your title as the most ill-informed rock writer in Western Europe is under threat.  
Evening News writer John "whoops — wrong — again" Blake is hot on your delicious heels.  
Only weeks after his brilliant coup with publicist Keith Altham — Blake rang him up

and asked for a picture of "all five" of The Who — he has come up with another side-splitter.  
The new wave of slang:  
— Apparently in the punk elite — of which John is no doubt a member — it is no longer de rigueur to be referred to as a spaz, a twit, or a silly-billy. Those words are OUT

IN: adjectives are wimp, nerd and dork  
Here are some more IN words for you to learn (isn't being IN, out?): dope, radical, hot (hot? — Ed); wired, wind-up and lig.  
Hahahahahahahahahahahahahah!  
And here are some OUT words for you to unlearn: hassle, niggle,

uptight, junk (shame!) — Arthur Steptoe), far-out, smack, freebie and fab (?)  
So, FORGET THEM RIGHT NOW.  
OK, John?  
Incidentally, did you know the word "boogie" now means to make love.  
Neither did I!!  
Thanks again, John. You nerd.

## AND YOUR KNOWLEDGE OF THE ENGLISH LANGUAGE

OUTRAGED by the Sex Pistols? STUNNED by the ever increasing amount of PORNOGRAPHY in our society today? SHOCKED every time you walk through Soho? ATTRACTED by SUCCULENT words written in big CAPITAL LETTERS? ... Now read on.  
"The English Language" (Creole Stag 1) is MORE OUTRAGEOUS than Derek and Clive. What's more the guy who made it wasn't under the artificial STIMULUS of alcohol. He tells a succession of ABSOLUTELY FILTHY jokes, recorded live at what sounds like an intimate party.  
On record he calls himself David Donaldson but in reality he's quite a famous BBC television actor who doesn't want his name REVEALED. (But he is Chris Mitchell who plays Gunner Parkin in 'It Ain't Half Hot

Mum').  
There is more than a reference made to delicate areas of the FEMALE ANATOMY and naturally Smiths, Boots and Woolworths have decided not to CORRUPT their shelves with it. But the album is in great demand. It's alleged that one salesman ordered 500 and sold them UNDER THE COUNTER in a matter of hours. It's the ideal plaster for a boozy night out with t'lads.  
But that's not all. The Pork Dubois have released a subtle little number called 'Making Bacon' (Wood Branch 9). It's backed with a SENSITIVE love song, 'Tight Pussy', which isn't about cats. The record comes pressed in HORRID yellow vinyl and was produced by one Willie Dunnin. Listen and your ears will drop off. ROBERT SMITH

# Burton's suits are lethal

**PUNKS ARE** getting used to the cold shoulder wherever they go. But if the landlords of Britain's pubs have their way the spiky-haired ones among us may soon not even be able to get a drink.

An editorial in *'The Publican'* (journal of the licensing trade) declares that punks are not wanted in the saloon bars of our nation, and that they are the latest in a long line of wild young people (Teds, rockers, skinheads, etc) who cause trouble in pubs.

It then recounts landlords' experiences. Unfortunately it doesn't seem to have gathered much evidence.

Two landlords in Southend (what an unprejudiced random sample in a feature about pub violence!) are quoted as having banned punks.

But the joke is that they don't actually seem to have had any trouble. One wouldn't serve punks if they wore outrageous clothes (how can you be a punk in a pinstripe suit?) while another gvnor had no complaints but objected to the way they mutilated their faces.

*'The Publican'*, a credit to unbiased, investigative journalism, has dredged up one instance of trouble. In a Barnsley pub some punks threw drinks over each other. Sounds a bit like rugby players, doesn't it?

If you look through the rest of *'The Publican'* you'll find that landlords everywhere are up in arms about violence — but all their trouble seems to be coming from straight people.

There's even a report about a local councillor who was fined £40 for punching a guy (another straight presumably) who'd slyly groped his daughter.

The lesson is, landlords of Britain: people in Burton's suits are lethal. Inside every bank clerk lurks a wild beast trying to escape. Anyway, safety pins are worn for the specific purpose of spearing your cocktail cherry.

DAVID REDSHAW

## THERE'S WANKING and wanking.

I mean, a Bermudian wank isn't half so much fun as a Wank of England or a Centurion Wank. And nothing beats a Top Wank except maybe a Wank Marvin.

So it seems strange that Derek and Clive, the Armitage and Shanks of the rock world, should decide to jettison their new album 'Derek And Clive Come Again' from that very same accepted Isle.

The scene: former London home of khaki paper entrepreneur Peter Cook currently awaiting trial on a charge of assaulting a Delsey football fan. "I just wanted to get it out of my cistern," he's reported to have told his mother.

Gathered around a special amplified telephone are a number of well-known journalists ranging from the bespectacled chappie representing *The Guardian* ("Derek and who?") to the meticulously rehearsed smirk and collar up platitudes of Blast Furnace from an equally well-known music paper.

The phone purrs. "Er, that must be them," says a shaking Al Clark, press officer and glib comment merchant of Virgin Records. "Hello you two. There's a lot of journalists here all eager to ask you lots of questions about your new album. I hope you're ready for them. Right, over to you chaps."

# Eh? What? Pardon? Can you repeat that?

Pause. Longer pause. Life-long pause.

"Er, what's the weather like over there?" queries Al, laughing.

"The weather is fine and Katie Boyle is with me, Al," says Clive. He's the tall one.

"Is it true," asks Blast, "that the..."

"What?"

"Is it true," asks Blast again, "that the..."

"I'm sorry, you'll have to speak up. (Aside) I always knew this was a f----- stupid idea, Derek."

"Are Derek and Clive fathers?"

"What?"

"Are Derek and Clive fathers?"

"They are childless because they are igno-

rant. They have heard rumours about copulation but they haven't actually experienced it. They just wank. They are products of the seventies."

Pause. "Why are you so preoccupied with cancer?"

"What?"

"Why are you so preoccupied with cancer?"

"Money causes cancer. I've got cancer of Dudley Moore."

"What?"

"WHAT did you say?"

"Oh. Money causes cancer."

cancer. I've got cancer of Dudley Moore."

"Would anyone like a drink?" says a Virgin girl. "Could I have a glass of white wine please," says the man from Melody Maker.

"What?"

"Oh," says Al, "that was just the man from Melody Maker asking for ANOTHER glass of white wine."

Pause. "How would you describe your new record?"

"What?" said Derek. "He said 'how would you describe your new record,'" says Clive.

"It's a rare thing in this world to find a pure work of art like this. Derek and Clive have gone deaf like Beethoven."

"What did he say?" asks the man from the Mail.

"What?"

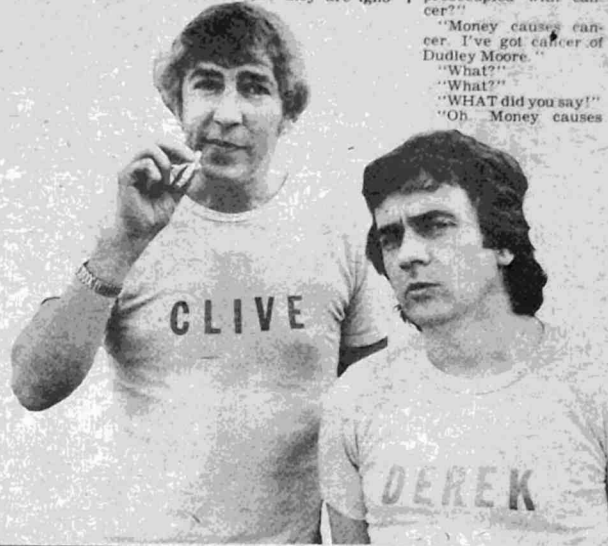
"That was just the man from the Mail asking what you had said," says Al.

"Here's your white wine," says the Virgin girl.

"What?"

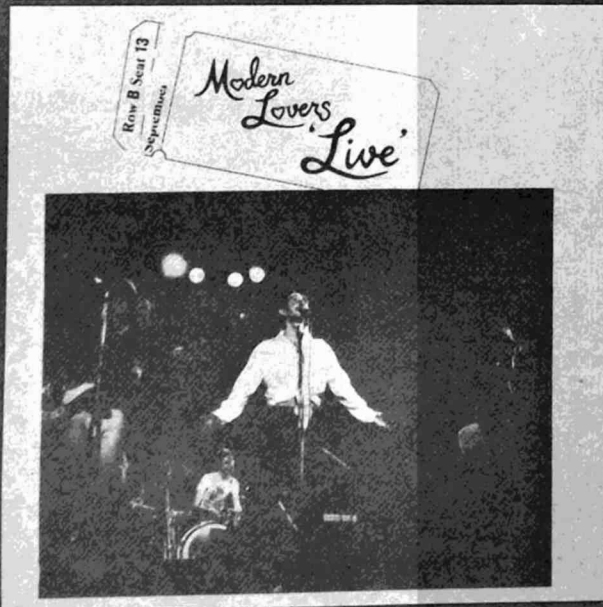
"Tell my wife I love her very much," says Clive.

DEREK AND CLIVE: full of cancer

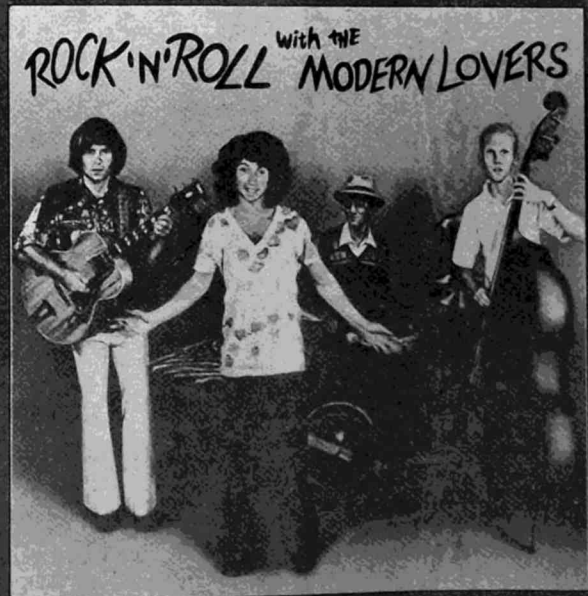


## This album does The Egyptian Reggae (LIVE)

## So does this one! (In an Echo Chamber)



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The eagerly awaited Modern Lovers Live album; four new songs, including the next single 'The Morning of Our Lives'

As Ian Birch so succinctly put in Melody Maker "It was a magnificent evening and if when they return, do not hesitate to go every night they're playing"

There comes a time in everybody's life when the only thing to do is to get silly — Get Silly, Buy the Album!

Jonathan Richman and the Modern Lovers . . . the most fun you can have with your clothes on



# Angels with dirty faces



JEAN: puts his foot down

**PASS ME** the aphrodisiac, honey, we're in Amsterdam.

And all the cutie canal streets and all the clapperboard clubs and all the demonic deckhands of this cold Indonesian restaurant night lead to The Paradiso.

Now The Paradiso is Amsterdam's premier hole. Like, imagine The Roundhouse only DIRTY - a huge filter up after the cigarette has gone, the death brown fusing of nicotine, tar, spit all the way through. That's The Paradiso.

Then you look up way above the stage. Stained glass windows the only clue that this was once a church. Yeah, s'right, a church. Now there's a dope bar where the font used to be, kids snort in the shadow of the altar and The Stranglers replace Christ.

Hey, is that a tear on the multi-colour cheek of Mary up there? "Christ he told his mother Christ he told her not to bother."

There's a thousand punters inside, another thousand outside and a Dutch TV film unit celluloiding the lot. The Stranglers - high-rise exponents of the kinda devout decadence inherent in pre-war Berlin.

They always remind me of a scene in 'The Thief Of Baghdad' when a wealthy Indian merchant fell in

**BARRY CAIN** goes to church to see *The Stranglers* and ends up seeing porno movies and the machine gun toting, government approved, *Hell's Angels*. Pictures **ALLAN BALLARD**

love with life-size mechanical doll with eight arms. He paid a fortune for it and then indulged in some Eastern delight. The doll had huge fingernails and it proceeded to dig them into his back as he held it. Slowly and sex-sadistically at first, then harder until the blood seeped out and he died. Think about it.

## Unclean

There's something very unclean about The Stranglers. I always feel like taking a shower after seeing them.

Their phenomenal success among the pre-pubes baffles me. They have no obvious attraction for that particular strata as far as I can see. What 13-year-old kid has ever heard of Trotsky?

They ain't too glamorous. Their clothes are straight out of a Black Sabbath queue of fans. They don't exactly come on like teenies. "What did you do in the war, daddy?"

the far-out, bombed-out, bleached-out (I'll refrain from saying 'cop-out' cause I don't think that's entirely correct) fall-out that is The Stranglers somehow gets across to

them. Like dirty old men offering sweets to little girls.

Same applies to this spaced-out Dutch-capped Paradiso audience. They ain't got the faintest idea what the band are going on about but they cheer every familiar chord.

The show is their usual sex act taking the boots off. One new song, 'Five Minutes', indicates a variation but the tried and trusted format is the same. Why change success? That's what the proles seem to want, so give it 'em good.

Fact is I enjoy their shows, their records, their pose. It may be real cool to slag them for writing anti-feminist songs (though I thought most songs professing to be 'love' songs were anyway. Writers from Porter to Lennon have regarded women as merely love objects, gossamer fantasies in men's minds) or for making dough but their desirability rating is high in my estimation. I'm down to ten a day now.

They bring out the prurience in people - and that can't be all bad.

Now we get to the meat of the story. Half way through 'Ugly' just before the 'It's only the children

of the f--- wealthy that tend to be good looking" bit a kid jumps on stage and dances.

A security guard casually strolls on and hurls the kid off stage. Nothing out of the ordinary you might say.

But the guard was a Hell's Angel, built like a prefab and the stage happens to be eight foot off the ground. Burnel stops playing and tells the Angel to cool it. But that's all he can do. The Angel politely and begrudgingly nods. The first taste of what's going to happen on this acerbic Amsterdam evening.

## Soccer

The band finish the number and the rest of the show runs relatively smoothly with only the slightest hint of Angel cakewalking sidestage. But the kids take the hint and limit their enthusiasm to soccer sways while sitting on the stage in front of the band.

The Dutch Angels have muscled their way into The Stranglers camp. Whenever they play Holland the Angels are there offering friendly advice and bicep service. The band like them, there's no doubting that.

But it wouldn't much matter if they didn't.

See the Hell's Angels of Amsterdam are different from their counterparts in Britain, America or Timbucktoo. They're government approved!

No kiddin'. The Dutch Government allocated a £150,000 grant to enable the Amsterdam Hell's Angels Society, as it's officially known, to set up shop.

With that money the society built an Angel complex on the city outskirts. It includes a large clubhouse complete with disco and bar, sleeping quarters, a garage to house their 1000cc steeds and a makeshift shooting range.

And, wait for it, each of the society's 25 members receives an annual grant of £2,000.

Altogether now. WHY? Fear appears to be the prime motivation for such an insane policy. It seems the government are afraid of this happy band of men and the money is merely a ruse to keep them quiet. A do-it-yourself nazi-jacketed protection racket. But it ain't on any little Jewish speakeasy owner. It's on the government maaaaan! Backstage after the

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Friendly advice and muscle service

show The Stranglers enjoy a spot of quiet relaxation with their new found buddies. I get some long, ludicrous, electric-drill-in-the-kneecaps stare from one of the Angels as I walk into the dressing room. "He's all right," says Hugh. His timing was just right. The Indonesian meal I had stuffed down earlier was ready to make an unscheduled appearance on the floor.

"They took us back to their clubhouse after we played last night," he continues. "I stayed till six this morning. They gave us anything we wanted. They treated us like kings."

Hugh is clearly loving every Evel Knievel moment of it. Dave sits nearby cuddling his missus. Jet surveys. Jean has vanished. "He's gone to pick up his motorbike. We're going back to the club again tonight," says Hugh.

Oh great. It was somewhere between the b in club and a in again when the loudest banger you've ever heard went off at my feet. A group of three bearded (ain't they all) Angels chuckle in the corner. "You come with us ya?"

Whores

"Er, well if it's all the same to you I'll go in the van with the band."

The last time The Stranglers played here the booze took them along to a pleasant little bar slap bang in the middle of the red light district. Their birds are whores who pop up in between grovelling clients for a sociable drink.

But this time it's da bizness. The Angel Club. The building is well away from residents' areas. One of the government's stipulations I guess. But there is a prison, a rather tall luxury block (well you know what these permissive countries are like about crime) under construction nearby.

"They'll never finish that prison," a visiting Brighton Angel casually informs me as we drive past. "The communists don't want it so they keep bombing the place every now and then."

There's also another reason why the building won't be completed for sometime. In the back garden of the club is a large mounted machine gun. When an Angel fancies some fun he

and Dave continues to cuddle his missus.

This guy in a balaclava comes wandering over to where publicist Alan Edwards and me sit. "Look at this yah." He pulls out a small revolver and places it against Alan's nut. "Good yah. It is .22 calibre. Powerful for such a little gun yah."

"Oh yah yah" says Alan visibly quaking.

Balaclava Billy or whatever wanders off. "Bet it wasn't loaded," says Alan. The photographer walks in. "Here, they're all shooting bottles off walls with revolvers out in the back"

I ask Big Al if they have problems with the police. "The police? Hahahaha. They never come here. They too scared."

What about licences for their shooters. Hahahaha. "He gives me his card 'Amsterdam Society Of Hell's Angels. President Big Al. Vice-President Stanley."

As we leave the Angels shake our hands and tell us we're welcome at any time. With every shake I keep thinking a knife's gonna go in my back. That ice cream soft entry comblike parting of the flesh, the rosered spill, the midnight walk thump thump of the heart, the dirty steel caressing the bone before breaking it, the cool call of death.

Slaughtered

I got to thinking about newspaper headlines 'Pop group and friends slaughtered by Hell's Angels'. Of only the good die young sentiments. Of bright future epitaphs, of me mum and dad, me bird

SLAP.

A hand hits me on the back. "Goodnight. Safe journey."

Phew. In the van Jean gives me this spiel about how he's got this coloured motorbike prodigy. "He's gonna be a world champion. He's great, and he's BLACK man!"

He goes on to discuss the Triumph motorcycle factory and how co-operatives don't work and a whole host of other such rivetting subjects at Peter O'Sullivan breakneck vocal speed.

"See you later."

So I'm left to think about the night. And you know what I think? I think the Angels are nice guys in their way, but their way ain't my way. The government pay them to keep schtum and out of the limelight. The Stranglers, unintentionally, have brought them out of automaton abeyance.

They ain't thugs but they ain't exactly pussycats either. A few people have mentioned unpleasant scenes they witnessed on the band's last British tour involving some of the Angels.

Remember Altamont? Maybe that sounds a little drastic but it's not just the Angels you gotta worry about. It's the ordinary punters reaction as well.

While The Stranglers keep insisting on playing smaller venues there's always the danger of violence. Playing a place the size of The Paradiso ain't fair on the fans or the band. Christ they could pack out the Empire Pool two nights in a row now, maybe even three.

Slapdash security just ain't good enough anymore. Nice gesture sure but something better change quick.

Whatever happened to... The Finchley Boys?

# HUNGRY?



Give yourself a treat. Get "Three Times A Day".

"Meal Ticket are arguably Britain's best band that you can actually get to hear live." THE OBSERVER

"The vocals are consistently superb, they deserve their evident 'crowd appeal'." NME

"From the sudden drum attack on the first track I was hooked. Whatever the magic is, I only wish it lasted twice as long." MIKE DAVIS (SOUNDS)

Now see what you think, listen to the new album "Three Times A Day" (MS 300) and don't forget "Code Of The Road" (MS 309)

## Feed The People Tour

With Frankie Miller (until December 4th)

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2nd UXBRIDGE Brunel University

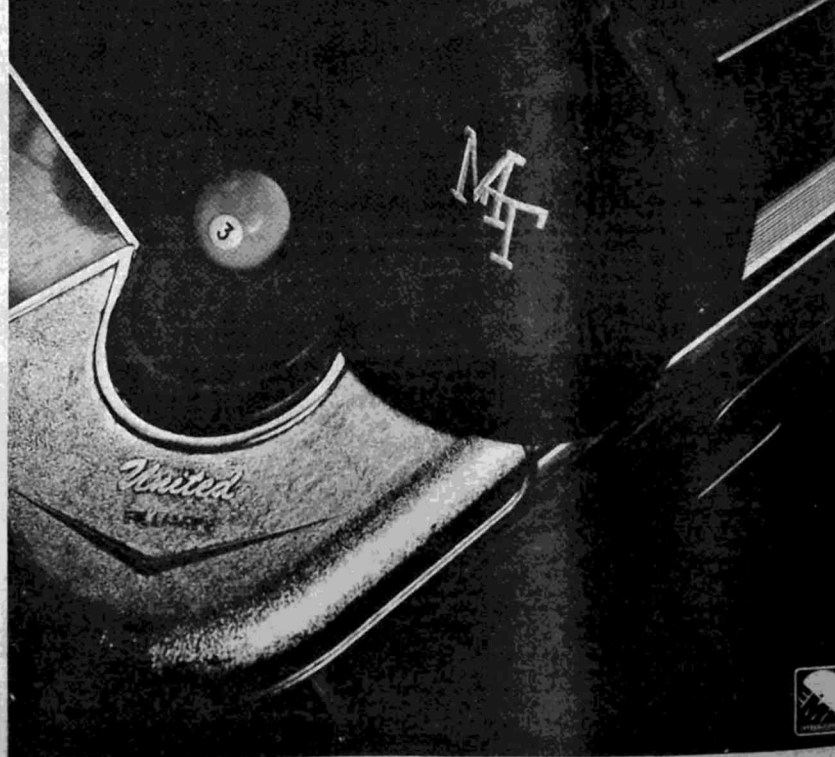
3rd GUILDFORD Surrey University

4th PLYMOUTH Fiesta

9th NEWCASTLE University

10th STRATHCLYDE University

# Meal Ticket.



## THE SHOW isn't going on.

Leo Sayer has been rehearsing in Paris for a French television special, but now the technicians have decided to go on strike.

"It's happened three times before," Leo says. "Everytime I come to Paris to record a show something goes wrong. It was going to be my own special show, I was going to end up by doing 10 of my own songs, it's been a bit of a waste. But I do enjoy Paris, I've been to the Louvre with my wife to see the Mona Lisa."

He's staying at the George Cinques Hotel, a short distance from the Champs d'Elysees. The place is richly excessive with tapestries on the walls and massive rooms. It costs 190 a night and you even get bathrobes supplied, but these are cunningly charged for on the bill in case you decide to nick 'em. Clever these Froggies.

