

BOWIE-ALBUM AND FILM

Record Mirror

BOOMTOWN RATS AND RIOTS

**MARCE
BOLAN**
column
**ELKIE
BROOKS**
in colour

FLOATERS
seeing stars



Record Mirror

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

UK SINGLES



- | | | | |
|----|----|--|---------------|
| 1 | 1 | WAY DOWN, Elvis Presley | RCA |
| 2 | 5 | MAGIC FLY, Space | Pye |
| 3 | 2 | FLOAT ON, Floaters | ABC |
| 4 | 12 | OXYGENE, Jean Michel Jarre | Polydor |
| 5 | 14 | DOWN DEEP INSIDE, Donna Summer | GTO |
| 6 | 3 | ANGELO, Brotherhood of Man | Pye |
| 7 | 6 | NIGHTS ON BROADWAY, Camdi Staton | Warner Bros |
| 8 | 10 | SILVER LADY, David Soul | Private Stock |
| 9 | 8 | THAT'S WHAT FRIENDS ARE FOR, Deniece Williams | CBS |
| 10 | 9 | NOBODY DOES IT BETTER, Carly Simon | Elektra |
| 11 | 24 | DO ANYTHING YOU WANNA DO, Rods | Island |
| 12 | 4 | YOU GOT WHAT IT TAKES, Showaddywaddy | Arista |
| 13 | 7 | THE CRUNCH, Rah Band | RCA |
| 14 | 15 | DANCIN' IN THE MOONLIGHT, Thin Lizzy | Vertigo |
| 15 | 13 | TULANE, Steve Gibbons Band | Polydor |
| 16 | 26 | TELEPHONE MAN, Meri Wilson | Pye |
| 17 | 28 | LOOKING AFTER NUMBER ONE, Boomtown Rats | Ensign |
| 18 | 16 | WE'RE ALL ALONE, Rita Coolidge | A&M |
| 19 | 27 | GARY GILMORE'S EYES, The Adverts | Anchor |
| 20 | 21 | SPANISH STROLL, Mink Deville | Capitol |
| 21 | 25 | SUNSHINE AFTER THE RAIN, Elkie Brooks | A&M |
| 22 | 23 | THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys | GTO |
| 23 | 29 | I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman | RSO |
| 24 | 19 | MA BAKER, Boney M | Atlantic |
| 25 | 30 | DREAMER, Jacksons | Epic |
| 26 | 11 | I FEEL LOVE, Donna Summer | GTO |
| 27 | — | BEST OF MY LOVE, Emotions | CBS |
| 28 | 17 | SOMETHING BETTER CHANGE/STRAIGHTEN OUT, Strangers | UA |
| 29 | 37 | GIMME DAT BANANA, Black Gorilla | Response |
| 30 | — | BLACK IS BLACK, La Belle Epoque | Harvest |
| 31 | — | ANOTHER STAR, Stevie Wonder | Motown |
| 32 | 22 | ROADRUNNER, Jonathan Richman | Bearkley |
| 33 | 36 | PIPELINE, Bruce Johnston | CBS |
| 34 | 38 | LET'S CLEAN UP THE GHETTO, Philadelphia Int All Stars | Phil Int |
| 35 | 34 | DOWN THE HALL, Four Seasons | Warner Bros |
| 36 | 18 | ALL AROUND THE WORLD, Jam | Polydor |
| 37 | — | BLACK BETTY, Ram Jam | Epic |
| 38 | 20 | IT'S YOUR LIFE, Smoke | RAK |
| 39 | — | THUNDER IN MY HEART, Leo Sayer | Chrysalis |
| 40 | 47 | I GOT TO SING, J. A. L. N. Band | Magnet |
| 41 | 35 | YOU TAKE MY HEART AWAY, DeEtta Little / Nelson Pigford | WA |
| 42 | — | FROM NEW YORK TO L. A. Patsy Gallant | EMI |
| 43 | 50 | RETURN TO SENDER, Elvis Presley | RCA |
| 44 | — | WAITING IN VAIN, Bob Marley & The Wailers | Island |
| 45 | 41 | ALL SHOOK UP, Elvis Presley | RCA |
| 46 | 43 | CRYING IN THE CHAPEL, Elvis Presley | RCA |
| 47 | 44 | JAILHOUSE ROCK, Elvis Presley | RCA |
| 48 | 31 | DANCIN' EASY, Danny Williams | Ensign |
| 49 | 39 | IT'S SNOW OR NEVER, Elvis Presley | RCA |
| 50 | 42 | AMERICAN GIRL, Tom Petty & The Heartbreakers | Shelby |



RODS: up to No 11

US SINGLES



- | | | | |
|----|----|---|--------------------|
| 1 | 1 | BEST OF MY LOVE, Emotions | Columbia |
| 2 | 3 | HIGHER AND HIGHER, Rita Coolidge | A&M |
| 3 | 2 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb | RSO |
| 4 | 5 | HANDY MAN, James Taylor | Columbia |
| 5 | 6 | FLOAT ON, Floaters | ABC |
| 6 | 8 | DON'T STOP, Fleetwood Mac | Warner Bros |
| 7 | 4 | EASY, Commodores | Motown |
| 8 | 9 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 9 | 10 | TELEPHONE LINE, Electric Light Orchestra | United Artists/Jet |
| 10 | 12 | SMOKE FROM A DISTANT FIRE, Sanford-Townsend | Warner Bros |
| 11 | 13 | STAR WARS (Main Title) London Symphony Orchestra | 20th Century |
| 12 | 7 | JUST A SONG BEFORE I GO, Crosby, Stills & Nash | Atlantic |
| 13 | 11 | BARRACUDA, Heart | Portrait/CBS |
| 14 | 16 | COLD AS ICE, Foreigner | Atlantic |
| 15 | 21 | KEEP IT COMIN' LOVE, K. C. & The Sunshine Band | TK |
| 16 | 19 | ON AND ON, Stephen Bishop | ABC |
| 17 | 20 | SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers | Big Tree |
| 18 | 27 | STAR WARS TITLE THEME, Meco | Millennium |
| 19 | 23 | THAT'S ROCK 'N' ROLL, Shaun Cassidy | Warner/Curb |
| 20 | 24 | DON'T WORRY BABY, B. J. Thomas | MCA |
| 21 | 17 | HOW MUCH LOVE, Leo Sayer | Warner Bros |
| 22 | 30 | BOOGIE NIGHTS, Heatwave | Epic |
| 23 | 29 | NOBODY DOES IT BETTER, Carly Simon | Elektra |
| 24 | 35 | WAY DOWN, Elvis Presley | RCA |
| 25 | 25 | CHRISTINE SIXTEEN, Kiss | Casablanca |
| 26 | 26 | EDGE OF THE UNIVERSE, Bee Gees | RSO |
| 27 | 31 | GIVE A LITTLE BIT, Supertramp | A&M |
| 28 | 15 | IT WAS ALMOST LIKE A SONG, Ronnie Milsap | RCA |
| 29 | 40 | I FEEL LOVE, Donna Summer | Casablanca |
| 30 | 38 | JUNGLE LOVE, Steve Miller Band | Capitol |
| 31 | 32 | SO YOU WIN AGAIN, Hot Chocolate | Big Tree |
| 32 | 34 | HARD ROCK CAFE, Carole King | Capitol |
| 33 | 49 | SIGNED, SEALED, AND DELIVERED, Peter Frampton | A&M |
| 34 | 18 | BLACK BETTY, Ram Jam | Epic |
| 35 | 39 | THE GREATEST LOVE OF ALL, George Benson | Arista |
| 36 | 42 | DAYTIME FRIENDS, Kenny Rogers | United Artists |
| 37 | 14 | WHAT CHA GONNA DO? Pablo Cruise | A&M |
| 38 | 44 | CAT SCRATCH FEVER, Ted Nugent | Epic |
| 39 | 33 | YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers | Arista |
| 40 | 47 | I BELIEVE YOU, Dorothy Moore | Malaco |
| 41 | — | JUST REMEMBER I LOVE YOU, Firefall | Atlantic |
| 42 | — | BRICKHOUSE, Commodores | Motown |
| 43 | 46 | DEVIL'S GUN, C. J. & Co | Westbound |
| 44 | — | HEAVEN ON THE 7th FLOOR, Paul Nicholas | RSO |
| 45 | — | HELP IS ON THE WAY, Little River Band | Capitol |
| 46 | 22 | I'M IN YOU, Peter Frampton | A&M |
| 47 | — | SUNSHINE, Enchantment | Roadshow 991 |
| 48 | — | DON'T MAKE MY BROWN EYES BLUE, Crystal Gayle | United Artists |
| 49 | — | ANOTHER STAR, Stevie Wonder | Motown |
| 50 | 50 | I'M DREAMING, Jennifer Warnes | Arista |

Yesterday

15 Years Ago (8 September '82)

- | | |
|----|--|
| 1 | I REMEMBER YOU, Frank Ifield |
| 2 | THINGS, Bobby Darin |
| 3 | SEALED WITH A KISS, Brian Hyland |
| 4 | ROSE ARIE REED, Ronnie Carroll |
| 5 | SPEEDY GONZALES, Pat Boone |
| 6 | GUITAR TANGO, The Shadows |
| 7 | BREAKING UP IS HARD TO DO, Neil Sedaka |
| 8 | SHE'S NOT FOR YOU, Elvis Presley |
| 9 | ONCE UPON A DREAM, Billy Fury |
| 10 | I CAN'T STOP LOVING YOU, Ray Charles |
- 10 Years Ago (9 September '87)
- | | |
|----|---|
| 1 | LAST WALTZ, Engelbert Humperdinck |
| 2 | I'LL NEVER FALL IN LOVE AGAIN, Tom Jones |
| 3 | SAN FRANCISCO, Scott McKenzie |
| 4 | EXCERPT FROM A TEENAGE OPERA, Keld West |
| 5 | THE HOUSE THAT JACK BUILT, The Alan Price Set |
| 6 | EVEN THE BAD TIMES ARE GOOD, The Tremeloes |
| 7 | JUST LOVING YOU, Anita Harris |
| 8 | WE LOVE YOU, The Rolling Stones |
| 9 | I WAS MADE TO LOVE HER, Stevie Wonder |
| 10 | ITCHY COO PARK, The Small Faces |
- 5 Years Ago (8 September '72)
- | | |
|----|---|
| 1 | MAMA WEER ALL CRAZEE NOW, Slade |
| 2 | YOU WEAR IT WELL, Rod Stewart |
| 3 | ALL THE YOUNG DUDES, Mott The Hoople |
| 4 | STANDING IN THE RAIN, Blackfoot |
| 5 | IT'S FOUR IN THE MORNING, Faron Young |
| 6 | SUGAR ME, Lynsey de Paul |
| 7 | WE LOVE MACHINE, Hawkwind |
| 8 | VIRGINIA PLAIN, Rosy Music |
| 9 | LAYLA, Derek and the Dominoes |
| 10 | I GET THE SWEETEST FEELING, Jackie Wilson |

UK Disco Top 20

- | | | | |
|----|----|--|--------------|
| 1 | 1 | MAGIC FLY, Space | Pye |
| 2 | 2 | I FEEL LOVE, Donna Summer | GTO |
| 3 | 3 | FLOAT ON, Floaters | ABC |
| 4 | 5 | DOWN DEEP INSIDE, Donna Summer | Casablanca |
| 5 | 7 | THE CRUNCH, Rah Band | RCA |
| 6 | 8 | BEST OF MY LOVE, Emotions | CBS |
| 7 | 4 | OXYGENE, Jean Michel Jarre | Polydor |
| 8 | 9 | NIGHTS ON BROADWAY, Camdi Staton | Warner Bros |
| 9 | 6 | LET'S CLEAN UP THE GHETTO, Philly All Stars | Phil Int |
| 10 | 15 | YOU GOT WHAT IT TAKES, Showaddywaddy | Arista |
| 11 | 12 | BLACK IS BLACK, La Belle Epoque | Harvest 12in |
| 12 | 11 | MA BAKER, Boney M | Atlantic |
| 13 | 10 | DANCIN' EASY, Danny Williams | Ensign |
| 14 | 16 | QUIET VILLAGE, Ritchie Family | Polydor |
| 15 | 17 | LOVE'S UNKIND, Donna Summer | GTO LP |
| 16 | 13 | THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys | GTO |
| 17 | 24 | THE WARRIOR, Osibisa | Bronze |
| 18 | 23 | KEEP IT UP, Olympic Runners | RCA 12in |
| 19 | 14 | SOUL COAXING, Bidu Orchestra | Epic 12in |
| 20 | 19 | PIPELINE, Bruce Johnston | CBS |

US Disco Top 20

- | | | |
|----|--|----------------|
| 1 | SAN FRANCISCO, Village People | Casablanca |
| 2 | QUIET VILLAGE, Ritchie Family | Martin |
| 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), Kebekelektrik | 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 | TK |
| 17 | HEY YOU SHOULD BE DANCING, Gene Farrow | United Artists |
| 18 | DOWN DOWN DOWN, Sylvester | Fantasy |
| 19 | DR. LOVE, First Choice | Gold Mind |
| 20 | NATIVE NEW YORKER, Odyssey | RCA |

UK Soul Top 20

- | | | | |
|----|----|---|-------------|
| 1 | 1 | FLOAT ON, The Floaters | ABC |
| 2 | 6 | MAGIC FLY, Space | Pye |
| 3 | 4 | THAT'S WHAT FRIENDS ARE FOR, Deniece Williams | CBS |
| 4 | 2 | I FEEL LOVE, Donna Summer | GTO |
| 5 | 3 | LET'S CLEAN UP THE GHETTO, Philadelphia All Stars | Phil Int |
| 6 | 5 | NIGHTS ON BROADWAY, Camdi Staton | Warner Bros |
| 7 | 9 | DOWN DEEP INSIDE, Donna Summer | GTO |
| 8 | 7 | EASY, Commodores | Motown |
| 9 | 17 | BEST OF MY LOVE, The Emotions | CBS |
| 10 | 10 | POST MORTEM, Cameo | Casablanca |
| 11 | 14 | DREAMER, The Jacksons | Epic |
| 12 | 8 | MA BAKER, Boney M | Atlantic |
| 13 | 18 | ANOTHER STAR, Stevie Wonder | Motown |
| 14 | — | COULD HEAVEN EVER BE LIKE THIS, Idris Muhammed | Kudu |
| 15 | 11 | IT AIN'T REGGAE BUT IT'S FUNK, Instant Funk | Phil Int |
| 16 | 20 | QUIET VILLAGE, The Ritchie Family | Polydor |
| 17 | 12 | I DON'T LOVE ANYMORE, Teddy Peniergram | Phil Int |
| 18 | — | SOMEDAY Diana Ross and The Supremes | Motown |
| 19 | — | FLOWERS, The Emotions | CBS |
| 20 | 15 | I GOT IT, New York Port Authority | Invictus |

US Soul Top 20

- | | | | |
|----|----|--|--------------|
| 1 | 1 | FLOAT ON, Floaters | ABC |
| 2 | 6 | THE GREATEST LOVE OF ALL, George Benson | Arista |
| 3 | 2 | L. A. SUNSHINE, War | Blue Note |
| 4 | 4 | LET'S CLEAN UP THE GHETTO, Philly All Stars | Phil Int |
| 5 | 8 | BOOGIE NIGHTS, Heatwave | Epic |
| 6 | 3 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 7 | 12 | KEEP IT COMIN' LOVE, K. C. and The Sunshine Band | TK |
| 8 | 7 | WORK ON ME, O'Jays | Phil Int |
| 9 | 5 | I BELIEVE YOU, Dorothy Moore | Malaco |
| 10 | 10 | BEST OF MY LOVE, Emotions | Columbia |
| 11 | 15 | WE'VE NEVER DANCED TO A LOVE SONG, Manhattan | Columbia |
| 12 | 11 | O-H-I-O, Ohio Players | Mercury |
| 13 | 9 | DEVIL'S GUN, C. J. and Co | Westbound |
| 14 | 14 | GOODNIGHT MY LOVE (Pleasant Dreams), Tavares | Capitol |
| 15 | — | IT'S ECSTASY, Barry White | 20th Century |
| 16 | — | DO YA WANNA GET FUNKY WITH ME, Peter Brown | Drive |
| 17 | 13 | MAKE IT WITH YOU, Whispers | Soul Train |
| 18 | 16 | SUNSHINE, Enchantment | Roadshow |
| 19 | 18 | I DON'T WANNA GO, Moments | Stang |
| 20 | — | I FEEL LOVE, Donna Summer | Casablanca |

STAR CHOICE



BOOMTOWN RATS' Bob Geldof

- | | | |
|----|--------------------------------|----------------|
| 1 | IN MY LIFE | Booies |
| 2 | STRAY CAT BLUES | Rolling Stones |
| 3 | BLITZKRIEG BOP | Ramones |
| 4 | WATERLOO SUNSET | Ninia |
| 5 | SATELLITE OF LOVE | Lou Reed |
| 6 | QUEEN BITCH | David Bowie |
| 7 | HEART OF THE CITY | Nick Lowe |
| 8 | RUNNING BACK | Thin Lizzy |
| 9 | NO WOMAN NO CRY (live version) | Bob Marley |
| 10 | WHITE BIRD COME DOWN | Thunderball |

Star Breakers

- | | |
|--|------------|
| DAYTIME FRIENDS, Kenny Rogers | UA |
| WOODEN HEART, Elvis Presley | RCA |
| ARE YOU LONESOME TONIGHT, Elvis Presley | Pye |
| I NEED YOU, Joe Dolan | RCA |
| THE WONDER OF YOU, Elvis Presley | Asylum |
| SEARCH & DESTROY, Dictators | Stable |
| BEE SING, Camouflage | Kudu |
| COULD HEAVEN EVER BE LIKE THIS, Idris Muhammed | RCA |
| ROCK A HULA BABY, Elvis Presley | Kudu |
| THEN SHE KISSED ME, Kiss | Casablanca |

UK ALBUMS



- | | | | |
|----|----|--|-----------------|
| 1 | 5 | ELVIS PRESLEY'S 40 GREATEST HITS | Arca |
| 2 | 1 | 20 ALL TIME GREATS, Connie Francis | Polydor |
| 3 | 2 | OXYGENE, Jean Michel Jarre | Polydor |
| 4 | 6 | MOODY BLUE, Elvis Presley | RCA |
| 5 | 4 | A STAR IS BORN, Soundtrack | CBS |
| 6 | 3 | RUMOURS, Fleetwood Mac | Warner Brothers |
| 7 | 12 | WELCOME TO MY WORLD, Elvis Presley | RCA |
| 8 | 8 | THE JOHNNY MATHIS COLLECTION | CBS |
| 9 | 7 | GOING FOR THE ONE, Yes | Atlantic |
| 10 | 10 | STRANGLERS IV, The Stranglers | United Artists |
| 11 | 9 | I REMEMBER YESTERDAY, Donna Summer | GTO |
| 12 | 23 | ELVIS IN DEMAND, Elvis Presley | RCA |
| 13 | 11 | HOTEL CALIFORNIA, The Eagles | Asylum |
| 14 | — | GI BLUES (FROM OST), Elvis Presley | RCA |
| 15 | 14 | NEW WAVE, Various | Vertigo |
| 16 | 16 | EXODUS, Bob Marley & The Wailers | Island |
| 17 | 32 | FLOATERS | ABC |
| 18 | 13 | ARRIVAL, Abba | Epic |
| 19 | 15 | MY AIM IS TRUE, Elvis Costello | SBT |
| 20 | — | THE ELVIS PRESLEY SUN COLLECTION, Elvis Presley | Starcell |
| 21 | — | ELVIS GOLDEN RECORDS VOL 1, Elvis Presley | RCA |
| 22 | 20 | LOVE AT THE GREEK, Neil Diamond | CBS |
| 23 | 21 | BEST OF, Rod Stewart | Mercury |
| 24 | 17 | LOVE FOR SALE, Boney M | Atlantic |
| 25 | 22 | THEIR GREATEST HITS 71-75, The Eagles | Asylum |
| 26 | — | ELVIS LIVE AT MADISON SQUARE GARDEN, Elvis Presley | RCA |
| 27 | — | ELVIS GOLDEN RECORDS VOL 2, Elvis Presley | RCA |
| 28 | 28 | WORKS, Emerson Lake & Palmer | Atlantic |
| 29 | 18 | THE MUPPET SHOW | Pye |
| 30 | — | HITS OF THE 70s, Elvis Presley | RCA |
| 31 | 19 | A NEW WORLD RECORD, Electric Light Orchestra | Jet |
| 32 | 29 | DECEPTIVE BENDS, 10cc | Mercury |
| 33 | 35 | IN THE CITY, Jam | Polydor |
| 34 | 25 | GREATEST HITS, Abba | Epic |
| 35 | 26 | ENDLESS FLIGHT, Leo Sayer | Chrysalis |
| 36 | 30 | ON STAGE, Rainbow | Polydor |
| 37 | — | BLUE HAWAII (OST), Elvis Presley | RCA |
| 38 | — | FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE | RCA |
| 39 | — | TWO DAYS AWAY, Elkie Brooks | A&M |
| 40 | — | THIS IS NIECY, Deniece Williams | CBS |
| 41 | 27 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 42 | 31 | 20 GOLDEN GREATS, The Shadows | EMI |
| 43 | 34 | ANIMALS, Pink Floyd | Harvest |
| 44 | 48 | SUPERMAN, Barbra Streisand | CBS |
| 45 | 33 | THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles | Parlophone |
| 46 | 24 | GREATEST HITS, Smoke | RAK |
| 47 | — | BERNI FLINT | EMI |
| 48 | 49 | ROBOT, Alan Parsons | Arista |
| 49 | — | ELVIS GOLDEN RECORDS VOL. 3, Elvis Presley | RCA |
| 50 | — | ROCK AND ROLL WITH MODERN LOVERS, Jonathan Richman / Bamberley | Warner Bros |
| 50 | — | HIS 12 GREATEST HITS, Neil Diamond | MCA |



DENIECE WILLIAMS in at No 40

US ALBUMS



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

Record Mirror

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Abba girls in seduction scene

STOP THOSE CAMERAS! SEND FOR THE FILM CENSOR! THE SWEDES ARE AT IT AGAIN! Not content with flooding our very wonderful British cinemas with miles and miles of soft porn films, the Swedes are about to launch a film about **Abba**.

Come with me now to a cutting room somewhere deep in the forests of Scandinavia where director, husky handsome **Lasse Hallstrom**, is sifting through thousands of metres of footage. It has everything from picnics in beautiful outdoor settings to hard-nosed poker games in smoke-filled dressing rooms in Australia.

The movie tells the tale of Australian DJ **Robert Hughes'** Struggle for an exclusive interview with Abba. Not easily discouraged, the persevering Robert dreams of reaching his goal - which is where the picnic scene comes in. **Agnetha** and **Anni-Frid** tempt him with wine and berries.

In another dream Robert is the only reporter who succeeds in getting aboard Abba's yacht. In the end, my sweets, Robert - lucky sod - is seduced by the two ladies. Great entertainment for all the family!

Also included are scenes from Abba's tour of Australia, both concert appearances and backstage scenes. The film will have its Scandinavian and Australian premieres at Christmas and will make this country early in the new year. Four songs from the band's new album will feature in the film. The Album should be out before Christmas and you can expect a single release from it any day.

