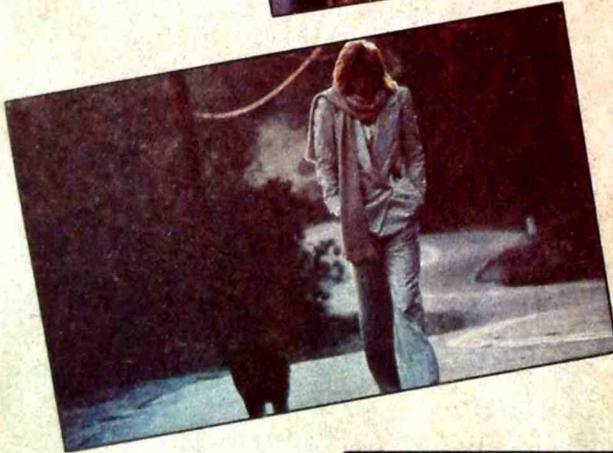
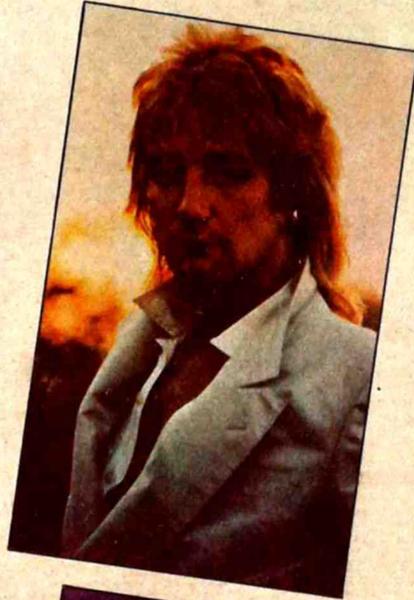
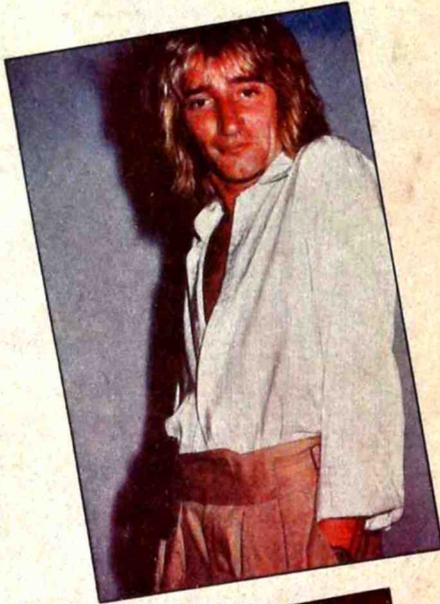


# Record Mirror

## ROD STEWART on the loose in New York



Wilko  
Chicago  
Tom Robinson



Yes  
Smokie  
Donna Summer

### Heartbreakers on the road and in colour

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

# Record

## UK SINGLES

1	3	YES SIR I CAN BOOGIE, Baccara	RCA
2	2	BLACK IS BLACK, La Belle Epoque	Harvest
3	4	YOU'RE IN MY HEART, Rod Stewart	Riva
4	1	SILVER LADY, David Soul	Private Stock
5	20	THE NAME OF THE GAME, Abba	Epic
6	11	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
7	9	BLACK BETTY, Ram Jam	Epic
8	15	HOLIDAYS IN THE SUN, Sex Pistols	Virgin
9	5	I REMEMBER ELVIS PRESLEY, Danny Mirror	Sonet
10	7	STAR WARS THEME, Meco	RCA
11	18	CALLING OCCUPANTS, Carpenters	A&M
12	8	NO MORE HEROES, Stranglers	United Artists
13	30	WE ARE THE CHAMPIONS, Queen	EMI
14	6	BEST OF MY LOVE, Emotions	CBS
15	37	2,4,6,8, MOTORWAY, Tom Robinson Band	EMI
16	14	I REMEMBER YESTERDAY, Donna Summer	GTO
17	22	NEEDLES & PINS, Smokie	RAK
18	13	WONDEROUS STORIES, Yes	Atlantic
19	10	WAY DOWN, Elvis Presley	RCA
20	29	VIRGINIA PLAIN, Roxy Music	Polydor
21	23	LOVE HURTS ETC, Nazareth	Mountain
22	19	I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman	RSO
23	12	FROM NEW YORK TO LA, Patsy Gallant	EMI
24	16	FROM HERE TO ETERNITY, Giorgio	Oasis
25	26	HEROES, David Bowie	RCA
26	38	I BELIEVE YOU, Dorothy Moore	Epic
27	28	ANGEL OF THE MORNING, Mary Mason	Epic
28	24	THUNDER IN MY HEART, Leo Sayer	Chrysalis
29	43	SHE'S NOT THERE, Santana	CBS
30	27	GREATEST LOVE OF ALL, George Benson	Arista
31	31	NEW LIVE AND RARE, Deep Purple	Purple
32	34	HAPPY DAYS, Pratt & McLain	Reprise
33	17	TELEPHONE MAN, Meri Wilson	Pye
34	-	LOVE BUG, Tina Charles	CBS
35	21	MAGIC FLY, Space	Pye
36	-	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
37	41	WATER MARGIN, Pete Macjuniar / Godiego	BBC
38	40	BRICKHOUSE / SWEET LOVE, Commodores	Motown
39	32	DO YOUR DANCE, Rose Royce	Warner Bros
40	45	IT'S ECSTASY, Barry White	20th Century
41	48	BOOGIE ON UP, Rokotto	State
42	-	LIVE IN TROUBLE, Barron Knights	Epic
43	-	TURN TO STONE, E. L. O.	Jet
44	46	THE DANGER OF A STRANGER, Stella Parton	Elektra
45	47	YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros
46	42	LIPSMACKIN' ROCK & ROLLIN', Peter Blake	Pepper
47	-	BELFAST, Boney M	Atlantic
48	-	HIGHER & HIGHER, Rita Coolidge	A&M
49	-	EGYPTIAN REGGAE, Jonathan Richman	Barn
50	-	MY BABY LEFT ME, Slade	Beserkley

## UK ALBUMS

1	1	20 GOLDEN GREATS, Diana Ross & The Supremes	Tamla Motown
2	5	40 GOLDEN GREATS, Cliff Richard	EMI
3	2	HOME ON THE RANGE, Slim Whitman	United Artists
4	3	NO MORE HEROES, The Stranglers	United Artists
5	7	RUMOURS, Fleetwood Mac	Warner Brothers
6	9	GOING FOR THE ONE, Yes	Atlantic
7	4	OXYGENE, Jean Michel Jarre	Polydor
8	-	SECONDS OUT, Genesis	Charisma
9	-	GREATEST HITS, Abba	Epic
10	32	THUNDER IN MY HEART, Leo Sayer	Chrysalis
11	8	MOODY BLUE, Elvis Presley	RCA
12	14	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
13	10	AJA, Steely Dan	ABC
14	11	A STAR IS BORN, Soundtrack	CBS
15	13	GREATEST HITS VOL. II, Elton John	DJM
16	6	LOVE YOU LIVE, Rolling Stones	Rolling Stones
17	-	HEROES, David Bowie	RCA Victor
18	18	TWO DAYS AWAY, Elkie Brooks	A&M
19	17	BAD REPUTATION, Thin Lizzy	Vertigo
20	15	I REMEMBER YESTERDAY, Donna Summer	GTO
21	12	PASSAGE, The Carpenters	A&M
22	43	CAUGHT IN THE ACT, Steve Gibbons Band	Polydor
23	25	BEST OF, Rod Stewart	Mercury
24	20	SHOW SOME EMOTION, Joan Armatrading	A&M
25	26	STRANGLERS IV, The Stranglers	United Artists
26	22	EXODUS, Bob Marley & The Wailers	Island
27	19	BOOMTOWN RATS	Ensign
28	16	THE JOHNNY MATHIS COLLECTION	CBS
29	36	THEIR GREATEST HITS 71-75, The Eagles	Asylum
30	27	COUNTRY BOY, Don Williams	ABC
31	23	MAGIC FLY, Space	Pye International
32	35	BEST OF FRANKIE LAINE	Warwick
33	-	FRONT PAGE NEWS, Wishbone Ash	MCA
34	24	20 ALL TIME GREATS, Connie Francis	Polydor
35	31	RAIN DANCES, Camel	Decca
36	29	HOTEL CALIFORNIA, The Eagles	Asylum
37	-	GREATEST HITS, Hermans Hermits	K-Tel
38	40	GONE TO EARTH, Barclay James Harvest	Polydor
39	33	ARRIVAL, Abba	Epic
40	-	MAKING LOVE AND MUSIC, Doctor Hook	Capitol
41	41	DREAMS, Linda Ronstadt	Asylum
42	21	ECHOES OF THE 60s, Phil Spector	Phil Spector
43	-	SOUL CITY, Various Artists	K-Tel
44	-	ROUGH MIX, Townshend/Lane	Polydor
45	34	ENDLESS FLIGHT, Leo Sayer	Chrysalis
46	30	LOVING YOU, Elvis Presley	RCA Victor
47	37	GOLD & IVORY, David Essex	CBS
48	46	MOTORS 1, The Motors	Virgin
49	-	20 GOLDEN GREATS, The Shadows	EMI
50	28	MOTIVATION RADIO, Steve Hillage	Virgin

## OTHER CHART

1	DANCIN' THE NIGHT AWAY, The Motors	Virgin
2	DO ANYTHING YOU WANNA DO, The Rods	Island 12"
3	THIS PERFECT DAY, The Saints	Harvest 12"
4	SHEENA IS A PUNK ROCKER, The Ramones	Sire 12"
5	MARQUEE MOON, Television	Elektra 12"
6	DISCO INFERNO, The Trammps	Atlantic 12"
7	WONDEROUS STORIES, Yes	Atlantic 12"
8	LABIEENROSE, Grace Jones	Island 12"
9	LOOKING AFTER NO 1, Boomtown Rats	Ensign 12"
10	SPANISH STROLL, Mink DeVille	Capitol 12"
11	ENJOY YOURSELF, The Jacksons	Epic 12"
12	BITE YOUR LIP, Elton John	Rocket 12"
13	CHINESE ROCKS, The Heartbreakers	Track 12"
14	ANYTHING THAT'S ROCK AND ROLL, Tom Petty	Island 12"
15	NATURE BOY, George Benson	Warner Bros 12"
16	SUBSTITUTE A M A BOY, PICTURES OF LILY, The Who	Polydor 12"
17	SHE'S A WINDUP, Dr Feelgood	UA 12"
18	DISCO LUCY, The Wilson Place Street Band	Island 12"
19	SLOW DOWN, John Miles	American London Import 12"
20	SHOWROOM DUMMIES, Kraftwerk	Capitol 12"

Supplied by Adrien's, Wickford Shopping Hall, Wickford, Essex (0374 43318).

## BREAKERS

NASTY NASTY, 999	United Artists
BABY WHAT A BIG SURPRISE, Chicago	CBS
DADDY COOL, Darts	Magnet
STAR DANCE, John Forde	EMI
DISCOBEATLEMANIA, D. B. M.	Atlantic
SHOO-DOO FU FU OOH, Lennie Williams	ABC
GOIN' PLACES, Jacksons	Epic
I WILL, Ruby Winters	Creole
DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
ANYTHING FOR YOU, Flintock	Pinnacle



999: breaking with 'Nasty Nasty'

## UK DISCO

1	4	DO YOUR DANCE, Rose Royce	Whitfield
2	5	YES SIR I CAN BOOGIE, Baccara	RCA
3	3	BEST OF MY LOVE, Emotions	CBS
4	1	BLACK IS BLACK, La Belle Epoque	Harvest 12m
5	2	STAR WARS THEME, Meco	RCA
6	6	BRICK HOUSE/SWEET LOVE, Commodores	Motown
7	12	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
8	31	BOOGIE ON UP, Rokotto	State 12m
9	9	SHOO DOO FU FU OOH, Lenny Williams	ABC
10	7	FROM HERE TO ETERNITY, Giorgio	Oasis
11	14	MAGIC FLY, Space	Pye
12	13	MAKE IT WITH YOU, Whispers	Soul Train 12m
13	-	DUSIC, Brick	Bang
14	16	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
15	-	ONE LOVE, Celi Bee & The Buzzy Bunch	Tk 12m
16	-	BLACK BETTY, Ram Jam	Epic
17	18	DOWN DEEP INSIDE, Donna Summer	Casablanca
18	20	SAY YOU WILL/FUNK SURGEON, Eddie Henderson	Capitol
19	19	IT'S ECSTASY, Barry White	20th Century
20	-	IN FULL BLOOM, Rose Royce	Whitfield

# Record Mirror

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# Juicy Juicy

## Britt up the pole . . .

WANNA SEE a spectacle that's something on the amusing side? Well, my sweets, catch a Jumbo over to Sarasota in Florida where you'll be able to witness none other than **Ms Britt Ekland** balancing on a tight-rope 40ft above the ground and claspng a 15ft balancing pole.

The blonde (?) actress and friend of the gravedigger is practising for her part in the film 'The Flying Wallendas' for NBC TV. The action is taking place at the winter HQ of Barnum and Bailey's Circus.

Britt's mum has flown over to look after her two children Victoria Sellers and Nikolai Adler while Britt does her bit on the high wire. Life is just a circus . . .

■ **Cocktail corner:** latest drink among the beautiful people - so I'm reliably informed - is 'A Freddie Mercury' (gin, SWEET Martini, Campari and soda, slice of lemon). Sounds delightful.

Spare a thought, my sweets, for my young friends from the Emerald Isle, **Horalsips**. The poor things are having to play their five-week United States tour without their stage set, two hippogriffs - green animals that look like a cross between a lion and a dragon and sit either side of the drum-riser.

TWA, in their wisdom, sent the poor animals to Malaysia instead of New York. Problems have arisen because no one seems to know the Malaysian for hippogriff.

A setback, too, for my Canadian friend **Pat Travers**. His album release has had to be put back for a week. The messenger hired to take the master tape from

the management office to the record company absconded en route and hasn't been seen since, though thankfully the master tape was found a week later in a parking lot in Walthamstow.

What a surprise at Dingwalls 'other night . . . the vast rotund figure of **George Melly** occupying large areas of the dance floor during **Delroy Washington's** reggae concert.

A black-clad female clung valiantly to his rippling girth. There's something about big men, don't you think? Meanwhile **Eric Burdon** kept a ruminatively low profile on a chair not a million miles from the amply-stocked bar . . .

One that was worth catching: **Steve Gibbons** jamming with **Jim Capaldi** until three in the morning at Birmingham **Barbarellas**.

Congratulations are in order for young (27) **Mike Rutherford**, husky bass guitarist with **Genesis**. Mike and his wife, former model **Angie Downing** (23), have just had their first baby. **Kate** was born on October 19

at St Teresa's Hospital and weighed in at seven pounds. And the news you've all been waiting to hear for so long: **Widowmaker** have finally, once and for ever, split up. Wise move that, you'll agree.

**Les Prior**, the appalling DJ in the musical 'Sleak' which ends this Saturday claims to have sold 8,763 sticks of snuff rock, 40,000 snuff rock buttons in a variety of appealing designs and 2,223 snuff rock T-shirts.

Your album sleeves tonight: **Rocket Records** had to make a special arrangement with **London Transport** to photograph the sleeve of their new LP 'On The Line'. It depicts the **Foster Brothers** falling out of an underground train (what unkind person said pity they didn't fall under one?). The shot involved the hiring of the station, train and railway staff.

Now, my sweets, news of an old campaigner - **Dusty Springfield**. Her new album is completed and scheduled for release in America in January and over here shortly after. I'm also told



"I'm Cherry Vanilla - thigh me!"

she has a fan club 'Dusty Springfield International' which has been in existence for almost a year. The address in case any of you out there are remotely interested is 42 Oxford Gardens, London W10.

International news division: while flying to Australia **Osibisa** were diverted to Bahrain and Dubai, followed within minutes by a Lufthansa jet hijacked by terrorists. In Dubai security forces, **Osibisa** kept up the spirits of 2,000 stranded passengers by giving an impromptu concert performance aided only by bongos and whistles.

While on the subject of Australia, I hear that **10cc** - engaged on a tour down under and in Japan - decided not to stop over in Singapore because to gain admission the authorities would have made them cut their hair. Now that wouldn't have been a pretty sight.

Talking of hair, I see **Elton**

was still wearing his beret on his New York sojourn. When's it coming off, **Elt**? And he really is getting involved in his football. I hear he was planning to take a helicopter ride from the Muppet Show studios to the Hawthorns, home of West Brom. He was refused permission to land on the football pitch and had to land at Birmingham airport 20 miles away.

**The Boomtown Rats**, I'm told, dropped in on the **Tom Robinson Band** at Sheffield Poly on Saturday night . . . and who set the fire alarm off at the TRB's hotel? Naughty boy.

More from the States . . . **Sex Pistols** sign to Warners . . . former **Beatles** manager **Allen Klein** on trial in New York for tax evasion . . .

**Robert Palmer's** new LP is 'Double Fun' . . . **Dylan's** Rolling Thunder film due out in January and runs for nearly three hours.

There we go then, see y'all soon. Bye.

## FREEBIE OF THE WEEK No 15

WINNER of the David McWilliams tour jacket (Freebie 13) is **Teresa Cameron**, Heaton Park, Prestwich, Manchester. The prize is on its way.

This week you can win five copies - autographed of course - of **Racing Cars'** new album, 'Weekend Rendezvous', five T-shirts and five **Racing Cars** hats. Usual rules apply.

- Questions:
- 1 Full line - up of the band.
  - 2 The name of the lead singer's brother.
  - 3 Their country of origin.
- Answers to Freebies (15), Record Mirror, 40 Long Acre, London, WC2.



**GRAHAM PARKER** discussing the rumour that **Phil Lynott** has been arrested for jay-walking.

# DOUG ASHDOWN

a haunting single

# WINTER IN AMERICA



DECCA



## PISTOLS BAGGED

AS A result of action taken by the Belgian Travel Services, 60,000 copies of the picture bag of the Sex Pistols' single 'Holidays In The Sun' were taken by court order from the Virgin offices last Thursday.

It is alleged that the artwork constituted a breach of copyright of the Belgian Travel Services' summer holiday brochure.

Meanwhile the new Pistols' album is to be rush-released this Friday (28) to ensure its availability at the

same time as import copies.

No alternative album is now planned but British copies will have an extra track, 'Submission', included at the band's request. Some copies of the album have already been printed without 'Submission'. In these editions special one-sided singles featuring the extra track will be included.

The picture shows the lawyers' representative removing the offending picture sleeves from the Virgin offices.

# ELP'S WORKS VOLUME TWO

EMERSON LAKE and Palmer release 'Works Volume Two' in mid-November.

A single LP, it contains 12 tracks of both old and new material including Keith Emerson's 'Honky Tonk Train Blues' and a

remixed version of Greg Lake's 'I Believe In Father Christmas'.

The new tracks include Scott Joplin's 'Maple Leaf Rag' performed by Keith Emerson with the London Philharmonic Orchestra,

a Greg Lake / Pete Sinfield composition 'Watching Over You' and a new Carl Palmer track 'Bullfrog'. There is also ELP's interpretation of the old standard 'Show Me The Way To Go Home'.

ELP are currently embarking on the second leg of their American tour and are completing plans for a British and European tour. Details will be published as soon as they become available.



ELP: old and new material

# EIGHT DIE IN SKYNYRD CRASH

LYNYRD SKYNYRD were involved in a tragic air crash on Thursday night. Three members of the band were killed when the plane taking them to a concert in Louisiana crashed into trees after running out of fuel.

Singer Ronnie Van Zant, guitarist Steve Gaines and his sister Cassie who sang with the band were among the eight who died in the crash. Two road crew died in hospital and a further six members of the band's entourage were in a critical condition in McComb Hospital as we went to press.

Gary Rossington, Billy Powell and Leon Wilkerson all underwent emergency operations.

Both pilot and co-pilot were killed. An aviation spokesman commented "It's a miracle anyone managed to walk out of the wreckage alive. It was just a big pile of metal."

Manager Pete Rudge was in New York at the time of the crash and flew immediately to the scene. Neither he nor anyone connected with the band would comment on Lynyrd Skynyrd's future. It seems unlikely they'll continue without front man Ronnie Van Zant.

It remains a mystery why the plane ran out of fuel. An investigation is being held.

● Skynyrd appreciation, see page 46.



LYNYRD SKYNYRD: three members killed

# HEEP ALBUM, SINGLE, TOUR

URIAH HEEP begin a major tour and release a new album in November.

Dates are: Manchester Palace November 20, Edinburgh Usher Hall 21, Glasgow Apollo 22, Liverpool Empire 23, Birmingham Odeon 24, Southampton Gaumont 25, Bristol Hippodrome 27, Newcastle City Hall 30, Leicester De Montfort Hall December 1, Hammersmith Odeon 2, Ipswich Gaumont 3, Brighton Dome 5.

Provincial prices are £2.50, £2 and £1.50 and are available now at box offices and usual agents. At the Hammersmith Odeon prices are £3, £2.50 and £2. Heep begin a European tour in January.

The new album 'Innocent Victim' is released on November 4 and a single from the album 'Free Me' has just been released. Meanwhile a Heep classic 'Lady In Black' has been re-released in Germany.



URIAH HEEP

## Foster's debut album

ROCKET ARE to release the debut album from the Foster Brothers on November 4.

Called 'On The Line', the album is produced by Mike Vernon and was recorded at his Chipping Norton studios.

The release coincides with their tour which starts at Hatfield Poly on November 4 and runs through to Birmingham Town Hall on November 21.

## Rick on the air

RICK WAKEMAN hosts the Nicky Horne show on Capital Radio between 9 and 11 pm on Thursday (27). Wakeman stepped in because Horne is moving house. The show will be pre-recorded so it doesn't interfere with Wakeman's appearances with Yes at Wembley.



AEROSMITH: Steve Tyler (above) and Joe Perry injured

# Aerosmith casualties

AEROSMITH'S LEAD singer Steve Tyler and guitarist Joe Perry were seriously injured on stage at the Philadelphia Spectrum after a member of the audience hurled an explosive device on stage.

Tyler received eye burns and Perry had his hand severely lacerated after the projectile was lobbed onstage as the band were returning for an encore. The concert was stopped and Tyler and Perry were rushed to St Agnes Hospital where they were later discharged.

Perry and Tyler are now recuperating and the rest of the tour has been called off. Nobody was arrested following the incident.



# Wishbone for Marquee

WISHBONE ASH, mid-way through their Front Page News tour, are to play a special one-off at London's Marquee Club on Saturday, October 29. Two days later, the band will play in front of 8,000 fans at Wembley.

Says Wishbone's Andy Powell: "It's a chance to get back to the Marquee just for the sheer fun of it and to keep in our hand in terms of close contact with audiences after playing big concert halls for so long."

"We haven't played clubs for five years and the last time I was at the Marquee was for my stag night."

Tickets for the Marquee gig will be £1.50 on the night.



ALESSI BROTHERS

## ALESSI TWINS HEADLINE

THE ALESSI BROTHERS return to Britain next month to headline a nine-date concert tour.

The twins release a new album 'All For A Reason' to coincide with the visit, with the title track out as a single next week.

Backing musicians for the tour are: Carlos Rodriguez congas, Jimmie Rippeto guitar, Bob

Riley drums, Dana Krol vocals and Adam Ippellite keyboards.

Dates: Liverpool Empire November 21, Glasgow Apollo 22, Manchester Apollo 23, Sheffield City Hall 26, Bristol Colston Hall 27, London Rainbow 28, Newcastle City Hall 29, Hull City Hall 30, Birmingham Hippodrome December 1.

## MOTORHEAD WINNERS

WINNERS OF our recent Motorhead competition who will each be receiving a copy of their album are: G. Mansfield, Upminster, Essex; T. Travers, Middleton, Manchester; S. S. Davies, Loughborough, Leicestershire; G. Harris, Bexhill-on-Sea, Sussex; G. Goode, Corringham, Essex; P. Trimfit, Waltham Abbey, Essex; J. Borgeon, Edmonton, London; R. Rosedon, Bentham, Lancashire; V. Flame, Derby; F. Gibson, Maidstone, Kent; G. Jones, Oxford; T. Lane, Castle Douglas, Scotland; N. Mandie, West Glamorgan, South Wales; R. Arnold, Ampthill, Beds; R. Jamieson, Bedford; S. Shroefield, Windsor, Berkshire; T. Ampsfield, Belfast, N. Ireland; K. Whicker, Normanton, West Yorkshire; P. Bradshaw, Brombrough, Merseyside; M. Males, Windsor, Berkshire.

## NEWS IN BRIEF

BLUE OYSTER CULT's double LP 'On Your Feet On Your Knees' has gone silver in the UK.

Every Monday in November at the Nashville, London, the Pleasers and the Skaks will be appearing. Both bands will also be working extensively throughout November in their own right.

Lou Reed has postponed his US autumn tour because of problems recording his new album.

Bruce Springsteen has some 35 tracks recorded, with more to come, but there is still no news when his next album will be released.

Jean Armatrading adds a further date to her successful tour with a fifth concert at London's Hammersmith Odeon on November 5. Tickets are from £1 to £3.50.

Ayshea is to support Demis Roussos on his British tour which starts at Manchester on October 31 and winds up at Liverpool on November 22.

Genesis' double album 'Seconds Out' has already achieved sales in excess of £4 million, making it their sixth gold album.

Cafe Jacques support Pat Travers on his upcoming tour. They release an album 'Round The Back' on Epic on November 4. A single 'Dark Eyed Johnny' will be taken from the album.

Clover are to support Graham Parker on his British and European tours. They have a single 'Oh Senorita' taken from the album 'Love On The Wire' released on Friday (28).

Deaf School enter Rockfield Studios on November 20 to record their third album for Warners, tentatively titled 'English Boys With Guns'. The band will play two nights at London's Nashville in Mid-December.

The final of the 'US Sound Spectacular', the competition to find the best new rock band of 1977, takes place at the Wembley Empire Pool on Monday October 31, before the Wishbone Ash concert. First prize of £5,000 plus the possibility of a recording contract with MCA. Alan Freeman will compere the event.

## TOURS...TOURS

THE PIRATES' 'Out of Their Skulls Tour 1977': Bournemouth Town Hall, November 3, Hackney Spooky Lady 5, Birmingham Poly 11, Wolverhampton Poly 12, London Nashville 17 and 18, London Hope And Anchor 23, Liverpool Poly 25, Redcar Coatham Bowl 27.

THE STEVE GIBBONS BAND: Birmingham Barbarellas November 9 and 10, Bath University 11, Portsmouth Guildhall 14, Plymouth Woods 16, Penance The Garden 17, Manchester Free Trade Hall 19, Lincoln Theatre Royal 20, Newcastle City Hall 22, Glasgow Apollo 23, Hawick Town Hall 24, Liverpool Empire 25, London Theatre Royal Drury Lane 27. The band will be in the studios in January to cut a new album.

FABULOUS POODLES: Wolverhampton Lafayette November 4, West Runtun Pavilion 5, St Albans Civic Hall 8, Manchester University 9, Huddersfield Poly 10, Durham University 16, London Kings College 18, Northampton Cricket Club 19, Chelmsford Chancellor Hall 27.



DEPRESSIONS

DEPRESSIONS: London 100 Club November 1, Manchester Rafter's 3, London Dingwells 4, London Marquee 5, Wakefield Bretton I Hall College 9, Bognor Ocean Bar 11, Northampton Cricket Ground 12, Keighley Knickers 15, London Rochester Castle 17, London Rock Garden 21, Wolverhampton Lafayette 23, London Rochester Castle 24.

HORSLIPS add: Sheffield Poly November 16, Leeds University 17, Redcar Coatham Bowl 20, Keele University 23.

THE RAGE: Falkirk Maniqui October 27, Edinburgh Clouds 28, Strathclyde University 29, Brighton Top Rank November 2, Swansea University 3, Reading Top Rank 4, Slough College 5, Shrewsbury Tifany's 6, Cardiff Top Rank 8, Manchester Middleton Civic Hall 11, Hull University 12, Kent University 14.

THE PLEASERS: Reading University November 2, London School of Economics 4, London Nashville 7, London Hope And Anchor 8, Stoke Newington Rochester Castle 11, London Nashville 14, London Hope And Anchor 15, Weybridge NCFE 18, Brighton Poly 19, London Nashville 21, Weymouth College Of Education 25, Southampton University 26, London Nashville 28, London Hope And Anchor 29. More dates to be added.

JOHN MARTYN: Belfast Queen's University November 15, Dublin Stadium 16, Surrey University 18, Essex University 19, London Rainbow 21, Reading University 23, Bristol Colston Hall 24, Manchester Rafter's 25, Leeds University 26, Norwich St Andrew Hall 27, Birmingham Town Hall 28, Newcastle Polytechnic 30. Martyn also plays The Centre Portsmouth on November 10 instead of 9.

XTC: Plymouth Castaways October 31, London Music Machine November 1, Coalville Blooblos 3, Stafford College of Education 4, Coventry Mr Georges 5, Leeds Pickwick Club 7, Huddersfield Ivanhoes 8, Wrexham Cartrefie College 9, Rotherham Windmill 10, Kettering Central Hall 11, Newport Slowaway 16, Birmingham Rebecca's 17, City Of London Polytechnic 18, Paisley Silver Thread 23, Falkirk Maniqui Club 24, Edinburgh Clouds 25, Liverpool Eric's 26, Nottingham Kates 27, Swindon Affair Club 28, 29 and 30, Stoke-on-Trent North Staffs Polytechnic December 2.

PENETRATION: Ealing College Of Technology November 10, Newcastle Eustace Percy Hall 12, Kent University 14, London Rock Garden 15, Swindon The Affair Club 16, London Vortex 22, London Rochester Castle 23, Huddersfield Polytechnic 25, London Nashville December 4, Manchester Rafter's 8, Chislehurst Caves 9, London The Bell 10, Uxbridge Technical College 15, Plymouth Top Rank 20.

X-RAY SPEX add three dates to their current tour. London Hornsey College November 3, Oxford Polytechnic 5, Birmingham Barbarellas 8.

SALT: London Queen Mary's College November 5, Barrow-in-Furness Maxims 10, Bolton Technical College 11, London Dingwells 12 and 19.

# Clapton LP but no UK tour

ERIC CLAPTON releases a new album 'Slowhand' on RSO on November 4.

Produced by Glyn Johns it features Eric on guitar, Dick Sims keyboards, Marly Levy vocals and the rest of

Clapton's regular band, including Yvonne Elliman.

Some of the tracks are 'Cocaine' by J J Cale, 'Lay Down Sally' and 'May You Never'. Eric has just returned from a

series of dates in Japan but there are no plans as yet for a British tour.

A massive US tour is planned for the new year with Ronnie Lane supporting.

## Rainbow fight on

RAINBOW'S TOUR takes place as scheduled despite Ritchie Blackmore's recent arrest in Vienna.

He was in prison for two days after being involved in a fight. But the authorities have postponed the case until December so that Rainbow can begin their British tour starting at Newcastle City Hall next Monday.

## Gabriel charity gig

PETER GABRIEL plays a charity concert at the Bath Sports And Leisure Centre on November 1.

The concert is in aid of the restoration fund for the John Wood Church and all tickets are £3.50. They are available by personal application from Goose's, 17 Union Street, Bath, or by postal application (enclosing a SAE) from the Bath Sports And Leisure Centre. The concert begins at 7.45pm.

## Seeger makes a Meal of support

DUE TO an invitation from Bob Seeger and The Silver Bullet Band to join them on their European tour, Meal Ticket have postponed five of their own headline dates in Britain.

The postponed dates are being rescheduled for December. Postponed: Glasgow October 28, Manchester 29, Guildford 30, Torquay November 3, Maidstone 4.

## Extra George Hatcher dates

THE GEORGE Hatcher Band have added a couple of extra dates to their UK tour: Dudley

JB's November 5, Middlebrough Rock Garden 23.

The band - complete with the three new members who joined in July - hope to record a new album in December and January, although they're still looking for a recording contract.

## Sleak's final performance

THE LAST performance of 'Sleak!' will be held in London on Saturday (29).

Since its first performance in Manchester five months ago the show has been seen by over 25,000 people.

Negotiations for the show to open in New York are now under way and a number of offers for the film of 'Sleak!' are being considered.

Meanwhile, Alberto Y Lost Trios Paranoias have started work on plans for a new show, tentatively planned for a late spring premiere next year, which in the words of Sammy Spinchter "will make Sleak! look like a pussycat."

## Southside Johnny's four dates

SOUTHSIDE JOHNNY And The Asbury Jukes fly in for a four-date tour in November. Dates: Leeds University November 23, London Hammersmith Odeon 24, Cardiff University 25, Strathclyde University 28.

No new album is planned at present but a single version of 'The Fever' is scheduled for November 25 to coincide with the band's visit.

## Elvis museum

ELVIS PRESLEY's private plane is to be fitted out as a museum and flown around the world so fans can see it.

It will contain many of his personal belongings and all his stage outfits.

This is part of a promotion of products which bear his name, marketed by an American company which has the sole world marketing rights.

It is not known when the tour will begin but it will take in all the major cities in the world.

## Dice debut disc

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

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

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



## Eruption to back Boney M

ERUPTION, WINNERS of the RECORD MIRROR Soul Search Competition in May 1975, are back in Britain supporting Boney M on all their British dates.

The band have been working in Germany since last November. They have toured Europe extensively.

They have released a single 'Party Party' and an album will be out in Britain at the end of the year.



# Would you go and see the Relentless Kings of Terror?

**WILKO JOHNSON wouldn't. But TIM LOTT we're not sure about**

**IT'S ON the line now. Wilko didn't quit the Feelgoods, it wasn't a mutual arrangement. Wilko Johnson was, quite simply and quite suddenly, sacked.**

So how do you feel, so what do you do? Wilko thought they were all friends until he found out halfway through the 'Sneakin' Suspicion' album that they weren't. He learned that when he was unconsciously ejected - a brave move by the band but a painful one for Wilko.

They did it, I've been told from sources close enough to the Feelgoods to know what they're talking about, simply because they hated his guts.

Wilko sits with the basin haircut, a suit and no tie, blank face straining occasionally into what looks like a stoned grin. His face isn't what you might call expressive but the fact that there's no facial trace of resentment registering when he talks about the coup against him doesn't seem calculated.

"If I do something I commit myself 100 per cent. I was committed to Dr Feelgood, it was everything to me.

"I know there were personal differences, there are in all hands, but I thought we were all committed enough to the thing to override all that. But they kicked me out of that band and if they hadn't done that I would still have been in it.

"But I don't feel any malice towards them. It was, I suppose, the best thing that could happen since I was living under an illusion while I was in the band.

"I wish them all the luck in the world. At the time I was angry but I never felt hatred. We started out as really good friends . . . and I can't say we're really good friends now. I know they're all right as blokes, so I've got nothing against them now."

It's pretty difficult to believe Wilko could be so superhuman as to forgive and forget so easily, especially since the band haven't seen, heard or spoken to him since. But Wilko is adamant.

"I don't want to bore people with my side of it anyway."

After the split, months ago, Wilko went into Southend exile, became almost a recluse. No word was heard from him about the split ("I didn't have anything to say") and no news of a new band or creative stirrings filtered through.

The obvious tactical thing to have done would have been to form a band QUICKLY - contrary to popular mythology rock 'n' roll forgets very easily - and go out on the road while all the publicity from the split was still fresh.

Instead Wilko quietly rotted, in Southend, looking down, poignantly I suppose, on Canvey Island.

"It wasn't until six or seven weeks ago that something finally came together. I've been sitting in a room with John (Potter, the pianist in the new band) talking and making lists."

## Expectations

John Potter was briefly a member of the early Feelgoods and has been close to Wilko for a long time. "He kept me going with his enthusiasm."

But not all his friends lived up to expectations so well.

"It's been weird - I didn't know how to get a band together, I've never done it before. I didn't advertise for musicians.

"Months went by and still nothing happened. First of all it had looked great. There were old chums ready to join in. And then I realised certain old chums weren't really the friends I took them for. . . ."

A story as old as the hills . . . nobody knows you when you're down even if you're not out and even if you're Wilko Johnson.

"It scared me off the whole professional music scene. I had a pretty rough time but I never wanted to be back with the Feelgoods. I don't miss Lee (Brilleaux)."

"I got into the biz by accident anyway and it

looked like an accident was going to get me out. I felt I might as well quit. Nearly every morning I woke up and said to myself, "so this."

But obvious realities forced an obvious conclusion. What was he about to do? Serve in a supermarket, hit the dole queue, live off the fruits of past success? Rock 'n' roll don't let you go that easy. The money from the Feelgoods ran out fast.

"I couldn't think of anything else to do. I couldn't get me paper round back and when Potter turned up he just kept me going.

"But it was one of the most empty periods of my life. I hated it. To be a musician and not make music is just awful. You feel like an imposter.

"A couple of times I'd go and see a band I like - Motorhead maybe or Roogalator - and I'd go in the dressing room and I'd feel HORRIBLE. . . like a spare part.

"I kept on because of sheer cussedness. I was depressed though. It was such a void. It was hard to remember what I was doing. It was just one disappointment after another and yards of empty spaces in between."

It didn't help that Wilko has never, like his former colleagues, enjoyed a good l/g because he found it embarrassing. That meant he was inaccessible, a lot of people didn't know where to find him. "I'm pretty obscure like that."

But a couple of months ago things started to happen to pull Wilko out of the doldrums.

"In the end Lemmy (from Motorhead) said he'd got a bass player for me and Steve (Lewins) appeared. Shortly afterwards Alan (Platt, the new drummer) showed up via Dai Davies (of Albion Management).

"I'd been waiting so long it seemed unreal but it was worth it because I got people who were R&B players who just wanted to start a group and see what happened. They weren't just after a free ticket on the gravy train.

"Now the band's together I'm totally committed to it. I've absolutely no interest any more in what Dr Feelgood do or what happened."

All the same Wilko has heard the new Feelgood records but he won't exactly commit himself on them. . . "They're. . . (20 second pause) . . . uh, OK. . ."

But the new band, w . . . tours just under Wilko's name, will still be . . . R&B mould.

"Yes, it's an R&B g . . . as, say, the Feelgoods and Graham Parker are who're totally different. All the four members of the band are interested in writing, everyone puts in equally. Potter will be doing some of the singing but I'll be doing most of it.

"We'll be doing quite a few songs that people know but I don't want to tread on the Feelgoods' toes. Still, I can't cancel out my past and I wrote the numbers so I've got a right to use them.

"And we'll be doing oldies that aren't too well known and gradually working in the new stuff."

## Monster

What about the theatrical side of things - is the old Wilko spastoid robot guitar monster going to make a reappearance?

"Well, I never planned that. I've always been one for leaping around. The point of music is to excite and anything that underlines that you should use."

In other words, yes.

One last thing - if the new band is going to be so democratic, why are you going out billed just as Wilko Johnson?

"One thing this band can't do is write good names. I wrote one but they didn't like it. It's very unfortunate and against my will. I'm not the leader and my word isn't law anyway."

Alan Platt, who's been sitting mutely next to Wilko all the time, chips in:

"We didn't want to go out as the Destroyers Of The Lords Of Death, basically. . . Wilko guffaws . . . or the Relentless Kings Of Terror. . . NOW I understand."

# QUEEN

## NEWS OF THE WORLD

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How would you like to be a rising star.....and earn £27.59 a week?

Tom Robinson knows what it's like and he can even afford to treat Sheila Prophet to greasy Motorway chips

**MARK AMBLER SPEAKS OUT**  
I first started with classical piano lessons when I was 8, and then had lessons with Stan Tracy and then I went to the Royal College of Music which was really poxy, and I left after a year because I did sweet FA. Then I started my A levels but at a school that has packed up now because the bloke in charge ran off with all the money. Anyway seeing all I wanted to do was make a lot of money and buy a villa in Spain with my shady lady, I decided to become a rock & roller.  
Eventually I got accepted as a bass player with the TRB, but then I told them I could play key boards, so I was accepted as a key board player. Anyway that's all I know.

**WHO IS THIS TOM ROBINSON ANYWAY**  
My mum was from Wetherby and my old man's is a school teacher's son from Lincolnshire. I'm manager of something or other up in Middlesbrough now - he plays the cello and loathes pop music. Me I got some O levels and A levels and used to play clarinet in a dance band... long for a long time I lived with a really sweet guy called Chris but nowadays I live on my own in Highgate. He's me makes up lyrics for the songs & some of the music. This time next year I'll be 28.

**KUSTOW'S LAST STAND**  
I like playing with tom he's a good band leader - he believes in strict discipline in fact for every wrong note we play on stage we have to rehearse an extra hour after which we hate him. I went to this mad just home for boys where I met tom and when I was CURED I left for the big lights of London did a bit of work in a hotel & on a building site an he kept having more fights with my old man then he kicked me outa home an I started getting in with bad company late nights an all that, went to wales & joined this showband then I heard cafe society tom's old group had broken up an I came back to london cos he asked me to join the TRB an I sed yeh well alright. I've been here ever since.

**BRIANS CORNER DOLPHINARIUM NEWS FROM SUNNYSIDE FISH-TANK**  
Good Morning campers,  
The time is 5.30 am and all is well at sunnyside aquarium except it's pissing down. Breakfast will be served in ten minutes in Wolverhampton. Today for your delectation we have the normal boring jumping through the silly hoop, and triple somersaults in the pike position. Also we have a campers' visit to behind the scenes: marvel at the trapeziers playing cards, be amazed at the cooks preparing the food specially imported from Herringay, N4, and there are lots of fins for the kids to do with a long stick that's got a hook on the end.

**AND NOW it's my turn.**  
The TRB are more than able to tell you their stories themselves (and they do - in their monthly news bulletin which is given away FREE at their gigs, folks!). But seeing as EMI Records have, at vast expense, brought me to the very wonderful city of Sheffield to write about the group, I s'pose I really ought to add my comments.  
The Tom Robinson Band are one of Britain's brightest young bands. Or did you know that already?  
They're rising - fast. The single '2-4-8 Motorway' is on the way up. They're doing Top Of The Pops this week.

They're also doing their first biggish British tour. It's the first time they've stayed in hotels rather than seedy bed-and-breakfasts.  
That makes 'em pretty much beginners in the hotel-wrecking stakes but they're catching on fast - so far the toll is only one set of sheets being set on fire and one hotel sign being accidentally on purpose broken. But they have, they say with pride, been thrown out of one hotel.

Sheffield. The last time they were here, they say gloomily, they played to an audience of 12. Tonight it seems the elements are against them. The Boomtown Rats are playing at the university just up the road and there's a bus strike on.

But despite it all, they pull in over 500. Not a huge crowd, but big enough.  
It's a Rock Against Racism gig so a lot of the audience are already converts. They listen with rapt attention, taking in the music, soaking up the sentiments.

A lot has been written about the Tom Robinson Band's political stance, about Tom's campaigns for minority groups everywhere. But what most people seem to have neglected is that the Tom Robinson Band are also grade A fun.  
Sure, Tom sings about the right-wing backlash, about oppression, about gay liberation, about justice, about liberty. But he also sings about grey Cortinas with 'whiplash aerial and racing trim' and, in the singalong section that wins 'em over every time, about 'My bruvver Martin'.  
So what the Hell... if you don't want to listen to what he's got to say, just dance to it.  
He'd like you to listen though.

And tonight most people do. They respond in all the right places. And when, in 'Power In The Darkness', Tom dons the symbolic specs which convert him instantly into a stern right-winger, extolling the virtues of British institutions and listing the evils of the permissive society, "record levels of drug taking; drunkenness; sex before marriage", the response grows from a delighted murmur to a football roar.

There are three encores. The group aren't prepared yet for such a demand so encore number two is a repeat of 'Motorway' and number three is Lou Reed's 'Waiting For My Man' which turns into a raucous jam with the support group 2.3 joining them onstage.

