

**ELTON JOHN**

Reviews this week's singles

# Record Mirror

Inside is an Advert

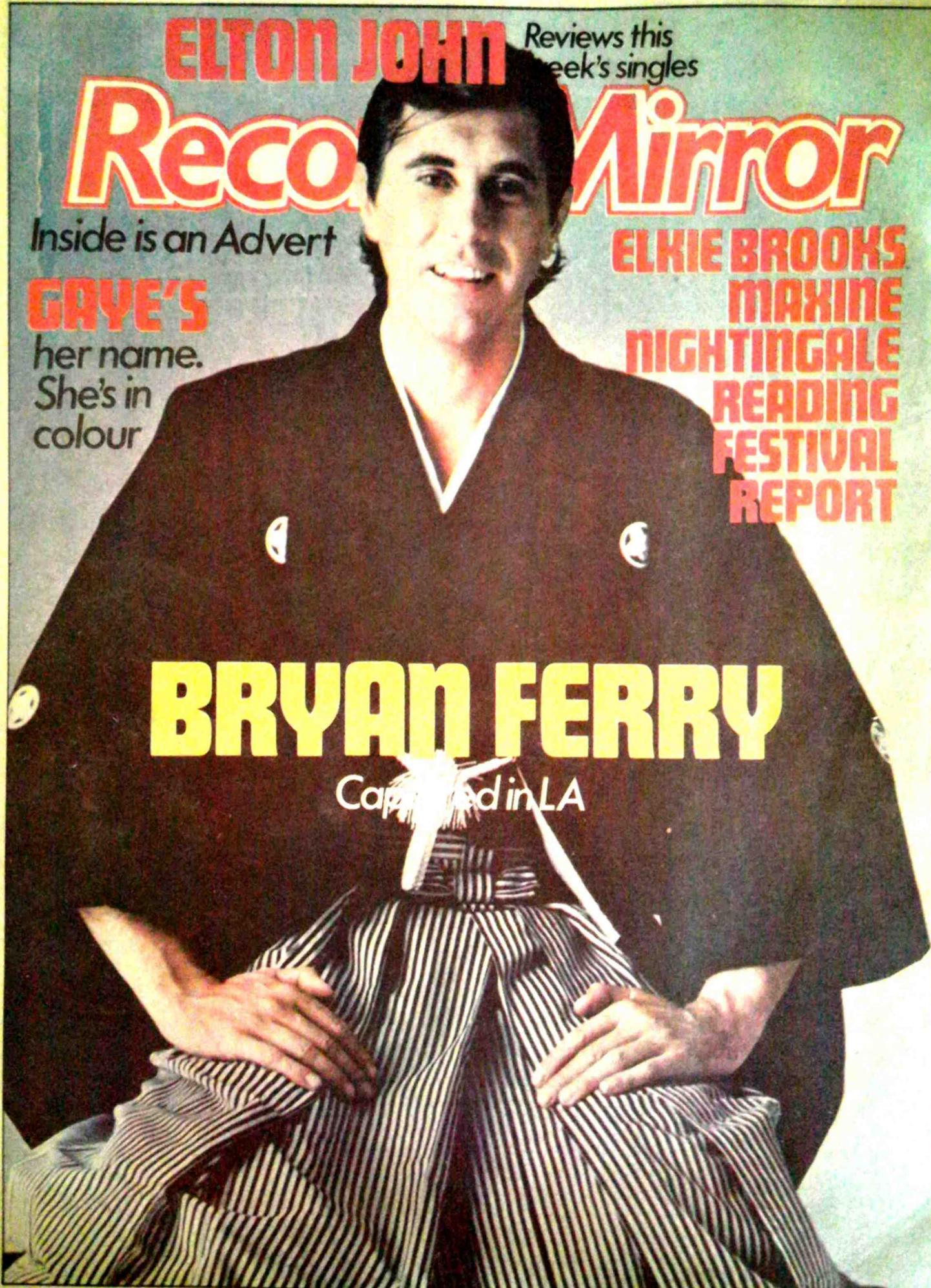
**GAYE'S**

her name.  
She's in  
colour

**ELKIE BROOKS  
MAXINE  
NIGHTINGALE  
READING  
FESTIVAL  
REPORT**

# BRYAN FERRY

Captured in LA



# Recon Mirror

## UK SINGLES



Due to the Bank Holiday last week's singles chart has been repeated.

1	4	FLOAT ON, Floaters	ABC
2	1	ANGELO, Brotherhood of Man	Pye
3	2	YOU GOT WHAT IT TAKES, Showaddywaddy	Arista
4	42	WAY DOWN, Elvis Presley	RCA
5	3	I FEEL LOVE, Donna Summer	GTO
6	6	THE CRUNCH, Rah Band	RCA
7	8	WE'RE ALL ALONE, Rita Coolidge	A&M
8	10	THAT'S WHAT FRIENDS ARE FOR, Deniece Williams	CBS
9	15	NIGHTS ON BROADWAY, Candi Staton	Warner Bros
10	14	NOBODY DOES IT BETTER, Carly Simon	Elektra
11	7	MA BAKER, Boney M	Atlantic
12	9	SOMETHING BETTER CHANGE / STRAIGHTEN OUT, Strangers	UA
13	5	IT'S YOUR LIFE, Smokie	RAK
14	12	ROADRUNNER, Jonathan Richman	Baswickley
15	11	EASY, Commodores	Motown
16	27	MAGIC FLY, Space	Pye
17	22	TULANE, Steve Gibbons Band	Polydor
18	13	ALL AROUND THE WORLD, Jam	Polydor
19	29	DO ANYTHING YOU WANNA DO, Rods	Island
20	18	FEEL THE NEED, Detroit Emeralds	Atlantic
21	50	DOWN DEEP INSIDE, Donna Summer	GTO
22	-	OXYGENE, Jean Michel Jarre	Polydor
23	23	DANCING IN THE MOONLIGHT, Thin Lizzy	Vertigo
24	25	SPANISH STROLL, Mink DeVille	Capitol
25	26	DREAMS, Fleetwood Mac	Warner Bros
26	16	SO YOU WIN AGAIN, Hot Chocolate	RAK
27	-	GARY GILMORE'S EYES, The Adverts	Anchor
28	28	THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
29	45	SUNSHINE AFTER THE RAIN, Eikle Brooks	A&M
30	-	SILVER LADY, David Soul	Private Stock
31	3	DREAMER, Jacksons	Epic
32	30	DANCIN' EASY, Danny Williams	Ensign
33	31	I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman	RSO
34	19	FANFARE FOR THE COMMON MAN, Emerson Lake & Palmer	Atlantic
35	21	PRETTY VACANT, Sex Pistols	Virgin
36	37	YOU TAKE MY HEART AWAY, De Etta Little / Nelson Pigford	WA
37	41	LET'S CLEAN UP THE GHETTO, Philadelphia Int All Stars	All Stars
38	24	THREE RING CIRCUS, Barry Biggs	Dynamic
39	36	IF I HAVE TO GO AWAY, Jigsaw	Splash
40	47	AMERICAN GIRL, Tom Petty & The Heartbreakers	Island
41	38	YOUR SONG, Billy Paul	Philadelphia
42	48	DOWN THE HALL, Four Seasons	Warner Bros
43	46	ALL I THINK ABOUT IT YOU, Harry Nilsson	RCA
44	43	LOVE'S SUCH A WONDERFUL THING, Real Thing	Pye
45	-	PIPELINE, Bruce Johnston	CBS
46	-	TELEPHONE MAN, Meri Wilson	Pye
47	-	LOOKING AFTER NUMBER ONE, Boomtown Rats	Ensign
48	-	BLACK IS BLACK, La Belle Epoque	Harvest
49	-	IGOT TO SING, JALN Band	Magnet
50	-	GIMMIE DAT BANANA, Black Gertilla	Reliance

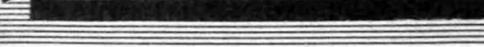


DAVID SOUL: in at No. 30

## US SINGLES



1	1	BEST OF MY LOVE, Emotions	Columbia
2	2	I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb	RSO
3	3	(Your Love Has Lifted Me) HIGHER AND HIGHER, Rita Coolidge	A&M
4	4	EASY, Commodores	Motown
5	5	HANDY MAN, James Taylor	Columbia
6	8	FLOAT ON, Floaters	ABC
7	7	JUST A SONG BEFORE I GO, Crosby, Stills & Nash	Atlantic
8	9	DON'T STOP, Fleetwood Mac	Warner Bros
9	10	STRAWBERRY LETTER 23, Brothers Johnson	A&M
10	13	TELEPHONE LINE, Electric Light Orchestra	United Artists / Jet
11	12	BARRACUDA, Heart	Portrait / CBS
12	14	SMOKE FROM A DISTANT FIRE, Sanford - Townsend	Warner Bros
13	16	STAR WARS (Main Title), London Symphony Orchestra	20th Century
14	6	WHAT'CHA GONNA DO?, Pablo Cruise	A&M
15	15	GIVE A LITTLE BIT, Supertramp	A&M
16	20	COLD AS ICE, Foreigner	Atlantic
17	17	HOW MUCH LOVE, Leo Sayer	Warner Bros
18	19	BLACK BETTY, Ram Jam	Epic
19	21	ON AND ON, Stephen Bishop	ABC
20	22	SWAYIN' TO THE MUSIC (Slow Dancin'), Johnny Rivers	Big Tree
21	24	KEEP IT COMIN' LOVE, KC & The Sunshine Band	TK
22	11	I'M IN YOU, Peter Frampton	A&M
23	23	THAT'S ROCK 'N' ROLL, Shaun Cassidy	Warner / Curb
24	29	DON'T WORRY BABE, B. J. Thomas	MCA
25	27	CHRISTINE SIXTEEN, Kiss	Casablanca
26	28	EDGE OF THE UNIVERSE, Bee Gees	RSO
27	38	STAR WARS TITLE THEME, Meco	Millennium
28	18	TELEPHONE MAN, Meri Wilson	GRT
29	39	NOBODY DOES IT BETTER, Carly Simon	Elektra
30	40	BOOGIE NIGHTS, Heatwave	Epic
31	35	IT WAS ALMOST LIKE A SONG, Ronnie Milsap	RCA
32	34	SO YOU WIN AGAIN, Hot Chocolate	Big Tree
33	33	YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers	Arista
34	36	HARD ROCK CAFE, Carole King	Capitol
35	-	WAY DOWN, Elvis Presley	RCA
36	23	DO YOU WANNA MAKE LOVE, Peter McCann	20th Century
37	25	YOU AND ME, Alice Cooper	Warner Bros
38	43	JUNGLE LOVE, Steve Miller Band	Capitol
39	42	THE GREATEST LOVE OF ALL, George Benson	Arista
40	44	I FEEL LOVE, Donna Summer	Casablanca
41	26	YOU'RE MY WORLD, Helen Reddy	Capitol
42	47	DAYTIME FRIENDS, Kenny Rogers	United Artists
43	31	UNDERCOVER ANGEL, Alan O Day	Pacific 001
44	49	CAT SCRATCH FEVER, Ted Nugent	Epic
45	45	O-H-I-O, Ohio Players	Mercury
46	-	DEVIL'S GUN, C. J. & Co.	Westbound
47	-	I BELIEVE YOU, Dorothy Moore	Malaco
48	46	L. A. SUNSHINE, War	Blue Note
49	-	SIGNED, SEALED AND DELIVERED, Peter Frampton	A&M
50	-	I'M DREAMING, Jennifer Warnes	Arista



THIN LIZZY'S: Brian Downey

## Yesteryear

15 Years Ago (1 September '62)	1	I REMEMBER YOU, Frank Ifield
	2	SPEEDY GONZALES, Paul Bonine
	3	THINKING OF YOU, Bobby Darin
	4	GUITAR TANGO, The Shadows
	5	SEALED WITH A KISS, Brian Hyland
	6	ROSES ARE RED, Ronnie Carroll
	7	ONCE UPON A TIME, Billy Fury
	8	BREAKING UP IS HARD TO DO, Nell Sedaka
	9	I CAN'T STOP LOVING YOU, Ray Charles
	10	VACATION, Connie Francis
10 Years Ago (2 September '67)	1	SAN FRANCISCO, Scott McKenzie
	2	I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
	3	LAST WALTZ, Engelbert Humperdinck
	4	THE HOUSE THAT JACK BUILT, The Alan Price Set
	5	EVEN THE BAD TIMES ARE GOOD, The Tremeloes
	6	ALL YOU NEED IS LOVE, The Beatles
	7	JUST LOVING YOU, Anita Harris
	8	I WAS MADE TO LOVE HER, Stevie Wonder
	9	DEATH OF A CLOWN, Dave Davies
	10	WE LOVE YOU, The Rolling Stones
5 Years Ago (2 September '72)	1	YOU WEAR IT WELL, Rod Stewart
	2	MAMA WE'RE ALL CRAZEE NOW, Slade
	3	SCHOOL'S OUT, Alice Cooper
	4	SILVER MACHINE, Hawkwind
	5	ALL THE YOUNG DUDES, Mott The Hoople
	6	IT'S FOUR IN THE MORNING, Paron Young
	7	LAYLA, Derek And The Dominoes
	8	POPCORN, Hot Butter
	9	STANDING IN THE ROAD, Blackfoot/Sue Terry/Dactyl
	10	SEASIDE SHUFFLE, Terry Dactyl

## UK Disco Top 20

1	3	MAGIC FLY, Space	Pye
2	1	I FEEL LOVE, Donna Summer	GTO
3	2	FLOAT ON, Floaters	ABC 12-inch
4	18	OXYGENE, Jean Michel Jarre	Polydor
5	24	DOWN DEEP INSIDE, Donna Summer	Casablanca
6	5	LET'S CLEAN UP THE GHETTO, Philly All Stars	Phila Int
7	8	THE CRUNCH, Rah Band	Good Earth
8	44	BEST OF MY LOVE, Emotions	CBS
9	9	NIGHTS ON BROADWAY, Candi Staton	Warner
10	7	DANCIN' EASY, Danny Williams	Ensign
11	4	MA BAKER, Boney M	Atlantic
12	22	BLACK IS BLACK, La Belle Epoque	Harvest 12-inch
13	13	I THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
14	10	SOUL COAXING, Biddu Orchestra	Epic 12-inch
15	6	YOU GOT WHAT IT TAKES, Showaddywaddy	Arista
16	15	QUIET VILLAGE, Ritchie Family	Polydor
17	30	LET'S CLEAN UP THE GHETTO, Philly All Stars	GTO LP
18	47	O-H-I-O, Ohio Players	Mercury
19	18	PIPELINE, Bruce Johnston	CBS
20	20	VITAMIN U, Smokey Robinson	Motown

## US Disco Top 20

1	SAN FRANCISCO, Village People	Casablanca
2	QUIET VILLAGE, Ritchie Family	Marlin
3	FROM HERE TO ETERNITY, Giorgio	Casablanca
4	HOLD TIGHT, Vickie Sue Robinson	RCA
5	I FOUND LOVE, Love & Kisses	Casablanca
6	THEME FROM "STAR WARS", Meco	Millennium
7	I FEEL LOVE, Donna Summer	Casablanca
8	JE TAIME, Saint Tropez	Butterfly
9	COCOMOTION, El Coco	AVI
10	CHOOSING YOU, Lenny Williams	ABC
11	EROTIC SOUL, Larry Page Orchestra	London
12	MAGIC FLY (Journey Into Love), Kebekelelektrik	TK
13	CARRY ON, TURN ME ON, Space	United Artists
14	COSMIC WIND, Mike Theodore Orchestra	Westbound
15	IT'S ECSTASY, Barry White	20th Century
16	MUSIC, Montreal Sound	United Artists
17	HEY YOU SHOULD BE DANCING, Gene Farrow	Fantasy
18	DOWN DOWN DOWN, Sylvester	Gold Mine
19	DR LOVE, First Choice	RCA
20	NATIVE NEW YORKER, Odyssey	RCA

## UK Soul Top 20

1	1	FLOAT ON, Floaters	ABC
2	2	I FEEL LOVE, Donna Summer	GTO
3	4	LET'S CLEAN UP THE GHETTO, Philadelphia All Stars	Phila Int
4	8	THAT'S WHAT FRIENDS ARE FOR, Deniece Williams	CBS
5	7	NIGHTS ON BROADWAY, Candi Staton	Warner Bros
6	6	MAGIC FLY, Space	Pye
7	3	EASY, The Commodores	Motown
8	8	MA BAKER, Boney M	Atlantic
9	14	DEEP DOWN INSIDE, Donna Summer	GTO
10	9	POST MORTEM, Cameo	Casablanca
11	19	IT AIN'T REGGAE BUT IT'S FUNK, Instant Funk	Phila Int
12	15	I DON'T LOVE YOU ANY MORE, Teddy Pendergrass	Phila Int
13	10	DEVIL'S GUN, C. J. & Co	Atlantic
14	-	DREAMER, The Jacksons	Epic
15	16	I GOT IT, New York Port Authority	Invictus
16	20	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	TK
17	-	BEST OF MY LOVE, The Emotions	CBS
18	-	ANOTHER STAR, Stevie Wonder	Motown
19	13	VITAMIN U, Smokey Robinson	Motown
20	-	QUIET VILLAGE, The Ritchie Family	Polydor

## US Soul Top 20

1	1	FLOAT ON, Floaters	ABC
2	4	L. A. SUNSHINE, War	Blue Note
3	3	STRAWBERRY LETTER 23, Brothers Johnson	A&M
4	5	LET'S CLEAN UP THE GHETTO, Philadelphia All Stars	Phila Int
5	7	I BELIEVE YOU, Dorothy Moore	Malaco
6	10	THE GREATEST LOVE OF ALL, George Benson	Arista
7	8	WORK ON ME, O'Jays	Philadelphia International
8	13	BOOGIE NIGHTS, Heatwave	Epic
9	2	DEVIL'S GUN, C. J. & Co	Westbound
10	6	BEST OF MY LOVE, Emotions	Columbia
11	9	O-H-I-O, Ohio Players	Mercury
12	20	KEEP IT COMIN' LOVE, K. C. & The Sunshine Band	TK
13	11	MAKE IT WITH YOU, Whispers	Soul Train
14	17	GOODNIGHT MY LOVE (Pleasant Dreams), Tavares	Capitol
15	-	WE NEVER DANCED TO A LOVE SONG, Manhattan	Columbia
16	16	SUNSHINE, Enchantment	Roadshow 991
17	12	SLIDE, Slave	Cotillon
18	18	I DON'T WANNA GO, Moments	Stang
19	19	EXODUS, Bob Marley & The Wallers	Island
20	15	LOVE IS SO GOOD, Z.Z. Hill	Columbia

## STAR CHOICE

1	DANCING IN THE MOONLIGHT, Thin Lizzy
2	SOMETHING BETTER CHANGE, Strangers
3	DREAMS, Fleetwood Mac
4	LOOKIN' AFTER NO. 1, Boomtown Rats
5	TELEVISION SCREEN, Radiators
6	ROADRUNNER ONCE, ROADRUNNER TWICE, Jonathan Richman
7	THE ETERNAL KANSAS CITY, van Morrison
8	THE BOYS ARE BACK IN TOWN, Thin Lizzy
9	TEARS BEGAN TO FALL, Frank Zappa
10	HOTEL CALIFORNIA, Eagles



THIN LIZZY'S: Brian Downey

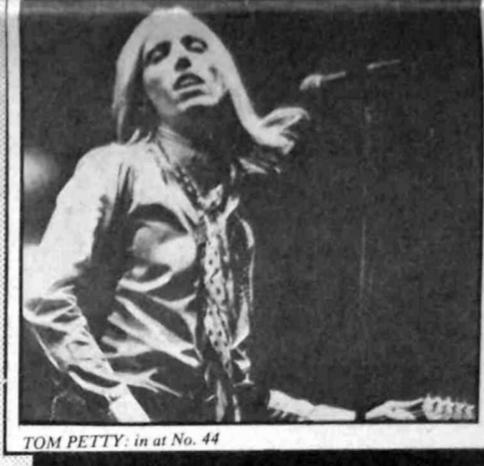
## Star Breakers

HOLD ON TO LOVE, Page Three	Warner Brothers
HANDY MAN, James Taylor	CBS
YOU'VE BEEN DOIN' ME WRONG, Delegation	Epic
SOUL COAXING, Biddu Orchestra	Pye
I NEED YOU, Joe Dolan	Warner Brothers
PINOCCHIO THEORY, Booby's Rubber Band	Bronze
IT'S NOW OR NEVER, Elvis Presley	RCA
JAILHOUSE ROCK, Elvis Presley	RCA
CRYING IN THE CHAPEL, Elvis Presley	RCA

## UK ALBUMS



1	1	20 ALL TIME GREATS, Connie Francis	Polydor
2	8	OXYGENE, Jean Michel Jarre	Polydor
3	5	RUMOURS, Fleetwood Mac	Warner Bros.
4	2	A STAR IS BORN, Soundtrack	CBS
5	-	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade
6	48	MOODY BLUE, Elvis Presley	RCA
7	3	GOING FOR THE ONE, Yes	Atlantic
8	4	THE JOHNNY MATHIS COLLECTION	CBS
9	7	I REMEMBER YESTERDAY, Donna Summer	GTO
10	6	STRANGLERS IV, The Stranglers	United Artists
11	9	HOTEL CALIFORNIA, The Eagles	Asylum
12	-	WELCOME TO MY WORLD, Elvis Presley	RCA
13	10	ARRIVAL, Abba	Epic
14	12	NEW WAVE, Various	Vertigo
15	14	MY AIM IS TRUE, Elvis Costello	SBH
16	11	EXODUS, Bob Marley and The Wallers	Island
17	13	LOVE FOR SALE, Boney M	Atlantic
18	19	THE MUPPET SHOW	Pye
19	15	A NEW WORLD RECORD, Electric Light Orchestra	Jet
20	17	LOVE AT THE GREEK, Neil Diamond	CBS
21	27	BEST OF, Rod Stewart	Mercury
22	24	THEIR GREATEST HITS 71-75, The Eagles	Asylum
23	-	ELVIS IN DEMAND, Elvis Presley	RCA
24	16	GREATEST HITS, Smokie	RAK
25	22	GREATEST HITS, Abba	Epic
26	18	ENDLESS FLIGHT, Leo Sayer	Chrysalis
27	44	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
28	20	WORKS, Emerson Lake and Palmer	Atlantic
29	21	DECEPTIVE BENDS, 10cc	Mercury
30	23	ON STAGE, Rainbow	Polydor
31	28	20 GOLDEN GREATS, The Shadows	EMI
32	32	FLOATERS	ABC
33	40	THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles	Parlophone
34	33	ANIMALS, Pink Floyd	Harvest
35	36	IN THE CITY, The Jam	Polydor
36	50	TUBULAR BELLS, Mike Oldfield	Virgin
37	29	EVEN IN THE QUIETEST MOMENTS, Supertramp	A&M
38	25	IT'S A GAME, Bay City Rollers	Arista
39	41	WISH YOU WERE HERE, Pink Floyd	Harvest
40	-	ANYTIME, ANYWHERE, Rita Coolidge	A&M
41	47	THE BEST OF, Mamas & Papas	Arcade
42	46	SILK DEGREES, Boz Scaggs	CBS
43	31	GREATEST HITS, Hot Chocolate	RAK
44	-	TOM PETTY AND THE HEARTBREAKERS,	Island
45	38	CSN, Crosby, Stills and Nash	Atlantic
46	35	STEVE WINWOOD	Island
47	45	SONGS IN THE KEY OF LIFE, Stevie Wonder	Motown
48	34	SUPERMAN, Barbara Streisand	CBS
49	26	I ROBOT, Alan Parsons	Arista
50	43	20 GOLDEN GREATS, Beach Boys	Capitol



TOM PETTY: in at No. 44

## US ALBUMS



1	1	RUMOURS, Fleetwood Mac	Warner Bros
2	2	CSN, Crosby, Stills & Nash	Atlantic
3	3	STAR WARS / SOUNDTRACK	20th Century
4	4	JT, James Taylor	Columbia
5	24	MOODY BLUE, Elvis Presley	RCA
6	6	COMMODORES,	Motown
7	7	REJOICE, Emotions	Columbia
8	8	I'M IN YOU, Peter Frampton	A&M
9	9	BOOK OF DREAMS, Steve Miller Band	Capitol
10	10	SHAUN CASSIDY	Warner / Curb
11	12	FOREIGNER	Atlantic
12	5	SUPERMAN, Barbra Streisand	Columbia
13	14	GOING FOR THE ONE, Yes	Atlantic
14	15	FLOATERS	ABC
15	16	RIGHT ON TIME,	

# Record Mirror

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# Mixing with the stars...