Leo's agent decides they shouldn't waste time hanging around and fly to Amsterdam now as the strike could affect airports tomorrow. But there's still a bit of time to talk.

"I've been in debt throughout my career," said Leo, "I once got within 15,000 of being solvent but then I had to go on tour and the money was ploughed into that. It doesn't matter how many hit singles you have or albums, you probably don't make a lot of money."

"People with massive houses down in Surrey are probably mortgaged and in debt up to the hilt. Expenses these days are very wild, especially when you're touring America. On the recent tour I played something like 60 dates and by the end you get exhausted. Then two months after you've gone they've probably forgotten you because the place is so big. So you have to go over again. The travel costs alone can be astronomical. My band isn't small and moving them around is expensive."

"It's a myth that record companies pay for all your expenses. When you're signed up you get an advance that probably sounds massive to the public. But they don't keep on financing you for ever. Eventually you have to stand on your own two feet and get the capital together yourself."

Sayer's act is very intimate. Didn't he get lost in the larger venues out there?

"Some people may have thought that would happen. But I was

always able to keep the audience with me. I just worked harder. I found that when I came back to Britain it was difficult to adjust. I was flapping my arms around and being too energetic on stage. So I was telling myself to slow down. If not, I might have fallen off the stage."

"The British seem to be very possessive about their artists. They think that if you go to America for any length of time then you've become a tax exile living in LA and not doing any work. Despite what you read I think there's only about three people who make enough to be exiles."

"I look on America as a place to gain experience, a place to meet new musicians and discuss ideas. There can't be anything wrong with that, it's a very productive place. American guitarists don't seem to emphasise their playing, while British guitarists always spell it out. I don't think they're as subtle. American studio technicians have the edge over the British as well."

What about the Richard Perry / Leo Sayer relationship? It seems to fit like a jigsaw.

"When I went to America we had discussions and thought we'd try and get the best guy possible. I was surprised that Richard had been studying my career quite closely. The combination has been working very well. I'm very myself in the studio, I tend to stand at the microphone and do all my stage antics. I've got to watch it in case the headphones fall off though."

It seems to some that the Sayer style has changed. He seemed to be 'meaningful' at one time. Now critics are slagging him off saying he's moving into MOR and cabaret.

"Maybe the time has to come when you want to sit down and stop writing heavy introspective songs and do something that can communicate more. I discussed this with Bernie Taupin. He said you can't keep on turning out heavy stuff like 'Border Song' all your life, but people will eventually want to listen to something more."

"Thunder In My Heart' was simply about a guy who falls in love with a chick and can't make it. I suppose that's quite an everyday situation."

How well do you do here in France?

"The audiences seem to like me. We played a club just off the Champs d'Elysees and the reaction was incredible. I want to be big in France, I want to be big everywhere. I'm always striving for perfection."

So much so perhaps that Sayer has gone through about four or five bands since his career started.

"Four or five? I'd put the figure at about 12 or 13. I don't think that means I'm particularly difficult to work with. I've never believed in sticking to something for a long period. I'm a very changeable person, it's very rare that I can concentrate on things. That's why I'm sometimes surprised that I've stuck to singing. It's not generally in my nature to really develop something."

"I like having a lot of influences and I do find it stimulating to meet up with fresh musicians. If I'd trudged around with the same band for five years then I'd probably find myself going off a bit."

We move to the hotel foyer to await the limousine. What about this complacent tag you've been landed with? The Palladium saw a fair sprinkling of middle age in the audience.

"I've never worked on getting myself into a comfortable situation. Those people had obviously listened to my music and enjoyed it so they came along. That's great, I don't want to appeal to just a small audience. I don't like it when people categorise music, trying to place it in neat little compartments. That's something they seem to do particularly in America. I reckon you should aim to please as many people as you can."

What do you think about new wave?

"Some of the musicianship is good, but the lyrics are terrible. Can anyone really listen to a song with a

girl screaming 'Oh bondage up yours'? There isn't much to that. All right so it's got energy but it's not being channelled into anything."

"But I never went through that teenage rebellion thing. I didn't turn professional until I was 25 so I missed all that. I used to go on stage stoned but I soon got to realise that I performed better if I didn't touch the stuff, so now I don't smoke and I don't drink a lot either."

In the early days the clown thing wasn't a carefully organised management scheme. Throughout

my career I've always done what I wanted to do, the clown thing happened rather by accident. It really came from Graham Hughes the photographer, one of the few guys whose ideas are as big as their photographs. Anyway he had a friend called Julian who was a clown, so we thought it would be a good idea if I dressed up."

Into the monster limo for the drive to Charles De Gaulle airport that looks like a set from 'Star Wars'.

"Look there's a pigeon extermination van," yells somebody.

"I don't understand it but pigeons always seem to crap on my head," says Leo. It's always had when I walk through Trafalgar Square they always seem to single me out.

"We had them in our loft once and these guys came around armed with rubber truncheons and plastic bags to put the carcasses in. It's a shame in a way but something's got to be done."

En route to the airport we stop to get some snaps at the Eiffel Tower.

"Aryu the Engleesh pop star," says one skateboarder kid.

Leo stops to sign autographs and have a go before we drive off.

The talk revolves around the American tour.

"Thirteen thousand people came up to see us during our rehearsals in Toronto," says Leo. They let the kids in in the afternoon and they can stay."

"I have lived in Los Angeles but I didn't involve myself with the party circuit. Everybody can be a somebody even if you've got a minimum amount of success."

"When I first started I might have reacted well to the Los Angeles situation. I went around with a chip on my shoulder then. But I've calmed down a lot since then. I take my wife on tour with me all the time, which I suppose is fairly unusual. 'Woman's Own' have even done a piece on our relationship. I'd like to bring out a children's book one day, I like kids. I'd also like to bring out a book of photographs."

Inside the airport Leo has to pose for photographs.

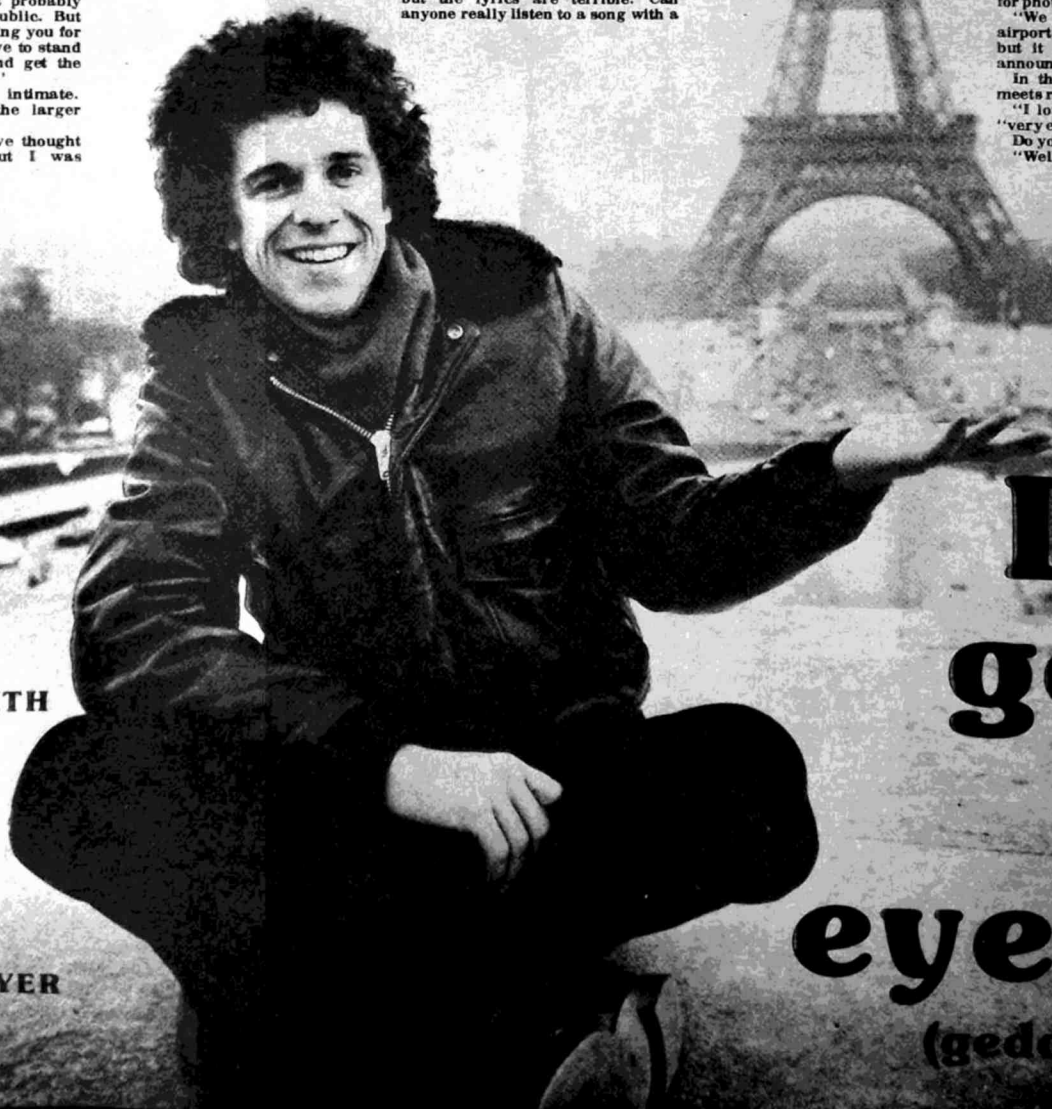
"We did some filming at the airport," he says. "I was singing but it got interrupted by aircraft announcements."

In the queue for departures Leo meets racing driver Jackie Stewart.

"I love motor racing" says Leo, "very exciting."

Do you drive?

"Well, no."



**ROBIN SMITH**  
travels to  
Paris to  
find out  
why the  
pigeons  
always  
manage to  
hit **LEO SAYER**

**I**  
**gets**  
**an**  
**eyeful**  
(geddit?)

# Eddie and the Hot Rods



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**Phil McNeill, NME**

# Albums

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

## GABBA GREAT



RAMONES: power pop

'ROCKET TO RUSSIA', The Ramones (Sire 9103255)

"I don't care About this world I don't care About that girl I don't care I don't care." This, to me, is poetry. Ta-ha! What a lark! The Ramones are. They're so great because they're so un-carnest. All the time, they're laughing, but, peculiarly and cleverly, the music never drops to the level of a pun. This IS the best Ramones album. The first two were intermittently dull, and 'Rocket To Russia' is never, never that. It's a suppressed laugh and power pop. Lots of laughing at unfortunate - 'Cretin Hop', 'Lobotomy', 'I Wanna Be Well' - as always. Prime sickie humour. The music is acutely stupid and blankly entertaining; no thought needed only active nerve endings. What the Ramones trick is for capturing such muscle on vinyl, I can't imagine; legions of imitators plagiarise

what appears a simple formula but it comes out all wrong. Only the Ramones can be the Ramones.

Of course the huge scope of the band doesn't stop dead at a warped snigger. 'Rocket To Russia' has "tragedy", too. 'Here Today Gone Tomorrow' wrings a tear, as does 'Why Is It Always This Way' - the immense pathos of a lost lover who ends up a bottle of formaldehyde. Gulp. Titter.

I think they might have learnt an extra chord in there somewhere but they've got a long way to go before anyone could describe them as intelligent, thank God.

Where do they go from here? Was the line trundled out after the first album and after the second. The third album is the answer. 'Rocket To Russia' is everything the Damned wanted to be - laffs, guts and, to use my old PE teacher's favourite adjective, spunk. S'punk awright, without the straight face, no clever new wave here.

Sweet li'l Ramona, it's your lucky day. Zoocomm. + + + + + TIM LOTT

DON McLEAN: 'Prime Time' (EMI INS 3011)

THE COVER shows McLean screaming as a jet flies over. Fine Don, but how did you get over on your recent promotional tour? Swim?

He's never written anything to compare with 'American Pie' or Vincent' and this album just shows what a struggle he's having. The title track wanders lamely about the turntable, a protest song released about five years too late, about the horrors of American life. 'The Statue' has lyrics about the Statue Of Liberty and how it doesn't mean much anymore. McLean's put strings on this but his voice is so clumsy that they don't complement each other.

'Jump' is a sort of white spiritual but again shows his obsession with depression. At last there's a bit of happiness with 'Redwing' a brief piece of banjo playing. 'The Wrong Thing To Do' has a nice instrumental sweep but again his lyrics and voice sound too depressing. 'The Pattern Is Broken' is a great improvement and a reflection of his more halcyon days. But from there the album plummets again, especially 'Color TV Blues', once again about the evils of capitalistic society. Smile Don. This album might make you a lot of money. + + ROBIN SMITH

THE BEACH BOYS: 'Christmas Album' (Capitol CAPS 1014).

EEZEE LISTENING Beach Boys - 'orrible! Backed by orchestra instead of their own instruments, they sound like stars of Radio 2.

S'all right if you feel like slowing down, but it's a bit slushy for anyone under 40. Even 'Santa Claus Is Comin' To Town' is gutless, doesn't even come close to the Jackson's version, or the Phil Spector production. The harmonies are all very well, but it's not the complete Beach Boys. More like a barber shop quintet. Too sentimental and too throwaway. + ROSALIND RUSSELL

SKREWDRIVER: 'All Skrewed Up' (Chiswick CHS)

WITHOUT THE benefit of seeing them I'd guess Skrewdriver are a tasty little foursome live (or maybe I should say their audiences are a bit tasty), but on record they don't cut it. They smack of regurgitated Saints with all the evils that entails. The skinhead image obviously helps draw the punters and it's always surprised me why no similar band sprang up in '68 when the first Dr Martin went into a boozier brawl. Slade were the nearest we got but they were content to sing antiquated teenage surluge.

Skrewdriver on the other hand reveal all in the titles of their songs - 'Back Street Kids', 'Gotta Be Young', 'Anti-social', '9 till 5' and 'We Don't Pose'. There's even a version of 'Won't Get Fooled Again' which is, well, refreshing I s'pose. And it is only £2.50. 10 years too late boys. But enjoy yourselves. + + + BARRY CAIN

MODERN LOVERS: 'Live' (Bserk 12)

THE SILLY Party had a field day on September 18th. Jonathan Richman

walked on stage at the Hammersmith Odeon and sang this funny little ditty, "oh ice cream man, won't you ring your bell, (ding, ding)" in his funny little nasal voice and, somehow, something about this silly soul with his shirt absurdly knotted at the waist brought the applause down like a thunderstorm.

Here's the whole thing down on plastic, and though 'Ice Cream Man' doesn't open the album as it should, and though the evening's only stab at rock, some great Velvets' impressions on 'Roadrunner', is sadly missing, it still makes a great album for when you all get home drunk and need to fall about laughing. As such it defies serious criticism, but that's precisely what material like 'I'm A Little Dinosaur' (eek), 'I'm A Little Aeroplane' (cringe) and 'My Little Kookienhaken' (wimp) is intended to do. Richman brings out the fool in everyone, the dewy-eyed soppo lamb in any wolf's clothing, and those so pompous they won't take it are the biggest fools of all. You've also got a couple of instrumentals, 'South American Folk Song' and the wonderful idiot's anthem 'Egyptian Reggae'. The Modern Lovers sound as dry and to the point as their frontman sounds wet and whimsical.

Closing the show there's 'The Morning Of Our Lives', a 'cheer up, dear' number that's so gloopy it's almost great, and would be if they'd used a bit more imagination.

You can't go on being perfectly self-indulgent and perfectly innocent forever, and unless he moves on the Jonathan Richman phenomenon may seem an A1 bore in a

year's time. But what was I saying about serious criticism? This is FUN, like we all say we've been missing. + + + + JULIAN BELL

HIGH ENERGY: 'Turn-In' On' (Motown STML 12074)

THE MOTOWN assembly line reels off more glossy, flossy disco dross.

There was a time when this sort of thing wouldn't have got past the Alsatian on the front door. But Motown's executives seem to be positively desperate these days in their search for new 'product' - and 'product' is exactly what this ill-starred records.

Four personable enough young ladies, three of them with regulation Afros and one looking like a black Lena Zaveroni, attempt to toot and squeak their way into the world's discos and house parties.

Fat chance. The backing beat is funky and chunka-chunka (as one would expect) but the material is plain ordinary and the girls don't help it any with limp treatments. Their phrasing is hurried and undistinguished and they lack the kind of bite it takes to make this sort of music stick in an already overcrowded area.

## White Trash on punk

EDGAR WINTER'S WHITE TRASH: 'Recycled' (Blue Sky SKY 82228).

I NEARLY had a heart attack listening to this album. Edgar, you'll never know... Track one, side one, 'Puttin' It Back' features some odd little drums effects, courtesy of George Reelle, which sounds exactly like footsteps creeping around outside the door... I don't recommend it as solo late night listening (as I was doing). It could end in an early death for many of his fans. Not that I can count myself in that number. I value his ability and talent as a jazz rock musician (slightly more jazz based than the Average White

Band) but it's not that kind of music that appeals to me. It's up market disco, down market avant garde, well constructed, but it hasn't got the charisma to reach out and involve me in what's happening.

One song I would like to see as a single (just out of curiosity, not because I think it would chart) is a track called 'New Wave': "There's a new wave coming / to wash away the old / I think I feel it coming." You sure do, Edgar. And I wouldn't stand too close to the shoreline thinking about it. + + + ROSALIND RUSSELL

Can't cope. Soft soap. How to be different - put 20 tracks on an album each one a staccato wasteland include the stereotype lyrics, shut yer eyes, wish hard... It don't work though. There's no room to explore, no time to ascertain, to fondle the individual characteristics of each song. No time. Wire are Always Crashing The Same Car.

Logical conclusions are sucked into the pause between numbers. You're left high and dry unable to concentrate again until the song after next. The most successful cuts are naturally the longest ones

like the opener 'Reuters', and the title track 'Pink Flag' and 'Strange'. They at least indicate that Wire maybe do have the semblance of an idea beneath the dross.

And dross it is - 'I'm tired of being told what to think, I'm tired of being told what to do, I'm tired of f--- phones, that's right I'm tired of you.' Christ surely we ain't endured the summer of '77 to suffer such shit lyrics.

Forget the cosmopolitan cleverness. It may get you a cover in Sounds but it won't get you any respect. + + BARRY CAIN



THE DRONES: 'Further Temptations' (Valer VRLPI).

THIS IS one of those albums that critics use as a springboard for their hitherto suppressed feelings on nouveau noo wave. Y'know, slagging off the slag off or demolishing a current aspect hand reared and bottle fed over the past few months.

Right, that's got rid of the intro, always the most difficult part of any album review. Now, my feelings on the way the whole thing is going are...

But wait, isn't that 'Be My Baby'? How can I, a mere lukewarm mortal and numismatist embark on a socio-serenade spiel with such an UN-confused, ambitious, pretentious (take yer pick) sound emanating from my Dansette (the new superaudio model naturellement)?

Superior pop about as soporific as the '1812 Overture' (the Ted Heath version). At times they sound like The Boys - 'Sad So Sad' - at times they sound like The Clash - 'Lift Off The Bans' - at times they sound like The Drones, nearly everything else.

They come from Manchester, apparently the home of a fast-bulging clique whose members turn a blind eye to Drone philosophy. Snobclub destitutes don't interest me, but pleasant little bands who used to have long hair (didn't everyone?) do.

Further contemplation is advisory. + + + BARRY CAIN

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"We were born through  
toil and strife, not in a bed of  
roses ...

We cannot be weak if we  
are to win this battle between  
righteous and the wicked.

Only The Strong Survive,  
The Weak Fall By The  
Wayside! ... and the message  
is in the music."



# **BILLY PAUL'S new album ONLY THE S'TRONG SURVIVE**



Produced by the Philly hit-makers Gamble & Huff, it's Billy's best  
album yet, it features his current hit single, Jerry Butler's  
'Only The Strong Survive'.

'Only The Strong Survive' PIR 82236 on Records & Tapes



# Albums



## Eno — the bald facts

**BRIAN ENO: Before And After Science (POLYDOR Deluxe 2302 071)**

**HIGHBROW** and ghost-wasted, elegant and ever unsmiling, hard-nosed and multi-directional, where does Eno belong?

Where he is, among the 'rock intelligentsia'? I hope not.

On a supermarket cheap rack? Possibly. In a laboratory? Very likely.

But whatever Eno is, first a few things that he's NOT. Sure, in prose/interview he's hyper-oblique, very bright and stuffed with theories, postulations and philosophies. But the rub is, this doesn't reflect in his music. Eno may be an intellectual musician but he doesn't produce music for intellectuals.

I get the impression he wants to be a German.

'Before And After Science' suffers, broadly, from what all Eno albums suffer from, ie his out-of-place voice. If one could get back to the mixing desk and strip away the vocal track, crass as it is, 'Before And After Science' would be a better album. As it is, the whole thing comes across as an uneasy bastardisation of Kraut rock, with few pop vocals. I hate the way Eno has become a cult purely

because of image. I hate the unwarranted worship he receives. Eno is essentially a session musician. A brilliant session musician, a loquacious session musician, yes. But without the focus of a Ferry or a Bowie, he's ultimately lost, directionless.

This album doesn't point anywhere — it huddles vaguely around space disco — 'No One Receiving', computer pop — 'Backwater' and even quasi-programmed punk — 'King's Lead Hat'. It's ludicrous, laughable, juxtaposing these TUNES with the man's projected science-intellect persona.

At its best, 'Before And After Science' works perfectly well, ie when the vocals are absent and the pretence is shelved as on 'Energy Fools The Magician'. Eno is undeniably capable and just as undeniably misdirected.

I'm not forgetting Eno's vital contributions to Bowie's work — though he might prefer that people did because he obviously doesn't want to be a 'backing musician' — or his rare flashes of solo genius on 'Another Green World'.

But to tell the truth, with 'Before And After Science' he flunks out as a man upfront again. Why doesn't he ACCEPT? + + 1/2 TIM LOTT

**MEAL TICKET: 'Three Times A Day' (Logo INS 3010)**

THE SECOND album from this hard-working band who have, over the past year, been variously described as 'the great white hope of British rock music', 'Britain's answer to the Eagles' and 'the most important band to emerge in London last year'.

Sweeping statements all. Despite such critical acclaim the major question remains: will Meal Ticket emerge from the top of the second division into the first. The gap between the two divisions is wide, very wide. I hope they make it.

They have much talent. The standard of musicianship is very high indeed. The variety of instruments they handle with such apparent ease is most commendable.

The music they produce is clean-cut, country-orientated rock with a happy-go-lucky feel to it. The lyrics are simple and sung with feeling.