Back in the committee room where the band are changing the people just pour in. Friends. The other band. Fans. All interested parties. No one is turned away.  
Some guys are asking Tom when the album's coming out. Seems everyone asks that.

"We haven't even started it yet," he says. "So it won't be released until February. We'll have to write some new songs so we can keep one step ahead of what everyone's expecting from us."

They joke about a radio phone-in they did the other night when somebody rang and asked Tom what it was like at the top.

"I said I hadn't a clue," he grins. "But it's tough at the bottom..."

Eventually the guests begin to leave and the band get into their minibus to head back to the hotel.  
Most of them are safely tucked up in bed by two o'clock. Downstairs what seems like the entire Welsh rugby team are drinking in reception while the Boomtown Rats' roadies are sipping tea in the lounge and recounting tales of their lives on the road.

Next day it's on to Leeds, just an hour away from the motorway. Rather than hang around there the group spend the afternoon in the hotel lounge, playing cards and reading the papers. Tom gets involved in a discussion with Red Saunders, the man from Rock Against Racism.

This weekend the TRB road crew has gained two extra members. Kids who've been given the official job of helping the roadies.  
One of them, Pete, is due in court on Friday on a charge of house-

breaking.  
"We thought we'd give him a couple of days on the road in case he goes down," says Tom.

The feeling is that he probably will. He has a record 'as long as your arm'. A problem case and one the group obviously cares about.

For, as Tom remarks to guitarist Danny Kustow at one point, "There, but for the grace of God, go we."

Tom and Danny originally met up at Finchden Manor, a school for maladjusted boys.

"At ordinary schools kids are pressured to achieve, achieve, achieve," says Tom. "That's how it was for me with Latin - I almost had a nervous breakdown. I just felt there was no way out."

"There was none of that at Finchden Manor. There was no pressure on you."

"Like, I took my French 'A' level in four months there. Normally it takes two years. But I felt I learnt more in those four months than I would have in two years of sheer grind. I was doing it because I wanted to. And if I'd wanted to stop no one would have minded."

Tom left Finchden Manor when he was 23. "That's when my life really started... at 23."

Now, four years later, he's finally on the way to success. Big success.

They haven't been an easy four years. A lot of the time was spent hovering somewhere on the 'readline'.

"Now we're on tour, with all expenses paid, and we earn £27.59 a week," he says. "It's actually £30 but our accountant says we must pay our stamps or we'll get messed up."

"I don't want to sound like The Clash but now I know where my next meal's coming from. You don't know how good that feels. Like, today the hotel lunch cost £2.50 and I could just sit down and eat it without thinking about it. Amazing."

Obviously high finance is still a little way off for this band.

But when he does start raking in the cash Tom knows exactly what he wants to spend it on... that grey Cortina 1600 he sings about.

"You'd need eight or nine hundred pounds to buy one of those," he says. "Where would I get that sort of money from?"

"And it isn't just buying it - it's maintaining it. Services, garage fees. I used to have a Morris van but I had to sell it because I couldn't afford the garage fees."

In the meantime Tom gets around by motorbike. He's just passed his test which means he can now ride a 900cc if he wants.

"I don't know about that though," he says. "My boyfriend had an accident on one of those things and broke his neck."

Oh yes, I forgot to mention it. Tom is gay. Not GAY as some papers insist on printing it. Just gay. And happy that way.

He's totally relaxed about it... relaxed enough to give and take jokes on the subject. As are the rest of the band. The only thing that bothers them about it is...

"We never get any females coming back to see us," moans Danny. "All we get is loads and loads of guys."

Frustrating for the others in the band who, they'd like all interested girls to know, are not gay.

Tom is glueing together the latest issue of the TRB bulletin. Their clenched fist logo, photos torn out of newspapers, the lyrics of 'Power In The Darkness'.

"I really like to type the things out properly," he says. "But when we're on tour there just isn't time."

Finally it's time to move on to Leeds Poly, tonight's gig.

The show is almost the same as the night before except the order of the songs is changed slightly and they include a brand new number, 'Won't Take No For An Answer'.

But the audience is the same - the same ecstatic crowd, begging for more until after the third encore the band go on again and plead exhaustion.

Then, at last, it's out to the minibus and a three-hour slog back to London. Tom starts to hum 'Motorway' as we leave Leeds but is shouted down.

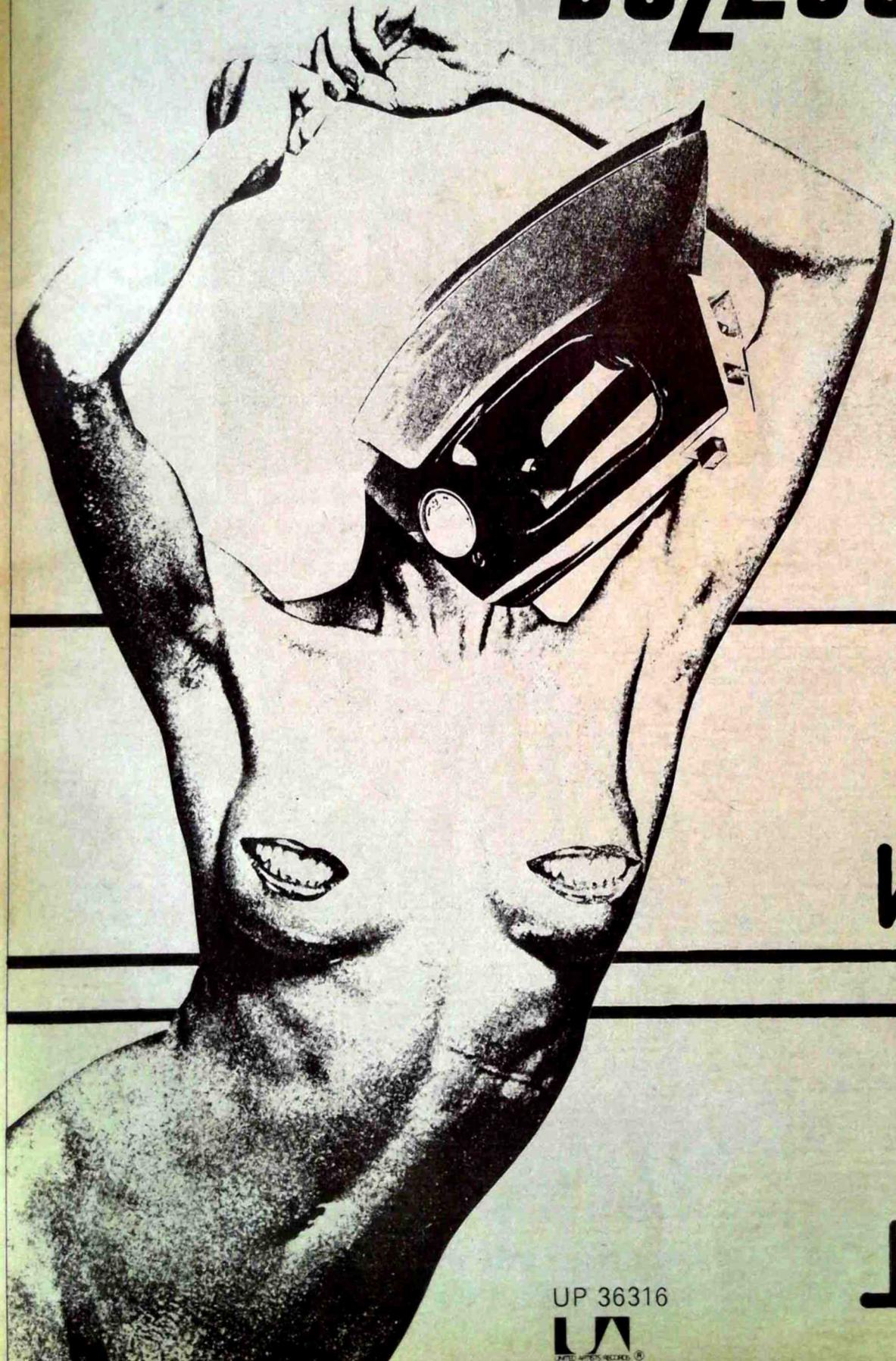
There's one stop at the Blue Boar for tea and chips and the weary band finally reach home at four in the morning.

"You know," says Tom, "this time last year we were travelling around packed into one car. No, not even this time last year - this time this year, if you know what I mean!"

"This year we've already moved on to hotels and minibuses. I wonder what it'll be next year..."

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Getting ready for their old-age pension

# ROCK GERIATRICS



CHARLIE WATTS +++++



BRIAN WILSON +++++

THE BLACK Limo wound its way slowly up the twisting, tree-lined driveway, and parked outside the door of the mansion.

A uniformed chauffeur got out and opened the door. From the depths of the back seat emerged a small, wizened figure.

"Your walking stick, sir," said the chauffeur loudly, just in case the old fella was going deaf. (They usually were).

He led his patient through the front door into a reception area plastered with posters of the golden greats — Sinatra, Crosby, Al Jolson. Nice touch that, thought the chauffeur. Make them feel at home.

The receptionist smiled brightly at the new patient, and handed him a form to fill in. With shaky hands, he wrote down his answers, pausing for thought between each letter.

She glanced over the form, "Come, Mr Cornwall, You don't have to lie to us about your age—we're all friends here."

She snapped her fingers and a male nurse came across the passage, pushing a wheelchair.

As he collapsed into the chair, the new patient croaked a thank-you, and the nurse swiftly wheeled him away.

"Here," said the nurse to the chauffeur, "got another job for you. Another admission — a Mr Tony Blackburn. Some story about him falling over at his microphone at the BBC."

He went back out to his car, jumped in and made his way back down the drive, through the wrought iron gates, and past the sign, almost hidden amongst the trees, which read 'Private — The Happyhillcock Home For Aged Rock Stars.'



ALICE COOPER +++++



ERIC CLAPTON +++



SONNY CURTIS +++++



CHRISTINE McVIE & STEVIE NICKS +++



MICK FLEETWOOD & JOHN McVIE +++



ALEX HARVEY +++++



ROY ORBISON +++++



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IAN ANDERSON +++++



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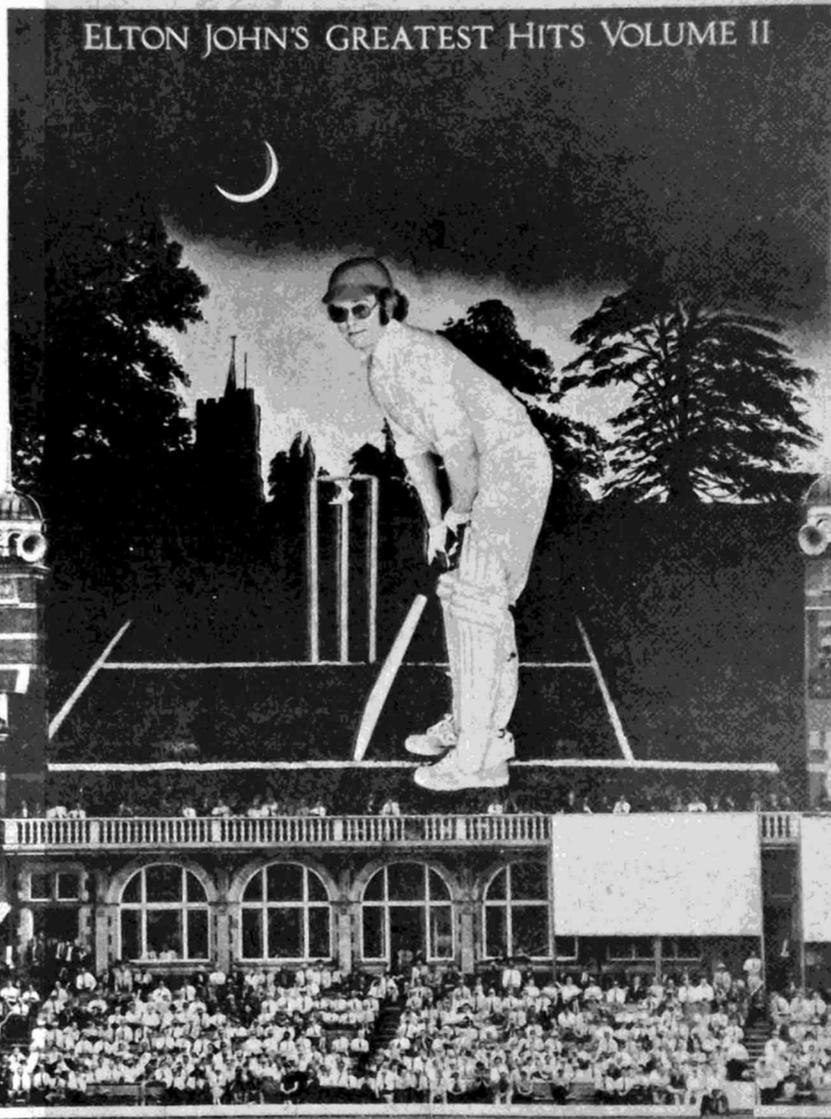
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RECORDS AND TAPES \* (before November 2nd)

## BIG TROUSERS

**MASS PRODUCTION:** 'I Believe in Music' (Columbia K 11021). American disco dancing with neat brass and totally weedy solos. Hardly a joyous excursion and backed with 'Cosmic Dust' in case you haven't got the message. Dinner-jacket disco.

**L.T.D.:** 'Back In Love' (A&M AMS 7319). Pretty dull slow bumper with catchy vocals.

**PAMPLEMOUSSE:** 'Get Your Boom Boom Around The Room' (Barclay BAR 702). Sub-whatever boogiedown. Right! Try moving anywhere with this and you'd have a hard job. Turgid.

**BLACK GOLD:** 'Ring Ring Operator' (Polydor 2058 941). Brilliant strings can't keep the yawns away from an MOR dancer. Not here anyway.

## CLASSY BIG TROUSERS

**J. J. BARNES:** 'How Long' (Contempo CS 2123). Quite. Ol' J. J. takes a while to sock it out and get himself going but this is class action. Disco single of the week.

## FUNKY SUITS

**MANDRE:** 'Solar Flight (Opus 1)' (Motown TMG 1089). Undisputed leaders in the cosmic funk super league. Andre Lewis produces, arranges, directs, blows minds and moves feet. Superb.

**SPACE:** 'Tango In Space' (Pye 7N 25756). Keep ya finga on that computer button for another funk flight, but this one's economy class.

## SATIN AND SOUL SUITS

**CANDI STATON:** 'Music Speaks Louder Than Words' (Warners K 17029). Gospelly, slow and sincere start which gradually builds. Simmering intensely and although it's a bit of a change from the last two smashes this is beautiful class. And a hit.

**THELMA HOUSTON:** 'I'm Here Again' (Motown TMG 1088). Too true.

## GUCCI TROUSERS

**FRANKIE VALLI:** 'I Need You' (Private Stock PVT 124). Still invincible after all these years but this one isn't as strong enough to count. Somehow the operatic grandioseness of previous solo outings has been lost and the Eric Carmen song gets a fairly mundane delivery. Minor hit with air-play.

## GROWN-UP PARTY DRESSES

**CASSANDRA:** 'I'll Never Let You Go Out Of My Life' (Decca F 13734). No stars here, but this song does have the Bailey's bounce.

**CAROLE HAYMAN:** 'Missing You' (Logo GO 102). Twee, folksy, horrid. Actually Tim Rice co-wrote it.

**PHYLLIS HYMAN:** 'Loving You - Losing You' (Buddah BDS 457). A deep, busy better that sounds like a 'heavy' Helen Reddy. A Bell Brothers - penned ditty but it does get a bit stretched.

**LESLEY DUNCAN:** 'The Sky's On Fire' (GM GMS 9048). Plod. Plod. Plod. Another hoax call.

**DOBOTHY SQUIRES:** 'If I Had A Chance' (Decca F 13730). You've had

**RAY CRUMLEY:** 'It's Uncanny' (Magnet MAG 103). Standard soul treatment of a nice Daryl Hall song. Sounds OK.

**THE BECKER BROTHERS:** 'Finger Lickin' Good' (Arista 117). Apparently endless soft-sell soul. Not an ad. Not a record. Not a hit.

**THE RICE AND BEANS ORCHESTRA:** 'Disco Dancing' (Contempo CS 2125). A bit disappointing really. Backed with extremely twee 'Blue Danube Hustle'.

**TAMIKO JONES:** 'Creepin' (Contempo CS 2130). Breathily soul boulder. No it's not. Just breathy. I like it.

**D.B.M.:** 'Discobattlemania' (Atlantic K 11027). Lotsa BeateHehlsdonaelpallingdiscofashion. If you can dance to this... congratulations! You can dance with concrete in your trousers.

**ENVELOPE** after envelope. Package after package. Messenger after messenger. Hundreds of them. Even at night-time. Where do all these singles come from? More importantly, where do all the artists who make them come from? Who cares anyway?

Actually I do. Desperately. What they do, what they sound like, what they look like... yes, even what they wear. And what the people listening to them wear.

Go on, convince yourselves. It's the only way. And it's fun... isn't it? Courtesy of Burton Tailoring (regd trade mark) here are the sartorial singles reviews... (and to think I used to have cloth ears).



CANDI STATON: beautiful class

with what sounds like 'Don't Leave Me This Way' part 2. A pity, 'cos she's great. Nevertheless, a sure-fire hit. **AMANDA LEAR:** 'Blood And Honey' (Ariola 17.470). La Lear presents the super pout! Gravely, husky voice over pouncing strings have made her the darling of Europe. Here we've got 5000 Volts and Amanda hasn't got a chance. Hope I'm wrong though.

## GUCCI TROUSERS

**FRANKIE VALLI:** 'I Need You' (Private Stock PVT 124). Still invincible after all these years but this one isn't as strong enough to count. Somehow the operatic grandioseness of previous solo outings has been lost and the Eric Carmen song gets a fairly mundane delivery. Minor hit with air-play.

## GROWN-UP PARTY DRESSES

**CASSANDRA:** 'I'll Never Let You Go Out Of My Life' (Decca F 13734). No stars here, but this song does have the Bailey's bounce.

**CAROLE HAYMAN:** 'Missing You' (Logo GO 102). Twee, folksy, horrid. Actually Tim Rice co-wrote it.

**PHYLLIS HYMAN:** 'Loving You - Losing You' (Buddah BDS 457). A deep, busy better that sounds like a 'heavy' Helen Reddy. A Bell Brothers - penned ditty but it does get a bit stretched.

**LESLEY DUNCAN:** 'The Sky's On Fire' (GM GMS 9048). Plod. Plod. Plod. Another hoax call.

**DOBOTHY SQUIRES:** 'If I Had A Chance' (Decca F 13730). You've had

plenty, sweetheart, with no forces left. A hit.

**SUSAN CADOGAN:** 'Keep It Coming' (Magnet MAG 101). Ages after the lonely 'Hurt's So Good'. This is more female - Hot Chocolate - on a budget than reggae. A miss.

**CAROLE BAYER SAGER:** 'I'd Rather Leave While I'm In Love' (Elektra K 12274). Gulping back the tears Ms. Boring Singer proves she's much better at writing songs than anything else. Dreadful, maudlin attempt to make herself heard above the orchestra results in a single that's even miserable late at night. Give the song to someone else.



999: Fast, Furious and Fun

# NOT SO NASTY

## BEST DRESSED SINGLES OF THE WEEK

**999:** 'Nasty, Nasty' (UA UP 36299). New wave single of the week. In fact joint single of the week in any category. Fast, furious and fun. Exciting even. This one you'll play again and again. And that sort of thing. 'B' side, 'No' 'pity', is just as good. Buy, buy, buy. Enjoy, enjoy, enjoy. After all quality is very rare

this week. **WINDJAMMER:** 'Harborlight' (Elektra K 12264). Dutch group show how to make a perfect pop single. Starts like the Zombies and ends up with all those singalong cliches that can't fail to soften the heart. It's corny and it's great. Europop rules (I think!)



LYNN PAUL: cringe

## WEE PARTY DRESSES

**VICKI PAYTON:** 'Jesse' (Ariola AHA 504). Little girl sings Janis Ian song. A string quartet was invited to the birthday party. Flp is 'I'm Sixteen'.

**HAZEL DEAN:** 'No One's Ever Gonna Love You' (Decca F 13736). Sweet, dreadful, and not even good enough to be MOR.

**ANNE WILLIAMSON:** 'Put On Your Dancing Shoes' (Pye 7N 46013). A coy and breathy tongue-in-cheek affair. I hope. Don't eat too much jelly.

**LYNN PAUL:** 'I Don't Believe You Ever Loved Me' (Pye 7N 46026). Freddie Starr's sidekick sings Ken Leray. Cringe.

## OUTBACK OUTFITS

**THE DINGOES:** 'Smooth Sailing' (A&M AMS 7309). Awful Aussie rock-heavy.

**DOUG ASHDOWN:** 'Winter In America' (Decca FR 13730). Englishman goes to Australia, then finds country success in Nashville. Far from interesting crooner.



CAROL BAYER SAGER: maudlin

## OUTSIZE PARTY DRESS

**THE CATS:** 'One Way Wind' (Smack 1). Fabulous. Holland's answer to Demis Roussos. Good for record tokens.

## BAGGY TROUSERS

**BING CROSBY:** 'Seasons' (Polydor 2058 952). No, the old groaner hasn't croaked his last since he signed a Polydor contract three weeks before his death. Probably a posthumous hit but it isn't a patch on... (etc etc).

**ROGER WHITTAKER:** 'Seagull' (EMI 2712). Help, he's back. This creature "feathered his life for a while" and soon you'll hear all about it in that inimitable style of his. A flyer.

## TEENAGE TROUSERS

**BRENDON:** 'How Can You Mend A Broken Heart?' (Magnet MAG 104). Teen ex-idol sings Bee Gees song. Tries for Gibb Brothers' tremelo... falls... gets lost. A hit 'cos Jonathan King has got something to do with it.

**BAY CITY ROLLERS:** 'The Way I Feel Tonight' (Arista 144). The terrors continue to move up-market with an American-style ballad. Not bad but what a waste of all that publicity.

## SILLY PARTY HATS

**IAN WHITCOMB:** 'You Do Something To Me' (Warners K17018). Noted rock chronicler but awful singer revives ancient Cole Porter song in a fit of whimsy. 'B' side is 'I'm A Hooray (With A Cane)' with a schoolkids choir. Kinky.

**JEREMY TAYLOR:** 'Frawn In The Game' (Bronze BRO 45). Humorous trade union spoof that's jolly - just like 'Workers' Playtime' was jolly. Look 'ere, we won't get victimated; singalonga hit, definitely.

**TELESCOPE:** 'Bye Bye (Ain't Nice)' (Pentagon Pent 5). This is new wave? A Herne Hill wierdo with a plodding bass and not much to say. Bye bye. Is that nasty enough?

## KIMONOES

**KOTO NEW ENSEMBLE:** 'Winter Concerto' (EMI 2688). Weird work-out of Vivaldi's 'Four Seasons'. Novelty play.



KIM FOWLEY: bizarre

## UNUSUAL CLOTHES

**KIM FOWLEY:** 'The Trip' (Island WI 276). Living legend has his own bizarre - dare we say psychedelc? - rant. I'm a fan so it's great. The world at large don't agree so buy it soon.

# Singles

## CLASSIC TWEEDS

**WARREN SMITH:** 'Rock And Roll Ruby' / 'Uhangi Stomp' / 'Miss Froggie' / 'Bop Bop' (Charly CFP 113). Classic Sun rockabilly from Smith who never quite got out of the big, big shadow cast by Jerry Lee et al. Still fresh and worth a buy if Charly haven't convinced you elsewhere.

**THE RIGHTEOUS BROTHERS:** 'You've Lost That Lovin' Feelin' (Phil Spector 2010 022). No more need be said department. The 'wall of sound' doesn't age. A very excellent single then (1964) and now.



THE JAM: formula re-run

# Jam Jarrs

## SMART SUITS

**THE JAM:** 'The Modern World' (Polydor 2058 045). Third single up and it's disappointing. More of a formula re-run than a dynamic new pressing from a rock band about to devour the world. Then again they've come a long way in a hurry and not everything can be gold dust. The live 'B' side recorded at London's 100 Club is also a bit thin. Perhaps they need a creative break... as it were.

**SHOWADDYWADDY:** 'Dancin' Party' (Arista 149). Great. This formula never fails and soon there won't be a jukebox that isn't playing it, a

producer that doesn't love it, a granny who won't give it houserom... and so on. Guaranteed hit.

**KURSAAL FLYERS:** 'Television Generation' (CBS 5771). Not that smart but very clever. A faster-than-usual catchy tune that strikes exactly the right line between parody (yeah, that song I'm afraid) and Southend spiv-song. Addictive. Excellent. A hit.

**FREDDIE STARR:** 'Think It Over' (PVK 008). Freddie massacres Buddy Holly song... ever... so... slowly. Fascinatingly bad.

## SATIN TROUSERS

**QUARTZ:** 'Street Fighting Lady' (Jet UP 36317). Remarkably low-key HM from Tony 'Sabs' Tommi's demon proteges. Still, hard-working, head-hurting and subtle like a steamhammer corps. Improves with volume.

**THE CATCH:** 'Borderline' (Logo GO 103). Not the MCS's battle cry but their own tune. Clever rock standard, Super-tramp style, but impactful.

**TRICKSTER:** 'Listen To My Music' (Jet UP 36323). No. Pretentious

glam-rock, all power chords and walling vocals. So hard to remember and so easy to forget.

**URIAH HEPP:** 'Free Me' (Bronze BRON 47). But they're an albums band, man! Not 'eavy, more a laid-back classic of its type, an 'eavy band in need of a change doing a ballad. Doesn't really work.

**ELO:** 'Tuen To Stone' (Jet UP 36313). Another thumping rock classic from the master purveyors of pop rock classics. In fact I'd go so far as to say that they've surpassed themselves. Monster. Briller than brill! (It is Mr Lynne's song and not the Motown hit).

## LEVIS

**PLUMMET AIRLINE:** 'It's Hard' (State Stat 66). One of last year's pre-new wave great white hopes. Good timin' country-based Levi-rock with good guitar work and a heart warming take-out vocal makes this worth a listen.

**CAR GROZMAN:** 'Face Of A Permanent Stranger' (Ring 2017 107). Guitarist who wrote the classic 'Down The Dustpipe' for Status Quo gets his own single release. Sadly the kosher cowboy hasn't come up with anything nearly as good. Dated and forgettable.

**JOHNNY DuCANN:** 'Where's The Show' (Arista 145). Definitely

weird. Almost an Ian Dury soundalike on a wry self-penned ditty. Worth a listen.

**THE CARVELS:** 'The LA Run' (Creole CR 143). Skateboard ditty that's pleasant enough, although summer's gone already. One for kids with hamburgers... and there's loads of 'em.

**WISHBONE ASH:** 'Goodbye Baby Hello Friend' (MCA 327). Gruesome warblings and pretty pickings. Never did understand this lot. All right for the 'American market' I suppose.

**THE ADVERTS:** 'Safety In Numbers' (Anchor ANC 1047). New wave Levis. Churns along just fine and not that fast. TV Smith's song even comes across as a new wave critique - identity / maturity / acceptance. Interesting follow-up.

## SMART BUT CASUAL TROUSERS

**WALTER EGAN:** 'When I Get My Wheels' (UA UP 36321). Not - yet - famous member of the Mac Pack with another album cut. Clean, feeble and echoed West Coast rock with Lindsey and Stevie helping out on shiny hair and sun tans.

**PHILLIP GOODHAND-TAIT:** 'Angeltown' (Chrysalis CS 2183). Valiant self-penned bal-

lad produced by Muff Winwood. In with a chance.

**BOB JAMES:** 'Mercedes' (Polydor 2058 854). Slick professional job produced by Labi Siffre. Quite appealing Radio Two hit.

**CHRIS DE BURGH:** 'Broken Wings' (A&M AMS 7320). More warblings with ethereal choirs. Really sensitive, man.

**PETER McCANN:** 'Save Me Your Love' (20th Century BTC 2354). Yet another singer / songwriter. Where do they get them from? In this case it's America which doesn't make any difference.

**ALAN PRICE:** 'I've Been Hurt' (Jet UP 36315). Neat, almost boppy, standard fare. Outside chance.

**GONZALEZ:** 'I Haven't Stopped Dancin' Yet' (EMI 2706). Weak Butlins dance music. 'It's all right', they repeat feebly. No it isn't.

**PAUL KENDRICK:** 'Love Train' (Private Stock PVT 121). Boring violins, boring choruses, boring song. A monster miss.

**CADO BELLE:** 'Play It Once For Me' (Anchor AN 1). Actually a four-track EP from highly-rated Scottish (and adventurous) white soul - cum - jazz outfit. 'Gimme Little Sign' is good enough to put them in with a chance.

# A GOOD DEAL-EASIER!

(BUDGET AD FOR A HALF PAGE RECORD)

# STAX SNAPS BACK



And we're back with a smash. Shouting Out Love/Baby I'm Through, STAX 501 from the chart-topping Emotions. This is just for starters. There are six more Stax classics just around the corner. Today the amazing Emotions, tomorrow six more singles. It's the return of the magnificent seven from Stax.



## THE EMOTIONS

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ROKOTTO: firmly on the road to success

## MAKING LOVE AND BOOGIE

FINDING a name for a group is never an easy task. If you're punk you can get away with Murder, literally, but a soul / disco / funk band... now that's a different kettle of fish, particularly when it comprises four black and two white guys with a white girl.

How do you describe yourself? The Mixtures, the Black And White Minstrels... they've both been done before.

Making Love? well, it was new so that's exactly what Rokotto called themselves which in some obscure African tongue means making love.

OK, so now you've got the name, onto the band. At the moment they seem to have reached a stable state of affairs with a hit single 'Boogie On Up' and an album in the offing.

They were formed two years ago by Cleveland Walker, Howard 'Bongo' McCloud and Owen Lloyd Wisdom, three black Scots who had previously played together in a resident band and had known one another for nine years.

All they needed then was a lead guitarist so through a friend they heard of Derek Henderson, auditioned him and three days later they played their first date together.

### ROKOTTO double-up on both and talk to KELLY PIKE

Gradually their numbers have grown to include keyboard man Stewart Garden, who had also played in various local bands, and two more vocalists, a vivacious blonde who revels in the name Sister B and Hugh Paul, alias 'The Unpredictable' owing to his tendency to branch off at tangents on any subject that takes his fancy, particularly onstage.

#### Vivacious

Finding they were somewhat limited in Scotland, they moved south and played their first English date at the Speakeasy in September last year, at the same time landing a contract with State Records. Since then they've appeared on television in 'The Risk Business' and starred in their own special on Scottish Television, 'The Entertainers'.

At the moment they use quite a lot of established disco hits as well as original material, either penned for them by Wayne Bickerton and Tony Waddington or by the band themselves.

Although Bickerton and Waddington have written both of the band's singles,

'Get Up And Dance' which was a massive disco hit, and 'Boogie On Up' which is currently in the charts, five of the numbers on their forthcoming album were written by the band. It seems strange therefore that they don't use more original tunes in their stage act.

This mystery was unravelled by Bongo. He explained that they're currently concentrating on drawing audiences into the show so the crowd feels part of it. Playing their own songs is hardly the way to do it.

However they intend to filter a few more of their own into the show after the album's release when hopefully the audience will be more familiar with the tracks.

So far they've been used to playing clubs and smaller venues. Does the forthcoming tour with the Four Tops worry them, as they'll be playing to much larger audiences than they're used to?

Despite their natural apprehension Stewart Garden stresses their main worry is that their equipment won't be suitable for venues like the Albert Hall where the band may be in danger of losing some of their momentum.

Other than that they've no great hang-ups over their future appearances. As Bongo says, the band's progress has been very carefully planned, and as befits a drummer, his faith in correct timing is unshakable.

Now they feel they have the necessary experience really to bring themselves to the attention of the great British public which is who they really hope to conquer, rather than selling out to the easier European market.

#### Colourful

The overall effect of Rokotto is effervescent in both the way they look and play. The obvious focal point to any hot-blooded male is vocalist Sister B but collectively their appearance is certainly colourful.

For example Bongo has what he refers to as his 'Gary Glitter suit', a sequined glory which he frequently wears to 'be different', and the comparison between the lanky Hugh Paul and the gross Cleveland Walker is reminiscent of Laurel and Hardy.

Their use of a variety of walking sticks on stage, inspired by the discovery of one in their manager's office, is their only actual gimmick, for their outfits are mere extensions of their personalities, Bongo reliably informs me.

They need to extend no further — Rokotto have their feet firmly on the road to success.

# ELVIS IN CONCERT



**The last recorded material June 1977**

**No other album can ever do what this one does for Elvis.**

Everything Elvis recorded was worth having, and it's good to see all his material made available. But in a mass of re-releases, this all-new double album stands out, and adds to the Elvis legend in a way no other record ever will. Because, quite simply, it contains the last music he ever recorded before his untimely death. And since it was recorded *live*, in June this year, it's an essential piece of Elvis at his most hypnotic.

**The man, the music, and the world that worshipped him**

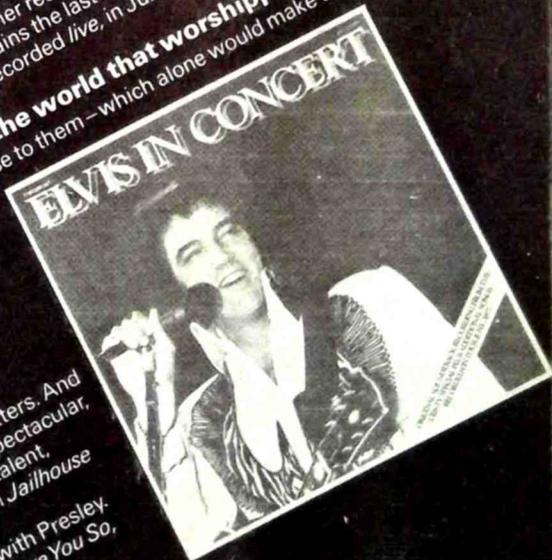
Elvis loved an audience, and rose to them - which alone would make this a uniquely exciting recording. But his audience also loved him. And to show the affection he commanded, this album includes tributes from his fans, and a special message from his father.

**A complete career on one double album**

Ultimately, the music is what matters. And on his 1977 tour, and in a CBS-TV spectacular, Elvis sang songs that traversed his talent, from *Teddy Bear* to gospel, and from *Jailhouse Rock* to today's standards. Not that anything was standard with Presley. Imagine what he could do to *And I Love You So*, *See See Rider*, and *My Way* - then listen to this album and see how far short your imagination falls of the real, unforgettable thing.

**Elvis In Concert includes:**

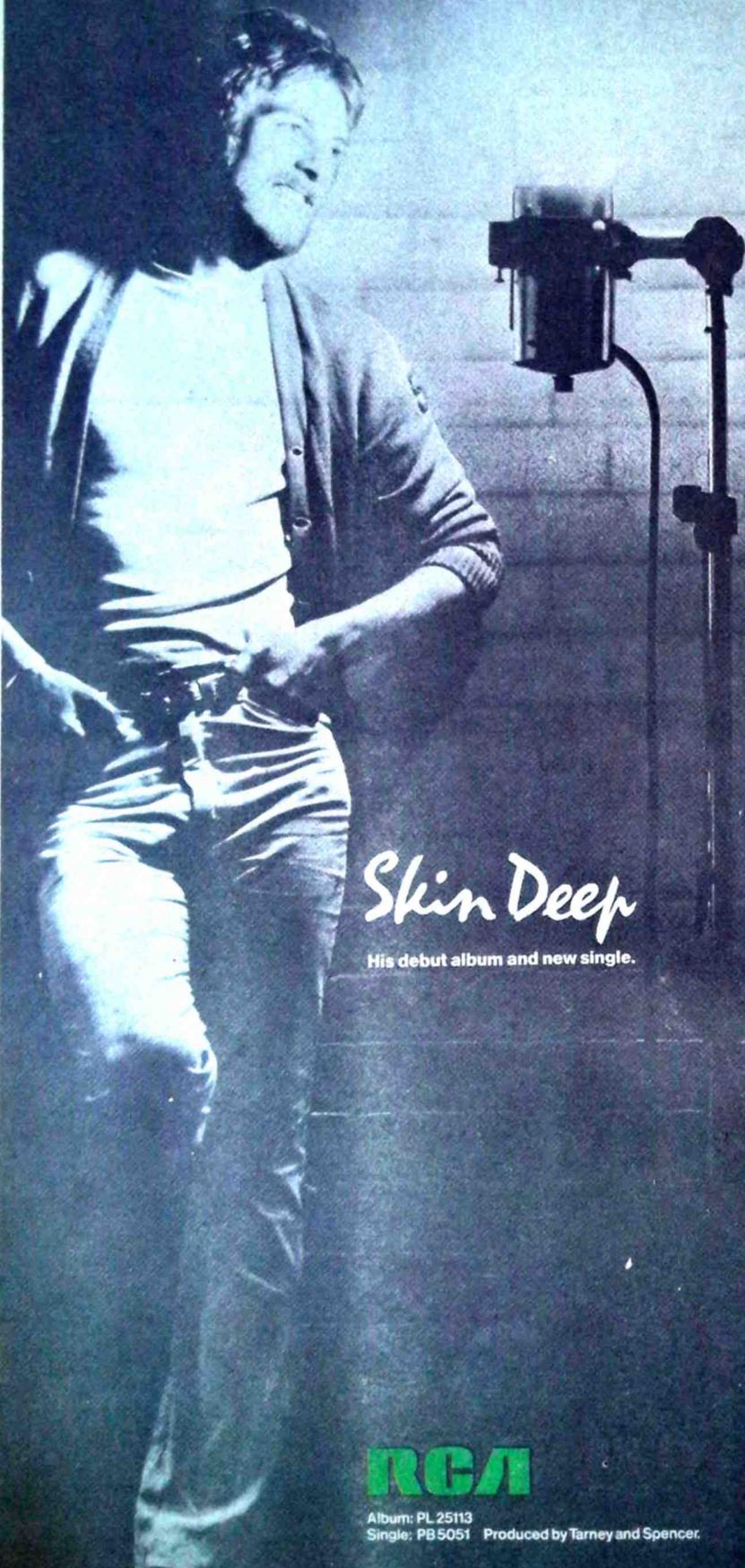
- See See Rider
- That's All Right
- Are You Lonesome Tonight?
- Teddy Bear
- Don't Be Cruel
- You Gave Me A Mountain
- Jailhouse Rock
- How Great Thou Art
- I Really Don't Want To Know
- Hurt
- Hound Dog
- My Way
- Can't Help Falling In Love
- I Got A Woman
- Amen
- Love Me
- If You Love Me (Let Me Know)
- It's Now Or Never
- Trying To Get To You
- Hawaiian Wedding Song
- Fairytale
- Little Sister
- Early Morning Rain
- What Do I Say?
- Johnny B. Goode
- And I Love You So



# RCA

Double Album No. PL 02587(2)  
with lavish colour illustrated centre.

# Peter Doyle



## Skin Deep

His debut album and new single.



Album: PL 25113  
Single: PB 5051 Produced by Tarney and Spencer.

**THE DICTATORS**, one of the best hard rock bands in the States, have achieved cult status and notoriety because of the antics of Handsome Dick Manitoba, their unlikely-looking lead singer.

These include wrestling matches with US critic Lester Bangs and a particularly rowdy evening at CBGBs where Handsome Dick tried heckling Wayne County just once too often and got himself clocked.

The Dictators have arrived in England to play a string of dates, some supporting the Stranglers and some on their own.

"I think the people that see us for the first time outside New York, their eyes are open and their mouths are open. I'm not exactly your standard skinny little rock star," maintains Dick.

"I'm no Freddie Mercury by a long shot. I think people are kind of shocked to see someone that looks like me out there. But basically it's just a hard working band that sweats its ass off to get the music across.

"We don't do anything really outrageous. If people call us outrageous it's only because I was brought up on Iggy. Anything we do today is calm compared to him. He was a real wild man."

Fun also plays a part in the Dictators' act. "It's mostly tongue-in-cheek kind of stuff, I don't go around doing a song and dance act with a top hat. Basically we're a traditional rock and roll band and the music comes first," observes Dick.

The Dictators' leader thinks my estimation that there's more musical excitement in London at the moment than New York - or anywhere else in the world for that matter - isn't exactly right.

"There's more happening in London, I know, but the only people who know about new wave in America, are the people that read magazines or people in large urban areas. Underground rock scenes exist only in cities. It hasn't really stretched out to middle America yet. Most people haven't heard of it at all yet.

"I guess we see ourselves as part of the new wave in as far as we come from the same place at the same time. And we also have a similar type of snotty rock and roll attitude, though basically we're different.

"But I'll tell you one thing," reveals Dick. "I'm really sorry about not seeing the Sex Pistols. Any band that can get to Number One in the singles chart without playing or having any airplay has got to be something worth seeing.

"They must be changing a bit now though, they were always trying to be like, repulsive-looking and now you see pictures of them and they're smiling. They look like regular old-time rock and rollers."

What about the New York music scene?

"I've seen everybody but let me tell you, I ain't much of a music fan when it comes to my own time. I'm into stuff like sports. Basketball, handball, baseball.

"But I don't even have much time for that now. Sure, I spend time



HANDSOME DICK: WITH Helen Wheels. Who?

# They call him HANDSOME

hanging out at Max's and CBGBs, I hang out all over the place, anywhere where there's something happening."

Handsome Dick will certainly miss New York.

"I hate being on the road. I haven't seen any place in the world that has as much New York. I'm really bored already, living in a bus, being in towns where the TV goes off at night, nothing to do and I'm away from my girlfriend, stuff like that. The only time it's really exciting being in a rock and roll band is actually playing."

Television seems to be an important part of the Dictators' life. William Powell is even mentioned in 'Sleeping With The TV On', on the 'B' side of their single 'Search And Destroy.'

"Come on . . . you know who William Powell is. There's a whole bunch of movies called 'Thin Man.' He made them with Myrna Loy. Cool detective movies. You see, the Dictators have their own culture, their own rock and roll culture. TV is a heavy part of that culture, we watch a lot of old movies on television.

"Basically we get together and talk about what movies we saw. That's how the Dictators relate to one another, we've been friends for a long, long time. I've known guitarist Top Ten from the fourth grade."

The Dictators' producers Murray Krugman and Sandy Pearlman are the same duo that have apparently been master-

minding the antics of two other interesting US bands, Pavlov's Dog and Blue Oyster Cult.

They have a reputation for creating a specific identity for their bands out of the mainstream of US life.

Their titles speak volumes: 'Manifest Destiny' has portentous overtones that seem uncharacteristically like the kind of interest Handsome Dick might dredge up himself. How much of an influence do these two have on their music?

"Well, we mostly control ourselves. They make suggestions but we're really a very democratic band. If it comes to a split we take a vote. Andy Shernoff writes most of the songs and we all make suggestions. In the studio they're pretty much the bosses but it's not like 'Yes sir,' 'No sir.' Everyone has equal rights."

Has rock and roll made a man out of Dick?

"Oh, it's trying hard but it depends on your definition of a man. I don't think I'll ever grow up. I wanna be grown up enough to pay all my bills and to keep on the right side of the law, stuff like that. I wanna be able to keep my hair the way it is and to act the fool if I feel like it. Act like a kid and be able to make a living doing it. You know, there's very few professions where you can act like an asshole and make a living and rock and roll is one of them."

