

THE STEVIE WONDER STORY

Record Mirror

**CARLY
SIMON**

Mum's the
word

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BOWIE

Part 2



WIN A TRIP TO AMERICA
FREE~2EPs

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

Record

UK SINGLES

1	1	WAY DOWN, Elvis Presley	RCA
2	3	SILVER LADY, David Soul	Private Stock
3	2	MAGIC FLY, Space	Pye
4	4	OXYGENE, Jean Michel Jarre	Polydor
5	5	DOWN DEEP INSIDE, Donna Summer	GTO
6	6	TELEPHONE MAN, Meri Wilson	Pye
7	8	BEST OF MY LOVE, Emotions	CBS
8	14	BLACK IS BLACK, La Belle Epoque	Harvest
9	16	FROM NEW YORK TO LA, Patsy Gallant	EMI
10	21	SUNSHINE AFTER THE RAIN, Elkie Brooks	A&M
11	26	I REMEMBER ELVIS PRESLEY, Danny Mirror	Sonet
12	7	NOBODY DOES IT BETTER, Carly Simon	Elektra
13	23	THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
14	11	LOOKING AFTER NUMBER ONE, Boomtown Rats	Ensign
15	9	DO ANYTHING YOU WANNA DO, Rods	Island
16	13	WONDEROUS STORIES, Yes	Atlantic
17	20	I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman	RSO
18	22	BLACK BETTY, Ram Jam	Epic
19	12	NIGHTS ON BROADWAY, Candi Staton	Warner Bros
20	49	NO MORE HEROES, Stranglers	United Artists
21	32	I REMEMBER YESTERDAY, Donna Summer	GTO
22	17	DANCIN' IN THE MOONLIGHT, Thin Lizzy	Vertigo
23	18	GARY GILMORE'S EYES, The Adverts	Anchor
24	50	YES SIR I CAN BOOGIE, Baccara	RCA
25	27	THUNDER IN MY HEART, Leo Sayer	Chrysalis
26	24	DREAMER, Jacksons	Epic
27	35	COOL OUT TONIGHT, David Essex	CBS
28	28	WAITING IN VAIN, Bob Marley & The Wailers	Island
29	31	TULANE, Steve Gibbons Band	Polydor
30	40	FROM HERE TO ETERNITY, Giorgio	Oasis
31	10	THAT'S WHAT FRIENDS ARE FOR, Deniece Williams	CBS
32	29	ANOTHER STAR, Stevie Wonder	Motown
33	25	SPANISH STROLL, Mink DeVille	Capitol
34	46	GREATEST LOVE OF ALL, George Benson	Arista
35	42	DO YOUR DANCE, Rose Royce	Warner Bros
36	15	FLOAT ON, Floaters	ABC
37	41	LOVE HURTS ETC, Nazareth	Mountain
38	36	YOUR GENERATION / DAY BY DAY, Generation X	Chrysalis
39	30	GIMME DAT BANANA, Black Gorilla	Response
40	39	DAYTIME FRIENDS, Kenny Rogers	United Artists
41	45	HOME IS WHERE THE HEART IS, Gladys Knight & The Pips	Buddah
42	43	COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad	Kudu
43	34	SHE'S A WINDUP, Dr. Feelgood	United Artists
44	-	STAR WARS THEME, Meco	RCA
45	47	DANCING THE NIGHT AWAY, Motors	Virgin
46	37	LET'S CLEAN UP THE GHETTO, Philadelphia Int All Stars	Phil Int
47	44	KILL THE KING, Rainbow	Polydor
48	48	BEE STING, Camouflage	State
49	-	HAPPY DAYS, Pratt & McClain	Reprise
50	-	SEARCH AND DESTROY, Dictators	Asylum

UK ALBUMS

1	1	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
2	2	OXYGENE, Jean Michel Jarre	Polydor
3	3	MOODY BLUE, Elvis Presley	RCA
4	4	A STAR IS BORN, Soundtrack	CBS
5	6	RUMOURS, Fleetwood Mac	Warner Bros
6	-	SHOW SOME EMOTION, Joan Armatrading	A&M
7	42	BEST OF FRANKIE LANE	Warwick
8	7	GOING FOR THE ONE, Yes	Atlantic
9	5	20 ALL TIME GREATS, Connie Francis	Polydor
10	10	EXODUS, Bob Marley & The Wailers	Island
11	13	MAGIC FLY, Space	Pye
12	8	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
13	15	HOTEL CALIFORNIA, The Eagles	Asylum
14	16	WELCOME TO MY WORLD, Elvis Presley	RCA
15	-	SIMPLE DREAMS, Linda Ronstadt	Asylum
16	14	I REMEMBER YESTERDAY, Donna Summer	GTO
17	9	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade
18	31	BOOMTOWN RATS	Ensign
19	27	TWO DAYS AWAY, Elkie Brooks	A&M
20	18	NEW WAVE, Various	Vertigo
21	21	BEST OF, Rod Stewart	Mercury
22	-	BAD REPUTATION, Thin Lizzy	Vertigo
23	12	THE JOHNNY MATHIS COLLECTION	CBS
24	11	STRANGLERS IV, The Stranglers	United Artists
25	17	ARRIVAL, Abba	Epic
26	22	MY AIM IS TRUE, Elvis Costello	Stiff
27	24	ENDLESS FLIGHT, Leo Sayer	Chrysalis
28	-	LUST FOR LIFE, Iggy Pop	RCA
29	20	RAIN DANCES, Camel	Decca
30	-	GONE TO EARTH, Barclay James Harvest	Polydor
31	28	FLOATERS,	ABC
32	23	A NEW WORLD RECORD, Electric Light Orchestra	Jet
33	35	G. I. BLUES, Elvis Presley	RCA
34	-	THAT'S THE WAY IT IS, Elvis Presley	RCA
35	19	THEIR GREATEST HITS 71-75, The Eagles	Asylum
36	41	ELVIS' GOLDEN RECORDS VOL. 1, Elvis Presley	RCA
37	26	BLUE HAWAII, Elvis Presley	RCA
38	33	DARK SIDE OF THE MOON, Pink Floyd	Harvest
39	-	HITS OF THE 70s, Elvis Presley	RCA
40	39	FIRING ON ALL SIX, Lone Star	CBS
41	-	WORKS, Emerson Lake & Palmer	Atlantic
42	36	LOVE AT THE GREEK, Neil Diamond	CBS
43	29	LIVIN' ON THE FAULT LINE, Doobie Brothers	Warner Bros
44	25	THE ELVIS PRESLEY SUN COLLECTION, Elvis Presley	Starcall
45	49	IN FLIGHT, George Benson	Warner Bros
46	32	GREATEST HITS, Abba	Epic
47	-	ANYTIME, ANYWHERE, Rita Coolidge	A&M
48	-	ROBOT, Alan Parsons	Arista
49	38	ELVIS' GOLDEN RECORDS VOL. 2, Elvis Presley	RCA
50	-	THE BOYS	NEMS

OTHER CHART

1	COMPLETE CONTROL, The Clash	CBS 45
2	TWO SEVENS CLASH, Culture	Joe Gibbs LP
3	I GOT A RIGHT, Iggy Pop and James Williamson	Import 45
4	SEX & DRUGS & ROCK & ROLL, Ian Dury	Stiff 45
5	IRT-STANLEY, Snatch	Bomp Import 45
6	NATTY GO DEH, Jah Woosh	Ethnic Fight 45
7	TALKING HEADS 77, Talking Heads	Sire Import LP
8	TRULY, Jayes and Ranking Trevor	Caribbean 12in
9	SPIRAL SCRATCH, The Buzcocks	New Hormones EP
10	PANIK, Metal Urbein	Cobra Import 45
11	YOUR GENERATION, Generation X	Chrysalis 45
12	ROBOT LOVE, The Valves	Zoom 45
13	COKANE IN MY BRAIN, Dillinger Black Swan	12in
14	GARY GILMORE'S EYES, The Adverts	Anchor 45
15	ANARCHY IN THE UK, Sex Pistols	Gitterbest Import 45
16	EGYPTIAN REGGAE, Jonathan Richman	Baselkley
17	WOLF AND LEOPARD, Dennis Brown	Band CLP
18	I CAN'T STAND MY BABY, Restiles	Sensible 45
19	ANIMAL JUSTICE, John Cale	Illegal 12in
20	RICHARD HELL ALBUM, Richard Hell	Sire
		Import LP

Compiled by: ROUGH TRADE, 202, Kensington Park Road, London W. 11 011-727 4312.

BREAKERS

RADAR LOVE, Golden Earring	Polydor
LIPSMACKIN' ROCK & ROLL, Peter Blake	Pepper
SUNSHINE OF YOUR LOVE, Rosetta Stone	
	Private Stock
COMPLETE CONTROL, Clash	CBS
RIGHT ON TIME, Brothers Johnston	A&M
THEME FROM BIG TIME, Smokey Robinson	Motown
ARIANA, Stardust	Satrl
STAR DANCE, John Ford	EMI
GLORIA / MY GENERATION, Patty Smith	Arista
ANGEL OF THE MORNING / ANYWAY YOU WANT ME, Mary-Mason	Epic



PATTI SMITH: breaking with 'Gloria'

UK DISCO

1	2	BEST OF MY LOVE, Emotions	CBS
2	1	MAGIC FLY, Space	Pye
3	6	STAR WARS THEME, Meco	RCA
4	4	DOWN DEEP INSIDE, Donna Summer	Casablanca
5	3	BLACK IS BLACK, La Belle Epoque	Harvest 12in
6	17	FROM HERE TO ETERNITY, Giorgio	Oasis
7	13	KEEP IT UP, Olympic Runners / George Chandler	RCA 12in
8	5	OXYGENE, Jean Michel Jarre	Polydor
9	19	ONE LOVE, Celi Bee & The Buzzy Bunch	TK 12in
10	23	DO YOUR DANCE, Rose Royce	Whitfield
11	18	I REMEMBER YESTERDAY, Donna Summer	GTO
12	21	YES SIR I CAN BOOGIE, Baccara	RCA
13	12	THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
14	10	COULD HEAVEN / TURN THIS MUTHA, Idris Muhammad	Kudu
15	38	FROM NEW YORK TO LA, Patsy Gallant	EMI
16	29	LOVE'S UNKIND, Donna Summer	GTO LP
17	20	BRICK HOUSE, Commodores	Motown
18	11	THUNDER IN MY HEART, Leo Sayer	Chrysalis
19	7	ANOTHER STAR, Stevie Wonder	Motown
20	-	THEME FROM BIG TIME, Smokey Robinson	Motown

MIXED DOUBLES TIME

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HIYA KIDS
the mixed doubles field becomes more and more colourful, and so entertaining, my sweets. First off the starting block is young **Steve Harley** who has been making amorous movements in the direction of **Karen Carpenter**, a sometime singer in a brother and sister duo.

Of late, my dears, the diminutive Harley and Ms Carpenter have been seen very much together in and around Los Angeles, including a dinner - a - deux at LA's top Chinese nite spot, Mr Chow's. Harley is looking for a house in the area . . . what can all this mean?

And you can't keep spike-haired ex - grave digger and cult figure **Rod Stewart** out of the headlines and the gossip columns. Tuesday's Daily Mirror . . . 'My weekend with Blanca by Rod Stewart' . . . 'Blanca is a real lady and I like her a lot. I hope to see her again soon.'

■ **Collectors Item department:** I hear a member of Generation X is attempting to purchase **Marc Bolan's** guitar. Marc lent it to him when they appeared on the last show of 'Marc' and Marc told the lad: "If you use my guitar, you'll be able to play like me."

Asked if there was any romance between him and Mrs Michael Jagger, Stewart retorted: "You'd better ask Bianca. We had a very nice evening together." The couple were spotted at Tramp night club and also at the exclusive White Elephant restaurant. Stewart has returned to Los Angeles to sort out his split-wit with Britt.

Back in London, I hear **Dee Harrington** has been ordered by a judge to pay £600 into court, pending the result of a legal battle with a former landlady. Natch, you'll recall that Dee lived with ol' Spike Hair for more than four years before he upped and left her for 'ol black



What are the Fabulous Poodles looking at while they go about their business?

roots Britt. Stand by all you out there in exclusive stockbrokerland Virginia Water: **Mr Keith Moon** is considering purchasing a property in the area and once again residing in this country. Asked about rumours of his fight with **Steve McQueen**, insulting his friends, biting his dog, destroying more than a few hotels etc, etc, Loonie commented: "Oho, you know how the papers lie about these things. You know how they make things up to suit their purposes, to try to make me into some kind of living legend. Oh, all right, it's true."

New wave band **London** are worrying me with their sexual exploits. Not only are they sending out plastic musical breasts to journalists for a boob of the month award (natch **Melody Maker** copped the first) but they're also appearing on stage with a five foot tall rubber doll by the name of **Randy Mandy**. Unfortunately, **Randy Mandy** has suffered a gross puncture and no self-respecting bicycle repair merchant will touch her. This sort of behaviour must cease forthwith.

John Reid's restaurant in Covent Garden, Friends, is already attracting the big names. **Rod Stewart** was spotted there - alone I hasten to add - while **Ron Wood** and **Bill Wyman** were not over-impressed with the haute cuisine - they sent back the food and left without paying.

Get well soon **Simon Boswell** of Advertising. He was rushed to hospital last Thursday when other members of the



Could it be the Runaways over there with all that barbed wire?

Juicy Juicy

band found him collapsed on the floor of his flat. He was taken to St Mary's Hospital, Paddington, and is undergoing treatment for a sinus-related complaint. If he responds to treatment, an operation will not be necessary and the band's October dates will not be affected. Now hear this, all you mediators and former bead-adorned hippies . . . **Mike Love** of the **Beach Boys** along with magician **Doug Henning**, **Ron Abach** and jazz saxophonist **Charles Lloyd** and friends have formed an entertainment group called **Waves**. They plan a series of benefit concerts in the USA next month to aid the Transcendental Meditation Movement. And cop a load of this, my darlings. **Mike Love**: "Waves will aim to raise the consciousness of the people

to enlist millions of followers . . . to help and improve and purify the environment." Hmmm. . . **Tony Blackburn** in an interview in The Sun: "I think I am the first person in this country that listeners have sort of grown up with. People have followed me for years, gone to school with me, got married, some maybe like me have been separated or divorced. They can identify with me. There are a lot of very lonely people around who look on DJs as friends." Aarrhhh. Meanwhile, the **Boomtown Rats** put their nerves - and quite possibly their necks - on the line last week when they hired a twin-engine plane to fly them to Edinburgh for a gig after their **Top Of The Pops** appearance in London. They had to make full use of the sick-bags.

Odds and sods: **Steve Marriott** under the care of a throat specialist while undertaking the **Small Faces'** three **Hammersmith Odeon** gigs . . . **London's Capital Radio** to computerise its music library and they've now given away three quarters of a million car stickers . . . **Donna Summer** forfeited 1,000 dollars for appearing 40 minutes late at

■ **The Runaways**, I'm reliably informed, played their first major gig as a four-piece at LA's **Whiskey** recently. Of guitarist **Lita Ford**, the **LA Times** said: "With an unaffected natural energy, she commands the entire stage, projecting with her smile and eye - contact an undiluted rock 'n' roll joy."

the packed **Vienna Concert Hall** - the 1,000 dollars won't worry her overmuch, though as she picked up 30,000 dollars the night before for a 45-minute engagement at a private party thrown by property millionaire **Jelmut Horten** . . . **Kansas State Fair** officials are trying to sue **Helen Reddy** for cancelling her appearance there at the last minute . . . **Mike Stewart** of the **Midnight Sun Disco** in Glasgow is now offering a £500 reward for the recovery of the disco and lighting equipment stolen on February 6 this year. Any info to **Mike** at 137 **Fotheringhay Road, Glasgow G41 4LG**. That's it for another week. See y'all and keep on smilin'. Bye.

FREEBIE OF THE WEEK No 11

THIS WEEK we are offering an excellent **Rainbow** tour jacket as well as a special unreleased **Rainbow** album featuring interviews with the band plus music. Usual rules apply: first correct solution out of the hat wins.

- Questions:**
- 1 What is the full line-up for Rainbow's upcoming tour?
 - 2 Which member of the band is also a racing driver?
 - 3 With whom did Ritchie Blackmore write 'Mistreated'?
- Answers to Freebies (11), Record Mirror, 40 Long Acre, London WC2.**
- Winners of the **Buddy Holly** shirts, records and badges (**Freebie No 9**): **Sheila Woodhouse**, **Spark Brook**, **Birmingham**; **G. Holmes**, **High Park**, **Southport**; **Jay Jones**, **Thames Ditton**.

Slaughter & The Dogs.



First 10,000 as 12" single + bag

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

Quo rockin' again

THE NEW single from Status Quo is 'Rockin' All Over The World', written by John Fogerty of Creedence Clearwater fame. The title is to be used for their upcoming tour. Their next album will be out in mid-October.

New Gibbons single

THE NEW single from Steve Gibbons is to be a revamped, re-recorded version of 'Tupelo Mississippi Flash' c/w 'No Spitting On The Beach', released next Friday (7).

Reading: Punk City

BRIAN'S CLUB in Reading's Minster Street is to take on a new name every Sunday from October 9 - Punk City.

Punk bands will be featured as well as the resident band Once Every 28 Days.

Admission will be 80p. The club has a licensed bar and a capacity of 400.

Said a spokesman: "As we become established we hope to get bigger and bigger bands down here." Among bands already signed to appear are the Larkers.

Rafferty returns

GERRY RAFFERTY has returned to the music scene after a two and a half year 'voluntary retirement' following the break-up of Stealers Wheel.

Rafferty has signed to United Artists and has a single 'City To City' out this week.

The final Stealers Wheel album came out in March 1975 but business problems and Rafferty's refusal to tour again caused the band's demise.

Giltrap's Perilous Journey

GORDON GILTRAP, whose new album 'Perilous Journey' is released this week, will be playing a few dates in Europe with Wishbone Ash before embarking on a major headlining UK tour in October.

Giltrap has put together a new band for the tour, featuring Eddie Spence and Pete Somerville keyboardists, Dave McDonald bass, Dave Barfield drums and Giltrap himself on acoustic and electric guitars.

Unlucky Clover

CLOVER, whose European tour with Graham Parker was cancelled due to recording problems with the new Parker album, play London's Nashville on October 6 as their only European date before returning to the USA for an extensive tour.

The new Clover album, 'Love On The Wire' is released on October 28.



THIN LIZZY: open in Glasgow

LIZZY TOUR IN NOVEMBER

THIN LIZZY currently touring the United States where their album 'Bad Reputation' has just charted, have announced details of a British tour through November and December. The support act has yet to be announced. Tickets go on sale from September 30 from the respective box offices. Prices: £3.50, £3.00, £2.50 and £2.00 except for Bridlington where all tickets are £2.75.

Dates: Glasgow City November 11, Glasgow Apollo 12 and 13,

Edinburgh Odeon 14, Liverpool Empire 16, Bridlington Spa 18, Oxford New Theatre 19, Bristol Colston Hall 21, Sheffield City Hall 23, Bradford St George's Hall 24, Manchester Free Trade Hall 25, Brighton Dome 28, Portsmouth Guildhall 29, Bournemouth Winter Garden 30, Birmingham Odeon December 2 and 3, Wolverhampton Civic 4, Leicester De Montfort 5, Southampton Gaumont 7, Cardiff Capitol 8, London Hammersmith Odeon 10 and 11.

ELP for Earl's Court?

EMERSON, LAKE and Palmer are hotly rumoured to be playing four dates at Earl's Court in December. Sources close to the band say they will play Earl's Court on December 23, 24, 26 and 27, hopefully with their 70-piece orchestra. Meanwhile ELP definitely embark on their second tour of America this year.

Jam for US after sticky Swedish gig

THE JAM, currently on their first European tour, will shortly be going to America for an introductory promotional tour.

They will be appearing at the Whiskey in LA on October 7 and 8, San Francisco's Old Waldorf 9 and 10, New York CBGB's 13 and 14 and Boston's The Rat 15 and 16.

Their first US single 'All Around The World' is released on Saturday.

Meanwhile the band hit trouble in Sweden last weekend when their gig at Ronneby was brought to a halt by rioting 'fans' the same movement who had brought the Stranglers so much trouble the previous week. Eggs and heavier objects were thrown before both speaker columns were pushed over and the gig had to be abandoned.

As a result the band had to cancel their remaining Swedish gig and another date in Holland.

Manager John Weller commented: "I think all new wave bands should think twice before playing Sweden after what has happened in recent weeks." The Clash are due there next week.

Blondie name dates

BLONDIE, WHO toured here earlier this year with Television return in November. Tickets are already on sale for the following venues: Birmingham Barbarellas November 11, Aylesbury Friars 12, Manchester Belle Vue Elizabeth Suite 13, Coventry Locarno 14, London Rainbow 15. The band have left Private Stock Records and are expected to sign with a new company soon.

ROD'S FREE

ROD STEWART'S new album 'Footloose 'N' Fancy Free' is set for release on October 21. Once again, producer is Tom Dowd and the album features for the first time on record Rod's touring band: Phil Chen, Jim Cregan, Gary Grainger, Billy Peek (guitars), John Jarvis (piano) and Carmine Appice (drums). A single 'You're In My Heart' taken from the album is released on October 7.



The release of the LP coincides with a nationwide tour of Canada and the USA which covers 52 cities, starting on October 1 and ending on

December 20. Album details: Fast Side: 'Hot Legs' (Stewart), 'You're Insane' (Stewart/Chen), 'You're In My Heart' (Stewart), 'Born Loose' (Stewart/Grainger/Cregan). Slow Side: 'You Keep Me Hanging On' (Holland/Dozler/Holland), 'If Loving You Is Wrong' (Hampton/Banks/Jackson), 'You Really Got A Nerve' (Stewart/Grainger), 'I Was Only Joking' (Stewart/Grainger).

Skynyrd studio set

LYNYRD SKYNYRD have their first studio album in almost two years released next Friday (7).

all new material, including two numbers written by the band's most recent addition, guitarist Steve Gaines - who also co-writes two of the tracks with lead singer Ronnie Van Zant.

Also included are two new songs they performed on their last British tour in February, 'Ooh That Smell' and 'Ain't No Good Life'. A track from the album, 'What's Your Name', will be released as a single in late October.

Titled 'Street Survivors', it was produced by Tom Dowd and contains

Runaways tour and LP

THE RUNAWAYS tour Britain this month.

Following the departure of Cherrie Currie and Jackie Fox, guitarist Joan Jett takes over on lead vocals while Vicki Blue takes over on bass. Lita Ford remains on guitar and Sandy West drums.

The Runaways release a new single 'School Days' / 'Wasted' on October 14 followed by a new album 'Waltin' For The Night' in November.

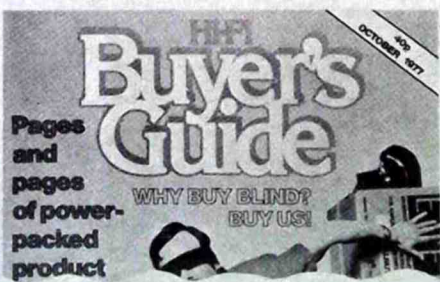
Tour dates: Dublin Stadium October 26, Belfast Ulster Hall 27, Sheffield City Hall November 7, Birmingham Odeon 9, Newcastle City Hall 10, Glasgow Apollo 11, Manchester Free Trade Hall 12, Hammersmith Odeon 13.

The Runaways come to London soon to film Top Of The Pops.

PATSY READY FOR LOVE

PATSY GALLANT, in the charts with 'From New York To LA', releases her first UK album 'Are You Ready For Love' this month.

OUT NOW THE SECOND ISSUE OF



Pages and pages of power-packed product

The second issue of Hi-Fi BUYER'S GUIDE is packed with just as much interest, information and fun as the first, and don't forget, all in a language you can understand.

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TOURS...TOURS

NEW WAVE band Wire have signed to the Harvest label. Dates: Crawley Sports Centre September 30, London Hope and Anchor October 3, London Red Cow 8, London Rochester Castle 10, Plymouth Woods 11, London Red Cow 15, Cambridge Blimps 18, Birmingham Rebecas 20, London Red Cow 22, London Hope And Anchor 31, Further dates to be confirmed.

KURSAALS now play Barnstable Chequers on October 1, not Exeter as previously announced. They also add: Plymouth Fiesta October 2, Scarborough Penthouse 21, Bedford Nite Spot November 6. The Cortinas will play support for the whole tour.

SAD CAFE: Dudley JB's October 1, Bristol University 7, Birmingham University 8, Oldham Tower Club 19, Blackpool Jenkinson's 24, Braintree College 28. More dates to be added. They are also recording from the 9-18 October and will be fitting in an Old Grey Whistle Test appearance.

FABULOUS POODLES: Exeter University September 30, Ealing Technical College October 1, Leeds Ford Green Hotel 2, Doncaster Outlook 3, Edinburgh University 4, Paisley Silver Thread 5, Falkirk Maniqui 6, Aberdeen College of Education 7, Glasgow Queen Margaret University 8, Dundee University 9, Newcastle Guldhall 10, Leicester Digby's 14, Bexley Black Princes 15, Liverpool Eric's 16, London Goldsmiths 21, Cardiff Top Rank 25, Bristol Poly 27, Cockfosters Trent Park 28, Leeds Poly 31.

DEPRESSIONS: Fulham Greyhound October 2, London Rock Garden 4, London Spokeasy 5 and every Wednesday until October 26, Nottingham Boat Club 8, London Vortex 10, Dudley JB's 14, Stoke Newington Rochester Castle 17, London Roundhouse 23, London Ronnie Scott's 25, Birmingham Rebecca's 27.

XTC: (added dates) Hemel Hempstead Great Harry October 13, Leicester Blue Blow Disco November 3, Stafford College of Further Education 4, Birmingham Rebecas 17, Paisley Silver Thread 23, Falkirk Maniqui 24, Edinburgh Clouds 25.

RADIATOR: Kirk Levington Country Club September 30, Birmingham University October 1, Sheffield Top Rank 2, Newcastle Centre Hotel 3, Norwich Toppers Club 5, Lincoln Drill Hall 6, Leeds Fford Green Hotel 7, London North West Polytechnic 8, Reading University 12, Sunderland Mecca Centre 14, Darlington College of Technology 15, Blackpool Imperial Theatre 16, Manchester University 19, Eotherham Town Hall 20, Scarborough Penthouse Club 21, Hull Centre Hotel 23, Middlesbrough Polytechnic 24, York Cat's Whiskers 25, Sheffield Polytechnic 26, Brunel University 28.

TYLA GANG: Oxford Polytechnic October 1, Bedford Nitespot 6, Middlesbrough Rock Garden 7, Nottingham Boat Club 8, Chelmsford Tavern 9, London Music Machine 10, Strathclyde University 13, Aberdeen University 14, Dundee Marriott Hall 15, High Wycombe Nags Head 20, Burton On Trent 76 Club 21, Thames Polytechnic 22, London Marquee 25, Birkenhead Mr Digby's 27, North Staffs Polytechnic 28, Dudley JB's 29, Newbridge Mermaid Hall 30, Merthyr Tydfil Tiffanys 31, Wolverhampton Lafayette November 2, Kingston Polytechnic 4, Imperial College 5, London Marquee 8, Twickenham St Mary's College 9, Warwick University 10, Harrogate PG's Club 11, East Anglia University 12, Manchester Rafter's 17, South Bank Polytechnic 18, Plymouth Castaways 23, Penzance Winter Gardens 24, Basingstoke Technical College 25, North East London Polytechnic 26, London Marquee 29.

RADIO STARS: London Marquee September 30, Wigan Casino October 1, Hull Tiffany's 3, Newcastle Polytechnic 7, London University College 8, London Roundhouse 9, Birkenhead Mr Digby's 13, Liverpool Eric's 14, Blackpool Jenkins 17, Leicester Bloo Bloos 20, Brighton Polytechnic 22, Stoke On Trent George Hotel 23, Dublin Stadium (supporting Runaways) 26, Belfast Ulster Hall (supporting Runaways) 27, Central London Polytechnic November 2, Rotherham Windmill 3, Leicester University 4, Belfast Ulster Hall (supporting Strangers) 8, Coleraine New University 9, Northern Ireland Polytechnic 10, Galway Leisureland (supporting Strangers) 11, Dublin Bellfield University 12, Cork City Hall (supporting Strangers) 13, Dublin Stadium (supporting Strangers) 14, Keele University 16, Wakefield Unity Hall 17, Sheffield Polytechnic 18, Bolton Institute of Technology 19, Doncaster Outlook Club 21, Bristol Polytechnic 24, Derby College of Art 25, Nottingham Boat Club 26, Chancellor Hall 27, Burton on Trent 76 Club December 2, Manchester UMIST 3, Birmingham Barbarellas 9 and 10.

THE CRABS: Birmingham Rebecca's September 26, Cambridge Blimps 27, London Music Machine 28, Lancaster No 12 Club 29, Peterlee Senate Club October 1, Barrow Maxims 2, London Rock Garden 4, Blackburn Lode Star 5, Scarborough Ollie's 6, Egremont Tow Bar, 7, Nuneaton 77 Town Club 9, Chelmsford Chancell Hall (with Generation X) 9, Exeter Cavern 10, Plymouth Woods 11, Frome Hexagon Suite 12, Barnstable Chequers 13, Axminster Town Hall 14, Bude Headland Ballroom 15, Bracknell Cellar Bar 16, Corby Nags Head 19, Birkenhead Mr Digby's 20, Manchester Rafter's 21, Buckley Tivoli Ballroom 22, Reading Punk City 23, Bradford University 26, Paisley Silver Thread 27, Castle Douglas Town Hall 28, Peterlee Senate Club 29, Barrow Maxims 30.

SHAM 69: London Vortex October 4, Birmingham Parasoul 6, London Roxy Club 8, Leicester Blooblo's 13, following London dates - Marquee 21, North London Polytechnic 22, 100 Club 25.

TRAPEZE: added dates Hull Tiffany's October 3, London Thames Polytechnic 8.

Clash headline four-week tour



THE CLASH: Richard Hell and the Voidoids to support

THE CLASH are to headline a major four-week tour of Britain this autumn, their first dates in this country since the White Riot Tour finished at the end of May.

London venues are yet to be confirmed but are a certainty and will follow immediately after the Southampton date. They will be announced as soon as they are definite.

Following the success of their summer European festival appearances, The Clash are currently on a tour taking in Germany, Switzerland, Austria, Holland, France and Sweden.

Support for the tour is Richard Hell and the Voidoids who will be making their debut appearance in this country.

Hell was one of the forerunners of new wave, having been in both

Television and Johnny Thunder's Heartbreakers.

There is also a strong possibility that former Sex Pistol Glen Matlock and his band The Rich Kids, will be added to the bill.

Confirmed dates for Clash - Hell: Belfast Northern Ireland Poly October 20, Dublin Trinity College 21, Liverpool Stadium 22, Dumfries Kinema 24, Glasgow Apollo 25, Edinburgh

Odeon 26, Leeds University 27, Newcastle Poly 28, Manchester Apollo 29, Stoke Victoria Halls 30, Sheffield Top Rank, November 1, Bradford University 2, Derby King's Hall 3, Cardiff University 4, Norwich St Andrews Hall 6, Birmingham Odeon 7, Coventry Locarno 8, Bournemouth Winter Gardens 9, Bath University 10, Cambridge Corn Exchange 11, Hastings Pier Pavilion 12, Southampton Top Rank 13.

BONEY M TO TOUR BRITAIN

BONEY M are confirmed to make their British concert debut tour. Dates are: Birmingham Odeon October 25, Sheffield City Hall 27, Manchester Apollo 28, London Rainbow 29.

A further date on October 24 is still awaiting confirmation. Ticket prices for London are £3, £2.25 and £1.50. Regional ticket prices are £2.50, £2 and £1.50. A tickets go on sale on October 4.

Boney M, the German based West Indian group, has so far notched three British Top 20 hits with 'Daddy Cool', 'Sunny', and 'Ma Baker'. They will be supported on the tour by West Indian band Eruption.

Rogers teams up with Crystal

KENNY ROGERS and Crystal Gayle are to tour the UK in November. Dates are: Dublin, November 2, Belfast 3, Birmingham Hippodrome 4, London Rainbow 5, Liverpool Empire 6.

Rogers - who apparently is having a big showbiz wedding in Los Angeles on Sunday - had one of the biggest selling number one singles this year with 'Lucille' which sold 470,000 copies in the UK alone.

Crystal Gayle is yet to have a hit here but she went down well at the Wembley Country festival in April. She will record a TV special while in Britain.

Sleak for Roundhouse

'SLEAK', the funniest rock musical since 'The Rocky Horror Show' starring Alberto Y Lost Trios Paranolas, the zany, box-office breaking smutt rock band, is to transfer to the Roundhouse next Thursday (4) for a further four-week season following its success at the Royal Court Theatre.

'Sleak', written by C P Lee, tells the story of Norman Sleak, a rock music fan who snuffs it on stage. It has played to full houses at the Royal Court during its current three-week season.

Robinson single, tour

TOM ROBINSON band have a new single 'Mortorway' out this week just before they kick off a nationwide tour.

Dates: Dudley JB's September 30, Huddersfield Poly October 1, London 100 Club 4, Manchester Middleton Hall 5, Birkenhead Mr Digby's 6, Liverpool Eric's 7, Northampton Cricket Ground 8, High Wycombe Nags Head 9, London Marquee 10, Wolverhampton Lafayette 12, Nottingham Kalties 13, Manchester Rafter's 14, Newcastle University 15, Doncaster Outlook 17, North Staffs Poly 19, Bradford University 21, Sheffield Poly 22, Leeds Poly 23, London Marquee 24, Bournemouth Dorset College of Education 25, Plymouth Woods 26, Reading University 28, Oxford Poly 29, Kent University November 2, Birmingham Rebecas 3, Kirk Levington Country Club 4, Middlesbrough Rock Garden 5.

NEWS IN BRIEF

URIAH HEPP's next album 'Innocent Victims' is released on November 4. A single 'Free Me' will precede and a British tour is being set up.

Randy Edelman releases an album 'If Love Is Real' on October 21.

The Global Village gig for teens and punks on October 27, has been cancelled because the management feared a blood-bath. Plans are afoot to rearrange it for November.