# Juicy Juicy

THANK GAWD that's over for another year. No, my sweets, not my birthday (cheques, postal orders and other monies should be sent to me at RECORD MIRROR). I am, of course, referring to the annual Reading Festival.

While the poor darlings who had paid to watch the extravaganza sat knee-deep in the rancid mud, liggers and poseurs-a-plenty were to be found making the most of the backstage amenities. Wandering from bar to bar, I was most surprised to see Ms Janie Jones looking despondently at the closed-circuit TV and sporting a most ridiculous hat. Colour was also added by Ms Nina Carter of Page Three fame, Brian May and John Deacon of Queen and Elton John — "I wouldn't like to do festivals again, I don't like the idea of all those people sitting up to their necks in mud." Prime target for the accliggers was the Aeromith bus wherein was a well-stocked bar plus buffet. Pass tickets for this particular attraction were like gold dust, but, natch,

yours truly secured admission as I write this the weekend is becoming something of a haze...

But I do recall talking to a very despondent Ken Hensley of Uriah Heep. First, the authorities that he would not let the band play an encore. When they came back on stage it was in darkness, the plugs had been pulled and a Thin Lizzy single was blaring out of the PA. Secondly, some unkind person removed Ken's white Gibson Les Paul custom-bullt guitar, serial number 513. Bronze Records are offering a substantial reward for its return. If you think you might know of its whereabouts contact Simon Porter on 01-267 4499.

■ While some were at Reading others were to be found at a party in London's Covent Garden to celebrate the birthdays of Strangers Hugh Cornwell and Jet Black. All the new wavers that count were in attendance, including a number of Clash and Sex Pistols. But when most joined in singing 'happy birthday' to Hugh none of the Pistols was seen to join in.

And now for all you kiddies who complain that we never write anything on the New Seekers, I'm going to tell you a little tale about a one-time New Seeker — cuddly Peter Doyle. While young Peter was helping out in the Record Mirror tent, a couple unknown to Peter made full use — so to

speak — of his sleeping bag in the Bronze caravan. Oh the perils of being a former New Seeker.

Meanwhile I have further news of the loveable Sex Pistols. Last week they played in Doncaster and at the Rock Garden, Middlesbrough, under the name of Acne Rabble. The band were interviewed on BBC Radio Cleveland and can be heard on Saturday at 11 am. The band's tour, I'm led to understand, is to continue in the same elusive style for the next couple of weeks.

From across the water I hear that among all the graffiti on the walls of the Los Angeles Whisky is a line saying 'Juice is on the loose'. As ever, my sweets, as ever.

I've just recalled a couple extra items from Reading. Nice to see George Hatcher's mum taking in his set which I must confess I missed owing to extra-mural commitments backstage. And Brian Robertson showed up minus Derek, his constant companion and cuddly canine. What can all this mean, Brian?

Now, a tale of two cities concerning my old friends, Brand X. They will play London's Crystal Palace Garden Party and Paris's 100,000 capacity Fete de L'Humanite on Saturday September 10. Immediately after their Crystal Palace performance Brand X will scramble from nearby wartime airfield Biggin Hill by private jet to Paris. For the two concerts Brand X will use duplicated stage crews and equipment in a meticulously-timed operation. Phil Collins



FASHION SPOT: the Bay City Rollers are no longer wearing tartan. There was hardly a glimpse of it as the Rollers attended a ceremony in the city they choose as their name. But what must they have thought of Terry Dickenson's mural of them dressed in their old garb?



of Genesis fame will be playing with the band at both venues.

The games people play: Gloria Mundi's saxophone player is featured on the new Clash single, 'City Of The Dead'.

■ Back to Reading again. Who was the well-known disc jockey and supporter of Liverpool FC who was seen sporting a sticker proclaiming 'Capital Radio — In tune with Nothing'?

Trouble, I hear, at Leeds Polytechnic when the Buzcocks played there recently. The band had to quit the stage after three numbers because they were the targets of a shower of bottles and other nasty things. Outside their car was mobbed and a brick put through the windscreen. The aggro was caused by punks, not teds. The promoter was heard to comment: "You're a

punk band and that's what it's all about" Is it?

As post-death Elvis hysteria continues, the first of the Elvis tribute records has landed on my desk. It comes from Spark Records, is called 'Elvis' and is sung by one Jenny Nicholas. It's appalling and I urge you not to buy this rubbish.

About town. Wilko Johnson spotted in London's West End with his guitar. Strong rumour from California to the effect that Randy Meisner has quit the Eagles.

More on the Britt and Rod split. Tales of a meeting between the two beautiful ones reached me via my American contacts. And Elton John reckons they'll be back together before too long. "I can't see Rod parting with that amount of money." Neither can I, EIT.

So, that's it, another week over. Pass the Aika Seltzer and I'll see y'all next week. Same time, same place — all being well. Byebee.



SID ISN'T all that Vicious (above) as this snap of the Sex Pistols indicates. Meanwhile Johnny Rotten (below) concentrates on getting matters straight with the bartender.



## FREEBIE OF THE WEEK No. 7

GENTLE GIANT are the featured band for this week's freebie extravaganza. We're giving away five copies of their latest album, five T-shirts, five Gentle Giant jigsaws and five Gentle Giant key rings. All you have to do to win one of each is answer the following simple questions.

1. Under what name were Gentle Giant formerly known?
2. There are two brothers in the band. What's their surname?
3. What was the title of their last album, the one before 'The Missing Piece'?

First five correct solutions out of the hat win. Entries to Freebies (7), Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX.

Winner of the Wimpy radio and Vicky Silva's single 'All Summer Long' (Freebie number five) is Miss L. Barker, 22 Westfield Road, Dronfield, Sheffield, Yorkshire. The goodies are on their way, darlin'.

The American Disco chart success  
*Hodge James & Smith*  
a sensational new disco single

## Since I fell for you

7" HLU 10551 12" LHLU 10551

Remixed from the forthcoming album  
WHATS ON YOUR MIND



Marketed by **DECCA**



First 5,000 singles issued as 12" discs!!



DEMIS ROUSSOS' dates at Palladium

## ELVIS TRIBUTES

A SERIES of evenings paying tribute to Elvis Presley is being organised for Top Rank Suites.

HAT Promotions of Bournemouth have had official sanction from Elvis Presley's British fan club. Five dates have so far been confirmed.

More are likely to be added and Tony Prince, Radio Luxembourg DJ will present the shows.

Dates: Reading Top Rank September 12, Southampton 14, Brighton 19, Cardiff 21, Weymouth Pavilion October 5.

# DEMIS TO TOUR IN AUTUMN

DEMIS ROUSSOS returns to Britain for a month long nationwide tour, including one week at the London Palladium - November 8 to 12.

To co-incide with the tour a new single will be released. Roussos is currently on tour in Spain and will tour the Middle East before coming to Britain.

Tickets for the British dates are now available at all box offices. In the provinces, price range from £2 to £8. London Palladium prices are £7.50, £6.00, £5.00, £3.00, £2.50.

Roussos dates: Manchester Bellevue October 31, Bridlington Spa Royal Pavillion November 1, Edinburgh Usher Hall 3, Glasgow Kelvin Hall 4, Newcastle City Hall 5, London Palladium 8-12, Birmingham Odeon 13, 14, Bournemouth Winter Garden 15, Portsmouth Guildhall 16, Brighton Conference Centre 17, Gloucester Leisure Centre, Blackpool Opera House 20, Sheffield City Hall 21, Liverpool Empire 22.

# Bob Seger tours here next month

BOB SEGER'S long-awaited British tour has now been confirmed. The Detroit rocker and his Silver Bullet band will play: Sheffield City Hall October 13, Glasgow Apollo 14, Manchester Palace 15, Newcastle City Hall 17, Birmingham Odeon 18, Hammersmith Odeon 21 and 22.

Ticket prices for Sheffield, Manchester and Newcastle: £2.80, £2.20 and £1.75. Glasgow: £2.50, £2 and £1.50. Birmingham: £2.80, £2.40 and £1.75. Hammersmith: £3.00, £2.50 and £2. They are on sale now.

The band have a new single 'Rock 'N' Roll Never Forgets' b/w 'Ship Of Fools' released on September 2.

Two of Seger's earlier albums, 'Ramblin Gamblin Man' and 'Mongrel' are set to be re-released at mid-price £2.50 each.



## FULL HOOK DATES

THE FULL tour itinerary for Dr Hook's upcoming British tour has now been confirmed as follows: Manchester Belle Vue October 6, Liverpool Empire 5, Glasgow Apollo 9, Newcastle City Hall 10, Stafford Bingley Hall 11, Cardiff Sofia Gardens 12, London Rainbow 14 and 15, Brighton Centre 19.

The band's next album, 'Makin' Love And Music' is set for release on September 5.

# ELTON AT WEMBLEY

ELTON JOHN will play a charity show at Wembley Empire Pool in November.

At Reading Festival he confirmed to RM he would be playing the venue but no further details were available.

Meanwhile Elton's old record company, DJM, release 'Elton John's Greatest Hits Volume Two' on September 30. Tracks include 'The Witch is Back', 'Lucy In The Sky With Diamonds' and 'Philadelphia Freedom'.

# Carole Bayer Sager for Theatre Royal

CAROLE BAYER Sager is to play the Theatre Royal, Drury Lane, London on October 2. She will be accompanied by her own band and tickets priced £2.75, £2.50, £2.25 and £1.75 go on sale from this Thursday.

The concert will be recorded and broadcast by Capital Radio prob-

ably during the last week of October.

Carole has just completed a series of concert and club appearances in America. A new single, 'Don't Wish Too Hard', taken from her debut album 'Carole Bayer Sager', is released this week.

## TOURS...TOURS

COUNT BISHOPS: London 100 Club September 6, Birkenhead Mr Digby's 8, Redcar Coatham Bow 11, Edinburgh Tiffany's 12, Glasgow Disco Harry 14, Falkirk Monique Ballroom 15, London Nashville 18, London Music Machine 21, Bedford Nite Spot 22, Rotherham Windmill Club 23, Burton-on-Trent 78 Club 30.

HEARTBREAKERS: Bristol Polytechnic October 1, Hull Tiffany's 3, Cardiff Top Rank 4, Cleethorpes Winter Garden 6, Brighton Top Rank 7, Essex University 8, Bournemouth Village Bowl 9, Southampton Top Rank 10, Sheffield Top Rank 11, Middlesbrough Town Hall 13, Stafford Top Of The World 17, Leeds Polytechnic 21, Swindon Oasis 22, Shrewsbury Tiffany's 23, Birmingham Barbarella's 25, Coventry Locarno 27, Newcastle University 28, Manchester Belle Vue 29, Glasgow City Hall 30, Edinburgh Tiffany's 31.

999: London Marquee September 9, London Hope And Anchor 13, 14, Leeds Poly Sept 15, Liverpool Eric's 17, Croydon Greyhound 18, Plymouth Castaways 19, Cardiff Top Rank 20, Manchester Rafter's 22, Dundee College of Technology 23, London Klooks Kieek 24, London Nashville 30, October 1.

FRUIT EATING BEARS: London Red Cow September 4, London Hope And Anchor 12, Luton Royal Hotel 16, Chelmsford City Rock Festival 17, London Rock Garden 20, London 100 Club 22, Chelmsford Chelmer Institute 30.

SHAKIN' STEVENS: Wellingborough, Sports and Social Club September 8, Powys Rhavader Community Centre 9, Dyfed Crosshairs Inn 10, Southampton Botley Hall 11, London Nashville 12, Swansea Top Rank 15, Llandrindod Wells Grand Pavilion 16, Weymouth Pavilion 17, London Adam and Eve 18, Stirling University 21, Falkirk Maniqui Disco 29, Aberdeen MacRobert Hall 30, Edinburgh University October 1, Edinburgh Tiffany's 3, Aberdeen Palace 4, Swansea University 6, London Rock Garden 7, Cambridge University Centre 8, Barry Bindles Ballroom, Cambridge Corn Exchange 15, London Greyhound 20, Portsmouth Poly 22, Bath University 31.

O BAND: who release a new single 'Look To The East. Look To The West' on September 9, announce the following tour dates: Newcastle Mayfair September 2, Manchester Belle Vue 3, Leeds Ford Green 4, Blackpool Jenkinsons 5, Middlesbrough Kirk Levington Country Club 9, Merthyr Tiffany's 12, Rotherham Windmill 13, London Nashville 17, Nottingham Boat Club 24, Weymouth Pavilion 27.

### King and Bland at Hammersmith

BB KING and Bobby Bland are to give two concerts at London's Hammersmith Odeon on October 8 and 9. Ticket prices £3.50, £3.00, £2.50 and £2.00.

This will be Bland's first visit to Britain and King's first for three years. The gig follows the success of the acclaimed

album 'Together At Last'.

In the shows, Bland and King will each have their own spots before combining talents for three or four numbers.

There are 'slim possibilities' that the two will also play Manchester and Birmingham.

## POODLES NEW LP

THE FABULOUS Poodles release their debut album on September 9. Produced by the Who's Jon Entwistle, the album contains 11 tracks - nine original band compositions including their current single 'When The Summer's Thru'.

Following their recent European tour, the Poodles are to play a special outdoor street festival in London's Covent Garden Neighbourhood Festival on September 4. Proceeds from the gig - which will include beer tent, kiddies rides and jugglers etc - will go towards providing an adventure playground.

Further dates for the band: London Marquee September 16, Chelmsford 18, High Wycombe Nags Head 22, Birmingham Barbarella's 23, 24, London Nashville 26, London Dingwalls 28, Coventry Mr Georges 29, Exeter University 30.

## MOTORS REVVING UP

THE MOTORS, whose debut album for Virgin titled 'The Motors 1' is released on September 9, undertake an extensive British club and college tour through September and October.

This week Virgin release simultaneously a seven inch/three minute and 12 inch/five minute versions of The Motors' debut single 'Dancing The Night Away'. The full six and a half minute version is to be found on the LP.

Both single and album will be released in America where a November



MOTORS: two versions of new single

tour is being setup.

Dates: Manchester Electric Circus September 18, London Marquee 21, Swansea Circles 22, Llandrindod Wells Pavilion 23, Liverpool Eric's 24, Newbridge Pavilion 25, Plymouth Castaways 26, Cardiff Top Rank 27, London Marquee 28, Blackburn Lone Star 29,

Wolverhampton Lafayette 30, Norwich University October 1, Chelmsford City Taverns 2, Swindon Brumel Rooms 3, London Marquee 5, Birkenhead Digby's 6, Stafford Poly 7, Sunderland Poly 8, Doncaster Outlook 10, London Marquee 12, Birmingham Rebeccas 13, Portsmouth Poly 15.

# SKATE CITY RUN

UP 36303

CW FUNNY RUN



models for Paper Records

# Joey & The Hotshots

# Rainbow finalised

RITCHIE BLACKMORE'S British concert dates have at last been finalised. Joining Blackmore, Ronnie James Dio and Cozy Powell for their 42 date European tour will be Bob Daisley on bass and David Stone on keyboards/synthesiser.

Australian Daisley came to England six years ago. He spent two and a half years with Chicken Shack before joining Stan Webb and Robin Blunt to form Broken Glass and more recently played with Widowmaker.

Rainbow's British dates: Newcastle City Hall, October 31 - November 1, Preston Guildhall 3, Liverpool Empire 4 and 5, Aberdeen Capitol 7, Glasgow Apollo 9, London Rainbow 11, 12, 13, Oxford New Theatre 16, Leicester Granby Hall 17, Stafford Bingley Hall 18, Manchester Apollo 20, Cardiff Capitol 22.

## Live Stiffs

ELVIS COSTELLO and his band the Attractions are the headliners in the 'Stiffs Greatest Stiffs Live Tour' which hits the road in October. Costello shares the bill with four other Stiff acts - ex - Kilburna man Ian Dury, Nick Lowe, Wreckless Eric and Larry Wallis.

A live album, entitled 'Stiff's Greatest Stiffs Live', available only to those attending the tour, will be available from the October 7 date onwards, price £1.99.

The dates are: High Wycombe Town Hall October 3, Bristol Exhibition Centre 6, Bath University 7, Loughborough University 8, Middlesbrough Town Hall 9, Liverpool Empire 11, Glasgow Apollo 13, Sheffield Polytechnic 14, Leeds University 15, Croydon Fairfield Halls 16, Norwich University of East Anglia 18, Brighton Top Rank 19, Salford University 21, Leicester University 22, Rochdale Champness Hall 24, Birmingham Town Hall 25, Cardiff Top Rank 26, Wolverhampton Civic Hall 27, London Lyceum 28, Guildford Civic Hall 31, Aylesbury Friars November 2, Colchester Essex University 3, Newcastle Polytechnic 4, Lancaster University 5.

### Blue join

BLUE ARE to join two major tours which begin shortly. They are to support the Small Faces tour which starts on September 13 and then they'll be special guests on Leo Sayer's British tour.

Their latest single, 'Bring Back The Love' was released last week.

### Now Yes go big

LATEST BAND to join the 12 inch brigade are Yes. They have two tracks from 'Going For The One', 'Wondrous Stories' and 'Parallels' set for September 9 release. A limited edition, the record will be pressed in blue vinyl and packaged in a colour sleeve.

### More for Palace

LATEST ADDITION to the bill for the Crystal Palace Garden Party on September 10 is Ronnie Spector who will perform with Southside Johnny

and the Asbury Jukes. Santana are the main attractions with Elvis Costello and the Attractions, Brand X and Crawler in support.

The music will last from 12 noon until 8 pm. Advance tickets at £4.80 are available from all branches of Harlequin Record Shops, London Theatre Bookings and PremierBox Office. Post applications - cheques payable to 'Garden Party' and include SAE - to Garden Party, 22 Kings College Court, Primrose Hill Road, London NW3. Tickets on the day cost £5.30.

### X residency

GENERATION X have a month's residency at London's Marquee Club to coincide with the release of their double-A side single 'Your Generation' / 'Day By Day'.

Marquee dates with support bands: September 6 Glasgow band The Jolt 12 Steel Pulse, 20



STATUS QUO: pictured at Heathrow Airport before leaving for Sweden with a handful of platinum, gold and silver discs for 'Status Quo Live' and 'Wild Side Of Life'.

# QUO TO TOUR

STATUS QUO British tour details were announced this week. The British dates are the first leg of a world tour that will take the band through Europe, the Far East, Japan, Australia, New Zealand and the United States.

And you can expect something different from Quo - a new set. A spokesman for the band told RM: "The tour marks a crossroads in Quo's career. The last

album immortalised all that was good about the old set. The new stage show will include a specially developed American lighting technique as well as new numbers."

Currently, the band are in Gothenberg, Sweden, putting the finishing touches to an album due for October 13 release. The album is as yet untitled.

Their British tour dates: Stoke Trentham

Gardens, November 13, 14, Southampton Gaumont 15, 16, Cardiff Capitol 19, 20, Birmingham Odeon 22, 23, Blackpool Opera House 24, 25, Glasgow Apollo 27, 28, 29, Bridlington Spa December 1, 2, Manchester Apollo 4, 5, 6, Leicester Granby Hall 8, 9, London Hammersmith Odeon 13, 14, 15, Lewisham Odeon 19, 20.

Theatre box offices open on September 3, except for Cardiff which

opens on September 11 and Birmingham which is by postal application only.