GEOFF TRAVIS

Chart	Rank	Title	Artist	Label
1	1	SILVER LADY David Soul	Atlantic	Atlantic
2	2	BLACK IS BLACK La Bolla Espinoza	Meridian	Meridian
3	3	YES SIR I CAN BOOGIE Barbara	RCA	RCA
4	4	YOU'RE IN MY HEART Rod Stewart	Meridian	Meridian
5	5	I REMEMBER ELVIS PRESLEY Danny Man	Meridian	Meridian
6	6	BEST OF MY LOVE Emotions	Columbia	Columbia
7	7	STARS THEME Meek	RCA	RCA
8	8	STRANGERS The Stranglers	United Artists	United Artists
9	9	THE STRANGERS The Stranglers	United Artists	United Artists
10	10	WAY DOWN TO EGYPT The Stranglers	United Artists	United Artists
11	11	ROCKIN' ALONG The Stranglers	United Artists	United Artists
12	12	FROM NEW YORK TO NEW YORK The Stranglers	United Artists	United Artists
13	13	WONDEROUS STORIES The Stranglers	United Artists	United Artists
14	14	I REMEMBER ELVIS PRESLEY Danny Man	Meridian	Meridian
15	15	HOLIDAY IN THE SUN The Stranglers	United Artists	United Artists
16	16	FROM NEW YORK TO NEW YORK The Stranglers	United Artists	United Artists
17	17	TELEVISION The Stranglers	United Artists	United Artists
18	18	THE STRANGERS THE STRANGLERS	United Artists	United Artists
19	19	YOU'VE GOT TO BE A MINGO Victoria Ekan	Meridian	Meridian
20	20	THE STRANGERS THE STRANGLERS	United Artists	United Artists
21	21	THE STRANGERS THE STRANGLERS	United Artists	United Artists
22	22	THE STRANGERS THE STRANGLERS	United Artists	United Artists
23	23	THE STRANGERS THE STRANGLERS	United Artists	United Artists
24	24	THE STRANGERS THE STRANGLERS	United Artists	United Artists
25	25	THE STRANGERS THE STRANGLERS	United Artists	United Artists
26	26	THE STRANGERS THE STRANGLERS	United Artists	United Artists
27	27	THE STRANGERS THE STRANGLERS	United Artists	United Artists
28	28	THE STRANGERS THE STRANGLERS	United Artists	United Artists

**NO DICE**

# GRAHAM PARKER



## STICKS OUT

### TOUR DATES

#### NOVEMBER

8th	ABERDEEN, Capital	19th	BIRMINGHAM, Odeon
9th	EDINBURGH, Usher Hall	20th	CROYDON, Fairfield Halls
10th	GLASGOW, Apollo	21st	BOURNEMOUTH, Wintergarden
11th	LANCASTER University	22nd	EXETER University
13th	LIVERPOOL, Empire	25th	OXFORD, New Theatre
14th	MANCHESTER, Palace Theatre	26th/27th	LONDON, Rainbow
15th	BRADFORD, St. Georges	28th	BRISTOL, Colston Hall
17th	NEWCASTLE, City Hall	29th	BRIGHTON, Dome

Album 9102 017 Cassette 723 1013

marketed by  phonogram



**BACKSTAGE AT Madison Square Garden in New York** there's a marquee set up to house the food and drinks bar. Potted trees and tables with sun umbrellas complete the scene; it's quite a Mediterranean picture. At one of the tables the latest in the line of Rod Stewart's girlfriends is seething . . . and worrying that she's about to become the last but not latest.

Ten feet away there's a stunning looking lady, Beverly Keller, who describes herself as a model. She has a friend in tow (looks better that way, not so obvious) and the two have been trying to get back to the dressing rooms.

A security officer invites them into his office where he has a friend. As he goes to close the door on prying eyes his other hand slips comfortably over Ms Keller's ample bum. The girls don't re-emerge for a while but when they do they have permission to take up a coveted position at the side of the stage during the show. The same position in fact, that Rod's girlfriend occupied the night before.

Bebe Buell (the girlfriend) is hopping mad but won't admit to being jealous.

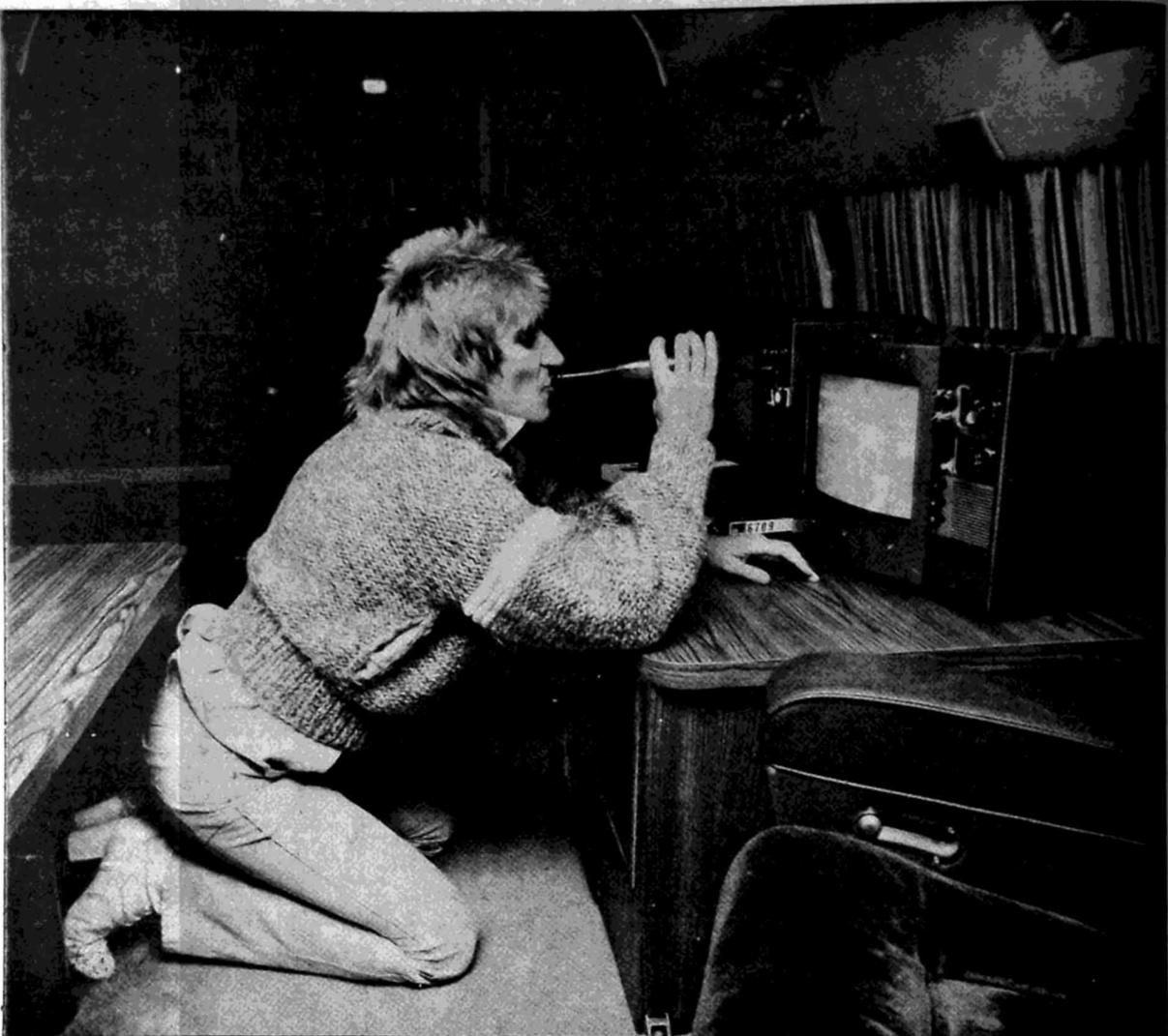
"I'm not the jealous kind," she tells me, drumming her fingers on the table. "I have nothing to worry about from HER. I'm just a bit neurotic. If she comes near I'll hit her."

Bebe is a cracker herself and nothing like Rod's usual type. She's statuesque, with a stream of fair hair which fans out over her shoulders. She has enormous eyes which are sending out unmistakably hostile signals tonight.

It's not that she's unused to having her men chased by other women. She split up from Todd Rundgren six weeks ago and she has a baby daughter by him. She's also been keeping company with stars like Bowie, Ron Wood and Steve Tyler of Aerosmith. Her picture has graced Playboy.

"Tell me," she leans across and whispers, "what was Britt really like?"

Bebe has known Rod for a long time and tells me they've always been attracted to each other, though she didn't do anything about it because she was with Todd and he with Britt (though such considerations rarely troubled Rod). But they've only been together for a week or so.



She is only one of the horde of beautiful women swarming round Stewart on this tour, albeit one with brains as well as looks. There's Doris who does his make-up - she's attractive, smiling, efficient . . . and heavy-handed. Rod went onstage looking as if someone had thrown him a bag of Max Factor products and told him to get on with it. There's Rita, the masseuse, a strong foxy-looking lady. There's Rod's costume designer, slim, pretty, dressed like an actress from '2001', in her silver, skin-tight pantsuit. (Looking fully recovered from her recent drug overdose), keeping husband Jim Cregan company while he's working with Rod. Carol Bayer Sager is there with her old man (she's recording a new song called 'You're Moving In Today' because

# Would you pay 1,000 dollars for Rod Stewart's heart?

they've had a reconciliation). I'd heard a whisper that Britt Ekland was actually considering coming to the show (can you imagine that scene?). "No dear," says Rod's PR man Tony Toon, stopping only for a minute from his harassing round of duties, "she wouldn't dare show up here." Elton's manager John Reid holds court with Rod's manager Billy Gaff and Steve Harley; friends are greeted rapturously; the chauffeurs huddle together around the line of limousines; the stage hands run around like maniacs. The promoter

**Rosalind Russell finds out the hard way**  
smiles expansively (and expansively). The smell of money hangs heavy in the air. Out front the second crowd of 20,000 is going bananas. This show has sold out like the first one. The floor is bouncing under the weight of the audience. At the side of the stage Ms Keller has taken up a prime

position. Her security-conscious friend reassumes his acquaintanceship with her charms. Those of us with less obvious charms are ordered to vacate the area. As the show draws to a close, Bebe gets into the leading limo, ready to take off with Rod. The driveway to the backstage area winds right up inside the Garden itself. Guards are stationed at the entrance, ready to start the split-second operation of getting the band out before the fans can get out of the theatre and run around to the stage entrance. Like the night before the band run from the stage and dive straight into

the cars. In our car the driver yells "Lock the doors and windows" as we scream down the driveway. It's all a bit unreal; police cars with their lights flashing clear the way, people press their faces against the darkened windows as we get caught at the traffic lights. I feel like one of the Mafia sitting in this opulent monster of a car. But the car is probably the least of the expenses on the road with the Stewart entourage. He has 43 people travelling with him (that includes the masseuse, make-up lady, three guitar tuners, a piano tuner, secretary, PR man, 10 management men and finally the stage hands). Rod's suite at the exclusive Pierre Hotel in New York costs £176 a night. We had dinner there - for a party of 15 - and the bill came to almost £590. A brandy cost £4 (a glass, not the bottle). In the bar they charge £2.50 to listen to the combo that plays while you drink. They don't knock off the price if you sit with your fingers in your ears either. That's the price you'd pay to see a decent gig at Birmingham Town Hall or Hammersmith Odeon. You might even have enough left over to buy a pint. But then New York ain't London and Birmingham Town Hall ain't Madison Square. The night before the first show Rod was nervous. He kept his talking to a minimum as his throat was strained. He'd already blown out a gig in Buffalo. In the hotel bar, two raucous matrons have been swopping filthy jokes, their language contrasting strangely with the rinse in their hair. They fall silent as Stewart bowls over. There is a small contretemps as the management point out he's not wearing a tie. The matter is resolved, Stewart tells me proudly he's

the only person - ever - who's been allowed into this bar without a tie.

He's looking well, though his hair has all split with the bleach he's been using on it.

"I like it like this, it looks better," he says defensively.

At dinner he sits with the non-smokers so his throat isn't irritated. He's treated like a delicate child.

"He's been very good," says PR man Toon. "It's such a happy tour, not like it was with the Faces."

But Stewart looks morose. Even with the lovely Bebe by his side he doesn't look like a man that's foot-loose and fancy free. He becomes more animated when he breaks his no-talking rule and discusses the album. Then we get onto the subject of Bebe's daughter.

"I'd love to have a kid," says Rod. "But I'd like the mother to hand it over to me at birth to bring up. I don't want the other ties..."

Britt's name hangs over us unmentioned, and Bebe tells him he couldn't cope with the responsibility.

One thing's certain: he'd have no shortage of volunteers to mother his child.

At the gig in Washington, women were seemingly queuing up to be chosen as a partner for the evening obviously not worried that this most eligible of bachelors might lose half his fortune if Britt wins her case against him.

The opening night at Madison Square: Rod tells his audience he's nervous though he doesn't look it. For the first half of his show he's wearing a black pantsuit so tight it looks as if it's painted on his body. The top is slashed across from one shoulder, exposing his right breast. Over that he wears a red blouse and sash. Round his hips is a broad diamond-studded belt which has a matching wrist strap.

As they start with 'Three Time Loser' Stewart goes into his routine. He postures, poses, every movement calculated to stimulate, as graceful as a dancer. He prances over to one side of the stage, bows elaborately to the audience and skids back to the mike to catch the next line.

During 'You Wear It Well' he leaps to the top of the white grand piano and wiggles his bum. The audience loves it. Stewart doesn't risk many of his new numbers on them, in fact the set is similar to the show he did here last winter. 'Tonight's The Night' gives Cregan and Gary Grainger the chance to show their skills in individual guitar spots.

The entire band looks more confident and although they're obviously still very much under Stewart's control their separate personalities are allowed to come over much more noticeably. For instance on 'Hot Legs' - a track from the 'Footloose And Fancy Free' album - John Jarvis plays a superb piece on keyboards.

The fans are alternately up and down on the seats but tight security prevents any excesses - even from the British contingent waving the Scottish flag at Rod, much to the bewilderment of the Americans who haven't a clue what it is. Fans who give trouble are yanked out in a stranglehold, some are given more violent treatment.

'Sweet Little Rock 'N' Roller' creates the expected excitement, but still Rod doesn't seem to be sure if he's got his audience. At the end he asks for confirmation of their approval.

But one of my favourites is 'This Old Heart Of Mine'. This song has



**'I'd love to have a kid, but I'd like the mother to hand it over to me at birth'**

been expanded and developed into a masterpiece. Rhythm guitarist Billy Peek goes offstage for a break, after a short while Grainger and Cregan follow. Rod goes off and leaves bass player Phil Chen and drummer Carmine Appice. Phil plays a spirited solo, his face contorted in concentration, and it's perfect.

The audience goes mad but it still isn't enough for Stewart. At the end he asks: "What's wrong with you? Are the drugs wearing off or something?"

The other song which has been worked on extensively is 'The Killing Of George'. A lamp-post is carried onstage with a New York street sign on it. Stewart sinks gracefully at the foot of it (looking like Margo Fonteyn doing her bit in 'Swan Lake') and a filmed backdrop of the New York skyline appears behind the stage. The performance is stunning. It just leaves me numb for a few minutes.

By the time he swings into 'Maggie May' even the people in the circles are on their feet - normally the parts other bands don't reach (who needs Heineken?) When the crowd joins in the chorus Rod is satisfied.

He changes his outfit for 'You Keep Me Hanging On' from the black suit to a red one. At the end of this number (which finishes with his lying on the stage) he yells at the crowd: "God Almighty, I was bleeding down here on the stage."

The British fans are getting bolder and sneaking down the front - you can tell they're not American, 'cos they still have their sticking plasters over their smallpox jabs.

Rod pays tribute to them before the encore. 'Twisting The Night Away' and 'First Cut Is The Deepest', and then it's all over. The audience light their lighters and hold them up all over the auditorium as Stewart and Co make their getaway.

Back at the hotel Rod has stripped, had a shower and is relaxing in front of a video of the Scotland - Wales World Cup game. He's wearing only a white towel around his waist so his all-over tan looks expensively healthy.

"You have to see this goal," he says enthusiastically, grabbing me by the arm. "Just look at THAT!"

The excitement is abruptly dampened by the arrival of one of the hotel management who says he's had complaints about the noise. Rod asks what kind of old whatnots they've got staying in this place; he's annoyed but turns it down. Bebe stretches out on the sofa - she's made it to the hotel and so far there's no competition in sight.

When Rod leaves the room she mentions the model at the show.

"It's awful," she says. "She even got her picture on the front page of the papers but it wasn't in a picture with Rod. It was two separate pictures. I was furious. Rod has told me I'm not like any of his other girlfriends. He's so kind and so generous. We get on very well... But you must tell me about Britt"

Rod returns and the conversation is quickly changed. I ask him if his single 'You're In My Heart' was written for Britt or Scotland. "The song could be about Scotland," he says, "but it would be wrong to generalise. Everybody seems to think the song is about Britt but it's nothing in particular. Two verses were about her... work them out for yourself. Oh, I suppose the ones about lace and silk and finery."



**'I'm not being watched now, not spied on'**

"The chorus is about Scotland and the first verse is definitely NOT about Britt. You can equate the two, football and women. There's no reason you can't love both."

It's obvious to everyone he's changed a lot when he met Britt. Has his life changed again since they split?

"Life has changed. I'm back to



**'I've always been flash. I've never been sophisticated'**

what I was originally. Back to... I don't want to say one of the boys because it sounds corny... well, one of the boys without an anchor around my neck. I'm not being watched now, not spied on.

"She smartened me up a bit but I've always been flash. I've never been sophisticated."

Since the well-publicised break-up of their relationship his name has been linked with a stream of women, including Lindsay Oliver and Bianca. Ms Oliver was furious when she learned his affair with her was closely followed by his taking Bianca to dinner. I thought the story about Ms Oliver looked like a put-up job to publicise the new LP but he denies it.

"I'd known her for about a year," he tells me. "And anyway, I wasn't going out with Bianca. I don't like her. She and Britt are two of a kind, both bitches."

I can see this line of interview is irritating him but Bebe listens with interest. What about the track on the album called 'I Don't Want To Be Right'?

"I didn't even write that song, it was written in 1969. I really felt I could sing it and I'm in the fortunate position it's selling. I recorded it just when Britt and I were splitting up."

"I was screwing someone else"

Is that why you split up?

A terse "yes." He asks me what I think of the album and I tell him that although I like it I'd have preferred to have some more hard rock and roll songs and less sad ones.

"I think it's the best album I've ever made. What do you mean it's sad?" he answered, his voice rising.

"That's just the way you felt when you heard it. 'Hot Legs' is a great track, so is 'You're Insane'. What are you talking about?"

"This band is great. I'm sick of

people comparing them to the Faces. Which do you think is the better band? Come on now, which do you think is the better band?"

Well, what do you say? I pause and that only makes him madder.

"Oh come on..."

Well, why shouldn't I like the Faces? Why can't I like both bands? I'm not prepared to put down the energy and excitement of the Faces just because I think this new band is good too. So is he ashamed of what he did with the Faces?

"No, I'm not ashamed of anything. But I'm just sick of you all, you people are living in the past, five years behind."

Well, as it wasn't me that even brought up the subject I didn't see why I should get such a verbal pasting in the argument. He must still be very sensitive about the band.

"There's more truth on that new album than anything else I've ever written before. I just laid myself open," he says vehemently. "You can see behind the man. It's the first time I've put all this down, I laid myself bare. This band brings out the best in me."

I notice that during this heated exchange of opinions everyone else has left the room. And the argument wasn't as spirited as it might have been if Stewart didn't have to keep hokling up his towel as it kept slipping when he turned away from me or waved his arm in annoyance. Made it more interesting though.

What about his new life in Los Angeles, is he fitting into the social scene there?

"No, I'm not part of the social scene, I'm never there. Anyway, 'You're Insane' is dedicated to LA, the maddest city in the world. I've never been involved in it. I've been touring, been on holiday, I had the new LP to record, there's the World Cup coming up, I'll be touring Europe... how can I be part of the scene?"

Perhaps it's just as well the interview can't continue. There's a party at the exclusive Regine's and we're all running late. Down in the lobby two fans from the UK are waiting to see Rod.

"Please don't invite them with us," pleads Tony Toon. "We haven't got enough room in the car."

Rod stops to talk to them - and invites them to join us.

"If they don't go, I don't," he says - and starts to walk away. All right. We all squash in together. Down at the club the heart-shaped buttons that are the invitations are changing hands for 1,000 dollars. People grab at them as we try to get past.

Inside the place is wall-to-wall people. The guests include Carol Bayer Sager, actor Peter Boyle, Carly Simon and James Taylor, Steve Harley (who is still putting down the music press in Britain), Stevie Nicks, Duncan McKay and Robert Palmer. Most important of all, John Lennon and his missus, who manage to upstage Rod at his own party.

Mind you, the place can't be that exclusive because a pickpocket did his work well, quietly lifting money from our pockets as we all got bevied. Maybe I SHOULD have flogged that button after all.

But would you have paid 1,000 dollars for it? If you're as crazy as some of the people there, I suppose you might have done. It's just one part of the lunacy that happens on a Rod Stewart tour.



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**L.A.M.F.**

### GARLSTON'S TRIPE factory stood on a hill just outside North Muttidge.

It squatted above the rows of anonymous terraced houses in the valley like a great black giant. It looked even bleaker on winter mornings, shrouded by fog and the grime that always came from its tall chimneys.

Every day almost the entire North Muttidge population was employed in the factory, sweating over vats of bubbling fat from dawn to dusk. To keep the people knuckled under, owner Seth Garlston employed what seemed like an army of overseers who constantly patrolled the vats.

Seth was a big man, brought up on a diet of black pudding before moving on to tripe. A man who could sink 16 pints a night and still be able to kick the cat when he got home. His face was the colour of beetroot and he swayed like a ship in a storm as he carried his huge girth.

He started making tripe to a secret formula in a vat in his garden shed. He used to sell the stuff to American tourists who took the wrong turning out of London and got lost on the motorway.

He began a small mail order business, sending parcels of tripe all over the world. Famine-starved India in particular welcomed it and North Muttidge became the tripe capital of the world.

There were two things you could do in the town: spend your working hours over a boiling vat or hammer out clogs in the local clog factory. Tripe

also became the population's main diet - tripe and egg pie and even tripe soufflé.

"Aye, it's the staff of life," Seth remarked to his wife as he ate his 10th plateful of tripe before having a bath in front of the fire. If he was lucky his young 'niece' Bridget would come in and scrub his back. She was 17, with long blonde hair and fair skin. Like the others she dined on tripe but remained slim. The orphaned daughter of his best friend, she became Seth's personal assistant and even lived in the same house.

### Dandruff

Seth's friend had been killed during a welly-throwing contest back in '63 when he had been struck on the temple. His wife couldn't stand being without him so she committed suicide off the top of Tatley Moor where they'd courted.

So Seth and his wife took the orphaned Bridget in but Seth's wife could never understand why he got out of bed and said he was going for an early morning walk and came back with strange red rings on his neck.

But Seth was good to his wife allowing her to choose what television programme she wanted to watch on her birthday on

their tiny black and white television in the front room beneath the ornamental geese on the wall.

In North Muttidge nothing ever really happened. Life followed a predictable pattern of



SMOKIE: factory life's not for them

getting up early and going to bed early. The pubs were full on Saturday and people went to St Horatio's church on Sunday. It was a gloomy existence but the majority were used to it so they

were content. But for a young man it wasn't enough. The smell of tripe invaded your nostrils, there was no promotion in the factory and regulations said you had to cut your hair. Seth believed long hair encouraged dandruff and he didn't want any of that falling into his precious tripe.

If you were young and interested in music you wanted something more. A few copies of RECORD MIRROR were delivered to North Muttidge and one day Chris Norman was attracted by its great cover and excellent writing style.

As he picked up a copy he remarked at the paper's low cost and pages packed with stories (well it's true isn't it?). He showed it to his friends as they sipped beer in the local and ogled the ample proportions of barmaid Daphne Ramsbottom.

Her ample cleavage was like an aerial view of the Grand Canyon and every part of her wobbled seductively as she bent down to pull pints. Even more exciting was when she bent down to get a bag of crisps, kept in a box on the floor.

Seth shifted position and looked up, glowering over half-rimmed spectacles that made his appearance even more frightening.

"So you want t'leave do you?" His voice rasped in the stillness of the office, punctuated only by the ticking of the clock.

Chris spoke up bravely: "We want t'go t'London, we want t'be a famous group."

"A famous group, you mean like those long-haired musicians!" retorted Seth. "Nay, lads, there's no future in that. Why don't you join the North Muttidge Colliery Band? What do you propose to call yourselves?"

"The Elizabethans," replied Chris.

"The Elizabethans? That's a daft name. Since you come from this area you'd better call yourselves Smokie. If you want to leave there's

sounds really gruff like me."

"But how do we escape from the factory?" asked Alan Silson. It took a year for them to save up for their instruments, putting money into the Bradley and Hacklethorpe Building Society. Soon they put payments down on guitars and amps. They hired a local hall and started playing, copying other people's tunes and then developing their own.

One day they felt it was time to leave so they approached Seth in his office. A massive grandfather clock ticked ominously in the corner and they were ushered in by Bridget.

They stood quietly while Seth finished reading a copy of the Muttidge, Micklethorpe and Sledgethorpe Exchange Guardian and Herald. He struck a powerful figure, seated in his leather-padded chair behind an oak desk. The walls were decorated with mementoes of his days in tripe, awards for cleanliness and the excellence of his product.

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"The Elizabethans? That's a daft name. Since you come from this area you'd better call yourselves Smokie. If you want to leave there's

nothing I can do to stop you but you'll regret it. Mark my words, you'll have more of a future in tripe. Now get out. I've sweated and strained to build up this business and that's all the thanks I get. I've laboured in bright lights and back alleys to build this business up."

"Here," Chris whispered, "that could make a good album title."

Meanwhile Terry was talking softly to Bridget who he'd admired for some time.

"If you think you know how to love me come with me," he said.

Her eyes filled quickly with tears as she said: "I never thought you cared that much."

"It's true," he replied. "I can't see you laying back in the arms of someone else."

"Another great tune," remarked Chris as he dashed off down the corridor. They leaped into their battered van and with packages of tripe stolen from the factory they drove down to London. And so a legend was born. Numerous hit singles. Later they can relax and look back on those old times.

Soon to embark on their first major British tour, they're rehearsing in a battered old cinema. They've been singing since 10 that morning but onstage their voices are still sounding good.

"We've judged audience reaction before by doing odd dates," says Chris. "It's great to know this tour has been so popular. We're also big in Germany and go down well all over Europe."

"America's left but it's such a big place it might mean going over there for three months and touring heavily. So we'll probably release some more singles over there and build up our name like that."

### Crap

"We've done some recording there because that's where Mike Chapman lives. We appeared on a radio programme in Pasadena, hosted by a guy called Rodney Bingenheimer. He invites people to phone in and one guy said 'why don't you take this Smokie crap off and play some punk?'"

"We managed to get in a piss off before they put the button down," adds Terry.

Why did you decide to bring out the old Searchers' hit 'Needles And Pins'?"

"It's a song we've mucked about with a lot so we thought it would be good. It's got a good hook to it," says Terry.

How about a self-penned single?

"We'd like to do one, it's a bit frustrating having stuff written for us. Maybe one day, but it's up to the record company to decide. But we haven't had our image cultivated for us like the Rollers. We've always developed our own identities. We don't feel we've ever been part of a hit machine. We're original."

What can we expect on the tour?

"We're not going to be doing an over-long set," says Chris. "There's nothing worse than concerts that go on for hours. But it'll be a quality show, value for money."

"We never set out to be big superstars. We want to turn out good music that can be appreciated by everybody. We'll be happy if people regardless of age remember us as a good band."

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# Albums

## Well, it's hard not to like it

**ARCHIE BELL AND THE DRELLS:** 'Hard Not To Like It' Philadelphia International (PIR 8218)

THIS STUNNING new album from the Texas ministers of good-time dance music is a record that perfectly complements the great show they put on earlier this year in London.

Producers and arrangers John Whitehead, Gene McFadden and Victor Carstarphen are the men responsible for the musical vision that pervades this album. This, you see, is a new Philly sound. Different from the last two Drells' albums, this LP features on side one a quartet of absolutely class dance monsters.

The sound is stripped down, with the string arrangements and horns either honed down or dispensed with, leaving a bass and conga-dominated rhythm that moves feet faster than you can say Bohannon's beat. The simple drumming has the same effectiveness as Bohannon's.

The vocals are more a series of unison chants than lead and back-up ensemble singing. 'Disco Showdown' has a Caribbean sway to it with the percussion emphasising the calypso feel. Formulaic without any tiredness of formula, this side is almost perfect.

Side two is a slightly more familiar mixture of

ballads and mid-tempo movers. Archie sings with his usual verve and sincerity and the effect is only lessened because of the magnificence of side one. Yeah, I for one am ready to accept Archie's invitation to dance + + + + +

**GEOFF TRAVIS**  
**VARIOUS ARTISTS:** 'Motown Gold Volume 2' (STYL 12070)

**SENSIBLE MOVE**, eh? Motown have cottoned on to the fact that soul music no longer has exclusive rule in clubs and discos.

Let's face it, a lot of 'soul' music is becoming increasingly bland and sterile. It's getting more and more difficult to come up with something other than more disco fodder. So what do you do?

The answer, folks, is put out an album combining vintage classics with the best of the new. And there can be no denying that there's some really great stuff here.

Numbers like the 'Four Tops' 'I Can't Help Myself', The Isley

Brothers' 'This Old Heart Of Mine' and DI and the Supremes' 'Where Did Our Love Go'.

And the nouveau? Well, there's Stevie Wonder's 'Superstition', Thelma Houston's 'Don't Leave Me This Way' and the vibrant, emotive 'It Should Have Been Me' by Yvonne Fair.

Throw in your compulsory tear-jerker. In this case the very excellent 'Tracks Of My Tears' by Smokey Robinson, plus a few others and you've compiled yourself an album that's gonna sell a lot of copies.

So, a pat on the back for Motown? Shouldn't they be busy getting new talent signed or exploring new directions instead of continually cashing in on the old sounds?

However, it's a very good album and even if, like me, you wouldn't buy out of principle, it don't matter 'cos a lot of people will. + + + + + for the album, nothing for Motown's initiative. **MARY ANN ELLIS**

**THE MOMENTS:** 'Best Of The Moments' (All Platinum 9109 905)

I'VE ALWAYS had a sneaking admiration for the blue and grey label of All Platinum Records that I've come across. No one ranted about them, no one hyped them and yet they always seemed to contain a very high proportion of very good music.

Linda Jones, Sylvia and a great version of 'Where Did Our Love Go' by Donnie Elbert were always good companions in the late hours of the night.

When I first heard the Moments sing 'Love On A Two Way Street' I felt I was hearing a minor classic. The rhyme of 'She told me in desperation, I thought it was a revelation -', soaring high, sticks in the memory and stays there seven years later with the same force.

The Moments, like Sylvia, have become identified with the tag 'bedroom soul', a moniker that belies their



ARCHIE BELL AND THE DRELLS: get ready to dance

gentle touch and intricate harmonies. There is no primal Barry White grunting here, the approach is a slow glide to the matter in question.

This album represents the fruits of a seven-

year span of the Moments' finest recordings without the pretentiousness of a great album title which this album could easily bear, since many of these cuts have been sizeable hits.

It includes their last British hit 'Jack In The Box' and their new single 'I Don't Wanna Go'. The offering is generous and the portion is very tasty. + + + + +

**GEOFF TRAVIS**

# Record Match

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# Albums

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+ Unbearable

## It's make your mind up time

GRAHAM PARKER: the maturity starts here



**GRAHAM PARKER AND THE RUMOUR: 'Stick To Me' (Vertigo 9102 017)**

YES FOLKS, it's definitely make your mind up time. Graham Parker's third album — following after a long gap the previously acclaimed and excellent 'Howlin' Wind' and 'Heat Treatment' of last year — is perhaps his most ambitious (and with reservations, most original) to date. Like, GP defines R&D his own way. Red - hot and cookin' heat from the soul. Fire on the radio. And that sort of thing.

It's tight, hard and uncompromising. It takes a lot, repeat lot, of getting used to, being nowhere as immediate as the previous two. In the end, too, it's tough quality. There... I've said it.

Production is handled by none other than Nick Lowe and for the most part it's gutsy, no - nonsense stuff with the Rumour and a powerful brass section (as in thundering horns) given their full head.

Parker, too, is let loose, certainly attacking more than ever and establishing his own mastery — almost simultaneously fighting and snarling against the rhythm, then pumping along with it.

Of the 11 songs 10 are Parker originals, rounded out with Ann Peebles' 'I'm Gonna Tear Your Playhouse Down' which is given a mellow treatment.

The expanding geographical horizons of the erstwhile Camberley cow-

boy are well in evidence. Aside from the relatively straight rock 'n' rolling of 'Stick To Me' and 'Clear Head' and the bouncing filler of 'The Raid' (nice little tune but it ain't so new) Captain America is well represented.

As in the fast and furious dance party on 'New York Shuffle' or the song named after Eldridge Cleaver's book 'Soul On Ice' for instance. And perhaps the most difficult song in the showcase 'The Heat In Harlem'.

Apparently Parker's 'impressions from a taxicab', the track is given a full opus treatment, moving from big, bold and brassy white soul to a long passage of 'reggaeified' reflection in the six minutes plus that the song lasts. Despite the scope, however, it's less successful than the screwed - tight R&B that is dished up elsewhere.

The package is completed with more chunkiness on 'Problem Child', 'Thunder And Rain' and 'Watch The Moon Come Down' which can only be described as standard Parker and satisfying at that.

Not to put too fine a point on it... if it don't grab you at once — it won't be given the positive advance that 'Stick To Me' undoubtedly is — then play, play, play again.

Graham Parker has moved into his own bracket, onto his own pedestal and he's calling the tunes. This time we've got to make up our minds; go with him for he's the best new white R&B singer we've got. The maturity starts here and he's made it already.

+++++ JOHN SHEARLAW

**LYNYRD SKYNYRD: 'Street Survivors' (MCA MCG 3525)**

THIS IS an album full of ironies. Number one screams at you instantly: the title.

Irony number two is the cover which depicts the group surrounded by flames — horribly prophetic as it turned out.

Irony number three hits you in the face as soon as you lift out the inner sleeve: proudly displayed on one side is Skynyrd's gruelling touring schedule from October 1977 to February 1978. A date they ain't never going to make.

Irony number four 'Ain't No Good Life' the last track on the album, penned by Steve Gaines who won't be delivering any more philosophies on life. All very grisly to say the least.

Difficult to be objective about an album released in such tragic circumstances but here goes.

This is the band's first studio album in two years and after the powerful sound of 'One More From The Road' it sounds pretty subdued on first listening.

However after hearing it a few more times I see why. The band have taken a different direction. It's a relaxed, melodic sound with an almost county flavour on numbers like 'Honky Tonk Night Time Man' and 'I Never Dreamed'. Van Zant's vocals are mellow, softer though still gutsy on 'What's Your Name' and 'That Smell'.

Naturally there's quite a lot of guitar in evidence with some fine,

gently wailing solos making comparisons with the Allman Bros. inevitable.

It's an album that's competently performed and well produced although it lacks the raw energy and excitement of some of their previous efforts. Over-refinement of sound perhaps? And the numbers sound just a little too samey to justify it.

I'd like to say the album was easy listening but it still sends a shiver down my spine just to look at it, let alone play it. +++

MARY ANN ELLIS

**THE BOTHY BAND: 'Out Of The Wind And Into The Sun' (Polydor Super 2383 456)**

REELS AND jigs, then more reels and jigs, with three ballads of the purest time - honoured misery interspersed for a little contrast. Is this fit for any but the obsessed and obscurantist? Well, yes, because.

The Bothy Band demonstrate that Irish music is very much a living tradition, moving at its own peculiar pace but nevertheless moving. They play it with consideration and thought. There's always something more to be done around the pipes and fiddle that are its hallmark — you can even sing in a synthesiser, as they do here on 'The Factory Girl' to impeccably tasteful effect.

This, their third album, shows an added understanding of the art of making a listenable side of music, varying the pace and texture and knowing when to

call it a day — something not all their competitors in this field have grasped.

There's also a point of reference for the great record - buying public in the rock feel of Michael O'Domhnaill's brash, punchy rhythm guitar work. But nothing's bastardised, each player and influence gets a turn in the limelight, most strikingly Matt Molloy's imaginative flute and Triona McDomhnaill's beautiful rendering of the ballads.

And, of course, it's superb listening product — in other words it sounds lovely. More refreshing than Fernod. Maybe you could even dance to it if you knew the steps. It'll fit comfortably into any sitting room for that matter. Which is a strange fate perhaps for music born out of desperate rural poverty ('bothies' were Irish farmworkers' hovels).

But as long as the Bothy Band continue to play with such dedication and care, let it pass. Any amount of hideous puns on the work reel are fully justified. +++ JULIAN BELL

**DONOVAN: 'Donovan' (RAK SRAK 528)**

CHILD OF the flowers who faded as the petals started dropping around '71. It's the '77 new funkier version produced by old chum Mickie Most.

The old - time lyrics are still there, 'Brave New World' being a funky piece of cosmic consciousness, thumping beat and harmonica wailing somewhere in

the background.

Donovan could always capture a fair amount of emotion in his songs and the most memorable track on side one is 'Astral Angel' that could see him back in the charts.

Perhaps the most introspective track is 'Local Boy Chops Wood' (rhyming slang for making good) about the misfortunes that have befallen some of the greats, including Hendrix.

'The Light' is really heavy man, about dying and going to the great beyond. On 'Sing My Song' he sounds like Leo Sayer as he prances through the tune...

'Lady Of The Stars' is a cosmic love song about a luscious star maiden and there are some more pleasant songs, particularly 'Maya's Dance' with acoustic guitar.

Donovan has been away from widespread popularity for a long time, maybe this will be the album to see him appearing on Top Of The Pops again. +++ ROBIN SMITH.

**"It's taken her a long time to record her own songs. They're worth waiting for."**

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# Albums



## Oh no, more boring knocking letters

**DONNY OSMOND:** 'Donald Clark Osmond' (Polydor Super 2391 298)

**DREADFUL. ABYSMAL. Horrible. Ghastly. Sickly. Terrible. Insulting. Nasty. Disgusting. Putrid. Turgid. Revolting. Unpleasant. Awful. Grim. Gruesome. . .**

Wait. This isn't being constructive. The thing is, it's difficult to be constructive about things you hate. And the Osmonds are a thing I hate. Specially Donny.

Wiggling his hips on that dreadful show of his and grinning that horrible grin. (Do you know, when I worked on a teenage magazine we once ran a competition to find out what the readers liked about

Donny and 95 per cent came up with the stunning reply: 'I like his teeth'.)

But I digress. This isn't being constructive either. So - back to the album.

I suppose it was inevitable the Osmonds would progress (?) to the sterile world of disco. They've even enlisted the aid of Holland, Dozier and Holland, ace computer programmers, in their search for the right sound. The result is overwhelmingly antiseptic. And feeble. And moronic. And sickening. Worthless. Appalling. Tedious. Boring. Vile. Rotten.

Is that enough words now, Alf? + SHEILA PROPHET

hint of musical cliché. There's an even mixture between up-tempo and hard-edged romanticism slows that show off his high-pitched tenor to stunning advantage.

Soul fans need feel no hesitation in being stood up and counted with this great album. + + + + +

**GEOFF TRAVIS**  
**JAMES BROWN:** 'Mutha's Nature' (Polydor 2391 300)

**HOLD ON A minute.** There's old JB on the back sleeve telling it like it is, the best effort, the pay-back and all that stuff. Coming back to sort out the musical record again 'like Beethoven, Bach, Brahms and now Brown

And there's old JB on the record itself producing and arranging himself into funk and sulk backwaters that wouldn't get ya up offa the can, never mind offa that thing.

Sure he's testifin'. I sympathise. We gotta work together as one. Yet 'Mutha's Nature' is so . . . well . . . rough and ready might be one way of putting it.

When he's funking it up, 'If You Don't Give A Doggone About It', he sounds like he doesn't. Magic there isn't. Or when hoarsely impeaching, as on 'Wake Up And Live', he doesn't even sound part of the track, so clumsily is the mix.

I doubt if it'll grab ya, I doubt if it'll groove ya, for sadly on this outing JB ain't cutting it none too good any more. And the formula he's now working on is one that Don Covay does a million times better. + + JOHN SHEARLAW

**GORDON GILTRAP:** 'Perilous Journey' (Electric Trix 4)

GILTRAP WAS nearly a Mike Oldfield, always turning out exceptional music but somehow always remaining in the background.

Another excellent album; perhaps more complex than earlier works with the addition of keyboards. From happiness the opening track 'Quest' moves to meditation, the guitar answering the wall of the sax. 'The Deserter' gives the orchestra full reign before Giltrap lingers on acoustic guitar which is swelled by keyboards. It seems to develop an olde English style for awhile before the orchestra comes in again.

'Morbio Gorge' is the strongest track on side one, brass in firm control, but there's a surprise up Giltrap's sleeve as it falls away to a few delicate sax notes.

'Heartsong' is a delicious instrumental and couldn't be better titled as it moves passionately. Away from elaborations 'Reflections And Despair' is perhaps the best track on side two but again the basic idea is enlarged. This time I'd have preferred it if Giltrap had been left on his own more.

This is one of those rare albums - you couldn't use the word predictable to describe any of the tracks. + + + + + **ROBIN SMITH**

**THE FILE SERIES**  
**'The Sixties' (Pye FILD 006)**

THIS IS the best of the

bunch of these two record compilation sets. There are some classic songs here, 'Dream Lover' by The Packabats (great name, eh?), 'Mockingbird Hill' by the Migil 5 and 'Have I The Right' by The Honeycombs. It presents, in concentrated form, a fairly accurate view of the sixties.

**'The Searchers' (FILD 002)**

FROM ONE of the top groups of the era the songs here are, almost without exception, superb. But as much as I like 'Farmer John', 'Love Potion Number Nine' and 'Needles And Pins' I wonder what relevance they have to this week's charts. I think you have to be over 25 to appreciate them.

**'Status Quo' (FILD 005)**

IT'S FAIRLY easy to get recordings of Quo's earlier material so it's hard to see the significance of releasing this package. Obviously the songs are as good now as ever but Quo ain't dead and buried yet and this looks like an obituary. Top tracks are 'Pictures Of Matchstick Men', 'Ice In The Sun' and 'Mean Girl'.

**'Mungo Jerry' (FILD 003)**

THIS ONE I can't see the point of at all. Mungo Jerry were never really a big band, even at their peak, and I can't honestly see any of you spending money on this double LP set. The rest of the series has a fair amount of interest value as golden oldies but taking into account the number of hits Mungo Jerry didn't have this looks like filler fodder. + + + (for the whole set). **ROSALIND RUSSELL**

**SPLINTER: 'Two Man Band' (Dark Horse K56403)**

'COSTA FINE TOWN', rememberit? Splinter's solitary hit some three years ago.

I certainly had high hopes for these two Geordies who seemed a highly talented song-writing team. On this album they certainly live up to my expectations.

'Little Girl' opens the album. It's slushy and lyrically wet, but still holds an instant appeal. By far the most commercial track, it would make a great single with its gentle melody reminiscent of Gallagher and Lyle at their best.

The American influence is strongly evident throughout, adding a subtlety to the basically simple songs.

This sometimes turns to bland music as the strings and smooth production smother the basic guitar - vocal foundation as in 'I Need Your Love' and 'Motions Of Love'.

By the way, George Harrison is reputed to play guitar on the album but there's nothing here to distinguish him from one of any hundred session musicians.

As a whole this is a very superior lesson in that lucrative field of middle-of-the-road romanticism which should appeal to all late night smoothers. + + + **PHILIP HALL**

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## Stand up you soul freaks

**LENNY WILLIAMS:** 'Choosing You' (ABC Records ABCL 5232)

LENNY WILLIAMS used to be lead singer in Tower Of Power, the Oakland-based band that you may remember for hits like 'Don't Change Horses In The Middle Of The Stream' (co-written by Lenny and Johnny Guitar Watson) and 'What Is Hip?'