Buzzcocks' debut single on 'UA is 'Organ Addict' / 'Whatever Happened To', released on October 21. Bates: Manchester Electric Circus October 2, Blackpool Jenkinson's 3, London Marquee 4, Liverpool Poly 7.

Rob Tyner of MC5 fame has recorded a single 'Till The Night Is Gone (Let's Rock)' / 'Flipside Rock' with the Hot Rods.

Tavares' greatest hits album 'The Best Of The Tavares' is released this month. A new single 'I Wanna See You Soon' is out on next Friday (7).

Klaatu's second album 'Hope' is out in October. Their first caused speculation that they might be the Beatles under another name and as a result sold half a million copies.

London pub band Warren Harry have signed to Bronze Records and have a single 'I Am A Radio' released this week. Their debut album is set for release early in the New Year.

Starz drummer Joe X Dube was married on August 29. 'Little Richard Now' is the title of an album released on October 6 on the Creole label. Tracks include 'Lucille', 'Baby Face' and other Richard classics. Despite rumours to the contrary, he is definitely not coming to Britain to promote the album.



'The permanent wave'

HAD IT WITH "NEW WAVE"? CATCH THE PERMANENT WAVE THE SURFARIS, A BUNCH OF SIXTEEN YEAR OLDS WHO MADE GREAT MUSIC ABOUT GIRLS, PARTIES AND CARS. HAS ANYTHING REALLY CHANGED?



THE SURFARIS 'GONE WITH THE WAVE' CDL H050

MCA RECORDS

MCA Records, 1 Great Portland Street, London W1

Back to Baccara

LADIES OF Spain I abhor you. Well, maybe that's pushing things a bit. Let's just say your record 'Yes Sir I Can Boogie' stinks.

Sold three million copies all over the continent. You don't say. Well those foreigners never did have any taste.

Now this ain't all sour grapes just 'cos I've been hotel up in this horrible hotel for two and a half hours waiting to have a chat. Oh no, I ain't like that.

It's just that... schhh, here they come now.

"Allo. I am Maria. I speak the English. This is Mayte. She no speak the English. Together we are Baccara. We work with each other for four years in Spanish television of Madrid.

"We have been classical dancers, jazz, Flamenco. Then one day in a dressing room we had idea we could sing and dance together you know. We have starts in November of last years, then we have been working in Canvey Islands. We have been there working when man says he could get us record deal.

"He take us back to Germany, Hamburgs, and we make the demo. It was so good we have make first record, 'Yes Sir I Can Boogie, which was 14 weeks in their charts."

Talk a lot, don't she? Meanwhile Mayte who ain't so maybe glances around the hotel bar looking, well, frankly bored. Maybe she's thinking of the thief who struck the night before and robbed them of £2,000 worth of jewellery.

Maria continues: "We live and work in Germany but our homes are in Madrid. Spanish women are changing much. They not like they used to be. They thin now.

"I like London. It's very good to go here for shopping but I no think I'd like to live here. There are too many foreigners. It's just too much. My mother..." she points to the little old lady at her side... "she's always wanted to see London with me and now she gets her wish. You keep the nice things like old houses because in other cities they knock them down."

Mayte nods, smiles and doesn't have the faintest idea what's going on.

"We spend a lot of money on clothes.

"Yes, we are both married and have children." **BARRY CAIN**

SIMPLE SIMON

It's the easy life for Carly Simon. Early to bed, no long tours, just a bit of darning

R E M E M B E R CARLY Simon the sex symbol? Remember 'You're So Vain' rumoured to be about every heterosexual man in America, from Mick Jagger through to Warren Beatty? Remember that photo where she actually showed her nipples?

You do? Well, forget it. These days, Carly is a respectable wife and mother, living happily in her apartment in Central Park, New York with her hubby James Taylor and two kids - Sarah, three and Ben, eight months.

I'd somehow pictured the two singer/songwriters setting up home in the land of sun, smog and oranges (California, you dummy - didn't they teach you anything at school?), but Carly soon shattered that illusion.

"No, we've never lived there," she said. "We used to trek out there and stay for a couple of months at a time, because James' band are out there, and to be efficient, we'd both record out there at the same time, to get it out of the way."

This year, though, she's done it differently. James has already done his album ('JT'), and Carly is about to record hers next week - in New York.

"I start recording on the 11th," she said. "I'm working with a new producer - Arif Mardin - who I met last winter at a party for Led Zeppelin. He expressed an interest in working with me, and so we decided to make an album together."

"I decided to record in New York this time, because it seemed pointless going out to the West Coast every time

when there are perfectly good studios here in the city. I have recorded here before - I recorded here and in London before I was married, when it was easier to travel about. When you have two children, you have to stay at home more."

Presumably, those family commitments also mean that, while Carly is hard at work in the studio, James will have to stay at home and babysit.

What kind of a dad is he? "I'd say he's very good - for four or five minutes!" laughed Carly. "Most fathers just aren't as responsible as mothers where children are concerned. I don't know whether it's something that's actually in their genes, or whether it's programming - I think it's a bit of both, really."

Mother

"There definitely is something about the mother's attachment, though - apparently, they've done research on the subject, and discovered that when a baby cries in the night, the mother wakes up faster than the father. It takes a lot of nudging to get the father involved."

"Actually, I'd say James is quite a bit better than the average man - and I'd like to see him quite a bit better than that!"

Between sessions with nappy pins and baby food, James will also be popping into the studio to lend a hand. Another 'Mockingbird' in the making?

"James has played on a lot of cuts with me," said Carly, "and of course we did that duet together. We might do another of those. I think working together is very good for our relationship - we don't have any problems. The one thing that might be a problem is I feel James advises me too much. He tends

to suggest chord changes, like if I write a song he'll sometimes suggest I have an F minor seventh instead of a B. It's as if he's denying me the right to have my own musical personality."

"I adore James' musical personality - I mean, he has a wonderful, unique sound. But even if my own sound is more basic, more rudimentary, I must be allowed to have my own personality in my songs."

But then of course, it also works the other way round - Carly often listens to songs of James' and can "hear the melody going to a different place."

Such are the problems of two songwriters living together. And while we're on these startling confessions, Carly has another one to make.

"The major flaw in our marriage," she said, "is that neither of us ever says, 'Right, let's do this, let's go and see a show, or go out to a club', so we always end up waiting till we're invited by friends before we go out."

"I have to be coaxed out - there has to be something which gives me the incentive to go. You see, I'm very interested in getting enough sleep - I'm one of the few adults I know who really concerns herself about getting seven hours' sleep a night."

"No, I don't go out much at night now - I just sit at home and catch up on my darning!"

Carly has also been taking it very quietly as far as work is concerned. For instance, she hasn't toured in five years.

"The decision not to tour originally came independently of the children," she said, "but now it would be very difficult to tour because of them. Of course, it depends what

kind of tour you do - for instance, I'm thinking of going out and playing at weekends at the moment."

"It remains to be seen what sort of place I'd play. I love playing in intimate little clubs, where I can look at everyone of the audience, but it's very difficult to play those unless you're either at the beginning or the end of your career. If you're fairly well-known, you get mob scenes outside the club, and some people get turned away, and there's bad feeling all round."

Basketball

At the same time though, Carly hates playing large halls or stadiums. So her idea of a perfect compromise is... basketball courts.

"I like really hot basketball courts," she enthused. "There's something kind of intimate about those, because of the hoops and baskets fixed to the wall, and because the chairs don't really belong to the floor. I don't like playing places where the chairs are fixed to the floor."

"I guess that sounds weird, but it's just one of my idiosyncrasies. I really like playing those places - even though the sound is usually terrible!"

In fact, Carly did play a couple of unannounced dates recently at a club in New York called the Other End, with some studio musicians and friends.

She isn't impressed with the new wave scene so far, describing it as a 'flash'.

"I don't think it'll last," she said.

Beep - beep - the transatlantic pips went for the ninth (or was it tenth) time. "Those little beeps always remind me of when I called James from England," said Carly suddenly. "They always signified how far

away we were from each other - and the great amount of money it was costing us to talk to each other!"

Right, last topic time. And predictably, it's Carly's hit single. "It was Carol Bayer Sager who asked me to sing it," said Carly. "She wrote it, but for some reason, she considers me more of a singer than she is, so she asked me to do it."

"It's not the sort of song I'd normally do, but I like it, it was nice to do - and it took the pressure off me. It served as a stopgap between albums."

How does Carly feel about doing film themes?

"Lots of pop singers have done film themes," she answered. "Look at 'The Graduate'. It's funny - the film business in Los Angeles is very intertwined with the pop business. How about David Bowie's film career, or Jagger's?"

Now, speaking of pop singers taking up acting, the obvious question that comes to the mind is - yup, you've guessed - is Carly intending to follow suit?

It's funny I should

ask, because it just so happens...

"I was almost about to do three different films," said Carly. "In fact, 'A Star is Born' was originally written for James and I. But it was just too close to our real lives - they'd even taken some dialogue from an interview we did together. It was really weird. We turned it down, and after that, they changed the script for Streisand and Kristofferson."

The other film Carly was offered was the film version of Erica Jong's 'Fear Of Flying'. (Bit naughty!)

But Carly reckoned, "I thought it was a bit too much to bite off at my first attempt. I mean, I've never acted before."

"I think I'd like to do a cameo role for my first try, just to get some experience."

"James feels the same way. We'd both like to do it - if the part was right."

Hey, that's it! A film about two singers who meet and fall in love. It's perfect! It's - 'The Singer / Songwriter Who Loved Me!'

Ah well, back to the drawing board...



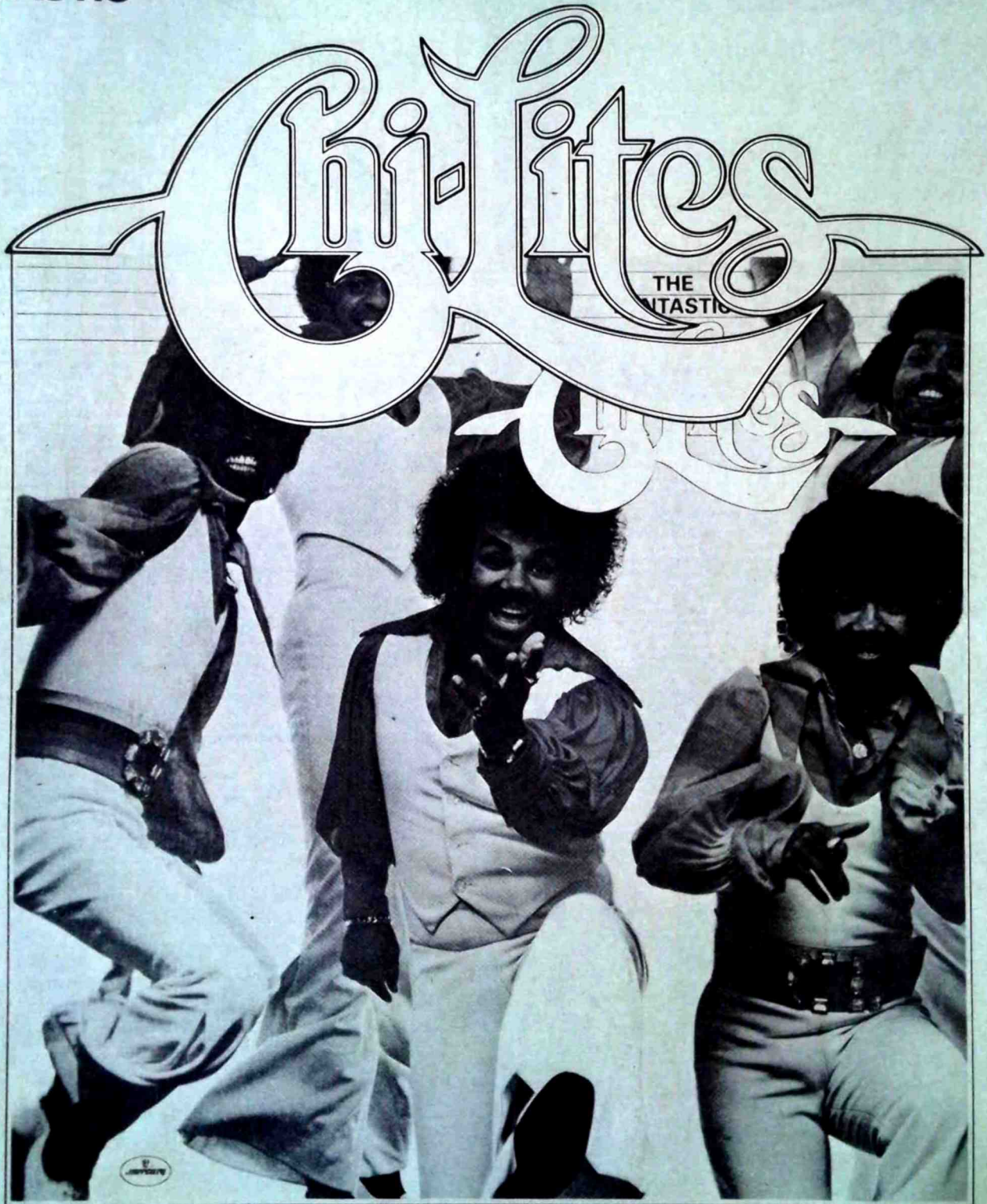
Interview
SHEILA PROPHET



BACCARA: the English is not very good, yes?


Their new album...

THE
FANTASTIC



Album 9100 041 Cassette 7142 542



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JUST HOW NAFF CAN YOU GET?

Asks JIM EVANS, who suffers this week's bumper crop of feeble 45s

ANOTHER WEEK, another headache. Summer (what summer?) has gone and autumn is upon us. The stars have returned from their long, lazy days in the sun, popped into the recording studios and prepared their attacks on the lucrative singles market.

There's a helluvalot of product about — natch, it's the big build-up

MINK DEVILLE: 'Little Girl' (Capitol CL 15042). Spectroscopic number, almost heart-rending ballad from the vogue band currently on tour. Yup, agreed, Willy has a lot going for him in the vocal department, but this as a single... I dunno. It doesn't have the commercial impact, the laid-back demanding impact of the excellent 'Spanish Stroll'. It's so familiar. Come back, Southside Johnny. Hit.

DENNIS WILSON: 'River Songs' (Caribou S CRB 5065). Cut from the Beach Boys' excellent 'Pacific Ocean Blue' album — the best thing to come from the Beach Boys' camp since 'Surf's Up'. Complex but clever arrangements with various 'wall of sound' ideas, moods, harmonies, strings and choral effects with Wilson's urgent vocals providing the topping. If you want a class weepie try the flip 'Farewell My Friend' — it's haunting. If there's any justice this should be a hit. But there's no justice — though thank God there's humour...

MR JOHN DOWIE: 'Another Close Shave' (Virgin VEP 1004). Your friendly neighbourhood loonie comes up trumps with what must be the single and EP of the week. Such fun. The guy's a cynic. Like, the tracks are 'British Tourist', 'Naked Noodles In The Moonlight', 'I Don't Want To Be Your Amputee', 'Mew Wave', 'Jim Callaghan' and 'Time Warp'. Buy this record and you'll laugh. It hits several nails on several heads and will provide you with a fine tonic to see you through these long autumn nights. Mr Dowie once worked for WH Smith and Sons but don't let that put you off. If Tony Blackburn makes this single of the week I'll run naked down Oxford Street. C'mon Tony, where's your sense of fun?

PILOT: 'Monday Tuesday' (Arista 139). Can't really make up my mind about this one. Strangely familiar sound, trite and familiar, overworked, cliché-packed lyrics. Commercial — yes. Overworked string section. Very Radio One, very Blackburn. Minor hit? Perhaps.

CARPENTERS: 'Calling Occupants Of Interplanetary Craft' (The Recognised Anthem Of World Contact Day). Bullshit. Ms Carpenter, while retaining her clinical vocal strains, goes sci-fi. A weird combination you'll agree. Changes of pace, amusing little arrangements as the lady in question tries to make supposed contact with the great beyond. Not content with selling millions down here the Carpenters are looking further afield, eh? Christ knows what any self-respecting space traveller will make of this. Still, no doubt it'll be a hit... you know the routine...

THE STYLISTICS: 'I Plead Guilty' (H&L 6105 085). Usual high-pitched vocal effort. Polished and classy I suppose but a bit of a strain on the long suffering ears.

JONATHAN RICHMAN & THE MODERN LOVERS: 'Egyptian

to Christmas, the season of mellow fruitfulness.

Mellow is, in fact an apt description of this week's offerings in the way of singles. There are big names, unknown names, average, bad and downright awful music. It's all rather depressing but, nevertheless, here we go with another singles show...

Reggae (Beserkley BZZ2). Hip cult here makes an instrumental with an oriental flavour plus what sounds like authentic camel hooves providing the limited percussion. Minor disco success perhaps. Better to call it the load of old tripe it really is. Rubbish.

ROD STEWART: 'You're In My Heart' (Riva 11). Sloppy number from Britt's ex-old man. Why's he doing songs like these? Whatever happened to rock 'n' roll and the good time, Rod? Why sell out to middle-of-the-road, cringing, sick-making ballads? Here you are singing about some great unity of love that's a better team than Celtic — likening love and togetherness to a football team. Oh dear God, you can do so much better. I'm in no hurry to hear the album this is taken from.

LES GRAY: 'What Do You Want To Make Those Eyes At Me For?' (Warner Bros K 17007). Instantly forgettable shoobedoodah number from the amiable lead singer of Mud. Like Stewart he's capable of superior things to this dross. The record company must really care — they even spell his name wrongly in the press handout that accompanies the single.

CLIFFORD T WARD: 'I Got Lost Tonight' (Mercury 6007 149). From the album 'New England Days' recorded with Bill Halverson and arranger Jimmy Haskell. Haskell arranged such notable classics as 'Bridge Over Troubled Water'. Enough said? This is good. If it gets the plays it should be big. Ward deserves it.

RANDY EDELMAN: 'Take My Hand' (20th Century BTC 1034). Another nauseating ballad. File with Stewart and Gray under 'could do so much better'.

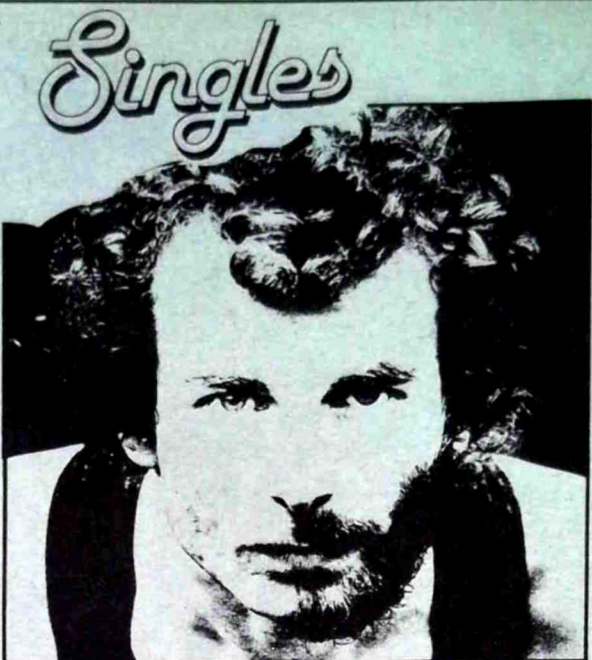
HAMILTON BOHANNON: 'Andrea' (Mercury 6167 566). Instrumental plodder that won't even make an average disco filler — the Mrs Mills style piano doesn't help.

WISHBONE ASH: 'Front Page News' (MCA 326). Edited title track from the album of the same name. Latest pictures of the group make them look so like a West Coast band. And this single has a West Coast — Eagles feel to it. Pleasant but not fancy strong enough to chart. But they'll still fill Wembley... get your beads out...

CARAVAN: 'Better By Far' (Arista 110). Sleep inducer. Worthy of no further discussion or criticism.

CARL DOUGLAS: 'Run Back' (Pye TN 46018). S'pose it'll get played in the discos, but it's so unoriginal, undistinctive, uneverything.

THE RADIATORS FROM SPACE: 'Enemies' (Chiswick NS 19). Not bad. Different to their last effort. Has more rhythm and feel to it than most so-called punk or new wave music. Certainly worth getting to hear. Should be good live.



JOHN DOWIE: If Tony Blackburn makes this single of the week I'll run naked down Oxford Street



ROD STEWART: Whatever happened to rock 'n' roll?



SHAKIN' STEVENS: A goody

THE DRIFTERS: 'It Looks Like I'm The Clown Again' (Arista 124). What more can you say about the Drifters' Usual form, up to scratch, boring etc. etc.

MICHAEL MASSER AND MANDRILL: 'All Born-Ba-Ye II' (Arista 121). Disco funk that presumably comes from the All film.

THE PAUL FRENCH COLLECTION: 'Halfway Hotel' (Arista 138). Not bad, not good, another nothing record. There's not much more you can say about records like this. It's halfway to nowhere. Arista look like getting the prize for the naifest set of singles this week.

DR HOOK: 'Sleepin' Late' (Capitol CL 15943). Oh so ordinary effort from Sawyer and friends — taken from their latest album. Whatever happened to the good-time, gun-time music like 'Cover Of Rolling Stone', like 'Sylvia's Mother'? Like, it went out of the window.

MAZE: 'Lady Of Magic' (Capitol CL 15959). Gentle and harmless soul-

orientated number. Strongish lead vocals but nothing new or even verging on the interesting.

THE DWIGHT TWILLEY BAND: 'Trying To Find My Baby' (Island WIP 6408). The guy's got a strong urgent voice. Gives off a strained effect. But at last, after so many naff spins, it's good to come across a record with character, with bite to it. One you want to listen to again. Watch out for this one, it could be big.

ELAINE SIMMONS: 'Never Together' (Polydor 2058 927).

STEVE GLEN: 'One Two Three' (Private Stock PVT 123).

CLODAGH ROGERS: 'Loving Cup' (Polydor 2053 934). Take back what I said earlier; Polydor and Private Stock have overtaken Arista in the naff stakes. Elaine Whatnot just shouldn't have bothered. Clodagh should be put straight back into the locker and Glenn comes up with a terrible jingle-type song with a tritest lyrics. These three are dire.

CHICAGO: 'Baby, What A Big Surprise' (CBS SCBS 5072). Taken from the LP 'Chicago XI' this is, as we have come to expect from this outfit, a slick production with intricate but catchy arrangements. Not too sure if it has instant commercial appeal but it should grow. Professional, very professional.

BARBARA FAIRCHILD: 'Did It Rain?' (CBS SCBS 5066). A grating country effort. Sounds better played either at 78rpm or with its sleeve still on.

THE BANNED: 'Little Girl' (Can't Eat Records EAT 1UP). Country punk! Croydon's new wave group with their debut single. Apparently the guitarist left shortly after the recording of this effort. I'm not surprised. No, it's not at all bad and actually has some rhythm to it. Should be a hit in Croydon and maybe elsewhere.

DEREK OWEN: 'Disco 2000' (Smack! 2). Very catchy organ-synthesiser-disco instrumental. A hit. Maybe a very big hit.

5000 VOLTS: 'Can't Stop Myself From Loving You' (Phillips 6006 584). Quality pop number and the bird has a useful voice. Hit.

GERRY RAFFERTY: 'City To City' (United Artists UP 36278). As the evening draws to a close Rafferty brings a touch of class even though he sounds like he's singing through his nose. Can do better etc.

THE BROTHERS JOHNSON: 'Right On Time' (A&N AMS 7313). A superior American soul outfit who are due over in this country for a tour soon. But they're not due for the charts if this is anything to go by.

PETER SKELERN: 'Soft Falls The Rain' (Mercury 6008 600). Sloppy love song with wet lyrics about the likes of 'the pillow we've shared for years'. Yuch.

RADIO ACTIVE: 'Ten Years After' (Beeb 021). Released to celebrate 10 years of Radio One. Easily the worst record in a week when they have been many contenders for this coveted spot. I quote a letter from Andrew Brook of York: 'A song has been released by Radio Active to commemorate the 10th anniversary of Radio One. As it obviously advertises the station, why do TV adverts like Brutus Jeans and Martini have to be changed so they do not include the name of the product?' Quite, Andrew, and we all agree with your PS — 'The song hasn't a chance of charting'. Not even if Blackburn makes it record of the week.

So, there you are boys and girls — another week's singles. But it's not all over yet. Come with me into cobweb corner where for your refreshments we find this week's rockers from the locker. Some oides and some goodies...

CHARLIE BOP TRIO: 'Mr Big Feet' (Capitol CL 15940). Taken from the Capitol Rockability Originals album. Behop a beauty and lovely sax too. Take me back grandad...

SHAKIN' STEVENS: 'Somebody Touched Me' (Track 2094 136). Hold on there, Mr Stevens is shakin' down the aisle with a medium-paced rocker. Medium-paced but a goody. The flip is a commendable version of 'Way Down Yonder In New Orleans'.

MIKE BERRY: 'I'm A Rocker' (Polydor 2058 925). Ol' Mike Berry keeps on goin'. Too fast to live... too young to die... he never did quite get there. Big misa.

HAND MIZELL: 'Higher' / 'Ain't Got A Thing' / 'Flatfoot Sam' / 'Jungle Rock'. (CEP 116).
CHARLIE FEATHERS: 'Gone, Gone, Gone' / 'Tongue-Tied Jill' / 'Folsom Prison Blues' / 'Don't Let Me Cross Over'. (CEP 116).

BEES MAKE HONEY: 'Sylvie' / 'Namalee' / 'Boogie Queen' / 'Don't Stop Now'. (CEP 117).

CARL MANN: 'Mona Lisa' / 'Rockin' Love' / 'Pretend' / 'Born To Be Bad'. (CEP 114). Four EPs from Charly Revive 45s. Collectors items. Worth buying for the colour sleeves alone.

Good night, god bless, can I have a towel please?

Soul

by BEVERLEY LEGGE

These girls really show some emotion

SAY FELLAS, how d'ya fancy getting emotionally involved with one of these lovely ladies?

Before you answer let me give you a word of warning: these are no ordinary women. They're the Emotions and it's not for nothing they've been given that name.

The fact is they're three of the most super-charged emotional beings you could ever wish to meet.

An encounter with any one of them could leave you feeling physically exhausted and emotionally drained.

But more about that later. First the facts.

If you've been monitoring the charts lately you'll know the Emotions have been edging their way up the Top 30 for the past couple of weeks with a punchy disco tune, 'Best Of My Love'.

It's by no means their only taste of chart success although it's the girls' first British hit.

Back home in the States they've had no less than eight records in the hot 100, including their latest single, which topped the chart last week.

The group comes from Chicago and consists of sisters Wanda, Shella and Pamela Hutchison. A fourth sister, Jeanette, has temporarily left to have a baby.

The girls have been singing together professionally for more than 10 years and have worked with a number of major black artists in the States.

In the early days they were known, somewhat unimaginatively, as the Hutchison Sunbeams. But in 1967 their father Joe Hutchison, who is also their manager, decided to give them a new name.

Spokeswoman Shella

Hutchison takes up the story:

"A lot of names were considered but in the end he chose the Emotions because it was easy to remember and it seemed to suit us."

You mean the girls are inclined to get a bit emotional?

"Yes we are. We like to get emotionally involved in everything we do, whether it's rehearsing, recording or making love."

"Sometimes we get so emotionally involved we have to stop what we're doing and take a short rest. We find that's the only way to work."

Sounds a bit exhausting to me.

"Yes, it can be. Not only for us but for the people around us."

"After a show we get so hyped up it takes us a while to calm down. My husband and the other girls' boyfriends usually come backstage to try to get us to relax."

"But it isn't easy for them. They're always complaining that after an hour of trying they feel completely exhausted themselves."

"It's not as though it's just one member of the group who's emotional. We're all like that. It's



EMOTIONS: taking time to cool it

'We like to get emotionally involved in everything we do, whether it's rehearsing, recording or making love'

something that seems to run in the family."

Shella is quick to admit there are dangers in three highly-emotional people living and working together.

"There's always the risk we'll get over-emotional about something and end up having a row. Whenever possible we try to avoid scenes like that."

If there's any chance a row might develop we keep out of one another's way till the storm passes. Having spent most of our lives together we're able

to spot the danger signals."

All the signals now seem to indicate the Emotions are on their way to becoming a major international act, perhaps even rivalling the Supremes and the Three Degrees.

"We don't see ourselves in competition with any other group," says Shella, "although people obviously make comparisons."

"I suppose you could say we are similar to the Supremes in some ways. We try to have the same onstage precision and

presence as them but musically we're worlds apart."

"As far as the Three Degrees are concerned I think our image is quite unlike theirs. We present ourselves in an entirely different way."

"The only similarity I can see is that both groups have three female vocalists."

British fans anxious to experience this threesome at first hand may well have to wait. The girls have such a tight touring schedule in the US they probably won't be

able to visit Britain till the middle of next year.

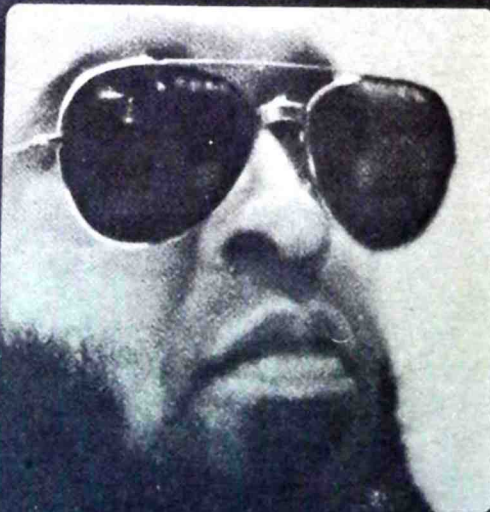
"We're very much looking forward to coming over," says Shella. "We've been getting tremendous reactions from our audiences in the States and I'm hopeful the same thing will happen in Britain."

"People who come to see our show find we put everything we've got into it. We believe very strongly that if the public has paid to see us they deserve to get a 100 per cent performance."

And I'll certainly second that Emotion.

SOULFULL

IDRIS MUHAMMAD
TURN THIS MUTHA OUT

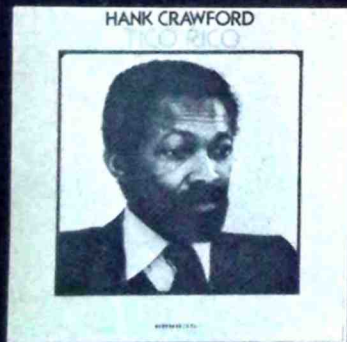


LOBB 84
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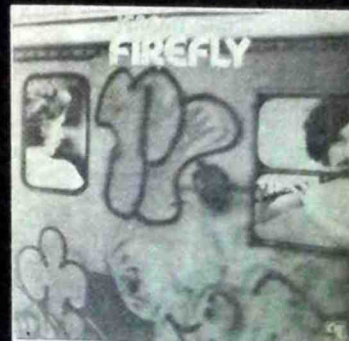
KU 34

INCLUDES THE SINGLE

'COULD HEAVEN EVER BE LIKE THIS'



HANK CRAWFORD
'Tico Rico'
KU 35



JEREMY STEIG
'Firefly'
CTI 7075

SO IT PO-GOES

MOST JOURNALISTS tend to think of Tony Wilson rather one-dimensionally, ie an idiot, full stop. And idiot he may be, but he's an on-the-ball idiot, thank God.

Well now, what's the Old Grey Whistle Test doing for rock 'n' roll nowadays? Sticking up for nerds that can 'play their instruments'. Not a new wave band to be seen in the new series, just Melody Maker poll winners (and losers) part 84.

'So It Goes', on the other hand, which returns next month, is back with pogo. In a big gamble by new producer Geoff Moore and Wilson they've gone overboard for new wave with live film from gigs by Elvis Costello, Penetration, the Buzzcocks, Nick Lowe, Mink DeVille, Iggy, XTC and The Jam spread over a series of 10 half-hour shows.

The show has a new format now - less Tony Wilson, no studio sessions. Most of the gigs were filmed in Manchester at local venues.

Geoff Moore's approach in filming the gigs is basic and effective. There's no Mansfield-esque screaming about everywhere with the cameras, no sets tarted up with glitter and flashing lights.

The camera holds on a face for maybe a minute, making it more documentary than 'pop show'.

The programme isn't purely new wave - for instance there's a brilliant cut of Van Morrison's impromptu gig at a reception at Monkberry's earlier this year where he jammed with Doctor John and Mick Ronson. Morrison does 'Kansas City' and an 'experimental' number.

There's also Sad Cafe, Tom Robinson and the Movies.

Unfortunately Granada aren't that enthusiastic about the show - even Geoff Moore admits the last series was pretty dire and the critics enthusiastically agreed. So this could be the last time 'So It Goes' is transmitted.

Which would be a pity because the new series makes the Old Dead Squirrel Test look like a very tired joke.

Talking of jokes: Tony Wilson is determined to get Leonard Cohen on the show. Ha ha. Ha.



WILSON: The acceptable face of punk.

Sync-less
stink
draws a
Blank

SO THE guy who made the movie 'The Blank Generation', Amos Poe says: "New York film makers make films in sync sound but it doesn't add nothin' to the film. It's just a stinky toy. I asked myself why film must be sync. Because y'know there are image and sound - two different things."

That's crap. Image and sound are inter-related and that's what movies are all about. You know how annoying it is when you're watching something on TV and the sound is slightly behind. Your brain homes in on the illogical nuance and you're infuriated.

'The Blank Generation' is infuriating. A series of black and white flash home movie clips of CBGB shimmies like Patti Smith, Television, Ramones, Talking Heads, Blondie, Wayne County and Tuff Darts with music the same.

But when you see the band up there in seon narcotic splendour they're mouthing different songs from the ones filtering through your listeners.

Another Poe splinter-jerker: "Just put on a record, close your eyes. There's a movie. Home-made. You don't need Hollywood. It's just a reference. That's the thing about 'The Blank Generation' - you needn't be afraid to close your eyes. Open eyes are not required. You paid your quid for the comfy seat - do what you want."

Can you see - maybe that's not quite the right word, imagine - rows of filmgoers in the local Odeon with their eyes shut? Might as well listen to the radio. I'm all for change as long as the innovation ain't backed by mindless drive like that.

The film is poorly made, shot without a white line of imagination and dumbly put together.

But maybe the makers think that's what punk is all about.