But the major attribute of this album is that you find yourself having to listen to it. It's easy listening with bars. Bars like a slide guitar solo in the middle of 'On Sister', making it more than yer average love song. Like the lilting atmosphere on the song that has become their anthem, 'Yesterday's Music'.

Perhaps their next step should be a live album. If I have a serious criticism of this LP it's that the overall feel is too cold and clinical, lacking in soul. But having said that it remains a most enjoyable album with chart potential. Try it. + + + JIMEVANS

**NO DICE: 'No Dice' (EMC 3196)**

STOP! DON'T ignore this review just because you've never heard of No Dice. I realise your eyes are attracted to comments about the latest piece of irrelevant vinyl of a hopelessly out-of-touch superstar but resist the temptation.

What I've got to tell you is far more interesting, I hope. To start with, prepare yourself for a surprise. This album is excitingly alive but relies simply on old wave rock ideas. Of course this year's revitalised music scene has left its mark on these four young musicians.

They replace the excesses of billionaire rock'n'rollers with an enthusiasm and sharpness found only in the convictions of struggling youth. No Dice will continue to struggle if new wave prejudices continue to hold down typically British-sounding rock bands.

However if you still appreciate varied, as in fast and slow, unadventurous, as in straight-forward, seventies

sound as in early Band Company, this album must appeal to you.

With any luck I won't need to say spare it a listen as Alan Freeman with his keen ear for conventional rock'n'roll will hopefully provide No Dice with plenty of well-deserved airplay. + + + PHILIP HALL

**BILLY JOEL: 'The Stranger' (CBS 82311)**

WELL, I can see why America is so keen on Billy Joel. He has all the right qualities to suit their ideas on entertainment — a solo Fleetwood Mac, a solo Alessi Brothers He's a funky, gutsy MOR singer who only gets as close to rock'n'roll as is respectable. Only 'The Good Die Young' is a typical example. He's backed by piano and brass and proves that he can use his voice effectively in rock. So I think it must just be his attitude that prevents him from being raunchy.

I have to admit his suit and tie image puts me off a bit; Bryan Ferry's the only guy I know who can sing rock, looking like an accountant. I can't really think of any other equivalent to Joel in this country. Some of his songs have the piquancy of Elton John's, specially 'She's Always A Woman' but he's kind of a positive Leonard Cohen too.

He's worth listening to and although I can't say his impact on me was stunning, it's enjoyable being converted to his music. + + + ROSALIND RUSSELL

# THE BOYS.

WHAT THE MEN SAY:



"THEY SHOULDN'T BE ALLOWED TO TOUR." NORMAN NORMAL (SURREY)

"NOT THE SORT OF THING WE NEED AT PEACHES CLUB ON DEC. 8TH" NORMAN NORMAL (HARROGATE)

"I'M NOT WASTING MY TIME AT THE PENTHOUSE ON DEC. 9TH" NORMAN NORMAL (SCARBOROUGH)

"I'M POGOING TO KATIES CLUB ON DEC 10TH" NORMAN NORMAL (NOTTINGHAM)

"MY WIFE WANTS TO GO TO THE OUTLOOK ON DEC 12TH" NORMAN NORMAL (DONCASTER)

"ME AND THE MATE'S ARE OFF TO GATSBY'S ON DEC 14TH OF COURSE" NORMAN NORMAL (TORQUAY)



"I RATHER FANCY CHECKERS ON DEC. 15TH MYSELF" NORMAN NORMAL (BARNSTAPLE)

"THERE'S ALWAYS LAFAYETTES ON DEC. 16TH" NORMAN NORMAL (WOLVERHAMTON)

"THEY'RE BACK AT J-B'S ON DEC 17TH" NORMAN NORMAL (COUDLEY)

"I DEFINITELY WON'T GO TO THE MUSIC MACHINE ON DEC 22ND" NORMAN NORMAL (CAMDEN TOWN)

"ARE THEY RADICAL ENOUGH THOUGH?" NORMAN NORMAL (WELWYN GARDEN CITY)

"I THOUGHT THE BOYS WERE RUBBISH 'TIL I HEARD 'FIRST TIME ON THE BOYS' L.P. — NOW I KNOW THEY'RE RUBBISH" NORMAN NORMAL (DARLINGTON)

RECORDS AS NORMAL

# Albums

## COMPLETE KISS

**KISS: Kiss Alive II (Casablanca CALD 5004)**

EVERYTHING would be OK if Casablanca could arrange to issue life-size models of the band, glittering stage set and explosions with each album set. As it is we are missing out on 80 per cent of Kiss' impact by just getting 20 songs sprawling across two albums.

Still, to prevent the listener becoming bored, a multi-coloured booklet and sheet of tattoos are thrown in with the package deal. 'Do not apply to sensitive skin or near eyes', reads the warning on the tattoos. Substitute 'sensitive ears' and 'near people with nervous dispositions' and you've got an instant description of the music.

These New Yorkers who did for the rock scene what Danny La Rue did for variety have done it yet again with a DeMille-sized rambling HM epic. 'Alive' went double platinum in '75, why shouldn't 'Alive II' go double double platinum?

Well, take away the stack heels, the super villain outfits and the stage strutting and all you're left with is a very ordinary rock 'n' roll band unfit to bite the toenails of soundalikes Purple and Sabbath.

The first three sides were recorded live in front of the adoring and delirious multitudes at the LA Forum. Each number from 'Love Gun' (said to be an obscure tribute to the Sex Pistols) to 'God Of Thunder', 'Shock Me To Tomorrow' and 'Tonight' comes complete with the statury scratchy guitar rifferama, howling macho vocals and crash, bang, wallop skin-bashing. To the laymen they all sound identical of course, but to the 20 Kiss devotees in this country they doubtless each exhibit their own intrinsic magic.

The feel comes over with the intensity of a Black and Decker drill burrowing slowly into the cranium, all to the accompaniment of a cacophonous audience war reminiscent of the soundtrack of Hitchcock's 'The Birds'. It really is all a bit too much to stomach; I found myself having to come up for air and lie down in a dark room after each overpowering side. Not until the ninth track is there even a hint of an aural respite with the gentler 'I Stole Your Love'. To give credit where credit is due the guitar work on 'Shock Me' and 'I stole Your



**KISS' super villains.**

Love' provides oases in a desert of heavy metal noise.

Side Four was recorded in the studio - I wonder if they dress up like that in a recording booth - and throws up the finest track of the whole shebang: the Zeppalike 'Larger Than Life'. Here at least is a semblance of structure and artistic coordination. +++ **STEVE GORDON**

**LEONARD COHEN: 'Death Of A Ladies Man' (CBS 86402)**

I BOUGHT 'Songs Of Leonard Cohen' when I was 15 and afraid. I bought 'Songs From A Room' when I was 16 and confused. I never bought any more Cohen albums. There was no way the Canadian confessor was gonna enlighten me any

further. The moribund excesses carved into each groove made the plaster in my poster filled gloomroom crack. I was looking for joy and this little guy who looked more like a detective in an American TV series than a poet was torturing me.

Each album a monochrome outpouring with the occasional negative thrown in to provide welcome relief. Music to shoot your brains out by. Then he was introduced to that Purveyor of Pre Pap for Sour People, the Instigator of a Thousand Winkydinky Teenage Dreams, The Conjuror of Soda Fountain Dancehall Darlings - Mr Philip Spector.

Now the black and white depravities have been replaced by technicolour Panavision depravities. Sure, the verbal anaesthesia still remains but under the Spectral guidance it becomes more palatable, more elegant (strictly in the thirties' Hollywood musical sense), more PRETTY. This is one of those rare occasions when that cute but absurd statement 'opposites attract' really does come true.

Each song deals with various aspects of failure in love. From impotence 'I stood there with my ear against the wall' I was not seized by jealousy at all. In fact a burden lifted from my soul. I heard that love was out of my control' ('Paper Thin Hotel') to a morbid fear of deep

relationships). 'But don't go home with your hard-on' It will only drive you insane.

You can't shake it (or break it) with your Motown.

You can't melt it down in the rain.' ('Don't Go Home With Your Hard On') And all set against the colossal 'Ten Commandments' production of Spector. Can you imagine Cohen singing along with a good time country fiddler? Listen to 'Fingerprints'.

This could be the greatest double act to emerge since Lennon said to McCartney 'Let's call it 'Love Me Do''.

+++ **BARRY CAIN**  
**FATBACK: 'Man With The Band' (Polydor 2391 314)**

ASK YOUR local dealer to let you have this one at half-price.

The first side is Fatback (nee Fatback Band) as we know and love them, but side two degenerates into slick disco territory.

Leader Bill Curtis is a qualified percussion teacher in American and it is his full, thudding 'fatback' style - together with the solid, swiny bass - that lays down the Fatback focal point. Add to that a wah-wahing lead guitar, a glassy 'Stax Records' rhythm guitar chimeing in on high to bridge each bar, some tasty and sparingly used horns, plus the understated vocals and mut-

tered mayhem mixed well back, and presto! You have the familiar up-and-down Fatback Sound.

I saw them in concert some years back and it was a happy occasion. That's how they are here for the first side.

But side two sees them messing about with synthesizers, choruses and silly love songs. It's class disco music. I'll grant you, but who needs it when you can have the hot, sizzling, prime slice of vintage Fatback on the flip? +++ **DAVID REDSHAW**

**BRASS CONSTRUCTION: 'Brass Construction III' (UAS 30124)**

NOT AN album to listen to unless all regions of your body are freely movable.

There are nine black guys turning out 38 minutes of highest quality funk with a fun quota rivalled only by Parliament.

Every track gives the impression that they just came together one day, played and recorded the results.

Within eight tracks there are eight disco gems. Six which steam along consistently, generally stopping as they start, and two smoother numbers 'Yesterday' and 'Wake Up' which glide along gently towards the final track 'Get It Together'. One play leaves you haggard, two and you're haggard +++ **KELLY PIKE**

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by CLOUDS PHOTOGRAPHY



**Record Mirror**

# HEAT TREATMENT



BONNIE TYLER: forgetting the kitchen sink

## Bonnie — no frock, just rock

OF THE two females Wales has exported to the music industry one, Mary Hopkin, falls on the side of the angels, with her long fair hair and reedy voice, and the other Shirley Bassey, plays closer to the opposition.

Bonnie Tyler comes somewhere in between. She looks the part of an angel but her voice suggests (well, to the men in the office anyway) an earthier quality.

She settles down in the RCA offices with a large gin and tonic and says right off she doesn't want to talk about the domestic side of her life.

"I really don't like talking about that side of things," she tells me. "I don't like getting back to the kitchen sink all the time. I mean, everybody has to wash their own knickers but you don't have to talk about it."

Before you get too excited thinking about Bonnie's knickers let me tell you her old man is a keen judo fan — and he travels everywhere with her. I'd have thought this arrangement would spoil the image somewhat.

I mean, you don't generally think of rock singers travelling in continual connubial bliss, do you? Specially if you're thinking about trying your chances. Only trouble is the opposition has biceps the size of your thighs.

And particularly because Bonnie is adamant that she's a ROCK singer and not some helpless

wallflower who travels with a collapsible iron and yards of nylon frock.

"I never wear long dresses or any of that cabaret stuff," she says. "I can't sing in a dress, I can't move around. And I move because really I'm a rock singer."

Maybe that's why she keeps getting mistaken for Elkie Brooks when she's out shopping... I ask her if she ever gets male groupies.

"No, I don't know why," she laughs. "If I was single, I could probably get more. One guy in Germany came to four of our gigs, miles in between. He was there, right in front of the stage every night."

### Fancy

"But I wouldn't fancy the ones I've seen so far anyway. They know I'm married and they've even met my husband Rob."

So what (apart from muscles) has Robert got that the others haven't?

"Well, I'd had lots of boyfriends but Rob was the first one I fell in love with. I'm a romantic... I didn't fancy him right away, I think I liked the face first. I know looks haven't got to do with it but I think that's what everyone goes for first."

"I met him when I was 16 or 17, he was the under-manager at a club in Swansea where I went for an audition. He's good looking to start with and he's intelligent and responsible. And he has a nice build."

They've been married for four years — Bonnie's... how old now? "According to my biogra-

phy, 22, but I hate lying," she says. "Really I'm 26."

Amazing how people are still advised to lie about their age, specially when it really doesn't matter at all.

Bonnie has a sister two years younger who's also a singer. In fact she's due to make an appearance on New Faces soon but you probably won't recognise her because Bonnie says they don't look alike at all.

Bonnie's having the show taped on video so her mum can see it — so far her family has missed out a lot on the big events in her life as they don't get the same TV shows in Swansea.

Bonnie's looking forward to going home to Wales — she's just back from a 22-date tour of Germany and although she enjoyed it, she felt it was a bit too long to be on the road.

"It's all the travelling I don't like," she explains. "And some of those dressing rooms are really rough..."

Is this where we get to the bit about ironing all the stage clothes? No, not quite as straight as that — but Bonnie slings the rest of her band (all male) out of the dressing room while she's getting changed.

"I'm really quick about changing," she says, "but the band take ages. Who says women are the ones that take a long time?"

Out of all the gigs she played in Germany, there was only one she wasn't happy with — and that, she thinks, was the fault of the audience.

"They were too reserved," she says. "I

didn't find out until afterwards that it was a gay club. Not that I have anything against them at all, I wouldn't like to offend anyone. It's just that they didn't let go as much as other audiences. And somebody tried to pull my husband..."

In fact Bonnie is lucky she's strong enough to tour at all. She was ill as a child, victim to a disease that has left others permanently weak.

"I had tuberculosis when I was nine," she tells me. "I had to stay off school for nine months. In fact, I was lucky, because I didn't have any of the symptoms of the illness — I never had a cough — although I was painfully thin."

"I don't remember a lot about it but I think I spent most of the time out on my bicycle. The doctors think it was all the fresh air that helped me but I reckon there was more to it than that. My mother is a great believer in faith healing but I don't know..."

Whatever it was that cured her she was well enough at 16 to begin her career as a singer. Bonnie reckons she's been lucky ever since. The success of her single 'It's A Heartache' is more talent than luck — and you'll be able to see that for yourself when she begins a British tour in March next year.

Till then I'd say you had some time to get the Bullworker and get to work on that seven-stone body... ROSALIND RUSSELL



HEATWAVE: is it a group or a porno movie?

WHEN HEATWAVE members Rod Temperton and Johnnie Wilder arrived in New York's famed Times Square they rubbed their eyes in disbelief. Before them stood a gigantic neon billboard with 'Heatwave' shimmering in colourful letters.

For a second Temperton lallied up the price of the Stevie Wonder billboard of a few years back and recalled it was something like £25,000. Had their American label shelled out all this to welcome two of the group to New York for business?

Of course not. Why should Heatwave get off easy? The billboard was for a best-selling porno movie that had been raking in business for two months! So much for 'Boogie Nights'.

### Amusing

Temperton and Wilder's American excursion was to arrange an American tour for next year.

Impressions of America had to be amusing, for American born Johnnie Wilder was going back to his homeland while songwriter Rod Temperton comes from the less than exotic shores of Cleethorpes. Still, Temperton sounded impressed but not hysterical at what he saw.

"We spent a week in New York and the first thing we both did was to see 'Star Wars'. We spent most of the time in meetings."

"Unfortunately the places we had to go to were only about four blocks away from each other so we saw the same few blocks over and over again."

'Boogie Nights' has made significant headway in the American charts nearly a year after the song was a hit here. Are Heatwave a little weary of their debut hit?

"In many ways going to America and hearing the song on the radio is like an instant replay," observes Temperton. "I'm amazed it's still going strong. But in no way can you feel tired of it. It's too exciting."

Had Temperton picked up any new song ideas listening to the natives first hand?

"I didn't hear any obvious ones. In New York there was a language in itself. I went to a lot of discos and

what happens with me is I'll hear something and forget about it. Two or three months later it will pop up out of the back of my head into a song and I'll have forgotten where it came from."

'Always And Forever' looks set to be the next American release. Why not 'Too Hot To Handle'?

"Here we get into the difference between the two countries," spouts Wilder. "In Britain we put out the album and waited for a response from the people."

"If the public takes time to write in and advise us we make a point of listening. That's how both singles were picked."

"In America you're heavily dependent on the radio. Black radio is networking itself the way white radio has been doing for years. But 10 years ago where white radio ignored the soul charts, now they listen."

"So black radio is calling the shots for us. And 'Always And Forever' is having a big enough effect there to warrant it being the next single."

Heatwave are also sitting on a new album called 'Central Heating'. But the album release has been held up here because of a technical hitch over the tapes.

And if Heatwave hold out they can release the album here and in the US, not having to worry about losing precious import copies.

### Rigid

"Overall I think our sound is tighter and this album is a little more low-key," begins Wilder.

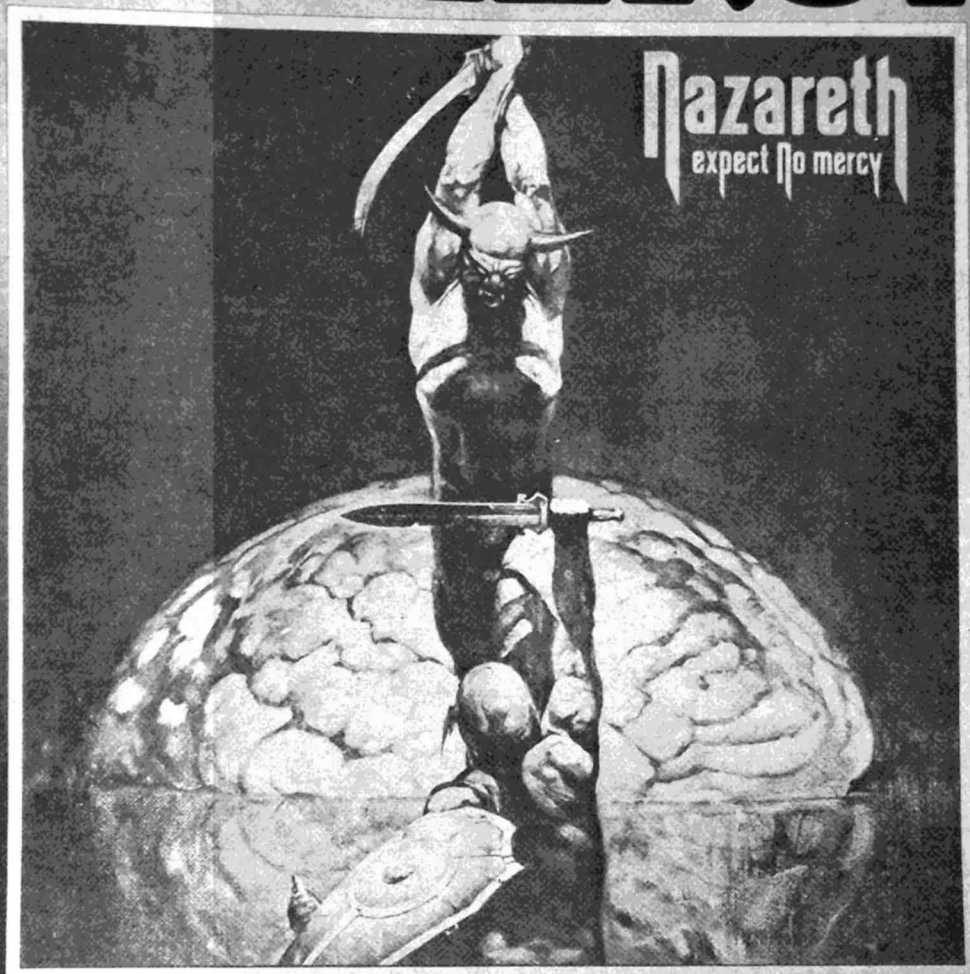
"We haven't used as much falsetto work but we've used more harmonies. Nothing is that rigid with us. We've also got a few new things like a track called 'Star Of A Story' which represents a whole new direction for us. The next British single will be the album title track or a song called 'Groove Line'."

"We're readjusting the stage show as well. For a small hall we'll be pretty much as we are now. But for a bigger show I'm tinkering with using steel drums and a disappearing choir of female singers."

"I have more ideas than I know what to do with. So maybe I'd better leave it by saying you'll see what we've added when you see us next."

And that's the kind of imagination that keeps Heatwave's soul sound sizzling.

# ...EXPECT NO MERCY



the new album from

# Nazareth

CHRIS WELCH SAID IN MELODY MAKER, Nazareth play with fire, virve and honesty.

SOUNDS DONNA McALLISTER points out they are a hard working band who have no time to lig about getting their faces in the Press with enormous stars.

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MOUNTAIN

# Mailman

And now that dreaded word . . .

## ART

WHAT the abyss do you mean by your sordid proclamation that many of the so-called BOFs have vanished off the scene with but a few exceptions - Queen inclusive?

Evidently it must be due to your upbringing, or the annual amount of subsidies granted you by the new wave market, that induces your conduct thus. Music is a culture, and the sane cradles of this society seek to maintain standard and principle - not to mention ART.

We are desirous for the preservation of those select few, who veritably possess talented genius and credible creature instincts - and have them remain as upheld figures for the incitement of our respect and inspiration of our resources. We are not aptly eager to cast off our moral criteria for the sake of jumping with zeal onto the decrepit bandwagon with the coming of every passing fancy.

Anyway (At last Mailman), Queen - the champions of rhapsody rock - who are no value - prostituting, menial momentary phenomenon, will topple the crown of the ultimate in contemporary and emphatically musical music.

Publish! Ere realisation subsequently smites, too late, the majority of our lamentably drowsing, degenerate youngsters. Princess Mercury (no relation), Anglesey.

● If I didn't know that you'd copied this straight out of James Hogg (and even then your realisation of chilling art as self-expressed in terms of Victorian Calvinist morality is severely hampered by getting the punctuation wrong) I'd say you were canvassing for the poll. Not allowed, your Highness! Onward readers to concepts simple, ideas clear, opinions concisely expressed! Like . . .

An exceptional poet

The Strangers are supreme. The Boomtown Rats are great. I love everything. There's nothing I hate (Except Ipswich Town FC and Tony Blackburn).

An alien to the alien, Colchester.

● Gawd! Not as simple as that. Try again.

A misanthrope

I HATE Santana, I hate Genesis, I hate Yes, I hate Queen, I hate Diana Ross, I hate Emerson, Lake and what's his name. I hate

Freddie Mercury, I hate Mike Oldfield, I hate Yes (again), I hate . . . (endless list of names deleted).

The hater of Bad Things, Newport, Gwent.

● And no doubt you love your mum and pictures of Gaye Advert with no clothes on. Send us your address and we'll supply you with a new needle. Next.

One for the style book

I WAS reading Mailman last week and it made me sick to see that the first letter started with "It's me again."

