

Record Mirror

Will the real
ELVIS
please
stand up



Runaways
Boney M
Jam

XTC
in colour

Record

UK SINGLES

1	5	NAME OF THE GAME, Abba	Epic
2	1	YES SIR I CAN BOOGIE, Baccara	RCA
3	3	YOU'RE IN MY HEART, Rod Stewart	Riva
4	2	BLACK IS BLACK, La Belle Epoque	Harvest
5	6	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
6	13	WE ARE THE CHAMPIONS, Queen	EMI
7	4	SILVER LADY, David Soul	Private Stock
8	15	2. 4. 6. 8. MOTORWAY, Tom Robinson Band	EMI
9	8	HOLIDAYS IN THE SUN, Sex Pistols	Virgin
10	11	CALLING OCCUPANTS, Carpenters	A&M
11	7	BLACK BETTY, Ram Jam	Epic
12	10	STAR WARS THEME, Meco	RCA
13	17	NEEDLES AND PINS, Smokie	RAK
14	12	NO MORE HEROES, Stranglers	United Artists
15	20	VIRGINIA PLAIN, Roxy Music	Polydor
16	9	I REMEMBER ELVIS PRESLEY, Danny Mirror	Sonet
17	24	FROM HERE TO ETERNITY, Giorgio	Oasis
18	18	WONDROUS STORIES, Yes	Atlantic
19	16	I REMEMBER YESTERDAY, Donna Summer	GTO
20	21	LOVE HURTS ETC., Nazareth	Mountain
21	26	I BELIEVE YOU, Dorothy Moore	Epic
22	36	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
23	42	LIVE IN TROUBLE, Barron Knights	Epic
24	25	HEROES, David Bowie	RCA
25	29	SHE'S NOT THERE, Santana	CBS
26	14	BEST OF MY LOVE, Emotions	CBS
27	43	TURN TO STONE, Electric Light Orchestra	Jet
28	27	ANGEL OF THE MORNING, Mary Mason	Epic
29	34	LOVE BUG, Tina Charles	CBS
30	19	WAY DOWN, Elvis Presley	RCA
31	23	FROM NEW YORK TO LA, Patsy Gallant	EMI
32	38	BRICK HOUSE / SWEET LOVE, Commodores	Motown
33	—	WATCHIN' THE DETECTIVES, Elvis Costello	Stiff
34	47	BELFAST, Boney M	Atlantic
35	44	THE DANGER OF A STRANGER, Stella Parton	Elektra
36	32	HAPPY DAYS, Pratt & McLain	Reprise
37	—	DADDY COOL, Darts	Magnet
38	—	MODERN WORLD, Jam	Polydor
39	30	GREATEST LOVE OF ALL, George Benson	Arista
40	41	BOOGIE ON UP, Rokotto	State
41	—	DANCIN' PARTY, Showaddywaddy	Arista
42	49	EGYPTIAN REGGAE, Jonathan Richman	Beserkley
43	50	MY BABY LEFT ME, Slade	Barn
44	—	SHOO DOO FU FU OOH, Lenny Williams	ABC
45	—	I WILL, Ruby Winters	Creole
46	22	I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman	RSO
47	37	WATER MARGIN, Pete MacJunior / Godiego	BBC
48	—	BABY WHAT A BIG SURPRISE, Chicago	CBS
49	31	NEW LIVE AND RARE, Deep Purple	Purple
50	—	GOIN' PLACES, Jacksons	Epic

UK ALBUMS

1	2	40 GOLDEN GREATS, Cliff Richard	EMI
2	1	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
3	17	HEROES, David Bowie	RCA
4	8	SECONDS OUT, Genesis	Charisma
5	4	NO MORE HEROES, Stranglers	United Artists
6	3	HOME ON THE RANGE, Slim Whitman	United Artists
7	5	RUMOURS, Fleetwood Mac	Warner Brothers
8	10	THUNDER IN MY HEART, Leo Sayer	Chrysalis
9	—	LIVE AT LONDON PALLADIUM, Bing Crosby	K-Tel
10	7	OXYGENE, Jean Michel Jarre	Polydor
11	14	A STAR IS BORN, Soundtrack	CBS
12	9	GREATEST HITS, Abba	Epic
13	6	GOING FOR THE ONE, Yes	Atlantic
14	—	THE SOUND OF BREAD, Bread	Elektra
15	12	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
16	20	I REMEMBER YESTERDAY, Donna Summer	GTO
17	16	LOVE YOU LIVE, Rolling Stones	Rolling Stones
18	43	SOUL CITY, Various	K-Tel
19	21	PASSAGE, Carpenters	A&M
20	24	SHOW SOME EMOTION, Joan Armatrading	A&M
21	23	BEST OF, Rod Stewart	Mercury
22	45	ENDLESS FLIGHT, Leo Sayer	Chrysalis
23	15	GREATEST HITS VOL 2, Elton John	DJM
24	11	MOODY BLUE, Elvis Presley	RCA
25	39	ARRIVAL, Abba	Epic
26	13	AJA, Steely Dan	ABC
27	18	TWO DAYS AWAY, Elkie Brooks	A&M
28	28	THE JOHNNY MATHIS COLLECTION	CBS
29	—	MOONFLOWER, Santana	CBS
30	26	EXODUS, Bob Marley & The Wailers	Island
31	25	RATTUS NORVEGICUS, Stranglers	United Artists
32	19	BAD REPUTATION, Thin Lizzy	Vertigo
33	42	ECHOES OF THE 60s, Phil Spector	Phil Spector
33	33	FRONT PAGE NEWS, Wishbone Ash	MCA
35	—	MOTOWN GOLD VOL 2, Various	Motown
36	29	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
37	36	HOTEL CALIFORNIA, Eagles	Asylum
38	—	NIGHT AFTER NIGHT, Nils Lofgren	A&M
39	40	MAKING LOVE AND MUSIC, Dr Hook	Capitol
40	30	COUNTRY BOY, Don Williams	ABC
41	27	BOOMTOWN RATS	Ensign
42	—	LET THERE BE ROCK, AC/DC	Atlantic
43	31	MAGIC FLY, Space	Pye
44	—	NEW BOOTS AND PANTIES, Ian Dury	Stiff
45	38	GONE TO EARTH, Barclay James Harvest	Polydor
46	—	THE BEST OF BING, Bing Crosby	MCA
47	50	MOTIVATION RADIO, Steve Hillage	Virgin
48	34	20 ALL TIME GREATS, Connie Francis	Polydor
49	—	GET STONED, Rolling Stones	Arcade
50	48	MOTORS 1, The Motors	Virgin

OTHER CHART

Albums	
1	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS, The Sex Pistols
2	NEW BOOTS AND PANTIES, Ian Dury
3	NO MORE HEROES, The Stranglers
4	LUST FOR LIFE, Iggy Pop
5	MOTORS 1, The Motors
6	HA HA HA, Ultravox
7	STICK TO ME, Graham Parker And The Rumour
8	MY AIM IS TRUE, Elvis Costello
9	BOOMTOWN RATS
10	727, Talking Heads
Singles	
1	WATCHING THE DETECTIVES, Elvis Costello
2	OH BONDAGE UP YOURS, X-Ray Spex
3	I DON'T WANNA, Sham 69
4	SAFETY IN NUMBERS, The Adverts
5	THE MODERN WORLD, The Jam
6	HALFWAY TO PARADISE, Nick Lowe
7	SCHOOL DAYS, The Runaways
8	NASTY NASTY 999
9	ANOTHER CLOSE SHAVE, Mr John Dowds
10	QUESTIONS, Surburban Studs

Supplied by VIBES, 3 Princess Parade, Bury (061 784 3013).

BREAKERS

1	NASTY NASTY, 999	United Artists
2	LOVE OF MY LIFE, Doobies	GTO
3	DISCOBEAT LEMANIA, DBM	Atlantic
4	YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros
5	HIGHER AND HIGHER, Rita Coolidge	A&M
6	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	United Artists
7	CAPTAIN KREMMEN, Kenny Everett/Mike Vickers	DJM
8	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
9	LIGHTNING STRIKES AGAIN, Real Thing	Pye
10	FLORAL DANCE, Brighthouse Rastrick Band	Logo



CRYSTAL GAYLE, breaking with 'Don't It Make My Brown Eyes Blue'

UK DISCO

1	4	BLACK IS BLACK, La Belle Epoque	Harvest 12in
2	2	YES SIR I CAN BOOGIE, Baccara	RCA
3	3	BEST OF MY LOVE, Emotions	CBS
4	5	STAR WARS THEME, Meco	RCA
5	1	DO YOUR DANCE, Rose Royce	Whitfield
6	6	BRICK HOUSE / SWEET LOVE, Commodores	Motown
7	8	BOOGIE ON UP, Rokotto	State 12in
8	34	BELFAST, Boney M	Atlantic
9	7	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
10	14	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
11	10	FROM HERE TO ETERNITY, Giorgio	Oasis
12	15	ONE LOVE, Cell Bee & The Buzzy Bunch	TK 12in
13	9	SHOO DOO FU FU OOH, Lenny Williams	ABC
14	12	MAKE IT WITH YOU, Whispers	Soul Train 12in
15	24	LOVE BUG, Tina Charles	CBS 12in
16	27	YOU'RE IN MY HEART, Rod Stewart	Riva
17	21	DADDY COOL, Darts	Magnet 12in
18	16	BLACK BETTY, Ram Jam	Epic
19	13	DUSIC, Brick	Bang
20	38	2. 4. 6. 8. MOTORWAY, Tom Robinson Band	EMI

Record Mirror

TELEPHONE
Daytime: 01-836 1522
Evening 01-836 1429

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosalind Russell

FEATURES EDITOR
Sheila Prophet

NEWS EDITOR
Jim Evans

CHIEF SUB EDITOR
Steve Orme

EDITORIAL
Barry Cain
Tim Lott
Robin Smith
David Wright

SERVICES DEPT
EDITOR
Susanne Garrett

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

CARTOONIST
J Edward Oliver

PHOTOGRAPHERS
Steve Emberton
Elaine Bryant

MANAGING
DIRECTOR
Jack Hutton

PUBLISHING
DIRECTOR
Mike Sharman

ADVERTISEMENT
MANAGER
Alan Donaldson

ADVERTISEMENT
PRODUCTION
Michael Hitch

TELEPHONE
SALES MANAGER
Eddie Fitzgerald

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40 Long Acre London, WC2E 9JT, and printed by South Eastern Newspapers Ltd, Larkfield Maidstone Kent, ME20 6SG.

Juicy Juicy

Somewhere, over the Rainbow . . .

FUN AND games in Paris with **Ritchie Blackmore's Rainbow**. For the last number of their set, the naughty boys took hold of promoter Eric Thompson, stripped him naked, tied a rope round his waist and suspended him — poor dear — from the centre of the giant rainbow that stretches across the stage. Young Thompson, I understand, was not over-amused at this little prank. Look out Harvey Goldsmith . . .

From the across the water, I hear that punters were queuing from the early hours of the morning to get tickets for **Graham Parker's** one-off gig at the Bottom Line. The show was sold out within half an hour of the box office opening. And the band went down a storm, the punters keeping them on stage until four in the morning.

The party season is getting into full swing as the festive season creeps ever nearer. The **Boomtown Rats** held a party at a restaurant in London's Fulham Road to celebrate their second birthday. They had an enormous cake with a black plastic rat perched on the icing. They also showed a film of 'Star Wars'.



PENTHOUSE PET: on the ball

Wars. Commented Bob Geldof: "If the colour quality isn't too good, it's because it's a bootleg copy."

Question time, kiddies — Which well-known rock writer rang publicist Keith Altham and said "I'd like a picture of the Who — all five of them." ????

It was not a happy time for my friends the **Depressions** in Birmingham last week. Not only were they involved in a car accident and badly shaken up, but Charlie the sound man's car was broken into and his briefcase with certain important papers and personal effects therein was stolen. If anyone has any information, contact Andy or Paddy on 0903-201767.

On then to **Inigo Jones** in Covent Garden for a little bash to celebrate the launching of **Peter Straker's** new album 'This One's On Me'. Amongst the poseurs were **Elton John** (still sporting his cap my dears) and **Freddie Mercury**. A special addition to the cocktail list was a 'Jeremy Thorpe' — a liberal amount of Scotch on the rocks.

Nice to see legendary Motown writer / producer **Lamont Dozier** when he stopped by at Madison's Chalk Farm for the party celebrating the launch of the new Queen album 'News Of The World'. Lamont tells me he plans a series of solo European concert dates in the New Year.

More crime desk: Label co-director and producer **Dave Goodman** is mourning the theft of his irreplaceable Precision Bass (serial no: 88600) from the Label's Fulham studio this week. Worthwhile reward from The Label (01-385-6012) is being offered.

Your ailments tonight: Lead singers with **The Pleasers**, **Bo Benham** and **Steve McNeerney** have lost their voices due to the strain of gigging and recording. A Harley Street specialist told them to rest their voices for at least a week.

I hear that the **Snivelling S.** record 'Terminal Stupid' has finally hit the streets this week following a month of pressing difficulties.

5000 copies of the single were impounded for 24 hours at Heathrow Airport while customs officials debated whether or not the record was obscene. They finally allowed the single to be imported into Britain and it's now available as an import at 90p a go.

Congratulations to **Sprinkler**, recent New Faces winners, who have been signed to Hansa productions. More congratulations to **Robert Calvert of Hawkwind** who marries authoress **Pamela Townley** at Caxton Hall on November 5, exactly one month to the day after they met in the backstage bar at the Hammersmith Odeon.

More violence, I'm afraid. **SORE THROAT** were attacked by a bunch of heavies before their gig at the Red Cow Hammersmith last week. The band played their set with very sore heads.

Last week, **Steel Pulse** played an excellent gig at London's Dingwalls. Among the faces spotted in the crowd were **Delroy Washington**, a **Walters'** keyboard player, **Bernie Rhodes** the Clash manager, the **Albertos** and old **Jet Black** of the **Stranglers**. Poor old **Jet** . . . after all the liggers had departed, the former ice-cream salesman was presented with the drinks bill for £46. He was not, I'm reliably informed, over-amused.

Your **Sex Pistols** Tonight: The Virgin Record shop in Edinburgh received a number of phone calls asking whether they were stocking the new album. On hearing the positive reply, the callers made offensive noises and threatened awful consequences.

FREEBIE OF THE WEEK NO.16

THIS WEEK we're giving away three David Bowie 'Heroes' T-shirts, three copies of 'Heroes', three copies of 'Low' and three copies of 'Station To Station'. Usual rules apply, first three correct solutions out of the hat win a set of goodies each.

- Questions:
- (1) What's David Bowie's real name?
 - (2) What's the name of his son?
 - (3) What was the first record label he recorded for?
- Answers to Freebies (16), Record Mirror, 40 Long Acre, London WC2. Winner of the Yes Freebie (14): Jimmy Cameron, Margaret Court, Denny Stirlingshire.



RUBETTES Allstars (with our very own Jim 'Mine's a pini' Evans) line up with Trevor Brooking and the Penthouse Pets.

sequences. The following morning the windows and shop front were covered with eggs, tomatoes and other substances. . . Capital Radio is refusing to play the **Pistols'** single because . . . "Records likening Belsen to a holiday camp could be offensive." . . . **WH Smiths**, **Woolworths** and **Boots** all asked **Virgin** to replace the 'God Save The Queen' track on the album so's they could stock it. **Virgin**, understandably refused to consider this proposal.

Thin Lizzy guitarist **Brian Robertson** has more than **Derek the Dog** accompanying him on the band's US tour. After a threat on his life he is employing an armed guard.

ELO's new double album 'Out Of The Blue' has gone double platinum in the United States on advance orders alone.

Polly Styrene, lead singer with **X-Ray Spex**, plus manager **Falcon Stewart** went along to see cuddly **Robin Nash** at the BBC to see why they weren't playing the single 'Oh Bondage Up

Yours' **Nasher** said he found the record pleasant, but some of his viewers might find it objectionable. **Hmmm.**

Dennis Wilson of the Beach Boys is setting up a 10 million dollar recording complex in Hawaii. Called **Bambo**, the project'll take six years to complete.

The **Saints**, annoyed at hearing that their ep is being sold for around £1.20 in certain record shops, wish to let you know that you can get copies by mail order for 80p each direct from **Bron Agency**, 100 Chalk Farm Road, London.

I hear that my friends the **Real Thing** have been chosen as special guests with **Aretha Franklin** at her two London Palladium concerts on November 14 and 15. On the first night, **Real Thing** are committed to play at **Mansfield Civic Hall** at 10.30 pm. A private car has been hired to whisk them from the Palladium at 8.15 to **Stanstead Airport** by 9 pm where a private plane will fly them to **Nottingham**. Then another car will take them to the **Mansfield** concert.

Finally my sweets, this Sunday you should pop along to the **Empire Pool Wembley** for the **Goaliggers** five-a-side soccer tournament. A number of rock bands are taking part, including **Elton John**, **Uriah Heep** and **Manfred Mann**. My money, however, is on the **Rubettes** who have England star **Trevor Brooking** in their talented line-up. Kick off is at 4.30 pm. See y'll there. Bye.



Kenny Williams

new single

(You're) Fabulous Babe

includes theme music from the Babe perfume TV and Radio campaign



FR 13731

Jam British dates and LP

THE JAM, recently back from their first American trip, start a major British tour later this month to coincide with the November 11 release of their second album 'This Is The Modern World'.

Of the 12 songs on the LP Paul Weller wrote nine, Bruce Foxton two and the one non-Jam track is Wilson Pickett's 'In The Midnight Hour' (for further details see feature page 24).

Jam dates: Newcastle Mayfair November 18, Leeds University 19, Liverpool Empire 20, Cardiff Top Rank 22,

Leicester University 24, Derby Kings Hall 25, Aylesbury Civic Centre 26, Sheffield Top Rank 27, Birmingham Top Rank 28, Manchester Apollo 29, Glasgow Apollo 30, Bracknell Sports Centre December 2, Wolverhampton Civic Hall 3, Bristol Locarno 4, Bournemouth Village Bowl 5, Brighton Top Rank 7, Coventry Locarno 8, Canterbury Odeon 9, Croydon Greyhound 11, Lancaster University 14, Stoke Hanley Victoria Hall 15, Cambridge Corn Exchange 16, London Hammersmith Odeon 18.

MAXI SEGER

THE SUCCESS of Bob Seger's British tour has prompted Capitol to release a three-track maxi single, taken from the 'Live Bullet' album.

Featuring 'Get Out Of Denver', 'Heavy Music' and 'Turn The Page' it will be available from Friday (4).

As Seger and The Silver Bullet Band complete their European tour Capitol also re-release two early group albums this week 'Mongrel' and 'Ramblin' Gamblin' Man' are issued at the special price of £2.50.



BOB SEGER

TOURS...TOURS

XTC: added dates - London Roundhouse, November 13 (with Split Enz and the Cortinas), Llandrindod Wells Grand Pavilion 18 (replacing City of London Polytechnic), London Imperial College 19, London Hope And Anchor December 3. They also support Blondie on dates at Aylesbury Friars November 12, Coventry Locarno 14, London Rainbow 15.

SHAM 69 add Leeds Polytechnic November 3, Liverpool Eric's 4, Manchester Raffles 10, Scarborough Penthouse 11, Penzance Winter Gardens 15, Torquay Gatsbys 16, Swansea Circles 17, Derby Bishops Lansdale College 18, Guildford Technical College 19.

MOTORHEAD: Surrey University November 4, Strathclyde University 12, Salford University 18, Birkenhead Mr Digby's 24, Middlesbrough Rock Garden 25, St Albans City Hall December 3, Wolverhampton Lafayette 6, Bolton Technical College 8, Dudley 15, 19.

JOHN OWAY: Leicester University November 11, West Runtun Pavilion 12, Maldenhead Skindles 13, High Wycombe Nags Head 24, Liverpool Eric's 25, Manchester Polytechnic 26, Oxford Polytechnic 30, Dumstale Civic Hall December 1, Aylesbury Friars 6, London North East Polytechnic 10, Chelmsford City Tavern 22, Birmingham Barbarellas 23 and 24.

ADVERTISING: Hammersmith Red Cow November 4, London Rock Garden 7, Chelmsford City Tavern 10, Swindon Affair 14, London Rochester 16, Birkenhead Mr Digby's 17, Nottingham Kates 24.

BETHAL, the new wave band with a violinist, join the Steve Gibbons Band as support for a six-date tour. Dates: Portsmouth Guildhall November 14, Manchester Free Trade Hall 19, Newcastle City Hall 22, Glasgow Apollo 23, Liverpool Empire 26, London Theatre Royal 27.

RADIATORS FROM SPACE: Swindon Affair November 7, Newport Stowaway 9.

PIRATES' London dates: Nashville November 17 and 18, Hope And Anchor 23.

LONDON: Barnstable Cheques November 10, London Kings College 11, North East Polytechnic 12, Dewsbury Pickwicks 14, Huddersfield Ivanhoes 15.

CLAYTON AND THE ARGONAUTS: Irish tour: Galway Tech November 9, Dublin Trinity College 10 (lunchtime), Belfast Poly 10 (evening), Cork Stardust 11, Thurles Castle Hotel 12, Limerick St John's Pavilion 13. English dates: Islington Hope And Anchor 16, Margate High Cliff 19, Hammersmith Red Cow 27, London 100 Club 29.

BULESQUE: Leicester Poly 5, Hull Tiffanys 7, Loughborough University 9, Wakefield Unity Hall 10, Kirk Levington County Hall 11, Colchester University 12, Newbridge 13, Merthyr Tydfil 14, Sheffield University 19, Croydon Greyhound 20, Swansea Circles 24, London Nashville 25, 26, 27, Doncaster Outlook 28, London Hope And Anchor 30. The band's new album 'Steel Appeal' is to be released on Arista in two weeks.



THE JAM

Calvert's volume of poetry

HAWKWIND'S Robert Calvert has 'Centigrade 232' his first volume of poems, published later this month. Understandably a number of the poems are of a science-fiction nature.

Calvert and Daevyd Allen will be appearing at a rock poetry evening on November 16 at Battersea Arts Centre.

Virgin first for Julie

JULIE COVINGTON's first single for Virgin is 'Only Women Bleed' and is released next Friday (11).

It's an Alice Cooper song with orchestral arrangements by John Cale. It also features Cale on keyboards, Ray Russell guitar, Simon Nicol rhythm guitar, Dave Markee bass and Dave Mattacks drums.

The 'B' side is Lowell George's 'Easy To Slip' and Cale, Nicol and Mattacks are again featured with Richard Thompson guitar and Dave Pegg bass.

Beatles love songs album

EMI RELEASE a compilation album of 25 Beatles' love songs on Friday (4). 'Titled 'Love Songs The Beatles' the track listing is: Side One: 'Yesterday', 'I'll Follow The Sun', 'I Need You', 'Girl', 'In My Life', 'Words Of Love', 'Here, There And Everywhere'. Side Two: 'Something', 'And I Love Her', 'If I Fell', 'I'll Be Back', 'Tell Me What You See', 'Yes It Is', Side Three: 'Michelle', 'It's Only Love', 'You're Going To Lose That Girl', 'Every Little Thing', 'For No One', 'She's Leaving Home'. Side Four: 'The Long And Winding Road', 'This Boy', 'Norwegian Wood', 'You've Got To Hide Your Love Away', 'I Will', 'PS. I Love You'.

The album will be simultaneously released in America on the Capitol label.

Motor's second single

THE MOTORS release a new single 'Be What You Gotta Be' on Virgin on Friday (4). It's the follow up to 'Dancing The Night Away' but is not taken from the Motors' recent album 'Motors 1'. The B side is 'You Beat The Hell Outta Me', another new recording.

The Motors have recently completed a British tour with Wishbone Ash and travel to the States next month.

Extra Tubes

THE TUBES have added an extra date at London's Hammersmith Odeon. They now play on November 16 as well as November 11 and 12.



STRANGLERS

Disorderly Stranglers

JET BLACK and Jean Jacques Burnel of the Stranglers were arrested and charged with disorderly conduct in Brighton last week. They were kept in the police cells overnight. Out on bail, they appear in court in Brighton on November 15.

Elvis Xmas concerts

ELVIS COSTELLO plays three special Christmas concerts at the London Nashville Rooms on December 22, 23 and 24. Tickets (limited to four per applicant) are available from Albion Leisure, 12 Putney Bridge Road, London, SW18, enclosing SAE.

Elvis goes into the studios to record a new album 'The King Of Belgium', produced by Nick Lowe, this month. Elvis will also tour America in November.

ENID GET OUT

THE ENID have their second album released on Friday (4). It's called 'Aerie Faerie Nonsense'. To coincide with the release, they begin a tour on the same date, opening at Brunel University.

Other dates are: Salford University 11, London Imperial College 12, Hertford Castle Hall 14, Chelmsford Chancellors Hall 17, Scarborough Penthouse 18, Tescote Poly 19, Sheffield Top Rank 20 and London Victoria Palace 25.



ERROL BROWN

Hot love from Errol

HOT CHOCOLATE release a new single 'Put Your Love In Me' next Friday (11). Penned by Errol Brown, it was the first recording to be made in RAK's new studio complex.

The band are going back into the studios soon to record a new album for February release.

They are also planning a tour in the new year.

FREE RADIO STARS SINGLE

RADIO STARS will be giving away a free 'greatest hits' single with the first 10,000 copies of their new album 'Songs For Swinging Lovers' released by Chiswick next Friday (11). The single features 'Dirty Pictures' and 'No Russians In Russia'.

Some changes have been made to their November tour: their gig at Wakefield University Hall has been moved from November 11 to December 16, they play Welwyn Garden City Campus West on November 16, not Keele University, and Birmingham Barbarellas on November 25 and 26, not Derby and Nottingham as previously announced. Their gig at Chelmsford Chancellors Hall on November 27 has been cancelled.

Ex-Mac's solo LP

EX-FLEETWOOD MAC guitarist Bob Welch has cut a solo album 'French Kiss' to be released on Capitol this week.

Welch, who replaced Jeremy Spencer in 1971, worked on five Mac albums before forming his own group called Paris and then going solo.

A single taken from the album which is currently riding high in the American charts - 'Ebony Eyes' is released this week.

Elton's new album

ELTON JOHN is planning to release an album in the new year. He's been recording in Seattle with legendary soul producer Thom Bell. No title has been given to the new album or a single due to be released in January.

Meanwhile in New York more than 5000 people crowded Sam Goody's Rockefeller Center where Elton and Bernie Taupin were promoting 'Greatest Hits Volume 11' and a book 'Elton U's A Little Bit Funny'.

Another Damned tour

THE DAMNED release their second album 'Music For Pleasure' on November 18. It was produced by Nick Mason of Pink Floyd.

Tracks: 'Problem Child', 'Don't Cry Wolf', 'One Way Love', 'Politics', 'Stretcher Case', 'Idiot Box', 'You Take My Money', 'Alone', 'Your Eyes', 'Creep (You Can't Fool Me)', 'You Know'.

Before starting a month-long tour the Damned

will play a free show at Chelmsford Chancellors Hall as compensation for not playing at the Chelmsford punk festival earlier this year.

Whether Rat Scabies will be playing with the band has not yet been decided - he left the group during their recent European tour.

Dates: Middlesbrough Town Hall November 11, Leeds University 12, Dublin Trinity College 15, Belfast Queen's University 16, Cambridge Corn Exchange 18, Hull University 19, Manchester Elizabethan 20, Birmingham Top Rank 21, Coventry Locarno 22, Sheffield Top Rank 23, London Roundhouse 25 to 27, Leicester de Montfort 28, Brighton Top Rank 30, Derby Kings Hall December 2, Hastings Pier Pavilion 3, Southampton Top Rank 5, Cardiff Top Rank 6, Liverpool University 7, Huddersfield Poly 8, Edinburgh Clouds 9, Glasgow Strathclyde University 10, Newcastle City Hall 11.

'Outlaw' released

THE SOUNDTRACK from the film 'Outlaw Blues', featuring songs from Peter Fonda, Steven Fromholz and producer Hoyt Axton, is released by Capitol this week.



JONATHAN RICHMAN

Richman live LP

JONATHAN RICHMAN releases a live album, recorded at his recent Hammersmith Odeon concert, on November 14. Full track listing: 'Aeroplane', 'Hey Little Insect', 'Egyptian Reggae', 'Ice Cream Man', 'I'm A Little Dinosaur', 'My Little Kookenhaken', 'Columbian Folk Song', 'Morning Of Our Life'.

Sensational walk-out by ALEX

ALEX HARVEY has retired. And this time it looks like it's for keeps. He walked out of rehearsals for the BBC TV show 'Sight And Sound In Concert' last Saturday. His action follows Harvey's successful return to live work after several months recovering from a back injury. A planned European tour and British Christmas dates have now been cancelled. The future of the Sensational Alex Harvey Band is uncertain but they have worked extensively without Alex before.

The group with Alex had completed recording an album 'Rock Drill' set for release next February. Whether release plans will be changed or even cancelled remains to be seen.

A spokesman for Mountain Records says: "Whether Alex's decision is final is not yet known but it would appear he has decided it's time to retire."

Harvey (42) is understood to be thinking things over at his north London home.



ALEX HARVEY

All that Glitters

GARY GLITTER was breath-tested on Monday after police stopped his grey Rolls Royce. The 33-year-old singer was taken to a police station for a blood test while his car stayed in the police pound at Salisbury, Wiltshire.



GARY GLITTER

HARDING HERE

MIKE HARDING plays a concert at the Sound Circus Royalty Theatre, London, on Sunday, November 13. Tickets are £3 and £2. Meanwhile Mike releases a single 'Christmas 1914' on next Friday (11).

Third World major tour

THIRD WORLD embark on a major British tour this month and one of the highlights will be a concert at London's Roundhouse.

The band made their British debut on a Bob Marley And The Wailers tour in 1975 and the line-up is Stephen 'Cal' Core lead guitar; Michael 'Ibo' Cooper keyboards, percussion, vocals; Richard Daley bass; Irvin Jarrett percussion; Bunny Clarke vocals; Willie Stewart drums.

Tour dates are Rugby Town Hall, November 17, Manchester Rafter's 18, London Roundhouse 19, Liverpool Eric's Club 21, Brighton Top Rank 23, Bristol Bamboo 25, Gloucester Leisure Centre 26, Cardiff Top Rank 27, Stratford Rex Cinema December 3, Manchester Russell Club 5.6. The tour will continue until December 20, but the rest of the dates have yet to be confirmed.

The Roundhouse concert will also feature Rico and the Birmingham reggae band Steel Pulse.

HEAVY EATER

TO COINCIDE with the release 'The Album', Eater are to undertake a major British tour.

Dates: Plymouth Woods November 15, Southampton Top Rank 16, Norfolk Sunshine

Rooms 17, Cardiff Top Rank 18, Bristol Bamboo Club 19, Nottingham Kates 20, Swindon Affair 21, High Wycombe Newlands Club 22, Dundee Barrallinard Hotel 23, Falkirk Maniqui 24,

Edinburgh Clouds 25, Halifax Good Mood 26, Barrow Maxims 27, Middlesbrough Town Hall 28, Aberdeen Fusion 29, Manchester The Circus 30, Scarborough Ollies Club December 1.

More Mink

THE NEW single from Mink DeVille, called 'Cadillac Walk' b/w 'Can't Do Without It' — both tracks from their highly acclaimed debut album — is released in a 'special bag' next Friday (11).

Captain's debut

THE CAPTAIN and Tennille make their debut London performance at the Palladium on November 30.

They'll also be playing Manchester Apollo on December 12. And while over here they'll be making a one-hour special for BBC TV to be screened before Christmas. A greatest hits album will be released to coincide with the visit.

The full line-up will be: Daryl Dragon keyboards; Toni Tennille vocals and keyboards; Gary English keyboards; Michael Matthis drums; Joe Perez percussion; and John Conrad bass.