Now to keep you up to date on the reproduction stakes: **Agnetha** of Abba expects her second happy event in November, **Marsha**, wife of **Neil Diamond**, and **Harriet**, **Bruce Johnston's** wife are both expecting, while **Carmella Scaggs**, **Boz's** old lady, gave birth recently to a son.

● **Quote of the week from a lawyer involved in the Rod and Britt split:** "Rod didn't seem to be able to stomach the idea of signing away money to Britt."

And some good news on the return of a prodigal son: **Michel Schenker**, German guitarist with **UFO**, who disappeared in June in mysterious circumstances, was located in Munich last week when a traffic cop stopped him for speeding on his motorbike and recognised him as a listed missing person. It appears young Schenker was suffering from nervous exhaustion and decided to

opt out for a while. All's well now though, as he joins **UFO** for the remainder of their American dates this month.

Meanwhile my young friends **999** ran into problems at the **Lafayette Club** in Wolverhampton over the weekend when they were forced offstage after trouble among the audience. According to bassist **John Watson**: "There was fighting in the audience even before the band went on stage. There were no bouncers around and a couple of people started throwing punches at singer **Nick Cash**. Eventually the stage was invaded and somebody started swinging a mike stand at Nick, smashing the bass drum in the process."

■ **Fun and games were to be had around the swimming pool at the Chelsea Hotel where a party was thrown for the Doobie Brothers. Guests included Frankie Miller, Elton John, Susan Hampshire, Nicky Henson, Thin Lizzy and Clover. I tell you, darlings, I only narrowly escaped taking the plunge myself.**

So the **Elvis** roadshow rolls on. **Roger Scott of Capital Radio** tells me he will be working his way through every single Presley ever released in chronological order, one a day, both sides. It should take about four months to play them all. Still with **Capital**, I hear **Nicky Horne's** wife has given birth to a 5lb 10z daughter to be called **Olintha** and cop this, sweeties, DJ **Mike Allen** promises a dedication for anyone cuddling in cars between 11 pm and 2 am and was deluged with hundreds and hundreds of requests from canoodling couples.

More excellent news: after four sell-out performances in July and due to overwhelming public demand **Alberto y Los Tros Paranoias**, the rock scene's most unpredictable and outrageous satirists, will be returning to London's Royal Court Theatre with their musical 'Sleak' from next Monday for three weeks, nightly at 8.30 pm. 'Sleak', written by cuddly **CP Lee**, introduces the cult of snuff rock. Don't miss it.

Names... more names... the **Little River Band**, **Motorhead's Lemmy** and **Edward Heath(!)** are among those who have seen **XTC** in the past seven days. No, grocer **Heath** didn't go to the Nashville, Hope and Anchor or the Red Cow. He was in an adjoining studio at **EMI's Abbey Road**, making a Christmas record. He called on **XTC**

Juicy Juicy



WINGS MAY have lost **Jimmy McCulloch** but with new recruits that look like this, who cares?

while they were mixing their 12th **Virgin** EP due for release on September 30. The former **Prime Minister** even admitted to **XTC** that he had listened to the **Sex Pistols' 'God Save The Queen'**. "You can't hear the words," he complained. "Yet part of the justification of punk is the words." Right on, Ted.

Talking of the **Sex Pistols**, **Paul Cook** tells me their new album will have different titles for **Woolies** and **WH Smiths**. Over a drink in **Plymouth** **Steve Jones** added: "It's being mixed now and should be out by the end of the month. There'll be 10 tracks on it." And cult hero **Johnny Rotten** commented: "I've seen the cover but I'm not going to tell **RECORD MIRROR** anything about it. We like to keep some suspense about the LP." And about the planned film, **J Arthur Rotten** quipped: "We don't believe in scripts."

Distressing news from my old friend **Manfred Mann**. His much-treasured **Morris Minor 1000 Traveller**, registration number **JWV**

858F, was nicked from the **Old Kent Road** area last weekend. It's pale green with brown woodwork. **Manfred's** offering a £30 reward to anyone who can locate the missing limo. Info to **Simon Porter** on 01-267 4499 please. And **Heatwave** tell me they had their PA, keyboards and stage clothes stolen. If you can help write to 17 Barlow Place, **Bruton Street**, London, W1.

Over on the other side, a campaign to clean up America's big city ghettos has been launched by **Philadelphia International**. Net profits from their album 'Let's Clean Up The Ghetto' will go towards community development. The disc which includes tracks by **Lou Rawls**, **The O'Jays**, **The Three Degrees** and **Billy Paul** is also available over here. More hot news on page 30.

Stand by for a shock... Inflation days in the album business. 'Consequences', a triple album set from **Lol Creme** and **Kevin Godley**, will retail for a mere £11. It's only rock 'n' roll... See y'all. Byeeeeeeeeee.

FREEBIE OF THE WEEK NO 8

WINNERS OF the **Thin Lizzy T-shirts (Freebie Of The Week No 8)**: **P. McDermott**, **Bear Park**, **Durham**; **Lorraine Turner**, **Rayleigh**, **Essex**; **G. Timms**, **Darlington**; **Jill Smith**, **West Derby**, **Liverpool**. The goodies are on their way.

This week we're giving away a **Little Feat T-shirt** and a **Doobies Brothers T-shirt**. All you have to do is give us the full line-up of each band. First out of the hat wins all. Entries to **Freebies (8) Record Mirror**, 40 Long Acre, London WC2.

MARC BOLAN

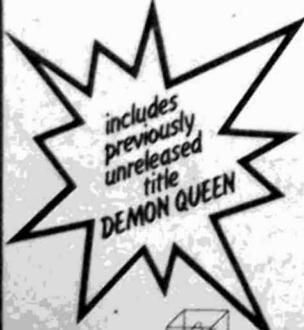
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Donna to play Britain

DONNA SUMMER'S follow-up single to 'I Feel Love' will be an edited version of 'I Remember Yesterday', title track of her latest album. Both this and 'I Feel Love' have now gone gold and are GTO's first British gold records.

Donna visits this country in October and is set to play Manchester - probably the Apollo - on October 22 and a major London venue on October 23 and 24. Further details should be available next week.

Police chief removed after Wright complaint

THE POLICE chief in London on the Greek island of Rhodes has been removed from office pending the outcome of complaints by Pink Floyd's Rick Wright. Wright, his wife Juliet and their children's tutor, Michael Smith, have brought charges of "illegal detention" and "causing bodily injuries" against the 24-year-old policeman, Ioannis Demetriades.

Four for Royce

ROSE ROYCE are to play four British dates: Manchester Apollo, September 29, Odeon Birmingham October 1, Liverpool Empire 2, London Rainbow 3. Ticket prices: £2.50, £2 and £1.50, except for the Rainbow which are at £2, £1.25 and £1.50.

Lone Star tour confirmed

LONE STAR'S tour details have now been confirmed: Cardiff Capitol October 2, Bristol Colston Hall 3, Newcastle City Hall 4, Liverpool Empire 5, Cambridge Corn Exchange 7, Birmingham Hippodrome 8, Manchester Free Trade Hall 10, Sheffield City Hall 11, London Rainbow 12. Tickets are available from the respective theatre box offices. Prices for the Rainbow are £2, £1.50, and £1.25. Elsewhere they cost £1.75, £1.40 and £1.10.

Enz album

AUSTRALIAN BAND Split Enz release an album 'Distrhythmia' on September 29. Produced by Jeff Emerick of Wings fame, the album features some Phil Judd material - who retired from live work with the band to concentrate on writing.

The band are currently touring Australia and New Zealand and release a single 'My Mistake' b/w 'Crosswords' here on September 23. The first 10,000 will be 12in discs and will include the bonus track 'Woman Who Loves You (The Spoon Song)', one of the band's best-loved stage numbers. They are planning a UK tour for late October.

Spedding around the country

CHRIS SPEDDING starts a major British tour on September 30, which coincides with the release of his album 'Hurt' a week earlier. Line-up of his band is: Spedding, guitar and vocals, Steve Curry bass, Mick Oliver rhythm guitar and Dave Lutton drums. Dates: West Runtin Pavilion September 30, Bath Pavilion October 1, Nottingham University 4, Durham University 5, Bridlington Spa Royal Hall 7, York University 8, Leeds University 12, Coventry Locarno 13, Cambridge Corn Exchange 14, Southend Kursaal 15, Sheffield Poly 19, Huddersfield Poly 20, Newcastle Mayfair 21, Glasgow Strathclyde University 22, St Andrew's University 23, Hull Tiffany's 24, Brighton Sussex University 26, Oxford Poly



HERO BOWIE Gary Glitter single

Album and film - full details

DAVID BOWIE'S new album, 'Heroes' is to be released on October 7. Tracks are: 'Beauty And The Beast', 'Joe The Lion', 'Heroes', 'Sons Of The Silent Age', 'Blackout', 'V.2 Schneider', 'Sense Of Doubt', 'Moss Garden', 'Newkoin' and 'The Secret Life Of Arabia'. A single is to be taken from

the album which Bowie recorded with Brian Eno.

Talking about the album, Bowie says he has gone in the same musical direction as he did for 'Low', his last album, but this time has taken it further.

This month, Bowie starts work on a new film in which he will play the role of the expressionist painter Egon Schiele. Says Bowie, "My interest in the cinema has always tended towards the German expressionist films from before the thirties - Hollywood killed all that. I have always liked the cinema and I don't see myself only in the role of actor. Let's say I'm in the process of undergoing my cinematographic training. I'd like to work with five or six different film-makers before taking on that role myself."

A David Bowie tour, with Eno and Iggy Pop among the musicians is currently being planned. No details are available as yet.

COINCIDING WITH the announcement of an autumn Gary Glitter tour, is a new single 'Oh What A Fool I've Been' set for release on Friday. It's taken from the album 'Silver Star' which hits the shops on September 30.

An early Glitter single was recently released by his old record company, GTO. Gary commented, "I was a bit disappointed when one of my earliest recordings came out on another label. I feel this is cheating my fans. The track was made for my very first LP. I suppose it was quite nice as an album track, but we wouldn't have considered it for a single even then, let alone now nearly five years later. I hope people realise all my new recordings are on Arista."

BOWIE: impressionist painter

27, Liverpool Poly 28, Loughborough University 29, Hemel Hempstead Pavilion 30, Cardiff Top Rank November 1, Keele University 2, London Lyceum 4, Croydon Greyhound 6. A support band is yet to be announced. Price for London Lyceum is £2.

Polydor sign Jolt

THE JOLT, a three-piece Scottish outfit, have signed to Polydor. The band - Robert Collin, Jim Donk and Iain Shelden have been together only six months and began to attract record company attention when they supported the Jam on a series of Scottish dates earlier this year. Their first single 'All I Can Do' is released on September 30. Jolt London dates: Red

Cow September 9, Nashville 10, Southside Club 12, Vortex 13, Rock Garden 19.

Cooder tour off

ROY COODER has cancelled his British tour. RM understands the cancellation follows a disagreement with his band. Basically, they wanted more money which wasn't forthcoming. The band, which Cooder took two years to get together, are understood to "have gone off on their own". If you bought tickets refunds are available at point of purchase.

Ecstatic Barry

BARRY WHITE'S next album 'Barry White Sings For Someone You Love' is set for release in late October. A single, 'It's Ecstasy When You Lay Down' is released on Friday.

Caravan rolling again

CARAVAN, whose latest album is the Tony Visconti-produced 'Better By Far', kick off a headlining British tour at Bristol Colston Hall on September 19. Special guests will be Nova - whose latest album is called 'Wings Of Love'.

There's a special incentive for the tour - tickets are at £1 for all venues except London and for that price you get 50p vouchers to put towards both bands' albums. Venues: Bristol Colston Hall September 19, Birmingham Odeon 20, Leicester De Montfort 22, Newcastle City Hall 23, Glasgow Apollo 24, Manchester Free Trade Hall 27, Sheffield City Hall 29, Hammersmith Odeon October 2.

TOURS...TOURS

THE BOOMTOWN RATS: who are in the charts with 'Lookin' After No. 1' go out on the road. Dates are: Falkirk Maniqui, 8, Middlesbrough Rock Garden, 9, London Marquee, 14, Swindon Brunel Rooms, 16, Middleton Civic Hall, 17, Redcar Coatham Bowl, 18, Doncaster Outlook, 19, Scunthorpe Tiffanys, 20, Penzance Garden Ballroom, 22, Plymouth Woods Club, 23, Axminster Guildhall, 24, Chelmsford Chancellor Hall, 25, Huddersfield (venue to be confirmed), 30, Roundhouse London, October 2. JUNE TABOR: Brighton Springfield Hotel, October 9, Cambridge Lady Mitchell Hall, 18, Groombridge Junction Inn, 23, Lancaster Yorkshire House Hotel, 28, Denton Chapel House Hotel, 30, Castleton Ye Old Theatre Cheese Newmarket, 10, Islington Hope And Anchor, 4, London Rock Garden, 5, High Wycombe Nag's Head, 8, Stoke Newington Rochester Castle, 9, London Nashville, 10, Birmingham Rebeccas, 13, Dudley JB's, 14, London Marquee, 15, London Dingwails, 17, Edinburgh Clouds, 25, Falkirk Maniqui, 27. AMAZORLADIES: London Windsor Castle, September 7, Chelmsford City Tavern, 8, Islington Hope And Anchor, 9, Hammersmith The Swan, 10, London Rock Garden (supporting Darts), 13, 14, 15, 16, 17, Manchester Band On The Wall, 19, London Windsor Castle, 21, Manchester Hollin's College, 22, Trent Polytechnic (supporting Darts), 23, Hammersmith The Swan, 24, Chalk Farm Roundhouse, 25, Stoke Newington Rochester Castle, 26, Camden Road Brecknock, 27, Liverpool Polytechnic (supporting Darts), 30. BUSTER CRABBE: Following London dates: Hope And Anchor, September 8, 22, 29, Dingwails, 26, Rock Garden, 27, Chelsea College, 28, Nashville, October 4, 11, High Wycombe Nag's Head, September 23. THE CHEFTAINS: Embark on a 20-date British tour in November. It's the climax to a seven-country tour and includes two appearances at the Rainbow. Dates are: Norwich Theatre Royal, November 6, Portsmouth Guildhall, 7, Croydon Fairfield Hall, 8, Swansea Brangwyn Hall, 9, Bristol Colston Hall, 10, Aberystwyth University, 11, 12, London Empire, 12, Manchester Free Trade Hall, 14, Coventry Theatre, 15, Leeds Town Hall, 16, London Rainbow, 17 and 18, Oxford New Theatre, 20, Leicester De Montfort Hall, 21, Sheffield City Hall, 22, Newcastle City Hall, 23, Edinburgh Usher Hall, 24, Aberdeen Music Hall, 25, Glasgow Apollo, 26, Birmingham Hippodrome, 27. THE MOVIES: Following London dates: Music Machine, September 10, Nashville, 22 and 27, Newcastle Polytechnic, 23. DARTS: Nottingham Trent Polytechnic, September 23, Retford Portershouse Club, 24, Bristol Polytechnic, 29, Liverpool Polytechnic, 30, Sheffield Polytechnic, October 1, North East London Polytechnic, 3, Manchester University, 5, London Whitechapel Hospital School of Physiotherapy, 8, London King's College, 7, London School of Economics, 8, London Middlesex Hospital, 10, Keele University, 12, Coventry Mr Georges, 13, Oxford Westminster College, 14, Newcastle Polytechnic, 21, Prescott C.F. Mott College, 22, Nottingham Gray Topper, 23, Devon Seale Hayne Agricultural College, 28, Birmingham Aston University, November 4, Liverpool Eric's Club, and 8, Aberdeen University, 11, Edinburgh Tiffanys, 14, Aberdeen Fuslon, 15, Dunfermline Kinema, 16, Falkirk Maniqui, 17, Hamilton College, 18, Glasgow Apollo, 19, Hull Enaley College, 25, Derby Bishop Lonsdale College, 26, St Albans City Hall, 29, Usbridge Brunel University, 30, Coventry College, December 2, Manchester Polytechnic, 3, Enfield Middlesex Polytechnic, 5, Birmingham University, 9, Brighton Polytechnic, 10, Teeside Polytechnic, 13, Colchester Essex University, 15, Alsager College, 16, Bolton Institute of Technology, 17. THE LURKERS: Accrington Lakeland Lounge, September 18, Wigan Casino, 29, Cambridge Bilmps, October 4, Birmingham Rebeccas, 9, Barrow Maxims, 23, Paisley Silver Thread, 25, Bradford University, 28. BETHNAL: Wolverhampton Lafayette, September 7, Bradford Princeville Club, 8, Dudley JB's, 10, Plymouth Woods, 13, Petersfield Mercury, 14.

DANNY MIRROR

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JOAN'S BACK

JOAN ARMSTRADING starts a major British concert tour in October and releases the follow-up to her 'Joan Armstrading' album on Friday.

The new album is called, 'Show Some Emotion'. It was produced by Glyn Johns and contains 10 original Armstrading compositions. It will have simultaneous world-wide release. Tracks are: 'Wacha Come On Home', 'Show Some Emotion', 'Warm Love', 'Peace In Mind', 'Never Is Too Late', 'Opportunity', 'Mama Mercy', 'Get Up', 'Willow' and 'Kissin' And A Huggin'.

A single from the album, 'Willow' is released on September 23.

Joan is currently in Los Angeles rehearsing a new band. She returns for her 17-date British tour, which starts at Dublin Stadium on October 12. It continues at Ipswich Gaumont October 14, Wolverhampton Civic 15, Bournemouth Winter Gardens 17, Coventry Theatre 18, Brighton Dome 20, Bristol Colston Hall 21, Oxford New Theatre 22, Manchester Belle Vue 23, Preston Guildhall 25, Edinburgh Usher Hall 27, Glasgow Apollo 28, Newcastle City Hall 29, Liverpool Empire 30, Leicester, De Montfort 31, London Hammersmith Odeon November 3 and 4.

Tickets are now on sale and cost from £1 to £3 in the provinces and from £1 to £3.50 in London. Album review: Page 15.

November Jam LP

THE JAM'S new album is due to be released in this country in November. Two London dates - Nashville September 16 and 100 Club September 11 - are to be recorded live for possible inclusion on the album. Following these two appearances the band will tour Scandinavia, Germany, Belgium, Holland and France.

The Jam will be the first attraction at the 1500-capacity Roxy Theatre at Harlesden, London, which holds its first Saturday morning gig for kids on September 17.

Arranged by Superfly Productions, the gig also features cock sparrer and Rouge. Admission will be £1.

Gigantic Stranglers tour and single



STRANGLERS: 'No More Heroes' album

THE STRANGLERS, whose album Rattus Norvegicus is still in the album charts after 18 weeks, undertake a major autumn tour. Supporting them will be nine other bands, including the Dictators on 12 dates. To coincide with the tour the Stranglers release a new single 'No More Heroes', the title track from their forthcoming album, on September 16.

Dates are: Cambridge Corn Exchange (with Only Ones) September 23, Bracknell Sports Centre (with Only Ones) 24, Canterbury Odeon (with Only Ones) 25, Norwich St Andrews Hall (with Only Ones) 27, Brunel Sports Centre (with Wire) 29, Crawley Sports Centre (with Wire) 30, Southend Kursaal (with Johnny Curious) October 1, Dunstable Queensway (with Johnny Curious) 2, Leicester De Montfort (with Steel Pulse) 3, Coventry Locarno (with Steel Pulse) 4, Carmarthen St Peter's Hall (with Krypton Tunes) 5, Malvern Winter Gardens (with Drones) 6, Bangor University (with Drones) 8, Plymouth Fiesta (with pop group) 9, Exeter University (with pop group) 10, Newcastle City Hall (with Penetration) 12, Manchester The

Elizabethan (with Drones) 13, and 14, Leeds Queens Hall (with Drones) 15, Glasgow Apollo (with Steel Pulse) 16, Carlisle The Market (with Steel Pulse) 17, Sheffield Top Rank (with Drones) 18, Birmingham Mayfair Suite (with Steel Pulse) 20, Hanley Victoria Hall (with Steel Pulse) 21, Cardiff Top Rank (with Dictators) 23, Swansea Top Rank (with Dictators) 24, Brighton Top Rank (with Dictators) 26, Bournemouth Village Bowl (with Dictators) 27, Surrey University (with Dictators) 28, Hastings Pler Pavilion (with Dictators) 29, Reading Top Rank (with Dictators) 30, Southampton Top Rank (with Dictators) 31, London Roundhouse (with Dictators) November 3, 4, 5 and 6, Belfast Usher Hall (with Radio Stars) 8, Coleraine University of Ulster (with Radio Stars) 9, Galway Leisure Lands (with Radio Stars) 11, Dublin The Stadium (with Radio Stars) 12, Cork City Hall (with Radio Stars) 13.

Tickets at most of the gigs are £1.80 in advance or £1.80 on the door. Tickets at Leicester, Glasgow and Newcastle are £1.25, and £1.75 while tickets at the Roundhouse are £2.

Punk fest at Chelmsford

CHELMSFORD IN Essex is the venue for this summer's major punk - new wave festival. Appearing at the City Football Stadium on Saturday, September 17, will be the Rods, the Lew Lewis Band, Chelsea, Slaughter and The Dogs, Aswad, Fruit Eating Bears and Solid Waste.

DJ will be John Peel and the PA will be Pink Floyd's.

Music will play from 12 noon until 9 pm, doors opening at 10 am.

Tickets are £3 in advance from Harlequin Record Stores, Parrot Records, Downtown Records, Ecstasy, Robin's Records, and Andy's

Records or from London Theatre Bookings. Admission on the door will cost £3.50.

Postal applications - SAE and postal orders, no cheques - should be sent to Festival Office, Chelmsford City Football Stadium, New Writtle Street, Chelmsford, Essex, before next Tuesday.

offices and usual agents.

Tour itinerary: Newcastle City Hall, October 16, Glasgow Apollo 17, Sheffield City Hall 18, Birmingham Odeon 20, Liverpool Empire 21, Manchester Belle Vue 22, Leicester De Montfort 24, Coventry Theatre 25, Cardiff Capitol 26, Southampton Gaumont 27, Empire Pool, Wembley 31.

Wishbone tour and LP

WISHBONE ASH are to appear in concert at London's Empire Pool on October 31. This will be the last appearance Wishbone will make in Britain for at least 18 months.

Immediately after Wembley, the band leave for America to start a long tour that will take them through to January. Wishbone have spent

the last few months completing an album in Miami which will be released to coincide with the tour.

Ticket prices for Wembley are £3.50 and £2.75. Postal applications are being accepted now. The remaining 10 dates are scaled at £2.80, £2.40, and £1.75. Tickets can be obtained through box

Free Crickets for Holly week

BUDDY HOLLY week is here again. The decision to make the week an annual event follows the phenomenal success of the first one last year.

This year Holly's original group the Crickets will take part in the celebrations and will be

doing a private free concert for Holly's British fans at the Gaumont State Theatre in Kilburn on September 14. Supporting will be Mike Berry and the Outlaws. The Gaumont has a capacity of 1300 and tickets are available only from the

box office.

MCA have released a Buddy Holly and the Crickets maxi-single to coincide with the week featuring 'Maybe Baby', 'Think It Over', 'That'll Be The Day' and 'It's So Easy'.

NEW HEART, recent signing to CBS, play four London dates, as follows: Roxy Covent Garden September 10, 100 Club 11, Vortex 12, Dingwalls 20.