It's only rock... JIM EVANS

BARRY CAIN

Coffers, coppers and coffee

Off Centre Edited by TIM LOTT

ALL DEPENDS on whether you like your coffee flashly - ground and percolated or off the shelf at Tesco's and instant.

I guess it's easy to slag off anyone who makes money within the filmy framework of the new wave. But it's funny how the perpetrators of the pernicious pointed finger are the ones getting a good screw out of the set-up themselves.

The Vortex in Wardour Street, Soho, has become London's premier punk venue two nights a week for the last three months. Sure, I don't like the place but it succeeds in perpetuating the tarnished gloss of the leathery jacketo syndrome.

The two guys that promote the bands - John Miller and Terry Draper - decided to open a 24-hour coffee

Where to go or not to go in London

bar around the corner in Hanway Street which quarter.

They didn't do it for love, granted, but it's sure gonna come in handy if you're stranded in town one night or the milkman disturbs you in the morning.

The building also houses an all-punk record shop, facilities for the new Vortex fanzine, the new Vortex record label which will kick off with a 'Live At The Vortex' set and other Vortex rumblings plus phones etc for booking bands for the Vortex disco. In case you forget, the name's Vortex. Got that? Vortex.

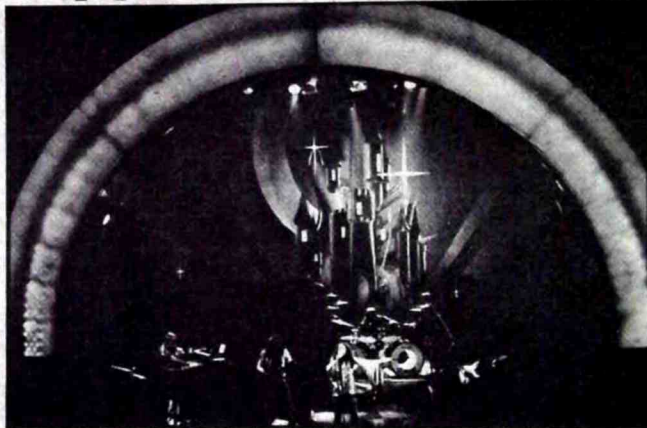
looks like something straight out of a Latin Anywhere the whole shebang got under way last Friday with the abortive Sham 69 lunch-time roof (see page 16). After young Jimmy Pursey was carried off people wandered inside to watch another band - there won't be anymore live acts - and toon into the juke.

That night the record shop was smashed to pieces and they had to get in public health inspectors to take a decko at the ladies toilet which, according to Vortex spokesman, Matthew Nugent, "were in a terrible state." It cost £80 to clean them up alone. Lot of dirty birds around.

The Old Bill milled around throughout the night and several people were nicked for loitering. The cafe was closed on Sunday "due to general devastation" but is now open again.

Back in business. Don't the boys have fun in London town? Two sugars in my coffee, honey.

BARRY CAIN



RAINBOW: with the arch that cost £50,000.

RAINBOW'S B-END

IT'S ONLY rock 'n' roll, but it's expensive. Ritchie Blackmore's Rainbow - y'know, the last of the great heavy metal outfits - are on a massive 40-date European tour.

And it's not just a case of piling the amps into the back of the old Transit and hitting the highways and byways. There's just a little more to it than that.

Pour yourself a stiff one and cop a load of the costs involved in getting Rainbow on the road for this tour:

In all the tour is costing some £300,000 to put on the road. The band have to take their own mobile generator to most halls. In several venues a special crane has to be hired to lower the stage gear

into the theatre.

The band will not make a penny out of the tour - in fact they'll lose a lot. But Cozy Powell explains: "What we lose is not important. If we play well and the audiences like us, that's more important. They spend their hard-earned cash to come and see us and we're going to give them their money's worth."

The party that makes up Rainbow's touring outfit numbers 27: four lighting crew, four stage crew, four sound engineers, three drivers, two tour managers, one group manager, five members of the band, two girlfriends, one promoter and one baggage man.

The Rainbow stage prop has to travel by road or by sea - it's too heavy to fly. Made from steel, it has 3000 light bulbs coloured amber, red, blue and blue-green and is operated by a modified portable digital computer.

A drum-raiser costing £6,000? Yup. I can tell you no more, but go to see their show and you'll see why it costs so much.

It's only rock... JIM EVANS

BARRY CAIN

Rockin' Robin

IS LONDON beginning to wake up at last?

Apart from the occasional greaseball joint in the seedier quarters of the West End the only decent club open long after the Epilogue is just a little light on your TV screen is the Speakeasy.

Well now The Speak has a competitor. Name of 'Robin's Place'. It's cosily nestled between a boozier and a car park at the Westway end of Western Avenue. Number one Western Avenue to be precise. The ex-disco has long been a haunt of BBC employees from nearby Wood Lane.

It's spacious, tastefully decorated and more important it's open till 4 am. There's also a live band two nights a week.

BARRY CAIN



THE EDITOR WANTS ME TO WRITE AN EXCITING STORY ON DAVID BOWIE.

THIS IS NOT GOING TO BE AS EASY AS IT USED TO BE!

HE USED TO BE A CONTROVERSIAL FREAK WITH BIZARRE PRESS AND OUTRAGEOUS BEHAVIOUR! NOW HE'S QUIETENED DOWN AND ADOPTED A SUBBED 'BOY NEXT DOOR' IMAGE.

HIS MUSIC WAS CONTINUALLY CHANGING! EACH ALBUM COMPLETELY DIFFERENT FROM ONE BEFORE! NOW I HEAR THAT HIS NEXT LP IS TO BE A CARBON COPY OF HIS LAST!

BUT I WOULDN'T WANT PEOPLE TO GET THE IMPRESSION THAT HE'S BECOMING BORING.

LET'S SEE...WHAT'S THE MOST INTERESTING THING ABOUT HIM THAT I CAN POSSIBLY COME UP WITH?

"DAVID BOWIE IS AN ANAGRAM OF 'WE AVOID BID'?"

THE NOSE

in love
all in love
all in love
with a girl
who's just
what I need
good
re us
m
d
u
ing a
at he
white w
when you're
rolling down
don't look better
when you're
tumbling down
y
s
sweet sixteen
how you my explosive
sweet sixteen
out to me
i get hurt
'cause
everybody's fine and —and they
don't need me
tell me what can i do —
sweet sixteen
i give you my body and soul
sweet sixteen
i must be hungry
'cause i go crazy
over your leather boots
now baby i know
that's not normal
but i love you
i love you
i love you
sweet sixteen

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Some We Can Sin
(lyrics by iggy pop music by david bowie)
i never got my
license to live
they won't give it up —
stand at the worlds' edge
trying to break in
why it's not for me
right of it all
know what and ill
i want
some we can

here comes my face
here comes my face
it's plain bizarre
it's plain bizarre
here comes my
here comes my
out of the crowd
out of the crowd
sweetheart i'm telling you
sweetheart i'm telling you
here comes the zoo

here
here
m gon
m gon
move
m mo
y—
oh you slay
oh you slay
oh you slay
i'm gonna
and do th
anna hop like
anna hop like a

Side A

Lust for Life

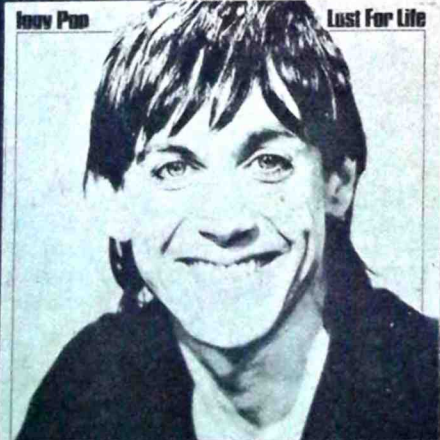
(lyrics by iggy pop music by david bowie)

here comes Johnny Yen again
with the liquor and drugs
and the flesh machine
he's gonna do another striptease
hey man where'd you get
that lotion? i been hurting
since i bought the gimmick
about something called love
yeah something called love
i'm worth a million in prizes
with my torture
we're a team
all on a government loan
i'm worth a million in prizes
yeah i'm through with sleeping on the
sidewalk — no more beating my brains
no more beating my brains
with the liquor and drugs
with the liquor and drugs
we'll i am just a modern guy
of course i've had it
in the ear before
'cause of a lust for life
'cause of a lust for life
i got a lust for life
got a lust for life
oh a lust for life
oh a lust for life
a lust for life
i got a lust for life
i got a lust for life

The Passenger

(lyrics by iggy pop music by david bowie)

i am the passenger
and i ride and i ride
i ride through the city
i see the stars come
out of the sky
yeah the bright and noble
you know it looks
so good tonight
i am the passenger
i stay under glass
i look through my
window so bright
the stars
come out tonight
i see
and
sky
city's
backside
and everything goes
singing la la la
la-la-la la
la-la-la la
la-la-la la
la-la-la la
la-la-la la
la-la-la-la
la-la
get into
we'll be
we'll r
we'll r
we'll r
hol
w



Apollo
Manchester: September 25
City Hall
Newcastle: September 26
Odeon
Birmingham: September 27

Colston Hall
Bristol: September 28
Rainbow
London: September 30
and October 1

PL 12488
RCA IGGY'S NEW ALBUM

IGGY'S NEW TOUR

THE DAVID BOWIE STORY



RIGHT, let's examine four quotes about the man.

Joe Strummer of The Clash: "David Bowie? I haven't got a very good memory. The first thing that comes to mind is he's got a great snare drum sound on 'Low'."

"What he makes is decadent disco music, it sure ain't rock 'n' roll. The best thing he ever did was 'Get Off The Phone Henry'. Or was it called 'Suffragette City'? I s'pose he's contributed something. I dunno. I never raved about him."

Johnny Rotten of The Sex Pistols: "He was good for a while but you couldn't really get into it 'cos you didn't believe he was doing what he believed in."

Hugh Cornwell of The Strangers (on the line from Sweden): Bowie's head is where his new album's at. 'Low' was quite a progression, let's see what his 'Heroes' trip is gonna be all about. Anyway, we shouldn't waste expensive time on the phone talking about irrelevant people."

Paul Weller of The Jam: "He's the most inventive artist of the seventies."

Last week I said Bowie had not contributed anything to rock 'n' roll. Maybe that upset a lot of people, especially his merry mentors and slushgush admirers. But I believe it to be true and I'll tell you why.

Bowie is the great artificer of rock, the back row artisan observing musical forms before extracting the various essences and manipulating them until they correspond to his own stifled universe.

He's a musical micrometer pacing out short distances, wringing them dry and moving on. I can't see how he has assisted in any common cause viz seventies rock. Everything he does seems to be fodder for his mighty carnivorous ego.

But then most important figures in rock 'n' roll are like that.

Whatever Bowie has attempted he has, in most cases, mastered and done it better than anyone else who PRECEDED him.

"What he makes is decadent disco music, it sure ain't rock 'n' roll." That's really only true of his work since 'Young Americans'. Bowie laid down some real ravers before that which had you sweating ya strides in front of the bedroom mirror.

And what about Rotten's statement "He wasn't doing what he believed in"? He's fallen into the trap that Bowie created. He wanted to give the impression of the prompter in the wings, indifferent to his work. But the fact is he was deadly serious - you don't hide behind masks if you don't give a damn.

"Bowie's head is where his new album's at." Wrong, it's where his next album's at. Or the one after that. Or the one after that.

I reckon you can substitute ingenious for inventive in the final quote.

The man himself once said: "It's so difficult to determine which way the future will go in rock. But there's a resurgence of spirit in entertaining."

"It's a cross - mesh of social significance and it's quite hard to determine whether the next artists are going to exist as stars on their entertainment merit, as Doris Day or Engelbert Humperdinck, or whether they're going to be big because they have some kind of redeeming social value."

"Now me, I don't know which I fit into. But I feel rather like an actor when I'm on stage... more than feeling like a rock artist. I don't think that's much of a vocation, being a rock and roller."

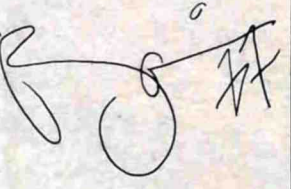
But I digress. This is supposed to be a life story.

TO CONTINUE... Now, where were we? Oh yeah, 1972 after the release of Ziggy. DeFries' baby, the Mainman Organisation was hotting up on both sides of the Atlantic. He signed Mott The Hoople who scored with one of Bowie's few streetsongs 'All The Young Dudes' which the singer also produced.

Lou Reed fluttered in and limped out. Bowie produced Reed's most successful waxing 'Transformer' around this time. Cherry Vanilla was, well, just being Cherry Vanilla. Oh, and he got married to Angie. Remember her? Apparently she was 18 when she first saw him - at a concert. They seem to have what can only be described as a perfect Bowie relationship... for six months of the year he's with her, for the other six months he's with himself. And fancy naming your son after a Batman fight captain.

Aladdin Sane spat out in 1973. "My music," he said at the time, "is a sort of outpouring of the subconscious. I don't question much. I relate. In fact, I see my answers in other people's writings. I think the best summing-up would be that my own work is rather like talking to a psychiatrist. My act is my couch."

Sane was hastily followed by nostalgia-unleashed 'Pinups' and in July that year he did a mammoth 60-



date British tour, culminating in his famous Hammersmith Odeon show where he announced his retirement from playing live.

That tour marked the end of his productive relationship with the Spiders from Mars.

From then on the Bowie life story fades into ambiguity. He sailed to the States - he has a morbid fear of flying - and based himself there for the next few years. He eventually split from DeFries in 1975 after long legal wrangling.

'Diamond Dogs' and 'David Live', recorded at the Philadelphia Theatre, were released in '74 and 'Young Americans' came out the following year.

Just when the cynics started sharpening their knives in readiness to slag off the Golden Wonder 'cos he didn't seem to be coming across with the goods there was a resurgence of interest with the incredible 'Station To Station' album and Nicholas Roeg's 'The Man Who Fell To Earth'.

There was no longer any need to rely on old songs like 'Space Oddity' which was re-released in 1976 and made the number one slot again.

At the beginning of last year he played a couple of dates at London's Empire Pool amid controversy about his 'Britain's going to have another Hitler' statement. Those concerns proved that Bowiemania was still very much alive and kicking.

What about 1977? This expatriot holed up in Berlin surrounded by obscure books on magic and moonstone philosophy, retreating further and further into himself. Hold me in your nuclear arms Davy and tell me like it is.

He also plays piano for Iggy Pop.

Albums

Space Oddity (RCA LSP 4813)
YEAH WELL, a typical debut album? As typical as you can get with a guy like Bowie. You gotta get this in perspective. This album is eight years old.

The elpee of the single - and that's how record companies used to view things. Still do sometimes. Despite the presence of people like Rick Wakeman, Herbie Flowers and Keith Christmas it's an acoustic album, y'know, the type of songs the palais flashers threw lighted cigarette butts at. 'Cygnets Committee' is the finger with the green fingernail that points the way: "I opened doors that would have blocked their way."

I braved their cause to guide, for little pay.

Tracks like 'God Knows I'm Good' and 'Memory Of A Free Festival' are lyrically embarrassing bad. But in those days wasn't nearly everything? + + +

The Man Who Sold The World (RCA LSP 4816)

FLOWER COWER motivated Space Oddity (remember last week's sucking theory?), heavy metal motivated this album. Two typical examples of Bowie not originating but using, using so bloody well that the originals paled by comparison.

He's the spiv used - car salesman re-packaging what's gone before in such a spiel - binding, redoubtable way that it's virtually impossible not to fall foul of his manipulations.

Unfortunately his art school vocals, so utterly transcending - sounding to the plebs, are all too evident here. That makes for an uncomfortable coupling with the heavy electronics, a bit like the ancient Roman pastime of bestiality - the Innocent young Christian girl and a steaming stallion.

Listen for the Marc Bolan take-off on 'Black Country Rock'. Bowie still performed 'Width Of A Circle' live right up until '75. The black cover, the maudlin moog, the 'I'm in limbo land' lyrics swanked the yanks to masturbatory heights of critical esteem. Mugs. + + + 1/2

Hunky Dory (RCA SF8244)

HERE WE are in 1971. Remember that year? No? Ain't surprised. Not a lot happened - apart from this record and a few others. The first of the truly great Bowie albums:

"I still don't know what I was waiting for
And my time was running wild."

The Americanisation of the anti-empiric worshipping that dysentery land's folk heroes - 'Andy Warhol', 'Song For Bob Dylan', 'Queen Bitch' (Lou Reed).

(Lou Reed). The first two are pretty bad, the last a bang - on-time tube down the Velvet Underground.

Side one is probably one of the most perfect you'll ever hear - stuttering stereotype screwing the stiletto blade into authority 'Changes'. Thus spake Bowie: 'Oh! You Pretty Things', drug daze: 'Eight Line Poem', re-run redolence 'Life On Mars', existential groppings: 'Quicksand', all disembowelled on the music of Mick Ronson, Woody Woodmansey, Trevor Bolder and Rick Wakeman. + + + + +

The Rise And Fall Of Ziggy Stardust And The Spiders From Mars (RCA SF 8287)

AND THE man finally fell to earth:

"Making love with his ego Ziggy sucked up into his mind..."

The fall was cushioned by the masks of a thousand egos. His world of views decreed he should hide from the stares, the fairs, the conquests.

What better way than to record a batch of songs about a rock idol, a misanthropic sky-raider ripping the world to shreds.

Bowie hadn't reached those gigantic star proportions as yet but he did by simply stating he had. The ultimate con but very effective and brilliantly engineered.

Manager Tony DeFries must have been a very influential force on the way this album turned out. Unprecedented - becoming the star you sing about.

'Starman' proved to be Bowie's second big single hit after 'Oddity' and deservedly so, though the most powerful cut from the intense black vinyl vindication was 'Rock 'N' Roll Suicide', a vampirical disintegration of the personality. Great album for phrases like that. + + + + +

Aladdin Sane (RCA RS 1001)

TOGETHER WITH 'Station To Station' this is my personal favourite. A stunning declination of America following his massive tour that year engulfs the first side. It had been done before, sure, but nowhere near as effective as this. Through the past darkly streamlined atmosphere:

"You sold me illusions for a sack full of cheques
You've made a bad connection
cause I just want your sex"

Side two is even better. 'Time' may be the best song he's ever written, each demonic tone change another colour in a self portrait.

'The Prettiest Star' (dedicated to Bolan?), 'Let's Spend The Night Together' and 'The Jean Genie' siltier around the centre unshackled and golden delicious, running smack bang into 'Lady Grinning Soul' where swooning under the influence of Silver and Americard you can almost

"Touch the fullness of her breast
Feel the love of her caress."
He's in that room beneath the satin

sheets, smoking, writing the songs in letters and ringing for a butler to post them 'cause of his agoraphobia. Listen... + + + + +

Pinups (RCA RS 1003)
AND THAT'S just what these songs were. The kind you hang on your wall until they start fraying at the edges so you tear them down and lock them away in a drawer, taking them out once a year to relume dying memories.

A bunch of disposable Kleenex songs that Bowie obviously needed to blow his nose on. Great versions and an ingenious selection. But at the time of its release, 1973, we all craved for another DB album, not a re-hash of 'Friday On My Mind', 'See Emily Play', 'I Can't Explain', 'Sorrow' and co.

Another example of Bowie at play, even though he worked damned hard at perfecting these numbers out of the watershed London days of the Marquee solstice. + + +

Diamond Dogs (RCA APL1-0576)

THE EGO pumped up and petrified into the image of Orwellian prophet contemplating the fault-line explosions of the future in a cataclysmic dance of death.

Nothing new and this time Bowie disappoints. You keep getting the impression this album could have been so much more effective if his visions hadn't been obscured by what had gone before.

He presents us with a pastiche of other people's fears. But it still gets into the four-star class 'cos of its smog dense beginning - the godlike observer setting the dismal scene, layers of black sound and in the background 'Bewitched, Bothered and Bewildered' filtering through the dark and taking a tongue-in-cheek edge off.

Certainly the best intro I've heard to any album. Then there's 'Rebel' which some have argued to be his strongest single. Could have been so good... + + + + +

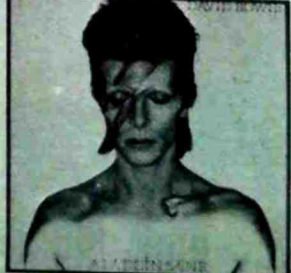
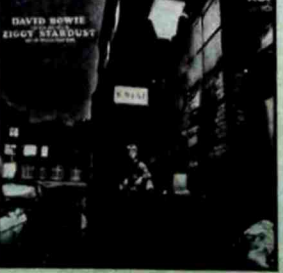
David Live (RCA APL2-0711)

TONY VISCONTI slices a piece of fillet magic of the Bowie live cow. The sound quality on this double live package is first class, no mean feat, and Visconti takes the honours with a little help from the Mainman himself.

The most entertaining of all the Bowie albums merely because the man is stripped down to stage voice and is performing at you rather than himself.

Hence 16 of his best songs plus a superb rendition of Eddie Floyd's 'Knock On Wood', a song which highlighted his ever-increasing interest in soul.

If you ain't got a Bowie record, get this for starters and work upwards. + + + + +



Part 2 by BARRY CAIN

Young Americans (RCA RS 1606)

SOME OF the best soul to be emitted from a steam like from a coxy Cassalain's mouth can be found on this album.

A dynamite dry encapsulation of Stax, Motown, Chess but muddled in such a way as to take on a whole new character.

It ain't white soul, it's Bowie soul which is like something else. There's a red hot bunch of session guys behind him including John Lennon who co-wrote one of the two hit singles from the album, 'Fame', a reworking of previous mirror themes only this time saddled on another racehorse.

Both 'Fame' and 'Young Americans' were substantial Stateside hits though they really failed to make the grade here. There's also a tribute to Lennon with 'Across The Universe' which doesn't come off. No matter, this was the Bowie we could all dance to. + + + + +

Station To Station (RCA APL1-1327)

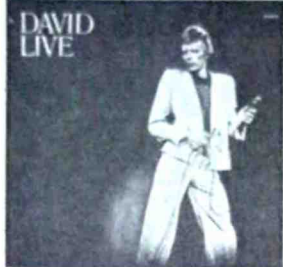
SIX SONGS as near to the blinding iridescence of perfection as you can possibly get without turning to stone.

Very few albums create their own claustrophobic world excluding everything but you and it. 'Station To Station' does more. It excludes even you.

It's as though you're waiting in a car at a level crossing when the train passes with only one passenger, Bowie.

For one fallsafe moment you catch a glimpse of his trilby-covered face and then the rhythmic places we've passed / places we've seen / stopping and going / never serene / thud passes on.

The soulman is still there but he's eclipsed by a fervent desire to continue on. Thus 'Golden Years', 'TVC15' and 'Stay' are painstakingly transient, movable luxury class carriages with gilt anti-macassars and stale President's cigar smoke.



And because of that Bowie found the true essence of soul. There was no further need to explore that nether region any more. He had cracked it.

'Station To Station', 'Word On A Wing' and 'Wild Is The Wind' are movies set to music. Images flash before your eyes in the darkness till they eventually form a story. It doesn't really matter if what you see is logical, you just fall in love with their beauty.

It could well prove to be his meisteerwork but with Bowie nothing is predictable. + + + + +

Changesonebowie (RCA RS 1655)

ALL CHANGE. + + + + +

Low (RCA PL12030)

CERTAINLY HIS most controversial album. While some afficianados sank slowly into orgasmic delight at the sheer 'difference' of it, others, expecting maybe another 'Station To Station', were bitterly disappointed by the muzak musings of the Berlin wall of sound.

It contains Bowie's ultimate single 'Sound And Vision' suitably underplayed, ridiculously well executed.

Simply to dismiss it as an Eno indulgence is misguided; as Bowie says a lot of his own sweat and blood went into 'Low'. But somehow I get to thinking that it ain't really him, just a vague attempt at moving on. Justifiable but nevertheless incomplete.

Maybe he'll hit the nail on the head with 'Heroes' before exploring on. + + +



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ARISTA 137



Albums

Dury's Verdict

IAN DURY: 'New Boots And Panties' (SHT SEEZ4)

IAN DURY is more a music hall oddity than a rock 'n' roll star. With his sunken miserable eyes and wotcherwug facial lines he even looks like he'd be happier standing up in some seedy Mile End flea - pit telling crummy jokes than making albums.

And really the first reaction to 'New Boots And Panties' is to laugh. But if you can grapple with the sheer unorthodoxy of it's easy to fall in love with for its quaintness, its limerick simplicity.

Once, of course, Dury headed Kilburn And The High Roads. He was branded a 'pub rocker', so oblivion was inevitable. But he developed a pocket following all his own. An embryonic cult figure.

Stiff, being what they are, have taken Dury, being what he is, out of the embryo. People are already walking down the Kings Road with their new Dury album displayed conspicuously under their arm.

I might even be one of them. It's an album to boast about in a lot of ways, curious and unique. Now and then, the sense of bizarre overwhelms its object, i.e. fun - on the crazed 'Blackmail Man' and 'Blockheads' - but mostly it keeps just this side of the lunatic.

What keeps the whole kaboodle from teetering into the absurd is often the musicians that pop Drury up - Drums, bass / keyboards / sax / moog / guitar. It's easy to react against Dury's singing speaking - a gruff East End gutter hack. But when he goes over the top the clever, fluid instrumental back-up keeps it palatable.

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

It's a London album, a Cockney pilgrimage back to East End youth. It has rock 'n' roll, ballads, silly rhymes and screw - ups. 'Blackmail Man' sounds like a bad punk send - up. The lyrics are schoolboy silly and irresistible: 'Roll up against my body, Get me where you want me. What happens next is private, it's also very rude' (Wake Up And Make Love With Me). 'A love affair with Nina In the back of my Cortina. A seasoned - up hyena Couldn't've been more obscener. ('Billericay Dickie').

The character of 'New Boots And Panties' is indomitable, like Dury. It's a curiosity piece and a pop album and a good joke and sometimes a bad pun and a shot of Bohemian romanticism and a load of crap and totally fascinating.

Forget about enjoying, this is experience. + + + + TIM LOTT



IAN DURY: curiosity piece



BOB MARLEY

BOB MARLEY AND THE WAILERS: 'Early Music' (CBS 31584)

SOMEONE'S HAD the bright idea of finding all Marley's earliest tapes and getting them out hot on the heels of his later success. They'd have been better buried. The music doesn't match his present material and although you might find it mildly interesting to trace his progress to the present day the album isn't worth having for anything other

than that. The music is unremarkable and doesn't even give a flash of premonition of how good he was to become.

The producer who got Marley started was C S Dodd. He opened his Studio One recording studio in Jamaica and recognised the potential talent in Marley from these tapes which makes him a far sharper person than me

Most of the tracks are Marley - penned and although the songs in themselves aren't bad it's

the emotion in his voice that's missing. The sleeve notes say only background noises were mixed out and the atmosphere left in. Well I don't see it.

I don't think this album deserves the space on the shelf + ROSALIND RUSSELL

FLEETWOOD MAC AND CHRISTINE PERFECT: 'Albatross' (CBS Embassy CBS 31569)

AH, THE blues boom... greatcoats and grandad

vests and joss sticks and peace signs and paying 12 bob to see Peter Green and Fleetwood Mac at the City Hall. Those were the days.

Or were they? This bargain reissue - two albums shovelled together for only £1.99 - seems to prove otherwise. Time has not looked kindly upon them. Peter Green may have been a brilliant guitarist but 10 years on him and his band sound pretty dreary. And

Christine, still pre - Fleetwood at the time, sounds positively soporific.

I'd Rather Go Blind' reached the Top 20 in '68 (or was it '69?) but now it sounds so weak it couldn't fight its way out of the inner sleeve. And it's the same with 'Albatross' - these days it's relegated to providing musical interludes on 'Nationwide' when the reporter runs out of things to say.

And those were the best tracks! + + SHEILA PROPHEET.

I'm sure my happy memories can't all be just empty nostalgia - they must have turned out some gutsier stuff than this. Unfortunately I can't check that one out since I sold my entire blues collection to a girl in my class called Nancy in a moment of poverty in 1971.

But on this showing I'm still trying to decide whether Mac's progress to MoR blandrock is a change for the better or worse. + + SHEILA PROPHEET.

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CLEAN CUT AND CLASSY

CITY BOY: 'Young Men Gone West' (Vertigo 6360 151)

CITY BOY got class. Now class ain't so useful in 1977 as it was a few years back. In fact it's currently a bit of a disadvantage. City Boy are the sort of band critics like to slam - polished pop, clever clever.

They're OK though. Their last album 'Dinner At The Ritz' got me

interested - some very smart melodic riffs, very quality commercial product.

'Young Men Gone West' is lighter, more 10cc than 10cc. They fill that gap well, better than 5cc do (Stewart, Gouldman), but they fall prey to some of the same mistakes that outfit made - gimmickry for the sake of gimmickry, feel from the head, the production console instead of the heart.

It's the sort of music Habitat could sell next to their range of Finnish pine tables or Yaks' wool tablecloths - slightly smug, very clean, NICE. An Old Grey Whistle Test - type band, a cut above

average though. To carry on the 10cc parallel - the lyrics are all little novelettes, short stories, comic cuts, obvious puns - 'I've been spun and spin dried. But still the tears fall from my eyes. I've been spun but I'm cry - dyed Do me a favour and wring me' ('I've Been Spun').

The trouble starts when they get serious - "You remember how it used to be Making you smile like some half forgotten melody" ('Millionaire'). Cliche overkill.

The only thing I really find interesting about City Boy is the way they print all their lyrics in three different colours. + + + TIMLOTT



CITY BOY: Finnish as opposed to polished

CARPENTERS: 'Passage' (A&M AMLK 64703)

KAREN CARPENTER:

the dummy in the shop window. Devoid of emotion, each song a re-run of the last. Flat monotones whether she's singing about pain or love, depression or joy.

A supermarket voice. Stick it in the wire trolley and run the gauntlet of washing - powder shelves. On 'Passage' she tries, tries very hard in fact, to bend those white line vocals and there's Richard in the back trying very hard to lift those barbed wired fences so she don't get caught.

And how does he do it? By choosing things like 'On The Balcony Of The Casa Rosada / Don't Cry For Me Argentina' and 'Calling Occupants Of Interplanetary Craft' written by Beatle bombers Kilaatu.

Does it work? We-I-I put it this way: I suppose it ain't bad as far as Carpenters' albums go, which ain't very far. No matter how flash the production, no matter how melodic they strive to be, their records leave me as flat as a pie without self-raising flour.

Karen's the girl you pull in a dance hall who don't say a word when you jive and after buying her drinks all night you find she's got her own car outside.

The two 'experimental' tracks, which amount to little more than typical Carpenters jelly moulds only twice as long, have mixed success. 'Argentina' just don't belong. The operatic intro sounds like something straight out the local Gilbert and Sullivan Society and Karen's voice adds nothing to the song.

'Occupants' is the new single and I guess you could call it catchy despite the clumsy phras-

ings - 'Calling occupants of interplanetary most extraordinary craft'. For what it sets out to achieve it succeeds.

Just tease please, Karen. Slip out of those surgical stockings and put on some with seams and maybe the tinnest garter. And forget Steve Harley. He'll only make things worse. + + +

BARRY CAIN

VARIOUS ARTISTS 'Beserkley Charibusters Volume One' (Beserkley BSERK 6).

IN BRITAIN in '77 humour isn't too fashionable. Everyone has a cause to fight for, everyone is serious. So American labels are welcome relief from all that, being based in a country where they can afford to make FUN their main aim.

This is a reissue of an album which, when originally released in '75, precipitated the four

Don's done it again

DON WILLIAMS: 'Country Boy' (ABC ABCL 5233)

THIS HAS to be Williams' best album to date. It's a cracker. If 'Visions' was a huge hit this has to be bigger.

One of the most noticeable things was that after I'd listened to it just once I remembered all the songs. With a lot of country artists - and a lot of rock artists too come to that - a few of the songs tend to slip into the same mood or become indistinguishable from one another. Not so here.

His resonant, rich voice handles each song differently and somehow he sounds bolder on this album. If I had to choose which track to pull off for a single I'd be lost because I think almost any of them would make it.

I especially liked 'Louisiana Saturday Night' and 'Sneakin' Around', both of which emphasise the point that not all country music is for the single-minded country fan.

I think this album has a far-reaching appeal so I'd ask you to listen to it before you say you don't like country music.

Williams covers a few of the usual topics country artists favour. But these days they're not so slushy - people realise you can sing about subjects that would have been taboo a few years ago. 'Rake And Ramblin' Man' for instance. I admit shotgun weddings aren't a very startling subject but Williams' approach is slightly unusual.

I'm sure this album will help consolidate his position as a cross-over artist - from country to pop. I think it's quite exceptional. + + + + + ROSALIND RUSSELL



DON WILLIAMS: real cracker

Albums

Sparks still flying

SPARKS: 'Introducing Sparks' (CBS 5593)

STRANGE TITLE you might think, considering this is Sparks' sixth album. Anyway, this is their first for nearly two years and their first on the CBS label.

Two years? That's a long gap. Perhaps it should have been titled 'Re-introducing Sparks'. Still lingering on the title, the record company reckon it's apt because in some respects Sparks are starting afresh.

The band is Ron and Russel augmented by a number of session men. The sound is Sparks. As distinctive and distinguished as ever.

The songs? Up for starters is 'A Big Surprise' which also happens to be their new single. Actually it holds no great surprises - the only surprise being the fact that it has been chosen for the single.

There are far stronger



SPARKS: distinguished as ever

and more commercial numbers to be found throughout the platter. Still, it serves as a foot-tapping warmer for side one's ultimate track 'Ladies'. Litling fair-ground keyboards provide the backing for the fantasy lyrics. It's a great song, with lines like 'Ava Gardner cracking

jokes while Joan of Arc just sits and smokes'.

Difficult to pick out individual tracks: the class shows through all of them. 'Over The Summer', with its layered vocals, has a strong Beach Boys and surfing sound while 'Mysteries' closes the album asking a lot of questions -

lyrically, not musically.

The musical question is answered: yes, they're as good as ever they were. No, they haven't changed much. Yes it will chart. The boys produced it themselves. They're currently based in Los Angeles. Welcome back Sparks. + + + + + JIM EVANS

artists involved from complete obscurity into... even more complete obscurity.