Prices: Stoke £3.50; Southampton £3.50, £3. £2.50; Cardiff £3.50, £3.00, £2.50; Birmingham £4.00, £3.50; Blackpool £3.50, £3.00, £2.50; Glasgow £4.00, £3.50, £3.00; Bridlington £3.50; Manchester £4.00; Leicester £3.50; Hammersmith £4.00, £3.50, £3.00; Lewisham £4.00, £3.50.

Johnny Curious and The Strangers, 27 Black Slate.

Other dates for Generation X: Birmingham Barbarellas September 9, 10, Stafford Top Of The World 5, Rotherham Windmill 8, Barrow 11.

### Buzzcocks to close Circus

THE BUZZCOCKS are set to headline a major gig marking the closing of Manchester main venue, The Electric Circus.

The show which will take place on October 1 and 2, will also feature the Drones, Worst, Fall, Negatives and an all-girl group called Rip Off.

### Gillan Band tour

THE IAN GILLAN Band are to tour Britain this autumn. The tour, which comes immediately after the band's Japanese concert series, starts at Portsmouth Guildhall on October 4 and continues with Glasgow Apollo 6, Manchester Apollo 7, Birmingham Odeon 9, London Rainbow 10.

The Band's second album - as yet untitled - will be available from mid-September.

### Be Bop Single

BE BOP DELUXE have a new single 'Japan' released on September 2. The band leave this week for an extensive American tour and will play Britain later this year.

### Hall and Oates new album

DARYL HALL and John Oates are rush-releasing their new album 'Beauty On A Back Street'. Tracks include 'Don't Change', 'Love Hurts', 'Why Do Lovers Break Each Others Hearts' and 'Bigger Than Both Of Us'.

## NEWS IN BRIEF

Sweeney Span, complete with new line-up, tour Germany, Holland, Belgium, Norway, Sweden and Denmark from the end of September to the end of October and plan a major London date before Christmas.

The Foster Brothers have a new single, 'Make Believin'' out now. It's the title track from an upcoming Mike Vernon produced album.

ELO are working on their new double album in Munich. Their last, 'A New World Record' went gold in Australia and Holland, silver in Norway and platinum in Sweden.

The New single from Gladys Knight and the Pips is 'Home Is Where The Heart Is' taken from the 'Still Together' album.

U2 are working on a film project featuring three numbers for world-wide cinema syndication and tour Europe in October and November. Dates: London Music Machine September 3, Sheffield Top Rank 4, Bedford Night Spot 9.

New Heart, a four-piece teenage band from Essex have signed to CBS.

Metropolis, featuring four former members of the Pretty Things have signed to Swan Song Records.

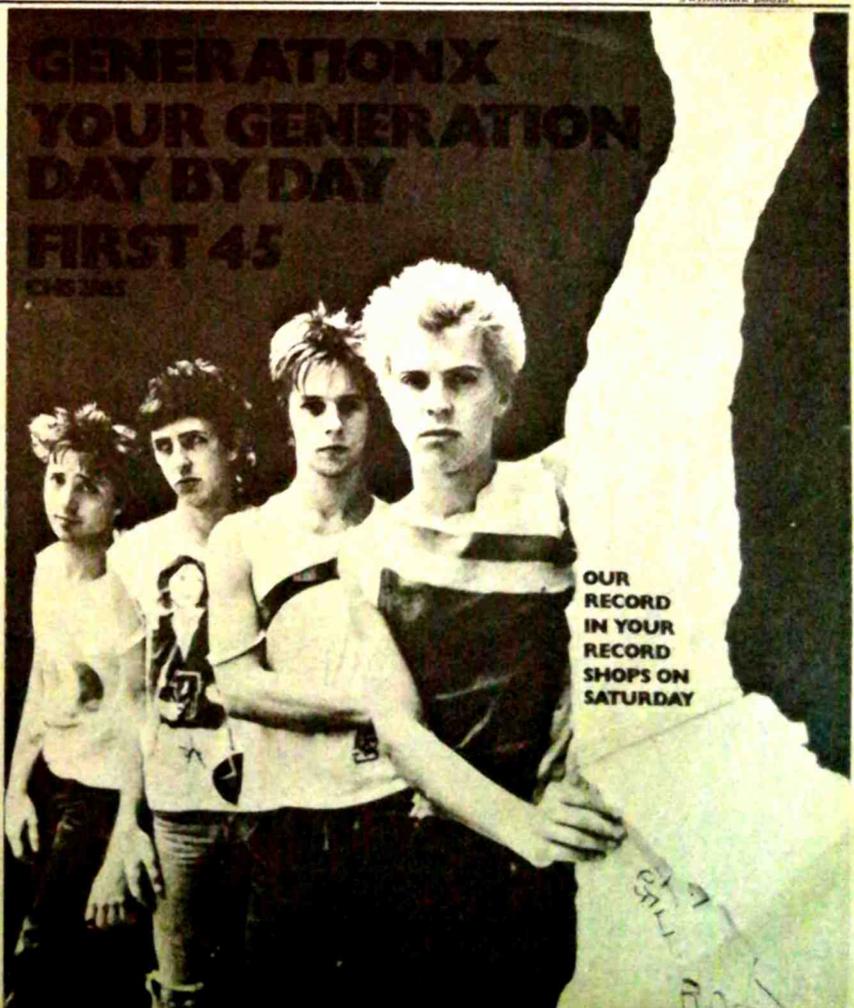
The Tyla Gang are the first British signing to the Beserkley label. Quote from Sean Tyla to Beserkley directors: "I'm the geezer that's gonna buy your lot swimming pools."



## Radio Stars

NEW EP - OUT AT LAST!

Chiswick SW17



OUR RECORD IN YOUR RECORD SHOPS ON SATURDAY

**I**T'S A Ferry-tale existence. Bel Air, the most exclusive part of the most exclusive part of Los Angeles.

## Interview SHEILA PROPHET

A private estate, landscaped so carefully you never have to meet your neighbours.

A hilltop villa, a cool oasis after the blistering drive from town. Paved steps lead down to an 'Ideal Home' lounge, with French windows opening onto a shady verandah. By the swimming pool two identical sun-loungers slide by side.

I've been told it belongs to a millionaire and is worth a cool half a million dollars.

The view is incredible. The surrounding houses, discreetly nestling among trees, are fantasies in architecture. In the valley is a French farmhouse, over on the other hill is a British castle complete with turrets.

In this city money can buy anything you ever wanted.

A maid brings glasses of orange juice. Mr Ferry makes his entrance, wearing vest and shorts and possessing the sort of suntan you usually find only in Ambre Solaire adverts.

He sits down in the wicker chair opposite and asks polite questions about what I've been doing in the States.

I ask him about the house but it's not a subject that seems to arouse much interest. He tells me he got it through an agency and it's only rented for three months or so.

"Everything is rented here," he says. "People hire their cars, their homes — everything's either rented or on credit. Nobody actually pays any money."

Aside: "Don't tell anybody but I don't have any money!"

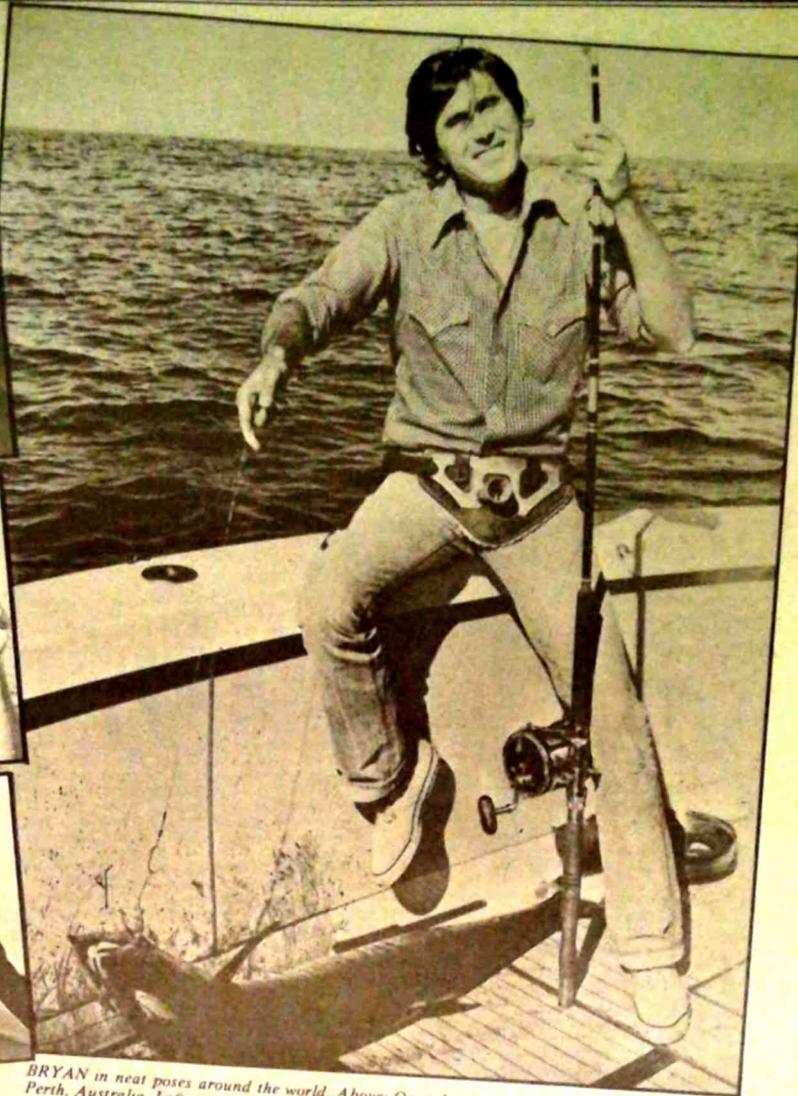
Bryan is currently 'recovering' from the world tour which followed his British dates in the spring.

**T**he tour took in Japan, Australia, and America — three countries with very different reactions to Mr Ferry and Co. Apparently Japan was 'good' — it was mainly a promotional visit but they also did two live dates, one of them at the Sun Palace in front of 2,000 people.

How are Japanese record sales? "Terrible," he admits. "Island's not very good over there. They're distributed by a big Japanese company which has a huge domestic catalogue but doesn't do much for foreign acts. But the concerts went down well — we seem to have a loyal following there."

In contrast he arrived in Australia just as the album reached No 1 in the charts.

"It was the perfect time to go there," he reckons. "The band was great they'd really warmed up by then. The girl singers are terrified of flying so they didn't



BRYAN in neat poses around the world. Above: On a deep sea fishing trip off the coast of Perth, Australia. Left, top to bottom: Showing off his 20lb mackerel, a quick jag before the next fish, in his dressing room in Sweden

come out, which was a drag because I liked having all those girls onstage. But in the end it worked out great. The horns became much more important and with a nine-piece instead of 12 everyone could see how good the group were. They were very much appreciated."

Finally he toured the States for three weeks — the first time he'd played solo in America.

Although the live dates went well record-wise, things haven't been too satisfactory for Bryan lately. "I'm very disappointed with Atlantic, my record company over here. I'm amazed how ineffectual they are. When they released my last single everyone thought it would be a big hit. I thought it would as well. But I never even heard it played once on the radio."

"I thought the last album would do well over here because Americans like things very punchy and it was the punchiest thing I've done."

"My past records are a bit obscure for American tastes — they're very spilt here. They're used to things being hard-sold to them, being told what to buy. Spots on radio and TV can turn a not very good

record into a big hit while some very good records get completely ignored."

If Bryan has such a poor opinion of Americans' taste in music the obvious question is — why move there?

"It was an obvious place to live," he says. "All my main influences have been American. London's not too stimulating at the moment and anyway I've been there eight years or more so I felt it was time to move around a bit."

"I like New York better because there's more energy in the street there. This place isn't exactly throbbing with activity. But New York is intolerable in the summer so I thought I'd come out here for a few months. I may still move to New York later

and I've always wanted to live in Paris for a year or so — there are lots of places I could go."

He admits he's finding it very different living in the States as opposed to touring and staying in hotels. I mention that I feel very foreign in LA.

"Yes, so do I," he replies. "But that's the fun of it. You place yourself in an alien situation because that's the best way to explore new experiences. Social exploration is nice — I've been going out all the time since I got here. I can understand why the English feel this place is very glamorous. You feel like you're in a movie all the time because you've seen this place on TV

and in films from a very early age and all the places you go are sort of half-remembered."

**S**o Los Angeles has lived up to Bryan's expectations? "Yes, very much so," he says thoughtfully. "The more you move about the less you expect from places, but I always like to be enthusiastic. There's a lot of nonsense here, but you have to take the good with the bad and good things here are very good."

"There's any number of things you can do here — there's so much choice. You can live on any level you like. I've been going out all the

time since I got here. I've been to lots of concerts. I saw Willie Nelson, Jerry Lee Lewis — that was in a Country and Western club and I got drinks thrown all over me. It was fun."

Jerry Lee Lewis was one idol who lived up to all my expectations. Sometimes when you go to see someone you've idolised you're disappointed and that's why I never normally go to see people I like. But he was great."

Bryan also pursued the traditional Californian pastime of heading for the beach. He reckons that was 'hilarious'.

"It was a very average beach with all these shacks along it — shacks that probably cost about half a million

each. The sea's prettier in the Mediterranean or the Caribbean or even the north of England. I find all Coastlines romantic, especially in winter when they're very desolate."

In fact it seems Bryan's been sampling all the delights California has to offer. Movies. "I saw 'Star Wars' which was great — the robots are so good. You know it was made at Boreham Wood? It's ironic. The talent's in England but it's all American financed. There's very little artistic movie making here — they're making fewer films but spending more on each. So they're narrowing it down to certainties and being more conservative. There's no good dialogue in films at the moment. I saw 'The Island Of Dr Moreau' a few weeks ago and that was dire."

Parties. "There are no real nightclubs here so people entertain a lot. I've been to many parties. There's an elitist group over here but it's not quite the same as in England. Here there isn't an upper class as such — success is revered. It's healthy because people are judged on their own merits."

Television. "There are about 12 channels to choose from so for the first few weeks you just sit changing channels all day. But that soon wears off. There are so many commercials it's like a sledgehammer. I'm sure it works — people go out and buy things they're told to. They're basically suggesting your life would be better if you bought their product."

**B**ut don't start getting the idea that life out here is all fun and frivolity. Oh no. Bryan intends to get back to work soon.

"I wanted to record out here. I don't think it would change my sound. Wherever I recorded it's still going to be me. I'm looking for somewhere sympathetic — there's so much choice, I'm in no rush. I've already got half an album of half-finished tracks."

"I'd certainly work with Americans although I might bring over some English musicians."

"I haven't really written anything yet but once I get enough stuff together I suppose I'll just go away and do it."

We pause. He sips his orange juice elegantly. From the back of the house a door slams and Bryan's lady love Jerry appears at the door. She's wearing her hair in a pony tail and she's only slightly less tanned than Bryan. She smiles and waves. They exchange a few remarks and she disappears again.

She doesn't reappear before I'm shown out and driven back to town.

Damn — I didn't get a good look at her wedding finger.

*Everything is rented here, cars, homes.  
Don't tell anybody but  
I don't have any money'*

# BRYAN IN FERRYLAND

# THE BOOMTOWN RATS

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ENY1

# ROBIN SMITH gets stuck in the mire at Reading MUDDY AWFUL!

THREE DAYS of peace, love and mud.

Some 30,000 fans packed together in a sodden field. Wellies were rumoured to be changing hands for a time and one shop sold out in half an hour. Thousands of tramping feet scattered mud everywhere. Walking around the arena you could see three bodies huddled together in the muck with their heads poking up for air.

As the multitude settled at Reading on Friday afternoon they were treated to two instantly forgettable bands. Slick Marx and S.A.L.T. Then it was the turn of U-Boat. After a lot of hard work and stomping around by their bass guitarist the audience started clapping.

Old hippies appreciated Kingfish. For a while it was reminiscent of the Isle Of Wight as one young lady in beads waved her golden locks like a delicate flower tossed by the breeze (how about that for a poetic line?) The rest of the audience remained unimpressed as Kingfish had equipment problems.

Nothing like a bit of electric folk to get the dancers working and Five Hand Reel turned out a light, pleasant set.

There was a nasty outbreak of beer can throwing before the crowd settled down to enjoy Lone Star, a band worthy of a lot more attention. Their

latest album 'Firing On All Six' is an outstanding offering and on stage they generate plenty of excitement. Lead singer John Sloman needs to establish more identity. He looked like he'd been watching Robert Plant, mimicking his dress and jerking through similar stage antics.

Next it was time to blow your mind with Uriah Heep. Head-shakers were out in force for a selection of heavy toms. Ken Hensley played some excruciating keyboards and played badly when he took to acoustic guitar. But as ever Heep were well received.

The Rods came on as the rain tumbled down. I've always felt that when you've heard one of their songs you've heard 'em all, apart from the excellent 'Do Anything You Wanna Do'. The Rods need to write more mature songs to make a greater killing.

Golden Earring failed to inspire the audience until the classic old stand-by 'Radar Love'. They spent too much time posing and the majority of their songs were very boring.

Saturday afternoon and the sun struggled bravely. New wave failed in the vastness of the festival site. First on were Gloria Mundi, your usual selection of screaming crop-eared dwarfs. The audience remained unmoved as the band yelled 'Fight Back'. No Dice looked like a scruffy version of the Jam and failed to get anywhere.

## Failure

Early afternoon was definitely failure time as the George Hatcher Band also turned out an unmemorable set. Back to new wave with Ultravox, who again didn't come over. It was up to the Little River Band to win the crowds and they did it magnificently. Can't help thinking they're an Australian version of Racing Cars and they performed a very well put together set. John Miles also did excellently but he could still do with developing more personality on stage. He performed a stunning version of 'Music' before finishing with good old rock 'n' roll.

Time for the much talked about Aerosmith and band whose American popularity has never



ALEX HARVEY: emotional



THIN LIZZY: deserved praise

ceased to amaze me. Steve Tyler is meant to be in the Jagger class but his performance was lacking. Still, the band were well received.

Graham Parker and The Rumour were the heroes of Saturday night. For a guy who looks like a balding bank clerk he manages to generate a weird kind of fascination. He had the audience with him from the second number and the Rumour's playing was exceptional.

Two festivals ago Thin Lizzy played down the bill on a miserable afternoon and the crowd remained unimpressed. On Saturday night they deserved every ounce of praise. 'Soldier Of Fortune' began the set with lights shining through the smoke so that the stage looked like a battlefield. It's one of those lyrical Lynott songs with the magic of Olde Ireland. 'Jailbreak' had the crowd in raptures and from then on the band just couldn't fall, despite the odd sound problem. A true festival atmosphere developed at last as the crowd swayed through Brian Robertson's solo on 'Still In Love With You'.

Early Sunday afternoon had a dismal selection of bands with Widomaker, the Motors and Tiger. The ever-eccentric End were the stars of the show. With a gent who apologised for "naughty

feedback" they couldn't fall. They did a resounding version of 'The Dambusters March' and received a standing ovation.

After the End festival fatigue set in again and Blue found it difficult to cope with. They lived up to the promise of their album 'Another Night Time Flight' and their set was marred by apathy. The sun beat down for Racing Cars. They Shoot Horses Don't They! always sounds fresh and new despite the number of times you've heard it. The guitar work on all the songs was flawless.

## Dreadful

The Electric Chairs were dreadful and Hawkwind managed to make even 10 minutes seem like an eternity. They were down to one drummer and two chords.

The Doobie Brothers had perfect control over the audience. They played the sort of set you want to talk about for months afterwards. I don't really like their new album 'Livin' On The Fault Line' but live the material came across with such force. It was pure exhilaration whenever Jeff 'Skunk' Baxter opened up. They're touring over here, so go and see them.

So it was that two of Scotland's most famous

sons came to close the proceedings. At the start of his set Frankie Miller didn't appear to be making headway. His voice was lacking and maybe he could do with cutting down on the amount of imbibing he does before going on stage. Somebody ought to have shot the piano player as he jangled and fumbled his way through. But from 'Down The Honky Tonk' onwards Frankie couldn't lose although I wish he hadn't murdered Lennon's 'Jealous Guy'.

To the sound of grandiose music and searchlights cutting through the sky, the grand old warrior Alex Harvey marched on stage. In time-honoured tradition the set began with 'Faith Healer' and next was 'Midnight Moses' with the super urgent riff.

The cultural part of the show was supplied by a rendition of the theme to the original King Kong film. Alex is a master showman and for 'Framed' he decided to portray Jesus Christ. Just wait till the national papers see this now the punk novelty has worn off. The end of his set was very emotional as the crowd moved together for a singalong.

The thousands began to trickle away but a few hundred danced on, covered in mud but happy.



DOOBIE BROTHERS: exhilarating



FRANKIE MILLER: couldn't lose



GRAHAM PARKER: Saturday's hero



AEROSMITH: well received

# Another pearl from Elkie Brooks



ELKIE BROOKS successful at last

who talks to JIM EVANS

SUDDENLY IT all seems to be happening for Elkie Brooks — another single in the charts, 'Sunshine After The Rain', following on from 'Pearl's A Singer', a widely acclaimed album and an upcoming headlining British tour climaxing at the Royal Albert Hall on September 26.

Thursday afternoon, the telephone rings. 'Hello, it's Elkie Brooks here. I've been all over the world trying to get through to you...

"We start rehearsals for the tour this week. Basically it's the same band as for the album, Peter Gage on guitar, Trevor Morais drums, Steve York bass, Tim Hinkley keyboards and Ken Freeman synthesiser. The show? We'll be playing a few tracks off the album but not all of them. There are some that really lend themselves to live performance. And we're going to do a lot of new things, numbers we haven't yet recorded. Some are jazz influenced too. And of course there'll be some rhythm and blues — we don't want the fans going to sleep on us."

## Rapturous

About the last album, Elkie. It got what you might call a rapturous welcome. Would you say it's the best thing you've ever done? 'It's hard to say. It was great to work with Leiber and Stoller. They don't really have to work any more. They've sold millions of albums and they blew out two other projects to work on mine."