Kingfish are to play support on all 42 dates of Rainbow's upcoming European tour.

Yes have added another night at Bingley, November 4, to their tour. Tickets are on sale now.

Giorgio Moroder, producer of Donna Summer's 'I Feel Love' releases his own album of synthesised music 'From Here To Eternity' on September 16. The title track has been released as a single this week.

NEWS IN BRIEF

The News, a four-piece London band have signed to GTO Records.

Johnny DuCann, recent signing to Arista and former member of Atomic Rooster is to play a major autumn tour support spot. Meanwhile he plays Fulham's Golden Lion on September 8.

Alan Bilyard, 38, has been appointed head of

BBC Records, taking up his new post immediately.

New single from Noosha Fox is a Kenny Young song, 'Georgina Bailey' set for September 16 release.

Two young punk rock bands, Riot Squad and Tube Way Army, are the latest signings for London's new Roxy Saturday Morning Theatre Club on September 10. Fliver and Little Bo Blitch appear at the venue on September 14, and promoter Terry Collins is currently finalising details of a series of weekend concerts featuring top rock stars of the sixties.

Fairport Convention, currently filming a

comedy - 'In One End And Out The Other' - with shooting taking place in a brewery - play Croydon Fairfield Halls October 30, Basildon Town Gate Theatre November 11 and Uxbridge Brunel University 12.

Bunny Waller's new single 'Get Up, Stand Up' is released on September 9. A limited edition of 5,000 12-inch copies will be available. The song, written by Bob Marley and Peter Tosh, originally appeared on the Wallers' 'Burnin'' album.

Racing Cars add two dates to their tour: Nottingham Albert Hall October 3 and Corby Festival Hall October 12.

Two bands Step Forward

STEP FORWARD have signed two new bands, and each releases a single this week.

Sham 69 - Jimmy Pursey, Albie Silder, Dave Parsons and Mark Caine - come from Surrey. They release a maxi-single, featuring three original band compositions, 'I Don't Wanna', 'Ulster' and 'Red London', produced by John Cale. A total of 12,000 12in. copies will be available.

Sham's dates: Brighton Buccaneer September 9, London Vertex 13, Swindon Affair 26, London Roxy 30, London 100 Club October 4, Plymouth Top Rank 7.

Menace release 'Insane Society' b/w 'Screwed Up' again produced by John Cale.

Jimmy quits Wings

JIMMY McCULLOCH has split from Wings and joined the Small Faces. The surprise announcement came from Wings' office last Thursday. McCulloch had played lead guitar with Paul McCartney's band for the last four years.

Said McCartney: "Jimmy's been playing great guitar recently and it's a pity he's leaving. But problems have been building up for some time now. We're happy to

carry on without him." Jimmy commented: "I enjoyed playing with Wings and learned a lot. But I feel it's time for a change. The Small Faces are all old friends of mine."

The news came out of the blue, even to publicist Tony Brainsby who handles both the Small Faces and Wings.

But perhaps Jimmy McCulloch had not been happy with the Wings set-up for some time. In

April he told RM: "It's very much Paul McCartney's Wings. He's got a definite policy and is very much in control... Paul knows what he wants. Ninety-nine per cent of the time he's great... In my spare time I like doing my own thing - blowing. I've always been in blowing bands before and Wings isn't one. Wings are very together, but we've also got time and room to do our own things."

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★ TOP RANK SUITES ★



BOOMTOWN RATS: the start of something big

Rosalind Russell talks to the Boomtown Rats' Bob Geldof who says the band are ...

Spreading like the plague

"IF I was to meet Joe Strummer and he went on to me about white riot I think I'd puke in his face."

Boomtown Rats' singer Bob Geldof has a way of putting things that leaves you in no doubt how he feels.

"We don't do any huge political / social message. Other bands try to put across this trite political thing but when you consider the money they're making they can't possibly be living it. How can you live a contradiction like that? I don't think people believe in it that much, but such hypocrisy should be thrown out the window."

"The Stranglers are calling their new album 'No More Heroes' and that's just not true. I don't believe The Stranglers and Johnny Rotten when they say they don't want to be heroes. If they really believe that they should stop playing music right now."

"I was reading the Bryan Ferry interview in RECORD MIRROR last week where he's going on about Los Angeles and how there's nothing happening in Britain. Well, LA is the place he should stay if that's what he thinks. I nearly puked. I never regretted coming over here. The only reason we started in Ireland, at the same time as the Pistols, although we didn't know it, was because there were no more rock and roll dreams, rock and roll fantasies, and we need them."

"I remember going to school dances and watching the band. The guitarist up there might be a bank clerk during the day, but for two hours in the evening he was a star and that's what I wanted to do."

The Rats' determination brought them through a great deal of opposition in their home country. The promoters in Ireland weren't keen to book an act that wasn't country and western or showband. That may even be an understatement. There has even been mention of an Irish Mafia. The mind er... boggles. Sorry to be so cliched, but how else can you describe such an organisation?

The Rats' persistence got them on the Tom Petty and the Heartbreakers'

tour, where their unorthodox advertising campaigns did not make them the darlings of the headlining act. In fact, they were probably unpopular with everyone except the fans. But though their reception was good even then, it didn't prepare them for the hysteria they're meeting now. With their single 'Looking After No 1' in the charts, the fans who were only moderately enthusiastic before have accepted the power of TV and radio as the credibility seal of the Rats.

Hysterical

"The power of Top Of The Pops is ludicrous," says Bob. "The gig at Cardiff was hysterical, but it feels very strange. It's as if the audience has been primed to act in a certain way, but I enjoy it."

Apart from the personal enjoyment the band gets from their own concerts, Geldof hopes that they'll be able to influence fans to get up and do things for themselves.

"I'll be happy, if because of us, a bunch of kids go out and buy guitars and play, even if the guitars are crappy and their playing is hopeless. That's not the point. It means they are SOMEBODY. There's nothing worse than being one of the herd, one of the common lot. That's despicable. You should seek to stand out and be noticed. I can't stand being a nonentity."

"Did you go to the Reading festival? All I could see when I looked out was a sea of denim and pink faces. I respect the people who wore something else and stood out."

Geldof certainly stands out in a crowd, with his striped T-shirt, pink jacket and Max Wall trousers. And keyboard player Johnny Fingers isn't likely to fade into the wallpaper either, unless you have striped decorations at home.

"Everybody thought Johnny was a loony because he wore pyjamas all the time, even to school. The teacher called his parents down to the school and threatened to throw him out."

"But our parents are all really proud of us now. We were all failures before. I failed every exam I ever sat and we were all thrown out when we

were about 17 years old. Yes, I suppose they will think we're making thousands now because of the single, but I stuck my old man for a tenner when we were back in Dublin and I think that kind of took the sheen off it for him!"

The festival at Dalymount Park in Dublin was the biggest event the Rats have played so far, and they were worried about losing contact with the audience.

"We had been intending to do a lot of new songs, but we threw them out and concentrated on the familiar ones. We want to make it as much an event for the audience as well as the band. I'm not interested in separation from the fans."

"How can the Pistols avoid Earls Court? They're playing again in clubs and that's great, but how long can they keep it up? There must be a way, and we'll find it. You should be able to bring everyone closer together, even at a big event. Being in a band is the reality of being a fan. And if I'm anything, I'm a fan. I hope that people who are our friends would come up to us and say who do you think you are, if they thought we were getting away from that. Look at The Jam, someone should have said to them not to play Hammersmith Odeon. It's easy to become isolated, travelling in a van, staying in hotels. Also a lot of bands just won't go down and talk to the fans. That's the whole trick."

"When we did Top Of The Pops, I went out half an hour before to talk to the audience. None of the other bands would talk to people. The Rods wouldn't even give autographs. The people there wanted to see canned applause, but when we got them making a noise and pointing, the producer freaked. He said they could point but they couldn't make a noise. They virtually drew marks on the stage where we were to stand. We couldn't move about a lot because the camera couldn't follow us."

"But it's the first time we've done TV, so I went to the kids in the audience and said 'look it's the first time for you and us. We had fun doing it. If it ever got to the stage where I had to be isolated, I'd want to stop.' But this is just the start, they've got

a single that's climbing and an album just released.

"Can you understand how exciting it all is? We sold 12,000 copies of the single on Monday - that's more than Elvis, or Thin Lizzy. It's an experience I wouldn't have missed for anything."

The Rats may find it difficult to keep as close to their fans as they'd like, purely for security reasons. While at the moment they enjoy having people come up on stage and join in, the scenes have become wilder. The Cardiff concert was an example.

"There were people hanging out of the balconies, it was frightening", said Bob. "You think you're not going to get out of it alive. There had been tables all round the edge of the stage and they all got broken up. The house lights were put on twice and the bouncers walked off the job. But you can't tell the crowd to cool it, because it's not that kind of atmosphere. It wasn't a violent thing at all. It's just that the girls push up to the front of the stage and then they faint."

Volatile

"I'm not comparing us to the Stones or anything, but I think they handled it wrong at Altamont. You have to remember you ARE the event. Even at the height of the insanity in Cardiff I didn't want the event to take me over. I hope that's always possible. There still have to be dreams and fantasy in rock and roll."

"When I was young I wanted to be a combination of Mick Jagger, John Lennon and Ray Davies. Now I just want to be me."

Being Bob Geldof is going to be an interesting experience for him. He's undoubtedly the most extrovert of the Rats - he's currently taming a young white rat so that it can become part of the show - and the most volatile. I think the band is going to end up as big as Thin Lizzy, before the end of next year. So the Irish Mafia can eat its heart out for being so short - sighted and the rest of Ireland can celebrate another victory for its sons. It's our gain.



DOOLEYS: all styles

Dooleys in harmony

PUNK THEY'RE definitely not.

The Dooleys are a Mancunian Brotherhood Of Man. The sort of band you may love to hate but who continually prove the musical rule that there'll always be a place for middle of the road music, witness their new single I Think I'm Gonna Fall In Love With You.

Jim Dooley, his brothers Frank and Anne, Alan Bognan and Bob Walsh have been around for a number of years. They've been on the cabaret circuit, in pubs and clubs.

"It must be the toughest training in the world," says Jim Dooley. "Other bands may look down on playing cabaret but when an audience has come along to smoke and drink it's very hard to win them over."

"We were pelted with beer mats at one place," says Alan. "We ran off stage thinking it was abuse but later found out it was their way of showing they liked you. We've played in places where farmers would come in for a pint carrying a brace of rabbits."

Steady

Jim Dooley is the founder of the group. "In the beginning we were heavily influenced by the Everly Brothers. We used to be semi-professional but since 1973 we've been earning a steady living."

"I think we cover just about every style, from folk to heavy rock," says Frank. "We once did a tour of Russia after a Soviet committee saw us at a festival in Yugoslavia. They were after a nice, safe group. The people are very genuine over there but the Government is so oppressive," says Anne.

How are the Dooleys going to fair against punk?

"Is it really sweeping the country?" says Alan. "Discos are still alive and that's still where a lot of music happens. But people have become far more musically aware. It's not a case any more of loving one band and hating all others. I'd like to think we appeal to everybody."

The Dooleys are helping to build a split-level house near Manchester. They used to live in London but moved out because of the pressure.

"We're very close. We like doing things together," says Jim. "The single has been selling 18,000 a day but we don't want success to dominate us. We want to enjoy it. Enough people have gone the way of Elvis Presley."

ROBIN SMITH

I WONDER if anyone else has had similar problems to me in the past few weeks separating fact from fiction? There's so much weirdness around me I find it hard to work out which is reality and fantasy.

MARC BOLAN

On the box it gets even stranger as you switch around. A quick goggle at 'Shades Of Hitler' with the National Front. SWITCH to the Muppets with their next single. SWITCH to the problems in Rhodesia. SWITCH to Paul McCartney's Wing turning into a Small Face. SWITCH to more deaths in Northern Ireland. SWITCH to Elvis and goodbye Hillbilly Cat. SWITCH to me leaping about like a loonie on my show with a tongue in each cheek as I invite viewers to 'keep a little Marc in your heart.' A rock and roll Batman am I, 'Zap', 'Kapow', 'Wham'. But where are we?

Then I opened the News Of The World last week to find I'd turned into a teenage Errol Flynn in someone's mind and in RECORD MIRROR Elton John is ripping into Generation X's first great single 'Your Generation' calling it "deplorable garbage". That's what happens when you get into football... your sense of hearing goes. Billy Idol's gotta cosmic lip so eat your heart out all you Watford supporters and watch out for the boys on my show later this month with Eddie and the Hot Rods and Jim Bowie or whatever his name is... David Bowie I mean. How soon they forget!

CHAMELEON

A friend of mine recently suggested David was 'the great should have who never will now'. All I have to say is he never wanted to be in the first place. After the Beatles it could have been Bowie for God, inferred my friend. But David is too versatile for type-casting and all he did was drop out in America for a while until the hump of Ziggy rolled off his back like the Hunchback of Notre Doom. David's a poet, actor and chameleon and far too quick to be dropped into one bag as the next anything.

Just in case it seems strange I should be ranting and raving about David perhaps I should explain I've known him for a great many years. We often discussed the possibility of forming a group together in the early days before our own separate identities took off. Recently we've been doing some recording together again.

Walking down London's Kings Road the other day I literally bumped into another old friend of the sixties, Andy Ellison who played in my very first group, John's Children. He now has a neat new band together, Radio Stars, and you can see them on my TV show later this month.

We really had a lot of fun on the recent show and as Mr. Rotten pointed out at great length fun is what it's all about. That must have sent a few of the more politically orientated punk groups into near hysterics!

"Fun? What does he mean, fun? We've been trying to blow up the Houses of Parliament via the recording studio!" Back to the drawing board, boys, and you'll find more of the same unheavy political irrelevant fun on my show next week when Bob Calvert of Hawkwind makes his first appearance with his ex-falcon. Bob hit on this novel look for his TV appearance to promote the band's new single 'Quark' (go and buy a copy - it's good) when he adopted a guise from an old silent movie by Fritz Lang called 'The Cabinet Of Doctor Caligari' in which the character has a pet falcon on his

arm. We sent out from Granada for a falcon and back came this battered-looking parrot which Bob hooded with a little cap. "To prevent it attacking innocent prey," he said. "To stop people seeing it had only one eye," I said.

Another highlight for me was having The Jam play live on the show. If I was Pete Townshend and I saw this little trio I would be staggered by how much they're like the early Who and how much tighter they are at this early stage of their career. Don't expect this new wave group to fade away in the night because they're built to last.

It also gave me a lot of satisfaction to see the Boomtown Rats take off after I'd tipped them months ago and had them on the show. It was also nice to have the Steve Gibbons Band on and see them get just reward for all the hard graft they've put in over the past 10 years - especially Steve and Trevor Burton. Maybe 'Tulane' ain't his song but at least it should draw attention to what a fine songwriter he is and give a band a break who deserve it for sheer effort alone. New wave, old wave - who cares as long as it rock and rolls good?

And so to the saddest news of the month - the death of Elvis. Often badly promoted, badly advised and obscenely produced in his last years - or so it seemed to me - he was led down the drain by whoever stuck him on the treadmill of those terrible Hollywood film musicals and tried to turn him into a sort of male Jayne Mansfield.

SPECIAL

It's sad that he's gone but probably better that he went before he turned into the Bing Crosby of rock and roll. When he came out of the army and made 'It's Now Or Never' it was probably the end of the King Of Rock And Roll and the beginning of his career in which he often mocked his early self to return to the music of his youth. Yet I like his current single 'Way Down' simply because the man can sing. Rock and roll it ain't and hasn't been for a long time. He was special but not for all the reasons some critics think.

I understand this week is Buddy Holly week. For me and most other singer-songwriter-guitarists he was a much more important influence because he was first in his field. His voice was really just developing when he died and he was years ahead of his time which is why the records kept on selling and still do.

Finally on an up note I saw the movie 'Star Wars' at a special screening recently and it's as good as everyone's saying. Alec Guinness is superb but the whole sci-fi thing has been put together so well with so much skilful attention to detail that it's a classic. It's already broken all box office records in America and proves finally that we don't have to resort to mush like 'The Sound Of Music' or 'Jaws' to get a great film. Now perhaps people will pay more attention to the science fiction field where so many great poets, writers and musicians are lurking unsung. What makes it extra good is that so much of the film was made in England by English technicians.



- ★ If I was Pete Townshend and I saw The Jam I would be staggered
- ★ I opened the News of the World to find I'd turned into teenage Errol Flynn
- ★ That's what happens when you get into football Elton... your sense of hearing goes

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Singles

reviewed by SHEILA PROPHET

Alberto snuffs it

ALBERTO Y LOST TRIOS PARANOIAS: 'The Snuff Rock EP' (Suff Last 2). There's no doubt about it - death has definitely become this year's big thing. And don't let Elvis fool ya, either. The Albertos get there long before he did with 'Snuff', their snuff rock musical. These are four killer tracks from the show - 'Snuffin' Like That', 'Snuffin' In A Babylon' (a reggae tune), 'Kill and Gobblin' On Life', a deadly accurate Pistols' take off right down to the RRrotten phrasitling. EP Of The Week and the Albertos' first hit.

999: 'I'm Alive' (Labyrinth LAB 999). Single Of The Week. 999 and bands like them prove that punk is already into its second wave - it's advanced a lot since the early days when it was just down to energy. Not that 999 lack energy, but they also have the sort of inventiveness and pop-star looks that would have guaranteed them success among the old wave.

PHIL MANZANERA / 501: 'Flight 19' (Polydor 2901 733). Two of Perry's star sidemen have brought out solo singles this week and, predictably, they're very different. Phil's past records have tended to be on the esoteric side but this time he's come right out and made a really catchy, commercial single - very 10cc-ish in places. Could be a big hit if it gets played enough.

CHRIS SPEDDING: 'Get Outa My Pagoda' (RAK 261). Chris on the other hand isn't sounding too different from the 'Motorbikins' days. As usual the guitar is great but somehow the song just doesn't quite make it. Still, 'Hurt', the album which this has been lifted from, should be interesting.

ROGER TAYLOR: 'I Wanna Testify' (EMI 2679). Yet another solo effort from a famous

group member and there's just a bit too much of the old Royal Flash for me. Lots of Brian May soundalikes and Mercurial harmonies in the backing. Good try though.

KRAFTWERK: 'Showroom Dummies' (Capitol CLX 104). Krazed krauts kram more komputer keyboards into our krautiums. Kinda cute.

MEAL TICKET: 'Yesterday's Music' (EMI INT 539). Meal Ticket's anthem live on record for the first time. They're a group who've had problems conveying the infectiousness of their live show onto record - you have to hear the audience singalong of this one to appreciate it properly. Still, it's a good song and it might just be strong enough to catch on. Hope so - they deserve it.

STEVE HARLEY: 'Best Years Of Our Lives' (EMI 2673). Note - Cockney Rebel have now vanished forever. This one is live and it's a cracker. Just listen to the way he controls the audience - amazing! It's easily the best track on 'Face To Face' and though I don't know how valid it is as a single, it's a worthwhile buy for any hard-up fans who can't afford the fancy double album package.

BORSEGER: 'Rock And Roll Never Forgets' (Capitol CL 15938). The third (or is it fourth) to be pulled off 'Night Moves', just in time for Bob's British visit. Singles one and two didn't make it but I've a feeling this one just might - the charts are so much more open now than they were a year ago. Give it a listen anyway. Come to mention it - give the whole album a listen.

JOHNNY CASH: 'Lady' (CBS S CBS 5564). Why on earth does Johnny bother? This is unbelievably dreary - just has to be his most soporific single ever.

JOHNNY NASH: 'Halfway To Paradise' (Epic 8

AFTER THE traditional quiet summer, things are hotting up again for the autumn. The big names are coming back from their hols, getting back to work and making singles. So are the not-so-big names. And the never-to-be names EVERYONE'S making singles!

So without wasting any more time, let's get started



ALBERTO: killer tracks

EPC 5575. CBS do their best to confuse us with these two. They can't fool us though - Mr Ca... sorry Nash is much the prettier of the two. He gives his usual distinctive super-smooth vocal treatment to this mouldy oldie, which if you are wondering, was originally recorded by Tony Orlando and Billy Fury.

DEAD END KIDS: 'Glad All Over' (S CBS 5569). It was obvious the Dead End Kids would get round to recording this one. To their credit they haven't done a carbon copy - they've even left out the old stomping chorus. A hit.

SAILOR: 'Down By The Docks' (Epic S EPC 5566). This is awful - Sailor going disco if you can imagine it and in the process losing all their old charm and eccentricity. Now they just sound like another band off the assembly line. And I wish someone would give the fellas their bus fare into town. These seaside sorties were fun first time around but three albums later it's about time they found something new to write about.

GEORGE BENSON: 'The Greatest Love Of All' (Arista 133). The theme from the new film about Muhammad Ali and it sounds like a film theme. George fights his way through the yucky backing and ends up winning by a head.

CHERRY VANILLA: 'The Punk' (RCA PB 5053). Surprisingly this single isn't too bad in spite of the silly lyrics. Quite a tough little rocker and Cherry tries hard vocally. Not exactly good but not too bad.

THE MOTORS: 'Dancing The Night Away' (Virgin VS 186). Rather low gear single from Nick Garvey and Co. Chugs along OK and has a catchy hook but it never really revs up out of low gear.

SENSATIONAL ALEX HARVEY BAND: 'Mrs Blackhouse' (Mountain Top 35). Some might say over the top - Alex's lyrics do tend to lack a certain subtlety. Still, they get their point across - no doubt about that. All about Mrs you know who and done as a jolly, singalong number - just the thing for encores at SAHB gigs. And just think of the fun and games there'll be if it makes the charts!

MARILYN MCCOO AND BILLY DAVIS JR: 'Look What You've Done To My Heart' (ABC 4191). Tony Blackburn's record of the week. Need I say more?



ROGER TAYLOR: good try

HELLO: 'Heart Get Ready For Love' (Arista 130). Redundant pop ditty from two-hit wonders from the past. Well enough played, nicely produced, but these days that just isn't enough - thank goodness.

NAZARETH: 'Hot Tracks' (Mountain NAZ 001). Nazareth are of course horribly unfashionable in 1977 but I must admit to a sneaking affection for those grinding old rockers. I don't care what anyone says, I like their version of 'This Flight Tonight'. This is

included here, as is 'Love Hurts', 'Broken Down Angel' and 'Hair Of The Dog' - all tracks you already know, so what more can I say but if you like 'em, get 'em.

GEORGE HAMILTON IV: 'Everlasting, Everlasting Love' (Anchor Anc 1942). Yee haw! Dreadful stuff - I prefer the flipside - entitled 'May The Wind Be Always At Your Back' (whatever that's supposed to mean).

VINCENT PRICE: 'Monster Mash' (EMI 2659). This piece of nonsense has already made the charts, performed, I'm reliably informed, by Boris Fickett and the Crypt Kickers. This time Vincent, fresh from his triumphal guest spot on the Muppet Show, has a go at it and camps it up with his usual style. I can't really see it beating the Stranglers up the charts though.

LEE KRISTOFFERSON: 'Dinner With Drac' (Thrust RUFF 1). Now this really is monstrous - a truly tasteless curiosity piece from the vaults. Apparently it made the US charts a few years ago - God knows why! Great cover, though.

FOSTER BROTHERS: 'Make Believe' (Rocket ROKN 539). Dullish Anglo funk. Will it make it? Frankly, I don't give a damn.