Barry Fox, Gateshead.

● Bleeeugh! It's that whining English teacher from Gateshead again.

Sab loss

WHAT TRAGIC news it was (you've only just heard? - Mailman) to read about Black Sabbath's Ozzy Osbourne quitting. I just can't believe it. Ozzy was a great guy and he had the power which made the Sabs. They are the greatest rock band of all time and I'm glad they are continuing. But deep down inside my heart bleeds - like a recurring wound his departure will always grieve me. An anonymous Black Sabbath fan.

● At least it'll make a change from your head-bleeding at Black Sabbath concerts.

Consumer watchdog

TALK ABOUT the charts being fixed! How come the Carvelles' 'LA Run' managed to make 47 in the Top 50 and also appear in the Breakers chart?

Andrew Maxom, Birmingham.

● Because they've sold two copies already, you sneak. If you'd spotted the other 46 examples of error and corruption in the same issue we could have given you a job. Actually we printed the previous week's Breakers by mistake.



OZZY OSBOURNE



FREDDIE MERCURY: Queen, champions of rhapsody

Pity the punks, for they know not what they do

I PITY Tom Robinson. I pity him because he has to try to get his message across to the people like the so-called 'punks' at Croydon.

People who can't be bothered to listen to what he has to say. People who don't even try to understand him. People who scream abuse and spit at him. They think they know it all and they don't know anything. Why did they bother coming? I've changed my mind. I don't pity Tom. I admire him. I pity those who nearly succeeded in ruining everyone else's evening.

KT, Croydon.

● You're cross, right? Do you carry it everywhere you go?

Outraged relatives of JEO

OUTRAGED relatives and dependants of Jack Edward Oliver write . . . Shock at first, then deep resentment and anger. I still have to eat in a very special way and won't be able to use public transport for a long time.

Of course I'm talking about the effect that the sacking of J Edward Oliver has had on me. Who does the Editor think he is? (after a few drinks he usually plumps for James Cagney - Mailman). How can he sack a person who writes such classics as 'The return of the case of the seven deadly naked virgin aardvarks'? I demand to have him reinstated. The end. Robert Dubery, Orpington. Not even half a page? Evil Vic, JEO fan, Burton-on-Trent.

Edward Oliver. You brought Juicy Lucy back so why not him? Fresco-Le-Raye fan. Chorlon - cum - Hardy, Manchester.

● Just a small selection from thousands of letters from all over the world. Jack thanks you from all your concern, requests no flowers please and says he's now happier drawing his pension.

Staff boxed

I SUGGEST you buy Sheila Prophet a hearing aid for Christmas! After reading her review of Gilbert O'Sullivan's 'Southpaw' last week it seems she needs one.

Gilbert is not washed up as a singer and songwriter but has a lasting talent. Diane Martin, Haverhill.

● She'd rather have that than all those pretty boxes of soap she usually gets.

Even though you said it was great the rest of your review of Gary Glitter's album was rubbish. You said the fans were getting younger which is just not true.

I am 21 and follow Gary everywhere. I write to a lot of his fans and the majority of them are in their middle twenties. And his image as a sex symbol is growing all the time. You only have to go to a concert to find that out! A Gary freak, no address supplied.



TOM ROBINSON

● Enough! I expect you and him and Paul Raven get on very well over a cup of tea.

Cain is able

BARRY CAIN is gorgeous. Well, anybody who says that Jam are great has just got to be. There's a nice dark quarry down near my house that's just right for midnight snacks and . . . (extremely heavily censored invitations to partake of tea and currant buns). Trace and Shirr, near a quarry somewhere. P.S. Tell Barry that he left his (also heavily censored).

● Sorry girl, Barry says his pen is mightier than his sword.

Moving article

I FOUND the article on Gloria Jones really

moving. I think I speak for all her fans when I say that our love for her and Rolan has deepened since the accident and we really feel for her. We look forward to seeing her on her forthcoming tour. Martyr Williamson, Manchester.

The end is nigh

I THINK Kate Jackson is the nicest girl in the world. Arthur Blumenbecket, Brewelevenland.

● She'll never remember your name.

. . . so out come the loonies . . .

IF ALL the records played by the BBC are banned they should make an interesting group! N Grebnesor, Stevenage.

● Why the exclamation mark? Or was that a joke?

. . . to say goodbye . . .

YOUR LETTERS page has got to be the best of any music paper as it gives a true cross-section of the mail - good or bad. Peter Hays, York. P.S. Keep up the standard.

● Even if inspiration begins to flag? Seriously though, you've had the bad bits this week. Glad it keeps you happy.

## Discword

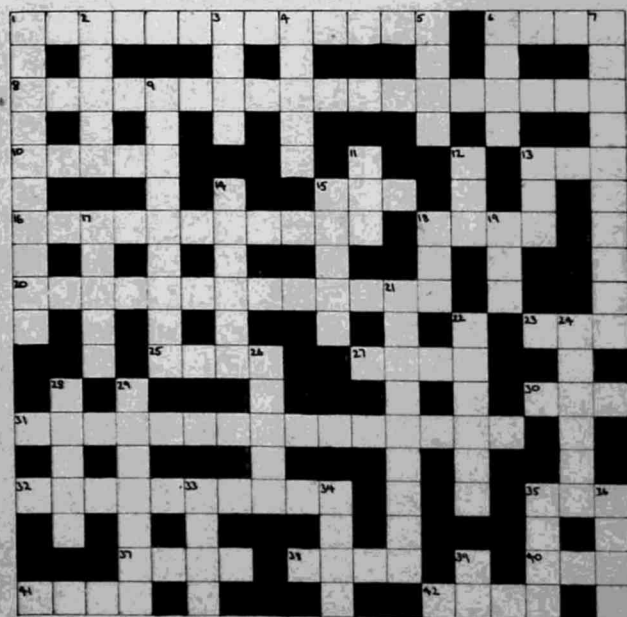
### CLUES

#### ACROSS

- They were Stuck in the Middle With You in 1973 (9,5)
- One of America's top rock attractions (4)
- 1965 Byrds' hit (3,1,6,4,2,2)
- Recently Went Out on the Street (5)
- Had UK No 1 with Dizzy in 1968 (3)
- One of Floyd's Animals (3)
- 1963 Beatles single (4,2,2,3)
- PFM LP (4)
- Cans Frost Lead (anag. 5,3,5)
- Wings said 'Live And Let . . .' (4)
- Said "It's Getting Better" in 1969 (4)
- Number of seasons (4)
- They wanted more (3)
- US and UK No 1 for Chicago (2,3,5,2,3)
- Original hit for Sam The Sham, recently covered by Eddie And The Hot Rods (5,5)
- Pebbles or Murray (3)
- Featuring Keith Emerson (4)
- Steeleye Span were 'Below The . . .' (4)
- See 21 Down
- Had 77 hits with 'Loop Di Loop' (4)
- Ms Wells (4)

#### DOWN

- Collectable Lennon (6,4)
- Steve or Shirley (5)
- Paul and Barry (4)
- A Shadow (5)
- Has got a Slim Chance (4)
- One of the McGarrigle sisters (4)
- 1971 Supremes' hit (8,4)
- Their 1972 debut LP produced by Pete Sinfield (4,5)
- See 23 Down
- Label (3)
- Sinoble's label (3)
- See 29 Down
- Riders Of The Storm (5)



- The Backstabbers (1,4)
- Al Stewart's year (3)
- Tree in Jim Dandy's group (3)
- & 40 Across. They wanted us to go San Francisco (9,3)
- They only wanted a little bit more (2,4)
- 1946 Spencer Davis single (2,1,3)
- The size of 5 Down's face (5)
- & 11 Down. 1976 hit for 22 Down (5,3)
- & 14 Down. Michael William, Charlie,

- Keith, collectively (7,4)
  - Had hit single with 'Hi Ho Silver Lining' (4)
  - Bowie had Golden ones (4)
  - Baker Gurvitz . . . (4)
  - Labelle member (4)
  - Utopia LP (2)
- LAST WEEK'S SOLUTION
- ACROSS: 1 Drive In Saturday, 9 Chicago, 19 Early In The 12 Eric Carmen, 13 Troggs, 15

- Train, 16 Idle, 17 Everyone's Gone To The, 19 Morty, 20 All, 21 Storm, 22 Aleasi, 24 Morning, 26 Sunny, 29 Howe, 32 Stewart, 33 UFO, 34 No. 35 Span, 36 Steeleye.
- DOWN: 1 Deceptive Bends, 2 I'm In You, 3 Evan, 4 Noone, 5 American Stars 'n' Bars, 6 Day Tripper, 7 Stoned, 8 Reggae, 11 Rock 'N' Roll, 14 Get Yer Ya Yas, 15 Ten, 16 I Don't Know Why, 18 Heron, 19 Moon, 22 Coxhill, 23 Gaylor, 27 Out, 28 Pet, 30 Fun, 31 SOS.

# Help

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

WE HAVE a Physical Education teacher at our school who is probably gay. As PE is compulsory at our school, (we have just recently been told that we must take a shower after every gym session, even if it's unnecessary), we cannot escape his gaping eyes.

He stays in the showers longer than anybody and then walks around the changing rooms in the nude watching us dress. We have personally seen him with an erection due to us all being in the showers and it is most off-putting to say the least.

Although this teacher is reasonable to talk to, we are in two minds about whether to tell the headmaster. But we don't want to be turned gay in the future. What should we do?

Five boys at a school in Hampshire

● If your teacher really does eye-up the boys in your class, then he is clearly abusing the trust implicit in his position. But does he? Are you sure he isn't just over conscientious about his job? As you admit yourselves, it's a school rule that everyone must shower after gym lessons, regardless of how they feel about it.

Does he stay in the showers after everyone else just to make sure

## Gay teacher? The choice is yours

that you all do what you're supposed to do? And is he staring at you because he gets a kick out of the whole scene, or are you all just over self-conscious about your bodies?

Admittedly, not every PE teacher walks around the changing rooms in the nude, but does he do this for his own vicarious sexual pleasure or is he just vain, uninhibited, insensitive, and proud of his muscles? OK, you're not stupid, and if this has happened, complete with embarrassing erection, more than once, then he clearly has problems. But, difficult though it may be, you should try to be a little more understanding, because this man needs help, not condemnation. Try to let him know that you realise what's happening and don't like it one bit.

He's just one person - you're a whole class. So if you're worried about any comeback on an individual who speaks his mind, do it en

masse. A well-planned joke could get the message across, no problem. After all, the last thing your PE teacher wants is to lose his job, and, believe it or not, this could happen on the flimsiest of evidence. As you say yourselves, he's a reasonable guy when you talk to him, so talk to him.

Of course, an approach to the headmaster or your parents is your own decision. No one else can do it for you. But bear in mind that while your teacher has a responsibility to his pupils and should not take advantage of you, you also have a responsibility to him, as another human being. If you can't cope with the situation amongst yourselves, and must take matters further, there's a good chance that he'll not only lose this job but will find it almost impossible to get a teaching post again.

Many teenagers at school go through this kind of experience -

sometimes suspicions have foundation, sometimes not. Even if your teacher is homosexual, there's no reason why you should develop the same inclinations if you don't already have them.

Although the most expert psychologists don't know exactly why some people are gay and some are heterosexual, many put it all down to inherited characteristics, others believe that homosexuality is determined by the influence of environment on development, (what you experience is what you are), but most fall somewhere in between these two theories. One thing's for sure, homosexuality isn't catching, like malaria or the common cold. There's no way contact with a gay person will make you feel the same way.

So watcha gonna do? The choice is yours and yours only. And when you choose, choose wisely.

## See your doctor

I WAS going steady with a boy who thought he had caught VD and went to see a doctor about it. The doctor told him there was nothing wrong and only gave

him some cream to use. I finished with him some time ago and am now going out with someone else.

Recently I have been getting terrible irritation around my vagina and have also had a lot of pain when passing water. I have even passed blood.

When I visited a doctor at the clinic he told me that although I have all the symptoms of VD, he could find nothing wrong with me from the tests. Could you please tell me if I should see someone else?

Diane, Oldham

● Don't just ignore this problem - you must take medical advice from another doctor. A burning sensation on passing water and slight bleeding are both symptoms of cystitis, a fairly common vaginal infection, not a venereal disease.

Your GP can find out what is causing this infection and may prescribe an antibiotic to clear up this condition, pronto. In the meantime, when an attack comes on, you can ease the pain by drinking half a pint of water every 20 minutes, and taking a level teaspoonful of bicarbonate of soda each hour for three hours. After urinating wash yourself thoroughly, front to back, and keep warm too. You have nothing to be ashamed of, see your doctor.

# 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.

## Thin Lizzy

COULD YOU give me a list of the drum kit used by Brian Downey of Thin Lizzy?  
Lizzy Peak, London.

● 14in x 5½in Rogers Dynasonic Snare, 8in concert tom, 10in concert tom 12in x 8in tom tom, 13in x 9in tom tom, 16in x 16in floor tom, 18in x 16in floor tom, two 24in bass drums, Avedis Ziljian 20in Ping cymbal, 18in crash cymbal, 20in ride cymbal, Paiste 22in Chinese cymbal, Avedis Ziljian 12in crash cymbal, 18in crash cymbal, 13in Hi Hat cymbal, Paiste 60in Gong, Rogers bass drum pedals, Ludwig 5A wood tip drum sticks.

## Boston

COULD YOU tell me if Boston have a fan club?  
David Jones, Oldham.

● No they haven't but for information write to Customer Relations CBS Records, 17-19 Soho Square, London W1.

## Wings

COULD YOU tell me if Wings have a fan club?  
Glyns Walter, Slough.

● Write to P/C Box 4UP, London W1A 4UP.

## Yes

COULD YOU give a list of all the albums released by Yes?

Chris Jones, Swansea.

● 'Yes' (Atlantic K40034), 'Time And A Word' (Atlantic K40085), 'The Yes Album' (Atlantic 40106), 'Fragile' (Atlantic K50009), 'Close To The Edge' (Atlantic K50012), 'Yesterdays' (Atlantic K50048), 'Relayer' (Atlantic K50096), 'Yessongs' (Atlantic K60045), 'Ties From Topographic Oceans' (Atlantic K8 001), 'Going For The One' (Atlantic K50379).

## Clash

COULD YOU tell me if Paul Simonon of The Clash used to live in Queens Road, Buckhurst Hill, Essex. He looks very similar to someone I used to see driving a red Austin Cambridge car  
Janette Davis, Ilford.

● In a word, no.

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# DEAD BOYS RAISE HELL

John Knight lives to tell the tale

"SHOW 'IM yer chest, Stiv!" Dead Boys' tonsils Stiv Bators obligingly removes his leather jacket and T-shirt to display a lattice-work of razor slash scars on his skinny-rib frame.

This perversely impressive spectacle results from fans' misguided tributes: "That was a birthday present," says rhythm guitarist Jimmy Zero while lead guitarist Cheetah Chrome talks of another NYC blank

blockhead: "Somebody one time offered me 25 safety pins and a cigarette burn for my dog collar!"

I talked to the Dead Boys in the Roundhouse dressing room before their Friday night show supporting The Damned. A personable and entertaining trio, despite their heavy reputation for life-abusing punk pastimes, they share an amused cynicism in their dialogue.

Cheetah's the brazen hoodlum, Stiv exudes dangerous cool and Jimmy is more shrewd, detached, more ready to

talk about extra-musical issues, less amoral than his fellow interviewees.

## Nuts

They formed, says Stiv, "because of Iggy and the Stooges" and Mr Pop is still a hero. "We had some doubts about the boy... 'Lust For Life' and all that, but seeing him on these dates we just did with him... he's got everything he ever had," says Cheetah.

"When he had to follow Stiv it was like he's taken 10 years off his life —

everything going just completely nuts," adds Jimmy.

Before the Dead Boys, the band worked dead-end. "I worked in a bunch of steel mills, could never stay in one," recalls Stiv. Their commitment, he claims, was total. "For music I gave up my car, some girl I was gonna marry we all moved into one apartment."

Meanwhile, as Cheetah proudly recounts, they raised hell: "I was thrown out of every bar in Cleveland. We used to do some weird things" (throwing glasses, beating up random victims,



DEAD BOYS: no qualms about being rich

attacking people with chairs, etc).

Most of the real madness though is past tense. "Depends what night of the week you catch us," reassures Cheetah. "We still do it occasionally."

Stiv echoes: "When we're off the road we still go down to CBGBs, get drunk, end up in fights

Ah, CBGBs, the haven of American new wave rock. The Boys attach little mystique to the club.

Cheetah: "The place is the pits. If four people kicked it, it'd fall over."

But they're respectful of other leading lights while stressing their differences: "Richard Hell and Talking Heads come more from a New York City mentality whereas we come more from a Mid-West thing."

Hell, however, is the true Godfather of punk, according to Stiv: "His hairstyle started everything, he started ripped T-shirts and stuff. It was a mixture of him and the flash of the Dolls. Malcolm McLaren took it all and rolled it into one."

NYC audience reactions differ greatly from the furious activity of UK new order kids. Sneers Jimmy: "They appreciate your esoteric values but they don't rock 'n' roll."

## Gun

There are more physical elements though: "Mostly it's bottles, lead pipes... it's an insult over there. We had a gun pulled on us in Max's Kansas City, knives pulled on us in Cleveland — a bunch of places."

The waves of gobbing pogos confronting the band here are a "refreshing change" for Jimmy even though they left the stage at one gig when the spittle spray became absurd: "If only they could see how ridiculous they look from where we are!"

The band agree they've acquired a reputation for masochistic violence but deny any interest in the kind of grotesque self-mutilation depicted in Don Letts' Roxy home movie: "That's crap — we're definitely not into that," states Jimmy.

He also plays down their alleged brutal misogyny. "It's the girls who start it. They don't like to be tortured seriously, just a bit of pain with it. I don't think all women are stupid. The ones we come in contact with are extremely stupid."

The band's repertoire includes put-downs of specific females: "Everyone in New York City knows who they are and

they like it."

Stiv writes the lyrics. "I Need Lunch" is about the needs of a musician. He doesn't need a girlfriend just to get his rocks off."

"Not Any More" concerns New York vagrants. They just walk around all night, sleep during the day in the subway.

"I was locked out in the cold one time so I wrote the song," says Stiv.

"But I ain't giving any opinion of it. All I'm saying is what it's like and let you make your own opinion."

The most interesting explanation is of the band's anthem, the inspired power fantasy "Sonic Reducer": "It's about any

rich because I would disperse my wealth. I'd set up some friends so they'd never have to worry. My father, too."

Despite this healthy contempt for the American way the band say they've had no opposition of the kind that English punk had in the shock-horror and Grundy days. "We swear on the radio all the time but nobody cares."

Stiv is equally surprised to be challenged about his Swastika pendant. He rejects its political significance ("It's a great design, man") and all three express hatred for the National Front and its equally grim American counterparts.

## Fascists

"They're like guerrillas with 44s who don't like blacks," says Cheetah of the United White People's Party. "Fascists frighten me," testifies Jimmy and Stiv again waxes paranoid about creeping corporate fascism in the multi-national west. "What this world needs is a good nuclear war," he says later.

Eventually I gather my badges ("They May Be Dead Boys But They Ain't Stiffs") and leave the band to hit the bar and the stage in that order.

I still haven't heard their album *Young Loud And Snotty*, apart from the brace of cuts on the 'New Wave' sampler, but I can bear witness to the controlled fury of their soundcheck and recommend the single, the terrific 'Sonic Reducer'.

On the way out Stiv puts away his knife and motions me to inspect his jacket. Flanking his Swastika brooch is a Commie hammer and sickle. These boys got it all covered.



STIV ain't Stiff

kid that's been a nothin'. He's waiting for a part to come, to finish his sonic reducer, when he's gonna rule the world. It could mean your rock 'n' roll band, your car you're building up, anything to make you equal."

The band talk a little about America today, Jimmy being the most loquacious: "It's just a big business. Half the country is probably owned by Arabs."

"It's a type of fascism where they're putting everything at your feet, every luxury and leisure item, to keep you opiated from realizing your situation."

"The President's just a figurehead for them, where the real power is, the money."

The band's contract with Sire Records, however, makes them a part of this set-up. Jimmy makes the point: "We reluctantly became part of it. It gets the music out to the people. And I have no qualms about being



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### TAVARES "MORE THAN A WOMAN"

YVONNE ELLIMAN  
"IF I CAN'T HAVE YOU"



# Roadshows

## Gen Xcellent

**GENERATION X / THE SAINTS / THE LURKERS / THE VALVES**  
London Roundhouse

GEN X have everything going for them - even signs of early adulation. Witness the number of young women who "fainted" and were carried backstage on Sunday night. I say "fainted" in quotes, because most of them seemed to recover at surprising speed to watch the rest of the show from the comfort and space of the backstage area. Almost like the old days.

So with all these signs of outward popularity, why am I so reticent to follow example and throw caution to the winds, along with every superlative I can think of? Maybe it's because I'm more aware of their image than their music, and maybe that's because the publicity has worked more magic on me than the music.

They undoubtedly performed well; Billy Idol has the front, the aggression, the Holly-

wood rebel looks. The band stand up well to this leading light and are more than competent in their playing. From the opening song, 'From The Heart', they had their audience. There was never any doubt they would.

They'd appeared the previous night at the Nashville, under the name of Wild Youth - their current single - as a warm up, so were ready to attack the Roundhouse crowd with a heated, frantic performance. And they were good, very good, as they built up all the way through the set. In fact, the only way I could see to improve their show would be to cut a lot of the between - numbers chat and just get on with it.

Obviously their singles got the biggest reception, 'Your Generation' getting a marginally better rating than 'Wild Youth', but 'Promises Promises' being one of the better songs for me. Perhaps when they have an album out and their songs are more easily recognisable, their show will have even more impact. For the moment, they got



BILLY IDOL: has the front

good reaction for 'Listen', 'Shakin' All Over' and 'Tryin' For Klecks'.

The presentation was certainly excellent - as I said, shades of the old days. Towards the end, during the encore 'Youth Youth Youth', Billy swung his mike round, it caught the neck of Derwood's guitar, pulling it down. Derwood went on to smash the rest of the guitar (cutting his hand

and streaming blood) as Mark Laff demolished his drum kit.

"It was just being in the Who," said an enthusiastic Billy afterwards.

I'd sooner watch Gen X than The Who anyway.

Supporting cast was The Valves - a Scottish rock band with no aspiration to new wave, who performed a fair, if not riveting set - The Lurkers and The Saints.

The Lurkers (who had Gen X support them the night before) improve week by week and their following grows alongside. Like Gen X, their singles tended to go down better than the other material - 'Shadow', 'Freak Show' are instant impact instigators to the pogoists down the front - but 'Love Story' is catching up fast. The test was, would Gen X fans give them a hard time? They didn't, they went down well to earn a deserved encore.