He left the Tower about three years ago and recorded a solo album for Motown in 1975. Called 'Rise Sleeping Beauty', it didn't ignite his solo career in the way he had hoped.

It seems his worries must be well on the way to being over because his first album for ABC is one of the year's strongest solo sets. Lenny's put it all together with the help of Frank Wilson, the famed producer that brought us so many Motown classic productions.

The single from the album, 'Shoo Doo Fu Fu Oooh!' is an outrageously catchy tale about star seeking in Hollywood. 'Choosing You' is another track that would stand as a single as it's irresistibly danceable without the



**SEVEN YEARS** the Detroit-based TV news reporter has been waiting to interview Chicago. He knows all their songs, has been a fan since way back when and has dozens of questions ready for Walter Parazaider, Chicago's woodwind player and vocalist.

Today his dream's come true. It isn't the usual kind of news story for him. Chicago have filled Detroit's 14,000-seater ice hockey stadium, so it's good local news.

To the two camera crew it's just another job. All they have to do is stand in front, shoot and another job is in the can. But the phone rings, one of the camera crew picks it up, listens for a minute then slams it down, picks up his gear and says to the interviewer: "We're going."

"What d'ya mean, we're going?" he says in disbelief.

"Two cops have just been blown up in their car downtown," he says. "Make up your mind now."

This second what's the most important? Are you coming?"

**Comfort**

The interviewer starts thinking. The two camera crew are running out of the stadium.

"Look, I'm sorry," says the interviewer to Walter, "I've gotta go. See you in another seven years."

It's not that Chicago never tour, it's just they're so popular all over the world it's taken this long to get back to Detroit.

Walter shrugs his shoulders and goes back to the comfort of the dressing rooms. And comfort is something Chicago know about.

There's a TV, cold food, hot food, whisky, wine, beer and coffee, individual wardrobes for each member. Outside are five black limousines, chauffeurs waiting for the command to whisk the band back to their private suites in the Hyatt Hotel, Detroit's best.

Wherever the band go, each member has his own personal aide. There are 22 crew members that make Chicago run like a well-oiled machine, enough machinery and PA equipment to keep the crew loading through the night while the band are tucked up in their silk-sheeted beds. Even their own plane.

**Limos**

So who arranges the best hotels, makes sure the limos are there, food is supplied, crew is there on time, equipment is set up, stage clothes are pressed and the band make their stage entrance on time?

It's Jack Goudie. He walks around, on edge all the time, drum stick never leaves his hand, bashing away at his legs with nervous tension, answering questions, fixing interviews, checking equipment.

How does one man get all this together for Chicago?

"Well, first of all we always get the best. We're lucky because we always have more people that want to work with us than we need.

"We have 17 people who put the show up plus four



CHICAGO: earned their luxury

# Chicago, the world and their oysters

How the other half lives — with two of everything

truck drivers and a coach driver."

James Pankow butts in and asks Jack who made the Chicago stickers he has in his hands. Jack knows the name of the printer straight away.

"The crew is very important, a lot of times they don't get the recognition they deserve. But in some bands the crews are bigger stars than the artists and all they're interested in is pulling chicks. The guys we have working for Chicago are professional and they take a pride in their job as the band do in their music.

"We try to make everything for the band as easy as possible. At every venue we try to duplicate the previous one. The band can close their eyes on stage, walk 15 feet to the left and everything is in the same spot. The only thing that changes is the city and the size of the venue.

"In Europe it's slightly different because of the much smaller venues but you have to make some sacrifices.

"I've worked with Chicago since 1968, we almost started together. The only other person I've worked with in that time is Wings.

"Terry Kath and I grew up together and when the band moved to California they asked me to join them.

"Obviously I don't do all the work. We have guys in charge of all different things but one of my jobs is being a diplomat. I come in when there's a problem, it's my job to sort it all out.

"I pick all the hotels. Travelling all over the world you find out from others bands which are

the good and bad ones. A hotel is an important thing because that's where you are most of the time.

"We plan and book well ahead, sometimes taking over a floor, other times all different floors when they have the best suites on each floor.

"We're flexible. If a city doesn't have a hotel that can give us the best we take our own plane onto the next city.

"It hasn't always been like this. The band have earned their luxury. The name Chicago opens doors for us now. Everything's a lot easier to arrange these days. It doesn't always go to plan but if it doesn't work when you ask politely the first or second time, the third time I go crazy and make sure it's done."

All this arranging of hotels, limos and food, how much does it cost?

"On this tour we're doing 14 days on the road, seven days off and 14 on. It'll cost about 40,000 dollars in hotel bills."

Sometimes things must go wrong?

**Legs**

"Everything goes wrong now and again. I don't think there's too many things that haven't happened to me. From broken legs, hands being slammed in doors to guys falling downstairs and engines blowing up.

"When we played in Washington we couldn't get away from the venue because of the traffic. So we arranged a basketball game and Bobby Lamm broke his leg. But trying to get an ambulance through that traffic was impossible.

"With equipment there's not much that can go wrong. We have two of everything and if we haven't got something we can easily get it."

When Chicago's day is over and the tour is finished, Jack is still going. There are accounts to do, letters to write, other countries to check out for future tours. And always he'll be the perfect mediator and diplomat.

**Trickling**

Before I interviewed Jack, he'd arranged a quick meeting with trombonist James Pankow and trumpeter Lee Loughnane. We sat out front with the audience trickling in an hour before the show.

Trying to talk to them with the house music blasting away was a bit difficult. I asked them if they appreciated the guys working around them.

"We never take them for granted. We have a lot of guys working for us. But they're all great. When everything runs smooth and the audience is happy, that's when it's great."

It was once reported that each member of the band would still have 60,000 dollars each year for the rest of their lives if Chicago stopped playing tomorrow.

"Well, we would be comfortable," says James.

Just comfortable? "I always like to be a little more, my Rolls Royce needs oil every once in a while," jokes James. "Cars are my toys. I have a Silver Shadow and a Mercedes and Lee's got an Aston

Martin which is pretty rare.

"I wanted the boot of my Rolls sprayed and I had to wait over six weeks for the paint," he says. "I could have done it myself in that time."

**Plane**

"We don't use our cars when we're touring," says Lee. "Apart from the ego thing with big limos it's so much easier to jump into a car and relax before a show rather than driving yourself. Plus we didn't want other members of

the band driving us around, especially Terry who thinks he's a Grand Prix driver.

"Funnily enough we hired a plane recently and Nikki Lauda, the racing driver, was the copilot. I felt very safe with him. He must have nine lives."

Being on the road most of the time, are there any other activities they would like to do?

James: "I would like to be a sports announcer. I had a few opportunities but dates on the tour were switched. Someday I'll do it."

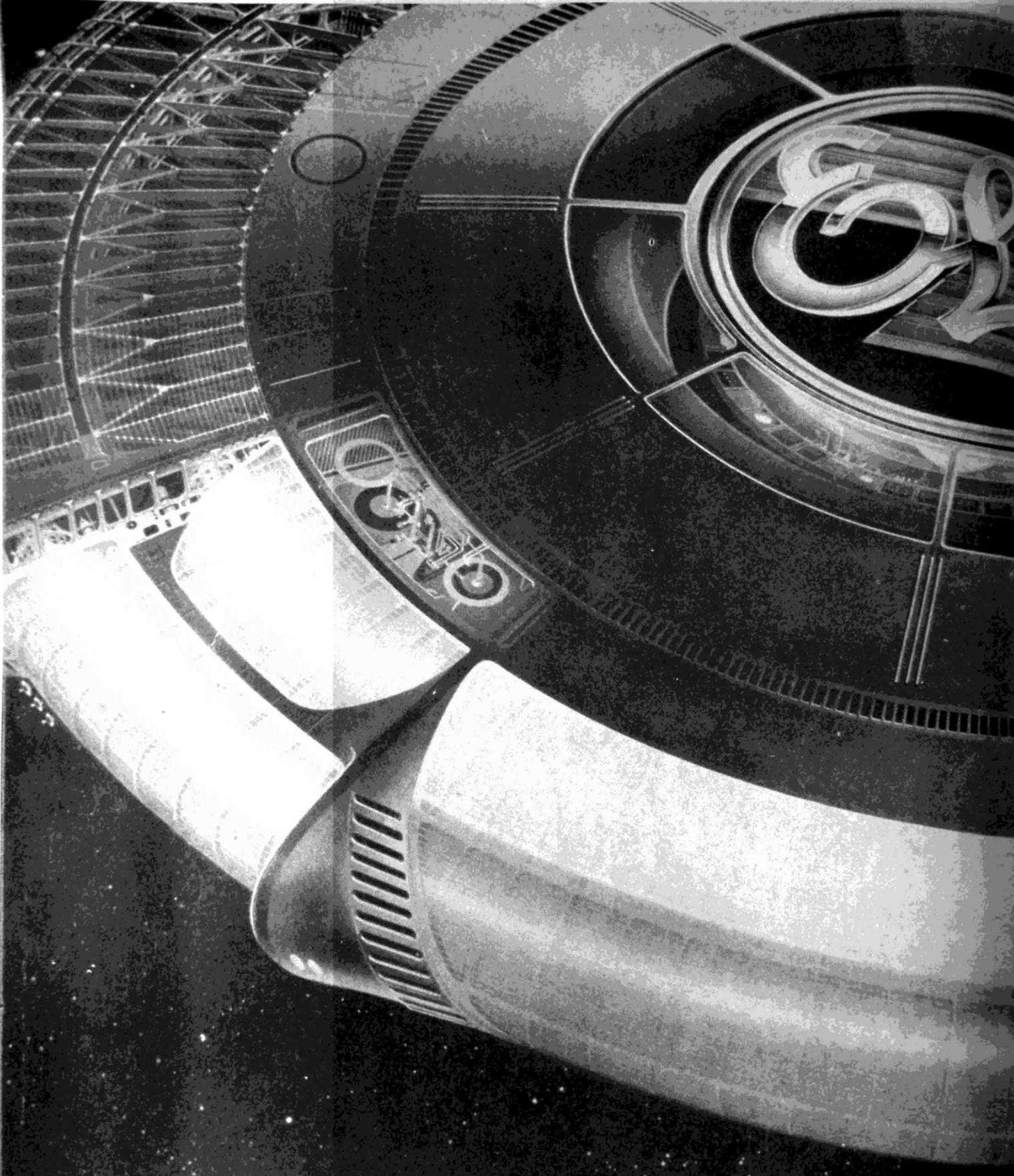
Lee: "I'd like to get into films. We did a film with James Gourdio and that whet my whistle.

"That's what we want to do with our lives, have a good time. If there's something I don't enjoy, I don't need it."

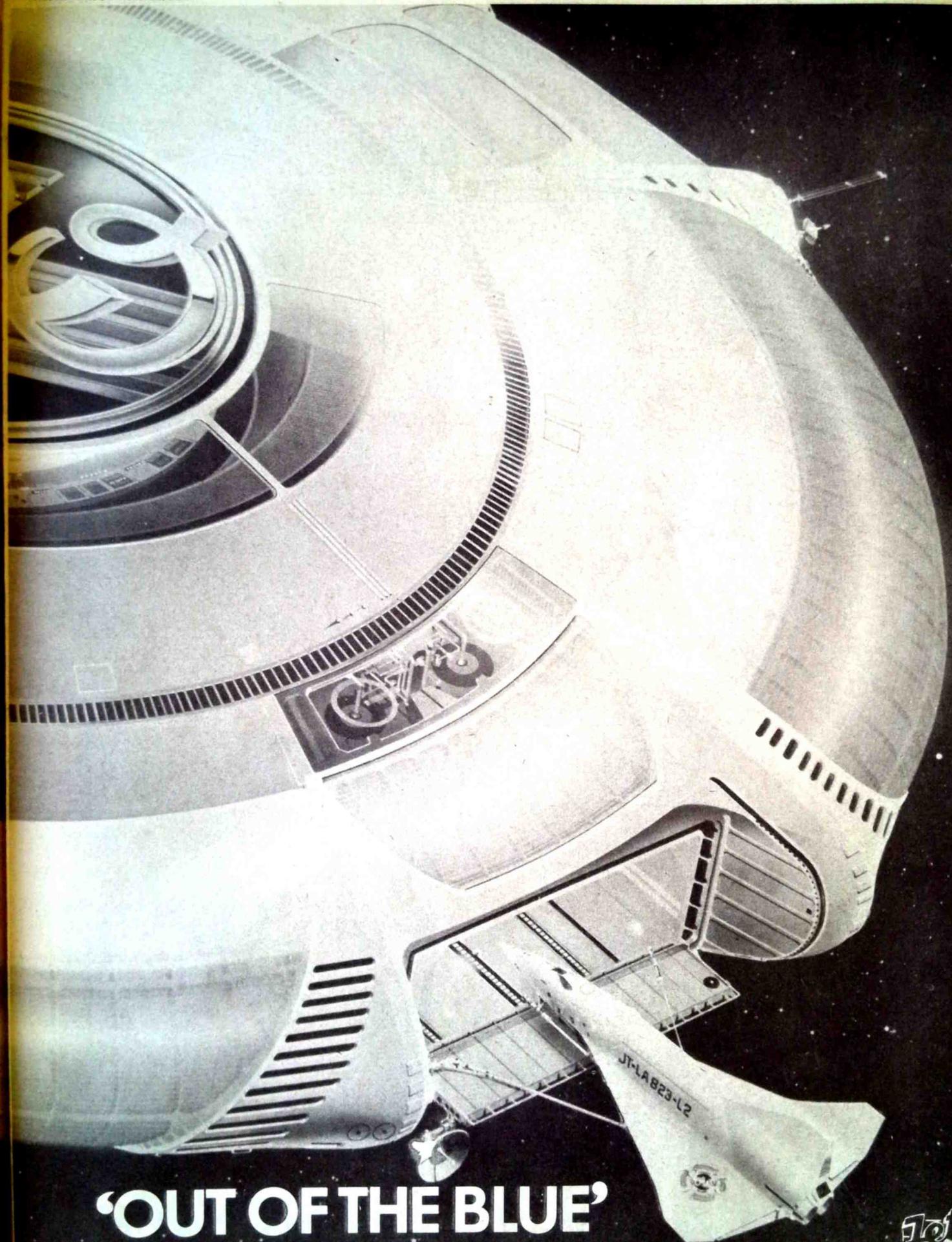
Enjoy it I'm sure they will. **ALF MARTIN**

"You're Moving Out Today shows her scope. And there are plenty more where that came from" — Record Mirror

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# Off Centre

EDITED BY TIM LOTT

## BLOOD SEX AND LEARS



IN 1973 I fell in love. She was a photograph, a blue-black animal with a panther on a leash. She was with another, a man with a purple limousine and a chauffeur's cap.

The photograph was the cover of 'For Your Pleasure'. The chauffeur was Bryan Ferry. The animal was Amanda Lear.

I didn't know who she was until years later when I read in some rag somewhere that she was an it. That it had begun life as a man and had a sex-change operation, a European April Ashley.

It was, of course, quite unbelievable — just look at her again — but every one believed it. It gave her an impenetrable aura of the mysterious, an impeccable charisma. In the glossies her teeth looked like they might very easily eat you.

She claimed to come from Transylvania and heightened her mystique by hanging around with luminaries like Ferry, David Bowie and her closest celebrity friend, Salvador Dali. She was a cult to the vain, an enigma to the ignorant.

Then, as her once-carefully shielded age turned 30, she got bored stiff with being a model, a 'walking coat hanger', and became more and more interested in acting.

She got involved with Andy Warhol and a film called 'Blood Is Sweeter Than Honey' in which she was to play a sexy vampire who picked up men in the dark, sucked their blood and left them dead with a hard-on.

The dollars never got together to make the film but before it collapsed Lear wrote a theme tune for it, 'Blood And Honey'. She hawked it around record companies in England but they all wanted Twiggys and girls - next door.

Being neither she took her song to Germany and signed to the European Ariola label. 'Blood And Honey' became a hit in Germany and Italy. Amanda Lear became a popstar.

Now the record's released in England through Ariola, so she's doing a phone interview to help sell a few copies here.

She sounds exactly like a rather muscular man, an impression I can't shake off at any time during the interview. Her opening gambit is:

"Are you paying for the call? Good!" Then, without pausing for breath, without a question being asked, she launches into a hi-speed spiel.

"I've just been on this big Italian TV show and right now I'm one of the most famous people in the whole of Italy. The only pop people they've inter-

viewed before are like Bob Dylan, David Bowie, Joan Baez — and now me. I only came to Italy three months ago and now I'm famous.

"That doesn't mean I'm good — it just means the others are bad.

"'Blood And Honey' is the third record I've had out. I started off in black leather doing Elvis Presley songs but nobody wanted it. The record company said 'you've got to do a commercial approach — we can't sell you as a rock singer'."

So with Amanda being, as she says herself, "no more than a box of Kleenex — a product" they changed the packaging into white disco and did a very commercial production of 'Blood And Honey'.

"It sold because it's appealing to kids. Kids are concerned with sex and

horror movies and getting laid."

Which, in fact, happens to be the theme of 'Blood And Honey'. But that's only part of the key.

"I filled a gap. All the discotheque queens are black. Tina Charles, she is not a very sexy lady. Sexy white girl singers didn't do disco music. So I built up this new personality.

"David Bowie, when I was living with him as a model, said, 'why don't you get out of this business? You don't need to be able to sing — you've got charisma'."

Then came the sex-change gimmick, inspired by Bowie's sense of the bizarre and acute business acumen.

"Bowie knew all about publicity gimmicks. So we built up this monster, this Frankenstein. It



If Hitler  
was to come  
back he'd  
be a pop  
singer — it's  
the most  
effective  
form of  
communication'

# Lynne Jones

new single

## 'Come Softly To Me'

ARO104

A disco smash

**ariola**  
RECORDS



created interest and sold records. It was in bad taste but it worked."

Amanda claims all doubts about her credentials as a woman are dispelled by a recent spread in Playboy, which isn't entirely true, as the pictures aren't that revealing in a gynaecological sense, but they're convincing in the upper registers.

The single, 'Blood And Honey', a straightforward but catchy disco machine job, took off first in Germany.

"If you're tall, blond and nasty, you give the Germans what they've been waiting for since the war - a new Marlene Dietrich.

"I appeal to both sexes - boys want to lay me and girls want to be like me."

Amanda has few pretensions about 'committing' herself to music.

"The whole thing was sold as much on image as anything. I am more of an actress than a singer. I am acting the part of a pop star. When I'm tired of it I shall just go on to something else, politics probably. If I stopped singing tomorrow it wouldn't be a tragedy.

"Let's face it, most people in showbiz are mo-

Kids are concerned with sex and horror movies and getting laid'

rons anyway. To be in this business I should be more stupid. Maybe it's a handicap being intelligent. Records like 'Love To Love You Baby' - it's an insult to the kids to give you bullshit lyrics like that."

Amanda is rather proud of her own lyrics which go something like this:

"Midnight in the city, and everyone's asleep, see the shadow walking in the dark, here she comes, she's all in black, long hair flowing down her back, got to get her out of my mind, honey I want to kiss you, honey give me your hand, honey I want to kiss you baby, let me waste away upon your tender lips. (Chorus) She's got the devil in her

eyes, she loves blood and honey, she's got the devil in her eyes."

There's more to it than that but that's the general level.

She feels it's important to communicate something with lyrics: "If Hitler was to come back he'd be a pop singer - it's the most effective means of communication."

Amanda has had some good groomers for pop stardom - Bowie, Chris Spedding, Warhol - and Bryan Ferry, who she isn't quite so keen on as the others.

"Ferry is obsessed with his own persona, he's a narcissist. Everyone knows that. I mean anyone who rinses his hair midnight blue..."

Despite Amanda's criticisms she doesn't project herself as particularly humble. In fact in an interview with Michael Roberts in the Sunday Times - who, she claims, got her age wrong at 38 - Roberts noticed she spent most of the time glancing in the mirror.

"She answers with a choice comment about Roberts - legally unrepeatable - and a quote from Oscar Wilde:

"To be in love with yourself is the start of a life-long romance."

ELTON: 'IT'S A LITTLE BIT FUNNY' (John Taupin, Nutter; Penguin, £2.50)  
REGGIE BEING silly, Reggie onstage, Reggie with his trousers off, Reggie washing his hair.

Yep, it's another book about the world's most photographed man. 'It's A Little Bit Funny' traces a year in Elton John's life with photographs including his 1976 American appearances. The pics were taken by close friend David Nutter and Bernie Taupin wrote a poem for the intro.

It begins with the Elton clan gathering at a rented house in St James, Barbados, for Christmas, with cracker-pulling scenes and Elton in a party hat.

The book is full of unusual photographs and

perhaps the most amusing are shots of him deciding which glasses to wear and his mum making sure he's got clean underwear.

If you're a fan you're going to love it, if not you're going to be embarrassed by the down-home commentaries.

For £2.50 it could have done with more colour but the shots taken at the Rich Stadium in Buffalo and Madison Square Garden are stunning.

None of the photographs has been used before and it would be difficult to find a more intimate study of the man despite the thousands of feet of 35 millimetre film that have been shot before. ROBIN SMITH

## The right side of Reggie

## RIP-OFF ROCK

'PUNK ROCK: Complete Guide To British And American New Wave' by John Tobler (Phoebus Books, 95p).

IS IT a poster-book? Is it a one-off? No... It's a twister - a drab paperback picture book on punk rock. Just, er, what the world needs at this meaningful moment in time.

Herein is explained, herein is examined and only here the truth is told. Check: "This," states the introduction in its best appalling tabloidese, "is the complete run-down on punk."

But wait for this: 'In 64 pages all the important punk or new wave artists - 35 in all - are featured...'

Gasp! How incredibly comprehensive. More than half of those black and white pages are taken up with photographs

- all of them, unless I'm mistaken, either standard PR mug shots or music press regulars.

And that's not all. "To top this there's a full story of punk from the Sex Pistols' first eruption onto the scene to their latest chart-breaking singles." All for 95p!

It might seem churlish - and perhaps unnecessary - to dismiss this glossy trifle as being on the debit side of hopelessness.

After all, one-off publishing being the gambling game it is, they're presumably aiming for a 'completely different' market than the usual avid readers - who've taken 'punk' well past their tonsils in the past year via the music press.

But with this little shiny-paged

extravaganza they're skating over deep water when it hasn't even frozen.

The intro is classic, over-the-top, turncoat journalism, credited to editor Jeremy Pascall and not the author.

The racy prose comes belting off the page, telling us how seventies' rock had become irrelevant, how the "music of the seventies" came from the "angry kids in the city deserts" including the whole high-rise / anti-boredom / cheap chic / outrage pogo dance of breathlessly enthusiastic journalism.

It seems as if last year the scribe would have wished the whole thing had not existed. This year he might as well like it - for a fee. Unfortunately this sort of cliché collection is

priceless. Then there are the easy bits. The punk roots: James Dean, Marlon Brando and Henry Fonz Winkler (eh?). The American influences: Dolls, Patti, Smith, Lou Reed and Iggy.

Elvis Costello and Eater get in (as do Stinky Toys) while myriad hosts - even plenty who are signed to record labels in the major class, notably Virgin's recent clutch - don't.

Punk rock, and I quote, "is the most exciting, energetic and forceful music to hit rock since the great British beat boom of the sixties." By appearance, style and content that's exactly when this book would have looked its best. JOHN SHEARLAW

## TESTING TESTING

Get a break with the small boys with big hearts

"SOMETHING'S HAPPENING and it's happening right now."

The majority of new arrivals to the musical spectrum may be spiky-headed punks but there are still an incredible number of rock and reggae groups appearing.

Anyway, who needs to categorise? Whatever their musical attitudes every bunch of performers has one aim in common - to get a recording contract.

So, what do you do if you're playing in the wilds of Cumbria to an often appreciative but ultimately unresponsive audience? It's unlikely there's going to be one of those mysteriously powerful figures called talent scouts watching you in the Bull And Bush at Dumpsville.

Therefore, you bring out the Winfield cassette recorder, tape your session in the garage and post it off to the far away temples known as record company offices. Then you wait, and wait and wait...

On the other hand one of the wise ears at Stiff of Chiswick could be suitably impressed enough to offer you a spot at The Stiff Test / Chiswick Challenge Talent Contest.

Last Thursday the young and not so young unknowns rolled in from hamlets as far away as Wimbledon and Guildford. The venue - well, it wasn't the Palladium or even the Marquee but the next best thing - the Acklam Hall under the Westway in the heart of Clash country, Notting Hill.

Admission was free except for record company scouts who were charged 20 guineas. A great idea: Opportunity Knocks without Hughie Green.

No potential superstars in sight, apart from a idiot dancer, specialising in nude dancing, affectionately dubbed Billy Two Inch. Go to Sweden, lad, you'll

make your fortune there.

Ted Carroll and Paul Conroy of Chiswick and Stiff respectively pronounced the evening a success. The record companies had been out in force and the audience, at least the ones who stayed, seemed to enjoy it. And the bands had a chance to prove themselves, for what it was worth.

This strikes another blow for the good reputation of the independent 'caring companies'. As Paul Conroy so aptly put it: "Even though our cheque books are the smallest, we like to think we've the largest hearts." Aah... PHILIP HALL.



BILLY TWO INCH: performing his party piece



# COSMIC

YES, says JON ANDERSON, But ROBIN SMITH is merely content hearing such wonderful stories



ONCE UPON a time in a distant land there was a wood. It was a beautiful place, full of sunshine after the thin, silvery mist had cleared in the morning. Deep in a glade there was a singing flower, keeping everybody happy, from the tall oaks to the poor peasants who lived under their towering branches.

But one day the flower's song stopped because nobody in the wood noticed her any more. Without the song the wood began to crumble, people became dissatisfied and pestilence spread.

For more you'll have to wait until Jon Anderson completes a book written with the help of his daughter.

Yes have been together for nearly 10 years. In all that time they've maintained an almost scandal-free, faceless identity. Family men who go to bed early.

"It's true," says Anderson. "I relax on the road by writing songs or reading."

"I love my family. Sometimes I take them with me but if I don't I phone frequently and my little boy always wants to know when I'm coming back. We do a lot of things together. There's no greater feeling than having them with you and everyone enjoying themselves."

"I hope my children will follow a musical career but I don't want to force them into it. Often I'll get them to help me when I'm playing. I don't think it's necessary to be able to read music but I can appreciate and study the form it takes."

"Kids are far more aware these days. I'm sure their knowledge is far greater than mine when I was 14. The maturing process seems to happen in a seven-year cycle. The first seven are very important, putting down the basic ideas."

"I did a television show hosted by children and I was very pleased at the way they did the interview. I'm often nervous about talking, that's why I'm smoking now. I don't think education has changed that much but children are exposed far more to the media these days. They can think out their own ideas and develop things for themselves."

## Violence

"I don't think violence is a bad thing to show children on television, provided it isn't glamourised. If a child sees a violent scene in Belfast he learns how to cope with it in later life."

Jon adds: "I wrote a song called 'Yours Is No Disgrace' which helps to explain a situation where people are called up for war. Obviously it's a bad thing to kill your fellow man but at the same time you shouldn't feel disgraced because it's all part of a pattern. We're all pawns in a game."

"The universe is so vast and complex and everybody has potential. You should never get bored, you have the capacity within yourself to create musical or other ideas to communicate with other people."

"I don't think we're alone in space. We used to get heavily involved in a discussion about whether early man was influenced by spacemen. There's a lot of evidence to say we were helped. There are signs on plains in Peru. One is a giant arrow pointing inland which can be viewed only from the air so it could have led the way for a spaceship."

A mystical quality runs throughout Yes' music.

"We try to do something that involves intricate themes which won't be forgotten. We have a pattern but at the same time we like to surprise people by developing and expanding on logics."

"We haven't compromised with record companies, we haven't let them dictate to us, we haven't lost many of our original ethics. The only compromise we did was to release 'Yesterdays', a retrospective look at what we'd been doing. We've never wanted to produce three-minute dance tunes."

"In my songs I've always tried to use ideas that affect people."



## 'We're all pawns in a game'

Listening to Yes I hope people will be able to discover things about themselves. I hope they'll be as inspired as I am when I listen to classical music. You can think deeply and realise the music is bringing out your own thoughts."

"We use Stravinsky's 'Firebird Suite' to introduce us on stage because it's so uplifting and gives you a real high. One of our last appearances in Britain was at Reading a few years ago and I remember we were on stage very late. But the people had stood in the pouring rain and when the suite was played it seemed to lift everyone together."

'Wonderous Stories' was inspired by a day's skiing.

"It was a beautiful day in Switzerland," says Jon. "It was one of those days you want to remember for years afterwards. The words 'Wonderous Stories' came into my head. It's an exuberant song and that's really the whole theme for our album 'Going For The One'."

"The tracks have lots of potential energy but some of them fade into the relaxation of triumph you must feel after a marathon event. The album reflects achievement like the Olympics or skiing. There's a guy who's skid down a mountain in Japan. Imagine how that must feel."

## Reunion

"The album has a happy feeling as well because it's a reunion with Rick. Before we recorded 'Going For The One' I suggested we should have him back and he came down one afternoon and we jammed together for hours."

"I think Patrick Moraz felt his experience with Yes was extremely valuable and worthwhile. He did very well but there was a certain amount of drifting apart. Yet we all parted friends."

"On one part of the album Rick

played a church organ and we recorded it over the phone to the recording studio, the Swiss telephone system is that good. It certainly saved having to lumber a mobile recording studio there. Rick and I played a lot together in a church which was very relaxing and it gave the music an ethereal quality. I'd really like to play in a cathedral one day."

So Yes are back with Rick again and happy. But hasn't there ever been any talk of a Yes split?

"Never. At the time of our solo albums we just had excess energy that couldn't be contained within the band. We've always been a democratic band, it's like throwing ideas into a big melting pot. Around the time of 'Topographic Oceans' I was beginning to feel it would be great to do something on my own and the result was 'Olias Of Sunhillow'."

"I could have used an orchestra or choir on the album but I thought 'will I be able to control them or inspire them in the same way that I was inspired?' I thought I would be better off doing it on my own."

## Labour

The album took months of labour in a small recording studio. Jon even had to teach himself some instruments.

"I wanted to tell a story in a musical way. Sunhillow is a place where the sun can rest. Obviously it doesn't get a lot of time to settle down."

"One day I'd like to be able to make an album of harp music. The notes a harp can produce strike the emotional deep with me. It's a pity the instrument seems to have been neglected. Keyboards have made great strides and it seems to be a field many people are concentrating on."

The next Yes album will be recorded in February.

"I've been working out some ideas already. This time I don't think it's going to follow so much of a theme. The ideas will be separated more."

"Our tour of the States was great and this time we've got a simpler stage show. We don't use Roger or Martin Dean but in future I hope they can do things for us again. The Natural History Museum wants to use some of the stage effects from 'Topographic Oceans' for a display in a few weeks, but I'm not sure exactly what."

"It used to be expensive carting the stuff around but seriously money has never been that much of a concern. We're like Walt Disney who



'We haven't let the record companies dictate to us'

# NONSENSE?

for 'Snow White' hocked everything he had because he knew people would eventually accept his ideas. We've always been optimists and a bit mad," jokes Jon.

"You shouldn't let money bog you down. It can lead to such a load of squabbles. We hold business meetings but they're more like social affairs. I'm not saying I don't like the things that money brings. I think the Press has often got the wrong idea about me.

"No, I don't mind if people call me a boring old hippie, you can't please all the people all the time. But even if you don't like Yes' music I think you can appreciate the complexity and the ingenuity employed in presenting it.

"Even in our early days we appreciated the value of a good stage show. In a small hall somewhere we'd cover up the lights with strips of celluloid coloured paper. With the stage show now I'd like to get into light refraction effects where you put a laser beam through a prism. I think it's unoriginal just to have them shining out over the audience. A stage show should be like a magic show, it should keep some mysticism in it.

"On our album covers we also helped Roger Dean's career to a great extent but we want to break other new artists as well. I hear 'Rolling Stone' has banned the 'Going For The One' cover in an ad because it shows a naked man's bottom and on a sign in Los Angeles they've painted trousers over the offensive parts.

"Had it been a rear view of a naked woman it would have been



*'I don't think we're alone in space'*

different. Amazing how people can be conditioned to accept certain things and not others."

Jon was born in Accrington. His father did the odd army show during the war and his mother did ballroom dancing. Jon played in local bands and his initial heroes were the Beatles.

"I can appreciate new wave because when I was younger I used to go out and smash bottles and windows. I wouldn't go out and buy the records but I can enjoy some of it.

"The trouble today is all the

record companies are just signing up new wave bands. I know there's such a lot of other talent in London and elsewhere going to waste because they can't get deals.

"I think 10 years ago record companies should have set up studios all over the country to draw on talent. You still have to come to London but that's not such a bad thing because the capital generates such a large amount of energy even after all these years.

"I've enjoyed having a hit single. We were on Top Of The Pops many years ago when 'Yours Is No Disgrace' was released. But it was a horrible experience. It was like being on a production line. You were shunted into a small dressing room and then put on a stage. Producing a video film for a show is much better from our point of view."

Yes have been together for a long time. How long can it last?

"I'd say indefinitely. I want still to be up there when I'm 70. Our ideas are still here and our friendship

"Chris Squire is a Piscean and when I'm drifting around making plans for five years ahead he brings me down to earth by saying we've got to plan only three months ahead.

"Astrologically our signs fit in very well. Maybe that's got something to do with our success."

At the end of the interview Jon remarks: "I've been giving out some more of my cosmic nonsense."

Oh I don't know. After nearly 10 years and numerous accolades you've got to admit his views and attitudes have stood him in good stead and will last for many years to come.



At last, the producer of David Bowie, T. Rex and Thin Lizzy is using his talents on an exciting new performer. **Himself.**



# Visconti

**INVENTORY**

**Tony Visconti's first solo album** includes his outrageous new single 'Mope Itty Mope Stamp'



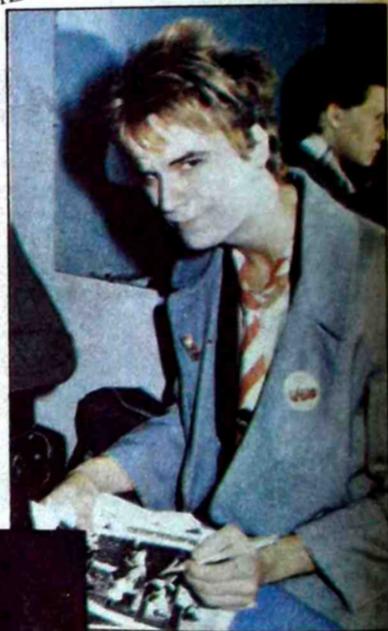
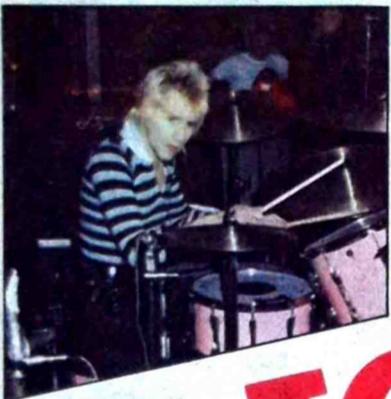
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# THUNDERS AND

# LIGHTNING

BARRY CAIN gets struck down by the crazy past and present of THE HEARTBREAKERS



MIST. Moor mist, mire mist, molten mist, Scotch mist obscures the three slashing figures to the point where they bear a brief similarity to victims on an over-enthusiastic dissector's chopping block.

The treble fountain sound of water colliding with damp grass becomes the only confirmation of their presence as the mist masses.

In the background a sheep moos? In the coach Siouxie giggles. In the sepulchral distance a car stirs. In the sky a bird spews. In the engine there's a phantom 55 mph knock. In Gayle's head is an image of an empty Edinburgh record shop. In

the earth a worm smirks. In Alan's stomach a demon-hugging burp is conceived and born.

In the morning, in the meantime the three figures, shakily shake shake, return coughing windbreakers out of every orifice.

Surfbreakers on the shore, Heartbreakers on the moor.

An unlikely setting for an alfresco slash, J. Carroll Nash, hit and a miss, cat and a fiddle, gypsy's kiss, Jimmy Riddle, lag, taking a leak, watering the horse, wringing the flannel.

Even more unlikely when you consider the slashers are celebrated Noo Yawk mavericks Billy Rath, Waller Lure and little Johnny Thunders. But strange things happen when a band like The Heartbreakers take to the highways and byways of Great, well, Britain.

It's difficult to write about the disparate albeit intrinsic airy elements that make up The Heartbreakers. Insular and closed shop are words that immediately spring to mind. They don't go out of their way to be inaccessible - it's just that the

sprawling urban conurbations of London and New York spawn opposites and it's difficult to find any common ground to take off on.

Friction, whether it's the supercilious kind or firmly embedded in some crazy past, is always apparent within the band. This has led to the departure of drummer Jerry Nolan although for this tour anyway he's been retained as a hired musician.

Difficult to know if they're ever serious about their anger. Maybe it's just because they're Yanks. Maybe it's just because they're a rock band. Maybe it's just to relieve the black cloud boredom of travelling from gig to gig.

A few months back they were all homesick. When they were told to get out of the country by the Home Office they returned to New York and got sick of it. The visa problems solved, they couldn't wait to come back.

Well, music is what it's all about. You don't get no politico palpitations from The Heartbreakers.

So we're on this coach along with Siouxie And The Banshees

and The Models somewhere in the Scottish Highlands. The coach has a car engine and it's spluttering. On schedule it ain't.

The trip is three-time tiresome and it's pause for dozing. Half-sleep produces the grandest illusions. First the immediate milieu is intensified, the whizz-past scenery no longer holds any interest and dim mind scenes unravel a tangibility.

At Middlesbrough Town Hall a spastic weaves in and out of the crowd, laughing to himself and spilling beer from the glass in his intermittently shaking hand. He stops to gurgle at various individuals that attract him, ceases up and runs back into the audience.

What's that copy of Teenage Romance doing ripped up on the floor?

"Got a cigarette, Johnny? Say, those curtains are gold." Marco from The Models reads a book. He looks bored.

There's spit in the air, spit in the hair, spit in the lair of The Heartbreakers.

Then there's this sound of

CONT. PAGE 34



FROM PAGE 33

sirens growing louder, LOUDER. Police car sirens first, then air raid sirens, then the sound of marching feet, then a heavy metal German voice. DER FUEHRER! His hard shifting tones incite the windswept German youth.

And then the band are the 'Chatterbox'.

"HEY!"

"What?"

"Wake up and look at the cows."

Sure enough the coach has been detained yet again by a bunch of cosy cows. They've just been milked and are obviously happy at the prospect of a dry day in the fields.

Middlesbrough. Oh yeah.

Yeah.

Back. 'Pirates Love'. The kids are standing on chairs, tables, one another to catch a glimpse of Thunders' snake mouth, of Lure's acid-gone eyes.

In some Heartbreaker Hotel outside Middlesbrough Johnny pouts that mouth in a look of incredulity. "Naw, I ain't all that happy at the moment. Christ, I'm looking for a drummer."

Back at the gig Johnny is telling the kids it ain't cool to split before heading for the hills on 'Let's Go'. A white splat on his jacket as he sings...

"See," he pours another brandy from the miniature. "Rat Scabies didn't really fit in when he came to audition. Sure, he's a good drummer, a good ROCK drummer, but he can't play rock 'n' roll. He broke into 'Toad' halfway through one of our numbers."

The hotel porter is getting an ever-increasing needle. It's late, he wants to go to bed. What with this load of jerks and the whore in the foyer having an easy time with a drunken salesman. "Why didn't I become a night watchman?"

Walter steps up to the mike for 'All By Myself' and carries on with the new single 'One Track



demand more. They don't get none.

He talks about boring (musically, that is) New York, makes wide-eyed inquiries about the scene while he's been away, has a few misgivings about the new album 'L.A.M.F.' and holds back the morning.

"Hey you guys, wake up. We're in Edinburgh."

Edinburgh Schmedinburgh. After seven hours in a coach on a simple 150-mile trip San Francisco wouldn't hold any interest. Walter stands up impatiently. He's looking freaker than ever, like a character out of a Satanic silent movie, all pyramid eyebrows, ruffled hair and leather on an ever-diminishing dance of death. But he's cute with it.

Billy, on the other hand, simply looks like a hit man with all the confidence of a cat.

trees fall, like, hell, like you've never heard before.

It's unfortunate in a way that their name has been linked with the London bands that have sprung up in the past year because their brand of music is as timeless as it is iridescent.

They've managed to forge a unique combination of indifference and burnt-ass fortitude which, when rubbed together, sure makes big sparks.

It's the same show as Middlesbrough, only mightier meatier. They always manage to play like there's no tomorrow. It's probably to compensate for their off-stage opaqueness. An opiate for the gathered hordes.

The show merely confirms that you should get hold of their debut album - 'I'll repeat myself 'L.A.M.F.' - at the earliest opportunity, even though there's one member of the band who don't like it.

Jerry Nolan has been keeping a distinctly low profile throughout the past two days. He refuses to pose for pictures and wanders around in a light blue coat with an air of dextrous frigidity.

We're in the hotel after the gig. Jerry licks his lips. "I quit the band mainly because of the album. I should have expected how it would turn out. I only wish we'd produced it ourselves. It was the same with The Dolls. Outsiders just don't know how to handle us on record."

"But there's another reason. There's one guy in this band I don't like. I've discovered he's a coward and I can't work with cowards. He's done things behind my back, he gave in to allow the album to be released, he's only interested in reading about himself in the papers. I can't live with that."

"There's also another guy in The Heartbreakers' set-up who acts more like a middle man in a drug deal rather than concentrating on what he should be doing. The whole thing is a joke and I want out."

"One thing might tempt me back into this band. It's a long shot and I don't know whether it's gonna work. We'll just have to see."

He smokes a cigarette and I go to bed.

Like I said before, there ain't a past around that's as crazy as a crazy Heartbreakers' past.



Mind'. The bouncers straighten their bow ties and dive into the crowds, slapping and warning Middlesbrough kids got no fun.

Walter and Billy join Johnny at the table. They define the difference between psychedelic bands and rock bands. "Acid man, acid." There's the tale of the straight sound mixer with Grateful Dead who never tampered with drugs despite the perpetual eighth heaven of the rest of the crew. So the band coated all the knobs and switches on the mixing desk with a layer of fine acid. Every time he touched something the acid seeped into his skin, up his nose, in his ears. He never got out alive.

"You asked for it." Johnny ruffles his barnet and it's encore time. "You broke my heart 'cos I couldn't dance, but now I'm back to let you know I can really shake it downnnnn... DO YOU LOVE ME?"

"I reckon The Depressions are one of the best British rock 'n' roll bands I've seen," drools Johnny over yet another brandy. If ever a guy should have taken Robert de Niro's part in 'New York New York' it's him. A method rocker, peachy Italiano kid with a suitable line in facial nuances. Especially that bit at the beginning with de Niro in the wild Haitian shirt creaming Liza Minelli's module with his dreamy modus operandi.

The gig's finished. The crowd

Tonight they're playing Clouds where no alcohol is served, where plastic planes adorn the ceilings with faces of Prince Charles instead of propellers and where punches are hard.

In the dressing room before the gig a guy's telling Jerry (you remember him?) that his friend's main aim in life is to assist The Heartbreakers in any idiosyncratic indulgences they may want to pursue. In short, whatever they want he'll supply.