You've taken two singles from the album already. Is this trend likely to continue? Don't you think singles should be recorded as such, not ripped off from albums? 'It's difficult. But when you do an album with Leiber and Stoller, eight out of ten tracks are potential hits. They go for songs that lend themselves to singles as well as albums."

The single 'Pearl's A Singer' got to number one. That must have been the highlight of your career to date, or was it one of the most satisfying things you've achieved?

"Again it's hard to say. But it was satisfying after bad reviews in the music press. I don't read reviews any more, it gets me down too much. It was picked up by people on radio stations, people who recognised a good song and it took off. But I'm not sure about satisfaction and enjoyment. 'Never Met A Dog', Vinegar Joe's first single probably meant as much to me."

Vinegar Joe was a down-to-earth, good-time rock band that derived much of its energy from Elkie's moving to the front line, sharing lead vocals with Robert Palmer. Touring incessantly, the band built up a good following. But record sales and wide recognition never came to Vinegar Joe. Aptly

Reflections on Vinegar Joe, Elkie? 'My only regret was our lack of success. It was very sad we didn't make it, but we couldn't have gone on. I suppose it was a case of too much giggling and not enough recording. After the break-up I lived in the past for a while. I had pictures of the band all round my living room, that sort of thing."

"After Vinegar split it took me a long time to make up my mind to go solo. It's difficult to get into the solo frame of mind after being in a group for so long."

What's next, Elkie? 'I want to go to the States again and then record more. A live album would be a great idea. But I think I need to be around a while longer first, play more concerts."

## Influences

I'm not really into telephone interviews. "Neither am I, wouldn't it have been better to meet and do it properly?" Yes, of course it would, but the record company led me to understand this was the only way we could do it — your being busy with rehearsals and everything. Still, won't keep you much longer. How about influences?

"That's difficult. There are so many. Every week I hear something new and consciously or not I'm influenced or affected by it. But my early influences? I started listening to Johnny Ray and Frankie Laine on the radio."

Then there were Ella Fitzgerald, Billie Holiday and Sarah Vaughn, jazz-wise. But it goes much wider than that. Steely Dan, Little Feat, Bonnie Raitt, Rufus — I just love Chaka Khan. And the Average White Band. I saw them the other week with Ben E. King, they were great."

"But I went all around the world before I discovered rhythm and blues."

Thanks for going all around the world to call us up, Elkie. Next time we'll do it properly as you suggest.

# Off Centre

## Simon's got gall...

**FRIENDS:** WHAT a treat! Not a bad way to get attention, eh? Here's an even better way. Announcement: "Unknown band to play Hamamerskikh Golon on September 2. Tickets available now from usual agencies price."

Now it's Trash isn't fiction. It's a band called "Stranger" — by some totally accidental misprint and inexplicable twist of fate. Or at least so they claim.

They are completely unknown. They have played only one gig with the present line-up. And yes, they're playing the Odson — all expenses paid, all lights and PA supplied — this week. Their manager says so.

They met him at a party. They agree with everything he says. And, they concur, at least it'll be better than all this punk rock nonsense, don't you know? Yeah.

It could even, alleges manager Simon Gaud, turn the music business on its head. It could even get the band noticed. But it could, he admits, be financial disaster. The band and their apparently Gentry-like guiding hand could become the laughing stock of the business.

He delivers these sentiments with a smug, well-behaved arrogance that is immediately appealing.

Simon, debut act Simon isn't amusing. He's from prawn air Simon isn't amusing school ("until I was turned out"), Swiss finishing school (blokes division) and genteel entrance to the world outside.

He's now enjoying himself with all the fervour of someone who is suddenly playing Monopoly for real. And you feel he can stand to lose.

"I know I'm breaking every music business convention there is," he says with the delighted grin of the cad who didn't pay his rent on the Old Kent Road. "I'm a positive thinker. Every move I've made has been coldly calculated right down to the date of the concert."

Point taken. Yes folks, you guessed, it's

the journalists' silly season. We've got nothing else to write about except "Stranger playing the Odson. Snigger."

Mr Gaud — he's used to the puns and it is his real name — will even be delighted if criticism out with sharpened knives.

"I know everyone will want our blood — the reviews are going to stink even if the band is hot. That's not the point. We'll get the A and R men down there anyway... and at the end of the show Stranger will have a bigger name than we would have after playing the clubs for five years. And perhaps a record contract."

You have been warned. And the band? Well, they don't say a lot but they're happy. Mr 'All You Need Is' Gaud talks more than enough to make up for them — and he's far funnier to boot.

They're "melodic, tasteful and musical" and "a bit like Genesis... only we're not really, so don't put that down." They also "don't have cropped hair and would rather play 100 chords instead of three."

Both the band and their manager can't see punk lasting and would like to be part of the new sort of backlash. The band, predictably enough, like the Stranglers. So does Tony Blackburn, so does Racquel Welch, so does...

Now you know. They could be rotten but they're going through with it. So there! You can almost hear Simon Gaud gloating. The band, all except their recently-acquired drummer, went to Lancing College, a little-known public school near Shoreham. And they all worked to buy their instruments.

Over to the man in the street. What if an also reveal to what your appetite further is that the redoubtable Mr Gaud will thoughtfully provide containers of rotten vegetables at the end of the rows for the honest punters to show their appreciation.

Come to think of it, what are you doing on Friday?

JOHN SHEARLAW



STRANGER: unknown — so far

# CAN'T ELVIS REST IN PEACE?

SINCE ELVIS PRESLEY'S death sales of his records have, predictably, been booming. My local record store has his picture in the window, beside a notice saying "Latest Elvis single 'Way Down on Side Here' — I don't suppose your shops have been slow to catch on either. As a result the single jumped from 42 to four in a week."

Copies of that single must have been coming off the RCA pressing machine so fast most of Tennessee must have felt the heat. But RCA deny they've been cutting along their pressing efforts solely on Elvis. Yet it is claimed 100 workers who were due to be laid off next month will now keep their jobs.

We can't allow the demand for Elvis to affect our other business, a spokesman for the company told us. "But it is true the rest of our capacity is busy churning out Elvis Presley records. And demand in the States has been phenomenal."

RCA's New York office says some of their warehouses have been unable to keep up with demand, especially as six Elvis albums have jumped into the charts.

They also deny they have been exclusively pressing Elvis records. In this country, RCA have at last found a market for the Presley Gold 16 number ones. These are available together or singly. When they were released earlier this year they made no impact. Now two are in the charts and others will probably follow.

They are: 'All Shook Up' / 'Heartbreak Hotel' (RCA 2694, 1957); 'Jailhouse Rock' / 'Treat Me Nice' (RCA 2695, 1958); 'I Got Stung' / 'One Night' (RCA 2696, 1959); 'A Fool Such As I' / 'I Need Your Love Tonight' (RCA 2697, 1959); 'It's Now or Never' / 'Make Me Know It' (RCA 2698, 1960); 'Are You Lonesome Tonight' / 'I Gotta Know' (RCA 2699, 1961); 'Wooden Heart' / 'Tonight Is So Right For Love' (RCA 2700, 1961); 'Surrender' / 'Lonely Man' (RCA 2701, 1961); 'His Latest Flame' / 'Little Sister' (RCA 2702, 1961); 'Rock-A-Hula Baby' / 'Can't Help Falling in Love With You' (RCA 2703, 1962);

'Good Luck Charm' / 'Anything That's Part Of You' (RCA 2704, 1962); 'She's Not You' / 'Just Tell Him Jim Said Hello' (RCA 2705, 1962); 'Return To Sender' / 'Where Do You Come From' (RCA 2706, 1962); 'Devil In Disguise' / 'Please Don't Drag That String Around' (RCA 2707, 1963); 'Crying In The Chapel' / 'Believe In The Man In The Sky' (RCA 2708, 1963); 'The Wonder Of You' / 'Mama Liked Roses' (RCA 2709, 1970).

The three other singles available are: 'Suspicion' / 'It's A Long Lonely Highway' (RCA 2768); 'Moody Blue' / 'She Thinks I Still Care' (RCA PM 0873) and 'Way Down' / 'Pledging My Love' (RCA PM 0998). There are 43 Elvis albums available.

His death has also caused an outbreak of Elvis tributes, one of which is a sick effort from Jenny Nicholas on the Spark label. It's called 'Elvis' and goes into the RM vault as one of the most tasteless, cash-in records of all time.

When can he rest in peace?

# Mean Dean scene

AS THE bishop once quite reasonably said to the actress poised languidly on the exposed ledge of the World Trade Centre: "There are two sides to every story

and one of them is a very long and very fast drop.

There are two sides to James Dean's story. One is the young rebellious actor out of Fairmount, Indiana who left Broadway after one night as the award-winning lead in 'The Immortalist' in 1954 to head west and star in his first Hollywood movie, 'East Of Eden'.

The moody and uncompromising Dean made two more films, 'Rebel Without A Cause' and 'Giant'. In the short space of 16 months he became the leather-jacketed, pre-Fresley youth symbol before his obsession with sports car racing burned out his short life.

And the other side? A musical called 'Dean'.

The king drop. If you were to imagine sinking something like £130,000 into a stage play complete with songs about the life story of Basil Brush directed by Ralph Reader, starring the Gang Show crew and a cast of Budin Redcoats and calling it 'The Life Story Of Napoleon Bonaparte, the sheer irrelevancy of 'Dean' might be appreciated.

Fortunately not many people have that sort of dehabing legends with their wealth. In a kindness 'Dean' stars Glenn Conway as James Dean. He looks like him, he talks like him, he moves like him. And in keeping with the rest of the cast he sings like a muffed ventriloquist's dummy locked in a lavatory.

The plot? What plot? Limpid and lacklustre, the company stumble through their truncated dialogue. Scenes no doubt historically accurate, with a script by Dean's official biographer John Howlett, are shunted on and off.

Conway battles valiantly throughout against all the odds. He loses.

The stark set, alternately a film studio and a New York coffee bar, swallows the actors like a hungry void. When Conway is absent the musical crumbles abruptly into the corny depths of unintentionally hilarious vaudeville.

So sad, the way good legends go.

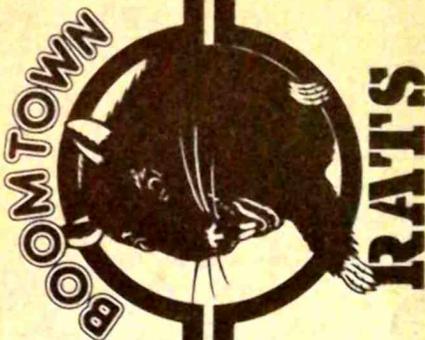
It must be pointed out that 'Dean' has no tension, no drama, not the slightest trace of grit, rebellion or enigma and little interest except for the false hope that it just couldn't get any worse. The frequent insertion of Anglo-Saxon expletives, presumably to shock and horrify coach parties, only emphasises the weakness.

Dean's epitaph, tragic in any other context, is fittingly apt. "Is nobody coming?" Conway asks before embarking on his final drive. No one does. "Hi... I thought so," he counters before the titters from the aisles become too audible. An amusement arcade car sounds quietly in the distance, screeches noisily and Dean walks through a door. The dancing cast return for just one more song. Real magic.

But I'd advise you to see 'Dean' as soon as possible.

Really it's so appalling it won't be on long enough for you to catch the train to the London Casino in time otherwise.

JOHN SHEARLAW



TO WEAR YOUR RAT'S ARMBAND, CUT ON DOTTED LINE AND MOUNT ON POLYTHENE, POKE PENCIL OR OTHER SHARP OBJECT (E.G. SCISSORS, CORKSCREW, YOUR EARS) THROUGH HOLES AND INSERT STRING. WRAP IT ROUND YOUR BULGING BICEP AND HAVE A GOOD TIME.

# LOOKIN' AFTER NO.1

SINGLE ENYA



# Singles

Elton John reviews this week's 45s and says ...

## If that's your generation you can keep it



ELTON JOHN: they can't always be as bad as this, can they?

**GENERATION X:** 'Your Generation' / 'Day By Day' (Chrysalis CHS 3165). It's certainly got a lot of energy. But Arkie had a lot of energy too. What a way to start the day! This is really dreadful garbage. It doesn't do anything for me and the Ramones do this sort of thing so much better. I'm all for rock 'n' roll, but not this. A hit? I can't see Radio One playing it. I suppose there's a market for this music - Shepherd's Bush market perhaps. Hear it first thing in the morning and you'd want to go straight back to bed. It's hideously recorded.

**THE BERNIE LEADON-MICHAEL GEORGLADES BAND:** 'You're The Singer' (Asylum K 13095). Bernie used to be with the Eagles. Starts off OK, but half way through it disappears into oblivion. A very ordinary song. I'd rather have Generation X I think.

**ERIC CARMEN:** 'She Did It' (Arista 132). Perhaps I should say I was a Raspberries freak. This isn't one of his best. It's got very much of a Beach Boys sound to it, though the song is so predictable. But I really like his voice. I think it'll be a hit.

**THE SPINNERS:** 'The Last Thing On My Mind' (EMI 2676). They open fetes and things don't they? It's a great song that would be hard to ruin. But this version is not my cup of tea at all. Yes, I like Tom Paxton. I'll never forget that Isle of Wight festival when he stole the show and was overcome with emotion - those were the days.

**EDDIE KIDD:** 'Motorbike Kid' (Decca FR 13722). I'm in two minds about this. It's so

revolting. Who is Eddie Kidd any way? (The British equivalent of Evel Knievel I think, Eli). Oh. Hmmm. Mind if I keep this one for my collection? Should turn out to be a collectors item 'cos no one's going to buy it. Should make the Kenny Everett show in years to come.

**BO & RUTH:** 'Easy Loving' / 'Can You Feel It' (EMI INT 536). No. Definitely not. This is third-rate soul. Before they send the Mafia

around I'd better add that I liked their last single.

**THE MOMENTS:** 'I Don't Wanna Go' (AB Platinum 6144 325). I like this band but this sounds so turgid and so out of date.

**JARVIS BROTHERS:** 'Happy People' (EMI 2672). Sounds like a bunch of four-year-old kids going down on a bed of nails. The British Jackson Sisters. Better tell the kids to buy it for the 'B' side - an instrumental of the same number.

**FORTUNES:** 'I Can't Believe It's Over' (Target TGT 135). I remember selling the sheet music for 'You've Got Your Troubles'. But I'll say as little as possible about this. Greenaway's written a lot of hits but ...

**BT EXPRESS:** 'Funky Music (Don't Laugh At My Funk)' (EMI INT 537). I don't need this sort of thing. They've done some good records before but this isn't good.

**FABULOUS POODLES:** 'When The Summer's Through' (Pye 7N 46008). Pye? There can't be anything good on Pye can there? (Er, the Muppets are on Pye, Eli). Yes, but that's different, that's ATV Music. I thought the Fabulous Poodles would be different to this, more punky. Don't like it. Don't see it being a hit.

**RAINBOW:** 'Kill The King' / 'Man On The Silver Mountain' / 'Mistreated' (Oyster 2000 845). 'Live' - from the album of the same name no doubt. I can't really listen to this. It sounds so old-fashioned, so dated. I mean it sounds like the Crazy World Of Arthur Brown. But the audience don't seem to agree with me. I slugged off Generation X but I haven't heard much better yet.

**ROBIN ASQUITH:** 'Confessions' (EMI 2671). Is this the guy from the Confessions films? Vile but it'll probably be Tony Blackburn's record of the week next week. I can remember doing those nine quid EMI recording sessions. It'll probably get a lot of play on Radio One. Written by Cameron - he's always got something in the Eurovision Song Contest.

**MARLENA SHAW:** 'Go Away Little Boy' (CBS S CBS 5 550). Instrumentally it sounds like a Billy Paul record. She used to make good records - is it going to be one of those talking records? Yes, it is. Why would a record company release this as a single? The sort of thing you listen to late at night on Radio Two when you're driving down the motorway. She's got a good voice but it sounds like she was attacked by one of the Fabulous Poodles half way through recording this.

**TIM MOORE:** 'In The Middle' (Polydor 2001 726). I was looking forward to hearing this, but what's happened to the man? It's so disappointing. It sounds like a rotten old Cat Stevens track. Tim Moore can write good songs. I don't know what went wrong here.

**THE GLASS BAND:** 'Getting In Deep With You' (State STAT 00). People shouldn't be allowed to make records like this. No, that's not right, people should be allowed to do just what



GENERATION X: dreadful garbage

they want. Have you read all this rubbish on the back of the sleeve? A lot of hard work goes into your first single. . . . Terrible.

**CHARLIE RICH:** 'Rollin' With The Flow' (Epic 8 EPC 5561). Horrible, take it off. And to think 'Behind Closed Doors' was one of my favourite records.

**LORD ZER AND THE GROVE:** 'Funky Carnival' (Zarma ZMR 094). I thought this would be a reggae number, but these steel drums drive me round the bend, like in that terrible 'Calendar Song'. OK if you went to the Notting Hill Carnival suppose.

**RHEAD BROTHERS:** 'Women Of Soul' (EMI 2674). Hmmm. English. Sounds English and it's very boring.

**WRECKLESS ERIC:** 'Whole Wide World' (Stiff BUY 16). Sounds like the Trogs, but they were better. I like this song. It's got a certain quality about it, not sure what it is. Probably improved the more you hear it. So far this is winning the record of the week stakes.

**CERRONE:** 'Cerrone's Paradise' (Atlantic K 10061). Same comments as I made for BT Express. Bad.

**JOHN OTWAY & WILD WILLY BARRETT:** 'Racing Cars (Jet Spotter Of The Track)' (Polydor 205 916). This is confusing. From the cover I thought it was the band Racing Cars. Sounds like posh punk. Not for me. This must be a bad week for singles.

**JERRY BUTLER:** 'Chalk It Up' (Motown TMG 1082). Awful. On to the next one.

**KING HARRY:** 'Dear Mathew' (EMI 2652). Sounds sort of Queensh. Could get a lot of airplay. Production-wise this is the best so far. Sounds quite promising.

**THE DOOBIE BROTHERS:** 'Little Darling (I Need You)' (Warners K 10989). I've heard this one. I like the Doobies. While this is far from being the best thing they've ever done, it's still a very well-made pop

record. Funny though, it's not doing very well in the States at present.

**PARKER MCGEE:** 'Angel Dancing' (Big Tree K 10096). It seems the whole record business has gone back some 500 years. This is awful.

**MARY MASON:** 'Angel Of The Morning' / 'Any Way That You Want Me' (Epic 8 EPC 5562). CBS get the prize for releasing the week's sleepest singles. Bring back the Trogs again.

**AVANT GARDENER:** 'Strange Girl In Clothes' (Virgin VEP 1003). Hey, this bass player's in another planet. I like it. This is hideous, unbelievable. No chance of being a hit, but those lyrics are crazy. . . . My baby's clothes are full of holes. . . . she's got a D cup, she's an 'X'-rated gurl. I like it.

**ZZ HILL:** 'Love Is So Good When You're Stealing It' (CBS SCBS 5553). What's the matter with CBS this week? All I can say is this lives up to the ZZ bit. ZZZZZZZZ. to sleep.

**IGGY POP / JAMES WILLIAMSON:** 'I Got A Right' (Siamese Records PM-001). Not his best. Sounds very dated. I like Iggy and Williamson - a good guitarist. In the States I jumped on stage dressed in a gorilla suit at one of Iggy's concerts - and got thrown out.