OHIO PLAYERS: 'O-H-I-O' (Mercury 9100 037). In contrast, this is the real thing - good, solid, meaty American funk.

THE DOCTORS OF MADNESS: 'Bulletin' (Polydor 2583 378).

Polydor are obviously trying to disguise these old-wavers by dropping the Madness bit from the cover and putting them in a punkish sleeve. And it might just work - this

track could pass for real in the Vortex on a dark night. Worth a listen.

LONDON: 'Summer Of Love' (MCA 13 MCA 219). The first track is a bit heavy and laboured - I prefer the poppier sounds of 'No Time' and 'Friday On My Mind'. Interesting first single.

STAR LADIES: 'Star Ladies' (Anchor ANC 1944). Supposedly a witty answer to the Floozies' abomination, in fact it's just as stiff as the original. Lots of silly jokes about men with big eyes I mean, why stoop to their level? Pointless and unfunny.

STEVE MILLER: 'Jungle Love' (Mercury 9078 812). Steve's voice is one of my favourites - distinctive and always appealing. A track off 'Book Of Dreams', this works just fine as a single. Should make it.

VENUS AND THE RAZORBLADES: 'Punk-A-Rama' (SPARK SRL 1156). "Burn down the school if I could, Blow up the neighbourhood" sing a bunch of Californians who've probably never caused trouble in their lives. Phony.

ALI BABA BAND: 'Abdullah's Wedding' (Contempo CS 2128). One for the homesick Arab tourists in our midst.

DAN FOGELBERG: 'Netherlands' (Epic EPC 5483). A song which ranges from simple acoustic passages to full-blown orchestral chorus. Must have been a difficult one to sing but Dan manages it well. Some nice touches but a bit over the top in places.

MAYNARD FERGUSON: 'Main Title (Star Wars Theme)' (CBS 5583); **GRAFFITI ORCHESTRA:** 'Star Wars Theme' (Prodgal PROD 5). Two versions of the

theme of the fabulous film the Yanks are going crazy about. The first is fine, the second horrible. Both will no doubt sell like hot cakes across the Atlantic, but the British public would be advised to wait for the original.

GLADYS KNIGHT AND THE PIPS: 'Home Is Where The Heart Is' (Pye BDS 469). Gladys Knight has the knack of churning out singles which all sound exactly the same and which all make the charts. This is another of the same. Production line pop at its most efficient.

MUNGO JERRY: (Pye BD 114). A selection of tracks from four-hit wonder of the early seventies. Unfortunately, hearing them all together tends to illustrate why they had only four hits. In case you're interested the tracks are 'In The Summertime', 'Lady Rose', 'Baby Jump' and 'Mighty Man'.

PETULA CLARK: (Pye BD 115). More of the same. This time the tracks are 'Downtown', 'Don't Sleep In The Subway', 'The Other Man's Grass Is Always Greener' and 'Colour My World'.

TOMMY JAMES AND THE SHONDELLS: (Pye BD 117). And another - this band has become quite trendy, again recently, so this one is well-timed. Tracks: 'Mony Mony', 'Hanky Panky', 'Crystal Blue Persuasion' and 'Crimson And Clover'.

THE LOVIN' SPOONFUL: (Pye BD 118). And now, last but not least, a nice piece of nostalgia from the band that was led by the man with the dyed underpants, John Sebastian. The tracks: 'Summer In The City', 'Nashville Cast', 'Daydream' and 'Do You Believe In Magic?'.



999: guaranteed success

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DOUBLE "A"

Robin Smith finds that Sex, Singles and Success brings the ...



FLOATERS bouyant as ever

ARTHUR HELD Marcia close, breathing the exciting headiness of the expensive perfume he'd brought back from Torremolinos.

The pulsating rhythm of the Golden Lion disco touched their bodies, generating the primeval excitement of dance. Around them other young couples moved in bodily intoxication.

After four years and 10 months he was trying to communicate his true feelings. How he longed to marry her and settle in Swindon. His taxidermist job brought him good money, especially with the elephant from the zoo last week. Mind you the trunk had been a hell of a problem.

Sobbing

Arthur had met Marcia at the Golden Lion and every Saturday night they'd celebrate their bliss over fish and chips on the way home.

Marcia had tried to express her feelings too. She wanted to escape the rigours of working in Harvey's Meat Processing factory, continually washing blood from her hands. She yearned to escape from her tyrannical father, an out-of-work boxer turned Baptist preacher who insisted she read the Bible every night and held meetings in the front parlour whenever Marcia brought Arthur home. Every night she lay in bed sobbing and dreaming of escape.

When would be the right moment to propose? Then across the speakers drifted 'Float On'. Her senses swooned as Arthur pressed her warm, pilant body closer to his. They didn't need words, Marcia's soft, wet, blue eyes said it all. Their mouths trembled slightly before opening to let the words tumble out. "Darling will you marry..."

Bahamas

Meanwhile, on a sun-kissed beach somewhere in the Bahamas, Floaters founder Larry Cunningham relaxes from the rigours of the road, sipping Martini and watching the girls go by.

"Whatever we're doing we always like to take two weeks off a year", he says. "We always tour very hard and deserve whatever rest we can get."

The Floaters have made it huge after 13 years. The album's gone platinum in the States and the single is taking off world-wide.

"Success has amazed us", says Larry. "The strange thing is, it was never planned as a single in the first place. We thought of using the track to introduce parts of the album but James Mitchell

of the Detroit Emeralds had this dream where we should ad lib the vocals. The astrology thing came out of that and we realised we had a good tune.

"I don't know if it was in the stars for the single to take off - we haven't studied astrology closely. Maybe it took off because of something you can listen to wherever you are. You could be on a beach with your girlfriend or at a party late at night. It brings out romantic feelings regardless of their age."

Plans for a follow-up?
"It'll be another cut off the album. I don't think we're going to get type-cast because there's such a lot of variety on it. One day we'd like to write our own material but at the moment we're very happy with the stuff that's done for us."

Ambitions

"There's a great brotherly feeling in the act. We don't come offstage and end our involvement there. We're each responsible for some part of the organisation. I'm the group's spokesman."

"We also do shows for different people. We do one for kids where we sing nursery rhymes and adapt our own material as well as telling a few jokes. We're tied up with charity work in Detroit and we want to do some thank-you concerts for free. We owe such a lot to our fans and we'd like to treat every one of them as a friend. We hope to be coming over to Britain either before or shortly after Christmas."

The Floaters hail from Detroit and Larry formed the original band in the early sixties.

"You could say the original members met at school", he says. "We're all from pretty large families and we had a lot of faith that kept us together when times got hard. I'm sure God has been guiding our destinies and wanted our success to happen. I believe everything in this world happens for a reason."

"I couldn't really say what ambitions we have at the moment. We're still trying to believe what's happened. One thing's for sure though - on stage or off the Floaters will be giving 200 per cent."

'We owe such a lot to our fans and we'd like to treat every one of them as a friend'

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Sugar but no spice

'Which One's Cliff?' Cliff Richard (Hodder and Stroughton, £3.95).

A CLIFF Richard autobiography? Of course we'll have to tear it to shreds. He is Mr Superclean who never puts a foot wrong and has a smile for everybody.

This book reads like an intimate little chat over tea and cucumber sandwiches on the lawn. Cliff traces his life from childhood in India. His success seems to have happened remarkably quickly. No rip-offs and no periods of near starvation. People just loved him. If it really happened that way, congratulations.

Richard fans will love the folksy way the book is written and the interesting bits and pieces about his family. It's amusing to read that the Press thought he would be a bad influence on young girls. 'Is This Boy Too Sexy For Television?' the headlines screamed.

Cliff talks at length about his conversion to Christianity. He even reckons his life may be a reflection of Christ's. But he apologises for it if he sounds too pious. There's an explanation of why he never married. He thinks it may be God's purpose to keep him single and points out that he's had girlfriends.

The book is very readable, although excessively sugary on occasions. Love Cliff or hate him, you've got to admit that his philo-sophies and faith have kept him on an even keel for many years. In Britain his popularity may outlive Presley's.

Robin Smith

'Rod Stewart: A Life On The Town', Peter Burton (New English Library, £3.50).

BOOKS ON rock stars are usually self-indulgent or sketchy. A writer's attempts at dissecting a musical parvenu fall into either the praise-gushing category tortuously describing a phenomenon where none exists or are so doctor's-waiting-room lightweight that the reader gains no insight whatsoever.

Peter Burton's book does the impossible - it manages to combine BOTH evils. OK, so maybe it was never intended to be a detailed documentary of Stewart's career and character with its soft-cover, glossy-picture approach.

But comparing it to something like Roy Carr and Tony Tyler's excellent 'The Beatles: An Illustrated Record', which came wrapped in the same luscious package, 'A Life' looks almost tatty. A mediocre, watered-down series of events which tell us no more about Stewart than a Sunday newspaper article detailing his love life.

The photographs, nearly all black and white, are in the main weak and clumsily put together. We glance at contemporary pictures of Stewart while reading about the formative years which are achingly annoying. Photos in a book with this format are all important and in this case they fall abysmally.

And then we get comments like this, describing Rod's involvement with the ban the bomb movement of the early sixties. "For several years one of those keen marching beatniks was Rod Stewart - none

BOOKS



ROD STEWART: lonely little boy

NO LIFE IN THIS TOWN

too keen on the actual marching and there as much for the chances of a good bunk-up on the way as for any political motivations."

I thought that term went out with the ark.

Or then there's the gush: "Rod can seem to be like a lonely little boy desperately seeking assurance that he is doing the right thing and that he is doing the right thing

well. He can seem like a little boy lost seeking confirmation that he is loved." You could have fooled me. A few million quid would be all the confirmation I'd need.

The only advantages of this book to the Stewart fan are parts two and three - a comprehensive discography and lyrics to almost 50 songs.

And for £3.50, that ain't much. Barry Cain.

'Elvis Presley', Todd Slaughter (published by Wyndham, 60p).

AS TODD SLAUGHTER wrote this book before Elvis's death it can't be included in the grisly catalogue of cash-in memorabilia currently being heaped up. It was due for publication in October anyway, so the publishers merely brought the date forward. Later editions will carry an appendix about the star's death.

Slaughter is the fan club president in Britain and is in a position to know more than most about Elvis. However, I feel the book doesn't really get close to telling us what he was like as a man. It has obviously been thoroughly researched as far as his career goes and that's an extensive operation if you consider the number of films Elvis made. But anecdotes from the film set were too brief, the knowledge too superficial to give you any insight into his character.

The publishers could have gone further in sorting out the actual writing style - Slaughter veers from British colloquialism to American, making the overall picture jumpy. But the worst excesses come in his references to El's home life - schmaltzy bits about his ex-wife Priscilla and their daughter Lisa Marie. Predictably, a lot of space is given to the number of times El said he was going to come to Britain but never did. The closest he got was a brief stop at Prestwick airport on his way back from Germany to the States.

There's one consolation: the book gets better as it goes on. But I read on page six:

The good, the bad and ...



course it was a virgin birth."

That is taking adulation too far.

'Remember Elvis' (Star Monthly Special Publication, 45p).

This booklet doesn't have the same saving grace - at least Slaughter's book was written out of a regard for Elvis. This will make money out of the death of one of the world's most popular entertainers and will make money out of you, if you're daft enough to buy it just because it's part of the souvenir sell. If you've been an Elvis fan, you'll already know everything here. There's nothing new... except perhaps the writer's curious standpoint that Elvis was at the best part of his career when he was with Sun Records. That's despite the fact he had all his hits with RCA. Of course there are always people who enjoy praising the obscure. I suppose they think it's more in to be part of a cult following. This speedily-produced booklet is a straight history, nothing more, and with very few pictures. It's not worth 45p and even if there was any moral value in bringing out such a piece of blatant cash-in product I couldn't recommend it because there's been lots of better stuff written in other books - like the Rolling Stone Illustrated History for instance. This is sickening. Rosalind Russell.

ELVIS

"Happily, nine months later Priscilla gave birth to Lisa Marie Presley. We were all overjoyed, and in the minds of Elvis fans it was an immaculate conception. Why it had to be! Elvis wouldn't do anything like that - of

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P.S. The album's on its way



the Rubinoos

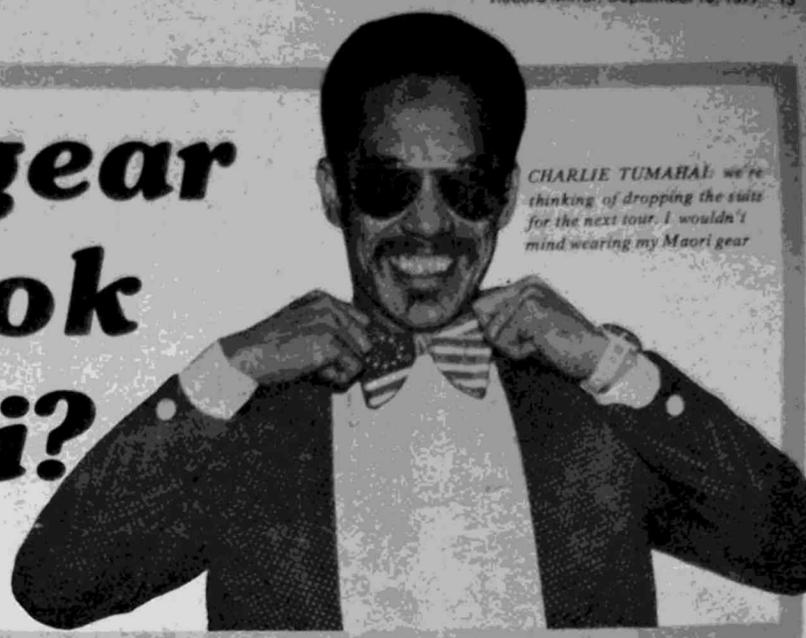
The Rubinoos like Girls, Making Music, and You buying their records.

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With this gear on, do I look like a Maori?



CHARLIE TUMAHAI: we're thinking of dropping the suits for the next tour. I wouldn't mind wearing my Maori gear

Robin Smith talks to Charlie Tumahai about the Ngati Whatua Maori tribe and how he came to join Be Bop Deluxe

CHARLIE TUMAHAI'S a fully paid up member of the Ngati Whatua Maori tribe. His ancestors fought against the British and Charlie's had more than his fair share of excitement.

Gigging in Vietnam (yes Vietnam) he was behind an exploding jeep and he was shot at by the Vietcong. But the old days have gone. He's now happily married and plays bass with the ultra-civilised Be Bop Deluxe.

"Nobody really knows where the Maoris came from," he says. "They travelled to the coast of New Zealand in long boats from somewhere but nobody's ever been able to trace their full origins. One day I'd like to try and find out. Another ambition is to do something about their land problems. The white settlers moved the Maoris off their land and never gave it back. It's worth thousands and has been in Maori families for generations. It's like the American Indian situation. I feel a great deal of sympathy for them."

Charlie used to play in cabaret-type bands and travelled the South Seas.

"When I was younger we used to have competitions to see who could pull the ugliest woman," he says. "Sometimes I won!"

"It's not the easiest thing to play rock music around the islands. What I'd like to do is convert an oil tanker and take it on a tour. You could play on the deck and I'm sure there are plenty of oil tankers rotting in the Suez canal."

One auspicious day Charlie was offered the chance of playing in Vietnam.

WORRIED

"That was the time when the war was probably at its highest. I was a bit worried but it was all experience, so we went over. We also spent some time in Singapore and the ladies there are incredible."

"It was really strange to be in a war situation and yet not be part of the fighting yourself. The Americans lost because their soul wasn't in it. Also they were too pampered, a Vietcong could survive for days on a few handfuls of grain but the Americans loved their luxuries too much."

"We were in Saigon when the jeep exploded - I don't think there were any survivors when it went up. Then we got shot at and bullets actually passed through the canvas of the lorry."

All good things must pass and after further adventures Charlie wound up in Britain.

"Music was really taking off then - it was all peace and love so I was a hairy hippy. I came over with the band who were later known as the Little River Band and stayed. Later I auditioned for Bill Nelson's band and got the job."

The British authorities have tried to get rid of Charlie but after numerous appeals he's now allowed to stay. The band have recently released an album 'Live' In The Air Age.

"I don't really like the idea of live albums, I prefer working in the studio," says Charlie.

"There can be so many mistakes on a live album, sometimes it's just not perfect enough. But we thought we'd make a statement of what we were doing before moving on to something new."

"Bill's appendicitis put our working schedule back. He didn't come down to dinner one night and we thought he had stomach upset, but it was a lot more serious. We have recorded a new album in the south of France and it's a change in style for a start. On our next tour maybe we'll be changing our stage clothes. I wouldn't mind wearing Maori gear and I think it's about time we broke away from the suits."

Also along for a chat is Be Bop's whizzo drummer Simon Fox, a guy totally unlike the reclusive Bill Nelson.

"You could call Bill the Greta Garbo of rock," he says (for those of you not old enough to remember she was the actress who said 'I want to be alone'). "He lives up in Yorkshire with his wife. He's very content with life."

HAPPY

"Maybe we're all so happy because we have him at the top. Don't get the impression we're a bunch of superstars, we're certainly not in the Rolls Royce bracket. It's been a gradual build-up with us and it's still happening."

"I started drumming because a girl I fancied was really into drummers. She'd look at them starry-eyed. So I thought right, I'll show her and took up the sticks. Trouble was that I fell in love with them and lost her. I'm no Yehudi Menuhin of the drums but I have got a successful technique."

"I was at Stourbridge Art College, a lot of bands are nurtured in art colleges because you realise music is the only way you're going to be able to express yourself."

Be Bop have decided to express themselves on the new album in France. Why record there instead of Britain?

"It was because of tax reasons. Apparently they can't tax the royalties so much if an album is recorded abroad. The songs on this album are direct and easy to assimilate. Maybe the French atmosphere had something to do with that."

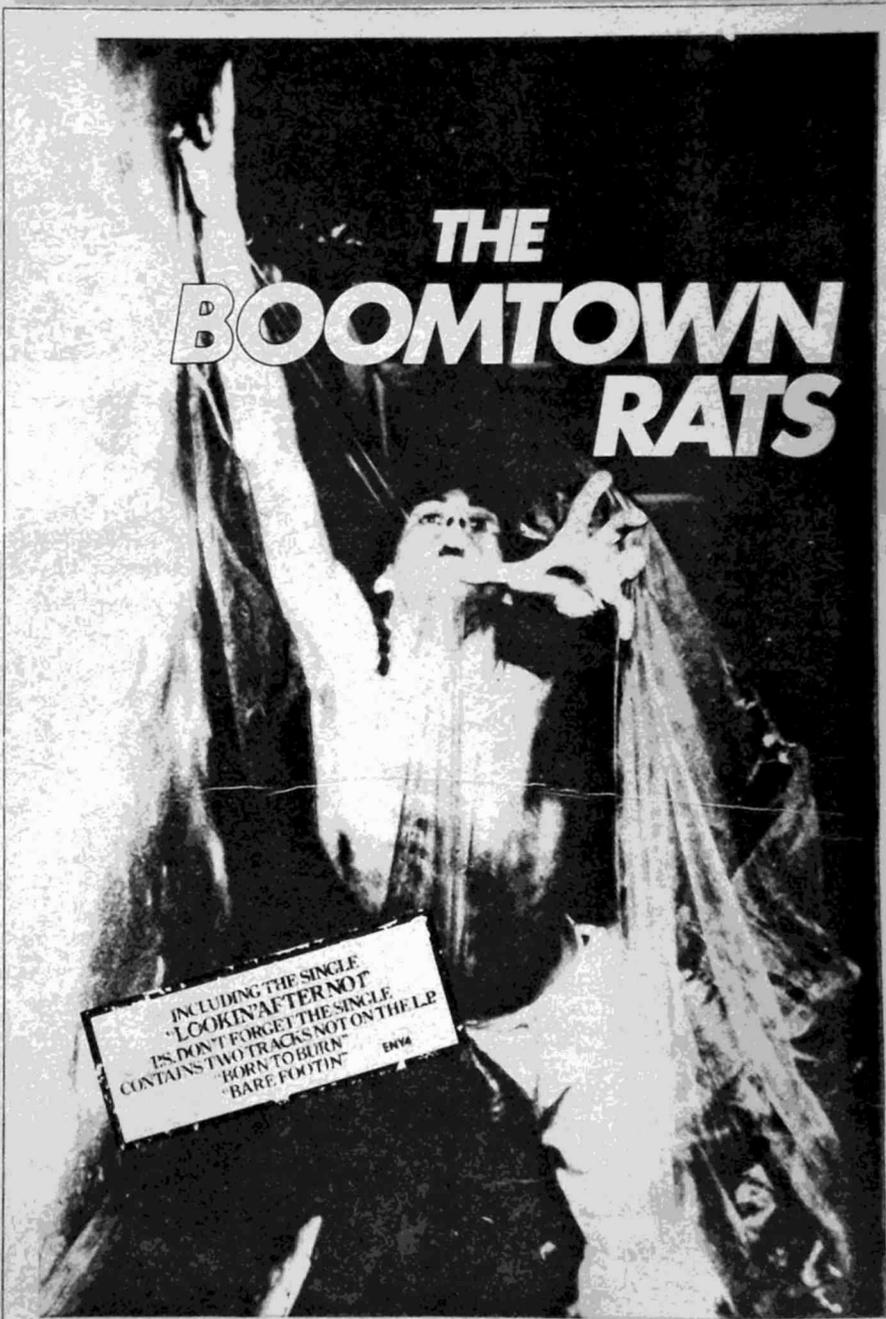
"Music is communication and if you start using long words the audience begins to lose touch. So maybe in the past we've been making music just to please ourselves. So we brought out the live album to say 'look this is what we've done, examine it and pass your own judgements'."

"We use a lot of science fiction films in our stage act but maybe on the next British tour we'll be cutting down on those and use some of the films Bill took of us in France."

Simon possesses a herd of cats and feels that a black beast by the name of Benjamin brings him luck.

"But Be Bop have been unlucky recently - for instance Bill's father died. Then there was the time when Bill and Andrew were beaten up by some hitch-hikers they gave a lift to."

"I want to make a million pounds from the new album so that I can give it to Battersea Cats' Home."



THE BOOMTOWN RATS

INCLUDING THE SINGLE 'LOOKIN' AFTER NOT IS. DON'T FORGET THE SINGLE 'BORN TO BURN' B0V4
CONTAINS TWO TRACKS NOT ON THE LP 'BARE FOOTIN'



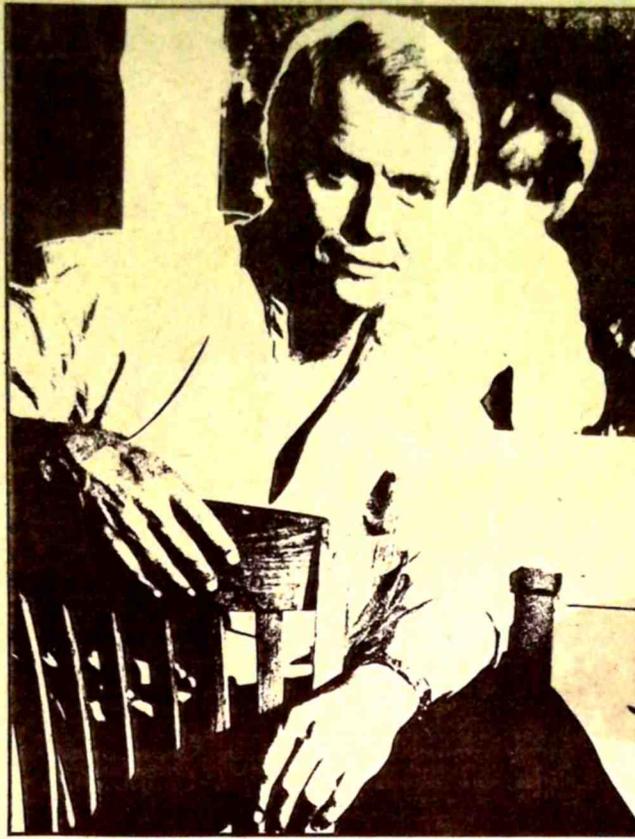
ALBUM OUT NOW-BUY IT

Produced by Robert John Lange.