Maybe they were ahead of their time. Maybe. At any rate they're only now beginning to make their mark on the record-buying public, as they call them in the business.

Jonathan Richman has already had a hit, the Rubinoos are on the verge of one and you can expect exciting new recordings from Greg Kihn and Earthquake in the near future.

Of the four Earthquake are the most mainstream and so perhaps the least instantly catchy, although I liked 'Friday On My Mind' and 'Tall Order For A Short Guy'.

Greg Kihn hasn't done anything in Britain yet but he has a great pop voice - listen to 'All The Right Reasons' and you'll see what I mean.

The Rubinoos contribute only one number, 'Gorilla', but it's a cracker.

As for Jonathan Richman... well, you know all about him. 'Roadrunner' is included here, but my favourite is 'The New Teller', a touching little tale about how it feels to have everyone knowing you've got a crush on someone.

But these are just my personal choice of tracks... there are plenty more to choose from. So don't take my word for it - go out and get it. You'll love it. + + + + SHEILA PROPHET.

PHIL SPECTOR: 'Echoes Of The Sixties' (Phil Spector Int 2307013)

WITHOUT SINGING a note Spector has created a unique sound - and it's all here, demonstrated by the artists who have done so well out of his genius.

I know there's been something of a glut of Spector compilation albums but each one contains classics. And that includes this one.

On the album are tracks by the Righteous Brothers, the Crystals, the Ronettes, Ike and Tina Turner, Checkmates Ltd, Darlene Love and Bob B Soxx And The Blue

Jeans - enough talent to beging on with.

All-time and old-time gems are 'River Deep Mountain High' (Ike and Tina), 'Then He Kissed Me' (Crystals) and 'Walking In The Rain' (Ronettes).

Unless you've been living with your head in a bucket for the past few years you must have heard them already. There's not a lot of point in going on about how good they all are. An excellent compilation. + + + + ROSALIND RUSSELL

ROY MILTON & HIS SOLID SENDERS: 'Roy Milton and his Solid Senders' (Speciality SNTF 5019)

JOE & JIMMY LIGGINS: 'Saturday Night Boogie Woogie Man' (Speciality SNTF 5020)

VARIOUS ARTISTS: 'Rock 'n' Roll Dance Party of the 50s' (Speciality SNTF 5022)

A SERIES of albums from Sonet billed under the general banner 'Original R & B Hits from the 40s and 50s' - genuine recordings of the stars who started it all. You've probably not heard of any of the artists involved, but they played an important role in the development of R & B music. Roy Milton, drummer and vocalist, dominated the R & B charts from 1946 to '52. His music is best described as jazz-based blues. Two of his biggest hits 'R M Blues' and 'Milton's Boogie' are included on this collection of laid-back and off-times repetitive music. Jimmy and Joe Liggins were also big-time in the same era. Joe's boogie piano playing, specially on 'Honey-dripper' is the outstanding feature on this platter. Sample also the delights of the one-time hit, 'Pink Champagne'. The third album has 14 tracks, most of which made the lower echelons of the American charts, but never did anything this side of the pond. All have the spirit of early rock 'n' roll - fun. Tracks include 'Haunted House' from Johnny

Fuller, 'Justine' from Don and Bewey and 'Oh-Rooba Lee' from Arthur Lee Maye and The Crowns. + + + Jim Evans

DENNIS WATERMAN: 'Waterman' (DJM DJF 20513)

BRITAIN'S OWN singing cop has another bash at stardom - bash being the operative word.

He's used Cliff Richard's backing team of Brian Bennett, Terry Britton and Hank Marvin but their solid playing fails to salvage what is, in the end, a totally mediocre album.

The slow ballads a la Soul are the worst - heavy, monotonous and obviously a strain on Dennis's husky vocal chords. The rockier numbers like 'Heartbeat' are better in a masochis-



DENNIS WATERMAN: masochistic

tic sort of way. I can't really see anyone shelling out £3 or more for this sort of stuff. A definite case of arrested development. + + SHEILA PROPHET.

NEXT WEEK

David Bowie

Heart-breakers

Leo Sayer

NEW ALBUMS REVIEWED

ROOFTOP RUMBLINGS in West One.
George Davis is innocent.

And with that Jimmy Pursey leaps off the dross heap into the Wurflitzer world of stardom via a belted arm courtesy of the Fuzz and a slam-bam prison cell.

Last Friday Sham 69 celebrated a record deal with Polydor by holding an impromptu gig on the roof of the Vortex 24-hour coffee bar just off Oxford Street.

Coincidentally (yeah) that very same future domain of true-blue rock insomniacs and speedo merchants opened on the same day - two bites of the proverbial cherry pie.

About 30 people joined Sham on the slates while a large crowd gathered down below comprised of lunch box secretaries, pewko punks and automation tourists.

"There's gonna be a Borstal breakout," sang Jimmy as the meat-wagon threnody spiralled ever nearer from three streets away.

"What 'av we got? F--- all!" chanted the band as the first blue-helmet warrior appeared 50 feet up. "What's going on here then?"

"What 'av we got? F--- all!" replied young Jim and the copper pulled the plugs out.

Jimmy put them back in. The copper looked stunned. "Right, er, you wait." Jimmy peered over the top of the building. "What have we got?"

A few "F--- alls."

"D'ya want me to stop singing?"

A resounding "NO!"

Pantomime was never like this. A thousand little Jimmy Purseys in the sanguine eyes of an

amused mob and not one of them the right one. Enter a sergeant with a little more experience in these 'Let It Be' matters.

"All right son. Pack it in. Everybody off the roof."

"George Davis is innocent," shouted Jimmy, not such a long way from the Bank of Cyprus Holloway Road branch. The old bill didn't like that.

He refused to go so they grabbed him. Maybe he was manhandled a little too strongly. "Get some f--- pictures of this!" he screamed as a Fleet Street flasher closed in for the kill.

"Right, you're nicked," and off they all went into the wild blue yonder. Meanwhile two geezers just behind where the band had played kept repeating "Sham 69, Sham 69" in typical three-card-trick fashion.

Spivs

You must all know the three-card-trick technique by now. An East End spiv pitches a table in the West End in close proximity to a bunch of babbling, dark-skinned tourists.

He pleads with the thickening crowd of interested onlookers to find the lady. A fellow - planted, of course - comes up, says very loudly, "Oh yes, I'll have some of that," lays a fiver on one of the face-down cards and, surprise, surprise, he comes up trumps and walks away, with a fistful of notes.

This guy's definitely not shamming

Is George Davis innocent? JIMMY PURSEY of Sham 69 is. Maybe BARRY CAIN is too



JIMMY PURSEY: being arrested outside the Vortex

He persuades a few mugs nearby: "Nothing to it. You have a go." They do and invariably lose. Candy from a baby.

Those two geezers on that roof reminded me of illegal gamblers, only the product they were pushing was Sham 69. See, the whole thing smacked of contrivance, a cheap escapade into the halls of shallow publicity, a desperate attempt at

grabbing a fast buck. Somehow I also got to thinking that Jimmy had nothing to do with it. He's not that sort of guy. Too honest. Too plain - in the sky sure of his convictions. The ex-greyhound cobbler's squeezer and his boys don't need to resort to such tactics to get their name banded about. 'Cos they're too good. I suppose you could say

the whole thing was a giggle. But getting nicked is not funny. Jimmy was eventually charged with criminal damage.

And if that's all done in the name of publicity, I don't wanna work for no newspaper. I didn't see those two 'Sham 69' slogan pushers get nicked. They were soon off when the law arrived. Don't be the mug, Jimmy. Think for yourself.

Saturday afternoon. People think we encourage them to fight. No way.

"Listen, if you have a knuckle and you win you enjoy it. But if you get your head kicked in you ain't too keen on doing it again.

"I think everyone should have a good kicking 'cos from then on they're gonna think twice before they have another go. But when they do they'll put everything into it.

"And the same applies to the band. Once you've had a good kicking at the start you don't care afterwards what you say. I just speak the truth."

Watching Sham 69 is a total experience. A lot of people bottle out and either retreat to the bar or leave when the band gets on stage because of Jimmy's rag-wringing stance and the antics of the crop-crappers up front. Grown men have been known to break down and cry.

Skinheads

OK, let's go back a cuppla weeks. Sham have just played a set at the Vortex. The skinheads are out in force from Islington, Lewisham and Hammersmith. They follow the band around like it was Arsenal or sumthin.

Only difference is - they never play away. Whenever Sham gig the skinheads take over, their cheap-shirted shoulders ousting the chic, man-about-town, debonaire punks off the dance floor. "It's really great to be fighting to get somewhere. But now things are starting to happen... I dunno, when we were struggling I used to think they were real hard times. But I'll tell you something - they were better than they are now."

Jimmy ain't that far away from being hailed as a star in the scorpion Strummer/Rotten sense. It's been a long time coming 'cos for over a year he's spummelled his head to get the name Sham known, all to no avail. Then a couple of good reviews and WHAMMO, everyone wants to know about the guy.

As he eats, his carpet-bagger eyebrows bounce up and down. A filter-tip head on a long, lean body. He definitely looks the part.

"See, there's pressures on me now. Pressures for me to be something. And that's just like going back to work again.

"But there are a lot of kids getting enjoyment out of us. They're the same kids that go and watch a match on a

to do with what I'm about. Just 'cos Rotten or Strummer say they like it everybody has to follow. All I'm saying is think for yourself."

He bangs a pointed finger at the side of his head as he splashes the last sentence. Fan-belt urgency in everything he says. The day he needs an oil change is the day he'll die.

"It's going wrong because where we set out initially to create a movement the bands now are creating themselves. And the new bands are simply cashing in on what's gone before.

Songs

"Sham 69 want to take the glory away from bands who play simply for the sake of it. If it don't come from the heart don't do it.

"The songs I write are things I have personally experienced. People say to me I don't give no answers. I tell them I simply show what's going wrong. I'm in no position to give answers. I'm no leader, I'm a human being."

Probably a lot more human than most. When he speaks you feel any minute he's gonna let the tears come flooding out. He just firmly believes in the entire Pursey philosophy to a nutcrusher extent. Like:

"Take Victorian times. When somebody said they loved you they really meant it. How many people say that now, and if they do how many mean it? These days you can't be sure that your wife ain't tripping into bed with every Tom, Dick and Harry while you're at work.

"What does Lou Reed know about life?"

And then you start thinking his sentences are that uncorrelated. He can't control his gushing and good luck to him.

"I get worse and worse and worse by trying to get something out of my system. My brain's getting eaten away. Like with the Government, it doesn't matter who's in, I just want to:

"Get a shotgun and shoot the MPs, Conservatives, Communists, they're all the f--- same."

"We need leaders to be the same as us. They ain't got one idea between them. Maybe we should have leaders on a monthly basis. They're issued to do a certain job and when that's done another geezer takes over. You can't call the Government a load of crap in Russia, they'll shoot you. And people say Communism works?"

See, Jimmy is just like you and me. He don't profess to be anything else.

"I always wanted to be somebody. After coming off the dog track where I used to handle the greyhounds, I'd sit in my boozier and voice my opinion like anyone else. But I felt stronger and now I'm voicing my opinion on stage within the framework of rock 'n' roll.

"I just wanna make enough dough to look after myself and take my bird out for a good time. That's all.

"If it all starts getting too much, and I realise I'm losing track of myself, I'll get out and find a place where nobody's gonna tell me what to do. Just me and my close friends."

Maybe I'll see you there one day me ol' son. Maybe.

SEEK

AND YOU WILL FIND THEM.
(These much sought-after singles are still available from selected record stores.)

Lyn' Eyes/Too Many Hands - The Eagles - K13025
Happy Days/Cruisin' With the Fonz - Pratt & McClain - K14435
Rhiannon/Sugar Daddy - Fleetwood Mac - K14430
Breezin'/Lady - George Benson - K16797
Get Closer/Don't Fail - Seals & Crofts - K16739
Welcome Back/Warm Baby - John Sebastian - K14434
That's Why I Love You/A Note From You - Andrew Gold - K13031
Clean Up Woman/It's Hard To Stop - Betty Wright - K10335
That'll Be The Day/Try Me Again - Linda Ronstadt - K13053
Dream Weaver/Let It Out - Gary Wright - K16707

Slogging

"I enjoy getting on stage and slogging everything off. I don't worry about nobody any more.

He's genuinely choked with the way the music scene's going. "The whole punk thing was great at first because it shocked people. Not any more. The only thing that shocks me now is going down the Kings Road and seeing strides at £30. The shock's in your pocket. Rich kids wanna look poor, poor kids wanna look rich.

"Poor' kids earn their 40s and 50s a week and they want to look real smart. But the rich ones get their dough from their mums and dads. Why should they care?"

"It's not that I've got anything against the material side of it, it's just that the rich look down on the poor."

And Jimmy continues in the same vein. "As for all that heavy ethnic reggae stuff you keep hearing so much about - it's crap. I could do that reggae in my back garden. It's hip to like it but it's certainly nothing

Have you checked out your Telephone Man recently?

MERI WILSON has — and she's never looked back

"I've been singing 'Telephone Man' for years," explained a very chatty Meri Wilson in a flirtatious southern lilt.

"The reason the record sounds so fresh is because the producer, Boomer Castleman, just made me feel as if I was the funniest person on earth.

"Technically I made a mess of the first take. I rushed it, I paced myself wrongly so I couldn't catch my breath and kept giggling.

"But that take really captures the spirit of the song. I mean this girl is just so tickled with herself for what's happened. The whole thing becomes infectious."

Meri Wilson is a Georgia-raised club singer in the Olivia Newton-John-Hoan Baez vein. For the past four years she's been playing in Texas clubs. Eventually she became the entertainer director in one club and recently married a restaurateur.

"'Telephone Man' started as a letter I wrote to a friend years ago about a man who came to install a phone.

"Originally when I put it into my stage act it was just a finger-snapping little filler number. I was in an easy-listening pop group called Reflections and that's how I met my manager Jim Rutledge and then Boomer Castleman.

"Boomer signed me to his label and we figured we'd just do a few

hundred pressings of the single to see if we could get a record deal out of it."

So Castleman put 500 copies of the single into his car boot and drove into the southern sunset.

Record company reps he met displayed little interest. One A&R man for Mercury told Castleman he needed a psychiatrist if he wanted to release records like that.

Everything looked bleak until the day Meri went into a local pharmacy where an old friend congratulated her on the hit.

Spiralling

What hit? It seemed 'Telephone Man' was zooming up the request chart of the local radio station. Castleman, who had been booted out of LA, played the record for someone in Montgomery, Alabama, and a record deal with Buddah was arranged over a handshake. The record began a spiral up local charts.

The next step was to draw more attention to the quickie disc. A few years back when 'Laugh-In' comedienne Lily Tomlin made a nationwide heroine out of a rude telephone operator named Ernestine the phone company offered her a fortune to do commercials for them.

But when Meri asked for a hat and truck for publicity photos the phone company went spare.

They tried to head off the record. They threatened lawsuits. They informed all offices not to co-operate

with anything to do with the record.

Meanwhile Meri and her 6' 4" male model, dressed in working clothes and tools, were scouring around, trying to find a telephone truck whose equipment they could borrow for pictures.

"We ended up halting a truck that was coming down a main street".

"They saw the male model and figured he was one of their employees. Then we explained we wanted to borrow their truck and equipment.

"They thought the record was great but were scared to death of repercussions. So they parked the truck, gave us the keys and sneaked around a corner in case anyone from the phone company executive offices saw them."

Meri's real name is Mary Wilson but she changed the spelling to avoid confusion with former Supreme Mary Wilson. She's unsure whether the follow-up will be another novelty record or a straight love song.

"I don't see myself as a Country and Western singer just because I'm from the south. I'd like to sing just pop songs and be accepted for that as well as comedy numbers. Writing novelty songs is often a fluke.

"I think despite all the objections 'Telephone Man' gives character to the image of the phone company. I don't mind being the pin-up for the GPO. Everyone needs a morale booster, don't they?"



ROBIN KATZ MERI WILSON: GPO pin-up

CAMEL

the hit single

Highways of the Sun

c/w Tell Me

FR13729

from the hit album
RAIN DANCES



TXS-R 124 KTXC-R 124 ETXC-R 124

Camel appear in London
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Friday Sept 30th
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Street Talkin'

RADIO ONE'S DECAYED



"THERE'S TOO much pop music — they're trying to please everybody and then end up pleasing nobody. They should mix it up a lot more, put in soul, rock'n'roll and more oldies. Actually I don't think people really care about it very much anyway." Patrick Rafferty, 17, trainee butcher, Stonebridge. Patrick was wearing his Teddy Boy gear but he didn't know about last year's rock'n'roll march.

Report:
John Shearlaw

Pictures:
Elaine Bryant

RADIO ONE was launched 10 years ago this week with Tony Blackburn introducing 'Flowers In The Rain' by The Move.

Since then the formerly 'exciting alternative to the pirate radio stations' has become even more drab and predictable than the Light Programme which it replaced.

Or has it? Has the intention been fulfilled? Or is Radio One just a moribund institution that people accept because there isn't anything better?

Does it provide worthwhile entertainment for the young people who buy records, go to concerts, or just enjoy music? Or is it aimed at the housewife, dishing out bland and ininteresting pulp to provide a background to the noise of the Hoover and crying babies?

Radio One has withstood the assault of both BBC local radio stations and the numerous commercial services. And despite economic cutbacks — (which have principally affected the amount of airtime Radio One has to share with Radio Two — it has done so with a remarkably rigid format of strip shows and a Top 40 playlist, copied by most commercial stations — which would appear to affect public demand rather than reflect it.

Radio One, it seems, is sitting pretty. They can claim huge listening figures — the top show, incidentally, is the Sunday presentation of the Top 20 — and high audience satisfaction — appealing, the nation by day with pop music and catering for minority interest as and when airtime and finance are available in the evenings or weekends.

But how happy are you with the station of the nation? Is it really that wonderful?

We decided to find out your reaction to the 10-year-old baby. Has Radio One achieved what it set out to do? Do you find it an enjoyable service? And how would you like to see it changed?

Surprisingly most people weren't too bothered. With a few exceptions those who didn't like it didn't listen and that was that.

Those who listened like the charts and found Radio One both inoffensive and acceptable, even if they did listen to commercial or local radio they still tuned to Radio One.

Ten-year-old or not, our survey showed Radio One is as much of an unchanging part of the British way of life as sliced bread, scandal in the Sunday newspapers and a pint of fizzy beer in the pub. It's a far cry from the Big L on the ocean waves... or are we just too easy to please these days?



"IT DOESN'T really affect me at all. I don't listen to the radio anyway... my brother does. There's nothing that really caters for young people, punk rockers especially, except John Peel perhaps, or the odd programme on telly." Peter Dixon, 20, cook, Hillingdon.



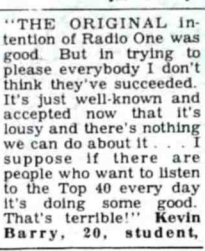
"I THINK Radio One has been successful. I put it on and find it very acceptable when I'm doing the chores. You grow out of a lot of music but I prefer pop to adverts when I'm working around the house — I think people just listen to it because there's nothing else. And I'm amazed that Tony Blackburn is still there... he was a national institution 10 years ago and he still is. I'd have thought he'd have something better to do by now." Nicola MacLennan, 28, housewife, Holland Park.



"YES, I like Radio One. It's one of the best radio stations and it's the only one I listen to. They play all the chart music and that's good for people of any age. But as a fan I'd like to hear a bit more reggae and old soul records. Jill West, 17, film studio assistant, Paddington.



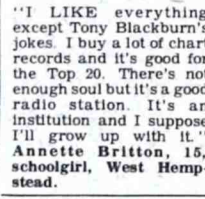
"THE ORIGINAL intention of Radio One was good. But in trying to please everybody I don't think they've succeeded. It's just well-known and accepted now that it's lousy and there's nothing we can do about it... I suppose if there are people who want to listen to the Top 40 every day it's doing some good. That's terrible!" Kevin Barry, 20, student.



"YOUR MUMS and dads would never listen to the pirates but they all listen to Radio One now... I think it's aimed solely at young housewives. I really miss the pirates and I listen to Caroline when I can get it. People don't think about Radio One, they just accept it... I can see a demand from young people for something better, like bringing the pirates back." Carole Unwin, 20, supervisor, Croydon.



"THEY HAVEN'T done too badly, although some of the DJ's get on your nerves. I'd rather listen to Radio One than commercial stations but I don't get much time." Carol Manley, 20, stockroom supervisor, Thornton Heath.



"I LIKE everything except Tony Blackburn's jokes. I buy a lot of chart records and it's good for the Top 20. There's not enough soul but it's a good radio station. It's an institution and I suppose I'll grow up with it." Annette Britton, 15, schoolgirl, West Hempstead.



"I DON'T find it that bad but it's catering more for the older person now — all the teenagers have moved to the commercial stations. It's all right when you're working or doing something but people don't really pay it much attention do they?" Salena Morris, 25, punch card operator, Putney.



"HAPPY BIRTHDAY. Radio One is rubbish. Apart from Peel it's the same boring old songs day in, day out. Useless for anyone who is interested in music. The initial idea was good but it hasn't come off. It's down to the BBC as an institution, force of habit and pleasing yer average housewife. The 3-hour DJ format is OK, but they need more specialist programmes and less emphasis on the Top 20. All my friends listen to Radio Two — at least they've got 'Hancock's Half Hour'." Dave Showler, 24, unemployed salesman, Boston, Lincs.

'I'm amazed Tony Blackburn is still there... he was a national institution 10 years ago and still is. I'd have thought he'd have something better to do by now'



"I DIDN'T know it was 10-years-old. I just like the music — they play all the chart records — and it's all right as it is. I wouldn't mind a Top 20 show every night though." Tony Cornick, 16, art studio trainee, Stanmore.



"IT'S A very entertaining station, they're doing their job well and I've got nothing against it. It's still number one for me — it gives you everything the other stations have got rolled into one. I wouldn't like to see any change." Simon Leap, 18, stock-keeper, Neasden.



"I LISTEN only to John Peel and I can't stand the rest. I suppose it provides an admirable service for those who like disco music and Top 30 drive-in, whoever they are. I don't care about it and it's easy to avoid... like TV." Paul Brett, 17, delicatessen employee, Chiswick.

"NO, I didn't know Radio One was 10-years-old. I like it, I listen to it in the morning and I like their playing all the records in the charts. That's all really." Rosemary Campbell, 19, hairdresser, Kentish Town.



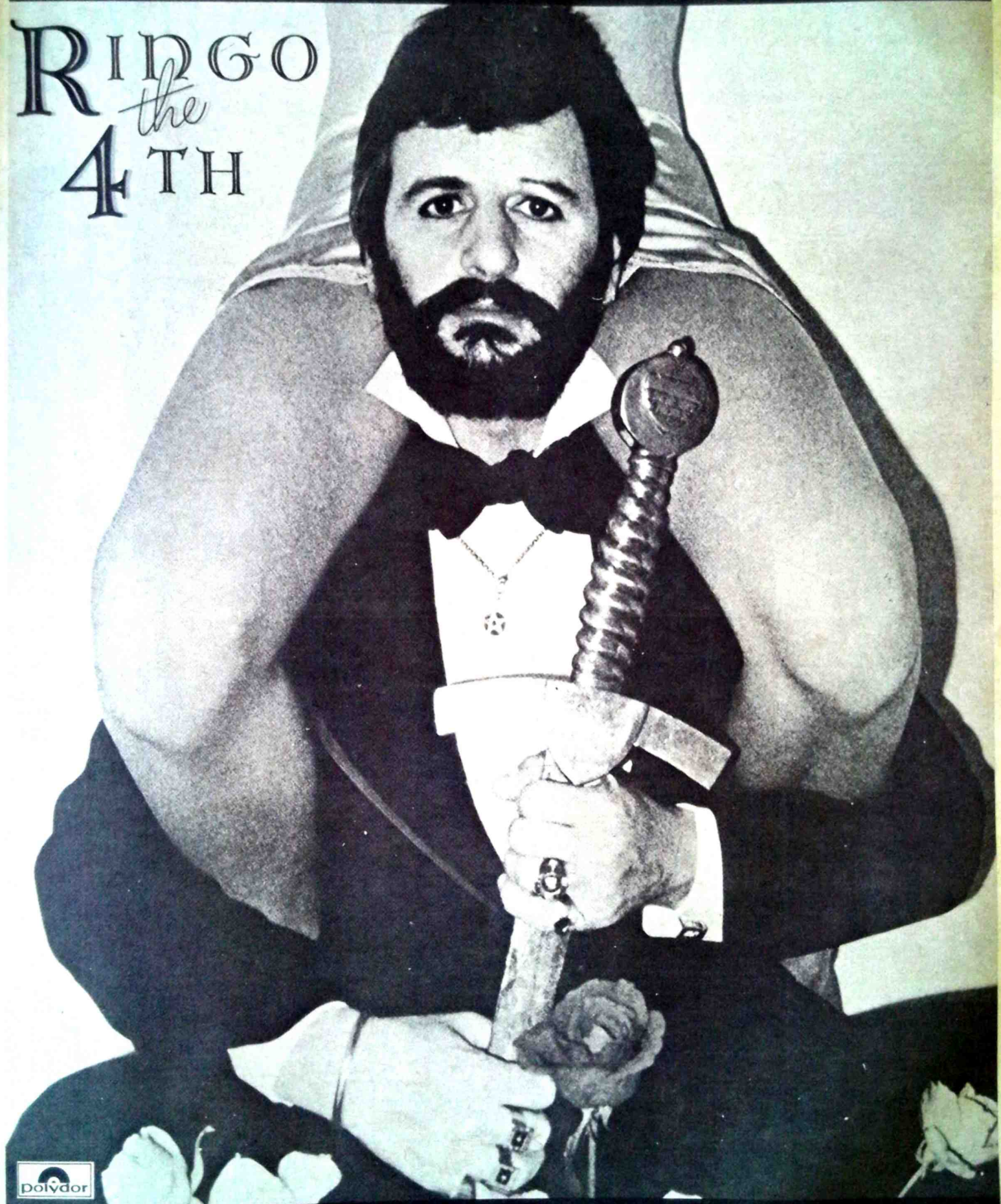
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A New Album from Ringo - Ringo the 4th

RINGO *the* 4TH



A New Single from Ringo - 'Drowning In the Sea Of Love'

STEVIE WONDER was born on May 13, 1950, which makes him a Taurus, a fact of considerable significance to him.

He has incorporated his birthsign into the names of his companies, released a record under the pseudonym El Toro Negro (the black bull), held up release dates to coincide with his birthday and even attributed the failure of his marriage to Syreeta Wright to the fact that Taureans don't get along well with Leos.

The date of his birth is not disputed — although early press releases tended to get it wrong by a year — and neither is the place of his birth, Saginaw, Michigan.

There has however been endless confusion over his name at birth. For a while the British Motown office even managed to get his Christian name wrong, spelling it Steveland instead of Steveland.

Suffice it to say his real father's name was Judkins, the name Morris appeared on his birth certificate and his mother later became Mrs Hardaway. At different times in his life he has used all three surnames.

Scrapes

Stevie's mother had six children, Stevie being the third. Although he was blind from birth Stevie was treated by his parents just like their other children.

After the family moved from Saginaw to Detroit in his infancy he spent his early childhood getting into the same mischief and scrapes as his brothers and sister.

He didn't realise he had one of his senses missing until he was four when he was punished for stepping in a dog's mess in the family's backyard. He could not understand what he had done wrong.

He took part in all the dare - devil games his brothers got up to and his aunt was horrified to catch him leaping from one shed roof to another over a 12 foot drop. Such escapades were rewarded with a whack across the bottom with a piece of ironing cord, the standard punishment of the household!

Later he was not slow learning about the attractions of the opposite sex. The local haunt for adolescent seeking sessions was down by the local railway tracks and Stevie, although blind, managed to find both the railway and the girls!

Even as a very small child he was mad about music, listening eagerly on the radio to Ray Charles, the Drifters, the Miracles and a host of others.

His uncle, a barber, realised how keen on music the little blind boy was and presented him with a tiny four - hole harmonica, the sort that people wore on a chain around their necks.

Busted

Stevie was thrilled with it and was soon playing bits of hornpipes and trying to copy solos he heard on the radio.

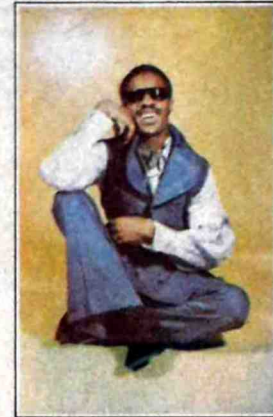
Soon afterwards he was given a set of tin drums as a Christmas present. Within weeks he busted hell out of them, so a new set of tin drums became his most requested present every birthday and Christmas. Eventually a local club put up the money to buy him a real drum - kit.

By the time he was seven he had mastered the rudiments of both drums and harmonica. Next he tackled bongos until the biggest joy of his childhood

Ray Fox-Cumming looks back on Stevie the Wonder



'The people I feel sorry for are those who have sight but still don't see'



arrived — a piano, given to him by a kindly neighbour who was moving away from the district.

Until he was eleven Stevie's life continued to be a mixture of music, mischief, schooling and church, where he was a junior deacon. One of Stevie's pals was Ronnie White of the Miracles' younger brother and when Stevie was eleven Ronnie went to Stevie's house to hear the boy play.

Amazed

He was deeply impressed and offered to take Stevie to Hiteville Studios, owned by Betty Gordy, who was shortly to found Motown.

Once Stevie had been to Hiteville he was scarcely ever out of the place in his free time. Some of the people there, amazed at his dexterity on harmonica, piano and drums, nicknamed him the 'boy wonder' but to others he was a considerable nuisance.

Clarence Paul, Stevie's long - time musical conductor and friend, recalls: "He was an absolute pest. He'd come by at three o'clock every day after school and stay until dark. He'd play every instrument in the place and bust in on you when you were cuttin' someone else's record."

After a while Stevie was taken to meet Gordy who heard Stevie play and promptly signed him on a long - term contract. The boy wonder became Little Stevie Wonder and was in business.

Stevie's career as a recording artist got off to a slow start. The first song he ever did in the studio

was a version of Clarence Paul's 'You Made A Vow', renamed 'Mother Thank You' because Motown thought the original title too adult for an 11 - year - old. A series of singles followed which scarcely covered their costs in sales.

After a year Gordy was worried. He was still convinced of Stevie's talent but he couldn't let his infant record company carry for very long artists who did not sell records.

He decided the singles so far released had failed to capture the excitement of Stevie's performance. So for the next attempt he hit on the idea of recording the boy live in concert.

The only problem was finding somewhere where the youngster would be allowed to play as the laws protecting minors precluded most venues.

Eventually Gordy settled on the Apollo Theatre in the middle of Harlem. It was the perfect choice; Stevie gave an electric performance and the audience loved it. Better still, the whole atmosphere of the concert came over on record. Gordy had what he wanted.

Genius

The album was titled 'Recorded Live - The 12 - Year - Old Genius' and though the 'genius' tag might have seemed rather premature Stevie had some claim to it.

After all, how many other musicians, child or adult, were as adept on so wide a range of instruments — and he was also no mean singer.

He had discovered that Motown did not pay well although they were scrupulously honest in their dealings with their artists.

the second part as a single.

It was far removed from anything Motown had ever done, a wild, exuberant performer with harmonica solos, taking in everything down to the hornpipe snatches Stevie had learned on his first four - holed instrument.

In America the single was a monster, topping the charts. But Stevie's first release here went virtually unnoticed.

The only trouble with 'Fingertips' was it was an impossible single to follow. Motown adopted the policy of having Stevie try everything in the hope that something would stick.

Infectious

He did James Brown impersonations, MoR ballads, even beach party numbers — but none of them scored like 'Fingertips'. In Britain Stevie's first six singles fell on disinterested ears.

Then came 'Uptight (Everything's All Right)' and that changed everything. Its infectious rhythm caught on everywhere and at 14 Stevie Wonder (the 'Little' tag had been dropped) found himself an artist of international standing.

Nevertheless Motown continued to call the tune on musical policy, even though Stevie was not only recording hits but writing them as well.

By the time Stevie's 21st birthday came, several hit singles and albums later, he was deeply disillusioned.

He had discovered that Motown did not pay well although they were scrupulously honest in their dealings with their artists.

When his earnings, kept in trust for him while he was a minor, were handed over on his 21st they amounted to about £400,000 — a lot of money but scarcely just reward for sales of almost 30 million records.

He was also convinced that Motown were restricting his musical development. He would take songs in only to be told Motown didn't want them. They didn't want him to change, they wanted him to stick to the winning formula.

But in 1971 he had Motown over a barrel. His contract was coming up for renewal and if they wanted to keep him they had to put out what he wanted them to release.

There was no persuading him otherwise. He was now married and testing his independence. He gave them his album 'Where I'm Coming From', the first over which he had complete artistic control. With much misgiving Motown released it.

Muddled

Motown's doubts over this new LP were well - founded. Perhaps frustrated by being held up musically for so long, Stevie had raced too far ahead, trying too many new things too soon. The album was over - indulgent, muddled and not a commercial success.

Stevie was in a quandary over his new contract. He didn't really want to leave Motown because he liked the people there and Motown was doing more than any other company to promote black music.

On the other hand rival

labels were making very lucrative offers. Eventually after keeping Motown on tenterhooks for six months he re - signed with them but on terms they would never have entertained previously. He was to have complete artistic control — and a lot more money.

Moog

Stevie then disappeared to New York with his wife Syreeta and little was heard of them for months. Stevie had clearly realised his first album of his new music had not worked and was determined to get it right next time.

He tinkered around with sound systems in his apartment, flew to California to take classes in musical theory and composition at the university there and began to explore seriously the possibilities of moog and ARP synthesizers.

These bits of electronic wizardry had been around for some years but were still thought of in most quarters only as passing gimmicks. They were fine for avant - garde freaks like Walter Carlos but of damn - all good to anybody else.

It was not until the late sixties that synthesizers acquired keyboards and even they were used only for the odd space - age effect by people like Pink Floyd and Tangerine Dream who had a special penchant for the futuristic.

Stevie was the first major artist to realise synthesizers could play an invaluable, everyday role in modern music. He saw them being used to colour the emotions of his songs and to act as dancing

machines. His mentors in his exploration of synthesizers were Malcolm Cecil and Bob Margouleff who built their own rammoth synthesiser and named it Tonto, using for an album of their band 'Tonto's Expanding Headband'.