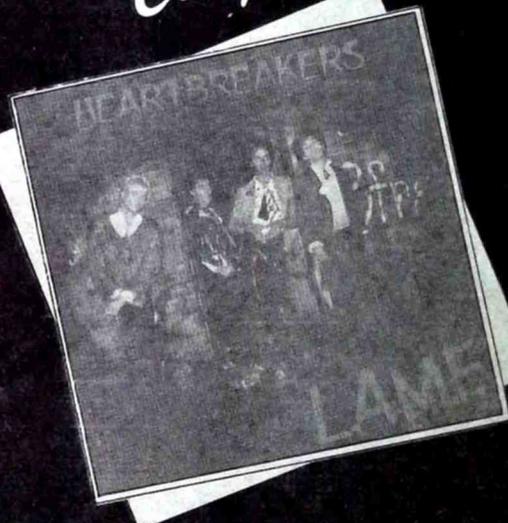
Jerry - "Oh, really?"

And then we're into another Heartbreakers show. And show is the operative word. The band plays rock and roll like guns fire bullets, like steamrollers flatten tarmac, like, thunder rolls, like



# INSTANT HEART-BREAK

*In Just One Competition!*



Here's your chance to annoy your neighbours and get an album free! We've got 25 new HEART-BREAKERS L.A.M.F. LP's to give away. You'll be in a right state if you don't enter.

Do yourself a favour, enter now! All you have to do is answer the questions below (they're designed for simple brains). The first 25 correct answers received will each receive a copy of the new HEARTBREAKERS album L.A.M.F. Send entries to: RECORD MIRROR L.A.M.F., COMPETITION, BOX 16, HARLOW, ESSEX CM170JA.

The editor's decision is final and usual competition rules apply.

RECORD MIRROR L.A.M.F. COMPETITION COUPON

- 1 WHO WAS THE ORIGINAL BASSIST IN THE HEARTBREAKERS?  
.....
  - 2 WHICH CITY ARE THE HEARTBREAKERS FROM?  
.....
  - 3 WHO PLAYED DRUMS WITH THE HEARTBREAKERS IN BRISTOL ON THE OPENING NIGHT OF THE CURRENT TOUR?  
.....
- NAME .....
- ADDRESS .....

# SHE IS. IF YOU ARE.

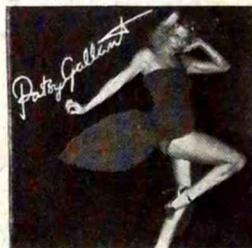
'Are you ready for love' is Patsy Gallant's new album.

It features her latest hit single 'From New York to LA' and her enormous hit in Canada 'Sugar Daddy.'

There are songs on this album which are too incredible for words.

But don't just take our word for it, get a copy and hear for yourself.

'Are you ready  
for love'  
EMC 3194



# REAL THING

Their new single  
(In special colour singles bag)

## 'LIGHTNING STRIKES'

Featured in the film 'Black Joy'



From their latest Album  
**'4 from 8'**



Also available on tape

# PISTOLS IN KNIGHTSBRIDGE

Man at Harrods says,  
'We're not stuffy'

WITH REFERENCE to the article in RECORD MIRROR (October 15) concerning the Sex Pistols' visit to Harrods.

The Sex Pistols probably visited Harrods because they thought they would try to lower the tone of the store and try to make the managers of Harrods feel uneasy about their presence. But since it is the policy of Harrods to make everyone welcome the Sex Pistols did not succeed in their little venture. They would have been treated with the same politeness as everyone else.

It is peculiar that a store with Harrods' reputation chose to stock 'God Save The Queen' but other shops with a lesser reputation chose not to.

Please print this letter to let people know that Harrods is not as stuffy as they think it is.

Graham Mitchell, Harrods, London.

●It's not as cheap as Johnny Rotten thought it was either, reports our Arab correspondent.



Us, stuffy?

### Preserve the Jam

WHILE READING the letters page in a magazine recently we were disgusted to discover that a Jam fan club is being set up. What's this place coming to? Isn't punk/new wave commercialised without this? Are they trying to turn them into the next Bay City Rollers? Before we know where we are their gigs will be filled with 13-year-olds screaming at them.

Two Jam fans, East London.

●You mean they aren't already? Any screaming teens still in the dark should write to Jam Fan Club, c/o Polydor Records, 17-19 Stratford Place, London W1 to obtain their locks of mohair suit, since they don't sport much of the real stuff.

### Is this funny ...

MY MOTHER has just been complaining about the cost of toilet rolls. May I suggest a large colour poster of the Drifters in your paper for my mum to cut up and hang on our bathroom door?  
J. Lawrence, Wallasey.  
PS. If you haven't got the Drifters the Stylitics will do.

### ... or what?

POP MUSIC shows a distinct decline in moral standards. The song 'Black Is Black' is to my mind shameless pornography. I have no wish to focus attention on the grotty lyrics but if La Belle Epoque are feeling blue then, really, they ought to be more discreet. Incidentally is it some form of new wave group sex?  
W. J. Thomas, Glasgow.

●Doesn't follow, sorry.

### Abba fans hit back

YOUR ARTICLE on Abba was in very bad taste. If their music is as boring as you believe why are they the biggest-selling group since the Beatles? For heavens sake, accept Abba for what they're worth.  
Debra Hampson, Plymouth.

### What about Brotherhood

WHY DO you always run Abba down as being only after the money? After all no one criticises Brotherhood Of Man who are only a cheap copy of Abba.  
A sickened Abba fan, London.

### Sack Tim Lott

IN REPLY to Tim Lott: Abba's music is not sickly sweet. The tour this year did not amount to a horribly twee act. The concerts were worth more than the £7.50 asked. They play good music and aren't a hit machine. Sack Tim Lott and you've got it made.  
Grahame Bird, Barnsley.

●Just a small selection from hundreds of letters



TIM LOTT: should we sack him?

indicating that Abba are indeed popular. Lucy and I loved the concert in the Albert Hall anyway, sitting in our box with the curtains drawn as we did. We can't wait until they come back, I kid you not.

### Barry caned

THE SOONER you flush Barry Cain down the loo the better! I am sick, sick, sick of him and his musical views, but his latest review of the new Queen single really did it. As far as I can see (about 40 miles it seems—Ed) he must spend his time grovelling around the floor of the RECORD MIRROR office with his eyes closed and cotton wool stuffed in his ears.

An ABCL, Horsham, Sussex.

●He does, he does, he does! We know, we know, we know! We have to keep moving his typewriter.

### Another lousy review

PLEASE THANK Barry Cain for yet another lousy review — this time with Queen in the firing line! Queen aren't looking for another golden fleece, they're still wearing the first one!  
A Royal Subject, Somerset.

### Grovelling twit

RIGHT. WHERE'S the so-called twit Barry Cain who reviewed the Slade single? What a sick joke you big, detestable lump. We know the bolze have been having a tough time but they're BAK (man) with this new single.  
Mike and Linda, Morayshire, Scotland.

●Don't give the lad such a hard time you lot. It's the first time he's reviewed two records in a week for ages.

### Not a Lott ...

CONGRATULATIONS Tim Lott for ...

(extremely boring bits deleted).

Jackie, Southbourne.

●Even if you can't pay the rent Mr and Mrs Lott you've got to realise that Mailman only pays for special letters. This isn't one of them.

### Cliff's side

I'VE BEEN reading your paper for a year now and for the first time somebody has said something good about Cliff Richard. Congratulations to Jim Evans who reviewed Cliff's '40 Golden Greats'. He even called him a 'showbusiness phenomenon'. I was most surprised.  
Tim Cooper (a devoted Cliff Richard fan), Isle Of Wight.

●So was Jim. He doesn't know what it means.

### They're all at it

THE NUMBER of groups and singers that take drugs is incredible. Quite understandable too (You really think so?—Ed). Long hours in the studios, singing the same songs over and over again.  
David Bowie and the

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

# Mailman

Stones have suffered. Jimi Hendrix, Brian Jones and probably Elvis Presley have died from causes related to drug addiction. I and surely many other people would like to see artists following Cliff Richard's example.

Ian Walters, Hove, Sussex.

● Couldn't agree more. Altogether now . . .

"Son, you are a bachelor boy, and that's the way to stay-ay-ay. Happy to be-ee a bachelor boy until your dying day."

## One silly question

WHY DON'T you have two issues of RECORD MIRROR? One for new wave punk music and the other for the modern music before this punk rubbish came. If other RECORD MIRROR readers agree let's see your replies in the paper.

G. A. Kin, London.

● Which paper?

## ... after another

WHATEVER HAPPENED to punk rock now that Siade are back?

Mike and Linda, Morayshire, Scotland.

● Don't you mean back? Your Craazee.

## A soul voice

PLEASE, RECORD MIRROR, allow someone who knows about soul music to review soul records. Not someone who discourages everything just because they personally don't like soul. All soul singles and LPs seem to be slagged off as just more disco rubbish.

Chaire Baxter, Lichfield, Staffs.

● You mean they aren't? Actually, dear, we carry so much soul coverage that even we're getting fed up reading it.

## Who's that

HOW ABOUT an interview with the world's best band who are, incidentally, Hello? Many people have forgotten them, but not me.

Stephen McDonald, Morpeth.

● Glad to hear it. Why are these letters all so short?



BARRY CAIN: where's my typewriter?

## Quo! Exclamation mark!

I'VE BEEN a Quo fan for as long as I can remember and I want to thank them for all the fantastic music they've released. I'm getting sick and tired of watching Top Of The Pops and having to put up with soul and punk rock — what so-called music lovers of today need is a bit of Status Quo drummed into them. Then they'll appreciate rock 'n' roll at its best. Well done lads, you're obviously the world's Number One group. More! Great! Forever! (etcetera, etcetera).

Andy (Quo fanatic), London.

● Funny, I read somewhere that they'd split up or disappeared or something like that. Didn't you?

## A thousand times

IF I'VE said it once I've said it a thousand times (who's counting? — Ed): the only thing better than RECORD MIRROR is Meri Wilson

Andrew Babbington, Hemel Hempstead, Herts.

● OK, wise guy, where do you buy her?

## They had courage

I ADMIRE Lol Creme and Kevin Godley. I mean, all their fans have deserted them and they've had the courage to release a triple album of the gizmo that will never sell anyway.

In spite of the many people who think Lol and Kev were stupid, ignorant pigs to leave 10cc in their prime I'm still going to buy it.

Kathy L. Morris, London.

● Glad to hear it. I've told the record company and they're pleased too.

## Yes, more Stranglers

WHO ARE the Stranglers anyway? It's Stranglers I can't stand.

Alan Edwards, Clapham.

● Well, if that's all, the correspondence is now close.

## Old grey what?

I CARELESSLY opened your paper at page 10 of the October 1 issue and suddenly I wondered if I could believe my eyes (that's what you get for being careless — Ed). There, beside a picture of a gink called Wilson, is a column which says: 'Old Grey Whistle Test . . . not a new wave band to be seen in the new series.'

I've not yet forgotten the OGWT last Tuesday and unless I was dreaming I saw not only American new wavers the Dictators from CBGB's in New York but the Boomtown Rats performing an original, fantastic song as well.

While I'm on the subject of the OGWT I'd like to say I loved the Stones live from Paris and Lone Star's recitation of 'The Bells Of Berlin'.

Long live J Edward Oliver and 'Pretty Vacant'.

Tom Fish, Blairgowrie, Perthshire

● JEO would like to know (before he prejudices you and comes up to sort you out) what the connection is.

## A drooling fan

THEY'RE COMING! (Who? — Ed.) The Runaways! (Oh, them — Ed.) And so far I haven't heard one note of their beautiful music. But all that young, full-blooded female flesh sweating inside those sexy, tight-fitting clothes really sends me. Boy, would I like to buy one of their albums, but the bad reports always put me off. I'm left to gloat and take cold showers.

Cherry Bomb, no address supplied.

● How about some bro-mide in your tea as well, you saucy thing, you? Actually having seen a journalist fall asleep at a Runaways' concert I think you're probably better off keeping clean.

## More knockers

I'VE JUST bought RECORD MIRROR and have read the review of the new Diana Ross album by the so-called reviewer Rosalind Russell. I've never read so much biased rubbish.

I bought the import album, paying over a pound more than I would have had to by waiting for its British release and I feel that every penny was well spent. Ms Ross has more soul in her little finger than most of today's 'soul' singers and will last longer than any of them.

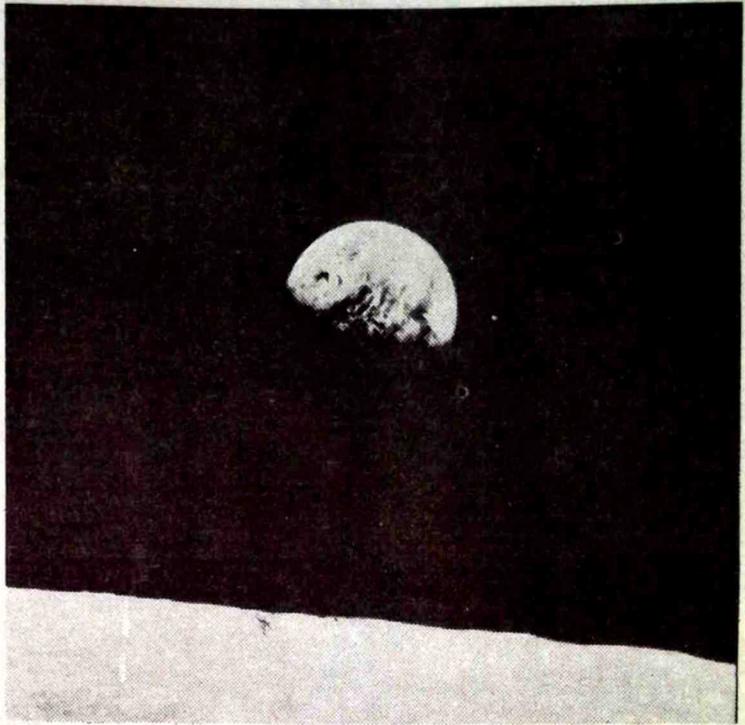
Howard Freeman, London.

● Now you and Rosalind are quits. Happy?

## Wrong label

I WOULD like to point out that Barry Cain's review of the Depressions' single 'Living On Dreams' was slightly inaccurate. He actually quoted lines from 'Family Planning' which is the 'B' side of the single. An anonymous Depressions fan, London.

● So you're the one who stuck the labels on wrong!



The alien's out there somewhere

## WILL THE ALIEN COME BACK ?

THE ALIEN is presently off-planet and will probably resume contact on return.

Fluid Druid (Temp. Duty 6B/8).

● So you think you're a star, huh? And for all those who wanted his address you now know where to find him.

## Discword

### ACROSS

- 1 A compliment from Showaddywaddy (3,3,4,2,5)
- 8 A plea from The Faces (4,4,2)
- 11 Alvin C. Garrett (3)
- 12 Surfaris come clean (4)
- 13 It remains the same (4)
- 15 Davis or Dorset (3)
- 16 Linda Ronstadt's former backing group (6)
- 19 Ship of the desert that suffers from Moonmadness (5)
- 20 The Little Ladies are all right (1,1)
- 21 16 Across's kid in town (3)
- 23+17 Down. The Stones won't blend into the background (3,4,4)
- 24 Fifties' rebel rouser (4)
- 25 Tina's former partner (3)
- 26 Bobby Gentry wrote one to Billy Joe (3)
- 27 The Doors' final song perhaps (3)
- 28 Roxy Music's last studio LP (5)
- 31 The Stones had sympathy for him (5)
- 32 Hostile low riders (3)
- 33 Classical rockers who appeared at this year's Reading festival (4)
- 34 Had 1971 No 1 with 'Hey Girl Don't Bother Me' (4)
- 35 His most famous composition '01 55' thanks to 16 Across' recording it (5)
- 36+30 Down. Featuring Denny Laine on lead vocals. No 1 for The Moody Blues (2,3)
- 37 Debut hit single for Fox. (4,3,3)
- 41+4 Down. David Bowie transforms Lou Reed song into hit single (4,2,3,4,4)
- 44 Kinks single (4)
- 45 With glasses like that how can his aim be true? (5,8)
- 46 Wings said 'Live and let' (3)



- 5 Had No 1 hit single with Ms Grace (5)
- 6 Little do they know (7,6)
- 7 They kept on running in 1950s right to No 1. (7,5,5)
- 9 Flower power anthem (3,3,4,2,4)
- 10 MacArthur Park composer (4)
- 14 The Who could for miles (3)
- 17 See 23 Across
- 18 Pussycat label (5)
- 22 Murray or Medicine (4)
- 28 British second division heavy metalists (5)
- 29 Bob Marley had a 'Revolution' in 1973 (5)
- 30 See 26 Across.
- 31 Hit single for Pluto (3)
- 32 A member of 7 Down, he released his first solo LP this year (7)
- 38 Affirmative group (3)
- 39 Everyone was getting fat except her (4)
- 40 Early morning DJ (4)
- 42 Stewart or Kooper (2)
- 43 One third ELP (4)
- 44 Initially Little Andrews man (1,1)

### LAST WEEK'S SOLUTION

ACROSS: 1 Steve Hackett. 5 DOWN: 1 Sheet Music. 2 Ocean. 10 Earth. Wind And Earring. 3 Echoes. 4 Can. 5 Fire. 13 ELO. 15 Manassas. 16 Tin Soldier. 7 Cars. 8 Neil. 9 If Full. 18 Radar Love. 19 Nico. 1 Were A Carpenter. 11 I Am A Rock. 12 Dee. 14 Luv. 16 21 Ian. 23 Curved Air. 24 Fourplay. 17 Lennon. 18 Rare. Blood. 25 Sailing. 27 Bruce. 29 20 In Your Mind. 22 Nelson. 26 Doors. 30 GL. 32 Leo Sayer. 34 Gold. 28 UFO. 30 Golden. 31 God. 35 Springsteen. 38 Tea. Music. 33 Steve. 36 Red. 37 40 Cody. 41 Harley. 42 Racing. Sea. 39 ABC.

FLEETWOOD MAC, Peter Frampton, Led Zeppelin, etc. etc. British acts that are so big in America, right? Well you can add another name to that list: a guitarist from Southend by the name of Robin Trower.

Trower is big time Stateside. He and his band are in the middle of a US tour that takes them up to the middle of December. When they played New York's Radio City - the largest indoor theatre in the world - 6,200 punters turned up. But Radio City, according to Trower, is one of the smaller venues they play.

The large, black limo draws up at the traffic lights on Fifth Avenue. A perspiring fan taps at the window - he's been running after us for two blocks. Robin signs the autograph and we're off again into the permanent traffic jam that is New York in the rain. Off to the airport - Robin is going home to Los Angeles for a few days' rest before the tour resumes in Atlanta.

Home? "My home is England, but I'm hanging out in California. I prefer the tax situation over here."

Robin looks out of the window at the endless line of yellow cabs and looks at his watch. It's going to be touch-and-go whether we make the plane. LA's a long way from Southend so what does Robin miss about Britain?

"I miss the quality, the aesthetic quality, not the materialistic quality. The cultural levels at home are so much higher. I mean, look at American TV. America is the land, the home of the hard sell."

And he doesn't see himself playing Britain in the foreseeable future.

"I can't relate to Britain or Europe. The feel isn't there. I don't feel comfortable, don't get the vibes from gigs there. And I'm uncertain about British audiences. I don't know about them. I haven't got any faith in their taste in music."

Your latest album has had excellent reviews in Britain, Robin.

"Ah, but reviews don't sell records, do they? A long time ago I did a deal with myself. That is to ignore all reviews and not cheat myself by just reading the good ones."

That new album 'In City Dreams' is, how shall we say, somewhat differ-

ent to anything you've done in the past...

"Three years ago I had a frustration that I had to get out. I had to prove my ability to myself and I finally did. I started to realise I had nothing more to prove as a virtuoso, so it was kind of the end of an era for me."

"Now I'm interested in seeing how much I can

spread out from that, how much ground I can take in, and this album is the first step. To me it feels this album is the first step."

You reckon it's the best album you've done?

"It's the most well-rounded album we've done. In comparison all the others seem so mediocre, though 'Bride Of Sighs' remains our best track, the emphasis on the new album is on the songs. We didn't rehearse, but worked up in the studio instead."

"In a way I've changed my whole outlook towards making music. I decided to concentrate more on songwriting. Before, the songs were so tied up with my ability as a player that you couldn't transcribe them to another musical medium."

"I'm always biased towards what I like to play on the guitar but I decided to spend a lot more time energy and effort on writing and arranging the material."

### Melodic

He sums up 'In City Dreams': "I definitely wanted to do more of an up kind of thing and also be more song-conscious. I think our lyrics are much more straightforward on this album and there's definitely more melodic content."

"It turned out to be a very major key album although that blues thing is always there - that's inherent in everything I do. The music is still very much me but I think it's not so sombre. I would say the album is definitely an 'up' rather than a moody thing."

Robin looks deep in thought and tired - he's been doing interviews all day and must have been asked the same questions over and over. But he's still happy to talk, especially about the album.

"I think this album opens up new doors for us musically. The music is more accessible. I hope it'll open up people's eyes and maybe we'll pick up new fans and in turn they'll get tuned in to what we've done already."

Robin Trower is not a one-man show. Robin Trower also encompasses Jimmy Dewar on vocals. Rustee Allen bass and Bill Jordan drums.

"I believe the band's really peaking on this tour. The band is a vehicle for my music, one man's music, rather than for my guitar playing. I like to keep my identity which is why I stick to the three-piece format."

Wouldn't it be fairer to call it The Robin Trower Band rather than just Robin Trower?

"We're definitely a band, not just a group of pick-up musicians."

"I've got a lot of ideas for it but I don't want to rush into anything. I'll definitely be using Don Davis on the next album."

Don produced Trower's all-time favourite album 'Eargasm' by Johnny Taylor.

"But I need a good long look at all the material I've got before we go into the studio."

In your stage act you're blending the new material with the old.

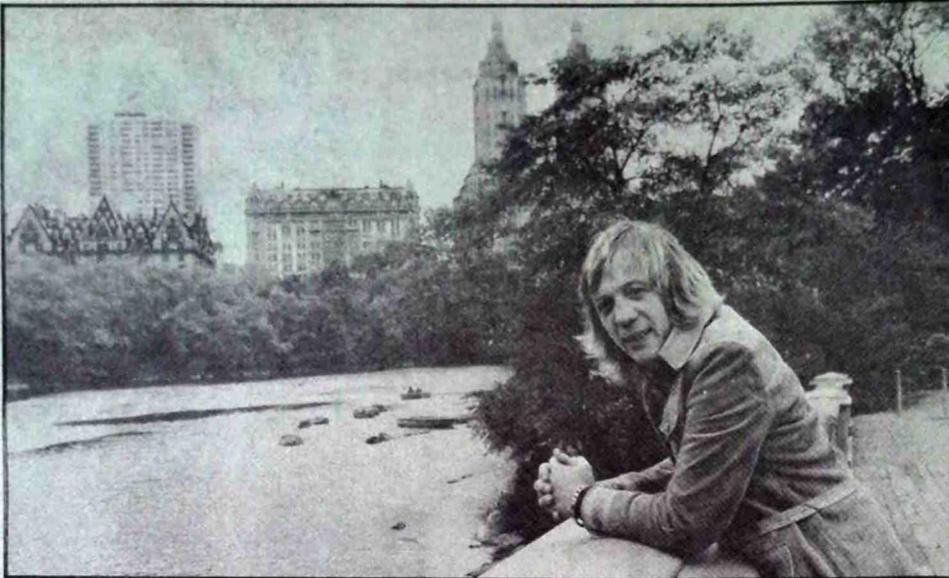
"Yes, that has to be the way to do it. People expect to hear some new stuff as well as the old. It all depends on the night."

"Naturally, you always want it to be magic. It doesn't always work out like that but you hope the audience don't realise."

As we approach the airport terminal, a few final words from the British guitarist/musician who has found success and fulfilment, his own personal crock of gold - gold in the sense of both financial and artistic satisfaction on the other side of the Atlantic.

"I think you're either born a musician or you're not. If you are there's no other path. Ambitions are different nowadays. The main ambition is to succeed, to make it and be some sort of star. When we started, back in the middle ages, we never even thought of making a record. You got together to play. That was where you wanted to be. I don't think I've lost that attitude."

Robin Trower is a musicians' musician.



ROBIN TROWER: A musicians' musician

# Inner City Dreams

Robin Trower takes Jim Evans for a quick ride

"Jimmy does what he feels he's doing comfortably. We all do what comes naturally. Honesty is the only policy. You should never try to bullshit your audience - what you sees is what you gets."

Slowly, oh so slowly, we're making our way to JFK airport.

You're a big albums artist in the States, Robin, what about the singles market?

"It's very dangerous to aim for the singles market - I never want to aim at that. Musically it stunts your growth. Musically, singles are the lowest common denominator. They're difficult to do without selling yourself out. But if a hit single comes along in passing, then that's fine."

You've probably been asked this a thousand times Robin, but Hendrix

"Yeah, he was a big inspiration, still is, even now. He was an inspiration to music in general. There's a part of him in everything I do. He opened doors that I've been able to walk through. He made so much possible."

Hendrix is the most obvious influence, but there are others. BB King as a musician had more effect on me. People don't realise my dedication to black music. A British white guy playing black music - I'm dedicated to it.

"Black music has always been an inspiration to me. The R&B of the sixties, the blues of the fifties. James Brown, Ray Charles, BB King, Bobby Blue, Sam Cooke - there are so many of them."

### Magic

We're nearing the airport now, time for just a few more points. Next on the agenda, Robin? Next album perhaps?

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## NEW SINGLE AVAILABLE NOW

# EATER

# Lock it up <sup>B/W</sup> Jeepster

taken from their forthcoming album **THE ALBUM**

released on **Nov 11th**

will available Outside View TLR001:  
Thinking of the USA TLR003  
Distributed by The Label Records



'A British guy playing black music... I'm dedicated to it'

They're not on wages, we're all on equal shares.

"But I like the freedom of image. I like to be able to change the musicians whenever I want to. As I said earlier, it's a vehicle for one man's music."

Jimmy's no longer playing bass - you've imported Rustee Allen

"Recently the bass has been revolutionised as an instrument and I don't want to miss out on this."

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

# Help

## WHERE CAN I TAKE SONGS ?

I AM a lyricist and have written a number of songs with a friend.

Having reached this stage, we're confident enough to have faith in our material (MOR-ish, incidentally), and we want advice on the best way to go about publishing and marketing the songs and facts on how to copyright them.

Any tips would be useful as neither of us knows anything about the music business and we're afraid of getting ripped-off.  
Ralph, Liverpool

OK, so you write the words, but it's not too clear whether your mate writes music. If he doesn't, you'll need to be ruthless and get yourself a new partner, an Elton John to your Bernie Taupin.

Try placing an ad in the music press, just like Bernie did, and see who turns up. Best thing is that postal collaboration is only worthwhile if both sides of the team know what's happening. If you can't meet, the lyricist needs to read music too. Or, you could try introducing yourself to a likely local band who can't string two words together.

Whatever you do, avoid companies who claim to set music to your lyrics. The fees are high, the melodies are generally next-to-useless (if the time merchants could write hit songs they wouldn't be leeching off the general public), and some rip-offs have even been known to sell the same melody to several customers.

But if your mate does write music, you're well on your way as most publishing companies will only give your song a hearing in the form of a demo tape.

Once you've selected a few of your best songs ever, and if you aren't performers yourselves, fix up a recording session with a local group who'll do you justice.

Then, where do you send the tape?

Although the odds are well stacked against you, music publishers, record producers and even talent-spotting television series are always on the look-out for something new and commercial.

Make a policy of avoiding those small ads from backstreet set-ups who offer to sell your songs for you. They generally don't and you can wind-up signing your rights away. If in doubt, ring the Songwriters Guild of Great Britain on 01-437 1554. They'll put you wise.

Competition is intense. Every month, large music publishing companies like Carlin Music listen to several hundred new songs sent in on demo tapes, and record producers like Tony Hatch and Mickie Most are swamped with material from hopeful song-writers. Most reckon on an acceptance rate of only about one per cent of new songs. And you'll need an enormous amount of

ability, perseverance and luck to beat the '70s trend for bands and even solo artists who write their own material.

For a list of established music publishers write to The Music Publishers Association, 73/75 Mortimer Street, London W1N 7TB (price 40p). Mark your package for the attention of the Personal Manager.

If you want to send your songs to a record company, you can get the address of the company which releases albums for the artist of your choice. Names and addresses of record companies can be found in The Gramophone Popular Catalogue, available at record dealers (price 45p). Send your material to the Artist and Repertoire Division of the company you have in mind.

Don't forget to label the tape container very clearly with the title and running speed (most companies will only be able to play at 7 1/2 or 15 ips), your name, address and telephone number. Just in case it gets lost en route. And include a clearly typed or written copy of the lyrics, complete with your name, and a covering letter.

A music publisher is more likely to look at a wider variety of material than a record company which will have specific artists in mind. But if you do write material which fits an established performer, you can always approach the management of that artist direct, too. Your friendly neighbourhood music shop may be able to help with details.

Some artists, through the medium of television, ask the public to send in lyrics and songs. For instance, MOR man Roger Whittaker, currently involved in a series of lunchtime shows for Westward Television, has done this on more than one occasion with a staggering response. 'The Last Farewell' earned more than £24,000 in royalties for the Birmingham jeweller who wrote the lyrics.

Whatever you decide to do with your masterpiece, once you've created the material, it belongs to you. If you do a deal with a music publisher and plan to sell the copyright to him, he will register the song for copyright purposes and you'll be fully protected from filchers.

But, while most record companies and music publishers cannot afford to be anything but straight with composers and writers, confusion over the true owner of a song has caused problems in the past, and could always happen again. One reader claims that he sent off a song to a dodgy publishing company and later heard the words in a hit song but couldn't prove a thing.

A useful safeguard involves the price of a stamp and a registered envelope. Put the manuscript inside and mail it to yourself making sure you keep the post office receipt.

Don't open the envelope, but write the title of the work on the back and put it in a safe place — like the bank or your wardrobe. This at least shows when the work was created if problems arise later. And, if they do, get in touch with the Copyright Commission: the laws of copyright are complex.

For more information on song publishing and copyright, drop a line to the Songwriters Guild of Great Britain, 52 Dean Street, London W1V 5HJ. (Enclose a large stamped addressed envelope).

## DON'T LET VD TAKE A HOLD

PLEASE TELL me if there is a VD clinic in the Hull area. I am only 15 and think I may have VD but am too embarrassed to tell anyone.

Please can you help?  
D. Hull.

Yes. Your nearest clinic is the Special Clinic at Mill Street in Central Hull (opposite the railway station). Opening hours are Monday-Friday (10.00 am - 12.00 midday) for men, and Monday-Friday (5.00 pm - 6.00 pm) for women.

You don't need to ring for an appointment. The sooner you pluck-up the courage to pay a visit, the sooner the problem can be cured.

Don't be embarrassed to go along. You won't need a doctor's letter to qualify for treatment and your visit will be in complete confidence. If VD is left to progress to the later stages lots of nasty things like sterility, arthritis, and brain damage can happen. So do it!

Help has a selection of information leaflets on the various kinds of venereal disease — gonorrhoea, syphilis, urethritis and viral infections, if any readers want them. Spotting the symptoms is the first stage to a cure.

## KEEP CLEAN

READING 'RECORD Mirror' this week, I couldn't help noticing the letter from Kevin of Plymouth who has a problem with his foreskin. Mine also seems to be pretty tight, and recently it's started swelling and looks red and feels sore a lot of the time. I don't really want to go to the doctor about it. Is there any way I can treat it myself?  
Dennis, Bolton

From what you say, sounds as if you've picked-up a minor infection, which, although irritating, probably isn't anything really serious.

This kind of swelling is caused when urine and other bodily secretions are trapped under the foreskin, and the simple way of avoiding a return of the same condition is to wash more carefully.

So try the big clean-up treatment, using only ordinary soap and water. Given a few days, it could do the trick, although you may find that if your foreskin is tight, it may not be easy to remove all the gunge which has collected.

If the condition doesn't improve given a bit more time you MUST see your doctor for a quick solution.

# 'SCHOOL DAYS'

features four of the best

JOAN JETT VICKI BLUE  
LITA FORD SANDY WEST



## 'SCHOOLDAYS'

The new single from

# THE RUNAWAYS

forthcoming album

## "Waitin' for the night"

## THE RUNAWAYS ON TOUR

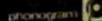
- 7 November Sheffield City Hall
- 9 November Birmingham Odeon
- 10 November Newcastle City Hall
- 11 November Glasgow Apollo
- 12 November Manchester Free Trade Hall
- 13 November London, Hammersmith Odeon

"The Runaways are a female Led Zeppelin... just as much punch, but ten times better looking!"

Robin Smith (Record Mirror)



FIRST 20,000 SINGLES IN SPECIAL BAG



# 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.

PLEASE COULD you tell me the names of the Strangers and do they have a fan club?  
Strangers fan, Scotland.

They are Jet Black drums, Jean Jacques Burnel bass, Hugh Cornwell guitar and vocals, Dave Greenfield keyboards. They haven't got a fan club

but for information write to Tony Moon, 40, Woodyates Road, Lee, London, SE12. He publishes a magazine called 'Strangled'.

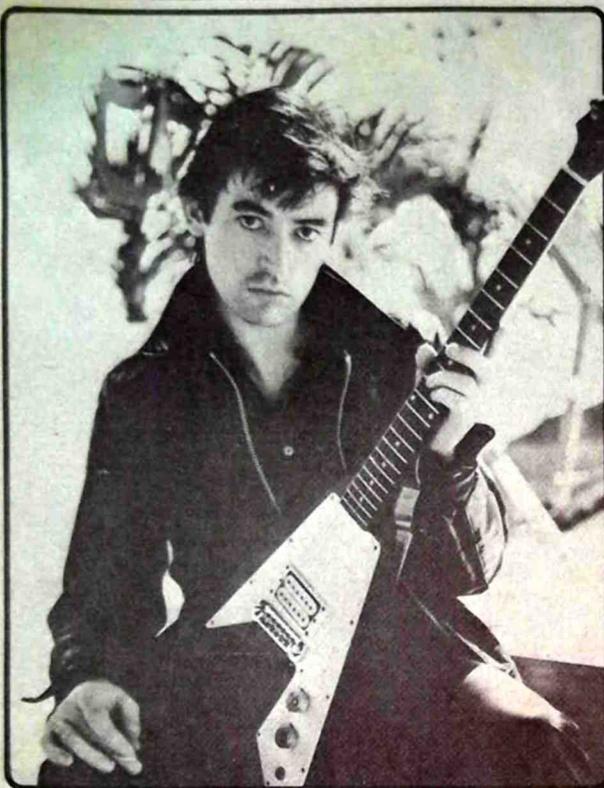
COULD YOU give me a list of the albums and singles available by Black Sabbath on the Vertigo label?  
Mad Jack, Lancashire.

They have three albums available but they didn't release any singles on Vertigo. The albums are 'Sabbath Bloody Sabbath' (Vertigo WWA 005), 'Sabotage' (Vertigo 91191 001), and 'Technical Ecstasy' (Vertigo 9102 750).

COULD YOU please tell me the address of the Linda Ronstadt fan

club? How tall is she and when was she born?  
Paul Blackthorpe, Lincs.

She has no fan club but for information write to WEA Records, 20, Broadwick Street, London, W1. No actual height has been quoted for her but she stands a little over five feet. She was born on July 15, 1946.



CHRIS SPEDDING: customarily dour

IN THE tacky dressing room half a jar of Brylcreem stands bulbously in front of the mirror-wall. The other half is smeared all over Chris Spedding's head.

The archetype real thing loner and grease boy, Spedding don't pander to the changes, they pander to him. For years and still more years his front has been black leather macho, sneers and pimples, zips and flesh-tight.

### Leather

Apparently he was almost in mourning when his originals, the side-zip leather jacket, the straight tight leather jeans and the short Tuf leather boots got stolen during his tour with Ferry. But he's got some newbies now and they're OK, the image still sticks.

Wonder what he wore in between losing the one set and finding the new one? It would still have been black, whatever. Black is Spedding's colour.

He's customarily dour. When I saw him on the

Ferry tour earlier this year he didn't smile, not once in the two days I was with him. This time, at the BBC's Wood Lane studio, he seems to have perked up more.

He grins quite often, which changes his face an incredible amount, but still remains recalcitrant and quiet. Amanda Lear, who went out with him for a while, called him incredibly witty. It's a face he shows only to those who know him better than I do.

### Legendary

Spedding is of course legendary. One of the most revered session guitarists of the past 10 years, he is rumoured to have played guitar on 'Anarchy In The UK'.

He was astonishing on the Bryan Ferry tour. But he always seems uneasy as a backing man; once before he's tried to go solo with his 'Motorbikin' album, which got good reviews but didn't sell. Now he's trying again with his new band and a new album 'Hurt'. He's touring and he's in the TV studio to record for Noel Edmonds' 'Swopshop' programme.

### Chanting

Spedding is going to teach Noel how to play guitar and do 'Get Outa My Pagoda' and 'Silver Bullet'. I'm only there to see him record the two cuts.

The studio is very small, sparse and totally without atmosphere. Middle-aged tech-

nicians wander about. Spedding and band stand on the set chanting: "I am bored, I am bored."

Spedding's got a new band now, quite different from the one on the album - Steve Curry bass and Tony Newman drums, both ex-sidemen of Marc Bolan and in Newman's case, also formerly of the Bowie band. Mick Oliver plays rhythm behind Spedding's famous flying V guitar.

They rehearse 'Get Outa My Pagoda' at a laughably low volume.

"What's this called?" asks the producer. "Get Out And Bugger Off!"

They soldier on, miming to the almost inaudible tape they recorded live earlier. They all try to look mean but find the whole situation so laughable that huge, image-destroying grins keep cropping up, particularly on Mick's face.

### Cornered

They do the excellent 'Silver Bullet' from 'Hurt' before stopping for five minutes for coffee, at which point Spedding gets cornered for a chat. Not surprisingly, he's almost totally unforthcoming about anything at all.

But as neither of us has time to play the games necessary to get him to open up it's a question of short, sharp questions and answers. So have you gone solo because of dissatisfaction of being eclipsed by other people all the time?

"No. I just thought it was about time to form a band. You get an idea at the time... I've tried about everything else and

I realised I wanted to do more."

You seemed very miserable on the Ferry tour.

"I wasn't really. You probably just caught me on a bad day."

You were in at the start of punk, really, playing guitar on the Sex Pistols' records.

"I didn't play guitar on their records. I was just, I suppose, their mentor."

Spedding also worked with the Vibrators early on when they recorded on RAK with 'We Vibrate', a 'pop' single that did the band more damage than good. It's the pop rather than the punk vein that Spedding is now digging out with 'Hurt'.

But Spedding makes no such distinctions - "We're a pop band - they're all pop bands."

He has nothing unpleasant to say about Ferry, whom a lot of people thought he was competing with on stage. Spedding certainly hasn't been invited back to play in Ferry's band again - but then with his solo aspirations he probably wouldn't accept anyway.

On his last bash as a solo artist Spedding flunked out because, he says, he came at a time when 'High energy' music wasn't in vogue. This time there's no such excuse, so it looks like he's going out front for good. His image alone is going to sell. To quote 'Pagoda' - "Separation / Isolation" The only way to breath city air."

By  
TIM  
LOTT

# SLICKED UP AND SPEDDING TO GO

# Celia

Side One  
Celia  
& The

Fabulous Mutations  
YOU BETTER BELIEVE ME

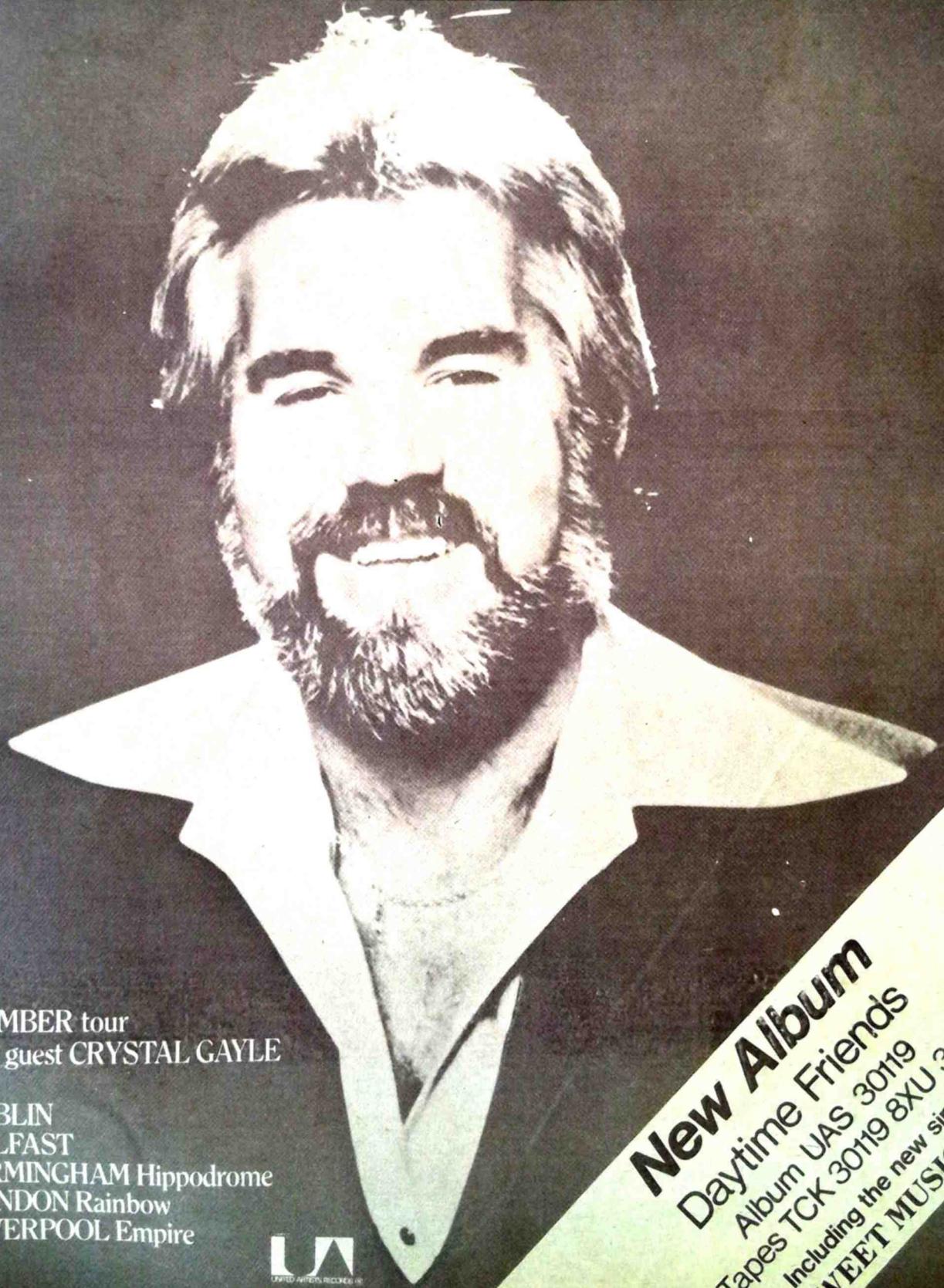
Side Two  
Celia  
& The

Young Mutations  
ROUND AND AROUND



Another double sided record from Celia

# Kenny Rogers



NOVEMBER tour  
Special guest CRYSTAL GAYLE

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- 3 - BELFAST
- 4 - BIRMINGHAM Hippodrome
- 5 - LONDON Rainbow
- 6 - LIVERPOOL Empire

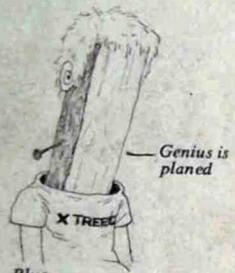


**New Album**  
**Daytime Friends**  
 Album UAS 30119  
 Tapes TCK 30119 8XU 30119  
 Including the new single  
**SWEET MUSIC MAN**



SADISTIC  
BUDG

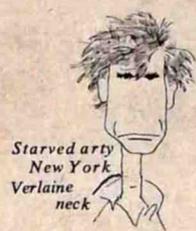
THE COMBO AND LOTT AT THE MANOR MAN!  
(LOTT IS UNDER THE DOG, AS USUAL!)