'TEC WRECKS FAIRER SEX

Albums

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



DAVID SOUL: *Undemanding*

DAVID SOUL: 'Playing To An Audience Of One' (Private Stock PVLP 1026).

As a singer and stage performer, David Soul is not great - some would say not even good. And with justification - his vocal range is limited, his stage presence is clumsy and uncomfortable. And yet these failings are irrelevant - because the fact is David Soul is a star. Something about him - and his records - has caught the public imagination. It's easy to put it down to pure image but that's not really important. All successful performers start with image. It's what you add to that basic appeal that counts - and David Soul has added a lot. Like bassist and musical director Andy Kulberg. Like violinist Richard Greene. Like pianist Jac Murphy. In other words, a rock solid, talented band to back him up, hold down the music, make up for his deficiencies. And to make the most of his material, which is at best wafer-thin. You have a choice of two styles - the slow dramatic ballad ('Don't Give Up On Us', 'Going In With My Eyes Open', 'Tomorrow Child') or the slightly rockier country numbers ('By The Devil I Was Tempted', Ry Cooder's 'Tattler', 'Silver Lady'). In David Soul's terms these could be an advancement. In anyone else's terms they're simple, easy - on - the ear, undemanding. This album is not great. But it is very listenable. It's an improvement on the last one it will be successful. Ad you can't say fairer than that. +++ Sheila Prophet

THE MOTORS: 'The Motors 1' (Virgin V2089)

The review that follows will contain no puns. Honest. I wouldn't particularly care if I didn't hear it again after playing it twice.

It says in the press handout 'high-energy - big-beat - ballads' and when they start saying things like that you know what to expect - high energy beat ballads played in a high energy big beat ballad way like every high energy big beat ballad you've ever heard. The nucleus of The Motors is Ducks DeLuxe double act Nick Garvey and Andy McMaster. After leaving the band a few years back they formed Snakes, a less than successful outfit, and The Motors materialised with Bram Tchaikovsky joining Garvey on guitar and Ricky Slaughter on drums. Funny, once you start talking about band personnel and history it usually means you've got nothing constructive to say about the black circle in front of your eyes. Very true. There's absolutely nothing innovative about this album. Tracks like 'Phoney Heaven' are culled straight from the Status Quo book of redundant riffs. The single 'Dancing The Night Away' is the best cut - a cake str build-up which grows thicker by the moment. Recipe reviews are always the best. Summary: as original as the title. ++ Barry Cain

GOLDEN EARRING: 'Live' (Polydor 2625 034)

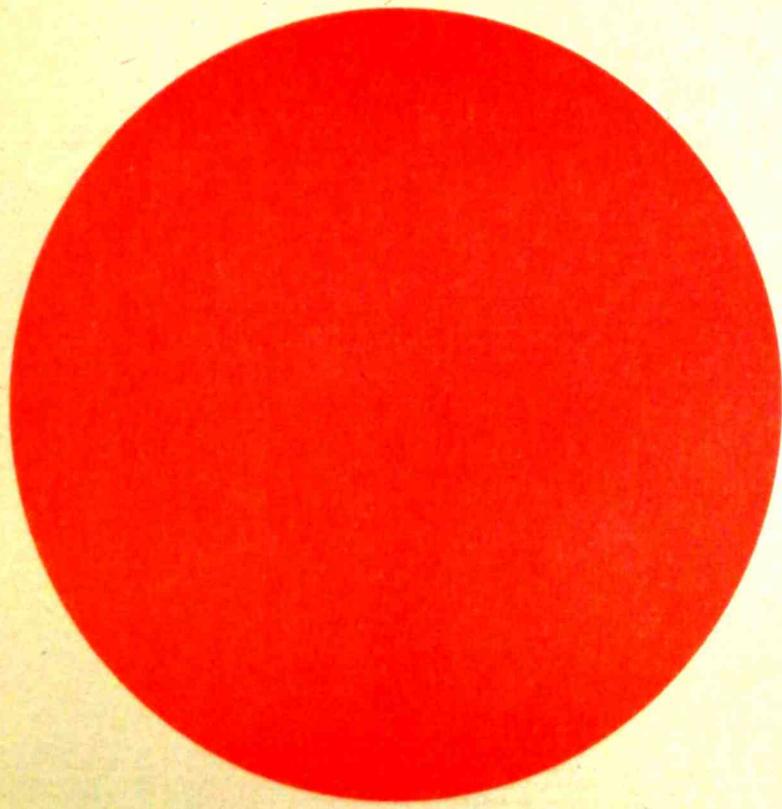
Apart from the truly wonderful 12-minute ver-

sion of 'Radar Love' there isn't much to recommend this album. Golden Earring never had sufficient skill to follow their one British hit and their songs don't come over any better live. Hack guitar work and remarkably similar ideas. The recording quality on this live epic could have been better in parts. Barry Hay's voice sometimes sounds distant and the instruments muddy. 'Radar Love' along with the other strongest song 'Just Like Vince Taylor' is featured on side four and good as they are £3.99 is a lot of money to pay for them alone. Why not release the tracks as an EP? Robin Smith

CAMEO: 'Cardiac Arrest' (Casablanca CAL2015)

Cameo take some of their inspiration from the zany school of funk antics pioneered by Parliament's George Clinton. There is the same James Brown - derived choked chicken scratch guitar driving the rhythm along. Effective chant-like vocals over a skin-tight bass make sure Cameo can deliver the disco goods. Two cuts 'Post Mortem' and 'Rigor Mortis' have been sizeable US successes. Both are up-tempo movers that will fill any dance floor. But the rest of the album is a long way from filler. There is some of the humour that so successfully fills Parliament albums on 'Funk, Funk' and the softer side sees Tomi Jenkins displaying sensitivity on 'Smile' and 'Good Times'. +++ Geoff Travis

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OUT NOW — NEW SINGLE HAR5135



EMOTION! EMOTION!

Am I showing it says Tim Lott. You bet he is

JOAN ARMATRADING: 'Show Some Emotion' (A&M AMLH 68433)

They just drift, those rhythms, through her black, black lips. "Show some emotion," she sings. And "Put some expression in your eyes." How can you refuse? The vinyl commands it, the vinyl controls it. Joan, she creates it. The question hangs resolutely. What follows 'Love And Affection'? Judgement in the aftermath of inspiration is nothing if not harsh. Only one follow-up fails to look tawdry or lacking in that light inspiration again, but no cheap rehash. Joan walks it, breezes it, breathes it. She got the blooze, then she communicates it - listen to 'Come On Home', perfect and poignant. She's on an up, she owns up, sings sweat from the body euphoric - grin to 'Get In The Sun'. So where does the magic lie? Not in the lyric, the words in between chords, bar-filler. She advises, she narrates, her work is for herself and about herself. But the images are basic, the ideas obvious, the expression well-worn. No, the magic is in the thin hi - now - low, waif-

growl voice that cuts to the heart and the production's so right, by Glyn Johns again, naturally. Did you hear 'Get In The Sun' and 'Kissin' And Huggin' on the last JA tour before Johns got hold of them? Shod-eeee! But now both are trimmed and drilled clean - no wastage. To pin down "progression" from Joan Armatrading to 'Show Some Emotion' is as irrelevant as is it difficult. Joan Armatrading left nothing to progress from, only different channels to explore. Defining that channel on 'Show Some Emotion' is tricky because it's so subtle. But there's certainly a more embellished approach and Joan's voice has a new, up-register feel. And the song structures are a shade more complex. In case you're wondering - there isn't another 'Love And Affection' on 'Show Some Emotion', simply because classics aren't conveyor-belt stuff. It was a sublime fluke, supernatural one-off genius. But cuts like 'Woncha Come On Home' and 'Opportunity' come as near as dammit. It's priceless. Play it to death. + + + + + Tim Lott



JOAN ARMATRADING. I think he likes me

Little Milton Campbell. And among those featured on Memphis Blues Sounds are Earl Hooker, Raymond Hill, the Prisonaires and Shy Guy Douglas. Few, if any, of these names will mean much to you. But the particular blues style that predominates proved to be most influential in the history of rock and blues. All interesting material, not destined to chart, but very much worth a listen. + + + Jim Evans

SUTHERLAND BROTHERS & QUITER: 'Down To Earth' (CBS 82255)

The first thing that strikes me about this album is that it's a splendid collection of singles - you could take almost any and have a hit with it. The second thing is how much they owe to other artists to make this possible. Looking beyond its immediate appeal, it comes out as a hotchpotch of borrowed ideas. The vocals and the phrasing of the songs bear a striking resemblance to much of Elton John's earlier albums. They're particularly noticeable on 'Where Lies Your Soul'. It's a lovely song with a big dramatic build - up from the string section, but it leans heavily towards Elton's style. The other source of inspiration appears to be the Beatles. The guitar run in 'Dark Ship' could have come from George Harrison on 'Here Comes The Sun'. It didn't though. It was Ray Flacke. The three guitarists - the other two are Tim Renwick and Mick Grabham - have somehow managed to keep their styles remarkably alike and they all sound similar to the Beatles. Play 'Harbour Light' and then the Beatles' 'I Feel Fine'. The guitar run is almost identical. While I think 'Harbour Light' would make the best single - I love the song - it's mostly because someone has been there before them and proved it. The piano - played by Crawler's Rabbit - is superb throughout and perhaps should have been brought up to the front a bit more. It's a lot like Nicky Hopkins' style but compliments it rather than borrowing from it. The other really strong number is a reggae-based track, 'Oh Woman', another contender for a singles' chart placing. The weakest song is 'Rock 'n' Roll People'. Apart from the hack lyrics, the vocals are a bit pale pink. Mind you, that isn't bad against a whole album of good songs but I would have expected the producer, Bruce Welch, if not the artists, to pull up on the Beatles' breaks. Having said all that I think the album is worth having; the songs are excellent, ditto the rhythm section. + + + Rosalind Russell

Rats get the message across

BOOMTOWN RATS (Ensign ENVY 001)

NO WAY can this album be classed new wave. It's in a field of its own, a field of energy, excitement and pure innovative ideas. I should add that the copy being blasted from my floor-standers is a white label copy - devoid of sleeve notes. Anyway, who needs all that? The music is the message and boy, what a message. Side one opens up with 'Lookin' After Number One' which is high on my list as single of the year so far. The following tunes are all so fresh you pluck them from the album to play again. Track three sounds like Mink Deville meets Bruce Springsteen meets Thin Lizzy meets Southside Johnny and has the classic title 'Joey's On The Street Again'. The final track 'Mary Of The Fourth Form' is a killer. No idea what they're singing but it's got a honky-tonk piano and oh so corny sixties doo-wop backing. Side two begins where the previous side left off. Another stunner, a driving song called '(She's Gonna) Do You In', contains a walling harmonica and is an obvious choice for the next single. There's even a ballad - gasp! - a beautiful tune, 'I Can Make It If You Can', which puts Bob Geldof among my fave song-writers. Yes, this album reeks of (uh? - Ed). It reeks of style, presentation to the utmost degree and worthwhile production, unlike some similar recent releases. Take heed, my friends, pop down to your local record shop and buy a copy before they sell out. They will! cost it's gonna be big. + + + + + Steve Gibbs

albums often have spoken, mush-hush intros to the songs. Thus: "Baby, you know I can't believe that you're not here. But it's so lonely without you. Everybody should have someone to cuddle up close to them and hold them tight. I-I-I've got to find you. Wherever you are I want you to come back. Ah-ah-ah I need you baby. Ah-ah-ah want you baby. Ha ha ha ha. I just love holding you in my arms. If you come back you don't have to stay. You don't have to say you love me. Just come back to me. Please PLEASE. Just listen . . . The cry of desperate youth. Desperate stuttering youth. If you like the single 'Float On' you'll like the album. Starless and bible black? Na. I'm a Gemini so I'll give it ++ Barry Cain

VAN MORRISON: 'This Is Where I Came In' (Bang 6467 625)

Van Morrison is much rated as one of the most important singers of the last decade and sure enough - his imitators are legion. But then as a solo artist - Morrison was and is inconsistent - nearly all his albums have included at least a couple of well-duff cuts. A compilation could have distilled the inspiration into lean perfection. This one doesn't. Naturally, 'This Is Where I Came In' has its moments. 'Brown Eyed Girl' is and always will be one of the finest love songs ever written. 'Madame George' from the classic 'Astral Weeks' is Morrison at his poetic best and the bizarre imagery of 'TB Sheets', its 9.44 minutes of it, almost makes up the sizeable stock of fairly indifferent material on the album. The cuts are all pre-1970 and with both sides lasting about 30 minutes at least it's good

value. The tracks are all from the Bang Records catalogue and were released following the success of 'Brown Eyed Girl'. Unfortunately Morrison just hadn't developed completely by then and still relied heavily on uninspiring reworks, which 'This Is Where I Came In' inevitably reflects. + + + Tim Lott

DELROY WASHINGTON: 'Rasta' (Virgin V2088)

British reggae from the heart and soul and Ledbrooke Grove. Delroy's second album from Virgin (the last was the Virgin) acclaimed 'I Sus' is, as in the title, invocation and indication of faith. 'Chant' and 'Chant II' open and close the album - canonical recitations on the first ('Jah . . . Rastafari') give way to gentle flute, guitar and lightly melodic vocals on the second, setting the tone throughout as peaceful, devotedly observational and passing from declaration to celebration. 'Rasta' is for Delroy Washington is for real. All the songs are his and he's produced himself allowing a rich, complex backdrop - musicians include Rico, Angus Gaye and Bunny McKenzie - to coax and enhance the heartfelt vocals. 'Brothers In Trouble', 'There Must Be A Way' or 'Mystic Revelation' are the inside-looking-out observations of a committed man. Real 'Rasta', real situations. That said, 'Rasta' is musically almost faultless, carried less by bass and riffs than by interwoven guitars and horns to give it a dreamy lyricism that fits the mood perfectly. In the end too, he's preaching hope. The combination is one that deserves to grab the previously daunted. This is fine music indeed. + + + + John Shearlaw.

GRAHAM BONNET (Ring O' Records 2330 103)

Until a few months ago Graham Bonnet had two claims to fame - a

successful sixties single 'Only One Woman' as one part of the Marbles duo and a broken marriage to TV personality Adrienne Posta. Then he released 'It's All Over Now Baby Blue' and . . . he still only had two claims to fame. The song received a lot of airplay and nothing more. Hard on the heels of that comes his debut album. Recount. One, two, er . . . sorry Graham. Oh sure, the guy can sing, right up high he goes. Stylish production and a bunch of ace session men too. But two sides of cover versions ain't gonna impress anybody. 'Will You Love Me Tomorrow', 'I'm So Tired' and 'Rock Island Line' are all done very well but surely Bonnet could have contributed more than one original 'Wino Song' which is treated totally the wrong way anyway - a boppy score behind his unshaven images. A flash sax solo is no substitute for substance - and this album is woefully lacking in that department. A shame because Bonnet has an undoubted talent. Instead of plumping for a safe bet he should have taken a gamble. He needs to. + + Barry Cain

NICK GLIDER: 'You Know How You Are' (Chrysalis CHR 1147)

I spent the first track waiting for Nick Glider to come in over the girly backing. Then I realised the girly backing was Nick Glider. Was he wearing very tight trousers? Give 'All Across The Nation' a miss - especially if you're a Who fan. You'll have heard the riffs before and played a lot better at that. He's a bit like Roger Daltrey without the guts on that track. As for the others I found it very difficult to adjust to the fact that I was hearing a man although it sounded like female voices. He could turn out to be a teeny heart-throb and I wouldn't be at all surprised. But a hero who sounds like the Crystals? The only song I like at all is 'Rated X', and that's only because the guitar sounds like a boogieing Bolan. + Rosalind Russell

ROSE ROYCE: 'In Full Bloom' (Whitfield K 96394)

This one is a hot machine right now. Rose Royce have taken off from 'Car

Wash' and are speeding along on discdrive - and they've still got a smooth soul - cruising gear to complete the luxury package. Veteran producer and dancer Norman Whitfield is very much at the wheel. He's written six of the eight songs but there's a lot more to Rose Royce than the diamond-hard disco he's mastered. For instance both sides of 'In Full Bloom' take a slow, feelingful start. 'Wishing On A Star' gives lady lead Rose Norvall plenty of room to stretch. She makes the swaying, soulful ballad all her own. On the flipside 'You're My World Girl' is sweet and clear. But 'Car Wash' fans won't be disappointed as they soon click into a disco groove with solid thumpers like 'Funk Factory' (very similar to their first hit) and 'It Makes You Feel Like Dancin''. Or mid-tempo disco with a difference on 'You Can't Please Everybody'. Rose Royce spervy rich class - it's amazing to think this is their first full album, and it's worth the price. + + + John Shearlaw.

VARIOUS ARTISTS: 'The Blues Came Down From Memphis' (Charly CR30125), 'Sun - The Roots of Rock Volume II: Memphis Blues Sounds' (Charly CR 30126)

Copies of early, now legendary rock albums recorded on the Sun label change hands at fantastic prices. Here, with these two LPs on the Charly label, we have the re-release of some of that early material. A very justified re-release at that. Sam Phillips set up his Sun Studio to record the likes of Joe Hill Louis, Howling Wolf and BB King. In '53 the Sun label was launched and among the artists recorded were Little Milton Campbell, James Cotton and Dr Ross. In '54 one Elvis Presley walked into the studio and signed up. The rest is history. 'The Blues Came Down From Memphis' has tracks from Dr Ross, James Cotton, Willie Nix, Rufus Thomas, Jimmy DeBerry, Sammy Lewis and

LAUGH - I could have died

WING AND A PRAYER FIFE AND DRUM CORPS: 'Babyface Strikes Back' (Wing And A Prayer K 50401)

Heard about the musical equivalent of slipping on a banana skin? The audio alternative to mother-in-law jokes? The vinyl variation on whoopee cushions? The disco derivation of Mick and Paddy. Van der Merwe, West Frieslans and Polaks? No? It's the FUN record. Like WAAPFADC's latest FUN-filled vinyl feast. So FUNny that like the aforementioned you'd grow a beard waiting for the first laugh. That's what FUN right down to the zany title, the hoot of a sleeve with King Kong in a false nose and the loony notes printed diagonally so you have to turn the record sideways to read them! FUN with machine-like orchestras disintegrating and massacring 'Poppey The Sailor Man' (toot toot), 'Yes! We Have No Bananas' and 'Good Ship Lollipop' among others in the way they treated 'Babyface' last year. The FUNnest thing about it all is it sells by the lorryload. If you like this lot you must be Benny Hill's landlady or I'm Elvis Costello. Arranged and conducted by David Horowitz, produced, conceived and recorded by Stephen Y. Scheuster, it says here. Rotten eggs and tomatoes were removed by a firm of haulage contractors. You have to laugh. + + + + John Shearlaw

KINGFISH: 'Live And Kickin' (United Artists UAG 30080)

The album was recorded live at the Roxy in Los Angeles, but they'd do well to come to the London Roxy and find out what atmosphere and excitement are really all about. The sleeve notes promise a number of experiences, none of this weedy bunch of pale pink country/rock/blues musicians manage to deliver. I've rarely heard such an uninspired collection of songs on one LP. + Rosalind Russell

FLOATERS (ABC 5228)

THIS IS a slick black soul album. Slick black soul



ELKIE BROOKS

Just like the Mailman

other suckers

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

NOW SEE here, Robbie Vincent, off you go like all the other suckers — somebody feeds you something, you place it in your brain and away it goes getting bigger and bigger every time an incident gets headlines in the press.

I ask you these questions:
 a) Has anybody said that punk will overtake soul as disco music?
 b) Does the large number of drug convictions among soul clubs put you off listening and dancing to soul?
 c) Do you really think a DJ should play only soul music?
 I do a punk show in Wakefield and kids I know who are punks are just ordinary kids from down the road who have tagged onto a new craze. They don't vomit over each other or throw beer and glasses at each other. In fact if you've never seen anyone pour beer over someone else in your

pre-punk lifetime you must have led a very sheltered life.
 As you are a component of the media, being on Radio One, your breath would be better spent giving information about the music you and your audience enjoy. Steer clear of knocking other people's tastes.

Soul music will always remain predominant in discos as dance music. But there's still room for people who would rather have something else.

I have a separate floor on which I play punk. The soullies should be content to stay upstairs with their music but they venture down and the trouble starts — usually because someone fancies seeing what it's like to thump a punk.

It will help the soullies to remember the roots of black music — depression, poverty and a racist society. That's what punk is about, those same things. Don't forget a good few punks like reggae as well.

One last thing — Record Mirror is not a disco paper. Its job as a

component of the media is to cover the full spectrum of the musical rainbow and I think I voice the majority of readers' opinions when I say they do that job admirably.
Stuart The Hat, Raquel's, Wakefield.

Such refined young chaps

WE ARE two musical appreciators of refined taste and broad-mindedness. We believe everyone is entitled to their point of view and there's a place in society today for all kinds of music ranging from classical to punk.

Being so open-minded ourselves, we tend to get upset when some jumped-up bleeding little toad called Barry Cain has the clot-headedness to mention the late Elvis Presley and some paralytic idiot called Johnny Rotten in the same sentence.

We thought it only fair to point out that, should he by some chance find it fit to leave the mental establishment where he is at present staying and venture down to our neck of the woods, he would probably find himself suspended on a rope by the testicles with his safety pins and razor blades rammed up his backside.
RV and PW, Cambridgehire.

● Actually, that's one of his favourite spare-time pursuits...

Has anyone seen Swindon?

JUST LIKE to say a big "get lost" to that ignorant bitch who interviewed XTC last week, Mary Ann Ellis. What do you think we're like here? All walking around looking like country yokels or



NANA MOUSKOURI: she's got lovely big... eyes

OUR FAVE RAVE

YOUR MAGAZINE is crap in its present form! Cut out all this god-damn punk and fill it all with Dana Gillespie. Oh my God, I'm more turned on by her than any chick I've had the pleasure to see in a dozen X-rated films. She is totally fantastic! The ultimate woman! Print more pictures of Dana Gillespie! Please! Before I end up in a mental hospital or my blood becomes so steamed up it'll start evaporating away. I'm deeply in love with her, I want Dana Gillespie and not ugly cretinous punk monsters.
Andy I Kilbardovianastic, Mara.
 + Unfortunately Alf Martin's taken the Dana Gillespie photo file to the toilet. Instead we've decided to print a picture of one of our favourite singers, Nana Mouskouri.

something? You ought to come here and see that there's a growing new wave scene and we're getting all the good bands too — The Clash, The Damned, Ramones, Stranglers, Vibrators, Ultravox, Generation X, Saints etc. So it's not the dead, hysterical place you seem to think it is, Ms Ellis. Keep quiet until you know what you're talking about. Thanks for the XTC interview though — we're proud of 'em!
Carol — a Swindon fan
 ● Why have you written your letter with a pitchfork?

