

**WIN STAR WARS AND ALESSI TICKETS**

# **Record Mirror**

**GRAHAM  
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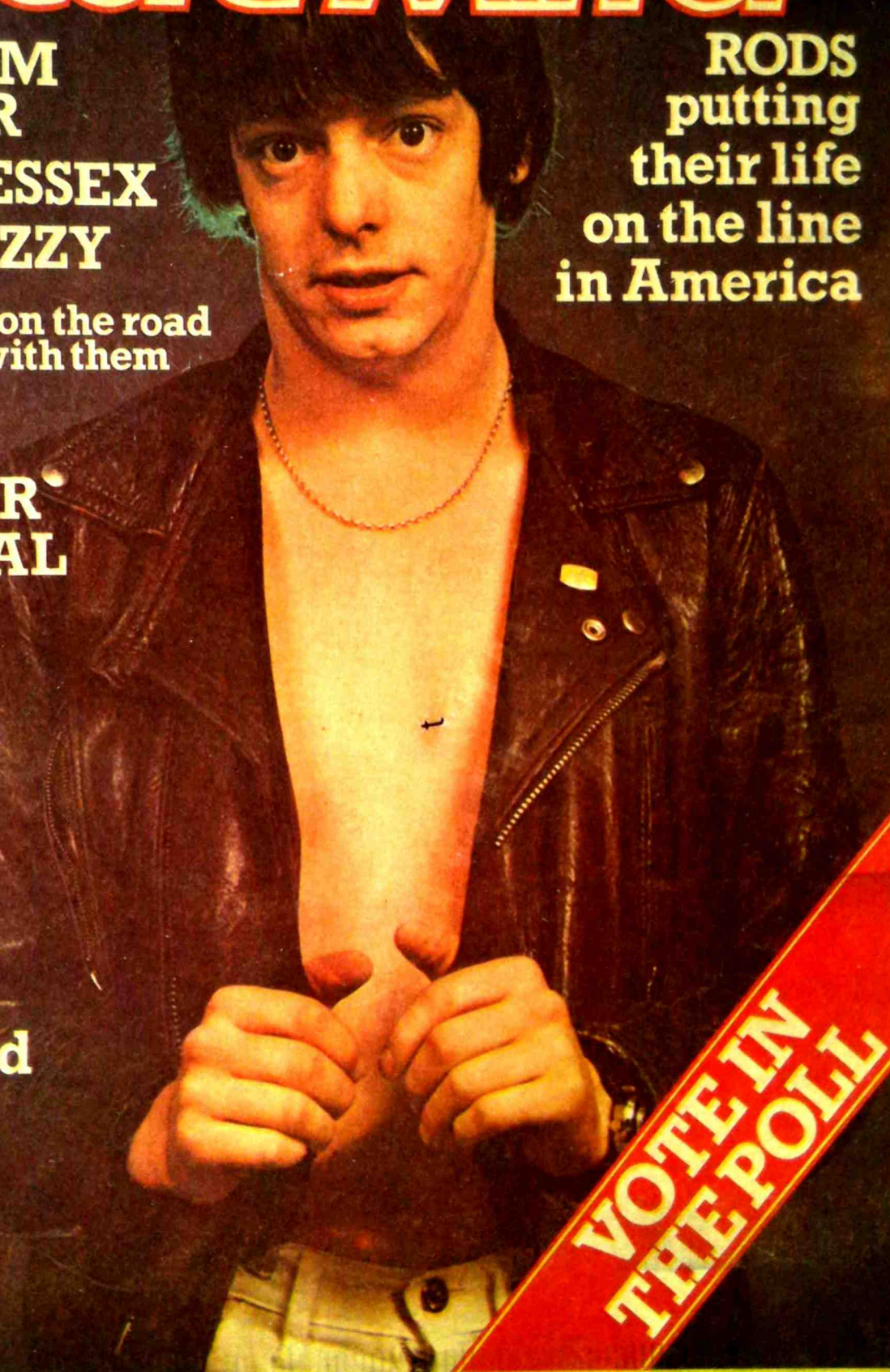
**They're all on the road  
and we're with them**

**HOPE &  
ANCHOR  
FESTIVAL**

**Front  
row  
reviews**

**10cc  
new  
album  
reviewed**

**RODS  
putting  
their life  
on the line  
in America**



**VOTE IN  
THE POLL**



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	5	MULL OF KINTYRE / GIRLS SCHOOL, Wings	Parlophone
2	2	WE ARE THE CHAMPIONS, Queen	EMI
3	3	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
4	1	NAME OF THE GAME, Abba	Epic
5	6	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
6	4	DANCIN' PARTY, Showaddywaddy	Arista
7	7	DADDY COOL, Darts	Magnet
8	14	I WILL, Ruby Winters	Creole
9	13	FLORAL DANCE, Brighthouse and Rastrick Band	Logo
10	10	LIVE IN TROUBLE, Barron Knights	Epic
11	18	EGYPTIAN REGGAE, J. Richman & Modern Lovers	Beserkley
12	8	2. 4. 6. 8 MOTORWAY, Tom Robinson Band	EMI
13	9	YES SIR I CAN BOOGIE, Baccara	RCA
14	11	SHE'S NOT THERE, Santana	CBS
15	12	YOU'RE IN MY HEART, Rod Stewart	Riva
16	15	NEEDLES AND PINS, Smokie	RAK
17	16	CALLING OCCUPANTS, Carpenters	A&M
18	22	WATCHIN' THE DETECTIVES, Elvis Costello	Stiff
19	17	BELFAST, Boney M	Atlantic / Hansa
20	23	MARY OF THE FOURTH FORM, Boomtown Rats	Ensign
21	25	LOVE OF MY LIFE, Dooleys	GTO
22	21	TURN TO STONE, Electric Light Orchestra	Jet
23	49	PUT YOUR LOVE IN ME, Hot Chocolate	RAK
24	42	GOIN' FOR THE ONE, Yes	Atlantic
25	50	DANCE DANCE DANCE, Chic	Atlantic
26	26	GOIN' PLACES, Jacksons	Epic
27	31	GETTIN' READY FOR LOVE, Diana Ross	Motown
28	29	WHITE PUNKS ON DOPE, Tubes	A&M
29	30	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
30	27	I BELIEVE YOU, Dorothy Moore	Epic
31	35	GEORGINA BAILEY, Noosha Fox	GTO
32	47	L. A. RUN, Carvells	Creole
33	39	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
34	—	IT'S A HEARTACHE, Bonnie Tyler	RCA
35	37	(YOU'RE) FABULOUS BABE, Kenny Williams	Decca
36	—	LOVE'S UNKIND, Donna Summer	GTO
37	20	LOVE HURTS, ETC, Nazareth	Mountain
38	24	BLACK IS BLACK, La Belle Epoque	Harvest
39	34	HEROES, David Bowie	RCA
40	33	BABY BABY MY LOVE IS ALL FOR YOU, Deniece Williams	CBS
41	32	CAPTAIN KREMMEN, Kenny Everett / Mike Vickers	DJM
42	46	YOU'VE LOST THAT LOVIN' FEELIN', Righteous Brothers	Spector
43	41	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
44	—	ONLY WOMEN BLEED, Julie Covington	Virgin
45	—	REALLY FREE, John Otway & Wild Willy Barrett	Polydor
46	—	RUN BACK, Carl Douglas	Pye
47	—	SLIP SLIDIN' AWAY, Paul Simon	CBS
48	—	WHITE CHRISTMAS, Bing Crosby	MCA
49	—	AS TIME GOES BY, Dooley Wilson	United Artists
50	—	SAN FRANCISCO, Village People	DJM

## UK ALBUMS

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

## OTHER CHART

1	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS	Virgin LP
2	BIG IN JAPAN, Big In Japan	Eric's 45
3	NO BONES FOR THE DOG, Joe Gibbs	Gibbs 45
4	SECOND HONEYMOON, Deaf School	Warners Import LP
5	UP TOWN TOP RANKING, Althea And Donna	Gibbs 45
6	FUTURE GAMES, Spirit	Mercury
7	SUFFRICE TO SAY, Yachts	Stiff 45
8	ORCHESTRA LUNA, Orchestra Luna	Epic
9	OH BONDAGE UP YOURS, X-Ray Spex	Virgin 45
10	STICKS MAN, Black Slate	Black Slate 45
11	WHITE ALBUM, Beatles	Apple LP
12	WHITE PUNKS ON DOPE, Tubes	A&M 12in. 45
13	TERMINAL STUPID, Snivelling Shits	Ghetto Rockers 45
14	LUCK OFF, Wayne County	Sweet FA 45
15	TWO SEVENS CLASH, Culture	Gibbs LP
16	BAT CHAIN PULLER, Captain Beethart	Mercury
17	FREEZE, Models	Step Forward 45
18	LOVE LIES LIMP, Alternative TV	SG Records 45
19	WAITIN' IN VAIN, Johnnie Clarke & Dillinger	Third World 12in. 45
20	BLONDE ON BLONDE, Bob Dylan	CBS LP

Supplied by Probe, Enterprise House, Button Street, Liverpool 2 (051-227 5646)

## BREAKERS



BOB MARLEY: reggae in the charts?

JAMMING / PUNKY REGGAE PARTY, Bob Marley & The Wailers Island  
 GET ON THE FUNK TRAIN, Munich Machine Oasys  
 MY WAY, Elvis Presley RCA  
 WILD YOUTH, Generation X Chrysalis  
 DISCOBEATLEMANIA, DBM Atlantic  
 I WANNA SEE YOU SOON, Tavares Capitol  
 A WHITER SHADE OF PALE, Procol Harum Cube  
 UP WITH THE COCK, Judge Dread Cactus  
 LAY DOWN SALLY, Eric Clapton RSO  
 I DON'T WANNA LOSE YOUR LOVE, Emotions CBS

## UK DISCO

1	1	2. 4. 6. 8. MOTORWAY, Tom Robinson Band	EMI
2	19	SAN FRANCISCO/FIRE ISLAND, Village People	DJM
3	4	BLACK IS BLACK, La Belle Epoque	Harvest 12in
4	40	DANCE DANCE DANCE, Chic	Atlantic
5	6	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
6	2	YES SIR I CAN BOOGIE, Baccara	RCA
7	3	BELFAST, Boney M	Atlantic
8	10	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
9	17	GETTIN' READY FOR LOVE, Diana Ross	Motown
10	11	DANCIN' PARTY, Showaddywaddy	Arista
11	7	DISCOBEATLEMANIA, DBM	Atlantic 12in
12	8	DADDY COOL, Darts	Magnet 12in
13	13	RUNNING AWAY, Roy Ayers Ubiquity	Polydor
14	15	LOVE OF MY LIFE, Dooleys	GTO
15	16	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
16	9	SHOO DOO FU FU OOH, Lenny Williams	ABC
17	47	I GOT TO HAVE YOUR LOVE, Fantastic Four	Atlantic
18	—	MULL OF KINTYRE, Wings	Parlophone
19	25	RUMOUR HAS IT/OTHERS, Donna Summer	Casablanca LP
20	5	BOOGIE ON UP, Rokotto	State 12in

# Record Mirror

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# Juicy Juicy

## PISTOLS IN POLICE RAID

**EVENIN' ALL,** Knacker of the yard here, I understand you are harbouring two Sex Pistols within your emporium... True, friends... Last week notorious Sex Pistols Paul and Steve dropped in to catch the **Only Ones** gig at Manchester Rafter's.

However, within minutes of their arrival the police were called and the club raided. The **Only Ones**, as always unperturbed by such interruptions continued playing. Some arrests were made outside the club. So it goes

Problems too for beautiful young things **The Jam**. After their gig at Cardiff, young **Bruce Foxton** cracked his head open when tripping across the stage and required stitches in hospital. And at Aylesbury, **Paul Weller** partook of a Chinese takeaway meal and regretted it... Mind that carpet there... oops! too late. Food poisoning eh?

Fun and games too for **Crow Bar**, seven foot six drummer with my old friends the **Depressions**. Popping into his local for a swift pint or two, he put 10p in the juke box and nothing happened. Having kicked the aforementioned machine, he acquired a further 10p from the landlord, inserted it and the machine worked. Now content, he made his way to the corner seat, sat himself down, sipped at his pint and the speaker cabinet fell off the wall and scored a direct hit on his head. That'll teach him to go kicking juke boxes.

That lovely **David Bowie** — who's apparently down to his last few hundred thousand dollars — introduced his proteges **Devo** at Max's Kansas City, the other week. He was also at Max's to check out the **Rods** but left after a couple of numbers... such a terrible waste of three dollars admission for one so hard up my sweets.

**Ian Hunter** seen chatting with the **Feelgoods** at their one-off date at CBGB's. The attendance wasn't helped by the fact that the band were

advertised in the Village Voice as appearing with **Gentle Giant**, on the other side of the city. Now don't tell anyone, but I hear that CBS' decision to drop the **Feelgoods** in the States isn't entirely unconnected with the lousy reaction they've been getting on their tour. One could hardly expect any other reaction when twinned with **Gentle Giant** for the duration... who could believe such a combination?... but **Chris Fenwick**, the man behind the abortive marriage is unrepentant

■ For some inexplicable reason, the Mayor of Albany in New York State, where the **MOTORS** play as part of their US tour on December 11, has declared that day 'Motors Day'. The key of the city will be presented to the group in a civic ceremony before the gig... Ours is not to reason why.

Now it can be told: stable mates **Sounds** flummoxed by **Nick Lowe's** comments on the title of his new album, which is apparently to be named after something written by that lovely boy **Tim Lott** (yes girls!). Information leaked to me by the man who should know, suggests the album will be called 'Jesus Of Cool', a remark **Timmy** made about **Nick** in his exclusive **Elvis Costello** interview a few months back.

That svelte superman **Bryan Ferry** has apparently signed to CBS in the States... poor swap for the **Feelgoods**, eh m'dears? CBS also in on **Elvis Costello** and they're very kindly giving away dartboards with **Elvis' mug** on them. I've obtained one and I must say the sheer delight of sinking a dart into one of **Elvis' piggy eyes** is quite exquisite.

Consternation in **Covent Garden** last week with the arrival of a person hinting strongly that he was none other than **Julian 'Junior' Marvin**, lead guitarist of the **Walters**. Apparently surprised that **Record Mirror** was a music paper, he

stayed a while before descending to **Sounds'** spacious offices — where nobody believed he was the real thing. As it were.

He returned the next day en route to the nearby **Rock Garden**. He'd reportedly 'arranged' with the management there for **Bob** and the **Walters** to play two 'low key' gigs at the beginning of December... and he wanted something like £800 up front. Further discussions, as the **Rock Garden** revealed their suspicions to a **Record Mirror** reporter, proved fruitless. Last call was at the offices of larger-than-life publicist **Alan Edwards** where he blagged a **Strangers** album (wish I could get one!) before disappearing.

A spokesman for **Island Records**, who have the **Walters**, could only mutter: 'He wasn't **Junior Marvin**. This is total crap. Amusing crap, maybe, but crap all the same.' The sort of thing **Al 'Popular Folklore' Clark** might say in fact. The real **Junior Marvin** was unavailable for comment. Dates for **Walters' gigs** at the **Hope and Anchor** have yet to be announced (joke).

Trouble of sorts at the **Palace Manchester** where fans doing the **Celtic Pogo** in the balcony to the music of **Horslips**, caused large lumps of ceiling plaster to fall on the unfortunates in the stalls. The balcony has now been closed until further notice while repairs can be effected.

**Wardour Street** on a cold Sunday morning is a strange, deserted place. The, er, cosmopolitan residents are still sleeping off the effects of the night before. A few timid tourists



WHICH ONE'S the turkey? **Southside Johnny** celebrated Thanksgiving with **Cafe Jacques' guitarist Chris Thomson** after the **London show** last week.

creep around, too cowardly to visit the place where things are REALLY happening.

But what's all this activity outside the **Marquee**, the night time hotspot of **Soho**? TV cameras, ladies with clipboards, men in parkas trailing miles of cable behind them, a couple of stray punks.

It's all for **The Saint meets The Saints**. By some stroke of genius the TV people have been made aware there's a group called **The Saints** and they've been included in one of the shows in the new **Saint** series.

The new man, **Ian Ogilvie**, replaces **Roger Moore** in the show! He's bemused by the music that's blasting out of the speakers while **The Saints** go through their bit for the cameras.

The producer is trying to show an actress (supposedly dressed like a punk) how to pogo (hoho). And just to keep the right atmosphere, the **Marquee** management agreed to leave the previous night's debris all over the floor.

You can see the result when it's shown next year, by which time everyone will have given up pogging anyway.

The much publicised football match between **Record Mirror** and **Virgin Records XI**, the company who handle the controversial **Sex Pistols**, took place in ideal conditions last Saturday.

Contrary to the media image perpetrated by **Al 'This is total fiction' Clark**, the **Virgin Press Officer**, the company's team played in something far removed from a 'no comment situation'. In fact so vocal were our opponents that referee **Jim Evans** copied **Honest Al's** example and left the field several times. Ructions aside, the action was fast and furious.

**Alf Martin** contributed strongly to a defence pledged to taking no survivors and paced himself well for an old 'un. Mid-season transfer from **Melchester Rovers** **John Shearlaw** justified his enormous fee with dangerous running, scoring three goals and laying on one more for **Black Echoes' Keith Bourton**, on loan for the rest of the season. Publicist **Alan 'I hate the Strangers' Edwards** proved an admirable addition to the team, despite spending most of the match airborne due to the attentions of **Virgin's burly left back** — appropriately nicknamed 'Jumbo'.

**Record Mirror** held the lead in the high-scoring match until near the end only to be finally beaten 7-5. But for the borrowed strength of our opponents (who fielded five full Falkland Islands internationals) victory would have been ours. Other interested teams should throw down a glove at **Alf Martin's** feet.

Late result: **Spotlight House 5, Stanley Accringtons 3.**

### FREEBIE OF THE WEEK NO 20

IT'S BUZZCOCKS' time. Win six mystery prizes (they might be useful in the kitchen), six copies of 'Organ Addict', badges and stickers. Usual rules apply, first six out of the hat win all.

Question:

- (1) The name of the recently sacked Buzzcocks' bass player?
- (2) What town do the band come from?
- (3) The title of their debut EP?

Answers to Freebies (20) **Record Mirror**, 40 Long Acre, London WC2.

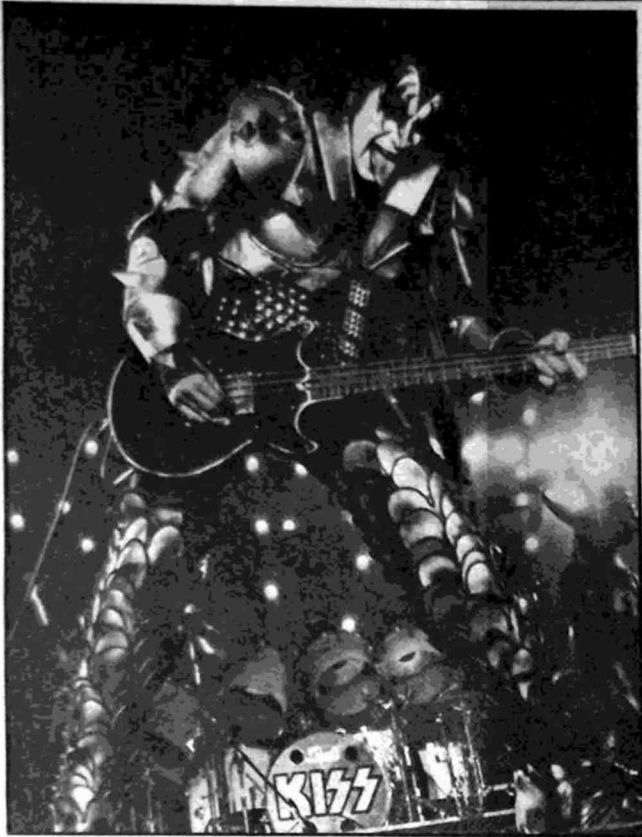
Winners of Freebie (18), the **Generation X** competition: **Bruce Walter, Orkney; Jonathan Taylor, Roundhay, Leeds; Derek Hunt, Rosyth, Scotland; Cliff Prime, Beccles, Suffolk; Mandy Fung, Chalfont St Peter; James Mason, Hove, Sussex.**

# Slaughter & The Dogs.

# DAME TO BLAME







KISS: album includes booklet

# KISS SECOND LIVE ALBUM

KISS RELEASE their second live album 'Kiss Alive II' next Friday (9). It's on the Casablanca label and includes a full - colour eight - page booklet and a sheet of tattoos.

It was recorded at the Los Angeles Forum, produced by Kiss and Eddie Kramer. Tracks include 'Love Gun', 'Detroit Rock City' and 'Hard Luck Woman'.

## 'Superstar' breaks record

'JESUS CHRIST Superstar' is to smash the record - breaking run of 2,281 performances set by 'My Fair Lady'. The historic night will be next Friday (9) at the Palace Theatre.

'Jesus Christ Superstar' has been playing to capacity houses for five and a half years and its original cost of £123,000 was recouped in the first 22 weeks it was performed. It's taken over five million pounds at the box office.

## Four for Millie

MILLIE JACKSON will be touring in the new year. She'll be bringing over her own nine - piece band and will be including material from her current Polydor album 'Feel'n Bitchy'. Dates: Manchester Apollo January 26, Birmingham Odeon 27, Hammersmith Odeon 28, 29.

Tickets are now on sale from box offices and usual agents priced £3, £2.50, £2, and £1.50 for the provinces and £3.50, £3, £2.50, and £2 for London.

## Alessi at Rainbow

BILLY AND Bobby Alessi, currently supporting on the David Essex tour, are to headline their own concert at the London Rainbow on December 16. Ticket prices are £1.50, £2, £2.50, and £3.

Meanwhile, the brothers have released a new album 'All For A Reason' with the title track as their latest single.

# SEVEN DATES FOR RAMONES

DECEMBER DATES for the Ramones have been announced: Glasgow Apollo December 19, Newcastle City Hall 20, Manchester Ardwick Apollo 21, Cambridge Corn Exchange 23, Birmingham Top Rank 28, Aylesbury Friars 30, London Rainbow 31.

The London Rainbow

show on New Year's Eve will start at 9.30 pm and run past midnight to see in the new year. Surprise guests are expected to appear. Among names being mentioned are the Talking Heads and Richard Hell and the Voidoids.

Promoter Barry Dickins of MAM originally

planned dates at Belfast Ulster Hall and Dublin Stadium, but both venues have turned down the Ramones on the grounds of insurance problems - a factor that is cropping up with alarming regularity in Ireland.

Support for the tour will be Scottish new wave band the Rezilles. Their

first single for the Sire label is 'I Love My Baby' ('Cos She Does Good Sculptures', released on Friday, (2)).

To coincide with their visit Sire release a three-track Ramones single, the main track being 'Rockaway Beach' from their upcoming album 'Rocket To Russia'.

## Rods' Xmas

EDDIE AND The Hot Rods are to play two Christmas shows at the London Roundhouse on December 23 and 24. Support bands will be The Only Ones and The Stukas. Tickets are available now priced £2 each.

## EXTRA TUBES

THE TUBES, who recently sold out a series of British concerts, have added two more dates at London's Hammersmith Odeon next Tuesday and Wednesday. Tuesday has already sold out. The band's single 'White Punks On Dope' is high in the charts.

## Otway for Palace

JOHN OTWAY has added a major London venue to his present dates. He will play the Victoria Palace on Friday, December 16. Support band will be Advertising.

Tickets are now on sale from the box office and usual agents, priced £2.50, £2, £1.50 and £1.

Otway, booked on this date by Scratch, is expected to resume work with Wild Willy Barrett and possibly a full band in the new year in preparation for a February / March tour.

## Degrees here again

THE THREE Degrees return to Britain at the beginning of the new year.

Dates: Wakefield Theatre Club January 15 and week, Purfleet Circus Tavern 22 and week, Stoke - on - Trent Jollies 29 and week, Nottingham Commodore Suite February 5, Leicester Bailey's 13 and week, Watford Bailey's 19 and week, Birmingham Night Out 26 and week, Manchester Golden Garter March 13 and week, Sheffield Fiesta Club 19 and week.

## Is this a record?

WARSAW PAKT are claiming the fastest time for making an album. They went into the studios at 11 pm last Saturday, and the LP was available by 6 pm the following day.

The idea was their own. Fed up with big names spending months in the studio, they decided to cut an album as fast as possible. They played two 17 - minute sets at London's Trident studios and these were cut straight onto disc.

Recording was finished at 1 pm and the master was rushed to a factory in Leicester. From there the operation was transferred to Island's pressing plant in West Drayton.

Warsaw Pakt were formed by Andy Colquhoun and John Walker in March. They were joined by Jimmy Coull, Chris Underhill and later Lucas Fox. They've released a debut single 'Safe And Warm' on their own Warsaw Pakt label.



ELKIE BROOKS: gig for old folks

# ELKIE GIG FOR CHARITY

ELKIE BROOKS and her band are to headline a special Christmas charity show at the Royal Albert Hall for London's old folk on December 20.

Included on the bill are Richard Dignane, plus the London debut of the Brighouse And Rastrick Band who are currently in the charts with 'Floral Dance'. Ticket prices: £5, £4, £3, £2 and £1.

## DELEGATION

### THE PROMISE OF LOVE

The first album from DELEGATION. Including the two hit singles 'Where Is The Love' and 'You've Been Doing Me Wrong'







RICH KIDS: new single soon

## RICH KIDS KEEP PRICE DOWN

THE RICH Kids have insisted that admission prices for their first British dates are pegged at £1 or below. At some of the gigs, admission will be as low as 50p.

Full dates: Wolverhampton Lafayette December 14, Coventry Mr George's 15, Birmingham Barbarella's 16, Liverpool Eric's 17, Manchester Electric Circus 18, Dewsbury Mr Pickwick's 19. Huddersfield Ivanhoe's 20.

The band are currently touring in Europe. On their return to Britain they will cut their debut single for EMI.

# Further Clash at Rainbow

THE CLASH have added another date at the London Rainbow on December 15, having already sold out gigs there on December 13 and 14. As reported last week, these concerts have only come about after exhaustive meetings between The Clash, the Rainbow management and the GLC over security problems.

## 999's emergency

999 HAVE been in the studio recording their debut album tentatively titled 'Emergency'.

The album is scheduled for January release on UA and will feature 12 tracks including some new material. Meanwhile, 999 gig at the Royal College of Art on Saturday (3) in support of Rock Against Racism.

# Steeleye toy with Christmas offer

STEELEYE SPAN are making a special offer via Virgin Record Shops in the London area.

If you take a 'toy for a sick child' to one of the stores you will be entitled to £1 off the Steeleye album 'Storm Force Ten' plus a free copy of the single 'Boar's Head Carol'.

The band, who play London Hammersmith Odeon on December 17, have announced a major

tour for February and March. Dates: Harrogate Royal Hall February 4, Liverpool Philharmonic 5, Chester ABC 6, Manchester Free Trade Hall 7, Sheffield City Hall 8, Birmingham Odeon 9, Leicester de Montfort 11, Cardiff Capitol 14, Swansea Bragwyn Hall 15, Coventry 13, Cardiff Capitol 14, Swansea Bragwyn Hall 15, Coventry Theatre 19, Kent University 20, Port-

smouth Guildhall 21, Brighton Dome 22, Newcastle City Hall 24, Edinburgh Usher Hall 25, Glasgow Apollo 26, Aberdeen Capitol 27, Middlesbrough Town Hall, March 1, Bradford St George's Hall 2, Peterborough ABC 4, Southampton Gaumont 6, Bournemouth Winter Garden 7, Wolverhampton Civic 9, Stockport Davenport Theatre 10, Ipswich Gaumont 12.

### Immediate compilations

IMMEDIATE release a series of compilation albums by the Small Faces, Chris Farlow, The Nice, P P Arnold and Amen Corner next Friday (9). The albums all sell for £3.75.

### XTC additions

XTC HAVE added dates to their current tour. They are: Manchester Elizabethan Bellvue December 6, Southall Community Centre 9, Birmingham Barbarella's 10, London Music Machine 14.

Greyhound December 18, Melford Haven College of Education 20 and Barnstaple Chequers 22 have been postponed but the band will be appearing at the 'Time Out' Christmas party at London Dingwalls on December 21.

### Reading festival

READING'S Quicksilver Records are promoting a concert at the town's new multi-million pound Hexagon Centre on December 16. Four local bands will be appearing: Straight Shooter, the Tamko Band, Scorpio and Moonraker. Tickets priced £1 are available from

the Hexagon booking hall. If this concert is a success Quicksilver may promote more.

### More acts for Hope

THE HOPE And Anchor's Front Row Festival, which is now scheduled to run for 23 days, has had two more acts join the bill. The Pleasers will appear on December 13 and Chris Spedding on Sunday (4), replacing the Plummet Airline date. Dire Straights play on Tuesday (6) and Deke Leonard December 14. Negotiations are currently taking place to record a live 'Front Row' album.

## TOURS...TOURS...TOURS...TOURS

**PAT TRAVERS** add: Cleethorpes Winter Gardens, December 12, Colwyn Bay Pier, 13, Newport Stowaway Club, 14, King's Hall, Derby, 15, Bristol Colston Hall, 16, Leicester de Montfort, 19, London Rainbow, 20. Ticket prices for the Rainbow are £1, 50, £1, 20 and £1, 00.

**CHRIS SPEDDING** add: Sheffield University, December 2, London Hope and Anchor, 4, Huddersfield Ivanhoe Club, 13.

**DEPRESSIONS:** London The Roxy, December 2, Bath Academy of Art, 7, Arrlist Social Club, 10, Newbridge (Wales) Club and Institute, 11, Tonypandy (Wales) British Legion, 12, London Bedford College, 13, Swansea Circles, 15, Nottingham Katy's, 22.

**STEVE GIBBONS** add: Newcastle University, December 9, Manchester University, 10.

**FABULOUS POODLES:** London Queen Elizabeth College, December 2, Sheffield Poly, 3, Keele University, 7, Nottingham Katy's, 8, London Royal College of Art, 14, London Nashville, 16 and 17, London Marquee, 29, Birmingham Barbarella's, 30 and 31.

**BUZZCOCKS:** 'Tour Number 2': Shrewsbury Tiffany's, December 4, Plymouth Penthouse, 6, Torquay Town Hall, 7, Penzance The Garden, 8, Wolverhampton Lafayette, 9, London Roundhouse, 11, Dewsbury Pickwicks, 12, Derby King's Hall, 14, Coventry Locarno, 15, Brighton Regent, 16, Manchester Elizabethan Ballroom, 18, Kelghley Knickers, 20.

**WIRE** who have a single 'Mannequin' and an album 'Pink Flag' currently on release play: London Music Machine, November 30, London Nashville, December 5, London Hammersmith Odeon (with The Tubes), 6, Blackburn Lode Star, 7, Liverpool Mr Digby's, 8, High Wycombe Nag's Head, 9, London Marquee, 10, London Nashville, 12, Manchester Rafter's, 15, Folkestone Leas Cliff College, 16, Swindon Affair, 19, Wolverhampton Town House, 22.

**THE REAL THING:** Derby Bailey's, December 1, 2, 3, Bedford Nite Spot, 4, Wolverhampton RAF Cosford, 8, Stroud Leisure Centre, 10, Aberystwyth

University, 15, Chester Cellar, 19, Southgate Royalty, 24.

**STEEL PULSE** add: Winchester College of Art, December 2, Hackney All Nations Club, 3, Dewsbury Pickwick, 4, Huddersfield Ivanhoe Club, 6, Rotherham Windmill, 8, Manchester Rafter's, 9, Huddersfield Poly, 10, Nottingham Katy's, 11, Doncaster Outlook, 15, London 100 Club, 22.

**SALT:** Bath Newton Park College, December 3, Leeds Fford Green Hotel, 4, Leicester Poly, 9, Farnborough Technical College, 10, London Marquee, 13, Ewell Technical College, 16, Bristol Granny's, 29, Burton '76 Club, 30.

**NEW BRITISH** reggae band Merger, whose new album 'Exiles Ina Babylon' is released on the Sun-Star label this week, go out on the road in December. Dates are: Manchester Rafter's Club, December 2, Stratford, London E10 Rex Cinema, 3, London City University, 5, London School of African and Oriental Studies, 9, Loughborough School of Agriculture, 15, London Dingwalls, 16, London Vortex, 20, Birmingham Rlaito, 23, London Phoebe's Club, 24, Brixton Clouds, 25, Nottingham Katy's, 31.

**PLEASERS:** London South Bank Polytechnic, December 2, Portsmouth Polytechnic, 3, Winchester King Alfred's College, 7, Great Missenden Memorial Hall, 8, Surrey University, 9, Bracknell South Hill Park, 11, London Hope and Anchor, 13, High Wycombe Nag's Head, 15, Aylesbury Grammar School, 16, London Nashville, 18, London Rochester Castle, 21.

**MAHOGANY RUSH** add: Leeds Polytechnic, December 9, Derby King's Hall, 10.

**AMAZORBLADES:** Bristol Granary, December 1, Oxford St. Catherine's College, 2, Liverpool Erica, 4, London Music Machine, 5, Brighton Resource Centre, 7, Hammersmith Swan, 11, London Brecknock, 19, Chelmsford City Tavern, 22. (These dates are in addition to Amazorblades' support gigs with the Darts in December).

**BLITZKREIG BOP:** Teesside Polytechnic (with XTC), December 1, Darlington Bowes Cellar, 10, Newcastle Rex Hotel, 11, Newcastle Bridge Hotel, 14, Manchester Rafter's, 15, Newcastle Guild Hall, 23.

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**MAX'S KANSAS City, Ha HA**

So where's the big deal? Goonies sitting around at tables (no standing, suh) getting drunk on record company accounts. Something like a nightmare Dingwalls really.

And some of the bands The Two Timers for instance - what a bunch of tools. Johnny Rotten reincarnated as a clod, every cliché in the book - "We're bored. Get out of here. We mean it. This is for the people posing at the back..." yada, yada, yada ad infinitum. Mind you, the man has a point.

The only big deal here, you soft-bummed yanks, is Eddie and The Hot Rods, who are better than you deserve, and they don't deserve you, sitting there knuckled out, NOT RESPONDING to some really 'fine product' as the biz say over here without flinching. There's about 200 units (yes units) here tonight (that's how they spell it in Amerika) and they're so stoned.

Mind you, these Rodspeople are having a hard time because Graeme Douglas' amp isn't working and Douglas has done so much for the band now and is so vital it cocks things up nastily.

As if Douglas didn't have enough problems at the moment. Notice his dial is vacant on the 'Life On The Line' album. That's because as far as CBS are concerned Graeme's signed to them and not Island so he's not a member, in their books, of The Rods.

Natty badges have been printed announcing

**FREE GRAEME DOUGLAS** but it's not helping. CBS want a solo album out of him before they'll let go. Graeme thinks they're being petty. I think so too but then I've only heard the Rods' side of the story.

It's hard work, right now, for The Rods. A date every night and during their stay at Max's two shows a night. The first is not a raving success but the next night Max's gets plugged in.

This time Graeme's amp is functioning and he plays some astonishing stuff. I honestly didn't think he was capable of it. I mean, no reputation preceded him from the Kursaals that suggested he could play like THAT. Even the Maxpeople appreciate it and actually a few of them leave their tables.

**Doomy**

Barrie leaps out onto the tables, descends on them, perching in between the glasses and singing. Masters used to bellow, sing guts stuff, but his voice sounds different here, more melodic, but still tut-not crooning, just tooning.

This is the band stronger than I've ever seen them. The new material, particularly 'The Beginning Of The End' and 'Life On The Line' is... er... is... well, I'm still listening to them both in my head and I haven't heard them for four days now.

All seems a bit doomy, don't it... people hanging themselves on the new album, a kid shooting a bullet into his head before that.

"S just what'll happen to people 'oo don't buy the album," says Barrie. So

watchout.

The most significant thing about The Rods' set is not only the dominance of Graeme but the apparent submission of Dave Higgs who is now little more than a rhythm guitarist.