Blue  
Steak  
6'0"  
Shy ones  
No! I'm going steady though  
Greasy dishes



Hideously deformed, bald,  
incontinent, smells funny, born  
on the bottom of the heap but  
... expressing himself.



Starved arty  
New York  
Verlaine  
neck  
COLIN MOULDING  
Just a Penhill boy. I hope to  
keep playing the fat strings.



TERRY (IRON FROLICS)  
CHAMBERS  
Fun! Fun! Fun!

# XTC — an everyday story of country punks

TIM LOTT visits them at The Manor

COUNTY CRICKET, picket fences, beer guts. References to sexual acts with full bodied young boys dressed in revealing bright latex panties. Rope, orthodox methodism, sandals. Macho studs, Americans, boogie. Poop hatch-

es. XTC have nothing to do with any of them, says Barry Andrews who has little hair and is "the only true punk" in the band. Andrews, as he's known to his colleagues, plays keyboards. He also says they're nothing to do with getting it together in the country but that's what they're doing anyway. The Manor in Oxfordshire is a huge grey stone lump incorporating a hostelry and recording studio owned by Virgin Records' Richard Branson. XTC being on Virgin, are making use of it to record their debut album. Traditionally peopled by sloe-eyed Caribbeans in frighteningly large woolly hats or hippies with festering hair roots and athlete's foot, it seems oddly inappropriate for a band like XTC, who sound about as rural as a tube train. But the "laid back vibe" — as experts call the atmosphere at The Manor — doesn't seem to

have phased them even slightly. In the studio are Andrews, Colin Moulding (bass, vocals), Andy Partridge (guitar vocals) and Terry Chambers (drums). Every feature ought to have some human interest, so here are some 'quirks' of the combo. Chambers (or Chambeerrrrs, as it's pronounced) removes his alpaca pullover and puts it back on again about seven times in the space of a few hours. (A psychologist writes: "Probably the result of deep psychological scarring from being 'only the drummer' and is nothing more than a physical manifestation of repressed ego). Partridge grins cheerfully much of the time and practises impressions — Peter Lorrey, John Wayne, Idi Amin. He wears vile red plastic training shoes. Andrews also does impressions: Peter Lorrey again, Winston Churchill, David Kosoff. And Moulding — or

'Colin' as his close family call him — does an unconscious but perfect Swindonese carbon of Tom Verlaine. But for you people who are interested in the MUSIC — XTC are a smart-alec pop band who are so good they won't go away. They have an EP out already, 'XTC 3D EP' and play to small audiences, temporarily. Inevitably they will have a hit single in the next six months. They are pop stars already, people just have to realise. In the studio a small bottle of Vitalis sits obliquely on the window ledge. The 'I'm Bugged', 'Do What You Do', 'Heatwave', 'All Around The Watchtower', 'Traffic Light Rock', 'Science Friction' and 'Statue Of Liberty'. 'Do What You Do' written by Moulding is annoyingly catchy and sticks hours after the playback is finished. 'All Along The Watchtower' is a phenomenal re-arrangement of the Hendrix classic, twisted by Andy Partridge's tape-reel

voice. I think maybe 'I'm Bugged' is a bit too smartass perhaps. If XTC have a fault — and you have to dig for it — it's when they go off the rails of metal pop into dischord jerk-off instrumental passages. "We show off to some extent," admits Andrews. "It can be highbrow, clever-clever. But we're more interested in ideas than pure technique." Andrews is probably the only member of the band who cares to get intense about anything, at least publicly. He's 'political' towards the left but doesn't bore people about it. He has a serious face when he wants one. He gets to the point, if he can work out what it is. He says of Partridge: "Andy's so talented in every way it can be a trifle overbearing. He wants complete control. So there's tension there all the time but it's healthy." Calling Andy talented

could almost qualify as an understatement. He could probably be just about anything else if he wasn't in a pop group — an artist, comedian, impressionist, session musician. He writes great songs, he's a unique guitarist. He probably always got picked as a monitor at school. But he doesn't overshadow the rest of the band, there's no suggestion of Partridge plus backing. Colin Moulding alone precludes that with his even more commercial and just as inspired songwriting: 'Dance Band', 'Heatwave', 'Do What You Do' are among the best material. But let's abandon the Manor for a moment to talk about TOILETS. "The worst thing about touring is that there are so many gigs that don't have decent bogs. No locks. No paper," bemoans Andrews. "It's murder trying to play when you're full of crap." So it ain't all fun being

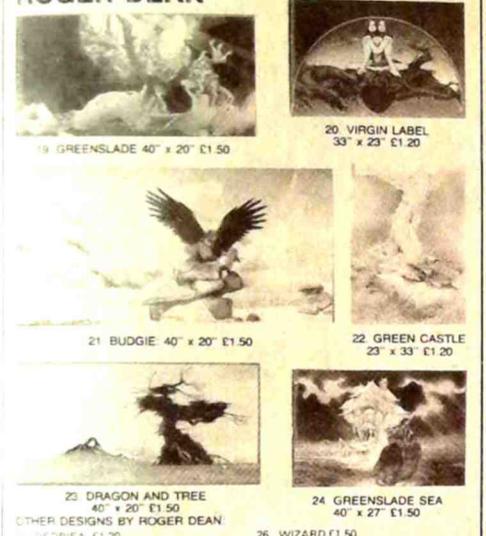
work like a morse code block. Andy does a version of 'Froggy Went A Courting' on acoustic guitar. It goes like this (sung with huge yokel beam): Froggy went a courtin' he did roid ARR-umm. Froggy went a courtin' he did roid, ARR-UMM! Froggie went a courtin' he did roid Great pair of knackers 'angin' boi his sold ARR-UMM. He continues the high-brow vein with a Rambling Sid Rumpo song, 'Ken Pubes'. And later on he does a solo version of a song called 'Mongoloid' by Bowie's new heroes, Devo. Interesting lyrics — "He was a mongoloid, a mongoloid, happier than you or me..." It being nearly 2 am people begin to drift off to bed, eventually leaving only Andy. Being the creative person he is, he sets about devising an ingenuity test based around this feature. He writes a list of five words which must be fitted at particular places in the feature. They are 'alpacca', which must be used when describing the drummer (8 points); 'sandals' to appear in the first paragraph; 'Vitalis', in describing the studio; and 'poop hatch' anywhere (3 points). That only makes four, of course. The fifth was 'Lock 'N' Loll' which has to appear in the last sentence.

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# POSTERS



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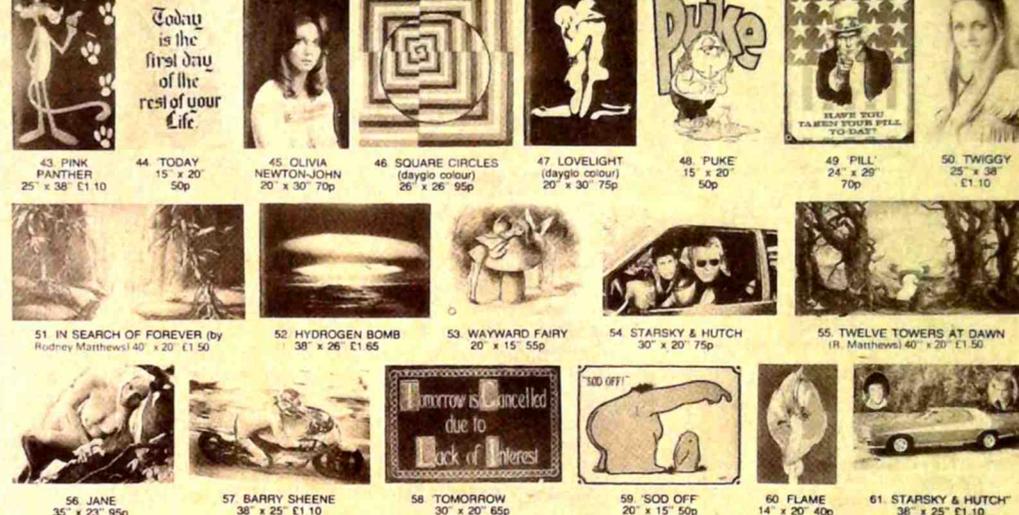
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 119. LYNYRD SKYNYRD (2)  
 120. ROD STEWART  
 121. OLIVIA N-JOHN  
 122. LINDA RONSTADT  
 123. JACKSON BROWNE  
 124. BLACK SABBATH  
 125. FLEETWOOD MAC  
 126. PETE FRAMPTON (1)  
 127. PETE FRAMPTON (2)  
 128. BAD COMPANY (1)  
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 131. RITCHIE BLACKMORE  
 132. KEITH EMERSON

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 133. LEON SAYER  
 134. FRANK ZAPPA  
 135. GENESIS (1)  
 136. GENESIS (2)  
 137. KISS  
 138. DON MACLEAN  
 139. AEROSMITH  
 140. THIN LIZZIE  
 141. DOBBIE BROS.  
 142. DOCTOR HOOK  
 143. SUZI QUATRO  
 144. LITTLE FEAT  
 145. BOB MARLEY  
 146. JIMMY PAGE  
 147. ROBERT PLANT  
 148. THE WHO  
 149. THE EAGLES  
 150. NAZZARETH  
 151. QUEEN  
 152. DAVID ESSEX

38" x 25", £1.10 each:  
 153. ELVIS (LAS VEGAS)  
 154. FREDDIE MERCURY  
 155. BLONDE ON BLONDE  
 156. ALESSI BROTHERS  
 157. FARRAH F. MAJORS  
 158. CHARLIE'S ANGELS  
 159. TIM MATHIESON  
 160. BAY CITY ROLLERS  
 161. PETE FRAMPTON  
 162. KURT RUSSELL  
 163. PAUL GLASER  
 164. GLASER/SOUL  
 165. ROLLING STONES  
 166. LINDSAY WAGNER  
 167. PAUL McCARTNEY  
 168. ROXY MUSIC  
 169. SHOWADY WADDY  
 170. RICK WAKEMAN  
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 172. ALEX HARVEY BAND

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 174. FONZ GROUP  
 175. SEX PISTOLS  
 176. JAM  
 177. ABBA (No. 1)  
 178. ABBA (No. 3)  
 179. DAVID SOUL  
 180. WINGS  
 181. JAMES HUNT  
 182. BEATLES  
 183. BEN MURPHY  
 184. YES  
 185. BOB MARLEY  
 186. ROD STEWART  
 187. SLIK  
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# January

1  
Cold cold heart: **Hank Williams** dies of heart failure and too many pills in the back of an automobile, 1953; age 29.

2  
**Speckled Red**, 1973  
**Tex Ritter**: gallops up to that great saloon - bar in the sky, 1974.

3  
Happiness is a warm gun: **Malcolm Evans**, one time Beatle roadie is shot dead by Los Angeles police after his girlfriend phones to warn them he's armed, 1976.

4  
**Cyril Davies**, father of British R&B 1964.

8  
**Elvis' twin brother, Jesse Aaron Presley**: stillborn, 1935.

**Kenneth Patchen**, father of the Angry Young Men, 1972.

10  
**Howlin' Wolf**: his body gives out at the age of 65, 1976.

13  
The first OD in pop? **Stephen Foster** dies in a coma from alcoholic poisoning after being taken to hospital from the bathroom of a New York hotel, 1964.

14  
**Fred Fisher**, composer of the 1905 two million seller 'If The Man In The Moon Was A Coon', 1942.

15  
**Rick Wakeman's** second lucky escape: he suffers only cuts and bruises after his car overturns on an icy road in Switzerland and overturns into a crevasse, 1977. Third time . . . ?

16  
**Clara Ward**, gospel star, dies after a week in a coma following a stroke, 1973.

**Paul Beaver**, of Beaver and Krause dies of a stroke, 1975.

17  
**Billy Stewart** and three of his band die when their car falls off a bridge into a river, 1970.

20  
Near miss: the members of **Krakatoa** are seriously injured when they hit an articulated lorry on their way to Scotland, and their car overturns three times, 1977.

20  
**Alan Freed**, 1965.

23  
**Big Maybelle** dies in Cleveland, Ohio, 1972.

24  
**James 'Shep' Sheppard** of the Heartbeats and of Ship And The Limelites is found dead and robbed in his car on Long Island Freeway, 1970.

26  
Near miss: **Patti Smith** falls 14 feet offstage during a concert in Florida, resulting in head and neck injuries which force her to wear a brace, 1977.

27  
**Mahalia Jackson** dies of heart failure aged 60, 1972.

28  
A near miss? **Stevie Wonder** rumoured to have had a gun drawn on him by Phil Spector during a dispute over an engineer at The Record Plant, LA, 1974.

29  
A Nail In Rock's Coffin: the premiere of **Grease**, Chicago, 1971.

**Slim Harpo**, 1970  
Exact date unknown but during January: **Charley Bradshaw**, 1959.

# February

3  
Near miss: **Ian Hunter** and band, including guitarist **Earl Slick** manage to run naked from their house in Warren Heights, Montreal

# R.M.A.

## Calendar of Death in Rock

by Michael Gray

WE'VE HAD heavy rock, blues rock, folk rock, glam rock and punk rock. And now, in 1977, it's . . . snuff rock.

Yup, no doubt about it — death is this year's big thing Bigger even than skateboarding or Starsky and Hutch. Everybody's doing it.

Now we're not suggesting you should follow in the footsteps of Marc or Bing, but we really think RM readers should hear about the trends as they happen. So to celebrate the arrival of this great new craze, we proudly present the RECORD MIRROR comprehensive calendar of rock deaths. They're all there . . . from the King himself down to Diana Ross's poodles.

So now you can amaze your friends with your knowledge. Knowledge of which ones died . . . and which ones got away. Work out the most dangerous month for rock stars! Find out who died on your birthday!

And don't forget — RECORD MIRROR told you about it first!

before it explodes in flames. There's only one danger: frostbite. The temperature outside is four degrees below zero, 1976.

3  
The Big Bopper, **Richie Valens & Buddy Holly** (singing 'It Doesn't Matter Any More') die when their plane crashes in snow, 1959.

**Joe Meek** (responsible for Heinz' dubious 'Just Like Eddie') dies in odd circumstances, 1967.

5  
**David Seville**, the inventor of the Chimpunks, 1972.

Five Israelis killed in a grenade attack on a Tel Aviv disco, 1975.

6  
**Jesse Belvin**, who, among much else, wrote 'Earth Angel', dies at 27 in a car crash, 1960.

8  
**Max Yasgur**, aged 53: Woodstock didn't kill him but heart failure does, in a Florida hospital, 1973.

10  
Near miss: **Phil Spector** gets severe burns when his car blazes up in L.A. — or, according to his office at the time: he undergoes surgery after receiving multiple head and body injuries when his car crashes, 1974.

15  
**Nat King Cole** dies of lung cancer and his wife unsuccessfully sues the cigarette manufacturer, 1965.

**Little Walter** dies from head injuries received in a fight, 1968.

15  
Near miss: **Bill Nelson** and his wife are taken to Huddersfield Hospital with cut hands and faces following a car crash involving a lorry on the M62; 1977.

22  
**Florence Ballard** suffers a cardiac arrest in a Detroit hospital nine years after leaving the Supremes. Like all the best rock casualties,

Florence is on her way to making a comeback at the time of death: 1976.

22  
**Bay City Rollers' fan, Margaret Ness**, 16, is injured by an argun outside the home of **Les McKeown** in West Lothian. McKeown is charged with illegally discharging a firearm, but he is later cleared when it's claimed that it was in fact a former Rollers' roadie who was responsible.

22  
Near misses: **Rodney Bingenheimer** is assaulted and his girl-friend raped at knife-point in a VW Microbus on Sunset Boulevard, 1971.

28  
**Bobby Bloom**, aged 28, shoots himself through the head in a West Hollywood apartment, 1974.

During February, **Louis Jordan** dies at 65, 1975.

Near miss: **Roy Harper** is rushed to hospital with a rare blood infection at first thought to have been contracted giving mouth to mouth resuscitation to a sheep. He is on the danger list for some time, and according to publicist BP Fallon, 'It was almost snuff city' but he lives to play another day, 1977.

What'd I say? **Ray Charles** is attacked onstage in Los Angeles by a man who attempts to strangle him with a piece of rope. Charles is shaken but not badly hurt, 1977.

## March

3  
**Twinkle's** boyfriend gets killed in the Paris Air Show crash, 1974.

**Patsy Cline, Cowboy Copas and Hawkshaw Hawkins** die in a plane crash, 1963.

4  
Debut of guillotine in the **Alice Cooper** stage show, 1973.

5  
**Michael Jeffery, Jimi Hendrix's** manager, dies in a plane crash over France, 1973.

6  
**Richard Carpenter** comes up with another pale imitation: he crashes his motorbike outside Ontario, Cal., but only breaks his wrists and one leg, 1973.

7  
Nasty Near Miss: **John Hammond** has a heart attack (his 3rd) in Max's Kansas City while listening to his Columbia signing **Bruce Springsteen**, 1973.

8  
**Pippen** — **Ron McKernan** — aged 27 is found dead in his Corte Madera, Cal. apartment, weighing only 8 stone and suffering from alcoholic poisoning, 1973.

9  
**Bobby Womack's** brother **Harry**, aged 28, is stabbed to death in Bobby's Hollywood apartment, 1974.

12  
**Charlie 'Bird' Parker**, aged 35, 1955.

14  
**Robert B. Ballou** is kicked to death leaving a Soul Train concert for refusing to surrender his leather jacket, 1971.

16  
**Tammi Terell** dies of a brain tumour at the age of 24, 1968.

19  
**Paul Kossoff**, 25, of Back Street Crawler and the legendary Free, expires in his sleep on a plane somewhere between LA and New York. His second (and final?) death, 1976.

Near Miss: **Lear** jet flying **Mountain** over Pennsylvania has to dump its fuel and crash — land with 50/50 chance of survival: but survival wins, 1971.

22  
**Carl Perkins' manager** dies in car crash; **Perkins' brother Jay** dies later from injuries received and Carl takes a year to recover from his: 1966.

25  
**Bluesman Duster Bennett** is killed when his car collides with a lorry on his way home from a gig, 1976.

26  
Near miss: **Uriah Heep's** run - ins with electricity continue when bassist **John Wetton** suffers a shock which throws him across stage in Minneapolis, tearing ligaments in his knees. He continues the tour on crutches: 1976.

**Harold McNair**, sax player and flautist who worked with **Ginger Baker** and **Donovan**, dies of lung cancer: 1971.

28  
**Arthur Crudup** dies still awaiting his royalties from **Elvis**: 1974.

29  
**Claire Umland**, 16, dies of barbiturate poisoning and the News of the World uses her diary for **Top Of The Pops** sex / drugs / payola scandal hot copy, 1971.

## April

1  
**Scott Joplin** dies in New York City, 1917.

4  
**Kurt Weill**, the man who brought you 'Mack The Knife', 1950.

**Martin Luther King** is shot on a balcony in Memphis, Tennessee, and riots follow in 22 city ghettos, 1968.

5  
**Chadwick**, the Rolling Stones subscriptions ad dog, is run over in the street in L.A., 1973 ('If dogs run free . . . 'BD, 1970).

8  
Exact date unknown but definitely April: **Paul Clayton** commits suicide by jumping out of a window after a three day acid trip, 1966.

10  
Near Miss: **Nat King Cole** badly beaten up on-stage in Birmingham, Alabama, by six anti R&B vigilantes (the audience was all-white), 1956.

**Chuck Willis** hangs up his rock 'n' roll shoes 'after a serious operation', 1958.

**Stu Sutcliffe**, Beatle **Person**, dies at 21 of a brain haemorrhage, 1962.

**Phil Ochs** hangs himself at his sister's home. 'The words just weren't coming any more': 1976.

Deep Purple roadie **Ronnie Quinton** dies in a head - on collision with another car near Malibu Beach. **Ronnie** worked for seven years as **Ritchie Blackmore's** personal guitar handler: 1975.

12  
Exact date unknown but definitely April: **Jan Berry** of **Jan & Dean**, has rock's worst near miss: he splits his head open crashing his Corvette and suffers severe brain damage. He has to re-learn speech etc, and is still undergoing surgery 4 years later: 1968.

13  
Over 100 badly injured as police use tear - gas and batons in battle with 2,000 fans storming the steps of the Warsaw Palace of Culture at the Rolling Stones' first Iron Curtain concert, 1967.

**Kid Thomas**, 1970.

14  
Very near miss: **BCR Eric Faulkner** is rushed to an Edinburgh hospital after overdosing on sleeping pills at **Tam Paton's** house: 1976.

15  
Near miss: **Marie Osmond** drives into the back of a truck in Nephth, Utah, injuring herself and her mother. 1976.

17  
**Eddie Cochran** takes all three steps to heaven with **Sharon Sheeley** as their car wraps itself around an English lamp - post, 1960.

Near Miss: **Gene Vincent** in same crash. It makes his legs worse.

**Vinnie Taylor** of **Sha - Na - Na** suspected heroin OD, 1974.

18  
**Johnny Young**, 1974.

**21**  
Don Drummond, top ska saxophonist, 1971.

**Earl Hooker**, same day same year.

**25**  
Ollie Spann, 1970.

**Pam Morrison**, widow of Jim the Poet, O.D.s 1974.

**27**  
Blue Oyster Cult front-man Phil King is shot to death (3 times in the head with a .38 Magnum) in a gambling fight in New York State, 1972.

**28**  
Another Nail in Rock's Coffin: first performance of 'Hair', in New York City, 1968.

**29**  
J. B. Lenoir dies in a car crash, 1967.

**30**  
Richard Farina, allegedly on acid, rides his motorbike away from home and fatally crashes, 1966. A suicide?

**Frankie Lyman** O.D.s, 1968.

**May**

**1**  
Near Miss / Seemed Like A Freeze - Out Gordon Lightfoot gets Bells Palsy (paralysis of the face: no cure known but sometimes it just goes away again), 1972.

**2**  
Caryl Chessman is gassed in San Quentin, 1960, after 11 years and 9 stays of execution. The demos that followed lead to the formation of the American New Left.

**3**  
Electric Music For The Body: Les Harvey of Stone The Crows, aged 25, is electrocuted in front of 1,200 students at the Top Rank Ballroom, Swansea, 1972.

**4**  
Four students shot dead at Kent State College, Ohio, 1970.

**5**  
Rev. Gary Davis dies of a heart-attack in New Jersey, 1972.

**6**  
Near Miss: a fire bomb guts the offices of the American South's biggest underground paper, Great Speckled Bird in Atlanta, 1972.

**7**  
Near Miss: Dan Peak of America falls through a Spanish window and needs 69 stitches - mostly in his head, 1972.

**8**  
Graham Bond tries to stop a London underground train the hard way. It takes the police 2 days to identify his body, 1974.

**10**  
Kenneth Walker of the Platters is found dead in his hotel bed in Sydney. Foul play is not suspected, 1976.

Abel Green the 'Variety' Editor who invented the words 'biz', 'diskery', 'bopic', - and 'obit': 1973.

**12**  
Near Miss: Pacifica Radio (KPFT-FM), Houston, Texas, gets bombed, 1970.

He died with his guitar plugged in: Keith Relf, ex-Yardbird is found dead at his home in Hounslow, 1976.

**16**  
Near miss: Queen's Brian May is rushed home to Britain after collapsing during an American tour with hepatitis, 1974.

**19**  
Coleman Hawkins dies of pneumonia, 1969.

**20**  
Student shot dead at 'People's Park', 1969, as 2,000 National Guard occupy Berkeley, California in order to regain an empty building - site.

Near Miss: Chicago bassist / vocalist needs 5 hours surgery after being assaulted at Dodger Stadium, L.A., 1969.

**24**  
Elmore James: His mojo stops working, 1963.

**Duke Ellington**, 1974.

**25**  
Sonny Boy Williamson, 1965.

**Duke Ellington**, aged 75, 1974.

**26**  
Little Willie John dies in Washington's Walla - Walla Jail after serving three years on a manslaughter rap, 1968.

**Jimmie Rodgers** dies of T.B., 1933.

**30**  
Bernadette Weelan, 14, gets crushed at a David Cassidy concert (May 26): suffers cardiac arrest and severe brain damage and dies after four days, 1974.

**June**

**1**  
Robert Wyatt's Near Miss: he leaves a party via the drainpipe, falls and breaks his spine, 1973

**2**  
A 13-year-old boy in Calgary, Canada, hangs himself by the neck until he is dead, thus ending 2½ months of teeny hanging parties inspired by watching Alice Cooper death mock-ups on TV: 1974

**3**  
Diana Ross' two hideous dogs are poisoned by the Latin Casino nightclub in Philly, 1969

**4**  
Murray Wilson, the Beach Boys' dad, dies of a heart - attack, 1973

**7**  
Roy Orbison's first wife Claudette (25) is killed in a head - on collision on her motorbike as Orbison watches helplessly, 1966.

**8**  
Laverne Andrews, the eldest of the Andrews Sisters, dies of cancer, 1967

**Jimmy Rushing** dies in hospital, 1972

**9**  
Near Miss: Whiter Shade Of Pale: Johnny Winter finally emerges from nine months in River Oaks Hospital, New Orleans, cleaned out from suicidal depression and heroin addiction, 1972

**10**  
Near Miss: Jethro Tull and their audience get tear-gassed by Denver police during a concert: the 28 people hospitalised include three babies and four policemen, 1971

**11**  
Earl Grant is killed in a car smash, 1970

**12**  
Medgar Evers is murdered & buried in concrete by the Klu Klux Klan in Mississippi, 1963

**13**  
Clyde McPhatter dies of liver, heart & kidney ailments in the Bronx, 1972. "He was the man" - Smokey Robinson. But he was down: sacked from almost every gig in recent years, while his last recording sessions (1971) yielded nothing.

**16**  
Lonnie Johnson, 1970

**18**  
Exact date unknown but on a Sunday in June: a car crash kills Martin Lambell of Fairport Convention and Gentle The Tallor (the clothes designer to whom Jack Bruce's album 'Songs For A Tailor' was dedicated), 1969

**21**  
L.A. rock DJ Humble Harve Miller charged with murdering his wife, 1971

**22**  
Judy Garland takes herself over the rainbow, 1969

Exact date unknown but June Mark Leeman, Marquee star, dies 1965. Seven months later they issue a single: 'Follow Me' c/w 'Gather Up The Pieces'

**25**  
Patrick Coutry, 18, is stabbed to death at Ireland's first punk festival in Dublin, 1977.

**29**  
Shorty Long drowns when his small boat capsizes on a lake in Ontario, 1969

Jayne Mansfield, The Girl Who Couldn't Help It, is decapitated in a car crash, 1967

Tim Buckley, dead of a heroin overdose, 1975

**July**

**1**  
Lou Reizner, of 'Tommy' and 'All This And World War II' infamy, succumbs to stomach cancer at the age of 44, 1977

**2**  
Brian Jones turns on to chlorine, 1969

Jim Morrison, not to be outdone, has a heart attack in the bath, Paris, 1971

**4**  
The Filmore, 1971

Mississippi Fred McDowell dies of old age, 1972

**6**  
Louis Armstrong dies of severe heart & lung ailments the day after his 71st birthday, 1971

**10**  
Jelly Roll Morton dies in Los Angeles, bitterly believing his talent to have been unrecognised, 1941

Near miss? Peter Frampton takes a dive offstage, breaks ribs, strains neck, sprains ankle, but insists on continuing the show, 1976

**14**  
The Everly Brothers split up, 1973

**17**  
Billie Holiday O.D.s, 1959

**19**  
Clarence White, aged 29, is buried in Lancaster, Cal., after being driven into by a car, thrown 75 feet and being unconscious for several days, 1973

**20**  
Roy Hamilton dies after a stroke, 1969

**24**  
White Trash drummer Bobby Ramirez is murdered off Rush Street in Chicago, aged 23, 1972

**27**  
Five rock fans die in auto crashes en route to Watkins Glen Festival, 1973

Lightnin' Slim, 1974

**28**  
Skydiver at Watkins Glen Festival jumps with an exploding device that catches fire; he dies before he hits the ground. He is the only on-site death out of a 600,000 crowd, 1973

**29**  
Near Miss?: Bob Dylan has his motorcycle crash in Woodstock, 1968

Cass Elliott dies in London, part of her heart muscle having turned to fat due to obesity, 1974

A 22-year-old security man, George Byington, is stabbed to death outside a Who concert by a man, then beaten unconscious by another security man: Forest Hills Stadium, 1971

**31**  
Three members of the Miami Showband killed and two injured in an ambush in Co Down.

Yep, what sings and flies into mountains? Jim Reeves, 1964

**August**

**1**  
Johnny Burnette goes fishing, falls off a ferry boat and drowns, 1964

**3**  
Lenny Bruce O.D.s on Morphine, 1966

**6**  
Near Miss: Stevie Wonder gets serious head injuries in auto collision with a logging truck in North Carolina, 1973

**7**  
Homer of Homer & Jethro dies of a heart-attack, 1971

Memphis Minnie, 1973

**8**  
Steve Perron (lead singer of Children and writer of the ZZ Top hit 'Francene') dies from inhaling vomit, 1973

**9**  
Sharon Tate & Co., are slaughtered by Manson & Co. (Manson had songwriting connections with Dennis Wilson of the Beach Boys), 1969

Lillian Roxon dies of a severe asthma attack, 1973

**13**  
And Friday the 13th at that: King Curtis is stabbed to death by one Juan Montanez in a fight outside a New York City building owned by Curtis. Aged 37, 1971

**14**  
Rock'n'Roll's Queen Mother, Gladys Presley, has a fatal heart-attack at 4 am, 1958

**15**  
Bill Broonzy dies 25½ hours later: 5.30 am, 1958

**16**  
Stairway to heaven? Robert and Maureen Plant are seriously injured in a car crash while holidaying on Rhodes, 1975.

Return to Sender: Elvis, aged 42, 1977

**17**  
Paul Williams - not the West Coast midget but an original Temptation - is found in his swimming trunks in his car, gun in hand and bullet in head, 1973

**18**  
Double - Barrelled Miss: Mick Jagger gets shot accidentally on the 'Ned Kelly' set; meanwhile, back at the hotel, Marianne Faithfull tries suicide: Australia, 1969

**20**  
The Ice-Pick Man Cometh: Leon Trotsky has his mind blown in Mexico City, 1940

George Jackson, 1971

**23**  
Paul Kossoff's first death: he suffers major heart and lung stoppage but is miraculously revived after 35 minutes to live another seven months. Drugs were a 'supporting reason'. 1975.

**27**  
Brian Epstein is found dead in his London bedroom from an accumulation of Carbitol, 1967

**31**  
Exact date unknown but during August: Columbia Records hire a 9-foot-tall New Yorker and plan for him to publicise a Gentle Giant tour. Just before it starts he dies of a heart attack, 1972

Exact date . . . etc: Bobby Parker, 1973

Exact date . . . etc: Near Miss: Quincy Jones is pulled back to life after serious brain surgery, 1974

Exact date . . . etc: Wynonie Harris, 1969

Near miss: sometime in August, Rick Wakeman suffers almost fatal heart attack, 1974.

**September**

**2**  
J. E. R. Tolkien, 1973. (We wouldn't have included him but Rolling Stone says he 'was a friend of us all')

**3**  
Harry Partch, instrument - builder - sculptor - composer dies of a heart attack, 1974.

Al Wilson of Canned Heat is found dead in Bob Hite's back yard in Topanga Canyon with a bottle of reds in his pocket, 1970. (He was 27)

**4**  
At a Wishbone Ash concert in Texas, sandwich-vendor Francisco Carrasco is murdered for refusing to give a free sandwich to a member of the audience, 1971.

**5**  
Josh White, 1969

**6**  
50 doves die in a misfiring publicity stunt for Warners' band White Witch, but enterprising P. R. dept. quickly switch their press party to the Daphne Funeral Home, San Francisco, 1972.

**8**  
Near miss: Evel Knefel escapes with cuts and bruises after a failed attempt to jump over the Snake River Canyon on his motorbike.

**15**  
Another good day for Near Misses: Brian Epstein attempts pills overdose suicide but is revived in hospital - an 11 month reprieve - 1966.

Uriah Heep bassist Gary Thain gets severe electric shock (he later retires) in concert in Dallas, 1974.

**16**  
Near miss: Lynyrd Skynyrd's Gary Rossington has his first brush with death. He is in a car crash in Florida, and suffers extensive injuries, but recovers in time for this year's plane crash. 1976.

Marc Bolan is killed instantly when his purple Mini leaves the road and hits a tree in South London: his lady Gloria Jones suffers a near miss, 1977.

**18**  
Jimi Hendrix, 1970.

**19**  
Have Corpse Will Travel: Graham Parsons has a fatal heart attack due to 'over-stimulation' at the Joshua Tree Inn, California, 1973.

**20**  
What sings, flies into something or other and becomes the greatest singer - songwriter in American history overnight? Jim Croce, 1973.

**21**  
Walter Brennan walks way up there among them clouds, where the cotton's high and the corn is a - grownin', and there ain't no fields to plough. Last words: "Across the fields I see / That mule, Ol'Rivers and me." 1974.

**23**  
Robbie McIntosh, the Average White drummer. OD's on heroin, believing it to be cocaine, in a North Hollywood hotel room, 1974. "He turned blue," says an eye - witness. In 1975 the courts decide it was murder.

**26**  
Bessie Smith dies from injuries in a car crash outside Coahoma, Mississippi, 1937.

**27**  
Roy Storme OD's on sleeping pills and his mother kills herself the same day (shortly after her husband's death), 1972.

**29**  
During a Tucky Buzzard set at the Whisky - A - Go - Go a club security guard dies of a heart attack while chasing three teenage girls round the room, 1971.

**30**  
James Dean and his Porsche come to the crossroads, 1955.

FROM PAGE 45

# October

- 3 Woody Guthrie finally loses his 15 year battle against Huntington's Disease, 1967.
- 4 The Judy Garland of Rock OD's at the Landmark Hotel in Hollywood: Janis Joplin, 1970.
- 6 Near miss Repeat (see also May 12th): Pacifica Radio (KPFT-FM) in Houston, Texas bombed again, 1970.

7 Johnny Kidd needs more than an eye-patch: he is fatally injured in a car crash in Lancashire, 1966.

Bing Crosby groans his last on a golf course in Madrid, 1977.

11 Edith Piaf, regretting rien, 1963.

12 A true victim of the rock'n'roll business: Gene Vincent, deserted, has a seizure following a bleeding ulcer and dies, 1971.

15 Near Miss: Howlin' Wolf suffers severe heart-attack, but survives, 1969.

16 Near Miss: Edgar Broughton Band's bassist is saved from death only by his rubber-soled gym-shoes after an electrocution accident in concert, 1971.

17 Frederic Chopin dies coughing up blood, 1849.

18 Grits'n'Greens: Al Green has his bare back scalded by boiling grits by Mary Woodson, 29, who then shoots herself. Memphis, 1973.

20 Earl Bostik, 1965.

21 T. V. Slim, 1969.

A Mutilation: Jon Mark of Mark Almond falls out of a tree in Hawaii and loses the ring finger on his left hand, 1972.

Bill Black, 1965.

Ongoing death situation: Lynyrd Skynyrd's plane crashes in Mississippi, killing three members and (at the time of writing) injuring the rest. 1977.

23 Al Jolson, 1950.

Tommy Edwards - 'It's All In The Game' - 1969.

25 Nick Drake, an Island Records protege dies; the coroner says it's suicide after prolonged mental illness - 1974.

# R.I.P.

## Calendar of Death in Rock

by Michael Gray

26 Kin Chil Lok, editor of South Korea's underground paper Blood Of Youth, is sentenced to death for 'treason', 1969.

Alma Cogan, 1966.

29 Duane Allman, aged 24, dies in a motorcycle crash in Macon, Georgia, 1971.

Michael Holliday commits suicide apparently in a pact with Freddie Mills, 1963.

## November

1 Thin end of the wedge: Karen Carpenter silms too much, and their British tour is cancelled. Near miss: 1976.

5 Johnny Horton dies in crash, 1960.

Miss Christine, a GTO and Zappa sociate OD's, 1972.

6 Leadbelly, 1949.

New York Dolls drummer Billy Murcia, aged 21, goes to the Speakeasy (London), goes from there to a girl's flat, "nods off", and dies of "accidental suffocation" when the girl pours black coffee down his throat, 1972.

7 A.P. Carter of the Carter Family, 1960.

8 Kokomo Arnold, 1969.

Ivory Joe Hunter dies of lung cancer, 1974.

11 Berry Oakley of the Allmans: whereas Duane drove his motorbike into a truck, Berry chooses a city bus and, after refusing hospital treatment, dies of a brain haemorrhage, 1972.

Dave Stringbean Akerman, country singer, and his wife, are robbed and murdered, 1973.

12 Special Award For Repeated Near Misses: Bobby Jameson, songwriter, talked out of jumping off the top of Hyatt House, L.A., 3 months back, and after a severe epileptic

seizure at the Troubadour 2 months back, tries a jumping suicide again; someone starts talking him down from the top of the Hollywood Theater, but halfway down he falls anyway and breaks both legs: 1972.

13 Jerry Lee Lewis Jnr., 19-year-old drummer, dies in a car crash near Cockrum, Mississippi, 1973.

16 Alan Watts, Zen writer, 1973. Rolling Stone says: "Without him there would have been no Zen-oriented beatniks, no Beatles going off to the Himalayas". So there.

Mike Leadbitter, aged 32, 1974.

18 Jnr. Parker goes into the operating theatre for eye-surgery and dies, 1971.

Danny R Whitten (ex Crazy Horse vocalist) OD's, 1972.

19 The man of whom Joan Baez dreams: Joe Hill, I.W.W. militant, poet and songwriter, is shot by firing squad in Utah State Pen. His last words are: "Don't mourn - organise!" 1915.

20 Allan Sherman (his album My Son The Folk singer sold 1 1/2 million) collapses and dies of breathing trouble, 1973.

26 John Rostill, ex of the Shadows gets electrocuted - or was it a suicide? - and they record an open verdict, 1973.

27 Jimmy Widener (for 10 years Hank Snow's lead guitarist) and Mildred Hazlewood (Eddie's wife) mugged and shot to death, 1973.

28 Papa Lightfoot, 1971. Exact date unknown but during November:

Skip James, 1969.

Ditto Lord Buckley, 1960.

## December

1 Magic Sam, 1969.

Bluegrass heavy Carter Stanley, 1966.

2 Jimmy Rodgers has a very near miss - he is found not in an English country garden but in mysterious circumstances in his car in L.A. with a fractured skull (from which he recovers, up to a point), 1967.

4 Another Deep Purple roadle: Patsy Collins, Tommy Bolin's personal bodyguard falls down a lift shaft in Jakarta, 1975.

And the man himself: Tommy Bolin, 25, dies in a Miami hotel of an overdose, 1976.

Sometime this week: Bob Marley had a near miss when he's shot in the arm in Kingston, Jamaica. 1976.

6 Altamont: The New York Daily News produces this headline: "Calif. Rock Bash Leaves Four Dead And Three Born," 1969.

8 Near Miss?: Frank Sinatra Jnr. is kidnapped at gunpoint from a Lake Tahoe motel room by an acquaintance of Jan of Jan & Dean but released after 34 hours of being blindfolded, 1963.

9 Lou Handman, the man who wrote 'Are You Lonesome Tonight' for Al Jolson, dies cursing Elvis and them other rock'n'rollers, little thinking that five years later... 1956.

10 Otis Redding and three Bar-Kays die in a plane crash in a frozen Wisconsin Lake, 1967.

Another Miss / A Weasel Rips His Flesh: Frank Zappa breaks his leg, fractures his ankle and thinks he's fractured his skull at the Rainbow, 1972.

## Skynyrd - another one for the lists

LYNYRD SKYNYRD, undoubtedly one of America's leading rock outfits, was founded in 1965 by lead singer Ronnie Van Zant who named the band after an unpopular teacher from college days. The line-up at that time comprised Van Zant vocals, guitarists Allen Collins, Gary Rossington and Ed King, Bill Powell keyboards, Leon Wilkinson bass and Robert Burns drums.

It wasn't until 1973 that they finally managed to escape from the southern club and bar circuit to release their debut album 'Pronounced Leh-nerd Skin-nerd'. Sales were good. So were reviews and when they landed their first big tour as support to The Who it looked as though the band were on their way.

By the time their next album 'Second Helping' was released the band had begun to build up quite a following. A single from the album 'Sweet Home Alabama' proved to be a smash hit.

At every concert the crowds would know all the words of the number that was Skynyrd's answer to Neil Young's anti-redneck song, 'Southern Man'.

Two more albums followed in fairly quick succession, 'Nuthin' Fancy' and 'Gimme Back My Bullets', both showcasing the band's talents at their raw and basic best.

By now the band had lost Ed King and Robert Burns to the strain of their relentless touring pace. Artimus Fyle took over on drums and by the time the next album, a double live, was released Steve Gaines had reinforced the guitar ranks.

'One More From The Road' was probably the band's most successful album to date, capturing on vinyl the sheer energy of their live performance.

11 Sam Cooke gets his come-uppance (well, his uppance anyway - don't know about his come): shot three times by the girl he was apparently trying to rape in a Hollywood hotel, 1964.

14 Dinah Washington, 1963.

15 Glenn Miller's plane goes missing over the English Channel, 1944.

Fats Waller dies of gin and excess, aboard the Santa Fe Chief, 1943.

20 Bobby Darin, in the Cedars Of Lebanon Hospital because an artificial heart - valve inserted in 1971 stops functioning, undergoes 7 hours of surgery which, like his heart, fails him at 12.15 am, 1973.

23 Eric Coates, who wrote not only the Dam Busters' March but also Music While You Work's signature tune ('Calling All Workers'), 1967.

Johnny Ace makes the heavenly charts with a bullet: playing Russian roulette in the intermission of a Houston concert, 1954.

28 Famed bluesman Freddie King dies after being taken ill during a concert on Christmas Eve, 1976.

31 Bert Berns dies of a heart-attack, 1967.

rhythm built around three wailing guitars, with Van Zant's gutsy vocals never getting lost in the mix.

Numbers included 'T For Texas', 'Sweet Home Alabama', 'Workin' For MCA' and their guitar extravaganza, the lengthy 'Freebird', the climax of their set.

Offstage the band earned themselves quite a reputation as a rowdy, tough, boozey outfit, leaving an hotel trail of destruction in their wake plus a few black eyes.

They may have lived hard but they certainly worked hard too. At the time of the tragedy last week in which three of the band's members were killed Skynyrd had just embarked on a gruelling, punishing tour to coincide with the release of their new album 'Street Survivors', an irony in itself for without the dominating, exuberant personality of Van Zant in particular to hold the band together, the survival of Lynyrd Skynyrd seems unlikely. MARY ANN ELLIS

New Single! Out Now

# Radio Stars

A K I

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# SCREECHING! SQUEALS ON WHEELS SCREAMS INTO YOUR TOWN!

This week we're out with a newcomer, XTC! Plus more gigs with BOOMTOWN RATS and ROKOTTO! Be there! It's gonna be a good time!

THURSDAY, OCTOBER 27: BOOMTOWN RATS, UNIVERSITY HALL, WAKEFIELD  
SATURDAY, OCTOBER 29: BOOMTOWN RATS, KINGS HALL, DERBY  
MONDAY OCTOBER 31: XTC, CASTERWAYS, PLYMOUTH  
WEDNESDAY, NOVEMBER 2: ROKOTTO, HAMILTONS, BIRKENHEAD  
THURSDAY, NOVEMBER 3: 999, THE CASINO, WIGAN



**BOOMTOWN RATS**



**ROKOTTO**



**XTC**

**THE OLYMPIC RUNNERS** and their front vocalist George Chandler are sitting pretty in the UK disco chart with 'Keep It Up'.