**IDRIS MUHAMMAD:** 'Could Heaven Ever Be Like This?' (Kudu 935). Music to catch planes to.

**GRYPHON:** 'Spring Song' (Harvest HAR 5125). Pleasant enough. Sounds a bit Fortnum and Mason though.

*SO THAT'S IT. This must be a really bad week for singles. I was looking forward to doing this, but they can't always be as bad as this, can they? Single of the week? I don't know. King Harry shows some promise and Eddie Kidd is destined to become a collector's item. But I'm torn between Wreckless Eric and the diabolical 'Strange Gurl'. I wouldn't want to do this every week.*



BO KIRKLAND AND RUTH DAVIS

SOULSATISFYIN' FREEWHEELIN' SHOETAPPIN'  
GOODLISTENIN' HARDDRIVIN' MINDBLOWIN'  
VINYL BENDIN' LIPSMACKIN' ROCK 'N ROLLIN'



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**IGGY POP: 'Lost For Life' (RCA AFLJ 2488)**

IGGY goes pop. A good album. Good sound. Often clean-sounding. First, the facts: recorded at Hansa Studios, Berlin; lyrics mainly by Iggy; music in the main by David Bowie; drums Hunt Sales; bass Tony Sales; guitar Carlos Alomar, Ricky Gardiner; piano David Bowie; produced by Bawley Bros; recorded by David Bowie. DR's name, as you will have witnessed, crops up more than a little in these credits. So the relationship continues. And it's getting better. This is the best thing Bowie's been involved with for some time, like back in the days of Zig. And this album is much different to its predecessor, 'The Idiot'. Talking of Zig, catch hold of 'Some Weird Sin' on side one and you'll see what I mean. There's a freshness to Ig's vocals like he's come through the bad times and found the good. This isn't the Ig we once knew. The new Ig is in the rocking title track 'Lost For Life'. I wonder what's given him this renewed lust? Enough trying to read behind the lines. Incidentally all the lyrics bar the curious 'Turn Blue' are printed on the cover's back. A smiling, wholesome Iggy grins at you from the front. Iggy, derivation and Jim Morrison are all terms that crop up with every review of his work: 'The Passenger' is oh-so Morrison, musically, vocally and structurally. The band are hot, notably on 'Success' and 'Neighborhood Threat', the latter, perhaps, being the superior cut in the collection. And while we're at it bum track must be the trite, almost feeble 'Sixteen'. Conclusion: a very strong album. A new and improved IGGY. Strong Bowie influence. Usual dose of Morrison. Strong band. But what of Iggy the lyricist? Keep it simple, keep



IGGY: found the good time

# No longer a Stooge

It hard and you can say a lot. 'Some Weird Sin': 'I never got my license to live, they won't give it up, so I stand at the world's edge... I'm just glad Iggy's found the good time. He's no longer playing the role of the grandfather of punk. He's no longer lost. This album has zest, genuine lust if you like. Hold on for the upcoming tour. +++ + Jim Evans

**DIANA ROSS AND THE SUPREMES: '20 Golden Greats' (Motown EMTV 5)**

How do you review an album like this? It's packed full of superb songs with production that lacks nothing. It sounds a bit naïf to say it these days but this is the kind of thing that goes down well at parties — or discos. A DJ's delight. It's just sad that Ms Ross isn't bringing out anything new that compares remotely with these songs. The album includes 'Baby Love', 'Love Child', 'In And Out Of Love', 'You Can't Hurry Love', 'I Hear A Symphony' and 'I'm Livin' In Shame', but all the songs are champion. +++ + Rosalind Russell

**DENNIS WILSON: 'Pacific Ocean Blue' (CBS FZ 94354)**

When I asked Dennis Wilson about his upcoming solo album not so long ago, he said 'Let's just say it'll be different.' It is different and it's a very worthwhile album. I mean, the Beach Boys as a whole haven't produced anything remotely approaching the high standard of this platter for several years. Dennis's production work is superb — and I don't

usually throw such superlatives around with abandon. And the songs? The title says it all really. Sunny California by the sea, Beach Boys' land. He's at his best with the love songs 'Moonshine' and 'Thoughts Of You'. And in 'River Song' he wants to kick the city life to get back to the freedom of nature — something he feels strongly about — but he doesn't let it swamp or override the music. Yes, there are occasional smacks of Beach Boys' sound in the vocal arrangements but that's not a bad thing. 'Farewell My Friend' leans most towards this and it would make one hell of a good single. In a way it's a relief that something of such merit has emerged from the Beach Boys camp at a time when all has not been going smoothly for them. Dennis Wilson is not just the drummer in a well-known Californian band. He has so much talent. +++ + Jim Evans

**HARRY CHAPIN: 'Dance Band On The Titanic' (Elektra K62021)**

I'd rate Harry Chapin 10 times higher than Dylan. He has an amazing narrative quality, hardly a 'Moon In June' lyric in sight but each line is

carefully thought out and full of punch. Every song tells a story and the title track could be interpreted as his views on the world, everyone pretending things are fine when we're sinking fast — pretty deep stuff, what? But there's also a lot of skilful back-up on this song, an almost Barber Shop quartet introduction followed by a fast riff, honky tonk piano and church organ. 'Why Should People Stay The Same' is a biographical song the sort that Chapin always does very well. The song has atmospheric trickling guitar and meaningful lines. There's a feeling of great enjoyment on this album and every song is striking. Chapin is not widely recognised over here, a situation that should be changed with this album. +++ + Robin Smith

**SPACE: 'Magic Fly' (Pye NSPL 28232)**

The door led to a brightly-lit room. Everywhere the impression was of highly-polished steel and the menacing hard edge of scientific hardware. As you moved your gaze above the aura of machinery the atmosphere seemed to change to accommodate a darker, starlit sky that seemed

# Albums ESSEX CHANGE

**DAVID ESSEX: 'Gold And Ivory' (CBS SCBS 86038)**

So the circle is complete. One time teenybop star fulfils his ambition finally to strike out on his own. His last album pointed the way and now Essex takes his greatest gamble. He tackled the production and most of the arrangements. Undoubtedly he's picked an excellent song to open. 'New Horizon' has the same fluid feel as 'Gonna Make You A Star'. 'Good Morning (Darling)' is a let down, almost a 'She's Leaving Home' imitation, but it falls short of the Beatles' mastery. Essex is hard pushed to handle this sort of ballad. 'Yesterday In LA' is good, solid funk with a neat brass break at the end. 'Lend Me Your Comb' has a fine build-up and when the sax comes in it swings beautifully. 'Whole Lotta Monkey' continues the rawness while 'Back Street Crawler' sounds like a glorified jam session. Sometimes it almost seems to lose itself but revives again. It gets very atmospheric at the end as Essex's voice is answered by a girl chorus. It would have been better to let the song fade out rather than starting the instruments again. On 'That Circle Keeps On Changing' Essex sounds remarkable like the Climax Blues Band and his voice is backed against horns. 'Cool Out Tonight' is the lightest song on the album, one of those Essex songs that will either curl your toes or leave you feeling acutely embarrassed. The same can be said of 'You' and once again I don't think his vocal style is up to the lyrics. 'Virginia (And The Circus Sideshow)' is another taste of his love for the showground but there



DAVID ESSEX: gambling

are too many instruments popping up and it cuts down on the basic urgency of the track. 'Britannia' is perhaps a skit on the state of the nation and there's a plenty of background theatrics, including rushing winds and a military drum. 'Gold And Ivory' is again very reflective, with lyrics about his early days and once again mellow sax is employed to maximum advantage. +++ + Robin Smith

to stretch infinitely towards the heavens. The machinery sent lasers and signals outwards and upwards into the heavens. Human information

had been fed into the machinery. But it had distorted and translated those commands into a language that had no correspondence with hu-

man forms — with one exception: Funk. If you like to tango in space you can learn to do anything. +++ + Geoff Travis

# ONE SIDED VIEW

**THIN LIZZY: 'Bad Reputation' (Vertigo 9102 016)**  
Cohabiting with an LP isn't the most exciting way to spend the Bank Holiday weekend. I think it would have been preferable to listen to Thin Lizzy live, even taking into account the vast quantities of mud that accompanied their performance at the Reading Festival. Anyway, having spent many hours with 'Bad Reputation' I've decided I like only one side. All the songs on side one are excellent, especially 'Soldier Of Fortune' which I've seen them play. It has Phil Lynott's dis-

tinctive phrasing, that odd style he uses to put over his lyrics. And the other thing that came out strongly was his versatile bass playing. At times I felt like he and the drummer Brian Downey were holding the music together because the guitars were going a bit over the top with fancy effects. Brian Robertson is on the album though his picture isn't on the sleeve. 'Southbound' is my other favourite track. I could (and did) listen to that for a few hours without getting bored. Side two was a different story. It started well with 'Danc-

ing In The Moonlight' which I personally don't like but it's obviously commercial and 'Killer Without A Cause' which has a good bite to it. After that it just fell away. The last three tracks slithered over without a safety net. I think they needed heavier treatment, more kick, anything to put over the feeling that Lizzy get on-stage. Live, there's continuity, on this album the overall feeling is patchy. It's quite disappointing but I think I can learn to live with only half the album. +++ + Rosalind Russell

**TEMPTATIONS: 'Greatest Hits, Volume 3' (Motown STML 12061)**

How many bands get to volume three of their greatest hits without repackaging jobs and barrel scraping? I can think of the Beach Boys and not many others. Did the Temptations really pull it off? While freely admitting this isn't as consistently brilliant as the first two volumes it contains at least two tracks that represent the pinnacle of the Temptations' achievement. Everyone must know the throbbing opening bass guitar notes and Wah Wah Watson's majestically urgent guitar that set 'Papa Was A Rollin' Stone' on its way. Probably one of soul's finest songs. The other absolute masterpiece is Eddie Kendricks' lead vocal on 'Just My Imagination'. It's so unusual in soul for the singer to realize his worship of women involves fantasy and illusion... Kendricks' 'she doesn't even know me' is very moving. As for the rest, it's all excellent without reaching the dizzy heights of those two. There's a question mark over the Temptations' future but their past is at least well assured. +++ + Geoff Travis

**DOOBIE BROTHERS: 'Livin' On The Fault Line' (Warners K66383)**

The Doobies are best known for their selection of instantaneous tunes. But this album just doesn't cut it. Not enough of the songs are strong enough to win you over. The Doobies seem to have lost the feeling of immediacy they had before. Certainly for the first two tracks they seem to be doing a mild impression of Hall And Oates, especially on the ending to 'Echoes Of Love'. 'Little Darling (I Need You)' is a weak stomp — your feet clap — your hands number — enlivened by a guitar flourish. On the first side the song intro is remarkably predictable but then the Doobies were always renowned for sticking to a pattern. Hopes for side two quickly fade also. 'Chinatown' sounded good for a brief while but once again the same old repetition set in. +++ + Robin Smith

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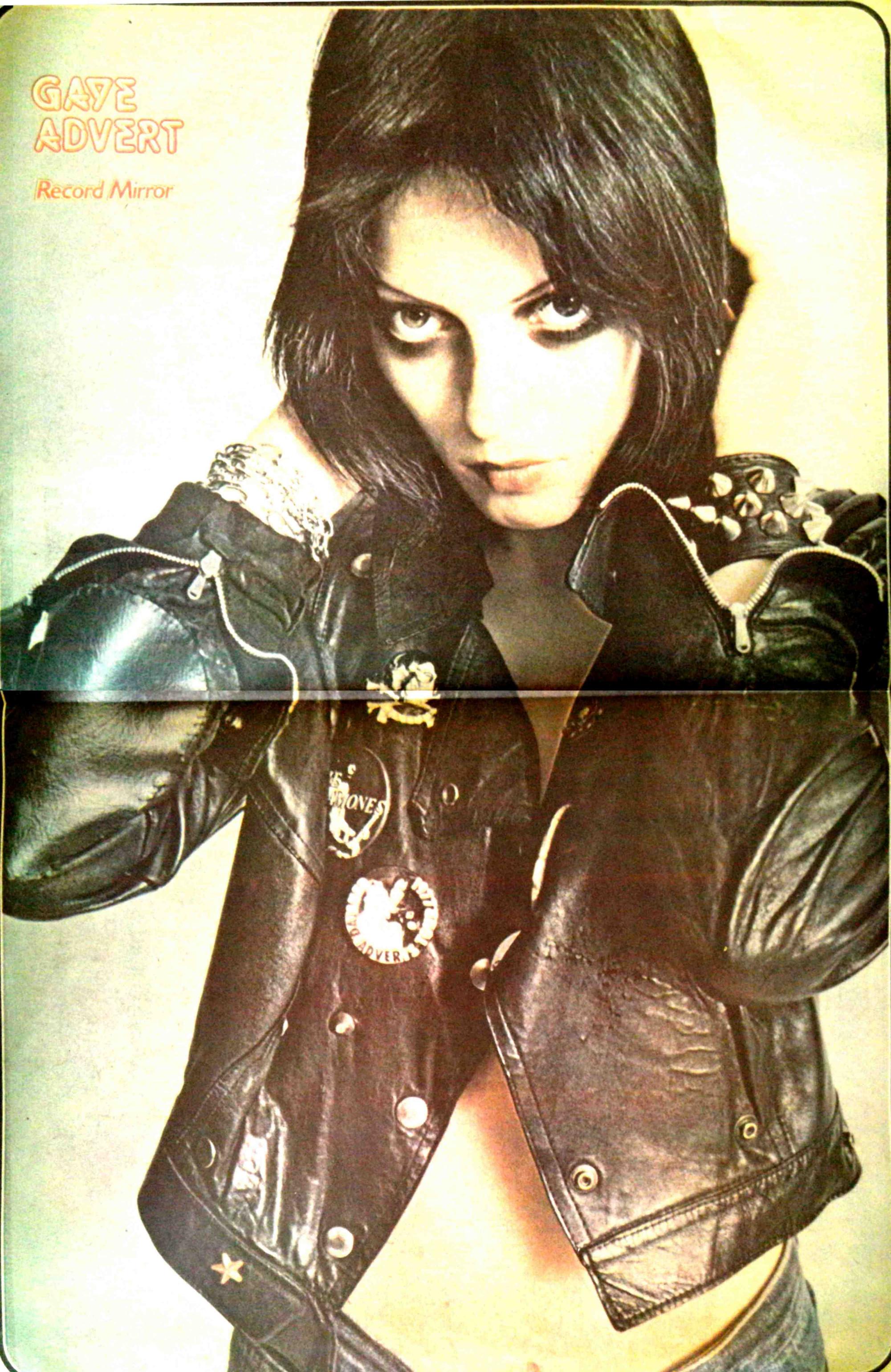
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# Put punk in perspective

# Mailman

Write to Mailman, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX

and roll, nor do Pink Floyd. Perhaps it would be true to say they perform modern classics, opera or something, but never rock and roll. Was Sergeant Pepper the original sin? I'm sorry, all you Floyd fans, but I can't help feeling you've been conned. I'm not having a go at these people. I'm just trying to clear up the issue a little. And if the Damned ever mature and become as "good" as Led Zep I'll fall asleep. Lastly (I hear you cheer) I'm going to turn on my own kind. I've been a punk since November but I feel sickened at some of the venomous letters that are occasionally printed in these columns. The "I was there first" syndrome seems ripe. If these original punks really want to be cool they should create a scene of their own. Buy guitars, form a band, be somebody. Remember the first people who were into the Sex Pistols were the Sex Pistols.

**Martin Wilkinson, Sheffield.**

PS... to the punks who threw lighted ciggies at me outside Debenhams and cheers for giving me renewed faith to Sharon who I saw in the Revolution the day I had my trouser leg cut off.

● Was your leg in it at the time?

## First with the news

WE WERE very disgusted with your useless article on Elvis in the August 20 issue of RECORD MIRROR. As for the cover, a tiny 'Elvis Dead' in the top left hand corner, was hardly worth doing. It's not every day the king of rock dies - you could have at least put a pic of Elvis in the middle.

**Freddie 'n' Hess, ex RM fan.**

● The news of Elvis' death came through late on Tuesday night, when RM was already prepared to go to press and our cover and poster had been processed. Within minutes the staff had begun work on the story and Alf Martin started designing the page. The obituary was finished an hour later, just in time to meet our printing schedule. So RM hit the streets with the news at the same time as the national press - thanks to the staff who'd worked until 2 am to bring you the story. None of the other music papers carried it that week.

er of Roger Taylor or even a little pic of him? Look here, I'm down on the old knees here, begging you. Love and peace.

**Angie, 4 Dorman Road, Easton, Cleveland.**

PS. If not I'll bombard you with my poems.

● C'mon, you don't have to go THAT far. I dunno, sitting here minding my own business and all I get is threats, anonymous letters, requests for money (grumble grumble) and now POEMS...

## Maintaining an unbiased policy

I WOULD like to thank RECORD MIRROR for maintaining an unbiased policy in giving space to various forms of popular music. I'd also like to congratulate you on not being tempted to cop out as certain other papers have done to keep up with the punk movement. And I'd like to make a point to a few people who recently wrote in claiming that The Clash, Sex Pistols etc do not play good rock music and reckon they need a few more years to mature before becoming as good as Led Zep, Genesis, Pink Floyd and so on. To compare Genesis to The Clash is like comparing nails to custard. Genesis do not play rock



ROGER TAYLOR keeping Angie satisfied.

## Is Murray too old?

I'VE BEEN watching "Pop At The Mill" and it's not bad. They haven't had any real talent on but so far the stuff has been quite good. The only drawback is that silly old moron Pete Murray. I loathe and detest him because he asks such stupid questions. A couple of weeks ago when Guys And Dolls were on he asked a girl in the audience which one she liked best. She said Paul and then Pete Murray said something about "does he make you want to run your fingers through his hair?" God! She must have been so embarrassed. Murray is much too old for the programme and should stick to hosting "Husband Of The Year".

**Helen G. New Barnet, Herts.**

PS. I think your paper is the best thing since Marks & Spencers' knickers.

● If we can find a big enough pair perhaps we can print the next issue on them and fulfill your wild dreams...

## Weekly excuse for a music paper

YOUR WEEKLY excuse for a music paper is by far the most poorly edited, ignorantly written and most punk praising of the lot. Punk rock will never last so long as musicians like McCartney, Frankie Miller and Elton John are around. As your format is so predictable I expect you will sweep away my comments with some form of remark or abuse which you believe to be witty and mature.

**John Saxton, Bilborough, Nottingham.**

● That's the nicest thing anyone's said to us all week.

## Down on his knees

IS THERE anyone who has in their possession the May 26 issue of RM with the Queen story still intact? I would be very grateful if they would send it to me. Can we also have a double-page post-

weight, insecure and lonely. Elvis gave a lot of pleasure to an immense audience. I am not an ardent fan but in the name of decency, let him rest in peace.

**The Alien.**

## Tragedy of 1977

HOW CAN I express my grief that the King of Rock 'n' Roll is dead? His contribution to the music world is immeasurable. Without Elvis where would we be? Nowhere. I feel a great loss at this tragic event and I wasn't even born when he was at the peak of his career. It seems ironic that he should die after 18 singles had been released by RCA, making not the slightest dent on the charts. I am just one of the thousands who would like to express my sorrow and regret at the tragedy of 1977.

**Amanda Bolan, Bowdon, Altrincham.**

## Are we going soft?

RECORD MIRROR, you're getting soft. After the BCR fans pulled Jim Evans down you gave way to them by wasting a whole double page poster on them. You never printed a poster of Abba after the damage Sheila Prophet did after the Abba concert.

**Abba fan, Bristol.**  
PS. Can you tell me if Jim Evans is really Captain Sensible?

● Only on Tuesdays, the rest of the week he's Cliff Richard.

## Why no punk programmes?

ISN'T IT about time new wave had its own radio or TV show? Reggae, soul and pop are catered for but what about us punks? We ain't got anything. So come on radio stations, be fair!

**Gaz Bored, London.**

PS. Congratulations to the Jam for a great performance at the Hammersmith Odeon.

● Er, I'd like a word with you about my cooker...



ALF MARTIN: punk dictator?

your safety pins to protect you when you go home. Now hand out the £3.

**Bernard O'Shea, Sallsbury, Rhodesia.**

● Sorry, you'll have to come and get it. By the way, Alf Martin is 68.

## Music will never die

I SIT here in tears, having just heard about the death of the world's greatest singer, Elvis Presley. During the mid-sixties Elvis was somewhat overshadowed by the Beatles. However Presley came through while the Beatles broke up. The King lives no more but one thing is sure: his music will never die.

**Presley fan.**

## Tribute to Elvis

I WOULD like to make a dedication to Elvis Presley:

TRIBUTE TO A KING  
He is gone.  
The man who filled out youth.  
Girls dreamed they were with him,  
Boys imagined they were him.

His rhythmic body, handsome face  
Running with perspiration as he  
Performed to the pulsating music.  
The King has gone  
Part of our lives has gone with him.  
We only have our ears to remember his legacy.  
And the knowledge that a legend never dies.

**Mrs J. E. Clarke**

## Vultures and ghouls

THE VULTURES and the ghouls have begun to cluster around the deceased Elvis Presley. They accuse him of being addicted to drugs and carrying out activities that would make those of Caligula look like a Festival Of Light rally. A certain reporter says when he met Elvis 13 years ago he was already on drugs. From 1964 to the present day on drugs? He should have told Janis Joplin and Jimi Hendrix his secret of survival. Elvis Presley died of a heart attack. He was over-

AN AGEING punk, 37-year-old Alf Martin, was reported missing yesterday. If you have any information of his whereabouts keep it to yourselves because no one wants him back.

He was walking home last night after a gig by 'To Hell With The Vol-doids'. Their motivating energy, their rip-roaring guitar work, combined with the delicious, twangy, soul-quenching saliva occasionally blasted at him in generous quantities by the brilliant lead singer (sounds like another Barry Cain review) was too much for him.

Stripping himself of his safety pin and plastic sheet he ran naked around the park and then swore violently at a goldfish, who in retaliation knocked him out and handed him to a group of ex-RM readers and representatives of heavy rock, pop, MOR, soul, disco and reggae music, who put him under a Nazi-style trial.

**CHARGE:** desertion, treasonship and criminal negligence in allowing Record Mirror to slip to any twice as good as Melody Maker.

**EVIDENCE:** a copy of Punk Weekly was found on him, dated July 9, 1977. It was a very boring issue. Adverts took up 37 per cent of the space. Regular features took up 22 per cent as against only 10 per cent for all types of music combined. There were nine punk records in the singles and LP charts, the majority in the bottom half, ie only nine per cent as against 91 per cent for the rest. This proves you are a punk weekly. To favour punk by 12 per cent was bloody disgusting and was a great distortion of public opinion. You claim to be the magazine with musical democracy, well, let's have it. No more of this punk dictatorship. Keep punk in proportion.

**VERDICT:** guilty on all three counts. No doubt you will try to deny your guilt, but you can't argue with fact. A warning to all RECORD MIRROR staff - have more than

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10 cc

CAN YOU give me the address of the 10cc fan club?  
David Grimes, Burnley.  
Write to 10cc, c/o 32 West Fields Avenue, London SW13 0AU.

**Kiki Dee**

Is there an official Kiki Dee fan club?

Ian Koch, Watford.  
Write to Kiki Dee, c/o Liz Harper, 40 South Audley Street, London W1.

**Elton John**

CAN YOU give me the highest chart position for Elton John's singles in America?

Elton addict, London.  
Border Song' No 82, 'Your Song' No 8, 'Friends' No 34, 'Levon' No 24, 'Tiny Dancer' No 41, 'Rocket Man' No 6, 'Honky Cat' No 8, 'Crocodile Rock' No 1, 'Saturday Nite's Alright For Fighting' No 12, 'Goodbye Yellow Brick Road' No 2, 'Benny And

# Feedback

FEEDBACK answers your questions. Send your letters to: Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX. Please don't send a stamped addressed envelope as we can't answer letters individually.

The Jets' No 1, 'Don't Let The Sun Go Down On Me' No 2, 'The Blitch Is Back' No 4, 'Lucy In The Sky With Diamonds' No 1, Philadelphia Freedom' No 1, 'Someone Saved My Life Tonight' No 4, 'Island Girl' No 1, 'Grow Some Punk Of Your Own' No 14, 'Don't Go Breaking My Heart' No 1, 'Sorry Seems To Be The Hardest Word' No 6, 'Bite Your Lip' No 28.

**Wings fan club**

I WOULD like to know the address of the Wings Fan Club.  
Nick Howard, Thetford, Norfolk.  
The address is: Wings Fan Club, PO Box 4UP, London, W1A 4UP. Enclose a sae when you write.

**RM rates**

I dislike running around town for my copy of RECORD MIRROR. Can you give me your subscription rates for Canada?