"People who've been in a band will know that it's just not like that. All right, Graeme is more of an extrovert than I am. But I keep that band together, my rhythm is what spurs them all on. It's like if Sparko had left the Feelgoods it would have made more of a difference than Wilko's leaving," says Dave.

He's right, too. Being 'just' a rhythm guitarist is as much of a misnomer as saying Billy Cobham was 'just' the drummer in the Mahavishnu Orchestra or Jack Bruce was 'just' the bassist in Cream.

Dave still has that world-weary expression fixed on his face but a slice of his history might explain why he's not the life and soul or Mr Jolly.

He's been through the whole junkie trip - "I shot up with a dirty needle with air bubbles in it once and nearly died" - fried his brains on acid - "I was in a psychiatric ward for a year" - and busted his back when he was working on scaffolds. He reckons his kidneys are on the way out, too.

Scaffolding, now there's an interesting subject. "I was up there once, strolling across a scaffold, when I suddenly stopped to think where I was and I just froze in mid-air, couldn't go back or forward. Terrified. Yet I'd crossed loads of them before. Sometimes it just hits you and you just can't go up a scaffold again."

Yet another anonymous American comes up to Dave and congratulates him on being wonderful or buys him a drink or says hello. He's polite, but obliquely suspicious. "The trouble with Americans is they're always trying to impress you. The only people who impress me are the ones that don't try to."

Barrie stands a few feet away, grinning wide to an America Ma.

"Barrie's round the bend," mutters Dave. "I hate doing interviews with him because what he says doesn't make any sense."

I wouldn't put it quite that strongly but Barrie can be different to understand for another reason.

**Fried eggs**

"Wake up you old pouf." Being the only person in the coffee shop in a state of undisguised torpor I assume Masters is referring to me and rouse myself accordingly.

It's breakfast time at the Mayflower Hotel, NYC, Manhattan, and Barrie braves a fried egg sandwich (huawpl!).

Anyway, about that communication problem Barrie's got: trouble is, he talks ridiculously fast.

Half the time you can't understand what he's saying, especially when it's interfered with by a rampant fried egg sandwich.

The bits I could make out were quite interesting, though. Seems Barrie went a bit over the top the night before.

"I was well drunk. Went to this heavy spade club and played pinball. It was all right but there was this black geezer there and he was being all friendly. Then I must have said something,

dunno what it was, but he suddenly got really heavy like, towering over me, glaring.

"Then, like, it passed and he laughed and we were all right again. But I was really worried for a moment. They're really unpredictable.

"Anyway, when I got out of there it was light - 7 am. Couldn't believe it."

Barrie, for anyone who wasn't aware, enjoys the odd tippie.

"I can get out of control sometimes and not realise what I'm doing... I bought this chick a drink the other day and threw

all kinds of dregs into it, all sorts of stuff.

"I was talking to her the day after and she said I was sure being a lot nicer and I didn't know what she was talking about until someone told me what I'd done."

Talking of bebies, the Feelgoods are also in town.

"Now I can drink a few, right?" says Barrie, a tinge of awe creeping in, "but those blokes... I was with them at the Mont de Marsan festival and they were in the bar from 11 am until midnight. I gave up at six."

Harry isn't interested only in drugs and rock 'n' roll. There's sex too. Weird scenes in Toronto. Seems some of the chaps got a wench in their hotel room and their sense of the er, risque got a rare opportunity for fulfillment.

"Yeah, that was great... we had a Kodak there, got all these snaps. Like the first few on the reel are all sights and landmarks, and then

Somebody at Boots is in for either a shock or a sore wrist.

Talking of sore wrists, Barrie has one. Not, as one might suppose, from Copious self-abuse, but from punching a monitor speaker. Last night they weren't working so Barrie gave it a hefty punch, a gesture that he paid for with a swollen hand.

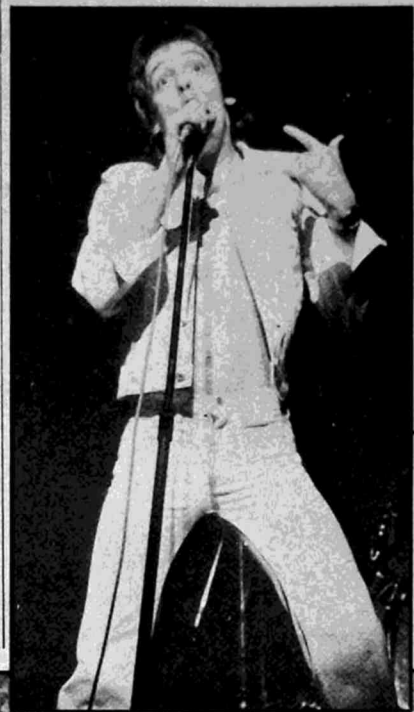
**Axe**

Mind you, it didn't make much difference to the set which was so special, the new York posy kids got off their glue asses and if they didn't quite dance they wiggled, vertically, which was some achievement. And Barrie pointed them the right way: "See the tables there? Well, next time you come down here bring an axe with you and CHOP 'EM TO BITS."

Quite right. In case I haven't made it clear The Rods onstage played about as good as any band I've seen this year, and 1977 has been a year for great shows.

In case I haven't mentioned it, 'Life On The Line' is 99 per cent better than 'Teenage Depression'.

In case you don't know it yet, Eddie And The Hot Rods have Potential Fulfilled.

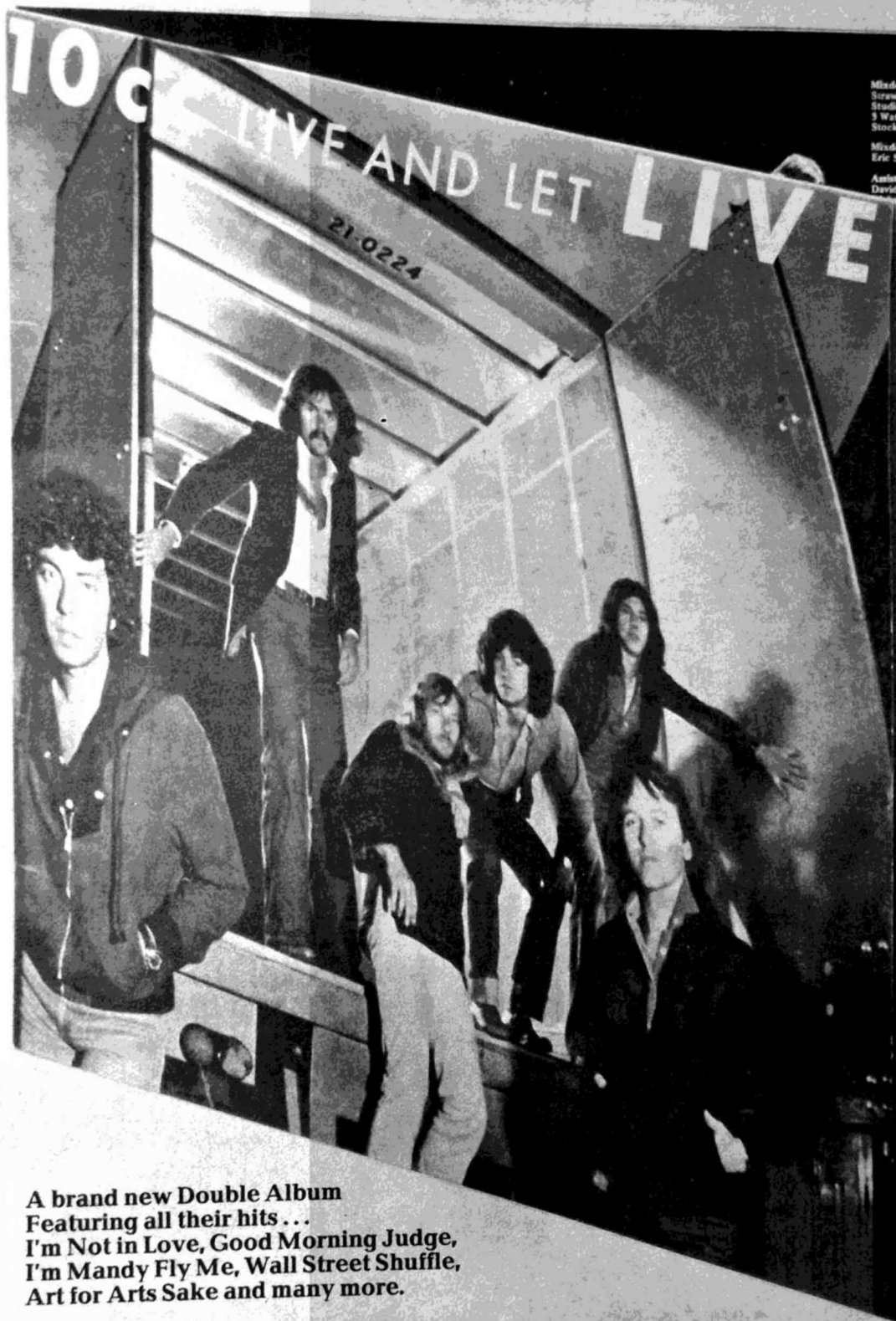


# Rods put their life on the line

And go down like a fried egg sandwich - just ask TIM LOTT.  
But it all comes out sunny side up in the end



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# 10cc in concert.



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# Singles

reviewed by ROSALIND RUSSELL

## Lay back and enjoy it (It's not what you think)

### FIRST: THE SECTION FOR TEEN-AGE REBELS

**THE WASPS:** 'Teenage Treats' (4 Play FOUR 001). The patients have made a remarkable recovery. From being a disorganised noise only a couple of short months ago, a dramatic change has come over them. In fact, it's hard to realise this single was made by the same band I saw live not that long ago — and they were dreadful that night. This is more melodic but they've developed a knife-edge sound that makes the best of new wave. They remind me a bit of The Jam but not a big enough bit to worry about.

**MANIACS:** 'Chelsea 77' (United Artists UP 36327). A frantic scream of a single (primeval? Prime beef? Prime time?) that owes a lot to more talented new wave bands. Remedy: a heavy dose of originality.

**GENERATION X:** 'Wild Youth' (Chrysalis CHS 2189). Excellent pop song appealing to the tribal instincts (no, don't get off the couch just yet), especially the chorus which signals instant stampalongs/singalongs for fans who can't pick up the rest of the words in the song. It should cause riots at live shows.

In a way I hope they don't do it on TV because the media will tone down the aggression with their arty-farty camera angles and straight-jacket the whole affair for mass consumption.

**THE DAMNED:** 'One Way Love'/'Don't Cry Wolf' (Suff BUY 24, double 'D' side). The eye-blinding puce vinyl should help sales considerably and perhaps bury forever the previous single 'Problem Child'. Although I didn't like the album much when I first heard it these two tracks stand out as being more individual. For me 'Don't Cry Wolf' was the better side musically and commercially. It was more energetic than the other, although both were written by Brian James. I'd say its chances are about 50-50 but I personally think it should rate higher.

**WIRE:** 'Mannequin' (Harvest HAR 5144). Never in the field of

human endeavour have so many owed so much to so few. And this lot owe a lot. It's where influence stops being only an idea and becomes a straight lift. Funny, I can't see a credit to the Kinks anywhere, though they must have been the inspiration.

**NEON HEARTS:** 'Venus Eccentric' (Neon Hearts Records, NEON 001). A limited edition, a limited song. This makes it a collectors' item straight off but it really doesn't deserve that glory because it's a jumble of a song. The drumming is outstanding, the rest of the performance is a long way short of brilliant, mainly because they haven't integrated their playing. It all arrived at the finishing post a bit messy. An enthusiastic try though.

**THE PANIK:** 'Modern Politics' (Rainy City Records, SHOT 1). The sleeve is sub-titled 'It Won't Sell' and I admire their wry (prophetic) humour, but I have to agree. All credit for making the single on their own, but they rushed it. It would have been worthwhile to wait until they could come up with a decent song.

**SOME CHICKEN:** 'New Religion' (RAW 7). It was a race against time for the guitarist who didn't always make it in time to catch the vocals.

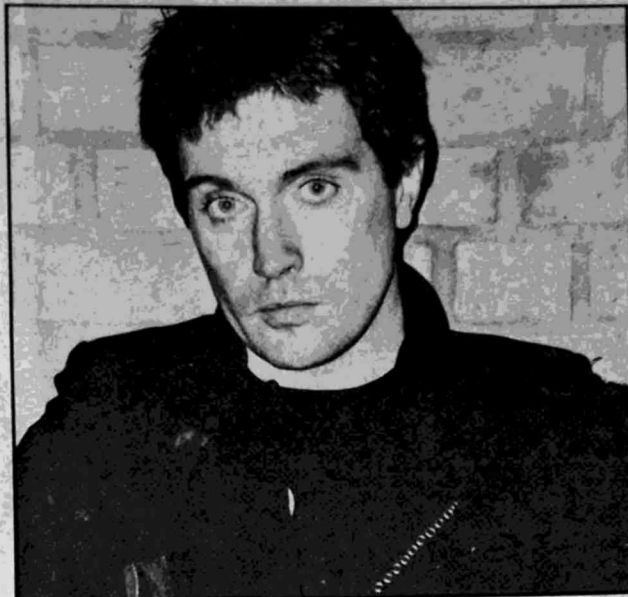
I could almost feel the tension as the drummer missed a couple of times too. 'Religion is a common form of mass hysteria' — A Doctor. Possible euthanasia recommended.

**TALKING HEADS:** 'Psycho Killer' (Sire 6078 610). This is not a genuine condition. In fact the words are a load of old rubbish but the music is all right. This is the first single that's actually bored me in this lot and I think it must be because it sounds contrived, posey. Shouldn't think it stands a cat's chance anyway. But all this New York/new wave really makes mesick.

**JOHNNY AND THE SELF ABUSERS:** 'Saints And Sinners' (Chiswick NS 22). High speed thrills, an energetic kick in the bum and, just to make it more fun, they use the stereo effect very neatly. But it still doesn't quite cut it for me, it lacks a finishing bite, like chips without the vinegar.

**AND NOW . . . THE TOP PATIENT OF THE WEEK IN THE TEENAGE REBEL SECTION —**

**THE BANNED:** 'Little Girl' (Harvest HAR 5145). This has already been released on an



WASPS: knife-edge sound



Rosalind, needing a quick drink after reviewing the singles

independent label, Can't Eat, but this more extensive promotion should get it to the wider audience it deserves. Sharp, well-constructed pop song with an excellent guitar hook that reminds me of something else, but I can't pin it down.

The song is an old one anyway from a mid-sixties garage band in the States but this new version is brilliant. Discharge the patient, nurse, but remember to lock the ward doors behind them when they go.

### AND RUNNER-UP

**ROBERT GORDON:** 'Endless Sleep' (EP 12In, Private Stock PVTs 127). This is a cracker, recommended vital listening. He has vibrant vocals, a youthful version of Elvis, backed with pliant guitar and amazing production. It's what the old days would have sounded like if they'd been able to get their hands on present day technology. He's a funny lookin' bloke but I won't hold that against him (lots of people, even

our own royal family have ears that stick out).

### BOTTOM OF THE CLASS IN GRACE AND CHARM . . .

**THE YOBBS:** 'Run Rudolph Run' (NEMS NES 114). This lot are definitely not ready for the world (or vice versa?). Anyone who can connect up Rudolph Hess, the convicted Nazi war criminal, photographed on the sleeve outside Spandau prison (unfortunately for him he's still INSIDE) and Xmas (a tenuous connection, unless the misguided gent parachuted into Scotland during the Yuletide season) qualifies for the golden straight-jacket award. Great music though, I love it.

### AND . . .

**THE PIGS:** 'Youthanasia / The Front' (New Bristol Records NBR 01). Did they actually record this in one of our padded cells, nurse? Sounds like it. The guitar is chronically sick and could cause terminal boredom. Of limited ability.

**ALTERNATIVE TV:** 'You Bastard'/'How Much Longer' (double 'A', Deptford Fun City Records DCF 002). Suffering from an atrophy (look it up) of creativity, I'd say on initial hearing on the first 'A' side. The other doesn't offer much either in original thinking or indeed any thinking at all.

**MENACE:** 'Screwed Up' (Illegal IL 004). It may be expedient these days to worry about the state of our minds/society, but it's getting jolly tedious. Lyrically similar to the abilities of a literary pigmy, musically marginally better.

### SECOND: SECTION FOR MALINGERERS AND

### NON-DANGEROUS PATIENTS.

**PILOT:** 'Ten Feet Tall' (Arista 155). It's a great pity Pilot have been left behind this year and if there was any justice, their new LP 'Two's A Crowd' would put that right. This track, taken from the album, isn't what I'd have chosen mainly because it falls between two speeds — too slow to be speedy and too fast to be a ballad. Superb vocals though.

**STEVE HILLAGE:** 'Not Fade Away (Gild Forever)' (Virgin VS 197). Steve Hillage sings Buddy Holly with an English accent. Unusual arrangement of the song that was an early hit for the Stones. He's just added a few mystical variations of his own — 'solid fish not fade away/liquid laughter not fade away'. Esoteric eh? Lock 'em up, even if it does have a good chance of being a hit.

**JERMAINE JACKSON:** 'Take Time' (Motown TMG 1092). A fairly unremarkable fast-joc disco song that doesn't have anything attractive enough to talk about.

**DONNA SUMMER:** 'I Love You' (Casablanca CAN 114). Another hit for the lady with the big thighs. Selling anything with sex is easy enough so her singles are an assured market, even if this one isn't too marvellous. It's horrible in fact.

**DONNA FARGO:** 'Shame On Me' (Warner Brothers K17049). She sounds like Dolly Parton would if she'd smoked 40 fags. Orchestrated country music, unsubtle and slushy.

**FRANK JENNINGS:** 'Silent Night' (EMI 2716). This has to be absolutely the WORST, the most BANAL, the most CALCULATING piece of Christmas poop ever to be released. I defy any record company to beat it. It's a rewrite of the old hymn, spoken in a slimey Yank accent. Search out and destroy.

**PAUL NICHOLAS:** 'Grandma's Party' (EP RSO 2090 216). Party poop for the festive frolics, the whole production hanging on the proved popularity of the single success of the first track. Probably great appeal for the under-10s and the over-40s.

**THE WARSAW PAKT:** 'Safe And Warm' (Warsaw Pakt ILPS 9515). A great nothing of a song; a massive void. It leaves no impression at all except the feeling that my time could have been better spent. Medium-paced, medium-played and above all, mediocre.

**GLADYS KNIGHT AND THE PIPS:** 'Help Me Make It Through The Night' (Motown TMG 1095). Another rework of the Kristofferson



WARSAW PAKT: a massive void

Classic. Gladys gives it the Tin Soldier treatment, rattatat drums and things. But I've heard it too many times.

**PLUS FOUR SERIES:** Don Williams: 'You're My Best Friend' (ABC ABE 12014); Steely Dan: 'Do It Again' (ABC ABE 12003); The Pointer Sisters: 'How Long' (ABC ABE 12012); Poco: 'Rose Of Cimmaron' (ABC ABE 12011); The Crusaders: 'Chain Reaction' (ABC ABE 12013). Another set of four track 12in EP which are good value for money, if a trifle uninspired. Don't think they can compete in the modern world.

**NEIL DIAMOND:** 'Desiree' (CBS 5869). Starts well but quickly develops into another 'Cracklin' Rosie', a dangerous condition. It's what he needs though to give him another hit in the MOR market (though he can't need the money after the amount he charged for his show at Woburn earlier this year). I found it too plodding to be pleasurable... possibly even a little gonzo!

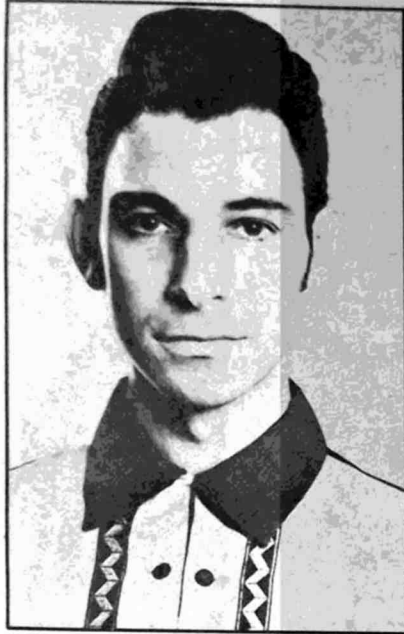
**DEAD END KIDS:** 'All My Love Always' (CBS 5826). Pop at its most insidious. A sad case this: I think they're in a time warp, left behind in the Bay City Roller era and certainly an anachronism in '77.

**ANDY WILLIAMS:** 'Sad' (CBS 5867). Oh yes, this patient was released to go to the Miss World competition. An embarrassing disaster. If I recall. He sang this too, it's dreadful.

**MUNICH MACHINE:** 'Get On The Funk Train' (Oasis 2). Throbbing disco, breathy vocals — anything missing? No? Throw the whole lot up in the air and release the resulting permutation. Junk, not funk.

**TOP PATIENTS OF THE WEEK IN THE NON-DANGEROUS SECTION:**

**THE KENDALS:** 'Heaven's Just A Sin Away' (Polydor 2058 963). Very pretty song, stronger than average



ROBERT GORDON: vital listening

country-based number that features excellent pedal steel guitar. Could be a huge hit.

**MEANWHILE, BACK IN THE RANKS...**

**LONG TALL ERNIE AND THE SHAKERS:** 'Do You Remember' (Polydor 2121 341). Faster, updated version of the Barron Knights, doing good copies of Del Shannon, Buddy Holly and all that crowd.

**FOUR TOPS:** 'For Your Love' (ABC 4199). A black version of the old Yardbirds' hit. It's not an improvement, sad to say, much too frilly with loony strings fluttering through the arrangement.

**AND LAST: A SPECIAL SECTION FOR ETHNIC PATIENTS**

**EDDY GRANT:** 'Hello Africa' (ICE 1). A glorious celebration of calypso, get out your maraccas (but not in public or you'll end up

back on the couch) and join in. You don't need to be black to enjoy this.

**BUT IT HELPS FOR...**

**POET AND THE ROOTS:** 'All WI Do In Defendin' (EP Virgin VS 19012). Ethnic reggae that I can't relate to at all. Apart from which I don't like poetry read over the top of music, it's quite distracting and in this case very doomy.

**THE GLADIATORS:** 'Pocket Money' (Virgin VS 19312). Jollier reggae but still (I think) with minority appeal.

**LAST, BUT BY NO MEANS LEAST, AN EXAMPLE TO US ALL...**

**GARY GLITTER:** 'I Dare You To Lay One On Me' (Arista 154). A track from the new album and one of the best. I hope it does well. This patient has tried hard and deserves another break.

That's it nurse. Clear this lot out of the waiting room and let ME get on the couch...

# Find The Lady

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GENERATION X: should cause riots



# Lapping up Lizzy

Thin Lizzy have a reputation to keep up. Sometimes it's easy, sometimes it's hard. **JIM EVANS** reports on the start of their new tour

**PHIL LYNOTT** must have a soft spot for journalists. The album title as a tailor made intro for on-the-road features, the boys are back in town.

Much as I hesitate to capitalise on such an obvious tack, Lizzy are back, in towns all over the country, playing to sell-out halls.

Phil Lynott: "The audiences are great. The atmosphere is there. They're really ready for the live album."

Sheffield, Wednesday. The City Hall is packed to capacity. The kids are waiting impatiently. At this stage, still in their allotted seats. The Radiators From Space have played their set. It's difficult for them on this tour, playing support to the Lizzy's.

Lynott: "It's good to have the Radiators as support. It's difficult for them but they went down better tonight. The tickets for this tour had to be printed 'Thin Lizzy plus Support' because certain venues would not have us if we announced we were playing with a new wave band. And it's good too because I've learnt a lot about new wave, its finer points and its philosophy through talking and chatting to them on the road."

House lights out, shouts, cheers, roars, kids rush to the front or



stand up on their chairs as the band strike up the opening to 'Soldier Of Fortune'. Orange and red spots picking out the players through the smoke that has become such a part of their act. 'Jailbreak,' with accompanying sirens and searching white lights zig-zagging the stage, warms the audience even more. As far as they're concerned this is, this is what they've come to see and hear and to enjoy.

But as far as the band are concerned, this night isn't going too well. I'll come to that later.

Meanwhile, on with the set: 'Emerald' with its almost jig feel - appropriate that for a number about Ireland for the Irish; 'Southbound' with its Eagles intro, Gorham's guitar solo from 'Bad Reputation'; 'Warrior's' dedicated to the likes of Hendrix and Allman with its wailing guitar solos; 'Opium Trail' again from 'Bad Reputation'; 'Suicide' from the '75 album 'Fighting'; and from 'Nightlife' there's the slow and beautiful 'Still In Love With You'; 'Dancin' In

The Moonlight' with the Woolies' saxophone; 'Cowboy Song' with Lynott's deep, echoey voice and funky beat building to a guitar frenzy and into 'The Boys Are Back In Town'; 'Don't Believe A Word'; 'Bad Reputation'; 'Are You Ready'; band introductions.

Encore one: 'Me And The Boys Were Wonderin' How You And The Girls Were Gettin' Home Tonight', thumping bass line - Lynott has really improved as a bassist; 'Baby Baby Baby', audience participation number almost down to the level of pantomime; 'The Bocker'. Flash. Goodnight.

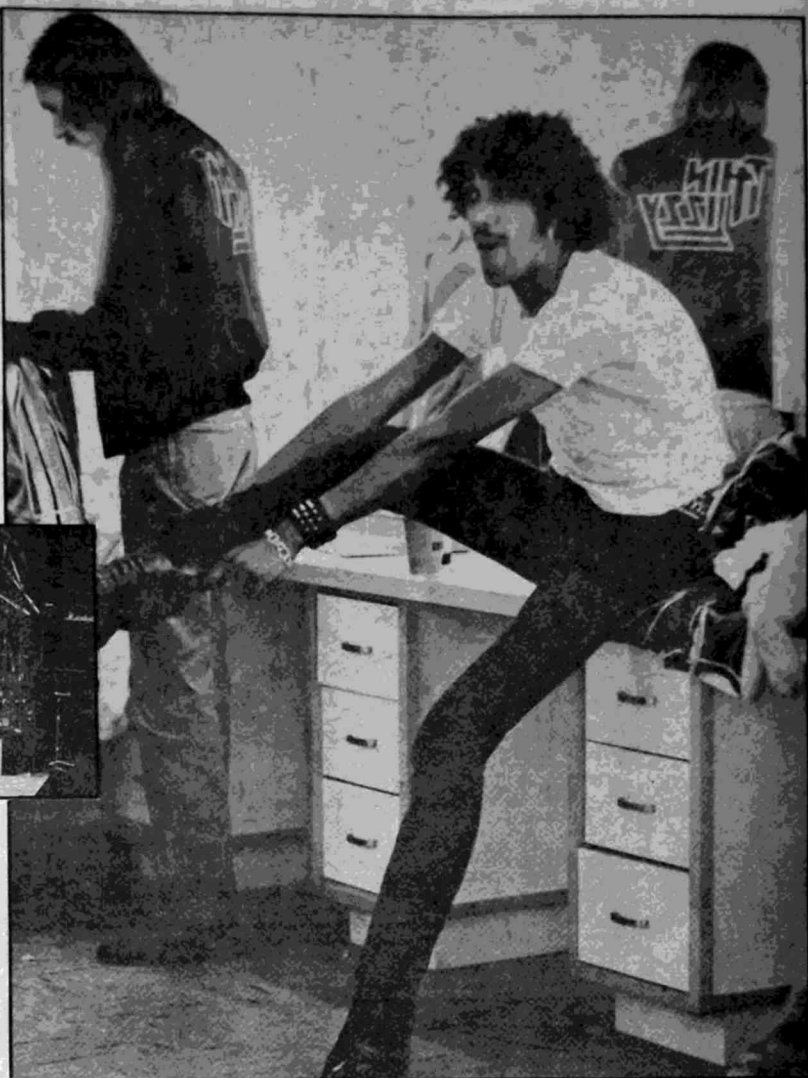
All went home content except the band. As far as they were concerned it was one of those nights when nothing went right.

There were technical problems. Like Brian Downey went to strike the gong and there was no mallet to do it with. The flashes went wrong or didn't go off at all. The band were cramped by the small stage area. The kids were pressed right up to the edge - their outstretched hands making the performing area even more restricted.

Brian Robertson: "It's not easy trying to play a solo when you've got some kid lapping out of time on your foot."

Scott Gorham: "It was weird out there tonight. We could have done a lot more with the reception we were getting from the audience, but you can't when things are going wrong all around you."

Immediately they get offstage the band go into the dressing room for a post-mortem. They're not over-happy. You see, they set themselves very high standards of performance and if certain cogs in the complex machine fail to turn, they want to know why and make sure the same doesn't happen again. They're worried



PHIL LYNOTT: "didya see the Adam's apples?"

too because they know RECORD MIRROR are there to review the performance.

Inquest over, groups of fans are let into the dressing room to get autographs, some get badges too, another helps himself to a drumstick. Then another party arrive, America's Dead Boys. All return to the hotel.

An unusual collection in the hotel bar: Thin Lizzy and friends, the Dead Boys and a few drunken and extremely boring businessmen, some with identity badges on their lapels.

Most interesting conversation develops between Brian Robertson and a couple Dead Boys. New wave, punk is much discussed. The Dead Boys are sick to death with being gobbled on and having beer thrown at them.

They sing the praises of Alex Harvey and Brian puts them right on more than a few points - in between earning their amazement and respect by downing a pint of bitter in three seconds flat - like "Zal Cleminson has always been so under-used, not shown his full potential, not really allowed to."

Talk of old farts, new wave, happenings at the Speakeasy, all disappear into a blur as the hours tick by. Thursday, Bradford.

First port of call is Pennine Radio where Phil is to do an interview for some rock show or other.

The last time the young lady in question interviewed him she asked him what he did in his spare time. Phil gave a frank and honest answer: the tape is still in the station's archives.

This time though it's on the level and Phil deals so professionally with the questions he must have been asked a thousand times... the American tour, Brian's position in the band, musical direction, the albums, the book of lyrics, live album release in April, Phil's solo album, tax problems, home in London, football, Manchester United, Christmas, St Patrick's Day: "It's good to know that if you're drunk and alone on St Patrick's Day there are a million other Irishmen across the world in a similar situation."

The interviewer has not exactly worked in depth on researching her subject and is working from a four-year-old dog-eared biography, but it goes well enough. Afterwards Phil comments: "That went OK. For someone who's not really into it, she kept it flowing."

Bradford St George's Hall is a strange venue, small in comparison to Hammersmith or the Rainbow; rather like an enlarged church hall, with its rows of seats all on the same level; but it does have a sorta balcony as well.

Again, the audience are amazing. They could have sold the place out 10 times over. They're with the band from the off. The two factors gain from each other and play off each other. Things that went wrong at Sheffield go right tonight with the result that both band and fans are well-pleased.

Brian Robertson: "We're a lead guitar band as well as a lyric band. If I want to do a nine-minute solo at a particular point I can."

Both Gorham and Robertson have their turns at devastating solos that are lapped up. The flashes go off at the right times. The sound is just right for the venue, filling it completely while not being over-loud as it seemed at Sheffield.

It's difficult to pick out individual numbers for particular praise. The band are always so together and the show seems to roll effortlessly and delightfully through the set.

Lynott indulges in just

the right amount of added showmanship. He looks so much the perfect rock star, his stance, his glare, his playing.

Drama is added to the evening when some idiot takes it upon himself to climb across the lighting gantry spanning the stage.

Lynott: "Looking out, all I could see was a sea of Adam's apples looking up at this guy. Weird."

Interesting too, was the cross-section of ages in the audience. From school kids to ageing hippies. Lizzy's music crosses many age gaps as well as musical categories.

Brian Robertson: "I enjoyed that chat last night with the Dead Boys. It's a pity you didn't have a tape recorder with you. You learn much more about me that way than if you sit there with a list of questions."

"In those formal interviews the first questions they always ask is 'What about the split?' I don't know myself. We might still all be playing together in four or five years time and still split. I just don't know."

Thin Lizzy are well and truly in the premier league of rock bands - and they deserve to be.

**NO DICE.** Fresh from the triumphant global tour No Dice, the world's premier rock 'n' roll band, are preparing for the release of their new triple album. The band's new album is an excess of 10 hours long, covering America, Europe, Asia, Africa, Russia, China, Japan, and Australia. It is expected to be the best album to appear in the next home in each of these continents. Roger 'Peaches' Ferrigno, 'Deezal' Martin, Gary Sykes and Chris Wyles were by the band's management team and set him up in the Andes mountains of Peru. The album opens with a recording of world leaders in the President Carter, President Jimmy Page and Prime Minister Jim Callaghan

thanking No Dice for their work in setting up the World Home for Aging Rock 'n' Roll Stars. Following the release of their new album, the band will have been certified silver in the last 3 years. They've also recorded platinum in the US. No Dice are planning to spend the next few months relaxing and writing. The band's new album is rumoured, will include Princess Margaret, Margaret Trudeau, Jackie Kennedy, and Britt Ekland, but Peaches refused to comment. "I can't say who'll be on it. We only bought the rights to own a fourth album. The other labels drink a lot of tax. The band have made a big deal of it and an attempt to get into the market. They succeeded then they will be under way for a concert at the Marquee with special guests Johnny Rotten, Jimmy Page and Ronnie Scott."

# Boz Scaggs a silk degree further on

It's funny to think that less than a year ago we took space for Boz Scagg's classic 'Silk Degrees' album and spent most of it explaining just who he was. Then he was known to a handful of British fans who'd stuck by him through many long years of dues-paying.

The outstanding success of that album, the three hit singles it contained and two sold out shows at the Rainbow Theatre in London make such exercises redundant.

So what this ad contains is simple information.

Boz Scagg's new album 'Down Two Then Left' is now on release. Ten new tracks including his new single 'Hollywood' produced by Joe Wissert. Great songs, great arrangements, great productions.

What else do you really need to know?

**Album: 'Down Two Then Left'**  
**Single: 'Hollywood'**

Down  
two  
then  
left





# Feeling low, feeling blue? Consult your local

**TALKING TO** Graham Parker is talking to two mini-images of yourself immobile on black glass.

Ever tried making conversation with a pair of shades? Catching the occasional glimpse of the eyes underneath is like spotting an eel swimming near the surface of a murky river. Those few feet might as well be a million miles.

Parker hides beneath them. He admits that. "It's funny, some people think I'm aloof and don't want to talk to them when I walk into a room. But the truth is I can't see them."

So why wear them? "I wore shades a lot during the hot summer last year and when my then future manager Dave Robinson saw me he said they looked cool and advised me to wear them all the time. He's good at sussing out what's best in the business."

It seems pretty incongruous to think that this little guy who probably can't even reach up to see those 'Please mind your head' notices let alone obey them is one of the most exciting rock 'n' roll stars to emerge from this country since Billy Fury took everyone 'Halfway To Paradise'.

And he ain't even got a quiff, more an "Ain't it about time you got your 'aircut Private Parker?' regu-cut which is perched uncomfortably above his anaemic brow.

"I'm a lazy sod," he says and that's as good an opportunity as any to leave him, pondering on that primeval Pistols' problem in that tiny room above Stiff's London headquarters where they plan all THOSE bizarre assaults on the unsuspecting British public, and head north.

To Birmingham in fact where men are men who ain't even allowed to stand up in the local Odeon to support their favourite band until, wait for it, 15 minutes from the end of the show. Stop watches are provided.

Among the audience: The Adverts who are appearing down the road at Barbarellas later. The Pistols' personal bodyguard and Bernard Rhodes, celebrated manager of The Clash.

Later, when asked what he thought of Parker's performance, Rhodes, who doesn't look unlike the singer himself, will be overheard to say "Three million nice people can't be wrong."

Old Rhodes might not be a Colossus but he's adroit at the art of delivering below-the-belt one-liners.

True, it sure ain't a Clash audience out there. I guess a typical Parker fan would also like The Stranglers, Abba, The Eagles, The Feelgoods, Bruce Springsteen and Otis Redding - though not necessarily in that order. In other words the music he and The Rumour make is pretty much universal, hence



# GP!



Barry Cain gets behind the shades of Graham Parker



the "nice" reference.