The Saints arrived onstage to a flying spray of spit (I believe the stage was like an ice rink by the end). "I've heard of free drinks," said singer Chris Bailey, "but this is ridiculous."

The Saints are including a lot of new songs in their set (galloped through as always at exhilarating speed), and opened with 'Do The Robo'. They've worked long enough in this country for everyone to identify with their numbers. My own favourites are still 'River Deep Mountain High' - despite the criticism it's had from the Press - 'Perfect Day', 'Stranded' and 'Lipstick On Your Collar'. Of the new stuff, 'Nights In Venice' is excellent.

In fact, the show was one of the best I've seen this year and certainly the best at the Roundhouse.

ROSALIND RUSSELL

### THE CAPTAIN AND TENILLE

**Palladium, London**  
THE CAPTAIN and Tenille are Big Stars in the USA. Top rating TV shows, strings of hits and an award list like a Marks and Sparks stock sheet. The epitome of wholesome, American family entertainment.

They're MOR. Hip Easy Listening, Music For Pleasure Pop. The Hip Easy Listeners at the Palladium are moon-eyed young marrieds, balding executives aiming to impress peroxide secretaries and of course the middle-aged couples with fidgeting offspring intent upon enjoying the Family Night Out.

The show is an extension of cabaret. The curtains rise to reveal Tony Tenille linking the introduction to 'Come In From The Rain'. The initiation into the fantasy world of showbiz. Very apt, but without impact.

'Shoparound' follows. Tenille's voice is powerful, the band are orderly, the backing singers voices are controlled, their movements not.

Small talk from Tenille. Another song, then more talk, this time gushing with thanks for letters and well-wishes received. Nerve, sincere? Perhaps, but she's soon put at ease by the "wonderful British audience."

'Muskrat Love', the best song of the evening is next. Tenille's vocals

ebb and flow with emotion. The Captain contributes electric warblings and loving glances. Highlight over.

Three from Sedaka, 'Sad Eyes', 'Let Mama Know' and 'Angelface'. Strong singalong songs. Full Stop.

Three songs for their love trilogy. 'The Way I Want To Touch You' and two weak impressions, sung with all the passion of curdled yoghurt. Couples grip hands tightly, eyes damp while children squirm, embarrassed.

Mood change as the instrumental 'Broderick's Bounce' plays through a film of their famous bulldogs Elizabeth and Broderick. (I'd never heard of them either) Original, even mildly amusing. Happy families again.

More lush extravaganzas carry them through to the finale, naturally their piece de resistance, 'Love Will Keep Us Together'.

Of course, they just had to do an encore to keep the manic hordes satisfied, so they played 'Can't Stop Dancin' while Tenille invited the seated audience to get up and dance, a plea thankfully ignored.

A very American show in a very English setting. A strong voice with little personality, a keyboards genius with little scope, an audience steered to enjoy itself.

Sorry Captain. I saved my energy but all I got was insomnia.

KELLY PIKE

# GATER



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# Roadshows

## A Rush to the brain

**MAHOGANY RUSH / LONE STAR**  
Hammersmith  
Odeon, London

LET'S GET things straight. I'm not a great lover of heavy metal. My two favourite bands in the genre are early Cream and mid-period Blue Oyster Cult. After that I'm hard pressed not to say rude things.

So there was no need to tell you how I felt about spending an evening (predictably, a long one) in the company of Canada's new mind-stunning monolith, coupled as it was with Britain's own Lone Star, loved of John Peel to say nothing of other, more kamikaze rock critics.

Lone Star are the all-purpose, identikit HM outlaws. Long hair, open-toe waist shirts and tight black leather. And lots of echo. And lots of aimless, directionless noise.

After an eternity of burly roadies setting up the stage we got Mahogany Rush.

Darkness, a roar of taped noises to herald the forthcoming apocalypse, and then the first crashing chords of the latest metal marauders.

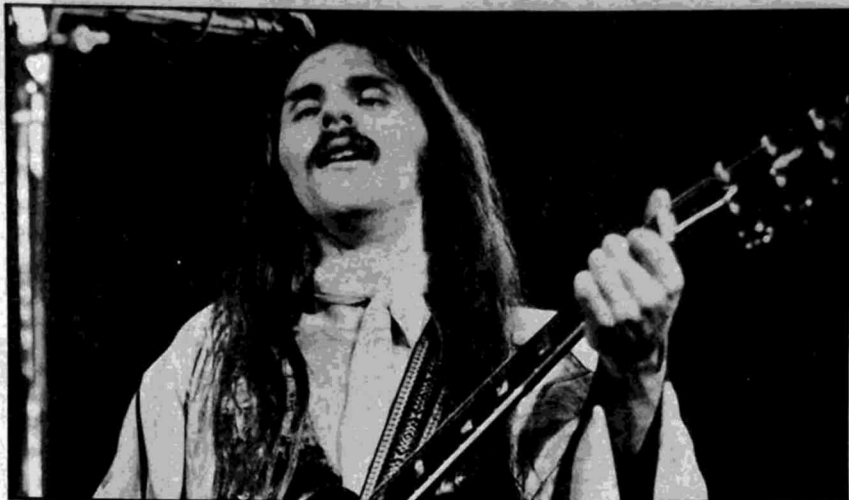
The stage lights on the colonial threesome. Handsome, macho Frank Marino is wearing a camp little off-the-shoulder silver number, knee boots and long hair.

From a distance he resembles Emmylou Harris.

Musically, Mahogany Rush feature pounding rhythm and endless, techno-flash guitar doodlings. Visually, they are nothing much. (Hell, when you've seen Kiss you've seen it all - but metal fans are undemanding souls. Give 'em a revolving silver ball a la local palais de dance and a few flashing lights and they're ecstatic).

But ecstasy is just now being restricted to one side of the auditorium. The left-hand side of Hammersmith Odeon is on its feet while the bouncers are still quelling peace sign flashers on the right. A bespectacled goon sitting in front of me is asking people to sit down and they are actually obeying.

This is the thing about metal audiences in Britain. Beneath the stumbling, incoherent facade they are peaceful animals. In my time I've been embraced by Ted Nugent fans and invited upstairs for drinks by Black Sabbath aficionados. And for no other apparent reason than that, by my very presence in the hall, I'm some kind of a comrade-in-arms. I've seen Nugent audiences storm the stage



MAHOGANY RUSH: Frank Marino, looks like Emmylou Harris?

from the word go, but only to will their man on and wave posters, not to throw beer cans.

That surefire metal winner, the drum solo, has begun so I went my way back to the loo. It's like Flanders Field in there. Water is lapping all over the floor and there's a smell of chunda. I lay a wreath and give a thankful salute. When I emerge the drum solo is still in

progress. Over the top, Marino, bracing himself for the show's climax by beckoning everyone to their feet, is now beginning to sharpen his axework into something more relevant. What he comes out with is, wait for it, a memorable tune.

It rings, it sings, it might even make a football chant. It has a soaring, Wagnerian,

goose-stepping inevitability about it. Frank Marino has succeeded in doing what no composer of military marches has yet managed. He has written a memorable anthem for the Gestapo war dead. Respectability and honour at last for the puller-outers of toenails. Forget your high-volume, guitar-tutor exercises up and down the fretboard Frank, there's a future awaiting you with the National Front.

Yes, Mahogany Rush have a certain crude grandeur. If I had to give 'em a rating I'd award two rolled-up posters and a tour of the ring (to a Vaughan Williams setting of "Walleeeeeeeeeee!")

**IAN DURY AND THE BLOCKHEADS**  
Croydon  
ON A chilly Sunday

evening when it seemed that I had nothing going for me except cold germs I did not suppose that anything was capable of rousing me out of my stupor, but then I did not count on Ian Dury.

His seasoned professionalism coupled with the tight, yet highly imaginative playing of the Blockheads, cut through the crowded Greyhound like a chainsaw through butter, which is considerably more than can be said for the short preceding debut set by Rat Scabies' new band The Runners.

"Sex And Drugs And Rock And Roll" began Ian's set in style and ended it the same way as an undeniable encore.

The mellow tones of "Partial To Your Abroadabra" and the almost sentimental "My Old Man" fully complimented the livelier numbers such as the

popular "Billericay Dickie" which began the boiling build-up to the end of the show "Sweet Gene Vincent" and "Blockhead".

The saxophone and keyboard playing was really outstanding but of more significance, performance wise, was the way that Ian instantly established contact with the audience, gained control and then never let go. All this only serving to highlight the need for an Ian Dury 'live' album.

GARETH KERSHAW

**LINDA LEWIS**  
London

ONE QUESTION? Why Ronnie Scott's? There's nothing wrong with the club, in fact it's an ideal size for Linda Lewis to play but the kind of audience that go to Ronnie's either go to see jazz or to hear some music with a meal.

There must be thousands of fans of Linda's in London. I'm sure if she played the Theatre Royal or even, dare I say it, The Marquee, they would turn up and give her the kind of reaction she needs.

It was great to hear and see Linda again but I wanted to share it with people that would appreciate her. Not some of the morons who continually talked all through her two short sets.

Linda started her first set nervously but whatever she sings I can't fault and when it came to "May You Never" her voice hit the hairs on the back of my neck, ran down my spine, reached the groin and stayed there for the rest of the evening. Pure ecstasy.

If Arista or Linda could find the right song to get her back in the charts where she belongs then she wouldn't need to worry about filling much bigger halls all over the country.

Christ Linda, you need those people and they need you. But if you don't get that song, you can come and sing for me any time. ALF MARTIN

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CLP602 Tamiko Jones is the lady who puts everything into her singing. And Let it Flow, from her Cloudy album really does make everything flow.

**ULTRAFUNK**

CLP601 Ultrafunk, the band whose new album Meat Heat is already showing the Americans how to produce grinding disco sounds the British way.

**MASS PRODUCTION**

K50331 Welcome To Our World is the title track to Mass Production's classic album for disco dancing. And it's on Dance Parrrty.

**CJ & Co.**

K50380 Devils Gun is the disco-action track of all time. It's from CJ's pacey album of the same name.

**JJ BARNES**

CLP604 Dance Parrrty stars a sensitive track from JJ Barnes's album Sara Smile, a re-working of the old Ace hit 'How Long'.

**THE ARMADA ORCHESTRA**

CLP536 The Love I Lost is a get-up-and-go orchestral boogie from the Orchestra's masterpiece Philly Armada.



Available on Atlantic/Contempo records.

## Frankie blows it

**FRANKIE MILLER**  
Rainbow London

SO FRANKIE blew it again. He had a full house at the Rainbow, a packed, enthusiastic and affectionate crowd - including many drunken sons of Caledonia - and while he actually sang, he deserved them.

It was the gaps, the rambling monologues, the number of times he repeated himself that really broke up the performance. I truly believe that Frankie is a musical genius, but in giving only parts of it to his audience, he's relying on their consideration and on the fact that they will make allowances for him.

He began well, building his set, knitting it together with the aid of his excellent six piece band. The brass was brought to the fore right from the start, but it's always been the piano breaks that I've liked best about Frankie's music - apart from his voice of course. His voice just tears me up on the sad songs. Piano was played by ex-Ace member Paul Carrack.

"Jealous Guy" was just a cracker, unbelievable, Frankie at his most emotional. It's performances like that that convince me he is a genius. He followed it up quickly with "Live In Vain" from the 'Full

House' album, but started to lose his grip after that. Introducing a couple of new songs, he let too much time go by and in doing so, ended with a series of peaks and lows, instead of keeping everyone at a pitch.

He pulled up again with a new song called "Falling In Love" which reminded me of "You Don't Have To Laugh" from his first album. It was a superb song. I only hesitate to say magic, because a number of mindless gorillas kept bawling out "maaaagic Fraaankie!" all the way through the set.

He maintained the energy more or less until the end of the set, with "Ain't Got No Money", "Tennessee Waltz", "A Fool In Love", "Be Good To Yourself" and "Down The Honky Tonk" - an excellent ending.

But the whole thing fell apart when he came back alone for his first song of the encore - a dragged out and piecemeal version of "Drunken Nights In The City". By the time he'd stumbled through that, many of the audience were leaving. It was a performance more suited to a pub than a concert hall, and it left me feeling unsatisfied, knowing that he could have done so much better. But when it comes down to it, he has the same effect on me as on everyone else - it's worth taking the rubbish to be present at the strokes of brilliance. ROSALIND RUSSELL

# Roadshows

## Where there's Hope there's life

### HOPE AND ANCHOR

999  
Tuesday  
THIS IS getting ridiculous. Five times I've seen 999 and each time it could be a different band playing under the name. In order of appearance they have been:

1. Awful.
2. Monotonous.
3. Exciting.
4. Frenzied.

and this time, 5, I suppose the word would be Controlled.

Not controlled to the point of sterility, but controlled enough to play in synchronization and tune, as opposed to their previous method of hoping to hit the right note at the right time.

But forget the old 999, they have progressed to a higher musical level (what a BOF) which surpasses anything offered by the crash-bang-energy-rules-ohk stance of the past.

The energy however is still there, although their movement was thwarted at the Hope and Anchor by both the close proximity of their heads to the ceiling and by the abundance of fans catapulting or wilting across the stage.

After the first couple of numbers the audience had burnt itself out due to the heat, and remained pretty motionless until the end of the show when they again spluttered to life.

Perhaps it was the heat again, although I think it has more to do with 999 spending the previous fortnight in the studio, but they played at a slightly slower pace than usual.

Whatever, the material has undergone a drastic change for the better. The lyrics can and deserve to be heard and the music now has a definite direction. There's also a marked improvement in both playing and timing, and Jon Watson is proving to be one of the best bass players to have surfaced from the new wave.

I still rate the 'Emergency' to be their strongest number, but the 'Cash / Days' partnership which supplies the bulk of the material has produced two excellent new songs, 'Me And My Desire' and 'Titanic Reaction'.

After a late start 999 are turning to a more original and hopefully more stylised approach to their music. Please guys, stick to 999. Mark V. It's the best. **KELLY PIKE**

blitz, about Princess Anne being a burden on the taxpayers, was shouted down. I wasn't sorry because I'm fed up with hearing it, word for word, night after night.

So the Hope departed from sweaty punk / R&B and featured some, er, cabaret, for a change. Trouble is, the stage was so low and the audience so closely packed that it was difficult to pick up on much of Burlesque's act if you didn't already know it by heart.

I caught a few clever-clever song titles, some vaguely bawdy lyrics about l'amour and a song which seemed to be about steel wheelchairs. By halfway through I could have done with one myself.

Playing with words and affecting an artsy-fartsy heartless humour seems to be the band's big talent. They are competent musicians but their music is neither one thing nor the other. A slogging, chugging rock riff with some kind of jazz hybrid doodling laid over the top. Judging by the 'history of popular music' medley that they play it sounds as if their hearts are more with big bang swing than anything else.

I guess it wasn't their sort of gig. They are essentially a theatre band. As it was, I got only spasmodic glimpses of the lead singer's ridiculously lascivious expression (one of Burlesque's major weapons) above the heads. Front Row Festival it may be but we're not all Jack the Beanstalk.

The audience knew the material and seemed pleased enough. I was bored stiff and felt that, with the best will in the world, the act might

be streamlined by nearly half. It was all being recorded by Capital Radio and the mind boggles at the thought. All that sub-'Goodies' humour mixed with the interminable 'asides' between numbers, to say nothing of hold-ups for faulty equipment, doesn't sound like the recipe for an exhilarating hour's radio. **DAVID REDSHAW**

### XTC Saturday

WHEN ARE they going to stop holding gigs in people's parlours?

The boys have sold out (ticket wise that is) so it's body to body time in the steamy, seamy cellar room with no view.

Band shuffles on. Instantaneous action time. And that includes the audience.

They sound great. Two hundred per cent better than when I saw them last. And then they were good. The rawness has been refined to rich, slick energy. Tighter, fuller sound.

Their gauche schoolboy awkwardness has been superceded by confidence. Andy Partridge, arrogant stage stalker, steams through the vocals in an attacking frenzy. Body jerking like he's on electric shock therapy. Colin Moulding nurses his bass doing a cool moody.

Been visual changes too. They all got new clothes except Andy. He don't need them. He's got what they call charisma.

The set's been polished. Now it's gleaming. Purrrfect pop / rock. 'Dance Band', 'Cross Wires', 'Science Fiction', 'Neon Shuffle'. Neat. So clever. Stunn-

### NAZARETH Coventry Theatre

A FUNNY coincidence I called it. There I was all ready to watch Nazareth on Saturday's Slight And Sound concert on BBC2 when RECORD MIRROR up and asked me to go and review the very same Nazareth on the very same night at Coventry. Extraordinary really, seeing as Nazareth were a band I'd never got round to checking out live although I'd liked their material for quite some time.

I've already met several people who raved about their performance on the telly but frankly I found them rather disappointing. They were tedious, dull and dare I say it, boring. So I was rather hoping for something a little better when I set out for Coventry. I needn't have worried overduely because as soon as they took the

stage it was obvious that this was more like the real thing. Lots of power, aggression and good old rock'n'roll. I loved it and so did the rest of the audience who were soon dancing in the aisles and chanting for their favourite songs.

The set included most of the television show but played with much more impact and force. Like most heavy metal groups Nazareth seemed to feed off the audience reaction, so as the fans went bananas the band got better and better. The rhythm section of Darrell Sweet and Pete Agnew displayed competence rather than flair or originality while the main inspiration came from the interplay between Manny Charlton's guitar work and Dan vocals. VOACALS. These two dominated all that was good about the band's work and demonstrated that Nazareth live are a force to reckon with. **NIALL CLULEY**

Royal Variety Show. At the Hope and Anchor Chris Spedding contrived his own tribute to royalty by mangling the National Anthem as an encore. In much the same way as J. Hendrix savaged the Star Spangled Banner at the Monterey Festival.

J. Hendrix might have enjoyed the gig. It was strictly roots, mon - people who go to see Spedding don't care about ELP. Yes or even Status Quo. It helps if you have a little respect for rock 'n' roll in your soul.

Because Spedding has always been and will continue to be an understated artist. His stints have always been with bands that were admired by the critics but treated warily by the mass audience.

Sharks, John Cale. Even his hit, 'Motorbikin' became a hit probably as much by virtue of its imagery than anything else.

Spedding delivered a low-key but mildly masterful show.

With his upturned leather jacket, oily black hair and hooded eyes he has always looked the greaser and now, with his own band, he can relax into what one suspects he has always wanted to do - play rock 'n' roll.

Actually his band is at a midway point between vintage '50s rock 'n' roll and the Velvet Underground. It rocks, but mostly it chugs, with fuzzy-edged, psychotic rhythm chords providing a base for Spedding's well-chosen guitar licks.

Where things are

barely convincing are the vocals. Chris has pose off pat; he looks really cool. Trouble is that his singing suffers from an excess of it. In other words, he's not quite thrustful enough.

It's the same problem that affects the Pirates - but like that band, Spedding is still worth catching regardless. By the end of the set he'd upped into overdrive sufficiently to overdrive a definitive vocalist and the audience showed their enthusiasm.

I'm uncertain just how far he can go with this particular line-up. If only a band like Sharks could be got together again there's little doubt that the world would be more ready for them now than it was then. **DAVID REDSHAW**


### MARY ANN ELLIS CHRIS SPEDDING BAND Sunday

AT HOME on TV the Queen presided over the tawdry showbiz exercise they call the

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# Upfront

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

## Wednesday

- DECEMBER 7**
- BATH, College of Art (713255), Depressions / Gonzales
- BIRMINGHAM, Town Hall (021-236 2339), Mahogany Rush / Lone Star
- BRIGHTON, Resource Centre (203131), Amazorblades
- BRISTOL, Bamboo Club (47782), Alternatide TV
- BRISTOL, Hippodrome (299444), David Essex / Alessi Brothers
- BROMSGROVE, North Worcestershire College, Cousin Joe from New Orleans
- CHELSEA, Technical College, Simon Townsend Band
- DIGBETH, Barrel Organ, Garbo / Celluloid Heroes
- GLASGOW, Apollo (041-332 6055), Boomtown Rats / Yachts
- GLASGOW, Gig's Disco, The Jolt
- GULDFORD, Kings Head, Quarry Street (75004), Evil Weasel
- HEMEL HEMPSTEAD, George Gill Social Club, The Bears
- HUDDESFIELD, The Polytechnic (22288), Spud
- KEELE, The University (Newcastle 62111), Fabulous Poodles / Automatics
- LEICESTER, Scamps, Venom
- LIVERPOOL, The University (021-709 4744), The Damned / Dead Boys
- LONDON, Castle, Tooting, Sucker
- LONDON, Covent Garden Cinema Club, King Street (01-834 1426), London Rock 'n' Roll Show / Steppenwolf (Films)
- LONDON, Dingwalls, Camden Lock (01-267 4967), Foster Brothers
- LONDON, Hammersmith Odeon (01-7481), Tubes / Wire
- LONDON, Marquee, Wardour Street (01-437 6603), Greg Kilm
- LONDON, Music Machine, Camden (01-387 0428), Bethnal / Tonight
- LONDON, Queen Elizabeth, Chingford, Jerry The Ferret
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), Speedometers
- LONDON, Rock Garden, Covent Garden (01-240 3961), Bowles Brothers
- LONDON, Kensington, Russell Gardens (01-603 3245), Riff Raff
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Matchless
- LUTON, Royal Hotel (29131), The Lurkers / The Doll
- MANCHESTER, Middleton Civic Hall (061-643 2389), Boys of the Lough
- NEWPORT, Stowaway (50978), Spill Enz
- ORFINGTON, Civic Hall, Penetration / The Meat
- OXFORD, Corn Dolly (44761), Brains Trust
- READING, Bryans Club, The Crabs
- SOUTHAMPTON, Gaudmont (22001), The Lizzy Radiators from Space
- SOUTHAMPTON, The University (56291), Count Bishops / Rumble Strips
- ST IVES (Cambs), Corn Exchange (Long Sutton 362228), Gene Washington
- SWANSEA, Top Rank (23955), Deke Leonard Band
- TORQUAY, Town Hall (27428), Buzzcocks
- WATFORD, Baileys The Parade (33648), Drivers
- WELSWYN GARDEN CITY, Campus West (32880), Cado Belle