Cecil and Margouleff programmed the synthesizers for the new album Stevie was working on while Stevie spent a fortune of his own studio time, getting to know all he could about these new instruments.

His money was well spent. 'Music Of My Mind', on which he played virtually everything, succeeded in every respect where its predecessor had failed.

It was a sunny, relaxed album, well disciplined and brilliantly innovative. It was critically acclaimed but sales were disappointing.

Stevie was at first perplexed by the album's lack of commercial success but then put down to the fact that the LP did not contain a really red - hot single to promote.

Stones

Shortly after the release of 'Music Of My Mind' Stevie supported The Rolling Stones on a massive North American tour. It did little for the sales of the album but an enormous amount for Stevie as an artist as it was the first time he had played on a large scale to a predominantly white audience.

In 1971 Stevie's marriage to Syreeta Wright broke up. They had collaborated to write most of the songs

on 'Music Of My Mind' and happily they were to work together in the future and remain close friends.

'Innervisions' came out on August 3, 1973 and received every bit as much acclaim as 'Talking Book'.

But the critics scarcely had time to pronounce on the new work when another story arrived on their desks. Stevie Wonder lay desperately ill in hospital following a car accident.

He had been travelling through south Carolina on his way from one concert to another. The car was being driven by Stevie's cousin John Harris — and Stevie was in the front passenger seat.

Harris moved out to overtake a truck carrying a load of logs when the truck braked suddenly, causing some of its load to crash off the back through the windshield of the car.

At the time Stevie was asleep with his head slumped forward onto his chest. Had he been awake and sitting upright he would undoubtedly have been decapitated.

As it was he lay in a coma in the intensive care unit of a hospital in the nearby town of Winston for four days and a semi - coma for a further week.

Brain

At first, there was little hope for his survival. But when it became clear he would not die doctors feared he might have suffered extensive brain damage.

All the time he lay in a coma a close friend and associate, Ira Tucker, stayed by his bedside and repeatedly sang the words of 'Higher Ground', one of the new songs from

'Innervisions', into his ear. The first sign of Stevie's recovery was when he began to move his fingers as though at the keyboards and tried to murmur the words of the song.

When Stevie regained full consciousness he found he had temporarily lost his sense of smell. This caused him to worry if he might have lost another faculty — his ability to play.

His friends brought his clavinet into the hospital and for ages Stevie was frightened to try it. He just sat and stared at where he knew it was. Finally he plucked up courage to see if he could play and when he found he could he was grinning from ear to ear.

Elton

Stevie's recovery was amazingly quick. Anxious to dispel rumours that he would not be fit to work again for a very long time, Stevie made his first public appearance only seven weeks to the day after the accident, jamming with Elton John on 'Honky Tonk Women' at Madison Square Garden.

His first full concerts after the crash were in early 1974 at the Rainbow in London. Maybe nerves had something to do with it but the first show was little short of disastrous. The second, on the other hand, was a triumph. Stevie was back.

He announced though he aimed to cut down on public appearances, saying 'I'm fed up with runnin' down the road'. In fact he has not played Britain since.

Stevie has made only two albums since the accident, 'Fulfillingness' First Finale' (released July 1974)

and the expensive double album and EP 'Songs In The Key Of Life' (September 1976).

Both have added to his stature and brought him new glories. Both are far removed from purely black music and have widened his appeal to people of all nations, colours and tastes.

Honours

After a career of 16 years it's possible Stevie Wonder is still not yet at the peak of his powers. Already he has received virtually every honour that the music industry has to bestow.

He has won countless Grammy Awards. In fact when Paul Simon won a best album of the year Grammy he thanked Stevie Wonder for not making an album that year!

As well as finding artistic fulfilment in his music Stevie has now found happiness in his private life. He and his second wife Yolanda are the proud parents of two beautiful children, a boy and a girl.

Despite all his successes Stevie has not forgotten where he came from, a poor black area of Detroit. He has been generous with both his money and his time, helping the blind and the deprived, particularly children.

Of his own disability he says quite simply: "There's no need to feel sorry for me. I'm all right. The people I feel sorry for are those who have sight but still don't see."

Ray Fox - Cumming is the author, on behalf of The Daily Mirror Pop Club, of 'Stevie Wonder', published by Mandabrook Books, price 60p.

DISCOGRAPHY

SINGLES		ALBUMS	
1963	Fingertips Part Two	1963	Tribute To Uncle Ray
	Workout Stevie Workout	1964	Twelve - Year - Old Genius - Live
1964	Castles In The Sand	1965	Jazz Soul Of Little Stevie
	Hey Harmonica Man	1967	Hey Harmonica Man
1965	Kiss Me Baby	1967	Uptight
	High Heel Sneakers	1967	Down To Earth
1966	Uptight (Everything's All Right)	1968	I Was Made To Love Her
	Nothing's Too Good For My Baby	1968	Blowing In The Wind
	A Place In The Sun	1968	Blowing In The Wind
1967	Travellin' Man	1968	Blowing In The Wind
	I Was Made To Love Her	1969	Blowing In The Wind
	I'm Wondering	1970	Blowing In The Wind
1968	Shoo - Be - Doo - Be - Doo - Da - Day	1970	Blowing In The Wind
	You Met Your Match	1971	Blowing In The Wind
	For Once In My Life	1971	Blowing In The Wind
1969	I Don't Know Why I Love You	1971	Blowing In The Wind
	Yester - Me, Yester - You, Yesterday	1971	Blowing In The Wind
1970	Never Had A Dream	1971	Blowing In The Wind
	Signed, Sealed, Delivered (I'm Yours)	1971	Blowing In The Wind
	Heaven Help Us All	1971	Blowing In The Wind
1971	We Can Work It Out	1971	Blowing In The Wind
	Never Dreamed You'd Leave In Summer	1971	Blowing In The Wind
1972	If You Really Love Me	1971	Blowing In The Wind
	Superwoman	1971	Blowing In The Wind
1973	Superstition	1971	Blowing In The Wind
	You Are The Sunshine Of My Life	1971	Blowing In The Wind
	Higher Ground	1971	Blowing In The Wind
	Living For The City	1971	Blowing In The Wind
1974	He's Mistra Know It	1971	Blowing In The Wind

Oooooohhaaahhh AAAHHH!!



WHY is Donna Summer so brilliant? Why does she always release fantastic singles like 'I Feel Love' and 'Down Deep Inside' and 'Love To Love You Baby' and why is she oooooohhhhhh so sexy and beautiful and why doesn't everybody like her cause the world would be such a better (sic) place and last but not least why is she voted the most (sic) sexiest queen of sex rock?

I'll tell you why, because she is so original and her records are all so brilliant (sic-Ed) and she's just one bit WOWie she can put her shoes at the end of my bed anytime.

If I got hold of Donna Summer I couldn't (sic) explain what I would do to her. Anyway, are there any other really devoted Donna Summer fans, if so then you're all brilliant like Donna Summer.

She sends me to the clouds. WOW. Donna Summer you're so ohhhhhh wow pudink boom boom boom that's my heart excuse me. Anyway Donna Summer is great so there.

PS Do you think that I'm too young for her? Maybe we could get together sometime.

Paul Cherryman (17)

● This letter makes me etc.

Crepe's ready to creep

WHILE WALKING down the passageway to Clapham Junction station last week I came upon two punks beating up an 11-year-old boy who lives next door to my gran.

When I arrived he was sprawled out on the ground and the punks were attempting to use him as a football. Being a strict pacifist I immediately leapt screaming into the affray and proceeded to kick one of the punks in the lower regions who, not anticipating my foul methods, crumpled to the ground. He had dark red hair and two safety pins through each ear.

The other, however, was now prepared and drawing a knife from his hip pocket leaped at my throat. Luckily the knife caught my shoulder and as he went by I was able to use my previous methods on his lower regions.

I believe that I am an extremely broad-minded type of person and my musical tastes range from Haydn to the Sex Pistols. However, is the Ted shortage so bad that these punks have to attack 11-year-old kids?

Steve O, South Norwood.
● We are happy to report that crepe - sole workers at the Acme Ted

Supplier's factory have now called off their strike and thus the Ted Shortage will be ending soon. Teds have been spotted in areas as diverse as Borve, on the Isle of Skye and Wimbledon (see next letter).

It's true, we tell you

I'VE BEEN a regular RM reader for five years and I've never written before but I was so disgusted by your childish effort to deface a New Seekers picture. I felt I had to say something.

Your paper used to appeal to all sections of the music world but now all it's ever filled with is punk rock which anybody with an ear for music knows is utter rubbish.

You should remember there's a awful lot of MOR fans so come on, let's have some pictures and interviews with groups like the New Seekers who are surely still the best vocal band in Britain. Paul, Spalding, Lincs.

● You thought it was a JOKE? Leadhead. The New Seekers really have gone punk, that was an actual picture. Their new single is called 'Excrement In The Cornflakes' and their new stage act involves emptying a 20-gallon vat of regurgitated food over the first four rows. Hopefully you'll be in one of them.
Record Mirror Mailman

Mailman

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

Shaft of sunlight

IN THE dark days before RECORD MIRROR broke through like a shaft of sunlight (a poet already - Ed) I used to read such rags as Melody Maker and Sounds.

What made me change my mind and buy RM was your completely unbiased opinions of all types of music from punk to Country and Western. I'm an Olivia Newton-John fanatic and was happy to see Robin Smith's review of her latest album, while all the other rags slated it. Long live Robin Smith and Olivia.

● Olivia Newton-John fan. The management would like to make it perfectly clear that all views expressed by one R. Smith are purely personal and are not necessarily reflected by Record Mirror Inc. I think there's nothing wrong with Livvy that a new brain wouldn't fix.

Is there prejudice?

I WONDER if you can help me understand why there's so much prejudice towards anyone in straight-legged trousers and button-down shirts in my area?

I'm a great fan of The Jam and like a lot of

others dress as closely as I can to their style. But I'm beginning to wonder if it's worth the aggro.

Yesterday I was walking down one of the numerous side streets here in suburbia when I was jumped by three Teds. During the bundle I had my glasses smashed and was treated to a very close inspection of a brothel creeper or two.

I don't mind the odd bit of bother but these three geezers were each about 10 years older and four stone heavier than me; not exactly a fair fight.

Even so it's not that which really annoys me. I made my way to a public bog but the jobsworth at the door wouldn't let me in because "your sort start trouble." Never in my life have I wilfully vandalised any public property but I bloody well feel like starting now.

Steve Jones (no relation) Wimbledon.

● Create any army and you're gonna get an enemy. If you can't face that flunk out now.

Stranglers reply

"WHAT ABOUT the Scots then?" asked Doug of Peterhead last week. He was complaining because the Stranglers are doing only one gig of their 42-date British tour north of the border. The Stran-

giers' management replies:

THE STRANGLERS' current tour is the most extensive ever undertaken by a new wave band. If we could play in Edinburgh, Aberdeen, etc, we would.

Unfortunately we couldn't find a venue in Edinburgh and we have been banned completely in Dundee by the Law of Provost.

Aberdeen was another place that was unable to provide a suitable venue to fit in with the tour schedule.

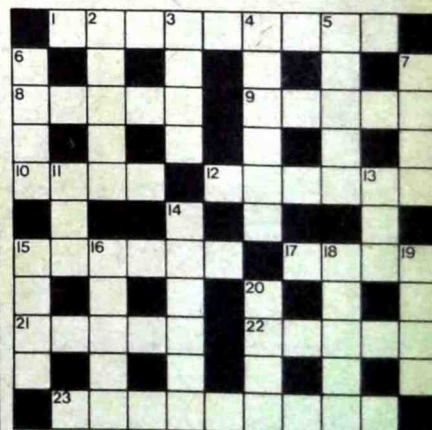
The band would like to point out they are playing places like Caernarvon in Wales and Canterbury in Kent so they are by no means sticking solely to the large venues.

Ian Grant, Albion Management Co.



Hugh Cornwell: scotching the Scots or nae.

Discword



ACROSS

- 1 The Doctor's group will be seeing you (9)
- 8 Long-haired character from Liverpool (5)
- 9 It can't buy you love (5)
- 10 Maximum for Mickie (4)
- 12 She's a bit of a strange lady (6)
- 15 A partner for "13" (6)
- 17 ... and an ex-partner for Sonny (4)
- 21 Ramon goes out with this girl (5)
- 22 Is painful, like love from Nazareth (5)
- 23 His roses are misty (4,5)

- 7 Girl from the army (4)
- 11 The audience David Soul is playing to (3)
- 13 Brenda is in Fleetwood Mac (3)
- 14 Simple ones from Linda Ronstadt (6)
- 15 Floyd's colour (4)
- 16 The number of Degrees (5)
- 18 Crazy animal associated with Neil Young (5)
- 19 A rambler from Wayne Cramer (4)
- 20 Name to go with Kojak (4)

LAST WEEK'S SOLUTION

- ACROSS: 1 Knife. 4 Black. 8 Search. 9 Song. 10 Eyes. 11 Marty. 12 Flight. 15 Down. 17 An-ka. 18 Runner. 19 Handy. 20 Patsy.
- DOWN: 2 Niccy. 3 Fires. 5 Loser. 6 Candy. 7 The Motors. 13 Linda. 14 Grand. 15 Donna. 16 Weeps.

DOWN

- 2 Presley lives anew! (5)
- 3 "My Sweet - - -" (George Harrison) (4)
- 4 Donny or Marie? (6)
- 5 Performance in the rain by Camel (5)
- 6 The Gary Glitter style of rock? (4)

GERRY RAFFERTY



New single
CITY TO CITY
UP 36278

Help

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

Her father disapproves

I'VE BEEN going out with my latest girlfriend for a month now. I love her, but there's one problem - her father doesn't like her going out with me. Is it me he doesn't like or boys in general?

Although my girlfriend has tried talking to him, he doesn't listen. Perhaps he thinks I might get his daughter into trouble. I'm 16. Any advice?
Richard, Hemel Hempstead

As you don't say how old your girlfriend is I suspect she may be younger than you and her father is obviously still very protective towards her. After all, until not so long ago, she was just his little girl.

Right now he may not be able to handle the fact that she's growing up faster than he ever believed possible. He may see any boy who comes on the scene not only as a threat to his daughter's innocence but as a rival to her affections.

Yes, he's probably worried that you'll get her into trouble, but as far as he's concerned, any boyfriend could do that. So don't take his hostile attitude personally.

Have you even met your girlfriend's father. And does he know exactly who he's criticising? Most parents like to see who their children are hanging out with - so if she hasn't already taken you home to meet big bad dad, and mum too, it's about time she did.

Even if he won't change his views and you really care for each other, carry on going out together. The longer you see each other the more your girlfriend's father may realise that you're not just a bit - and - run merchant.

Can't you both enlist her mum's help? Perhaps she can spread the message that while his daughter still loves him she's now a young woman and able to choose her friends, including boyfriends, without bringing disaster on the family. He may come round eventually.

Massage is the answer

I HAVE a very embarrassing problem and aren't tell anyone I know about it. My nipples are not like my sisters' and my cousins'.

This seems silly but while theirs stick out I have hardly any and they seem to turn in.

I have recently met a nice boy and I'm afraid he'll find out and won't want to know me any more as I'm a freak. Will they be like this for ever or haven't they developed properly yet? I'm 16.
Sharon, Norwich.

● Your breasts should be fully developed by now and from what you say, it sounds as if you have inverted nipples. Other girls and women also have this condition so there's no reason why you should feel like a freak.

Inverted nipples may not be pretty to look at but the real problem arises with breast-feeding when you have a baby. It can be difficult.

If you want to give your nipples the full - frontal treatment pay a visit to your doctor. He can help. Massage is one solution - your doctor will tell you how to do this - or a small plastic surgery operation will do the trick. If you're really embarrassed pluck up courage and make an appointment.

Will our love last?

I AM 15 and rather emotionally worked up. I've just returned from a holiday in Cornwall where I met a girl nearly three years older than me and I fell madly in love.

We've said in three years time, when I've left school and have, hopefully, started at university or college, we'll get married.

Neither of us has told our parents in case they disapprove, which is extremely likely. And we have both agreed never to go out with a member of the opposite sex in the ensuing years. But am I asking too big a sacrifice at too early an age?

She is the most perfect girl I've ever met - just the type I intend to marry, if I get married. Yes she lives quite a long way away and we will be able to see each other very rarely.

The only problem I can foresee is that all this might interfere with my schoolwork, as I take O levels next year. Can you foresee any underlying problems?

Andrew, North Yorkshire.
● She may be the most perfect girl you've ever met and it's just as likely you're her number one knight in shining armour too. Have you stopped to wonder why?

Your brief love affair has developed in a relaxed and idyllic holiday setting.

complete with all the right ingredients - walking in the sand, sea and summer sunshine, far far away from the usual routine of your everyday lives.

But was it love or just a holiday romance, a mutual crush which will stand the tests of time and distance for a few weeks, maybe longer, before gradually fading away.

Back in the old routine now you're both left with just memories and a vow to be true to each other for the next three years.

This is the perfect challenge for an ideal relationship, but it may not be practical, especially as you live so far away from each other and have your own lives to lead in the mean time.

Be honest with yourselves. Even if you're spending most of your time studying hard will you avoid other girls like the plague in the next few years or when you eventually go to college?

Your girlfriend is attractive and one or two of the guys nearer home may well try to enter the running fairly soon. If she's feeling lonely because you're not around will she ignore them completely?

Write to each other and arrange to see her next summer, after your exams. If neither of you can make it before. Something may come of your affair but only time will tell.

Infatuated

I HOPE you can help me. You see, I'm completely infatuated with a person of my own sex although I'm not a homosexual.

I've spoken to this boy a number of times and we get on very well together but months pass between each of these meetings as he goes out a lot with his own friends.

I've even discovered where he lives, walked around his road and saw him a couple of times. But I was too embarrassed to stop and speak as he was with his brother on each occasion.

I always seem to be thinking about him and, though it seems ridiculous, my own friends take second place to him. I guess I just have to have him as a regular friend of my own although he is four years younger than me. Can you offer any advice?
John, East London.

● It's a fact of life that friendships of any kind can't be forced and you should accept this boy might be too involved in his own world to be interested in making friends with you - the

age difference could be too great.

Cool it. If he feels you're following him around everywhere like a tracker-dog he's likely to beat the mile - a minute record.

Next time you meet by chance why not just stop and say hello instead of ignoring him completely. All good mates start off as casual acquaintances and

it could be a first stage to friendship.

But don't expect too much. If something comes of all this, fine. If not don't be too heart-broken - you'll find other friends, both boys and girls, to take his place. Infatuation is only a temporary emotion after all and temporary emotions pass away very quickly.

In the air

I'M INTERESTED in working for an airline when I leave school in two years and eventually I want to be an air hostess.

I have 'O' levels in German, French, English Language, English Literature, geography and maths and I'm going to take English and German to 'A' level. How do I go about applying?
Ros, Horsham.

● UK-based airlines will interview only girls in their early twenties for plum air hostess jobs. Entrance requirements are flexible but it's

essential to have worked previously in a job dealing with people on an everyday basis.

Prospective applicants should also have a good appearance, pleasing personality and be competent in a foreign language or languages. Think you'll fit the bill?

For further details and career leaflets write to Recruitment and Selection, British Airways, PO Box 16, Heathrow Airport, Hounslow, Middlesex or Personnel Department, British Caledonian Airways, Gatwick Airport, Horley, Surrey.

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.

Barbra's LPs and singles

I SHOULD be very grateful if you could give me Barbra Streisand's fan club address and a list of her singles and LPs.

C. R. Gerrish, Earlsfield.

● There is no fan club for information write to Customer Relations, CBS Records, 17-19 Soho Square, London W1.

Singles: 'Where Am I Going?' (From The Musical Sweet Charity) (CBS 1998); 'Stout Hearted Men' (CBS 2800); 'Sleep In Heavenly Peace (Silent Night)' (CBS 2417); 'Free Again' (CBS 2387); 'Sam You Made The Pants Too Long' (no catalogue number available); 'Second Hand Rose' (CBS 2025); 'People' (CBS 1543); 'Our Corner Of The Night' (CBS 3363); 'Why Did I Choose You' (CBS 1375); 'My Man' (CBS 3931); 'Stoney End' (CBS 5321); 'Time And Love' (CBS 7123); 'Honey Pie' (CBS 4497); 'Where You Lead' (CBS 7394); 'Mother' (CBS 7594); 'One Less Bell To Answer', 'Space Captain' (CBS 7657); 'Sweet Impression' (CBS 8237); 'People' (CBS 1149); 'Didn't We' (CBS 1202); 'The Way We Were' (CBS 1915); 'All In Love Is Fair' (CBS 2394); 'Guava Jelly' (CBS 3068); 'My Father's Song' (CBS 3613); 'Shake Me Wake Me (When It's Over)' (CBS 4027); 'Love Theme From A Star Is Born (Evergreen)' (CBS 4855); 'My Heart Belongs To Me' (CBS 5395).

Albums: 'Je M'Appelle Barbra' (CBS BPG 62776); 'Colour Me Barbra' (CBS BPG 62675); 'My Name Is Barbra Too' (CBS BPG 62603); 'People' (CBS BPG 62464); 'The Barbra

Streisand Story' (CBS BPG 62181); 'The Second Barbra Streisand Album' (CBS BPG 62216); 'The Third Album' (CBS BPG 62295); 'Simply Streisand' (CBS BPG 63151); 'Happening In Central Park' (CBS 63432); 'Stoney End' (CBS 64209); 'A Christmas Album' (CBS 63158); 'What About Today' (CBS 63607); 'Greatest Hits' (CBS 63921); 'Barbra Joan Streisand' (CBS 64459); 'Live Concert At The Forum' (CBS 66210); 'And Other Musical Instruments' (CBS 69062); 'Original Sound Recording Of The Way We Were' (CBS 670132); 'Butterfly' (CBS 69078); 'Lazy Afternoon' (CBS 69172); 'Classical Barbra' (CBS 73484); 'A Star Is Born' (CBS 73484); 'Streisand Superman' (CBS 80300).

What does Francis use?

COULD YOU tell me what guitars and amplification Francis Rossi of Status Quo uses?
Clive, London.

● Francis uses two Fender Telecasters, two Fender Stratocasters and Travis Bean guitar. For amplification he has two

Is Peter married?

I SAY that Peter Gabriel is single, but my friend maintains he's married. The suspense is killing, please put us out of our misery.

Grace Donnelly and Bernadette Smith, Dumbarton.

● Gabriel is married and, what's more, he's got two kids.

ARE YOU FEELING HEAVY?

... WELL HERE'S A HEAVY COMPETITION!



We're at it again! Just can't help ourselves! We've got 20 copies of the new Motorhead album sitting here just waiting to be taken away. So please do us a favour and enter our competition right away, so we can get rid of them!

All you have to do to get a chance at being a heavy metal freak is answer the questions. They're not heavy, just a little tricky. If you use verbiage, they're easy.

So don't mess about, enter now!

The first twenty right answers will be the winners. The winning entries will be selected by a random draw.



RECORD MIRROR MOTORHEAD COMPETITION

NAME

ADDRESS

Please answer the following questions: -

1 Name the present members of Motorhead

2 In what band did Lemmy play before he formed Motorhead?

3 Who produced Motorhead's 12" single?

Tim Lott gets out the loud haler and says . . .

COME IN YACHTS YOUR TIME IS UP

YACHTS DON'T come from the Isle Of Wight.

One other technical point: It's Yachts, no 'The' prefix, simply Yachts.

About that first sentence. They'll deny it. They WANT to come from the Isle Of Wight. Before that it was the Channel Islands. God knows why.

In the real world they come from somewhere north of Watford, the exact location of which is also, obliquely, schtum. It's a load of quirky crap really. But then they're on SUFF, so it's no big surprise. Stiff have a taste for the bizarre and a flair for the brilliant.

Bizarre

Oddly enough the only bizarre thing about Yachts is that they're supremely normal. Image-wise. They all have 50p haircuts and wear clothes that your daddy used to wear before he went trendy - slacks and off the peg C&A sports shirts.

But brilliant they are. 'Suffice To Say' is their debut single - half forgotten strains of timeless pop incorporating outdated romanticism and sunny guitar - Farfisa organ riffs.

There's a Jonathan Richman quaintness about them. Except, unlike Richman, Yachts ain't round the bend, even if John Joe James Campbell, the lead singer, wears odd socks all the time.

"It's my only gimmick", says JJJ. "I think it's so much more interesting. I've worn them like that for about three years now."

JJJ writes all the words for Yachts songs and is partly responsible for tremendous numbers with dreadful titles like 'Freedom Is A Heady Wine'. Corny, but Yachts have got corn down to a fine art. And they've only been together a few months. JJJ holds a grubby piece of paper, covered in writing.

"It's an opera I wrote on the train. We're going to be an operatic band. The Leonard Bernsteins of the modern world."

Don't take Yachts too seriously. They don't.

The other writer in Yachts also claims to have three forenames, Henry, Christian and Dent in that order.

Henry Christian Dent Priestman composes the music and looks like one of the Archies with his schmaltzy grin, flush face and ginger hair.

Henry plays keyboards as well as he's not keen on being a sideman for the rest of his life.

He says: "Never in the past have there ever been any keyboard heroes, only keyboard virtuosos like Rick and Keith Emerson."

His eyes take on a fanatical gleam: "I intend to be the world's first keyboard hero."

Onstage: the venue is Dingwalls, posers paradise. JJJ cements his grin like a cabaret singer and falls across the stage like a kangaroo

with St. Vitus dance. As ever he gives the sparse audience a low-down on what Yachts are about.

"We're here to have a good time," he croons, smile, lope lope. "We're not worrying. We never do." He means it too.

Henry Christian Dent bounces restlessly behind his imitation Winfield organ. Robert William Bellis, who is the only member of the band with a moustache, drums. I can never think of anything else to say about drummers.

Tasteful

Martin Watson, the guitarist, looks younger than 23 - in fact he's only 21 - and joins in on the vocals now and then. His style is tasteful, twangy pop rather than up-front ego-tripping. Lo-energy sass.

Martin John Dempsey looks a bit like Tony Curtis.

I ask JJJ who describes himself as 5ft 10in and "attractive" for a quote: "We don't smoke. We're clean living lads".

And Henry 'Sugar Sugar' Priestman: "We're spokesmen for our generation. Hold on. No. For God's sake don't write that down (Clutches forehead)."

When JJJ introduces 'Suffice To Say' he condenses the Yachts' appeal in a phrase.

"This is an SOS from Yachts. Straight from our hearts to your hearts."

Are you going to let them in or what?



YACHTS: brilliant (and he's not joking)

Male Singer

- KID REID**
1. ~~Jon Anderson~~
 2. Robert Plant
 3. Peter Gabriel
 4. Johnny Rotten
 5. Phil Collins
 6. David Bowie
 7. Greg Lake
 8. Paul Rodgers
 9. Freddie Mercury
 10. Roger Daltrey
- * Previous Winners: 1976 Jon Anderson; 1975 Robert Plant; 1974 Paul Rodgers; 1973 David Bowie; 1972 Rod Stewart; 1971 Rod Stewart; 1970 Robert Plant

Guitar

- HONEST JOHN PLAIN**
1. ~~Jimmy Page~~
 2. Steve Howe
 3. Steve Hackett
 4. Ritchie Blackmore
 5. Brian May
 6. Eric Clapton
 7. Rory Gallagher
 8. Bill Nelson
 9. Joe Walsh
 10. Tom Verlaine
- Two titles tied for 9th position
- * Previous Winners: 1976 Steve Howe; 1975 Jimmy Page; 1974 Eric Clapton; 1973 Jan Akkerman; 1972 Rory Gallagher; 1971 Eric Clapton; 1970 Eric Clapton

Producer

- ALF TUPPER**
1. ~~Jimmy Page~~
 2. Greg Lake
 3. David Hentschell
 4. Eddie Offord
 5. Yes
 6. David Bowie
 7. Nick Lowe
 8. 10cc
 9. Roy Thomas Baker
 10. Chris Thomas
- * Previous Winners: 1976 Jimmy Page; 1975 Eddie Offord; 1974 Eddie Offord; 1973 David Bowie; 1972 David Bowie; 1971 Keith Emerson/Greg Lake; 1970 Greg Lake; 1971 Bob Johnston; 1970 Frank Zappa

Composer(s)

- STEEL / DANGERFIELD**
- JIMMY PAGE / ROBERT PLANT**
1. ~~Jon Anderson/Steve Howe~~
 2. Genesis
 3. David Bowie
 4. Jon Anderson
 5. Keith Emerson
 6. Emerson, Lake and Palmer
 7. Brian May/Freddie Mercury
 8. Yes
 9. Mike Oldfield
 10. Three tied for seventh position
- * Previous Winners: 1976 Jon Anderson; 1975 Jon Anderson; 1974 Jon Anderson/Steve Howe; 1973 David Bowie; 1972 Keith Emerson/Greg Lake; 1971 Neil Young

Bass

- KID REID**
- CHRIS SQUARE**
1. ~~John Paul Jones~~
 2. John Paul Jones
 3. Mike Rutherford
 4. Greg Lake
 5. Paul McCartney
 6. Jean-Jacques Burnel
 7. John Deacon
 8. Phil Lynott
 9. Jack Bruce
 10. Stanley Clarke
- * Previous Winners: 1976 Chris Square; 1975 Jack Bruce; 1972 Jack Bruce

Band

- GENESIS THE BOYS**
1. ~~Genesis~~
 2. Yes
 3. Led Zeppelin
 4. Emerson, Lake and Palmer
 5. Sex Pistols
 6. Queen
 7. Pink Floyd
 8. Stranglers
 9. Thin Lizzy
 10. 10cc
- * Previous Winners: 1976 Yes; 1975 Yes; 1974 Yes; 1973 Yes; 1972 Emerson, Lake and Palmer; 1971 Emerson, Lake and Palmer; 1970 Led Zeppelin

Best Live Act

- GENESIS THE BOYS**
1. ~~Genesis~~
 2. Queen
 3. Stranglers
 4. The Damned
 5. 10cc
 6. Rory Gallagher
 7. Thin Lizzy
 8. Rainbow
 9. Bad Company
 10. Status Quo
- Three tied for fourth position and two for eighth
- * Previous Winners: 1976 Genesis; 1975 Genesis; 1974 Genesis; 1973 Emerson, Lake and Palmer

THE BOYS

THANK ALL THEIR FANS. TA!

Best Single

- FIRST TIME**
- THE BOYS**
1. ~~PANAME FOR THE COMMON MAN~~ EMERSON, LAKE AND PALMER, ADARTE
 2. God Save The Queen
 3. Solebury Hill
 4. Peaches
 5. Sport The Pigeon
 6. Pretty Vacant
 7. Sound And Vision
 8. Anarchy In The UK
 9. Don't Believe A Word
 10. Smoke On The Water
- * Previous Winner: 1976 Bohemian Rhapsody - Queen; 1975 I'm Not In Love - 10cc; 1974 Can't Get Enough - Bad Company; 1973 Jean Seale - David Bowie; 1972 Lady Eleanor - David Bowie; 1971 My Sweet Lord - George Harrison; 1970 All Right Now - Free

Best Album

- WORLD OF EMERSON LAKE AND PALMER**
- THE BOYS**
1. ~~World of Emerson Lake and Palmer~~
 2. Going For The One
 3. Wind And Wuthering
 4. Stranglers IV (Rattus Norvegicus)
 5. The Song Remains The Same
 6. Animals
 7. Low
 8. Peter Gabriel
 9. The Clash
 10. A New World Record
- * Previous Winners: 1976 A Trick Of The Tail - Genesis; 1975 Physical Graffiti - Led Zeppelin; 1974 Tubular Bells - Mike Oldfield; 1973 Dark Side Of The Moon - Pink Floyd; 1972 Argus - Wishbone Ash; 1971 Tarkus - Emerson, Lake and Palmer; 1970 Led Zeppelin II - Led Zeppelin

Drums

- JACK BLACK**
- SANCT PALMER**
1. ~~Carl Palmer~~
 2. Phil Collins
 3. John Bonham
 4. Alan White
 5. Rat Scabies
 6. Roger Taylor
 7. Cozy Powell
 8. Keith Moon
 9. Ian Paice
 10. Bill Bruford
- * Previous Winners: 1976 Carl Palmer; 1973 Carl Palmer; 1972 Ginger Baker

Keyboards

- CASINO STEEL**
- KEITH EMERSON**
1. ~~Keith Emerson~~
 2. Rick Wakeman
 3. Tony Banks
 4. Dave Greenfield
 5. Patrick Moraz
 6. John Paul Jones
 7. Jon Lord
 8. Freddie Mercury
 9. Elton John
 10. Eng
- * Previous Winners: 1976 Rick Wakeman; 1975 Keith Emerson; 1970 Keith Emerson

*FIRST TIME MAYBE OUT AGAIN

* THE BOYS FIRST ALBUM IS OUT NOW

IS GAYE WELL EQUIPPED? WILL THESE BOYS SHOW YOU THEIR EQUIPMENT?

*How easy is it to start your own band?
How much does it cost? Rosalind
Russell looks at 999's equipment and
goes round the shops with Gaye Advert
to buy a new bass guitar*

OUT OF the whole new wave shebang, one thing must have become very obvious: you don't have to have the backing of Howard Hughes to get a group on the road, and you don't need as much equipment as Led Zep to make a satisfying amount of noise.

If these facts are obvious, it's more than likely you've entertained secret thoughts of forming your own band and BEING somebody. It's certainly preferable to rotting quietly away in Grimsby, Penzance or Aberdeen, knowing your name is never going to get further than the local registrar's book in the fame and fortune stakes.

Once you've got this far in your reasoning, you may be put off by the idea of forking out for gear. If you're that easily put off, there's no point in reading any more. If you're more determined — really determined — read on.

This is not intended to be a comprehensive guide to buying equipment, but two bands, 999 and the Adverts, will give you an idea of how much you may have to save and the dedication you'll need to get through.

Most bands are made up of people who have

learned to play an instrument already and have the basic gear. If you're a guitarist, it's likely you'll own a guitar, even if it came from Woolworths; if you're a drummer, you'll have a drum of sorts.

So it's rare for bands to go out all together to a store and buy their gear all at once. And if you did, the chances are you'd be sold stuff that may not be suitable, or which might put you in hock for the rest of your life.