He's dynamic without being pretentious, professional without being methodical. Two attributes as rare in the current impoverished music wizz-biz as malaria down the Old Kent Road - oh, I don't know though.

The made-in-Hollywood light show drowns any remaining functional quality the Odeon stage clings on to and the band don't waste any time with formalities by launching straight into 'Heat Treatment'.

After the next song 'White Soul' the brasses exit leaving Parker, Brinsley Schwarz, Martin Belmont and Co to eradicate any Chicago hangover with a three-number set of good-time, pleasure-cruising kosher pop.

That's 'Soul On Ice', 'School Days' and 'Hotel Chambermaid'.

Enter brass for the most intriguing, ambitious, complex song Parker has ever attempted. 'Heat In Harlem' from the new album. Street-corner blabber pace initially - "Watch my senses go right out the door" sliding into action replay spade stroll. "Look at the heatwave got everybody under its spell, Sit back and wonder stand or go under, feel the thunder starting to swell."

Yeah, it's got sequined grille chorus and customary police sirens. And it's aggravated the derisive "cockney kid trying to be a Yank" comments.

"I don't want to be an American, no way. It's simply that I've been there a lot in the last few years and it's bound to have some effect on your writing." A sardonic smile follows and that's all you can see on his face in that tiny room.

"Look, if I was trying to be American my music would be much more laid-back. It's British and nothing in America sounds like it.

This song just happens to be about Harlem. It came to me while I was looking out of the car window as we passed through.

"You live for the moment and you write about the moment. The structure of the song is the way it is because I'm into the big musical Busby Berkeley stuff. Buttons and bows. 'Heat' is a kinda white man's view of a white man's view of America. It's just a feeling off the streets.

"Anyway, 'Watch The Moon Come Down' is about Finsbury Park.

That number comes a little later in the show.

It's true American places sound much more effective than British towns in song titles. I mean, could you imagine 'Heat In Hounslow' or 'Clapham Junction Here I Come' or even 'Lullaby Of Broadstairs'? It just ain't on, is it?

So as the Finsbury Park moon brightens up a lonely Brummagem's night 'Thunder And Rain', another powerful cut from 'Stick To Me', soaks him as Parker shakes off the prosaic pleadings like a wet dog.

His clothes are limbo-coloured, his "I wanna hold you but I feel you'd break" body makes Leo Sayer look as if he's pumping iron and his face is perpetually masked - but The Thin Man creates a unique atmosphere on stage.

"The US tour helped us a lot. Before, there always seemed to be

something lacking on stage. But now I feel confident. Confident enough to look someone in the audience right in the eye.

"We're theatrical, living out the songs on stage, something we've never quite done. I also have a great confidence in my songs. They're a sight better than most people's. Then again, I've always known that and now this confidence is manifesting itself on stage. The audience want someone strong up there to lead them. . . . Let's Go On With The Show. . . ."

"But sometimes I

wake up in the morning and think 'Everything I've done is useless' but I guess that kinda thought keeps you going 'cos you end up saying to yourself 'Hey, I can be better than this'. True, that whole thing might drive you to an early grave but you'll sure have some fun getting there."

The light show is really cooking by the time the band reach the last number 'New York Shuffle'. A blinding iridescent double-decker row of lights heralds the intro and, with only 15 minutes to go, the crowd rush to the stage and do what comes naturally when you ain't got a bureaucratic straight-jacket blower-torched onto your body.

The encores include 'Soul Shoes', 'Hold Back The Night' and the perennial 'Kansas City' or should I say 'Kirkby City'.

The show is infinitely superior to the last time I saw the band at The Rainbow on that absurd double billing with Southside Johnny. The Yank brass was classier on the night but on current form Parker is streets ahead in the white soul stakes.

And when you really think about it he don't sound THAT much like Springsteen, except maybe when he goes "B-a-a-b-ee, b-a-a-b-ee, b-a-b-ee, baby" and then it's only the merest intonation. You ask him.

And while you're about it ask him about his stream of consciousness days.

"My stream of consciousness days? Oh you must mean when I got so frustrated with writing songs and singing and not getting anywhere that I took up writing books.

"I didn't have a deal then and all these people were telling me to get a band together and go out on the road. I'd been through so many kinds of music that I didn't know who the hell I was

any more. So the stories I wrote got all this confusion out of my head. None of them got published. Maybe I'd like to do it again but there are just so many people who do it better."

The next night finds Parker in the lush, plush, gush surroundings of Fairfield Halls, Croydon. It's a stereotype sarcophagus venue more suitable for 'HMS Pinafore' than GBH Parker.

Still, it's the kids that make a gig and there was a little crew right up front who did more rooting than a potato farmer. And some of them were, er, punks too.

"If we'd been called a punk band from the beginning we'd have sold more records. Now everyone's a punk band. I just want it to be hard for people to categorise, that's all."

"I've always found a single personality is best for a group. It's a very attractive thing and I've always been into solo artists. But at the same time you know the band is great. So there are two things working together and when we sit down and talk about the music we talk about the band.

"Like, if I ain't on form one night the band will drag and vice versa.

"But that don't happen much any more. Brinsley told me the other day that the US tour we've just completed was the best he'd ever been on - and has he been on some!

"I'm a lazy sod. I don't have sleepless nights about my chart position. What I do have is a lot of fun 'cos when you really think about it the whole thing is a joke. It's just so funny. I mean, there were punters in the audience who were walking around in shades, grey jacket, the whole Parker bit. Now that's fun."

"But what I do take seriously is when some half-wit writes a bad review of one of my shows simply for the sake of being snidey.

"Still, I ain't gonna kill myself over it. Na, when I die it's gonna be onstage - if only for the moment.

"I guess I just live out different shades, whatever I happen to be at any given time. Sure it's neurotic and that's maybe why I never look into myself.

"But if you went through life continually analysing yourself you'd never be confused. So how the hell are you gonna write rock 'n' roll songs if you ain't confused?"

"Don't Ask Me Questions. The readers must get so bored with this. I know that people close to me will read this sort of thing and tell me I'm saying the same old things. It's just a variation on a theme."

After the show Graham loses his voice. It sometimes happens to rock stars. Some Heat Treatment should cure it.

And I'll tell you something else. If you got a bad dose of the blues and your symptoms persist consult your GP.

You know it makes sense.



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By Meco

Includes  
the hit single  
'Star Wars  
theme/Cantina  
band'



# THE ONE YOU CAN DANCE TO

**RCA** XLB043



# Off Centre Edited by JOHN SHEARLAW

## Boobs, birds, bums and bawlers

DICK ENVY struts away from the stage she has just graced and cops a ciggie from her male escort. They debate whether to stay. She pulls a face.

If she's going to be signed by any of those hovering record company scouts that are supposed to be in the audience now's the time.

The silly season is here. Stiff and Chiswick Records, London's two leading lights of new wave, are sponsoring an evening of (supposedly) all-girl acts at London's Royal College Of Art, acts in which they don't even have an interest. It's Stiff and Chiswick's

second talent night. "It's a social event, isn't it?" murmurs Charlie Gillett, Radio London DJ.

Yes, I suppose it is. No other term for it. It's 20p entrance whether you're a Royal College of Artist, punk, skinhead or journalist. But if you're an A&R man it's 20 guineas to get in.

OK, so here goes with the non-sexist appraisal.

I missed 38 Bust but someone told me the name was a misnomer. A punter I met on the way had travelled especially to cheer her on since she played his local pub. He missed her

too. People said she'd been backed by an all-male band and had lustily bawled out roots standards like 'Twist and Shout'. Someone felt she had both "style and bottle." Charlie Gillett opined that he'd really need a tape measure before being able to check the alleged 38 bust.

Suzanne and Philippa of Stiff filled in the interval by being stars for three minutes and singing Dusty Springfield's 'I Only Want To Be With You'. A true dosing-time epic might be a kind verdict. Bravo!

Dick Envy was a revelation. Her (male) band looked like the Allman Brothers and ground out sub-Velvet

Underground riffs ad nauseum while Dick ground through sub-Cherry Vanilla scuzz anthems in a completely over-the-top way.

Her expression ranged from doleful downer angst to ecstatic angelicism. Her lyrics beckoned for any bikers in the audience but none came.

"Intelligent" shouted a wit after one song expressing some Government issue Satyricon desires of the loin region. Dick's leather jacket occasionally swung open to reveal a pair of the pertest little knockers.

Painted Lady were the hit of the night (if you discount 38 Bust who

threw a fit and a chair over the running order).

Veterans of a legion south and west London pubs, they actually were an all-girl group. Hard rock verging on punk and delivered with ball — all right then, boobs.

The bass player wielded an axe nearly as big as herself and they really had a grasp of rock dynamics. They aroused some punks to dismantle a Royal College of Art chair.

Next time how about Dick Envy challenging the Runaways to a colourful language contest? I think I've fallen in love with Dick Envy. DAVID REDSHAW



DICK ENVY



38 BUST—eh?



Tight as a



Upyoys

Picture by Rick Mann

## Mute Celia's a mystery

'YOU BETTER Believe Me' by Celia And The Fabulous Mutations — the single's just arrived in the office. Interesting record. Her last effort, 'Mony Mony', sold pretty well — around 20,000 to date. And this picture ain't at all bad. So, let's check the dame out.

Someone, somewhere must have high hopes for her — I mean, she's got her own publicist and she hasn't even got a recording contract. I'm primed to the fact that Celia is a lady of mystery. Right, as it happens. 'You Better Believe Me' is something of an ironic title.

But what's more folks, this happens to be the first interview she's done (And my name's Tarzan — Ed.) Think: should be able to throw in a few barbed ones. First though, warm up with the old routine stuff



CELIA: non-interview

Ten minutes later, thinks evasive? This chick ain't giving anything away. Like the following... tell us something about your background, how it all started... "Let's not talk about the past." Early musical influences then? "Oh yes, I'll tell you about them. Chuck Berry, Bo Diddley, the early rhythm and blues turned me on." Hmm. And I hear you recorded a tape with Lou Reed in New York. "Aha. That's a rumour." But how did

the rumour start? "How do all rumours start?" But we'd like just a little background to put our readers in the picture so to speak. No? OK, let's talk about the present. "I don't want to be one of your usual female rock stars, trying to be one of the boys and all that sort of thing." Like, who's your typical female rock star, Suzi Quatro? "No, not Suzi Quatro. I could name names but I don't want to sound nasty. Yes, I want to do more

live work. When it's right, it'll happen." And the future? "I've no future plans. The future is not in my hands. Yes, I want to make another single. A hit single is worth its weight in gold." Oh, and another rumour... Celia once worked with an experimental theatre group in Brighton backed by Paul McCartney and Apple... but "I've never been an actress." And the next non-interview, please. JIM EVANS

YES FOLKS, the show will go on! Despite a frantic rush to complete rehearsals and dress rehearsals in the month available the eagerly awaited musical 'Elvis' will have opened as planned on Monday 28 November.

Featuring no less than 87 numbers the show — directed by sixties TV producer of 'Oh Boy' fame — promises to be, at the very least, an entertaining look at the Elvis Presley legend. It's not a send-up, we are assured, and is "a very visual show, featuring incredible concepts such as lasers, light shows and smoke bombs."

This description of the treats in store comes from none other than Shakin' Stevens, the singer with the Sunsets who was selected to play the "middle period" Elvis.

He states: "When I first heard about it I didn't want to be part of it — I didn't want to be part of anything that was a send-up. But Jack God has done a good job. It's an honest and sincere tribute."

Shaky is joined by 16-year-old Tim Whitnell, a schoolboy from Bury St. Edmunds, as "young Elvis", and ex-pop singer P. J. 'Jim' Proby completes the picture as Elvis in Vegas.

Only Shaky and Tim are doing any interviews at present (although P. J. will start after the show starts), but they both feel that the others are right for the part. There have been problems, inevitably, and the fast moving routines of the show caused a bit of confusion at the outset, but as they say in the theatre, it's all down to good luck

## 'ELVIS': the rock musical about the end... sorry... the rock musical to end all rock musicals

and being all right on the night.

"I think people will come and see the show because it is British," ventures Tim. "You would have expected the Americans to do it — what can you say? We were first and there's been nothing quite like it ever."

"Obviously there's never been anything quite like Elvis," adds Shaky. "He appealed to everyone from people in prams to people in wheelchairs. As long as people realise it's genuine there's no reason why they shouldn't come and see it."

Which takes care of the show's run. What about their own careers? For Tim it's a big break. For Proby it's a sort of comeback. Shaky?

"I've thought about my own career — in fact I'm recording an album next week," he says. "But when it comes down to it the West End, with a big show, is bigger than Cardiff, or Sheffield!"

The cast, Ray Cooney (producer), Jack Good (director) and Keith Strachan (musical director) await your approval.

No muck - raking. Fast and furious action. Non-stop music. 'Elvis.' Perhaps that's the way it ought to have been. (To be reviewed).



L. TO. R. TIM, JIM AND SHAKY

## This week's Elvis end piece

WE'VE BEEN sent a portfolio entitled 'Elvis - Pyromania' from a poet and fan called A R Naphray who lives in the Midlands.

Therein are contained such gems as 'Happiness Is Being An Elvis Fan' and 'The Meaning Of Life Is Elvis' — truly appalling poems written since the author "discovered Elvis in late '67".

As it's a mere £3 it makes even the Elvis dollar bills look like value for money. Not recommended. NEXT WEEK: 'Elvis' private secretary talks about her life with Elvis and the book she wrote about it. Honest.

# Home for old rock stars' clothing

DOWN IN Knightsbridge something stirred inside the face-lifted portals of the Victoria And Albert Museum to be precise.

They've had a theatre museum there for years of course, along with multitudinous exhibits depicting things like the original quills of the Victoria novelists, handkerchiefs sobbed into by Boer War widows and even the veils shed by the 'tasteful tableau' strippers at the Windmill Theatre during World War II.

But a Beate boot? A Lonnie Donegan 78? Cliff Richard's autograph? Not a hope.

For while the legions of keepers, curators, museum assistants and researchers assiduously gather every theatre programme from every theatre production in the UK the rock n' roll revolution of the last 20-plus years has passed the museum by — until this year.

Alexander Schouvaloff, curator of the Theatre Museum, decided then the time was right to begin the only official British collection of pop memorabilia.

Ephemeral artifacts ranging from gold-edged invites to Elton John's birthday party to splintered fragments of Pete Townshend's first smashed guitar that might otherwise end up in American bank vaults.

A fully-catalogued collection of the priceless, the wacky and downright tasteless objects and printed matter that have surrounded the pop business ever since Tommy Steele gave up being a barrow boy.

The only trouble was they didn't have enough, shall we say, 'resources' to make it a fully-



Beatles' memorabilia corner — brooches and bubblegum cards. Amazing the things some people keep.

sponsored venture. Enter Lola Michael, 31, at the time earnestly engaged on the endless task of collecting theatre programmes.

Ms Michael flung herself into the job in between her other commitments to the museum's work, with the result that odd dusty corners and bulging filing cabinets now contain the beginnings of Britain's first Rock And Pop Museum.

When the Theatre Museum gets its own site in 1980 — in Covent Garden's Flower Market — the more recent sibling will be proudly unveiled to the eager public.

Lola Michael's task hasn't been easy: "One of the first people I contacted was Brian Eno," she remembers. "It turned out that he'd offered all his stage clothes to the Theatre Museum two years previously — and been turned down flat. They were all packed away and forgotten in an attic!"

Other forays, given a limit on the amount of time she has to spend on the task, have been just as difficult. A written



Lola Michael files away one of the exhibits



Eno's jacket, Ringo's jacket, Elton's jacket... and many more.



Pete Townshend's broken Rickenbacker

The idea of a Rock Museum has already attracted a fair amount of national Press interest and Lola Michael is enthusiastically expert at showing people around her tiny domain.

"It's not much so far," she gushes as she leads

reporters behind locked doors and into dusty basements where the 'relics' are temporarily stored.

A guitar, a drum kit and a few jackets in a lightless corridor. T-shirts, invites and photo-

graphs in dust-proof boxes and brand new filing cabinets.

Museums can be fun! All potential donations should be dispatched forthwith to Lola Michael, c/o The Theatre Museum, Victoria And Albert

Museum, London S.W.7

That means YOU with Ritchie Blackmore's plectrum and you with the Rolling Stones' tablecloth or anything else remotely relevant. The nation's rock heritage depends on it!

## Punks go back to 1651

(37)

The Punks Delight (the new way) Leap year for as many as will ♪ ♪ ♪



Lead up all a D. forward and back, that again. Set, that again.

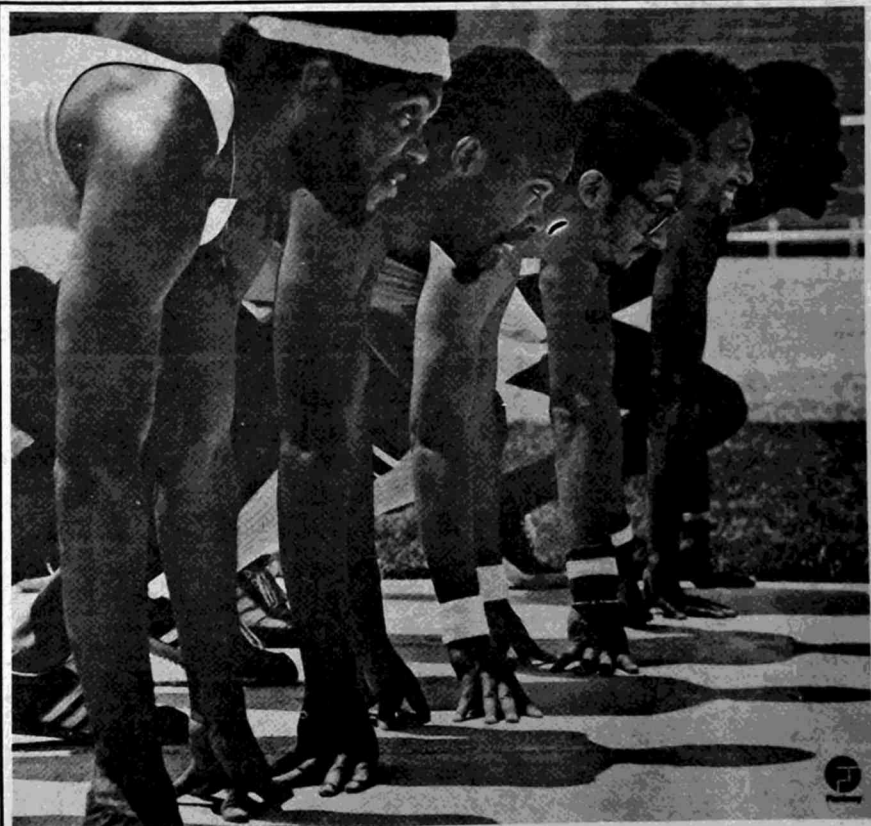
Full crook over, and taking the 2. Wo. by both hands, turn her half-down with her back towards, then put her back to the 1. place, while you Wo. do the like with the 2. man in the first place, fit through each other, hands all face toward, then the full Ca. moves in the 2. place, while the 2. Ca. moves in the full.

Full man going on the outside and his Wo. on the inside, the 2. Wo. meet behind her, then the full man going on the inside his Wo. on the outside the 2. man, meet behind him, then the full Ca. and the 2. man right hands the crook and go round, then the full Ca. and 2. Wo. right hands a crook-ful go round, the full Ca. fill up into the 2. place.

Full man going on the outside the full Wo. the 2. man following him, the full man go through between the full and 2. Wo. and march to the wall, the two Wo. taking hands and following him, the 2. man behind them then lead, follow the 2. man to the other wall, then men off to the right you own. Wo. following you and fit the man in Wo. places, and the Wo. in their man places by the right hands, Wo. doing the like, each change with his own by the left.

THE PUNKS DELIGHT — The New Way  
NOR IN OSA, 1788  
WELLS quotes a reference to a type of dance of this name in Taylor's *Call over the water*, 1615, "delightfully quite: The jig of 'Gauck' or 'The Punks' Delight"; and to a "most mellifluous" consort suite — "wholly the vulgar call 'The Punks' Delight", mentioned in *Goyard's Combe*, 1611. The term 'punk' for a harlot, was introduced, Professor Wells adds, c. 1590; its origin is unknown, but the possibly related 'punkie' is still used in the countryside for a frothing punk made from a turpentine. Included in *The Dancing Master*, all editions.

The first known instructions for dancing the pogo — otherwise known as the 'Punks Delight' — reproduced with permission from 'The English Dancing Master' first printed in 1651, and re-issued (with notes) by Schott & Co. (London) in 1957.



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# Albums

## WARNING

If you read this you could go blind

**DEREK AND CLIVE:** 'Derek and Clive Come Again' (Virgin V2094)

**WARNING:** This album contains filthy language and should not be played in the presence of miners.

**SERIOUS WARNING:** On no account is this record to be sold to people under 18. It is only to be sold to very broadminded people over 18.

**ANOTHER WARNING:** This album may cause you to split your sides and die laughing.

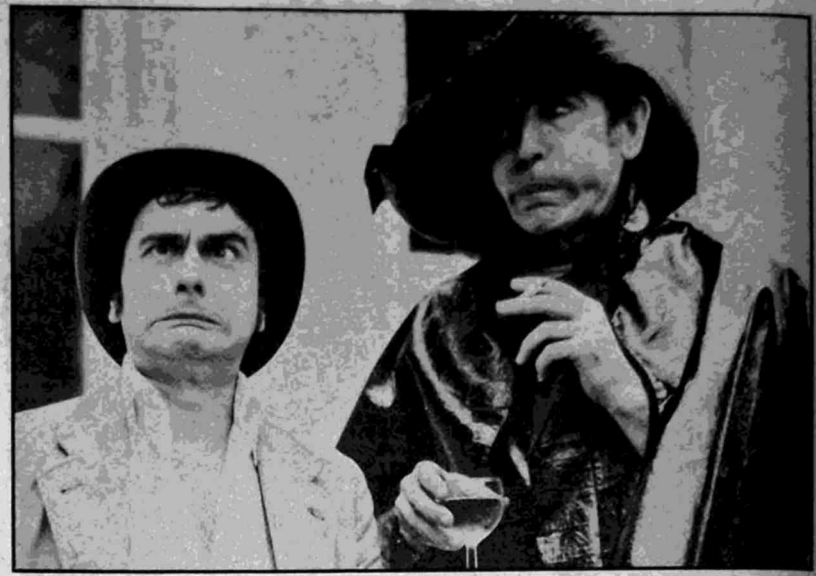
**YET ANOTHER WARNING:** This album will cause outrage among the decent-minded, right-thinking hacks of Fleet Street. It'll also give them ample copy for the shock/horror stories they love so much. Never in the history... Boring, where's your sense of fun?

**QUESTION TIME:** What have the following in common? Cubicles, members, Ross McPharrier, Joan

Crawford, a greased-down toilet roll, Norman The Carpet, an electric train set, cancer of the universe, coughing? Answer: They all appear on this splendid tonic disguised as an LP.

**A DOCTOR WRITES:** Clive has turned to the twilight world of drugs. It seemed harmless at first. Just the occasional snort of Harpie, but this escalated and he soon reached the stage where he couldn't reach the stage without massive injections of Fairy Snow and Jeyes Fluid.

Derek collapsed after the recording of this LP and Clive was last seen at a crematorium asking to be burnt and have his ashes scattered over Grace Fields. They may never work again. Only time will tell whether rock and roll has claimed two more victims. ++++ (What's that stand for then, eh?) JIM ++++ EVANS



DEREK AND CLIVE, two more victims

## And one for the masochists

**BLACK SABBATH:** 'Greatest Hits' (NEMS NEL 6009)

**PRESENTING THE** second in a continuing series of Black Sabbath hits compilations — only with the Sabs being what you'd call a 'live and album' band the title is more to do with long-haired heads hitting walls than singles' chart success of a more conventional nature.

'Greatest Hits' is basically a timely (in the strict sense that Ozzie has recently left, rather than being 'what the world needs now is...') and reduced repackage of 'We Sold Our Souls For Rock 'N' Roll' released last year.

Both are/were culled from the first four Vertigo albums. Says it all really. Now is the time to savour once more the delights of 'Iron Man', 'Sabbath Bloody Sabbath' and 'War Pigs'.

Reel in horror and evil enjoyment at the vile deeds of the dark-headed heavy metal wizards at their peak of dire creation.

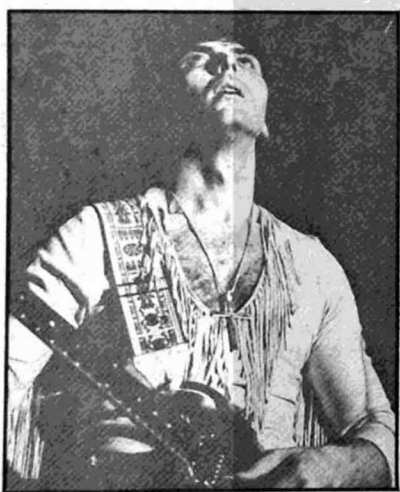
Collapse in spasms of masochistic delight at

the savage rock onslaught.

And so on for 10 tracks. Essential listening. Highly recommended. After all, a Black Sabbath 'Greatest Hits' album should

be part of every serious rock fan's collection — and a single album of same is infinitely preferable to a double.

++++ JOHN SHEAR-LAW



BLACK SABBATH: essential listening

**MAHOGANY RUSH:** 'Mahogany Rush IV' (CBS 81417)

**THIS IS** what's known as a guitar band, maasaan!

It's also the kind of band that clutters up the album sleeve with every imaginable credit — after an endless list of people with typically silly names (Krebs, Lebers, Saltzman and even a Borsuk) there's a mention for Jo Jo who made the apple pie. How touching.

That's one of the good things about punk bands: they don't indulge in all that backrubbing nonsense (although I see that one B. Cain, not 100 miles from this parish, gets a nod on the sleeve of The Jam's new album).

But I'm being a bit hard. Think how much energy and effort is expended by everyone concerned getting your average bunch of heavy metal neanderthals on the road.

Mahogany Rush are Canadian and should not be confused with compatriots Rush who toured Britain this spring.

Depending on your viewpoint, they're blessed or cursed with a lead guitarist who has been called the Hendrix of heavy metal. One Frank Marino.

Whatever gifts Marino received at birth a sense of perspective wasn't among them. I don't really need to tell you that any dandruff-inducing lead axeman, given the aforesaid title 'Hendrix of HM', isn't going to let up for one second in his headlong march towards the boredom lobe of your brain.

Dear reader, is this sort of thing relevant in 1977? It's a lovely name, Mahogany Rush. Solidity and speed in one title. But not in the music, alas. Solidity there is in plenty; it's like being locked in a bank vault with a head full of cotton wool. But speed should be made of sterner stuff.

The reason Marino copped this Hendrix schtick is because he plays with the same kind of undulating bluesiness of the Master.

But his invention level is still out there in the prairies and lumber camps; ponderous, stunner riffs laid lovingly over a rhythm march that has all the subtlety of the Whaffen SS tromping in unison around the world to promote their book. We gas millions might be the motto of both camps.

the not so heartlands). This is their fourth album. I bet the previous three were almost identical.

Are there any characteristics to identify this lot from the vast HM herd? Well, they try a neo-funk thing on side two and make out fairly well if you try and imagine a race of disco-goes with club-feet but the rest is the true head-banging recipe.

Sprightlier than Sabbath or Heep perhaps but still bogged down in its own sense of eyes-to-the-horizon ponderousness. Mightier than the mightiest, louder than the loudest, coming your way soon, etc, etc.

They may be lumberjacks but they are definitely not OK + DAVID REDSHAW

**THE TYLA GANG:** 'Yachtless' (Preview Copy Berekley BSERK 11)

OH, HALCYON days!! How I can remember sitting half-cut in busted deck-chairs on Bournemouth beach in 1974 listening to one of 'the greatest rock 'n' roll bands Britain has ever produced. Who cares if it's an old cliché... its damn true... the band, dear ol' Ducks Deluxe. Their first album simply called 'Ducks Deluxe' was a

melsterwork and is now strangely no longer available from RCA. How I remember 'Fireballs', 'Coast to Coast' and 'West Texas Trucking Board' etc. But, alas, that's all history now.

To the future! Nick Garvey and Andy McMasters now form half of the Motors.

Actually I like them but our Sean's a different kettle o' fish.

Ever since the Ducks' demise he's been churning out the good ones, 'Styrofoam' for Stiff, 'Suicide Jockey' for Skydog and 'Amsterdam Dog' for Dynamo — all hot stuff — and now a few hard-working months after joining the lunatic Berekley label he's got a new elpee together.

Now then, where's me Rogets Thesaurus for the superlatives ah... now then

good, great, fabulous... yes they all apply! Sean hasn't changed, he's still writing those goddamn great rockin' toons. He has this knack you see, of writing songs which you're sure you've heard the riff before, but you can't quite place the thing. You usually end up not caring, but reaching for the nearest chick to boogie along with. His songs are infectious.

Songs like 'Whizz Kids' and 'Young Lords' are songs of the type I speak of. Hard-hitting rhythm with all the potential of being huge. The latter of those two feature some of the best slide-axe I've heard in a long while. 'Dust on the Needle' is the new single so good, it's destined to go nowhere further than your front room. Anyway, Sean'd look outa place on TOTP.

Yes folks, I look forward to next summer when I can sit on Bournemouth beach half-cut with 'Yachtless' blaring forth from my Sanyo Portable. Nice One. Love it! Hear it! Buy it!!! ++++ STEVE GIBBS

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## Ending with some pleasure

**THE HANK MARVIN GUITAR SYNDICATE (EMC 3215)**

**GUITAR HERO** finally gets together project he's been meaning to do for years and come up with pleasant and far from dated album.

Hank and The Shads were my first love when it was un-hip to dig Cliff and even now Marvin's producing tasty music.

Although Hank's no longer an innovator he can play today's techniques as well as anyone. And with a brace of top session men at the back Marvin, a not unsuccessful producer too, has moulded a rich, full, mellow sound.

There are a few numbers and, as the Shadows were wont to do, simple yet effective versions of standards like 'St Louis Blues', 'I've Got You Under My Skin' and 'You Are Everything'. Pleasurable easy listening. +++ STEVE ORME



HANK MARVIN: tasty music

# Albums

## 10 cc's KEEP YOU ALIVE

10cc: 'Live And Let Live' (Mercury 6841 698)

A DOUBLE album of live material from one of the most inventive bands of the decade has to be an important landmark. Not only is it their first live vinyl offering but it's also the first recorded product from the band's new line-up: Graham Gouldman, Eric Stewart, Ric Fenn, Tony O'Malley, Stuart Tosh and Paul Burgess.

When Lol Creme and Kevin Godley departed many, myself included, thought this would be the beginning of the end for the band. Quips of 5cc were heard and seen in print. Likewise, the last studio album 'Deceptive Bends' met with mixed reaction.

But with this year's British tour the new 10cc proved that all was well. That without Creme and Godley they were still very much a force to be reckoned with. That as a live band they were: entertaining, lively and supremely confident both in stage presence and musical ability. And ally with this the fact that on stage they manage to approach the

perfection they achieve in the studio.

Recorded at London's Hammersmith Odeon and the Apollo, Manchester, this double LP showcases the band's many talents. The musical ability of the band has never been questioned. The addition of Tony O'Malley on keyboards has proved a great success. They all play well together and there's no need to single out any particular break or contribution for separate praise.

The material ranges from the band's classics like 'Art For Art's Sake' and 'I'm Not In Love' to numbers from 'Deceptive Bends' like 'Good Morning Judge'.

The outstanding tracks in the live perspective turn out to be 'Feel The Benefit' and 'I'm Not In Love', the former being so catchy and irresistible. In the field of song construction they're in a class of their own. Still.

Perhaps the departure of Creme and Godley gave Stewart and Gouldman a needed kick up the ass. Whatever, this album is magic. Call them boring old farts if you must but

there'll always be room for music such as 10cc provide. + + + + JIM EVANS

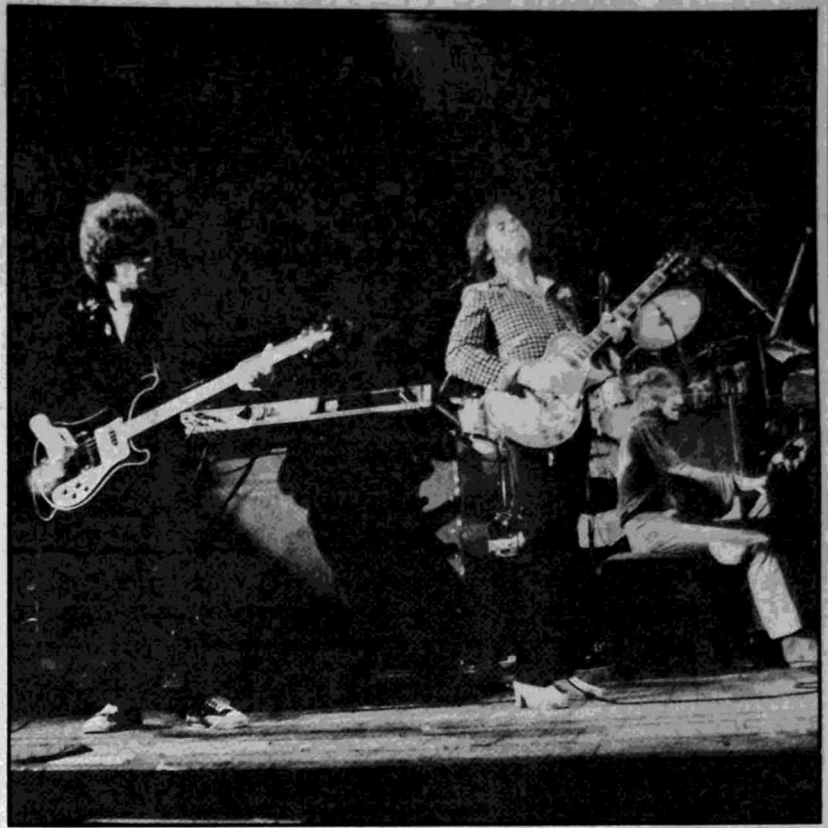
**DENIECE WILLIAMS: 'Songbird' (CBS 80046)**  
DENIECE, you've failed me. And every one else who enjoyed your last album.

Orchestral overkill mistake number one. Weak, insipid songs mistake number two. No exploitation of that amazing vocal range mistake number three.

Wait, this is getting tedious. What I'm trying to establish is what the hell the lady's playing at. Why she's suddenly come up with this ersatz soul crap.

OK, I know lyrics were never her strong point but I really thought the needle was stuck on 'God Is Amazing'. Repetitive the definitive word here, I think.

'Baby Baby My Love's All For You' is about as near to the old Deniece you'll get on this offering and even this isn't Ms Williams at her vibrant, emotive best. Too early to play the chameleon, methinks. Oh yeah, and the album was mistake number four. + + MARY ANN ELLIS



10cc: always room for good music

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# Albums

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 - Unhearable



VANGELIS: dehumanising synthesised music

**BILL COSBY: 'Disco Bill' (Capitol E-ST 11683)**

THE MOST popular black comedian in America (and possibly the most popular recording comedian anyway) is Bill Cosby. The most popular T-shirt motif in New York City (and possibly the whole of the United States) is 'Disco Sucks'.

The former adopts the concept of the latter in an authentic musical parody. Calls it 'Disco Bill'. Has monster hit.

Funny people. Americans. Especially Bill Cosby.

Along with dat funky brass, singers, strings and a funkier-than-thou bassman he struts around... 'cept his chicken is more finger lickin' than funky. No target is sacred, particularly Barry White and TV adverts. And

'Roots', which becomes 'Rudy' — the red-nosed wine drinker.

Neat. Check this. Natch?