Queen and when are Queen coming down south?
Gary, Portsmouth

He needs his job

WILL SOMEONE please inform Marc Bolan of the desperate situation I have to go through to see his new programme 'Marc'. I don't finish work until 5.30 pm so I have to sneak out of work at 4.15 and rush around the town looking for a television shop that has his programme showing. Please, Marc, show your

programme on Saturday for the sake of my job!
A frustrated Bolan fan, Middlesbrough

Marc, you're finished

WHO THE hell does Marc Bolan think he is? (Snooty — Ed). Does he think he can fool us off with recordings of his singing (which, incidentally he doesn't do too well)? I mean, even I could see he was crap! The highlight of his show was when The Jam appeared. Fantastic! Showaddywaddy have been better but Marc, sorry, I've only two words to say to you: you're finished!
Lynn Kirk

Does this make sense?

I READ a letter in your mag last week from a feller in the armed forces. I couldn't believe my eyes. What's all this about "glorious Queen" for a start? Let me tell you, when me and the Venus Loons form our band, The Crap, and we tour the army camps we're going to blast your brains to pieces. Get it? Make your ears BLEED. Your adrenalin flow. You will want to be converted. To throw up all down your field marshalls and spit all over their faces. To cover your faces in tomato ketchup and lie writhing, face down on the floor in agony. This turnup country is about to be taken over by Bolanites. Because Bolan rules!
Jason B. Looney, Mansfield, Notts

● Anybody making sense of this letter should see their psychiatrist.

Knuckles — a charming fella

KNUCKLES AN' me are still ver-ee worried about the... shall we say, outstanding business between us.
 We feel sure that we did the vanishing business with the fat boy alright cause you got 'im in the paper that week. Incidentally, I fink you got his name wrong. Knuckles is sure you said his name was Elton Per-

seley. An' anyway, if he was just some impersonator grease monkey, why were all them papers writin' about 'im? He didn't 'aif have a big gaff an all.

Still... schtum, eh? All Knuckles an me is worried about is the current... instalment. We appreciate your efforts to get the greensies by selling the office typewriters and suchlike, but business is business, as they say.

The boys would also like to have a chat with you about all this cashing in that's goin' on. We feel sure you could use a little... help, organising it. I mean, we wouldn't want Dalston Police to know that you were 'aving Perseley memorial medallions struck three weeks before 'e snuffed it, would we?

'Ope to see you in the usual place next Tuesday, this time wiv the goods, or Knuckles might just shall we say, push a yard of barbed wire down yer throat.
 All the best,
 "Mother". XXX.

● Oh my God, how did this get mixed up with... AAAAAAARGH.

Lieutenant wants privates out

THIS HAS got to stop. Right minded citizens everywhere must have had doubts about the purity of Record Mirror's moral approach following their filthy — and I mean filthy — picture of Blonde On Blonde on the cover.

Those doubts can only have been confirmed by the inclusion in a later issue of the Page Three girls. NIPPLES could be plainly seen.

Now I'm a reasonable man, and no-one could call me a PRUDE. Gosh, I like a pretty girl as much as the next Lieut. Major (ret).

But you have to draw the line somewhere, y'know. And I think we should draw the line at PRIVATE PARTS.

Besides, it's costing me a fortune in trouser zips and Kleenex.
 Yours Sincerely,
 Lieut. Major Peter Niss (ret)

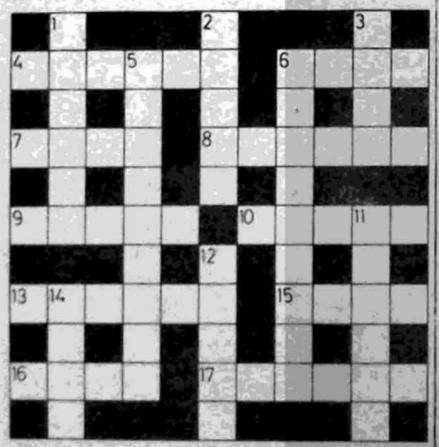
● This letter has been forwarded to our 'Help' column.



The bufo narinus toad — Barry Cain — can grow to a foot long and has a record of poisoning cats and dogs

Discword

- ACROSS**
- Muddy: rawest, perhaps, of the bluesmen (6)
 - Boris names the old city (4)
 - One is born in a current film (4)
 - Only TT member of Thin Lizzy? (6)
 - Tease: chances to include a French singer (5)
 - They're deceptive (5)
 - Be-Bop Deluxe live in it (3,3)
 - She's in their main office (4)
 - Grateful to be so? (4)
 - Food for Al and Jesse (6)
- DOWN**
- Miss Reeves? (6)
 - Church music some groups almost include (5)
 - Money name (4)
 - And Bertha is involved in forming Manfred's group (5,4)
 - Dream fruit (9)
 - Fate can be used in the same (6)
 - Buddy Holly sang of her and Sue (5)
 - A name to go with Burt (4)



LAST WEEK'S SOLUTION

Across: 1 Jack Flash, 8 Lotus, 9 Grape, 10 Ella, 12 Street, 15 Jewels, 17 Shaw, 21 Wales, 22 Ayler, 23 Christine.
 Down: 2 April, 3 King, 4 Lights, 5 Space, 6 Blue, 7 Rest, 11 Lee, 13 Eva, 14 Alast, 15 Jaws, 16 Welsh, 18 Helen, 19 Waz, 20 Last.

Strained his brain

I JUST had to write to you after reading that so-called letter about Paul Weller last week. Firstly, what Paul said is the truth nowadays — all groups are in it for the money and they all want to be stars and make a fortune. As for Paul's views being pathetic — Les from Hartlepool must be posh or something because Paul was straight and honest. I suggest Les lies down for a little while — all those big flash words must have strained his brain. He should try to realise it's 1977 and a free country. I hope you never get married because I pity your missus. And I hope Paul Weller hates you too. And I hope a bird craps on your head.
 PS Long live The Jam and



BRITT: who me, a bitch?

Leave Rod alone

I THINK Britt Ekland is being a bitch. Why can't she leave Rod alone and let him do what he wants with his life? I know they lived together for nearly three years but that's no excuse for her demanding half his money. She didn't make him a superstar, he was one long before she came on the scene. Why can't she just leave him but remain friends like Dee Harrington? A very sad but annoyed Rod freak.
 ● Dee Harrington is his friend?

WHAT CAN I DO?

I have had sexual intercourse with girls and women quite a few times and I think I'm a normal heterosexual. But recently I've started to notice men in the street. Incidentally I used to go around with two very nice guys but they told me they're homosexual and now they often go to gay clubs. Although I've since broken off my friendship with them I think they have influenced me towards homosexual tendencies. I feel many people may have the same problem and would be very grateful if you could publish this. By the way I'm 24. What should I do?

Fred, Haywards Heath

● It's a fact of life that some people are attracted to the opposite sex and others are homosexual - attracted both emotionally and physically to their own sex. But often things aren't quite so clear-cut. So far you've had considerable sexual experience with girls, have said goodbye to a friendly relationship with two gay guys and

Help

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

have since started to "notice" men in the street. Homosexuality isn't contagious and although your ex-friends may have broadened your outlook there's no way the evidence adds up to the fact that you're gay. But that doesn't mean you won't have more growing to do before you're totally aware of your own sexuality.

You can rack your brains and coldly consult books on the subject but ultimately you're the only person who can decide whether you're potentially homosexual or bisexual. Talking over your feelings with people who've been through the same situation will help you sort out your head. If you happen to see your cast-off friends once again they could be a good starting point.

You can get further advice and carspace from Icebreakers (01-274 8590, 7.30 - 10.30 every night) or ring Friend (01-688 1079, 7.30 - 9.30 Monday and Friday). Or drop a line to the Campaign for Homosexual Equality, PO Box 427, 33 King Street, Manchester M60 2EL. The information they offer may help you.

Can I treat VD myself?

I THINK I've got VD but I'm not sure. Can I get something from the chemist and treat it myself? As I'm only 15 I cannot bring myself to go to a VD clinic. I'm very shy. Anyway the person I contact her from is in Italy so they won't be able to contact her.
Steven, Bolton

● If you suspect you've contracted VD there's only one way to find out for sure: you MUST take specialist medical advice and make an appointment with the nearest clinic. Your age is no problem so don't get uptight. The Bolton clinic treats people younger than you. You've got nothing to lose as all treatment is free, painless and quick and your visit will be in complete confidence. You may discover you don't have VD at all. Certain minor infections of the genitals have similar symptoms.

But if you don't have a check-up you're seriously risking your own health and that of anyone you may have sexual relations with in the future. Nothing you can buy from a chemist will make VD go away. If you start experimenting with antibiotics the situation could get worse and may set back any treatment for months. Get yourself together and DO IT. Bolton Clinic is in Queen Street, behind the Town Hall. The phone number is Bolton 22311 (ext 308).

● John of Bolton, if you want to give blood, ring your local hospital, (check-out the number in the phone-book), or write to the National Blood Transfusion Service, (City Centre), Moor House, London Wall, London EC2 for further details.

Don't keep it a secret

MY BOYFRIEND and I have been going out for about a year. But when my parents found out a couple of weeks ago they told me to stop seeing him even though I'm deeply in love with him. The biggest problem is that my parents are Jehovah's Witnesses and I believe in Jehovah too, but my boyfriend does not. The Bible says "Honour thy father and thy mother" and I don't want to cause trouble in the family. I'm 14. Can you give me some advice?

Diane, Plymouth

● If you are sincere in your feelings towards your boyfriend you must try to show your parents that the guy in your life isn't just some yobbo who doesn't share their belief in God. He's your boyfriend and is sure to have some points in his favour which your parents could appreciate.

Your romance is still going on, so don't try to keep it a secret. They won't trust your judgement at all if they think you have things to hide. Your parents need to know you're not just playing games, so invite your boyfriend over. Your family needs to know that, you're capable of choosing your friends and having honest, mature feelings.

Feedback

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

Dennis Waterman

DOES Dennis Waterman have a fan club? I'd also like a list of his albums and singles.

Dennis fanatic, Orpington.

● Write to 127 Croydon Road, Fenge, London SE20 7TT. Albums: 'Down Wind Of Angels' (DJM DJS 20483); 'Waterman' (DJM DJS 2013 available October); 'For Their Pleasure' (DJM DJS 0646); 'I Will Glide' (DJM DJS 10715); 'Hooray For Curly Woolf' (DJM DJS 10740); 'It Ain't Easy' (DJM DJS 1081 available September 30).

Pussycat

CAN YOU give me Pussycat's fan club address?

Jermaine, Newcastle-upon-Tyne.

● Write to Volendam Artists, Nordende 17, Volendam, Holland.

John Miles

CAN YOU give me the address of the John Miles fan club? This is my last resort before ordering 15 million copies of 'So You Win Again' and making it number one for all eternity.

K. Marrow, Portadown.

● Write to John Miles fan club c/o 3-4 New Compton Street, London WC2.

Generation X/Damned

ARE Tony James of Generation X and Brian James of the Damned related?

Two Damned disciples.

● No.

Status Quo

CAN YOU give me a list of Status Quo singles and their release dates?

N. Kenworthy, Horbury.

● 'Pictures Of Matchstick Men' February 1968; 'Ice In The Sun' September 1968; 'Down The Dustpipe' June 1970; 'Paper Plane' October 1972; 'Mean Girl' May 1973; 'Caroline' September 1973; 'Break The Rules' April 1974; 'Down Down' December 1974; 'Roll Over Lay Down' May 1975; 'Rain' February 1976; 'Mystery Song' July 1976; 'Wild Side Of Life' December 1976.

GENERATION X



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36. MCKENDREE SPRING	37. PALADIN CHARGE
38. ZCARAB	

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FROM PAGE 20

LONDON, Hope & Anchor, Islington (01-538 4510), Peter Browns Back To Front

LONDON, Marquee, Wardour Street (01-437 6603), Tom Robinson Band

LONDON, Music Machine, Camden (01-387 0428), Mellow Aids

LONDON, Nashville, Kensington (01-402 6071), The Jam

LONDON, Rainbow, Finsbury Park (01-3148), Big Youth

LONDON, Red Cow, Hammersmith (01-748 5726), Wild Thing

LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), Buster Crabbe

LONDON, Royalty Ballroom, Southgate (01-886 4112), Bruce Ruffin

LONDON, Roxy, Neal Street (01-836 9812), Riot Squad / Tube Way Army (morning)

LONDON, Sundown, Charing Cross Road (01-736 6963), Victims

LONDON, Swan, Hammersmith (01-748 1043), Amazorblades

LONDON, Three Rabbits, Manor Park (01-6668), Tequila

LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Hi-Tension

LONDON, Young Vic, The Cut (01-2553), Jericho

MANCHESTER, Electric Circus (061-9411), Suburban Studs

MIDDLESBROUGH, Rock Garden (241995), Strife

REDDITCH, Traceys (61160), London

ROCHESTER, Nags Head (43150), Pekie Orange

SHEFFIELD, Fiesta (70101), Marmalade

STOCKTON, Fiesta (553046), Gene Washington

Sunday

SEPTEMBER 11

ACCRINGTON, Lakeland Lounge, Window

BARROW IN FURNESS, Maxm's (21134), Generation X

Upfront

BIRKENHEAD, Hamilton (051-647 8093), Realistics

LONDON, 100 Club, Oxford Street (01-636 0632), The Jam / New Hearts (tickets only)

BLACKPOOL, ABC (24223), Mike Harding

HARROW, Tiffe Farmhouse (01-2967), Rock Island Line / Wild Wax Show

LEEDS, Florde Green Hotel, E.J. Jameson

LONDON, Adam & Eve, Homerton, Freddie Fingers Lee

LONDON, Clapham Common (Bandstand behind Windmill pub), Darts / Honky Tonk with Charlie Gillett

LONDON, Hope & Anchor, Islington (01-359 4510), Dire Straits

LONDON, 100 Club, Oxford Street (01-The Jam)

LONDON, Marquee, Wardour Street (01-437 6603), Tom Robinson Band

LONDON, Nags Head, Battersea (01-228 7905), Tim Rose

LONDON, Nashville, Kensington (01-6071), John Barrett & Wild Willy

LONDON, Pindor of Wakefield (01-837 1253), Rat Club, Grays Inn Road, Dead Fingers Talk / Thunderflap

LONDON, Rochester Castle, Stoke Newington High Street (01-249 0918), Wild Thing

LONDON, Roebuck, Tottenham Court Road, Night-hawks

LONDON, Roundhouse, Chalk Farm (01-267 2564), Zib Band

LONDON, Stapleton, Horneysey (01-272 2108), Sore Throat

LONDON, Sundown, Charing Cross, London

LONDON, Torrington, Finchley, Carol Grimes Sweet FA

LONDON, Young Vic, The Cut (01-2033), Jericho

MANCHESTER, Electric Circus (061-205 9411), Models / Siletto

NEWCASTLE, City Hall (20007), Harry Chapin

RED CAR, Coatham Bowl (3226), Count Bishops

ST AGNES, Talk of the West, Marmalade

Monday

SEPTEMBER 12

BIRKENHEAD, Hamilton Club (051-647 8093), The Realistics

DONCASTER, Outlook Club (64434), Boomtown Rats

EDINBURGH, Tiffanys (031-556 2922), Count Bishops

EXETER, Cavern, Slouxsie & The Banshees

LONDON, Dingwells, Camden Lock (01-267 4967), Special Brew

LONDON, Greyhound, Fulham (01-6526), Bethnal

LONDON, Hope and Anchor (01-4510), Fruit Eating Bears

LONDON, The Kensington, Russell Gardens (01-3245), Landscape

LONDON, Pindor of Wakefield, Grays Inn Road (01-837 1753), Sore Throat

LONDON, Music Machine (01-387 0428), Camden, 90 Deg Inclusive

LONDON, Nashville, Kensington (01-6071), Shakin' Stevens and The Sunsets

LONDON, Rock Garden, Covent Garden (01-240 3961), Darts / Amazorblades

LONDON, Royal Court Theatre (01-730 1745), SLEAK / Alberto Y Lost Trios Paranoias



SMALL FACES with new member, Jimmy McCulloch, Birmingham Hippodrome, Tuesday

LONDON, Southside City, West Hampstead, X Ray / Spex / The Jolt

LONDON, Upstairs at Ronnies, Frith Street (01-0747), Pin-Ups

LONDON, Vortex, Crackers, Wardour Street (01-734 4916), Penetration / New Hearts / Unwanted / The Meat

MERTHYR TYDFIL, Tiffanys (5621), The 'O' Band

RUGBY, Emlys, Jenny Darren

Tuesday

SEPTEMBER 13

BIRMINGHAM, Barbarellas (021-643 9413), Slouxsie & The Banshees

BIRMINGHAM, Hippodrome (021-622 2576), The Small Faces

CARDIFF, Top Rank (26538), Pirates

COVENTRY, Locarno (24570), Advertis

LONDON, Dingwells, Camden Lock (01-267 4967), Head Over Heels

LONDON, Hope and Anchor (01-359 4510), 999

LONDON, 100 Club, Oxford Street (01-636 0933), Lonesome Sundown / Tequila Brown Blues Band

LONDON, Golden Lion (01-3942), Splinter

LONDON, Club, Oxford Street (01-536 0833), Lonesome Sundown

LONDON, Marquee, Wardour Street (01-437 6603), Generation X / Steel Pulse

LONDON, Music Machine, Camden (01-387 0428), Sam Apple Pie

LONDON, Nashville, Kensington (01-603 6071), Philip Rainbow

LONDON, Rochester Castle (01-249 0198), The Wasps

LONDON, Rock Garden, Covent Garden (01-240 3961), Darts / Amazorblades

LONDON, Royal Court Theatre (01-730 1745), Sleak / Alberto Y Lost Trios Paranoias

LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Shag Nasty

LONDON, Vortex, Crackers, Wardour Street (01-734 4916), Doctors of Madness / The Jolt / Mastermind / Sham 69

NEWCASTLE, City Hall (20007), Peter Gabriel

NEWCASTLE, Newton Park Hotel (682010), Gay Terez & Hot Property

PERRANPORTH, Green Parrot (3284), Strife

PLYMOUTH, Woods (266118), Bethnal

ST AGNES, Talk of the West, Marmalade

SUTTON COLDFIELD, Old Mere Hotel, Jenny Darren

see it

Wednesday
Granada/ITV - Marc (4.38 - 4.45): Nolan's guests this week are Hawkwind, Alan David and the Boomtown Rats, currently touring.

BBC 2 - Tammy (7.10 - 7.40): Stand by for Nashville's top country lady Tammy Wynette, joined this week by country cousins Richard Harding and John McEvoy.

Thursday
BBC 1 - Top of the Pops (7.10 - 7.40): Will Elvis knock the Floaters from the top slot? Switch on and find out.

Friday
BBC 2 - Rhythm On (9.00 - 9.30): The series ends with a dose of Morris-on and hick humour from the Albion Dance Band, the Yetties and Five in a Bar.

Saturday
LWT - Our Show (9.00 - 11.30): Five young Londoners, including Elvis Payne (18) from Clapham and Melissa Wilks (9) from Islington play television interviewer and grill big names from the world of showbiz 'n' sport. This week's victims include Britain's Evel Knievel - Eddie Kidd.

LWT - Happy Days (11.30 - 12.00): Fonzie (Henry Winkler) gets a new time slot and also develops a none-too-healthy interest in personal hygiene.

Tuesday
BBC 1 - David Essex - 8.50: The second of six prog features featuring David, offers extra interest in the shape of ex-Ronnettes gal Ronnie Spector.

hear it

Wednesday
Radio Clyde - Hear Me Talking (8.00 - 9.00): Bill Black's guests this week zap-in from the world of country rock - the Flying Burrito Brothers.

Radio Clyde - Hear Me Talking (9.00 - 10.00): British guitarist Gordon Giltrap raps about his latest album, inspired by the poems of William Blake.

Radio Luxembourg - Tony Prince (11.00 - 12.00): Another burst of the 'Best of Rod Stewart' album, including chart-breakers 'Maggie May' and 'You War It Well'.

Friday
Capital Radio - The Late Show - 2.00: Features Fairport Convention and Paul Brett in concert.

Saturday
Radio One - In Concert (6.30 - 7.30): Rock popsters Blue and up 'n' coming Radio Stars tread the boards.

Radio Hallam - Chubbing (9.00 - 12.00): Hot trax from Led Zeppelin, Elvis Costello and Jonathan Richman.

Sunday
Radio London - Honky Tonk & Reggae Time (12 midday - 3.00): Live broadcast from London's Clapham Common including music from the Darts and reggae band Rico.

Capital Radio - HulaBalo (4.00 - 6.00): Maggie talks to recent hitmaker Chris De Burgh, and discusses a new biography of Rod Stewart.

Radio One - Summer of '67 (5.00 - 6.00): Your chance to get another earful of sounds made and played in that long hot summer way back when, like the Beach Boys, Fleetwood Mac and more.

Monday



IN THE
AMERICAN CHARTS
 FIRST WEEK OF RELEASE

From the urban badlands...
CITY BOY
 Their third brilliant album
'Young Men Gone West'

Album 6360 151 Cassette 7138 090

Produced by Robert John Lange.





KISS: nicely packaged

New Spins

MECCO: 'Star Wars Theme / Cantina Band' (RCA NB 1028). Here it is, the sensational smash hit disco treatment of the big US sci-fi movie theme! Full of freaky effects and great stereo, it bridges into more music from the flick before ending on the catchy theme again.

EDDIE HENDERSON: 'Say You Will' (Capitol CL 15937). Driving fast jazz-funk trumpet swirler, madly infectious and already a dancefloor filler!

PIONEERS: 'My Good Friend James' (Mercury 6067147). Terrific sophisticated swinger in Lou Rawls / Natalie Cole style which deserves to hit... and I'm not biased by the title!

SMOKEY ROBINSON: 'Theme From Big Time' (LP 'Big Time' Motown STML 13088). Slow intro before the 9:31 leaper hits a happy Philly All Stars / Marvin Gaye rhythm lick that goes through some Brick-type breaks.

GIORGIO: 'From Here To Eternity / Too Hot To Handle' (Oasis 1, via GTO). Confusion reigns, but now these fast electronic thudders are definitely the single, out this week. Pity really, as the original 'Utopia' choice was more Donna-ish.

SOUNDTRACK: 'The Deep' LP (Casablanca CA 318). Both fast and slow versions of Donna's 'Down Deep Inside', but Beckett's 'Disco Calypso' rhythm rattler's the reason for getting the LP.

MILLIE JACKSON: 'If You're Not Back In Love By Monday' (Spring 2066 843). Great sultry deep soul smoocher, good slip too.

FOSTER BROTHERS: 'Make Believe' (Rocket ROKN 530). Attractive blue-eyed soft rock floater.

BO KIRKLAND & RUTH DAVIS: 'Easy Loving' (EMI INT 536). Freddie Hart's country slowie turned - soul smoocher doesn't keep on doin' what they did but could click even so.

STEVE MILLER BAND: 'Jungle Love' (Mercury 6078812). Great freaky stereo intro to a messily exciting chunky rocker.