Joe 'Jammer' Hammer, the effervescent guitarist who got his nick name from Jimmy Page, is on a natural high the lunch-time we meet. A good reason. It's his birthday.

He explains how he upped and left his American home to be Page's protege of sorts.

You've heard of working your way through college? Jammer did that by being one of the only Zeppelin roadies in memory to be a guitarist at the same time. He eventually came to Britain, where he was part of Mickie Most's early RAK efforts along with Jeff Beck and Donovan.

Enter Mike Vernon, nearly an establishment member of British blues records production. As Ram Jam's 'Black Betty' comes on the nearby radio he cringes.

The song, he explains, was written by Huddy Leadbetter about a woman who had his child out of wedlock. The baby was born blind and the singer wanted nothing to do with it. All this agony is missing from the rock version of the song.

The Olympic Runners are a group of session players who suffer from the same problem Andrew Gold used to.

Gold was in Linda Ronstadt's band and ventured out to make his own albums. It was widely thought his solo efforts were merely a hobby.

Same for the Olympic

## WILL THE RUNNERS KEEP IT UP?

ROBIN KATZ waits to see if the OLYMPIC RUNNERS have got staying power



GEORGE CHANDLER

Runners, who undoubtedly make more money as independent musicians than they do together.

As a result their credibility has suffered. Their funk style is as chartworthy as any American outfit. In fact they frequently surfaced among the entries in the American soul charts. Yet here at home they're second-rate citizens.

Because they're employed on a variety of records a second problem arises. The Olympic Runners are criticised for being a perfect replica, sometimes to the point of satire, of Kool And The Gang, the Average White Band and most frequently the Ohio Players.

It's not hard to believe. Their most stellar member, keyboard player Peter Wingfield, had a huge success with a doo-wop number. And half the

appeal of 'Eighteen With A Bullet', for better or worse, was its send-up quality.

The newer Runners are ex-Gonzalez members Delisle Harper bass and Glen Lefleur drums.

The Runners were originally formed as a rhythm section for visiting bluesman Jimmy Dawkins. Vernon spotted riffs between takes that weren't really Dawkins' speed.

Taking their name from the Olympic studios where they first recorded, they did four albums for Decca.

'Keep It Up' marks their Debut for RCA. In defensive unison, Jammer and Vernon discuss the band's virtues and defy the critics.

'Any musician can play any kind of music,' begins an idealistic Jammer.

'Being British or white doesn't bar you from playing good funk music. Just because the music started in black America doesn't mean it's incapable of travelling across the ocean.

'It's unfair to say we deliberately copy acts like the Ohio Players. In fact I deny that we sound like them. We don't sit in the studio and say 'who should we mimic next?'

'People don't believe you can turn out an

original album in a matter of two to three weeks,' states Vernon. 'There's just a healthy spirit when we all get together. We make up lists of possible titles and narrow them down. I suppose we use a system not far from the one Heatwave use.

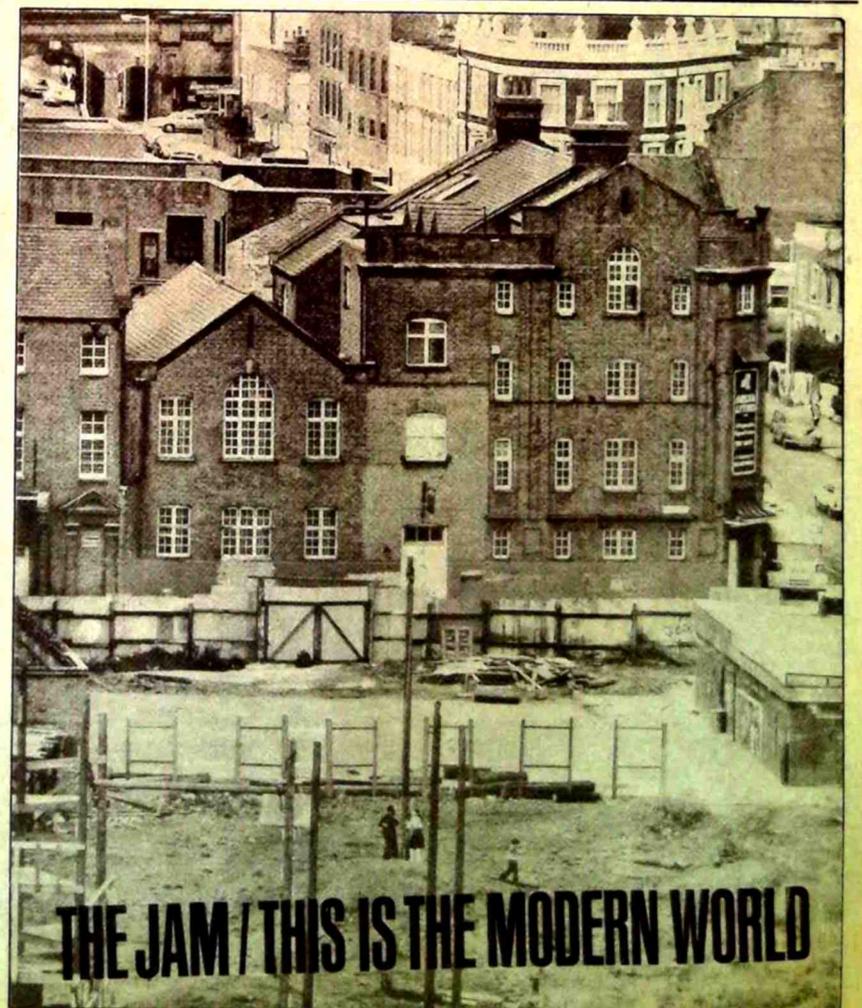
'People like to put you in a bag. Just because we make music that people dance to, we're labelled a funk, disco band.

'We were playing before the term 'disco' came around. Our music shouldn't be confined to discos. To me it's got too much spirit,' concludes Jammer.

'We don't gig. We wouldn't mind gigging, I guess. But no one books us. We can't go to America on the strength of the hits we've had there because it would tie up too much money,' notes the practically-minded Vernon.

'Concerts would involve a lot of planning. At least with studio work you can juggle a few things at once.'

The Olympic Runners may be defensive about the continual criticism they get tossed at them. But they have the situation sussed. As long as people keep dancing they'll keep running in the records race. ROBIN KATZ.



**THE JAM / THIS IS THE MODERN WORLD**

# Soul

# Shoo Doo Fu Fu Ooh!

## Is what you say as you walk down the road

Or so Lenny Williams tells Robin Katz

WHAT CAN you say about a conscientious college graduate who writes a song called 'Shoo Doo Fu Fu Ooh'? Quite a lot, actually. The falsetto scatting of Lenny Williams has long been filed under 'potential hitmaker' and the song has given him a long-overdue hit.

"'Shoo Doo Fu Fu Ooh,'" began Lenny, "is actually two songs put together. I had this song and about 80 per cent of it was done. A friend of mine, Bernard Thompson, came along and heard it. He suggested it would sound really good as a shuffle.

"So we got two guitars, sat down and messed around with it. That's how we got the melody. I wrote the lyrics in about 15 or 20 minutes.

"The chorus came quite naturally. The song is about a guy who is feeling very happy because his career as a singer is taking off. And when you're walking down the street and feeling good what do you do? Most people hum or whistle. Sometimes you scat or sing a bit.

"Basically, I couldn't think of a lyric that would express the right kind of elation. But, a little phrase was appropriate. It didn't mean anything, but it kept in the mood of the song. When I played the song to Frank Wilson, my producer, I told him I didn't know what to call the song. So he just said, use the chorus. So, 'Shoo Doo Fu Fu Ooh' it stayed."

Lenny Williams' current success story reads like a bit of a pin ball game. He bounced out of singing with horn innovators Tower of Power, only to continue singing with them on his solo albums.

He was offered a deal with ABC Records last year. Then, his lawyer got him a better deal with Motown. After one album for Motown, Williams fired his lawyer, went back to ABC: and

linked up with Frank Wilson, one of Motown's former studio greats. And when things got sluggish, Williams took a hiatus from the business all together. He went back to school. The frailer ego of another singer might have quivered at the idea of going back to school when singing wasn't going well.

"When my career started to go through a quiet period, I decided to go back and get my Bachelor of Arts. I felt there was nothing I could do to make the powers at Motown more interested in me. So I figured I'd put my energy into higher education.

"What had happened was that I had gotten a very lucrative contract out of Motown while Berry Gordy and Barney Ales were away. It allowed me to produce myself. They tried to get me to renegotiate the contract so that they had more power. I said no. I did one album, bided my time and went to ABC.

"That was a year ago, I was signed by Otis Smith (who ironically is now with Motown) and we each made up a list of five producers we'd like to work with.

"Frank Wilson was number one on both of our lists. The only problem was that Frank had left Motown. It was rumoured that he was contemplating leaving the business altogether. He wanted to be involved with gospel records.

"We had once met at Motown, but Frank said he wanted to meet me first before doing an album. He didn't want to work with any more 'say out' personalities. When he saw that I was pretty down to earth, he knew there was room for compatibility.

"Frank also wanted to see if I would accept leadership. I had produced myself previous to all this. Frank was determined to play devil's advocate. If you bring him ten songs and he likes half of one, you're lucky."

Where Frank Wilson's productions for the Four Tops, Supremes and so forth were always technically tight, Wilson is not the type to

overcoach his vocalists on what they do best - singing.

"I would sing a song and Frank would say, 70 per cent of that was great, 20 per cent was good and 10 per cent needs revamping. The only problem with that is that I tend to improvise a lot on my vocals. So there were incidents where I'd sing the same song a different way on every take. But there's something to be said for working in a team situation. Sharing the feeling of accomplishment is great.

"Frank is just a perfectionist. He'd constantly turn down songs that I would have accepted. That's why he has twenty something gold records on his walls. He taught me a lot about structure. I already knew a lot about phrasing. I picked up a lot from the greats, people like Sam Cooke, Otis Redding, Frank Sinatra and Tony Bennett. Sinatra is just brilliant. Frankie Miller's a favourite of mine too."

Singing is perhaps a third of Williams life. He has two sons, ages 13 and 14 to look after. Home is often Oakland, California near San Francisco, otherwise there's a house in Bakersfield.

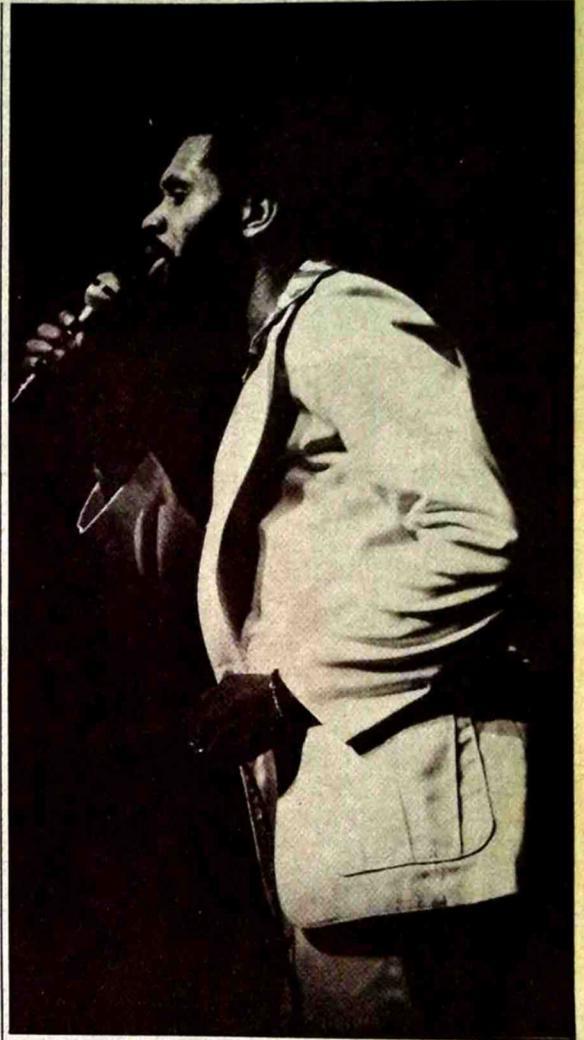
He's written four books and is currently peddling a script for TV called 'Toby, Lee and the June Bug'.

Williams relations with his former cohorts in Tower of Power remains good. "We rehearse in the same building. Occasionally I go out to dinner with a few of them, hang out and write songs. But I'm on the road when they're off it and visa versa, so getting together is a hit and miss kind of thing."

After the Deniece Williams tour he's off on the road in America and another album with Frank Wilson.

"I've written a load of new songs for the next album" concluded the quiet Williams. "If Frank likes two of them, I'll be thrilled."

And when you're thrilled, there's only one thing to sing - 'Shoo Doo Fu Fu Ooh'."



LENNY WILLIAMS: overdue hit

# BREAKOUT New Album



There's no holding them. They're over the wall and coming your way with a super new debut album.

Making good the promise of their top ten single 'Have I The Right'

Produced by Barry Blue

# THE RATZ

A TALE OF FOUR TIMES!!  
OR HOW TO BE A CHILD MOLESTER.  
LESSON 1. THE ROUGH AND FUMBLE  
TECHNIQUE.

ONCE UPON A TIME THERE  
WAS THIS ALY AN ALL THE  
ANIMALS NOT LIVED THERE  
WENT ALL TO JELLY ON THE  
FAR OUT SMELLS FROM THE  
GLUE FACTORY.



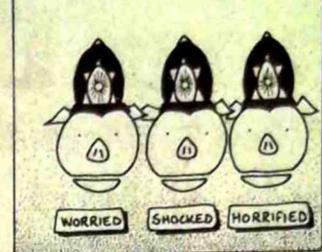
BUT THEN SOME HEAVY GUYS  
FROM THE COUNCIL WHO WERE  
INTO CIGARS, KISSING BABIES  
AND SECRETARIES CLOSED THE  
GLUE FACTORY DOWN.



THE RATZ WERE A RIGHT  
BUNCH OF NASTIES. THE  
RATZ HAD HOSTAGES IN A  
DOWNTOWN WARE HOUSE.



THE AUTHORITIES WERE WORRIED  
SHOCKED AND HORRIFIED.....



THE POLICE BEGAN TO  
TRY AND BARGAIN  
WITH THE RATZ.  
THE RATZ ALSO  
WANTED TO BARGAIN  
WITH KEN RUSSELL  
THEY WERE GOING  
TO TURN THE SIEGE  
INTO A MUSICAL.  
THE RATZ GOT AN  
EXCLUSIVE WITH THE  
SUN, NEWS OF THE  
WORLD AND THE  
DAILY MIRROR.  
THEY ALSO GOT A 17  
YEAR OLD WITH BIG  
KNOCKERS!!!

NIGHT SAW THE ANIMALS SITTING  
AROUND BORED STIFF IN THE  
GLUE FACTORY LIVED THE RATZ.  
THEY WERE CHASED BY THE  
CATS WHO WERE CHASED BY  
THE DOGS. IT WAS THE ONLY  
ACTION FOR MILES.



THE CATS SAT ON THE FENCE  
AND CRIED. THEY HAD LOST  
THEIR JOBS AS RAT CATCHERS  
IN THE FACTORY WHEN IT  
CLOSED DOWN. SO THEIR  
LAMENT PIERCED THE  
STILL NIGHT OF THE ALLY  
ADDING TO THE REALLY  
MELANCHOLY EMOTIONS  
OF THE ALLY DWELLERS  
WHO WERE REALLY  
PISSED OFF.  
(REALLY DRAMATIC  
STUFF HUH???)



THE CATS WENT AWAY TO  
SEEK EMPLOYMENT IN A  
FACTORY THAT WASN'T CLOSED  
DOWN. THIS LEFT THE  
SNEAKY RATZ A FREE HAND  
TO HELP THEMSELVES TO THE  
ASSORTED GEAR LEFT IN THE  
FACTORY. THERE THE REIGN  
OF THE RATZ WAS LEFT UN-  
CHECKED. THEY SPENT THEIR  
TIME PLANNING TO UNLEASH  
A HOLocaust THE LIKES OF  
WHICH THE WORLD HAD NOT  
SEEN SINCE THEY DID THE  
BLACK DEATH BIT.

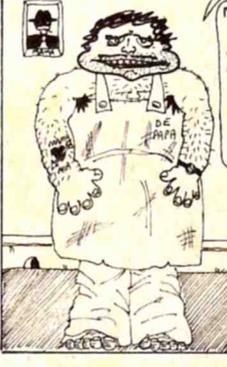


STEVE BRINKWORTH &  
CHARLIE MAY 1977  
IF THAT'S HOW  
YOU LOOK IF YOUR  
SOBER AS A JUDGE  
I'M GLAD I'M ALWAYS  
DRUNK!!!  
THE RATZ WERE  
LET OFF SO  
LONG AS THEY  
NEVER DID IT  
AGAIN AND SAID  
THEY WERE SORRY.  
THE JUDGE IS NOW  
LIVING WITH THE  
17 YEAR OLD GIRL

TIME PASSED  
AND LO THE FENCE WAS  
SHATTERED AND THE RATZ  
CAME FORTH, THE DIRTY, OUD,  
NASTY AMAZING RATZ...  
AND THE ANIMALS BOOPED  
AND FREAKED AND BANGED  
THEIR HEADS ON BITS OF WOOD  
AS THE TASTY LICKS AND  
DRIVING RHYTHMS DROVE  
THEM WILD IN A FRENZY  
OF DELIGHT.



MR LUIGI JAPELLI AN ITALIAN  
RESTAURANT OWNER SAYS  
OF THE RATZ OUR FUN LOVING  
HEROES

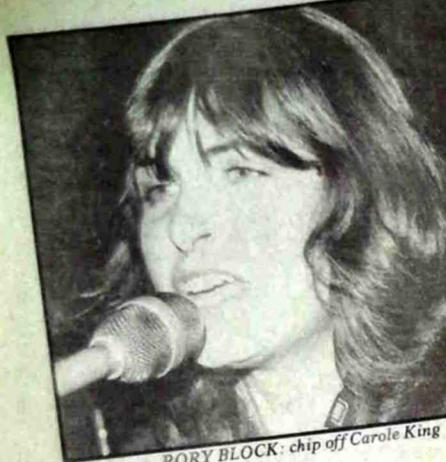


BUT MANY WERE DEAF DUMB OR BLIND TO THE  
CRISIS... OR ELSE THEY HAD BEEN BRIBED?



**From the DEAD END KIDS**

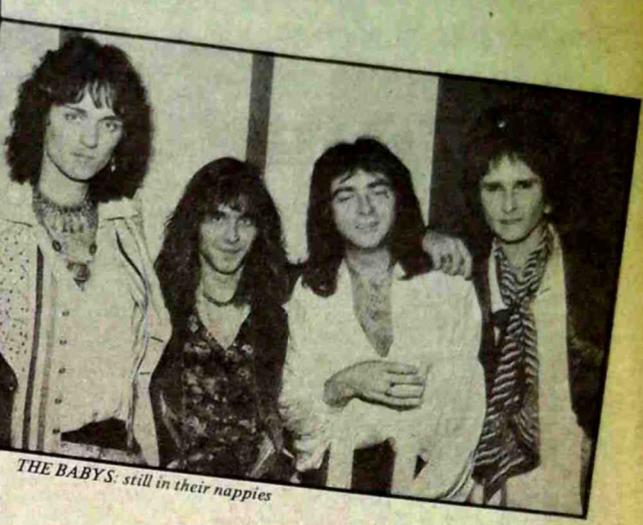
82254  
CBS  
Records  
& Tapes



RORY BLOCK: chip off Carole King



THE JAM: jaded?



THE BABYS: still in their nappies

**SUNDAY: THE JAM, CBGBs**  
SO THIS is the great CBGBs. It's an elongated, slimmer version of London's Marquee. Hardly your ideal punk/new wave venue since over half the punters are required to sit at tables and indulge themselves of waitress 'we work for tips only' service.

Still, Sunday night it's packed with all and sundry who can pay or blag their way in. Among the poseurs are a brace of Blondie, a couple Voldoids and a Runaway. New wave hookers stick closely to the bar.

The support band are not unadjoined to diabolical and they receive a rapturous reception. So, judging by their past efforts, The Jam should blow the place apart. They get the reception, OK, but they don't exactly grab New York by the scruff of the neck and make it scream. They sound jaded, show little interest and seem generally fed up. Even 'In The City' fails to reach a high. Have they been pushed too far too soon? Too much asked of them? They can - and will - play so much better. And why all the racing about CBGBs? It's a pit.

But US critics were quite happy with what they saw. A summing-up by Stan Mises of the New York Daily News: "Almost needless to say, they haven't got a ballad in their repertoire. The Jam start loud and hard - and they stay there."

"They sing about London girls, London traffic, the sights and sounds of the inner cities and the 'modern world', their chords and naturalistic lyrics ring straight and true, if not necessarily deep."

"They are very British-looking in their black suits, white shirts and black ties (loosened and worn slightly askew), white socks, black shoes and, of course, mod haircuts."

"They look as though they are living out the dreams of young bank tellers: if Walter Mitty had wanted to become Peter Townshend, he'd have formed The Jam. If you'd seen them on a good night."

\*\*\*  
PAUL SIMON thought that just his mum and dad

were coming over to have dinner with him and girlfriend Shelley Duvall on his 36th birthday. Well, surprise, surprise, a whole host of liggers turned up at his Central Park West apartment, including Eric Idle and Art Garfunkel.

A party into the small hours followed. Garfunkel is just back from Europe. With girlfriend Lauri Bird he's setting up home in New York for the winter.

\*\*\*  
THERE WAS real drama at the Shea Stadium where they're filming 'The Wiz' - a black version of the musical 'The Wizard Of Oz', still packing 'em in on Broadway after two and half years.

Diana Ross, who stars as Dorothy, tripped over a camera, slashed her hand and a motorcycle ran over her leg. There was much blood and tears but a patched-up Diana was able to continue filming and suffered no serious injury.

\*\*\*  
ELVIS PRESLEY'S father Vernon and his mentor Col Tom Parker are preparing a lawsuit against the authors of 'Elvis - What Happened?' (the one written by his three body guards).

Meanwhile fans are gluing pages of the book together in stores so that reading them becomes impossible. Another Elvis book is being written by Mart Lacker who was best man at his wedding. Where will it all end?

**MONDAY: ROBIN TROWER, RADIO CITY**

RADIO, CITY, right in the heart of New York City, is the largest indoor theatre in the world. It seats 6,200 people and has a stage 144ft wide by 87ft deep.

Trower fills the place and plays a commendable set even though the acoustics of this barn-like building don't lend themselves to the band's music - Trower, Bill Lordan drums, Rustee Allen bass and Jimmy Dewar vocals - receive a standing ovation for the first number and there's no looking back.

Dewar no longer plays bass - that being left in the excellent hands of Rustee Allen - and his vocals, as soulful as they have ever been, seem better for it, though he does tend to hide himself behind his bongos.

The old favourites are all still here but they're carefully blended in with the new Trower Dewar material which goes more

in the black music/funk direction. And the new stuff comes off well live, notably on 'Falling Star', a hard funk number where Allen and Lordan show their immense power as a rhythm section.

Trower's guitar cries beautifully through 'Love's Gonna Bring You Round' and he trips off into a typical solo on 'Further On Up The Road' which has to be the high spot of the whole set.

He can still handle and do justice to his older material like 'Too Rolling Stoned' with its ace driving wah-wah intro.

The band are in the middle of a massive American tour and they're really blown already. But unfortunately, for various reasons, they have no plans to play Britain in the foreseeable future. A pity Trower can no longer be written off as just another 'guitar hero.' His and the band's music have so much going for them.

\*\*\*  
GOSSIP rampant throughout New York. Margaret Trudeau living it up at various nite spots in the arms of Bruce Bevens, heir to the Perrier Water fortune... Alice Cooper wants to open his own discotheque in New York and is looking for suitable venues - and partners.

**TUESDAY: ROCK BLOCK, TRAX.**

TRAX is a trendy music-biz spot, something like the Speakeasy in days gone by. A good spot to showcase a new talent to the world's Press.

But tonight is a special night for another reason. The New York Yankees are playing the Los Angeles Dodgers in the final of the baseball World Series. The US equivalent of the FA Cup Final - and the Yankees haven't won since 1962. So, three record company bring in a special TV video to show the match live after Ms Rory Block plays her set.

The evening has two heroes. The first is Rory Block. Judging from this

performance with a pick-up band and from her debut album, she could find herself - before too long - in the leading ranks of female singer-songwriters.

Sure, she does her share of ripping-off but her songs are so varied, so is her vocal range. Variety: from the bitter-sweet ballad 'Intoxication' through love songs like 'You Can Lie With A Straight Face' to rousing arrangements like 'Please Don't Walk Out On Me'.

She has a little bit of Carole King, a little of Diana Ross and a little of Joni Mitchell. And she has talent in her own right. I hope she makes it.

The second hero of the evening has to be Reggie Jackson of the New York Yankees. Reggie, a bespectacled, insignificant black character, breaks all existing records to hit three home runs in three hits and bring the World Series back to New York.

**TUESDAY: HORSLIPS, BOTTOM LINE**

HMMM. They said the first house was full. Well, the second isn't. The place is half empty. Not a good omen for the start of Horslips' five-week US tour.

Still, they play OK and go down well. They have much talent, notably in Charles O'Connor on fiddle, mandolin and vocals and in bass player vocalist Barry Devlin. To crack America I feel they must stick more to their Celtic influences rather than moving more towards a rock-based approach.

The First Movement from 'The Book Of Invasions' remains their party piece, being very much rooted in Celtic origins. And material from their new album 'Aliens' sounds promising. But it's a big gap between the top of the second division and the bottom of the first - on both sides of the Atlantic.

"IT'S BEEN extremely heavy. We've had a million orders for the nine Crosby albums on our catalogue. 'White Christmas' alone has generated orders for half a million since last Friday," says a spokesman for MCA Records.

New York record store owner: "There's been a run on Crosby products that we weren't prepared for, but not at the same extent as there was for Presley - a much smaller percentage. I'd say it was 1000 per cent for Presley to five per cent for Crosby."

\*\*\*  
SPOTTED at the Bottom Line taking in Dwight Twilley's opening night: Elton John plus beret plus entourage... Much hassling for invites to Rod Stewart's party at Regine's on Friday night... John and Yoko in town but keeping low profiles... Mick Jagger to record solo album?

**WEDNESDAY: THE BABYS, TOWER THEATRE, PHILADELPHIA.**

TAKE A one- and - a - half hour train journey out of the city and you hit Philadelphia. WC Fields: "I went to Philadelphia and it was closed... I went to Philadelphia one night for a week."

Get the picture? It ain't exactly Las Vegas. And the Tower is a baser, hollowed-out version of Hammersmith Odeon. There's no smoking in the foyer, so just take a trip to the men's room, breathe deeply and you're on cloud 99.

But 100 trips to the aforementioned men's room couldn't have improved the set played by the Babys. Putting it mildly, they're disappointing. Even more so since their second and latest album promises so much. Let's hope this is just an off night. They get a helluva reception from the punters - mainly of the teenage variety. The levels of screaming etc

are not dissimilar to those experienced at Rollers' concerts or during Beatlemanla. A pity the music can't match the enthusiasm of the Philadelphia fans.

It would be easy to take the band apart on this performance - their stage presence is so weak, the vocals leave so much to be desired and there's an appalling and embarrassing drum solo.

The only entertaining aspect of the set is the intro to 'Dying Man' which sounds like Dr Phibes playing the 'Phantom Of The Opera.'

Still, as I mentioned earlier, the kids love it - and that's what matters. Relatively unknown in this country, they're building a big following Stateside but the Babys have a long way to go before they reach maturity as a live act.

\*\*\*  
HILLY KRISTAL of CBGBs fame is apparently taking over the old Anderson Theatre on Manhattan's East Side and will attempt to turn it into a major punk rock palace.

His associate in this venture is Seymour Stein, boss of Sire Records which numbers among its acts Talking Heads, Richard Hell, The Ramones and the Dead Boys - managed by Hilly.

\*\*\*  
CARMINE APPICE, in town with Rod Stewart's entourage of 43, gave a two-hour drum clinic for aspiring percussionists at the Long Island Drum Center.

\*\*\*  
LONG ISLAND BAND the Good Rats have signed to Arista's Passport label and are working on an LP with Flo and Eddie in the producing seat.

\*\*\*  
QUOTE FROM Simon Frith, columnist of the Village Voice: "The Sex Pistols are professional musicians, not dilettante kids, and they lost au-

thenticity when they signed contracts to make music for a mass audience."

**THURSDAY: RICK NELSON & THE STONE CANYON BAND, BOTTOM LINE.**

RUMOURS have been rife this week to the effect that Rick Nelson has been snapped-up/taken under the wing of Col Tom Parker of Elvis fame. That has since been denied by both Rick and the Colonel.

Says Rick: "I plan just to keep doing what I've been doing (touring small clubs with his Stone Canyon Band), except I want to play more rock 'n' roll because I really enjoy it, and that's where I started. I've never played Vegas, but if I do there won't be any balloons or feathers."

And there were neither balloons nor feathers at the Bottom Line as Nelson, looking every inch the eternal teenager although he's now 37, and his band played a delightful country rock set.

Dressed all in black, hair neatly in place, Nelson is still a nervous performer. This is good in one sense because he has none of the star-time trappings.

The music varies from the oldies like 'Hello Mary Lou' and 'Garden Party' to material from his new album which shows in numbers like 'Love Is Something You Can't Buy' and 'Wings' he's getting closer to the roots of rock. A pleasant version of Dylan's 'She Belongs To Me' adds even more variety to the set.

Centre-point of the Stone Canyon Band - an outfit which has seen many changes - still remains Tom Brumley on pedal steel.

So how does Rick Nelson keep so youthful? How does the teenage heart-throb of the fifties remain so unchanged? Simple, friends. "Stay up all night and eat a lot of ice cream."

# Roadshows

## Some are born great — Summer achieves greatness Mostly around the thighs



DONNA SUMMER: all belt and bluster

**DONNA SUMMER**  
Rainbow, London  
I'VE SEEN Donna Summer live. You hear that? I'll try again. I've seen Donna Summer performing. The living reality of the large thighs, the massive mouth, the sheer fights, the see-through dresses and the glittering, bulging, white swimsuit. The amply-padded Teutonic temptress bellowing her love messages above the din of an orchestra Wagner would have been proud of.

Boy oh boy, does she reach out! One minute it's husky whispers through a set of gnashers that would terrify deep-sea divers in an iron cage. The next it's the full-throat roar like Shirley Bassey on heat. What contrast! What subtlety! What a sustained display of deep-down-inside intense stimulation!

And I've seen it. And I didn't get converted. Barry White, yes. Abba, definitely. But a black computasound cabbage cruncher trading concrete-laden cacophonies and crass kisses? Let me out. Quick.

The floor of the Rainbow must have been mighty slippery the next day with demon patches of drool and saliva coating the gangways after this lot.

Jeez, you could have filmed 'Deep Throat 2' in the third row and not even have been noticed. That audience was riveted, glued to their seats, eyes to the front . . . having a ball in other words.

Right from the start the unravelling, live, of the mighty power of the Muenchen maestros is a Grade A disappointment. Instead of the drilled ranks of Krupp and Panzer whacking out a bludgeoning disco beat there's a fair sized night club full of musicians delivering a gently erratic cabaret backing. Wilt.

Hordes of dicky-bowed brass and strings delighting in their privileged back view and neglecting even to drop in a gob of decent syrup to oil the proceedings.

More casually dressed Germans hunched over synthesizers, clavichords and drums in a vain attempt to recreate a reasonable approximation of the recorded sound. And some smiling Aryan playing funky guitar who turns out to be the musical director. Now if he or the divine Donna ever even thought about following old James Brown's example and fining the tank corps for not being smart-ass enough, they'd be so goddamn rich they'd

never have to make records or play concerts again. Think about it.

So to the star. She's flanked by her three sisters on back-up vocals stage left who instigate the novel idea of singing oohs and aaahs AND the lead melody. Suppose it sounds better that way. They wriggle and pout a bit too, looking just what they are — scaled-down or scaled-up versions of Donna herself.

Ah yes, herself. All gleaming teeth and black frizz. She launches gamely into 'I Remember Yesterday', seemingly all too aware that 3000 pairs of eyes are looking anywhere but at her tonsils.

She continues with an odd medley . . . Billie Holiday's 'The Man I Love' and Duke Ellington's 'I Got It Bad (And That Ain't Good)', donning tails over the swimsuit and a top hat to wave in time with her gravity (and momentum) defying high kicks. Frankie Vaughan meets Shirley Bassey in a fat feast of German passion.

She does at last prove that she can belt it out — largely in a heavyweight, almost tuneless monotone despite the orchestra's earnest (and successful) attempts to stay either one beat ahead or one beat behind.

And of course she's sexy. If you like big ladies that is. All the big ladies in the audience, including the one sitting next to me, seemed to.

The tails come off and in the dim light a diaphanous skirt comes on. She skilfully avoids displaying her large backsides throughout, in the end the major triumph of the concert.

She sings 'The Way We Were' and lordy, I've heard everyone do that. She attempts some Mata Hari dancing and finally, at last, after interminable foreplay . . . it happens.

'Magic'. The one and only burst of Bavarian blast. Panting start followed by the whole gamut of grunts and groans, the split skirt offering glimpses of the legs wrapped around the mike stand. She bumps, grinds and squats, the orchestra pounds . . . she's . . . she's . . . how can I put this? She's doing her exercises.

It was pretty quick wasn't it? It's not always like that.

Then 'Love To Love You Baby', a bit more humming it up, a few more gasps, a bit more applause. And 'I Feel Love' which is scarcely climactic to say the least.

I never could have imagined old Jane and Serge getting up and doing it on stage — if you know what I mean

— and this classic is all belt and bluster. It sure ain't soul. Or sex, come to that. She didn't. Nor did I.

The encore is 'Deep Down Inside'. The second encore is a see-through pink number and if you look carefully the swimsuit is still extremely fetching.

Droop. Time for fresh air and a stiff drink.

Didn't get very convinced actually. If this was Teutonic computasound and Rhineland sex it comes over better back at home with the lights out.

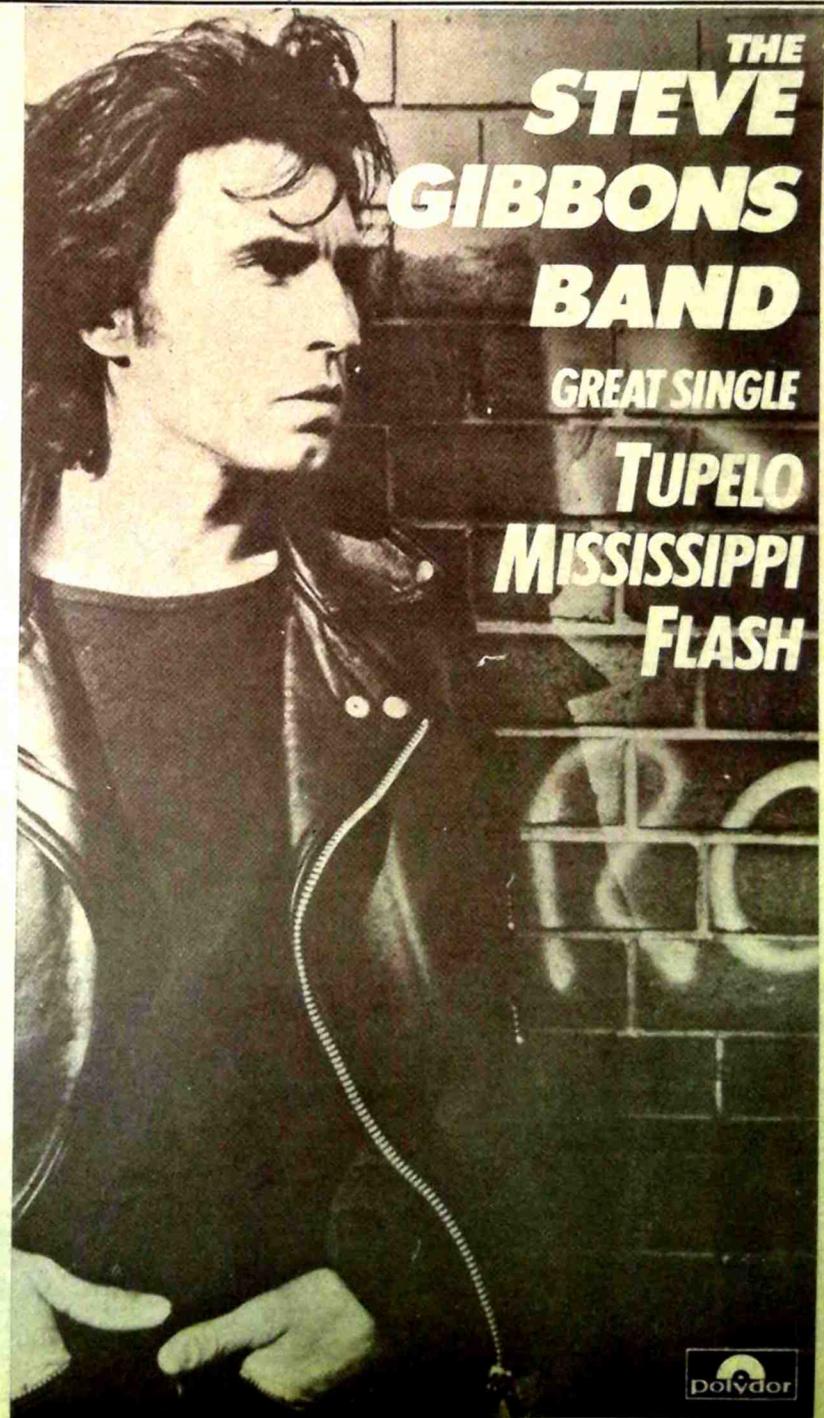
The wares didn't look too bad but they sure didn't get paraded well. Like, not up to scratch. Not even down to boogie.

Donna being a "quiet and moody" miss, this concert and a super-quick chat at a reception was the only tantalising (er, perhaps not tantalising) glimpse of the Donna Summer phenomenon . . . actions speak louder than words maybe.

She's made a pretty face and a big voice go a

long way, selling sex and disco in a pretty devastating manner. Pretty healthy I suppose.

Wonder who's behind it all? Fancy doing an interview sometime? And lots of questions like that. This sort of thing can't be allowed to carry on. It just isn't good enough. JOHN SHEARLAW



**THE STEVE GIBBONS BAND**  
GREAT SINGLE  
**TUPELO MISSISSIPPI FLASH**

# Roadshows

## Rockin' Yes play a blinder

**YES**  
Empire Pool,  
Wembley

**THE RESPONSE** immediate. The rapport tremendous. Yes knocked 'em dead, left 'em gasping. Use every expletive you can. It was a blinder.

Even after two years away they can still do it. These days the show is faster paced. They've jettisoned the fibreglass beasties and other effects, relying on a light show that's subtle but very dramatic. Preferable to some of the excesses that went before.

Anderson's right, I've never heard a piece of music that can set you up so well for an evening's entertainment as the 'Firebird Suite'. Bravely it came, swelling the crowd to rapture.

Curtain up and the vision materialises. Anderson in white flowing jacket and trousers. Squire in silly striped suit and tennis shoes.

They began with 'Parallels' featuring Wakeman rocking away on keyboards that sounded like a church organ. Yes can't rock huh? Rubbish. It's just that they've taken it so much further.

The opening was nicely contrasted with 'I've Seen All Good People', the almost continental flavoured melodic playing that explodes into a cacophony followed by the first of the laser shows.

'Close To The Edge' with its frenzy of instruments again followed by melody was again superb. Dry ice swamped the stage, cascading into the photographers' pit. With lights shining through it looked like a multi-coloured waterfall.

'I Get Up I Get Down'

was featured before 'Wonderous Stories', a song full of surrealism but one you can identify with. Anderson's voice never cracked, every note pitched perfectly as he swung with the rhythm waif-like on stage.

'And You And I' featured a background of clouds on the screen and again there was the skilful blend of acoustic and almost symphony, with Wakeman making a grand entrance. Moraz was never able to set up the same shaggy-haired response with the audience. He seemed sometimes to remain aloof and aristocratic, while Rick's the guy from next door or the friendly uncle.

'Going For The One' cut the air like a knife. Anderson hit incredible notes but all the while

maintained control. The band was tight, Squire at maybe his most energetic, hurling himself around the stage.

The crowd reaction was tremendous, literally everyone including security guards and jobsworths on their feet and clapping. 'Starship Trooper' held the peak constant. A grand opening with spiralling keyboards and guitar, evocative stuff that they should have used for the 'Star Wars' theme.

The grand finale was 'Roundabout', White attacking his drums like a maniac and Anderson whirling around in sheer ecstasy.

They've taken a long time in coming home but what a performance. The song 'Going For The One' said it all. The concert was an almighty achievement. **ROBIN SMITH.**

## KURSAALS KEEP PACE

**KURSAALS / CORTINAS**  
Civic Hall, Guildford

**SPEED KILLS!**

Occasionally you have to change gear. The Cortinas haven't learnt the technique of changing up and down. It's screeching wheels and racing engines all the way. 'L' drivers who have it in their hands and feet but not in their heads.

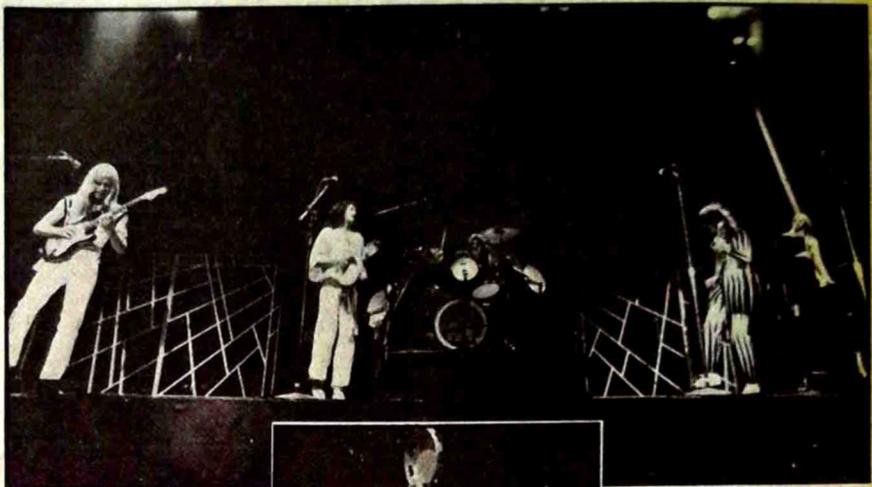
They've got some fine songs but most are left in the lay-by. The majority of the crowd were unmoved by them and there were some quite abusive comments from the audience and the band.

The Cortinas have just signed to CBS and I hope they can persuade them to slow down for their records.

The Kursaals don't need those changes, it's automatic all the way. They seem to have fallen into the trap of speeding up their numbers and again some of the lyrics are lost. But they know how to use pace — especially between numbers. It's straight stop and into the next song.

They even enter the reminiscent stakes with the Move's 'Fire Brigade' and the Easybeats' 'Friday On My Mind'. If that's not all their new single, 'Television Generation', sounds very much like The Who's 'My Generation' with its staccato vocals and the Kursaals end the set by smashing a TV onstage.

They certainly killed a few people but they didn't injure. **ALF MARTIN**



# BONE IDOL~ JUST WANT TO BE MYSELF

THE NEW DOUBLE 'A' SIDE SINGLE FROM-



VRS1



Produced by...  
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Manufactured by...

# Roadshows

## Wishbone keep the headlines

### WISHBONE ASH Sheffield City Hall

THEY SAID the Motors would blow Wishbone off stage. They said a bunch of boring old punks couldn't hold up against new wave (well, nearly). They were wrong.