The rate is 30 dollars a year. Write to Subscriptions Manager, Morgan Gramplan Ltd, Morgan Gramplan House, Calderwood Street, London SE18 6QH.



KIKI DEE

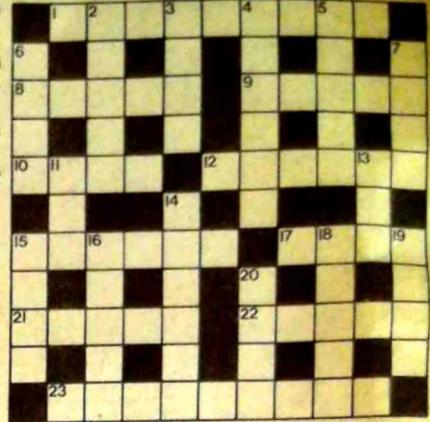
**ACROSS**

- 1 Group associated with a jumping old Stones hit (4,5)
- 8 James Taylor encourages Sophia to appear in it (5)
- 9 Fruit for Moby (5)
- 10 Miss Fitzgerald (4)
- 12 Fighting man's location (6)
- 15 '— Of Hanael' (Buffy Sainte Marie). (6)
- 17 Old playwright names Sandie. (4)
- 21 O'Regan country. (5)
- 22 Relay, perhaps, to jazzman Albert. (5)
- 23 Girl of sixteen. (9)

**DOWN**

- 2 'Summer In The City' month. (5)
- 3 Carole names the Royal Family of Funk's bad character. (4)
- 4 UFO puts them out. (6)
- 5 Room for the 'Magic Fly' group. (5)
- 6 Coloured group. (4)
- 7 '— Of My Love' (Emotions). (4)
- 11 Peggy or Brenda? (3)
- 13 Little locomotion girl. (4)
- 14 Silas E. could name the brothers. (6)
- 15 Talks about a recent hit film. (4)
- 16 Trumpeter Alex come from '21'. (5)
- 18 Reddy name. (5)

# Discword



- 19 Conflicts among the stars (4)
- 20 Bandleader James is right at the end. (4)
- Handy. 8 Bonnie. 9 Barr. 10 Cell. 11 Family. 12 Tracey. 13 Wine. 17 Slim. 18 Nelson. 19 Shock. 20 Peter.
- Down: 2 Alone. 3 Candl. 5 Album. 6 Daryl. 7 Jeff Lynne. 13 Rai ph. 14 Cameo. 15 Wilde. 16 Noone.

**LAST WEEK'S SOLUTION**

Across: 1 Dance. 4

# Help

Edited by SUSANNE GARRETT. Send your problems to Help, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX.

## Waking up to a wet dream

I'M A 15-year-old boy and I started having wet dreams some time ago. Now I want to have sexual intercourse. But nothing like dating has ever happened to me in real life. No one ever asks me and I'm too scared to ask anyone for a date. One girl I know really likes me, but I'm sure she wouldn't go out with me if I asked her.

What can I do to give myself confidence and stop having unnatural sexual desires and dreams? In these dreams, unlike real life, I have friends to go out with, places to go and things to do, but mostly I want sex. When I wake up the bed is always wet and I end up feeling sick.

Anon, Wigan  
There's no reason on earth to feel ashamed or uptight about the fact

that you're going through a very necessary phase of emotional and sexual development — pure and simple wet dreams. Masturbation and erotic fantasies aren't harmful, no matter how strange they may seem. They can be a useful safety valve for any build-up of tension and anxiety — especially if you're worried about not having a girlfriend yet. Fantasies only become dangerous if you eventually prefer the bizarre but cosy world of dreams to the possibility of a relationship with a flesh-and-blood person. Try to keep what's happening in perspective.

Everyone has places to go and things to do, it's just a question of getting about and

making that extra effort. Zoom in on things that interest you locally and go along. Girls can be friends too, so just give it time. Anyway — you already seem to have one potential mate, the girl who really likes you. You're halfway there, so take your courage in both hands and simply ask her out, to a film or a disco or something. She's probably just waiting for you to say the word and could be wondering what's wrong with her! But play it cool if you can because you don't want to frighten her away. If the relationship works out, fine. If not, you're sure to find a girlfriend eventually if you're determined enough to give your social life a much-needed boost.

## NEEDS A CHANGE

I HAVE a job as a waitress in a hotel but I really hate it and want to leave. Although my parents and family keep telling me to stay, I get really depressed when I think about going to work the next day. Basically I'd like to emigrate to Australia or America. I've already written to Australia House in London and got a reply saying I can't go. What prospects would I need to have to go to America and where would I write for information?

Sam, Essex  
Drop a line to the Visa Branch of the United States Embassy, 5 Upper Grosvenor Street, London W1. They will send you general information on prospects in the land of the holy hamburger and an application form. Even if your first application doesn't work out, it's still possible to apply again later.

Meanwhile if you really hate your job so much why not hunt around for

another one? You need a change. Take a new look at yourself, what you would ideally like to do and what you can do. Buy the local newspapers for job ads and even if you've already given up your friendly neighbourhood Job Centre or Employment Exchange as a dead loss, give 'em another whirl. They do have an ever-changing number of job vacancies and, if you're interested, can also recommend you for vocational training.

If you find you need more qualifications and other skills for a job which interests you more check out opportunities at the technical colleges in your area. Remember that your chances of eventual emigration will be increased with a wider range of job experience and specialist qualifications. Anyway if you find a job you really enjoy in the UK you may decide to stay after all.

Robert of Crosby: Innoxa were most concerned to hear about your skin problem and will do their best to help if you or your parents drop a line, explaining your hassle in detail, to Robert Blore, Innoxa (England) Ltd, Innoxa House, 436 Essex Road, London NW1. Let us know what happens. In the meantime keep visiting the skin clinic and suggest that they also write to Innoxa if they haven't already done so. Innoxa are on 01-224 6691.

# Everyone A Winner



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DOORIE BROTHERS, coming to the end of their tour, perform their last gig at London's Hatfield, Finsbury Park (Wednesday). Other gigs to look out for are Slaughter and the Dogs, who'll be at Cardiff Top Rank (Wednesday), Bournemouth Top Rank (Friday), Manchester Electric Circus (Saturday), and Middlesbrough Rock Garden (Monday).

The Edinburgh festival continues with Elvis Costello (Wednesday), Five Hand Reel and the Medium Wave Band (Thursday), Nashville Teens (Friday), Rocky Ricketts and the Rockettes and Clayton and the Argonauts (Monday) and Ignatz (Tuesday). If you miss Elvis in Edinburgh catch him at Falkirk, The Manqui Ballroom (Wednesday) or London's Nashville (Sunday).

## Wednesday

**AUGUST 31**  
**LONDON, Hope & Anchor**, Upper Street (01-359 4510), XTC  
**LONDON, Music Machine**, Chalk Farm Road (01-357 0428), Metropolis  
**LONDON, Dingwells**, Camden Lock (01-267 4967), Buster Crabbe  
**LONDON, Marquee**, Wardour Street (01-457 6003), Bluebird / Ben Fleming  
**LONDON, Rainbow**, Finsbury Park (01-243 8148), Double Brothers  
**LONDON, Red Cow**, Hammersmith, Prairie Oyster  
**LONDON, Rochester Castle**, Stoke Newington (01-249 0198), Pie On Wheels  
**LONDON, Royalty Ballroom**, Southgate (01-856 4112), Crazy Cavan & the Rhythmers / Cruisers / Wild

**Thursday**  
**SEPTEMBER 1**  
**BARROW IN FURNESS**, Maxim's (2134), Window  
**BIRKENHEAD**, Hamilton Club (051-647 8093), Rockin' Berries  
**BIRKENHEAD**, Mr Digby's (051-647 9529), Tom Robinson Band  
**BIRMINGHAM**, La Dolce Vita (021-643 6096), Page Three  
**BIRMINGHAM**, Barbarellas (021-643 9413), Boomtown Ra's  
**BLACKBURN**, Cavendish (62262), Page Three  
**BOURNEMOUTH**, Top Rank (22409), Slaughter & the Dogs / Drones  
**BRIGHTON**, New Exhibition Centre, Mike Harding  
**DUDLEY**, J. B.'s (53597), Only Ones  
**EDINBURGH**, Classic (031-557 1539), Apathy Society  
**EDINBURGH**, Royal British Hotel (031-556 4901), Stereo Graffiti  
**EDINBURGH**, Tiffanys (031-556 6292), Five Hand Reel / Medium Wave Band  
**FALKIRK**, Manqui, Elvis Costello  
**HIGH WYCOMBE**, Nags Head (21758), 999 / Extraverta  
**LEEDS**, POLYTECHNIC (75361), Adverts  
**LEICESTER**, Baileys Club (26462), Judge Dread  
**LONDON**, Brecknock, Camden (01-485 3073), Screens  
**LONDON**, Duke of Lancaster, New Barret (01-449 0564), Tequila  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), No Dice  
**LONDON**, Music Machine, Chalk Farm (01-357 0428), Doctors of Madness  
**LONDON**, Nashville, North End Road (01-603 6071), Only Ones  
**LONDON**, Red Cow, Hammersmith, XTC  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Dead Fingers Talk  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Geno Washington  
**LONDON**, Roundhouse, Highbury (01-267 2564), Fruit Eating Bears  
**LONDON**, Royalty Ballroom, Southgate (01-856 4112), Crazy Cavan / Cruisers / Wild Wax Show  
**LONDON**, Speakeasy (01-580 7950), John Oway & Wild Willy Barrett  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Fracture  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**MANCHESTER**, Rafters (051-286 9788), Buzzcocks  
**MIDDLETON**, Civic Hall (45968), Mike Harding  
**MORCUMB**, Harbour Band Arena, Ed Stewart (Radio One Roadshow)  
**SKEGNESS**, Deerstalker, Alvin Stardust  
**SWANSEA**, Circles, Flying Aces  
**WELLINGTON**, Town House, Boomtown Ra's  
**WORCESTER**, Bankhouse, Bransford, Muscles

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**Monday**  
**BBC 2 - The Camera and the Song (10.45-11.30)**: See and hear Ian Campbell's words and music that centre around Aberdeen, the town where he was born.  
**Tuesday**  
**BBC 1 - The Osmonds (6.40-7.15)**: Donny and Marie's guest this week is that singing cowboy, Roy Rogers. And we all thought he was dead.  
**BBC 2 - David Essex (5.00-5.30)**: Essex is the star of this new weekly series. This week's guests are the Small Faces.

# Upfront

The information was correct at the time of going to press but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are given where possible.



999: Nags Head, High Wycombe, Thursday

**CLEETHORPE**, Winter Gardens (82925), Count Bishop  
**COVENTRY**, Mr George's (27529), London / Swords / Victims  
**EDINBURGH**, Classic (031-557 1539), Apathy Society  
**EDINBURGH**, Nicky Tams Tavern (031-226 5301), Jack Easy  
**EDINBURGH**, Royal British Hotel (031-556 4901), Stereo Graffiti  
**EDINBURGH**, Tiffanys (031-556 6292), Five Hand Reel / Medium Wave Band  
**FALKIRK**, Manqui, Elvis Costello  
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**SKEGNESS**, Deerstalker, Alvin Stardust  
**SWANSEA**, Circles, Flying Aces  
**WELLINGTON**, Town House, Boomtown Ra's  
**WORCESTER**, Bankhouse, Bransford, Muscles

## Friday

**SEPTEMBER 2**  
**BIRKENHEAD**, Hamilton (051-647 8093), Rockin' Berries  
**BIRMINGHAM**, Barbarellas (021-643 9413), Boomtown Ra's  
**BLACKBURN**, Cavendish (62262), Page Three  
**BOURNEMOUTH**, Top Rank (22409), Slaughter & the Dogs / Drones  
**BRIGHTON**, New Exhibition Centre, Mike Harding  
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**LONDON**, Duke of Lancaster, New Barret (01-449 0564), Tequila  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), No Dice  
**LONDON**, Music Machine, Chalk Farm (01-357 0428), Doctors of Madness  
**LONDON**, Nashville, North End Road (01-603 6071), Only Ones  
**LONDON**, Red Cow, Hammersmith, XTC  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Dead Fingers Talk  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Geno Washington  
**LONDON**, Roundhouse, Highbury (01-267 2564), Fruit Eating Bears  
**LONDON**, Royalty Ballroom, Southgate (01-856 4112), Crazy Cavan / Cruisers / Wild Wax Show  
**LONDON**, Speakeasy (01-580 7950), John Oway & Wild Willy Barrett  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Fracture  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**MANCHESTER**, Rafters (051-286 9788), Buzzcocks  
**MIDDLEBROUGH**, Rock Garden (241995), Tom Robinson Band  
**NEWCASTLE**, Mayfair (23109), Count Basinos

**BIRMINGHAM**, Barbarellas (021-643 9413), Boomtown Ra's  
**BLACKBURN**, Cavendish (62262), Page Three  
**BOURNEMOUTH**, Top Rank (22409), Slaughter & the Dogs / Drones  
**BRIGHTON**, New Exhibition Centre, Mike Harding  
**DUDLEY**, J. B.'s (53597), Only Ones  
**EDINBURGH**, Classic (031-557 1539), Apathy Society  
**EDINBURGH**, Royal British Hotel (031-556 4901), Stereo Graffiti  
**EDINBURGH**, Tiffanys (031-556 6292), Nashville Teens  
**FARNWORTH**, Veterans Club, Freddie Fingers Lee  
**HEREFORD**, Flamingo Ballroom (6022), Geno Washington  
**HULL**, Piper Club, Jet Harris & the Diamonds  
**KEWICK**, Boat Landings, Ed Stewart, (Radio One Roadshow)  
**LEICESTER**, Baileys Club (26462), Judge Dread  
**LONDON**, Dingwells, Camden Lock (01-267 4967), Kossaga / Payroll  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), Amazorblades  
**LONDON**, Music Machine, Chalk Farm Road (01-357 0428), Jigsaw / Tequila  
**LONDON**, Nashville, North End Road (01-603 6071), Roogalator  
**LONDON**, Red Cow, Hammersmith, Rones  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), XTC  
**LONDON**, Rock Gardens, Covent Garden (01-240 3961), Movies  
**LONDON**, Royalty Ballroom, Southgate (01-856 4112), Realistics  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**MANCHESTER**, Electric Circus (061-205 9411), Pacific Road  
**MIDDLEBROUGH**, Rock Garden (241995), Tom Robinson Band  
**NEWCASTLE**, Mayfair (23109), Count Basinos

**LONDON**, Brecknock, Camden (01-485 3073), Buster Crabbe  
**LONDON**, Dingwells, Camden Lock (01-267 4967), Unicorn / Raw Dogs  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), Tyla Gang  
**LONDON**, Rainbow, Finsbury Park (01-263 5148), Harry Chapin  
**LONDON**, Red Cow, Hammersmith, No Dice  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Remus Down Boulevard  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Movies  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**MANCHESTER**, Electric Circus (061-205 9411), Slaughter & the Dogs / Drones  
**MANCHESTER**, Russell's Club, Desmond Dekker  
**MANSFIELD**, Civic Theatre (23852), Bruce Ruffin  
**MIDDLEBROUGH**, Rock Garden (241995), Radio Stars  
**NOTTINGHAM**, Boat Club (869032), Trapeze  
**NOTTINGHAM**, Gelding Miners Club, Strange Days  
**RETFORD**, Cats Cradle, Geno Washington  
**ROCHESTER**, Nag's Head, Jerry the Ferret  
**SEKIGNESS**, Deerstalker, Alvin Stardust  
**SWINDON**, Oasis, XTC  
**WOLVERHAMPTON**, Civic Hall (21359), Muscles  
**YORK**, Oval Ball Club, Jet Harris & the Diamonds

**NORWICH**, Toppers Disco, Desmond Dekker  
**OXFORD**, Cowley Workers Club, Strife  
**PETERLEE**, Senate Club, Window  
**PONTYFRIDD**, Regent, Flying Aces  
**RETFORD**, Porterhouse (4881), London  
**SWINDON**, Brunel Rooms (31384), Bruce Ruffin  
**WARRINGTON**, Lion Hotel, Clayton & the Argonauts  
**WEST RUNTON**, Pavilion (203), Trapeze

## Saturday

**SEPTEMBER 3**  
**ABERTILLY**, Six Beis, Flying Aces  
**BIRMINGHAM**, Barbarellas (021-643 9413), Boomtown Ra's  
**BIRKENHEAD**, Hamilton (051-647 9329), Rockin' Berries  
**BLACKBURN**, Sett Ends Inn, Freddie Fingers Lee  
**BRIGHTON**, Centre Kings Road, Abilon Dance Band  
**BRIGHTON**, Resource Centre, Amazorblades  
**BRISTOL**, Granary, Welsh Back (28267), Window  
**DUDLEY**, J. B.'s (53597), Fumble  
**EDINBURGH**, Classic (031-557 1539), Apathy Society  
**EDINBURGH**, Nicky Tams Tavern (031-226 5301), Ros  
**FOLKSTONE**, Pier Pavilion, Liverpool Express  
**GLASGOW**, City Hall (041-332 1813), Count Basinos  
**GLOUCESTER**, Traceys Theatre (43333), Dennis Walker  
**HUDDESFIELD**, New Theatre, Anwad  
**KENDAL**, Town Hall, Mike Harding  
**LEEDS**, Florde Green Hotel (623470), Tom Robinson Band  
**LEICESTER**, Baileys Club (26462), Judge Dread  
**LIVERPOOL**, Eric's (061-236 7881), Buzzcocks  
**LIVERPOOL**, Moonstone, St Johns Precinct (051-709 5886), Montana

## Monday

**SEPTEMBER 4**  
**BARROW IN FURNESS**, Maxim's (2134), London / Swords  
**CHELMSFORD**, City Tavern, SALT  
**CROYDON**, Sundown, Buzzcocks  
**EDINBURGH**, Royal British Hotel (031-556 4901), Stereo Graffiti  
**FARNWORTH**, Veterans Club, Freddie Fingers Lee  
**SOUTH HARBOR**, Tite Farmhouse (01-422 2067), Sunstroke / Wild Wax Show  
**HORNCHURCH**, Queens Theatre (43333), Dennis Walker  
**LEEDS**, Florde Green Hotel (623470), Window  
**LONDON**, Greyhound, Fulham (01-385 0526), Cheap Flights  
**LONDON**, Man In The Moon, Kings Road, Chelsea (01-352 5075), Local Operator  
**LEICESTER**, Nags Head, Battlesea, Peabody & McNulty  
**LONDON**, Nashville, North End Road (01-603 6071), Elvis Costello

**LONDON**, Brecknock, Camden (01-485 3073), Buster Crabbe  
**LONDON**, Dingwells, Camden Lock (01-267 4967), Unicorn / Raw Dogs  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), Tyla Gang  
**LONDON**, Rainbow, Finsbury Park (01-263 5148), Harry Chapin  
**LONDON**, Red Cow, Hammersmith, No Dice  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Remus Down Boulevard  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Movies  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**MANCHESTER**, Electric Circus (061-205 9411), Slaughter & the Dogs / Drones  
**MANCHESTER**, Russell's Club, Desmond Dekker  
**MANSFIELD**, Civic Theatre (23852), Bruce Ruffin  
**MIDDLEBROUGH**, Rock Garden (241995), Radio Stars  
**NOTTINGHAM**, Boat Club (869032), Trapeze  
**NOTTINGHAM**, Gelding Miners Club, Strange Days  
**RETFORD**, Cats Cradle, Geno Washington  
**ROCHESTER**, Nag's Head, Jerry the Ferret  
**SEKIGNESS**, Deerstalker, Alvin Stardust  
**SWINDON**, Oasis, XTC  
**WOLVERHAMPTON**, Civic Hall (21359), Muscles  
**YORK**, Oval Ball Club, Jet Harris & the Diamonds

## Tuesday

**SEPTEMBER 5**  
**BIRKENHEAD**, Hamilton (051-647 9329), Danny Williams  
**BRIGHTON**, Top Rank (23905), Count Basinos  
**CHESTERFIELD**, Aquarius (70188), Jenny Darren  
**CHESTER**, Quaintways (27141), Window  
**EDINBURGH**, Nicky Tams Tavern (031-226 5301), Toga Band  
**EDINBURGH**, Royal British Hotel (031-556 4901), Stereo Graffiti  
**EDINBURGH**, Tiffanys (031-556 6292), Clayton & the Argonauts  
**LEICESTER**, Baileys Club (26462), Alvin Stardust  
**LONDON**, Dingwells, Camden Lock (01-267 4967), Brainchild  
**LONDON**, Greyhound, Fulham Palace Road (01-385 0526), Fracture  
**LONDON**, Half Moon, Putney (01-480 5405), Frances Givray & Nick Burke  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), Pirates  
**LONDON**, Nashville, North End Road (01-603 3245), Doctors of Madness  
**LONDON**, Pindar Of Wakefield, Grays Inn Road (01-837 1753), Sore Throat  
**LONDON**, Southside Club, West Hampstead, Berni Tennant / The Bunch  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Stamps  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**MIDDLEBROUGH**, Rock Garden (241995), Slaughter & the Dogs / Drones  
**PLYMOUTH**, Top Rank (62479), American Train  
**STAFFORD**, Top of the World, Generation X  
**STOCKTON**, Fiesta (53046), Geno Washington  
**WATFORD**, Baileys (39648), New Edition

## Wednesday

**SEPTEMBER 6**  
**BIRKENHEAD**, Hamilton (051-647 8093), Danny Williams  
**BIRMINGHAM**, Barbarellas (021-643 9413), Buzzcocks  
**DUBLIN**, Stadium (78371), Harry Chapin  
**EDINBURGH**, Nicky Tams Tavern (031-226 5301), Mojo  
**EDINBURGH**, Tiffanys (031-556 6292), Ignatz / Sale  
**LEICESTER**, Baileys Club (26462), Alvin Stardust  
**LONDON**, Dingwells, Camden Lock (01-267 4967), The Silts  
**LONDON**, Golden Lion, Fulham Road (01-380 3942), No Dice  
**LONDON**, Marquee, Generation X  
**LONDON**, Nashville, Kensington (01-603 3245), Doctors of Madness  
**LONDON**, 100 Club, Oxford Street (01-636 0633), Count Basinos / The Fleas  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Johnny De Cam  
**LONDON**, Stapleton, Crouch Hill, Landscape  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**NOTTINGHAM**, Heart of the Midlands (4282), Pirihues  
**PAISLEY**, Silver Threads  
**PLYMOUTH**, Boomtown Ra's  
**PLYMOUTH**, Castaways, Victims  
**PLYMOUTH**, Woods (26618), Adverts  
**STOCKTON**, Fiesta (53046), Geno Washington  
**WATFORD**, Baileys (39648), New Edition