Curtains for Smokie!

SMOKIE, CURRENTLY engaged on a headlining British tour, hit trouble at Manchester Apollo on Saturday night.

After support band Trickster had played their set, the four-ton safety curtain was lowered. The machinery broke and the curtain could not be re-lifted.

Smokie's set had to be called off and has been re-scheduled for Monday, November 7 at the same venue.

BUZZCOCKS CHANGES

THE BUZZCOCKS, whose debut single 'Orgasm Addict' is released this week, announce changes to their forthcoming tour: Falkirk Maniqui November 3 and Dewsbury Pickwicks 21 have been cancelled. Added are Buckley Tivoli 7 and Birmingham Barbarellas 15. Extra London dates: Marquee November 21 and 22.

Extra original-Lindis date

THE TWO concerts scheduled for December 22 and 23 by the original Lindisfarne in Newcastle have completely sold out.

An extra concert at the City Hall has been added on December 21 at 7.30 pm. Tickets are £3.50, £3.25, £3.12.75 and £2.50.

They are available by postal application only and crossed cheques and Pos should be made payable to MEM Associates Ltd. They should be sent with SAE to: Lindisfarne '77, MEM Associates Ltd, PO Box 11.T, Newcastle-upon-Tyne, NE9 9LT.

Trio for Albertos

ALBERTO Y Lost Trio Paranoias announce that their next single will be out on Logo records and



BOOMTOWN RATS

Rats single, tour, film

BOOMTOWN RATS release a new single 'Mary Of The Fourth Form' with a 10-minute version of their anthem 'Do The Rat' on next Friday (11). The first 60,000 will be available in special colour bags.

Meantime, the band are preparing for a major British tour. Dates so far: Cambridge Corn Exchange, December 2, Manchester Elizabethan Suite 3, Hemel Hempstead Pavilion 4, Edinburgh Odeon 6, Glasgow Apollo 7,

Swindon Oasts 8, Bristol Colton Hall 9, Hanley Victoria Hall 11, Birmingham Top Rank 12, Newcastle City Hall 13, Leeds University 14, London Rainbow 17. Tickets for the Rainbow go on sale from Saturday (5).

They are also planning a Christmas tour of Ireland. A special 20-minute film of the band shot at the London Music Machine will be screened at colleges and universities throughout the country during December.



DAVY JONES

Monkees make a point

FORMER MONKEES Davy Jones and Mickey Dolenz are to play leading parts in the Mermaid Theatre (London) production of Harry Nilsson's 'The Point' which opens on December 22. Performances will be twice daily until January 14. From January 16 there will be just one performance nightly, with matinees on Wednesday's and Saturday's.

NEWS IN BRIEF

THE SADISTA Sisters play the King's Head, Islington, at lunchtime for a week from November 7.

Charlie Gillett and Gordon Neiki are reactivating Oval Records, the first of the Independent British labels, with a various artists package 'The Oval Exiles'.

Meco Monardo who had a number one US single with 'Star Wars Theme' is to release an album 'Inspired By Star Wars' this month.

Pat Travers now plays the London Roundhouse on November 20, not Hammersmith Odeon. His tour is to be extended through December when the Hammersmith gig will be rearranged.

Uriah Heep tour changes: Manchester now November 28, Preston Guildhall 29, Bristol December 6.

Reading-based band Trash release their first single 'Priorities' for Polydor this week.

Kingfish, currently on tour with Rainbow, release a three-track single on Friday (4). Tracks: 'Goodbye Yer Honour', 'Jump For You', 'I Hear You Knockin'.

THE ROXY Theatre in Harlesden, London, has won its battle with the GLC over the granting of a music licence and will re-open in December with a series of acts from the sixties.

Proby plays King

PJ PROBY who recently failed when he attempted a comeback as 'The man in the mask' on a recent 'Opportunity Knocks' programme is to play Elvis Presley in a new West End musical.

Proby will be one of three versions of Elvis, who died in August aged 42.

Shakin' Stevens will play the young Elvis, Proby will be the star in his thirties and an as yet unnamed actor-singer will play Elvis in his later years.

A spokesman for the musical which opens at the end of November says: "Proby is a great mover and will look and sound just like Presley. He won the audition for the part simply because he was the best contender."

When he appeared masked on 'Opportunity Knocks' Proby was voted last by the studio audience.

WILKO SWITCHES

WILKO, whose debut tour was announced two weeks ago, have cancelled one date and added two.

The date at Swindon Brunel Rooms on November 7 has been blown out. Extra are London Dingwalls November 24 and Wellington Town House December 1.

Support band are a Southend outfit called Steve Hooker And The Heat (featuring ex-Hot Rods bassist Rob Steele) who are soon to release an EP, 'Don't Mean A Thing If You Don't Do The Business' on their own Take Away label.

called 'Old Trust' b/w 'Neville' and 'Teenager In Schtuck', all three tracks taken from their recent Transatlantic LP 'Italians From Outer Space'.

Marketing, which includes a garish bag for anyone who gets to the shops before the first 5000 are sold, is being handled by Confusapunta Ltd.

A spokesman said: "Old Trust" is an examination of the psychological phenomenon of man-dog, dog-man as expounded by Kraft Zaiatschpried pursuant upon the Teenage Werewolf theory.

"It touches upon the home-canine relationship and asks the question 'Is dog really man's best friend, or was James Thurber a Dobermann Pincher' —"

Dice debut disc

NO DICE release their first album 'No Dice' on November 18.

All the songs are their own compositions and were written by bass player Gary Strange. Their first single 'Silly Girl' taken from the album, has just been released.

They have just finished a tour with The Rods and will be undertaking a university and club tour in November and December. Dates will be announced shortly. Meanwhile, they play London Music Machine November 2 and London Dingwalls November 4.



RadioToons
No. 12 Nice Girls

Songs for Swinging Lovers
Radio Stars on Chiswick

ROBIN SMITH talks to the Runaways' Lita Ford



LITA FORD: saw Satan. (left Sandy West, right Joan Jett)

DEVIL WOMAN

WHEN SHE looks at you with those clear, wide eyes you have to believe her.

Lita Ford of the Runaways is into the occult, more precisely demons. Don't laugh. As the old saying goes: "There are more things in heaven and earth", etc. On a rainy afternoon in a London hotel room Lita tells all.

"I was in bed back home and the face of Satan floated in front of me. When I closed my eyes it was still there, I couldn't shake it off. It was a three-dimensional object and it was suspended in the air. I knew it was Satan because of the face. If you really concentrate your mind is capable of many things. I don't believe in ghosts, I don't think the dead can be real. But demons — yes.

"I've also had this experience where a row of strange little men wearing raincoats came into my room. I even felt them go underneath the bed and it seemed they were pushing me up off my bed through the mattress, I felt myself being lifted up.

Then I was driving on the freeway where the fog rolls in from the sea. I saw werewolves crossing the road and I thought I was going to hit a man but he wasn't really there."

Lita continues: "A lot of rock stars are into the occult because the power you can have over an audience is almost a kind of supernatural one. Before you go onstage you can feel all the attention concentrated on you and you have the power to manipulate it. It's a feeling that gets the adrenalin pumping in you. If I give people in the front few rows a certain look I can feel them responding, I can even spook them."

"I'm sure the power of the mind is under-rated. It's such a complex thing that it's going to take years to explore it completely."

Recently the Runaways had a Dublin gig cancelled for which Lita was relieved.

"I'm sure if we had gone through with it something bad would have happened. Somebody would have come at us with a knife or something else. I just had this really weird

feeling of doom, it's really hard to explain.

"It seems we're going through a doom-laden period when a lot of the greats are dying. I was really sick in the pit of my stomach when Skynyrd died but in a strange kind of way I was glad about Presley. He picked the right time to die. He died when he was at the height of his popularity before he became old and wrinkled and couldn't sing rock 'n' roll any more.

"There can be nothing worse than just fading away and living in an old shack somewhere. I admire Jagger because he looks like going on forever. He's done everything and has such a strong presence. He's riveting on stage, you can hardly take your eyes off him.

"I don't want to die when my face is wrinkled with age and I look ugly. I want to die with dignity."

Photogenic

Lita's 19. A Californian blonde and maybe the most attractive Runaway. She's been offered spreads in naughty magazines.

"Maybe I'm the most photogenic of the Runaways. Sandy (West) has arms like a man, they've been developed by drumming so much. I've been offered quite a lot of money for a spread but I've turned it down. I'm a guitarist and if I start appearing like that maybe people won't take me so seriously.

"I know we've got this sexy image but I think that's mainly because of Cherie who used to wear that tight-fitting wasp corset on stage. Photographers seemed to be obsessed with it.

"We're a rock 'n' roll band," she maintains, "we're not trying to prove we can play better than anybody else. We're just a bunch of girls into rock 'n' roll. It's a basic method of communication."

"They did that really crappy advert of us — there's a picture of me with my ass hanging out of a tight pair of shorts. If we'd have known they were going to use the pictures that way we wouldn't have let them go through."

"I'm into class, I like putting on a classy show but I think bands like Kiss maybe go too far over the top. They've got millions of dollars of

equipment, a massive road crew and a guy who even goes around with a control box on his chest."

During recent travels the Runaways have been to Japan where a live album is available.

"They treat you like gods over there," continues Lita. "I think the kids are so repressed that the reaction can be more ecstatic than in some other places. They all go to school in uniforms and family-wise they seem to be brought up very strictly."

"When we went out they'd follow awe-struck behind us. They were even picking up our cigarettes and drink cans and keeping them as souvenirs."

"The concerts were crawling with security guards and the audience weren't allowed to stand up. If they did they were beaten over the head till they sat down."

"But once they made a concerted effort and were all on their feet. There was nothing the guards could do as they surged forward. Our road crew were standing on the stage pushing them back with their feet."

Talking of road crew, do the Runaways have any girl roadies?

"We had one once but I don't know what happened to her. I wouldn't want another woman to handle my guitar, I wouldn't want women as roadies because they're just not strong enough."

"You've got to admit men are physically stronger, I haven't got any hang-ups about that. They're also more technically minded. When I'm on stage I need somebody who can react quickly if anything goes wrong."

"But girls can make it in the rock business. Yet there's still a lot of prejudice, it's a lot harder for them to break through. We once played support to a famous Canadian band, they stood on the side laughing all the time we were playing and they wouldn't talk to us. Sometimes we have to put up with that kind of stupidity."

What about male groupies?

"I can honestly say I've been with one but that was once and once only. I did it only because I got so fed up with the guy that I thought I'd give it a try."

The Runaways have recently survived the traumas of losing two members and founder Kim Fowley's selling his management contract with them.

"It had to happen," says Lita. "He sold the contract for 21,000 dollars. Kim's mind is still back in the sixties and he's very old. We wanted a new, young approach."

"Kim once told me he started the Runaways as a gimmick. He's also very much into blonde-haired ladies."

"We've got some marketing

ideas," she enthuses. "I suppose we could have Runaways dolls and posters and even Runaways Cotex sanitary towel belts. We'd also like to do a film like the Beatles' 'Help' but it won't be as surreal, it'll be a true-to-life story about starting out as an all-girl group and the problems you face."

"Cherry Bomb" says it all, describing the feeling when you're young and have certain attitudes towards life. But I love my parents. I can tell them a lot of things and they trust me."

"They always encouraged me to take up the guitar. I was strumming away and they said 'hey Lita, that's really good'. They were a bit worried about me in the early days and sceptical whether things would work out right."

Inevitable

"We'd like to see more all-girl groups. There's one in Japan at the moment but apparently they're just copying us. I want the Runaways to be a super group, I want us to be as big as Zeppelin. I don't want people just to think of our bodies."

What about the departure of bassist Jackie Fox and lead singer Cherie Currie?

"They were really strange. They wouldn't talk to each other and wouldn't even ride in the same car together. Then Cherie would spend hours sitting on her own, not talking to anyone."

"I suppose it was inevitable they would leave. No band can exist like that, you've got to work together. There isn't any rivalry now and I think we sound better."

Jackie decided to depart during our Japanese tour. We phoned Kim and he started to audition 150 girls. He's always been very thorough. When the Runaways were first formed he was flying girls in from Ohio and New York to be auditioned."

"When Vicki (Blue) replaced Jackie we thought she had a lot of potential and her style has really developed. When we play onstage it takes me hours to come down from that high. There's such a lot of build-up throughout the day, all my thoughts are geared to when I go onstage. A concert should have the effect of a mind-blowing orgasm."



DONNA SUMMER



Once upon a time...

Her new double album and tape
on sale now.



Singles by ROSALIND RUSSELL

IT'S ENOUGH to make strong men weep, so what chance has an eight-stone weakling got against the 70-odd (some very odd) instruments of pleasure and pain to be reviewed this week? Let's start with some pleasure. The single of the week in fact.

RENT-A-TENT STRIKES AGAIN

DEMIS ROUSSOS: 'With You' (Philips 6042 333). You have to hand it to ol' Demis. Who else that size would have the gall to get onstage dressed in a tent and sing love songs? I'm pleased he has women after him all the time. He makes beautifully romantic records and proves to all ladies they don't have to be skinny to be sexy. A massive hit.



DEMIS ROUSSOS

MIKE BATT: 'Railway Hotel' (Epic EPC 5781). A sensitive piece of writing that's made me go weak at the knees. I love it. I hope he manages to lay the ghost of his furry friends once and for all.

PAUL SIMON: 'Slip Slidin' Away' (CBS 5770). This is just too depressing. Usually the master of lyrics, Simon has gone too far.

JOHN OTWAY AND WILD WILLY BARRETT: 'Really Free' (Polydor 2058 951). The music is good but the words are crummy. Mike Sarnie meets Judge Dread and the collision is not a pretty sight.

RANDY NEWMAN: 'Short People' (Warner Bros K 17034). Let me tell you Mr Newman, I ain't too keen on you either. Keep your insults to yourself or come round here and I'll stand on a box and kick you where it hurts.

KENNY ROGERS: 'Sweet Music Man' (United Artists UP 36325). Sad, but not as over the top as her previous sugary hits.

JAY FERGUSON: 'Thunder Island' (Asylum K 13099). Ex-Spirit Jo Jo Gunne man goes solo (don't they all) but this cut from the album of the same name has little relevance to what's happening here. Boring old American twaddle.

RADIATOR: 'Isn't It Strange' (Rocket ROKN 533). The time has come round again for Alan Hull — he was always politically aware but I still find his songs hit or miss affairs (no pun on the charts intended). He veers from the spectacularly good to the abysmal. This, unfortunately, falls somewhere between. I think he's tried to be too clever with the lyrics.

BILLY PAUL: 'Only The Strong Survive' (Phil Int PIR 5699). He's telling me I loathe the strings on songs like this. It sounds as though they use the same backing

track all the time and just bung different words over the top. All this politico/ghetto stuff gets right up my nose.

DAVE MASON: 'We Just Disagree' (CBS 5722). Another old fart creeps out of the woodwork. He has, however, made a brave attempt at catching up. But not brave enough, it's just too apathetic.

RADIO STARS: 'Nervous Wreck' (Chiswick NST 23). A jokey pop song that wouldn't have seemed out of place at the end of the fifties. Because it's a joke (well, I hope it is, otherwise, sorry lads) it'll have trouble fighting its way through the pile of serious intent that's choking up the charts.

PETE TOWNSHEND AND RONNIE LANE: 'Annie' (Polydor 2058 944). I didn't like their album at all, but this track sounds much better pulled off on its own as a single. It's a dreamy, reflective song, almost like a Scottish folk ballad. Deceptively simple, it stands out among the rest this week, but as to its chances — everything depends on the pull of their great names.

JACKBOOT: 'Remember (Walking In The Sand)' (Pye 12 SR 505). A great rock version of the Shangri-Las' hit. All the same it's an oldie and there are few places available for them in the great rush of new stuff that's coming out. The singer has a great voice, why doesn't he cut it on something else?



TRASH: extremely trendy

THE WALL OF DEATH

HEART: 'Little Queen' (Portrait PRT 5751). What a waste of time, this tuneless and disjointed song. The backing is too weak and it's not helped by the gutless vocals. There appear to have been several ideas thrown into this song in the hope it would somehow knit itself together. It didn't and I threw it at the wall.

DD SOUND: 'Shopping Baby' (Mercury JUMBO 002). We're well and truly into the pain here. This primal beat will score in any disco, just because it gives you the chance to wiggle your bum and give the old come-on. I hate it, it's totally unoriginal. Another one to the wall.

JOE COOL AND THE KILLERS: 'I Just Don't Care' (Ariola ARO 105). Can't be long now before we stop getting taken in by picture sleeves (though I still love them) and take a closer look at the music. I wouldn't advise close scrutiny of this one. It committed Hari Kiri in my hands before I had time to throw it. I suggest they learn a few more chords before joining the new wave heroes.

ROY WOOD AND ANNIE HASLAM: 'I Never Believed In Love' (Warner Brothers K 17028). Eli and Kiki did it together, Roy and Annie are an equally stunning pair. And what an incredible song! It has the distinctive sax from Wood and Annie's clear voice well known from Renaissance. Hope it's a hit.

RIGOR MORTIS SETS IN

HEARTBREAKERS: 'One Track Mind' (Track 2094 137). Superb drumming holds the basics together and the guitar is the icing. Bloody marvellous single (almost makes up for the entire pile of rubbish I've been listening to all day). It just proves that disco music doesn't have to be boring. Hope they're not offended by the description, but it is excellent disco music. It's just as valid for DJs to play this, more so than the computer print-outs they seem to prefer.

AND STILL THEY TRY

KEVIN KITCHEN: 'Silver Dream Pt 1' (Ice 1). Part one was so incredibly tedious I didn't have the courage to play part two. It's competent but lyrically has all the charm of Medusa.

GRAHAM BONNET: 'Goodnight And Good Morning' (Ring O'Records 2017 110).



WESLEY: what's going on?



FLINTLOCK: imaginative

Close, but not close enough. The hookline was quite thrilling, the rest qualifies for the great melting pot in the sky.

THE STUKAS: 'Klean Living Lads' (Chiswick NS 21). Simple, straightforward rock 'n' roll, which is greatly appreciated in the confusion of half-cocked ideas and rare flashes of brilliance. Unfortunately I don't think it's got a hope in hell, but I like it.

RORY BLOK: 'Help Me Baby' (Chrysalis CHS 2176). This has a higher than average chance of getting through to greater things. Though I personally don't like it, it's an excellent disco song, sung well. Not unlike George McCrae's 'Rock Your Baby'.

BRUCE JOHNSON: 'Deirdre' (CBS S5703). An unworthy single from one so legendary. Instantly forgettable.

Another one to the wall. **SHERBERT:** 'Magazine Madonna' (Epic EPC 5782). A smashing idea — five years ago. An averagely competent pop song with clever arrangement.

ALESSI: 'All For A Reason' (A&M AMS 732). A slick production but the song doesn't have the charm of 'Oh Lori', even with the cutesy-lisp. Sorry, doesn't cut it this time, though a concentrated blitz on the radio would help.

TRASH: 'Priorities' (Polydor 2058 939). Sounds very New York, very Lou Reed and altogether extremely trendy. Apart from all the flash people that'll like it because it still falls in the realms of cult following, the frenzy should incite a few others to buy it too. I'd

get it only because I think the Beeb will hate it.

WESLEY: 'Mickey Mouse, Donald Duck, Goofy And The Gang' (Anchor ANC 1045). Aw c'mon, what's goin' on? The back of the picture sleeve advertises the chance to win a holiday for two in Disneyworld if you enter their colouring competition. I opened it with trembling hands only to discover my chance of a lifetime has VOID written right across it in biro. So what's wrong with singles reviewers? I can colour as well as the next person. I hate the record anyway, he sounds like Peter Sarstedt and I never could stand his pathetic moaning. So there.

GENTLE GIANT: 'Two Weeks In Spain' (Chrysalis CHS 2181). It's mercifully brief, unlike Spanish tummy which generally lasts a fortnight.

THE SKATALITES: 'Guns Of Navarone' (Island WI 168). The Grimethorpe Colliery Band goes Rasta? Well, it's different. I've never heard ska with St Louis blues played fast over the top. Well over the top. The wall!

RIKKI AND THE LAST DAYS OF EARTH: 'City Of The Damned' (DJM DJS 10814). Sounds like Bryan Ferry in a frenzy. Can't imagine it, can you? I can't decide if I'm going mad or they are.

THE LURKERS: 'Freak Show' (Beggars Banquet BEG 2). Well, the enthusiasm is there, they just need a better song. This takes too much from other new wave bands and also depends too heavily on the drums instead of bringing up the vocals and guitar.

NOW THAT THE WALL IS PITTED WITH HOLES where I've hurled singles at it I've decided to consign the following two to the traffic, 25 feet below the window. Stand by...

THE BUZZCOCKS: 'Orgasm Addict' (United Artists UP 36316). Sorry, we're completely unshockable by now and that's about the only thing this single could have going for it. As a song it stinks, it has only one line to hold up the entire effort. The singer sounds less like he's having an orgasm and more like he has a bad attack of asthma.

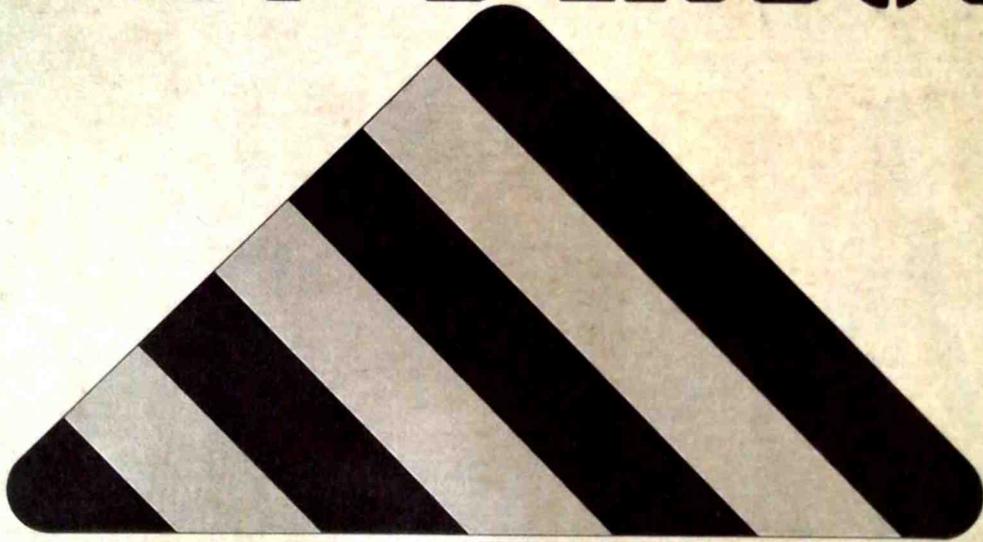
BLONDIE: 'Rip Her To Shreds' (Chrysalis CHS 2180). There are two other tracks for your 7p so perhaps you might buy in the same spirit you go to the January sales — it's a bargain. It sure ain't anything else. All the tracks are taken from their latest album and of the three 'In The Flesh' is the best. All sex and sadism, sadly little talent.

THANK GOD IT'S THE LASTONE...
FLINTLOCK: 'Anything For You' (Pinnacle 8440). I have to admit I was saving this to the end because I didn't think I was going to like it because I've hated their previous releases. I now have to admit it's one of the best and most commercial singles of this week's bunch. It's a clever song, nothing fancy but a solid pop song. Excellent vocals and

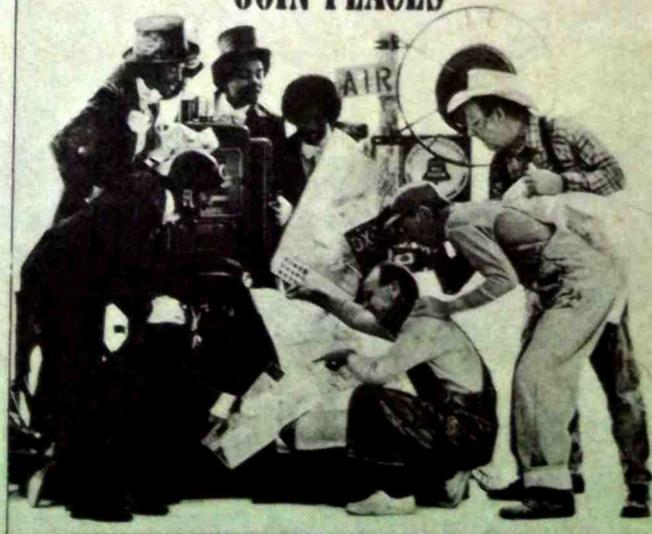
'THE JACKSONS'

new album

GOIN' PLACES



THE JACKSONS GOIN' PLACES



It's been a great year for the Jacksons and the new album 'Goin' Places' will keep them on top - and goin' places!

The Jacksons
new album
'Goin' Places

86035



Records
& Tapes

produced by Gamble & Huff

B O N E Y M

WANTED: four attractive singers to front dynamic new 'disco explosion' outfit. Must be prepared to appear in revealing costumes (for publicity only). Based in Germany. Apply: Frank Farian, Executive Producer, Union Studios, Munich.

That may not have been the precise wording but the four people who finally got the 'job' nearly two years ago aren't worrying.

After all they're floating comfortably on the mushroom cloud of the disco explosion... and they've smiled and bumped Boney M into the Euro Giant League along with the less-than-darling Donna Summer and Silver Convention.

The combination of soft-sell sex and marching almost military Rhineland funk, is one hot commercial number right now, seemingly the prerogative and brainchild of the Munich maestros - in Boney M's case Frank Farian - but until recently, only on record.

But this lot sure ain't puppets; all sexy laces and pretty faces. Or perhaps you weren't thinking that anyway? They sing, they perform and yes, definitely, they feel part of a group. You could say they have a voice in its development, so they told me.

At least Maizie Williams (from Birmingham) and Liz Mitchell (from London) did. Their other half - the highly attractive and hilarious Marcia Barrett and Bobby 'Shark's Tooth' Farrell - sit it out, sip tea, spread smiles and sympathy. All part of the fun.

Liz laughs first. "We started off being promoted as sex symbols," she giggles. "But we always appeared well-dressed when we played..."

I wasn't suggesting that. "No, I think it was known then, it still is, that the covers of our albums should be sort of, y'know, heavy. So we wore very sexy clothes."

"For the first album those lacy 'underwears' were very much in fashion - in some places people were wearing them as dresses - so that was all right."

"And for the second those chain pictures weren't as heavy as they looked. The photographer was very stylish... it was more like art in a way. Anyway (pause for another laugh) we were wearing more than you think!"

"On stage we're colourful, with good costumes, but it's nothing revealing. The music is more important..."

Of course. The music. The persons we've come to know as Boney M moved in to promote and sell a highly appealing slice of Bratwurst bump called, fittingly enough, 'Do You Wanna Bump'.

Marching
Military
Musical
Maestros
from Munich



Apparently the Germans didn't, not until producer arranger and conceptualiser Frank Farian brought in somebody to bump with.

"None of us ever thought it would come to anything, but it was work," Liz continues. "And believe me, there's a lot of money to be made in Germany - just ask all the English musicians working out there."

"We were right in at the beginning of the 'disco boom' and we've kept up with it. It was a great surprise and a lot of really hard work but Boney M has turned into our lives."

Although the group didn't make an immediate impact - Maizie remembers their first TV show having "a negative response; people thought 'what rubbish is this?'" - the simultaneous marketing of a se-, no I mean appealing, line-up and meaty hunks of strident, computadisco dancing tunes soon caught on with der Kinder.

Their first 'live' appearances were in fact in German discos... using studio - recorded backing tapes with live voice-overs.

But after continued hit single success both in Germany and the rest of Europe ('Daddy Cool' ensured as they say at board meetings, their "commercial viability") they took to the boards in earnest with a full band.

"Of course it's a strain - and frustrating - not to perform fully 'live' and we were glad to cut loose," Liz adds helpfully.

"After all it's expected from any 'act'. And we've had some hard training since then; the German audience is a very difficult one to please."

"We had to learn to satisfy them and our ambition, obviously, is to keep on doing that."

They both regard Frank Farian as the "fifth member of the group". He chooses the songs from those he's written or those he'd like to cover. He cuts the rhythm section in the studio.

And when the hard-working Boney M get some time off the road - "perhaps two days for Christmas," says Maizie - they slip in and polish off the vocals. Jawohl!



But your reporter gets a sharp rap over the knuckles for suggesting they might feel frustrated at their role in the product-selling process.

"We have to share everything and we'd like to feel we're needed," says Liz. "You can't sell Boney M without the performers and we each stick to our jobs."

"Frank is brilliant in the studio. His ideas are way ahead. That sound on 'Daddy Cool' for instance was a pencil on his teeth and he knows our voices."

"We still have the ultimate choice. Say there are 20 rhythm tracks laid down, we add to, complete and polish them. That is doing something."

"But," she adds, "You could get fed up not being there for the recording of the backing tracks although we're so busy that's impossible. Again that's our part and we enjoy it."

Nor, thinks Liz, is the much-touted theory that it's all a 'Germanic blitzkrieg of bump and funk rolled out on a production line' is anywhere near the truth.

"Of course it's a definite German sound and it's recognisable by the 'marching' beat. But I think there's a complex and prejudice about it," she opines.

"It's a German Philly sound but there are a lot of English musicians, as I've said already, working on it."

"You've got your 'boom-boom', German drums and 'heavy' German

"We have to share everything and we'd like to feel we're needed"

soul strings and then we add the 'heavy' vocals."

Sounds like a 'heavy' sound. "But it's not production line. I can't, if I understand your point correctly, see people thinking that. It's different, the blend is definitely German - and that's down to the producer and the engineer - but what's wrong with that? It can't all be American disco-funk."

Agreed. This heralds a return to present business. There first British tour. A working return to a country they both miss. With the visit postponed several times were they apprehensive?

Maizie: "Worried. Concerned. Frightened." (Laughs)

Liz: "We were really terrified, wondering if the British audience would accept us, but they loved it."

"You will never recapture all of what's on the record and the musicians aren't the same as in the studio. But I think we got it right this time. When we first came a few weeks back to rehearse we only had a day and it was impossible."

Meanwhile the G-string of hits continues with the latest thumper from the Bavarian hinterland 'Belfast' causing some controversy - although the lyrics have been changed.

Quite simply it was the album out chosen by the usual Continental method of polling DJs. If you're looking for social comment the single is the wrong place... it rhymes, you may recall, with last, fast and past. But not crass.

Which would appear to be the last thing that Boney M are. They're trading fun and Europop. They're honest and entertaining. Heck they're fascinating! All that marching muzak! All that deafening dancing! The pop world and, nay, the music business wouldn't be the same without them.

And if you want to find them remember they've changed columns. What was once Wanted is now very much For Sale. 'Love For Sale' in fact. Ask your local fan. - JOHN SHEARLAW

IT'S A DISCO SMASH!

AVAILABLE NOW

MAIN INGREDIENT

1st 10,000 ON 12" EXTENDED VERSION IN A SPECIAL SLEEVE AP X265 ALSO 7" PX265



Produced by Tony Champagne Sytaster for Blackwood Productions



MARKETED BY POWER EXCHANGE INTERNATIONAL

THE IMPERIALS

ARE BACK WITH A SENSATIONAL NEW SINGLE

"WHO'S GONNA LOVE ME"

PX266 RELEASED 4th NOVEMBER

YOUR GONNA LOVE IT!

NEVER MIND

THE ROYAL Record Mirror

HERE'S THE

SEX PISTOLS

GET IT AT ALL GOOD RECORD SHOPS.

OUT NOW ON VIRGIN RECORDS



Off Centre

SUICIDE MISSION

OH NO! Please, anything but that! Not that voice! Not for three hours! Why me?

It was no good. No one else would do it. No one else would risk the possibilities of permanent brain damage. It was something I had to face alone.