All it needs is for one of these snazzy jibes to become a disco hit over here and I won't have to write a funny review. But really, disco is funny enough anyway — parody aimed at it is ultimately even more tedious than the real thing. +++++ (if you're hip and clever) ++ (for normal people) **JOHN SHEARLAW.**

**GLORIA GAYNOR: 'The Best Of Gloria Gaynor' (Polydor 2391 312)**

AN ACCOLADE of sorts. Further fur, emeralds and disco fun from 1975's 'Queen Of The Discos' who stayed around to be a hit miss.

Pretty unrelenting deep-throat dance floor

## Greece monkey goes bananas

**VANGELIS: 'Spiral' (RCA PL25116)**

LIKE JEAN Michel Jarre, Vangelis has taken the dehumanising factor out of synthesised music, making it listenable to a wider market.

'Spiral', the opening track, is marvellous. A succession of notes tumbling down creating a mood of falling. They seem to fade from the

speakers in parts before climaxing again. Vangelis then adds sounds that begin to resemble a symphony.

Following is the more delicate 'Ballad', flavoured by some oriental-sounding arrangements and some voice-like passages reminiscent of a chant. Underneath it all run complicated dance

rhythms and he tops everything on occasions with rushes of sound.

'Dervish D'whirls into a succession of ecstatic climaxes and a series of percussive patterns. 'To The Unknown Man' is suitably gloomy, however the mood changes and it seems to develop into a slow Greek dance. The musical developments seem sim-

ilar to a bolero and what seems like 100 drums set the pace for behind.

'3 + 3' has elements of fairy tale and it seems to be the most straightforward track on the album (a possible single) and again on top of the basic notes he adds seemingly endless textures. It's masterful.

++++ **ROBIN SMITH**

plete formula re-runs. Husky and strident, she's the beat on heat.

That said, a whole album — well... it's nearly too much of a good thing. Fortunately the frantic fillers are outweighed by the hits — the feet and the head both get a chance. She ends with 'How High The Moon' which is better than 'Never Can Say Goodbye'. Not bad at all. +++++ **JOHN SHEARLAW**

**CLOVER: 'Love On The Wire' (Vertigo 6360 155)**

CLOVER HAVE been lost somewhere between the Eagles and the Doobie Brothers. A small and dedicated following but due to an over-subscribed West Coast movement, not a lot more.

They come from around San Francisco and to me at least what helps distinguish them from some of the rest is the bite in the vocals. Take for example 'Hearts Under Fire'. But 'Oh Senorita' is the most imaginative track on the album and it could be a big single for them, down Mexico way harmonies and all.

'Still Alive' is renowned for its twin lead guitar work (Wishbone Ash inspired?) Towards the end they skillfully employ some fifties'

harmonies. But if you really want to appreciate their vocal capacities, listen to 'Keep On Rollin', proudly performed without any instrumental aids.

'California Kid' is freeway rock 'n' roll, perennial lyrics about the Golden State. From there the remaining tracks fit comfortably together, especially 'Easy Love'.

Clover are blooming good (groan). +++++ **ROBIN SMITH**

**NUTZ: 'Nutz Live Outz' (A&M AMLH 68453)**

NUTZ. One of the great hard-working, hard rocking, hot 'n' sweaty bands that make up the backbone of British rock and roll.

This is their fourth album.

It's a good sample of their work to date. An enjoyable album and I look forward to the next studio LP. Mick Davenport (guitar) and Dave Lloyd (vocals) steal the show but the introduction of Kenny Newton on keyboards adds a whole new dimension to the older material like 'RSD' and 'Knife Edge'.

Nutz have been swallowed up by new

wave bands. If it wasn't for them I think Nutz would be quite big. However I don't think this would be necessarily a good thing.

Nutz will have to pull something better than this album, good as it is, out of the bag before they get any real success.

They'll do it the hard way but they'll do it yet. They're hard Nutz all right. If you like your rock hard, support your Nutz. +++ **CHARLIE BRINKWORTH**

**THE BEATLES: 'Love Songs' (Parlophone PCSP 721)**

SO HERE we are at the end of 1977, with yet another Beatles compilation on our hands. So is there anything new to say about it?

Well... about the songs themselves, practically nothing. About the collection as a whole, just a few comments. In theory it sounds like a lovely idea — a double album of softer songs to go with the rock 'n' roll collection already released.

But in practice it doesn't quite come off.

Why? Maybe because it's taking the group out of context. They were

never just a bunch of balladeers... variety was one of their assets.

Maybe four sides of McCartneyism is too much for anyone to take. Maybe it should have been a single album.

Maybe. At any rate I'm halfway through side three now and the appeal has definitely begun to pall.

The trouble is, the songs divide quite clearly into two categories — the songs that were and still are classics and the ones that 15 years on have stubbornly remained just nice tunes. And the latter tend to take away from the strength of the former.

Now that single album would've been great. Two sides of pure gold... gold like 'Giri', 'Here There And Everywhere', 'And I Love Her', 'She's Leaving Home', inevitably, 'Yesterday'. OK, so it's a predictable selection but with the Beatles what else could it be?

But enough carping. There are enough golden oldies in this collection to make it well worth your (or Santa's) time and money and, as EMI are well aware, it is of course the perfect Christmas gift.

+++ **SHEILA PROPHET**

## A little piece of rock history



YARDBIRDS: good collection

**THE YARDBIRDS: 'Shapes Of Things' (Charly CDX 1)**

AN IMPORTANT slice of rock music history. That the Yardbirds never achieved the recognition they deserve remains a tragedy.

This band, Keith Relf (vocals and harmonica), Chris Dreja (rhythm guitar), Jim McCarty (drums) plus a succession of lead guitarists — Eric Clapton, Jeff Beck and Jimmy Page — were the forerunners of so much of the music of this past decade.

In their wake came heavy metal music, guitar-orientated bands and psychedelia. They took the blues by the scruff of the neck and brought the black man's music to the whites of Britain and

America. They were the start of the British blues boom.

A double album, this collection is a worthwhile catalogue of their work. As well as hit singles like 'For Your Love' and 'Shapes Of Things' there are such gems as 'Good Morning Little School Girl', 'Still I'm Sad' and the instrumental 'Stealed Blues' which sums up so much of that early British blues boom.

So much could be written about the Yardbirds, their music, their importance (for example Led Zeppelin, Cream might never have happened without them). But space does not allow.

Try the album instead, read the informative sleeve notes and you'll get the whole picture into perspective. +++ **JIM EVANS**

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 NEW SINGLE  
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Chrysalis  
 Records

# Albums

## Alessi — all for no reason

**ALESSI: 'All For A Reason' (A&M AMLH 68446)**

ALESSI ARE up-market Osmonds or David Cassidy. Computer music full of schmaltz and prissiness. Depending on age group and whether you're female you'll either love it or want to smash it against the wall (I was just able to constrain myself).

'Love To Have Your Love', the opening track, is the most excessive cut. It's followed by 'All For A Reason', cloying lyrics about a broken relationship that you've heard hundreds of times before.

Things don't really alter from there. To close the first side they've come up with a patronising song about London: "Ooh, London, don't give it away as we couldn't recapture the charm," etc.

'Hate To Be In Love' makes an attempt at a harder style but falls miserably as the guitar work is overdone.

Final crash 'Make It Last' sounds like cheapo Osmonds. I can't bear it. + **ROBIN SMITH**

**RADIO STARS: 'Songs For Swinging Lovers' (Chiswick WIK 5)**

THE FIRST 10,000 copies will include a free single 'Dirty Pictures' / 'No Russians In Russia' but whether that will boost sales is difficult to say. I feel the album is sluggish and I fear sales might reflect this.

It opens with 'Good Personality', a fairly ordinary rock song, with crisp playing kept under by a limp production.

By the time I was halfway through listening to the album, I wished the stereo had a 'guts' button because this is what the album needs. Radio Stars have also fallen victim to the dread cliché — there are more than a few here which makes me wonder if they haven't rushed into the album. Perhaps it would have been better to wait until they were more sure of their material (a criticism which doesn't apply only to Radio Stars).

Most of the songs could have stood more work and the ones that did sound good — 'Eric', 'Nervous Wreck' — would have been even better with a firmer production. However it's their first album (so it's not that bad) and everybody has to start somewhere. I'd just be disappointed if I'd been a great fan of the group's live shows because the excitement is lost on vinyl. +++

**ROBALIND RUSSELL**

**FOUR TOPS: 'The Show Must Go On' (ABC ABCL 5225)**

AN APT enough title for the venerable Tops, already incorporating a second generation Levi Stubbs (as in Jnr) into their line-up.

Yessir, after something like 20 years in the

soul-vending business Three Tops just wouldn't have sounded right.

And really (plainly and honestly now) neither does this album. There's still polished shoes - and dinner-jacket class oozing out of the grooves — there certainly isn't a track that could be accused of arid indulgence.

But instead of hitting where it hurts with dynamic harmony 'The Show Must Go On' holds together with the faded elegance of the immortal line itself.

When they reach out and actually do get there, as with a nostalgically controlled and powerful version of Stephen Bishop's near classic 'Save It For A Rainy Day', it looks as if the light is still flickering.

Yet for the most part the liaison with producer Lawrence Payton (plus a frightening bevy of distinguished session-neers) results in a routinised weld of tired but clever vocals onto studio thump 'n' funk.

Eight songs and eight different approaches maybe; but from the lengthy 'Love Is A Joy' to the snappy 'Runnin' From Love' it's music from the shadows. And that ain't right. +++ **JOHN SHEARLAW**

**THE ENID: 'Aerie Faerie Nonsense' (INS 3012)**

ANY BAND that can start a live set with the National Anthem and finish on 'Land Of Hope And Glory' can't be all bad.

The Enid have proved there's still a place for orchestral rock bands in these days of two-minute aggro-based toons spewed out in quick succession.

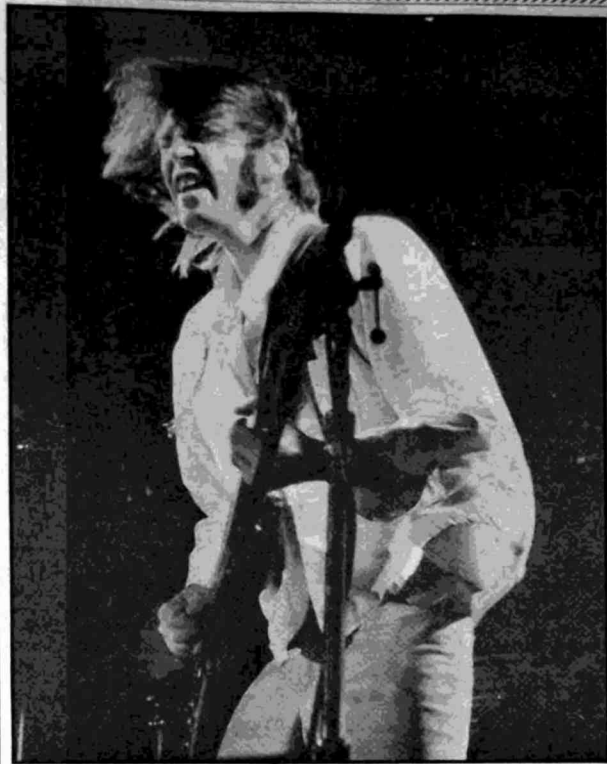
Eccentric? Yes. Egotistical? No. The Enid are Mike Oldfield with balls, without the self-indulgence of being a loner.

Their first LP was a far from innocuous concept album — which proved to be neither a silly nor an ostentatious start — while this platter shows they can perform long and short works just as well.

Throughout Robert John Godfrey, the world's most unlikely looking pop star, and Charlie Elston show great empathy on keyboards and the tracks build to tremendous crescendos which make The Last Night Of The Proms sound like a school band's first concert.

The Enid's unconventional approach shines through, particularly on 'Prelude' which develops into 'Girls And Boys Come Out To Play' while 'Childe Roland' proves the band can really rock although still within their classical and by now expected framework. Roll over Schubert and sod the Unfinished Symphony. Aerie? Yes. Faerie? Yes. Nonsense? Don't you believe it.

++++ **STEVE ORME**



NEIL YOUNG: rare flashes of brilliance

## Wimpy — no quips

**NEIL YOUNG: 'Decade' (Reprise K64037)**

A TRIPLE album set. Oh no... God knows how many hours eaten out of Sunday listening to his wimpy, relentless voice droning through a succession of colourless epics.

To be fair he starts off well, jolly even. This catalogue of Young's musical pedigree begins with his songs with Buffalo Springfield: good riffs, fairly speedy, the really beautiful 'Expecting To Fly' which comes over as one of the least cloying numbers.

Things begin to disintegrate from side two. His flashes of brilliance are all too rare (though superbly blinding when they come) and as a result his self-indulgent ramblings become the all-pervading tone of the entire production.

He warbles through 'I Am A Child', 'The Loner' and 'The Old Laughing Lady' with little change of pace or variation (though I realise the running order isn't exactly his fault) until he reaches 'Cinnamon Girl' — a track which I'd include in one of his brilliant periods.

Unfortunately it's followed by 'Down By The River', a good song spoiled by the interminable length, like a guest that outstays his welcome.

Side three comes as welcome relief: just when I was feeling beaten he lifts the spirits with a series of highs — 'After The Goldrush', 'Southern Man' and 'Helpless'.

Side four includes 'Old Man' and 'Heart Of Gold' which almost make up for side five which has no redeeming qualities. The whole trembling, nervous affair draws to a close after one good song on side six, 'Like A Hurricane'.

I have to admit my opinion of Neil Young is coloured largely by the memory of seeing him live at the London Rainbow a few years ago when he droned through an endless set, encouraged to over-indulgence by a plentiful supply of Tequila. The memory is strongly revoked on hearing this Wagnerian set, heavy with doom, an altar to St Jude. ++ **ROBALIND RUSSELL**

## SEX PISTOLS LP WINNERS

HERE are the 100 winners of the Sex Pistols 'Never Mind The Bollocks' competition. The albums will be on their way very soon.

- W. Indar, Wimbledon.
- G. White, Hull, Humberside.
- N. Hardy, East Ham
- F. Wayne, Bath, Avon.
- G. Scunthorpe, Hornchurch, Essex.
- P. Pauley, Esler, Surrey.
- M. Surrey, Sanderstead, Surrey.
- G. Stride, Leeds, Yorkshire.
- G. Glasgow, Rock Feery, Merseyside.
- R. Thomas, Caerphilly, Mid Glam.
- P. Square, Ashington, Northumberland.
- T. Stride, Gateshead, Tyne & Wear.
- P. Throttel, Stoke - on - Trent, Staffs.
- R. Robertson, Newcastle-upon-Tyne.
- J. Alexander, Norwich, Norfolk.
- M. Mares, Bow, London.
- G. Tyler, Aberystwyth, Dyfed.
- R. Smith, Leicester.
- R. Bishop, Kingsbury, London.
- H. Blades, Airdrie, Scotland.
- T. Scotch, Blackheath, London.
- T. Chester, Yaxley, Peterborough.
- T. Poole, Chingford, London.
- S. Martin, Loughton, Essex.
- A. Asher, Barrow - in - Furness, Cumbria.
- A. Grassie, Exeter, Devon.
- D. Grange, Hucknall, Notts.
- R. Rushden, Bangor, North Wales.
- M. Lockfield, Ilford, Essex.
- S. Waynes, Bradford, West Yorkshire.
- T. Thoroughgood, Blacon, Chester.
- T. Samuel, Harlow, Essex.
- T. Radsraa, South Shields, Tyne & Wear.
- M. Ramsay, Aberdeen, Scotland.
- T. Radsaw, Sutton, Surrey.
- B. Barnet, Basinstoke, Hants.
- W. Rutland, West Lothian, Scotland.
- A. Queen, Golders Green, London.
- R. Roberts, Cullompton, Devon.
- A. Stevens, Alvestone, Bristol.
- R. Batch, Barnsley, Yorkshire.
- R. Slate, Middlesbrough, Cleveland.
- A. Swindle, Custom House, London.
- Q. Iceland, Leamington Park, London.
- G. Brooks, Elsworth, Lams.
- D. Foggart, Stroud, Gloucesters.
- F. Turner, Ayrshire, Scotland.
- F. Redburn, Ayr, Scotland.
- P. Field, Chatham, Kent.
- B. Hale, Malden, Essex.
- B. Oliver, Bolton, Lancs.
- E. Lever, Salford, Lancs.
- J. Titner, Lungbridge, Birmingham.
- C. Day, Northwich, Cheshire.
- D. Gloucester, Glasgow.
- P. Rebury, Bishopbriggs, Glasgow.
- T. Stanworth, Pontefract, W. Yorkshire.
- T. Harrow, Acton, London.
- A. Shaw, Leeds, Yorks.
- N. - Brendon, Hammersmith, London.
- S. Larkshire, Herefordshire.
- Y. Wilson, Ripon, North Yorks.
- T. Rider, Felsted, Essex.
- Z. Roshiakavia, Dumbar-ton, Scotland.
- T. Harris, Glasgow.
- T. York, Belfast.
- P. Cardie, Bonington, Loughborough, Leics.
- P. Cramborough, Glasgow.
- W. Soccer, Ford, Liverpool.
- R. Law, Cottingham, Hull, Humberside.
- P. Smythe, Wirral, Merseyside.
- M. Smith, Wirral, Merseyside.
- W. Retreat, Hildenborough, Kent.
- R. Lian, Folkestone, Kent.
- R. Grier, Aberdeen, Scotland.
- W. Queens, Milton, Cambs.
- G. Tyne, Carnmoney, Newtonabbey, Co Antrim.
- T. Hartlepool, Victoria Park, Manchester.
- R. Freeman, Pontypool, Gwent.
- R. Rochford, Acomb, York.
- R. Bear, Dearsden, Glasgow.
- E. Timley, Dundonald, Co Down.
- J. Harvest, Edinburgh.
- A. Lane, Lanarkshire, Scotland.
- R. Mark, Bolton, Lancs.
- M. Norman, Canvey Island, Essex.
- P. Blackburn, nr Blackburn, Lancs.
- S. Ewe, Cheltenham, Gloucesters.
- S. Gorsdale, Ginthorpe, Peterborough.
- A. Turer, Edinburgh.
- D. Harris, Bristol.
- P. Stockley, Liverpool.
- W. Travers, Rock Ferry, Merseyside.
- A. Gladshaw, Belverdere, Kent.
- N. Griffin, Mid Glam, S. Wales.
- W. Knowson, Usk, Gwent.
- G. Rider, Little Hulton, Worsley, Manchester.
- J. Dragon, Crowthorne, Berkshire.
- T. Reardon, Ryton, Tyne & Wear.
- R. Cleethorpes, Hebburn, Tyne & Wear.



ALESSI: schmaltz

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*There's certainly plenty to choose from. Many of the boring old farts have sunk without trace and others have merely faded away. A few are still around and doin' all right — like Queen and Abba — but this will prove how much of a dent the punk bands have made in the market.*

*Last year you voted Rod Stewart top male vocalist — is he still in your heart? You said that 'Frampton Live' was the best album and Kiki Dee was the best female singer. You voted the Sex Pistols into second place in the Bore of The Year section. Well, you might not have liked them but they haven't been boring.*

*You've got all the answers, let us have 'em (unless you're a punk and then you might not care). Will it be Thin Lizzy? Will it be The Clash? Or is Freddie going to run away with the titles again?*

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# NEVER MIND THE SEX PISTOLS

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# Riding with the roadrunner

ROBIN SMITH takes to the road on the  
new DAVID ESSEX tour

## CHOCICES?

Yes, it's true. In the burnt-out bomb crater otherwise known as the Glasgow Apollo it's cold enough to freeze the naughty bits off a brass monkey, but they're serving choc ices. The wind blasts from somewhere in the hobbit holes backstage, whipping neatly around the auditorium before making an exit into the streets.

The stewards in penguin suits and bow ties look ridiculous against a

background of plaster-stripped walls and filth. David Essex circa '77, but the scene is reminiscent of three or four years ago as the fans shuffle through the entrance draped in scarves and cardboard top hats with DAVID ESSEX emblazoned everywhere. Glasgow gives probably the best reaction to the tour, which is only a few days old but bawling lustily.

Over 3000 nymphets are screaming "DAVID ESSEX" over

and over again. The stage is so high it looks like an altar and at first glance the scene resembles some weird religious ceremony.

Support band is Alessi and to their credit they get a fair slice of audience ecstasy but I can't stand the super cute manner and looks. They now have a lady singer, archetypal California - looking with sun-kissed hair.

After the Alessis' set a fan waltz backstage with a faraway look in her

eyes. Bobby (or was it Billy?) gives her a peck on the cheek and her choc ice nearly melts in her hand.

Lack of backstage facilities means the roadies have to load most of the equipment off the front of the stage and they resemble Hannibal's army struggling across the Alps in their attempts to get the stuff down (historical note: Hannibal was quite renowned for using elephants in combat but 37 of the beasts couldn't stand the pace to Italy. The cold was

largely responsible).

As the lights dim the screams are like jabbing a red hot poker in your ears. With a lopsided grin Essex is there. The crowd hangs on every word, they know every song and pulses almost burst when he steps to the front of the stage.

Demis Roussos apparently doesn't like the Apollo because he's afraid of tipping off the stage. The effect would probably be the same as a 2000lb bomb and arguably the floor would suffer more damage.

The height of the stage is too tall for any but the most rabid fans to mount and they're content to stand away to the rhythm, scarves stretched between pleading hands.

Essex couldn't have hoped for a better reaction. But he's working hard and the band, while obviously being sidemen, still develop their own personalities. There's Alan Wakeman (brother of Rick but whether he's older or younger nobody seems to know) in Teddy Boy drapes and the quiet but positive guitarist Phil Palmer.

The band's abilities are best demonstrated on 'New Horizons', Essex leading on drums. The crowd virtually sheds tears when he sings 'You' and listens attentively to 'Gold And Ivory', the best lyrics he's ever written.

Even before the end of the show a parade of fans is gathering outside the stage door. The police enlist the bouncers to help form a human chain to keep the fans at bay and it's close to a riot situation.

The getaway Range Rover purrs gently and any male coming out of the building is immediately rushed. They're pounding on the Rover so that sitting inside it's like the scene from Hitchcock's 'The Birds' where the sparrows are trying to hammer through a door.

Bev Bush is David's shadow, a bodyguard who's gentle but firm with the fans. He's an excellent driver, fast but careful. With one mighty bound he's behind the wheel and Essex follows in a second. The police make a human tunnel and it's alwaysville.

Halfway down the road one kid insists on leaping out in front of the Rover but she's missed. We drive into the hotel basement where a jobsworth has opened the gate too soon and some fans scurry in.

Bev hustles David out, directing him to a lift shaft and a maze of corridors leading to reception. From there he's ushered to his suite, coming down later to watch 'McCloud'.

The entourage leaves at nine the next morning. A few fans have gathered outside, huddling together like penguins for warmth (ornithological note) penguins are known to huddle together in large numbers, transmitting vast amounts of body heat. The clever penguins will obviously rush to the centre and that's a bit hard on the ones further out. They're not known to change positions).

David leaves with Bev and a security man in a Mercedes. Promoter Mel Bush and I follow in a car of slightly humbler proportions.

Out of the city and into the countryside via the scenic route to Newcastle. Hadrian's Wall country and maybe the ghosts of lonely Roman legionaires still steel themselves against the cold and the next attack from Picts. The wind-blasted trees look like bent old men and completing the scene is a genuine shepherd vaulting a wall, crook in hand.

Mel Bush is one of the handful of top promoters. He brought you Zeppelin and Santana to name but two and is also backing The Jam. He leans back at the wheel and regales with stories of his grandfather.

He was a blacksmith, a magnificent looking man and master of the hunt to the Duke of Beaufort. Once he stopped a horse that had been running wild - it went down the streets causing chaos. He reached up, put his hand in its mouth and pulled its neck down. It's the only way to stop a runaway horse, you don't get your hand bitten if you know what you're doing.

"My grandfather had a way with animals. He could talk to them and soothe them. I'd really like to get some shire horses one day, they're magnificent beasts."

Big Mel is a Wiltshireman by birth and he's based his operation in Bournemouth. He started life as a promoter after realising that he'd never make it as a musician. He booked village halls before steadily working his way up to Earl's Court. It's been a long climb lasting many

years.  
"The Zeppelin shows came out of two 10-minute phone calls," he says. "I can be trusted, I've built up a good working relationship with many bands. I've got a business sense but a lot of what I do is based on common sense."

"Over the years I suppose I've also developed a knowledge of what's going to make it. I saw David during 'Stardust' and before he opened his mouth I knew he had charisma. We booked him on the strength of one hit record and it was a gamble that paid off."

The Jam also generate a tremendous amount of energy. If you look at Frank Sinatra you can see that he also has stage personality it's often difficult to describe.

"It's impossible for a band to come away making a profit from a tour in Britain. The hotel bills alone on this tour can range from £300 to £700 a night. Then there's wages to pay. On David's tours we aim to break even. We could make more if tickets went up. I think they're still comparatively cheap."

"Touts annoy me but the law isn't tough with them. There's not a great deal you can do except print on the tickets that the kids should buy items inside the concert halls where we have control."

What about bands who are allegedly ripped off by paying vast amounts to play support?

"No, that's not true. If a band pays to come on tour they can use the P.A., have promotional facilities and reach a very wide audience. That's got to be better than slogging away in pubs and clubs for years."

"I know bands who may make £500 a night but by the time they've paid all their bills there's nothing left. The only way to promote an album is to play to a large audience. Queen reached a wide audience with Mott The Hoople and look at them today."

Down into Newcastle for lunch. The Merc cruises gently through the streets and the population looks around and stares. It's either got to be a visiting oil sheik or a star. Fortunately the two Indian restaurants are closed 'Cause it's a Moslem holiday, so we head for an Italian. Secretaries rush up and surround Essex who's once again protected by Bev. The entourage eventually walks in and there's more autograph signing.

The waiters panic and it's like a scene from Fawlty Towers.

"I can make you a wonderful speciality, eet is a form of chicken kieve. Eet is not on the menu but eet is beautiful."

Most of the party order exotica, the rest of us stick to things more basic.

Lunch time conversation with a member of the crew (the name will not be revealed to protect the innocent and also because he's bigger than me).

"I worked with The Clash but they treated me like an animal. Nobody deserves that. We also kept Johnny Rotten out of the Rainbow. What a ligger that guy is. He's always down there but at receptions he's trouble. His bodyguard is one of those cream puff characters. He can't use his muscles - they ain't genuine."

"See - this scar on me wrist? Somebody came at me with a bottle, it was meant for me 'ead. This scar is from when someone came at me with a meat skewer. Vicious some people. Last night we got David into the lift and the doors wouldn't close properly. I was tryin' to hold the kids back and one thumped me in the back."

"I've worked with Ritchie Blackmore and he's a lovely guy. Every night I'd climb up the stacks on either side of the drum kit and bang some woman. We were about six foot in the air. My wife caught me out three times. Well, she should have knocked on the door before coming in."

Male menopausal fantasies or fact? I dunno.

After lunch it's time for a visit to the Beeb. The Newcastle studios are set in what seems to be a large rambling house. Autograph books are piled high on shelves and secretaries quiver. Everybody's pleased to see him. It's difficult not to sound patronising but he's a genuinely nice guy, chatting happily with everybody. The conversation revolves around Elton John, dubbed 'fat Reg' by Essex.

"I've seen the hair transplant," says one BBC official.  
"He whipped his cap off and it



*'I deeply respect the people who come to see me. Touring is a way of being able to say thank you' — David Essex*



*'It's impossible for a band to come away making a profit from a tour in Britain' — Mel Bush*



*'This scar on me wrist—somebody came at me with a bottle, it was meant for me 'ead. This is when someone came at me with a meat skewer' — bodyguard*

looked stubbly like a crew cut. Our photographer missed it though."

"I was changing me film," says a harassed-looking little man.

"These things happen."

In the studio there's a brief bit of nervous verbal sparring before the interview proper. At the end Essex makes a farting noise that will have to be cut from the tape.

Next stop is Sunderland and a

particularly dingy-looking hotel that could double as a morgue.

It's interview time before the first of two shows at the Sunderland Empire.

Aham. What about the television shows that reputedly didn't do very well in the ratings?

"Well, I'd call an audience of eight million pretty good. But I've got no plans for doing any more television work. I don't want to get into doing a cosy 'Crossroads' type situation."

"I'm looking closely at a film script now. It's a lovely story set in the depression about a relationship between a sailor and a girl."

"There aren't many films being made in Britain these days. The problems with the industry are manifold and it's sad that many studios should be lying empty. 'Star Wars' was made partly in Britain but they were just soaking up British technology."

Are you pleased with the reaction to the tour?

"Certainly. Glasgow was a bit of a funny one, it was like the hysteria back in the old days. But you always seem to get that kind of reaction there."

"I wanted this tour to be very natural. I didn't want anything to be that elaborate. I wanted to make a lot of communication. It's a shorter tour this year, if you go on for a long period the electric shock of appearing on stage can go, you end up being a caricature of what you're trying to do."

"I deeply respect the people who come to see me. Touring is a way of being able to say thank you. I take the mickey out of myself on stage, not the audience."

"I don't like to analyse what I do. You see, I never set out to be anything more than a good jazz drummer, so maybe it still surprises me that I'm doing this. I'm doing some drumming on stage but the equipment is very simple. I didn't want to come out with a massive drum kit that might have been posing."

"I was given a new lease of life when I did some recording in New York. I've done four tracks over there and I'll probably be going back immediately after the tour. I like New York but I could never adjust to somewhere like Los Angeles, nothing seems genuine there."

I've spent the past five years recording in Britain and maybe I was getting a little complacent. I've been working with an old Motown producer called Bert.

"I don't know what the next single will be. Everybody thinks it's 'You' but that's not right. I hate releasing singles as a public relations exercise. I want to get more involved with albums."

"I want to do a double theatrical album with my old friend Jeff Wayne. We wanted to do something on the Thrd Reich but that was blown out by being beaten to it. I can't give any more details except that I'd like to do a double album to expand so much more on ideas."

Essex has always been in close control of himself. Now he's starting to delegate responsibility a bit more.

"I'm starting to rely on other people. At the London shows last year I was organising everything. It got to be a situation where there weren't enough times for rehearsals and I was virtually cueing people on stage. At the Dominion this year I'll again be doing something special in contrast to the rest of the tour."

"It's going to be called the 'David Essex Pop-Up Show'. It's a comic strip surreal pantomime with a story running between numbers. The sets will descend from the ceiling and open up like a scene from one of those pop-up books."

"I thought I had to do something special for London, it's the centre of the theatre after all. I rang up John Knight who worked on the television series and he agreed to work on the scenery."

"I've got Marti Webb along from 'Godspell'. She plays my girlfriend in the show and she's the caricature of a rag doll. There's also a managerial type with an overcoat and smoking a cigar. I'm not me in the production, I'm somebody else but I am me."

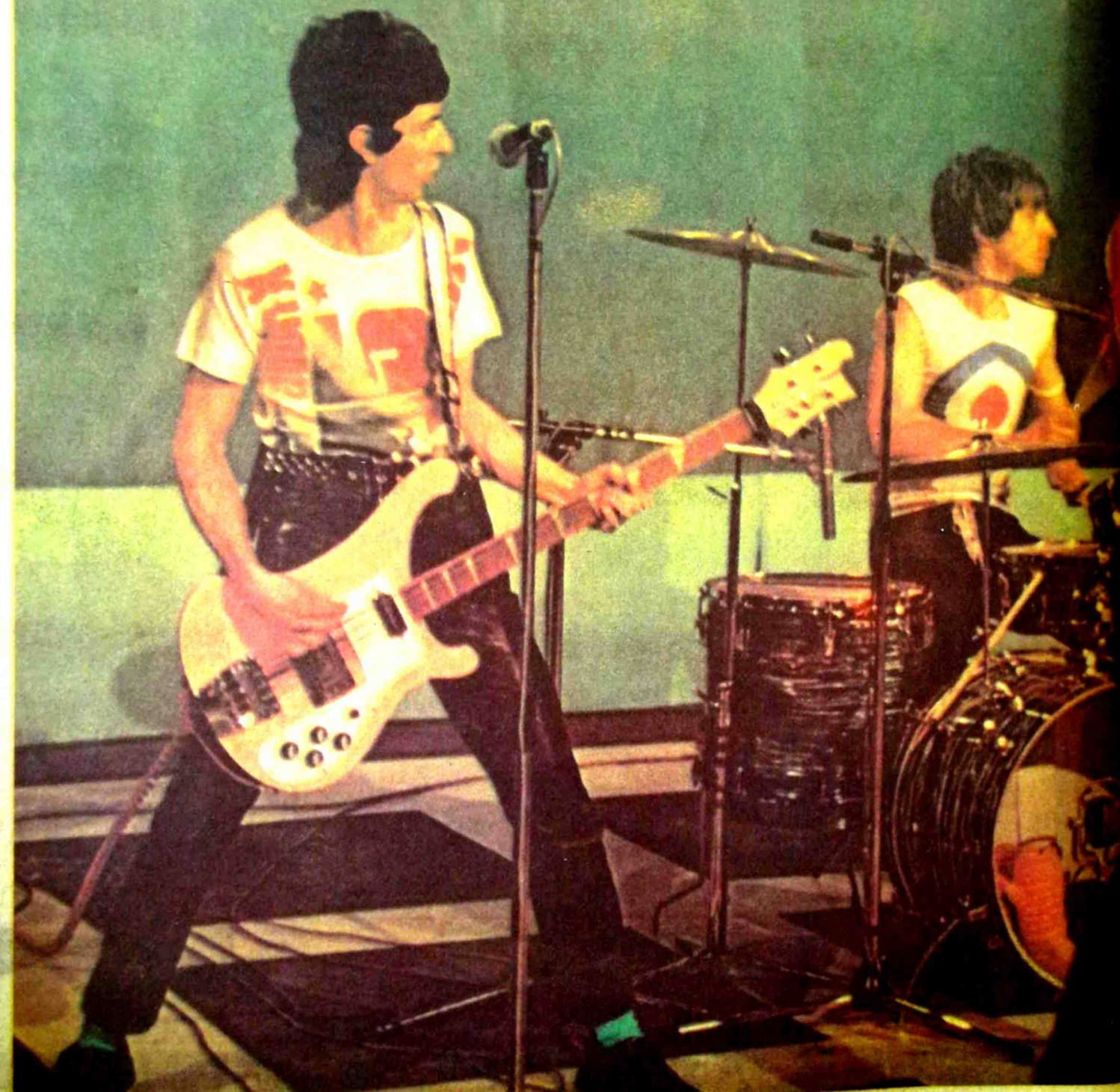
Urrrrgh, pardon?  
He goes off to the Empire where there's not quite so much fervour. The fans react strongly but there's nothing to match Glasgow. They're more attentive and there seems to be even more concentration in Essex's voice.

As the sun gets up lazily over Sunderland sea front the following morning the entourage prepares for another day of hard driving.