Secondhand

Most bands get their instruments secondhand, through ads in the paper, or a shop which deals in good gear. As with anything else, it pays to go around all the shops and see which offers the best expert service. If they care about your coming back when you're famous, they'll care enough to help you with your first buy.

999 have been professional for only a couple of weeks. Until then, they kept on their day jobs, to pay for their equipment. They've got a single out and are working full time with the band, but it doesn't mean they're making a fortune.

They only gave up their day jobs because it was getting more and more difficult to get up in the morning after working late the night before. And

they don't consider making a lot of money as their prime return for being in a band.

"If that's what you want to do," said bass player John Watson, "you have to be prepared to put all your time, money and energy into it. You have to give up everything for the band and if you're not prepared to do that you might as well forget it."

John paid £6 for his first bass guitar from a junk shop. He'd only had it two weeks when he joined the band.

"That bass never got further than my bedroom," he says, "but it was a start. I had a 12in speaker standing in a bucket, wired up to an old RAF amp."

He now has a Fender Jazz bass which he got for £150 second-hand, through a friend.

"I was lucky. I got a good deal with it. I have a 100 watt Hiwatt amp and I got that through a friend too. That was £50 second-hand. I could never get HP because I've never worked long enough in one job and my wages have never been big. I had to scrape to get the money together."

"I got one of my cabinets from a broke musician for £25. He was desperate for the money. It's a Sound City 4 x 12. I got the other one through an ad in the paper and that was £40."

"Unless you're loaded there's no point in buying

THE RADIATORS

U.K. TOUR



BLITZIN' AT

- | | |
|-------------------|---------------------|
| Sept 27 Vortex | Oct 1 Red Cow |
| 28 Music Machine | 4 Hope & Anchor |
| Sept 29 Roxy Club | Oct 5 Rock Garden |
| 30 Roxy Club | 7 North London Poly |

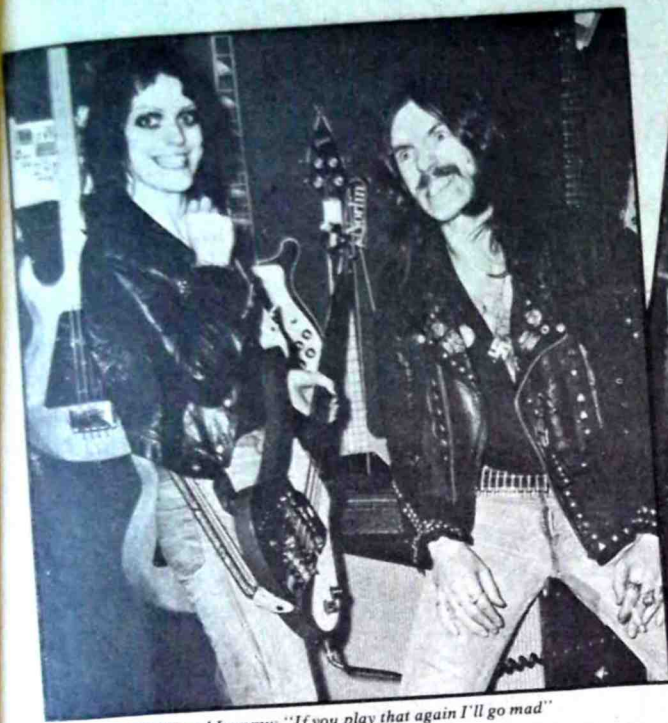
ENEMIES

'CUS WERE ON THE SAME SIDE

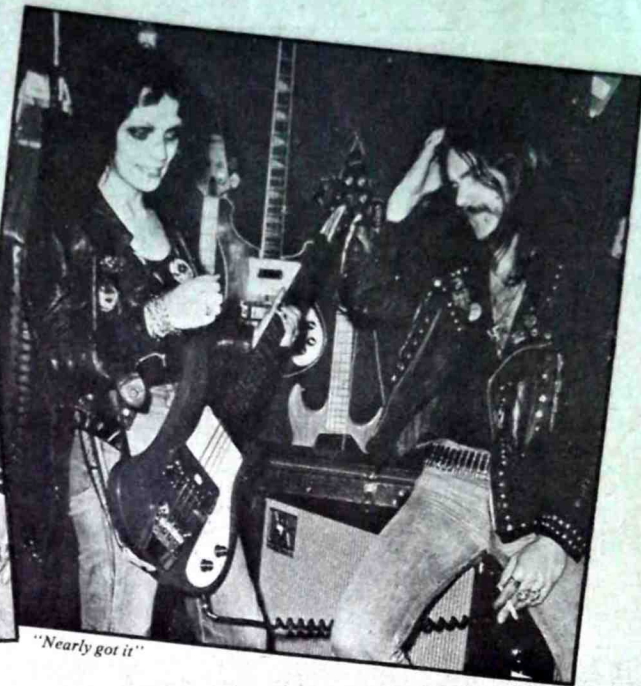
VINYL 45 OUT NOW *Chiswick* NS 16



999



GAYE ADVERT and Lemmy: "If you play that again I'll go mad"



"Nearly got it"

new stuff. It works out twice as expensive. I think kids probably get ripped off buying new equipment. They don't buy the right things for their money.

Like most other bands, we hire the PA for gigs — that can cost from £25 upwards a night depending on the size of the rig. And if you're only getting paid £25 you can depend on losing money for a while, until you can up your fee. Still interested?

We have just made their biggest outlay — on a Ford Transit van, also second-hand, which cost £1200. They were fortunate in not having to shell out for rehearsal studios too — they found a derelict bakery in South London where they could practice for free.

Drummer Pablo LaBrina says his kit cost him about £400. "But you can start with a kit for about £90 if you look about in junk shops. I used to have a spare resting on a dustbin and I sat on a dining room chair.

Nasty

I didn't even have drum sticks. I cut sticks from the woods. My cymbal was an old LP screwed on a pole. It didn't make any noise, but it was a start. Get yourself something cheap and nasty until you get to know yourself."

Having pulled together all their equipment and done a number of gigs, the band decided they'd like to make a single — without first signing to a record company because they didn't want to rush into any contracts.

"It cost roughly £1,500 to make. We put in all our gig money and took just the amount we needed to live. We got so used to playing and not getting the money, it was quite strange when we started getting it again. We had our personal money — about £15 each — and just ate breakfast in the hotel we stayed in."

The total cost of our gear is close to £2,500. That looks like a frightening figure — but remember the Transit

was the biggest single item, and you don't have to start off with a £300 Gibson guitar, which is what Nick Cash owns.

But when you do have that much property, remember to insure it. It would be an awful loss if some one ripped the whole lot off and you had to start again.

A final word of advice from John Watson: "If you don't have friends who can help and there's nothing in the ads, I'd recommend The Swapshop in Tooting Bec, London.

Cheap

"Even if you have a camera or something like that, you can take it along and trade it in against an instrument. Start with something really cheap. I mean, you might decide not to go on with it after three months."

Friends, and contacts in the instrument side of the industry are undoubtedly an asset, though not an absolute necessity. The Adverts' guitarist Howard Pickup, was first a folk singer, so he already played acoustic guitar, and then worked as a roadie in a PA hire company.

"As a result, I met musicians who had instruments for sale," says Howard. "When I started with the band I had the acoustic, but the strings kept breaking and it slowed things up having to change them all the time.

Sound Advice

"Now I have a Gibson which cost £200 second-hand. New guitars are useless — they don't have the craftsmanship, I'd advise people to get second-hand stuff. Some people think there's a difference in sound between old and new but I don't think so.

"The thing is, if you buy a new guitar, it'll lose its value, where an old one is likely to gain.

"My amp is a combo which was about £200."

The Adverts hire a PA and say it costs between

£45 and £150 a night, depending on the company you go to.

Howard reckons Laurie Driver's drum kit cost about £120 and Gaye paid

£180 for her bass. "She also had an amp but she was ripped off. She didn't have the first idea what to get, so I got the rest of her equipment

together for her. "I got her an Avon copy of a Gibson for £25. She also has a cabinet which cost £100 and the amp was £85."

Lemmy from Motorhead has also taken a hand in helping Gaye choose her equipment. He's been taking her shopping for a new bass.

"My stuff is worth about £625, but really the guitar is worth more as it has value other than monetary," went on Howard. "We have no spare amps or cabinets, so if one blows, that's it. With a lot of other bands nearly all the gear you see onstage is spare."

Depressing

The Adverts' costs are slightly lower than 999 because lead vocalist TV Smith doesn't usually play an instrument onstage. So he uses only the mike which come with the PA.

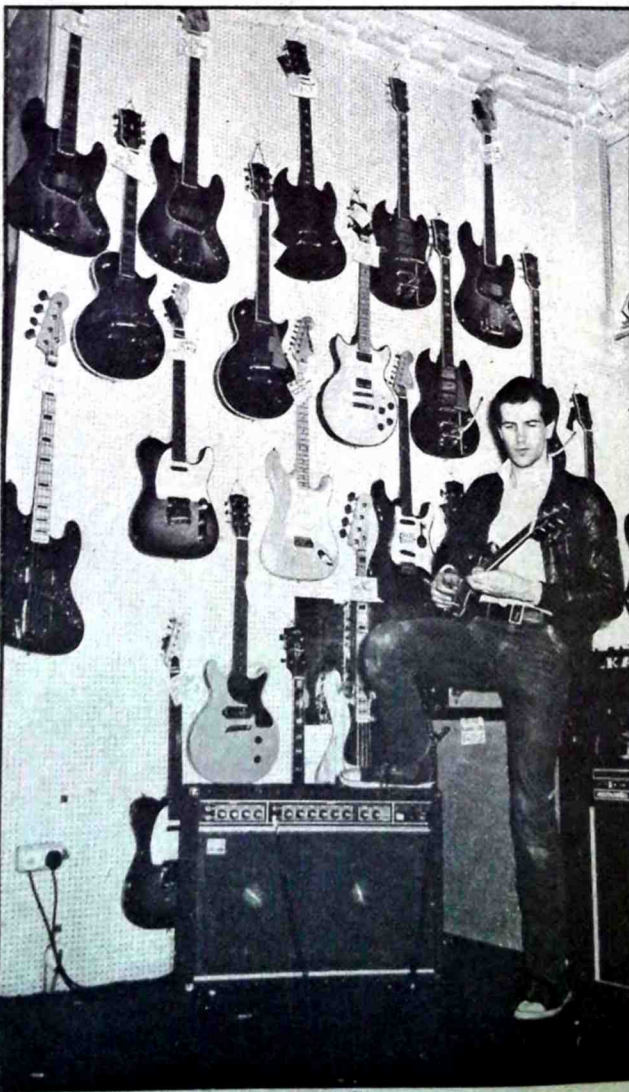
What advice would Howard offer you? "Don't bother. It's depressing, it makes you hate people and become suspicious. I don't know why I do it. I like playing guitar to people and I enjoy playing onstage. It's a mood thing really. It's just the way I feel today. Last night I didn't want to go onstage."

His feelings were justified: he had to dive into the audience to rescue the tour manager and ended up with broken glass in his hand and a few bruises.

The Adverts travel to gigs in a hired van which costs them £120 a week. But of course if you were just playing locally to start with you could get to the gig in a cab or on the bus or even scrounge the use of a van. And they pay about £2 an hour for rehearsal rooms.

At the moment, they're earning about £25 a week each, so although they have a certain amount of fame, fortune is a long way off. You should take that into account if you're earning a comfortable wage and running a flat.

Once you've managed to get together as much gear as you need and actually played a number of gigs, you can try to get into bigger venues by supporting a bigger band.



HOWARD PICKUP: "like my little collection?"

If you don't actually have to pay the headlining act for the privilege of supporting them — and this is common practice — you may have to pay if you want to borrow their PA.

"Sometimes the support bands ask if they can borrow the PA and I always say yes, but really it's down to the road crew that comes with the PA. If they don't want to do it, they won't. And some of them ask for payment.

"I remember the bother we had when we were supporting, so I try to help. I let a guy borrow my amp the other night, but that's taking a risk, because he may play louder than I do and blow the amp.

"When we were supporting on one tour the mixing guy asked for payment or he wasn't going to do it any more. What can you do? People forget that the sound is dependent on the PA and the guy behind the mixer.

Tricks

"All sorts of things can happen — the vocals or the guitar can be mixed down, or it can be too loud. All kinds of tricks. Some headlining bands wouldn't want to be ... what's the phrase ... blown off the stage."

But all these problems come later. I took Howard to a major London instrument store, Nacari's, in Charing Cross Road. They don't deal with drums, because they take up so much space, and need a shop to themselves. But they do deal in everything else, including second-hand instruments.

And as proof that you don't necessarily get ripped off buying through shops, the manager of the store said if a new band went in to kit out, he'd advise them to buy second-hand, from their selection.

"It's a pretty good enough to buy second-hand gear," he told me. "In the store we have two guys who specialise in keyboards, and another who specialises in guitars."

Copies

They also have good lines in copies of more expensive models.

"We have a fairly large turnover of second-hand equipment," the manager told me. "We get Gibsons second-hand and we do a big line in Fender Stratocasters, they're the most popular."

"A new Gibson SG costs about £420. A new Stratocaster costs £327. As we buy in bulk, about 50 at a time, we can sell them for the special discount price of £240.

"You can get a good copy of a Fender Jazz bass for £95. New Marshall stacks would cost about £600 each, but a second-hand stack would perhaps be £190."

The message is clear: don't rush yourself into debt when you're just starting. Buy the cheapest until you know what you can do — and until you know whether you've got the determination to get through with it. Learn how to hustle yourself cheap or free transport and rehearsal space. Ready to go?

See you at the Vortex.

Tell Laura I love her

X-RAY SPEX Vortex, London

MUMMY AND daddy won't thank me for this but Laura, blow out those 'A' levels willya? X-Ray Spex need you.

Twice I've seen X-Ray Spex, once with Laura Logic on sax, most lately with Glyn John instead.

First time they knocked me dead on my feet. My ears stung like salt was ground into the eardrum, my body shook like a leaf. Five hundred miles an hour rock 'n' roll with that kkkkrazy Poly Styrene, her eyeballs travelling, her body nerves jumping, her mighty sparrow voice slaughtering silence.

Propped by Laura's D-vine sax squeal, loveable image and in-a-dream eyelids, it was incredibly peculiar and so exciting.

Now Laura's in front of a blackboard and X-Ray Spex got their backs to the wall. Glyn John is a bad sax player. Sure, Laura was probably technically not that hot but she made the right noises.

John is orthodox, old, and hits a lot of very, very bum notes. He ruined 'O Bondage Up Yours' and it takes a lot to ruin that song.

Encore: only one and half-hearted at that. Before it was three, maybe four, and they just kept screaming.

Poly's mind may still be like a plastic bag and the world might still have turned dayglow. But Laura's missing and half the magic with her.

X-ams have subtracted the X-factor. So who's gonna argue now about the evils of academia?

TIM LOTT

999 Rafter's, Manchester

PLEASED THEY certainly were. The kamikaze kids that is. Not only did they get to see 999 but freebies were in abundance at Manchester Rafter's Club.

Having built up a large following in London, 999 are currently touring the country to gain more devotees.

RECORD MIRROR was also there for the first night of the 'Squeals On Wheels Tour', giving away singles, badges, stickers and posters. There wasn't an empty lapel in the house.

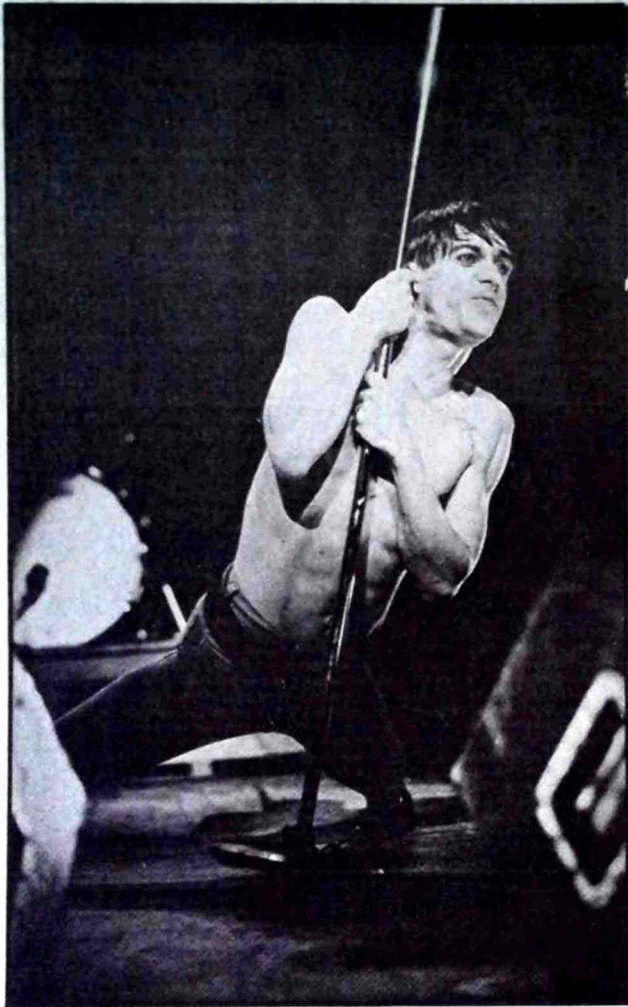
It wasn't a great start for 999 - at the beginning of the third number bassist Jon Watson broke a string and he didn't have a spare on stage. Panic stations, roadie runs round the block to the van to get another.

"That's the first time that's happened to us," said vocalist - guitarist Nick Cash. "It's like being caught by your mum having a quick J. Arthur." But when they started again they didn't stop moving or playing, except for an encore.

Although the vocals were sometimes hard to decipher the band, Nick Cash, Jon Watson, Guy Days guitar and Pablo LaBritain drums, unlike most newer bands, sure as hell know how to play. They've got a string of dates around the country and RECORD MIRROR will be at some of them to give out more freebies. Look out for more dates on the 'Squeals On Wheels Tour'.

ALF MARTIN

Roadshows



IGGY POP: sang like there was no tomorrow

And for my next trip, the . . .

Legendary Iggy Pop

IGGY POP Apollo, Manchester

LAST TIME Mr Pop played Manchester was earlier this year when he was accompanied by Bowie on keyboards. Consequently the majority of the set was inaudible over the screams of "David!". This time around was a totally different kettle of fish. Iggy had no one to steal the limelight and a far more powerful back-up band.

From the moment Iggy hit the stage you knew it was going to be high energy all the way. The band roared through 'Passenger' with Iggy's singing highly reminiscent of the late Jim Morrison, but so what? 'Lust For Life' is a great album and like it or not Iggy is a lot wilder without Bowie to tie him down.

Unfortunately the bouncers at the Apollo didn't seem to appreciate the audience's or Iggy's enthusiasm. As they rushed forward to get a closer look at the big Ig they were literally beaten back.

Trying to stand up to get a better view was forbidden too as the Apollo Gestapo stormed around, punching fans - mostly female as far as I could tell - back into their seats.

Nevertheless Iggy sang like there was no tomorrow as he wrote and tottered about at the front of the stage, once even daring to venture out into the audience, much to the annoyance of the bouncers.

Strangely enough he didn't play the much requested 'Search And Destroy'. Only 'I Wanna Be Your Dog' was included from the archives.

For the encore Iggy did the surprise number of the night, a perfect version of Bowie's 'Fame' during which he apparently molested one of his PA columns. The punters were still going ape long after the band had finished but there was no second encore.

If he carries on like this it won't be long before he's the legendary Iggy Pop.

STEVEN MORRIS

CLAYSON AND THE ARGONAUTS Hope And Anchor, London

THE LIGHTS dim and against orchestral strains, complete with a spoken 'big build-up' Clayson And The Argonauts enter stage left.

As they take their positions the initial impression is that they're a myopic joke. Clayson is resplendent in a white toga and laurels, both later removed to reveal a grey patched suit with coordinating blue shirt and eyeshadow.

Each Argonaut is adorned in similarly ridiculous garments and their credibility isn't enhanced by the first three numbers which are collectively unimpressive - although I was later informed it was the debut of this new opening to the set - and which evoke little more than a few catcalls from the audience.

However it's all change with the fourth number 'Dear Lori', a doo-wop sob story which ends with the entire group walling in mock lament. From that moment the atmosphere is relaxed and the band improves proportionately.

The saxophonist, a dead ringer for McCloud, is particularly deft although the rest of the group feign boredom during his and other Argonauts' solos.

This is just one of the sardonic kick-backs they employ against the whole star-trip element.

They also have a few jibes at current trends, like suggesting the audience do the 'Masø' which entails their trying to hurt themselves in as many different places as possible, a direct send-up of the pogo.

'Dear Lori', 'Für Elise' and 'Arnold Layne' are exceptional among a competent set and the band succeeded in winning the crowd after a shaky start.

The proceedings are marred only by their failure to return for an encore despite the obnoxious Clayson's explanation that it is included in the set.

A good live small-time act although it remains to be seen if they can retain their appeal on record.

KELLY PIKE

STEEL PULSE Marquee, London

THE NUMBER of gigs mixing dread-hot rhythms with the city-steal rush of punk has been increasing at a dramatic rate.

Steel Pulse, a fairly young reggae outfit from Birmingham, were one of the first bands to play before a total punk audience and come out well on top. That was at the Vortex a good few weeks back where they first appeared under the wing of Generation X.

Since then they've been closely associated with the 'Jah punk' consciousness . . . a way of thinking that establishes links between two musics and two cultures, however tenuous.

Black music has been struggling for so long to receive some kind of recognition in this country and it's great to see a band like Steel Pulse playing uncompromisingly hard music.

There is one problem though: at the moment it seems very hip to like reggae so the audience at the Marquee were perhaps too ready to embrace this band. The

result was they didn't have to work very hard to get a reaction. Their three singing members were sloppy and not as impassioned as I've seen them on other occasions. They need to sharpen their harmonies and sing with much greater attack.

Still, they have a great sense of theatre, singing accapella sections in the middle of songs, using dub techniques and wearing Klu Klux Klan head - coverings for one number to drive their point home.

I enjoyed them and they set a buoyant mood for the rest of the evening. I only hope these audiences will one day get a chance to witness the Abyssinians or the Revolutionaries at a place like the Marquee.

GEOFF TRAVIS

CAMEL Free Trade Hall, Manchester

I ALWAYS thought Camel were a good group but, after this performance, incredible would be a more apt description of their musical abilities.

They played tight as a unit, with a high degree of calm and collectiveness, even when the music reached fever-pitch. Every note and drumbeat was executed with a cold, mechanical ruthlessness.

The resulting music was classy and refreshingly new, fast and never boring. Occasionally traits of Genesis surfaced, making them instantly appealing to the multitude of Genesis fans that had turned up.

The new common use of backdrops and films was interesting but they sometimes tended to distract from the music rather than enhancing it.

Keyboards were used a lot but never sounded dominating. With the enforcement of sax, flute and guitar this made a rich, thick texture and backed by a solid bass and drumming created a lavish, multi-layered sound.

The PA was among the best I have ever heard. The sound was immaculate, clear and didn't rape the eardrums. Camel deserved the resounding applause that greeted them and saw them off again after two encores.

With an album in the charts this tour will consolidate their rightful position among purveyors of high-class rock. If not a great injustice will have been committed. Ten for presentation, 10 for star quality and 10 for content.

ERIC LETHERMAN

THE MOTORS, Marquee, London

THE MOTORS ain't no flash Cadillac, more of a souped-up Mini: few refinements but when they put their foot down they really shift.

At the moment they're appealing to various camps, attracting headbangers and pogoers alike. And it's easy to see why.

Their unmistakable brand of simple, uncluttered, fairly basic rock gets your feet tapping early on and there must be something wrong with you if the adrenalin isn't frantically trying to keep up with the break-neck pace towards the end.

You get the feeling Nick Garvey and Bram Tehakovsky are pretty competent musicians who are stifling their ability just to get the right feel. And with a solid backing from skin-belter Ricky Slaughter and Andy McMaster's pulsating

bass there's no lack of power nor urgency.

The Motors sound good in the studio, but it's a real bonus to see them live. OK, so they've got their limitations: there are few frills and they'd never win the Nobel Prize For Literature with their lyrics.

But they do a demolition job on your senses, leaving you with a vacuum stomach and pierced hearers caused by their ultra-frenetic fervour.

'Dancing The Night Away' was not the sole highlight. In fact only the second encore 'Route 66' which was ruined by the hazy PA let them down.

Agreed, it was a short set but the Motors have only just got their pink slip. Catch them in the clubs now - in 12 months they'll be putting in for their advanced test.

STEVE ORME

DON WILLIAMS Hammer Smith Odeon, London

FACT: COUNTRY music shows are always good value for the people who go to them because they love country music, especially live country music. And even more especially, they love top of the creaking - saddle American live country music from one of Nashville's - and America's - top practitioners.

Like Don Williams. The second of Williams' two sell-out London shows was mighty fine; Don did it, the audience loved it. It was, er, good value.

Yet even the staunchest fans of the laid-back country singer must be beginning to wonder how long the Don will continue to flow in his present languorous and considered manner.

He takes the stage in front of only a bass and lead guitar, strums acoustic, makes the odd s-l-o-w comment in a Southern drawl and sings a bunch of his well-known songs quite superbly . . . but what a contrast from the Don Williams of 18 months ago.

Then he was magnificent, sincere and totally captivating, one of the truest, newest and most melodious voices country fans had heard.

Now - unless this was a bad show - he seems content to let the image he's built up take over from the man on stage unconcernedly running through what seem to be easy crowd-pleasers, strolling on and off for a premature encore and leaving me at least completely unsatisfied. It looks like an easy way out.

For the record we got 'Amanda', 'Till The Rivers All Run Dry', 'You're My Best Friend', nine more and two encores each of two numbers, including of Clapton's favourite 'Help Yourself To Each Other', with the whole appearance lasting a scant 55 minutes.

Guitarist Danny Flowers, bent over his Ewanston Balladeer, provided superb back-up as ever.

I've always disagreed with those who write off Williams as repetitive and samey - his is an original and finely-honed talent that seems bottomless. But sadly it's not his records nor his music that doesn't ever change - it's his concerts. Even country music fans might not take it much longer.

JOHN SHEARLAW

SOBBING SOUL

DAVID SOUL New York

DAVID SOUL is in trouble. On stage at Radio City Music Hall, a 6,000-seat theatre known for family entertainment and its kitschy art deco design, David is hitting his acoustic guitar but no sound is coming out.

Shiver. Pregnant pause. Finally, in a fit of inspiration, David discovers the guitar isn't plugged in. Polite laughter. A bit of applause and Soul's debut US show is off to a shaky start.

Though his hit 'Don't Give Up On Us' has soared to number one in America David just isn't as comfortable in his homeland as he is in the mother country.

But the far-from-sold-out crowd is willing to overlook his obvious nervousness. The audience is divided about 50/50 between uptight, under-sexed housewives and pre-teen screaming boppers, all of whom offer Rollermania-style shrieks with the recognition of each new song, only to fall off suddenly into solemn meditation as David croons the number with all the personality and desperation of a Pat Boone milk commercial.

Still David possesses a passable singing voice, one that could have earned him recognition even without his prior success on TV.

As for his stage presence, though, instead of opting for what this caricose-ravaged audience probably conceive of as raw sexuality (ie Tom Jones), David strangely performed with a pseudo-sensitive reserve, diametrically opposed to the 'shoot-em-up' jaded cop he portrays on the brilliantly foolish Starsky And Hutch TV show.

Amid cries of 'Where's Starsky?' Hutch, er, David, kept his cool, trying desperately to keep up his waspy 'I am blond and vacuous' image.

Most offensive image-wise was David's choice of clothes. The panting, menopausal women were denied even the slightest glimpse of his (presumably) brutally masculine chest (drool drool) and his choice of loose pants destroyed all possibility of the fans' copping a view of any available beefcake.

Even Donny Osmond gives a flash of his tush now and again but David seems to be pushing a virgin aura that would do Julie Andrews proud.

Still, Soul seemed to be more concerned with his role as artist, enlisting the aid of top-notch musicians like violinist Rich Green (musta owed the guy a favour) and old blues project flutist Andy 'I'm between jobs' Kulberg.

Kulberg's flute did wonders for Soul's version of Steve Goodman's 'The Dutchman' and Rich Green's fluid violin work was impressive throughout.

'The Piper' was a highlight, featuring the kind of straightforward musical line that Soul does best with.

But it was the title song of his new album 'Playing To An Audience Of One' that pushed all the pubescents in the crowd into the outer stages of manic frenzy.

To satisfy the crowd's lustful desire for 'suitable' heterosexual models David had girlfriend Lynne Marta sing backup, also cleverly providing the fans with an object of projection.

Perhaps Marta gave David a bit more confidence than he would

have had otherwise.

But he still seemed to be lost up there amid all the screams - partly out of what seemed like honest humility and partly 'cos the guy moves like a goddamn bargain - basement manikin.

His between-songs dialogue was obviously panicked and the sob stories he offered about his rise to fame fell flat even with his staunchest admirers.

But when he did his world-wide hit 'Don't Give Up On Us' the crowds seemed to get what they came for and that's at least enough to tide them over until next week when they can once again see Starsky and Hutch smash some local pusher's face into a tub of wet cement.

JIM FARBBER

FABULOUS POODLES

Nashville, London

THE FAB POOS are alright. Not that bad. Not that good either. Alright. Alright?

They don't rely on humour as much as their image or title suggests, which is fortunate because they're not that funny. The razor blade through the head stunt is their idea of a 'punk' joke. Obvious and pretty weak. 'Anarchy In The UK' done County and Western is again obvious - Clayson And The Argonauts do an acca-

MINK DEVILLE

Rainbow, London

I'M STARTING to get wise to all these so-called American new wave acts now; go along with preconceived ideas about what you're going to see and you wind up disappointed; expect nothing and you get a good gig.

But word seemed to have got around that Mink Deville weren't quite as punk as their Lou Reed-sounding single 'Spanish Stroll' cracked them up to be.

Anyway the spiky heads who'd spent last weekend wandering around the Hammersmith Odeon trying to decide whether it was hip to laugh at Jonathan Richman decided to skip this one.

Just as well really. When Mink Deville weren't romping through some surprisingly raunchy rock and roll they were displaying a sharp penchant for black-soul ballads in the style of the Drifters or Ben E King. They cemented the link on the encore with 'Stand By Me'.

In the tall, spindly-legged Willy DeVille the band - none of whom would have looked out of place in West Side Story - have a focal point that works on the most traditional rock and roll level.

At the end he whipped off his jacket and even got down on his knees for us. All of which might sound excruciatingly showbiz if he didn't have the kind of voice that drives such idle thoughts from your mind.

He got intermittent help from a black vocal trio, the Immortals.

His band deserved better than they got from the sound system. The lead guitar came through only on solos and the keyboards were lucky if they managed that. It was just as well the bass and drums were in a frolicking mood, otherwise things could have started to sound messy.

After a rather hesitant start the audience warmed to them and were probably the biggest contributing factor in helping the band to come to grips with what was obviously the biggest gig they've ever played.

But good though they were - and they certainly displayed a lot more energy than you'll find on their album - I think I'd have preferred to see them at the Roundhouse or somewhere similar.

Too many bright young American bands have put their British careers in jeopardy by being booked into big concert halls on the strength of one hit or near-hit single. By and large they've all come through it relatively unscathed - and I'm talking about Television, Blondie and Jonathan Richman in particular - but how do they progress next time they come over?

The Sean Tyla Gang, who supported Mink Deville, were rough and ready; pretty rough but pretty ready. However, they've got a lot of good things going behind their rather posey facade and hopefully they'll start letting them through before long.



DAVID SOUL: "is it plugged in now?"

pella version of the same number.

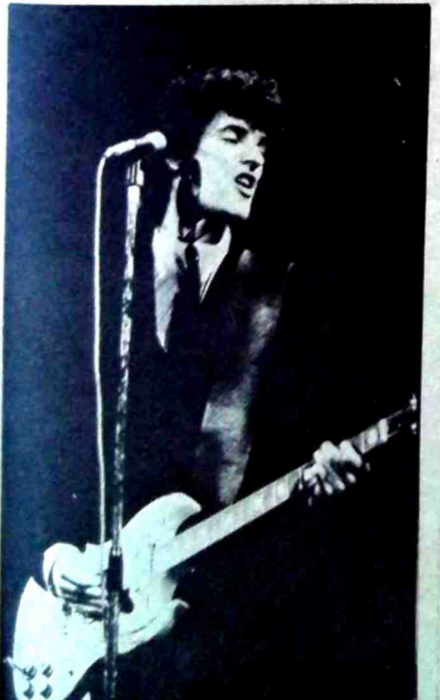
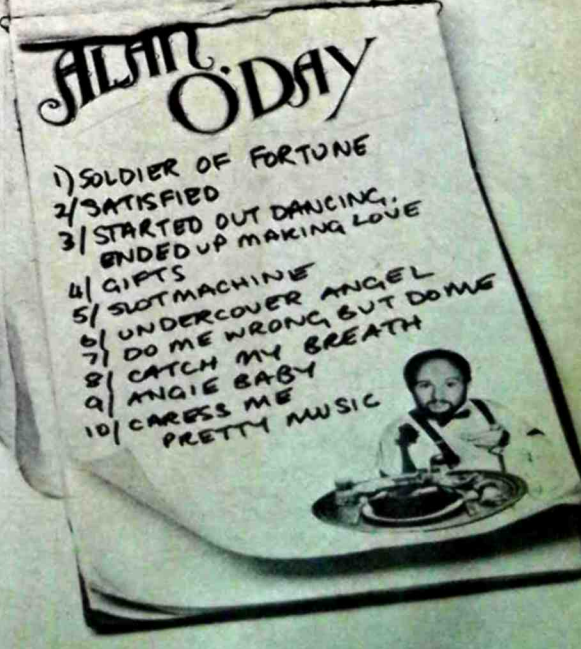
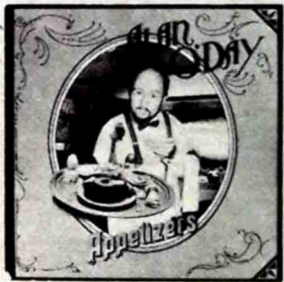
Musically they're OK. Good time stuff - guitar - fiddle swing 'n' boogie. The lead singer looks cute enough with his sticky-up hair and granny spex and the crowd seems to dig him a lot but his voice isn't that shockingly unique.