WINCHESTER, King Alfred's College, The Pleasers

WOLVERHAMPTON, Lafayette (28285), No Dice

YARMOUTH, Garibaldi Ballroom (2662), Buster James Band

YARMOUTH, Stars & Garters, Ruby Joe

## Thursday

- DECEMBER 8**
- BIRKENHEAD, Mr Digby's (051-647 9329), Wire
- BIRMINGHAM, Edgbaston Lake Hall (021-454 0678), Garbo / Celluloid Heroes
- BIRMINGHAM, Rebecca (021-643 6951), The Lurkers / The Doll / Reaction
- BOLTON, Technical College (29991), Motorhead
- BOURNEMOUTH, Tiffanny's (35238), The Darts
- BRADFORD, Royal Standard (22461), Black Cat Yard
- BRISTOL, Granary Club (28267), Deke Leonard Band
- BRISTOL, Hippodrome (299444), David Essex / Alessi Brothers
- CARDIFF, Capitol (31316), Thin Lizzy / Radiators from Space
- CHELMSFORD, City Tavern (412601), No Dice
- COVENTRY, Locarno (24570), The Jam / New Hearts
- COVENTRY, University of Warwick (20359), Darts / Bethnal
- DUBLIN, Gullivers, Jenny Darren
- DUNFERMLINE, The Well, Imatz
- EDINBURGH, Heriot-Watt University (031-229 3574), Roogalator
- FARNHAM, The Mallings, Brains Trust
- GALWAY, Leisureland, Frankie Miller
- HIGH WYCOMBE, Nags Head (21758), Staa Mar
- HUDDESFIELD, The Polytechnic (22288), The Damned / Dead Boys
- KEDGEWORTH, Oddfellows Hall, June Tabor
- KINGHORN, Cuzie Nook, The Jolt
- LEEDS, Ace of Club, Charge
- LEICESTER, Granby Hall (24302), Status Quo
- LONDON, Dingwalls, Camden Lock (01-267 4967), Greg Kilm / Tyla Gann
- LONDON, Covent Garden Cinema Club (01-836 1426), London Rock 'n' Roll Show / Steppenwolf (Film)
- LONDON, Golden Lion, Fulham (01-385 3942), Spiltri
- LONDON, Hope & Anchor, Islington (01-359 4510), Wilko Johnson
- LONDON, Marquee, Wardour Street (01-437 6603), The Damned / London
- LONDON, Music Machine, Camden (01-387 0428), Cado Belle / Krysla Koljan
- LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), The Damned
- LONDON, Rock Garden, Covent Garden (01-240 3961), Slipstream
- LONDON, Ronnie Scott's, Frith Street (01-439 0747), Linda Lewis
- LONDON, Swan, Hammonds, Lands cape
- LONDON, York Hall, Old Ford Road (01-980 2243), Foster Brothers
- LONDON, Technical College, Ealing, Simon Townsend
- LONDON, Windsor Castle, Harrow Road (01-286 8403), JJ Jamieson
- LUTON, Royal Hotel (29131), K-O-S
- MANCHESTER, Apollo (061-273 1112), Captain & Tenille
- MANCHESTER, Rafter's (061-236 9785), Penetration
- MISSENDEN, Memorial Hall, The Pleasers
- NEWCASTLE, City Hall (20007), Mahogany Rush / Lone Star
- NEWCASTLE, City Hall (20007), The Stouts
- NOTTINGHAM, Katies (256070), Fabulous Poodles
- OXFORD, Westminster

**WHAT'S NEW on the gig front?** John Miles is back this week on a five-dater run-up to his new year UK tour - he's fresh in from New York where he's been working on his third album with producer Rupert Holmes. Catch the George guitar man at Croydon Fairfield Halls (Friday), Leicester Polytechnic (Saturday), Plymouth Castaways (Sunday), Norwich St Andrews Hall (Monday) and Hatfield Forum (Tuesday). Only change in his familiar backing line - it's the arrival of Bryan Chatton on keyboards, replacing Gary Moberly who has left the band.

The Clash play Liverpool Eric's (Saturday) and then move to a potentially historic three nights at London's Rainbow Theatre starting Tuesday. If you wanna catch The Damned, supported by New York new wavers the Dead Boys, better do it now



TUBES: Hammersmith Odeon, Wednesday

- College, Krakatoa
- PENANCE, The Garden
- PERTH, St Albans Hotel, Dans Band
- PORTSMOUTH, Oasis Club, North End (60609), Propaganda
- PORTSMOUTH, The Polytechnic (81941), Cousin Joe from New Orleans
- ROTTERHAM, Windmill (72988), Steel Pulse
- SOUTHERN, Technical College, The End / Chartrouse
- ST ALBANS, Oaklands College, Wilder
- SUTTON, COLDFIELD, Dog Inn, Stage Fright
- SWANSEA, Circle, Doctors
- SWINDON, Oasis, Boomtown Rats
- WATFORD, Baileys, The Parade (39848), The Defters
- WOLVERHAMPTON, RAF Cosford, Real Thing
- YEOVILTON, RAF Station, Muscles

## Friday

- DECEMBER 9**
- AXMINSTER, Town Hall, The Crabs
- BATH, The University (061-236 9785), Penetration
- BAREWELL, Monsal Head, Merlin
- BIRMINGHAM, Bordesley College of Education (021 772 5912) Stage Fright
- BIRMINGHAM, The Polytechnic, Edgbaston (021-454 0678), Garbo / Celluloid Heroes
- BIRMINGHAM, The University (021 472 1841),

before you're too late - their current tour, including dates at Edinburgh Clouds (Friday) and Glasgow University of Strathclyde (Saturday), culminates with a gig at Newcastle City Hall (Sunday). The Buzzcocks hit their imaginatively named 'Tour Number 7', taking in most well-known punk halls, and the Jam and New Hearts are still tearing - up the miles. Berserkely wonderboy Greg Kilm from flower - pot land alias (San Francisco) says goodbye at London's Marquee (Wednesday) - check 'em out.

Thin Lizzy, nearing the end of their current UK trek too, have a penultimate two - nighter at London's Hammersmith Odeon (Saturday and Sunday) - but British roots reggae is stepping out in one fettle with much more Steel Pulse who play Manchester Rafter's (Friday), Katies Nottingham (Sunday), and London Music Machine (Tuesday).

- LONDON Music Machine, Camden (01-387 0428), Stretch
- LONDON, Nashville, Kensington (01-403 6071), Wire Johnson
- LONDON, The Polytechnic, Isleworth, Landscape
- LONDON, Queen Elizabeth College (980 1240) Fairport Convention / Magna Carta (Allnighter)
- LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), The Lurkers / The Doll
- LONDON, Ronnie Scott's, Frith Street (01-439 0747) Linda Lewis
- LONDON, Royal College of Art (01-584 5620), Verdun Allen's Seven Incher's
- LONDON, Three Rabbits, Romford Road, Edge Band
- LONDON, Upstairs At Ronnies, Frith Street (01-439 0747) Spiltri
- LONDON, Valentine Room, Bedford Corner Hotel (01-340 4435), Penetration
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Scarecrow
- MANCHESTER, De La Salle (061 785 2261), The Mutants
- MANCHESTER, Rafter's (061 236 9788), Steel Pulse
- MANCHESTER, The University (061 236 9114) Cheap Flights
- MARGATE, High Cliff, Queens Hotel, Staa Marx
- NEWCASTLE, The Polytechnic (28761), Pirates
- NEWCASTLE, The University (24402), Steve Gibbons Band
- NEWTON ABBOTT, Seale Hayne College, Krakatoa
- NORTHAMPTON, College of Education (714326), Bethnal
- NOTTINGHAM, Test Match Inn (811481), Tatum
- PETERSFIELD, Whitehill Royal Oak, The Brains Trust
- SALFORD, The University (061-736 7811), Ian Dury / Deke Leonard's Iceberg
- SCARBOROUGH, Penhouse Club (63204), The Boys
- SHEFFIELD, The University (24076), Thunderflag
- SHREWSBURY, Bradford College, Doctors
- SOUTHALL, Community Centre, Bridge Road (01-574 1541), NYC Mislay / Decorators / Black Enchanters (Rock Against Racism Benefit)
- STAFFORD, North Staffs Polytechnic, The Only One
- SUNDERLAND, The Polytechnic (56169), Trapeze
- WAKEFIELD, Bretton College, Clayton & The Argonauts
- WATFORD, Baileys (39948), The Parade, The Drifters
- WATFORD, Waldo's Jazz Club, The Bears
- WEST RUNTON, Pavilion (203), Heatwave
- WOLVERHAMPTON, Lafayette (26285), Buzzcocks

- DERBY, Sinfon Moor Social Club, Strange Days
- DONCASTER, Dircotes Sports Centre, The Blues
- DUBLIN, National Stadium (73371), Frankie Miller
- DUDLEY, J.B.'s (53397), Chris Spedding
- FARNBOROUGH, Technical College, Salt
- GLASGOW, The Apollo (041-332 6055), Damned / Dead Boys
- GLASGOW, Strathclyde University (041-552 1270), Meal Ticket
- HAMLETON, Bell Technical College, Cado Belle
- HARLOW, Technical College (22390), Buster James Band / Warm Jets
- HUNTINGDON, Camelot Club (57950), Stamps
- HORSEHEATH, Welcomes Inn, The Soda
- HUDDESFIELD, The Polytechnic (22288), Steel Pulse
- KINGHORN, Cuzie Nook, Medium Wave Band
- KINGSTON, Gypsy Hill College, Foster Brothers
- LEICESTER, The Polytechnic (22288), John Poodles / Lesser Known Tunnians
- LONDON, Covent Garden Cinema Club (01-836 1428), London Rock 'n' Roll Show / Steppenwolf (Films)
- LONDON, Dingwalls, Camden Lock (01-267 4967), Pezband / Medium Wave Band
- LONDON, Duke of Lancaster, Barnet (01-449 0465), Blunt Instrument
- LONDON, Guy's Hospital, Albert & Y Lost Trios
- PARANOLAS, Cousin Joe
- LONDON, Hammersmith Odeon (01-748 4081), Thin Lizzy / Radiators from Space
- LONDON, Hope & Anchor, Islington (01-359 4510) X-Ray Spex
- LONDON, Marquee, Wardour St (01-437 6603), Wire / Magnets
- LONDON, Music Machine, Camden (01-387 0428), Moom / Out of the Blue
- LONDON, North East London Polytechnic (01-590 2262), Doctors / John Otway / The Killermeters
- LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Spiltri
- LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), Dead Fingers Talk
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Scarecrow
- LONDON, Ronnie Scott's, Frith Street (01-439 0747), Linda Lewis
- LONDON, The Polytechnic (63171), Ian Dury / Deke Leonard Band
- MADLEY, College of Education (750491), Muscles
- MANCHESTER, The Polytechnic (061-273 1964), Spud
- MANCHESTER, The University (061-236 9114), Steve Gibbons Band
- MARGATE, Lafayette Club, Wilder
- NEWCASTLE, Imperial Hotel (42884), Merlin
- NOTTINGHAM, Katies (256070), Venom
- NOTTINGHAM, The University (59912), Cheap Flight
- PORTSMOUTH, The Polytechnic (81941), Little Ace
- READING, Bulmer's College (663387), Spill Enz
- ROCHESTER, Nags Head (3150), Peke Orange
- SOUTHAMPTON, Gaudmont (22001), David Essex / Alessi Brothers
- ST ALBANS, City Hall (64511), British Lions
- ST ALBANS, Horn of Plenty (36820), Tequila
- WATFORD, Baileys (39848), The Drifters
- WATFORD, The Winders (29202), The Winders
- WEXFORD, Whites Hotel, Jenny Darren
- WIGAN, Casino, Station Rd (45601), Strife
- WOKING, Centre Halls (3931), The Crabs

## Saturday

- DECEMBER 10**
- ABERDARE, Boot Hotel, The Depressions
- ARRILST, Social Club, The Depressions
- AYLESBURY, Friars (88948), Wilko Johnson
- BADGERS MOUNT, Black Eagle, The Mistakes
- BATH, Brillig Arts Centre (6454), Thunderflag
- BATH, The University, Calverton Down (5828), Whitewing / Power Cut / Tom Ryan
- BIRMINGHAM, Barabarella (021-643 9413), etc
- BIRMINGHAM, Barrel Organ, Digbeth, Brent Ford & The Nyons
- BOLTON, Institute of Technology (29991), Strider / Villain
- BRADFORD, Beckhill (061-76313), Bullies
- BRIGHTON, The Polytechnic (693655), Darts / Amazorblades
- DARLINGTON, Bowes Cellular, Blitkreig Bop
- DERBY, Kings Hall (31111), Mahogany Rush / Lone Star

# Upfront



STATUS QUO: Leicester Granby Hall, Firday

WOLVERHAMPTON, The Polytechnic (28521), Five Hand Reel  
 YATE (Bristol), Stars and Stripes, Grand Hotel.

## Sunday

DECEMBER 11  
 ACCRINGTON, Lakeland Lounge (381263), Bullet  
 BATHGATE, Golden Circle Hotel, Togarum  
 BELFAST, Queens University (42124), Frankie Miller / Meal Ticket  
 BIRMINGHAM, Barbarellas (021-643 9413), Bandanna  
 BRACKNELL, Arts Centre, South Hill Park (37272), The Pleasers  
 BRADFORD, The Princeville (78845), Dawnweaver  
 CHELMSFORD, Chancellor Hall (65848), Wilko Johnson  
 CROYDON, Greyhound, The Jam / New Hearts  
 GRAYS, State Theatre (Grays Thurrock 72799), David Essex / Alessi Brothers  
 HATFIELD, The Forum (30721), Fairport Convention  
 HEYWOOD, Seven Stars, Whitefire  
 LEEDS, Staging Post (54525), Bullets  
 LEEDS, The University (3977), Boomtown Rats  
 The Yachts  
 LIVERPOOL, Eric's (021-235 7881), Ian Dury / Deke Leonard Band  
 LONDON, Cafe Royal, Piccadilly, Stamps  
 LONDON, Covent Garden Cinema Club, King Street (01-836 1428), London Rock 'n' Roll Show / Steppenwolf (Films)  
 LONDON, Duke of Lancaster, New Barnet (01-449 0465), Grand Hotel  
 LONDON, Hammersmith Odeon (01-748 4081), Thin Lizzy / Radiators From Space  
 LONDON, John Bull, Chiswick, Brains Trust  
 LONDON, Red Cow, Hammersmith (01-748 5720), Clayton And The Argonauts  
 LONDON, Roundhouse, Chalk Farm (01-267 2564), Buzzcocks  
 LONDON, Roundhouse Downstairs, Chalk Farm (01-267 2541), Visitor 2035  
 LONDON, Swan, Hammersmith (01-748 1043), Amazorblades  
 LONDON, Sound Circus (01-405 8004/5), Cheap Flight  
 LONDON, Torrington, Finchley (01-445 4710), Foster Brothers  
 LONDON, Victoria Palace Theatre (01-834 1317), Boys Of The Lough  
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Dandies  
 MANCHESTER, Royal Exchange Theatre (01-833 9333), Five Hand Reel  
 MELBURN, The Depressions  
 NEWCASTLE, City Hall (20007), The Damned / Dead Boys  
 NEWCASTLE, Rex Hotel

(Whitley Bay 523201), Blitzkrieg Pop  
 NORWICH, Whites, Rusty Joe  
 NOTTINGHAM, Katics (256070), Steel Pulse  
 OLDHAM, Boundary, Merlino  
 PLYMOUTH, Castaways (63127), John Miles / Trickster  
 SHEARSBY (Leics), Bath Hotel, Venom  
 STOKE HANLEY, Victoria Hall, Boomtown Rats  
 WYRHEAMPTON, Lafayette Club (26285), The Doctors

## Monday

DECEMBER 12  
 BIRMINGHAM, Rebessa's (021-643 6951), The Mutants.

## see it

**THURSDAY**  
 BBC1 - Top of the Pops (7.10-7.40): Will Abba abdicate the pop deaks this week? Can The Darts shoot to the top? All this and Tony Blackburn too.  
**FRIDAY**  
 Thames - The Muppet Show (7.00-7.30): Unknown American guest victim thrown into the sadistic hands of the Muppet gang is comedian Steve Martin.  
**SATURDAY**  
 LWT - Our Show (9.00-12.00 midday): The Alessi Brothers, currently on tour with the dit-eine David Essex join Elvis Payne and his gang in the studio.  
 BBC2 - Slight & Sound In Concert (6.30-7.30): Good 'un with Doctor Feelgood and live stuff Ian Dury recorded doing their stuff at the Queen Mary College, London.  
 LWT - So It Goes (12.15-1.00): Yes, it's finally going, complete with jah punk extravaganza including gorgeous film of The Clash, and Steel Pulse live from Manchester.  
**SUNDAY**  
 LWT - London Weekend Show (1.30-2.00): Janet from planet X asks the burning question "Evening all?" of a clutch of would-be copper-ettes training at Hendon Police College. Gripping stuff!  
**TUESDAY**  
 ATV - Rock Follies of 77 (9.00-10.00): Dec. 9 and the straight chick head a little nearer to their first million, thru' another series of fantasy sequences, loosely based on a mad publicist's eye view of the music biz.  
 BBC2 - Old Grey Whistle Test (11.15-11.55): Not a whisper from Bob H this week, as the husky Anne Nightingale becomes comperette. And the bands? British sounds thru' and thru' from Meal Ticket and Crazy Kat

## heat it

**MONDAY to FRIDAY**  
 Radio One - John Peel (10.02-12.00): Much more esoteric trax spun at ya by the aquire of Peel Acres.  
**THURSDAY**  
 Piccadilly Radio - Reflexions (8.00 - 11.00): Canadian Hendrix - influenced threesome, Mahogany Rush reveal all - somewhere amidst three hours of rock selections.  
**SATURDAY**  
 Radio One - Slight And Sound In Concert (6.30 - 7.30): Dr Feelgood and Ian Dury hit the airwaves. For vision as well as sound switch on the box.  
**SUNDAY**  
 Radio Luxembourg - Medium Wave Bands (6.30 - 7.30): Stuart H, possibly suffering from an accident with a safety pin is now on his toes, but a surprise dj will be giving you all the good, bad and downright ugly punkola sounds around.  
**MONDAY**  
 Capital Radio - Nicky Horne (9.00 - 11.00): The best of the bands headlining at London's Hope & Anchor Front Row festival tonite. Can you hear the beer?  
 Dick Newcaste - Bedrock (7.15 onwards): Doctor Dick Godfrey interviews Uriah Heep, Mahogany Rush and Tom Newman, and announces the results of the Lindisfarne reunion Competition.  
**TUESDAY**  
 Capital Radio - Nicky Horne (9.00 - 11.00): More Front Row music presented by tiny Nick, the smallest dj in town. Ever tried pogo-dancing horizontally?

BLACKPOOL, Jenkinsons Club (28203), Five Hand Reel  
 BRIGHTON, Conference Centre (203137), Status Quo / British Lions  
 CLEETHORPES, Winter Gardens (62925), Chris Spedding / Pat Travers / XTC  
 CROYDON, Red Deer (688291), Sucker  
 DEWSBURY, Pickwicks (464749), The Buzzcocks  
 DONCASTER, Outlook (64434), The Boys / The Crabs  
 EDINBURGH, Tiffany's (031-566 6292), Cado Belle  
 GUILDFORD, Surrey University (71281), The Damned  
 HULL, The University (42431), Advertis  
 LEEDS, The Polytechnic (41301), Ian Dury / Deke Leonard Band  
 LEICESTER, De Montford Hall (22850), David Essex / Alessi Brothers  
 LONDON, Covent Garden Cinema Club (01-836 1426), London Rock 'n' Roll Show / Steppenwolf (Films)  
 LONDON, Dingwells, Camden Lock, Chalk Farm Road (01-267 4967), Jaguar / The Screens / The Automates  
 LONDON, Empire Ballroom, Leicester Square (01-437 1446), Sailor  
 LONDON, Greyhound, Fulham (01-385 0526), Stamps  
 LONDON, Half Moon, Putney, Jo - Ann Kelly  
 LONDON, 100 Club, Oxford Street (01-636 0933), Cousin Joe / Tequila  
 Brown Blues Band  
 LONDON, Kensington, Russell Gardens (01-603 3245), Landscape  
 LONDON, Music Machine, Camden (01-387 0428), Lee Kosmin Band  
 LONDON, Nashville, Kensington (01-603 Wire / Bethnal  
 LONDON, Moonlight, Rail-

way Hotel, West End Lane (01-677 1373), Menace / Raped  
 LONDON, Railway Hotel, West End Lane, West Hampstead (01-677 1473), Squeeze / Handbag  
 LONDON, Rock Garden, Covent Garden (240 3961), Contemp  
 LONDON, Upstairs at Ronnie's, Friith Street (01-439 0747), Spitzer  
 LONDON, Thomas Polytechnic, Woolwich, Grand Hotel  
 LONDON, Vortex Wardour Wardour Street (01-734 4916), Penetration  
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Slipstream  
 LOUGHBOROUGH, Town Hall (63151), The Pirates  
 NORTHOLT, Oriol Youth Centre, Carr Road (01-864 2883), Satellites  
 NORWICH, St Andrews Hall (28477), John Miles / Trickster  
 PORTSMOUTH, Victory Club, Lesser Known Tunisiens  
 STOKE HANLEY, Victoria Halls (24641), Boomtown Rats / The Yachts  
 TONYPANDY, British Legion, The Depressions  
 WOLVERHAMPTON, Wulfrun Hall (28482), Muses  
 LONDON, Moonlight, Rail-

## Tuesday

DECEMBER 13  
 BIRMINGHAM, Barbarellas (021-643 9413), Ian Dury / Deke Leonard Band  
 BRIGHTON, Alhambra (27874), The Drvaks  
 BOURNEMOUTH, Village Bowl (26636), The Damned / Dead Boys  
 BOURNEMOUTH, Winter Gardens (26446), Pasadena Roof Orchestra  
 BRIGHTON, The Polytechnic, Grand Parade (693655), Lol Coxhill /

Mike Horovitz  
 BRISTOL, Bamboo Club (4772), Spiffire Boys  
 CHISWICK, John Bull, Bushour  
 COLWYN BAY, Pier (2394), Pat Travers / XTC  
 EYESHAM, Marine Ballroom (4086), Garbo / Celluloid Heroes  
 HATFIELD, The Forum (3071217), John Miles / Trickster  
 HOUNSLOW, Technical College, Simon Townshend Band  
 HUDDERSFIELD, Ivanhoes (4892478), Chris Spedding  
 KIDDERMINSTER, Stone Manor, Stage Fright  
 LEEDS, F Club, Ace of Clubs (460101), X - Ray Spex / The Crabs  
 LONDON, Bedford College (01-935 3867), The Depressions  
 LONDON, Covent Garden Cinema Club (01-836 1426), London Rock 'n' Roll Show, Steppenwolf (Films)  
 LONDON, Dingwells, Camden Lock (01-267 4967), Dire Straits  
 LONDON, Duke of Lancaster, New Barnet (01-499 0465), Mickey Mouse Rock Band  
 LONDON, Hammersmith Odeon (01-748 4081), Status Quo  
 LONDON, Hope and Anchor (01-359 4510), The Pleasers  
 LONDON, 100 Club, Oxford Street (01-636 0933), The Lurkers / John Cooper-Clarke / Park Dukes  
 LONDON, Lewisham Odeon (01-852 1331), Thin Lizzy / Radiators From Space  
 LONDON, Marquee, Wardour Street (01-437 6603), Salt  
 LONDON, Music Machine, Camden (01-387 0428), Foster Brothers  
 LONDON, Nashville, Kensington (01-603 6071), Doctors  
 LONDON, Rainbow, Fin-

bury Park (01-263 3148), The Clash  
 LONDON, Rochester Castle, Stoke Newington High Street (01-249 0199), Bernie Torme  
 LONDON, Stapleton, Crouch Hill (01-272 2108), Landeapps  
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Frankenstein  
 MAIDENHEAD, British Legion, Crayfish Hall  
 MANCHESTER, Elizabethan Ballroom, Belle Vue (01-223 1331), The Pirates

MIDDLESBROUGH, Theatre Polytechnic (24174), The Darts  
 NEWCASTLE, City Hall (29007), Rats Rates / The Yachts  
 READING, Target (585887), Contemp  
 READING, The University (806222), Spud  
 SHEFFIELD, Penthouse (28871), Cabaret Voltaire 2.3  
 WEMBLEY, Conference Theatre (01-902 8833), David Essex / Alessi Brothers

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# BUYER'S GUIDE

**WE'RE GOING 'CHRISTMAS CRACKERS!' in our DECEMBER ISSUE!**

The December issue of HI-FI BUYER'S GUIDE is packed with information on where, what and when to buy HI-FI. Don't forget, we're the HI-FI mag that looks after you, in language you can understand. Here's the line-up of features for this month:

**HI-FI BELOW £100 AND ABOVE £400.** It's our easy comparison guide to separates, 18 pages covering Amps, Tuners, Turntables, Cassette Decks, Speakers and Receivers.