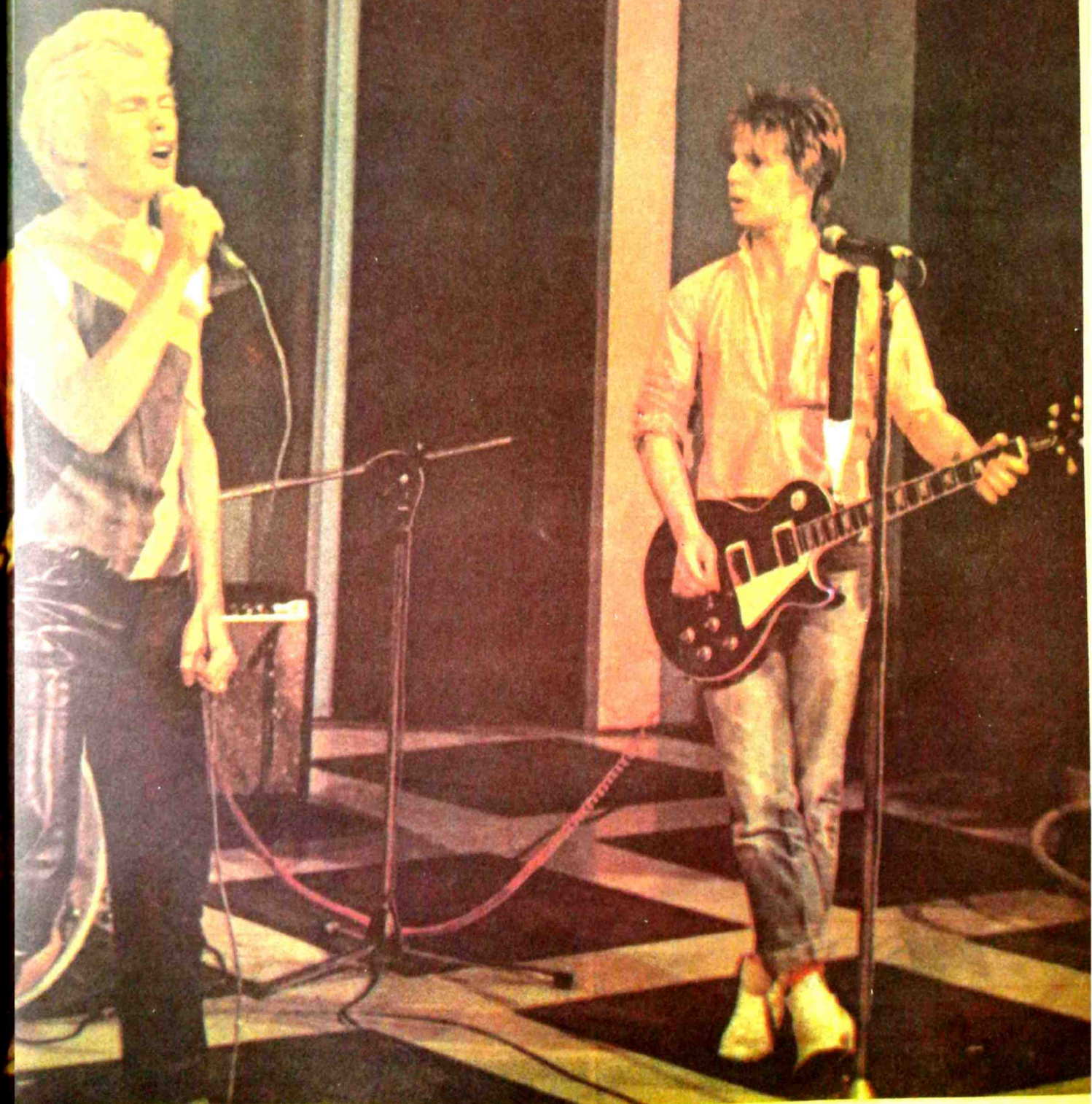
Traffic wardens have been known to slap two parking tickets on the Mercedes at the same time. Now that's travelling in style.



# GENERATION



# X. Wild Youth.





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

# Mailman

## Alex's wife doesn't mind sharing



ALEX HARVEY and wife Trudy

DEAR LOYAL SAHB freak, Newcastle. (Re: 'Come Back Alex' letter, RM Nov 18).

I DON'T mind sharing my husband with you. As it happens I could do with some help around the house (cleaning, washing-up, mending striped T-shirts, ironing, dusting, looking after dogs, cats, children and frogs, polishing silver discs).

In fact you can have all of him and I'll marry Johnny Rotten instead. I like the colour of his hair!  
Trudy Harvey, Vibrantia.

P.S. Who's retiring anyway? Hail Vibrantia!

Should we swap Barry?  
PLEASE, PLEASE either ring Noel Edmonds one Saturday morning

and get Barry Cain swapped for something useful or stop him from attempting to use those sophisticated words when he writes an interview. After ploughing through half of his piece on Fee Waybill of the Tubes I just gave up.

Why doesn't he use a little bit of common sense? Most people who would enjoy reading an interview with a punk band can't be classified with the same knowledge of literacy as Sir John Betjeman. I'm not saying we're thick, but lighter reading would be greatly appreciated.

So please just for once listen to one of those people who takes time to write to you and do something about it.

Anyway if we did want an intellectual paper we wouldn't buy RECORD MIRROR. Nell Bromwich, Lincolnshire.

Like the first idea. If anyone wants to swap, Robin would like a model train set, Jim fancies a second-hand Monopoly board and Rosalind has her sights on a skateboard.

### Disgusted with advert

I'M TOTALLY disgusted with this week's issue of RECORD MIRROR, that you have to lower the standard of your very successful paper to pring such UTTER TRASH as a whole page advert on

the Sex Pistols. In my estimation it should be banned altogether, never mind the sleeve.

I'm no prude, I'm only in my early thirties. I've always thought very highly of your paper, that's why I buy it. But I have two teenage daughters who also read it and if you have to put such an advert in as that I shall have to cancel my order.

JH Rushton (Mrs)

PS I have never thought much of Mary Whithouse (sic) but I do hope she does something about the Sex Pistols.

What did you have in mind? Torture? Castration? Lobotomy? Go to it, Mary! And by the way, those 'two teenage daughters' of yours... has it ever occurred to you to ask them what they think of the Pistols? Or maybe you'd rather not know.

### In defence of Peter

IN ANSWER to your reader's letter (November 5) I feel I must come to the defence of Peter Powell. Of all the deejays I've met I rate him the most sincere, with an endless stimulus of energy and enthusiasm, and a real concern for other people.

Of course with all this punk rock and violence about these days, as soon as we hear from a quiet, respectable type all hell is let loose.

I think Peter Powell will be the number one deejay within 18 months, because not only is he great on the radio, his personal appearances are electric!

Keep up the good work, Peter, you'll win through in the end. ID Tickner, Worthing.

I thought he had won through. And what's all this hell being let loose? I haven't noticed it...

### No more clap-trap

YOU'VE DEVOTED the past two weeks of your paper to that band called, er... I think they're called Status Quo (?). Well, I think they're crap.

Is it too much to ask for more Stranglers, Cockney Rebel (retired)? So no more of your clap-trap, and please oblige.

Fonzie, Leicester.

PS I think Tim Lott is Sheila Prophet in drag.

### Hello sailor

EVER SINCE I first started buying RECORD MIRROR, which isn't too long ago, I've never seen a letter printed from a matelot, ie sailor. So I thought to myself, why not?

So I'm going to tell you what I like, as follows: Status Quo, sex, booze, Nazareth, toasted egg and bacon butties with lashings of tomato sauce, dirty mags, beer, girls, pay rises, Sex Pistols and loafing. Oh, mustn't forget RM otherwise you won't

print my letter. Hope that's not too much for you to forget or print!

See you at the next Jubilee Navy Review. Yours assiduously, Jack Tar.

PS, Take a tip: don't join the Navy, it's a load of bollards!

### Standards dropping

I HAVE been reading RECORD MIRROR on a regular basis for 20 years and have unfortunately watched the standard of its writers deteriorate over the past few years.

Journalism hit a new low with your article RIP Of Rock, particularly the offensive reference to Sam Cooke (I am subsequently amazed that you can later condemn JJ Barrie's tribute to Bing Crosby as being 'unbelievably offensive' when your own standards rarely rise above gutter level).

Twenty years ago your paper covered all aspects of popular music with writers specialising in C&W, modern jazz, MoR etc. Today you have a very narrow-minded attitude towards music. Reviewers no longer give unbiased critical appraisals of records. If the music is not suited to the taste of Mr Evans, Ms Prophet etc, it is dismissed as garbage. Geoffrey Green, Halifax.

What's all this 'unbiased critical appraisal'? It doesn't exist, guv. And even if it did, would people read it?

### Back to front

THOUGHT I'd just have a little complaint. I've just seen that on the cover of the October 15 issue the negative, positive or whatever it is is back to front. I say this because I happened to notice Benny of Abba's parting is on the wrong side (ie it should be on his right). Kevin, London.

Oh shut up. You lot, I don't know, never happy unless you've got something to moan about... Oh God, here's another one...

### Throwing some mud

RE: THE review of Donna Summer's new double album in RM.

We all know a bit of mud-slinging keeps the sales figures of newspapers healthy; obviously you had this in mind by printing John Shearlaw's 'review' of the above record. I say 'review' because not once in 11 paragraphs does the reviewer give us any idea of what the album is like. I've been a reader of RM for eight years and never have I come across such a biased, untruthful, spiteful and utterly childish review.

Where does he get the idea that there is supposed to be a message in the album? Disco music is renowned for its lack of meaningful lyrics but that's

what it's all about and one must learn to recognise the distinction. And what on earth possessed him to imagine the album should contain humour?

As a DJ and regular contributor to your disco chart I've played some of the tracks off the album at discos and they're proving to be the hottest things around at the moment. Yet the reviewer says there's not one hit in the set! Norman Davies, Bray, Co Wicklow.

### Far from the truth

I READ the crap review you or should I say John Shearlaw gave Donna Summer's new LP, 'Once Upon A Time'. Every word he says is far from the truth. It's to say the least a great LP in every way and even better seeing it's a double one. Every song on it is fantastic and if he can't see a single on this LP what can he see?

I'd say it hasn't been a bad summer but it's great to have 'summer in winter'. David Glen, Airdrie.

Come on, own up. None of that waffle about 'great LPs' and 'fantastic songs' - you're just annoyed 'cos you fancy her. Right?

### What a waste Ritchie

I HEAR Ritchie Blackmore smashed another 370 quid's worth of Fender Stratocaster at the Rainbow Theatre, London.

Doesn't he realise how many people are in desperate need of money in the world today? There are millions of people starving or in need of help.

I think it would be a good idea if he auctioned his guitars and donated the money to a worthy charity. A guitar that has been played by such a genius as Ritchie is worth more than its weight in gold.

I hope you will print this letter and it comes to someone's attention, not only to Ritchie but other cases too and I think it is a waste of money which could be used for worthy causes. Mr C S Morris, Cwtyd, N Wales.

### Phone your mum Steve

COULD YOU please tell me Steve Saxon And The Diversions are still resident in London or on tour. I made a phone call to London's Roundhouse last March when they were playing a gig there, and got through to Steve, who is my son, but I haven't heard from him since.

I would welcome any information as to his whereabouts and I would be very grateful if you could wish him a very happy birthday on November 24. Steve's mum, H Saxon.

Steve, phone your mum this instant!

## Discword

### CLUES

#### ACROSS

- Bowie's crash course for the ravers (5, 2, 8)
- Under direction of James William Guericco, became USA's premier jazz rock group (7)
- + 24 Across. Vanity Fair's 1965 message to all Milkmen (5, 2, 3, 7)
- A raspberry for this 'solo' singer (4, 6)
- Original Wild Things (6)
- The Doobles had a long one running (5)
- Jeff Lynne's race (4)
- + 19 Down. Jonathan King's 1965 theme tune for all astronauts (9, 4, 2, 3, 4)
- Racing Cars driver (5)
- Or Nothing for the Small Faces (3)
- The Fortunes had one in a teacup (5)
- 1977 debut hit single 'Oh Lor!' (6)
- See 16 Across
- Bobby Hebb's tribute to Robert Kennedy, a recent hit for Boney M (5)
- Singer songstress (4)
- Al's Scottish clan (7)
- Rock group from outer space perhaps (3)
- + 30 Down. Stooges song recorded by Pistols (2, 3)
- See 36 Across
- + 35 Across. Last LP 'Rocket Cottage' (8, 4)

#### DOWN

- 196c's misleading LP (9, 4)
- The face of 68's 1977 LP (2, 2, 3)
- Jethro Tull's keyboardman (4)
- Herman the Hermit (5)
- Nell Young's patriotic LP (8, 5, 1, 4)
- Beatles tribute to British Rail travellers (7)
- Supremes drunken love (6)

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- Rasta in Babylon. If you know what I mean (6)
- It's only ---- but we like it (4, 1, 4)
- + 27 Down. Stones 1974 live offering (3, 3, 2, 3, 3)
- Number of years after (3)
- 1969 hit single for Stevie Wonder (1, 4, 4, 3)
- He's got a Reputation to keep (5)
- See 17 Across

- Veteran saxophonist, recently jammed with The Damned (7)
  - She never could say goodbye (6)
  - See 14 Down
  - Beach Boys sounds (3)
  - See 34 Across
  - Abba distress message (3)
- LAST WEEK'S SOLUTION**  
ACROSS: 1 We Are The Champions. 7 I'll Be There. 9 Argent. 12 Noi

- Fade Away. 14 Don. 15 Can. 16 Spirit. 18 Daltrey. 21 Dark Side Of The Moon. 26 Fish Out Of Water. 28 Fig. 30 Road. 31 Lightfoot. 32 Bee Gees.
- DOWN: 1 Whiter Shade Of Pale. 2 Atlantic Crossing. 3 Electric. 4 Carmen. 5 Perry. 6 One Inch. 8 Head. 10 Townshend. 11 Sweet. 13 Dowd. 17 Pete. 19 Ode. 20 Rock. 22 Simon. 23 Flower. 24 Heatwave. 25 Gordon. 27 Gong. 28 Free. 29 UFO.

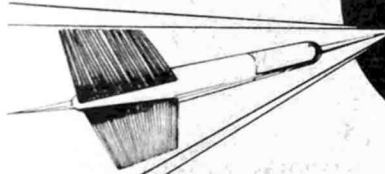


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- Sat 10 Brighton Poly Students Union - Brighton
- Tue 13 Teeside Poly Students Union - Teeside
- Wed 14 Clouds Nightspot - Preston
- Thu 15 Essex University Students Union - Colchester
- Fri 16 Alsager College Students Union - Alsager - Cheshire - Stoke on Trent
- Sat 17 Bolton Institute of Technology Students Union - Bolton

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# Help

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

## Why is she so emotionless?

MY PROBLEM is my girlfriend. When she was very young she had a serious illness which has caused her to be what I would call emotionless.

We live about 50 miles away from each other and she usually comes over on Friday night and stays until Sunday.

I know she has been seeing other boys during the week but recently she has been chatting them up and getting drinks from them even when we go to a pub or club at the weekend. Now she has even asked if she can bring another boy over here with her and this is just not on as we are supposed to be getting engaged.

Recently I went out and bought her £40 worth of new clothes. But due to her condition she doesn't seem to realise how much she is hurting me.

I have tried to talk this matter over with her but it just doesn't seem to sink in and I can't take it much longer. Please don't tell me to pack it in as I love her too much for that and she is so good to me. Pete, Oldham

●How much of a masochist are you? Are you sure your girlfriend's condition isn't just a useful excuse so she can take advantage of a relatively easy-going fellow (obviously madly in love with her) who buys her clothes to boot?

Admittedly she's free to do as she chooses, just as you are, and you can't expect to control every movement she makes when she's not with you and so far away during the week. But her behaviour when she is with you just isn't reasonable or even polite.

Maybe she isn't as emotionally involved with you as you'd like her to be and, if so, you're probably fighting a losing battle.

There's only one sure-fire way to find out: resort to a touch of shock treatment and a big showdown. If talking doesn't do the trick, show her this letter.

Or is she deliberately provoking a fight to stir you into action and show her that you really care? Either way it won't hurt to take a brief break from

each other and rethink your relationship.

You may continue on a much better footing or break up completely. But at least you'll know where you stand. And you don't now, do you?

## Olivia Twist

I'VE BEEN working for three years now since leaving school and have a very good, responsible job. My problem is that my mother is always asking for money and I can't refuse her when she starts crying and pleading. Consequently I've never got any money to go anywhere and meet any girls.

I'd really like to leave home but although my father has a good job I still feel responsible and my mother would never let me leave. What do you suggest?

Steve, Wood End

●Unfortunately you don't say whether your mother keeps doing an Olivia Twist on ya and is asking for more money on top of what you already pay her to cover basic home living expenses or whether you voluntarily pay any set amount at all towards your bed and board and other creature comforts.

If you don't contribute a regular amount to the total family budget unless you get an occasional boot in the head her attitude isn't so surprising and, as you're earning a steady wage, is quite justified. The cost of living keeps on increasing all the time, or hasn't it pay your way and feel she's asking for more than a fair share in relation to your earnings and leaving you with nothing to spend on your social life make a determined effort to talk to her about the way you feel. This will be tough if she's used to giving you a hard time emotionally but you must try to get things out into the open.

From what you say your father

seems a very distant figure to both of you, as far as cash is concerned. Does he give her enough housekeeping money? As he also has a 'good' job and earns a reliable salary, why can't he supply your mum with pin money?

Or have they simply drifted apart so that she relies solely on you for moral and financial support? You're a big boy now - have it out with him.

Why not help your mother to a new lease of life by suggesting, in the nicest possible way of course, that she goes out into the big old world and gets a job in her own right? Think about it.

## Jump in

I'VE FANCIED a girl at my school for ages and we have really good discussions together about music and other things. In fact our tastes, punk and progressive, are just about the same. We even discuss sex.

The trouble is I'd like to be more than a friend to her and want to go out with her. I know she isn't going out with anyone at the moment but I'm afraid our friendship will be destroyed if I ask her. What do you think?

Paul, Swindon

●Why don't you jump right in there? Otherwise you may find some other guy makes it first. OK, so you may be afraid of chancing a blow to your pride now but how would you feel then?

Next time you're having an in-depth discussion about music, sex or whatever, steer the conversation around to the chance of a date.

As you can actually talk to this girl you're halfway there already. Maybe there's a band you both want to hear playing locally or you've got some albums she'd like to listen to...

But keep it casual if you can, then if she refuses you won't feel half so embarrassed. What have you got to lose? Sounds like you've got a good thing going, all you have to do now is build on it.

# Feedback

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

COULD YOU please tell me if Kate and Anna McGarrigle (bless 'em) are planning any more concerts over here soon, or have they quit the music scene altogether? I'd also like a list of their albums and singles.

Peter Edwards, Sidcup.  
● Kate and Anna haven't quit but they have no plans to tour over here yet. Incidentally Anna's just had a baby.

Albums: 'Kate And Anna McGarrigle' (Warner Bros K 56218); 'Dancer With Bruised Knees' (Warner Bros K 56256).

Singles: 'Kiss And Say Goodbye' (Warner Bros K 16729); 'Lament For St Catherine' (Warner Bros K 16710).

PLEASE COULD you tell me if Status Quo

have a fan club?

Andy, Hounslow.

● A fan club is in the process of being set up but for the time being write to Phonogram Records, 129 Park Street, London, W1.

COULD YOU please list all Elton John's albums?

CDundon, Merseyside.  
● 'Elton John' (DJM DJS 20406); 'Empty Sky' (DJM DJS 2043); 'Tumbleweed Connection' (DJM DJS 20410); 'Madman Across The Water' (DJM DJH 20420); 'Honky Chateau' (DJM DJH 20423); 'Don't Shoot Me I'm Only The Piano Player' (DJM DJH 20427); 'Caribou' (DJM DJH 20439); 'Goodbye Yellow Brick Road' (DJM DJE 20601); 'Captain Fan-

tastic And The Brown Dirt Cowboy' (DJM DJH 20500); 'Here And There' (DJM DJH 20473); 'Rock Of The Westies' (DJM DJH 20464); 'Blue Moves' (Rocket RO5P 1); 'Greatest Hits Volume 1' (DJM DJH 20442); 'Greatest Hits Volume 2' (DJM DJH 20520).

CAN YOU tell me if Heatwave have a fan club?

S Cavendish, Lincs.  
● Write to 45A Russell Road, London, W14.

CAN YOU tell me when that super group Blondie will be coming back to Britain?

Martin Prestie, Gwyd.  
● They should be over again in January or February, but a list of dates is not yet available.

HAS Crystal Gayle got a

fan club? I'd also like a list of her albums and singles.

David Thompson, South Wirral.

● She hasn't got a fan club but for information write to United Artists Records, 37-41 Mortimer Street, London, W1.

Albums: 'Somebody Loves You' (UA UAG 29637); 'Crystal' (UA UAG 29973); 'We Must Believe In Magic' (UA UAG 30108).

Singles: 'Wrong Road Again' (UA UP 32808); 'Somebody Loves You' (UA UP 30083); 'I'll Get Over You' (UA UP 36128); 'Ready For The Times To Get Better' (UA UP 36155); 'You Never Miss A Real Good Thing' (UA UP 36235); 'River Road' (UA UP 36254); 'Don't It Make My Brown Eyes Blue' (UA UP 36307).

Why did Rat Scabies leave The Damned?

Is the new drummer a rich punk?

Did Rat try to kill himself?

Are The Damned splitting up?

Why is Captain Sensible embarrassed?

What's the name of Rat's new band?



RAT SCABIES: "I love touring"

CAPTAIN SENSIBLE is embarrassed. It's not easy to embarrass a bloke that frequently goes on stage in a nurse's uniform or has been seen publicly in a ballet tutu and fishnet tights. So you can imagine it must be something fairly strong to bring a rose tint to the lad's face.

"Aw, Captain," the strident American tones ring across the empty Roundhouse theatre. "Aren't you gonna give me a kiss before you go?"

"Shove off," answers The Captain tenderly and swipes his scarf across the lady's face.

"She came to see me from Los Angeles," explains The Captain coyly. "She keeps following me around."

She doesn't follow us to the tacky café down the road, which is just as well because I can't afford to be stung for her dinner as well as everyone else's. The Damned are well into their British tour: new guitarist Lu has settled in at last and new drummer, Jon Moss has taken permanent residency from the departed Rat Scabies.

Already Jon is getting shirty with the Press - someone has said he's connected to the Moss Bros empire and he'd like it known that he's NOT a little rich kid playing punk. But why is he here - and why did Rat run?

"He got fed up with the touring, went over the top," says Brian James. "He's very sensitive, Rat, though he doesn't show it, and there were a lot of pressures. The European tour was very hard. Some people can take that kind of pressure and some can't."

And on the second day he got beaten up trying to get into a private disco. He was drunk, mind, and it

was his own fault. That was in France."

"All the French are w . . . s," offers The Captain, by now having regained his composure and normal pallor. "They tried to kill my dad. They threw stones at him when he was leaving Dunkirk. Not that I remember, but somebody told me about it. Elvis Costello, it was."

Oh yeah?

"Elvis is older than you think," laughs Brian. "He's seen two wars. ANYWAY . . . It was no surprise to us when Rat left. He wanted to leave before, when Jake Riviera left Stiff. But then we played a great gig in Birmingham and he decided to stay."

"But this tour is getting better. Jon had only one day's rehearsal with us before we started."

"Even the old songs sound better," adds The Captain, a man not noted for his acceptance of new ideas. The Captain, if you recall, made great noises about leaving when Lu was introduced to the band.

**Ugly**

"At first I hated Lu," says The Captain. Lu smiles benignly, looking more than ever like a youthful Steptoe under his tattered bowler hat. "I thought he was unnecessary and ugly. Now he's just ugly."

Lu grins as if he hasn't understood a word (maybe he hasn't).

But there's been a few rumblings recently about The Damned's pulling ability (crowds, not birds). I've heard they haven't been packing in the fans as much as they used to.

"There's a certain promoter trying to finish us off," says The Captain. "He keeps going round telling people The Damned are splitting up."

I ask Jon which band he's been

All this and more is revealed by ROSALIND RUSSELL when she talks to The Damned and ex-member Rat Scabies



THE DAMNED: "Rat got fed up with touring"

with before he joined The Damned.

"I was with London and before that I was with The Clash for two months," he says. "I rehearsed with The Clash but they didn't pay me so I left."

Jon was not on The Damned's new album - it was recorded before Rat left - so he's not been included in the general criticism that's been thrown at it.

"It's a great LP," says The Captain. "Better than Generation X's. It's a step in another direction."

I think it's more of a step in the dark but I agree the guitar is more prominent than on the first album. And the new single, a double 'D' for Damned, is far better than 'Problem Child' which was more or less stillborn.

"I thought 'Problem Child' was a top five hit," says The Captain, spraying a mouthful of fried egg all over my good jersey. "But they were trying to hush it up."

Oh, by the way, have any of them seen Rat since he left?

"Yes, he's all right," says Brian. "I think he's forming another band called the Slovenly Pigs or the Runners or something. Rat's got his own thing."

LATER THAT NIGHT (in the Roundhouse bar).

A great number of people are in the bar in preference to being bored by the posturing of the Dead Boys. The Boomtown Rats' Bob Geldof is taking advantage of his height to get to the bar, other luminaries mingle around . . . and a very moody Rat Scabies leans against a pillar, looking unusually serious. What's up?

"I'll tell you what's wrong," he says. "I've just been thrown out of the dressing room by a bodyguard, that's what's wrong. You tour with a band for 18 months, then they have you thrown out. Stars, that's what they are."

Er, what are the chances of an

interview, Rat?

"Yeah. I'll tell you the truth about me leaving The Damned."

They said you'd just had enough of touring . . .

"That's not true, I love touring." And about getting drunk in France and being beaten up?

"Yes, well I have to admit that's true," grins Rat, amused in spite of himself. "But did they tell you the one about me drinking a bottle of brandy and trying to throw myself out of a window?"

Well, no . . .

**Fat**

"Well, that's not true. I never drink brandy and I didn't try to kill myself. If you want the whole story speak to me on Monday. . . . MONDAY EVENING

Phone Tunnel studios where Rat is auditioning musicians for his new band. Now Rat, about the truth behind your leaving The Damned . . .

"I got bored with them being pop stars," he says. "Everyone got fat and lazy and earning money. Then they just stopped working. It was all right while we had nothing and we were all working desperately but as soon as everyone got a few bob in their pockets that was it."

"I mean, that shows in the new album which I think is rubbish."

Well, you played on it, surely you must have some say in what it turned out like?

"Not really. You'd say something but it didn't matter. A compromise? Yeah, I suppose so, but it didn't work."

The Damned might have trouble getting new songs now that Rat's gone because he played a major part (with The Captain) in the writing.

"Yeah, I wrote a lot of the words and stuff. They can't rely on Brian's writing - you've heard the album, you know what it's like."

Was there any particular argument that decided you on quitting?

"No, not really, everyone argues. I went so far and when we went to Europe I knew that was it. I didn't decide to leave after Jake had gone, that's rubbish."

Now Rat is getting a new band (working title the Runners) out on the road and hoping his money from Stiff will come through soon.

"I didn't get a penny out of The Damned - I'm meant to get it in a couple of weeks. I've been living off £2.50 a week and I'm having to borrow the rent off my mum and dad. My publisher, who's been very good, is lending me the money to rehearse."

All this would probably be bearable for Rat if he hadn't had that rebuff at the Roundhouse. But that's changed his view of his one-time mates.

"When we split it was all 'we'll still be mates Rat' and all that. Then I went to that gig and got thrown out of the dressing room."

"I'd already seen Dave and The Captain and they were all right but when I went round to say hello they got that bodyguard to throw me out."

"I wasn't causing trouble or shouting or anything. Brian wouldn't even look at me. Now I'm beginning to wonder what they're really like."

Rat has his own band to worry about now. Another couple of weeks of rehearsal and they'll be on the road. He's found musicians that aren't well known and hopes no one will think of it purely as his band.

"I have one from New York, a lady guitarist, a bass player and a singer from the West Country. What's the lady like? I dunno. She's not a Gaye Advert, she's not an ugly woman, not like you . . . are you giving us a good write-up?"

That all depends, Rat, on your taking back that slur on my looks . . .



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SHOCK PROBE!

# BRASS FACTS

## THE TRUTH BEHIND THE BIZARRE NEW CULT THAT IS SWEEPING BRITAIN

**IT IS BIZARRE. IT IS SICK. IT IS DANGEROUS.**

That is the verdict of RECORD MIRROR's team of reporters who have spent weeks investigating the freak new craze that is sweeping the nation.

It is not a pretty tale. It is one which may well shock the decent-minded readers of this paper. But we make no apologies for printing it — because in our view, it is a story which must be read by every responsible parent in this country.

Research took our reporters north to Yorkshire — a county notorious for the corruption in its midst. Last week we told you of witchcraft going on among the wife-swapping vicars of Wakefield. This week we reveal the truth behind: **brass rock.**

At the centre of this cult is a ruthless band of men known as the Brighouse Rastrick Band.

Already they have been banned from the 1955 Belle Vue Brass Band Championships.

They have shocked unsuspecting viewers with their appearance on 'Top Of The Pops'.

They have begun a bizarre new fashion craze among the nation's youth. Formerly quiet, respectable youngsters can be seen wearing the lurid purple uniform of the brass rock fan.

And their single, 'Floral Dance', despite the controversy, is currently

leaping up the charts.

Said pop star John Rotten, 36: "I think it's disgusting. I wouldn't have one of their records in my house."

And Mrs Mary Whitehouse had this to say: "I've never seen anything like it. To think this sort of thing is being shown on peak-time television... I intend to complain to the BBC in the strongest possible terms."

But today Derek Broadbent, 'musical director' of the band, was unrepentant. Speaking from his secret hideaway somewhere near Brighouse, he told RM: "We did 'Top Of The Pops' because we wanted to get through to a

wider audience. And it worked.

"Anyway, we enjoyed being on the show. We made friends with other people appearing on the show... we had some fun with the Barron Knights and the Boomtown Rats."

The 'Boomtown Rats' are an Irish group whose current single is about perversion among school-girls.

About the strange, 'way-out' dress of the band and their followers, Broadbent claimed: "All bands have their specific colours. I think purple is a good colour for our band — it's a colour to be proud of, and we exist on pride."

Broadbent also claimed that his band are not into drink or drugs. "We have our own concert hall in Brighouse," he said, "and we will be using the money from the single to improve its amenities."

"But there is no way we will be getting a bar. We have been misquoted in the Press on this — it's easy to be misquoted. I'm not saying some of the blokes in the band don't have a pint now and then, but there's no way we want the band involved in it."

And as if their current single shocker isn't enough, the bold-as-brass brigade are already thinking about their follow-up.

"At the moment we're concerned with recording an album," boasted Broadbent. "We're recording that this Saturday."

"Yes, we take only a day to make an album — recording techniques are not new to us. If there's to be a follow-up single, it will hopefully be on the album."

About the money the band will be making, Broadbent commented: "We intend any money we make to be put to the improvement and the advancement of the Rastrick Band. We want to popularise the brass band scene."

A statement which

demonstrates just how far Broadbent and his colleagues intend to take this thing. And a statement which should serve as a warning to every parent in the country. Be on your guard — for these men will stop at nothing!

Today, a spokesman for the Festival Of Light had this advice to offer: "It can be very upsetting to see a quiet, obedient teenager turn overnight into a rebellious brass rock fan, but there's not much the parent can do about it — except ban all records and posters from the house, burn their uniforms and encourage the child to take up a healthy pastime like squash or table tennis."

"With luck your child will, in time, grow out of this phase."

And in the meantime, RECORD MIRROR intends to keep a close watch on the evil band of men who have truly brought a new meaning to the phrase: "Where there's muck there's brass." — U. PHONUM

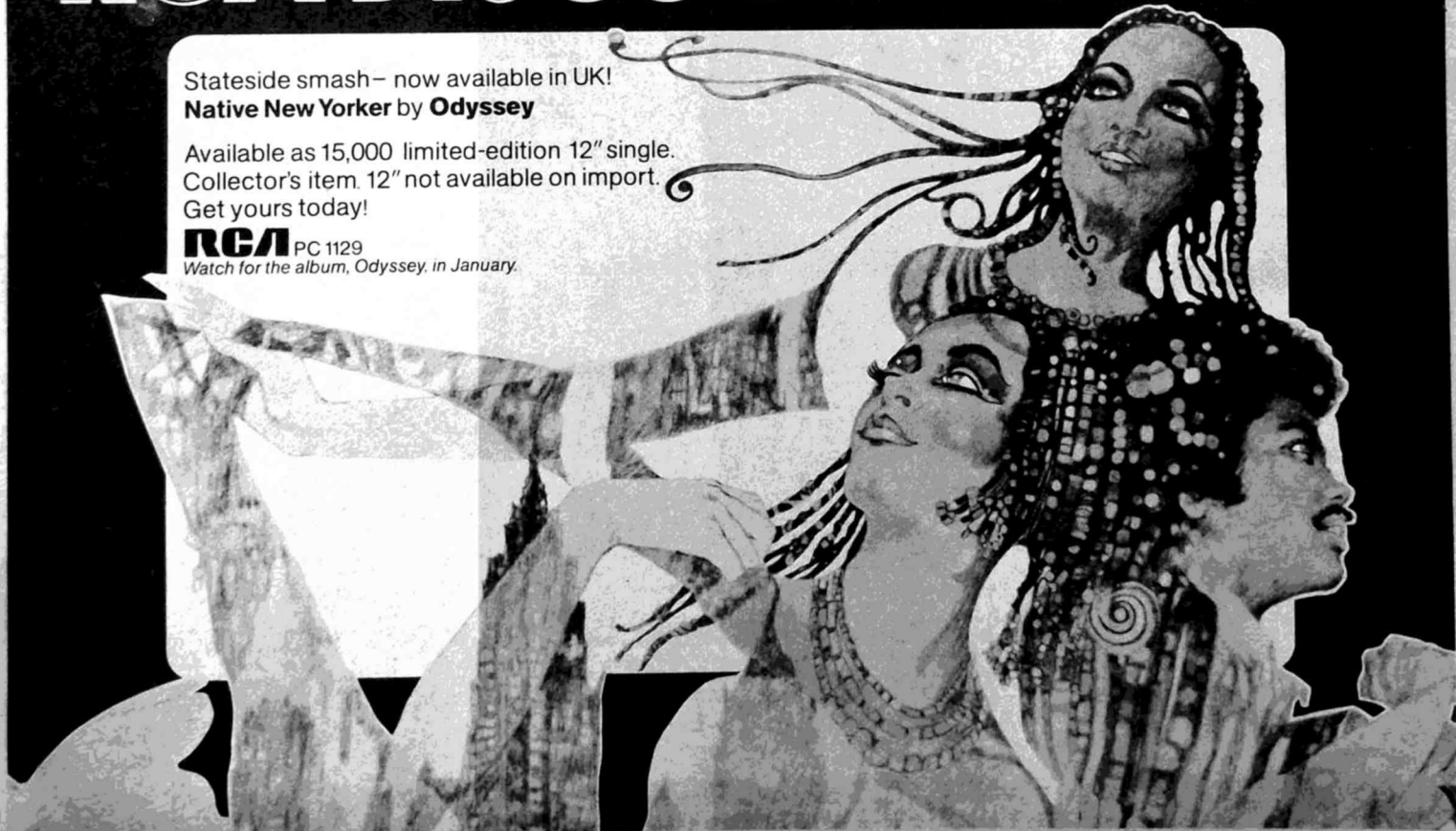


# RCA DISCO DIRECTION

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# Are the Rezillos mad or just stage-struck?

**THEY CAME, they saw, they conquered.** Down from the mists of Scotland arrived a group of young but powerful eccentrics. Their aim: to explore new lands, to entertain like no band had entertained before.

Even the hardened London liggers have their cynical resistances broken down, making them inexplicably twist and shout. Collectively these lovable lunatics are known as the Rezillos.

During the months of the year known as summer, supposedly renowned for the warmth of the air, our heroes, tired of the fog and cold which permanently engulfs Edinburgh and escaped to the tropical heat of London. Once there they decided to assault the sassanach ears with their own brand of what is essentially 'fun music'.

My sensitive taste assured me that here was a band destined for the position of big pop stars. However, one well-known critic commented that their talents were confined to regurgitating 'pointless revivals'. This cute term understandably annoyed our heroes who later put the critic's work to best effect by writing a song around this touchy subject.

Retiring again, their hectic tour schedule provided them with a large following among the rock-starved fans north of the border. Scotland's first independent record label, Sensible Records, was set up and the Rezillos' first single was released to satisfy the hordes of Celtic punks.

The end product, *I Can't Stand My Baby* proved its excellence by selling 15,000 copies and drawing well-deserved critical acclaim.

Seymour Stein was sufficiently impressed by this debut single to sign them up to Sire, America's premier new wave label. World domination will surely follow!

Eugene Reynolds explains: "It's far easier to break in America with a company based there. Likewise in Britain Phonogram distribute Sire which means we get the best part of the cake on both sides of the Atlantic."

The imminent Christmas tour by Sire superstars the Ramones, will provide the Rezillos with a special guest spot, making this an intriguing double bill.

With any luck it should also provide the band with the press coverage so far lacking due to the unfair habit of ignoring groups based north of Watford.