DOOLEY SILVERSPOON: 'Goeser To Loving You' (Seville SEV 1025 / 12). Sparse sounding soul galloper from Sonny



SMOKEY ROBINSON

Casella, 12 - inched for a longer version with some exciting breaks.

ALI BABA BAND: 'Abdullah's Wedding' (Contempo CS 2128). Silly 'Mustapha' type mock Arabic chanter with funky fast rhythm, 12 - inched promotionally.

DOROTHY MOORE: 'I Believe You' (Epic EPC 3573). Meandering soul smoocher with grow-on-you appeal.

MARILYN MCCOO & BILLY DAVIS JNR: 'Look What You've Done To My Heart' (ABC 4191). Pleasant enough jittery swayer, pressed in bright red vinyl (first 10,000).

HERB REED & SWEET RIVER: 'What's Your Name, What's Your Number?' (PVC 007, via President). The Flamingos' Nate Nelson and this original Platter get 12 - inched for a slinky soul lurcher with today's soul sound.

YOUNGHEARTS: 'Number One Attraction' (ABC 4192). Good northern stormer with '60s Impressions sound / Temptations support.

FLAVOR: 'Don't Freeze Up' (Motown TMG 1079). Tricky falsetto soul / swinger with some DJ support.

DOOBIE BROTHERS: 'Little Darling (I Need You)' (Warner Bros K 16989). Marvin Gaye's old romper sounds bright if insubstantial.

DEAD END KIDS: 'Glad All Over' (CBS 5569). Dave Clark's classic stamper, weakened by added party atmosphere.

VS 184). Beaty chugger, more rock than punk.

KISS: 'Then She Kissed Me' (Casablanca CANL 110). Considering the label's other artists, what a pity this laboured heaviness has to be its first (beautifully packaged) UK 12 - incher.

HANK THE KNIFE & THE JETS: 'Guitar King' (Sonet SON 2004). Lively pop-rocker from '76, about Duane and not Elvira.

PETER BLAKE: 'Lip-smackin' Rock 'N Rollin'' (UA UP 36295). The 'lip-smackin' Pepsi-Cola' jingle for pop fun.

GEORGE FAITH: 'All The Love I've Got' (Black Swan BS 5, via Island). Good beaty reggae throbber, on limited 12 - inch, likewise, his laid-back reggaeclassifications of the soul classics 'Midnight Hour' / 'Turn Back The Hands Of Time' (BS 4).

RICO: 'Dial Africa' (Island IPR 2002). Live reggae trombone throbber on limited 12 - inch.

KRAFTWERK: 'Showroom Dummies' (Capitol 12 CLX 104). Euro-synthetics of the wrong (non - disco) sort, but 12 - inched regardless.

BE BOP DELUXE: 'Japan' (Harvest HAR 5135). 'Fame'-era Bowie - style slow thumper, short and inconclusive.

LLOYD RYAN'S EXPRESS: 'Hammer Head' (PVC 004). Exotic jungle rhythms.

DANIEL JACKSON EXPLOSION: 'Cinderella (Queen Of The Dance)' (Contempo CS 2129). Bouncy pounder, 12 - inched promotionally.

JACKSON FIVE: 'Sky-writer / I Want You Back' / 'The Love You Save' (EP 'Jukebox Gems' Motown TMG 1081). Badly dated dancers, 12 - inched promotionally.

THEO VANESS: 'I Got You, You Got Me' (EMI 2675). Dutch disco dross, 12 - inched promotionally.

MARTYN FORD: 'Going To A Disco' (Mountain TOP 30). Disappointingly ponderous slow chugger.

CATHERINE CHAPLIN: 'You Made Me Love You' (EMI 2678). Judy Garland's 'Mr Grable' becomes Kermit in a straight slow re-make for gay crowds!

NANCY WILSON: 'I've Never Been To Me' (Capitol CL 15938). Disturbingly distraught classy soul smoocher.

LARRY PAGE, doyen of Britain's pop business and failed rock 'n roll singer of the fifties, has finally got himself a hit under his own name...

In the US disco charts! Billed as the Larry Page Orchestra, 'Erotic Soul' (London Disco 12 - incher) is storming ever higher.

Penned by Charles Blackwell, the totally instrumental Page production (which came out here last year as a track on his 'Rampage' LP, on Penny Farthing) is a fairly basic drum thumper that may sound a bit unadventurous when heard cold but

really works on disco dance floors. It's been quite a while since the days of 'Big Blon' Baby', huh? In fact, though, MoR jocks should seek Larry Page Orchestra's old instrumental version of 'Witchita Lineman', which still works well at weddings.

Disco

by JAMES HAMILTON

DJ Top Ten

KEITH TYLER is resident at Sunderland Mecca's Mayfair Suite, where at private functions of the wedding variety he obviously spins MoR oldies. However, his chart is a lot different from the usual obvious old hits.

- 1 IT'S A SIN TO TELL A LIE, Bridie Gallagher Decca
- 2 I FOUND YOU OUT, Bridie Gallagher Decca
- 3 LET'S FALL IN LOVE, Robin Sarstedt Decca
- 4 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR, Emille Ford Pye
- 5 THE STRIPPER, David Rose MGM
- 6 WHEELS CHA CHA, Joe Loss HMV
- 7 JOHNNY B. GOODE, Chuck Berry Chess
- 8 NEW ORLEANS, Garry U Bonds Top Rank
- 9 REELS, Golden Fiddle Orchestra Mountain
- 10 DANCE IN THE OLD FASHIONED WAY, Peters & Lee Phillips

Incidentally, Keith and other MoR jocks should try to find Helen Reddy's version of 'The Old Fashioned Way' (Capitol), as it's by far the best!

UK DISCO TOP 50

ONCE AGAIN, here's a continuation of the Disco Top 20 from page two.

- 21 29 TULANE, Steve Gibbons Band Polydor
- 22 26 WAY DOWN, Elvis Presley RCA
- 23 18 O-H-I-O, Ohie Players Mercury
- 24 41 ANOTHER STAR, Stevie Wonder Motown
- 25 21 I'VE GOT TO SING, JALN Band Magnet 12-inch
- 26 25 DISCOMANIA, Lovers Epic
- 27 22 JAILHOUSE ROCK, Elvis Presley RCA
- 28 31 DEVIL'S GUN, CJ & Co Atlantic
- 29 29 SPANISH STROLL, Mink De Ville Capitol 12-inch
- 30 37 SWEET DYNAMITE, Claudia Barry Mercury
- 31 28 DO WHAT YOU WANNA DO, T-Connection TL 12-inch
- 32 33 ROADRUNNER, Jonathan Richman Beserkley
- 33 32 IT AIN'T REGGAE (BUT IT'S FUNKY), Instant Funk Phila Int
- 34 - TURN THIS MUTHA OUT/COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad Kudu
- 35 20 VITAMIN U, Smokey Robinson Motown
- 36 36 I GOT IT, New York Port Authority Invictus
- 37 49 DOWN THE HALL, Four Seasons Warner Bros
- 38 35 YES SIR I CAN BOOGIE, Baccara RCA
- 39 - WINGS OF FIRE/FREE SPIRIT, Dennis Coffey Atlantic LP
- 40 - TANGO IN SPACE/CARRY ON TURN ME ON, Space Pye LP
- 41 - ONE LOVE, Cell Bee & The Buzzy Bunch TK 12-inch
- 42 - BITE YOUR GRANNY, Morning Noon & Night, UA State 12-inch
- 43 46 JAM JAM JAM, People's Choice/US Top/Phila Int LP
- 44 - LIVIN' IN THE LIFE/VOYAGE TO ATLANTIS, Isley Bros Epic LP
- 45 44 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams CBS
- 46 39 DANCING IN THE MOONLIGHT, Thla Lizzy Vertigo
- 47 47 HOUND DOG/BLUE SUEDE SHOES, Elvis Presley RCA
- 48 50 POST MORTEM/RIGOR MORTIS, Cameo Casablanca
- 49 34 RETURN TO SENDER, Elvis Presley RCA
- 50 43 STARDANCE, John Forde EMI

- BREAKERS**
- 1 IF IT RELAXES YOUR MIND, Muscles Big Bear
 - 2 STAR WARS THEME/CANTINA BAND, Meco RCA
 - 3 BEE STING, Cameo/Flaga State 12-inch
 - 4 THUNDER IN MY HEART, Leo Sayer Chrysalis
 - 5 RED HOT, Robert Gordon Private Stock
 - 6 BELFAST, Boney M Atlantic LP
 - 7 LASO SQUARE, La'so MCA LP
 - 8 WAITING IN VAIN, Bob Marley & Wailers Island
 - 9 BRACK HOUSE, Commodores Motown LP
 - 10 GO AWAY LITTLE BOY, Marlena Shaw CBS

FAME AT LAST

LARRY PAGE, doyen of Britain's pop business and failed rock 'n roll singer of the fifties, has finally got himself a hit under his own name...

HOT VINYL

CHRIS HILL (Hford Lacy Lady) - whose funky fans evidently upset the Northern contingent on Bank Holiday at Reading Top Rank! - Import tips Sylvestri 'Primitive Man' (Salsoul LP), El Coco 'Cocomotion' (AVI LP), Lenny Williams 'Choosing You' / 'Shoo Shoo Fu Fu Lenny' (ABC LP), Brother To Brother 'Dancing Singin' Ooh' (ABC LP), Brother To Brother 'Dancing Singin' Ooh' (ABC LP), and UK tips Eddie 'We Love To Party' (Turbo LP), and UK tips Eddie Henderson 'Say You Will' / 'Funky Surgeon' (Capitol), 'I've Never Been To Me' (Capitol CL 15938), Disturbingly distraught classy soul smoocher.

MIX MASTER

KEITH BLACK (Warwick 48485) has another sizzling mix! Trammps 'Dark Side Of The Moon' (Atlantic) to last instrumental break, seguing on brass into 'Trammps Disco Theme' (Phila Int), mixing into 'Love Epidemic' (Phila Int) - last two by Trammps), mixing during the last 'I gotta spread' - into rhythm of Carrie Lucas 'I Gotta Keep Dancing' (Soul Train), gradually mixing near end into Olympic Runner 'Keep It Up' (RCA), seguing in last instrumental break to main beat of Biddu Orchestra 'Summer Of '42' (Epic), seguing from last accented bit into Donna Summer 'Love's Unkind' (GTO LP). Like I said, Keith, don't move South... that's my style!

Discotek '77

BADEM'S BIG disco equipment exhibition is at Bloomsbury's Centre Hotel in London next week. Monday (12) will be for retailers, exporters and that type of trade visitor, but Tuesday and Wednesday are for DJs, managers and the general public (admission 50p, from mid-day until 9.00 pm).

The rock 'n' rolling Wild Wax Show will be on from 12.30 to 1.00 on both days, after which DJM's Andy Stinton (voted top promotion person last year) will be comparing the whole show. RECORD MIRROR'S James Hamilton (6 foot 8 and bearded!) will be lurking about to meet DJs... and will also be starring at London's Sundown disco on Tuesday evening at a private party to which all Discotek '77 visitors are automatically invited (tickets are free with the exhibition catalogue). If you want to hear some funky but clumsy mixes (the Sundown's pre-am is awful!), come along.

Remember, even if you aren't interested in equipment, it's who you meet and talk to at this type of event that matters.

New mag

COLIN H. has started a small local magazine for mainly mobile jocks in the Midlands area. Quite fun, interesting and - above all - well printed, the monthly Dee - Jay & Disco News costs 20p (£2.40 for a year), (including postage, from 118 Frensham Close, Birmingham B37 7JZ. Oh yes, punk jock Vic Vomit has a column - and a new regular punk gig every week at the Bulls Head in Coventry Road!

Disco Dates

THURSDAY (8) Flying Saucers and the Wild Wax Show hop on at Southgate Royalty, North London; **F R I D A Y (9)** Luxembourg's Mark Wesley and Mick Ames play Douglas Villa Marina, Isle of Man, and Jason West hits Wilburton St Peters Hall; **SATURDAY (10)** Radio London's Robbie Vincent is star guest with Chris Hill at Ilford's Lacy Lady, Seven Kings, Keith 'Mix - master' Black is at New Cubbington's Rugby Tavern, Leamington Spa (during the afternoon), Showaddywaddy join Chris Gentry at Eastbourne's Kings Country Club, and Real Thing hit Southgate Royalty; **SUNDAY (11)** busy Robbie Vincent joins John De-Sade at Larkfield's Hunting Lodge, Maidstone.

DJ Hotline

MECO 'Star Wars' (RCA) starts for Jon Taylor (Norwich Cromwells), Bill McLaren (Murrayfield Rink), Greg Gregory (London Sundown), many more.

Bob Marley 'Waiting In Vain' (Island) has Pete Miles (Redditch Tracys), Tom Amigo (Barry), more.

Leo Sayer 'Thunder In My Heart' (Chrysalis) gets Mark Rymann (Swansea Hallett-rellias), Pete Hinde (Portsmouth), more.

Carole Bayer Sager 'Don't Wish Too Hard' (Elektra) pulls Phil Dodd (Lancing Place), Ian Cassells (Aldrie Marcos) more.

Boombtown 'Rats 'Lookin' After No. 1' (Ensign) rocks Alan Christo (Aberaynon), Mick Ames (Bedford), more.

Baccara 'Yes Sir I Can Boogie' (RCA) has Craig Dawson (Edinburgh Napier College), Alan Donald (Rothsay Royal), more.

Scots - Allen Morgan (Canterbury), Coach & Horses) and Trevor John (Wolverhampton) flip for John Barry 'The Deep' (Casablanca).

Denise Coffey 'Wings Of Fire' (Atlantic LP) adds Peter Craig (Hastings Lazzybones), Johnny Daylight (Swindon Affair) and more, but his 'Free Spirit' 45 now gets Dougie Law (Falkirk Maniqui), Greg Davies (Watford New Penny), more.

Robert Gordon 'Red Hot' (Private Stock) bops Larry Foster (Hackney), Tommy Terrell (Birmingham), more.

David Ruffin 'I Can't Stop The Rain' (Motown) has Steve Wiggins (Barry Rugby Club), Alan Kerr (Kilmarnock) more.

Mob 'Love Connection' (Private Stock) adds Mr George (Liverpool Tiffanys), John Flynn (Birkenhead Deerstalkers), more.

Peacock 'Rose Marie' (UA) grabs Liz Bailey (Llcester Society), Tricky Dicky (London Spats) more.

Jerry Butler 'Chalk It Up' (Motown) adds Alan Hughes (Severn Riverboats), Feds (Carlisle Twisted Wheel) more.

Commodores 'Brick House' (Motown LP) adds Funky Al (Bramcote Moor Farm), Brian Burgess (Thatcham Hamiltons) more.

Brian Massie (Dundee) raves over Skeets Boliver 'Moonlight In Jeopardy' (Thunderbird) more.

T Connection 'Disco Magic' (TK LP) has Dwight Wizard (Southend Zhivagos), Dead End Kids 'Glad All Over' (CBS) gets Tom Wilson (Edinburgh Rutland), Rod Stewart 'Sweet Little Rock 'n' Roller' (Mercury) 'sues Gordon 'A' (Bramley Blue Moon), Muscles 'If It Relaxes Your Mind' (Big Bear) adds Bill Robinson (Consett New Inn), Peaches & Herb 'We're Still Together' (MCA) tops for Dave Simmons (Preston Scamps).

New address

C H A R T C O N - TRIBUTORS with Top Tens - and all DJs with Disco Dates and the like - should now send all material for this page to James Hamilton, 40 Long Acre, London, WC2. Sorry to muck you about, but we've just moved!



TOM and the Heartbreakers in the Whisky

IT SEEMED an innocent enough start. An easy way to start the conversation.

A standard question: When can we expect the next album?

But for Tom Petty, it's a question with deeper implications.

Because the simple answer is, he doesn't know.

"I want to make an album," he says. "But until all this is sorted out, I can't even step inside a recording studio."

"All this" is a reference to Tom's current problems with record companies. It's a confused situation, one that only the lawyers and the businessmen really understand.

"I don't know nuthin' about that," he says. "I'm a guitar player, not a businessman."

But against his will,

he's been dragged deeper and deeper into that side of things until now, he can't even play his guitar.

"I try to stay optimistic," he says, "and I'm hoping the deal will be sorted out soon."

In Britain, Tom Petty and the Heartbreakers are on Island. "We've got no complaints about them," he says.

But in America, the situation is very different. At the moment they're on Shelter. But they're in the process of moving to ABC, and that's where the lawyers and the contracts and the business double talk come in.

"The basic problem is that you get young naive musicians wandering into town, wanting to be stars," says Tom. "So they sign contracts with record companies who're just out to take advantage of their naivety."

"It happens every day — and it happened to us. Yeah, we got a lawyer to look at the contract before we signed it, but what you really need is a heavy music business lawyer who understands all the ins and outs."

"Anyway, when you're broke, you wanna make money, and you wanna make records, what can you do?"

True. But 18 months on, Tom Petty is no longer broke. Or naive. And he's decided it's time he 'compensated financially.'

"They never did much for us," he says of the record company. "They never advertised the album, or either of the singles. I never saw one advertisement for any of them. We found ourselves begging for peanuts."

"Afterwards, when we'd had some success,

they realised their mistake and said sorry, but it was too late."

So now, Tom's finding himself 'sitting around a table with eight lawyers' trying to find a way out of the mess.

But until they do, all he and his band can do is wait. "As long as I can play live," he says. "I'll keep playing as long — as I can find somewhere to play."

The alternative to that? Doing nothing — a prospect which doesn't appeal.

"When you're on the road all the time, it becomes a habit," he explains. "You have to watch your health — with the pace, and the crazy few hours' sleep a night, it can really get to you. When you're touring, you just never stop — every hour of the day is filled."

"When I have three days off, it's horrible. I get twitchy, I can't sit down."

So the band just keep on playing...

Tonight, they're playing the Whisky. In Los Angeles' Sunset Strip. They'll be doing four shows here, two a night. It's their second visit in just a few weeks.

Los Angeles has become the Heartbreakers' adopted home. It might seem a strange choice for a bunch of southern

country boys, but Tom reckons, "As crazy and loony as it is, it's pretty hip here."

"When I first came out, I used to live in Leon Russell's house — I was the caretaker. Then I lived in hotels for years. But now I've bought myself a house, my own place. I ain't sponging off the chicks any more."

Ah yes. The chicks. A subject dear to Tom's heart.

"The girls here are very strange," says Tom. "They're all mildly successful actresses with a couple of films or TV shows to their name. It's a type of personality only Hollywood breeds."

And then there are the others. The poseurs. The hangers on. And the record company guests.

"Did you see them?" says Tom afterwards. "Man, it was like playing to a board of directors. I hate all that — that's why I won't play the Roxy. The kids can't even get in there!"

By the second show, they've dispersed somewhat, leaving the floor open to the real fans, the ones who really want to see the band.

And it's 10 times better. Tom has a fancy new guitar with a radio pick up — no lead — which means he has complete

freedom of movement onstage.

"They're prototypes they wanted us to endorse," he explains. "They're really expensive. It felt a bit strange at first, being without a lead, but it was fun — I walked right into the middle of the parking lot, and stood there, playing it!"

The four shows at the Whisky are all packed out — proving that Tom's popularity is growing over here.

But there's still a long way to go before they catch up on Britain.

Tom's memories of the British tour are fond ones — despite its rather disastrous finale.

"That show at the Rainbow," he remembered, with a groan. "Man, I could hardly stand up that night. I was really ill. In fact, both Ron and I were sick. We had serious cases of bronchitis. Ron was worse than I was."

"When we got back home, the doctor made me spend two weeks in bed, getting over it. It put our schedule back quite a bit."

"Next time we come over, we'll come prepared!" SHEILA PROPHET



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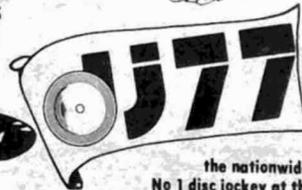
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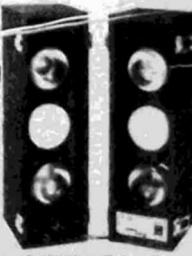


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THIN LIZZY - £1
★ Strangers T-Shirts £2.25 incl. P/P. Sizes 34 to 40 - White
★ SEW ON PATCHES Strangers, Sabbath, Zepp, Quo, Clash, Yes, Queen, Floyd, 65p incl. Elvis (Black Leather), 95p Add 25p 1-2 Posters + 5p each extra poster

CARDS & POSTERS 22 Moor St, Birmingham

SMALLS - order form & advertisement rates

Rates and Conditions

Under the headings **FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT** and other private announcements 10p per word.

Under the headings **SPECIAL NOTICES, PERSONAL TUITION, RECORDING** and other trade announcements 10p per word.

TRADE ADVERTISEMENTS under any heading 10p per word.

After first two, all words in BOLD type 5p per word extra.

BOX NUMBERS Allow two words plus 40p service fee. SEND BY AIR ADVERTISING £5.00 per single column inch.

SERIES DISCOUNTS: 5% for 10 insertions, 7% for 13 insertions, 10% for 25 insertions, 12% for 52 insertions.

The Publishers reserve the right to withdraw advertisements at their discretion.

PLEASE PUBLISH my advertisement under the heading _____ for _____

insertion(s) commencing issued dated _____

I enclose a cheque/postal order for _____ to cover the cost made payable to RECORD MIRROR.

ALL SMALL ADS MUST BE STRICTLY PRE-PAY

Name	_____
Address	_____

Name and address when included in advert must be paid for. Send completed form to: Small Ads Dept. M. RECORD MIRROR, 40 Long Acre, London WC2

Record Mirror for the best results

WANNA STAY OUT OF SKID ROW?

Then don't miss next week's

Record Mirror



The Record Mirror 'Squeals On Wheels' tour is ready for the off and we'll be giving full details of bands, dates and places for this

Autumn PLUS

We'll be showing films, having really easy competitions, loads and loads of freebies - like T-Shirts, Badges, Stickers and Records!



KENNY GAMBLE: out on a limb?

KENNY'S CLEAN-UP GAMBLE

GHETTOS WERE not invented, as we're sometimes led to believe, by conscientious Motown songwriters in the mid-sixties.

Ghetos go back to every ethnic group but whether America's racial problems are a pain in the neck is a matter of individual thought.

When the American black community decides to pull up its bootstraps it's frequently done through song. Now Gamble and Huff and their cast of golden throats are initiating a clean-up campaign.

With 25,000 dollars of their own and an equal sum from big brother CBS, the Philly team are hitting several of the biggest metropolitan dumps in America.

Kenny Gamble is proud to tell you that the whole net profits of their 'Let's Clean Up Te Ghetto' album and single will fund various community development programmes.

The album contains either previous hits or outtakes from old sessions. All reinforce Gamble's ghetto morale-raising message with the subtlety of a sledgehammer. There's the Three Degrees' track 'Year Of Declaion'. Another oldie is the Intruders' 'Save The Children', and there's the defunct Harold Melvin and the Bluenotes' shot at the much-recorded

Soul

by ROBIN KATZ

'Everybody's Talkin'. Lou Rawls does 'Tradeswinds', Teddy Pendergrass has 'Now Is The Time To Do It', the O'Jays' cut is 'The Big Gangster', Billy Paul' number is 'New Day New World Comin' and Archie Bell and the Drells round it off with 'Old People'.