It was time. Trembling, I turned the switch. Wincing in apprehension. God, it was worse than I'd ever imagined. Let torture commence.

TONY BLACKBURN GOLDEN HOUR HERE ON RADIO ONEEEEEEE REMEMBERSSSS 1961. "And for the next hour RADIO ONEEE

RECORD "Ahhhhh. Lovely record. Cliff Richard there. Got to number three in March '61 and here's a brand new version of The Delfonics' song 'Didn't I Blow Your Mind This Time' except this time it's by Maxine Nightingale

RECORD "Faantastic sound. Johnny Burnett there. 'You're Sixteen, You're Beautiful' and of course 'You're Mine' That got to Number Five in February. The golden hour this morning is 1961. Some really fabulous records I've got together in the last hour and I hope you've enjoyed them as well. Right now here comes the Greenwich time signal. Beep beep beep beep extended beep.

RECORD "That's Ram Jam there. Number Nine in the Fun 30 and a number called 'Black Betty'. Good morning, Hall-ooo and how are you this morning? Welcome along to the Tony Blackburn show and it's always great to have your company.

"It's turning into a very nice day. The forecasters tell us that in the London area at any rate it's going to go up to 20 Centigrade whatever that is in Fahrenheit. I wish they'd stick to Fahrenheit.

"I also wish they'd stop messing around with the clocks as well. We've got to put all the clocks sort of either backwards, forwards, upwards or sideways or downwards or next weekend I do believe isn't it? Blooming nuisance (language Tony!) isn't it? Daft. Only country in the world that messes



Blackburn with the President and Vice-Chairman of his fan club.

around with the clocks I think

RECORD "Twenty minutes now past ten o'clock here on Radio One. And we've got a lot of excitement for you as always (a joke). At 12 o'clock it's Paul Burnett. At two o'clock David Hamilton of course is on holiday. We all clubbed together and sent him away ha ha ha.

"And in his place we didn't realise we were going to get him. We've got Simon Bates and Simon Bates will be with you at two o'clock. Er Simon Bates actually was outside Broadcasting House very early this morning seeing if there was anyone he could say hello to on the way in, ha ha ha ha.

"Seriously though we've got to feel sorry for Simon this morning because he's not feeling himself today. I noticed the improvement right away.

"Mind you, let's be honest, there's nothing about him that a miracle couldn't cure. ha ha ha. It's only that he tends to be a bit loud

sometimes. He's the one person I know who could actually give an aspirin a headache (another joke)

RECORD "Fifteen and a quarter minutes past ten o'clock. Haa - ill - ooooo. Good morning to you this morning. If you're in hospital see if we can cheer you up right now" (I doubt it Tony)

RADIO ONE IT'S A GREAT GOOD MORNING

RECORD "Rita Coolidge with 'You're Love Has Lifted Me Higher'. I've been talking to Vernon my technical operator (didn't know you were clockwork, Tony) about the fact that we move all the clocks and everything.

"We move them forward this weekend don't we? So that means its lighter in the morning and darker at night and er the clocks are moved forward one hour on let me see. It's two o'clock on Saturday night or Sunday morning.

"Why two o'clock? Waiting up to that time.



PIN-UP PIC OF THE WEEK!

THIS WEEK, to make up for all those blatantly sexist pix of beautiful women we're always printing on the slightest excuse, we've decided to give you girls a treat.

Isn't he a SWOON, ladies? M m m m mmmmm. All these years haven't eroded his sex appeal one bit - Charlie Watts!

Mph? Oh... beg pardon. My mistake. Those enigmatic shades, the charisma in the smile... it has to be Graham Parker! Gee, hubba hubba, whistle... erk?

It's WHO THE DJ from 'Sleak'? Oh Well, we've printed it now. So whaddya expect for 15p, Peter Frampton?

Why couldn't they have made it eight o'clock and then we could all go to bed early, ha ha ha.

RECORD "As I say one time they didn't mess around with the clocks (er sorry, what was that? Must have dropped off for a moment, Tony) and there was no confusion.

"I found everybody really confused and every year you get the same thing. You never know whether to move the clocks forward or back in actual fact if you get a copy of the Radio Times they tell you exactly what to do there. And I think I was saying you move the clocks forward an hour but in actual fact you move the clocks back an hour. So that makes it lighter in the morning and darker in the evenings which I think is right. So you in actual fact move the clocks back an hour on Sunday or Saturday.

What am I talkin'... Awwww forget it. (Zzzzzzzzz, you said it, Tony) MARY ANN ELLIS

Edited by TIM LOTT

JUST FOR KIDS

'THE PUNK': Gideon Sams (Polyiantric Press, £1.50)

PRE-PUBESCENT punk pap. Gideon Sams, perpetrator of 'The Punk', is a 15-year-old pizza cook. It shows.

It seems a shame to give Gideon a kick in the literary nuts so early in his career, but there's nothing in 'The Punk' that you couldn't find in an average schoolboy essay.

Stuffed with adolescent fantasies - easy screwing, simple heroic violence, black and white characters (gang V's gang) - it's a terrible buy at £1.50 for 62 typewritten pages.

Having said that, it does have a naive appeal, 'cos I can remember having exactly the same fantasies that Gideon has, and acts out with the central character of the book, Adolph Spitz.

Adolph is a punk and a rebel. He is incredibly unpleasant to his fairly ordinary parents and hates just about everything except sex and booze and rock 'n' roll.

He leaves his home at 'Frellick Towers' to work in a fishmonger's and live in a cheap squat.

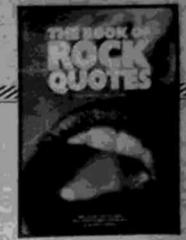
All of which is believable enough. Except, that much established, Gideon goes a bit off the rails plot - wise, into a recurring frenzy of cheap violence and a flurry of wagging genitals.

This in a nutshell, is how it goes. Adolph sees Ted chick (Thelma), he wants to lay. Thelma goes punk, and Adolph lays her. Ned, Thelma's former man, gets mean and turns up at the party Adolph's at and stabs - and kills - a punk.

Got that? Right. Adolph and Thelma are upstairs having naughties so they don't know much about it, until Ned, some time later, attacks Adolph on the way home. Adolph, considering this impolite, kills him.

Ned's friends, rather put out at this anti-social behaviour, kill both Adolph and Thelma (the Ted girl gone punk). The end.

Really it's nothing but a half-decent book by a kid for kids. Except that none of them will be able to afford it.



WHO SAID THAT!

'THE BOOK OF ROCK QUOTES' compiled by Jonathon Green (published by Omnibus Press, £1.95)

SEX, DRUGS, money, fans... many aspects of the rock world are covered in more than 2,000 original quotations compiled by Jonathon Green. It's an amusing collection to dive into notably when you're bored or to peruse at your leisure when you need a laugh.

Here for your consideration and amusement are some examples:

JOHN LENNON: "One has to completely humiliate oneself to be what the Beatles were." BOB DYLAN: "All my records are comedy records."

JOHNNY ROTTEN: "You're too old and your hair's too long."

ERIC CLAPTON: "I was always the seven-stone weakling."

JANIS JOPLIN: "On stage I make love to 25,000 different people, then I go home alone." GRACE SLICK: "When you put six ducks and a rat on the stage the rat's gonna stand out."

PAUL McCARTNEY: "So what if I live with straighties?"

PATTI SMITH: "I'm equal parts Brando and Balenciaga."

PETE TOWNSHEND: "I don't really respect Jeff Beck and Jimmy Page."

RINGO STARR: "I love Beethoven, especially the poems."

LITTLE RICHARD: "Sorry 'bout the sweat, honey, that's just holy water."

KEITH RICHARD: "For a time we were in danger of becoming respectable."

CHUCK BERRY: "The only Maybelline I knew was the name of a cow."

MICK JAGGER: "I'd rather be dead than singing 'Satisfaction' when I'm 45."

JONI MITCHELL: "I hang my laundry on the line when I write."

GREG ALLMAN: "I'm choosy, I was a virgin until I was 20."

'NASHVILLE 5 ACQUITTED!'

TWO MONTHS after the incident and after two adjournments the five persons arrested outside London's Nashville Rooms in August, subsequently charged with 'wilful obstruction', have been, wait for it, acquitted.

The five were among the eight originally arrested after police were called to disperse a crowd estimated at "over 1000" who were locked out of the Elvis Costello's (re-member him?) third London concert.

It later transpired that four of them were card-holding journalists, including the dynamic Daily Mail pop writer Thomson Prentice.

Prentice, bedecked with Press credentials and invitations, was attempting to gain entry

to review the concert.

Understandably relieved at his acquittal and the removal of a possible blemish on his Celtic character, he would only say: "It was no laughing matter, and we have estimated that the case has cost us at least £120."

Costs were in fact refused by the triumvirate of ruling magistrates and a Daily Mail-sponsored appeal is being considered.

It is also reported that the magistrates were more than a little baffled by the weighty legal matters raised by the defence and hefty tomes were frequently consulted during the trial.

But for Prentice and the others the worrying is over. Liggers on the guest list are innocent, OK? JOHN SHEAR-LAW



QUEEN

NEWS OF THE WORLD

AT 33 $\frac{1}{2}$ r.p.m



ELVIS

Rosalind Russell sorts out the boys from the men



WHEN ELVIS PRESLEY died on August 16 he became an overnight marketable property. The shock of his passing may have stayed with his fans for a few weeks but it took considerably less for the businessmen of the world to rally round and indulge in a massive promotion of goods bearing El's name or picture.

He's the only figure in entertainment ever to be cultivated after his death in this way and to such an extent. In fact this year he must have given The Queen a close run in memorabilia — and in common with Her Majesty who gains no financial benefits from the Jubilee, he's missed out on enjoying the money that's been



raked in so far.

In the weeks immediately following his death — RCA became the initial recipient of this bonanza as the charts were swamped with El's records. The company had to designate a large part of its record production solely to Elvis material to cope with demand.

But the fiscal wave in America was really only a ripple by the time



LAST WILL AND TESTAMENT OF ELVIS A. PRESLEY



it reached our shores. Posters, records and books are the items most readily available here.

It was interesting (though not surprising) how quickly some people managed to sit down and bash out a few thousand words about The King and get them

published. As you might expect — some are good, some are bad and some have been slung together with the literary expertise of a blind bricklayer.

AMONG THOSE first over the winning tape in Britain was Todd Slaughter, El's British fan club leader. In fact Slaughter had been working on his book for some time and it was due for publication this month. The date was merely brought forward to tie in with this momentous event.

Slaughter is probably in a better position than most to write about Elvis. After all he's one of the few people in this country who actually met the star and he was a long-time fan.

Through the fan club members can order a good selection of Elvis souvenirs; leather belts and wrist straps, T-shirts, badges, patches, stickers, rings and pendants.

The open market offers less choice of keepsakes; mirrors bearing his face, gilt pendants (Selfridges had some but they're not stocking any more) and a variety of books and magazines about his life and career both in records and films.

One of the most informative books was published in the States but is available here. It's 'Elvis In Hollywood' by Paul Lichten (Robert Hale Ltd, £2.50). It gives a synopsis of each film El appeared in with the cast, credits and pictures

A large amount of the stuff available was advertised privately and never reached the stores. Through these people you could buy expensive gold medallions with El's face or rare copies of his records from private dealers.

There are other ways you can remember your hero. There are a number of artists doing the rounds with impersonations of him. Some



LAST WILL AND TESTAMENT OF ELVIS A. PRESLEY



have been doing it for years, others have jumped on the bandwagon.

Freddie Starr and Rupert are both long-time Elvis fans and both have been doing successful imitations of him. While there have been less well-done and unofficial attempts at taking Elvis off the fan



So you thought you
...JUST HEAR HIS

THE KING IS DEAD (OR IS HE?...)

LONG LIVE THE KING!



club is standing by Starr. They're holding a tribute concert next year and it'll be a one-man show by Freddie.

Rupert has been doing Elvis for years — eight to be exact — so he can't come under the profiteering banner.

"Although I never met him", says Rupert. "I got right inside his personality. I used to watch all the MGM films. I also had a friend who had a video camera and he filmed Elvis at a couple of his shows. I'd go over and study all the movements. I've become Elvis over the years. When I'm onstage I become him for 90 minutes."

When Rupert (real name Malcolm Halsall) heard Elvis was dead he was very upset.

"It was like losing a brother," he told me. "No one expected it. Very few people in this country actually saw him perform live. I'd like to think our show comes the closest to his live shows."

Is he able to command a bigger fee now that El has gone?

"I don't think you should get any more for cashing in. We've been doing the cabaret circuit for a long time and always been a draw. They come back because they like the performance and anyway I was doing this long before August."

"I don't get more money because when you've been doing the circuit for a certain price you can't suddenly ask more. They just wouldn't have it."

On November 28 a new Elvis show will be opening in London. Jack Good (the man behind the TV rock legends '6.5 Special' and 'Oh Boy') is directing a show which will chart El's musical career. He won't be going into the private side of El's life — a subject he obviously finds distasteful to discuss.

"This will be an outline of his career career through the eyes of a fan," says Good. "And I've been a fan since 1956 so I feel qualified on

that point. As for the rest, it's none of my business and no one else's either."

Good who's 46, seems an unlikely person to be involved with the rock business. He was educated at Oxford but always wanted to be an actor. He drifted into the BBC and managed to get pop into TV — a major achievement then.

"I acted with Elvis in a film called 'Clambake' which you probably won't have heard of. It was awful. I didn't know him very well but I was surprised at his sense of humour. Sometimes on the set we couldn't look at each other in case we started laughing."

"I remember the first time I met him was on his birthday and the Colonel (Tom Parker) gave him a caravan."

"I'd actually planned to do a film

didn't realise I was dancing on the table until my wife pulled me down."

It's hard to imagine this polite, balding gentleman with specs dancing anywhere in public. Maybe that's the effect The King had on people.

Jack Good hopes to complete auditions for the last of his three Elvises (one for each of three stages of his life) soon. So far they've about seven on the short list but they're not over-optimistic about finding their ideal. They may have to make do with two and alter the show to fit around it.

Even though the show won't be on for weeks, business at the box office is steady. Good's only fear is that people will go to see it because it's Elvis and not because it's a great show.

For the really ardent fan, for whom the show may not be enough, the fan club is running a memorial tour to the States next year. Todd Slaughter arranged several tours to America so the fans could see Elvis in concert. This one will be a sad tailpiece.

The tour includes Gracelands, the hospital where Elvis' daughter was born, a memorial service and a few outings to lift the general gloom of the visit. The lot will cost £432 so you'll have to be dedicated to fork out that much.

IF YOU have the good fortune (depending on how you look at it) to live in the States it's a lot easier to come by Elvis souvenirs. Soon after he died there was a mountain of stuff on the market but threats of legal action by the company who obtained the official marketing rights frightened off all but the hardest of opportunists.

In New York you can buy Elvis T-shirts, jigsaw puzzles, badges, belt buckle — almost any commodity with Elvis across the

front. It's even possible to buy a copy of his last will and testament (for £2) — but as that venture has been outlawed by Col Tom and Vernon Presley it's disappearing last too.

The company which went after — and won — the worldwide rights is Factors Etc from Delaware. Two days after El died they contacted the Colonel and negotiations resulted in their laying claim to everything except films and records. EVERYTHING.

The company is owned by Harry Geissler — he's also got the rights to products spinning off 'Star Wars', Farrar Fawcett-Majors, the Osmonds and 'Rocky'. He and his lawyer have been doing a whistle-stop tour of the world, fixing deals with various outlets for their products.



LAST WILL AND TESTAMENT OF ELVIS A. PRESLEY



before he died. I was supposed to go and see him at Gracelands the day before he died and I didn't go. It wouldn't have been much use anyway.

"It's almost impossible to describe what he was like. When I went to see his show in Las Vegas I



LAST WILL AND TESTAMENT OF ELVIS A. PRESLEY



I caught up with them in London. The lawyer, Mr Greg Kirllele, is an efficient, no-nonsense type who carries a clip board and clocked me in and out of my interview. I asked him first about the will and testament which is available both here and in the US.

"That's an illegal item", he said firmly. "There's a law suit pending on that. Everybody thinks it's disgraceful. It's very private to the Presley family and Mr Presley and the Col are very upset."

How come Mr Geissler's company managed to get the rights to the Presley merchandising?

"The main reason we got the account — apart from our reputation for integrity and honesty in declaring royalties — is because we're known for our aggressive enforcement action against infractions," he said.

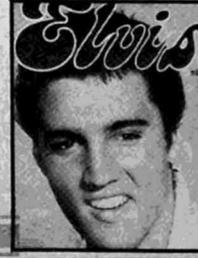
"We made a substantial offer — I'm not at liberty to divulge the amount — and it was accepted. We've already sent out 400 cease-and-desist letters and we're quite prepared to pursue matters in court against companies who bring out products. Mr Geissler is willing to spend an enormous amount of money in this. He acquires all the major properties in the United States like 'Star Wars' and the Osmonds."

Did they have 'Jaws'?

"No, but if we had it would've done better than it was."

So Elvis rates alongside 'Orca The Killer Whale', 'Charlie's Angels', and 'Star Wars' as a saleable commodity but Mr Kirllele is not prepared to say how much money the Presley family is making from the deal. He only says he expects their campaign to run for five years during which time they will sell in the United Kingdom, Japan, Germany and all other major market-places.

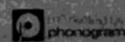
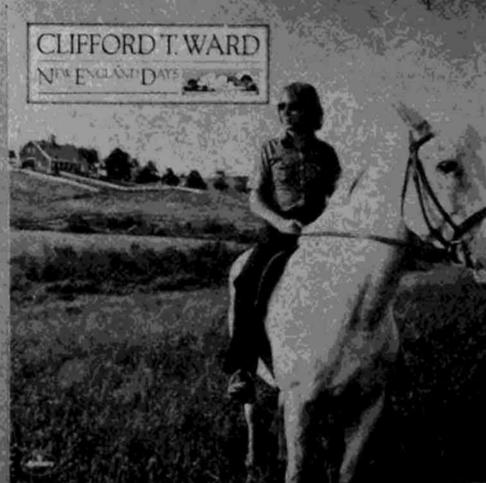
Continued page 16



knew Clifford T. Ward?

NEW ALBUM...

NEW ENGLAND DAYS



Album 9109 605 Cassette 7109 320

Cont. from page 15

IT'S NOT surprising that America has more Presley imitators than Britain. They have almost 80 and all of them are doing very well in their concerts.

Twenty-nine-year-old Larry Seth has been impersonating Elvis for three years after giving up his job in the construction business. He looks not unlike El — some of the others look more like Dame Vera Lynn.

Seth was actually born in Tennessee so he has family ties close with the original. Now El is dead Seth says he's dedicating his life to his memory and is currently packing in 14 shows a week in clubs.

Another Elvis lookalike is Johnny Rusk. He doubled the fee for his show when El died though he's been doing it now for five years. He hopes eventually to perform as himself but candidly admits he's a terrible guitar player.

Even less like the real Elvis is Wade Cummins. His face is totally the opposite shape to El's and in fact the only likeness is the similarity in dress. He began his show nine years ago and has made so much money he and his family live in a mansion in Tennessee.

His life is uncannily like El's though. He started in poor, rural Tennessee and moved to the big city to try to make money. It's a typical rags-to-riches story. Now he can afford to pay £8,000 for his stage wardrobe.

Alan Meyer must come close to



being the highest paid Elvis imitator. He headlines in Las Vegas for 50,000 dollars a week and even manages to look quite a lot like The King. It's said that he cries at the mention of El's death and won't even say what weight or height he is because it doesn't match up to Elvis.

Alan intends to tour Japan and Europe with his show and estimates he will earn more than half a million pounds. He says he

isn't thinking about the business side of things, just making sure Elvis's memory lives on.

All this — and then there are the people who have recorded tributes to Elvis and had the satisfaction of seeing their records shooting up the charts almost as fast as The King's.

There was Ronnie McDowell in Nashville who recorded 'The King Is Gone' and watched astonished as it went gold in a week. Here in Britain Danny Mirror had a hit with 'I Remember Elvis Presley'. There were many others that went unnoticed.

But the biggest story broke when El's ex-bodyguards, members of the so-called 'Memphis Mafia', brought out their paperback 'Elvis, What Happened'. It spoke about a side of Elvis that none of us had ever dreamed could happen. And, as is the way of people who

are known for their aggressive enforcement action against infractions, a lawsuit is being considered against the authors.

But they haven't got the monopoly on inside stories. Elvis's secretary of 13 years (she left his service in 1974), Becky Yancey has written a book which should be with us any day now. It'll be called, predictably, 'My Life With Elvis'. A bit later than Diana Dors perhaps, but she's made it.

Becky's book is said to be 'good-natured and discreet' and she's planning a 30-date tour to promote it. As the bodyguards' book has sold in excess of five million copies Becky shouldn't have too much trouble shifting her book. But she doesn't want anyone to think she's cashing in on Elvis's death.

"I don't feel I'm ripping anyone off," she says. "I've just written a good book."

On the walls of Graceland Elvis fans have written their book — in scrawled messages of love to their departed hero. And it didn't cost them anything but the fare to get there.



Record Mart

'BUBBLES' HINCKLEY'S NEW NITE SPOT

REQUIRE AN EXPERIENCED DJ

Please telephone Hinckley 35450 between 10 am and 5 pm for details

WEST 4 RECORD COVERS
 LP Polygram (2000) 75 £1.00 50 £1.95 100 £2.65 250 £5.70 500 £10.50 1000 £17.50
 LP Polygram (4000) 75 £1.60 50 £2.70 100 £4.00 250 £8.75 500 £17.00 1000 £31.50
 LP Paper polygram (1000) 10 £3.75 LP PVC (Heavy duty) 75 £3.15 50 £6.00 100 £11.75
 Singles car polygram 30 £2.50 50p singles paper 100 £2.10 Singles PVC (Heavy duty) 15 £2.50 50 £4.75 100 £9.00
 PVC Double LP 1 of 30p 10 £3.00
 Prices include P&P in UK and free only overseas customers with BA Charge or P.O. with order please, or shoppers welcome to save postage at
WEST 4 TAPES & RECORDS
 169 Chiswick High Road, London W4 Dept. 8M

RECORD & TAPE EXCHANGE
RECORDS & TAPES OF EVERY KIND BOUGHT, SOLD & EXCHANGED
THOUSANDS OF ALBUMS IN STOCK from 20p each.
 90 GOLDHAWK ROAD SHEPHERDS BUSH LONDON W12
 40 NOTTING HILL GATE W11
 28 PEMBRIDGE ROAD NOTTING HILL GATE W11 TEL. 01-749 2930

CASSETTE LENDING LIBRARY
 FREE LIFETIME MEMBERSHIP
 FREE DETAILS AND LIBRARY CATALOGUE FROM
RENTACASSETTE
 PO BOX 3 WAREHAM DORSET

Record Mirror
 For details of advertising in this special feature telephone
 Andrina on
01-836 1522 Ex. 34

MISSED THAT HIT SOUND WHILE IT WAS AROUND? GET IT FROM THE DEALER WITH ALL THE CLASSICS

All the singles listed below are ONLY 75p each and are but a small selection from over 2,000 titles listed at incredible prices. SEND S.A.E. FOR LIST.

ABBA - Dancing Queen	JOHN MILES - Music
ANIMALS - House Of The Rising Sun	PROCOL HARUM - A Whiter Shade Of Pale
JANE BIRKIN (P.C.) - Je T'aime... moi non plus	QUEEN - Bohemian Rhapsody
DAVID BOWIE - Life On Mars	LOU REED - Walk On The Wild Side
CHICAGO - If You Leave Me Now	ROSE ROYCE - Car Wash
DANNY & THE JUNIORS At The Top	PETER SARSTEDT - Where Do You Go To My Lovely
ELECTRIC LIGHT ORCH - Roll Over Beethoven	DEL SHANNON - Runaway/Keep Searchin'
FREE - All Right Now	CARLY SIMON - You're So Vain
BOBBY GOLDSBORG - Summer (The First Time)	STEPHEN WOLF - Born To Be Wild
HAWKWIND - Silver Machine	SUPERTRAMP - Dreamer
ISLEY BROTHERS - That Lady/Summer Breeze	TEN C.C. - I'm Not In Love
ELTON JOHN & KIKI DEE - Don't go Breaking My Heart	TRIN LIZZY - Whisky In The Jar
LITTLE EVA - The Locomotion	TWINKLE - Terry

SPECIAL OFFER - ONLY 30p
 HEAR - MICK OLDFIELD - Portsmouth

ALSO A GREAT BARGAIN
 100 SOUL SINGLES £7
 100 REGGAE SINGLES £7 + £2 IF OVERSEAS
 Postage & packing 25p Extra Any Number of Records

OLDIES UNLIMITED Department R
 6/12 Stafford Street, St. Georges, TELFORD Shropshire TF2 9NQ

Adrians
 Record Specialists WICKFORD Shopping Mall, Essex
 HERE IS A SMALL SELECTION FROM OUR CURRENT CATALOGUE

12in SINGLES - Over 140 titles including

- GEO BENSON Nature Boy 85p
- JOHN CALE Animal Justice £1.25
- D. H. M. Discotheatman 80p
- DETROIT SPINNERS 4 Hits 75p
- MINK DEVILLE Spanish Stroll. £1.25
- GEORGE FAME Daylight 99p
- ELTON JOHN Bire your lip 99p
- O' BANO Look to the Left (Rad) 99p
- TOM PETTY Anything that's R & R 99p
- RODS Do anything 99p
- SAINTS This perfect day 85p
- SEX PISTOLS Anarchy in UK £2.10
- SHALAMAR Uptown Festival £2.60
- STATUS QUO 4 Hits 99p
- DONNA SUMMER Down deep inside I feel love £2.60
- TELEVISION Prove it (Green) 99p
- TRAMMPS Disco Inferno 85p
- JOHNNY GUITAR WATSON Real Mother 85p
- X.T.C. 3D (EP) 99p
- X.RAY SPEX Oh Bondage 99p

7in SINGLES LPs etc

- B. BUMBLE Nutcracker 99p
- DAMNED! Next best next (Stiff) 75p
- DEEP PURPLE Strange kind (orig Harvest) £1.25
- DAVE EDMUNDS I hear you knocking 99p
- GEORGE HATCHER Have band (10in EPI) 99p
- HORSLIPS Power & Glory (Green) 75p
- JINGLES 100 Disc (LP) £5.00
- KAYAK Royal bed bounce (LP) £3.99
- JOHN LENNON Happy Xmas 75p
- OLIVIA NEWTON-JOHNS If not for you 99p
- GRAMHAM PARKER Hold back (Pink) 40p
- ELVIS PRESLEY Don't cry daddy 40p

Our full catalogue free with every first order
 Catalogue only 20p + post (Overseas 2 IRC)
 P & P 7in up to 2 15p, 3 & more 25p, 12in 30p each (LPs P & P included)
 OVERSEAS: 7in and LPs add 15% of value 12in 50p each

ADRIANS RECORDS, WICKFORD SHOPPING MALL, ESSEX
 Open Monday to Saturday 9 to 6 (Wednesday 9am to 1pm)

GOLDEN OLDIES MAIL ORDER EXPORT SERVICE

SELECTION FROM OUR CATALOGUE - 69p each

1312 ARTHUR BROWN - I Put A Spell On You	1373 THE METERS - Fire On The Bayou
0188 JAMES BROWN - Sex Machine	1577 MELANIE - Ruby Tuesday
0277 ALICE COOPER - Schools Out	0822 ONE HUNDRED TONS & A FEATHER It Only Takes A Minute
1270 10cc - Silly Love	0830 MIKE OLDFIELD - In Dulci Jubilo
0299 10cc - Life Is A Minestrone	1397 ELVIS PRESLEY - I Got Stung
0358 DOBBIE BROTHERS - Listen To The Music	1396 ELVIS PRESLEY - A Fool Such As I
0394 DOWNLINERS - Little Egypt	0874 PROCOL HARUM - Whiter Shade Of Pale
1815 FACES - Cindy Incidentally	0912 JEANNIE C RILEY - Harper Valley P.T.A.
1342 FREDDIE & THE DREAMERS - You Were Made For Me	1043 STEELY DAN - Do It Again
1670 ENGELBERT HUMPERDINCK - Release Me	1432 STATUS QUO - Pictures of Matchstick Men
0602 ELTON JOHN - Your Song	1143 TOYS - Lovers Concerto
1357 ELTON JOHN - Friends	1958 T. REX - Light of Love
1908 GLADYS KNIGHT - Silent Night	1211 WHO - Magic Bus
0688 JOHN LENNON - Mind Games	1220 WINGS - Jet
	1223 WINGS - Maybe I'm Amazed

POSTAGE AND PACKING 25p extra. ANY NUMBER OF RECORDS (Overseas £1)
 Our latest catalogue sent free with every order (for catalogue only send 20p, overseas send 3 international reply coupon)
 SEND POSTAL ORDER - CHEQUES - TO

PENNY FARTHING SOUNDS
 Dept 5C, 13 Cranbrook Road, Ilford, Essex

ROTTEN LUCK

SEX PISTOLS: 'Never Mind The Bollocks Here's The Sex Pistols' (Virgin V2086)

THE FIRST thing that has happened after applying the vinyl rule is that it has become the first point of attack for resistance. Rotten attempts to escape from it by every possible means.

First he says nothing comes into his head, then that so much comes into his head that he can't grasp any of it.

Then we observe with displeasure and astonishment that he is giving in to his critical objections, first to this, then to that; he betrays it by long pauses which occur in his singing. Instead of simply remembering certain of his feelings and states of mind of his past he reproduces them, lives through again such of them as, by means of what is called the 'transference', may be made effective in opposition. +++++

SIGMUND FREUD

SEX PISTOLS: 'Never Mind The Bollocks Here's The Sex Pistols' (Virgin V2086)

JOE PUBLIC bore aloft a drawn dagger, had he approached, in rapid impetuosity, to within three or four feet of Rotten who turned suddenly and confronted his pursuer.

There was a sharp cry — and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterwards, fell prostrate in death Joe Public.

Then, summoning the wild courage of despair, a throng of revellers at once threw themselves into the black apartment and, seizing Rotten, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave ceremonies and corpse-like mask.

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall.

And the life of the

ebony clock went out with that of the last of the day. And the flames and the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all. +++++

EDGAR ALLAN POE.

SEX PISTOLS: 'Never Mind The Bollocks Here's The Sex Pistols' (Virgin V2086)

I PLAYED an album, which was not all an album.

The bright sun was extinguish'd, and the stars Did wander darkling in the eternal space, Rayless and pathless, and the icy earth Swung blind and blackening in the moonless air;

Morn came and went — and came, and brought no day, And men forgot their passions in the dread Of this, their desolation. +++++

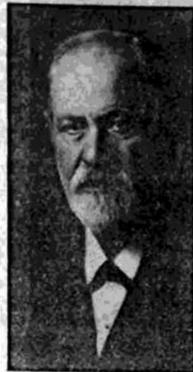
LORD BYRON

SEX PISTOLS: 'Never Mind The Bollocks Here's The Sex Pistols' (Virgin V2086)

IF THEY'D have included all their 'B' sides it could have been released on K-Tel. + A DISGRUNTLED CRITIC

SEX PISTOLS: 'Never Mind The Bollocks Here's The Sex Pistols' (Virgin V2086)

THIS DESCENT into the maelstrom is merely



SIGMUND FREUD

a reaffirmation of the Pistols' secular position in the shape of things. The presence of the band's four singles to date — 'Anarchy in the UK', 'God Save the Queen', 'Pretty Vacant' and 'Holidays in the Sun' — indicates a desire to strengthen and gather together the incidents of past 18 months. McLaren more than anyone realises that disparity leads to maladjustment.

Then again they might have been included 'cause the band didn't have any more songs.