Do they resent this? "We don't like hype," Eugene readily admits.

"We'd much rather be recommended by word of mouth than by a paper saying how great we are."

Their basic appeal should be widened now that their sets rely less on established classics.

Eugene explains: "Seventy per cent of the material we play is our own, mostly written by guitarist Luke Warm."

Are the new songs influenced by the new wave?

Bass player William Mysterious dismisses this: "We had our own writing style before we had even heard of the new wave. Basically we just wanted to do high energy songs and become a good live band."

Their recent set at London's Nashville certainly proved that. The first thing that struck me was the incredibly tight sound which has obviously come together as a result of a year's constant gigging.

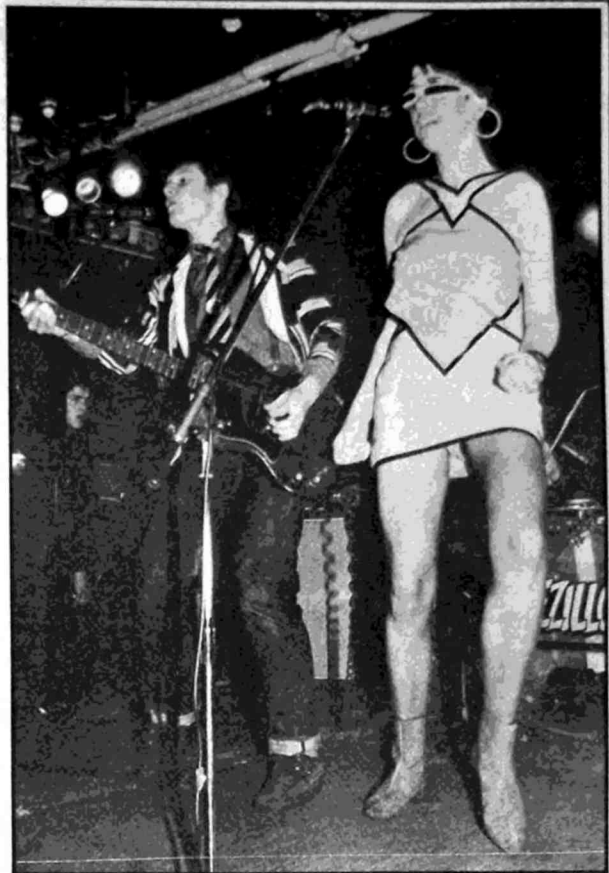
Angel Patterson and William Mysterious provide a solid rhythm section on which the versatile guitar work of Luke Warm adds short, sweet instrumental breaks.

As well as being naturally energetic, Luke's compositions which now dominate the set have that all-important touch of originality. These songs have helped to establish the Rezillos' own highly enjoyable style.

Their music is essentially pop-orientated, which explains the inclusion of 'Glad All Over' and 'Twist And Shout'. The sixties' influence has rubbed off in all the right places, making such great songs as 'Flying Saucer Attack', 'My Baby Does Good Sculptures' (their new single) and '2000 AD', all highly commercial in a light-hearted sort of way. The lyrics illustrate the mad, mad side of these five stage-struck ex-verts.

Faye Fife, of plastic mini-skirt fame (remember them), screeches and scampers after Eugene Reynolds - the first life-sized Action Man. Although their vocals often become inaudible it's their undeniable electric stage presence which endears them to all lovers of fun.

Their number one fan, affectionately dubbed Kermit, recommends the Rezillos to fans of past, present and future rock music. They entertain, exhilarate and enlighten, and I like them. PHILIP HALL.



REZILLOS: lovable lunatics



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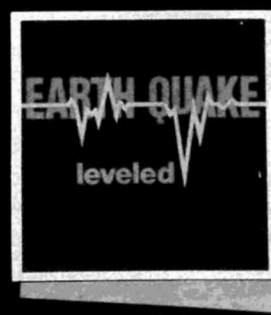


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## Support Local Talent

(Even if it's not from round here)



# Doin' what they wanna do THE REAL WAY



by  
John  
Shearlaw



consolidating with their first Number One 'You To Me Are Everything' in the summer of '76.

No mean feat for a black British soul band.

"Everyone classed as British funk or British soul is struggling," states Ray Lake, bassist and vocalist since the beginning.

"It's a lengthy process to get yourself accepted. We were regarded as a copy band in the beginning obviously — and we were. Even on a national tour we were doing American groups' numbers.

"Sadly it's what's expected of you and unless you're very brave it's the only way to survive.

## Respect

"It was only after working with David Essex and visiting the States that we finally decided: we'll do our own stuff. Since then we've started to earn more respect."

Both Ray and Eddie are actually aware of the scepticism and instant labelling that surrounds homegrown black talent and now feel in a stronger position to fight against it.

"As long as six years ago we put out a song we really felt about," says Eddie. "That was 'Joe McGinty' and even our first single (on Bell, before they signed to Pye) 'Vicious Circle' was what you might call a 'social song'."

"But with our chart success and an audience that likes and respects us, we've now got much more chance of getting the concept across. It's no longer run - of - the - mill, one tune after another. We're relating to something — being brought up in Liverpool and playing funk music — that we know about. We can't be put down for that."

## Challenge

Real Thing are at present 'out on the road' with a new five - piece band, flexing their muscles after a time off recording '4 From 8'. They see the new line - up as a "challenge", although they assert that live shows have always gone down well.

"That's part of the reason for sticking to what we want to do on album," chorused Ray and Eddie. "The lesser - known numbers are always well received, even though the audience are often mixed."

"It's an all music show. Some are straight 'pop' fans who buy the records, then there's a small portion who are into 'funk'... which really is what we're into. Perhaps that's a word of mouth thing."

## Dilemma

"But the basic dilemma (which is where we came in) is that to get across to the section of the public who don't see us as a funk band, we have to alienate a section who've been buying our records up until now."

Jumping off the bandwagon in a way?  
"Not really. We've been producing ourselves since 'Can't Get By Without You' and the good reviews of '4 From 8' prove that we can do it. We should be an inspiration to others for that rather than just being looked upon as a 'hit band'."

"The British black music scene is improving," they conclude. "But really slowly. You can see how long it's taken us to get accepted on our own terms... it hasn't fully happened even now. We are trying though, and we're glad of that."

Real Thing's anthems to Liverpool were recently immortalised by Granada in the 'Granada Reports' film of the group in their own environment, an accolade they were extremely pleased to receive.

And of course there is always 'Black Joy'. Check for their contribution to the score, and their actual appearance. Move on to the albums

Check the Real Thing — and not the label. British black music wouldn't be the same without them.

THE REAL THING could be said to be on the horns of a dilemma... if people still said things like that.

Successful black soul groups from Liverpool certainly don't. And anyway they've already decided what they want to do. They nearly always have.

Point being they've just garnered a highly prestigious (and valuable) load of free publicity with an appearance in the film 'Black Joy'.

Yet their present single 'Lightning Strikes', while being very much an as - featured - in - the - movie slice of polished originality, has had a very light time saleswise.

What's more the album from which the single was taken — the recently released '4 From 8' — has yet, despite critical approval, to dent the charts.

'4 From 8' was the group on their own, y'see. Saying what they wanted to say. Singing what they wanted to sing. Producing themselves. Goodbye to the hit formula... and all that. The proof of their worth.

The decision hasn't been regretted. Which is encouraging.

"Of course you think in terms of how well the next single is going to do," says Eddie Amoo, brother of Chris and one of the two from four facing the Press.

His reiteration of the commercial principle has no hint of corniness. They're a working band, not aspiring revolutionaries.

"With the album and the single, we were trying to bring the music around to what we really are — not just something commercial," he continues.

## Cocky

"Lightning Strikes' is a bit away from the market we've been working too... and the first one that hasn't been at least moderately successful."

"But it was to see what the public would make of it, even if it isn't what they're used to hearing."

"Anyway," he smiles ruefully, "it's such a good song I feel if anybody else had recorded it, it would have been a hit!"

There's nothing like a bit of honest cockiness. And with Real Thing it's more than justified. In purely pop equals commercial singles success terms, they reached the top of the homegrown tree a while ago,

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THE FOURTH ISSUE OF

## Hi-Fi Buyer's Guide

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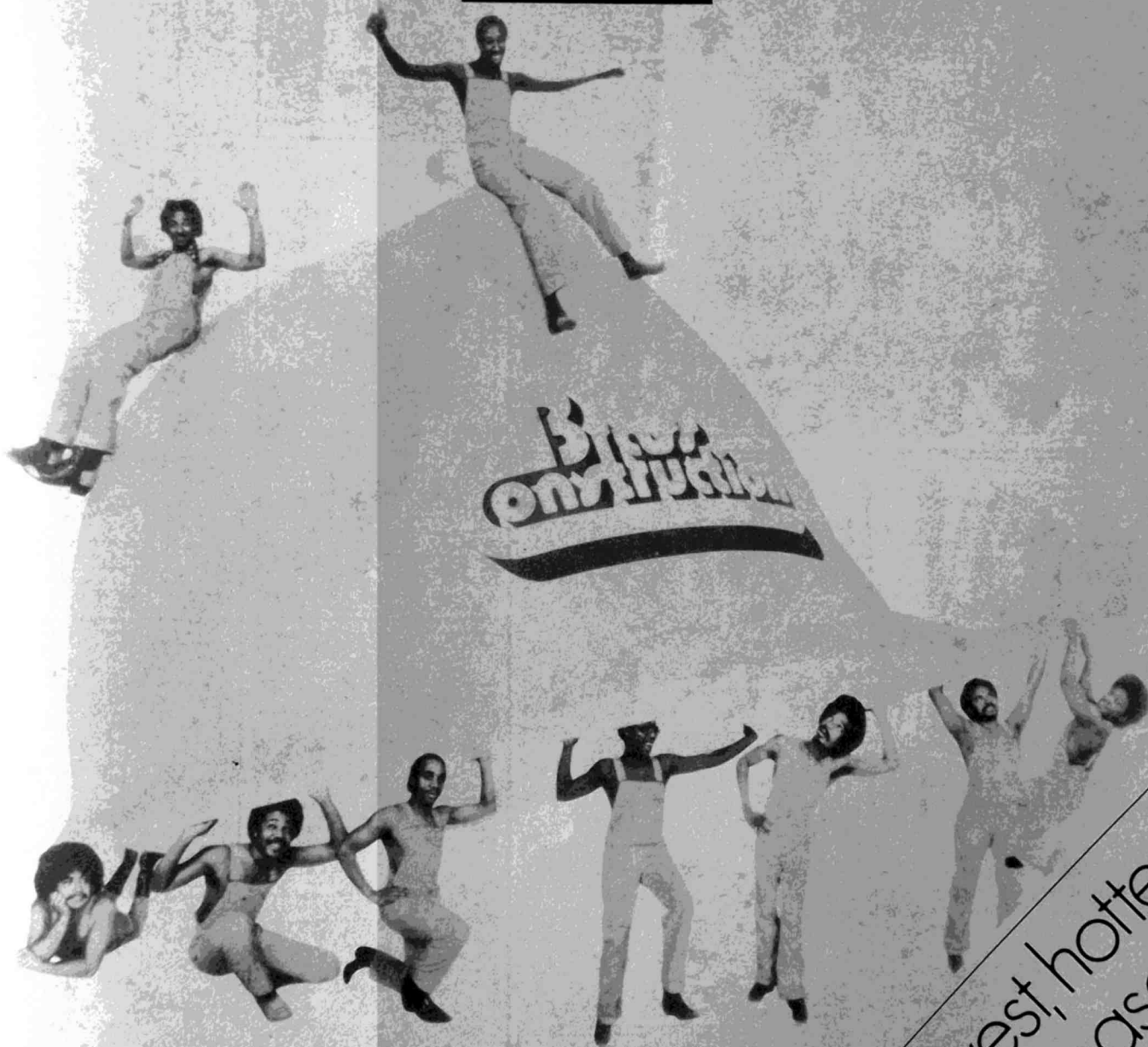
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# Soul by ROBIN KATZ

## Graceful Jones

SHE'S six feet of slinking black tigr-ess, a red hot property amid the beautiful jet-setting people and a smart cookie to boot. Her name is Grace Jones.

Excuse me, before we go any further, John Marshall of Columbia Pictures is on the line. He's looking for a black model/actress to play the title role in the Josephine Baker story.

He's scoured the highest echelon of New York's most photographed black faces. But he missed Grace.

Where was she when he was in New York? In Paris? Grace Jones, like Baker, lives in Paris? Darlings, he must see her. Would ya believe a big wheel of a

major film company is going to fight through the name-droppers at a Maunkberrys party to meet his potential star?

Actually, the glamorous types surrounding Grace Jones are enough to put anyone off and Jones knows it. She just goes along with it.

Sprawled across a leather couch, she looks like a pixie from a psychedelic version of The Nutcracker Suite.

She wears a hot pink Kenzo mini dress or maxi - smock, long black tights and some over - priced designer booties that look like they should have a jingle bell at the end of

each pointed toe. All that Vogue sensuality is completely wasted on the adoring little boy from the upcoming magazine, Gold, which promises to be a 'gay version of Cosmopolitan.'

He keeps getting breathless as he flatters her with relevant questions: "What do you think Diana Ross will be like in 'The Wiz' " or "Did you know that Ryan, Tatum and Bianca were all dancing to your new single down at Bangs?" (No kidding, I didn't know Bianca Jagger could dance.) And finally: "Would you like a list of

all the she - she gay discos in Paris?"

So far you don't even know that Grace Jones is a singer, do you? Don't feel too bad, after a half an hour of listening to the aforementioned conversation, then the call from the Columbia Pictures movie man, I felt a little out of place too.

You almost had to apologise for asking about music at all. But music we will get to somehow. Whoops, here comes another interruption.

This time it's the record company representative swooning over Grace's surprise

appearance at a disco the night before. Why, Grace bowed the crowd over by dancing to her own records.

Admit it: how many disco artists can you name who can not only dance to their own records but can bear to hear them? And when will someone tell record company reps that if they must hang around for the interview, it would be better if they stifled their vocal chords.

This summer Grace walled out an off - key, self - penned song called 'I Need A Man' which sent shivers down dancers in discos all over the place.

In August her nearly nude oiled body appeared on the cover of New York magazine with an accompanying article by Nik Cohn in which the much - revered British critic had trouble concentrating on his questions.

Jones was born in Jamaica and is a twin. Except, she reckons, nature had a strange turn, for she was the tough one while her brother played with dolls.

She went from JA to the suburbs of America, studied soul and drama and behaved outrageously. She became a top model travelling the world selling hair - spray and axle grease and learning to speak French, Italian, Japanese, Spanish and Jamaican. She tired of the modelling and moved into music.

Her stage act takes over where the suggestions of ex - Labelle

Nona Hendryx's whips and chains leave off. Jones appears onstage as a sexual volcano, complete with oiled male attendants. The cries in 'I Need A Man' are bizarre and raw.

There's been a slight turnabout for her current single, a disco version of 'La Vie En Rose'. It's sultry, it doesn't whine as much. British fans get the best deal, with both songs back to back on her current island single.

"I have the kind of image that people take notice of," begins Jones frankly. "That doesn't necessarily mean they like it."

"I think my records appeal more to people who don't see me. That's one of the reasons I'm here. I was pleased to see I had a following where I had never played before."

"That's not to say my image is just done to shock. No, not at all. I put all of me into what I do. And this is me."

"Everything I wear onstage is what I would wear normally. In my mind that's great. You know, I met Alice Cooper and he's completely opposite ofstage to what he is on."

"With me there aren't as many extremes. I feel as if I'm a true personality. There are differences between a true artist and an artist. And so it is with personalities. I would attract attention regardless of what I do. I use the stage to let out things like any other artist. It's just that the things I use are not a front. You have to make

a sacrifice to be real rather than some fiction or fantasy character onstage."

Jones has been called everything from a female Bowie to a real Donna Summer to the seventies' Ethel Merman. She doesn't see any similarities.

"My favourites are people like Ray Charles, Stevie Wonder, Arthur Prysock and some of Barry White's music. At his best White is sensitive and simple and he touches you. I think the only female singer I was inspired by was Dionne Warwick at the time when Bacharach and David were writing for her."

"It's difficult for me to trace musical roots. My voice is really different. I suppose I could bend my voice to sound like others but where is the turn - on in that?"

"I've also been told I sound like a disco Nico. I don't understand. But I wonder what kind of drugs people take to my music?"

Jones reckons that whatever kind of music she made it would have to be physical. Call it disco, soul, R&B, you would always be able to move to Grace Jones.

"If I could be remembered for contributing something," she says of herself, "it would be as a beauty."

"Beauty to me covers everything. It goes deeper than looks. It's something that comes from within. I'd like to be remembered for making a beautiful sound."

Judging by the convincing sensuality of 'La Vie En Rose' Grace Jones, with or without the personal appearance and high - fashion hangers - on, will not only be thought of as a beautiful sight. She'll be relied on for making beautiful sounds.

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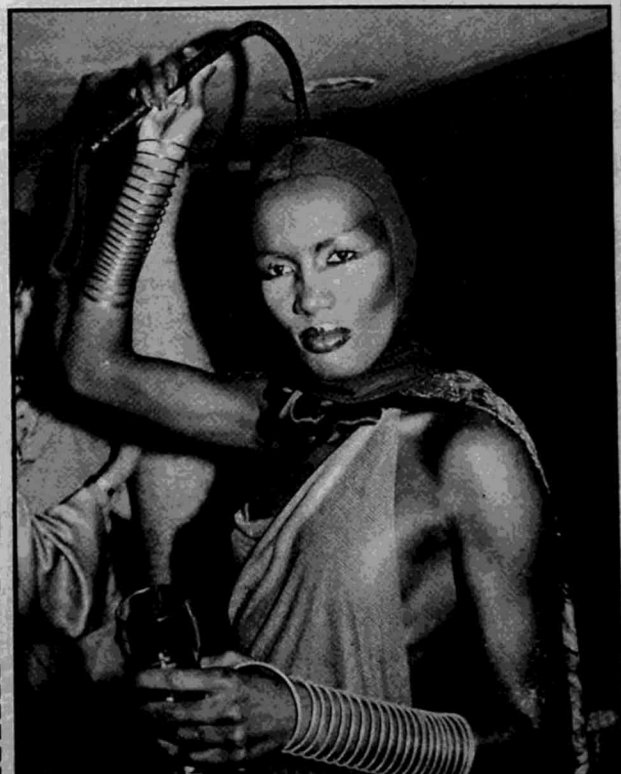
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(3) Tell us in not more than 12 words why you love Alessi?  
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# Downers and uppers in Upper Street

(that's the Hope and  
Anchor to you)  
The Front Row Festival starts  
and we squeeze in to bring  
you a sweaty-eye view



THE PIRATES: old masters

## THE PIRATES Wednesday

ENTER three ageing guys, stage left, dressed as buccaners and carrying guitars and drumsticks. From what looks to be a weak joke springs 90 minutes of blistering rock and roll.

Until they left the stage for the fifth time The Pirates dedicated themselves to playing their songs with all the energy and verve of a band strutting their stuff for the first time.

This method of playing for their own satisfaction as well as the audience's led them to maintain a steady peak of excitement throughout for the crowd which incorporated elderly rockers, time-warped hippies and even a few stray pogoers in one peacefully enthralling melting pot.

They kicked off with three older numbers before progressing to more recent material, mainly featured on their new album 'Out Of Their Skulls'. Notable were 'Don't Munchen It' for Mick Green's guitar work and 'You Don't Own Me' and 'Lonesome Train', which both added variety to the general rhythm of the set.

The audience went crazy over them, dragging them back for four encores including two numbers, 'Peter Gunn' and 'Milk Cow Blues', which really deserved a place in the main set.

Bower was the foundation of the music throughout. Even their ballad 'Honey Hush' would grind most rockers into the ground.

Mick Green's guitar

never once faltered and his timing was impeccable, making it clear why so many old and new wave guitarists base their style upon his. The rhythm section laid down by Frank Farley, who ought to be nearer seven than 17 stone, and Johnny Spence provided a solid framework for all the songs.

However Spence lacked the vocal variation to distinguish the songs from one another and at times sounded strained and breathless. The particular martyr to this was 'Shakin' All Over' which has improved musically but lost much of its impact.

An energetic singer could also add the movement necessary for them to be as successful on larger stages, as the focal point of their present show is Green's amazing facial contortions.

Still, it was a gig most bands half their age and twice their size couldn't better. Old masters in every sense.

KELLY PIKE

## STEEL PULSE Friday

TOTALLY EXCELLENT Jah rock. Birmingham roots rockers meet white audience in an uptown pub. An initiation (on both sides). And, with very few reservations, a success.

Surprisingly this is the most reverent audience I've seen them face — the polite, rippling applause more resembling that of a serious jazz club. Appreciation, respect, admiration.

And serious. Steel Pulse have coped with



the damned  
music for pleasure  
seez 5  
album out now



32 Alexander Street London W2  
A Damned Gruesome Twosome

Goodbye the album. Buy the single. Don't Cry Wolf / One Way Love



their burgeoning acclaim simply by remaining themselves. British reggae from the blackheart and soul.

They bounce happily and confidently through their roots riddims with a passing glance at chanting flash - dressed for the most part in the accepted robes and shades - and win through with throbbing efficiency. No make a fuss. Just good stuff.

The set has become unapologetically smooth, movingly efficient in the last few months since their London debut. Seemingly lazy dub floats over lilting vocals, backbone bass and ecstatic percussion. Voices and instruments getting high, high, high and always a pulsating forward rhythm.

Their own songs. Chillingly effective 'Klu Klux Klan' (complete with hoods), the lyrical single 'Nyah Love', 'Frodigal', 'Prediction' and triumphantly exhortation-wise, 'Macka Splaff' - otherwise, maybe, 'Kali Man'.

They encore. The eyes and ears are strained. The crowd body doesn't move... they will soon. One of the real excitements of this apparent 'festival'. Steel Pulse are new, innovative and forward-looking - you watch them now.

JOHN SHEARLAW

**THE SAINTS**  
Saturday

SINGER Chris Bailey's touselled, bull-necked visage leers at the front row. One imagines how John Snow felt with the drunken Sydney fans

breathing down his neck when his bouncers felled an Aussie batsman.

The Saints actually come from Melbourne which is supposed to be more genteel. Nothing genteel about their music, however; they are the guerilla end of new wave.

The first time I saw them the idea of Aussie punks was at least novel but this time I'd seen enough. A nondescript act lacking much in style and focus, it was no substitute for Bolton v Spurs on 'Match Of The Day'.

The Saints are heavier on bass and drums than most bands of their ilk but their drummer wavers between solidity and sheer ham-fistedness.

On one number early on they slowed things down and actually achieved some tension. But for the rest it was desperate stuff. '(I'm) Stranded', 'Lipstick On Your Collar', 'River Deep Mountain High'... all your fave raves were pounded out at break-neck speed.

They earned encores but the response was slow in coming and I got the impression that the fans simply wanted to get their full, final pogo ration for a cold Saturday night.

'What d'ya think of Jim Callaghan?'... 'What d'ya think of the National Front?' asks Bailey between numbers.

There was a mystified silence and I was tempted to shout 'what d'ya think of Kerry Packer?' The announcer got more response earlier asking for solidity with the firemen.

The Saints appeal to the sledgehammer in all of us. Would they have

made the Top 50 had they not been signed to a large record company like EMI?

DAVID REDSHAW

**THE TYLA GANG**  
Sunday

I CAN'T claim to have followed pub rock in its heyday (I was too young to drink) and this was only my second visit to the Hope, a definitive venue for grass-roots London-based bands.

A dingy cellar with an egg-box stage (I'd love to see how Darts would cope) beneath a fine bar, cheap beer, a great juke box - it's the epitome of a sweaty, good night out.

Sean Tyla's a real good guy. He looks preposterous, wearing a boiler suit with decidedly non-bondage zips and a red beret. He's got a barnet like John Peel of old, long hair with bald roof and he's a man of considerable girth (diplomacy rules).

But he's a riveting rock show - a feat of anti-charisma on a par with Gary Glitter or Handsome Dick Manitoba. He stands tall centre-stage, hacking out massive rusty chords and hollering in a deep gruff Leon Russell harangue.

And that ain't all. His songs are always adequate and sometimes inspired - as in 'The Young Lords', burning with the robust dark-side escapism of a raunchy 'West Side Story'. Or 'Styrofoam', a simple version of ultimate LA bland - land given a vicious treatment. Or 'Down On The Street', more tough grandeur

with a high-flying chorus.

There's a couple more that good and they're solid, pounding along at groin-throbbing volume but they play with as much young-blood tenacity as any.

They, by the way, are Sean and his partners - in crime Brian Turrington, Michael Desmarais and Bruce Irvine. Bruce in particular excelled, a sizzling strea - sound like vintage Lowell George. He almost upstaged the boss on occasions.

Not that Sean would have worried that much. He left the stage at one point to allow Guy Humphries who used to be in the Winkles with Brian and Mike to make a guest appearance and Rat Scabies drummed fabulously on 'Honky Tonk Women'.

The Gang are the best journeyman rock band I've seen in a while. A funky dive like the Hope is for debauched old sloggers like Sean who still have what it takes in their larynx, their belly and their rock 'n' roll heart. They were made for each other.

There's an album out on Beserkley soon. Hear it at least once. JOHN KNIGHT

**PHILIP RAMBOW**  
Monday

'Where's Ronno?' 'Come on, Mick!' Probably half the crowd had turned up for Mick Ronson, taking his presence in this or any band as a guarantee of quality.

But halfway through the set we were told he was temporarily in the

States recording with yet someone else.

It made little odds. The remaining band, Rambow, bassist Dave Cochran and drummer Laurie Jellyman, proved themselves with a vengeance.

Any visual attraction is provided by two giggling blondes (one of them Ronson's sister) acting as an onstage fan club with occasional back-up vocals.

The players concentrate on delivering classically powerful rock with an awesomely tough and tight attack. Cochran in particular is thrillingly good, strenuously holding his own against Rambow's saw-toothed guitar till they slam together for a concerted punch. In a couple of months they've achieved the kind of inter-play other bands dream of for years.

Rambow himself is a harassed-looking Canadian who can never quite smile, not even while playing 'California Sun'. Like many a great man before him, he delivers as a wry and angry truth-teller.

The songs sound pretty neat and are obviously the work of someone who knows damn well what he's talking about. Just what he is talking about is another matter. I could only catch the odd phrase per number of his righteous yelp.

But I'll take it on trust; this is obviously a man with a purpose. Given familiarity with the songs - perhaps a lyric-sheet would help - and the return of Mick Ronson this band should be toweringly impressive. JULIAN BELL



STEEL PULSE: watch them go

# TOMMY BOYCE

## Loves his 'English Girls'

Christmas 76 writer of No.1 Showaddywaddy  
Under the moon of love.  
Now topping the charts as ace producer of Darts.

His new single  
out now



# Roadshows

## Joey burns as Ramones rock

**RAMONES/TALKING HEADS/EDDIE AND THE HOT RODS**  
Capitol Theatre, New Jersey

'NEW WAVE comes to New Jersey' said the banner outside the theatre in Passaic. New Jersey is full of real punks so they should have been ready for this New York invasion. The long, lonely streets of this sub-industrial hell-hole leave lots of room for fantasy and disguise. Ask Bruce Springsteen.

This was a testing ground for the commercial viability of the new music and with a bill as strong as this it was disappointing that the house was only two-thirds full.

Spicing this offering were The Hot Rods, the British representatives of watered-down semi-punk. What they are really is a speeded-up rhythm and blues band that have evolved with the addition of their new guitarist into a band that seem to have discovered for the first time the guitar solo.

Their material was drawn from their first two albums with emphasis on their new one, 'Life On The Line', a record that contains two gems and a large quantity of dross.

Their single 'Do What You Wanna Do' stands out sounding sparkling, fresh and memorably vital both on their album and in their set amid a show that starts out strong and then falls rapidly into numbing monotony.

Barrie Masters, once so full of life, antics and energy, seemed tired and sluggish and his stage act came across like a cheap parody of

Rod Stewart's stage presence.

He was also under the impression that if he hammed up his English accent in between songs the audience would collectively swoon and the band would go down a treat. He may have been right because the band got a very enthusiastic reception.

The Talking Heads were on next and they were magnificent — they have discovered a professionalism that they didn't have when they toured Britain, making them a much more powerful musical unit but suffering a curbing of David Byrne's eccentricity in the process.

This band are like library books come to life in a deserted disco. They take the stage and sing forth the fragile horizons and angles of their personal visions of full of buildings and governments and dispassionate humans.

One clue to their musical roots comes with a version of Al Green's 'Take Me To The River' that has the same kind of memorable bass line as their epic 'Psycho Killer'.

Jerry Harrison, an ex-Modern Lover, challenges Byrne's front stage position with some startling guitar licks and very soulful organ playing. They duel with each other like two philosophers topping each other's last statement.

Before the Ramones came on Joey burnt himself with scalding hot fumes from the vaporizer he uses to clear his throat. When he emerged he had white cream on his face and he looked very ill. Probably he was in pain.

This accident spurred the Ramones to a great

performance. They are one of the greatest rock and roll bands in the whole world. There is absolutely no question about it.

Having discovered a form of rock and roll that is all their own, they now know how to perform their three-minute masterpiece (sometimes less) with the maximum effort.

That means a relentless pace and a choice of material that makes sure every number is memorable. Each song is full of hooks and singalong choruses.

Their opening song and new single 'Rockaway Beach' is a perfect example of a great pop record. It's bright and breezy, it's funny and you can't forget it.

These cartoon heroes are unforgettable. Two of their new numbers in the set were received rapturously, 'Sheena Is A Punk Rocker' because everyone remembers and loves the single and 'Surfin' Bird' because it had Joey singing the 'papa oo mow mows' through an echo device that made it sound like a motorbike revving up.

If Joey is well — at the moment he's in hospital with internal burns — the Ramones will probably be here on New Year's Eve. See you there. And get well soon Joey. **GEOFF TRAVIS**

**THE ENID**  
Victoria Palace, London

ROBERT JOHN Godfrey looks more like one of the Three Stooges than a rock performer; scraggly hair drooping over his collar although he's too bald on top for comfort, velvet jacket and dickie bow which make him look as odd as some of the people

who go to an Enid concert.

And the introductions: he's obviously very erudite and so suited to the intellectual level of a programme like Mastermind that you wonder when Magnus Magnusson is going to appear.

Robert John is so polite too: he leaves his bank of keyboards to make the announcements stage front and always signs off: "Bye for now."

The Enid are somewhat of a cult at the moment but before they could be huge. They faced London's Victoria Palace — "the biggest moment of our lives so far" according to Godfrey — which is more suited to the likes of Dorothy Squires and Basil Brush. But they proved a large stage can add a new dimension to the act.

The Enid are a very patriotic outfit. That's evident from their opening number 'God Save The Queen' which had fans standing to attention and fervently waving Union Jacks.

When Godfrey retired to his proper position the band lacked a front man. Francis Lickerish and Terry 'Thunderbags' Pack jumped up and down as numbers built to a climax but they looked out of place in The Enid environment.

Yet The Enid need not anyone as a focus of attention. The twin guitars of Lickerish and Stephen Stewart fill in admirably, complementing the intricate keyboard work of Godfrey and William Gilmour who understandably had difficulty remembering what instrument he was supposed to be playing after being with the band for just two weeks.



RAMONES: cartoon heroes

Although basically a quasi-orchestral/classical ensemble The Enid have a sense of humour — witness percussionist Dave Storey's solo version of 'Strangers In The Night' — while the repartee between audience and band is sufficient light relief until Godfrey's Rex Harrison as Dr Doolittle Parody of the weird single of the year 'Golden Earrings'.

The Dambusters March and 'Land Of Hope And Glory' and the set proper and anyone with the gall to do that must succeed dramatically or fail miserably.

The Enid pulled it off admirably and clearly they're well on the way to winning the Battle of Britain. **STEVE ORME**

**URIAH HEEP**  
Birmingham Odeon

ALMOST EVERY time I see Uriah Heep these days they've got a new

line-up. To my knowledge this is at least the fifth version but despite all their changes they have remained essentially the same.

They're part of the era of heavy metal music and although they've moved on substantially from these beginnings there are still several throwbacks to their origins in the way they approach their songs and audiences.

Their two latest recruits, John Lawden vocals and Trevor Bolder bass, both fitted more than capably into one of the premier bands on the live circuit.

Lawden in particular showed great charisma and personality, totally dominating the centre stage with his powerful super-charged vocals.

Messrs Box, Keralake and Hensley were their usual spontaneous, electrified and invigorated selves. How do they go on playing the same

songs but still attacking them with a vigour and freshness that's almost alarming?

As usual their repertoire mixed the old with the new, with four numbers from their latest album 'Innocent Victim', 'Free 'N' Easy', 'Cheat 'N' Lie', 'Keep On Riding' and the new single 'Free Me'.

Of the older material they played 'Gypsy' from the first album, 'Lady In Black' from 'Salisbury', 'July Morning' from the third album, 'Easy Livin'' and 'Wizard' from 'Demons And Wizards', 'Stealin' from 'Sweet Freedom', and 'Sympathy' and 'Who Needs Me from 'Firefly'.

A veritable collection of goodies both old and new which confirmed beyond all doubts that Uriah Heep are still excellent value for money.

**NIALL CULEY**



CLIFF RICHARD: sprightly 37-year-old

## Golden greats from an old gold great

**CLIFF RICHARD**  
Fairfield Halls, Croydon

THE PROBLEM with seeing someone like Cliff is that it's difficult not to have a preconceived attitude towards him purely because he's been around for so long.

It would be easy to be derisive when comparing him to much of this country's current musical output. But judging by audience reaction he does indeed still possess a great deal of credibility even in '77.

The audience itself was an odd combination consisting of young kids, a few teenagers, many middle-aged housewives and some reluctant husbands, all of whom, it would seem, had a very good time.

However it really was an evening for die-hard dedicated Cliff Richard fans whoever they may be since much of the arduous set was made up of numbers from the frequently plugged 'Golden Greats' album like 'Please Don't Tease', 'Bachelor

Boy' and 'Summer Holiday' / 'Living Doll' medley. The newer songs like 'I'm Nearly Famous', 'Every Face Tells A Story' and 'My Kind Of Life' were mainly all clappalunga Cliff pieces.

It was definitely not an evening for creativity, just product.

Cliff's posturing apart, the best numbers were 'Devil Woman', Clifford Ward's 'Up In The World' and the one that started it all, 'Move It'.

The interval was much needed but the ice cream salesgirls weren't. It made you feel like you'd taken the wrong turning and ended up in the flicks. And an unnecessary embarrassment was the practically compulsory wailing and groaning finale which most of the audience welcomed with upstretched arms.

Perhaps this man is an anacronism or perhaps he's just a family entertainer. But there are definitely not many sprightly 37-year-olds of Cliff's standing still willing to work so hard on the road.

It was ever so nice to see you but I don't think I could do it again. **GARETH KERSHAW**



# Roadshows

## Bloomin' good

**STEVE GIBBONS BAND / BETHNAL**  
London Theatre Royal

NELL GWYNNE was never like this. Far out-span.

That was an orange yoke in case you nuds hadn't realised. Now maybe you'll let me get on with this review. All right? Thank you.

An ingenious billing this. Steamroller v Rollercoaster.

Bethnal are a punch crunch outfit who throw musical right-handers. They've been around for a long time, bending with each trend and their current concessions include Dr Martins and ill-fitting shirts.

But dey got ability behind the energy. Front man George Ksapo (that's pronounced Zappo, people) plays gypsy, down-home and rock fiddle and the way he switches from keyboard to violin on 'The Who's 'Baba O'Riley' never ceases to amaze. Roger Daltrey can't do that. Come to think of it, neither can Pete Townshend.

You'd think the inclusion of a violin would be frilly. No way. Bethnal are about as subtle as an atom bomb and they're gonna explode on your doorstep any day now.

The Steve Gibbons Band on the other hand don't actually explode, they bloom. A more entertaining, enjoyable band you won't find anywhere north of John O'Groats.