**HI-FI HINTS AND TIPS.** That'll cost you nothing and improve your sounds.

**IN DUBLIN'S FAIR CITY** ... Our man checks out Eire's audio capital.

**DON'T BE A SECOND HAND ROSE.** Check out our guide to the dangers of buying hand-me-down HI-FI.

**TURNING THE TABLES.** A step-by-step rundown on choosing a record deck.

**PLUS** the latest pop, rock, classical and folk album reviews, the newest audio goodies to hit the shops and spot checks on budget amps and turntables.

## WIN A COMPLETE AUDIO SYSTEM OR ONE OF MANY OTHER PRIZES IN OUR 'CHRISTMAS CRACKERS' COMPETITION

# Discos by JAMES HAMILTON

## Silver gets gold

DAVE SILVER, controversially "tied" in the Sunderland heat, went on to win outright in the finals of the big DJ 77 nationwide disc-jockey competition.

Resident at Scarborough Winstons and Bridlington Churchills, Dave's appearance at Brighton Tramps last Wednesday earned him a gold disc plaque from Motown records, a disco console and speakers from Deltec, and the offer of a £10,000 Scandinavian contract from the Europa International disco agency in Denmark. However, both Dave and the second-placed Dougall DJ, who was also offered a similar contract, were undecided whether indeed they wanted to relinquish their hard-earned reputations in Britain for a year away in foreign climes.

Dougall DJ, working around South Scotland, could easily have won with his original approach, which included a hand puppet mouthing to some of the records, but was probably let down by his T-shirted appearance.

A deserved third was

young Graham Thornton from Leeds' Sedans Disco. In fact all the finalists were offered Scandinavian work by Europa's boss, Gerry Coard. As well as the strong Northern contingent who won, these were John Mann (Brighton Bird's Nest), Brian Orr (Galashiels Talisman), Richard Spinks (Havant), David See (Burnham), Mike Sealey (Rhyl Belle Vue) and Kevin Jon (Blackpool Jenks), whose bus load of Blackpool supporters still failed to sway the judges in his favour.

Maybe the unfamiliar equipment hampered them, but it must be said that none of the competitors were truly outstanding in any particular respect, apart from Dougall's puppeteering. Future DJ contests ought to be designed in such a way that all entrants can be judged initially within their home environments, before entering a heat.

Dave Silver is indeed a good DJ, despite these comments. He's been jockeying for over seven years, and feels that the DJ is the most important



DAVE SILVER: the human side



DOUGALL DJ



GRAHAM THORNTON

part of a disco, rather than the equipment. "I think that as long as the music sounds clear and the lighting is up to a reasonable standard, that is sufficient. I enjoy dressing up in catsuits and other flashy smart clothes. While working, DJs should look good — no pullovers or T-shirts — and should project themselves well on the mike.

"Presentation is just as important as the music, and should be flexible so that any audience can be catered for. You can lose their attention if you use too many lightshows, films and other effects, so concentrate on getting the human side of your show together that's what'll earn you more money in the long run."

## Rent-a-Ted

WILD WAX SHOW's rockabilly disco now offer a new service to rival the recent "rent-a-punk" idea — they provide a radio-controlled Teddy Boy gang to horrify your trendy friends at boring parties: Or for about 10 an hour they supply a single drap-jacketed Ted who will come to your party and pick a fight with any guest of your choice! (Throwing up on the carpet, faked gang wars and 10 minutes of bike revving are optional extras). You can Rent-A-Ted on 01-992 0367... If you dare!

## Disco Dates

FRIDAY (9) Roger Tovell and Bristol's big Sound Mobile roadshow hit Stroud Subscription Rooms, Brian Massie's Deepwater Disco and No Dice do Dundee Tech's annual all-nighter. SATURDAY (10) Steve Wiggins's Sounds Unlimited party at Gibbonsdown Community Centre, Trev Williams's Stabilia Disco plays Bromsgrove Swan Inn; TUESDAY (13) Capital's Kerry Juby forgets about Greenford Panels, and Edinburgh's Kings Soul Club is at the Royal Mile Centre's Melville Room every week with Bill McLaren and Paul Fabian; THURSDAY (15) Ray Campi and the Rollin' Rock review bop at Southgate Royalty.

## DJ Hotline

T-CONNECTION 'On Fire' (US Daah) does Jim Higginson (Spennymoor Top Hat), Graham Gold (Greenford Champs), Baby Bob (Bramcote Moor Farm), Mick Ames (Bedford), Sonny King (Liverpool Oscars). Blossoms 'APP' (MAM) cops Jim Sykes (Nottingham), Steve Wiggins (Barry), Mik Kasey (Hastings), Jay Jay Savers (Dalry Hotel De Croft). Patti LaBelle 'Dan Swit Me' (Epic) gets Gordon Lyle (Glasgow Maestros), Feds (Carlisle Flopps), Sterling Vann (Stepney Green Old Globe). Stevie Wonder 'As' (Motown) adds Greg Davies (Bedford Stars), Tom Amigo (Cardiff), Keith Black (Warwick). Rose Royce 'Wishing On A Star' (Whitfield) has Gary Allan (Liverpool Pen & Wig), Dr John (Telford Disco Tech), Phil Black (Barry Pelican). Cameo 'Good Times' (Casablanca) flips Rich Abbott (Guisborough Flash Harrys), Trev Williams (Bromsgrove), but West 'Goodtime' (Pinnacle) pulls Richard Cooper (Lydney Peacock), Stewart Hunter (Preston). Robert Gordon 'The Fool' (Private Stock 12n 78)

bops Stuart Mason (Leeds), Alan Farmer (Penicuik). Stephanie De Sykes 'Your Baby Is A Lady' (DJM) adds Stuart Swann (Nantwich Cheshire Cat, but Tom Wilson (Edinburgh Rutland) flips for her 'It's Just Got To Be You'. Patrick Juvet 'Ou Sont Les Femmes' (French Barclay LP) va pour A n d y W i n t (Luxembourg Le Byblos), Roger Tovell (Bordeaux Le Senechal), et Saint Tropes 'On A Rien A perdre' (US Butterfly LP) a Mike Dow (Euston Green Man), Chocolate's 'El Caravanero' (US Salsoul LP) a Keith Tee (London Rock Garden). Eastdale Connection 'You're So Right For Me' (US Rampart 12n) adds M Knowles (Dartford), Benny Golson 'The New Killer Joe' (US CBS LP) adds Dave Simmons (Preston Scamps), Penny McLean 'Dance Bunny Honey' (German Jupiter) pops Rob Harknett (Harlow Gibbey Vintners SC). Gibson Bros 'Come To America' (Polydor 12n) tops for John Lewis (Brighton Tramps), Ray Charles 'I Can See Clearly Now' (London) hits Jon Taylor (Norwich Cromwells).

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# DJ Top Ten

ARTHUR DYKE (Easter 76619) runs his Midnight Hour roadshow, Night Life disco and Magic Dream lightshow around the West Country, even supplying carnival novelties as well. Playing as he does in all sorts, he's come up with a good party chart.

- 1 THE STRIPPER, David Rose MGM/Polydor LP
- 2 YVIVA SUSPENDERS, Judge Dread Cactus
- 3 GIMME DAT DING, Pipkins Alr
- 4 IN THE MOOD, Ernie Fields London
- 5 GLAD ALL OVER, Dave Clark 5
- 6 YESTERDAY MAN, Chris Andrews Decca LP
- 7 YELLOW ROSE OF TEXAS, Mitch Miller Embassy LP
- 8 SINGING THE BLUES, Guy Mitchell Embassy LP
- 9 HOOTS MON, Lord Rockingham's XI Decca
- 10 DO WAH DIDDY DIDDY, Manfred Mann EMILP

(All but No 4 show the most recent label, but second-hand singles are better than LPs for discos).

## HOT VINYL

CHRIS HILL has another Canvey Gold Mine revival night this Sunday (11), with the Disappointer Sisters in cabaret, a guest spot by Fat Man Graham Canter, and fancy dress prizes (a few tickets still available from Chris at Ilford's Lacy Lady on Fri/Sat). His hot import tips include Chic 'Everybody Dance' (Atlantic LP), Stargard 'Which Way Is Up' (MCA), Jimmy McGriff 'Skyhawk' / 'Tallgunner' (LRC LP), Joe Thomas 'Here I Come' / 'A Place In Space' (LRC LP), Lonnie Smith 'When The Night Is Right' (LRC LP), Ramsey Lewis 'Skippin' / 'My Angel's Smile' (CBS LP), Manu Dibango 'Big Blow' / 'Bayam Sell'am' (French Fleets LP), Lenny Williams 'Choosing You' (ABC 12in), Jim Mullen and Dick Morrissey 'Footloose' / 'What A Way To Go' (Embryo LP), Raydio 'Jack And Jill' / 'Get Down' (Arista), while he warns about Lipstique 'At The Discotheque / I'm Still Dancing' (Ensign LP, coming soon).

## MIX MASTER

MIK KASEY (Hastings Disco Trax) segues Crystals 'Da Doo Ron Ron' (Spector), Little Eva 'Locomotion' (London), Millie 'My Boy Lollipop' (Blue Mountain), Chris Montez 'Let's Dance' (London), Dave Clark 5 'Glad All Over' (EMI), Bill Haley 'Rock Around The Clock' (MCA), Chubby Checker 'Let's Twist Again' (London) for sweaty non-stop party frolics and fun!

## EL COCO: 'Cocomotion'

(Pye LP IN 25761). Already a disco smash on import alone, the smooth to slick instrumental clapper makes a great gradual mix out of Chic.

**BRASS CONSTRUCTION:** 'IP' LP (UA UAS 30124). All tracks are good, being either funky fliers or soulful smoochers, with 'We', 'Celebrate' and 'Get It Together' the hoties so far. Nothing new, but what they do they do well!

**ODYSSEY:** 'Native New Yorker' (RCA PC 1129). The prettily swaying sophisticated Dr Buzzard-type hustler's been 12-inched to help the growing buzz about it.

**SWEET SENSATION:** 'Wake Up And Be Somebody' (Pye 7N 46036). Infectiously happy good simplified cover of Brainstorm's brassy fast hustler, could do well.

**DONNA SUMMER:** 'The Greatest Hits' LP (GTO GTP 028). Pretty well what you'd expect.

**STEVIE WONDER:** 'Anthology' LP (Motown M8-804A3). Hefty triple album chronicles his career from '62 to '71, including his unissued original of Aretha's 'Until You Come Back To Me' and all the hits that fit.

# New Spins

thumpalongs, the 'Popcorn' Black Is Black / Na Na Hey Hey Kiss Him Goodbye' medley and 'Girl Don't Make We Wait' being huge in US and gay discos.

**BILLY PAUL:** 'Only The Strong Survive' LP (Philadelphia Int PIR 82236). Full 5:38 title track, while David Soul's 'Don't Give Up On Us' and smoochy 'Everybody's Breaking Up' are good slowies.

**THELMA HOUSTON:** 'It's Just Me Feeling Good' (LP 'The Devil In Me' Motown STML 12075). Catchy little romper, already hotter for some than the controversial full-length lead track, 'I'm Here Again'.

**ERIC CLAPTON:** 'Lay Down Sally' (RSO 2890264), Jolly J. J. Gale-type leaper.

**LOL CREME / KEVIN GODLEY:** '5 O'Clock In The Morning' / 'The Flood' (Mercury GOD 001). Atmospheric slow smoocher, interesting 'Papa Was A Rolling Stone'-type flip.

**RICO:** 'Ska Wars' (Island IPR 2066). Just what the world needed, a 12-inched trombone-led slow reggae treatment of 'Ska Wars'!

**ALTHIA & DONNA:** 'Up Town Top Ranking' (Lightning LIG 506). Sorta ethnic J. Arthur Skank!

**BARB DOTT:** 'Witchfire' (RCA PB 5055). Bouncy pop thumper.

**RAM JAM:** 'Keep Your Hands On The Wheel' (Epic EPC 5806). Stones-type pounder minus any bam-bams.

**LJMMIE & FAMILY COOKIN':** 'I Can Stop' (Bareback EMBS 354-12, via Pye). Stop-go Jackson Five-type squeakiness, more stop than go, 12-inched to waste wax.

**BAH, HUMBBUG!** CHRISTMAS RECORDS don't often work except in small doses, as people are usually fed up with the subject by the time they get down to party! Of those not already reviewed, these are the best of this year's batch, so far.

**CHERI DAMS:** 'A Guy Is A Guy' (Epic EPC 5840). Great take-off of 'Telephone Man', starring Santa this time!

**SLADE:** 'Merry Xmas Everybody' (Polydor 2058422). Raucous chart-topper from '73.

**BEACH BOYS:** 'Little Saint Nick' (Capitol CL 15254). Harmony romper from '64.

**BILL BARCLAY:** 'The Twelve Days of Christmas' (GM GMS GMS 9041). Singalong from '75.

**MEMPHIS SOUNDS ORCHESTRA:** 'Sleigh Ride' (RSO 2090212). Last year's slightly dull hustler.

**WOUNDED JOHN SCOTT CREE:** 'Rudolph The Red Nosed Reindeer' (Pye 7N 46034). Amusingly bluesy version.

# UK Disco Top 50

CONTINUING the positions from page two

- |    |    |   |               |
|----|----|---|---------------|
| 21 | 25 | I DON'T WANNA LOSE YOUR LOVE, Emotions                | CBS           |
| 22 | 15 | HOW DEEP IS YOUR LOVE, Bee Gees                       | RSO           |
| 23 | 29 | JAMMING, Bob Marley & The Wailers                     | Island        |
| 24 | 17 | I GOT TO HAVE YOUR LOVE, Fantastic Four               | Atlantic      |
| 25 | 20 | BOOGIE ON UP, Rokotio                                 | State 12in    |
| 26 | 36 | THE BULL, Mike Theodore Orchestra                     | Atlantic      |
| 27 | 34 | GET ON THE FUNK TRAIN, Munich Machine                 | Oasis         |
| 28 | -  | PUT YOUR LOVE IN ME, Hot Chocolate                    | Rak 12in      |
| 29 | 23 | FFUN, ConFunkShun                                     | Mercury       |
| 30 | -  | I HAVEN'T STOPPED DANCIN' YET, Gonzales               | EMI           |
| 31 | -  | GALAXY, War   | US MCA        |
| 32 | 35 | COCOMOTION, El Coco                                   | Pye           |
| 33 | -  | BLOOD AND HONEY, Amanda Lear                          | Ariola 12in   |
| 34 | 38 | DO YOU SPEAK FRENCH, Nite School                      | Ensign        |
| 35 | 40 | GOIN' PLACES, Jacksons                                | Epic          |
| 36 | 22 | UNLIMITED CITATIONS, Cafe Creme Harvest               | French        |
| 37 | 46 | (YOU'RE) FABULOUS BABE, Kenny Williams                | Decca         |
| 38 | 19 | ONCE UPON A TIME (LP), Donna Summer                   | Casablanca LP |
| 39 | 24 | GET YOUR BOOM BOOM AROUND THE ROOM, Le Pamplemousse   | Barclay       |
| 40 | -  | DO YOU REMEMBER, Long Tall Ernie                      | Polydor       |
| 41 | 37 | MAGIC MANDRAKE, Sarr Band                             | Calendar      |
| 42 | 44 | SHE'S NOT THERE, Santana                              | CBS           |
| 43 | 26 | HOLD TIGHT / TURN THE BEAT AROUND, Vicki Sue Robinson | RCA 12in      |
| 44 | -  | WATCHING THE DETECTIVES, Elvis Costello               | Stiff         |
| 45 | -  | COSMIC LUST / I BELIEVE IN MUSIC, Mass Production     | Columbia      |
| 46 | -  | I'M HERE AGAIN, Thelma Houston                        | Motown        |
| 47 | 50 | COME TO AMERICA, Gibson Bros                          | Polydor 12in  |
| 48 | 30 | DO YOUR DANCE, Rose Royce                             | Whitfield     |
| 49 | 18 | SHOO DOO FU FU OOH, Lenny Williams                    | ABC           |
| 50 | -  | ZODIACS, Roberta Kelly                                | Oasis         |
- BREAKERS**
- 1 FLORAL DANCE, Brighthouse & Rastrick Band Transatlantic
  - 2 BABY BABY MY LOVE IS ALL FOR YOU, Deniece Williams CBS
  - 3 CHOOSING YOU, Lenny Williams ABC KPI/US ABC 12in
  - 4 KEEP DOIN' IT, Showdown State 12in
  - 5 SERPENTINE FIRE, Earth Wind & Fire CBS
  - 6 WHO'S GONNA LOVE ME, Imperials Power Exchange
  - 7 DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle UA
  - 8 I LOVE YOU, Donna Summer Casablanca TK
  - 9 KISS ME, George McCrae TK
  - 10 NATIVE NEW YORKER, Odyssey RCA 12in

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GENE PITNEY Appreciation Society. - SAE to GPAS, 89 Netherby Drive, Newcastle-upon-Tyne, 5.  
GENESIS - Send SAE to: Geoff Parkyn, 11 Jameson Lodge, 58 Shepherds Hill, London, N6 5RW.  
THE JAM Club. - SAE for details to: Nicky Weller, 44 Balmoral Drive Maybury Estate, Woking, Surrey.

### Special Notice

MARC - MERRY Rexmas, see ya baby! - Love Kim.  
BOLAN TRIBUTES for special scrapbook to: Jen, 55 Mercers Road, London N19.  
ROSETTA STONE thanks for great tour. Damian your the sunshine of our love. - Kath and Lynne, Preston.  
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BOLAN FANS - Marcs parents need to see Bolan. Please help them somehow for Marcs sake. Tanx - Sue.

MARC - I'D freeze the sun to bring you back. I really love you babe. - Alison a Bolanite, Now and Forever XXX.  
CHEAP BADGES - labels, etc, any slogan engrave, most materials, no minimum, Sae + 5p for details. - 30 Castle Side Road, Newcastle NE15 7DS.

ANTHONY DAWKINS, happy birthday, love always - Andrea.

MARC BOLAN loved his music, loved him true, his tragic death has left me blue, with my friend to you, Marc my love I send, - Nathan, Street, Somerset.

ROLLER FANS! Want a tour? Write to: Sandra Furniss, 11 Elm Street Hollingwood, Chesterfield, Derbyshire S43 2HJ.

MARC BOLAN I'll love you always. You will remain in my heart forever - tearful Derek.

DANA THANKS for a really marvellous show you put over at Cemas Palace, Luton. I wish you luck on your recovery. - Alan, Hemel Hempstead.

GARY GLITTER, love ya very much. Your Silver Star Tour was brilliant. The new albums fantastic. Keep wearing the great glitter gear. No one will ever be as brilliant as you are. Always yours! Alright!!

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# RADIO PLAYLISTS

YOU THOUGHT we gave you a comprehensive round-up of charts every week, didn't you?

WRONG! That's only a small selection and so, from this week, RECORD MIRROR, the definitive charts paper, brings you the latest records being played on radio stations up and down the country.

At great expense we've managed to secure Radio One's Featured 40 and Records Of The Week. Then there's the Radio Luxembourg Hot Shots and Powerplay.

Add to that hit picks, climbers and new sounds of six commercial radio stations and you have the full picture of what's being heard most on the air each week.