Anyway, they're there and you can't do much about them except maybe listen again. After all, they are four of the best 10 singles released this year. If

only the band themselves didn't say a few months back that they were only going to include 'Anarchy' 'cause they felt singles on albums were a rip-off.

And it hasn't hampered sales either. The album's gone gold on advance orders alone.

'Never Mind...' is a predictable Pistols album, i.e. an exciting mess, a torture chamber mind game full of perverse caricatures and verbal defecation.

Most of the songs have been performed live since the band's inception and 10 of the 12 titles include Glen Matlock credits. Only 'Holidays in the Sun' and 'Bodies' mention Vicious alongside Rotten, Jones and Cook.

A lot of 'knowledgable' people reliably inform me that Matlock was the real talent in the band, the instigator of the music. I profess



LORD BYRON



EDGAR ALLAN POE

total ignorance to the backstage Pistol squabbles but I do have ears and 'Bodies' is one of the standout tracks on this album.

It traces the heart-warming story of a young Birmingham girl who has a baby, wraps it up in a package and leaves it in a public toilet. She had just had an abortion as well.

'She was a case of insanity. She was an animal. She was a bloody disgrace.

She was a screaming, f----- bloody mess.

She was a gurgling bloody mess.'

Rotten spews 'She don't want a baby that looks like that, I don't wanna baby that looks like that.' And amid the squirms and gurglings

that swirl around the dying moments of the song Rotten becomes the baby in the toilet: 'Bodies — I'm not an animal Mummy?'

Confused speed, revolting treatment and totally intoxicating.

Then there's 'No Feelings', a tribute to narcissism reminiscent (in sentiment only you understand) of 10cc's 'I'm Not In Love'.

'I saw you in the mirror when the story began, I love your company... you better understand

I'm in love with myself No Feelings.'

The unsel tenite with the jackboot streak — 'You never realise I take the piss out of you, Come up and see me and I'll beat you black and blue. No feelings except for myself, my beautiful self.'

Again the affected brainwave guitar of Steve Jones churns the whole thing up and spurns it onto more appealingly repulsive heights.

Rotten's 'nobody's fool' in lie - lie - lie 'Liar'. 'You're in suspensssssion' he screeches over Cook's beautifully deranged drumming.

In 'Problems' those that have seen The Pistols as the saviours of '77 youth are pilloried

'Too many problems, why am I here? And I conceded there's something wrong with you

What do you expect me to do?

At least I got to know what I wanna be.

So you gotta 'eat your heart out on a plastic tray.'

'Bet you thought you knew what I was about,

Bet you thought you solved all your problems. But the problem is YOU.'

'Seventeen' and celluloid Pistols with cinematic reality.

'You're only 29 got a lot to learn

But when you're mummy dies she will not return,

We like noise, that's our choice, It's all we want to do

'Cos — 'I'm a lazy sod.' Speed's all I need.

The love song of the album 'Submission', is also the slowest (that means it's faster than 'Virginia Plain'). The Doors' 'Midnight Drive' immediately springs to mind.

'New York' is a little ambiguous. The lyrics are difficult to decipher with references to faggots ('give us a kiss'), pills, cheap thrills and bullshit.

'EMI', a fitting finale, a golden lesson in vehement retribution, a cackling bit of fun: 'An unlimited supply, That's the reason why I tell you it was all a frame. They only did it for the fame.

WHO? EMI!!!

Rotten's unique r-r-roll and vindictive vowel succulence have never been so effective. The public toilet backing chorus has never been so public toiletly.

'You thought we were faking, that we were just money making, you didn't think we were for real.' Oh yeah, but readers, it appears they were erroneous thoughts 'cos: 'We will be ruled by no one.' 'So there

The end is glorious. 'Hullo EMI — Goabillia&M (a raspberry is then blown)'

A Pistols album could only end on a raspberry when you REALLY think about it.

And doesn't Johnny Rotten bear a remarkable resemblance to Stan Laurel? +++++ BARRY CAIN

From Blue to Gold

ELECTRIC LIGHT ORCHESTRA: 'Out Of The Blue' (JetUAR 100)

A DOUBLE album of completely new material: a bold effort since similar projects by big-name bands have tended to fail, to prove too much.

Happily this is not the case with Jeff Lynne and his Electric Light Orchestra. For almost a year they were working on 'Out Of The Blue', holed up in Munich's Musicland Studios.

The result is almost a masterpiece and easily

one of the best albums this year. And to better 'A New World Record' is a great achievement.

'Out Of The Blue' — which has already shipped gold in the UK and has advance orders of over two million in the United States — could become a classic.

Comparisons can be made to 'Revolver' and 'Sergeant Pepper'. As ever with ELO there is a strong Lennon / McCartney influence / feel throughout — and that is no bad thing, especially when merged with the melodies, harmonies and string arrangements that are ELO.

'Turn To Stone' (the current single) is up for openers. A driving,

urgent song, it carries on where 'New World Record' left off. 'It's Over', with a haunting intro, stutters into a well-constructed song with clever changes of pace.

At first listening, 'Across The Border' sounds like a straight rip-off of the Beach Boys' 'Heroes And Villains', backed with a Spanish Harlem-style trumpet sound. But again, the resulting song is so catchy, so listenable too.

Throughout the whole album the lyrics are simple and it's the arrangements and production that hit home — at times subtle, at times so predictable — and the combination works. 'Night In The City' is a

great atmosphere song, the atmosphere of frantic city life, keeping on moving.

Side three has four tracks that form 'Concerto For A Rainy Day': a love story using the weather as an allegory. The final part of the concerto, 'Mr Blue Sky', is perhaps the ultimate track on the four sides.

But several others could qualify. The final cut on side four, 'Wild West Hero', is a hectic but controlled number that makes for a fitting climax to a truly great album.

Mention too, for 'The Whale' which has a really weird and wonderful aquatic feel to it. +++++ JIM EVANS



ELO

Nelson's column

RICK NELSON: 'The Rick Nelson Singles Album 1963-1976' (MCA Coral CDL 8053)

THIS ALBUM covers phase two of the so far three-phase career of America's eternal teenager.

Phase one, his years on the US Imperial label, was a hectic period. From 1967 to 1963 he had 20 singles in the US charts including two number ones.

In '68 he moved to US Decca — later to become MCA — and phase two began. Over 13 years he

notched 16 hits. The best of them are included here: it's all very enjoyable and makes pleasant listening.

Standing above the others are the tracks recorded with the Stone Canyon Band like his monster hit 'Garden Party' and 'One Night Stand'.

That's it then, another slice of popular music history for your collection. Rick Nelson phase three is just beginning with a new recording deal with Epic and an album due out shortly. +++++ JIM EVANS

LITTLE RICHARD: 'Little Richard Now' (Creole CRLP 510)

ROCK 'N' ROLL at its best. Yup. No, these are not the old tapes rehashed with very wonderful stereo machinery. These are brand new recordings of the majority of Little Richard's hits.

Brand new: they were recorded this year in Nashville. They're just like the originals in terms of arrangement and style. But this time the quality is there; the quality of production that stems from modern recording techniques.

The sound is fuller, deeper. The likes of

'Good Golly Miss Molly', 'Bama Lama Lou', 'Rip It Up' and 'Ready Teddy' never sounded better.

Little Richard can still turn on the magic that made him the big noise of rock 'n' roll. Having said all this, it would still be nice to hear an album of all new material from him. +++++ JIM EVANS

LONDON SYMPHONY ORCHESTRA: 'Star Wars' (20th Century BTD 541)

THIS ISN'T the sort of album you'd buy without having seen the film first — so having seen the film (heh heh) I'll just say it fits the mood

of the movie exactly — real, dramatic, high adventure stuff.

It's already topped the US charts and when the film finally achieves its British release over here at Christmas it'll no doubt sell well along with all the other Star Wars memorabilia.

By the way, listen out for the 'Cantina Theme', the oddest number on the album, which is a sort of spaced out (literally) Glen Miller tune played in the film by a group of monsters in an inter-galactic bar.

It's bound to be released as a single at some time in the future — it'd be madness not to. +++++ SHEILA PROPHET

PANDORA'S BOX

Pandora's Box for not just all disco equipment, but also full back up service, and all the necessary to keep you on the trail to becoming England's highest paid member of the Loonie Club.

Service and coffee still the best.

Lowest prices — highest discounts.

Straight jackets supplied F.O.C.

48-49 COWICK STREET
ST. THOMAS, EXETER
Telephone 72480

Album

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

HEEP'S TIME FOR A CHANGE

URIAH HEEP: 'Innocent Victim' (Bronze BRON 504).

SIDE ONE: 'Keep On Ridin': The first thing I'd say is that this is not the way you'd expect a Uriah Heep album to begin. It's the first indication of a definite change in our approach to recording.

It begins to show that the two new members are more a part of the band, the band is more together. While retaining the harmony aspect of older Heep material, a lot of attention has been paid to dynamics.

'Flyin' High': A much more typical Uriah Heep track but not so intense as our previous recordings of up-tempo rock numbers. More attention has been paid to the melodic content.

I particularly like the bass, Trevor Bolder has really come out of himself. The three-part vocals were done by John Lawton. This follows on nicely from the opening track. It's turned out a more commercial sound but that was in no way deliberate.

'Roller': Again the first thing that strikes me is that it's very different. A very dynamic arrangement. It has good highs and lows and separation. It's Trevor's first contribution as a writer and the song suits John's voice particularly well.

It deserves a place on the album because of the variety aspect. It should be a good stage number. I'm looking forward to rehearsals. We'll be working out our new show around four numbers from the album.

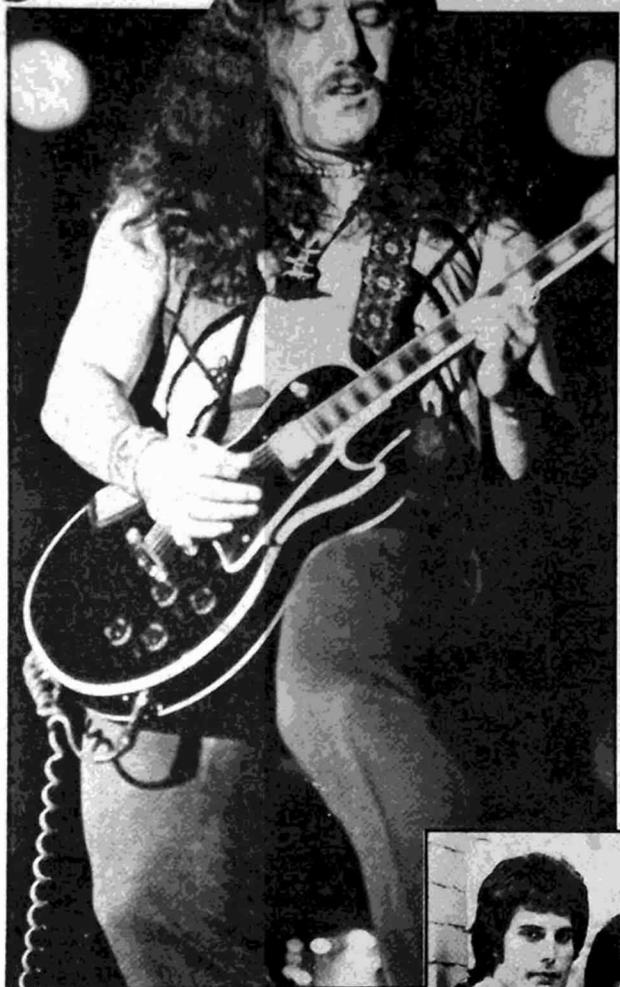
'Free N' Easy': A more typical Uriah Heep track. But it's still important to the album. It's not my favourite track - remember this is my personal musical point of view. It's flat-out straight-forward gutsy rock 'n' roll and you can't push that to one side.

Again it's a two-guitar song and should be a good stage number; good for opening the show - for the first 10 rows of head-nodders. Open the show with a bang.

'Illusion': This is in direct contrast to the last track. Personally it's one of my favourites. We always include a fantasy-type number on each album.

This shows the band's new-found attention to detail in production and arrangement. It's a song I wrote a long, long time ago but never had the chance to use until now with our more open-minded approach.

Side one sounds like the band is more together. It's far from perfect but it shows the change in the band's attitude. We suddenly realised we had to change - particularly in view of the current musical environment -



URIAH HEEP

and the change was not before time.

SIDE TWO 'Free Me': This track could end up being more important to Uriah Heep than anything the band's ever done. It's a perfect example of what the band can do in a different vein.

I'd had it in my book for two years, brought the tape up to Bronze and everyone went crazy over it. It's a turning point. It sounds much more commercial - and that's saying something after 13 albums.

It's very melodic and sounds super - commercial though again that's not by design. It's got the weight but not the intense thing of so much previous Heep material - and it's done with a little bit of taste.

'Cheat 'N' Lie': Not the most earth shattering song that's ever been written. But it's tidily played and neatly arranged. It has togetherness and enjoyment. The super-heavy arrangement that this type of song lends itself to has been avoided.

It's not particularly staggering but has been carefully put together. Obviously the band are beginning to feel the benefit of John and Trevor, the benefit of the fresh line-up. The song has a lot of light and shade.

'The Dance': The basic concept of this number is so different - it has that reggae-type

feel to it. Originally it was a very laid-back song but we've beefed it up a bit. It was written by Jack Williams, an American songwriter with a lot of ideas.

If I've over-balanced one or two things in the production I've only myself to blame. It's different. For the last three years we've been saying we should change our musical direction and this is the closest we've come to it. And that justifies the track. And it's one of the few tracks without harmonies.

'Choices': There are several things I like about this track. Basically it's a repetitive song - the whole thing played around just three chords. I like simple songs. It's easy for people to relate to the music and to the message. John is capable of handling vocals like this very well.

It's the right track to round off the album. Mixing it was a bitch though, there's so much there. Again there's the attention to dynamics and plenty of light and shade. We've grown out of the attitude 'it has to be loud to be Uriah Heep'. The two sides together form an overall pattern.

The most important thing about the album is that it shows potential. It points to a lot more to come from the band. ++++KEN HENSLEY

Roxy's raw package

ROXY MUSIC: 'Roxy Music Greatest Hits' (Polydor Deluxe 2302 273)

ROXY MUSIC, for all its art school pretensions, for all its tacky posturing, for all its effete glare, was perhaps the band that captured the spirit of its time most perfectly.

They had the flash of 'glam' musically and in image. But they were so much more than the plastic idols around them. They had ideas, completely their own, phenomenal ideas, era-shifting.

Roxy Music were not Bryan Ferry plus band, which is why he left. They were a creative unit with buttresses of gaudy talent - Manzanera and McKay, Eno and latterly Jobson were all as essential to the Roxy sound as Ferry.

That sound was revolutionary at the outset and remained radical through five brilliant, though occasionally erratic studio albums. The difference between Roxy and the rest of the avant garde front though was the

gloss, the commercial veneer and calculated thought that pulled in the moolah and notched up sales. They even made singles, superb singles, hit singles.

They're all here, 'Virginia Plain', 'All I Want Is You', 'Pyjamarama', 'Love Is The Drug', 'Street Life' - classics every one.

Plus some random peaks from the albums - 'Do The Strand', the incredible 'Out Of The Blue', 'Editions Of You', 'Mother Of Pearl' and 'A Song For Europe'.

Unlike most compilations there are no fillers, no throwaways. The only way you could get a more complete perspective of the genius of the band is by buying all their albums, which isn't a bad idea at all.

'Roxy Music Greatest Hits' is nothing if not a collection of raw genius, distilled into neat and impeccable packages. Consume, consume. ++++TIM LOTT

RICK WAKEMAN: 'Rick Wakeman's Criminal Record' (A&M AMLK 64660)

UNCLE RICK'S got himself another masterpiece. "Boring" did I hear somebody yell? Sit down, turn off the lights and listen. It's not as intense as 'White Rock' but again there's the Wakeman ability to capture moods.



QUEEN: go punk?

NAKED QUEEN

QUEEN: 'News Of The World' (EMI EMA 784)

THIS IS Queen stripped down almost to the basics. Even the album cover is a change from the usual ultra-elegant artwork, depicting a comic book monster in pursuit of terrified mortals.

'We Will Rock You' is nearly a studio version of a soccer chant. A basic rhythm lead by Mercury as chorus leader before May starts up on guitar. The aim of the first side seems to be surprise, mixing rawness with a symphonic style. At the end of 'We Will Rock You' the guitar gives way to a trickle of piano, announcing 'We Are The Champions' with its delicious chorus.

'Sheer Heart Attack' is a Queen attempt at new wave, a classy version of the Sex Pistols with some very heavy lyrics: "Well you're just 17, all you wanna do is disappear," etc.

Turn around time again with 'All Dead All Dead', melancholy in every note.

It's difficult to believe that 'Spread Your Wings' is Mercury on vocals. I don't think I've ever heard him with such a deep growl in his larynx before. Again the structure of the songs seems to be very simple for Queen and May's playing seems to be a bit West Coast (to me anyway).

'Fight On The Inside' would seem to owe a lot to Led Zeppelin at the beginning ('Trampled Underfoot?') Roger Taylor handles the vocals on this

one and it has the same effect as his single. He also handles guitar on two of the tracks.

'Get Down Make Love' is again simple, maybe the most difficult track on the album to adjust to. 'Sleepin' On The Sidewalk' is a piece of blues with May on vocals. It could almost be the Climax Blues Band.

'Who Needs You' is a Mercury theatrical number with acoustic South American-type guitar and a tune that sounds like a version of something from a forties' musical with Carmen Miranda.

The romanticism continues on 'It's Late' until a heavier riff takes over. Mercury again sounding gruff before a multi-track chorus.

'My Melancholy Blues' again balances the ferocity accompanied by piano and rasps on the drums. At the end the piano just drifts away like someone disappearing into the fog. It's the most emotive track on the album and it would have been easy to swamp it with a strong chorus but it's left to stand on its own.

Queen go punk? It looks that way. If you've plumbed the depths of symphonic rock you want to do something different. But some of the tracks I found too raw and lacking in imagination.

I hope Queen have got the frustrations out of their system. It's not a bad album by any means, but it could have been better. +++ ROBIN SMITH

On 'Statue Of Justice' he exercises deft piano theatrics before switching to more elaborate keyboards and adding drums and bass into a majestic piece of funk.

'Crime Of Passion' has some easy piano work joined by a flute effect that crops up throughout the number. The keyboards spiral down, announcing a heavier passage as the drums clatter. After a burst of fluster it settles down to the first theme.

'Chamber Of Horrors' is a combination of piano and organ, both declining at intervals to give power to each other. The tune accelerates but doesn't run out of ideas and it seems to employ a number of false endings.

With a track called 'Chamber Of Horrors' expect a few synthesised screams. 'Birdman Of Alcatraz' seems to employ 200 pianos at the beginning. It's tender music, like the beating wings of a dove in flight (all right, I'm getting a bit carried away but it does capture the feeling of birds in flight, honest).

'The Breathalyser' has the atmosphere of a pub with jangling piano that no one is more qualified to write about than Wakeman. The tune becomes more serious with angelic harmonies but then it moves into a spoof piece of blues about blowing into the notorious little green bag.

Judas Iscariot' rumbles with organ work piano passages and choir effects. Just as it seems to be getting too magnificent the music holds back and soothes with some cool piano. Afterwards it becomes deeper and moodier until Wakeman slots in the hymn 'There Is A Green Hill Far Away' before the grand theme is revisited again.

A real good 'un ++++ ROBIN SMITH

BRAND X 'Livestock' (Charisma CLASS 5)

OH, CHRIST, not another live album! After ploughing through recent rather turgid live sets from Nils Lofgren, Santana and Genesis it's refreshing to sit down to listen to this newie and goody from a band that has been dubbed Britain's answer to Weather Report.

Brand X, featuring the talents of Phil Collins on drums, were originally conceived as a basically a studio-orientated band. Their first album 'Unorthodox Behaviour' took off amid rave reviews but 'Moroccan Roll' was a bit less spectacular and it seemed fated that a live album would follow.

And here it is - a live Brand X album with a difference. It's cheap! At slightly less than two and a half quid it's well worth missing a few pints for.

I'm wondering if Charisma are trying to bring contemporary jazz to the masses but it's nice to see a company with a certain amount of integrity doing this.

Recorded at various places like the Hammermith Odeon and



XTC



Record Mirror

XTC

Record Mirror

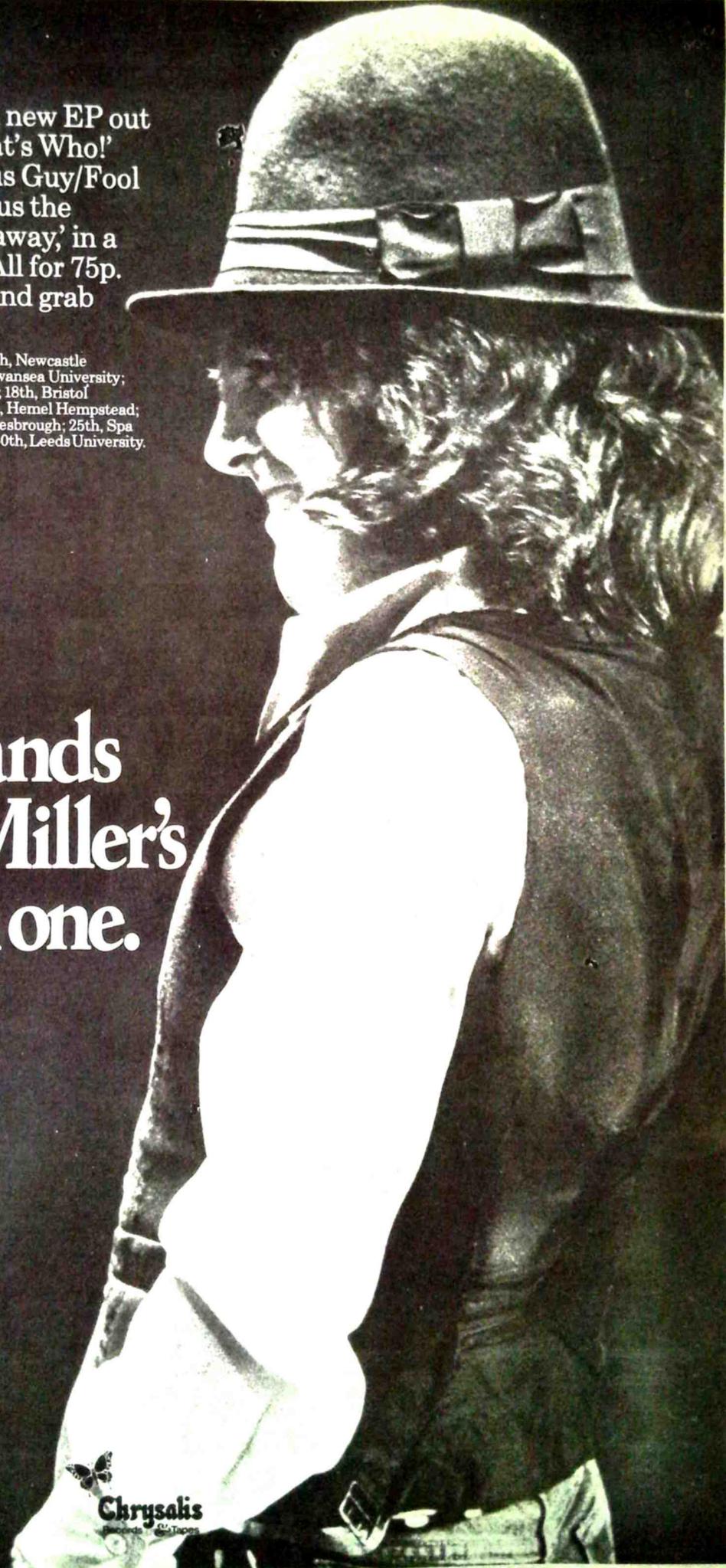


Frankie Miller's gotta new EP out called 'Frankie Miller...That's Who!' Three classic tracks, 'Jealous Guy/Fool in Love/Brickyard Blues,' plus the previously unrecorded 'Sailaway,' in a special black and gold bag. All for 75p.

So grab a copy now. And grab Frankie Miller on tour too:

NOVEMBER: 10th, Lanchester Poly, Coventry; 11th, Newcastle Polytechnic; 12th, Birmingham University; 14th, Swansea University; 15th, Top Rank, Cardiff; 16th, Liverpool University; 18th, Bristol University; 19th Bradford University; 20th Pavilion, Hemel Hempstead; 23rd, Lancaster University; 24th, Town Hall, Middlesbrough; 25th, Spa Royal Hall, Bridlington; 26th, Sheffield University; 30th, Leeds University.

Get yer hands
on Frankie Miller's
seven inch one.



Chrysalis
Records & Tapes

PRUSSIAN ROULETTE

October in Germany with the Jam, followed by Sauerkraut and Sausages

"THE TOTENKAMMER (morgue) was permanently crammed with corpses. According to the files of the International Tracing Service 31,951 prisoners died in the Dachau concentration camp. An additional number of a few thousand prisoners who had not been registered at all were killed by shooting..."



"The experimental station of Dr. Rascher was set up in Block 5 where high pressure and exposure experiments were practised on defenceless prisoners. Prof. Schilling had prisoners infected with malaria agents. Bio-chemical experiments were also carried out in Dachau. Many of these experiments resulted in death..."

"At times there were 400 prisoners to each room. If a bed had been badly made the culprit would be hanged by his wrists for an hour..."

"The Wirtschaftsgebäude contained the notorious shower baths where the SS tortured prisoners by flogging and hanging them at the stake..."

Out on the Dachau plain Paul Weller flicks flies away from his face. He's obviously uncomfortable in the shadows of the Wachterne where guards once mowed down prisoners in the rain, in the southern snow, in the red-stained earth, in the decadent dance of death.

He wanders back to The Jam van with his girlfriend Jill. In the Krematorium

'We're all slaving for a system in which nobody cares about the obvious, coming, destruction'

Bruce Foxton stoops and peers right down, down inside an iron lung oven where the 32-year-old smell of burnt flesh still caresses the hairs in his nostrils.

Rick Buckler stands underneath a 'shower' next door. Anyone ordered to wash here was slain by the gas that came from the ceiling instead of water.

In the camp museum manager John Weller looks at a picture of Nazis burning books before the war. Underneath are the lines "This was but a prelude; where books are burnt humans will be burnt in the end."

Henrich Helne, 1926. He remembers a newspaper report at the end of the war detailing the surreal sex life of a woman SS commandant. Every time there was a new batch of refugees admitted into her camp she would choose the most virile-looking and lay him that night.

The following morning she'd whip him to death, cut off his penis and pickle it in a jar. When her home was raided by American soldiers they found a whole room full of jars. She was known as the 'preying mantis'.

The Jews won't let any German forget. They keep the camp going because, as Santayana said, "Those who cannot remember the past are bound to repeat it."

Germany 1977. Death in Dachau. This is the modern world.

STEN GUNS in Stuttgart. As the band's van pulls out of Stuttgart the roads are lined with armed police. A team of international doctors is flying in to investigate the suicides of the Baader-Meinhoff gang.

"We won the war!" screams Dick the tour manager as they pass a creamy kraut with a Luger.

The Jam are bored. Last night's gig was blown out, thanks to crazy communications. Killing two nights in Stuttgart ain't a lot of fun when you're young and in love and clip girls in blue film joints make their marks.

In the van 'Anarchy in the UK' creases the leatherette seats from Rick's New York cassette.

"We won the war!" screams Dick.

See, the band have just returned from a 12-day Stateside sojourn or promo as the music business short-cut merchants say and they're continuing on a European tour.

THEY'VE COME TO LOOK FOR AMERICA

Rick: "It was just as I expected." They played. New York (CBGB's), Los

by Barry Cain

Angeles (Whisky); San Francisco (Old Waldorf); Boston (Rat's Skeller).

Rick: 'LA was the epitome of America.'

Bruce: 'What did he say?'

Me: 'Epitome.'

Bruce: 'Oh.'

Rick: 'Big and clean and nice. A place to visit, that's all.'

Bruce: 'I hated New York. But maybe that's because (he's a Londoner? - Ed) we had only three hours a day to look around the place. Some people thought we were a real heavy rock band. There was one guy, a brickhead DJ who interviewed us on his show.'

Rick: 'He never had a clue about what was going on. All he kept saying was punk. Well the weather's really punk here in this punk city on this punk day in punk land.'

Bruce: 'The radio's a waste of time out there anyway. We hardly get any airplay and neither do bands like The Ramones. It's all Fleetwood Mac and Yes.'

Rick: 'Americans are more into the music than the punk thing. We've never been part of the hard-core punk idiom anyway so if they just want the music that's great. But they liked the way we dressed, especially in New York where new wave is stronger anyway.'

Bruce: 'Patti Smith came into our dressing room in CBGBs and walked out again. Dee Dee and Joey Ramone also came to see us. In LA Blondie paid a visit. They all seemed well out of their heads.'

Rick: 'Bing Crosby couldn't make it.'

Bruce: 'Bruce Springsteen and John Lennon were rumoured to have come but I never saw them.'

Rick: 'Out there kids tend to copy British fashion although there's no strong fashion thing simply because of the country's vastness.'

Paul (yep, he's in the van): 'They're still really into The Kinks, Who, Beatles. Everyone I spoke to loves them. Despite all that Pramp-ton crap they still like the basics: 17-year-old kids have got all the early Kinks stuff. But there's still a lot of crap over there. I found the place really boring. England is the best country in the world.'

Rick: 'To create any impact in America you've got to spend a long time out there. The Damned didn't seem to go down too well when they were over there. At

least, nobody talks about them. British bands have got to keep plugging away, there's too long in between visits." Okay, that's enough about America.

"WE WON the war!" screams Dick as the van chortles towards Munich. Rick slips on another tape. It's THIS IS THE MODERN WORLD (an album by The Jam).

Cover - underneath the arches - Westway. Modern World: 'It's a mickey-take really,' says Paul. 'Is THIS what we have worked for?'

Paul twists his head around to talk, occasionally dropping his eyes when you stare, a subtle lack of confidence that is academy award winning appealing. 'I guess it's a concept album reflecting different shades of life. It's more in depth, more personal than 'In The City'.

'There's so many people, so many groups who think they're so hip to the modern world. They're full of crap. So you think I know nothing of the modern world?'

'London Traffic': Bruce wrote this one. 'I want to get into writing, contribute more to albums. I guess when I write I imagine how it would sound. But I still get very embarrassed, I still lack confidence.'

'This song just came into my head while I was getting bored in a traffic jam. Nothing heavy about it.'

'Standards': 'Standards rule OK' chorusbash Paul - 'Whatever you do to fight against standards you always find yourself making your own. It's like a system within a system within a system.'

He pauses, turns away, continues. 'When I write a song I get this big relief. I get annoyed by something, I write a song about it and I seldom return to that subject again.'

'Life From A Window':

'I'm just taking in a view. Watching everyone around you. Looking from a skyscraper. I'm standing on the Post Office tower. So I can see all there is to see.'

'If people could only try to stand outside of themselves and try to look. Use your eyes as a window.'

'Combine': 'Ken Kesey, author of 'One Flew Over The Cuckoo's Nest', used the word combine for system. 'Life is very different, difficult, intricate when you're in a crowd. The song goes on to list a series of names ranging

Life is for living...