**LONDON**, Red Cow, Hammersmith, Fruit Eating Bears  
**LONDON**, Rochester Castle, Stoke Newington High Street, No Dice  
**LONDON**, Roundhouse, Chalk Farm (01-357 2564), David Allen (Leisure)  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), J. J. Jameson  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**MANCHESTER**, Apollo (061-273 1112), Harry Chapin  
**NEWCASTLE**, Newbridge Club, Toga Band  
**NEWBRIDGE**, Newbridge Club, Flying Aces  
**SHEFFIELD**, Top Rank (21927), Count Basinos  
**SOUTHPORT**, Southport Theatre (40404), Mike Harding  
**YORK**, Telstar Club, Jet Harris & the Diamonds

## Thursday

**SEPTEMBER 7**  
**BIRMINGHAM**, Barbarellas (021-643 9413), Boomtown Ra's  
**BLACKBURN**, Cavendish (62262), Page Three  
**BOURNEMOUTH**, Top Rank (22409), Slaughter & the Dogs / Drones  
**BRIGHTON**, New Exhibition Centre, Mike Harding  
**DUDLEY**, J. B.'s (53597), Only Ones  
**EDINBURGH**, Classic (031-557 1539), Apathy Society  
**EDINBURGH**, Royal British Hotel (031-556 4901), Stereo Graffiti  
**EDINBURGH**, Tiffanys (031-556 6292), Nashville Teens  
**FARNWORTH**, Veterans Club, Freddie Fingers Lee  
**HEREFORD**, Flamingo Ballroom (6022), Geno Washington  
**HULL**, Piper Club, Jet Harris & the Diamonds  
**KEWICK**, Boat Landings, Ed Stewart, (Radio One Roadshow)  
**LEICESTER**, Baileys Club (26462), Judge Dread  
**LONDON**, Dingwells, Camden Lock (01-267 4967), Kossaga / Payroll  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), Amazorblades  
**LONDON**, Music Machine, Chalk Farm Road (01-357 0428), Jigsaw / Tequila  
**LONDON**, Nashville, North End Road (01-603 6071), Roogalator  
**LONDON**, Red Cow, Hammersmith, Rones  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), XTC  
**LONDON**, Rock Gardens, Covent Garden (01-240 3961), Movies  
**LONDON**, Royalty Ballroom, Southgate (01-856 4112), Realistics  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**MANCHESTER**, Electric Circus (061-205 9411), Pacific Road  
**MIDDLEBROUGH**, Rock Garden (241995), Tom Robinson Band  
**NEWCASTLE**, Mayfair (23109), Count Basinos

## Friday

**SEPTEMBER 8**  
**BIRKENHEAD**, Hamilton (051-647 8093), Rockin' Berries  
**BIRMINGHAM**, Barbarellas (021-643 9413), Boomtown Ra's  
**BLACKBURN**, Cavendish (62262), Page Three  
**BOURNEMOUTH**, Top Rank (22409), Slaughter & the Dogs / Drones  
**BRIGHTON**, New Exhibition Centre, Mike Harding  
**DUDLEY**, J. B.'s (53597), Only Ones  
**EDINBURGH**, Classic (031-557 1539), Apathy Society  
**EDINBURGH**, Royal British Hotel (031-556 4901), Stereo Graffiti  
**EDINBURGH**, Tiffanys (031-556 6292), Five Hand Reel / Medium Wave Band  
**FALKIRK**, Manqui, Elvis Costello  
**HIGH WYCOMBE**, Nags Head (21758), 999 / Extraverta  
**LEEDS**, POLYTECHNIC (75361), Adverts  
**LEICESTER**, Baileys Club (26462), Judge Dread  
**LONDON**, Brecknock, Camden (01-485 3073), Screens  
**LONDON**, Duke of Lancaster, New Barret (01-449 0564), Tequila  
**LONDON**, Hope & Anchor, Upper Street (01-359 4510), No Dice  
**LONDON**, Music Machine, Chalk Farm (01-357 0428), Doctors of Madness  
**LONDON**, Nashville, North End Road (01-603 6071), Only Ones  
**LONDON**, Red Cow, Hammersmith, XTC  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Dead Fingers Talk  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Geno Washington  
**LONDON**, Roundhouse, Highbury (01-267 2564), Fruit Eating Bears  
**LONDON**, Royalty Ballroom, Southgate (01-856 4112), Crazy Cavan / Cruisers / Wild Wax Show  
**LONDON**, Speakeasy (01-580 7950), John Oway & Wild Willy Barrett  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Fracture  
**LONDON**, Young Vic, The Cut (01-928 2033), Jericho  
**MANCHESTER**, Rafters (051-286 9788), Buzzcocks  
**MIDDLEBROUGH**, Rock Garden (241995), Tom Robinson Band  
**NEWCASTLE**, Mayfair (23109), Count Basinos

**Wednesday**  
**Radio Clyde** - Hear Me Talking I (8.00-9.00): Contemporary composer Tim Rice and Andrew Lloyd Webber discuss the 'Evita' project and play tracks from the album.  
**Radio Clyde** - Hear Me Talking II (9.00-11.00): Andy Park meets American country singer, Linda Ronstadt.  
**Radio Luxembourg** - Gold (11.00-12.00): Tonight's programme features a one-hour special that looks at the artists who've recorded Beatles songs.

**Friday**  
**Capital Radio** - The Late Show (11.00-1.00): Tony Myatt devotes his prog to Fairport Convention - recorded live at Regents Park Open Air Theatre.

**Saturday**  
**Radio One** - In Concert (6.30-7.30): Authentic sounds from The Heavy Metal Kids and the Vibrators.  
**Radio Clyde** - Hear Me Talking (10.00-11.00): American singer songwriter, Harry Chapin, guests and discusses his hit like his 1974 success 'W.O.L.D.'  
**Radio Luxembourg** - The Great British Invasion (1.00-2.00 am): Tony Prince takes a late night look at British artists, like Elton John, Rod Stewart, and Peter Frampton, who have had major successes in the American charts.

**Sunday**  
**Radio One** - The Radio One Road Show (1.00-3.00): To mark the end of the season's Road Shows, Emperor Roako introduces a rock 'n' roll special live from Brands Hatch.  
**Radio One** - Summer of '67 (5.00-6.00): This episode's called 'Sweet Soul Music', and that's just what you'll be able to hear. Soul singers of swinging '67 include Otis Redding, Stevie Wonder, Smokey Robinson and the Miracles, and Gladys Knight and the Pips.

**Monday to Friday**  
**Radio One** - John Peel Show (10pm-midnight): Another week of musical delicacies chosen with care by our very own John Peel.

see it

hear it

# X.T.C. NEW HEARTS, THE MODELS London

## DISILLUSIONMENT REIGNS.

The season of the queen wave is upon us. Suckling, talentless bands lining up to be knocked off by scared record companies. Scared of missing out. Scared of being regarded as un-hip.

So whaddya get for your money? You get crap.

One or two exceptions maybe, but for the most part originality is smothered by a suicidal desire to assimilate everything that has gone before without thinking in terms of NOW and the FUTURE.

Like a firework in damp

grass. The 'movement' will splinter and the '77 resurgence will die if constructive thought is trampled in the rush to sign on the dotted line. Bands are nurturing identities in much the same way as their predecessors - and that ain't what the whole thing was originally about.

Take the other night. Well, perhaps the other night isn't quite a typical example - thanks to XTC.

Here at least is a band that seems to be thinking, approaching music in a sensible, intelligent way without losing the honest thrust that has hitherto pervaded.

Now some may argue that XTC are an art school band. The Clash went to art school too. XTC have that leg-lagged, sharp-featured look so typical in ace young students intent on making the scene. Remember Roxy?

But if anyone can sing 'Fireball XLS' and get away with it they're all right in my book. Their secret? Andy Partridge in a rare tree. Straight out of a Shakespearean tragedy. Short fair hair, a mouth with more expression than a song, breadknife eyes. A Swindon Hamlet with Johnny Stacatto mesmerism. (You liked him then? Ed).

I kept thinking I shouldn't like the band, but when they hit numbers like 'Let's Have



XTC: deserve the success coming to them

# Is this what was intended?

Fun, 'I'm Bored', 'Spinning Top', 'New Town Animal In A Bird Cage' and 'All Along The Watchtower' you can't help but capitulate. Another secret? Barry Andrews, a keyboards wizard (whats a cliché, but true). Another dimension to the sweat-shop skaters. XTC have just signed to Virgin who also have another punk band. They'll deserve the

success coming to them and by the look on faces at the Hope and Anchor last week that won't be very long.

On to the Speakeasy's night after a young kid got stabbed there. Two bands, New Hearts rumoured to have just signed for CBS for some astronomical fee and The Models who are just coming off Step Forward after a single 'Freeze'.

I'm sorry, I really am. Neither band cut it. Maybe they meant well. Maybe The Speakeasy's atmosphere - colder than Elvis's Memphis tomb - didn't help. But both came across as everybody's idea of a punk band and that's a contradiction. Nobody should have an idea... just a feeling.

The New Hearts insulted, kicked over milk stands, sneered, sang about the usual bland balls and got a typical reaction from punters who don't know any better anyway.

Result? Nil. Nothing to offer. Every movement was pre-conceived. They probably number plastic footmarks amongst their equipment. Still they can only get better.

Models. Static. Blazing blinks. Each member wore a clumsy black leather jacket that lent nothing to their presentation. Actually lead guitarist Marco isn't bad but he's a dead ringer for a production line American TV comic. He's difficult to take seriously, but then, maybe that's the whole point.

The songs are weak. Like nothing you ain't heard before. Somebody told me after that these boys don't sham. "They are PUNKS. They've been playing this stuff for ages." I remain totally unconvinced. Like New Hearts, The Models have got a long way to go before they reach the credibility stakes.

I guess there's always Gary Glitter. BARRY CAIN

# Roadshows

## BILLY OCEAN Baileys, Birmingham

It was one of those nights so typical of the recent British weather: seasonally cold, windy and very wet. It was also the middle of a week-long residency for Billy Ocean so, not surprisingly, a lot of people stayed at home. The club was well short of even half full. Not ideal conditions to do live work and several of the backing band showed their obvious boredom and resentment from first to last note.

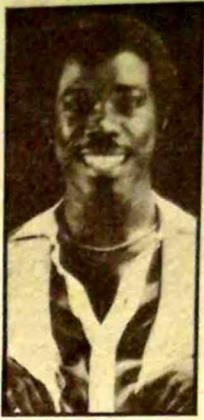
However, to Billy Ocean's eternal credit he worked very hard to ensure that those who had turned out enjoyed themselves. He rather over-did the obligatory audience clapping routine but this was a praiseworthy fault and more than made up for his lack of style and wit in his between-numbers chat.

He worked steadily through a whole range of goodies including 'Isn't She Lovely', 'Bring Back The Love', 'Don't Leave Me This Way', 'Superstition', a rather mediocre version of 'I'm Not In Love' and his own hits 'Love On Delivery', 'Red Light' and 'Love Really Hurts Without You'. Good stuff, but worthy of more conducive circumstances.

## THE BOYS Dingwalls, London

RCA's BIG white hope is, I think, going to fulfill their hopes. It's the first time I've managed to see the band do an entire set. They walked off the stage at Hammersmith when they were supporting The Jam because the sound was diabolical. I think they were right to preserve their integrity. The second time we tried to do a review the band did only a 20-minute set at the Marquee. This time, at Dingwalls, they got through the whole set and it turned out to be a right cracker.

They opened with 'Sick



BILLY OCEAN: small crowd

# OCEAN MAKES SMALL WAVES

On You', taken at a belt and don't stop for breath. Very helpfully someone came on stage at the beginning of each number to pin up the title of the song - a bit like Butlins' where they put the words on a board.

Vocals, taken by Kid Reid and Matt Dargerfeld, were a real charge. And the band is so tight. The rhythm section winds together like steel rope. There's Honest John Plain rhythm guitar, Casino Steel piano and Jack Black drums. The only thing that would speed up their performance to a break-neck pace would be if they cut out the self-conscious introductions or at least made them shorter. All their songs are good, almost without

exception. I loved 'Living In The City', not to be confused with The Jam's song of the same title, and 'Tenement Kids'. A lot has already been said about the pertinence of their single 'The First Time' so I won't go over that again. But it's a great song. It would be neat if The Beatles could listen to the Boys' version of 'Boys' but that's not likely to happen. It's their loss. I thought the band was white hot - they're going to survive. ROSALIND RUSSELL

## ONLY ONES Speakeasy, London

IF THE graffiti in the ladies' toilet of the Speakeasy is anything to go by the Only Ones are already the subject of attention. But their reputation as musicians wasn't enhanced by a performance. I'm told lead singer Peter Perret had flu and was feeling terrible but to be honest he really wasn't much different from when I saw the band at the Fulham Greyhound a couple of weeks before. I think he's a good front man but his guitar playing is weak, a lot of show and not much to back it up. It's the rest of the band who hold down the line. Lead guitarist John Perry is excellent, the best in the band. Bass and drums could expand themselves a bit and I felt they were inhibited, taking too much of a back seat to the singer. The songs were all right. I liked 'Prisoners' and 'Special View' both of which were quite remarkable numbers. But on the whole I thought a lot of the music was lost in the volume of sound. I had to keep my fingers in my ears for most of the set to stop me losing my hearing altogether. The Speak is a lousy place to hear a band anyway. The sound isn't that good to begin with and it's easy to underestimate the volume. Another place, another time. They've got something. It just needs to be released in the right surroundings. ROSALIND RUSSELL



MODELS' Cliff Fox

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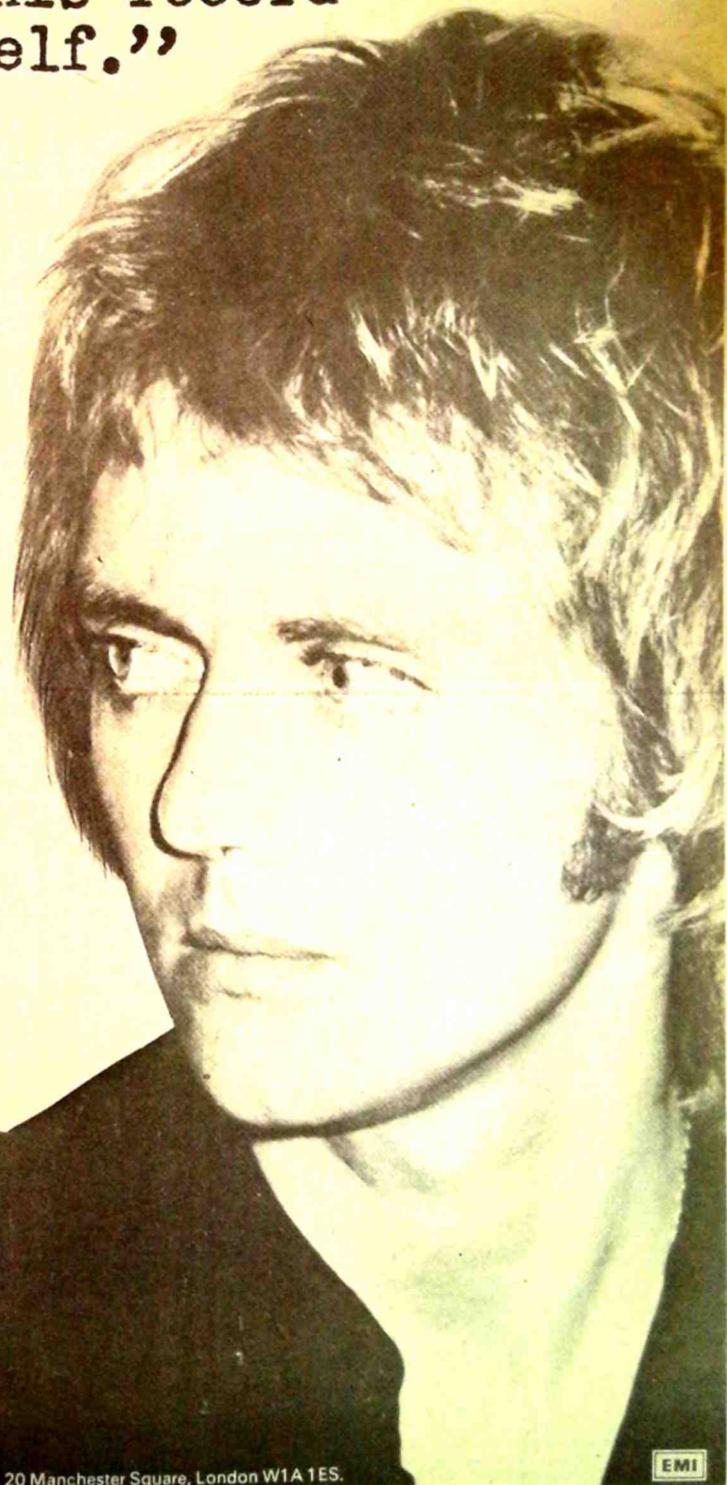
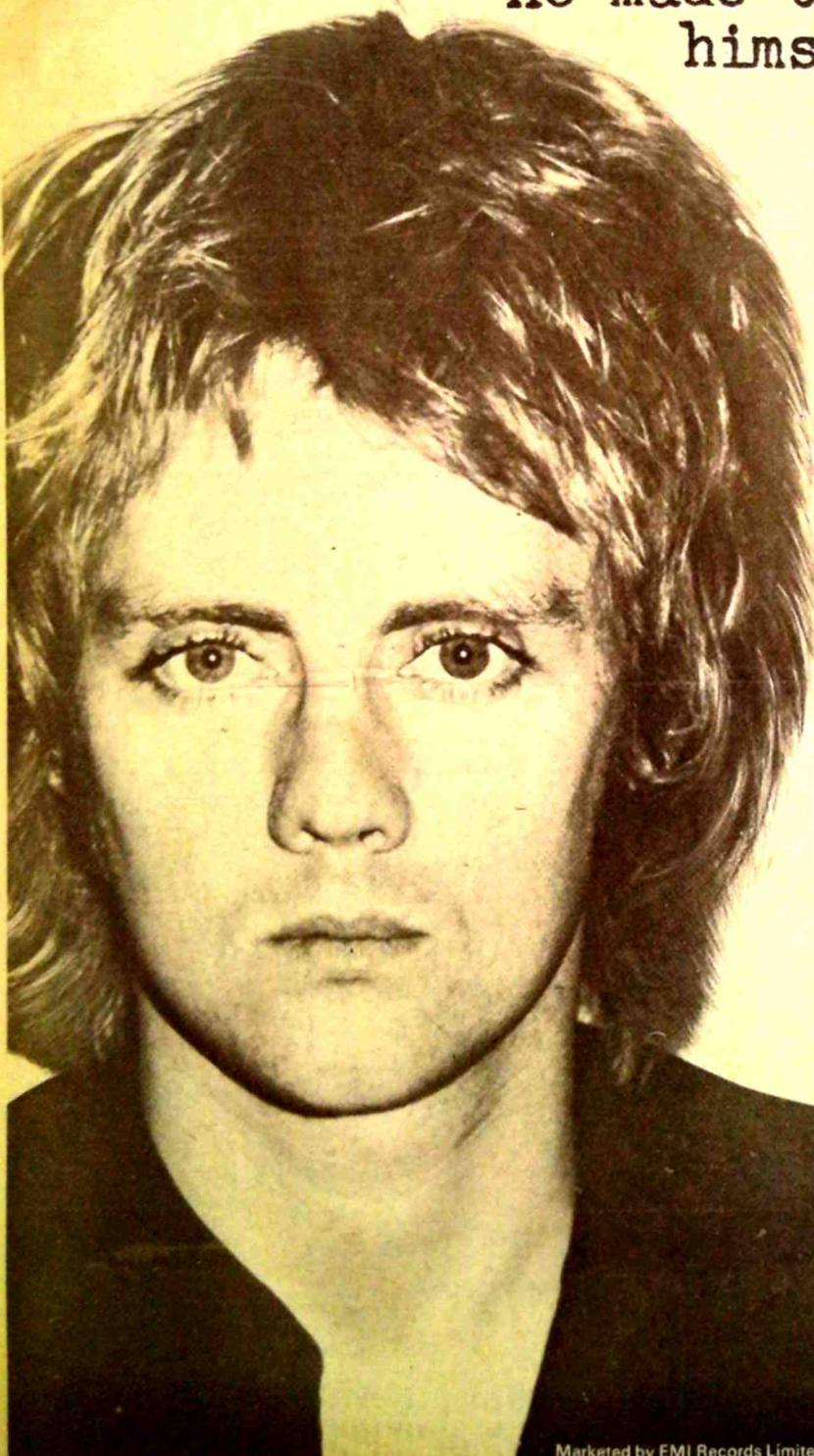

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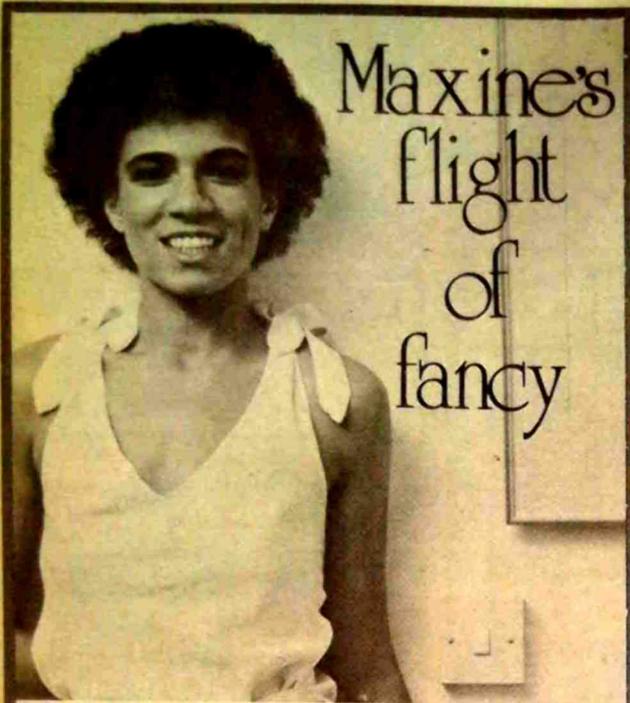
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“Roger Taylor  
is one quarter of Queen.  
He made this record  
himself.”