**NEW CHARTS**

## RADIO ONE FEATURED 40

- |   |                |
|---|----------------|
| AS, Stevie Wonder                                       | Motown         |
| CADILLAC WALK, Mink DeVille                             | Capitol        |
| CALIFORNIA, Manfred Mann's Earth Band                   | Bronze         |
| DADDY COOL, Darts                                       | Magnet         |
| DANCE, DANCE, DANCE Chic                                | Atlantic       |
| DANCING PARTY, Showaddywaddy                            | Arista         |
| DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle         | United Artists |
| EGYPTIAN REGGAE, Jonathan Richman                       | Beserkley      |
| FOR YOUR LOVE, Four Tops                                | ABC            |
| GETTING READY FOR LOVE, Diana Ross                      | Motown         |
| GOING FOR THE ONE, Yes                                  | Atlantic       |
| GOODBYE GIRL, David Gates                               | Elektra        |
| HELP ME BABY, Rory Block                                | Chrysalis      |
| HOLLYWOOD, Boz Scaggs                                   | CBS            |
| HOW DEEP IS YOUR LOVE, Bee Gees                         | RSO            |
| I DON'T WANNA LOSE YOUR LOVE, The Emotions              | CBS            |
| I'D RATHER LEAVE WHILE I'M IN LOVE (Carole Bayer Sager) | Elektra        |
| ISN'T IT TIME, The Babys                                | Chrysalis      |
| IT'S A HEARTACHE, Bonnie Tyler                          | RCA            |
| I WILL, Ruby Winters                                    | Creole         |
| LAY DOWN SALLY, Eric Clapton                            | RSO            |
| LET'S HAVE A QUIET NIGHT IN, David Soul                 | Private Stock  |
| LITTLE GIRL, The Banned                                 | Harvest        |
| LOVE OF MY LIFE, Dooleys                                | GTO            |
| LOVE'S UNKIND, Donna Summer                             | GTO            |
| MARY OF THE 4th FORM, Boomtown Rats                     | Ensign         |
| MULL OF KINTYRE, Wings                                  | Parlophone     |
| NATIVE NEW YORKER, Odyssey                              | RCA            |
| ONLY THE STRONG SURVIVE, Billy Paul                     | Phil Int       |
| ONLY WOMEN BLEED Julie Covington                        | Virgin         |
| PRIME TIME Don McLean                                   | EMI Int        |
| PUT YOUR LOVE IN ME, Hot Chocolate                      | RAK            |
| ROCKIN' ALL OVER THE WORLD, Status Quo                  | Vertigo        |
| SLIP SLIDIN' AWAY, Paul Simon                           | CBS            |
| THERE ISN'T ANYTHING, Leo Sayer                         | Chrysalis      |
| TURN TO STONE, Electric Light Orchestra                 | Jet            |
| 2-4-6-8 Motorway, Tom Robinson Band                     | EMI            |
| WATCHIN' THE DETECTIVES, Elvis Costello                 | Stiff          |
| WHO'S GONNA LOVE ME, The Imperials                      | Power Exchange |
| YOU'RE FABULOUS GIRL, Kenny Williams                    | Decca          |

- RECORDS OF THE WEEK**
- NOEL EDMONDS: Goodbye Girl, David Gates  
 SIMON BATES: Native New Yorker, Odyssey  
 PAUL BURNETT: Little Girl, The Banned  
 TONY BLACKBURN: Let's Have A Quiet Night In, David Soul  
 David Soul

## PICCADILLY RADIO (MANCHESTER) HIT PICKS

- |   |                |
|---|----------------|
| PLEASE MR PLEASE, Olivia Newton John    | EMI            |
| BABY JANE, Dr Feelgood                  | United Artists |
| NEW YORK SHUFFLE, Graham Parker         | Vertigo        |
| FATHER CHRISTMAS, Kinks                 | Arista         |
| FOR YOUR LOVE, Four Tops                | ABC            |
| LET'S HAVE A QUIET NIGHT IN, David Soul | Private Stock  |

## CAPITAL RADIO (LONDON) CLIMBERS

- |  |                |
|--|----------------|
| HOLLYWOOD, Boz Scaggs                      | CBS            |
| HEART SONG, Gordon Giltrap                 | Electric       |
| AS TIME GOES BY, Dooley Wilson             | United Artists |
| GOODBYE GIRL, David Gates                  | Elektra        |
| RUN BACK, Carl Douglas                     | Pye            |
| PEOPLE'S CHOICE:<br>ROSE OF CIMMARON, Polo | ABC            |

## RADIO LUXEMBOURG HOT SHOTS

- |   |                |
|---|----------------|
| Barry Alldis: LET'S HAVE A QUIET NIGHT IN, David Soul | Private Stock  |
| Stuart Henry: GOODBYE GIRL, David Gates               | Elektra        |
| Tony Prince: MY WAY, Elvis Presley                    | RCA            |
| Mark Wesley: FOR YOUR LOVE, Four Tops                 | ABC            |
| Bob Stewart: BIG BAD JOHN, A V Levy                   | Phillips       |
| Mike Reid: I DON'T WANNA LOSE YOUR LOVE, Emotions     | CBS            |
| Rob Jones: LOVELY DAY, Bill Withers                   | CBS            |
| <b>POWER PLAY:</b><br>FATHER CHRISTMAS, Kinks         | Arista         |
| <b>TWIN SPIN:</b><br>WHO'S GONNA LOVE ME, Imperials   | Power Exchange |

## RADIO CLYDE (GLASGOW) HIT PICKS

- |   |               |
|---|---------------|
| Dave Marshall: GOODBYE GIRL, David Gates              | Elektra       |
| Steve Jones: CUCKOO SONG, Mike Oldfield               | Virgin        |
| Richard Park: LET'S HAVE A QUIET NIGHT IN, David Soul | Private Stock |
| Tom Ferrie: FOR YOUR LOVE, Four Tops                  | ABC           |
| Brian Ford: MOVE ME, Allman & Woman                   | Warner Bros   |
| Bill Smith: DAN SWIT ME, Patti Labelle                | CBS           |
| Dougie Donnelly: FOR YOU, Greg Kihn                   | Beserkley     |
| <b>CURRENT CHOICE:</b><br>LITTLE GIRL, The Banned     | Harvest       |

## RADIO CITY (LIVERPOOL) HIT PICKS

- |  |               |
|--|---------------|
| Roger Blythe: LET'S HAVE A QUIET NIGHT IN, David Soul              | Private Stock |
| Dave Lincoln: GOODBYE GIRL, David Gates                            | Elektra       |
| Phil Easton: NOT FADE AWAY, Steve Hillage                          | Virgin        |
| Mark Joenz: I LOVE YOU, Donna Summer                               | Casablanca    |
| Chris Jones: FIVE O'CLOCK IN THE MORNING, Lol Creme & Kevin Godley | Mercury       |
| Brian Collen: KISS ME, George McCrae                               | TK            |
| Dave Eastwood: FOR YOUR LOVE, Four Tops                            | ABC           |

## METRO RADIO (NEWCASTLE) NEW SOUNDS

- |                                    |                |
|------------------------------------|----------------|
| LAY DOWN SALLY, Eric Clapton       | RSO            |
| SAN FRANCISCO, Village People      | DJM            |
| HOLD ME, Quint                     | United Artists |
| STONE COLD SOBER, Crawler          | Epic           |
| FOR YOUR LOVE, Four Tops           | ABC            |
| I CAN SEE CLEARLY NOW, Ray Charles | London         |

## RADIO VICTORY (PORTSMOUTH) HIT PICKS

- |   |               |
|---|---------------|
| Chris Pollard: GOODBYE GIRL, David Gates                              | Elektra       |
| Nicky Jackson: ISN'T IT TIME, Babys                                   | Chrysalis     |
| Dave Christian: FIVE O'CLOCK IN THE MORNING, Lol Creme & Kevin Godley | Mercury       |
| Andy Ferriss: LITTLE GIRL, The Banned                                 | Harvest       |
| Chris Rider: FATHER CHRISTMAS, Kinks                                  | Arista        |
| Anton Darby: PLEASE MR PLEASE, Olivia Newton John                     | EMI           |
| Howard Pearce: LET'S HAVE A QUIET NIGHT IN, David Soul                | Private Stock |
| Dave Carson: CADILLAC WALK, Mink DeVille                              | Capitol       |
| Jack McLaughlin: WISHING ON A STAR, Rose Royce                        | Whitfield     |
| <b>STATION SPECIAL:</b><br>OH HAPPY DAY, Edwin Hawkins Singers        | Buddah        |

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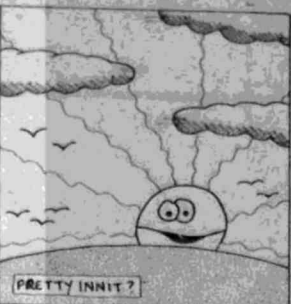
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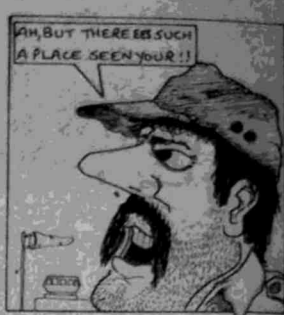
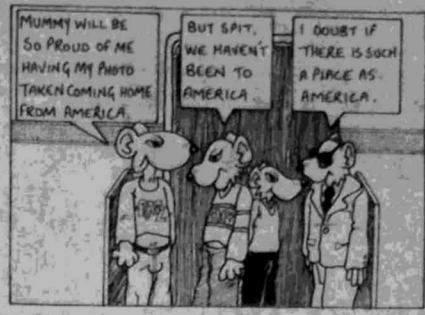


# RATZ

AND SO THE RATZ. MAKE A DAWN START TO THE AIRPORT FOR A PHOTO SESSION AT HEATHROW. ITS FOR PUBLICITY SHOTS OF THEIR TRIUMPHANT RETURN FROM THEIR U.S. TOUR. (RIGHT THEY HAVE NOT BEEN TO THE U.S. ALL CLEVER STUFF EH?)



THE STORY SO FAR.....  
**I**N THE BEGINNING GOD CREATED THE HEAVENS AND THE EARTH. THE EARTH WAS WITHOUT FORM, ETC....

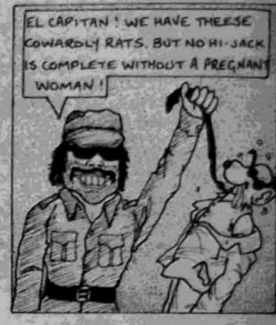


AND HERE IT IS. A GREAT RATZ POSTER WITH EVERYTHING YOU ALWAYS WANTED TO KNOW AND LOTS YOU DIDN'T. THIS FAB MINI POSTER IS SUITABLE FOR FRAMING OR TRAINING PUPPIES, LINING BUDGIE CAGES OR FOR USE IN BOG ROLL SHORTAGES.

ITS THE GREAT, EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE RATZ. BUT WERE TOO STONED TO ASK.....



- |  |   |   |   |
|--|---|---|---|
| <p><b>SPIT FENTON</b><br/>                 Starsign: Rapist.<br/>                 Fun loving outdoor type. Did 6 months Borstal for spitting at girls in back allys (Got three pregnant)</p> | <p><b>JOHNNY SHADES</b><br/>                 Starsign: Taurus.<br/>                 A load of Bull. Snappy dresser, Smart Arse and Bass player. Ex-Civil Servant. i.e. Bullshitter.</p> | <p><b>KID GNAW</b><br/>                 Starsign: Aries.<br/>                 I used to be a Virgo but now I'm a bit of a Ram says the Kid.</p> | <p><b>ZAP MALONE</b><br/>                 Starsign: Baddie.<br/>                 The rat all the girls swoon over. The girls all the Ratz sick over.<br/>                 (Very Mini Poster Innit?)</p> |
|--|---|---|---|



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 next week's? **RECORD MIRROR?**  
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## UK SOUL

1	MY LOVE IS ALL FOR YOU, Deniece Williams	CBS
2	I WILL, Ruby Winters	Creole
3	DANCE DANCE DANCE, Chic	Atlantic
4	BACK IN LOVE AGAIN, LTD	AGM
5	I BELIEVE YOU, Dorothy Moore	Epic
6	SERPENTINE FIRE, Earth Wind And Fire	CBS
7	GOIN' PLACES, The Jacksons	CBS
8	GETTIN' READY FOR LOVE, Diana Ross	Motown
9	SHOO DOO FU FU OOH, Lenny Williams	ABC
10	AS, Stevie Wonder	Motown
11	NOT BACK IN LOVE, Millie Jackson	Spring
12	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
13	LOVE'S UNKIND, Donna Summer	GTO
14	GET ON THE FUNK TRAIN, Music Machine	Oasis
15	BRICKHOUSE, Commodores	Motown
16	SAY YOU WILL, Eddie Henderson	Capitol
17	DON'T LET ME BE, Santa Esmeralda	Philips
18	I DON'T WANNA LOSE YOUR LOVE, Emotions	CBS
19	GET YOUR BOOM BOOM, Le Pamplemousse	Barclay
20	COME GO WITH ME, Pockets	CBS

## US SINGLES

1	1	YOU LIGHT UP MY LIFE, Debby Boone	Warner / Curb
2	2	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
3	3	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
4	5	BABY, WHAT A BIG SURPRISE, Chicago	Columbia
5	8	BLUE BAYOU, Linda Ronstadt	Asylum
6	6	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	RSO
7	7	WE'RE ALL ALONE, Rita Coolidge	AGM
8	4	BOOGIE NIGHTS, Heatwave	Epic
9	10	IT'S SO EASY, Linda Ronstadt	Asylum
10	11	BACK IN LOVE AGAIN, LTD	AGM
11	13	YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros
12	12	WE JUST DISAGREE, Dave Mason	Columbia
13	17	BABY COME BACK, Player	RSO
14	9	IT'S ECSTASY, Barry White	20th Century
15	24	HERE YOU COME AGAIN, Dolly Parton	RCA
16	21	SENTIMENTAL LADY, Bob Welch	Capitol
17	22	SLIP SLIDIN' AWAY, Paul Simon	Columbia
18	20	ISN'T IT TIME, Babys	Chrysalis
19	19	SEND THE CLOWNS, Judy Collins	Elektra
20	30	YOU CAN'T TURN ME OFF, High Inergy	Gordy
21	23	COME SAIL AWAY, Styx	AGM
22	26	SWINGTOWN, Steve Miller	Capitol
23	25	YOUR SMILING FACE, James Taylor	Columbia
24	27	GONE TOO FAR, England Dan & John Ford Coley	Big Tree
25	28	I GO CRAZY, Paul Davis	Bang
26	15	NOBODY DOES IT BETTER, Carly Simon	Elektra
27	14	HELP IS ON THE WAY, Little River Band	Capitol
28	16	I FEEL LOVE, Donna Summer	Casablanca
29	33	SHE'S NOT THERE, Santana	Columbia
30	38	YOU'RE IN MY HEART, Rod Stewart	Warner Bros
31	35	WE ARE THE CHAMPIONS, Queen	Elektra
32	40	HEY DEANNIE, Shaun Cassidy	Warner / Curb
33	36	THE WAY I FEEL TONIGHT, Bay City Rollers	Arista
34	18	DUSIC, Brick	Bang
35	39	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
36	45	RUNAROUND SUE, Leif Garrett	Atlantic
37	29	JUST REMEMBER I LOVE YOU, Firefall	Atlantic
38	48	MY WAY, Elvis Presley	RCA
39	41	GETTIN' READY FOR LOVE, Diana Ross	Motown
40	44	AS, Stevie Wonder	Tamla
41	46	DANCE, DANCE, DANCE, Chic	Atlantic
42	42	DRAW THE LINE, Aerosmith	Columbia
43	-	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
44	50	POINT OF NO RETURN, Kansas	Kirshner
45	47	DON'T ASK MY NEIGHBOURS, Emotions	Columbia
46	-	TURN TO STONE, ELO	Jet
47	-	JUST THE WAY YOU ARE, Billy Joel	Columbia
48	-	I HONESTLY LOVE YOU, Olivia Newton John	MCA
49	-	NATIVE NEW YORKER, Odyssey	RCA
50	-	DON'T LET ME BE, Santa Esmeralda	Casablanca

## US ALBUMS

1	2	SIMPLE DREAMS, Linda Ronstadt	Asylum
2	1	RUMOURS, Fleetwood Mac	Warner Bros
3	3	AJA, Steely Dan	ABC
4	4	LIVE, Commodores	Motown
5	31	FOOT LOOSE & FANCY FREE, Rod Stewart	Warner Bros
6	6	STREET SURVIVORS, Lynrd Skynrd	MCA
7	8	POINT OF NO RETURN, Kansas	Kirshner
8	11	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
9	9	IN FULL BLOOM, Rose Royce	Whitfield
10	10	LET'S GET SMALL, Steve Martin	Warner Bros
11	13	MOONFLOWER, Santana	Columbia
12	18	OUT OF THE BLUE, Electric Light Orchestra	Jet
13	14	SONGS FOR SOMEONE YOU LOVE, Barry White	20th Century
14	16	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
15	19	ALIVE II, Kiss	Casablanca
16	7	FOREIGNER	Atlantic
17	5	ELVIS IN CONCERT, Elvis Presley	RCA
18	20	BABY, IT'S ME, Diana Ross	Motown
19	23	FRENCH KISS, Bob Welch	Capitol
20	12	CHICAGO XI, Chicago	Columbia
21	22	GREATEST HITS VOLUME II, Elton John	MCA
22	24	THE STRANGER, Billy Joel	Columbia
23	15	BRICK	Bang
24	17	YOU LIGHT UP MY LIFE, Soundtrack	Arista
25	27	GREATEST HITS, Olivia Newton John	MCA
26	30	LOVE SONGS, Beatles	Capitol
27	28	TOO HOT TO HANDLE, Heatwave	Epic
28	-	NEWS OF THE WORLD, Queen	Elektra
29	33	LITTLE CRIMINALS, Randy Newman	Warner Bros
30	-	BORN TOO LATE, Shaun Cassidy	Warner/Curb
31	-	THE GRAND ILLUSION, Styx	AGM
32	32	I ROBOT, Alan Parsons Project	Arista
33	37	SOMETHING TO LOVE, L. T. D.	AGM
34	38	REJOICE, Emotions	Columbia
35	36	CSN, Crosby, Stills & Nash	Atlantic
36	39	HEROES, David Bowie	RCA
37	41	REACH FOR IT, George Duke	Epic
38	42	HERE YOU COME AGAIN, Dolly Parton	RCA
39	45	ODYSSEY	RCA
40	48	ONCE UPON A TIME, Donna Summer	Casablanca
41	46	TURNIN' ON, High Energy	Gordy
42	47	SATURDAY NIGHT FEVER, Soundtrack	RSO
43	-	SPECTRES, Blue Oyster Cult	Columbia
44	44	NIGHT AFTER NIGHT, Nils Lofgren	AGM
45	-	BROKEN HEART, The Babys	Chrysalis
46	40	STAR WARS / SOUNDTRACK	20th Century
47	21	BOSTON	Epic
48	49	LET IT FLOW, Dave Mason	Columbia
49	50	PASSAGE, Carpenters	AGM
50	-	GREATEST HITS, Linda Ronstadt	Asylum

## YESTERYEAR

Years Ago (9 December 1972)

1	MY DING-A-LING,	Chuck Berry
2	CRAZY HORSES,	The Osmonds
3	GUDBUY T'JANE,	Slade
4	ANGEL,	Rod Stewart
5	CROCODILE ROCK,	Elton John
6	WHY,	Donny Osmond
7	BEN,	Michael Jackson
8	SOLID GOLD EASY ACTION,	T Rex
9	LONG HAired LOVER FROM LIVERPOOL,	Jimmy Osmond
10	LOOKING THROUGH THE WINDOWS,	The Jackson Five

Years Ago (9 December 1967)

1	HELLO, GOODBYE,	The Beatles
2	LET THE HEARTACHES BEGIN,	Long John Baldry
3	EVERYBODY KNOWS,	The Dave Clark Five
4	IF THE WHOLE WORLD STOPPED LOVING,	Val Doonican
5	SOMETHING'S GOTTEN HOLD,	Gene Pitney
6	CARELESS HANDS,	Des O'Connor
7	LOVE IS ALL AROUND,	The Troggs
8	BABY NOW THAT I'VE FOUND YOU,	The Foundations
9	WORLD,	The Bee Gees
10	I'M COMING HOME,	Tom Jones

Years Ago (8 December 1962)

1	LOVESICK BLUES,	Frank Ifield
2	RETURN TO SENDER,	Elvis Presley
3	SWISS MAID,	Del Shannon
4	BOBBY'S GIRL,	Susan Maughan
5	LET'S DANCE,	Chris Montez
6	DANCE WITH THE GUITAR MAN,	Duane Eddy
7	SUN ARISE,	Rolf Harris
8	DEVIL WOMAN,	Marty Robbins
9	TELSTAR,	The Tornados
10	SHERRY,	The Four Seasons

## US DISCO

1	DANCE, DANCE, DANCE, Chic	Atlantic
2	ONCE UPON A TIME (LP), Donna Summer	Casablanca
3	CAN'T YOU FEEL IT, Michele	West End
4	I GOT TO HAVE YOUR LOVE, Fantastic Four	Westbound
5	LE SPANK, Le Pamplemousse	AVI
6	GIRL DON'T MAKE ME WAIT, Pattie Brooks	Casablanca
7	ON FIRE (Getting Higher), T-Connection	TK
8	NATIVE NEW YORKER, Odyssey	RCA
9	MOON BOOTS, Orlando Riva Sound	Salsoul
10	TWO HOT FOR LOVE, THP Orchestra	Butterfly
11	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Casablanca
12	LA BOUND, King Errison	Westbound
13	WHAT'S YOUR NAME, Andrea True	Buddah
14	WHAT I DID FOR LOVE, Grace Jones	Island
15	KISS ME (The Way I Like It), George McCrae	TK
16	BLOCK PARTY, Anthony White	Salsoul
17	THE NIGHT THE LIGHTS WENT OUT, The Trammis	Atlantic
18	I'M HERE AGAIN, Thelma Houston	Motown
19	COSMIC WIND, Mike Theodore Orchestra	Westbound
20	SUPERNATURE, Cerrone	Cotillion

## STAR CHOICE



DENNIS HEGARTY, DARTS

1	SIXTY MINUTE MAN, Billy Ward & The Dominoes
2	SINCERELY, The Moonglows
3	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye
4	SEX AND DRUGS AND ROCK AND ROLL, Ian Dury
5	CHOO CHOO CH'BOOGIE, Louis Jordan
6	YOU'VE LOST THAT LOVIN' FEELING, Righteous Brothers
7	LUCILLE, Little Richard
8	I WONDER WHY, Dion And The Belmonts
9	MY BABE, Little Walter
10	WONDERFUL WORLD, Sam Cooke

## US SOUL

1	1	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
2	2	YOU CAN'T TURN ME OFF, High Inergy	Gordy
3	3	BACK IN LOVE AGAIN, L. T. D.	AGM
4	4	DUSIC, Brick	Bang
5	5	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME, Barry White	20th Century
6	6	IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
7	9	FFUN, Con Funk Shun	Mercury
8	10	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE, Controvers	Juana
9	7	DON'T ASK MY NEIGHBORS, Emotions	Columbia
10	14	NATIVE NEW YORKER, Odyssey	RCA
11	11	IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson	Shadybrook
12	16	ANYWAY YOU WANT ME, Sylvers	Capitol
13	-	REACH FOR IT, George Duke	Epic
14	-	BOP GUN (Endangered Species), Parliament	Casablanca
15	8	GOIN' PLACES, Jacksons	Epic
16	-	LOVELY DAY, Bill Withers	Columbia
17	12	BOOGIE NIGHTS, Heatwave	Epic
18	-	OOH BOY, Rose Royce	Whitfield
19	-	GETTIN' READY, Diana Ross	Motown
20	-	BELLE, Al Green	Hi