The Philadelphia All Stars' hit single was not the result of a super-session. Gamble and Huff cut the title track over many months as various artists were passing through the studios to do their own albums.

"Ten years ago this company was just getting on its feet. Through the support we've had we're proud to be in a position to give something back to the people who made us who we are," says Gamble.

Whether it's the Philly campaign, abortion, the after-life, man's obligations to God or himself, Kenny Gamble is one record company mogul who has used his corporate power to pass on his philosophy. The message is not only in the music, it's often in the sleeve notes. Isn't Gamble wary that he may be losing potential record buyers by making them buy his sermons on record sleeves?

"I don't think I put myself on a limb," he says in direct reference to the Billy Paul sleeve notes on the 'Let's Make A Baby' album. They condemn abortion and encourage minority group record buyers to be fruitful and multiply. "Even if you disagree with what I say, you have to admit there's one thing all the money on this earth won't buy and that's life. Something so valuable shouldn't be taken lightly. Besides everyone will go out on a limb for something they believe in at some time in their life."

What about studio progress on the extensive roster of Gamble-Huff produced artists? "We've just finished a new album for the Jacksons. We're currently working with Teddy Pendergrass, Lou Rawls and Jean Carns. We write our songs with specific artists in mind despite criticisms that everything we write sounds the same. You wouldn't give Lou Rawls the same song as the O'Jays! We also have a lot of good house writers to back us up."

What are Philly scouting for now? "We're looking for self-contained bands. They wouldn't back up other groups and they don't have to be experienced. We want new, young fresh talent. I'll tell you who I think are really great, and that's Heatwave. Their album is excellent."

It was heart-breaking that the only reason Gamble agreed to do a phone interview was to plug the clean-up campaign.

Perhaps as an American I'm over-reacting but I find the release of the clean-up album in Europe unappealing.

J. EDWARD OLIVER'S Investments garbage Contest

J. Edward Oliver

CHECK YOUR RATING

WOULD YOU LIKE TO KNOW MORE ABOUT YOURSELF? WOULD YOU LIKE TO KNOW THE DEEPEST SECRETS OF YOUR INNERMOST BEINGS? NOSEY LITTLE DEVIL, AREN'T YOU! ALL RIGHT THEN, GET A PENCIL, TICK THE MOST APPROPRIATE ANSWERS TO ALL THE FOLLOWING QUESTIONS, THEN CHECK YOUR RATING ON THE RIGHT, AS WE BRING YOU PART TWO OF...

THE COMPLETE PERSONALITY TEST

1. ARE YOU OBSERVANT? STUDY THIS ILLUSTRATION CAREFULLY FOR "HIDDEN" DETAILS. THEN COVER THE PICTURE AND ANSWER THE QUESTION BELOW.



HOW MANY HUGE SUCCESSFUL POP IDOLS ARE SHOWN IN THE ABOVE ILLUSTRATION?
(A) ONE
(B) TWO
(C) THREE
(D) FOUR
(E) FIVE
(F) SIX
(G) SEVEN
(H) EIGHT
(I) NINE
(J) TEN
(K) ELEVEN
(L) TWELVE
(M) THIRTEEN
(N) FOURTEEN
(O) FIFTEEN
(P) SIXTEEN
(Q) SEVENTEEN
(R) EIGHTEEN
(S) NINETEEN
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(CC) EIGHTY-ONE
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(CF) EIGHTY-FOUR
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(CH) EIGHTY-SIX
(CI) EIGHTY-SEVEN
(CJ) EIGHTY-EIGHT
(CK) EIGHTY-NINE
(CL) NINETY
(CM) NINETY-ONE
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(CP) NINETY-FOUR
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(OX) THREE HUNDRED-NINETY-FIVE
(OX) THREE HUNDRED-NINETY-SIX
(OY) THREE HUNDRED-NINETY-SEVEN
(OZ) THREE HUNDRED-NINETY-EIGHT
(PA) THREE HUNDRED-NINETY-NINE
(PB) FOUR HUNDRED
(PC) FOUR HUNDRED-ONE
(PD) FOUR HUNDRED-TWO
(PE) FOUR HUNDRED-THREE
(PF) FOUR HUNDRED-FOUR
(PF) FOUR HUNDRED-FIVE
(PG) FOUR HUNDRED-SIX
(PH) FOUR HUNDRED-SEVEN
(PI) FOUR HUNDRED-EIGHT
(PI) FOUR HUNDRED-NINE
(PJ) FOUR HUNDRED-TEN
(PK) FOUR HUNDRED-ELEVEN
(PL) FOUR HUNDRED-TWENTY
(PM) FOUR HUNDRED-TWENTY-ONE
(PN) FOUR HUNDRED-TWENTY-TWO
(PO) FOUR HUNDRED-TWENTY-THREE
(PP) FOUR HUNDRED-TWENTY-FOUR
(PQ) FOUR HUNDRED-TWENTY-FIVE
(PR) FOUR HUNDRED-TWENTY-SIX
(PS) FOUR HUNDRED-TWENTY-SEVEN
(PT) FOUR HUNDRED-TWENTY-EIGHT
(PU) FOUR HUNDRED-TWENTY-NINE
(PV) FOUR HUNDRED-THIRTY
(PV) FOUR HUNDRED-THIRTY-ONE
(PW) FOUR HUNDRED-THIRTY-TWO
(PX) FOUR HUNDRED-THIRTY-THREE
(PX) FOUR HUNDRED-THIRTY-FOUR
(PY) FOUR HUNDRED-THIRTY-FIVE
(PZ) FOUR HUNDRED-THIRTY-SIX
(QA) FOUR HUNDRED-THIRTY-SEVEN
(QB) FOUR HUNDRED-THIRTY-EIGHT
(QC) FOUR HUNDRED-THIRTY-NINE
(QD) FOUR HUNDRED-FORTY
(QE) FOUR HUNDRED-FORTY-ONE
(QE) FOUR HUNDRED-FORTY-TWO
(QF) FOUR HUNDRED-FORTY-THREE
(QF) FOUR HUNDRED-FORTY-FOUR
(QG) FOUR HUNDRED-FORTY-FIVE
(QH) FOUR HUNDRED-FORTY-SIX
(QH) FOUR HUNDRED-FORTY-SEVEN
(QI) FOUR HUNDRED-FORTY-EIGHT
(QI) FOUR HUNDRED-FORTY-NINE
(QJ) FOUR HUNDRED-FIFTY
(QK) FOUR HUNDRED-FIFTY-ONE
(QL) FOUR HUNDRED-FIFTY-TWO
(QM) FOUR HUNDRED-FIFTY-THREE
(QN) FOUR HUNDRED-FIFTY-FOUR
(QO) FOUR HUNDRED-FIFTY-FIVE
(QO) FOUR HUNDRED-FIFTY-SIX
(QP) FOUR HUNDRED-FIFTY-SEVEN
(QQ) FOUR HUNDRED-FIFTY-EIGHT
(QR) FOUR HUNDRED-FIFTY-NINE
(QS) FOUR HUNDRED-SIXTY
(QT) FOUR HUNDRED-SIXTY-ONE
(QU) FOUR HUNDRED-SIXTY-TWO
(QV) FOUR HUNDRED-SIXTY-THREE
(QW) FOUR HUNDRED-SIXTY-FOUR
(QX) FOUR HUNDRED-SIXTY-FIVE
(QX) FOUR HUNDRED-SIXTY-SIX
(QY) FOUR HUNDRED-SIXTY-SEVEN
(QZ) FOUR HUNDRED-SIXTY-EIGHT
(RA) FOUR HUNDRED-SIXTY-NINE
(RB) FOUR HUNDRED-SEVENTY
(RC) FOUR HUNDRED-SEVENTY-ONE
(RD) FOUR HUNDRED-SEVENTY-TWO
(RE) FOUR HUNDRED-SEVENTY-THREE
(RF) FOUR HUNDRED-SEVENTY-FOUR
(RF) FOUR HUNDRED-SEVENTY-FIVE
(RG) FOUR HUNDRED-SEVENTY-SIX
(RH) FOUR HUNDRED-SEVENTY-SEVEN
(RI) FOUR HUNDRED-SEVENTY-EIGHT
(RI) FOUR HUNDRED-SEVENTY-NINE
(RJ) FOUR HUNDRED-EIGHTY
(RK) FOUR HUNDRED-EIGHTY-ONE
(RL) FOUR HUNDRED-EIGHTY-TWO
(RM) FOUR HUNDRED-EIGHTY-THREE
(RN) FOUR HUNDRED-EIGHTY-FOUR
(RO) FOUR HUNDRED-EIGHTY-FIVE
(RO) FOUR HUNDRED-EIGHTY-SIX
(RP) FOUR HUNDRED-EIGHTY-SEVEN
(RQ) FOUR HUNDRED-EIGHTY-EIGHT
(RR) FOUR HUNDRED-EIGHTY-NINE
(RS) FOUR HUNDRED-NINETY
(RT) FOUR HUNDRED-NINETY-ONE
(RU) FOUR HUNDRED-NINETY-TWO
(RV) FOUR HUNDRED-NINETY-THREE
(RW) FOUR HUNDRED-NINETY-FOUR
(RX) FOUR HUNDRED-NINETY-FIVE
(RX) FOUR HUNDRED-NINETY-SIX
(RY) FOUR HUNDRED-NINETY-SEVEN
(RZ) FOUR HUNDRED-NINETY-EIGHT
(SA) FOUR HUNDRED-NINETY-NINE
(SB) FIVE HUNDRED
(SC) FIVE HUNDRED-ONE
(SD) FIVE HUNDRED-TWO
(SE) FIVE HUNDRED-THREE
(SF) FIVE HUNDRED-FOUR
(SF) FIVE HUNDRED-FIVE
(SG) FIVE HUNDRED-SIX
(SH) FIVE HUNDRED-SEVEN
(SI) FIVE HUNDRED-EIGHT
(SI) FIVE HUNDRED-NINE
(SJ) FIVE HUNDRED-TEN
(SK) FIVE HUNDRED-ELEVEN
(SL) FIVE HUNDRED-TWENTY
(SM) FIVE HUNDRED-TWENTY-ONE
(SN) FIVE HUNDRED-TWENTY-TWO
(SO) FIVE HUNDRED-TWENTY-THREE
(SP) FIVE HUNDRED-TWENTY-FOUR
(SQ) FIVE HUNDRED-TWENTY-FIVE
(SR) FIVE HUNDRED-TWENTY-SIX
(SS) FIVE HUNDRED-TWENTY-SEVEN
(ST) FIVE HUNDRED-TWENTY-EIGHT
(SU) FIVE HUNDRED-TWENTY-NINE
(SV) FIVE HUNDRED-THIRTY
(SV) FIVE HUNDRED-THIRTY-ONE
(SW) FIVE HUNDRED-THIRTY-TWO
(SX) FIVE HUNDRED-THIRTY-THREE
(SX) FIVE HUNDRED-THIRTY-FOUR
(SY) FIVE HUNDRED-THIRTY-FIVE
(SZ) FIVE HUNDRED-THIRTY-SIX
(TA) FIVE HUNDRED-THIRTY-SEVEN
(TB) FIVE HUNDRED-THIRTY-EIGHT
(TC) FIVE HUNDRED-THIRTY-NINE
(TD) FIVE HUNDRED-FORTY
(TE) FIVE HUNDRED-FORTY-ONE
(TE) FIVE HUNDRED-FORTY-TWO
(TF) FIVE HUNDRED-FORTY-THREE
(TF) FIVE HUNDRED-FORTY-FOUR
(TG) FIVE HUNDRED-FORTY-FIVE
(TH) FIVE HUNDRED-FORTY-SIX
(TH) FIVE HUNDRED-FORTY-SEVEN
(TI) FIVE HUNDRED-FORTY-EIGHT
(TI) FIVE HUNDRED-FORTY-NINE
(TJ) FIVE HUNDRED-FIFTY
(TK) FIVE HUNDRED-FIFTY-ONE
(TL) FIVE HUNDRED-FIFTY-TWO
(TM) FIVE HUNDRED-FIFTY-THREE
(TN) FIVE HUNDRED-FIFTY-FOUR
(TO) FIVE HUNDRED-FIFTY-FIVE
(TO) FIVE HUNDRED-FIFTY-SIX
(TP) FIVE HUNDRED-FIFTY-SEVEN
(TQ) FIVE HUNDRED-FIFTY-EIGHT
(TR) FIVE HUNDRED-FIFTY-NINE
(TS) FIVE HUNDRED-SIXTY
(TT) FIVE HUNDRED-SIXTY-ONE
(TU) FIVE HUNDRED-SIXTY-TWO
(TV) FIVE HUNDRED-SIXTY-THREE
(TW) FIVE HUNDRED-SIXTY-FOUR
(TX) FIVE HUNDRED-SIXTY-FIVE
(TX) FIVE HUNDRED-SIXTY-SIX
(TY) FIVE HUNDRED-SIXTY-SEVEN
(TZ) FIVE HUNDRED-SIXTY-EIGHT
(UA) FIVE HUNDRED-SIXTY-NINE
(UB) FIVE HUNDRED-SEVENTY
(UC) FIVE HUNDRED-SEVENTY-ONE
(UD) FIVE HUNDRED-SEVENTY-TWO
(UE) FIVE HUNDRED-SEVENTY-THREE
(UF) FIVE HUNDRED-SEVENTY-FOUR
(UF) FIVE HUNDRED-SEVENTY-FIVE
(UG) FIVE HUNDRED-SEVENTY-SIX
(UH) FIVE HUNDRED-SEVENTY-SEVEN
(UI) FIVE HUNDRED-SEVENTY-EIGHT
(UI) FIVE HUNDRED-SEVENTY-NINE
(UJ) FIVE HUNDRED-EIGHTY
(UK) FIVE HUNDRED-EIGHTY-ONE
(UL) FIVE HUNDRED-EIGHTY-TWO
(UM) FIVE HUNDRED-EIGHTY-THREE
(UN) FIVE HUNDRED-EIGHTY-FOUR
(UO) FIVE HUNDRED-EIGHTY-FIVE
(UO) FIVE HUNDRED-EIGHTY-SIX
(UP) FIVE HUNDRED-EIGHTY-SEVEN
(UQ) FIVE HUNDRED-EIGHTY-EIGHT
(UR) FIVE HUNDRED-EIGHTY-NINE
(US) FIVE HUNDRED-NINETY
(UT) FIVE HUNDRED-NINETY-ONE
(UU) FIVE HUNDRED-NINETY-TWO
(UV) FIVE HUNDRED-NINETY-THREE
(UW) FIVE HUNDRED-NINETY-FOUR
(UX) FIVE HUNDRED-NINETY-FIVE
(UX) FIVE HUNDRED-NINETY-SIX
(UY) FIVE HUNDRED-NINETY-SEVEN
(UZ) FIVE HUNDRED-NINETY-EIGHT
(VA) FIVE HUNDRED-NINETY-NINE
(VB) SIX HUNDRED
(VC) SIX HUNDRED-ONE
(VD) SIX HUNDRED-TWO
(VE) SIX HUNDRED-THREE
(VF) SIX HUNDRED-FOUR
(VF) SIX HUNDRED-FIVE
(VG) SIX HUNDRED-SIX
(VH) SIX HUNDRED-SEVEN
(VI) SIX HUNDRED-EIGHT
(VI) SIX HUNDRED-NINE
(VJ) SIX HUNDRED-TEN
(VK) SIX HUNDRED-ELEVEN
(VL) SIX HUNDRED-TWENTY
(VM) SIX HUNDRED-TWENTY-ONE
(VN) SIX HUNDRED-TWENTY-TWO
(VO) SIX HUNDRED-TWENTY-THREE
(VP) SIX HUNDRED-TWENTY-FOUR
(VQ) SIX HUNDRED-TWENTY-FIVE
(VR) SIX HUNDRED-TWENTY-SIX
(VS) SIX HUNDRED-TWENTY-SEVEN
(VT) SIX HUNDRED-TWENTY-EIGHT
(VU) SIX HUNDRED-TWENTY-NINE
(VV) SIX HUNDRED-THIRTY
(VV) SIX HUNDRED-THIRTY-ONE
(VW) SIX HUNDRED-THIRTY-TWO
(VX) SIX HUNDRED-THIRTY-THREE
(VX) SIX HUNDRED-THIRTY-FOUR
(VY) SIX HUNDRED-THIRTY-FIVE
(VZ) SIX HUNDRED-THIRTY-SIX
(WA) SIX HUNDRED-THIRTY-SEVEN
(WB) SIX HUNDRED-THIRTY-EIGHT
(WC) SIX HUNDRED-THIRTY-NINE
(WD) SIX HUNDRED-FORTY
(WE) SIX HUNDRED-FORTY-ONE
(WE) SIX HUNDRED-FORTY-TWO
(WF) SIX HUNDRED-FORTY-THREE
(WF) SIX HUNDRED-FORTY-FOUR
(WG) SIX HUNDRED-FORTY-FIVE
(WH) SIX HUNDRED-FORTY-SIX
(WH) SIX HUNDRED-FORTY-SEVEN
(WI) SIX HUNDRED-FORTY-EIGHT
(WI) SIX HUNDRED-FORTY-NINE
(WJ) SIX HUNDRED-FIFTY
(WK) SIX HUNDRED-FIFTY-ONE
(WL) SIX HUNDRED-FIFTY-TWO
(WM) SIX HUNDRED-FIFTY-THREE
(WN) SIX HUNDRED-FIFTY-FOUR
(WO) SIX HUNDRED-FIFTY-FIVE
(WO) SIX HUNDRED-FIFTY-SIX
(WP) SIX HUNDRED-FIFTY-SEVEN
(WQ) SIX HUNDRED-FIFTY-EIGHT
(WR) SIX HUNDRED-FIFTY-NINE
(WS) SIX HUNDRED-SIXTY
(WT) SIX HUNDRED-SIXTY-ONE
(WU) SIX HUNDRED-SIXTY-TWO
(WV) SIX HUNDRED-SIXTY-THREE
(WW) SIX HUNDRED-SIXTY-FOUR
(WX) SIX HUNDRED-SIXTY-FIVE
(WX) SIX HUNDRED-SIXTY-SIX
(WY) SIX HUNDRED-SIXTY-SEVEN
(WZ) SIX HUNDRED-SIXTY-EIGHT
(XA) SIX HUNDRED-SIXTY-NINE
(XB) SIX HUNDRED-SEVENTY
(XC) SIX HUNDRED-SEVENTY-ONE
(XD) SIX HUNDRED-SEVENTY-TWO
(XE) SIX HUNDRED-SEVENTY-THREE
(XF) SIX HUNDRED-SEVENTY-FOUR
(XF) SIX HUNDRED-SEVENTY-FIVE
(XG) SIX HUNDRED-SEVENTY-SIX
(XH) SIX HUNDRED-SEVENTY-SEVEN
(XI) SIX HUNDRED-SEVENTY-EIGHT
(XI) SIX HUNDRED-SEVENTY-NINE
(XJ) SIX HUNDRED-EIGHTY
(XK) SIX HUNDRED-EIGHTY-ONE
(XL) SIX HUNDRED-EIGHTY-TWO
(XM) SIX HUNDRED-EIGHTY-THREE
(XN) SIX HUNDRED-EIGHTY-FOUR
(XO) SIX HUNDRED-EIGHTY-FIVE
(XO) SIX HUNDRED-EIGHTY-SIX
(XP) SIX HUNDRED-EIGHTY-SEVEN
(XQ) SIX HUNDRED-EIGHTY-EIGHT
(XR) SIX HUNDRED-EIGHTY-NINE
(XS) SIX HUNDRED-NINETY
(XT) SIX HUNDRED-NINETY-ONE
(XU) SIX HUNDRED-NINETY-TWO
(XV) SIX HUNDRED-NINETY-THREE
(XW) SIX HUNDRED-NINETY-FOUR
(XX) SIX HUNDRED-NINETY-FIVE
(XX) SIX HUNDRED-NINETY-SIX
(XY) SIX HUNDRED-NINETY-SEVEN
(XZ) SIX HUNDRED-NINETY-EIGHT
(YA) SIX HUNDRED-NINETY-NINE
(YB) SEVEN HUNDRED
(YC) SEVEN HUNDRED-ONE
(YD) SEVEN HUNDRED-TWO
(YE) SEVEN HUNDRED-THREE
(YF) SEVEN HUNDRED-FOUR
(YF) SEVEN HUNDRED-FIVE
(YG) SEVEN HUNDRED-SIX
(YH) SEVEN HUNDRED-SEVEN
(YI) SEVEN HUNDRED-EIGHT
(YI) SEVEN HUNDRED-NINE
(YJ) SEVEN HUNDRED-TEN
(YK) SEVEN HUNDRED-ELEVEN
(YL) SEVEN HUNDRED-TWENTY
(YM) SEVEN HUNDRED-TWENTY-ONE
(YN) SEVEN HUNDRED-TWENTY-TWO
(YO) SEVEN HUNDRED-TWENTY-THREE

BLUE ARE A BAND
WHO WRITE NOTHING LESS
THAN QUALITY SONGS.
ROBIN SMITH - RECORD MIRROR

BLUE

BLUE BURST BACK
ONTO ITS HOME TERRITORY
FOR ALL THAT IS BEST
IN SCOTTISH MUSIC.
JOHN HAYWARD - MUSIC WEEK

FLIGHT SCHEDULE

	WITH THE SMALL FACES	
	SEPT 13th - BIRMINGHAM HIPPODROME	NEW YORK
	SEPT 14th - MANCHESTER APOLLO	BOSTON
DRENTCHE	SEPT 16th - GLASGOW APOLLO	
	SEPT 17th - NEWCASTLE CITY HALL	
	SEPT 18th - LEEDS GRAND	
	SEPT 20th - BRISTOL COLSTON HALL	
	SEPT 21st - BRIGHTON DOME	MUNICH
	SEPT 22nd - OXFORD NEW THEATRE	
	SEPT 23rd - HAMMERSMITH ODEON	
	WITH LEO SAYER	
	SEPT 29th - CARDIFF, CAPITOL	
	SEPT 30th - PETERBOROUGH ABC	
INGTON	OCT 1st - IPSWICH, GAUMONT THEATRE	
	OCT 2nd - THE LONDON PALLADIUM	
RUSSELS	OCT 5th - NEWCASTLE CITY HALL	
	OCT 6th - EDINBURGH USHER HALL	LOS ANGELES
	OCT 7th - ABERDEEN, CAPITOL THEATRE	
	OCT 8th - GLASGOW APOLLO THEATRE	SYDNEY
	OCT 9th - LIVERPOOL EMPIRE THEATRE	
	OCT 11th - DUBLIN STADIUM	
	OCT 13th - WOLVERHAMPTON CIVIC	
	OCT 14th - BIRMINGHAM HIPPODROME	PARIS
DELPHIA	OCT 15th - MANCHESTER APOLLO	
	OCT 16th - BLACKPOOL OPERA HOUSE	
	OCT 18th - BOURNEMOUTH, WINTER GARDENS	
	OCT 20th - PORTSMOUTH, THE GUILDHALL	
	OCT 21st - BRIGHTON, THE DOME	
	OCT 22nd - BRISTOL, HIPPODROME	
	OCT 23rd - THE LONDON PALLADIUM	
	OCT 25th - SHEFFIELD CITY HALL	

Night Time Flight

The new single
BRING BACK THE LOVE
taken from the album
ANOTHER NIGHT TIME FLIGHT

ROKN 581

ROLE 7