ELLIOTT KASTNER ARNON MELCHIAN

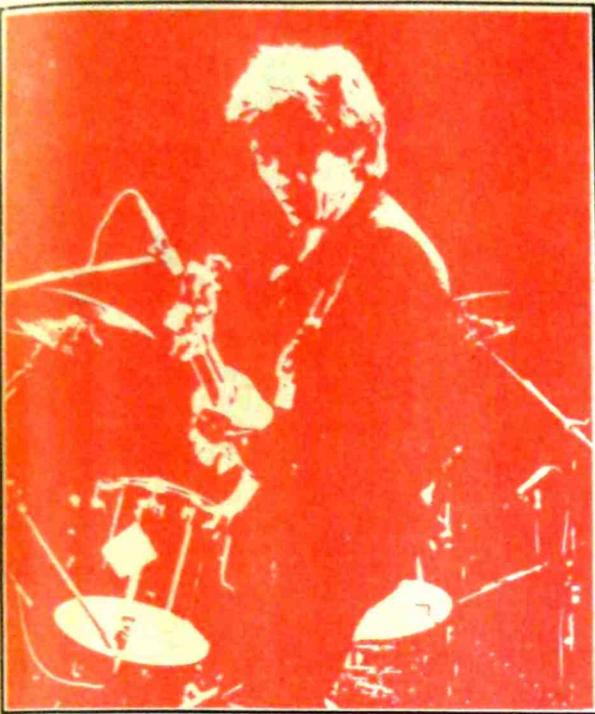
BLACK JOY

AN ANTHONY SIMMONS FILM

STARRING NORMAN BEATON TREVOR THOMAS WITH FLOELLA BENJAMIN DAWN HOPE AND OSCAR JAMES INTRODUCING PAUL MEDFORD AS DEVON

Original soundtrack from Ronco

FROM NOV. 3rd. PLAZA 2 LOWER REGENT STREET W. 437 1234 ALL OVER LONDON at ODEON and selected cinemas from SUN. NOV. 6th.



from Ena Sharples to News At Ten to Page Three Girls.

"Whichever way you turn you can't get away from the Combine. We're all slaving for a system in which nobody cares about the obvious, coming, destruction. You just can't get any truth from anyone."

I never read the book but I saw the film.

'Don't Tell Them You Are Sane': another Bruce song

"Don't tell them you're sane. They'll laugh and put you to sleep."

"It's just about someone being put in a nut house. Like prison. I reckon there must be a few people who don't deserve to be in one."

Paul - "It's great how that follows 'Com-bine'. You can lead your boss, you can read the Friday papers and all the while a subversive 281 situation - Winston Smith behind the closets and being created."

SIDE TWO

'In The Street Today': lyrics by Dave Waller, a mate of Paul's.

"Murder on the terraces and fool's in high places."

"Just about the way we all take so much crap," says Paul.

'London Girl': "There are still so many people around who have the Whittington theory of London - that all its streets are paved with gold. They just get off the train and fall asleep in Waterloo."

'I Need You': the first of the album's two love songs.

"I need you to keep me straight. When the world don't seem so great."

"Simple words, simple song. I wrote it in a tea break while we were recording the album," says Paul.

'Here Comes The Weekend':

"From Monday morning I work till Friday night.

Collect my wages and try to paint on the smell of soap."

"We originally in-

tended to record 'Friday On My Mind' but decided to write one of our own." **'The weekend starts here.'**

'Tonight At Noon': acoustic guitar intro to medium-paced ballad.

"It's adapted from a poem by Henri. I really admire his sort of poetry and I think it's time the band really started getting into ballads and acoustic stuff. A critic once wrote that The Jam are going to find it difficult to slow down. That was true once but not any more."

'Midnight Hour': Wilson Pickett, Jam took it. And that's the album. Personal views reserved until next week. Stay tuned.

THE LEICHENTRAGE Zur Wache (corpse carriers to HQ) arrive in Munich traffic. A car cuts up the van. "We won the war!" screams Dick. "Don't mention Hitler," says Bruce.

Jam after jam. Check in at hotel. Shower. Leave for gig above Schweinaxen and pommes frittes (?) restaurant. Play before 100 people.

Now The Jam have long been regarded as uncool by the knife-sharp-crease-in-their-plastic-bin-liner brigade. In other words **THEY AIN'T LIKED** Reasons? They don't indulge in the studied-chic-street-on-stage-regalia - librium look. Funny how people can actually be **AFRAID** of black suits and ties.

They don't allow their stage pose (which is kept at a minimal level anyway) to interfere with their personal lifestyles.

Too many bands have nurtured an image which dictates their out-of-show actions.

So they have a slick act. Isn't that infinitely superior to the contrived madness inherent in many of the second division leaders? Standards rule, OK.

I predict that Jamania is but 12 inches away and will approach at a speed of 33 rpm.

Colour it silver, gold or platinum, colour it diamond if you so insist but don't colour it by numbers. Do that with the others.

They're three fellers who like a drink, a giggle, a wardrobe of smart gear (lovely bit of schmutter), a bird on each arm and a few bob in their pocket. Sounds familiar? Yeah. Cause The Jam are you and me and your best mates.

All right, they made a few, shall we say, clumsy moves early on. Like, Union Jack jackets ain't likely to be next year's big thing. But that was a good picture on the front of RECORD MIRROR.

And The Queen statements didn't help to win friends and influence people. But when you're 18 and surrounded by smartass journalists and executives, loose-tongue phobia is as easy to catch as NSU.

John Lennon had the same trouble once - "We're more popular than Christ" - and he was much older and wiser than Weller. Everyone's entitled to err in front of a Kodak and a notebook.

The night they played Munich wasn't the happiest. The sound was distorted, leaving Paul's vocals high and dry on some German necropolis and Bruce's bass sounding at times as if it were being mugged in the corridor leading to the dressing room.

But disparate they ain't. The nexus is strengthened with every performance. No more the boys-off-the-street show. They set out to entertain, not in any schmaltzy Ziegfeld folly way but simply in the only way they know how: with two guitars, a set of drums and a string bag full of rock.

Maybe that all sounds a bit glib (true, how much are these boys paying you? - Ed). But what the hell.

After all, we won the war. Didn't we?

Wouldn't you like to rip her to shreds?



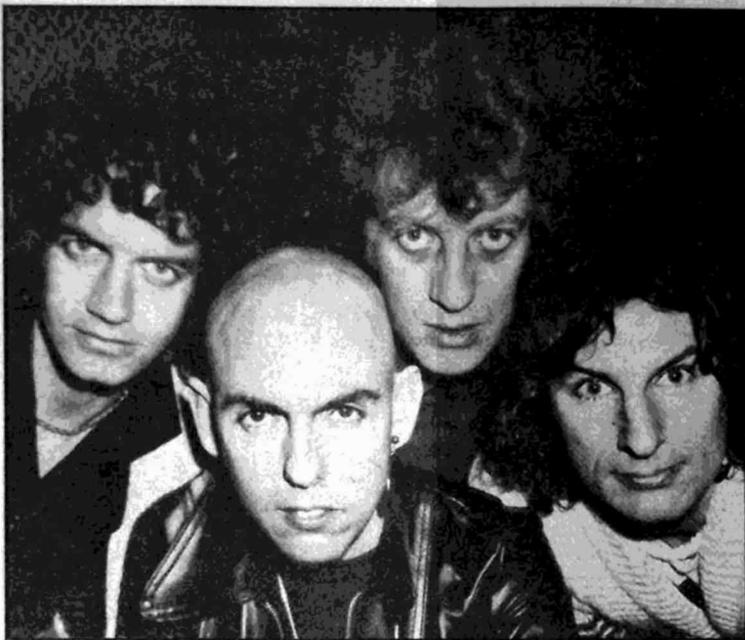
This young lady is Deborah Harry lead singer in Blondie, one of America's premier new wave bands.

Their new single is out now, called 'Rip Her To Shreds'. Three tracks from the debut album 'Blondie: X Offender In The Flesh'. Rip Her To Shreds, First 10,000 in 12" form and special picture sleeve.

And catch Blondie on their forthcoming tour. You gotta see 'em to believe 'em.

NOVEMBER: 12th Friars, Aylesbury, 14th Coventry Locarno, 15th RAINBOW LONDON.





SLADE: alive and kickin'

WHATEVER HAPPENED to Slade? A good question and one that's still daubed over many a wall in London.

And the answer to the question: the band are very much alive and kicking and once again after a considerable period of absence, find themselves in the singles charts. To bring the Slade story up to date I'll hand you over to Noddy Holder, frontman and spokesman for the band.

Current work, activities? "We've done Top Of The Pops and we're working generally on promoting the new single, 'My Baby Left Me'.

And we're going through 12 hours of tapes for a live album - all stuff recorded on the last tour, in the States and in Europe.

"It'll be quite a mixture of

material. 'Slade Alive' really cracked us as an albums band and being a live band is what we're all about."

Until about nine months ago Slade hadn't been around the UK for some two years. In fact they had spent much of that two years working in self-imposed exile in the United States.

Parody

"After five world tours in five years we felt the band weren't improving. We were becoming a parody of ourselves and felt we needed to get away to revitalise. The States was the only place where we could do this.

"When we came back earlier this year we realised success

would not be automatic. We'd have to work at it. The single before this one was not a hit. I saw Pete Townshend on the TV the other night and he was saying the Who went for two years without a hit - and then along came 'Tommy'.

"Sure, when we came back the music scene had changed a lot. We arrived back to witness the beginnings of punk and new wave - the revitalisation of rock music.

"It's exciting - some of the bands are rubbish and some are great, or going to be great. And some, like the Stranglers, are very original. And the Sex Pistols have their own mark, their own stamp.

"Many of them don't have their own distinctive sound, like when you turn on the radio you don't know immediately which band it is - they don't have identities of their own.

"Another good thing about the new wave is that it has brought the whole club circuit back into play. In the early seventies the clubs were dying out and the only way a band could get a break was by playing support on a major tour.

"But it's in the clubs where the groundwork comes in. And now the circuit's back it's dynamite and there are plenty of young bands coming through. It as to be healthy."

Overnight

And in the States? "We played all over the country. Sometimes we'd be top of the bill, others third or appearing as special guests. We played with Frampton, Kiss, Ten Years After, Black Sabbath, all sorts, we even opened for Santana.

"You don't become a success overnight in the States. You have to work and work at it. Fleetwood Mac had been there for 10 years and Frampton for eight before they became as big as they are now. There's no telling.

"I remember when Frampton opened for us. Both Mac and Frampton deserve the success because they've stuck at it for years and years. It's such a big country and we've still got a lot of work to do there. Even if you do a 50-date tour you only take in one city in each state.

"Yes, I think in the States they accept things more on face value.

"Take somewhere like the Spectrum in Philadelphia. There you might get Aerosmith, James Taylor, Cat Stevens and the Allmans all appearing in one week - and a majority of the punters will go to and appreciate

BAK 'OME

Slade's Noddy Holder talks to JIM EVANS after their exile in the States

all the different kinds of music being played.

"They don't categorise so much over there. I mean, we once appeared on the same bill as King Crimson - we're as different to them as chalk from cheese - and we still went down a storm even though it was their audience."

So, how'd you feel when you came back to tour Britain after such a long absence?

"Obviously we were apprehensive as to whether we'd fill the halls, but we did - selling out two thirds of the venue.

"At some places we'd get five encores - and that never happened when we were at our height. The kids seemed to understand why we had to go away.

"People still dig the band. We really appreciate this and were chuffed to see the fruits of our hard graft. It was particularly pleasing when the kids came round the back to chat to us afterwards and show their appreciation."

Slade are a live band - "after being off the road for a while we get very bored. Playing live has always been what we've been about. We got our first hit through our live reputation, not through radio plays" - but like most bands they make no money out of touring.

"Ticket prices are sky - high now - that's another good thing about the new wave, kids can get to cheaper gigs in the clubs - and

they have to be unfortunately.

"The cost of touring in Europe is so much no one makes a profit. With crew, trucking expenses, big lighting rig and big PA, promoters have to charge so much to cover expenses. It's not the fault of the groups."

Would Slade like to go back to the club circuit? "We'd love to, we were in our element in the clubs. You get the atmosphere and the rapport with the audience.

"In the bigger places you can't get this. Really, I suppose the ideally sized places we play are the two to three thousand capacity halls like the Rainbow but even there I feel some of the kids at the back are missing out. "And some of the places we played in the States with Frampton were so big the people at the back looked like small pins. Ad-libbing and gagging the audience just doesn't come off in those places."

And what else have Slade been up to of late?

Fortune

"We did some live TV in East Germany recently. They can't buy records and don't see many rock bands there but we went down really well. I'd like to get it together to play other Iron Curtain countries like Poland and Russia. I'd love to see Russia."

Would the band consider setting up permanent home in the USA?

"Never we're paying a fortune in come tax but nothing, no amount of money can compensate for not seeing your family, not being able to have a pint or two in the pub with your mates.

"All the exiles we met in Los Angeles and elsewhere were homesick. We didn't meet anyone who wasn't homesick."

"But the system here is crazy. We work for the taxman, getting 17p in the pound. In the States the top rate in income tax is 50 per cent. If they made it like that here all the exiles would come back and think of all the dollars that would come into the country.

The Government, the country, everybody would be better off. I just don't understand the thinking behind the present system.

"It's come to a funny situation when you're earning too much to live in the country where you were born. But we're not leaving. Listen to the 'B' side of our current single, 'OHMS' - it says it all about the tax system and the homesick exiles."

Slade are alive and kickin' and plan to be around together for a long time yet.



'I'VE BEEN SPUN' The new single from CITY BOY.

Unlimited edition in glorious black vinyl.

Album 6059 183
Produced by Robert John Lange

Photograph by [unreadable]



NODDY HOLDER: back to best

Roadshows

Has smiling SMOKEY sealed his fate?

SMOKEY ROBINSON
Hammer-smith Odeon, London

SMOKEY ROBINSON reminds me of Herman Grey. Dorian Grey was a man in a book by Oscar Wilde that retained the features of a young man however old he grew. In the attic was a youthful portrait of Dorian Grey that aged instead of the man.

Smokey is the possessor of a very rare gift: a voice that sails into the sensuous regions of the soul with seemingly effortless ease. When Smokey sings, his fingernails look up in amazement.

He has made history with Motown, singing, recording and singing some of the finest music of the 20th century.

Today he still has commercial success and he commands the respect of the media and his fellow artists. How long is it before his facade begins to crack like cancer that eats away behind the features of Dorian Grey?

In the evidence of this concert Smokey is in danger of parodying the generosity of his gift. Perhaps Smokey shouldn't perform live.

He started with a selection of songs from the 'Quiet Storm' album. Close your eyes and you feel as though you're at home listening to a very high quality stereo. The Quiet Storm orchestra featuring Sonny Burke on keyboards and Mary Tarplin, the perpetual sidekick on guitar were as immaculate as a wedding cake.

Open your eyes and you're confronted with a man wearing a constant smile on his face and a showbiz suit of grotesquely glittering sequins outlining his profile and gathered at his waist like a boxer's Lonsdale Belt.

His rhythmic sense is fairly limited and it detracts from his performance. Smokey just doesn't seem that comfortable on a stage.

His onstage raps were fraught with an embarrassing amount of corn and were with signs of nervousness that made him forget what he was trying to say.

Surprisingly, because I thought he had worn off singing his greatest hits from yesteryear, Smokey sang us 'Tracks Of My Tears'. This song reduces any soul fan to a point of vacant delirium for its singer but Smokey ruined it by making light of it and inviting the audience to sing along.

'Oooh Baby Baby' and 'You Really Got A Hold On Me' followed with the same kind of Saturday night in the pub ambience that left me feeling very frustrated.

I expect my soul to be soulful and for its singers to be sincere in what they sing or else act in a way that convinces an audience of sincerity. Smokey's dilemma is that his voice is as perfect as when he began but the lifeblood of his songs, the feeling of soul, seems to have grown slack.

Certainly in this performance his smile seemed to conceal nothing of interest, much less the tears of a clown.

—GEOFF TRAVIS



SMOKEY ROBINSON: grown slack

Down to earth with Fairport

FAIRPORT
Fairfield Hall, Croydon

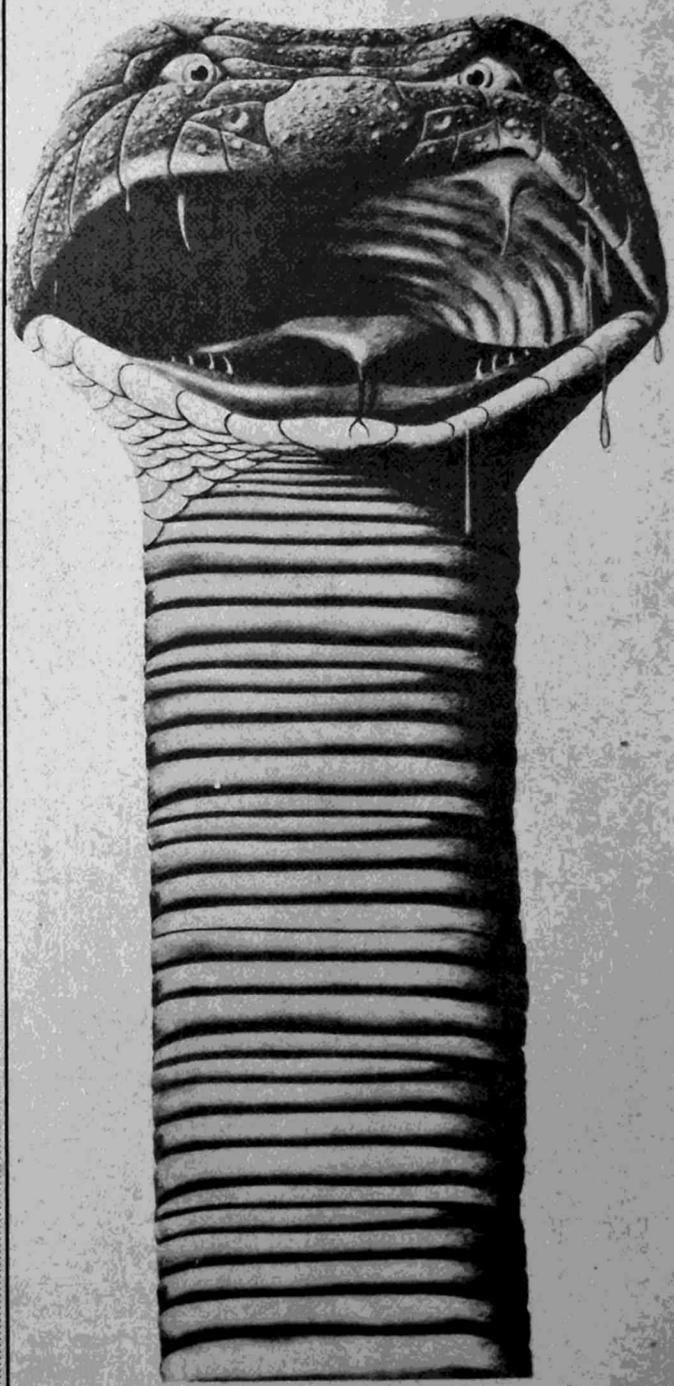
FOR ONE number they all played sitting on chairs and bunnies hopped up and down out of them in time to the music. That I guess was what they call innovation.

Ten years of this scene and well, let's just say they're not exactly pushing forward the boundaries. They know all the ropes okay — keep the audience happy with a medley of reels, keep Swarb happy with a couple of his second-rate whimsical stabs at self-penned material, pay some respects to Sir Patrick Spens and the like, pay some respects to contemporary talent — Thompson, McTell, Mike Waterson — an easy-going, well-rounded, harmless sort

of show. Image underlined by Simon Nicol front-manning as the perfectly pleasant sort, coming on the vicar's son till you want to scream. Dave Pegg plays unassuming excellent bass, Swarbrick plays Swarbrick, the well-known demon fiddler and nicotine addict. Bruce Rowland thumps the band together with panache, big bearded and authoritative. It's funny 'cos for some reason they suddenly got serious

just near the end. On 'The Poor Ditching Boy' and the majestically-arranged 'Bonny Bunch of Roses' both from the last album, there was the first real singing of the night and for a while you could apply words like passion, drama, inspiration, finesse, all that kind of thing. But after this temporary aberration they came back to earth for a jolly old knees-up and left the audience content if not particularly elated. Any fool could do that. **JULIAN BELL**

LISTEN TO 'INNOCENT VICTIM' THE NEW ALBUM FROM URIAH HEEP... IT'S A MONSTER!



URIAH HEEP

Also available on tape

BRON 504

Manufactured by EMI Records Limited, 20, Mark Lane, London E14 6AP



Roadshows

SIMPLE STEVEN

STEVE HILLAGE
Odeon, Birmingham

THE LAST time I saw Steve Hillage I came away convinced of his talent as a writer of simple, very memorable melodies and as a truly innovative guitarist. But I was also concerned at his pre-occupation with self-indulgence and musical overkill caused by excessive in-

strumentation.

Since then he's cut his band to four and appears to have moved some way towards a greater acceptance of sheer simplicity or, as some would doubtless term it, commercialism.

His new outfit consists of Joe Blocker drums, Curtis Robertson bass and Miquette Giroudi synthesiser. Of these Blocker is easily the most outstanding; his

subtle appreciation of rhythm, his sudden change of pace, his full use of all items in the kit and the sheer variety and imagination of his playing combine to produce as good a performance from a percussionist as I've seen for many a day.

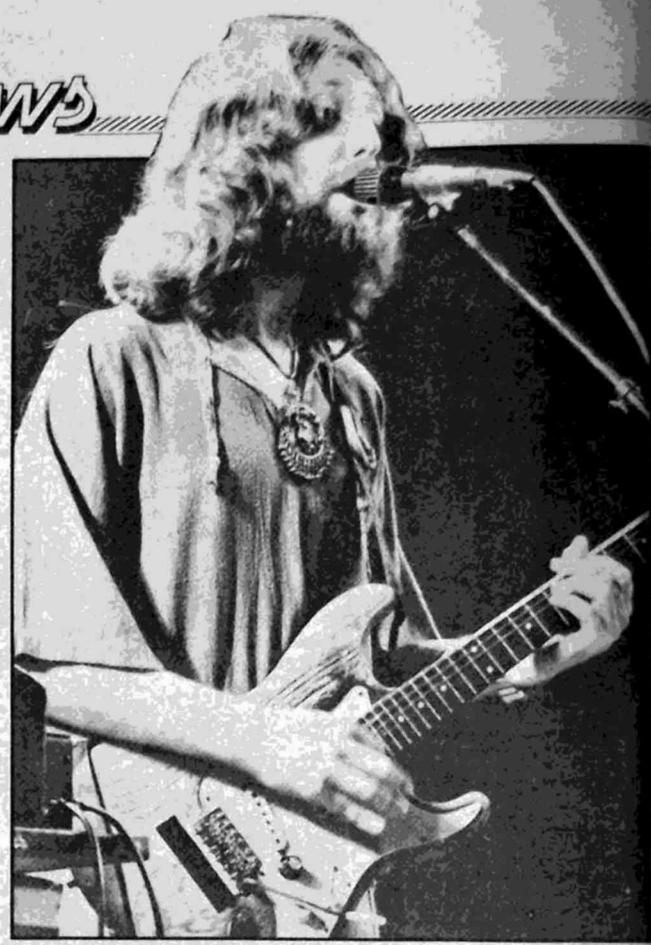
Robertson contents himself mainly with plugging the gaps while Giroudi provides the complexities and techni-

cal wizardry which Hillage still needs to fill out his songs.

As to the man himself, he once again demonstrates his mastery of guitar, not so much in terms of speed or a distinctive sound but rather in technical ability and control over the mechanics of playing.

The sum of all this is a show split into parts, the more enjoyable section being the individual musicianship and the melodic content of the majority of songs, while the lesser part is the sum of all that's wrong with Steve Hillage — self-indulgence, over-elaboration and too great a commitment to a time and style that has passed him by.

NIALL CULLEY



STEVE HILLAGE: truly innovative guitarist

GRAHAM PARKER AND THE RUMOUR New Single 'NEW YORK SHUFFLE'

6059 185



Rambow rocker

PHIL RAMBOW
Rochester Castle, Stoke Newington, London

QUITE a reputable figure, this man. He once led the legendary Winkles, a pub rock damp fire cracker, and now has a new band including Mick Ronson.

I never heard the Winkles so I can't compare the Rambow of old with the current edition. But he seems to have some new wave credibility: short hair, a pained stance and a rash of spiky tribal dancers out front. He even insults the audience.

The music though is more traditional — arranged, coasting hard rock with strong melodies. The band are certainly free of slouches — Ronson plays some fierce stuff while Phil himself has a sharp voice and plays neat rhythm. Dave Drill and Laurie Jellyman kept things rock-steady and only the two girl singers seem a bit expendable.

Rambow's songs too are fine, fashionably bitter word-wise — "I used to be a romantic" — lamented one, "Whatever happened to young love?" another.

I also detected a scene of strength through loss — all very thoughtful and in contrast to the encore which was the joyous "California Sun" as immortalised by the Ramones.

An enjoyable band, made very watchable by Phil's compulsive stage manner.

Although they interested me I didn't ever



BURNING SPEAR

sweat or shiver or grin... any of the symptoms of total involvement. They're still in their early days — watch this space.

JOHN KNIGHT Burning Bright

BURNING SPEAR
Rainbow, London

THE SOUL and Rasta heart of Burning Spear — legend from Jandown and the ganja-covered hillsides — rocks on in the person of Winston Rodney. In London at last. Celebration time now.

Given the brilliant support set from Birmingham, roots rockers Steel Pulse, the time was right for some joyous music-making and deliberation. And Spear were happy to deliver.

This was classic stuff

too, old songs from a much-loved and loving source; happy and hopeful. Using a powerful, controlled band (with the top rhythm section from Aswad), Rodney's sweet and smoky voice drifted effortlessly around the theatre.

Nothing here of the dread bass reverberating, drilling the floorboards, just precise passaging — the horns only a full and delicate trumpet and sax — and effective communication.

He's not dynamic, it occasionally showman-like, but the power of the songs sung true were at first lulling and ultimately rivetting.

'Slavery Days' and 'Marcus Garvey' from Burning Spear's times gone as a three-piece vocal outfit got ecstatic reception and hushed appreciation.

It was perhaps a slight disappointment that he didn't choose (on the second show) to try a few cuts from 'Dry And Heavy', the latest album, but the show — and 'Show' rather than club roots it definitely was — couldn't be faulted.

The 'Man In The Hills' encore was a fitting end to a concert that one could only wish took place more frequently.

All right! And satisfying. So good indeed to see the legend in living reality. Reggae got goal. Nice one. JOHN SHEARLAW

THE ONLY ONES
Nashville, London

"WE AIN'T got nothing to say. We're lovers of today." Pete Perrot certainly looks as though he has a lot to say. He's one of those stylish but cynical singers who slouches over the mike, pouring out obviously meaningful statements.

Roadshows



BONEY M. fascinating!

was forthcoming and Boney M were brought back for an encore at the end.

I just couldn't see it. As a disco-style act Boney M lag far behind their American counterparts, not so much in presentation, which was lavish enough, but in vocal ability, movement and material.

Still, they had a nice band, everyone looked good and they had they had an identity provided by solid hit singles. Marcia Barrett was probably the most vocally convincing of the quartet and she kicked the show off with

'Love For Sale' seguing into 'Take The Heat Off Me'.

Liz Mitchell took over lead duties for 'Motherless Child' and then it was time for the elastic-bodied Bobby Farrell to grunt his way through 'Do You Want To Bump'. Not very inspiring.

I don't know whether he can but Mr Farrell doesn't actually do any singing at any time in the show unless you count his back-up contributions which are inaudible anyway.

After a drums and percussion item which was too obviously a

filler, it was 'Daddy Cool' time. Best I can say is that it sounded just like the record.

Liz Mitchell gave an adequate rendering of Leo Sayer's 'When I Need You', 'Plantation Boy', 'Sunny', 'Belfast', and the Yardbirds' 'Still I'm Sad' which led into 'No Woman No Cry'. They made the latter sound like a nursery rhyme. Awful.

Nevertheless 'Ma Baker' brought forth a storm of approval and calls for an encore. Guess what it was? 'Belfast' again. Inventive huh? **CHRIS TRENOWE**

DAVE EDMUNDS
Roundhouse, London

Some people said it was too loud, but I wanted it louder, LOUDER, LOUDER. This is rock 'n' roll fury.

It's molten music, sweat and metal strings. What image! Dave so sloppy-faced with the magic hands. Nick Lowe in crazy green shiny jacket on the fat strings and deadly music - heart of the city. 'They Call It Rock', 'I Knew The Bride'. Some say he's not a genius but I know, even if his new single is weeeak.

Lowe may just join Rockpile again after this one-off but you never know because Lowe does exactly what he wants to do and so the commerce. Still, his solo career - As seen on

Bunch Of Stiffs - looks like it oughta falter.

What Edmunds does, and nobody's quite sure, is a good to fair voice, an astonishing guitar hand and a flair for intelligent recreation that few come close to.

He does fifties' pop and roll like it ought to sound in 1977, i.e. with modern spirit but fifties' sentiment.

If I were a pile of rocks I'd still dance to Dave Edmunds - in fact I'd have an avalanche. Rumble them soon. **TIM LOTT**

GLORIA MUNDI
Marquee, London

GLORIA MUNDI were an abomination. Never in my life have I seen such a bunch of clowns play - acting as though they were the future of rock and roll (Lord forbid).

Their set was a nightmare, the sound was muddy and bugged by feedback, they had as much stage presence as a festering corpse and the tuneless songs masquerading as songs were unbelievable.

Collectively their musical ability is nil. The drums and bass were weak and neither vocalist could do any more than scream or shout. The only one worth any redemption was the guitarist, who did appear at times to be playing some kind of tune, even if it was peculiar to himself.

They seemed to want no contact with the

audience. In fact the whole sham appeared to be no more than a glorious rehearsal complete with tune-ups, conversations and pauses between songs often lasting for several minutes.

The amazing thing was that the remaining half of the audience who had survived an hour of this egotism called for an encore and were 'treated' to a repeat of 'Fight Back,' arguably the strongest song of an abysmal bunch. I never realised masochistic tendencies could be so strong.

The mainstay of my sanity was the superb set previously performed by Dead Fingers Talk. Despite seeming a little nervous at first, they provided excellent music and songs (remember them) throughout and were both fresh and enthusiastic.

As the cluttered stage offered little room for self-expression, vocalist Bobo Phoenix contented himself with dangling from the ceiling and almost killed himself by falling from the mountains of equipment.

An excellent frontman, his singing ranged from mediocre to stunning and his antics likewise. By the time they reached 'Harry' both band and crowd were bubbling nicely, ready for the explosion which this masterpiece must invariably provoke (thank heaven

Tom Robinson wasn't there).

After the riotous encore it's obvious they are ahead of the new wave. Next time Dead Fingers Talk - listen! **KELLY PIKE**

STOUXSIE AND THE BANSHEES
Vortex, London

"WE ARE not human" Support band The Ants are bizarre. More at home on Mars than the bondage mag they look like they just fell out of. When Jordan bestrode the stage and opened her lungs it was genuinely horrific. But you get what you deserve and I can't think of a more appropriate assault on rock and roll at this point in time than full frontal heart attack. Disturbers till we scream, Ants!

"What you gonna write in your review, you old bag?" asks Steve Spunker, Banshee's bassist. Well, I don't think you should play The Vortex any more. It's pearls before swine, son, when the jack-offs at the front of the matchbox - sized stage spend the whole of the set trying to grab Stouxsie's ankles.

Baby kicked 'em in the face for it and the movie went on. 'Mirage', 'Make Up To Break Up', 'Deutschland Uber Alles'. The Banshees remain nothing short of immaculate. **JANESUCK**

From what I've heard there's meant to be more to his lyrics than the usual violent clichés. The trouble is the thudding PA makes all Perrot's mouth movements totally incomprehensible. Still, the pseudo-punks have plenty of room for a good yawn to what's potentially more than just dance music.

The band attempt to play the part with John Perry pitifully failing to look mean but succeeding in producing classy riffs.

Most of the set is frantic and too easily forgettable, with rare surges of brilliance behind the flashy sound system. Only on 'Lovers Today' do the band really show their large hidden talent.

At their best they can be compared to a gutsy television. However their own identity still seems confusing and totally lacking in conviction.