They evoke the atmosphere of a red light district with none of the whores out to lunch, a boozier with a honky-tonk piano, a fifties' dance hall, a sixties' Woodstock wizard and a seventies' SS rock.

Gibbons is a showman who's started to smile a lot. He writes some cute songs, some hot songs, some Semprini songs and delivers them NOT with the customary rigor mortis we've come to expect from singers in this ilk but with a fresh, succinct, COOL, super-COOL manner.

After a few months off they'll pick up the pieces. Wait and see. + + + + BARRY CAIN



STEVE GIBBONS: super-COOL

and the music certainly didn't suffer.

So, they included several old Feelgood numbers and only five of the 16 songs were original. But hell, why am I so negative, I ENJOYED it. After that kind of time together they're not expected to have an extensive repertoire of tried and trusted songs.

The show was R&B. No frills. No lengthy self-indulgent solos, just sweaty rhythm and blues. Looking like a reject accountant in his sober black suit, Wilko continually darted back and forth across the stage, while the other three contented themselves with making music rather than movement.

There are no weak spots — well, perhaps the vocals show room for improvement — but musically with a little more experience of playing together they're gonna be as tight as a Jewish banker.

'Dr Feelgood' was the song of the night, capturing every ounce of feeling streaming from the band, from the wild thrashing of the drums to the pent-up frustration evident in Wilko's guitar.

'Boom Boom', 'Highway 61' and 'Down The Line' were great too and built up an atmosphere (atmosphere in Dingwalls?) around the band which lasted throughout the hour-long set.

They were brought back from the stunning encore with Lew Lewis joining in for 'Mean Woman Blues' on vocals and harmonica.

A little more variety in the material wouldn't go amiss but the Wilko Johnson / Steve Lewins / Alan Platt / Johnny Potter Band have got the talent, are rapidly gaining the fans and just need a good recording contract to really take off. KELLY PIKE

**JOHN COOPER CLARK**  
London

THERE I was supping a pint down the club when suddenly the spotlight focused on some poet.

"Eh up. It looks like John Lennon," Jack said.

"No, don't you recognise him? It's Johnny Clark from down the road. You know, the first punk rock poet."

"He's not one of them punk rockers. He hasn't got a safety pin through his nose. Anyway, punks aren't allowed to talk in a Lancashire accent."

"Look, be quiet and listen. Johnny's going to tell us about the time he got attacked by the Kung Fu expert outside the Chinese in the High Street."

And so he did. Then he told the one about 'Marrying A Monster From Outer Space'.

"I'd like to go to Cuba but it costs less to Majorca."

"What's wrong with Majorca?" Jack whispered, upset at the way package holidays were being cynically torn apart by the articulate but nervous lad of the stage.

"Aye, he's a laugh," burst out my drinking partner, obviously appreciating the poetry's coarser images.

'Are You Lonesome Tonight' next on the agenda, containing such memorable lines as 'You're like a dose of scabies. I've got you under my skin... Your life is like a fairytale, Grim.'

"That was stunning," I told Jack after Clark's classic 'Never Seen A Nipple In The Daily Express'.

"Aye", Jack replied.

"It's really exposed the hypocrisy found in the fascist popular press, illustrating that propaganda is the most dangerous kind of filth."

"Oh, I thought it was about nipples!"

PHILIP HALL

**SAD CAFE**  
London School of Economics

SAD CAFE proved to be more or less what I expected: a tight, capable band just lacking that final touch of originality.

The LSE is not the best of places to play — it's not easy trying to fit seven musicians, including a guest saxophonist, on to a stage that's small.

But this didn't worry them and they very confidently ran through most of the tracks from the 'Fanx Ta-Ra' album. Vocalist Paul Young gave a well-controlled performance and Leonard Saxer's saxophone gave the band a welcome distinguishing mark.

'Black Rose', a single from a few months ago, went down well — as did all the songs — but it was on the slightly more mellow numbers like the current single 'Love Will Survive' that they really impressed. It's a great shame that this composition probably won't get the exposure it needs to stand a chance of success because a hit single would bring them to the attention of many more people.

For me the best track of the bunch was an instrumental — unannounced, unfortunately — with Saxer very much to the fore and it would have been nice to hear them break away from mainstream rock, as they did here, more often.

We heard material from their forthcoming album, including 'Here Come Those Clowns' and judging by this they won't be breaking much new ground.

All the same a good gig and it was great to hear their encore version of 'Route 66'.

Fanx, Sad Cafe. Ta-Ra. PAUL SEXTON



SOUTHSIDE JOHNNY: climbing the ladder

## We're having a party

**SOUTHSIDE JOHNNY AND THE ASBURY JUKES**  
Hammersmith Odeon, London

IT'S ALWAYS nice to see a favourite group on its way up. And the Southsides have ascended quite a bit since the first time I saw them play as Graham Parker's support act, all dressed up and nowhere to go, to an all-but-empty hall in the wastelands of Bradford.

It had all the makings of a disastrous gig — and for anyone else it probably would have been. But Johnny and his band of merry men took the situation in hand and set the joint swinging. There may have been only 50 kids in that hall but by the end of their 40-minute set every single one of them was a confirmed fan.

Nine months on the band have climbed at least 10 rungs up the ladder of fame and fortune. Right up to a prestige gig at the Hammersmith Odeon but as in Bradford the size of the audience didn't worry the boys one bit.

It wasn't the best gig they've ever played — I've heard Johnny sing slicker and the band play tighter. But forget the technicalities — band and audience alike were there to have themselves some fun, and fun they had.

It was mostly a familiar set with a couple of newbies thrown in for good measure — newbies that seemed more rock-based than their usual Tamla-

influenced soul sound and that will take a few listenings to get used to.

But it was the old favourites most of us had come to hear. They kicked off with the appropriately titled 'This Time It's For Real' (as Johnny said: "Would I lie to you on Thanksgiving Day?"). 'Gotta Get You Offa My Mind', 'Without Love' and the lovely 'Love On The Wrong Side Of Town'.

Then there was 'She's Got Me Where She Wants Me' with trumpeter La Bamba savouring his spot in the limelight and drummer Mr Popeye's big number, 'It Ain't The Meat It's The Motion'.

And then there was the inevitably 'We're Havin' A Party' — never a truer word. And — oh, and a whole lot of other goodies. (At this point I abandoned my notebook and joined in the fun in front of the stage. The Odeon's enthusiastic security team were looking a little perplexed that, for one, their effort to stop people enjoying themselves seemed to be falling completely.)

The climax of the show was the number that seems to have become Southside's anthem 'Fever'. People had been shouting for it all evening and at last, here it was — the long, burning harmonica solo, then the slow build-up of the brass section until at last it burst out and lived up to its title.

Never mean with the encores, they came back three times, finishing with that ol' trusty, 'Stagger Lee'. It's one the band have probably played a thousand times before but like all their other old faves I'll be happy to hear a repeat performance any time. SHEILA PROPHET

# Upfront

Wednesday

**NOVEMBER 30**  
**BARKINGSIDE**, Old Maypole, Whirlwind.  
**LONDON**, Albany, Deptford (01-482 8745), Fabulous Poodles.  
**LONDON**, Brecknock, Camden (01-485 3073), Urcula.  
**LONDON**, Castle, Tooting, Sucker.  
**LONDON**, Chelsea College, Matress Road (01-352 6421), Landscape.  
**LONDON**, Dingwails (01-257 4967), Camden Lock, Black State.  
**LONDON**, Fanes, Prasad Street (01-262 7952), St Louis Union.  
**LONDON**, Gaumont State, Kilburn (01-624 8081), Elva on Tour (Film).  
**LONDON**, Greyhound, Fulham (01-385 0526), Bandama.  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Burlisque.  
**LONDON**, Kensington, Russell Gardens (01-603 3245), Riff Raff.  
**LONDON**, Marquee, Wardour Street (01-437 6803),

The Crabs.  
**LONDON**, Music Machine, Camden (0428, 0482), Wire, Neo / Trash.  
**LONDON**, Queen Elizabeth, Chingford, Jerry The Ferret.  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Bret Marvin & The Thunderbolts.  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Count Bishops / Doppelganger.  
**LONDON**, Ronnie Scott's, Frith Street (01-439 0747), Linda Lewis.  
**LONDON**, School of Economics, Aldwych, (01-405 4872), The Pleasers.  
**LONDON**, Speakeasy, Margaret Street (01-580 8810), Amazorblades.  
**LONDON**, Upstairs at Ronnie, Frith Street (01-439 0747), Baby Grand.  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), JJ Jamieson.  
**TUNBRIDGE WELLS**, Assembly Halls (30613), Wilko Johnson.  
**UXBRIDGE**, University of

The information here is 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.

Brunel (39125), The Darts.

Thursday

DECEMBER 1

**ABERDEEN**, The University (57251), Chicco.  
**BIRKENHEAD**, Mr Digby's (051-647 9329), Clayton & The Argonauts.  
**BLACKBURN**, Lodestar (Blackburn 400), Strider.  
**BRISTOL**, Granary Club (28267), Amazorblades.  
**BURNSIDE**, Burnside Hotel, The Dole.  
**COVENTRY**, Lanchester Polytechnic (21167), Geno Washington.  
**DERBY**, Assembly Hall (0382 31111), David Essex.  
**DUNFERMLINE**, The Frith, Jack Easy.  
**DUNSTABLE**, Civic Hall (603326), The Enid.  
**EDINBURGH**, West End Club (031-229 8308), The Heroes.  
**EXETER**, Groucho's, The Brakes.  
**GLASGOW**, Apollo (041-332 6055), Gary Glitter / Rosetta Stone.  
**GRAVESEND**, White Lion, Rebel.  
**HIGH WYCOMBE**, Nags Head, London Road (21758), Groundhogs.  
**INVERNESS**, Eden Court Theatre (221719), Boys of the Lough.  
**LANCASTER**, No 12 Club (63052), Unwanted.  
**LEEDS**, Grand Theatre (450891), Alan Price / Gonzales.  
**LEEDS**, The University (39071), Cousin Joe from New Orleans.  
**LEICESTER**, Blooblos (0530 38286), The Crabs.  
**LEICESTER**, De Montfort Hall (22850), Uriah Heep.  
**LONDON**, Albany Empire, Deptford (01-692 0756), Alternative TV / Mystereons.  
**LONDON**, City Arms, Islington, The Actors.  
**LONDON**, Ealing Technical College, Krakatoa.  
**LONDON**, Golden Lion, Fulham (01-385 3942), Splier.  
**LONDON**, North East London Polytechnic, Plaistow, Crazy Cavan & The Rhythm Rockers.  
**LONDON**, Greyhound, Fulham (01-385 0526), Hurriganes.  
**LONDON**, Hope & Anchor, Islington (01-359 4510),

MINI - TOURS seem to be a sign of the times. Last week we had a whistle-stop from Southside Johnny And The Asbury Jukes, this week rich famous tax-exiles Nazareth are on tour on a three-date Hendrix-inspired Canadian rockers Mahogany Rush also kick-off a brief series of gigs.

Because of European and American commitments, Nazareth, playing here for the first time in 18 months, have had to restrict their British schedule this year. The only venues which qualify for a touch of the old Naz magic are Manchester Apollo (Wednesday), Glasgow Apollo (Friday) and London's Rainbow Theatre (Sunday). Expect no mercy!

Meanwhile the visionary Frankie Marino (who claims to have been inspired by a ghostly visitation from the late, great Hendrix) and his band Mahogany Rush play Manchester Free Trade Hall (Friday) and London Hammermith Odeon (Saturday), with two more dates to follow next week. Support is Lone Star.

And if you're into rodents there's an open invitation for you'll catch the Boomtown Rats on tour. Check 'em out at

John O'way Band, Oxford Street (01-636 0933), Stephane Grappelli / Diz Dsley Trio.  
**LONDON**, John Bull, Chiswick, Brains Trust.  
**LONDON**, Wardour Street (01-437 6603), Five Hand Reel.  
**LONDON**, Music Machine, Camden (01-387 0428), Motorhead.  
**LONDON**, Nashville, Kensington (01-603 6071), Riff Raff.  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3148), Frankie Miller / Meal Ticket.  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), The Boyfriends.  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), O Band / Chartreuse.  
**LONDON**, Ronnie Scott's, Frith Street (01-439 0747), Linda Lewis.  
**LONDON**, Swan, Hammersmith (01-748 1043), Landscape.  
**LONDON**, Tidal Review, Bayley Street (01-340 4435), Charge.  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Frankenstein.  
**MORECAMBE**, Inn of the Holy Mountians.

**NEWCASTLE**, Teesside Polytechnic, XTC / Blitzkrieg Bop.  
**NORWICH**, Premises, Arts Centre (60352), Radio Stars / The Tods.  
**NOTTINGHAM**, Katics (25 6070), 999 / Blitz Kids.  
**PAISLEY**, Silver Thread Hotel (041 887 2196), Outsiders.  
**PORTSMOUTH**, The Polytechnic (819141), Alan Hull's Radiator.  
**SHEFFIELD**, Springvale Hotel (661466), Flying Lessons.  
**ST ALBANS**, Civic Hall (64511), The Stukas.  
**SWANSEA**, Nutz Club (66409), Steve Gibbons Band.

**UXBRIDGE**, University of Brunel (39125), Alberto Y Lost Tris Paranoidas.  
**WAKEFIELD**, Unity Hall (6555), Cado Bell.  
**WELLINGBOROUGH**, British Sport & Social Club, Cadellie.  
**WELLINGTON**, Town House (0952 44103), Wilko Johnson.  
**WEST BROMWICH**, Coach & Horses, Garbo / Celluloid Heroes.

**WOLKING**, Centre Hall (64848), The Ribs / Outpatients.



NAZARETH: Manchester Apollo, Wednesday

Friday

DECEMBER 2

**ABERTILLY**, Metropole Theatre (2687), The Doctors.  
**BEDFORD**, Reggae Street-Rock Festival, St Peters Square, Harpur Street, Junior English / Jah Woosh / Tradition / Cleh Bushol.  
**BIRMINGHAM**, Barbarellas (021-643 9413), Wilko Johnson.  
**BIRMINGHAM**, Odeon (021-643 6101), Thin Lizzy / Radiators from Space

**BIRMINGHAM**, St Peters College, Cousin Joe from New Orleans.  
**BIRMINGHAM**, West Hill College, Bullets.  
**BISHOPS STORTFORD**, Hockerill College, Cado Belle.  
**BRACKNELL**, Sports Centre (64203), The Bracknell.  
**BRIDLINGTON**, Spa Pavilion (7825), Status Quo.  
**BRIGHTON**, Buccaneer (68906), Wildlife.  
**BRIGHTON**, University of Sussex (64881), Tom Robinson Band / No Dice.  
**CAMBRIDGE**, Architects College, Humanet Street, Grains Trust

## heat it

**MONDAY TO FRIDAY**  
**Radio One** - John Peel (10.02-12.00): More homespun philosophy and a spectrum of excellent tracks chosen by Peely himself.  
**Piccadilly Radio** - Reflexions (8.00-11.00): Not only do you have even more rock hotlocks to help keep your head together as the winter nights close in, but there's a chance to hear Phil Lynott of Thin Lizzy tell it like it is, and also an interview with Krautmoogster Edgar Froese of Tangerine Dream.  
**FRIDAY**  
**Radio Clyde** - Baroque 'n' Roll (7.30-9.00): This week some classical art called Bach, Soft Machine, the Koto Ensemble and Shawn Phillips do battle over the airwaves. Don'tcha know what a koto is? Toon in and find out.  
**Radio Clyde** - Steve Jones (12.05-2.00): Cosmic comments from studio host SJ, who devotes some sound time to Uriah Heep.  
**SATURDAY**  
**Radio One** - Sight and Sound in Concert (8.30-7.30): Nazareth tread the boards this week, and the set includes material from their new album 'Expect No Mercy'. Same gig as BBC2.  
**SUNDAY**  
**Radio Nottingham** - JC's Jukebox (12.30-1.00): All the sounds you could have heard in your local cafe from the 60's onwards, rock 'n' roll, rockably, doowop and even sugarpappop.  
**Radio One** - Elvis Presley Story (5.00-6.00): Explores another lucrative phase in the career of Big El from East Tupelo and his guiding guru Colonel Parker.  
**Radio Luxembourg** - Medium Wave Bands (6.30-7.30): In which ageing jock Stuart Henry sticks a safety pin in his kill and climbs on the punk bandwagon (painful!). Some good sounds though.

**MONDAY**  
**BBC Radio Newcastle** - Bedrock (7.15 onwards): More superstar interviews, superb sounds and listened-to participation purveyed by Dick Godfrey and the rest of the gang. Hear it loud!  
**Radio City** - Great Eastern Express (6.30-7.30): Tonight and every weekday night ('cept Friday), much more music for BOF's and boring new waves alike, plus the local gig guide. Coverage of local bands a speciality

**CAMBRIDGE**, Corn Exchange (68787), Boomtown Rats, The Yachts.  
**CARLOPPS**, Alan Ramsey Hotel, The Jolt.  
**COVENTRY**, Coventry College, The Darts.  
**CROYDON**, Swan & Sugar Loafs, The Draks / Woody & The Splinters.  
**DERBY**, Kings Hall (31111), The The Damned / Dead Boys.  
**DUNDEE**, The University (23181), Clayton & The Argonauts.  
**DUNELM**, Bede College (63741), Muscles.  
**EDINBURGH**, The University (031-667 1290), The Advertis / The Values.  
**GLASGOW**, Apollo (041-332 6055), Nazareth.  
**GLASGOW**, Theatre Royal (041-204 1361), Boys of the Lough.  
**GLOUCESTER**, College of Education, Grand Hotel.  
**HAMILTON**, Bell College, Rezillos.  
**Hemel Hempstead**, Arts Centre (6448), Bootlegger.  
**Huddersfield**, Rock 'n' Roll Club, Friendly and Trades Social Centre, Flying Saucers.  
**KIRCALDY**, Cuznie Nook, Ignis.  
**LONDON**, College of Technology, Strider.  
**LONDON**, Bedford College, Regents Park (01-935 5867), Shakin' Stevens & The Sunsets.  
**LONDON**, Central London Polytechnic, New Cavendish Street (01-636 6271), The Pirates.  
**LONDON**, City Arms, Islington, The Actors.  
**LONDON**, Duke of Lancaster, New Barnet, Pekoe Orange.  
**LONDON**, Goldsmiths College, Greenwich, Five Hand Reel.  
**LONDON**, Hammersmith Odeon (01-748 4081), Uriah Heep.  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Rooginto.  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Stephane Grappelli / Diz Dizley.  
**LONDON**, Jolly Farmers Islington, Rebel.  
**LONDON**, Music Machine, Camden (01-387 0428), Gonzales / Fischer Z.  
**LONDON**, North East London Polytechnic, Dagenham (01-590 2282), Krakatoa / Bomber.  
**LONDON**, Queen Elizabeth College (01-937 5411), Fabulous Poodles.  
**LONDON**, Rainbow, Finsbury Park (01-263 3148), Alan Price.  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Pamties / Painted Lady.  
**LONDON**, Ronnie Scott's, Frith Street (01-437 0747), Linda Lewis.  
**LONDON**, Roxy, Neal Street (01-836 8811), Charge.  
**LONDON**, Royal College of Art, Kensington Gore, 899 Art Attacks / Mergar.  
**LONDON**, Valentino Room, Bedford Corner Hotel, Bethnal.  
**MANCHESTER**, Free Trade Hall (061-634 0840), Mahogany Rush / Lone Star.  
**MANCHESTER**, Rafter's (061-236 9788), Mergar.  
**MARGATE**, High Cliff, Queens Hotel, After the Fire.  
**MIDDLESBOROUGH**, Rock Garden (241995), The Stukas.  
**MIDDLESBOROUGH**, Town Hall (45432), Spill Em.  
**MORECAMBE**, Inn on the Bay, Moskatas

## THE TRUTH IS:

**1** No. You don't have to be a certain age to use Tampax tampons. If you've started to menstruate, you're old enough.

**2** Yes. Tampax tampons are worn internally. Once in place, they can't even be felt, and there's nothing to show or get in your way.

**3** No. You don't have to be married to use them, either. Because Tampax tampons slip easily through the same opening that channels menstrual flow from your body.

**4** No. A Tampax tampon can't get "lost". You see, there's just no place for it to hide.

And now that you know the truth about Tampax tampons, maybe it's time you tried them.

The internal protection more women trust



## see it

**THURSDAY**  
**BBC 1** - Top of the Pops (7.10-7.40): Dave Lee Travis presents this week's hot rhythm selections. Switch on and find out if the Snivelling Shits have in fact, charted.  
**FRIDAY**  
**Thames** - The Muppet Show (7.00-7.30): Is Kermit just a bad case of gargnere? Is Animal really Ratt Scabies in drag? Will Tony Hatch be reading the news? Toon in, find out, throw up!  
**SATURDAY**  
**BBC 2** - Slight And Sound in Concert (6.30-7.30): Nazareth are back on the road and back on the box too. Catch 'em if you can.  
**LWT** - So It Goes (12.15-1.00): Offers a taste of Magazine, Howard Devoto's new band, recording of Dave Edmunds tearing up Eric's in Liverpool, plus Elvis Costello and Nick Lowe on film.  
**SUNDAY**  
**LWT** - London Weekend Show (1.50-2.00): What's it like to be young and rich in London, asks young (?), rich (yes) Janet Street-Porter? Dunno Janet.  
**TUESDAY**  
**Thames** - Rock Follies of '77 (8.00-10.00): The highly romanticised and sub-realistic saga of the most unlikely female rock band ever bopos on. Never mind the quality, look at the air-time!  
**BBC 2** - Old Grey Whistle Test (11.15-11.45): Ace mod Bob Harris presents Greg Kihn and Cafe Jaques on a budget of less than thirty quid and ten portions of BBC prune cake. This one will run and run.