The Poos are a band you can go and see and have a laugh and a pint with. I can respect that but I wouldn't buy one of their records. Too, too ordinary.

They were, however, about eight million times better than the band who supported them, a dreadful 18th rate heavy dinosaur band. I disliked them so much I left and had to pay to get back in again for the Poos. It was worth a quid not to see them.

TIM LOTT

A TASTE OF WHAT'S ON SINGER/SONGWRITER ALAN O'DAY'S FIRST ALBUM - APPETIZERS



MINK De VILLE: "Aw shutup Hughes - I ain't spindly."

JONATHAN HUGHES

Record Mirror's £1500

Squeals On Wheels Competition WIN A TRIP TO THE USA!

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

YOU JUST GOTTA GET A LOAD OF THIS



1ST PRIZE!

A TRIP TO THE USA!

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

2nd PRIZE



Five Prizes of Chessington Traveller 5/Sp bikes.

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

3rd PRIZE

Fifteen Prizes of 'Super Slalom' Skate Boards!

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

4th PRIZE

50 Aerofoil Structures 'Ace Stripey' Kites!

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

5th PRIZE

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

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



You really can't leave this out! Cos if you do you'll be missing loads of freebies. We'll be bringing along T-SHIRTS!, Albums!, SINGLES!, BADGES!, STICKERS! Last week we kicked off with 999 and there's one more date with them this week at The Affair, Swindon, tomorrow (Thursday). This week it's our first gigs with those Irish super heroes, the Boomtown Rats. They'll be at the London Roundhouse on

It's the Second Scorching week of the Record Mirror SQUEALS ON WHEELS TOUR!

Sunday October 2 and at Wolverhampton's Civic Centre on Thursday October 6. Squeals on Wheels is where the action is all through the autumn! Make sure you get to one of the gigs, there'll be one near you soon!



BOOMTOWN RATS

THIS WEEK! THE FIRST 50 THROUGH THE DOORS OF THIS WEEK'S GIGS GET A FREE SINGLE!

999



All entrants sending in four coupons, weeks 1-4, and answering the full 12 questions correctly, will receive an exclusive Record Mirror badge free. This is WEEK TWO of the competition with your first coupon. Take your time answering the questions and keep the coupon and form until next week for the next set of questions. The panel of judges' decision on all matters concerning the competition is final and legally binding. Competition closes October 21st 1977.

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

- Name the artist that had a hit with 'Peggy Sue' in 1958?
- Len Barry had a hit in December 1965 with what song?
- Who got to No. 1 with 'January' in February 1975?

NAME

ADDRESS

SIGNATURE

COMPETITION RULES AND CONDITIONS
The competition is open to readers of Record Mirror, Employees and their families of Spotlight Publications Ltd., Spotlight Magazine Distribution Ltd., Morgan Gramplan, South Eastern Newspapers Ltd., and any subsidiary or associated company are not eligible to enter this competition. All competition entries will be judged by a panel including the editor of Record Mirror. Each week there will be three different questions to answer. Three this week, three next, and so on. The final week (week 4) there will also be a tie-breaker.

Wednesday

Upfront

The information here was correct at the time of going to press but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are given where possible.

LONDON, Brecknock, Camden (01-482 8073), Crabbie
LONDON, The Castle, Tooting, Church
LONDON, Chelsea College, Havernia Rd. Screens
LONDON, Dingwells, Camden (01-267 4887), Fabulous Footloose
LONDON, Hope & Anchor, Islington (01-359 4510), Shukas/Kip
LONDON, Man in the Moon, Kings Rd (01-882 8075), Waags/Night
LONDON, Marquise, Wardour St. (01-457 8600), The Motors
LONDON, Music Machine, Camden (01-387 0428), Radiators / New Hearts/The Crabs
LONDON, Phoenix, Cavendish Square (01-629 1700), Zoo
LONDON, Queen Elizabeth, Chingfield, Jerry The Ferret
LONDON, Red Cow, Hammersmith, The Larkers
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Tush
LONDON, Rock Garden, Covent Garden (01-240 3661), John Grimaldi's
LONDON, Royal Court Theatre (01-730 1745), Steak/Alberto y Lost Trice Paranoias
LONDON, South Bank Polytechnic, Cinarans
LONDON, Speakeasy, Mare Street (01-580 8810), The Depressions
LONDON, Stapleton, Horseney Lane
LONDON, Upstairs at Ronnie's, Frith St (01-439 0747), Aura
LONDON, Windsor Castle, Harrow Rd., Lightning Raiders



LEO SAYER: Cardiff Capitol, Thursday

Thursday

SEPT 28
ABERDEEN, Musical Hall (26788), Dr. Feelgood/Mink DeVille
BARNSTAPLE, Chequers Club (71794), Police
BATLEY, Variety Club (47523), Gary Glitter/Rosetta Stone
BEDFORD, Nite Spot (212655), Alcatraz
BIRMINGHAM, Rebeccas (021-643 8521), New Hearts
BLACKBURN, Lode Star (Ribchester 400), The Motors
BRADFORD, Princeville (74044), Amazorblades
BRAintree, Wagon & Horses, The Crack
BRISTOL, Poly (421786), Darts
BERNLEY, Cats Whiskers (26531), Bastille
BURY ST. EDMUNDS, Griffin (5817), Dagabund
CARDIFF, Capitol (31316), Leo Sayer
COALVILLE, Bloobio's, Muscles

COVENTRY, Mr Georges (27629), Fabulous Poodles
DARTFORD, College of Education (28377), Scene Stealer
DEEPCAR, Royal Oak Hotel, Bert Jaanach
DERBY, Baileys (383161), The Brothers
DUNFERMLINE, Kinema Ballroom (21902), Basillies
GLASGOW, Apollo (041-352 8055), Sutherland Bros & Quiver
HEMEL HEMPSTEAD, Great Harry (3002), Desperado Strays
HIGH WYCOMBE, Nags Head (21788), Clayton & the Argonauts/El Seven
LANCASTER, No. 12 Club (63052), The Crabs
LEICESTER, De Montfort Hall (22650), Hawkwind
LIVERPOOL, Poly (061-236 2481), Racing Cars
LONDON, Brecknock, Camden (01-482 8073), The Janelis
LONDON, Dingwells, Camden Lock (01-267 4987), Low Lewis Band,
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Dead Fingers Talk

LONDON, Hammersmith (01-748 0481), Rose Royce
LONDON, Hope & Anchor, Islington (01-359 4510), Buster Crabbe
LONDON, 100 Club, Oxford Street (01-638 0833), Black Slave
LONDON, Marquise, Wardour Street (01-457 8603), Giggles/Smiler
LONDON, Man in the Moon, Chelsea (01-352 5072), Why Not
LONDON, Middlesex Polytechnic, Sore Throat
LONDON, Music Machines, Camden (01-887 0482), Moon Teas
LONDON, Nashvillie, Kensington (01-803 8071), Pen-rates
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Grand Hotel
LONDON, Rock Garden, Covent Garden (01-240 3661), Little Ace
LONDON, Royal Court Theatre (01-730 1745), Steak/Alberto y Lost Trice Paranoias
LONDON, Royalty Ballroom, Southgate (01-588 4112), Crazy Cavan & The Rhythm Rockers
LONDON, Swan, Hammersmith (01-748 1048), Landscape
LONDON, Windsor Castle, Harrow Road, Fracture
MANCHESTER, Palace Theatre (01-268 0184), Barclay James Harvest/Paul Brett
MANCHESTER, Refrers (061-236 9788), Slaughter & The Dogs
MIDDLESBROUGH, Marimba, Jenny Darren
MORECAMBE, Inn on the Bay (414224), The Radiators
NOTTINGHAM, Katties, Beaton (256070), The Depression
NOTTINGHAM, Palais (51075), Liverpool Express
PENZANCE, Garden (2475), Foster Brothers
PAISLEY, Silver Thread Hotel (887 2196), The Jolt
ROCHESTER, Nags Head, Jerry The Ferret
ROTHAMHAM, Windmill Club (72888), Buzzcocks / Count Baschops
SCARBOROUGH, Oillies, Spitfire Boys
SHEFFIELD, City Hall (27074), Caravan/Nova
SHEFFIELD, University (24076), Bright Eyes
SOUTHAMPTON, Gaumont (29772), Camel
SOUTHAMPTON, Guildhall (32601), Pasadena Roof Orchestra
SOUTHAMPTON, University Buildings, John Otway & Wild Willy Barrett



SUTHERLAND BROTHERS & QUIVER: Glasgow Apollo, Thursday

STOKE ON TRENT, Baileys (28908), Oso
STOKE ON TRENT, Galety Bar, Gaff
SWANSEA, Circles, Trapeze
SUNDERLAND, Empire Theatre (73274), Dubliners
TAUNTON, Odeon (2283), Don Williams
UXBRIDGE, Brunel University (39125), Strangers/Wire
WATFORD, Baileys (39848), Mud
WIGAN, Casino (45501), The Larkers

Friday

SEPT 30
ABERDEEN, McRobert Hall, Jak akim Stevens & The Sunsets
BATLEY, Variety Club (47523), Gary Glitter/Rosetta Stone
BEDFORD, Nite Spot (212655), Gonzales
BIRMINGHAM, Barbarellas (021-649 9413), Ultravox
BIRMINGHAM, Gaumont (021-238 1488), Gary Glitter/Nona Hendryx
BIRMINGHAM, Hippodrome (021-622 2578), Barclay James Harvest/Paul Brett
BRADFORD, Topic Folk Club, Star Hotel, Leon Kelson
BRADFORD, University (34135), Liverpool Express
BRIGHTON, Buccaneer (6906), Wrist Action
BRISTOL, Colston Hall (291 768), Don Williams
BROMLEY, Northover, Whiteloft Lane, Downham, Flying Saucers
BROMLEY, Stockwell College, Burlesque
BURY, Blazes Club, HFV
CAMBRIDGE, Corn Exchange (58977), Steve Gibbons Band

CHELMSFORD, Chelmer Institute, Wild Angels/Fruit Eating Bears
CLEVELAND, Kirkclevington Country Club, Radiators
COVENTRY, Sportsman Arms, Stage Frigh
CRAWLEY, Sports Centre (37451), Strangers/Wire
EGREMONT, Tow Bar Inn, 29th & Dearborn
EXETER, University (7791), Fabulous Poodles
LONDON, New Roxy Theatre, Harlesden, Herb Reed & The Platters/White Plains
HATFIELD, Polytechnic (88343), Clover/Bees
HIGH WYCOMBE, Nags Head (21758), Shukas/Golden Fields
HUDDERSFIELD, Polytechnic (22288), Sloussi & The Bashoes/Good Fats
KEMPSTONE, Kempston Rovers Football Club, The Crusers
KIRK LEVINGTON, Country Club, Radiators
LEEDS, Trinity & All Saints College, Cousin Joe from New Orleans
LIVERPOOL, Erica (061-236 7881), X-Ray Spex
LONDON, Arb Centre, Battersea (01-223 5858, Spitzer/Zilla
LONDON, Brecknock, Camden, Mother Superior
LONDON, Dingwells, Camden Lock (01-267 4987), Geno Washington
LONDON, Hammersmith Odeon (01-748 4081), Camel
LONDON, 100 Club, Oxford Street (01-638 0833), Jambula
LONDON, Marquise, Wardour Street (01-457 8603), Radio Stars
LONDON, Music Machine, Camden (01-387 0428), Krakatoa
LONDON, Nashville, Kensington (01-803 8071), 999

LONDON, North London Polytechnic Theatre, Holloway Road, Cinarans/Tools
LONDON, Pegasus, Stoke Newington, Rucker
LONDON, Rochester Castle, Stoke Newington High Street, XTC
LONDON, Rock Garden, Covent Garden (01-240 3661), Pete Brown's Back To Front
LONDON, Roxy, Neal Street (01-356 8111), Dale Quans/Grass
LONDON, Royal Court Theatre (01-730 1745), Steak/Alberto y Lost Trice Paranoias
LONDON, Royalty Ballroom, Southgate (01-588 4112), Filtrations
LONDON, South Bank Polytechnic, Warren Harry
LONDON, Polytechnic, Stratford, Claydon & The Argonauts
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Rico
LONDON, White Hart, Devonshire Hill, Cadillac
MANCHESTER, Electric Circus (061-206 9411), Jenny Holm's Lice
MIDDLESBROUGH, Rock Garden (241995), Nuts
MORECAMBE, Inn on the Bay, Marine Road (414224), Love Affair
NECASFELD, Polytechnic (2876), Brothers
NORWICH, Pinebanks, Buster James Band
NOTTINGHAM, Rushcliffe Leisure Centre, Pasadena Roof Orchestra
OXFORD, New Theatre (4464), Hawkwind
OXFORD, Westminster College, Muscles
RETFORD, Porterhouse (4981), Heavy Metal Kids
ROCHESTER, Kings Head Hotel, Telephone Bill & The Smooth Operators
ROSSON-WYE, Harvey's, Broad Street, Red Hot/Whirlwind
SCARBOROUGH, Penthouse (8304) The Yachtie
SOUTHAMPTON, University, Old Refectory, Kursaals
STOKE, Baileys (23958), Oso
UXBRIDGE, Technical College, Park Road, Alice & The Jaguars
WAKEFIELD, Newtun House Working Mens Club, Crazy Cavan & The Rhythm Rockers
WATFORD, Baileys (39848), Mud
WATFORD, Cassio College, Tequila
WEST RUNTON, Pavilion (203), Chris Spedding
WISWAM, Crown Hotel, The Jolt
WOLVERHAMPTON, Rock Club, El Seven
WOLVERHAMPTON, Lafayette (26285), The Motors
WORCESTER, College of Education, Grand Hotel

AYLESBURY, Friars, Little River Band/Twiggy
BANBURY, United Club (71855), Groundhog/Tequila Brown/Dave Kelly
BARKING, N.E.L.P., Pillar
BATH, Pavilion (26428), Chris Spedding
BATLEY, Variety Club (47523), Gary Glitter/Rosetta Stone
BEDFORD, College of Education, Buster Crabbe/Screens
BIRMINGHAM, Barbarellas (021-649 9413), Ultravox
BIRMINGHAM, Bull Head, Yardley, Flying Saucers
BIRMINGHAM, University (021-672 1841), Radiators
BRISTOL, Polytechnic (421 768), Johnny Thunders & The Hearbreakers
CARDIFF, Capitol Theatre (31316), Peter Gabriel/Nona Hendryx
COVENTRY, Sportsman Arms, Stage Frigh
CROYDON, Roddifs, Red Deer, Weid Swaner
DEBBY, Grand Hotel, Crazy Cavan 'n' The Rhythm Rockers
DONCASTER, Stainforth Central Club, Strange Days
DUBLIN, Stadium (753271), Don Williams
EDINBURGH, Meriot Watt University (031-229 3574), Shakin' Stevens & The Sunsets
EDINBURGH, Nicky Tams Tavern (031-226 8969), Ros
GLASGOW, Alber Hall (031-226 7807), Sutherland Brothers & Quiver
EXETER, University (7791), Kursaals
FOLKESTONE, Lens Cliff Hall (63108), Neal Tacket
GLASGOW, Gabor Hall (031-226 7807), Sutherland Brothers & Quiver
HASTINGS, Pier Pavilion (421210), Steve Gibbons Band
HIGH WYCOMBE, Nags Head (21758), Ventilator
IPSWICH, Gaumont (53941), Leo Sayer
KINGSTON, Polytechnic (01-549 1368), Gonzalez
LEEDS, Haddon Hall, Bastille
LIVERPOOL, Erica (061-236 7881), Amazorblades
LONDON, Black Bull, Lewisham, The Jets
LONDON, Chelsea College, Mairesia Road, Lesser Known Tunnians
LONDON, Dingwells, Camden Lock (01-267 4987), Count Baschops / Sore Throat
LONDON, Ealing Technical College, Fabulous Poodles
LONDON, The Grove, Norbiton, The Clutch
LONDON, Hammersmith Odeon (01-478 4081), Camel
LONDON, Music Machine, Camden (01-387 0428), Stray & Cassar
LONDON, Nashville, Kensington (01-803 8071), 999
LONDON, New Roxy Theatre, Harlesden, Billy J Kramer / The Mojos
LONDON, Orange Tree, Wood Green, The Cruisers

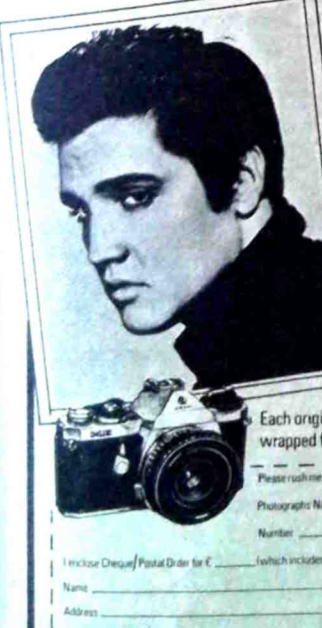
Saturday

OCT 1
ANDOVER, Country Bumpkin, Scene Stealers

CONTINUED OVER PAGE

YOUR SUPERSTARS PHOTOGRAPH

ORIGINAL 10"x 8" BLACK & WHITE GENUINE GLOSSY PHOTOGRAPH FOR ONLY 75p Plus 15p Post & Packing



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Please rush me my original superstar photograph.

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Number _____

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SOMETHING FOR NOTHING?



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

It's the Squeals On Wheels FREE EPs.

RECORD MIRROR in conjunction with STATE and VIRGIN Records, has been able to get together two superb EPs — and they're FREE to all RECORD MIRROR readers.

START COLLECTING THE COUPONS NOW!

Virgin have provided tracks from the following artists

XTC
THE MOTORS
TANGERINE
DREAM
U ROY



ROKOTTO



A track from their forthcoming album 'Rokotto'

CAMOUFLAGE

A track from their album 'A Disco Symphony'

MAC & KATIE KISSON

A track from their Greatest Hits Album

DELEGATION

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

AND HERE'S HOW!

All you have to do is collect four coupons. They will appear in RECORD MIRROR for the next 4 weeks. (If you miss one, you'll still have a chance with our two spare coupons).
Coupon No. 2 is below. Coupon No. 3 will be in next week's Record Mirror and so on.

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

With the fourth coupon (in the October 15th issue of Record Mirror) we will give you details on how to receive your free EPs. GET COLLECTING WITH COUPON NO. 1 THIS WEEK!

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

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

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

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

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

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

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

THIS IS IT: — COUPON
No. 2
CUT THIS OUT AND COLLECT ALL FOUR

FROM PAGE 51

LONDON, Pyrames Park Inn, Edmonton, Jerry the Ferret

LONDON, Rainbow, Finsbury Park (01-263 9148), IGGY Pop / Adverts

LONDON, Rochester Castle, Stoke Newington, XTC

LONDON, Rock Garden, Covent Garden (01-240 3961), Splinter / Trader

LONDON, Rocky, Neal Street (01-836 8111), Penetration / Tube Way Army

LONDON, Royal Court Theatre (01-730 1745), Sleak / Alberto y Lost Trios Paranoias

LONDON, Royalty Ballroom, Southgate (01-884 4121), Heatwave / Rose Royce (10pm)

LONDON, St Mary's College, Twickenham, Sunday Band

LONDON, Thames Polytechnic, Jenny Holzer / Lion

LOUGHBOROUGH, Town Hall, Whirlwind / Mike Berry & The Outlaws

MADSTONE, Mitre, Market Buildings, Orange Pekoe

MANCHESTER, Electric Circus (061-205 9411), Bus Xcocks / Drones / Worst / Fall / Negatives / Rip Off

NORTHAMPTON, Cricket Club (348811), Strife / Slowbone

NORWICH, University of East Anglia (52068), The Motors

OXFORD, New Theatre (44944), Pasadena Roof Orchestra

PETERLEE, Senate Club, The Crabs

REDCAR, Coatham Bowl (3236), Climax Blues Band / Flying Aces

RIPON, College of Ripon, York St John, Muscles

SHEFFIELD, Crucible (73223), (70923), Dubliners

SHEFFIELD, Polytechnic (21290), Darts

SHEFFIELD, University (24076), Racing Cars / Rumble Strips

SLOUGH, College of Education, Wellington Street, Liverpool Express

SOUTHEND, Kursaal Rooms (66276), Strangers / Johnny Curious

SOUTHAMPTON, Law Lewis Band / Magician / Incredible Christopher Cox

ST ALBANS, Civic Hall, Heavy Metal Kids

STOKE, Baileys (23958), Ozo

SUTTON IN ASHFIELD, Golden Diamond (2890), Restless Rockers

WALSALL, West Midlands College, Clover

Upfront



ULTRAVOX: Chelmsford, Sunday

WATFORD, Baileys (39848), Mud

WESTCLIFF-ON-SEA, Queens Hotel (44417), Cadillac

WEST RUNTON, Pavillon (203), Judge Dread

Sunday

OCT ACCRINGTON, Lakeland Lounge, Strife

AYLESBURY, Kings Head, The Bodies

BIRMINGHAM, Town Hall (021-236 2339), Chris Spedding

BRISTOL, Colston Hall (291768), Camel

BRISTOL, Hippodrome (29444), Peter Gabriel / Nona Hendryx

CARDIFF, Capitol (31316), Lone Star

CHELMSFORD, Chancellor Hall (55848), Ultravox

CHELMSFORD, City Tavern, The Motors / The Rip

COLCHESTER, Embassy Suite, Balkeine Lane, Jain Band

CREYDON, Greyhound, Generation X

DUNDEE, Caird Hall (22399), Sutherland Brothers & Quiver

DUNSTABLE, Queensway (603326), Strangers / Johnny Curious

FELKSTOWE, Spa Pavilion, Pasadena Roof Orchestra

HATFIELD, Forum, Climax Blues Band / Flying Aces

see it

WEDNESDAY

THAMES — Marc (4.20 - 4.55): Despite the sad death of Marc last week Thames are continuing to screen his pre-recorded shows. In this programme the guests are David Bowie, The Rods, Generation X and Lip Service.

THURSDAY

BBC 1 — Top of the Pops (7.10 - 7.40): 'Magic Fly' hovering above 'Oxygene', and 'Way Down' still sinking? Find out all about it with Tony Blackburn.

SUNDAY

LWT — George Hamilton IV (Midnight - 12.30): George still goin' strong with guest Big Buffalo and Cathy Stewart helping him out, country style.

MONDAY

BBC 2 — Marti Caine (8.10 - 9.00): Comedienne Marti gives us Leo Sayer and the Stylitics — what more could you want?

BBC 1 — David Essex (8.00 - 8.30): This week David has captured that thinnest person of the decade, Twiggy — and talks to her about her singing career.

BBC 2 — Old Grey Whistle Test (11.15 - 11.55): In the studio Joan Armatrading with songs from her new album, and Sutherland Brothers and Quiver. All introduced by Whimper! Bob Harris.

hear it

Wednesday

Radio Clyde — Street Sounds (8.00 - 10.00): Brian Ford digs up nothin' but nasty noises from the best of punk and new wave!

Friday

Radio 1 — Tony Blackburn Show (9.00 - 12.00 am): 'Three Golden Hours' of hit music from 1967 to celebrate Radio 1's tenth anniversary of the day.

Radio Clyde — Baroque 'n' Roll (7.30 - 9.00): Crazy mixture of everything from pastoral classical to punk, with Wishbone Ash and Pink Floyd dropped in between to mediate.

Radio Luxembourg — Black Trax (10.05 - 11.30): Best of new singles and albums by black artists presented by Barry Aldis.

Saturday

Radio Clyde — Hear Me Talkin' (10.02 - 11.00): McCoy Tyner, jazz pianist and former member of the definitive John Coltrane Quartet, is the guest in this week's programme, with Clyde's jazz expert, Jim Waugh.

Radio 1 — It's Rock 'n' Roll (5.31 - 6.30): Loma golden oldies and latest releases revived by Geoff Barker.

Radio Luxembourg — International Top 20 (6.00 - 7.00): Another host DJ to take you through the latest in singles heading for the top of the European scene.

Radio Bristol — The Rock Show (3.00 - 6.00 pm): Al Reid reveals all in this three hour long programme — with jobs and all other youth scene news too.

Monday to Friday

Radio 1 — John Peel Show (10 pm - Midnight): Another plug for the nation's most football conscious DJ (keep sending the cheques John — Ed) who'll be playing all the best in music old and new.

HULL, Dorchester Theatre (29450), Slim Whitman

LEEDS, Fford Green Hotel (674490), Fabulous Poodles

LEEDS, Grand Theatre (40971), Dubliners

LEICESTER, Beaumont Working Men's Club, Crazy Cavan & The Rhythm Rockers

LEICESTER, De Montfort Hall (27632), Barclay James Harvest / Paul Brett

LONDON, Greyhound, Fulham, The Depressions

LONDON, Hammersmith Odeon (01-748 4081), Caravan / Nova

LONDON, Hammersmith Palais (01-745 2812), Liverpool Express

LONDON, Marquee, Wardour Street (01-437 6608), Grand Hotel

LONDON, Nashville, Kennington (01-603 6071), New Hearts

LONDON, Palladium (01-437 7373), Leo Sayer

LONDON, Rainbow, Finsbury Park (01-236 0148), Little River Band / Tequila

LONDON, Rochester Castle, Stoke Newington High Street, Bees Make Honey

LONDON, Roundhouse, 50,bury, Bonhousen Rate

LONDON, Royal Court Theatre (01-730 1745), Sleak / Alberto y Lost Trios Paranoias

LONDON, Theatre Royal, Drury Lane (01-536 6108), Carole Bayer Sager

LONDON, Torrington, North Finchley, Bowles Brothers Band

MANCHESTER, Electric Circus (061-205 9411), Carole Bayer Sager

MIDDLESBROUGH, Town Hall (45432), Racing Cars / Rumble Strips

NEWCASTLE, City Hall (20007), Dr Feelgood / Mink DeVille

NOTTINGHAM, Katie's, Beeston (256070), Hooker

SHEFFIELD, Top Rank, Arundel Gate (29448), Radiators

SOUTHAMPTON, Glen Eyre Hall, The Pirates

SOUTHPORT, Theatre (40404), Gary Glitter / Rosetta Stone

TORQUAY, Princess Theatre (287527), Don Williams

WATFORD, Baileys (39848), Mud

Monday

OCT 3 ABERDEEN, Capitol (23145), Sutherland Brothers & Quiver

BATH, The University (6841), Kursaal / Meal Ticket

BEDFORD, Nite Spot (212555), Mud

BIRMINGHAM, Odeon (021-643 6101), Camel

BIRMINGHAM, Town Hall (021-236 2339), Brothers Johnson

BRISTOL, Colston Hall (291788), Lone Star

BRISTOL, Hippodrome (29444), Hawkwind

CARDIFF, Llandaff Technical College, Trapeze

CARDIFF, University (39641), Climax Blues Band / Flying Aces

DONCASTER, Outlook, Trafford Way (64434), Fabulous Poodles

EDINBURGH, Tiffany's (031-556 6289), Shakin' Stevens & The Sunsets

HIGH WYCOMBE, Town Hall (26100), Live Siffs / Elvis Costello & The Attractions / Wreckless Eric / Mick Lowe / Larry Waller / Ian Drury

HULL, Tiffany's (28250), Johnny Thunders & The Heartbreakers

LEICESTER, Baileys (26462), Gary Glitter / Rosetta Stone

LEICESTER, De Montfort Hall (22850), Strangers / The Rip

LONDON, Brecknock, Camden (01-485 3073), Scarecrow

LONDON, Dingwalls, Camden Lock (01-287 4967), The Yachts

LONDON, Hope & Anchor, Islington (01-359 4510), Wire

LONDON, Kennington, Russell Gardens (01-603 3245), Last Sex? / The Jam

LONDON, Marquee, Wardour Street (01-437 6608), Cherry Vanilla

LONDON, Music Machine, Camden (01-387 0428), Starry Eyed & Laughing

LONDON, North East London Polytechnic, Darts / Amason Blades

LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), Cocksparras

LONDON, Southside Club, Hampstead, Fruit Eating Bears

LONDON, Vortex, Crackers, Wardour Street (01-834 4916), The Rip

NEWCASTLE, Centre Hotel, Lower Bridge Street, Radiators

NEWCASTLE, University (28402), The Movies

NOTTINGHAM, Albert Hall (43971), Racing Cars

NOTTINGHAM, University (35912), Chris Spedding

OXFORD, Polytechnic (61998), Little River Band / Tequila

SCUNTHORPE, Oswald Hotel, Basille

SHEFFIELD, City Hall (20474), Dr Feelgood / Mink DeVille

SWINDON, Brunel Rooms (31384), Ultravox / The Motors

Tuesday

OCT 4 ABERDEEN, Palace Theatre (24820), Shakin' Stevens & The Sunsets

BIRMINGHAM, Barbarellas (021-643 9413), Cherry Vanilla

BURTON-ON-TRENT, Town Hall (5289), The Dubliners

CAMBRIDGE, Blimps, Dog & Pheasant, The Larkers

CARDIFF, Top Rank (26538), Warren Harry

COVENTRY, Locarno (24670), Strangers / Steel Pulse

EDINBURGH, University (031-667 1290), Fabulous Poodles

GAINSBOROUGH, Yarborough Hotel, Basille

HIGH WYCOMBE, The Octagon (37479), The Xtravers / The Vermin

LEEDS, Polytechnic (75381), Ultravox

LEICESTER, Baileys (26462), Gary Glitter / Rosetta Stone

LIVERPOOL, Empire (051-709 1555), Barclay James Harvest

LONDON, Dingwalls, Camden Lock (01-287 4967), Billy Boy Arnold

LONDON, Greyhound, Fulham Palace Road (01-385 0528), The Actors

LONDON, Hammersmith Odeon (01-748 4081), Brothers Johnson

LONDON, 100 Club, Oxford Street (01-636 0933), Tom Robinson / The Rich Kids

LONDON, Music Machine, Camden (01-387 0428), Dead School Wilder

LONDON, Nashville, Kennington (01-603 6071), Buster Crabbe

LONDON, Rock Garden, Covent Garden (01-240 3961), The Depressions / Foxy Malden

LONDON, Roxy, Neale Street (01-530 8811), Fairclough / Blitz Kids

LONDON, Stapleton, Crouch Hill (01-272 2108), Landscape

MANCHESTER, Owens Park College, Jenny Darren

NEWCASTLE, City Hall (20007), Lone Star

NOTTINGHAM, Imperial Hotel, Gaffs

NOTTINGHAM, University (35912), Chris Spedding

PLYMOUTH, Woods Club, The Table

PORTSMOUTH, Guildhall (24355), Ian Gillan Band

SALFORD, University (061-736 7811), Clover

SHEFFIELD, City Hall (27074), Camel

SHEFFIELD, University (24076), Climax Blues Band / Flying Aces

SOUTHAMPTON, Gaumont (29772), Hawkwind

SOUTHEND, Talk of the South, Pasadena Roof Orchestra

STOKE HANLEY, Victoria Hall (33364), Dr Feelgood / Mink DeVille

LONDON, Brecknock, Camden (01-485 3073), Scarecrow

LONDON, Kennington, Russell Gardens (01-603 3245), Last Sex? / The Jam

LONDON, Marquee, Wardour Street (01-437 6608), Cherry Vanilla

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Oct 24th	HUDDERSFIELD	Poly
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Oct 28th	BIRMINGHAM	Aston University
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UK Disco Top 50

CONTINUING the UK Disco Top 50 from page two.

- 21 9 NIGHTS ON BROADWAY, Candi Staton Warner Bros
- 22 25 WAY DOWN, Elvis Presley RCA
- 23 8 FLOAT ON, Floaters ABC
- 24 27 O-H-I-O, Ohio Players Mercury
- 25 34 WAITING IN VAIN, Bob Marley & The Wailers Island
- 26 16 BEE STING, Camouflage State 12in
- 27 30 BLACK BETTY, Ram Jam Epic
- 28 15 LET'S CLEAN UP THE GHETTO, Philly 44 Stars Phil Int
- 29 26 QUIET VILLAGE, Ritchie Family Polydor
- 30 - BELFAST, Boney M Atlantic LP
- 31 - SAY YOU WILL/FUNK SURGEON, Eddie Henderson Capitol
- 32 - IT MAKES YOU FEEL LIKE DANCIN' Rose Royce Whitfield LP
- 33 42 BITE YOUR GRANNY, Morning Noon & Night UA
- 34 22 I FEEL LOVE, Donna Summer GTO
- 35 - BOND '77, Marvin Hamlisch UA
- 36 32 FREE SPIRIT, Dennis Coffey Atlantic
- 37 37 THE WARRIOR, Osibisa Bronze
- 38 14 THE CRUNCH, Rah Band Good Earth
- 39 - SHOO DOO FU FU OO, Lenny Williams ABC
- 40 39 DO ANYTHING YOU WANNA DO, Rods Island
- 41 40 GIMME DAT BANANA, Black Gorilla Response
- 42 - SILVER LADY, David Soul Private Stock
- 43 - JAM JAM JAM, People's Choice US TSOP/Phil Int LP
- 44 - SWEET DYNAMITE, Claudja Barry Mercury
- 45 - THE MAGIC IS YOU/YOU'RE THE ONE, John Davis & The Monster Orchestra Polydor
- 46 - IT'S ECSTASY, Barry White 20th Century
- 47 31 TANGO IN SPACE/CARRY ON TURN ME ON, Space Flye LP
- 48 - SAN FRANCISCO / HOLLYWOODFIRE ISLAND, Village People US Casablanca LP
- 49 - BOHANNON DISCO SYMPHONY, Hamilton Bohannon Mercury
- 50 35 I GOT TO SING, JALN Band Magnet 12in

DJ Top Ten

- 1 RUNNING AWAY, Roy Ayers Ubiquity Polydor
- 2 IT MAKES YOU FEEL LIKE DANCIN', Rose Royce Whitfield LP
- 3 BEST OF MY LOVE, Emotions CBS
- 4 O-H-I-O, Ohio Players Mercury
- 5 ARE YOU READY, Laso MCA LP
- 6 STAR WARS THEME, Meco RCA
- 7 BLACK BETTY, Ram Jam Epic
- 8 DELIRIOUS, HM Kids Rak
- 9 COULD HEAVEN Idris Muhammad Kudu LP
- 10 KEEP IT UP, Olympic Runners / George Chandler RCA 12in

Discos

Exciting lighting

by JAMES HAMILTON

BADEM'S DISCOTEK 77 equipment exhibition a fortnight ago often seemed dominated by the smoke and flashes from Le Maitre de Croydon, who kept on demonstrating their Pyroflash ignition systems for indoor fireworks — effective, but antisocial in enclosed spaces!