Final criticism: short sets are fine for high energy bands but it all gets a bit pointless when the punters are 'treated' nearly 40 minutes of still life rock 'n' roll.

PHILIP HALL

BONEY M
Rainbow, London

RIGHT AWAY I have to say the audience loved it. They weren't exactly dancing in the aisles - they were too respectable a crowd for that - but plenty of applause

Catch Darts

SENSATIONAL FIRST ALBUM

...INCLUDES HIT SINGLE 'DADDY COOL'

AVAILABLE AT YOUR LOCAL RECORD STORE AT 10 A.M. ON SAT. NOV. 5TH

THE FIRST 10,000 COPIES OF THE CD INCLUDE A FULL COLOUR POSTER OF THE BAND

ALSO ON TOUR! ALBUM MAG 5030 CASSETTE ZC MAG 5020

NOVEMBER		DECEMBER	
Thu 3	Huddersfield Poly - Huddersfield	Wed 16	Koena - Dufermire
Fri 4	University of Aston in Birmingham - Student Union	Sat 19	Music Week Broadcasting Forum - St Helier - Jersey
Sat 5	Eracs - Liverpool - 9 Mathen Street - Liverpool 2	Tue 22	Kirkcubbin Country Club - Yarn on Tees - Cleveland
Sun 6	Eracs - Liverpool - 9 Mathen Street - Liverpool 2	Fri 25	Endleigh College - Hull College Education - Students Union - Hull
Wed 8	Wolverhampton Poly	Sat 26	Bishop Lonsdale College - Derby
Fri 11	S.R.C. Aberdeen University - Aberdeen	Tue 29	Devi Hall - St Albans
Sat 12	Hamilton Teachers College - Hamilton	Wed 30	Brunel University Students Union - Uxbridge
Sun 13	Apalin - Satalite Rooms - Glasgow		
Mon 14	Tiffanies - Edinburgh		
Tue 15	Fashion - Aberdeen		

Tour arranged by Towerbell Ltd. 01-794 6702/3

Upfront

AMERICANO rockers **The Tubes** fly in for their first-ever British tour this week, bringing their individual brand of punk promise to the provinces. They kick-off at Newcastle City Hall (Sunday) and continue at Manchester (Monday), with more dates next week. White punks in the current line-up include the illustrious Fee Waybill (vocals), Michael Cotton (synthesiser), Roger Steen (guitar), Prairie Price (drums) and Rick Anderson (bass).

More freshly imported punk stuff on the scene in the shape of shapely all-American girls **The Runaways** who start a brief set at Sheffield City Hall (Monday). Watch out Charlie's Angels!

And that's not all, the only man in the rockbiz who has his leathers tailor-made is back too. Who else but fat French punkster **Little Bob Story** and his rest of the gang, all set to tell it like it is at a series of UK club 'n' college dates, starting with an ethno double-nighter at London's Nashville Rooms, (Friday & Saturday).

Meanwhile, **Elton John** superstar, the man who retired from touring at the end of last year, is back for a solo set at Wembley Empire Pool (Thursday). He plays a special concert in aid of the Goalkeepers Football Club Charity and the Variety Club of Great Britain Children's Charity, with a healthy support from China, currently touring, featuring ex-EJ Band members Davey Johnstone (Eli's one-time guitar-man), and James Newton-Howard (keyboards & synthesiser).

New Zealand rock trouper **Spill One** split from a successful three-month tour of the land of Oz to headline on their third UK visit. For cabaret, coronation and a touch of playing the spoons onstage, catch 'em at Birmingham Barbarellas (Friday & Saturday) and Plymouth Castaways (Monday).

And former Dr Feelgood guitarist **Wilko Johnson** is back on the long winding road in his own right, with his own band, **Will Wilko** go down well? Check him out at Swindon Brass Rooms (Monday), and don't forget to suss where all the sparks are flying on the anniversary of that well-known old punk Guy Fawkes.

Wednesday

- NOVEMBER 2**
- LONDON, Central London Polytechnic (01-550 2020), Radio Stars
 - LONDON, Chelsea College, Manresa Road (01-352 8421), Warren Harry
 - LONDON, John Bull, Chiswick (01-892 0962), Sucker
 - LONDON, Golden Lion (01-385 3942), Fulham, Alligators
 - LONDON, Greyhound (01-385 6526), Fulham, Sidekick
 - LONDON, Hammersmith Odeon (01-748 4081), Smokey Robinson / Shirley Brown
 - LONDON, London School of Economics, Old Theatre, Houghton St. (01-405 1977), Jim Capaldi and the Contenders
 - LONDON, Man in the Moon (01-352 5075), Chelsea, Menace

- LONDON**, Marquee Wardour St (01-437 6603), Boys
- LONDON**, Music Machine, Camden (01-357 0428), No Dice / Roger The Cat
- LONDON**, Queen Elizabeth, Chingford, Jerry the Ferret
- LONDON**, Rochester Castle (01-249 0798), Stoke Newington, Maniacs
- LONDON**, Rock Garden (01-240 3961), Covent Garden, Radiator / Frankenstein
- LONDON**, Roundhouse (01-287 2564), Chalk Farm, Strangers / Dictators
- LONDON**, The Squire, Catford, Steve Bryce Band
- LONDON**, St Germain's Hotel, Forest Hill, Thief
- LONDON**, Wembley Empire Pool (01-902 1234), Supertramp
- LONDON**, Western Courtyards, London St, Mickey Mouse Rock Band
- LONDON**, Windsor Castle (01-286 1063), Harrow Rd, Head Over Heels

Thursday

- NOVEMBER 3**
- ABERYSTWYTH, University Great Hall (81266), Drifters
 - AYLESBURY, RAF Halton Grand Hotel
 - BARROW, Maxims (21134), Jenny Darren
 - BATH, Vindict / Limpid, Stoke 3187, Oscar
 - BEDFORD, Nite Spot (212555), Roogalator
 - BIRMINGHAM, Mayfair Ballroom (021-523 9083), Memphis Alvin Stardust
 - BIRMINGHAM, Rebecca (021-843 6951), Tom Robinson Band
 - BOGNOR, Ball Hal Club, Barrack Lane, Aldwick, Limmie Funk Ltd
 - BOURNEMOUTH, St Stevens Hall (760687), Pirates / Gringo
 - BRISTOL, The Glen, Durham Down, Flying Saucers
 - CHATHAM, Central Hall (Medway 403668), Four Tops
 - CHELMSFORD, City Tavern, David Allen's Planet Gong / Here & Now
 - CHELMSFORD, Odeon (53677), Slim Whitman
 - COLCHESTER, Essex University (44144), Live Stiffs: Nick Lowe / Wreckless Eric / Ian Dury / Elvis Costello / Larry Wallis
 - COVENTRY, Mr Georges (27529), Tyla Gang
 - COVENTRY, Theatre (23141), Rod McKuen

- CROYDON, Fairfield Hall (01-888 9291), Kessel / Wellwood
- CYMMER, Pioneer Club, Flying Aces
- DERBY, Balleys (363151), Judge Dread
- DERBY, Kings Hall (49451), The Clash / Richard Hell and the Voidoids
- EASTBOURNE, Congress Theatre (38393), Smoke
- EDINBURGH, Clouds (031-229 5353), Johnny and the Self-Abusers
- EXETER, Grouchos, Martin and the Brown Shirts
- GLASGOW, Platform, Mumps
- GREENOCK, Regency Lounge, Chou Pahrot
- HARROGATE, PG's, Burlesque
- HEMEL HEMPSTEAD, Great Harry (3092), Bernie Torme
- HIGH WYCOMBE, Nags Head (21758), Amazorhades
- HUDDERSFIELD, Polytechnic (2228), Darts
- HULL, University (42431), Van Der Graaf
- KINGSTON, The Grove Tavern (01-549 5080), Norblon, Weir Sister
- LANCASTER, N 12 (63052), Scene Stealers
- LEEDS, F Club (46010), Sham69
- LEEDS, University (39071), Nell Ardley
- LEICESTER, Blooblo's, XTC
- LINCOLN, Drill Hall (24393), After The Fire
- LONDON, Dingwells (01-287 4967), Plummet Airlines
- LONDON, Hammersmith Odeon (01-748 4081), Joan Armatrading / Richard Dignace
- LONDON, Horney College of Art, X-Ray Specs
- LONDON, 100 Club (01-430 0933), Oxford St, Jah Woosh
- LONDON, Marquee (01-437 0603), Wardour St, The Boys / Larders
- LONDON, Music Machine, Camden (01-357 0428), Pacific Eardrum / Simon Townshend Band
- LONDON, Queen Elizabeth Hall (01-928 3191), Barbara Dickson
- LONDON, Rainbow (01-283 3148), Finsbury Park, Steve Hillage
- LONDON, Red Cow (01-748 5729), Hammersmith, Biff Raff
- LONDON, Rochester Castle (01-249 0198), Stoke Newington, Sukaa
- LONDON, Rock Garden (01-240 3961), Covent Garden, Downliner Sect / Zoodle
- LONDON, Roundhouse (01-287 2564), Chalk Farm, Sleak / Alberto Y Lost / Trios Paranoid
- LONDON, Roundhouse (01-287 2564), Chalk Farm, Strangers / Dictators
- LONDON, Royal Ballroom (01-886 4112), Southgate, Cruisers / Restless Rockers
- LONDON, Seven Dials, Covent Garden, Quatern-ity
- LONDON, Sundown, Charl-ing X Road, Whirlwind / Flight 56 / New Wild Angels / Wild Was Show
- LONDON, Wellington (01-340 4375), Highbate, Southern Cross
- LONDON, Wembley Empire Pool (01-902 1234), Elton John / China
- LONDON, Windsor Castle (01-286 1063), Harrow Road, Lightning Raiders
- LOUGHBOROUGH, Town Hall (31914), Allagun / Radiator
- MANCHESTER, Band on the Wall (061-832 6625), Landscape
- MANCHESTER, Rafter's (061-236 9788), Depressions
- MORECAMBE, Inn on the Bay (41424), Weasel
- NORWICH, Arts Centre, The Enid

- OXFORD, Polytechnic (61998), Jim Capaldi & the Contenders
- PORTSMOUTH, Polytechnic (819141), Michael Chapman
- PRESTON, Great Hall, Guildhall (21721), Rainbow / Kingfish
- ROMFORD, White Hart, Graham Fenton's Matchbox
- ROTHERHAM, Windmill (0709-72988), Radio Stars
- SHEFFIELD, Polytechnic (21290), Garbo
- SOUTHPORT, The Dixieland Showbar (36733), Body
- STAFFORD, New Bingley Hall (58060), Yes / Donovan
- ST ANDREWS, University (4853), John Martyn
- SUNDERLY, Bread and Cheese, Alligators
- SWANSEA, University (25678), Adverts / Rage
- WIGAN, Casino (43501), 999
- YATE, Stars and Stripes, Red Hot

Friday

- NOVEMBER 4**
- BARROW, Maxims (21134), Scene Stealers
 - BASINGSTOKE, Technical College, Shanghai
 - BATH, University (6941), Gordon Giltrap Band
 - BIRMINGHAM, Aston University (021-359 6531), The Darts
 - BIRMINGHAM, Barbarellas (021-643 9419), Spill One
 - BLACKBURN, Cavendish (62682), Gary Glitter
 - BRIGHTON, Conference Centre (203131), Supertramp
 - BRISTOL, University (24161), Kursaal Flyers
 - BROMLEY, Northover, Whitefoot Lane, Graham Fenton's Matchbox
 - BROMLEY, Stockwell College, 999
 - CARDIFF, The University (39641), The Clash / Richard Hell & The Voidoids
 - CHICHESTER, Bishop Otlet College, The Jaguars
 - COVENTRY, Coventry Theatre (23141), Four Tops
 - DUDLEY, JB's (53597), New Hearts
 - DUNDEE, The University (21841), Phil Manassera's 801 / Keith Christmas
 - DUNDEE, College of Technology, Marketgait Annex, Radiator
 - EDINBURGH, Clouds (031-229 5353), Buzzcocks
 - EDINBURGH, University (031-667 1290), John Martyn
 - HATFIELD, Polytechnic (65100), China
 - HENSWORTH, United Services Club, Maddy Blaise
 - HEREFORD, College of Education (65725), Muscles / Garbo
 - HIGH WYCOMBE, Bucks College, Student Union, Xtravert
 - IPSWICH, Gaumont (53641), Slim Whitman
 - KINGSTON, Polytechnic (01-546 4838), Tyla Gang
 - LAMPETER, St Davids University College (42225), Kinkaid
 - LEEDS, Florde Green Hotel (623470), Whitefire
 - LEEDS, Trinity & All Saints College, Flash Cat
 - LEICESTER, University (50900), Radio Stars
 - LIVERPOOL, Empire (031-702 1555), Rainbow / Kingfish
 - LIVERPOOL, Eric's (051-236 7881), Sham69
 - LIVERPOOL, Moonstone (051-709 5886), Isambard
 - LIVERPOOL, The University (051-709 4744), David Allen's Planet Gong / Here & Now Band
 - LONDON, Crypt Vineyard, Richmond, Alligators
 - LONDON, Dingwells (01-287 4967), Camden Lock, No Dice / Depressions
 - LONDON, Hammersmith Odeon (01-748 4081), Joan Armatrading / Richard Dignace
 - LONDON, Hope & Anchor, Houghton (01-359 4516), Dire Straits



YES: hitting Stafford Bingley Hall, Thursday and Friday



GRAHAM PARKER: stick with him

- LONDON, 100 Club, Oxford Street (01-639 0933), Dido Fukwana and Zilla
- LONDON, Lyceum (01-836 3715), Chris Spedding / Krasy Kat
- LONDON, Music Machine, Camden (01-357 0428), Mungo Jerry / Tush
- LONDON, Nashville (01-603 6071), Kensington, Little Bob Story
- LONDON, North East London Polytechnic (01-590 2262), The Sukas
- LONDON, Pegasus (01-226 5930), Stoke Newington, Flying Aces
- LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), Bees Make Honey
- LONDON, Rock Garden (01-240 3961), Covent Garden, Shakin' Stevens / Zoodle
- LONDON, Roundhouse Chalk Farm (01-287 2564), Strangers / Dictators
- LONDON, Roky, Neal St (01-836 3411), Void / Maniacs / Monitones
- LONDON, Royal Ballroom (01-886 4112), Southgate, Light Fantastic / Rock Horror Show
- LONDON, White Hart, Devonshire Lane, Restless Rockers
- LONDON, White Horse, Willesden, Red Hot
- LONDON, Windsor Castle, Harrow Rd (01-288 1063), Screewor
- LUTON, Royal Hotel, Bedford
- MANCHESTER, New Century Hall (061-824 1212), Burning Spear

- MANCHESTER, Rafter's (061-236 9788), Frankie Armstrong / National Abortion Campaign Benefit
- MARGATE, High Cliff, Queens Hotel, Gimmie
- MIDDLESBROUGH, Teeside Polytechnic (45389), Mumps
- MORECAMBE, Inn on the Bay, Alhambra Weasel
- NEWCASTLE, Mayfair / Pat Travers
- NEWCASTLE, Polytechnic (28761), Live Stiffs / Elvis Costello / Ian Dury / Nick Lowe / Wreckless Eric / Larry Wallis
- NORWICH, City College, After De Fire
- NORWICH, Toppers, Ross Lane, Ozo
- NORWICH, University of East Anglia (52068), Steve Gibbons Band
- PLYMOUTH, College of St Mark and St John, Oscar
- PRESTON, Guildhall (21721), Van Der Graaf
- READING, The Adverts (57352), The Adverts (60222), Warren Harry
- SCARBOROUGH, Penhouse (63204), Sad Cafe
- SHEFFIELD, Polytechnic (21290), Nell Ardley
- ST HELENS, Theatre Royal (28467), Barbara Dickson
- STAFFORD, College of Further Education, XTC
- STAFFORD, New Bingley Hall (58060), Yes / Donovan
- STOKE, North Staffs Polytechnic, George Hatcher Band

THE LURKERS



FREAK SHOW

- THE DISCO-KID**
- 1977 NATIONAL TOUR DATES
- FOR NOVEMBER**
- NOVEMBER 3rd: LUTON YOUTH HOUSE
 - 4th: WATREATION CENTRE, BLETCHLEY
 - 5th: THE MECCA, STEVENAGE
 - 7th: DOVER YMCA
 - 9th: HOCKLEY YC, SOUTHDOWN
 - 10th: WHITFIELD YC, POWER
 - 11th: LONGBRIDGE CENTRE, CANTERBURY
 - 14th: QUEENS PARK CENTRE, WREXHAM
 - 15th: THE VICTORIA YC, WREXHAM
 - 16th: GARDEN VILLAGE YC, WREXHAM
 - 17th: THE FRIENDSHIP CLUB, COLWYN BAY
 - 18th: MILOR YC, WREXHAM
 - 19th: HAYLANDS YC, BEDFORD
 - 22nd: WEXHAM LEA CENTRE, SLOUGH
 - 24th: RAF INSWORTH
 - 25th: CARNABY CLUB, BRIDGEWATER
 - 26th: CARNABY CLUB, YEovil
 - 27th: RAF LYNHAM
 - 28th: CARTERTON YC
 - 30th: RAF BRITON NORTON
- PRIZES, SURPRISES, STICKERS, RECORDS, ETC.
- For further information and vacant dates ring BEDFORD 0234 52129 (before bedtime?)
- AN EMI RECORD PROMOTION

WE CAN PULL IN THE CROWDS, CAN YOU? Advertise in Upfront and make sure of it Ring 01-836 1522

THE ROCHESTER

145 STOKES NEWINGTON HIGH STREET, N16 01-249 0198

November 1977

- 3 Thu The Sukas . . . Free
- 4 Fri Bees Make Honey . 40p
- 5 Sat Wise Free
- 6 Sun Brett Marvin & The Thunderbolts 30p
- 7 Mon Colin Foster's Night Free
- 8 Tues Johnny Curious & The Strangers Free
- 9 Wed The Rezillos . . . 50p

THE ROXY CLUB

41/43 Neal Street, Covent Garden, WC2

NOVEMBER

- Wed 2nd: The B A + The Trash. Audition night 50p admission
- Thurs 3rd: Mistakes, Various Vines + Toothpaste
- Fri 4th: Mammie, Void + Manicoms
- Sat 5th: Skunks, The Now + Nip
- Sun 6th: Punk Rock Disco, Members free. Guest 50p
- Tues 8th: Jamming sessions welcome
- Audition Night, Crisis + Youth 50p Admission

Upfront

KINGSDALE, University of Brunel (30125), Dave Edmunds / Rockpile / The End / 90 Inclusive / Amorphoblasts / Gonna
WESTON-SUPER-MARE, RAF Locking, Grand Hotel
WEST RUNTON, Pavilion (203), The Cruisers / Dynamite / Flying Saucers
WOLVERHAMPTON, Civic Hall (21359), Smoke
WOLVERHAMPTON, Lafayette (26285), Fabulous Poodles
WORTHING, Coriaca Club (32277), Limmie Funk Ltd
YARM, Kirklevington County Club, Tom Robinson Band

Saturday

NOVEMBER 5
BANBURY, Banbury United Club (710339), Sam Apple Pie / Shakey Visk Band
BATH, The University (841), Jim Capaldi & the Contenders
BIRMINGHAM, Barbarellas (021-043-9413), Split Enz
BIRMINGHAM, Odeon (021-643-6101), Burning Spear
BIRMINGHAM, University (021-472-1841), Ricky Cool and the Icebergs / Bright Eyes & Stan Arnold
BLACKBURN, Cavendish (62262), Gary Glitter
BOLTON, Sussex Hotel, Fracture
BRIGHTON, Art College, Grand Parade, Merger
BRISTOL, Polytechnic, Ashley Down (421768), Skin Tight
BURTON, Trent, 101 Hall, The End
CASTLEFORD, Trades Club, Modesty Blaise
COVENTRY, Mr Georges (2729), XTC
DERBY, Balleys (369151), Judge Dread
DERBY, Lonsdale College, Flash Cats
DURLEY, JB's (53597), George Hatcher Band
EMBATON, Mr Robson, Chou Pahout
FREMONT, Tow Bar, Scene Stealers
GLASGOW, University of Strathclyde (041-552-2701), Phil Manzanera's 491 / Keith Christmas
GLASGOW, University (041-539-8855), John Martyn
GLOUCESTER, Tracey's (35204), Graham Fenton's Matchbox
INVERNESS, Eden Court Theatre (221718), Rod McKuen
IPSWICH, Gaumont (23641), Smoke
IPSWICH, Traceys (21991), Limmie Funk Ltd
LANCASTER, The University (65201), Live Siffs, Elvis Costello / Ian Dury / Nick Lowe / Wreckless Eric / Larry Wallis
LEEDS, Florde Green Hotel (623470), Juggernaut
LIVERPOOL, Polytechnic (27082), Barlesque
LIVERPOOL, University (50000), Barbara Dickson
LIVERPOOL, Empire (051-706-1555), Rainbow / Kingfish
LIVERPOOL, Eric's (051-226782), The Darts
LIVERPOOL, Havana Club, Colquitt St, The Germs
LONDON, Adam & Eve, Hackney Whirlwind
LONDON, Battersea Arts Centre, Lavender Hill, La Chelle
LONDON, Black Bull, Lewisham, Red Hot
LONDON, The Broom, Charlton, The Cruisers
LONDON, City University, Cerskenwell, Grand Hotel
LONDON, Dingwalls, Camden Lock (01-267-4987), Trogs
LONDON, Ealing College of Education, St Mary's Rd, Bunter Crabble
LONDON, Freemasons Tavern, Fenge, Thief
LONDON, Greyhound, Fulham (01-885-0526), Flying Aces

LONDON, Hammersmith Odeon (01-748-4051), Joan Armatrading / Richard Digance
LONDON, Imperial College, Prince Consort Road (01-589-8299), Tyla Gang
LONDON, LSE, Old Theatre, Houghton St (01-406-1977), Daevid Allen's Planet Gong / Vincent Crane & Friends
LONDON, Marquee, Wardour St (01-437-6033), Depressions
LONDON, Music Machine, Camden (01-387-0428), Fumble / Glenn Phillips
LONDON, Nashville, Kensington (01-603-6071), Little Bob Story
LONDON, North - East London Polytechnic, Dagenham (01-590-2262), Cocksparrer / Machine Gun
LONDON, Orange Tree, Friern Barnet, Dynamite
LONDON, Rainbow, Finshbury Park (01-263-3148), Kenny Rogers / Crystal Gayle
LONDON, Rochester Circle, Stoke Newington High Street (01-249-0198), Wire
LONDON, Rock Garden, Covent Garden (01-240-3961), Heron / Off License
LONDON, Roundhouse, Chalk Farm (01-267-2564), Stranglers / Dictators
LONDON, Spooky Lady, Hackney Pirates
LONDON, Star & Garter, Lower Richmond Rd, Putney, Amalgam
LONDON, Swan, Hammersmith, Sidekick
LONDON, Wellington, Archway Rd, Mickey Mouse Rock Band
LONDON, Windsor Castle, Harrow Road (01-266-8403), Scarecrow
MANCHESTER, University (061-236-9114), Van Der Graaf
MAHAGATE, High Cliff, Queens Hotel, Berni Toms
MIDDLESBROUGH, Rock Garden (241995), Tom Robinson Band
MORECAMBE, Inn on the Bay, Alhambra, Weasel
NEWCASTLE, University (28402), Radiator
NEWPORT, Newport Village Hall, Flying Saucers
NORTHAMPTON, County Cricket Club, Colosseum II
NOTTINGHAM, Boat Club (869032), Strife
NOTTINGHAM, Clifton Technical College, Strange Days
OXFORD, Polytechnic (61996), X-Ray Spex
PETERBOROUGH, ABC (3504), Slim Whitman
POULTON-LE-FYLDE, Teachers' Training College, Jenny Darren
REDDITCH, College of Further Education, Muses / Garbo
SHEFFIELD, Crucible Theatre (7992231), Stephen Grapelli / Diz Dinsley Trio
SLOUGH, Slough College, The Adverts / The Rage
SOUTHAMPTON, University (556291), Gordon Giltrap Band
SOUTHEND, Kursaal (66276), Steve Gibbons Band
SOUTHEND, Top Alex, Splitz
SUTTON IN ASHFIELD, Golden Diamond (2600), Rock Island Line
WALSALL, College of Education, Krakston
WARRINGTON, Lion Hotel, Body
WEST RUNTON, Pavilion (203), Fabulous Poodles / Warren Harry
WOLAN, Casino (43501), Surprise Sisters
WOLVERHAMPTON, Civic Hall (21359), Four Tops
YORK, University, Vanburgh College (66128), Mumps

Sunday

NOVEMBER 6
AYLESBURY, Kings Head (615), Choke
BARROW, Maxims (25205), Raped
BIRMINGHAM, King George V, Lonsbridge, Whirlwind

BLACKPOOL, Imperial Hotel, Colosseum II
BRADFORD, St Georges Hall (32513), Gary Glitter
CHELMSFORD, Chancellor Hall (69848), 909 / The Unwanted
CHELMSFORD, City Tavern, The Waders
CREWE, Vine Inn, Juggernaut
CROYDON, Fairfield Hall (01-688-9291), Jim Capaldi and the Contenders / Meal Ticket
CROYDON, Greyhound, Chris Speeding
GLASGOW, Apollo (041-332-8055), Yes / Donovan
HEYWOOD, Seven Stars Hotel, American Trails
HIGH WYCOMBE, Naga Head (21758), Realles
HULL, New Theatre (20483), John Martyn
LEVEN, Hunting Lodge, The Exile
LIVERPOOL, Empire (051-706-1555), Kenny Rogers / Crystal Gayle
LIVERPOOL, Sportsman, Esambard Kingdom
LONDON, Greyhound, Fulham (01-885-0526), Frankton
LONDON, Hope & Anchor, Islington (01-359-4519), New Hearts
LONDON, 100 Club, Oxford Street (01-636-0933), Tommy Tucker / Tequilla Brown Blues Band
LONDON, Nashville, North End (01-603-6071), Flying Aces
LONDON, Palladium (01-437-7373), Slim Whitman
LONDON, Pegasus, Stoke Newington, Grand Hotel
LONDON, Rochester Castle, Stoke Newington High Street (01-249-0198), Brett Marvin & The Thunderbolts
LONDON, Roundhouse, Chalk Farm (01-267-2564), Stranglers / Dictators
LONDON, Sound Circus (01-405-8004), Sandy Denny
LONDON, Torrington, North Finchley, Moon
LONDON, Victoria Palace (01-834-1317), Gordon Giltrap Band
LONDON, Windsor Castle, Harrow Road (01-281-1063), Stamps
MANCHESTER, Band on the Wall (061-832-6625), Chris Griffin / Albert Square / Mekon
NEWCASTLE, City Hall (20007), Tubes
NORWICH, Theatre Royal (28205), Chieftains
NOTTINGHAM, Katies (256070), Radiator
NOTTINGHAM, Palais (51075), Burning Spear / Steel Pulse
READING, University (606222), Little Bob Story
REDCAR, Coatham Bowl (8236), Phil Manzanera / 801 / Keith Christmas
RED HILL, Callers Hotel, Hotpoints
RYDE, (10W), Lakeside Inn, Woolton, Restless Rockers
SHEFFIELD, Top Rank (21927), Van Der Graaf
SHEREWSBURY, Tiffany's, The Adverts / The Rage
SOUTHAMPTON, Gaumont (2001), Four Tops
STAFFORD, Top of the World, Buzzcocks
STOCKTON, Flets (53046), Desmond Dekker
STOKE ON TRENT, Mair Sports & Social Club, Strange Days
STOKE, Victoria Hall, Hanley (24841), Smoke

Monday

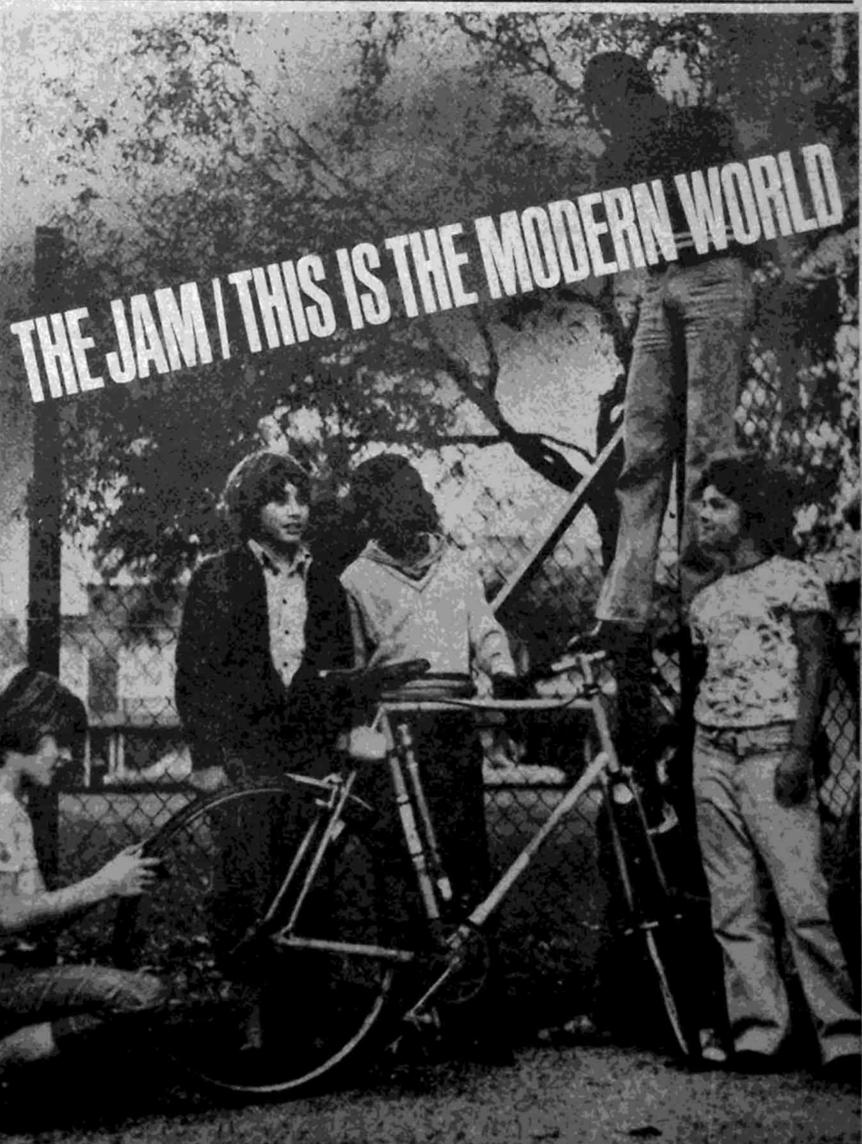
NOVEMBER 7
ABERDEEN, Capitol (23141), Rainbow / Kingfish
BIRMINGHAM, Top Rank (021-236-3226), The Clash / Richard Hell & the Void-oids
BIRMINGHAM, Town Hall (021-236-2302), Van Der Graaf
BOURNEMOUTH, Winter Gardens (26446), Supertramp
BRISTOL, Colston Hall (291768), Barbara Dickson
EDINBURGH, Tiffany's (031-556-6282), 90 degrees Inclusive

see it

THURSDAY
BBC1 - Top Of The Pops (7.10 - 7.40): Black Betty and David Soul's Silver Lady are going down fast under intense pressure from who else but Abba and the Pistols. Too in for the big result!
FRIDAY
BBC1 - Jack Jones (9.00 - 9.45): Little Leo Sayer brings his tight high-energy sounds and style to Uncle Jack's MOR extravaganza.
SATURDAY
BBC2 - Sight and Sound in Concert (6.30 - 7.30): Simulcast strikes again! This week Lone Star and the Pat Travers Band get the surround sound treatment.
LWT - So It Goes (12.15 - 12.45): Punk heroes The Stranglers join their latest material, and there's a film of the Tom Robinson Band recorded at Middleton Civic Hall. Well worth watching.
SUNDAY
Granada - So It Goes (10.45 - 11.15): Same gig as LWT, Saturday
LWT - George Hamilton IV (12.00 - 12.30): You'll never need cocoa if gentleman George and his personal brand of country-style sounds are there to send you off to sleep. Special guests are Par Three, and there's more from regular Cathy Stewart, Linn Jones and North Country.
MONDAY
BBC1 - Eilon John (8.10 - 9.00): Action replay of Big Eli's Wembley Empire Pool charity concert in aid of the Goldgriggers football charity and Variety Club of Great Britain children's fund - also featuring China. Tickets for Thursday's gig are all sold-out so here's the next best thing to being there.
TUESDAY
BBC2 - Old Grey Whistle Test (11.15 - 11.55): Old grey Bob H. is live in the studio as per usual, and this week, as well as the usual fun-packed film footage and back album - tracking you have a chance to catch The Tubes and the Gary Boyle Band

hear it

WEDNESDAY
Radio Clyde - Street Sounds (8.00 - 10.00): Punk a plenty as Brian Ford spins y'all a nice line in o-a-s-t-y-tunes. Get yerself an earful of a few punk classics and some of the best sounds currently around too.
THURSDAY
Radio Luxembourg - Gold (11.00-12.00): Remember the Beatles the Bee Gees and the Beach Boys. Betcha do. So does Tony Prince and he's devoting his prog this week to spinning some of their mint vintage music.
FRIDAY
Radio Hallam - Hallam Rock (8.00 - 12.00): Focus on progressive rockers and heavy shockers with Hallam's resident dj's. Long-hairs a gogo!
Radio Luxembourg - Sound System (13.00 - 2.00): Sparks new album 'Introducing The Sparks' hits the airwaves with a vengeance.
SATURDAY
Radio 1 - Sight and Sound in Concert (6.30 - 7.30): Simulcast slot with Lone Star and the Pat Travers Band.
RADIO CITY - Rock On (7.00 - 8.00): Mike Evans keeps on bob - bob - boppin' his way thru' a pile of rock 'n' roll platters from 50's phenomena to current hot stuff.
SUNDAY
CAPITAL RADIO - Hullabaloo (4.00 - 6.00): The Runaways bomb into the studio and there's a chance to hear them rap about their latest release too.
Radio 1 - The Elvis Presley Story (5.10 - 6.00): What did Big El do in the army, daddy? Here's your chance to find out if you stick with Part 5 of this thirteen-part series. 'Elvis the Pelvis Goes to War'
MONDAY
RADIO NEWCASTLE - Bedrock (7 onwards): Name anyone worth interviewing who's played in Geordeland recently and you'll hear 'em on the Bedrock slot. Pure rockola from seven till the show stops.
TUESDAY
RADIOCLYDE - Stick It In Your Ear (6.05 onwards): A bunch of big Siffs, Ian Dury, Nick Lowe and Wreckless Eric get some in and The Motors, Pat Travers and Wishbone Ash also guest.