# Upfront

**NEWCASTLE-UPON-TYNE**, Guildhall (11977), The Enid Steve Brown Band

**OXFORD**, The Polytechnic (61988), Racing Cars

**NEWCASTLE**, Henderson Hall, Jenny Haan's Lion

**NOTTINGHAM**, Tent Match Tatum

**NOTTINGHAM**, Trent Polytechnic (48248), Alberto Y Lost Trios Paranoias

**OLDHAM**, Boundary, Ballet

**OXFORD**, St Catherine's College, Amazorblades

**PAIGNTON**, Festival Theatre (26244), Alan Hull's Radiator

**PENZANCE**, Garden (2475), Steve Gibbons

**HEDDITCH**, Traceys (61187), Little Tere

**WATFORD**, Arts Centre, Cousin Joe

**SCARBOROUGH**, Penthouse (63204), British Lions Hurricanes

**STAFFORD**, North Staffs Polytechnic, Stage

**STOKE ON TRENT**, North Staffs Polytechnic, XTC

**SUTTON-IN-ASHFIELD**, New Cross (2689), Merla

**UNBRIDGE**, University of Brunel (39125), Black Slate

**WATFORD**, Red Lion, Desperate Straits

**WEST RUNTON**, Pavilion (203), Motorhead / John O'way Band

**WYBRIDGE**, Brooklyn's

**WILLESDEN**, White Horse Ramrod

**WINCHESTER**, School of Art (61891), Steel Pulse / Christopher

**IPSWICH**, Gaumont (53641), Urlah Heep / Fury

**LEEDS**, Grand Theatre (40871), David Essex / Alessi Brothers

**LEICESTER**, The Polytechnic (27652), Split Enz

**LEICESTER**, The University (50000), Cado Belle

**LONDON**, All Nations Club, Hackney (01-249 2168), Steel Pulse

**LONDON**, Bedford College (01-935 5867), Muscles

**LONDON**, Black Bull, Lewisham, Graham Fenwick's Matchbox

**LONDON**, Bouncing Ball Club, Peckham, Jah Band

**LONDON**, The Castle, Streatham, The Boyfriends

**LONDON**, Central London Polytechnic (656 6271), Fabulous Fools

**LONDON**, Chelsea College (01-352 6421), Pirates / Simon Townsend Band

**LONDON**, City University, St John Street (01-253 7181), Grand Hotel / Sucker

**LONDON**, Clouds Brixton (01-748 2427), State Express

**LONDON**, Greyhound, Fulham Palace Road (01-385 0528), Wrist Action

**LONDON**, Hammersmith Odeon (01-748 4081), Mahogany Rush / Lone Star

**LONDON**, Hope & Anchor, Islington (01-359 4510), XTC

**LONDON**, 100 Club, Oxford St (01-636 0933), Bob Kerr's Whoopie Band

**LONDON**, Man In The Moon, Chelsea, Outsiders

**LONDON**, Music Machine (01-387 0428), Surprise Sisters

**LONDON**, Nashville Rooms, Lurkers / The Doll

**LONDON**, Pegasus, Stoke Newington, Sore Throat

**LONDON**, Pickets Lock, Edmonton, Geno Washington

**LONDON**, Pyms, Edmon-ton, The Actors

**LONDON**, Rainbow, Finsbury Park (01-263 3148), Gary Glitter / Rosetta Stone

**LONDON**, Red Cow, Hammersmith (01-748 5720), Clayton & The Argonauts

**LONDON**, Rock Garden, Covent Garden (01-240 3961), Telemacque / Trader

**LONDON**, Ronnie Scott's, Frith Street, (01-439 0747), Linda Lewis

**LONDON**, The Rose, Rose Hill, Morden, Evil Weasel

**LONDON**, Royal Ball-rooms Southgate (01-886 4112), Heatwave

**LONDON**, Thames Polytechnic Woolwich (01-854 2030), Penetration

**LONDON**, Wellington, Archway Road, Charge

**LOUGHBOROUGH**, The University (63171), Tom Robinson Band / No Dice

**MANCHESTER**, Apollo (01-273 1112), Status Quo

**MANCHESTER**, Elizabeth Suite, Belle Vue



IAN DURY: Croydon Greyhound, Sunday

## Saturday

**ASKERN SPA**, The Centre, Merla

**BARKINGSIDE**, Old Maypole, Dynamite

**BARRY**, St Alfin's Club, Jenny Darren

**BEDFORD**, College of Education (55889), Muscles

**BIRMINGHAM**, Barabial (021-643 9413), Wilko Johnson

**BIRMINGHAM**, Odeon (021-045 6101), Thin Lizzy

**BOLTON**, Institute of Technology, Deane Road, Krakatoa

**BRIGHTON**, The Polytechnic (693655), Grand Parade Site, 999 / Puritans

**BRIGHTON**, Top Rank (23895), The Yachts

**BRISTOL**, Brunel College (6481), The Doctors

**BRISTOL**, Brunel Polytechnic, Lissen

**BRISTOL**, Stars & Stripes, Yate, Whirlwind

**BRISTOL**, The University (24161), Fairport Convention

**CAMBRIDGE**, The Alma, Pantons Street, Brains Trust

**CARLISLE**, Flopps, The Stukas

**CHESTERFIELD**, Brim-mington Tavern, Witch-

**COLCHESTER**, University of Essex (44144), Alan Hull's Radiator / J J Jamison

**BURTON ON TRENT**, Blackford Hall, Strange Days

**COVENTRY**, New Theatre (23141), Nazareth

**CROYDON**, Rudolf's, The Red Deer (688 9291), Weld Sister

**DARTFORD**, College of Education (21328), Shanghai Automatics

**DIGBEY**, Barrel Organ, Brent Ford And The Nylons

**EDINBURGH**, Usher Hall (031-229 7607), Boys Of The Lough

**FOLKESTONE**, Lees Cliff Hall, Five Hand Reel

**GRAVESEND**, Nag's Head, Rebel

**GUILDFORD**, Star Club, Crawley Street, Gina & The Rockin' Rebels

**GUILDFORD**, University of Surrey (71281), Frankie Miller / Meal Ticket

**HASTINGS**, Pier Pavilion (42120), The Damned / Dead Boys

**HIDDERSFIELD**, The Polytechnic (22288), Alberto Y Lost Trios Paranoias

**ILKLEY**, Ilkley College, Idle Jack Band

(061-223 1331), Boomtown Rats

**MANCHESTER**, Polytechnic (031-273 1964), The Darts

**MANCHESTER**, U.M.I.S.T. (061 236 9114), Burlesque / Screens

**MARGATE**, High Cliffe, Queens Hotel, Slowhand

**MIDDLESBROUGH**, Rock Garden (241995), Deke Leonard

**MINEHEAD**, Clouds, Ballet

**MORECAMBE**, Inn on the Bay, Montanas

**NEWBURY**, College of Education, Buster Crabbe

**NORTHAMPTON**, County Cricket Club (62917), Chris Spedding / Jaguar

**NOTTINGHAM**, Boat Club (869032), Trapeze

**NOTTINGHAM**, Kates (256070), Radio Stars

**NOTTINGHAM**, Old General, Elyson Green, Flying Saucers

**NOTTINGHAM**, The University (55912), John Martyn

**PORTSLADE**, Clarence Hotel, Crazy Cavan & The Rhythm Rockers

**RUGBY**, Granada, Stage Frigate

**SALFORD**, The University (061-736 7811), Racing Cars / Rumble Strips

**SHEFFIELD**, The Polytechnic (21290), Thunderclap

**ST ALBANS**, Civic Hall (64511), Motorhead

**ST ANDREWS**, The University, The Rezillos

**STIRLING**, The University (3171), Ignatz

**SUTTON-IN-ASHFIELD**, Golden Diamond, Resless Rockers

**WARRINGTON**, Lion Hotel, Llmelight

**WELWYN GARDEN CITY**, Mid-Herts College, The Campus, Bernie Torme

**WIGAN**, Casino (43501), British Lions / Hurricanes

**WOLVERHAMPTON**, Civic Hall (21359), The Jam

Hanworth Road, Dangerous Rhythm

**LEEDS**, Florde Green

**LIVERPOOL**, Eric's (021-236 7881) Amazorblades

**LONDON**, Cambridge Theatre (01-836 6056), Splitter

**LONDON**, Drury Lane Theatre (01-836 8108), Nina Simone

**LONDON**, Hope And Anchor, Islington (01-359 4510), Deke Leonard

**LONDON**, Marquee, Wardour Street (01-437 6603), Grand Hotel

**LONDON**, Nashville (01-603 6071), Penetration

**LONDON**, Rainbow, Finsbury Park (01-263 3148), Nazareth

**LONDON**, Red Cow, Hammersmith (01-748 5720), Clayton and The Argonauts

**LONDON**, Ronnie Scott's, Frith Street (01-439 0747), Linda Lewis

**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Generation X / Saints / Lurkers / Valves

**LONDON**, Swan, Hammersmith, Contempt

**LONDON**, Torrington, Lodge Lane, North Finchley O Band

**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Matumbi

**MACCLESFIELD**, Boar's Head, Merla

**NEWBRIDGE**, Newbridge Hall, Jenny Darren

**NEWCASTLE-UPON-TYNE**, Central Hotel, Cousin Joe from New Orleans

**NEWCASTLE**, City Hall (20007), David Essex / Alessi Brothers

**NOTTINGHAM**, Grey Topper (Leabrooks 3232), Krakatoa

**NOTTINGHAM**, Kates (256070), The Doctors

**OLDHAM**, Boundary, Tatum

**PLYMOUTH**, Fiesta (88948), Frankie Miller / Meal Ticket

**PORTSMOUTH**, The Centre (27651), Five Hand Reel

**PRESTWICH**, Catholic Club, Whitefire

**REDCAR**, Coatham Bowl (3236), Steve Gibbons and

**SHEFFIELD**, Top Rank (21927), British Lions / Hurricanes

**SOUTH HARROW**, Lanters, Tythe Farm, Evil Weasel

**STAFFORD**, Top Of The World (2444), Tom Robinson Band

**WATFORD**, Baileys (39848), The Drifters

**WHITLEY BAY**, Rex Hotel, The Stukas

**LEEDS**, Florde Green

**LIVERPOOL**, Eric's (021-236 7881) Amazorblades

**LONDON**, Cambridge Theatre (01-836 6056), Splitter

**LONDON**, Drury Lane Theatre (01-836 8108), Nina Simone

**LONDON**, Hope And Anchor, Islington (01-359 4510), Deke Leonard

**LONDON**, Marquee, Wardour Street (01-437 6603), Grand Hotel

**LONDON**, Nashville (01-603 6071), Penetration

**LONDON**, Rainbow, Finsbury Park (01-263 3148), Nazareth

**LONDON**, Red Cow, Hammersmith (01-748 5720), Clayton and The Argonauts

**LONDON**, Ronnie Scott's, Frith Street (01-439 0747), Linda Lewis

**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Generation X / Saints / Lurkers / Valves

**LONDON**, Swan, Hammersmith, Contempt

**LONDON**, Torrington, Lodge Lane, North Finchley O Band

**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Matumbi

**MACCLESFIELD**, Boar's Head, Merla

**NEWBRIDGE**, Newbridge Hall, Jenny Darren

**NEWCASTLE-UPON-TYNE**, Central Hotel, Cousin Joe from New Orleans

**NEWCASTLE**, City Hall (20007), David Essex / Alessi Brothers

**NOTTINGHAM**, Grey Topper (Leabrooks 3232), Krakatoa

**NOTTINGHAM**, Kates (256070), The Doctors

**OLDHAM**, Boundary, Tatum

**PLYMOUTH**, Fiesta (88948), Frankie Miller / Meal Ticket

**PORTSMOUTH**, The Centre (27651), Five Hand Reel

**PRESTWICH**, Catholic Club, Whitefire

**REDCAR**, Coatham Bowl (3236), Steve Gibbons and

**SHEFFIELD**, Top Rank (21927), British Lions / Hurricanes

**SOUTH HARROW**, Lanters, Tythe Farm, Evil Weasel

**STAFFORD**, Top Of The World (2444), Tom Robinson Band

**WATFORD**, Baileys (39848), The Drifters

**WHITLEY BAY**, Rex Hotel, The Stukas

**BATH**, Pavilion (25628), Wilko Johnson

**BIRMINGHAM**, Drake's Drum, Stage Frigate

**BLACKPOOL**, Henkinson's (29203), British Lions

**BOURNEMOUTH**, Village Bowl (26636), The Jam / New Hearts

**BRIGHTON**, Dome (6 8 2 1 2 7), Urlah Heep / Fury

**BRISTOL**, Crookers, Skatlight

**CHESTER**, Quaintways (27141), Stamps

**DEWSBURY**, Pickwicks (46 4 7 4 9), Slouzie And The Banishes

**DONCASTER**, Outlook (64 5 4), Wayne County And The Electric Chairs / Alternative TV

**ENFIELD**, Middlesex Polytechnic (01-804 1958), The Darts

**GLASGOW**, Apollo (041-332 8055), Jon Baez

**LEICESTER**, De Montfort Hall (22850), Thin Lizzy / Radiators From Space

**LEICESTER**, Kingsway Tavern, Whirlwind

**LEICESTER**, Prohibition, Cousin Joe From New Orleans

**LONDON**, City University (01-253 9890), Merger

**LONDON**, Half Moon, Putney, Wirz Jones

**LONDON**, Hope And Anchor, Islington (01-359 4510), Tom Robinson Band

**LONDON**, 100 Club, Oxford Street (01-636 0933), Ann Kelly Tequila Brown Blues Band / Garent Watkins / Kev Stenson

**LONDON**, Klooks, Klock, Ritz Hotel, West End Lane (01-677 1473), Cheap Stars

**LONDON**, Marquee, Wardour Street, (01-437 6603), Racing Cars

**LONDON**, Music Machine, Camden (01-387 0428), The Stukas / Amazorblades

**LONDON**, Pindar of Wakefield, King's Cross (01-537 1753), Sore Throat

**LONDON**, Rock Garden, Covent Garden (01-240 3961), Grand Hotel / Chaser

**LONDON**, Ronnie Scott's Frith Street (01-439 0747), Linda Lewis

**LONDON**, Vortex, Crackers, Wardour Street (01-734 4948), Maniacs

**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Slipstream

**MANCHESTER**, Apollo, Ardwick (061-273 1112), Status Quo

**MERTHYR TYDFIL**, Tiffanys (5621), Deke Leonard

**MIDDLESBOROUGH**, Rock Garden (241995), The Doctors

**ORPINGTON**, Civic Hall, Cadillac

**SOUTHAMPTON**, Top Rank (26080), The Damned / Dead Boys

**SOUTHPORT**, Dixieland Showbar (36733), Whitefire

**WATFORD**, Baileys (39848), The Drifters

**YEOWIL**, Duke of York, Bullet

**WOLVERHAMPTON**, Civic Hall (21359), The Jam / Lazy Radiators From Space

**BRISTOL**, Crookers, Skatlight

**BRIGHTON**, Crypt, University of Sussex (64681), The Dyaks

**BRISTOL**, Hippodrome (29944), Urlah Heep / Fury

**BRIGHTON**, The Polytechnic Grand Parade Site (421758), George Khan's Mirage

**CARDIFF**, Capitol (31316), David Essex / Alessi Brothers

**CARDIFF**, Top Rank (26538), The Damned / Dead Boys

**DONCASTER**, Outlook (64 5 4), Cado Belle

**DURHAM**, The University (64466), Alberto Y Lost Trios Paranoias

**EDINBURGH**, Odeon (64 5 4), Boomtown Rats / Yachts

**GLASGOW**, Saints And Sinners, St Vincent St (041-221 1124), Swift

**HIDDERSFIELD**, Ivanhoe's (489 2478), Slouzie And The Banishes

**ILFORD**, Greyhound, Chapel Heath (01-385 0526), Headache

**KEIGHLEY**, Knickers Club (602822), Cheap Flight

**LEEDS**, F Club Ace of Clubs (460101), Electric Chairs / Alternative TV

**LEEDS**, The Polytechnic (41101), The Crookers

**LEICESTER**, The University (50000), Five Hand Reel

**LONDON**, Hammersmith Odeon (01-748 4081), The Tubes

**LONDON**, Hope And Anchor, Islington (01-359 4510), Chris Spedding

**LONDON**, 100 Club, Oxford Street (01-636 0933), Peke Orange

**LONDON**, Lyceum, The Strand (01-836 3715), Tom Robinson Band

**LONDON**, Marquee, Wardour St. (01-437 6603), Racing Cars

**LONDON**, Music Machine, Camden (01-387 0428), Bees Make Honey / Edge Band

**LONDON**, North London Polytechnic, Ladbroke House (01-485 5495), The Stukas

**LONDON**, Rock Garden, Covent Garden (01-240 3961), Advertising / The Lurkers

**LONDON**, Ronnie Scott's, Frith St (01-439 0747), Linda Lewis

**LONDON**, Tramshed, Woolwich (01-853 Grand Hotel / Lucy

**LONDON**, Western Counties (01-723 0685), Charge

**MANCHESTER**, Apollo, Ardwick (061-273 1112), Status Quo

**PLYMOUTH**, Woods (266118), The Crabs

**READING**, The University (806222), Fairport Convention

**REDDITCH**, Sticky Wick-et, Cousin Joe From New Orleans

**SHEFFIELD**, Top Rank (21927), Ian Dury

**WATFORD**, Baileys (39848), The Drifters

**WOLVERHAMPTON**, Lafayette (26285), Motorhead



BOOMTOWN RATS: Cambridge Corn Exchange, Friday

## Monday

**BATH**, Pavilion (25628), Wilko Johnson

**BIRMINGHAM**, Drake's Drum, Stage Frigate

**BLACKPOOL**, Henkinson's (29203), British Lions

**BOURNEMOUTH**, Village Bowl (26636), The Jam / New Hearts

**BRIGHTON**, Dome (6 8 2 1 2 7), Urlah Heep / Fury

**BRISTOL**, Crookers, Skatlight

**CHESTER**, Quaintways (27141), Stamps

**DEWSBURY**, Pickwicks (46 4 7 4 9), Slouzie And The Banishes

**DONCASTER**, Outlook (64 5 4), Wayne County And The Electric Chairs / Alternative TV

**ENFIELD**, Middlesex Polytechnic (01-804 1958), The Darts

**GLASGOW**, Apollo (041-332 8055), Jon Baez

**LEICESTER**, De Montfort Hall (22850), Thin Lizzy / Radiators From Space

**LEICESTER**, Kingsway Tavern, Whirlwind

**LEICESTER**, Prohibition, Cousin Joe From New Orleans

**LONDON**, City University (01-253 9890), Merger

**LONDON**, Half Moon, Putney, Wirz Jones

**LONDON**, Hope And Anchor, Islington (01-359 4510), Tom Robinson Band

**LONDON**, 100 Club, Oxford Street (01-636 0933), Ann Kelly Tequila Brown Blues Band / Garent Watkins / Kev Stenson

**LONDON**, Klooks, Klock, Ritz Hotel, West End Lane (01-677 1473), Cheap Stars

**LONDON**, Marquee, Wardour Street, (01-437 6603), Racing Cars

**LONDON**, Music Machine, Camden (01-387 0428), The Stukas / Amazorblades

**LONDON**, Pindar of Wakefield, King's Cross (01-537 1753), Sore Throat

**LONDON**, Rock Garden, Covent Garden (01-240 3961), Grand Hotel / Chaser

**LONDON**, Ronnie Scott's Frith Street (01-439 0747), Linda Lewis

**LONDON**, Vortex, Crackers, Wardour Street (01-734 4948), Maniacs

**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Slipstream

**MANCHESTER**, Apollo, Ardwick (061-273 1112), Status Quo

**MERTHYR TYDFIL**, Tiffanys (5621), Deke Leonard

**MIDDLESBOROUGH**, Rock Garden (241995), The Doctors

**ORPINGTON**, Civic Hall, Cadillac

**SOUTHAMPTON**, Top Rank (26080), The Damned / Dead Boys

**SOUTHPORT**, Dixieland Showbar (36733), Whitefire

**WATFORD**, Baileys (39848), The Drifters

**YEOWIL**, Duke of York, Bullet

## Tuesday

**ABERDEEN**, Fusion Ball-room, The Jolt

**AYLESBURY**, Friars (88948), John Otway Band

**BIRMINGHAM**, Town Hall (021-236 2339), Boys Of The Lough

**BRIGHTON**, Alhambra

## DECEMBER 6

**ABERDEEN**, Fusion Ball-room, The Jolt

**AYLESBURY**, Friars (88948), John Otway Band

**BIRMINGHAM**, Town Hall (021-236 2339), Boys Of The Lough

**BRIGHTON**, Alhambra

## THE ROCHESTER

1 Thu	The Flames	From
2 Fri	Bees Make Money	60p
3 Sat	The Lurkers	50p
4 Sun	The Doll	50p
5 Mon	Blast Furnace II	Free
6 Tue	The Hoax Waves	Free
7 Wed	The Monotones	Free
8 Thu	Tonight	Free
9 Fri	Speedometers	Free

## THE PORTERHOUSE CLUB

20 CAROLGATE, RETFORD, NOTTS

Fri, Dec 2nd - BURLESQUE

Sat Dec 3rd - PONDERS END



# Discos by JAMES HAMILTON

## UK Disco Top50

CONTINUING the positions from page two

- 21 25 BEST OF MY LOVE, Emotions CBS
- 22 - UNLIMITED CITATIONS Cafe Creme Harvest/Bimbo 12in
- 23 46 PFUN, ConfunkShun Mercury
- 24 33 GET YOUR BOOM BOOM, Pamplemousse Barclay Emotions CBS
- 25 50 I DON'T WANNA LOSE YOUR LOVE, Emotions CBS
- 26 27 HOLD TIGHT / TURN THE BEAT AROUND, Vicki Sue Robinson RCA 12in
- 27 14 ONLY THE STRONG SURVIVE, Billy Paul Phil Int
- 28 32 BRICK HOUSE, Commodores Motown
- 29 - JAMMING, Bob Marley & The Wallers Island
- 30 12 DO YOUR DANCE, Rose Royce Whitfield
- 31 - SAY YOU WILL / FUNK SURGEON, Eddie Henderson Capitol
- 32 43 BACK IN LOVE AGAIN, LTD. A&M
- 33 - EGYPTIAN REGGAE, Jonathan Richman Beserkley
- 34 - GET ON THE FUNK TRAIN, Munich Machine Oasis
- 35 - COCOMOTION, El Coco US Av! LP
- 36 - THE BULL, Mike Theodore Orchestra Atlantic
- 37 - MAGIC MANDRAKE, Sarr Band Calendar
- 38 26 DO YOU SPEAK FRENCH, Nite School Ensign
- 39 45 CAPTAIN KREMMEN, Kenny Everett DJM
- 40 35 GOIN' PLACES, Jacksons Epic
- 41 41 IT MAKES YOU FEEL LIKE DANCING, Rose Royce Whitfield LP
- 42 - I HATE HATE, Danny Williams Ensign
- 43 21 LOVE BUG, Tina Charles CBS 12in
- 44 - SHE'S NOT THERE, Santana CBS
- 45 31 ROCKCOLLECTION, Laurent Voulry RCA
- 46 37 (YOU'RE) FABULOUS BABE, Kenny Williams Decca
- 47 - A WHITER SHADE OF PALE, Procol Harum Cube 12in
- 48 18 YOU'RE IN MY HEART, Rod Stewart Riva
- 49 - KISS ME, George McCrae TK
- 50 - COME TO AMERICA, Gibson Brothers Polydor 12in

## EAST ON SOUL

JIM HIGGINSON, one of the funky jocks at Spennymoor's Top Hat in Co Durham, explains a certain amount about the Eastern Soul phenomenon in the north-east.

He notes that there is little demand for the old type of northern soul in the area's established clubs, probably because its fans are too young to get in - although, he adds, the hard core are obviously over 16.

What has happened,

however, is that the modern New York disco sounds which Ian Levine spins over in Blackpool - and which are so controversial among Northern fans - are equally popular with funk in the Top Hat at least.

While of course funky records can be big elsewhere in Britain too, it remains strange that the ones which get reported as hits in the south-east, East Anglia and East Midlands only seem to catch on in the north-east and never further west.

Anyway, now that the Brighouse and Raistrick Band are so big in the charts, the latest trend seems to be for clog dancing! Let me know when that catches on with you!

## RADIO airs its views

RADIO, by Elwyn Evans (Barrie And Jenkins, £3.95), is a guide to broadcasting techniques by a veteran broadcaster, producer and former head of the BBC radio training section.

Obviously he knows his stuff but his book's bias is turned almost totally towards the correct way of putting on 'talks' with very little mention of disc jockey techniques.

However, it's full of sound common sense and should interest all radio fanatics who are into things other than music and stardom.

For the professional radio people at whom it's aimed, it should be required reading even if it does state the obvious.

## New Spins

**COACH HOUSE RHYTHM SECTION:** 'Nobody's Got Time Pts 1/2' (Ice 5, via Anchor). Already hot for some, Eddy Grant's funkily jumping chanter is like an updated Equals with synthetic backing.

**SHOWDOWN:** 'Keep Doin' It' (State STAT 63). Full-length 12in version of the happy bumper - pity it's so late.

**FOUR TOPS:** 'For Your Love' (ABC 4199). UK-recorded hustle revamp of the Yardbirds' oldie, on 12in but not on their 'The Show Must Go On' LP (ABCL 8223), whose much better 7:04 title track has funky support.

**JOHN OTWAY AND WILD WILLY BARRETT:** 'Cor Baby That's Really Free' (Polydor 2058951). Catchy punk-ish romper, could be huge.

**FESTIVAL SINGERS:** 'Happy Birthday To You' / 'For He's A Jolly Good Fellow' / 'Auld Lang Syne' (EMI 2738). Plain and simple for singalongs - and pretty

well vital for every DJ!  
**JOHN CHRISTIE:** 'Here's To Love' / 'Here's To Rock 'N' Roll' (EMI 2728). Last year's 'Auld Lang Syne' hit and a disjointed oldies medley flip.

**PAUL NICHOLAS:** 'Grandma's Party' (RSO 2090216). And another 'Auld Lang Syne' hit from last year, reactivated.

**FRANKIE ALLEN:** 'Just A Country Boy' (Rockfield UP 36337). Sensational Elvis tribute recreates his early RCA sound almost perfectly.

**ROBERT GORDON:** 'The Fool' (Private Stock PVT 127). Sanford Clark's classic 1956 rocker revived on a 78 rpm 12in, selling at 15 bob!

**BING CROSBY:** 'Goodnight Sweetheart' / 'Where The Blue Of The Night' (Decca F 18740). Vintage 1931 closed-down smoothers!

**CRAWLER:** 'Stone Cold Sober' (Epic EPC 5873). Lovely gentle cool rocker, revived from July.

**DEAD BOYS:** 'Sonic Reducer' (Sire 8078609). Head bashing pogo-gogo, with good phasing effects.

**RORY BLOK:** 'Help Me Baby' (Chrysalis CHS 2176). Intense little Thelma-type builder.

**VIOLA WILLS:** 'Let's Love Now' (Arista 151). Thelma-type hustler.

**JACKIE PAYNE:** 'It's Gonna Be Alright' / 'I Found Myself' (Barak BAR 4, via President).

Funky chugger and nice soul swinger flip.  
**JIMMY HELMS:** 'Black Joy' (Pye 7N 46031). Jaunty mid-tempo movie song.

**EMOTIONS:** 'Shouting Out Love' (Stax 581). Previously unissued old semi-slowie.

**QUINT:** 'Hold Me' (UA UP 36328). Real Thelma-type slow tripper from Kent.

**COALKITCHEN:** 'Falling In Love' (Full Moon EPC 5688). Dated pop-disco formula fodder.

**PAT SIMON:** 'George (Disco Tango)' (Pye 7N 23757). Silly hybrid hustler that's better than expected.

**SOPHISTICATED LADIES:** 'Check It Out' (Barback EMBS 353, via Pye). Old-fashioned soul chix sing Bobby Womack.

**EDDIE DRENNONG:** 'Would You Dance To My Music' (Pye 7N 23758). Pleasant sophisticated hustler.

**JERMAINE JACKSON:** 'Take Time' (Motown TMG 1092). Unimaginative burbler.

**GERALDINE:** 'Wonderful' (RAK 264). Trite cliché - crammed Euro-type bouncer.

**VIOLA REITTOWSKY:** 'You Can Dance' (Contempo CS 2126). Euro-monotony with the old Homer Banks / Spencer Davis beat.

**PLATTERS:** 'Only You' (Pye 7N 25760). Modern thumpalong remake.

**SONNY BLAKE:** 'Curiosity' (Savril SAT 151). Good follow-on to George Chandler's

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# Discos

## Dates

'Little Girl'  
ANGEL: 'Winter Song'  
(Casablanca CAN 115).  
Bowie's 'Low' - like slow  
lurcher.  
ALLMAN AND  
WOMAN: 'Move Me'  
(Warner Bros K 17057).  
Dreary slow hustler.

## MIX MASTER

CHRIS BROWN (Elephant And Castle Charlie Chaplin's) gets intellectual by mixing Greg Lake 'C'est La Vie' (Atlantic), Laurant Voulyz 'Rockollection' (RCA), Nite School 'Do You Speak French' (Ensign), LaBelle 'Lady Marmalade' (Epic), Manhattan Transfer 'Chanson D'Amour' (Atlantic) and Moments 'Look At Me I'm In Love' or 'Girls' - the French versions - (All Platinum LP). Ca va, m'sieur? Mats out, out, out.

FRIDAY (2) Sounds Unlimited start a regular reggae and soul night at Barry Railway Club, Keith Black plays Birmingham's Beeches Hotel, Perry Barr; SATURDAY (3) Heatwave hit Southgate's Royalty; SUNDAY (4) Soleit DJ Assn meet at noon in Portsmouth's Hamiltons Club, Commercial Road, with free refreshments for all area jocks; MONDAY (5) The Jam punk Bournemouth's Village Bowl; TUESDAY (6) South Wales DJ Assn hold a safety seminar with police, fire and security officers at Penarth's Mark Manor; WEDNESDAY (7) DJ Webster starts the Worrall Youth Club, Sheffield's Worrall Memorial Hall.  
Regular gigs include Mick Ames' Under-18s

## Tea Break! Round Two

RON GREENFIELD (Maldstone 63746) suggests we start asking jocks for their funny experiences; I suggest jocks should send in their favourite one-liner jokes, suitable for disco use.  
Either way Ron's own amusing antic was during a gig in an old church hall with only one mains socket, where the vicar pulled the plug so he could boil a kettle... halfway through the evening! Talk about a tea break!

at Welwyn Garden City's Campus West on Monday, Johnnie Walker's funk at Dick's, Farnborough Tumble-down Dick Hotel, on Monday and Thursday, Greg Davies at Watford Bailey's on Tuesday, Gary Allan at Liverpool's Pen And Wig disco pub on Wednesday now as well as Thursday, Friday, Saturday, Bob Allan and gogo girl at Birmingham's Bull's Head, Yardley Road, on Thursday and Dougie Law's rock 'n' roll medleys at Falkirk Maniqui on Friday.

## DJ Hotline

THELMA HOUSTON, Gonzalez, Carl Douglas - all huge last week - nowhere now. What happened? Chart contributors are meant to list records that have proved their

## FACTORY JOX

TOMMY TERRELL (021-474 5406) has had about 80 taped applications from jocks for his Music While You Work factory radio network. Of these he says that the best all surprisingly came from the south-east. He's currently interviewing the 10 best with a view to start programming in a month or two.

## DJ '77

RICHARD SPINKS, mobile from Havant, won the Southampton heat of the DJ '77 competition, the Brighton Tramps final of which will be reported in full next week as it happens this Wednesday night (30).

## HOT VINYL

BOB JONES (Chelmsford Dee - Jay's) import tips Mandrill 'Can You Get It' / 'Funky Monkey' / 'Happy Beat' - wot, not 'Susie Caesar' too? - (Arista LP), Michele 'Disco Dance' / 'Can You Feel It' (West End LP), New Birth 'Mighty Army'

/ 'Deeper' (Warner Bros LP), Ingram 'Get Your Stuff Off' (H&L), Le Pamplemousse 'Le Spank' (Avt 12in), Chocolate Milk 'Grand Theft' (RCA), and still tops Cleveland Eaton 'Bama Boogie Woogie' (Ovation 12in).

floor-filling capabilities but I suspect that these (and many others in the past) have been charted by jocks before they'd tried them. To help keep the Disco Top 50 as consistent as possible please stop this practice!

Donna Summer adds 'Working The Midnight Shift' and 'Say Something Nice' but 'Rumour Has It' remains the hottest track (Casablanca LP). Montreal Sound 'Music' (Creole 12in) bags Bob

Cheek (Lowestoft), Phil Black (Barry Pelican), Dr John (Telford Disco-Tech), Jay Jay Sawks (Dairy Hotel De Croft).

Bill Fredericks 'Love With You' (Polydor) gets Greg Davies (Watford New Penny), Stuart Mason (Leeds), Alan Kerr (Kilmarnock) Pockets 'Come Go With Us' (CBS) tags Terry Jones (Shoreditch Norfolk), Johnnie Walker (Farnborough Dicks), Capuchino (Bromley), Real Thing 'Lightning

Strikes' (Pye) hits Steve Wiggins (Barry), John Guthrie (Glasgow Rialto), Liz Bailey (Leicester Society).

Box Scaggs 'Hollywood' (CBS) has Peter Craig (Hastings Lazybones), Mark Ryman (Swansea Cinderellas). Rice And Beans Orch 'Disco Dancing' (Contempo) cans Steve Day (Chingford), Big Joke 'Disco Cha Cha' (Barn pre) cops Nick Titchener (Wimbledon), Derek Owen 'Disco 2000' (Snack) calls Brian Stevenson (Royton), Alan Christlo (Mountain Ash Palace). Rory Block 'Help Me Baby' (Chrysalis) has Keith Tee (London Rock Garden).

## DJ Top Ten

DIRTY HARRY, now a senior radio electrician and closed-circuit DJ on the Dunlin Alpha offshore oilfield, still masterminds a team of disco DJs in the Newcastle-on-Tyne area.

Basher Joe, Hand - Jive Willie, Boillie and others are regularly at Greenford Road and Renwick Street Community Centres while Harry spends his money building up new sets of equipment and records to expand even further.

In compiling the record sets he's decided that the following are vital for all MoR party jocks... and easy to find in cheap - cheap Woolies bins!

- 1 JOE LOSS PARTY (whole LP), Joe Loss MfP LP
- 2 ROCK AROUND THE CLOCK/RIP IT UP, Bill Haley MCA
- 3 LET'S TWIST AGAIN/THE TWIST, Chubby Checker Chubby London
- 4 SAVE YOUR KISSES FOR ME, Brotherhood Of Man Pye
- 5 JIMMY MACK / THIRD FINGER LEFT HAND, Martha And The Vandellas Motown
- 6 Y VIVA ESPANA, Sylvia Sonet
- 7 ALL RIGHT NOW, Free Island
- 8 THE FLASHER, Mistura Route
- 9 THE LOCO - MOTION, Little Eva London
- 10 MAGGIE MAY, Rod Stewart Mercury

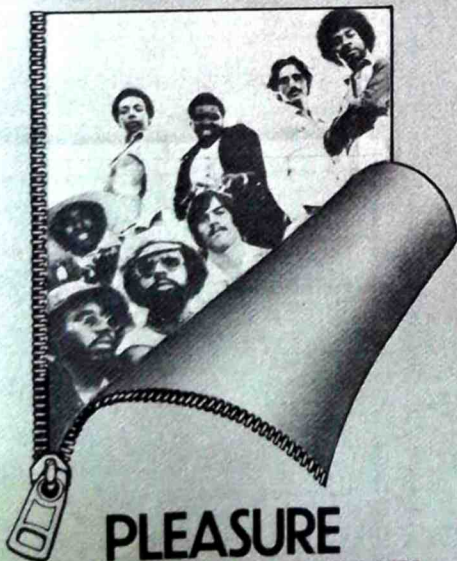
## BIRKENHEAD BENEFIT

TERRY LENNAINE (051-733 0226/647 8093), BBC Radio Merseyside's soul jock, has as usual arranged a massive charity night at Birkenhead's Hamilton Club on December 7.

Now all the tickets have already gone (they're 'bought' in return for toys) but Terry's still looking for more stars to make guest appearances alongside Heatwave and Rokotto who will be playing live.

If you're a star and available give him a ring! Sounds like some party, not to be missed!

# ZIP INTO THESE YOU'LL GO BANANAS.



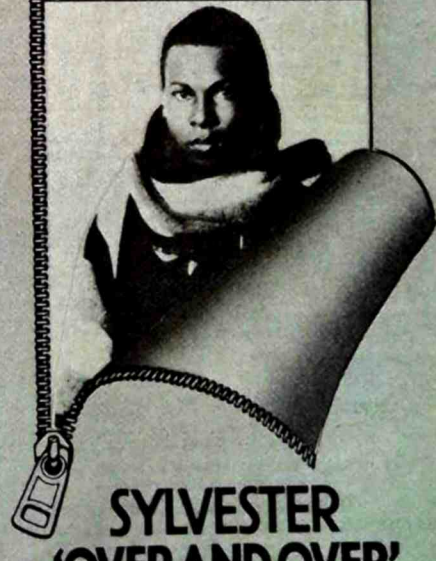
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Whaddya mean, yes?



As the American charts did not arrive at the time of going to press we have had to reprint last week's. Normal service will be resumed next week.

# Mirror

## UK SOUL

1	1	I BELIEVE YOU, Dorothy Moore	Epic
2	2	SHOO DOO FU FU OOH, Lenny Williams	ABC
3	3	BACK IN LOVE AGAIN, LTD	ABM
4	9	BRICKHOUSE, Commodores	Motown
5	4	MY LOVE IS ALL FOR YOU, Deniece Williams	CBS
6	6	I WILL, Ruby Winters	Creole
7	7	GOIN' PLACES, The Jacksons	CBS
8	-	GETTIN' READY FOR LOVE, Diana Ross	Motown
9	18	SERPENTINE FIRE, Earth, Wind And Fire	CBS
10	10	SAY YOU WILL, Eddie Henderson	Capitol
11	-	AS, Stevie Wonder	Motown
12	16	NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
13	-	DANCE DANCE DANCE, Chic	Atlantic
14	17	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
15	-	BEST OF MY LOVE, Emotions	CBS
16	12	STAR WARS, Meco	RCA
17	8	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
18	-	I DON'T WANNA LOSE YOUR LOVE, Emotions	CBS
19	-	COME GO WITH ME, Pockets	CBS
20	15	GET YOUR BOOM BOOM, Le Pamplemousse	Barclay

## US SINGLES

1	1	YOU LIGHT UP MY LIFE, Debby Boone	Warner / Curb
2	3	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	U A
3	6	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
4	2	BOOGIE NIGHTS, Heatwave	Epic
5	5	BABY, WHAT A BIG SURPRISE, Chicago	Columbia
6	7	HEAVEN ON THE 7th FLOOR, Paul Nicholas	RSO
7	8	WE'RE ALL ALONE, Rita Coolidge	ABM
8	9	BLUE BAYOU, Linda Ronstadt	Asylum
9	4	IT'S ECSTASY, Barry White	20th Century
10	16	IT'S SO EASY, Linda Ronstadt	Asylum
11	24	BACK IN LOVE AGAIN, LTD	ABM
12	17	WE JUST DISAGREE, Dave Mason	Columbia
13	15	YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros
14	14	HELPS IS ON THE WAY, Little River Band	Capitol
15	10	NOBODY DOES IT BETTER, Carly Simon	Elektra
16	12	I FEEL LOVE, Donna Summer	Casablanca
17	38	BABY COME BACK, Player	RSO
18	19	DUSIC, Brick	Bang
19	21	SEND IN THE CLOWNS, Judy Collins	Elektra
20	22	ISN'T IT TIME, Babys	Chrysalis
21	32	SENTIMENTAL LADY, Bob Welch	Capitol
22	28	SLIP SLIDIN' AWAY, Paul Simon	Columbia
23	26	COME SAIL AWAY, Styx	ABM
24	30	HERE YOU COME AGAIN, Dolly Parton	RCA
25	27	YOUR SMILING FACE, James Taylor	Columbia
26	36	SWINGTOWN, Steve Miller	Capitol
27	31	GONE TOO FAR, England Dan & John Ford Coley	Big Tree
28	29	I GO CRAZY, Paul Davis	Bang
29	11	JUST REMEMBER I LOVE YOU, Firefall	Atlantic
30	34	YOU CAN'T TURN ME OFF, High Inergy	Gordy
31	13	THAT'S ROCK 'N ROLL, Shaun Cassidy	Warner / Curb
32	33	CALLING OCCUPANTS, Carpenters	ABM
33	37	SHE'S NOT THERE, Santana	Columbia
34	18	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	Drive
35	41	WE ARE THE CHAMPIONS, Queen	Elektra
36	40	THE WAY I FEEL TONIGHT, Bay City Rollers	Arista
37	20	BRICKHOUSE, Commodores	Motown
38	46	YOU'RE IN MY HEART, Rod Stewart	Warner Bros
39	48	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
40	-	HEY DEANNIE, Shaun Cassidy	Warner / Curb
41	43	GETTIN' READY FOR LOVE, Diana Ross	Motown
42	42	DRAW THE LINE, Aerosmith	Columbia
43	35	STAR WARS TITLE THEME, Meco	Millennium
44	-	AS, Stevie Wonder	Tamla
45	-	RUNAROUND SUE, Leif Garrett	Atlantic
46	-	DANCE, DANCE, DANCE, Chic	Atlantic
47	50	DON'T ASK MY NEIGHBOURS, Emotions	Columbia
48	-	MY WAY, Elvis Presley	RCA
49	23	DAYBREAK, Barry Manilow	Arista
50	-	POINT OF NO RETURN, Kansas	Kirshner

## US ALBUMS

1	1	RUMOURS, Fleetwood Mac	Warner Bros
2	2	SIMPLE DREAMS, Linda Ronstadt	Asylum
3	3	AJA, Steely Dan	ABC
4	19	LIVE, Commodores	Motown
5	5	ELVIS IN CONCERT, Elvis Presley	RCA
6	7	STREET SURVIVORS, Lynyrd Skynyrd	MCA
7	4	FOREIGNER	Atlantic
8	9	POINT OF NO RETURN, Kansas	Kirshner
9	10	IN FULL BLOOM, Rose Royce	Whitfield
10	12	LET'S GET SMALL, Steve Martin	Warner Bros
11	15	YOU LIGHT UP MY LIFE, Debby Boone	Warner / Curb
12	6	CHICAGO XI, Chicago	Columbia
13	14	MOONFLOWER, Santana	Columbia
14	8	SONGS FOR SOMEONE YOU LOVE, Barry White	20th Century
15	16	BRICK	Bang
16	18	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
17	17	YOU LIGHT UP MY LIFE, Soundtrack	Arista
18	-	OUT OF THE BLUE, Electric Light Orchestra	Jar
19	-	ALIVE II, Kiss	Casablanca
20	22	BABY, IT'S ME, Diana Ross	Motown
21	21	BOSTON	Epic
22	24	GREATEST HITS VOLUME II, Elton John	MCA
23	25	FRENCH KISS, Bob Welch	Capitol
24	28	THE STRANGER, Billy Joel	Columbia
25	26	IN CITY DREAMS, Robin Trower	Chrysalis
26	20	LOVE YOU LIVE, Rolling Stones	Rolling Stone
27	34	GREATEST HITS, Olivia Newton-John	MCA
28	11	TOO HOT TO HANDLE, Heatwave	Epic
29	13	ANYTIME... ANYWHERE, Rita Coolidge	ABM
30	36	LOVE SONGS, Beatles	Capitol
31	-	FOOT LOOSE & FANCY FREE, Rod Stewart	Warner Bros
32	23	I ROBOT, Alan Parsons Project	Arista
33	37	LITTLE CRIMINALS, Randy Newman	Warner Bros
34	27	SHAUN CASSIDY	Warner / Curb
35	29	JT, James Taylor	Columbia
36	30	CSN, Crosby, Stills & Nash	Atlantic
37	39	SOMETHING TO LOVE, L. T. D.	ABM
38	40	REJOICE, Emotions	Columbia
39	41	HEROES, David Bowie	RCA
40	35	STAR WARS/SOUNDTRACK	20th Century
41	-	REACH FOR IT, George Duke	Epic
42	49	HERE YOU COME AGAIN, Dolly Parton	RCA
43	47	ACTION, Blackbyrds	Fantasy
44	50	NIGHT AFTER NIGHT, Nils Lofgren	ABM
45	-	ODYSSEY	RCA
46	-	TURNIN' ON, High Inergy	Gordy
47	-	SATURDAY NIGHT FEVER, Soundtrack	RSO
48	-	ONCE UPON A TIME, Donna Summer	Casablanca
49	-	LET IT FLOW, Dave Mason	Columbia
50	-	PASSAGE, Carpenters	ABM

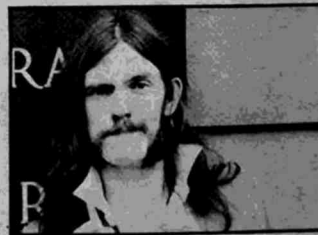
## YESTERYEAR

15 Years Ago (December 1, 1962)			
1	LOVESICK BLUES,	Frank Ifield	
2	SWISS MAID,	Del Shannon	
3	BOBBY'S GIRL,	Susan Maughan	
4	LET'S DANCE,	Chris Montez	
5	DEVIL WOMAN,	Marty Robbins	
6	DANCE WITH THE GUITAR MAN,	Duane Eddy	
7	VENUS IN BLUE JEANS,	Mark Wynter	
8	SUN ARISE,	Rolf Harris	
9	TELSTAR,	The Tornados	
10	LOCO - MOTION,	Little Eva	
10 Years Ago (December 2, 1967)			
1	LET THE HEARTACHES BEGIN,	Long John Baldry	
2	EVERYBODY KNOWS,	The Dave Clark Five	
3	IF THE WHOLE WORLD STOPPED LOVING,	Val Doonican	
4	BABY NOW THAT I'VE FOUND YOU,	The Foundations	
5	LAST WALTZ,	Engelbert Humperdinck	
6	LOVE IS ALL AROUND,	The Troggs	
7	SOMETHING'S GOTTEN HOLD OF MY HEART,	Gene Pitney	
8	ALL MY LOVE,	Cliff Richard	
9	HELLO GOODBYE,	The Beatles	
10	CARELESS HANDS,	Des O'Connor	
5 Years Ago (December 2, 1972)			
1	MY DING - A - LING,	Chuck Berry	
2	CRAZY HORSES,	The Osmonds	
3	WHY,	Donny Osmond	
4	GUDBUY T'JANE,	Slade	
5	CROCODILE ROCK,	Elton John	
6	ANGEL / WHAT MADE MILWAUKEE FAMOUS,	Rod Stewart	
7	CLAIR,	Gilbert O'Sullivan	
8	LEADER OF THE PACK,	The Shangri - Las	
9	LOOKING THROUGH THE WINDOWS,	The Jackson Five	
10	I'M STONE IN LOVE WITH YOU,	The Stylistics	

## US DISCO

1	DANCE, DANCE, DANCE, Chic	Atlantic
2	I GOT TO HAVE YOUR LOVE, Fantastic Four	Westbound
3	NATIVE NEW YORKER, Odyssey	RCA
4	GIRL DON'T MAKE ME WAIT, Pattie Brooks	Casablanca
5	ONCE UPON A TIME, Donna Summer	Casablanca
6	CAN'T YOU FEEL IT, Michele	West End
7	LE SPANK, Le Pamplemousse,	AVI
8	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Casablanca
9	MANHATTAN LOVE SONG, King Errison	Westbound
10	WHAT I DID FOR LOVE, Grace Jones	Island
11	BLOCK PARTY, Anthony White	Salsoul
12	ON FIRE, T-Connection	TK
13	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True Connection	Buddah
14	MOON BOOTS, Orlando Riva Sound	Salsoul
15	COSMIC WIND, Mike Theodore Orchestra	Westbound
16	SAN FRANCISCO, Village People	Casablanca
17	YOU'VE GOT MAGIC, Rice & Beans Orchestra	TK
18	I'M HERE AGAIN, Thelma Houston	Motown
19	KISS ME, George McCrae	TK
20	YOUR LOVE IS SO GOOD FOR ME, Diana Ross	Motown

## STAR CHOICE



MOTORHEAD'S Lemmy

1	THAT'LL BE THE DAY,	Buddy Holly
2	GOD SAVE THE QUEEN,	Sax Pistols
3	BAMA LAMA BAMA LOO,	Little Richard
4	NEW ROSE,	The Damned
5	OLD BROWN SHOE,	The Beatles
6	BACK IN THE USA,	MCS
7	PURPLE HAZE,	Jimi Hendrix
8	I CAN HEAR THE GRASS GROW,	The Move
9	I'M GOING HOME,	Gene Vincent
10	SOMETHING ELSE,	Eddie Cochran

## US SOUL

1	1	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
2	3	YOU CAN'T TURN ME OFF, High Inergy	Gordy
3	2	BACK IN LOVE AGAIN, L. T. D.	ABM
4	4	DUSIC, Brick	Bang
5	5	IT'S ECSTASY, Barry White	20th Century
6	6	IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
7	7	DON'T ASK MY NEIGHBOURS, Emotions	Columbia
8	8	GOIN' PLACES, Jacksons	Epic
9	13	FFUN, Con Funk Shun	Mercury
10	14	SOMEBODY'S GOTTA WIN, Controllers	Juana
11	11	IF IT DON'T FIT Kellie Patterson	Shadybrook
12	12	BOOGIE NIGHTS, Heatwave	Epic
13	10	SHAKE IT WELL, Dramatics	ABC
14	-	NATIVE NEW YORKER, Odyssey	RCA
15	9	DO YOUR DANCE, Rose Royce	Whitfield
16	-	ANYWAY YOU WANT ME, Sylvers	Capitol
17	15	SEND IT, Ashford & Simpson	Warner Bros
18	16	DO YA WANNA GET FUNKY WITH ME, MUNDAY, Millie Jackson	Spring
19	17	JUST FOR YOUR LOVE, Memphis Horns	RCA
20	20	RUNNIN' FOR YOUR LOVIN', Brothers Johnson	ABM