The show's impressive stage lighting was by Cerebrum of Surbiton, whose vast range of lights and controllers includes the new Genie Superlights, hoists and telescoping towers for elevated banks of spots or strobes.

Pulsar of Cambridge debuted their new £15 mains - operated strobe remote controller, controlling speed and manual flash for up to five strobes, and their modernised £79 rainbow strobe controller.

Of special interest was Dave Simms of Ealing's new Project Sac - Pak 16, which combines in three clip - together boxes a complete sound - to - light and sequencer system, with 4-channel control and two banks of eight lamps each, plus connecting cables, all for £160.

Cobalt Blue of Bristol have similar systems, but were debuting their Spectra chaser 5-channel controller for wheels and circles. The £195 set includes a coloured pigmy bulb pattern and a hand - held remote control unit for direction, brightness, sound - to - light and automatic or manual function.

It was a pity Illuminence of Bristol didn't exhibit their extremely pretty fibre optics installation system, although a less subtle portable version of their idea by Raydee of Farnborough uses animated patterns of pigmy bulbs.

Compas Lighting of

Lewisham do simple compact 3-channel sound - to - light and 4-channel sequencer controls and a new multi - purpose projector capable of three effects at once.

PV Copper of Dulwich have a new mic - operated self - contained four - bank lighting unit with sound - to - light and chaser for £50 and Arvak of London N17 do budget-priced ranges of sound - to - light converters and sequencers.

Multiform Electronics of Woking have two beefier lighting controllers, the Multiphase 410 at £75 and 404 at £160.

Neldorn of Richmond's new Showlight - 4 is a four - lamp light bank unit with specially designed pentagonal casing that links to other units to build versatile arrays at 10w cost.

Zero 88 of St Albans' new Microspot range of neatly designed spotlights is evidently the country's cheapest while Optikinetics of Luton's Solar Dynagraph projector or attachments are still the most exciting.

In fact Deltac of Crowborough have added to their record carrying case range a set of purpose - built cases for Optikinetics projectors and effects.

Other record cases are made by HMD of Cleckheaton, and CP Cases of Chiswick's Rainbow range of flight cases are sturdy purpose-built transit housings for all musical equipment — not cheap but very smart and sensible for knockabout journeys.

Most interesting of the jingle cart machines was SIS of Northampton's new SR 131 mono record / replay NAB unit at £258, or replay only at £162 (treble the price of each for stereo).

ATB of Northampton's Q PACR NAB recorder is

£295 and T80 NAB player is £135, plus they have many ready made UK and US jingles for NAB machines.

Roger Squire of Barnett's DJ studio was recreated at the show, but although compatible in price none of the NAB machines exhibited had self - contained record, a separate module being needed.



TINA CHARLES: back on form

DJ Hotline

New Spins

Pioneers 'My Good Friend James' (Mercury) — no relation! — gets Capuchino (Bromley), Mike Satchell (North Shields Karison), Jeff Thomas (Swansea Penthouse), more...

Cerrone 'Cerrone's Paradise' (Atlantic) has Stewart Huner (Preston), Brian Stevenson (Royton), Alvin Brown (Bramcote Moor Farm), Mark Ryan (Swansea Cinderellas), more...

Inner City Express 'Dance And Shake Your Funky Tambourine' (Ebony), in absence of Universal Robot Band's US original, hits Peter Craig (Hastings Lazybones), Brian Burgess (Hatcham Hamilltons), Chris Archer (March Cromwells), Phil Black (Barry Bullins), more...

TINA CHARLES: 'Love Bug / Sweets For My Sweet' (CBS 5680). Back on form with a jauntily jiggling medley, 12 - inch for first 10,000 copies.

MIKE THEODORE ORCHESTRA: 'The Bull' (LP 'Cosmic Wind' Atlantic K 50411). Terrific rhythm rattle, a great mixer, with many other strong disco tracks featuring CJ & Co on vocals.

ROSE ROYCE: 'Do Your Dance' (Whitfield K 17004). It's been 12 - inch with the full 9:15 version on one side!

BARRY WHITE: 'It's Ecstasy When You Lay Down Next To Me' (29th Century BTC 2350). Sombrely hypnotic slow thinking change of style and a Dr Buzzard - ish flip.

and other funkers, plus a smoochy 'Summertime' with Marva Whitney.

ROKOTTO: 'Boogie On Up' (State STAT 62). Dynamic fast burber by Dundee's ace soul group, out on 12in.

LEE VANDERBILT: 'Funky Tropical' (LP 'Get Into What You're In' RCA PL 25102). Biddu - produced funky instrumental with good rhythmbreak.

ARCHIE BELL & THE DRELLS: 'Glad You Could Make It' (LP 'Hard Not To Like It' Philadelphia Int PIR 82195). Happy bass - bumped chunky chugger in Emotions style, big with many DJs, while 'On The Radio' is 'Disco Lady' part two!

Lianna Funk Limited 'Soul Rules OK?' (Polydor) adds Johnny King (Bristol Scamps), Tom Wilson (Edinburgh Rutland), Stuart Mason (Leeds), more...

Marvin Hamlisch 'Bond 77' (UA) adds Bob Young (Bramcote Moor Farm), Chris House (Port Talbot), and Santana 'She's Not There' (CBS) adds Mike Knowles (Eltham Falcon) Jay Jay Savers (Dairy Hotel / De Croft) Archie Bell 'Disco Showdown' (Phil Int) has a Feds (Carlisle Twisted Wheel), Greg Davies (Walford New Penny), People's Choice 'Jam Jam Jam' (US TSOP) now adds Jim Higginson (Spennymoor Top Hat), Ray Robinson (Leicester Tiffanys) Paul Jabara 'Shut Out' (Casablanca) hits Alan Donald (Ressay Royal), Keith Tyler (Sunderland Mayfair) ... Dizzy Gillespie 'Free Ride' (Pablo) funks Bob Jones (Chelmsford Dee-Jays), Billy Frew (Kilmarnock) ... Kalyan 'Nice And Slow' (MCA) adds David Anthony (Neath), Bill Robinson (Iveston New Inn) ... Geno Washington 'Boogie Queen' (DJM) adds Ric Simon (Tamworth), Johnny Mason (Palma Crazy Daisy)

SMOKIE: 'Needies And Flies' (Rak 263). Good chunky revival of the Jackie DeShannon classic.

LASO: 'LaSo Square (Are You Ready)' (MCA 325). Dramatically remixed and edited from their LP's great fast salsa - style flier, which goes well with Cell Bee.

IDRIS MUHAMMAD: 'Could Heaven Ever Be Like This' (LP 'Turn This Mutha Out' Kudu KU 34). Exciting much longer version and the funky five 'Tasty Cakes'.

JAMES BROWN: 'Give Me Some Skin' (LP 'Mutha's Nature' Polydor 2391-390). His bumpy current import 45

PAUL JABARA: 'Shut Out' LP (Casablanca CAL 2019). Current big talking point, side one segues the frenetically gay 'Shut Out / Heaven Is A Disco / Dance' and 'Slow Dancing', making it better than the 45 for those who like that sort of thing.

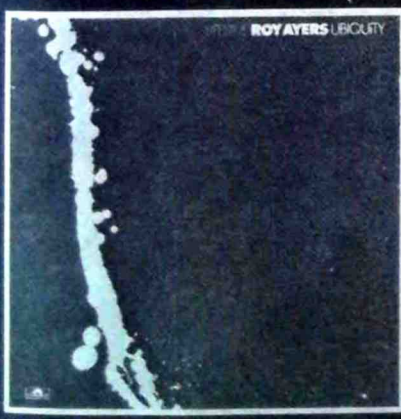
ROD STEWART: 'You're In My Heart' (Riva 11). Sophisticated smoocher for soccer hooligans!

DRIFTERS: 'B Looks Like I'm The Clown Again' (Arista 124). Perky pop - soul loper, usual sound but different beat.

SIR TED FORD: 'I Wanna Be Near You' (Barak Bar 3, via President). Interesting soul slowie, worth checking.

HOT VINYL

DAVE ROYAL — or Cotterill, as his mum knows him — funks it up every Saturday at Southgate's Royally, North London, where he imports - tips El Coco 'Cocomotion' (AVI LP), Brother To Brother 'Dancin' Singin' (Turbo LP), Fantastic Four 'I Got To Have Your Love' (Westbound), Love Child's Afro - Cuban Blues Band 'Spandisco' (Midsong), Santa Esmeralda 'Don't Let Me Be Misunderstood' (French Philips LP), Diana Ross 'Your Love Is So Good To Me' (Motown LP), Mastermind 'Mother Nature' (Prelude LP), and UK flips Inner City Express 'Boogie Baby' (Ebony).



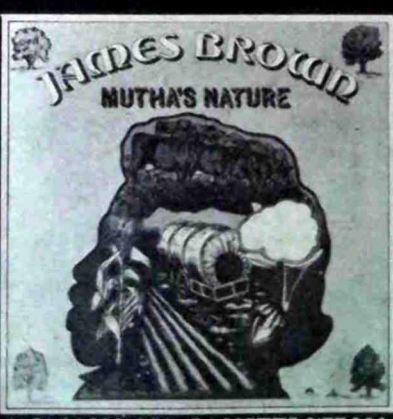
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MUTHA'S NATURE

Including "GIVE ME SOME SKIN" & "IF YOU DON'T GIVE A DOGONE ABOUT IT"



Not Just Another Load of Noise...

Soul

by JOHN SHEARLAW



WHEN it comes down to the sweat and slog, night after night on the road in the gut-wrenching attempt to make or break a band, there can't be many 'labelled' groups who work harder than 'disco-funk' outfits.

Take the Birmingham-based JALN Band. Ask their Jamaican-born lead singer Roy Gee Hemmings about holidays, time off for writing songs or even studio time so beloved by other artists and you'll get this answer:

"We have a reputation as a live band and to keep that you've got to stay close to the fans.

"For us that's meant being on the road solidly for two years, fitting in recording and writing when we can between gigs..."

Hotcha. "I'd say my favourite phrase at the moment is 'serving our apprenticeship,'" he continues.

"When you get that connection with the dancers, when you know you can get them up and moving each place you play, it's difficult to take the band off the road.

"We're not like some big established band who can take three months off to record an album... we love playing and unless you get that reaction live you're back to square one."

Still the 'funk apprenticeship' is beginning to reap its rewards, particularly for JALN. They're in the forefront among home-grown disco-funk outfits, a category which rarely gets the chance to hog the headlines to the extent its popularity probably deserves.

Successful

'Disco music' is often dismissed by the media as only slightly less uncouth than muzak, swallowed blindly by legions of ignorant blokes in big trousers from Wigan to Polperro.

But it's extremely popular and commercially successful, whether it be Musclicand chart action or the occasional visits of the American heavy hitters.

Yet for hot, high-steppin' raw excitement at the local dance dive, British disco-funk is very much 'live' and well.

As Roy Gee puts it: "People are accepting more and more of the real

funk music, even on the radio. We've been labelled 'disco-funk' which hasn't done us any harm but people are only just beginning to realise how much scope there is in that type of music.

"You're incorporating African and West Indian rhythms and no matter how many chords you play you get that bottom line - the one that makes you move, the one you need in the discos. Once that's established there's no end to the directions you can move into."

The raw, 'bottom line' of JALN originally came out of the ashes of Superbad, where the West Indian nucleus of Roy Gee lead vocals, Steve Sylvester bass, his brother Charlie lead guitar and Sam Fortune keyboards and vocals teamed up with young drummer Ronnie John.

After their first album 'Life Is A Fight', released soon after they signed to Magnet last year, the line-up was augmented by a three-piece brass section, which is now down to two. Versatile Laurie Brown, who was with the Kinks for a short while, plays trumpet, with ex-Foundations and Fantastic Man Rob Goodale on trombone.

"It's funny that all British funk bands end up

mixed," says Roy Gee. "We got that raw feeling first - I still say you have to have black guys on rhythm to get it going. Then we got the identity, slogged on the road and added the polish."

If you're playing funk there's no way you want a clever polish first - just ask them what gets them dancing in the discos.

"You won't want someone saying 'great guitar riff' and finding the audience still in their seats... you need that bottom line first."

JALN connected rapidly, their continuous and well-received round of the clubs paid off with their first hit last year, 'Disco Music (I Like It)'. And in the Record Mirror Disco DJ Poll this year they were voted No 1 Disco Band and No 1 Live Disco Act.

Excitement

Some 100 gigs later they're back in the charts again, this time with 'I Got To Sing'. This is on the eve of the release of their second album, 'Just Another Lonely Night' at the end of the month.

It's another largely group-penned set, orchestrated by Ken Freeman and one the band feel does justice to

their live excitement as well as displaying the more conceptual side of their songwriting.

They're also looking forward to a full European tour - they've been well-received on past visits - and perhaps most important of all a long-awaited release from their management contract, a move they hope will enable them to obtain more prestigious exposure.

"We've proved we can succeed at large venues after supporting the Detroit Spinners and going down well," says Roy.

"But sometimes we get the feeling our management hasn't been doing enough... I can't really say anything as we're just waiting to get

out, but there are things like no London appearances that get you frustrated.

"We work hard, we've got the songs, the visuals, the sweat and the rhythm - we'll always be here as long as people want to dance."

Don't be put off by the disco-funk label: the JALN Band are right at the top of the British crop, as they'll prove to you live.

Spectacular

And if the concluding discussion gets any further than the drawing board they might just be able to do that in a spectacular way.

"What we'd love is to go out on a touring package

of British funk," Roy Gee speculates.

"Instead of record companies spending money bringing over American acts they could put some into the British ones.

"The music is getting bigger and the time is right - it would do such a lot of good for soul music in this country."

"Too many people accept labels without really knowing the definitions... we just like to play and show we've got a successful identity as JALN.

"There's a real British soul sound after all and it's time it was accepted as something more than an American substitute."

Hotcha. That's worth singing about, Right?

J. Edward Oliver

'A Scar Is Born'

J. EDWARD OLIVER'S Instant Garbage Column

THE NOSTALGIA BOOM CONTINUES UNABATED, AS IS SHOWN BY THE SUCCESS OF TV'S 'HAPPY DAYS', BUT FOR THOSE OF US TOO YOUNG TO REMEMBER THE FIFTIES, RETURN WITH US NOW TO SEPTEMBER 1970, THE ERA OF POP FESTIVALS, STUART HENRY, AND OF COURSE, THE CONTINUING ADVENTURES OF E. C. RYDER...

THERE WILL BE MANY CHANGES! BUT WE'LL ONLY TELL HALF THE POPULATION! BOB MARLEY WILL BECOME A CATHOLIC! AND ELVIS COSTELLO WILL TAKE SINGING LESSONS!

WE'VE GOTTA GET OUT OF HERE! WHEN SOMEONE OPENS THE DOOR, LET'S MAKE A BOLT FOR IT! WHAT FOR, MAN? THERE'S ALREADY A PADLOCK! BUT LOOK... WHAT'S THAT? HIDDEN IN THAT DARK CORNER...

GOOD GRIEF! IT'S A SECRET PANEL! REVILOPRAWDSJ GALLY BLUFF BATTY BOOKS ARE FULL OF BATTY BOOKS AND OTHERS

QUART A MINUTE... I THINK THERE'S SOMETHING SECRET ABOUT CUNNINGHAM CONCEALED IN THIS WALL! THE MERRY SHIPWRECK OF... HADRA 007

TO GET SMOKEY ROBINSON IN THE CHARTS WOULD TAKE A MIRACLE! IF KIKI DEE HAD ARTHRITIS, BECAME A HIPPO AND GOT A FREQUENT DESIRE TO GO TO THE LOO, SHE'D BE A CREAMY, FREAKY, LEANO KIKI! DOES STEVE GIBBONS MONKEY ABOUT?

LED ZEPPELIN ARE FULL OF HOT AIR! DOES JOHNNY'S MANAGER PAY CASH? DID THE GREAT COMPOSER PLAY HAYDN SEEK? GEORGE HARRISON'S SON WOULD NEED A BABY SITAR!

IS SANDIE SURE? VERY INTERESTING... BUT MONTH WITHIN IT AIN'T!

JUST AS I HOPED I ONE OF THE DOORWAYS APPEARS TO BE OVER, JUDGING FROM THE SILENCE, THE LACK OF PEOPLE, THE LIVE FOOT HIGH-LIVER OF LITTER...

THERE HAS BEEN CHAOS! THOUSANDS OF PEOPLE RIOTING - SMASHING EQUIPMENT - STEALING TAKING DRUGS DESTROYING FACILITIES - FIGHTING - THROWING BOTTLES - THE WHOLE EVENT BECAME A FREE-FOR-ALL!

WHAT DO YOU MEAN, SUCCEEDED? WITH ALL THAT GOING ON, THEY WEREN'T EVEN NOTICED!

QUICK, GARNETT, WHILE HE'S DISTRACTED GRAB HIM! WE'LL WRAP HIM IN THIS SILVER PAPER AND LEAVE HIM FOR THE POLICE! CURSES! FOILED AGAIN!

SEND ENTRIES TO: J. EDWARD OLIVER AND RECORD MIRROR, 40 LONG ACRE, LONDON W.C. 2. SPECIAL THANKS TO 'RADIO ONE FAN'. YES, THERE IS ONE NEXT WEEK: after their strike E. C. Ryder helps the Lucas firm to recover. Yes, he gives them Lucas aid!

Mirror

UK SOUL

- | | | | |
|----|----|---|-------------|
| 1 | 1 | BEST OF MY LOVE, Emotions | CBS |
| 2 | 10 | STAR WARS, Meco | RCA |
| 3 | 4 | COULD HEAVEN Idris Muhammad | Kudu |
| 4 | 2 | MAGIC FLY, Space | Pye |
| 5 | 3 | DOWN DEEP INSIDE, Donna Summer | GTO |
| 6 | 15 | HERE TO ETERNITY /UTOPIA, Giorgio | Oasis |
| 7 | 9 | ANOTHER STAR, Stevie Wonder | Motown |
| 8 | 20 | DO YOUR DANCE, Rose Royce | Whitfield |
| 9 | 7 | LET'S CLEAN UP GHETTO, Phil All Stars | Phil Int |
| 10 | 5 | FLOAT ON, The Floaters | ABC |
| 11 | 14 | KEEP IT UP, Olympic Runners | RCA |
| 12 | 13 | GOING BACK TO MY ROOTS, Lamont Dozier Warner Bros | Warner Bros |
| 13 | 6 | THAT'S WHAT FRIENDS Deniece Williams | CBS |
| 14 | 19 | O-H-I-O, Ohio Players | Mercury |
| 15 | 18 | GO A WAY LITTLE BOY, Marlena Shaw | CBS |
| 16 | 11 | DREAMER, The Jacksons | Epic |
| 17 | - | BEE STING, Camouflage | State |
| 18 | - | SAY YOU WILL, Eddie Henderson | Capital |
| 19 | - | HOME IS WHERE Gladys Knight & The Pips | Buddha |
| 20 | 8 | NIGHTS ON BROADWAY, Candi Staton | Warner Bros |

US SINGLES

- | | | | |
|----|----|--|--------------------|
| 1 | 8 | STAR TITLE THEME, Meco | Millennium |
| 2 | 4 | KEEP IT COMIN' LOVE, K. C. & The Sunshine Band | TK |
| 3 | 3 | DON'T STOP, Fleetwood Mac | Warner Bros |
| 4 | 1 | BEST OF MY LOVE, Emotions | Columbia |
| 5 | 5 | STRAWBERRY LETTER 23, Brothers Johnson | AGM |
| 6 | 12 | NOBODY DOES IT BETTER, Carly Simon | Elektra |
| 7 | 7 | TELEPHONE LINE, Electric Light Orchestra | United Artists/Jet |
| 8 | 9 | THAT'S ROCK 'N' ROLL, Shaun Cassidy | Warner/Curb |
| 9 | 10 | I FEEL LOVE, Foreigner | Atlantic |
| 10 | 6 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb | RSO |
| 11 | 15 | BOOGIE NIGHTS, Heatwave | Epic |
| 12 | 13 | ON AND ON, Stephen Bishop | ABC |
| 13 | 14 | SWAYIN' TO THE MUSIC, Johnny Rivers | Big Tree |
| 14 | 16 | I FEEL LOVE, Donna Summer | Casablanca |
| 15 | 21 | YOU LIGHT UP MY LIFE, Debby Boone | Warner/Curb |
| 16 | 19 | BRICKHOUSE, Commodores | Motown |
| 17 | 17 | DON'T WORRY BABY, B. J. Thomas | MCA |
| 18 | 18 | WAY DOWN, Elvis Presley | RCA |
| 19 | 2 | FLOAT ON, The Floaters | ABC |
| 20 | 22 | IT WAS ALMOST LIKE A SONG, Ronnie Millsap | RCA |
| 21 | 28 | THE KING IS GONE, Ronnie McDowell | Scorpion |
| 22 | 23 | SIGNED, SEALED, AND DELIVERED, Peter Frampton | AGM |
| 23 | 24 | JUNGLE LOVE, Steve Miller Band | Capitol |
| 24 | 26 | HEAVEN ON THE 7TH FLOOR, Paul Nicholas | RSO |
| 25 | 27 | THE GREATEST LOVE OF ALL, George Benson | Arista |
| 26 | 41 | IT'S ECSTASY, Barry White | 20th Century |
| 27 | 11 | HANDY MAN, James Taylor | Columbia |
| 28 | 29 | DAYTIME FRIENDS, Kenny Rogers | United Artists |
| 29 | 33 | SURFIN' USA, Laila Garrett | Atlantic |
| 30 | 32 | JUST REMEMBER I LOVE YOU, Firefall | Atlantic |
| 31 | 31 | CAT SCRATCH FEVER, Ted Nugent | Epic |
| 32 | 34 | I BELIEVE YOU, Dorothy Moore | Melaco |
| 33 | 35 | ANOTHER STAR, Stevie Wonder | Motown |
| 34 | 38 | DON'T MAKE MY BROWN EYES BLUE, Crystal Gayle | United Artists |
| 35 | 37 | HELP IS ON THE WAY Little River Band | Capitol |
| 36 | 39 | SHE DID IT, Eric Carmen | Arista |
| 37 | 40 | I WOULDN'T LIKE TO BE LIKE YOU, Alan Parsons Project | Arista |
| 38 | 20 | HIGHER AND HIGHER, Rita Coolidge | AGM |
| 39 | 25 | SMOKE FROM A DISTANT FIRE, Sanford - Townsend | Warner Bros |
| 40 | 44 | DUSIC, Brick | Bang |
| 41 | - | DO YOU WANNA GET FUNKY WITH ME, Peter Brown | Drive |
| 42 | 49 | WE JUST DISAGREE, Dave Mason | Columbia |
| 43 | 30 | HOW MUCH LOVE, Leo Sayer | Warner Bros |
| 44 | 36 | STAR WARS (Main Title), London Symphony Orchestra | 20th Century |
| 45 | 47 | I GO CRAZY, Paul Davis | Bang |
| 46 | 42 | EASY, Commodores | Motown |
| 47 | - | I JUST WANT TO MAKE LOVE TO YOU, Foghat | Bearsville |
| 48 | 43 | JUST A SONG BEFORE I GO, Crosby, Stills & Nash | Atlantic |
| 49 | - | HOW DEEP IS YOUR LOVE, Bee Gees | RSO |
| 50 | - | IT'S IN HIS KISS, Kate Taylor | Columbia |

US ALBUMS

- | | | | |
|----|----|--|--------------------|
| 1 | 1 | RUMOURS, Fleetwood Mac | Warner Bros |
| 2 | 43 | SIMPLE DREAMS, Linda Ronstadt | Asylum |
| 3 | 3 | MOODY BLUE, Elvis Presley | RCA |
| 4 | 5 | SHAUN CASSIDY | Warner/Curb |
| 5 | 2 | STAR WARS / SOUNDTRACK | 20th Century |
| 6 | 4 | JT, James Taylor | Columbia |
| 7 | 8 | FOREIGNER | Atlantic |
| 8 | 9 | GOING FOR THE ONE, Yes | Atlantic |
| 9 | 11 | ANYTIME... ANYWHERE, Rita Coolidge | AGM |
| 10 | 10 | FLOATERS | ABC |
| 11 | 12 | I ROBOT, Alan Parsons Project | Arista |
| 12 | 19 | LIVIN' ON THE FAULT LINE, Doobie Brothers | Warner Bros |
| 13 | 14 | HERE AT LAST... LIVE, Bee Gees | RSO |
| 14 | 16 | LITTLE QUEEN, Heart | Portrait/CBS |
| 15 | 15 | REJOICE, Emotions | Columbia |
| 16 | 18 | STAR WARS & OTHER GALACTIC FUNK, Meco | Millennium |
| 17 | 6 | COMMODORES | Motown |
| 18 | 7 | CSN, Crosby, Stills & Nash | Atlantic |
| 19 | 34 | LIVE, Foghat | Bearsville |
| 20 | 26 | FLOWING RIVERS, Andy Gibb | RSO |
| 21 | 22 | A NEW WORLD RECORD, Electric Light Orchestra | United Artists/Jet |
| 22 | 23 | STEVE WINWOOD | Island |
| 23 | 24 | LIGHTS OUT, U. F. O. | Chrysalis |
| 24 | 25 | BOOK OF DREAMS, Steve Miller Band | Capitol |
| 25 | 27 | TOO HOT TO HANDLE, Heatwave | Epic |
| 26 | 30 | IN FULL BLOOM, Rose Royce | Whitfield |
| 27 | 28 | LUNA SEA, Firefall | Atlantic |
| 28 | 29 | TERRAPIN STATION, Grateful Dead | Arista |
| 29 | 31 | CAT SCRATCH FEVER, Ted Nugent | Epic |
| 30 | 32 | I REMEMBER YESTERDAY, Donna Summer | Casablanca |
| 31 | 33 | THE GRAND ILLUSION, Styx | AGM |
| 32 | 35 | SONGS FOR SOMEONE YOU LOVE, Barry White | 20th Century |
| 33 | 36 | A PLACE IN THE SUN, Pablo Cruise | AGM |
| 34 | 13 | RIGHT ON TIME, Brothers Johnson | AGM |
| 35 | 39 | BEAUTY ON A BACK STREET, Daryl Hall & John Oates | RCA |
| 36 | - | CHICAGO XI, Chicago | Columbia |
| 37 | 20 | I'M IN YOU, Peter Frampton | AGM |
| 38 | 21 | SUPERMAN, Barbra Streisand | Columbia |
| 39 | 40 | DAYTIME FRIENDS, Kenny Rogers | United Artists |
| 40 | 42 | PART 3, K. C. & The Sunshine Band | TK |
| 41 | 41 | EVEN IN THE QUIETEST MOMENTS, Supertramp | AGM |
| 42 | - | RAISIN' HELL, Elvin Bishop | Capricorn |
| 43 | - | BOSTON | Epic |
| 44 | 46 | CHANGES IN LATITUDES, Jimmy Buffett | ABC |
| 45 | 47 | LOVE GUN, Kiss | Casablanca |
| 46 | - | CARELESS, Stephen Bishop | ABC |
| 47 | - | HOATS AGAINST THE CURRENT, Eric Carmen | Arista |
| 48 | - | BRICK | Bang |
| 49 | 50 | GOIN' PLACES, Michael Henderson | Buddha |
| 50 | - | SO EARLY IN THE SPRING, Judy Collins | Elektra |

YESTERYEAR

15 Years Ago (29 September 1962)

- | | | |
|----|----------------------------|----------------|
| 1 | SHE'S NOT FOR YOU, | Elvis Presley |
| 2 | IT'LL BE ME, | Cliff Richard |
| 3 | TELSTAR, | The Tornados |
| 4 | I REMEMBER YOU, | Frank Ifield |
| 5 | ROSES ARE RED, | Ronnie Carroll |
| 6 | THINGS, | Bobby Darin |
| 7 | SEALED WITH A KISS, | Brian Hyland |
| 8 | DON'T THAT BEAT ALL, | Adam Faith |
| 9 | BREAKING UP IS HARD TO DO, | Neil Sedaka |
| 10 | SHEILA, | Tommy Roe |

10 Years Ago (30 September 1967)

- | | | |
|----|--------------------------------|---------------------------|
| 1 | LAST WALTZ, | Engelbert Humperdinck |
| 2 | EXCERPT FROM A TEENAGE OPERA, | Keith West |
| 3 | FLOWERS IN THE RAIN, | The Move |
| 4 | ITCHYCOO PARK, | The Small Faces |
| 5 | REFLECTIONS, | Diana Ross & The Supremes |
| 6 | LET'S GO TO SAN FRANCISCO, | The Flowerpot Men |
| 7 | HOLE IN MY SHOE, | Traffic |
| 8 | I'LL NEVER FALL IN LOVE AGAIN, | Tom Jones |
| 9 | SAN FRANCISCO, | Scott McKenzie |
| 10 | THE DAY I MET MARIE, | Cliff Richard |

5 Years Ago (30 September 1972)

- | | | |
|----|-----------------------------|-------------------|
| 1 | HOW CAN I BE SURE, | David Cassidy |
| 2 | CHILDREN OF THE REVOLUTION, | T. Rex |
| 3 | MAMA WEER ALL CRAZEE NOW, | Slade |
| 4 | MOULDY OLD DOUGH, | Lieutenant Pigeon |
| 5 | TOO YOUNG, | Donny Osmond |
| 6 | WIG WAM BAM, | The Sweet |
| 7 | IT'S FOUR IN THE MORNING, | Faron Young |
| 8 | AIN'T NO SUNSHINE, | Michael Jackson |
| 9 | COME ON OVER TO MY PLACE, | The Drifters |
| 10 | VIRGINIA PLAIN, | Roxy Music |

US DISCO

- | | | |
|----|---|-----------------------|
| 1 | SAN FRANCISCO, Village People | Casablanca (LP) |
| 2 | COSMIC WIND, Mike Theodore Orchestra | Westbound (LP) |
| 3 | FROM HERE TO ETERNITY, Giorgio | Casablanca (LP) |
| 4 | QUIET VILLAGE, Ritchie Family | Marlin (LP) |
| 5 | PLEASE DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda | Philips |
| 6 | COCOMOTION, El Coco | AVI (LP) |
| 7 | MUSIC, Montreal Sound | TK (12 inch) |
| 8 | IT'S ECSTASY, Barry White | 20th Century (12in) |
| 9 | JE T'AIME, Saint Tropez | Butterfly (LP) |
| 10 | NATIVE NEW YORKER, Odyssey | RCA (LP) |
| 11 | HOLD TIGHT, Vickie Sue Robinson | RCA (12in) |
| 12 | BLOCK PARTY, Anthony White | Salsoul (12in) |
| 13 | I GOT TO HAVE YOUR LOVE, Fantastic Four | Westbound (12in) |
| 14 | GIRL DON'T MAKE ME WAIT, Pattie Brooks | Casablanca (LP) |
| 15 | THEME FROM STAR WARS, Meco | Millennium (LP) |
| 16 | I FOUND LOVE, Love & Kisses | Casablanca (LP) |
| 17 | HEY YOU SHOULD BE DANCING, Gene Farrow | United Artists (12in) |
| 18 | CHOOSING YOU, Lenny Williams | ABC (LP) |
| 19 | DANCE, DANCE, DANCE, Chic | Buddha (12in) |
| 20 | I FEEL LOVE, Donna Summer | Casablanca (12in LP) |

STAR CHOICE

- | | | |
|----|-----------------------------|------------------|
| 1 | LITTLE RED RIDING HOOD, | Sam Sham |
| 2 | HOLY COW, | Lee Dorsey |
| 3 | COME TO THE PARTY, | Andy Archer |
| 4 | DO YOU WANNA BE IN MY GANG? | Gary Glitter |
| 5 | BLOCKBUSTER, | Sweet |
| 6 | REBEL REBEL, | David Bowie |
| 7 | PUPPET ON A STRING, | Sandie Shaw |
| 8 | ROADRUNNER, | Jonathan Richman |
| 9 | SUMMER IN THE CITY, | Lovin' Spoonful |
| 10 | I FEEL LOVE, | Donna Summer |



NICK CASH of 999

US SOUL

- | | | | |
|----|----|--|---------------------|
| 1 | 3 | IT'S ECSTASY, Barry White | 20th Century |
| 2 | 1 | KEEP IT COMIN' LOVE, KC & The Sunshine Band | TK |
| 3 | 2 | FLOAT ON, Floaters | ABC |
| 4 | 4 | THE GREATEST LOVE OF ALL, George Benson | Arista |
| 5 | 8 | BRICK HOUSE, Commodores | Motown |
| 6 | 14 | DUSIC, Brick | Bang |
| 7 | 5 | BOOGIE NIGHTS, Heatwave | Epic |
| 8 | 10 | DO YA WANNA GET FUNKY WITH ME, | Peter Brown Drive |
| 9 | 11 | I FEEL LOVE, Donna Summer | Casablanca |
| 10 | 6 | STRAWBERRY LETTER 23, Brothers Johnson | AGM |
| 11 | 9 | I BELIEVE YOU, Dorothy Moore | Melaco |
| 12 | 12 | WE NEVER DANCED TO A LOVE SONG, | Manhattans Columbia |
| 13 | 17 | LADY OF MAGIC, Maze | Capitol |
| 14 | 7 | LET'S CLEAN UP THE GHETTO, Phil All Stars | Phil Int |
| 15 | 20 | SHAKE IT WELL, Dramatics | ABC |
| 16 | 24 | DO YOUR DANCE, Rose Royce | Whitfield |
| 17 | 19 | EVERLASTING LOVE, Rufus | ABC |
| 18 | 23 | BACK IN LOVE AGAIN, L. T. D. | AGM |
| 19 | 15 | BEST OF MY LOVE, Emotions | Columbia |
| 20 | 22 | GIVE ME SOME SKIN, James Brown & The J. B.'s | Polydor |