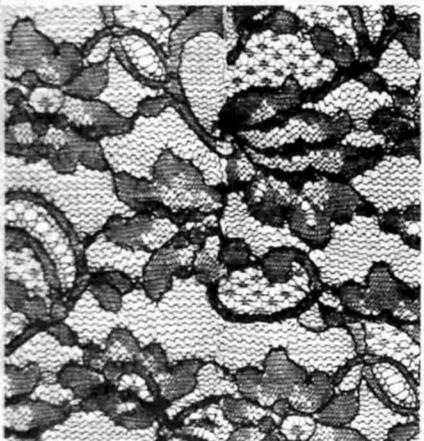


Upfront



ELTON JOHN: Wembley, Thursday

- GLASGOW, Apollo (041-332 6055), Yes / Donovan
 - GUILDFORD, Bunters, The Alligators
 - HUDDERSFIELD, The Polytechnic (22288), Radiator
 - HULL, Tiffany's (28250), Burlesque
 - LEEDS, Ace of Clubs (460101), New Hearts
 - LEEDS, Pickwick Club, Dewsbury (464749), XTC
 - LEEDS, The Polytechnic (30171), Little Bob Story
 - LONDON, Brecknock, Camden, Flying Aces
 - LONDON, Green Man, Cellar Rock Club, Euston (01-387-6977), Sucker
 - LONDON, 100 Club, Oxford Street (01-636 0933), Louisiana Red / Brunning Sunflower Band
 - LONDON, Music Machine, Camden (01-387-0428), Plummet Airlines
 - LONDON, Nashville, Kensington (01-603-6071), The Stukas
 - LONDON, Ripples, The Strand, Linnite Funk Lid
 - LONDON, Rochester, Castle, Stoke Newington High Street (01-249-0198), Colln Foster's Fight
 - LONDON, Rock Garden, Covent Garden (01-240-3961), Advertising / Trash
 - LONDON, Vortex, Crackers, Wardour Street (01-734-4916), The Maniacs / Ruzoka Jo / Monotones / Jetz
 - LONDON, Windsor Castle, Harrow Road (01-286-1063), Raw Dogs
 - LUTON, Sands Night Club, Gordon Street, Graham Fentons Matchbox
 - MANCHESTER, Free Trade Hall (061-834-0943), The Tubes
 - PLYMOUTH, Castaways (63127), SpilEnz
 - PORTSMOUTH, Guildhall (21721), Chieftains
 - SHEFFIELD, City Hall (27074), Runaways
 - STOCKTON, Fiesta (55346), Gary Giltter
 - SWINDON, The Affair (30670), Radiators From Space
 - SWINDON, Brunel Rooms (31384), Wilko Johnson
- Tuesday*
- NOVEMBER 8
- ABERDEEN, Capitol (23146), Graham Parker & The Rumour / Clover
 - BELFAST, Ulster Hall (21341), Stranglers
 - BIRMINGHAM, Barbarellas (021-643-9413), X-Ray Spex
 - BIRMINGHAM, Barre Organ, Slender Loris
 - BIRMINGHAM, Town Hall (021-235-2339), Barbara Dickson
 - BOLTON, Albert Hall (22511), David Allen's Planet Gong
 - BRIGHTON, Alhambra (27574), Lesser Known
 - BRIGHTON, Tunisians
 - BRIGHTON, The Dome (682127), Sandy Denny
 - BRIGHTON, The Polytechnic (69365), Louisiana Red
 - CARDIFF, Top Rank (26538), The Adverts / The Rags
 - CHELTHAM, Tramps, Linnite Funk Lid
 - COVENTRY, Locarno (24570), The Clash / Richard Hell & The Voidoids
 - CROYDON, Fairfield Halls (01-488-9291), Chieftains
 - EXETER, The University (77911), Van Der Graaf
 - GLASGOW, Apollo (041-332-6055), Yes / Donovan
 - HUDDERSFIELD, Ivanhoes, XTC
 - LEEDS, F Club (460101), New Hearts / Skunks
 - LEICESTER, Baileys (26462), Mud
 - LIVERPOOL, Empire (051-709-1555), Four Tops
 - LONDON, Albany Empire (01-692 0765), Deptford, Swift
 - LONDON, Bumbles, Wood Green, Cadillac
 - LONDON, Dingwalls (01-267-4967), Camden Lock, Stepside
 - LONDON, 100 Club, Oxford Street (01-636-0933), Piano Red / Shakey Vick / Gordon Smith Blues Band
 - LONDON, John Bull, Chiswick, Steve Boyce Band
 - LONDON, Lion & Key, Leyton, Flying Saucers
 - LONDON, Marquee (01-437-6503), Wardour Street, George Hatcher Band
 - LONDON, Music Machine, Camden (01-387-0428), Krazy Kat / Inside Out
 - LONDON, North East London Polytechnic, Kentish Town (01-485-5495), Flying Aces
 - LONDON, Rochester Castle, Stoke Newington High Street (01-249-0198), Johnny Curious & The Strangers
 - LONDON, Rock Garden (01-240-3961), Covent Garden, Dire Straits / Verdlet
 - LONDON, Roundhouse, Chalk Farm (01-267-2564), Eberhard Weber's Colours / Major Surgery
 - LONDON, The Tramshed, Woolwich, The End / Grand Hotel
 - LONDON, Vortex, Crackers, Wardour St, Reilios / Tanya Hyde & The Tormentors / Menace / Bazoornis
 - LONDON, Windsor Castle (01-286-1063), Harrow Road, Astra
 - MIDDLESBROUGH, Madison Club (40121), JALN Band
 - NORWICH, University of East Anglia (52068), Radiator
 - OXFORD, The Polytechnic (61998), China
 - PRESTON, The Polytechnic (51831), Little Bob Story
 - ST ALBANS, Civic Hall (64511), Fabulous Foodies / Buster James Band
 - STOCKTON, Fiesta (553046), Desmond Dekker



Do you have to be married to use Tampax tampons?

Of course you don't. That's just a myth. Tampax tampons are designed to slip easily through the same opening that channels menstrual flow from your body. They're safe to use right from the day you first start having your period.

So if you've been waiting to try Tampax tampons, wait no more.

The internal protection more woman trust

TAMPAX
tampons

MADE ONLY BY TAMPAX LIMITED, HAVANT, HAMPSHIRE



SCREECHING! SQUEALS ON WHEELS

SCREAMS INTO YOUR TOWN!

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

Make sure you join our road show this week! Cos we're joining 999, ROKOTTO and XTC at some great gigs! You just can't miss it!

THURSDAY, NOVEMBER 3: 999, THE CASINO, WIGAN
SUNDAY, NOVEMBER 6: 999, CHANCELLOR HALL, CHELMSFORD
MONDAY, NOVEMBER 7: XTC, PICKWICKS, DEWSBURY
TUESDAY, NOVEMBER 8: XTC, IVANHOES, HUDDERSFIELD
THURSDAY, NOVEMBER 10: ROKOTTO, VICTORIA CLUB, PORTSMOUTH



999



ROKOTTO



XTC

Help

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

IS IT BAD TO DRESS UP?

IN THE last year, I have started dressing-up in women's clothes in private and I'm scared that I'll get caught. Basically, I would really like to be a girl and have a girl's body.

The trouble is, there's a girl I want to go out with very much, and if she found out I was transsexual she would not go out with me. What can I do to help myself?
Mick, Belfast

Stop kidding yourself.

What makes you think you're transsexual anyway? Technically, a transsexual not only enjoys dressing as a girl and feels he is a girl but is also homosexual and attracted to other boys and men.

From what you say, while you sometimes dress in women's clothes, you don't feel like a girl, you know you're not a girl and are attracted to girls and women. Why feel so guilty about what may be only a temporary phase and start labelling yourself as something you're clearly not?

Try to analyse why you feel the need to dress-up. Is it really your sex you want to change or your identity? Do you get a kick out of wearing pretty clothes (transvestism) because it's a cosy escape from the reality of making the first move in establishing a relationship with another person? Do you really want to BE a girl or RELATE to a girl?

Many people aren't fully aware of their sexuality until they're much older than you are. And, as you make the effort to develop emotional and sexual relationships you may find that you no longer want to identify so strongly with the object of your desires.

The biggest helping hand you can give yourself is to take a deep breath, pluck up the courage and ask the girl you fancy to go out with you.

If you think she wouldn't if you told her about your current interest in women's gear, don't tell her! No-one else will.

You obviously can't discuss the way you feel right now with your family or friends, but need to talk to someone. For an informal rap and more constructive advice ring Belfast Counselling on 39956, any Monday evening and ask for Sam Macready.

HELP FOR PEACE

AFTER WATCHING a recent television documentary on the Northern Ireland Peace Movement, I've decided that I just can't sit back any longer.

There must be many Christians and non-Christians alike who really want something positive to help the people of Northern Ireland but have no idea how to go about it.

Who can we write to, and could you please give us some information about the movement?
Peter, Warrington

The Peace People movement was started in Northern Ireland, in the late summer of 76, by Betty

Williams, a Belfast housewife, following an incident in the Andersonstown district of Belfast when a gunman on the run knocked down and killed three children, severely injuring their mother as he escaped in a car.

Betty Williams held a rally in the area, a traditionally Catholic part of the city, on the following weekend and thousands of people, both Protestant and Catholic, shelved their differences and turned-up as a protest against these unnecessary deaths.

On that day Mairead Corrigan, the children's aunt joined Betty Williams in her resolution to build a peaceful society, achieved by non-violent means alone, and since then the movement has snowballed.

Last month, the two founders of the Peace People were awarded the Nobel Peace Prize for '76. (They were nominated for this award last year).

In February '77 the Peace People Movement of England, Scotland and Wales was started-up. There are already several regional groups working hard in this country to raise funds for projects in Northern Ireland.

Minibuses are needed in Belfast, Derry, Newry and Larne so that groups can cross the sectarian divide and meet each other regularly — in areas where public transport is non-existent and where trouble can erupt quickly.

Community-centre building projects in Greatland, Newry and Belfast need cash backing and portakabins are needed for youth or community work in various areas of Belfast too.

If you want to offer practical help to the Peace People, (and your involvement could range from spreading the word and selling the newspaper to starting an action team of your own), drop a line to the UK national organiser, Jane Ewart-Biggs, 1 Savoy Hill, London WC2.

She can send you leaflets explaining the aims of the movement, answer any questions you may want to ask, arrange for a guest speaker to visit your school, and, if you're interested, help you set up your own group. In the meantime, you should try to find out more about the background and history behind the violence that's been happening in Northern Ireland for centuries. For free back copies of the FP newspaper 'Peace by Peace' write to Peace People, 224 Lisbon Road, Belfast BT9.

BREAK WORK

I'M HAVING a few months break from college before doing my 'A' levels and would like to get into some conservation work for a few weeks. Any ideas?
Charles, Hereford.

You can get in touch with conservation schemes of various kinds, ranging from wasteland clearance to recycling projects if you locate your nearest branch of Friends of the Earth.

For full details of your local group, write to Friends of the Earth, 9 Poland Street, London W1.

Working weekends and vacation camps lasting between one and two weeks, are run by the British Trust for Conservation Volunteers' Work, Zoological Gardens, Regents Park, London NW1. Or you can check-out more possibilities of work with Acorn Camps, The National Trust, 42 Queen Anne's Gate, London SW1.

Stamped addressed envelopes are a must when contacting any of the above.

TOO YOUNG FOR LOVE ?

MY GIRLFRIEND is only 13 years old and is very sexy. On numerous occasions she has asked me to make love to her and as we are both Catholics, we can't use contraceptives.

I told her to wait for a couple of years until she's older — but she says she can't.

Every time we went out she used to try to get me going, but I wouldn't, until one day she stripped - off at her house, while her parents were out. That was just too much for me and I eventually gave in and made love to her.

We both enjoyed it so much that we have sex two or three times a week.

So far she hasn't become pregnant but what can I do to stop having sex with her before she does? I love her very much and she enjoys love - making.

I wouldn't want to hurt her feelings by telling her I don't want to make love to her. What should I do?
Gerry, Cumbernauld

Sure this isn't just a Lolita - style wish - fulfillment fantasy? If not, you'd better snap out of the big sleep, but fast.

Just think about the mess you could both have on your hands if you don't get the possible consequences of your relationship into perspective.

You may be worried now about hurting your girlfriend's feelings if you refuse to make love to her, but why not consider how much more damaged both of your lives would be if she got pregnant.

It's certainly no fun having a illegitimate child or facing the prospect of an abortion so young.

And you could find yourself getting grabbed by the long arm of the law for having sexual relations with a minor. It's illegal to have sexual intercourse with a girl under 16 years of age in this country.

Cut the hypocrisy. Your Catholic beliefs aren't stopping either of you from enjoying a sexual relationship, and there's every reason why you should go one protective stage further and use a contraceptive.

OK, the Catholic church doesn't approve of using "artificial" contraceptives like Durex and the Pill, but the Pope wouldn't exactly leap overboard about the idea of sex before marriage or sexual involvement with a minor either.

By continuing your relationship on its present careless basis, you're putting both your girlfriend and yourself at risk. Apart from having enough willpower to say no, the only sure - fire way to avoid pregnancy is to take contraceptive precautions. Go along to the chemists and buy yourself a packet of three, as a temporary measure, at least.

For more information and advice on contraception, get in touch with the Family Planning Association, 2 Claremont Terrace, Glasgow G37X (041 332 9144).

Regardless of your girlfriend's age it's not illegal for a doctor to prescribe free contraceptives to her, or you. DO IT. They're expecting your call — ask for the youth advisory counsellor.

Feedback

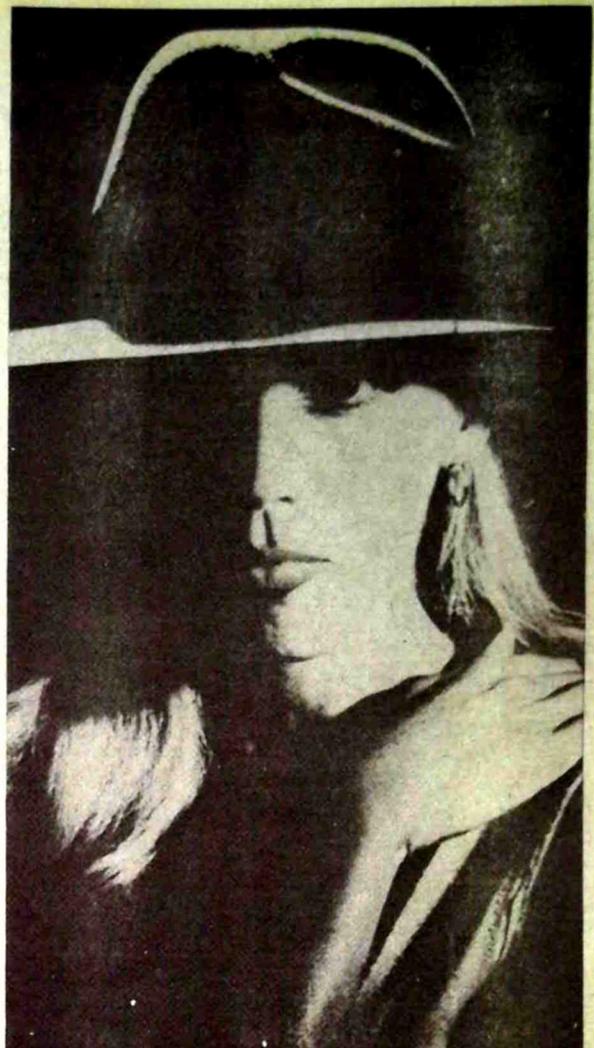
FEEDBACK answers your questions. Send your letters to: Record Mirror, 40 Long Acre, London WC2E 9JT. Please don't send a stamped addressed envelope as we can't answer your letters individually.

COULD YOU please tell me if the Slade fan club still exists? Donald Shaw, Glasgow.
● Write c / o 49 Upper Montague Street, London W1.
PLEASE COULD you tell me who sang "Love Hurts" before Naza-

reth? D. Taylor BFPO 35.
● Jim Capaldi and the Everly Brothers.
COULD YOU give me the address of the Genesis fan club?
● WRITE to Hit And Run Music, 10 Maddox Street, London W1.

HAS DAVID Cassidy got a fan club? I can't find an address anywhere. Josie Davidson, Aberdeenshire.
● Write c / o Ruth Aaron's Management, Suite 320, 9665 Wiltshire Boulevard, Beverley

Hills, Los Angeles California.
COULD YOU give me the address of Blue's fan club? Julie Franks, Sheffield.
● Write to Rocket Records, 4 Audley Square, Mayfair, London W1.



THE INTERNATIONAL DISCO SMASH NOW IN THE U.K.

Amanda Lear

'BLOOD AND HONEY'

ARO 103/12

LIMITED EDITION
15,000 12" SINGLE



Discos

by JAMES HAMILTON

MU war on DJs?

UK Disco Top 50

- CONTINUING THE POSITIONS FROM PAGE TWO.
- 21 - DISCOBEATLEMANIA DBM Atlantic 12in
 - 22 - KEEP IT UP, Olympic Runners RCA 12in
 - 23 - RUNNING AWAY, Roy Ayers Ubiquity Polydor
 - 24 - I REMEMBER YESTERDAY, Donna Summer
 - 25 - NEEDLES AND PINS, Smoke GTO
 - 26 - SAY YOU WILL / FUNK SURGEON, Eddie Henderson RAK
 - 27 - IN FULL BLOOM, Rose Royce Capitol
 - 28 - HAPPY DAYS, Pratt & McClain Whitfield LP
 - 29 - IT'S ECSTASY, Barry White Reprise
 - 30 - THE ME FROM BIG TIME, Smokey Robinson 20th Century
 - 31 - VIRGINIA PLAIN, Roxy Music Motown
 - 32 - JAM JAM JAM, People's Choice US TSP
 - 33 - LOVE'S UNKIND / TAKE ME, Donna Summer
 - 34 - GOIN' PLACES, Jacksons GTO LP
 - 35 - THUNDER IN MY HEART, Leo Sayer Epic
 - 36 - NAME OF THE GAME, Abba Epic
 - 37 - TURN THE BEAT AROUND / HOLD TIGHT, The Jacksons RCA 12in
 - 38 - 49 SAN FRANCISCO / HOLLYWOOD, People RCA 12in
 - 39 - GET ON THE FUNK TRAIN, Munich Machine US Casablanca LP
 - 40 - HOW DEEP IS YOUR LOVE, Bee Gees Oasis LP
 - 41 - NO MORE HEROES, Stranglers RSO
 - 42 - WE PLAY FREEDOM, in Crowd UA
 - 43 - DOWN DEEP INSIDE, Donna Summer Cactus
 - 44 - RIGHT ON TIME, Brothers Johnson A&M 12in
 - 45 - ONLY THE STRONG SURVIVE, Billy Paul Phil Int
 - 46 - I BELIEVE IN MUSIC, Mass Production Cotillion
 - 47 - I WANT YOU SOON, Tavares Capitol
 - 48 - ROCK COLLECTION, Lawson RCA
 - 49 - SERPENTINE FIRE, Earth Wind & Fire CBS
 - 50 - SPRING HIGH, Ramsey Lewis CBS

BREAKERS

- 1 - LOVE OF MY LIFE, Dooleys GTO
- 2 - SHOPPING BAG, DD Sound Mercury
- 3 - KEEP DOIN' IT, Showdown State
- 4 - HOW LONG, JJ Barnes Contempo
- 5 - I'VE FOUND LOVE, Love & Kisses Barclay
- 6 - THE BULL, Mike Theodore Orchestra Atlantic LP
- 7 - GLAD YOU COULD MAKE IT, Archie Bell Phil Int LP
- 8 - BACK IN LOVE AGAIN, LTD A&M
- 9 - JUST DON'T WANT TO BE LONELY, Bises Busters Dynamic
- 10 - CAPTAIN KREMMEN (Retribution), Kenny Everett & Vickers DJM

DJ Top Ten

NIELS BIRK of Væstehøj 9, DK-8570 Langas, Denmark, is a disco music fan rather than a DJ but has plenty to say about the Danish scene.

Evidently the jocks there play anything popular — with an accent on the 'pop' — although their taste is improving now that many disco 12-inchers are being issued (especially by RCA).

These however cost £2 — £3, but then ordinary singles are £1.50 and albums (which sell best of all) are £8!

Danish radio uses no chart or playlist, so record exposure is sporadic. Sounds like hell, huh? Despite this, there have been recent disco biggies (all on Danish labels):

- 1 - SORRY, I'M A LADY, Baccara RCA
- 2 - DR LOVE, First Choice Salsoul 12in
- 3 - I CAUGHT YOUR ACT, Hues Corporation RCA 12in
- 4 - WHAT KIND OF DANCE IS THIS, Veronica Unlimted EMI
- 5 - MUSTAPHA, Les Alouettes RCA
- 6 - MAKE IT WITH YOU, Whispers Soul Train 12in
- 7 - DO YOU DIG IT, Spooky & Sue EMI
- 8 - LET ME GET TO LOVE YOU, Gilly Mason EMI LP
- 9 - I WANT YOU, Tommy Seebach Stik LP
- 10 - FUNKY STREET, McKinleys

HOT VINYL

BOB JONES (Chelmsford Dee-Jay's) import tips El Coco 'Goromotion' (Ari LP), Margie Alexander 'Gotta Get A Hold On Me' / 'Whatcha Trying To Do To Me' (Chi-Sound 12in), Linda Clifford 'From Now On' / 'Tonight's The Night' (Curson LP), Pockets 'Come Go With Me' / 'Doin' The Do' (CBS LP), Trax 'Watch Out For The Boogie Man' (Polydor LP), Samba Soul 'Chove Chuva' / 'Mas Que Nada' (RCA 12in), Gary Toms 'Turn R Out' (MCA 12in), Evelyn 'Champagne', King 'Shame' (RCA), Mastermind 'Hustle And Bus Stop' / 'Mother Nature' (Prelude LP).

MIX MASTER

GARY ALLAN (Liverpool Pen And Wig) suggests following a smoother like George Benson 'Greatest Love Of All' (Arista) with the 'Aquarius Libra' bit from the Floeters 'Float On' 12-inch or LP track (ABC), so that just as it comes to the singing 'My name is Ralph' part you can cross-fade into the Barron Knights' send-up of the song on 'Live In Trouble' (Epic) — thus causing a switch from love-dovey kisses to roars of laughter, you hope!

Close scrap

MIKE SEALEY, resident at Rhyd Bellvue, where the first prize will be worth more than £1,000

Meanwhile the London heat will be held at the Sundown in Charing Cross Road on Wednesday, November 16.

Make the effort to attend your local heat as the jocks sure need some support!

Tramps on November 30, where the first prize will be worth more than £1,000

Meanwhile the London heat will be held at the Sundown in Charing Cross Road on Wednesday, November 16.

Make the effort to attend your local heat as the jocks sure need some support!

LODJ — the London Organisation of DJs — is the title of the newly constituted area association for all disco jocks within the London postal district who wish to be affiliated with the Disc Jockeys Federation (GB).

It seems the Musicians' Union are waging a very real war on discotheques in certain parts of the country, as if to test their strength.

Already in Doncaster the Danum Hotel has had a Phonographic Performance Licence (PPL) refused because the MU complained that the hotel was breaking an antiquated law by not employing live musicians as well as a disco.

According to a report from the North Midlands Association of DJs, the MU unofficially suggested that should the disco operators 'hand over' 60 per cent of their business to MU members they would 'keep quiet' about this law!

Their aim seems to be to close down small establishments which cannot afford live

musicians, although an irony of the situation is that pubs and clubs using mechanical jukeboxes and youth clubs using discos, are not affected by the law.

The DJF (GB) has been invited to discuss a possible affiliation of its member DJs with Equity and other similar trade unions, which makes very good sense under these circumstances, and should be an added incentive for DJs to organise themselves.

Details of the DJF (GB) are available from The Loyley and of LODJ from Peter Clifton - Green, 66, Grange Road, Ealing, London, W5.

Plans for LODJ include 12 meetings a

year, of which six will be social and educational, and already the fledgling association is looking for a larger Central London meeting place (offers of venues very welcome).

Three dozen DJs overflowed at last week's meeting in the Ski Club, so it looks as if even local areas within London will be big enough to hold their own social meetings for j-wapping and the like.

The planned membership cost of LODJ will be £10 a year for full membership and an associate rate of £5 for prospective 'beginner' DJs lacking experience.

The next meeting will be at the Ski Club in Eaton Square on Tuesday, November 22.

New Spins

AMANDA LEAR: 'Good And Honey' (Ariola AR0 103). Watch it, here's the next Euro-monster to follow Bacara! It even comes in three different lengths, spread between the 7in and a limited 12in (ARO 103-12). You've been warned!

SARR BAND: 'Magic Mandrake' (Calendar DAY 111). Powerfully chugging simple stomper, strong enough to smash and sure to be big.

DIANA ROSS: 'Gettin' Ready For Love' (Motown TMG 1090). Gorgeous nifty swinger with an old Supremes lilt.

MONTREAL SOUND: 'Music' (Creole CR 145). Lively update of the Bar-Kays' 'Soul Finger', already creating a stir.

GRATEFUL DEAD: 'Dancin' In The Streets' (Arista DEAD 1). Wow — this you won't believe, but it's those old stoned hippies gettin' soulful on the Vandellas classic! Really great again.

THE JACKSONS: 'Goin' Places' LP (Epic EPC 8603). The over-frantic title-track single's possibly the worst thing on this great collection of Rose Royce — ish funky clappers and lovely slowies!

POCKETS: 'Come Go With Me' (CBS 5780). Nicely pent-up jittery funk. CAMEO: 'Funk Funk' / 'Good Times' (Casablanca CAN 112). Slow P funk, already popular, but the funky leaping fast flip sounds more exciting.

NEW YORK PORT AUTHORITY: 'Three Thousand Miles From Home' LP (Invictus INV 81951, via CBS). Out for ages but nobody told me, it's got the full 'I Got It' and other funky goodies, all recent hot uns.

RUFUS: 'Once You Get Started' (ABC ARE 13004). Often overlooked 74 funk on a 4-track 12in.

MUSCLES: 'I'm A Girl Watcher' (Big Bear BB 12). Jaunty cool little hustler, soulfully harmonised.

RAZZY: 'I Hate Hate' (MGM 2006437). Greg Edwards' fave, the magical '74 original of Danny Williams' newie, rushed out again.

CADO BELLE: 'Gimme Little Sign' (Anchor AN 1). Brenton Wood's classic cooled out nicely on a 12in EP.

SYLVESTER: 'Over And Over' (Fantasy FTC 144). Unusual fast funky jumper, somewhat specialist.

Dates

THURSDAY (3) Wild Wax Show present rock'n' bopping New Wild Angels, Flight 56 and Whirlwind at London's Sundown, while

Greg Davies' soul show is at Bedford's Stars Club in the Broadway every week; FRIDAY (4) Keith Black does a charity disco at Warwick's Court House (£2 tickets include buffet from Warwick 48465), Jason West's fun and films-filled roadshow hits Dias Corn Hall, Steve Starr spins northern soul every week at Hayle's Penmare Hotel

near Redruth and Bob Fly mixes Motown and northern every Fri/Sat/Sun at Nottingham's March Hare in Carlton Road; SATURDAY (5) BBC Radio Medway's Tony 'Shades' Valence funks Southgate Royalty with a champagne nightclub dinner as prize for the best fancy-dressed witch and warlock, while James Heron's Fish's

Disco presents rock'n' rolling Tommy Trousdale And The Sundowners in Stranraer; SUNDAYS each week Tony Barnfield plays his chart between 8.15-9 pm at South Harrow's Circles, Dave Lester's Soundation Soul Show is at Southampton's Griffin in Shirley and MONDAYS find Chris Hayes at Shoreham Community Centre.

DJ Hotline

DENIECE WILLIAMS 'Baby Baby My Love's All For You' (CBS) gets Doc Hayes (Exeter Churchills), Steve Wiggins (Barry), Ray Robinson (Leicester Tiffans), Sterling Vann (Stepney Green Old Globe), Tavares 'I Wanna See You Soon' (Capitol) has Alan Christo (Mountain Ash Palace), Bill Robinson (Iveston New Inn), Liz Bailey (Leicester Society), Bob Allan (Yardley Bull's Head) Derek Owen 'Disco 2000' (Smack) hits Stuart Mason (Leeds), Alan Kerr (Kilmarnock), Dave Simmons (Preston Scamps), Brian Stevenson (Royton), Fantastic Four 'I Got To Have Your Love' (Athenic) has Capuchino (Bromley), Jon Taylor (Norwich Cromwells), Roger Stanton (Cardiff), Le Pamplemousse 'Get Your Boom Boom' (Barclay) adds Larry Foster (Hackney Downstown), Phil Black (Barry Pelican), Greg Wilson (New Brighton Golden Guinea), Mike Theodore 'Cosmic Wind' (Athenic LP) pulls Baby Bob (Bramcote Moor Farm), Brian Burgess (Thatcham Hamiltons), Salsis 'Ipsstick On Your Collar' (Harvest) has Andy Davids (Reading), Brian Massie (Dundee Tech), Ruby Winters 'I Will' (Creole) adds Chris Martin (Canning Town Norseman), Ric Simon (Tamworth), DBM 'Kiss Me' (Atlantic 12in) flips for Trev Williams (Bromsgrove), Alan Donald (Rothesay Royal), as does Fat Larry's Band 'We Just Want To Play For You' (Wmot) for Jonny King (Bristol Scamps).