# Maxine's flight of fancy

MAXINE NIGHTINGALE: more than a good voice

**FEELING LOW?** Have you had one of those days when your husband's run off with his secretary again and the kids have been getting under your feet?

Or do you feel mankind is taking a turn for the worse and you've lost faith in the Government? Settle down and listen to Maxine Nightingale who's much more than just a pretty voice.

"For a long time I've been interested in self-analysis," she says. "Everyone should take a good look deep down inside at what sort of person they really are. There's no good in electing politicians to power. Every party is virtually the same and MPs are out for themselves. We should concentrate on communicating with one other on a personal level."

"Take war for an example. War would disappear with a concentrated effort from all people. Instead of having people slug it out generals should be put into a field and made to fight."

At 25, Maxine is an accomplished singer, actress and no mean philosopher. She lives most of the time in Los Angeles and it was in the States that disaster struck. She collapsed during a tour and it was touch and go whether she would remain this side of Heaven.

"It was a ladies' complaint," she says. "I had to have this enormous growth removed. I hadn't been feeling well for quite some time but I was on tour and everyone insisted the show must go on. I just keeled over and it could have been bye-bye Maxine. I'm still recovering and it's put my schedule back."

Maxine's married to a man 12 years her senior but they haven't seen each other for a year.

"The relationship works very well that way," she says. "We're still very much in love. We might get back together again eventually, it's just that he's a lot older than me and at times he didn't want me to make my own decisions. Maybe I was feeling a bit restricted. It may sound odd to some people but then I've always been an individualist."

"I'm a Scorpio and I've also got a great feeling for sex. But I don't think I use the typical woman's way of getting what she wants. I haven't studied the stars that closely but I feel they affect your life. When planets get close to one another tension is set up and it must affect our behaviour."

Despite hit singles and successful albums, Maxine's ambition wasn't to be a singer.

"My father had been trying to make it as a singer for years but he never got to the top," she says. "It was leading to strains on my mum so I thought I'd never take it seriously."

"In my formative years I was a bit of a revolutionary at school but I got to be head girl. I went into fashion and I had been singing part-time. Then I

joined the cast of 'Hair' which involved taking my clothes off. For a young girl it was a difficult decision but everyone was so uninhibited it seemed a natural thing."

After 'Hair' Maxine moved to 'Jesus Christ Superstar', then 'Savages' before doing session work. She recorded 'Right Back Where We Started From' as a favour and the rest is successful history.

"I really admire jazz singers and musicians," she says. "They're the sort of people who really enjoy themselves and are utterly dedicated to their music. There's a club I go to called the Baked Potato where I get up and do my bit."

"I'd like to do jazzy things on future albums, branch out even more. We did the cover shot for 'Night Life' in Piccadilly on a winter's night. It was freezing and I had on only a thin jacket. We took more care over 'Night Life'. The previous album was rushed because the single was doing so well and they wanted to get an album out quickly."

"On the strength of that cover I've been offered a part in the film 'The Wiz', a remake of the old 'Wizard Of Oz' story. I thought I'd get the part of Dorothy the little girl but instead I'll be playing the Wicked Witch Of The West - apparently my photograph looks rather witch-like."

"The part of Dorothy has gone to Diana Ross. Can you imagine her playing a young girl? She must be at least 10 years older than me. But I might enjoy playing an evil part - they can be so much more interesting than playing a goody-goody."

"The Wizard Of Oz is a classic story for kids. It's also very frightening but kids like to be frightened. Kids these days are too wrapped up in cotton wool. They're not exposed to enough things that will strengthen them for later life."

"I've read that children need to be frightened because they can learn to understand and cope with fear. My little girl always asks me to read the most frightening stories. I hate it when people say to her, 'Are you going to grow up like mummy?' It's wrong to plan things for children. My daughter has been having ballet lessons but I think she'll grow up to be a poet."

In future Maxine wants to travel but not on a package tour to Spain.

"I want to travel to certain parts and study religions. I'm very interested in religious life. I've also got this unique concept to combine music and art. I can't tell you anything more about it because people might steal the idea."

Nightingale's an interesting name. Can it be traced back?

"No, there's nobody famous connected with it as far as I know. But my father deserves a mention because he was one of the first black men in Wembley. You know the National Front are the type of people I could throw a brick at. Prejudice both black and white is caused by people going around with chips on their shoulders."

ROBIN SMITH

# Tape it away, Tom!

**HEY, WAIT** a minute. This isn't how it's supposed to be at all. I'm the one that's doing the interview, scribbling down the notes. The artist isn't supposed to be taping it. Does not compute...

Why is Tom Robinson taking a record of everything that's said? The tiny sophisticated tape machine sits between us like a lie between lovers, silently reminding us that anything we say is being taken down and may be used in evidence.

"The machine's not mine, it's EMI's," says Tom. "I couldn't afford it. I've just come off £18 a week Social Security to £30 - minus £2 for the stamp."

Tom Robinson has scored his bit of temporary security at EMI after six months in the cold, six months since he left Cafe Society and Ray Davies' label amid much hoo-ha.

Ray's loss is EMI's gain and I think they're feeling pretty pleased with themselves for getting Tom before anyone else. Or at least coming up with the right answers. The right figures?

"We want to make records and they want to sell records, it's as simple as that," remarks Tom. Or was it guitarist Danny Kuslow? They've got the tape, they'll know. "In

the end we chose EMI. What they're going to invest in us is a ludicrous amount of money."

The band is due to bring out a single soon, called 'Motorway'. But it's the B side which is attracting notice. It's called 'Sing If You're Glad To Be Gay'. EMI shareholders, already alerted to the possible public outcry against new signings and their potentially volatile lyrics thanks to the Pistols, have awakened from the big sleep. Will they rumble about homosexuality?

"The reason I'd like 'Sing If You're Glad To Be Gay' to be available is for those gay music fans - there's maybe 25 to 30 per cent at gigs - who feel lonely and cut off, just to give them solidarity and strength. It's for their sakes really, it's not that I'm trying to ram anything down anyone's throat. It's just one song, probably one of our better-written numbers."

"As far as I know the rest of the band have a preference for women. I prefer men. We don't want to put down minorities who are a bit different. It's one race, the human race. It includes Jews, unmarried mothers, gypsies, atheists, communists, black people... and homosexuals."

"First and foremost we want to play rock and roll. We want to make our music relative to the people who listen



TOM ROBINSON BAND: they've got it taped

to it. You don't have to be Jamaican to understand Bob Marley's songs. Our songs are about people's own lives."

Tom and Danny formed the band in January. The other two members are Mark Amber keyboards and Brian Taylor drums. Tom and Danny had known each other for a while - they met in a home for boys who didn't fit into any other kind of school.

"When we were young we were problem kids," says Tom. "We both ended up in Finchdale Manor in Kent. Some of the guys who went there could have gone to loony bins or borstal."

They joke about Brian, the drummer, being their resident juvenile delinquent. And Mark? "We met at the Golden Lion at the second gig the band did. We were auditioning for a bass player. There was this kid outside in a duffle coat and long hippie

hair. He was trying to get in but he was only 16 and was thrown out."

Mark eventually managed to get to the band and was auditioned for the part. But later Tom discovered he was a talented keyboard player so the band found themselves musically expanded and Tom was stuck with playing bass.

The band will be playing a couple of free gigs soon - one at the Golden Lion and another at the Brecknock, both in London.

"All these people have come to see us through the summer, paying £2, hitching here and then hitching home again. It's for them to say thank you for this summer. That's what it's all about."

Bleep. The end. Reel to reel. Reeling and collapsing. Nothing can go wrong now... go wrong now... go wrong now...

ROSALIND RUSSELL

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# PUNKO DAVE

DISCO DAVE SINGLTON (061-775 8773) has evidently been going through some changes and is probably the first DJ - certainly in Manchester - to get sacked by a club because of an article he wrote in a local Assembly which supported punk! Brian and Cadishead Labour Club gave him the boot, but his article won his favour with the Iriam WMC, where he's now resident Friday through Monday along with girl DJ, Julie. Thing is, they need a local Manchester punk group to join them at the residency. OK, you got the number... now don't all ring at once!

## Oldies galore

LIGHTNING RECORDS are running a competition for anyone buying a copy of their big oldies catalogue. Listing most currently available UK and US releases, the £2.00 booklet (including supplements) could benefit MoR jocks most, but as it's somewhat complicated in layout you might as well consult your local dealer's copy. In any case, it is not a mail-order catalogue for the public, as the idea is that everything in it can be ordered for you by your local dealer - Lightning being a trade-only "one-stop" operation (they do imports and newies too). The competition for catalogue purchasers is a medium to tough quiz on pop history, with some nicely specialised questions and a lavish multi-part first prize (including 100 singles, night out in London and tour of Capital Radio). If you or your local dealer need more info, contact Lightning's Golden Oldies Club at 841 Harrow Road, London NW10 5NH (01-969 5255). Be warned: because it only lists current releases, there are many glaringly obvious omissions. Still, goodies there are a-plenty, too.

## HOT VINYL

BOB JONES (Chelmsford Dee-Jay's) import tips Benny Golson 'Love Uprising' / 'The New Killer Joe' (Columbia LP), Arthur Adams 'Right On Time' / 'Shake-A-Loose' (Fantasy LP), Craig Sneyder 'Just It' (Midson), Roy Ayers 'Running Away' (Polydor LP), Gabor Szabo 'The Biz' (Mercury LP), Fat Marino 'The Law' (Warners LP) Shirley Brown 'Giving Up' (Arista) Hank Crawford 'I've Just Seen A Face' (Kudu LP), and Mass Production 'People Get Up' / 'I Believe In Music' (Atlantic Disco 12-inch).

## MIX MASTER

TOM EVANS (Sunbury 89982) kicks off his wedding gigs with a mix of 'The Bridal Chorus' (Decca) / St Andrews Choral 'Cloud 99 (Soleado)' (Decca) / Julie Andrews 'The Wedding' (Mercury), before getting the bride and groom going to Ray Charles 'I Can't Stop Loving You' (HMV) and then everyone to Cliff Richard 'Congratulations' (Columbia). Of his more self-explanatory competition games, there's baby's bottle drinking, crap eating, and record breaking - in which of 45s get smashed into the most number of bits, to the tune of Roy Castle 'Record Breakers' (BBC). Smashing fun, what?

PLEASE REMEMBER always to include the date, and the name of your main residency (if applicable), on each chart that you send in to: Disco Chart, Record Mirror, 1 Benwell Road, London N7 7AX. Many thanks to our new contributors... now, just keep 'em coming!

## DJ Hotline

... STEVIE WONDER Royal), Phil Dodd (Shoreham Lighthouse), Jackie Wilson 'It Only Happens' (Brunswick) charms Keith Black (Warwick), Allen Morgan (Canterbury Coach and Horses), Capuchino (Bromley), Paul Anthony (Birmingham Rum Runner), more... Instant Funk 'It Ain't Reggae' (Phila) adds Simon Ayrliss (Banbury), Chris Brown (Stoke Newington), Peter Brown 'Do Ya Wanna Get Funky' (TK) adds Jim Sykes (Nottingham), Stuart Hodgson (Wakefield Raquels), Morning Noon & Night 'Bite Your Granny' (UA) adds Mick Ames (Bradford), Mr Who (Sunderland Lees), Collin McLean (Glasgow), Tom Russell (Glasgow), more... Camouflage 'Bee Sting' (State) adds Bill Robinson (Consett New Inn), Trev Williams (Bromsgrove), Stewart Hunter (Preston), Chris Dennis (Exeter), Kevin Kendall (Neath), more... Boney M 'Believe' (Atlantic LP) gnites Norman Davies (Dublin Phoenix), Jay Jay Savers (Ayr Anchorage), Alan Donald (Rothesay

# Discos

by JAMES HAMILTON

## THE HIT MAN



KEITH SKUES of Sheffield's Radio Hallam evidently tops the league table of DJs with golden ears (funny - his nickname used to be 'Cardboard Shoes') when it comes to picking hits. In a recent radio survey it was in fact discovered that commercial radio DJs had a much higher hit-spotting success rate than BBC Radio jocks... so what else is new? The best the Beeb could field was Noel Edmonds, at number 10! Here's Keith, mike in hand, with Radio 1's Simon Bates, RM's James Hamilton and Post Office DJ Pat Sullivan at a recent lig. Sorry, gig.



ROSE ROYCE: slinky funksters

ROSE ROYCE: 'Do Your Dance' / 'It Makes You Feel Like Dancin'' (LP 'Full Bloom' Whitfield K 56394). 'Car Wash' handclaps dominate these slightly slinkier funksters, which may be a little too long at 9:15 and 8:43 for the slower tempo, despite interestingly original instrumental developments and great sound. Then there's 'You Can't Please Everybody' for 'Put Your Money' fans

uc K 50377). 'Love In C Minor' - Part 2, even down to the chatting chit LP intro, with the mindlessly leaping break-neck 16:30 rhythm track edited to 3:50 for single (K 10961). The banana's gone limp, but some will dig it! SHERBET: 'Love Is Fine' (Epic EPC 5459). Lovely blue-eyed floater, hidden as a flip but well worth checking. GEORGE BENSON: 'The Greatest Love Of All' (Arista 133). Soft-starting inspirational smoocher from 'The Greatest' flick. VARIOUS: LP 'Don't You Step On My Blue Suede Shoes' (Charly CR 30119). Classic rock 'n' boppers by Jerry Lee Lewis, Carl Perkins, Billy Lee Riley, Charlie Rich and others, plus rarer rockabilies. LEROY PULLINS: 'I'm A Nut' (MCA 315). Nutty novelty from '66, big with boppers and silly MoR too. CHARLIE FEATHERS: 'Tongue Tied Jill' / 'Gone Gone Gone' (Charly CEP 116). Classic rockabilies on an EP. CARL MANN: 'Mona Lisa' / 'Pretend' (Charly CEP 114). Sweeter rockapop boppers on an EP.

## Disco Dates

THURSDAY (1) Crazy Cavan and the Wild Wax Show bop a lot at Southgate Royalty, North London, Limmie Funk Ltd rule OK at Eastleigh Knights, Southampton, and Alan Osborne of Wroughton's Flashback shop feeds funky imports to Johnny Daylight at Swindon's Affair, FRIDAY (2) Steve and Mike's Pink Panther Disco debuts with free admission at Hoylake YMCA, Mike Knowles funks at Eltham's Falcon Hotel, Lingfield Crescent, and Jason West hits Mildenhall Community Centre; SATURDAY (3) Jason hits Assembly Rooms, and at Southgate Royalty it's 'welle night' with Robbie Vincenzo awarding albums for the best rubber footwear; SUNDAY (4) Emperor Rosko and Froggy are at Brands Hatch (welcome back Mike!) Mick Ames plays Royston Bull Hotel and Graham Gold's at Greenford Railway Hotel, MON / TUESDAYS, Peter Gunn is resident at Bristol's first regular all-punk Bar - Q Club in Wilton Street, St Pauls; WEDNESDAYS, Brian Stevenson's Verdigio Disco is just 30p at Royston Assembly Hall; THURSDAYS, Mark Rymann now spins soul - only at Mumbles Cinderellas, Swansea.

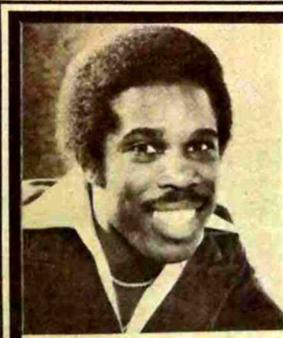
## Discotek '77

BADEM - the association of disco manufacturers - will be running their big Discotek 77 show in London on September 12-14, so start making plans to get there! At Bloomsbury's Centre Hotel in Coram Street, WC1 (near Russell Square) - venue for past NADJ shows - is the equipment exhibition for the trade only on the first day, but on Tuesday and Wednesday it's open to the public from mid-day till mid-evening. Most major manufacturers will be amongst the nearly 50 exhibitors, plus there'll be record company personnel, the DJ Federation of Great Britain, and even yours truly (RM's resident giant) wandering about.

## DJ Top Ten

CRIS BROWN says that his Thursday / Saturday night punters at Puppets in London's Clissold Road, N16, were more MoR than funky soul until he shook 'em up with this little lot! Playing this sequence, he even got the old foegys going - yes, not only a Top Ten but a Mix Master too!

- |  |            |
|--|------------|
| 1 FLOAT ON, Floaters                             | ABC12-inch |
| 2 VUTAMIN U Smokey Robinson                      | Motown     |
| 3 EXODUS, Bob Marley & Wailers                   | Island     |
| 4 CENTRE CITY, Fat Larry's Band                  | WMOT       |
| 5 IT AIN'T REGGAE (BUT IT'S FUNKY), Instant Funk | Phil Int   |
| 6 BULL CITY PARTY, NCCU                          | UA         |
| 7 I GOT IT, NYPA                                 | Invictus   |
| 8 YOU AND ME, Slave                              | Cottillion |
| 9 FOR THE LOVE OF MONEY, Disco Dub Band          | Movers     |
| 10 DO WHAT YOU WANNA DO, T-Connection            | TK 12-inch |



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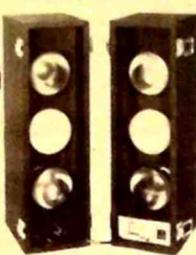
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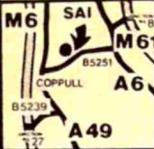
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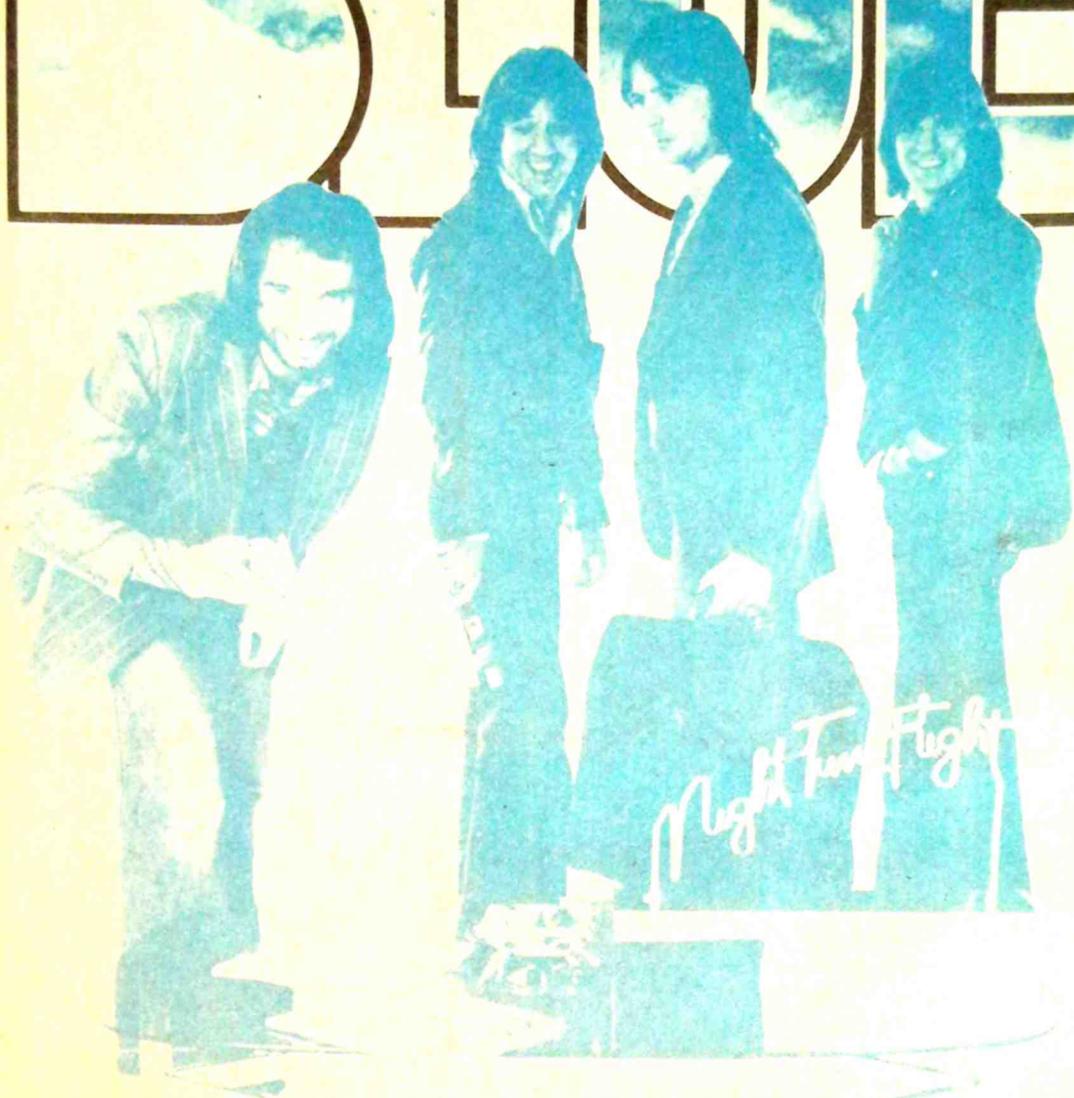
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