OUT NOW

THE THIRD GREAT ISSUE OF

Hi-Fi Buyer's Guide

Here we go with another info packed line-up of features and fun! The December issue is out now!

Hi-Fi up to £400 It's the third in our ongoing list of separates. 18 pages of Amps, Tuners, Turntables, Cassette Decks, Speakers, Receivers and Music Centres. All helping you to buy the right system.

Tuner Fishing? It's our guide on how to choose a tuner and not get tongue-tied.

Hi-Fi on the North West Frontier Our man has been to Preston checking out the local Hi-Fi shops. It's one of our regional reports on where to buy Hi-Fi.

Are You Being Served? When you have repairs done and there are some things still wrong, where do you stand? We clearly explain your rights when things go wrong.

Spot Check This month we look at the CELESTION AUDIO MASTER and their VISONIK SPEAKERS. SENNHEISER and

LEAK HEADPHONES, a SANYO RECEIVER and some top notch pick-up cartridges.

PLUS YOUR PROBLEMS SOLVED ALBUM REVIEWS ALL THAT'S NEW and ALL THE NEWS

Buyer's Guide

HOT STUFF! Don't get ripped off! Pages packed with help up to!

WIN A PAIR OF CELEF SPEAKERS OR A EUMIG CONCERT CENTRE!

Out now at all main newsagents

Soul

by ROBIN KATZ

DOROTHY MOORE was explaining that the last time she went out to LA she was one of a handful of guests on the Dinah Shore TV show. Dinah is your perpetually cordial Southern Belle with a set that's supposed to look like all the guests dropped in for afternoon tea. The atmosphere is so full of cooing and billing that it rarely achieves much but it pacifies millions of housewives every day.

Anyway, there's Dorothy trying to make herself at home sitting between ex-model Hope Lange of 'King Kong' fame and some sub-David Soul Hollywood TV actor.

Dorothy rolls her hand in a circle grasping for the word to describe how out-of-place she felt. "I guess I wasn't; I'm not; I'm just a..."

Hick. Is that the word? Dorothy rolls her head back in laughter and agrees. Malaco Records hometown honey of warm R&B ballads has about as much pretension and glamour as a Volkswagen being used as a limousine.

Dorothy's home - loving, down-to-earth philosophy emits enough charisma to convince almost anyone that they want to live in Mississippi where even 'The Exorcist' gets banned for obscenity.

Dorothy will be the first to chime in and tell you what the state has going for it (besides her): peas, potatoes, hogs, cows. Inspiring, isn't it?

Yet Dorothy, her youthful husband Donald and their two kids love it. The family have just built a new home with a games room that has a pool table and a bar and that one day will have a juke box.

If the electricity gets cut off in a

Dorothy's more than just a thick hick

storm the four of them merely dash to the front yard. For there Dorothy's caravan is parked. It has its own generator, holds the family portable TV and sleeps six.

If this also sounds too cosy and rural to be true, it isn't. It's the foundation that's making Moore a relief to listen to when so many other female vocalists have forgotten to take their evening gowns off and lounge around a bit.

Dorothy Moore in song and lifestyle reminds you how delightful 'underproduced' can be. The friendly, soothing vocal performance and personality are not smothered by an over-zealous orchestra or personal manager.

When 'Misty Blue' turned heads by being a pure soul ballad that reached the top of the charts Moore admitted she was eager to learn what the business was all about.

She made a point of watching the acts she opened for. A year later it's wonderful to see that the music biz and Hollywood haven't changed one hominy grit of her.

"As soon as I get called to do a show I start getting restless. I don't sleep because I start mapping out what I want to do. Not in detail, just a general idea.

"I'm dependent on that audience. I want so much to please that audience. If a show doesn't go that well I get upset for the whole of the next day. It gets to me. I didn't do my part. I feel I've let everyone



DOROTHY MOORE: no pretensions

down. I take it all very seriously. "What upsets me more is seeing a lot of very experienced performers who don't care enough to give a good show.

"They do a handful of songs and make the audience work for them. All that singalong, clapping kind of thing. To me that's 'bullin' the audience, you know what I mean. You know what the second word is.

'Bullin', that's what I call it. "A group will work an audience up to a peak and then lose all their judgement. You can sing yourself to death up there and achieve nothing if you don't time it right.

"Or you can lift an audience with one song and then keep the pace going at a peak. "I always start my show with a slow song. Everyone tells me I'm wrong to do that but I disagree. The audience will listen. They're listening from the first second the

announcer says your name. "I usually start with 'Funny' and then another slow song. The third song is where I wake them up. I like to leave 'em feeling good so I usually save the song that's doing best in that particular area for last."

Dorothy talked happily about two recent US releases from her second album which should be out here next month.

She's redone Bobby Goldsboro's 'With Pen In Hand'. "It's deep!" she announces proudly.

"It's not like the Vicki Carr version at all. It's about divorce. But this time I've brought my daughter into the song. It opens with her asking why I have to leave and I try to explain to her. She's also at the end of the song.

"It's being received so well that she's been asked to sing it on TV with me. I'm not pushing her.

She's only a little girl. All her schoolfriends look at her now as if they never knew her before."

The second track is a disco song, Frederick Knight's 'Let The Music Play'.

"I turned it down originally because I didn't see any ideas in it," explains Dorothy.

But Malaco went ahead and did a session. Once I heard the mix I was sold. I'm very proud of my label.

"There are a lot of people who sign to small deals, make it big and get out fast. But I love it there. They get me to sing things I didn't even know I could sing."

Dorothy radiated joy at the whole system. "Everyone is so good to me. And I've got a rhythm section now. It's headed by Joe Mitchell who's a music teacher in Jackson.

"He picks the musicians from people he knows which is fine with me. I want him to hire people he feels comfortable working with.

"Having my own rhythm section has made a real big difference for me. The're lifesavers. They have their own show which is just so good.

"Some nights I wish they'd just lead me to a table so I can watch the band. But onstage they really make me feel secure. I'm so proud of them. The next time I come here I'm going to bring them with me.

"I told them all about my last visit here. I feel very strongly about Britain. There are a lot of musical roots here.

"Besides that I get spoiled. I loved doing Top Of The Pops. I had a whole afternoon to relax in my little dressing room and sign autographs.

"I couldn't believe how young the fans here were. It was wonderful. Other people might find an afternoon in a TV studio signing autographs boring but not me.

"Maybe it's because I'm a hick! Here we go again, huh?"

DISCOLAND 01-690-5488
18 RUSHEY GREEN, CATFORD, LONDON SE6
All leading makes of Disco Gear and Lighting supplied, installed and serviced.
A real pro service.
Part Exchange, HP 10% Deposit, Credit Cards, Mail Order
Write or call for our latest price list
STILL LONDON'S MOST HELPFUL AND COMPREHENSIVE DISCO SHOP

Wing Disco Centre
Tweedy Road, Bromley, Kent
Tel. 01-464 9216

Amazing Offer
ZERO 3000 £69.00 inc. VAT
Hurry while stocks last

ACCESS, B*CARD, MAIL ORDER CREDIT
GENEROUS PART EXCHANGE
10% DEP. UP TO 3 YEARS TO PAY

Discoscene

Futocsound
Discotheque and Light
Equipment Sales and Hire
1807 London Road (A13)
Leigh-on-Sea, Essex
Tel:
Southend (0702) 555609

- ★ Citronic Stereo Hawaii our price £304.95
- ★ D J Electronics Stereo Standard our price £266.25
- ★ Saxon Super Centaur GXL our price £331.55
- ★ Aarvak A x 15 - 3m Sound Sequencer (many features) our price £40.71
- ★ Aarvak Triswivel Light Bank our price £15.48
- ★ Optokinetics Solar 100B our price £61.75
- ★ Fal Bass Bin with Twin Horn 150w our price £118.75
- ★ Fal 2' x 2' with Horn 100w our price £84.07

(All Prices Exc. VAT)

- ★ Sound/Light Units, Dream Screen, Fuzz Lights, Microphones, Rope Lights Etc. All at Bargain Prices!
- ★ Any make of Disco Equipment Repaired
- ★ Disco and Lighting Systems For Hire
- ★ HP Facilities

Mail Order Welcome

Open Monday to Saturday 9.30-5.30 Late night Mon. till 8.30

Atmosphere Lighting & Sound
Disco Centre
OPENING HOURS
MON, SAT, 10 am - 9.30 pm
LATE TRUICKS, 10 am - 7.30 pm
57 Nelson Street
ABERDEEN

To
Advertise
Here Ring
01-836 1522

PULSAR

THE FINEST AND MOST
RELIABLE LIGHTING
CONTROLLERS IN THE WORLD

£79 + VAT

£53 + VAT

Pulsar Light of Cambridge Ltd.
Unit 11
Coral Park Estate
Henley Road
Cambri

MORE EQUIPMENT TO SEE AND HEAR
IN STOCK...

AT ONE OF THE COUNTRY'S LARGEST DISCO STORES

NEXT TO ASH VALE STATION ON A321
BETWEEN GUILDFORD AND CAMBERLEY
OR JUNCTION No. 4 FROM M3 MOTORWAY

AND MANY OTHERS!

DISCO
SALES AND HIRE LTD.
FARNBOROUGH
513713

ASH VALE ALDERSHOT PLUTO RAYDEE
FAL HAZE CITRONIC ZERO 88 D.J. ELECTRONICS GLITTER SYSTEMS ICELECTRICS SOUNDOUT COMPA I.S.E. ILLUSION MODE MULTIFORM PULSAR PLUTO RAYDEE

OPEN 10.0 am - 6.0 pm
MON TO SAT CLOSED ON TUES.

NEWHAM AUDIO
PRESENT A NEW RANGE OF
DISCO EQUIPMENT
ASK FOR A BROCHURE
Dept. 23
52 ROMFORD ROAD
LONDON E15

RADIO SUCCESS CAN BE YOURS
with the help of JEFF BENNETT, international radio DJ and newcaster for the past eight years, who is our tutor on all Radio Courses.
We have helped many DJs into BBC and Commercial Radio.

WHY NOT YOU?
Ring 01-722 8111
and speak to our Branch Manager Tony Kingsley or his assistant Sharon.

Roger Squire Studios
56 Chesham Street
London, W6B 6JN
Telephone 01-722 8111

STARTING IN DISCO?
You need the best records for less
Send SAE for details

RECORD EMPORIUM
(Disco Dept)
PO BOX 4
NESTON
WIRRAL

23 NEW ORIGINAL SONOVEX DISCO JINGLES
23 Sonovex Jingles on Cassette, with free Demo mix-tape side of custom jingles.
Only available from:
COOKIES DISCO CENTRE
126 WEST STREET, CREWE
CHESHIRE. Tel. (0270) 4739
Send £8.95 cheque or Postal order for your copy.

Mirror

UK SOUL

- | | | |
|----|--|--------------|
| 1 | BRICKHOUSE, The Commodores | Motown |
| 2 | BEST OF MY LOVE, The Emotions | ABC |
| 3 | SHOO DOO FU FU OOH, Lenny Williams | Epic |
| 4 | I BELIEVE YOU, Dorothy Moore | RCA |
| 5 | STAR WARS, Meco | Oasis |
| 6 | FROM HERE TO ETERNITY, Giorgio | Arista |
| 7 | GREATEST LOVE OF ALL, George Benson | Whitfield |
| 8 | DO YOUR DANCE, Rose Royce | Capitol |
| 9 | SAY YOU WILL, Eddie Henderson | Motown |
| 10 | V TAMIN U, Smokey Robinson | ABM |
| 11 | RIGHT ON TIME, Brothers Johnson | GTO |
| 12 | I REMEMBER YESTERDAY, Donna Summer | 20th Century |
| 13 | IT'S ECSTASY, Barry White | Spring |
| 14 | IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson | CBS |
| 15 | GOIN' PLACES, Jacksons | CBS |
| 16 | COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad | RCA |
| 17 | DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda | Phillips |
| 18 | MAKE IT WITH YOU, Whispers | Kudu |
| 19 | KEEP IT UP, The Olympic Runners | RCA |
| 20 | ONE LOVE, Cell Bee and The Buzzy Bunch | TK |

US SINGLES

- | | | | |
|----|----|---|--------------|
| 1 | 1 | YOU LIGHT UP MY LIFE, Debby Boone | Warner/Curb |
| 2 | 2 | NOBODY DOES IT BETTER, Carly Simon | Elektra |
| 3 | 4 | BOOGIE NIGHTS, Heatwave | Epic |
| 4 | 3 | THAT'S ROCK 'N' ROLL, Shaun Cassidy | Warner/Curb |
| 5 | 6 | BRICKHOUSE, Commodores | Motown |
| 6 | 8 | IT'S ECSTASY, Barry White | 20th Century |
| 7 | 7 | I FEEL LOVE, Donna Summer | Casablanca |
| 8 | 10 | DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle | UA |
| 9 | 11 | BABY, WHAT A BIG SURPRISE, Chicago | Columbia |
| 10 | 12 | HEAVEN ON THE 7TH FLOOR, Paul Nicholas | RSO |
| 11 | 15 | HOW DEEP IS YOUR LOVE, Bee Gees | RSO |
| 12 | 9 | STAR WARS TITLE THEME, Meco | Millennium |
| 13 | 17 | WE'RE ALL ALONE, Rita Coolidge | ABM |
| 14 | 16 | JUST REMEMBER I LOVE YOU, Firefall | Atlantic |
| 15 | 5 | KEEP IT COMIN' LOVE, K. C. & The Sunshine Band | TK |
| 16 | 21 | BLUE BAYOU, Linda Ronstadt | Asylum |
| 17 | 14 | COLD AS ICE, Foreigner | Atlantic |
| 18 | 22 | HELP IS ON THE WAY, Little River Band | Capitol |
| 19 | 23 | DO YOU WANNA GET FUNKY WITH ME, Peter Brown | Drive |
| 20 | 13 | THE KING IS GONE, Ronnie McDowell | Scorpion |
| 21 | 25 | DUSIC, Brick | Bang |
| 22 | 26 | WE JUST DISAGREE, Dave Mason | Columbia |
| 23 | 24 | SHE DID IT, Eric Carmen | Arista |
| 24 | 18 | SIGNED, SEALED, AND DELIVERED, Peter Frampton | ABM |
| 25 | 30 | SEND IN THE CLOWNS, Judy Collins | Elektra |
| 26 | 32 | ISN'T IT TIME, Babys | Chrysalis |
| 27 | 19 | SWAYIN' TO THE MUSIC, Johnny Rivers | Big Tree |
| 28 | 31 | DAYBREAK, Barry Manilow | Arista |
| 29 | 34 | IT'S SO EASY, Linda Ronstadt | Asylum |
| 30 | 40 | YOU MAKE LOVIN' FUN, Fleetwood Mac | Warner Bros |
| 31 | 20 | SURFIN' USA, Lelf Garrett | Atlantic |
| 32 | 35 | COME SAIL AWAY, Styx | ABM |
| 33 | 36 | MY FAIR SHARE, Sals & Croft | Warner Bros |
| 34 | 37 | I GO CRAZY, Paul Davis | Bang |
| 35 | 45 | SLIP SLIDIN' AWAY, Paul Simon | Columbia |
| 36 | 48 | YOUR SMILING FACE, James Taylor | Columbia |
| 37 | 38 | CHANGES IN LATITUDES, Jimmy Buffet | ABC |
| 38 | 42 | THUNDER IN MY HEART, Leo Sayer | Warner Bros |
| 39 | 47 | GONE TOO FAR, England Dan & John Ford Coley | Big Tree |
| 40 | 46 | CALLING OCCUPANTS, Carpenters | ABM |
| 41 | 41 | DR LOVE, First Choice | Gold Mind |
| 42 | - | BACK IN LOVE AGAIN, LTD | A & M |
| 43 | 28 | ON AND ON, Stephen Bishop | ABC |
| 44 | - | SWINGTOWN, Steve Miller | Capitol |
| 45 | 49 | FAIR GAME, Crosby Stills & Nash | Atlantic |
| 46 | - | SHE'S NOT THERE, Santana | Columbia |
| 47 | 50 | BABY COME BACK, Player | RSO |
| 48 | 27 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb | RSC |
| 49 | - | HERE YOU COME AGAIN, Dolly Parton | RCA |
| 50 | - | YOU CAN'T TURN ME OFF, High Inergy | Gordy |

US ALBUMS

- | | | | |
|----|----|--|----------------|
| 1 | 1 | RUMOURS, Fleetwood Mac | Warner Bros |
| 2 | 2 | SIMPLE DREAMS, Linda Ronstadt | Asylum |
| 3 | 3 | A JA, Steely Dan | ABC |
| 4 | 4 | FOREIGNER | Atlantic |
| 5 | 5 | LOVE YOU LIVE, Rolling Stones | Rolling Stone |
| 6 | 6 | ANYTIME ANYWHERE, Rita Coolidge | A & M |
| 7 | 8 | CHICAGO XI, Chicago | Columbia |
| 8 | 7 | SHAUN CASSIDY | Warner/Curb |
| 9 | 18 | ELVIS IN CONCERT, Elvis Presley | RCA |
| 10 | 13 | SONGS FOR SOMEONE YOU LOVE, Barry White | 20th Century |
| 11 | 12 | LIVE, Foghat | Bearsville |
| 12 | 14 | IN FULL BLOOM, Rose Royce | Whitfield |
| 13 | 9 | I ROBOT, Alan Parsons Project | Arista |
| 14 | 16 | TOO HOT TO HANDLE, Heatwave | Epic |
| 15 | 11 | MOODY BLUE, Elvis Presley | RCA |
| 16 | 22 | LET'S GET SMALL, Steve Martin | Warner Bros |
| 17 | 10 | LIVIN' ON THE FAULT LINE, Doobie Brothers | Warner Bros |
| 18 | 19 | I REMEMBER YESTERDAY, Donna Summer | Casablanca |
| 19 | 15 | STAR WARS/SOUNDTRACK | 20th Century |
| 20 | 23 | BRICK | Bang |
| 21 | 21 | CAT SCATCH FEVER, Ted Nugent | Epic |
| 22 | 37 | POINT OF NO RETURN, Kansas | Kirshner |
| 23 | 48 | YOU LIGHT UP MY LIFE, Soundtrack | Arista |
| 24 | 34 | WE MUST BELIEVE IN MAGIC, Crystal Gayle | United Artists |
| 25 | 26 | LIVE, Barry Manilow | Arista |
| 26 | 27 | THE GRAND ILLUSION, Styx | A & M |
| 27 | 29 | BOSTON | Epic |
| 28 | 32 | BABY, IT'S ME, Diana Ross | Motown |
| 29 | 38 | GREAT HITS VOLUME II, Elton John | MCA |
| 30 | 17 | STAR WARS & OTHER GALACTIC FUNK, Meco | Millennium |
| 31 | 31 | RIGHT ON TIME, Brothers Johnson | A & M |
| 32 | 36 | IN CITY DREAMS, Robin Trower | Chrysalis |
| 33 | 33 | A FAREWELL TO KINGS, Rush | Mercury |
| 34 | 35 | RAM JAM | Epic |
| 35 | 28 | JT, James Taylor | Columbia |
| 36 | 40 | ENIGMATIC OCEAN, Jean-Luc Ponty | Atlantic |
| 37 | 20 | COMMODORES | Motown |
| 38 | 45 | THUNDER IN MY HEART, Leo Sayer | Warner Bros |
| 39 | 39 | BAD REPUTATION, Thin Lizzy | Mercury |
| 40 | 46 | SPY WHO LOVED ME/SOUNDTRACK | United Artists |
| 41 | - | MOONFLOWER, Santana | Columbia |
| 42 | 30 | CSN, Crosby, Stills & Nash | Atlantic |
| 43 | 43 | GREATEST HITS, Linda Ronstadt | Asylum |
| 44 | 24 | LITTLE QUEEN, Heart | Portrait/CBS |
| 45 | 47 | ROUGH MIX, Pete Townshend with Ronnie Lane | MCA |
| 46 | 25 | A PLACE IN THE SUN, Pablo Cruise | A & M |
| 47 | - | FRENCH KISS, Bob Welch | Capitol |
| 48 | - | LUNA SEA, Firefall | Atlantic |
| 49 | - | ACTION, Blackbyrds | Fantasy |
| 50 | - | SOMETHING TO LOVE, L. T. D. | A & M |

YESTERYEAR

15 Years Ago (3 November, 1962)

- | | | | |
|----|----|---------------------------------------|-----------------|
| 1 | 1 | TEL STAR | The Tornados |
| 2 | 2 | LET'S DANCE | Chris Montez |
| 3 | 3 | COCO - MOTION | Little Eva |
| 4 | 4 | EVENS IN BLUE JEANS | Mark Wynter |
| 5 | 5 | LOVESICK BLUES | Frank Ifield |
| 6 | 6 | IT MIGHT AS WELL RAIN UNTIL SEPTEMBER | Carole King |
| 7 | 7 | SAMBLIN' ROSE | Nat 'King' Cole |
| 8 | 8 | MISS MAID | Del Shannon |
| 9 | 9 | HELLO | Tommy Roe |
| 10 | 10 | SHE'S NOT YOU | Elvis Presley |

10 Years Ago (4 November, 1967)

- | | | | |
|----|----|------------------------------|--------------------------------------|
| 1 | 1 | MASSACHUSETTS | The Bee Gees |
| 2 | 2 | BABY NOW THAT I'VE FOUND YOU | The Foundations |
| 3 | 3 | ZABADAK | Dave Dee, Dozy, Beaky, Mick and Tich |
| 4 | 4 | LAST WALTZ | Engelbert Humperdinck |
| 5 | 5 | SOLE IN MY SHOE | Traffic |
| 6 | 6 | FROM THE UNDERWORLD | The Herd |
| 7 | 7 | HOMBURG | Procol Harum |
| 8 | 8 | AUTUMN ALMANAC | The Kinks |
| 9 | 9 | FLOWERS IN THE RAIN | The Move |
| 10 | 10 | THE LETTER | The Box Tops |

5 Years Ago (4 November, 1972)

- | | | | |
|----|----|---------------------------------------|--------------------|
| 1 | 1 | MOULDY OLD DOUGH | Lieutenant Pigeon |
| 2 | 2 | CLAIR | Gilbert O'Sullivan |
| 3 | 3 | DONNA | 10cc |
| 4 | 4 | IN A BROKEN DREAM | Python Lee Jackson |
| 5 | 5 | ELECTED | Alice Cooper |
| 6 | 6 | LEADER OF THE PACK | The Shangri - Las |
| 7 | 7 | LOOP DI LOVE | Shag |
| 8 | 8 | YOU'RE A LADY | Peter Skellern |
| 9 | 9 | BURNING LOVE | Elvis Presley |
| 10 | 10 | THERE ARE MORE QUESTIONS THAN ANSWERS | Johnny Nash |

US DISCO

- | | | | |
|----|----|--|------------------------|
| 1 | 1 | DANCE, DANCE, DANCE, Chic | Atlantic |
| 2 | 2 | I GOT TO HAVE YOUR LOVE, Fantastic Four | Westbound |
| 3 | 3 | GIRL DON'T MAKE ME WAIT, Pattie Brooks | Casablanca (LP) |
| 4 | 4 | NATIVE NEW YORKER, Odyssey | RCA (LP) |
| 5 | 5 | COSMIC WIND, Mike Theodore Orchestra | Westbound (LP) |
| 6 | 6 | DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda | Casablanca (LP) |
| 7 | 7 | BLOCK PARTY, Anthony White | Salsoul (12-in) |
| 8 | 8 | SAN FRANCISCO, Village People | Casablanca (LP) |
| 9 | 9 | IT'S ECSTASY, Barry White | 20th Century (12in/LP) |
| 10 | 10 | LE SPANK, Le Pamplemousse | AVI (12in) |
| 11 | 11 | WHAT I DID FOR LOVE, Grace Jones | Island (LP) |
| 12 | 12 | YOU'VE GOT MAGIC, Rice & Beans Orchestra | TK (12in) |
| 13 | 13 | COCOMOTION, El Coco | AVI (LP) |
| 14 | 14 | RUNNING AWAY, Roy Ayers Ubiquity | Polydor (LP) |
| 15 | 15 | YOUR LOVE IS SO GOOD FOR ME, Diana Ross | Motown (LP) |
| 16 | 16 | WATCH OUT, Trax | Polydor (LP) |
| 17 | 17 | CAN'T YOU FEEL IT, Michele | West End (LP) |
| 18 | 18 | JE TAIME, Saint-Tropez | Butterfly (LP) |
| 19 | 19 | HEY YOU SHOULD BE DANCING, Gene Farrow | United Artists (12in) |
| 20 | 20 | KING OF CLUBS, Chocolat's | Salsoul (LP) |

STAR CHOICE

- | | | |
|----|----|--|
| 1 | 1 | THE LONG AND WINDING ROAD, The Beatles |
| 2 | 2 | CRYING IN MY SLEEP, Dean Ford |
| 3 | 3 | ROCKY MOUNTAIN WAY, Joe Walsh |
| 4 | 4 | HOW DEEP IS YOUR LOVE, Bee Gees |
| 5 | 5 | TIGHTROPE, Electric Light Orchestra |
| 6 | 6 | ASTRAL ANGEL, Donovon |
| 7 | 7 | AMNESTY, The Hollies |
| 8 | 8 | MARIA, Westside Story Soundtrack |
| 9 | 9 | SEND ME NO MORE LETTERS, Trapeze |
| 10 | 10 | CHILDREN OF THE WORLD, Bee Gees |



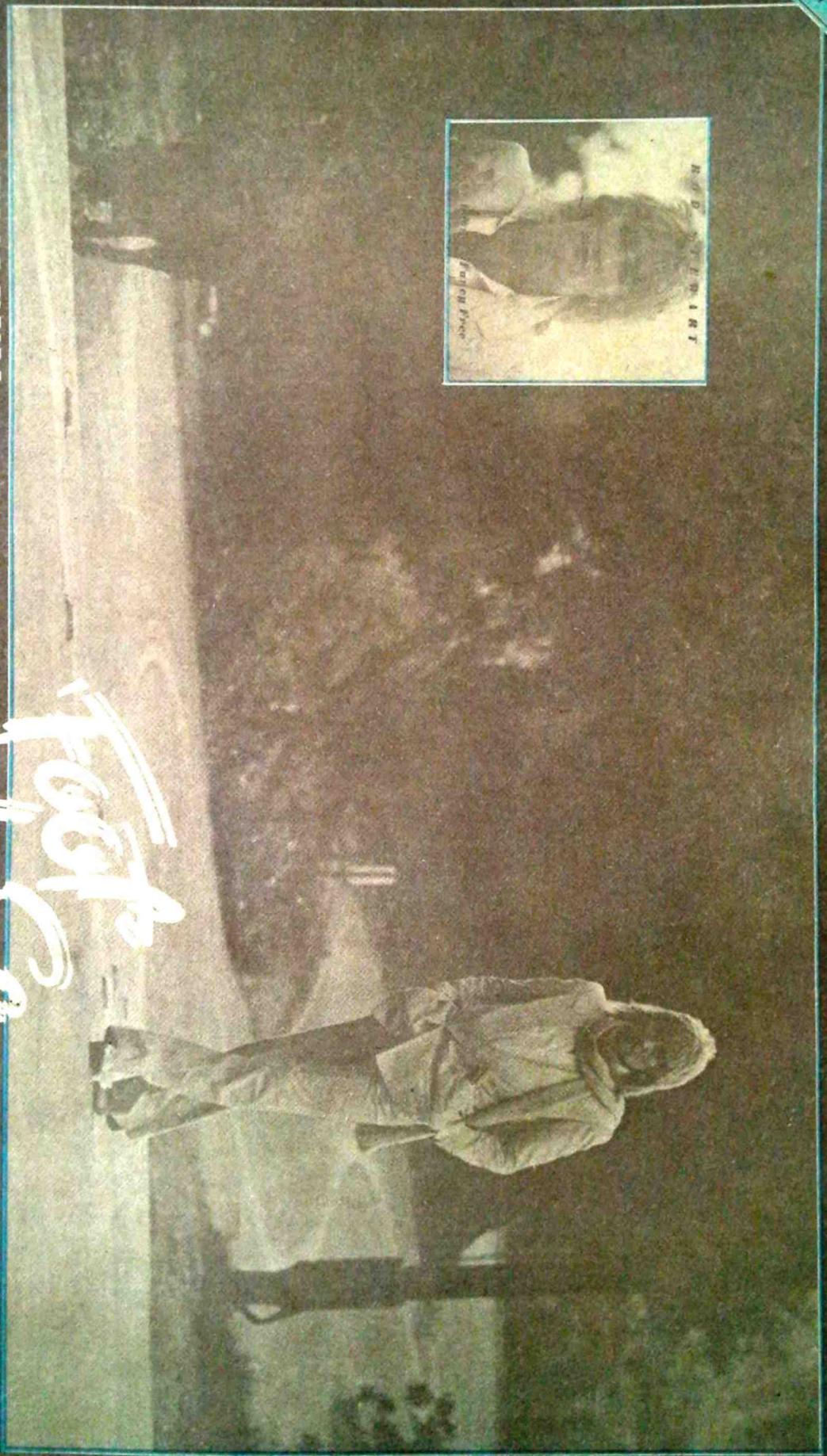
TERRY UTTLEY of Smokie

US SOUL

- | | | | |
|----|----|--|--------------|
| 1 | 2 | BACK IN LOVE AGAIN, L. T. D. | ABM |
| 2 | 1 | IT'S ECSTASY, Barry White | 20th Century |
| 3 | 3 | DUSIC, Brick | Bang |
| 4 | 5 | SHAKE IT WELL, Dramatica | ABC |
| 5 | 6 | IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson | Spring |
| 6 | 4 | DO YOUR DANCE Pt 1, Rose Royce | Whitfield |
| 7 | 14 | SERPENTINE FIRE, Earth, Wind & Fire | Columbia |
| 8 | 11 | YOU CAN'T TURN ME OFF, High Inergy | Gordy |
| 9 | 8 | STAR WARS THEME, Meco | Millennium |
| 10 | 12 | DON'T ASK MY NEIGHBOURS, Emotions | Columbia |
| 11 | 10 | BOOGIE NIGHTS, Heatwave | Epic |
| 12 | 9 | BRICK HOUSE, Commodores | Motown |
| 13 | 7 | DO YA WANNA GET FUNKY WITH ME, Peter Brown | Drive |
| 14 | 13 | GREATEST LOVE OF ALL, George Benson | Arista |
| 15 | - | GOIN' PLACES, Jacksons | Epic |
| 16 | - | IT DON'T FIT, Kellee Patterson | Shadybrook |
| 17 | 15 | I FEEL LOVE, Donna Summer | Casablanca |
| 18 | - | JUST FOR YOUR LOVE, Memphis Horns | RCA |
| 19 | - | SEND IT, Ashford & Simpson | Warner Bros |
| 20 | 18 | RUNNING AWAY, Roy Ayers Ubiquity | Polydor |

NOW IN STOCK

BRODSTEWART



THE NEW ALBUM

Foot Loose

& Fancy Free



RYM
REV. 1. P. 5