The Motors bombed, midway through their set there were cries of ' rubbish' and 'get off'. The Motors were monotonous. Popular in London and the south they may be. North of the border it seems nobody wants to know.

Wishbone started with 'Blind Eye', far lighter than the original album version, and ran it into a funky rendition of 'Lady Whisky' with the first Powell solo. 'The King Will Come' seemed to be delivered moderately faster than on 'Argus' but the care and control hadn't disappeared. Yet they could have concentrated more on the slower break midway through.

'Warrior' featured some nice bass counterparts from Martin Turner and it seemed to be more mellow. The opening to 'Throw Down The Sword' was the strongest live version they've done.

From the new album they played the opening cut 'Front Page News' and it was here that the PA should have been toned down. They seemed to suffer the same problems as at Hammersmith last year with some grainy mixing. But Turner managed the vocals well and the song still came across. 'Sometime World' with its slow build-up and then a cascade of notes is the most immediate stage song they've ever done.

The West Coast 'Goodbye Baby, Hello Friend' followed before 'Runaway' and 'Come In From The Rain'. For the first time in what seems like a decade they performed 'Phoenix'. This time it was Wisefield striding out on the solo while Powell and Turner formed a rhythm section around the drums. They could better it only with 'Madball' and 'Blowin' Free'. 'No Easy Road' was outstanding before 'Bad Weather Blues'.

It was an excellent set and maybe more varied than their last appearances over here. Hold the front page, I've got a good review!

**ROBIN SMITH**

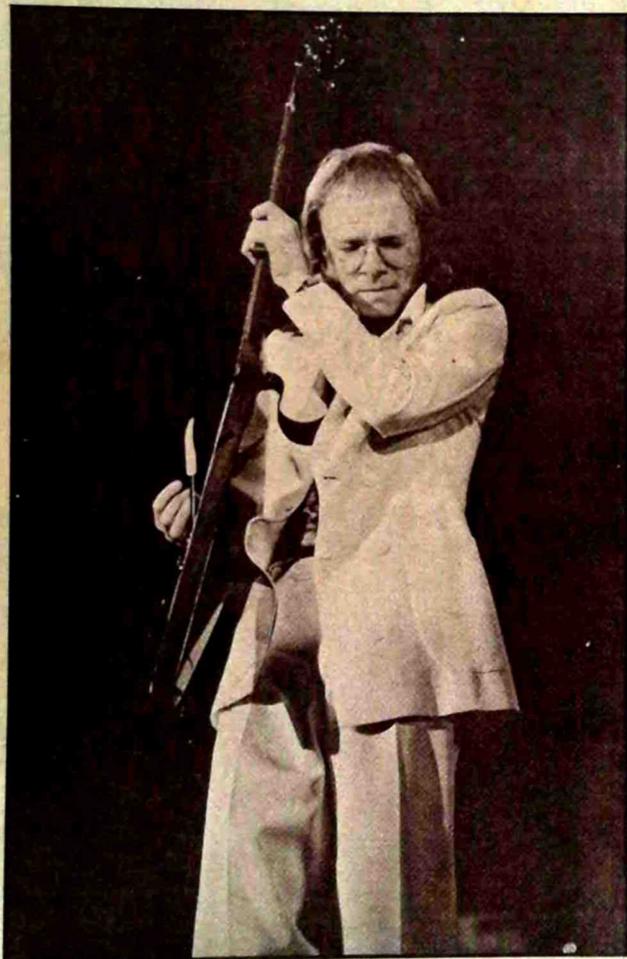
### STRANGLERS

Mayfair, Birmingham

FIRST SONG off, 'No More Heroes' - they must be joking. To the pumping, swaying, shouting, shouting crowd at the Mayfair. From the Stranglers are quite definitely reggae.

In fact the rapport between group and fans is one of the most striking features of the night and certainly the most evident since the days of Slade.

The link though is not achieved in the same way. Noddy Holder added as the Kop cheer leader and although the football terrace is present as supporters chant 'Stranglers' and hold arms aloft, this isn't encouraged par-



WISHBONE ASH: can still beat the new wave

ticularly by the group who have very little verbal contact with the crowd at all, apart from telling them off for being naughty boys when someone huris a dangerous object.

The understanding appears to be established via the music - simple as that - plus the fact that the Stranglers don't pose or give themselves airs and graces.

From the way their roadies pluck fainting fans out of the crush in front of the stage - a welcome and nice touch that - they appear to care for the welfare of their followers. Just saints, not heroes.

The numbers themselves are tight and concise in form and structure, played in a professional and able way which explains why the Stranglers don't need the offensive behaviour or mindless clichés to which others of their ilk have had to

resort to gain an effect.

Under-pinning all this though is energy and aggression aplenty, increasing the atmosphere's intensity throughout their set.

At various times comparisons with early Roxy, The Doors, even the Velvet Underground are invited as the keyboard flourishes or vocals, half-spoken, half-snarled, proceed.

But they are unnecessary for, in essence, the Stranglers are a band of NOW. **PHIL HOLT**

### STEEL PULSE Goldsmiths College, Deptford, London

NEAT TIME now. Rock Against Racism in the heart of deepest Deptford, headlining with one of the hottest talents on the British new wave reggae circuit - Birmingham's own Steel Pulse.

They're a group who

are going to score well in the very near future, combining a sharp line in stage outfits (very much cast in the Matumbi mould) with a musical delivery that can be described as sophisticated 'roots' reggae.

They're not afraid to experiment with dub improvisations - which they do very successfully - but their free ranging scope, taking in warm and melodious vocals (check their new single 'Nyah Luv') and inventive guitar and percussion work put them into the 'forward thinking' vanguard of British reggae outfits.

It's a style built from home-grown experience, owing something to the Jamaica sound but at the same time progressing - excitingly - away from it.

While many of their songs weren't familiar to the audience the smooth, controlled delivery and on-stage enthusiasm was reward

enough. Powerful rhythms moving up in an infectious blur of red, yellow and green. Making them feel good, like 'Cullie Man'. Ah, yes.

Steel Pulse are currently creating a big stir playing to punk audiences but their rapidly advancing - and yes, committed - music is available to all ears. RAR benefited, sure enough. Be next, get there, they're telling you.

**JOHN SHEARLAW**

### PAT TRAVERS BAND Central London Polytechnic

THE CENTRAL London Polytechnic is not the ideal venue for the first gig of a tour. The stage is a decent size and the hall itself isn't bad either. But the audience!

They have to be either shocked or literally pummeled into any kind of reaction. It was shock which first brought them to life when they found a new wave band, Tools, supporting their rock heroes. By the time they had regained their senses Tools were halfway through their set so their out-and-out attack had already converted a large section of the crowd.

The way Tools play songs like 'Teenage Tragedy' and 'We Do Anything We Wanna Do' they must break big soon, and well, at the end of the set they were even applauded! Strong stuffy know.

The Pat Travers Band could be summed up in one word: GREAT. Despite trouble with the sound, resulting in longer than normal gaps between songs, the show was a killer. Every song was timed and executed (sorry!) perfectly and the show was so professional they ought to have been playing a capacity Hammersmith Odeon.

The extra guitarist - who bears an amazing resemblance to Queen's Brian May - adds a lot of depth to the songs and also leaves Travers free to tackle keyboards which he handles almost as well as the guitar.

For me the highlights were 'Gettin' Betta', lifted from their new album, which was so tight its beat was almost hypnotic, and the infectious 'Boom Boom' which included a sing-along Travers hook which the audience, who by now had discovered how to enjoy themselves, chanted with relish.

They were brought back for an encore by cries to repeat 'Rock And Roll Susie' and by the time their 100 minutes were up you were left wondering just what they'll be like by the end of the tour.

**KELLY PIKE**

### ADVERTS Pier Pavilion, Hastings

TV SMITH's opening statement "never have so few tried to look like so many" would perhaps serve as a fitting epitaph for this gig. But then at least some of the few present were indeed trying.

The evening did in fact get off to an absolutely average start in

the hands of The Plastics whose nondescript performance was marginally bettered by Wrist Action with their 'You Make Me Puke' number showing a degree of promise. Whereas their successors to the stage, Joe Cool And The Killers, exhibited a real hint of class.

However they all suffered in comparison to the Adverts who undoubtedly have more scope and depth to their music than many bands around at the moment. Their timing was precise while their rhythm changes were extremely effective and they radiated the sort of professionalism that can only stem from complete self-confidence.

Yet it's apparent that if they're to stand the test of time they need more songs of the same calibre as 'Looking Through Gary Gilmore's Eyes'.

It's a shame though to see that their praiseworthy policy of taking punk to the people didn't even receive the support it deserved on the basis of the effort involved. Anyway, I wish the Adverts luck with their new single, ironically entitled 'Safety In Numbers'.

**GARETH KERSHAW**

### DELROY WASHINGTON Dingwalls, London

STRICTLY BRITISH reggae-wise, things are indeed looking up. And this, the second London concert in a week from home-grown rocker Delroy Washington, was proof enough that live-wise the scene is pretty good right now.

Delroy was backed by the densely populated Zabandis - an eight-piece reggae rhythm section with just the right amount of heavy, relaxed efficiency on percussion, organ and guitars - with the man himself picking rhythm guitar as well as singing.

Sticking to his own songs (from his two excellent Virgin albums) it wasn't until near the end of the set that he slipped in Marley's 'I Shot The Sheriff', demonstrating almost by contrast that his own material is strongly melodic enough to stand comfortably alongside his mentor's.

The stage presence isn't dynamic certainly, but the lyrical chants - sounding remarkably fresh live - are well-suited to the low profile performance.

These are songs of experience or incantations of faith, 'Brothers In Trouble', 'Jah Wonder-

ful' or 'Rasta' (the title track of the latest album), for the most part taking the sludgy bass, drums and organ line, but occasionally highlighting a more rock-orientated guitar-based sound.

If he has a fault it can only be that what are 'individual' album cuts occasionally become just too much of a muchness in what seems a lazily efficient way. The songs are never dull but a touch more contrast, punch and enthusiasm could work wonders.

For all that, Delroy Washington is still a leading light in an increasingly exciting British reggae arena - hopefully he and his band will remain inspired enough to continue gigging - the audiences can get only bigger.

Oh, and before I forget, Go deh! (Why do all other people's reggae reviews always end with go deh?)

**JOHN SHEARLAW**

### FOUR TOPS

Baileys, Leicester  
GROUPS MAY come and groups may go but the Four Tops go on for ever.

And those same old songs forever seem to please the packed audiences they play to wherever they go.

It seems ages since a Four Tops hit was in the charts but audiences, if the one at Baileys, Leicester, is anything to go by, don't go to see what the Four Tops have been doing lately in the recording studio.

They go to see the old favourites turned out again. They heard the same songs last time they went to see the group but so what, the atmosphere the Four Tops have a knack of generating is always worth savouring.

This time many of the group's standards were put together in a medley. That left room for renderings of 'Catfish', 'Disco Queen' and Stevie Wonder's 'Superstition'.

The Tops, immaculately turned out as ever, made good jobs of these songs but one sensed the audience were glad when they were out of the way and the group were singing their own hits again.

Mention should be made of the backing group who provided the group with a faultless bed to lay their vocals on.

People going to dates on this latest Four Tops tour needn't expect to see anything startlingly new. But then, most people who go to see the Tops go to see the old.

**JOHN GOODWIN**



ADVERTS: punk to the people

# Upfront

STEVE GIBBONS. Wolverhampton Lafayette, Friday

RAINBOW: Newcastle City Hall, Monday

FOUR TOPS: Purfleet Circus Tavern, Thursday



RITCHIE BLACKMORE'S RAINBOW are off on the UK leg of their European tour this week with a double-nighter at Newcastle City Hall (Monday and Tuesday). Joining Blackmore, Ronnie James Dio and Cozy Powell on these 14 British dates are David Stone keyboards/synthesizer and Bob Dalley bass.

Soul buffs should be well pleased too 'cos Tania super-veteran Smokey Robinson, complete with the Quiet Storm Orchestra plus Shirley Brown, flies in for four British concert appearances, opening at London's Hammersmith Odeon (Saturday).

Yet another Transatlantic visitor this week is George Duko, who plays a one-nighter at London's Rainbow (Tuesday - his first gig here since he played with Billy Cobham last year.

Moving forward with a second night at London's Rainbow (Wednesday) and a date at Bristol Colston Hall (Thursday) are Winston Rodney and Burning Spear, with more next week.

In spite of more problems over scheduled gigs, The Clash plus Richard Hell And The Void-oids are still well in control. Although today's projected gig at the Leith Theatre is now happening at Edinburgh Clouds instead, the rest of their current dates, including Leeds University (Thursday) and Manchester Apollo (Saturday) remain unchanged. And Live Biffs dates this seven days cover Cardiff Top Rank (Wednesday) and pop-hop venue the London Lyceum (Friday).

It's goodbye to Yes who end their four-nighter at Wembley Empire Pool tomorrow (Thursday) but there are plenty more excellent sounds comin' up on the road. Should be something for everyone, including Joan Armatrading fans. Check 'em out.

## Wednesday

OCT. 26

**ABERDEEN**, Capitol Theatre (23145), Joan Armatrading/Richard Digance.  
**BIRMINGHAM**, Bogarts (021-643 0172), Dagadang  
**BIRMINGHAM**, Rebeccas (021-643 6951), Bung  
**BIRMINGHAM**, St Peters College, Jenny Darren  
**BIRMINGHAM**, Town Hall (021-236 2339), Gordon Giltrap  
**BIRMINGHAM**, University of Aston (021-359 6531), Hooker/Slender Loris  
**BLACKBURN**, Lode Star Hotel (Ribchester 400), Sham 69  
**BRADFORD**, The University (341335), The Crabs/The Lurkers/Scene Stealers  
**BRIGHTON**, The Alhambra (27874), The Actors  
**BRIGHTON**, Buccaneer (60906), Amazorblades  
**BRIGHTON**, Sussex University (64881), Chris Spedding/Krazy Kat  
**BRIGHTON**, Top Rank (23895), Strangers/Dictators  
**BURTON ON TRENT**, 76 Club, Buzzcocks  
**BURY**, Elazes Club, SFW  
**CARDIFF**, Capitol (31316), Wishbone Ash/The Motors  
**CARDIFF**, Top Rank (26536), Live Stiffs: Elvis Costello / Ian Dury / Nick Lowe / Wreckless Eric  
**DONCASTER**, Outlook (64434), The Adverts  
**DUNDEE**, Tiffany's, Ignatz  
**DUBLIN**, Stadium (753371), Radio Stars  
**EDINBURGH**, Leith Town Hall (031-554 7295), The Clash/Richard Hell & The Void-oids

**EDINBURGH**, Usher Hall (031-229 7807), Tom Paxton  
**GLASGOW**, Apollo (041-332 6055), Supertramp  
**GUILDFORD**, Wooden Bridge, Hotpoints  
**HAINAULT**, Old Maypole, Flying Saucers  
**HINDHEAD**, Happy Eater, The Brains Trust  
**INVERNESS**, Eden Court Theatre (221719), Slim Whitman  
**IPSWICH**, Tracey's (021-4911), The Saints  
**LIVERPOOL**, Erics (051-236 7881), Heartbreakers  
**LIVERPOOL**, Moonstone (021-709 5886), Juggernaut  
**LIVERPOOL**, University (021-709 4744), Phil Manzanera/801  
**LONDON**, Bell, Kings Cross, Puncher  
**LONDON**, Brecknock (01-485 3073), Camden, Scoreover  
**LONDON**, Castle (01-472 7018), Tooting, Sucker  
**LONDON**, Dingwalls (01-267 4967), Moon  
**LONDON**, Golden Lion (01-385 3942), Fulham, Tim Rose  
**LONDON**, Hope and Anchor, Islington (01-359 4510), Stukas  
**LONDON**, Man in the Moof (01-352 5075), Chelsea, Stunts  
**LONDON**, Marquee (01-437 6603), Wardour St, X-Ray Spex  
**LONDON**, Music Machine (01-397 0428), No Dice/Abbott  
**LONDON**, Queen Elizabeth, Chingford, Jerry the Ferret  
**LONDON**, Rainbow, Finsbury Park (01-263 3148), Big Bag Spear  
**LONDON**, Red Cow (01-748 5720), Hammersmith, Warren Harry  
**LONDON**, Rochester Castle (01-249 0198), Stoke Newington, Dead Fingers Talk  
**LONDON**, Rock Garden (01-240 3961), Covent

**Garden, GT, Moore/Stamps**  
**LONDON**, Roomhouse (01-267 2564), Chalk Farm, Sleak/Alberto Y Lost Trios Paranoias  
**LONDON**, 'Speakeasy, Margaret St (01-580 8810), Depressions  
**LONDON**, Queen Mary's College, Twickenham (01-890 5303), The Movies  
**LONDON**, Upstairs at Ronnie's (01-430 0747, Frith St, Bronx  
**LONDON**, White Hart, Southall, Whirlwind  
**LONDON**, Windsor Castle (01-388 1063), Harrow Rd, JJ Jameson  
**LUTON**, Royal Hotel (29131), Bazooka Jo  
**MANCHESTER**, Apollo (061-273 1122), Sutherland Brothers & Quiver  
**MANCHESTER**, University (061-236 9114), Michael Chapman  
**NEWCASTLE**, City Hall (20007), Roy Harper  
**NORWICH**, Crockers (27701), Bethnal  
**PLYMOUTH**, Woods (266116), Tom Robinson  
**PORTSMOUTH**, Milton Arms, Lesser Known  
**Tunisians**  
**PURFLEET**, Circus Tavern (2001), Four Tops  
**RYDE**, (Isle of Wight), La Babalu, Roogalator  
**SHEFFIELD**, City Hall (27074), Steve Hillage  
**SHEFFIELD**, City Polytechnic (21290), Radiator  
**SOUTHAMPTON**, University (556-291), Old Refectory, Caravan  
**STIRLING**, University (3171), Liverpool Ex-

**press**  
**WEMBLEY**, Empire Pool (01-902 1234), Yes/Donovan  
**WOLVERHAMPTON**, Lafayette (280285), Kur-saal Flyers

## Thursday

**OCT. 27**  
**BEDFORD**, Nite Spot (212555), The Movies  
**BELFAST**, Ulster Hall (21341), Radio Stars  
**BIRKENHEAD**, Mr Digby's (021 647 9329), Tyla Gang  
**BIRMINGHAM**, Odeon (021-643 6101), Steve Hillage  
**BIRMINGHAM**, Rebeccas (021-643 6951), Depressions  
**BOURNEMOUTH**, Village Bowl (26638), Strangers/Dictators  
**BRADFORD**, Princeville (78845), Oscar  
**BRISTOL**, Colston Hall (29160), Burning Spear  
**BRISTOL**, The Glen, The Crusaders  
**BRISTOL**, Granary (28267), Heron  
**BRISTOL**, Polytechnic (521768), Fabulous Poodles  
**CHELMSFORD**, City Tavern (412601), Alan Hull's Radiator  
**CLEETHORPES**, Bunney's Place (0472-67128), Ozo  
**COVENTRY**, Mr. Georges (27529), The Only Ones  
**COVENTRY**, Locarno (24570), Heartbreakers  
**DERBY**, King's Hall

(1111), Van Der Graaf  
**DUNDEE**, Royal Centre Hotel (24074), Liverpool Express  
**DURHAM**, New College, Nevilles Cross, Alice and the Jaguars  
**EDINBURGH**, Usher Hall (031-229-7607), Joan Armatrading/Richard Digance  
**FALKIRK**, Maniqui (24883), The Adverts  
**GLASGOW**, Apollo (041-332-6055), Supertramp  
**GLASGOW**, City Hall (041-552-5961), Roy Harper  
**GLASGOW**, Saints and Sinners (041-221-1124), Restless/Motels  
**GREAT YARMOUTH**, Tiffany's (57018), AC/DC  
**HUDDERSFIELD**, Polytechnic (22288), Phil Manzanera/801  
**LANCASTER**, No 12 Club (83052), Bethnal  
**LEDS**, University (39071), The Clash/Richard Hell & The Voidoids  
**LEICESTER**, University (50000), Jim Capaldi and the Contenders  
**LIVERPOOL**, Havanna, Mutants  
**LONDON**, Adam & Eve, Hackney, Whirlwind  
**LONDON**, Bedford College, Regents Park, Mike Abasalom/Alisha  
**LONDON**, Brecknock (01-485-3073) Camden, Myster Sister  
**LONDON**, John Bull, Chiswick, Grand Hotel  
**LONDON**, Dingwall's (01-267-7118), Camden, Metropolis  
**LONDON**, Duke of Lancaster, New Barnet, Dead Fingers Talk  
**LONDON**, Technical College, Ealing, The Stukas  
**LONDON**, Golden Lion (01-385-3942), Fulham, Splinter  
**LONDON**, Hope and Anchor (01-359-4510), Islington, Advertising  
**LONDON**, 100 Club (01-436-0433), Oxford Street, Matumbi/Bernie Torme  
**LONDON**, Marquee, Wardour St (01-437-6603), Quantum Jump  
**LONDON**, Middlesex Polytechnic, Enfield Precinct (01-804-1958), Steel Pulse  
**LONDON**, Music Machine (01-387-0428), G. T. Moore / Roy Royer Band

**LONDON**, Rochester Castle (01-249-0198), Stoke Newington, The Plessers  
**LONDON**, Red Cow, Hammersmith (01-745-5720), Johnny Curious and the Strangers  
**LONDON**, Rock Garden (01-240-3691), Covent Garden, George Fame/Scene Stealer  
**LONDON**, Roundhouse (01-267 2564), Chalk Farm, Sleak/Alberto Y Lost Trios Paranoias  
**LONDON**, Star and Garter, Putney, Metabolism  
**LONDON**, Wimbledon Art College, Blunt Instrument/The Void  
**LONDON**, Windsor Castle, Harrow Road (01-286-1063), Amazorblades  
**MANCHESTER**, Raiters (081-236 7883), Saints  
**MIDDLESBROUGH**, Marimba, Ronnie Storm and the Typhoons  
**OXFORD**, Polytechnic (61998), Chris Spedding  
**PENZANCE**, Winter Gardens (2475), Burlesque  
**PURFLEET**, Circus Tavern (4001), Four Tops  
**SCARBOROUGH**, Ollies, Eater  
**SHEFFIELD**, City Hall (27074), Boney M  
**SOUTHAMPTON**, Gammal (22001), Wishbone Ash/Motors  
**SOUTHPORT**, Dixieland Showbar (36733), Strife  
**SWANSEA**, Brangwyn Hall (50821), Sutherland Brothers and Quiver / Michael Chapman  
**WAKEFIELD**, Unity Hall (6555), Boomtown Rats  
**WARWICK**, University (20359), Kurrsaal Flyers  
**WEMBLEY**, Empire Pool (01-902 1234), Yes/Donovan  
**WIGAN**, Casino (43501), Sham 69  
**WOLVERHAMPTON**, Civic Hall (21359), Live Stiffs: Elvis Costello / Ian Dury / Nick Lowe / Wreckless Eric/Larry Walls  
**WORCESTER**, Bank House, Muscles  
**YORK**, Oval Ball Club, Cadillac

**BOURNEMOUTH**, Winter Gardens (26446), Rod McKuen  
**BRAINTREE**, (Essex), Braintree College, Grand Hotel  
**BRAINTREE**, 2J's, Sand-pit Road, Flying Saucers  
**BRIGHTON**, Buccaneer, Marine Parade (60906), Red Hot  
**BRISTOL**, Colston Hall (26787), Slim Whitman  
**BURTON**, 76 Club, Trapezé  
**CAMBRIDGE**, Corn Exchange (58977), AC/DC  
**CASTLE DOUGLAS**, Town Hall, The Crabs  
**CLEETHORPES**, Bunney's Place (67128), Ozo  
**COCKFOSTERS**, Trent Park College, Fabulous Poodles  
**COVENTRY**, Lanchester Polytechnic (24166), Fruit Eating Bears/WH/Angeles  
**CRAWLEY**, Crawley College (25686), Sham 69/Youthanasia  
**DUDLEY**, JB's (53597), Amazorblades  
**DUNDEE**, Technical College, Flying Aces  
**DUNFERMLINE**, Kinema  
**EDINBURGH**, Igantz (21902), Igantz  
**EDINBURGH**, Clouds (031-229 5353), The Saints/The Adverts  
**EDINBURGH**, The University (031-667 1290), Roy Harper  
**FARNWORTH**, Veterans Club, Ellesmere Street, Dynamite  
**GLASGOW**, Apollo (041-332 6055), Joan Armatrading/Richard Digance  
**GLASGOW**, Queen Margaret Union (041-334 1565), Van Der Graaf/Metal  
**GLASGOW**, University of Strathclyde (041-552 1270), Jim Capaldi & The Contenders  
**GUILDFORD**, Surrey University (65131), Strangers/Dictators  
**HARBOROUGH**, PG'S, The Movies  
**HARROW**, Technical College, The Motors  
**HERTFORD**, Mid-Herts College, Johnny Curious & the Strangers  
**HORNCHURCH**, Bull Inn, Pekee Orange  
**KIRKLEEVINGTON**, County Club, Carol Grimes' Sweet F.A.  
**LEEDS**, Florde Green Hotel (623470), Dagaband  
**LEICESTER**, De Montfort Hall (22650), Steve Hillage  
**LIVERPOOL**, Erics (051-236 7881), X-Ray Spex  
**LIVERPOOL**, The Polytechnic (051-236 2481), Chris Spedding/Krazy Kat  
**LIVERPOOL**, The Shippers, Durning Road, Body  
**LIVERPOOL**, The University (051-709 4744), Krazy Cavan & the Rhythm Rockers  
**LONDON**, The Bedford,

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**Friday**  
**OCT 28**  
**ABERDEEN**, Robert Gordon College, Oscar  
**ALICE**, Civic Centre (3231), Alice and the Jaguars  
**BAKEWELL**, Monsal Head, Gaffa  
**BATH**, Viaduct Hotel (Limley Stoke 3187), Jenny Darren  
**BIRMINGHAM**, Aston University (01-359-3611), Boomtown Rats  
**BIRMINGHAM**, Barbarellas (021-643 9431), George Hatcher Band  
**BIRMINGHAM**, Rebeccas (021-643 6951), Delroy Washington/John Hall

Bedford Hill, Dire  
Spirals/Dire Tribe  
LONDON, Bedford College,  
Regents Park, The Only  
Jones  
LONDON, Brecknock,  
Camden (01-485 3073),  
Urcula  
LONDON, Central London  
Polytechnic (01-836  
6271), Cim 2-  
rons/Aswad/New Hearts  
LONDON, Dingwalls, Cam-  
den Lock (01-287 4987),  
The Pleasers/Gonzalez  
LONDON, Golden Lion,  
Fulham (01-385 3942),  
Simon Townsend Band  
LONDON, Imperial Col-  
lege, South Kensington,  
Warren Harry  
LONDON, Lyceum, The  
Strand (01-836 3715),  
Live Stiffs/Elvis Cost-  
ello/Ian Dury/Nick  
Low/Wreckless  
Eric/Larry Wallis  
LONDON, Marquee, Ward-  
our St. (01-437 8663),  
Floria Munn-  
ell/Tools/Dead Fingers  
Talk  
LONDON, Music Machine,  
Camden (01-387 0428),  
Snotters/Easy  
LONDON, North London  
Polytechnic, Holloway  
Road, Nora  
LONDON, Pegasus, Stoke  
Newington, Sucker  
LONDON, Rainbow, Fin-  
chbury Park (01-263 3148),  
Smoke  
LONDON, Rochester  
Music, Stoke Newington,  
Bees Make Honey  
LONDON, Rock Garden,  
Coynt Garden (01-240  
851), Moon  
LONDON, Roundhouse,  
Oak Farm (01-267  
2541), Steak/Alberto Y  
Los Trios Paranolas  
LONDON, Upstairs at  
Bonnie's, Frith Street  
(01-439 0747), Pleasure  
Home  
LONDON, White Horse,  
W. Camden, The Cruisers  
LONDON, Windsor Castle,

Harrow Road, Scare-  
crow  
MANCHESTER, Apollo  
(061-873 1112), Boney M  
MANCHESTER, Rafters  
(061-2360788), Magazine  
MIDDLESBROUGH, Ma-  
rimba, Ronnie Storm and  
The Typhoons  
MIDDLESBROUGH, Rock  
Garden (241995), Beth-  
nal  
NEWCASTLE, Mayfair  
Ballroom (23109), Phil  
Mazzanera/601  
NEWCASTLE, The Poly-  
technic (28761), The  
Clash/Richard Hell &  
The Void-oids  
NEWCASTLE, The Universi-  
ty (28402), Heart-  
breakers  
NORWICH, Toppers, Rose  
Lane, Jain Band  
NOTTINGHAM, Trent Poly-  
technic (42848), Kur-  
saal Flyers  
OLDHAM, Boundary Ho-  
tel, SFW  
PLYMOUTH, Castaways,  
Burlesque  
PURFLEET, Circus Tave-  
rn (4001), Four Tops  
READING, The University  
(808222), Tom Robinson  
Band  
RETFORD, Porterhouse  
(4981), The Boys  
SCARBOROUGH, Pen-  
thouse (63204), Michael  
Chapman  
SEALE HAYNE (Devon),  
Agricultural College, The  
Darts  
SOUTHAMPTON, Techni-  
cal College, Pacific  
Ear drum  
STAFFORD, North Staffs  
Polytechnic, Tyla Gang  
STOKE, North Staffs  
Polytechnic, The Pirates  
SUNDERLAND, Mecca  
Centre, Newcastle Road  
(87568), Studs  
TWICKENHAM, Albany,  
Station Yard, The Actors  
UXBRIDGE, University of  
Brunel, Kingdom Rooms  
(39126), Radiator  
WAKEFIELD, Newton

House WMC, Cadillac  
WALSALL, College of  
Education (20261), Stage  
Fright  
WALSALL, West Midlands  
College (29141), Heavy  
Metal Kids  
WATFORD, Cassio Col-  
lege, Toquela  
WEMBLEY, Empire Pool  
(01-902 1234),  
Yes/Donovan  
WIRRAL, Empress Club,  
Victoria Road, Allagus  
WOLVEHAMPTON,  
Lafayette (28286), Steve  
Gibbons Band

## Saturday

OCT 25  
ABERDEEN, The Universi-  
ty (87778), The Saints  
ALDENHAM, Herts Col-  
lege of Higher Educa-  
tion, Buster  
Crabbe/Screens  
AYLESBURY, Friars Vale  
Hall (86009), Radia-  
tor/Illusion  
BATH, The University  
(6941), Nell Ardley  
BIRMINGHAM, Barba-  
rellas (021-643 9413),  
Killjoys  
BIRMINGHAM, Bulls  
Head, Yardley, Crazy  
Cavan & The Rhythm  
Rockers  
BLACKPOOL, ABC  
(24233), Smoke  
BOLTON, Institute of  
Technology (29091), Pa-  
cific Ear drum  
BRADFORD, The Universi-  
ty (34135), Jim Capaldi  
& The Contenders  
BRIGHTON, The Polytech-  
nic (693865), Gordon  
Chirp  
BRISTOL, Granary Club  
(28267), PG Tips  
BRISTOL, The Polytechnic  
(421788), Burlesque  
CARDIFF, The University  
(89641), Steve Hillage  
CLETHROPES, Bunny's  
Place (67128), Ozo  
CORBY, Nags Head, Eater

DERBY, King Hotel,  
Boombtown Hats/Bernie  
Torne  
DORCHESTER, Tavern  
(6737), Jenny Darren  
DUDLEY, JB's (63597),  
Tyla Gang  
DYFFED, RAF Brawdy,  
The Darts  
EASTBOURNE, Congress  
Theatre (38363), Rod  
McKuen  
FALKIRK, Maniqu Disco  
(24688), Oscar  
GLASGOW, Burns Howff  
(041-382 1813), Dagaband  
GLASGOW, The Universi-  
ty, Queen Margaret  
Union (041-399 8855),  
Liverpool Express  
GLASGOW, University of  
Strathclyde (041-552  
1270), Adverts  
HASTINGS, Pier Pavillion  
(421210), Stran-  
gers/Dictators  
HORNCHURCH, Bull Inn  
(42125), The Actors  
HULL, The University  
(42431), Phil Manza-  
nera/801  
ILKELEY, Ilkeley College,  
Allos & The Jaguars  
KEELE, The University  
(871), Handbag  
KINGSTON, Polytechnic,  
The Motors  
LWWSA, Wallacey Hotel,  
Wellington Street, Cadil-  
lac  
LINCOLN, Brant Road  
Club, Strange Days  
LIVERPOOL, Moonstone,  
St Johns Precinct (021-  
709 6386), American  
Train  
LOUGHBOROUGH, The  
University (63171), Chris  
Spedding/Krazy Kat  
LONDON, Adam & Eve,  
Hackney, The Cruisers  
LONDON, Bouncing Ball  
Club, Peckham, Delroy  
Washington & Zabandis  
LONDON, Black Bull,  
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Rockers  
LONDON, Brecknock,  
Camden (01-485 3073),  
Bone Idol



BONEY M: Manchester Apollo, Friday

LONDON, The Broom,  
Charlton, Shakin' Ste-  
vens  
LONDON, Dingwalls, Cam-  
den Lock (01-267 4987),  
Black Slate/20th Century  
Steel Band  
LONDON, Duke of Lancas-  
ter, New Barnet (01-449  
0465), Pekoe Orange  
LONDON, Freemasons  
Tavern, Penge, Tennis  
shoes  
LONDON, Golden Lion,  
Fulham (01-385 3942),  
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LONDON, Hammersmith  
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son/Shirley Brown  
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# Upfront

## FROM PAGE 55

**LONDON**, Marquee, Wardour Street (01-437 6603), Plummet Airlines/Sore Throat  
**LONDON**, Music Machine, Camden (01-383 0428), Roketto/Jackal  
**LONDON**, Nashville Rooms, Kensington (01-437 6071), The Only Ones  
**LONDON**, Orange Tree, Friern Barnet (01-368 4001), Flying Saucers  
**LONDON**, Queen Mary College, Twickenham (01-850 5303), The Boys The Lurk  
**LONDON**, Rainbow, Finsbury Park (01-263 2451), Honey M  
**LONDON**, Rochester Castle, Stoke Newington, Phil Rainbow  
**LONDON**, Rock Garden, Covent Garden (01-240 381), Moon  
**LONDON**, Roundhouse, Chalk Farm (01-267 2541), Sleak/Alberto Y Lost Trios Paranoias  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Pleasure Zone  
**LONDON**, Windsor Castle, Harrow Road (01-286 1063), Scarecrow  
**LONDON**, Kingsway Tavern, Whirlwind  
**MANCHESTER**, Apollo (061-273 1123), The Clash/Richard Hell & The Void-oids  
**MANCHESTER**, Belle Vue (061-223 1331), Meal Ticket/Highway Driver  
**MANCHESTER**, The Polytechnic (061-273 1964), John Cooper-Clarke  
**MANCHESTER**, UMIST (061-238 9141), Kursaal Flyers  
**MANCHESTER**, The University (061-238 9114), The Pirates  
**MIDDLESBROUGH**, Mamba Club, Ronnie Storm & The Typhoons  
**MIDDLESBROUGH**, Rock Garden (241995), Salt  
**NEWCASTLE**, City Hall (20007), Joan Armatrading/Richard Dignance  
**NORTHAMPTON**, Cricket Club (32917), Steve Gibbons Band  
**NOTTINGHAM**, The University (55912), Van Der Graaf  
**NORWICH**, Lads Club, Michael Chapman  
**OXFORD**, The Polytechnic (61998), Tom Robinson Band  
**PERTH**, Isle of Skye Hotel, Simplemind  
**PETERBOROUGH**, Technical College, Buster James Band  
**PETERLEE**, Senate Club, The Crabs  
**PURFLEET**, Circus Tavern (4001), Four Tops  
**SOUTH EMSALL**, Working Mens Club, Modesty Blaise  
**SOUTHEND**, Kursaal (44278), AC/DC  
**STROUD**, Subscription Rooms, Muscles  
**SUNDERLAND**, The Polytechnic, Fabulous Poodles  
**STRETTON IN ASHFIELD**, Golden Diamond, Stoney Street (2690), Red Hot  
**TAUNTON**, Odeon (2283), Slim Whitman  
**WEMBLEY**, Empire Pool (01-902 1234), Yes  
**WIGAN**, Casino (43501), Movies

## Sunday

**OCT 30**  
**AYLESBURY**, Kings Head (5158), Wheels  
**BARROW**, Maxims (25295), The Crabs  
**BATH**, The University (6941), Shakin' Stevens  
**BIRMINGHAM**, Barba-rellas (021-643 9413), Easy  
**BIRMINGHAM**, Westhill College, Garbo  
**BRISTOL**, Colston Hall (291785), Steve Hillage  
**CHELMSFORD**, Chancellor Hall (65848), Bethnal/The Depression  
**CHELMSFORD**, City Tavern (412801), Radiator  
**CROYDON**, Fairfield Hall (01-688 9291), Fairport Convention  
**CROYDON**, Greyhound, Roostown Rats/Bernie Torms  
**DENTON**, Chapel House, June Tabor  
**DURHAM**, Wheatley Hill Club, Wordsworth, American Train  
**GUILDFORD**, Civic Hall (09731), Meal Ticket  
**HEMEL HEMPSTEAD**, Great Harry (3092), Dynamite  
**HEMEL HEMPSTEAD**, Pavilion (64451), Chris Spedding / Krazy Kat  
**ILKLEY**, Gaiumont (53641), Foghorn Leghorn  
**LEEDS**, Ffordre Green Hotel (623470), Oscar  
**LEICESTER**, De Montfort Hall (27832), Supertramp  
**LIVERPOOL**, Empire (061-209 1859), Joan Armatrading/Richard Dignance  
**LIVERPOOL**, Erics (051-236 7881), The Pirates  
**LIVERPOOL**, Sportsman, 29th & Dearborn  
**LONDON**, Adam & Eve, Backery, Flying Saucers  
**LONDON**, Brecknock, Camden (01-485 3073), Babylon  
**LONDON**, Golden Lion, Fulham (01-385 3942), Flitty McNasty  
**LONDON**, Greyhound, Fulham (01-385 0524), Trapes  
**LONDON**, Lion & Key, Leyton, Crazy Cavan & The Rhythm Rockers  
**LONDON**, Marquee, Wardour Street (01-437 6603), Grand Hotel  
**LONDON**, Nashville, Kensington (01-603 6071), X-Ray Spex  
**LONDON**, Rainbow, Finsbury Park (01-263 3140), Roy Harper  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0798), Brett Marvin & The Blimps  
**LONDON**, Roundhouse, Chalk Farm (01-267 2584), Dave Edmunds  
**LONDON**, Windsor Castle, Harrow Road (01-286 1065), American Train  
**MANCHESTER**, Apollo Ardwick (061-273 1112), Smoke  
**MANCHESTER**, Band on the Wall (061-832 6626), Bob & His Duck/Dominic Rivron/The Elite/On



DAVE EDMUNDS ROCKFILE: London Roundhouse, Sunday

**The Rocks**  
**MANCHESTER**, Royal Exchange (061-833 9333), Rod McKuen  
**MIDDLESBROUGH**, Town Hall (45432), Fabulous Poodles  
**NEWBRIDGE**, Memorial Hall, Tyla Gang  
**NEWCASTLE**, City Hall (20007), Ronnie Storm & The Typhoons  
**NOTTINGHAM**, Boat Club (869 032), Juggernaut  
**REDCAR**, Coatham Bowl (3332), Van Der Graaf  
**REDFHILL**, Lakers Hotel, Hotpots  
**READING**, Top Rank (57262), Strangers/Dictators  
**SOUTHPORT**, Top Rank (28080), The Corinians / T he P o p Group/Strate Jacket  
**STOKE**, Victoria Hall, Hanley (24641), The Clash/Richard Hell & The Void-oids  
**TORQUAY**, Princess Theatre (28244), Slim Whitman  
**WOLVERHAMPTON**, Lafayette (26285), Killjoys

**LONDON**, Marquee, Wardour Street (01-437 6603), The Saints  
**LONDON**, Music Machine, Camden (01-387 0428), Advertising/Lightening Raiders/Lips  
**LONDON**, Rochester Castle (01-249 0198), Woods Band  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Telemacque  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak/Alberto Y Lost Trios Paranoias  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Handbag  
**LONDON**, Vortex, Crackers, Wardour Street (01-734 4916), Sham @  
**LONDON**, Windsor Castle, Harrow Road (01-286 1063), Woody & The Splinters  
**MANCHESTER**, Apollo (01-273 1112), Smoke  
**MANCHESTER**, Shirley Brown  
**MANCHESTER**, Belle Vue (01-223 1331), Demis Roussos  
**MANCHESTER**, Empire Pool (01-902 1234), Super-tramp

**LONDON**, Marquee, Wardour Street (01-437 6603), The Saints  
**LONDON**, Music Machine, Camden (01-387 0428), Advertising/Lightening Raiders/Lips  
**LONDON**, Rochester Castle (01-249 0198), Woods Band  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Telemacque  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak/Alberto Y Lost Trios Paranoias  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Handbag  
**LONDON**, Vortex, Crackers, Wardour Street (01-734 4916), Sham @  
**LONDON**, Windsor Castle, Harrow Road (01-286 1063), Woody & The Splinters  
**MANCHESTER**, Apollo (01-273 1112), Smoke  
**MANCHESTER**, Shirley Brown  
**MANCHESTER**, Belle Vue (01-223 1331), Demis Roussos  
**MANCHESTER**, Empire Pool (01-902 1234), Super-tramp

**MERTHYR TYDFIL**, Tiffany's, Tyla Gang  
**NEWCASTLE**, City Hall (20007), Rainbow/Kingfish  
**PLYMOUTH**, Top Rank Suite, Union Street (62479), Radiator  
**SOUTHAMPTON**, Top Rank (26080), Strangers/Dictators  
**WEMBLEY**, Empire Pool (01-902 1234), Whibbong Ash / US Anti-Perspirants Talent Contest Final

## Tuesday

**NOV. 1**  
**ABERDEEN**, Fusion Ballroom, The Crabs  
**BATLEY**, Variety Club (47228), Showaddywaddy  
**BELFAST**, Ulster Hall (21341), Rod McKuen  
**BIRMINGHAM**, Barba-rellas (021-643 9413), Tyla Gang  
**BRIDLINGTON**, Royal Pavilion (78256), Demis Roussos  
**BRIGHTON**, Dome (682127), Steve Hillage  
**CAMBRIDGE**, Blimps, Dog and Pheasant, New Hearts  
**CARDIFF**, Top Rank (26538), Chris Spedding/Krazy Kat  
**COVENTRY**, Coventry Theatre (23141), Smoke  
**DUNDEE**, Manion Hall, Buszoka  
**GLASGOW**, Saints & Sinners (041-221 1124), Head  
**GLOUCESTER**, Cambridge Theatre, Jasper Carrott  
**HEDDINGFORD**, Anglesey Hotel, Garbo  
**HEMEL HEMPSTEAD**, Great Harry (3090), Sucker  
**LEEDS**, F Club (460101), The Corinians  
**LEEDS**, Ffordre Green Hotel (623470), Burlesque  
**LEICESTER**, The University (50000), Neil Ardley

**LIVERPOOL**, Empire (061-209 1855), Smoke  
**LONDON**, Bumbles/Brown Arms, Wood Green  
**LONDON**, Dingwalls Camden Lock (01-267 4967), The Lurkers  
**LONDON**, 100 Club, Oxford Street (01-638 0933), Tommy Tucker  
**LONDON**, Marquee, Wardour Street (01-437 6603), The Saints  
**LONDON**, Music Machine Camden (01-387 0428), XTC/Wire  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3140), George Duke  
**LONDON**, Rochester Castle (01-249 0198), Bazooka Joe  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak/Alberto Y Lost Trios Paranoias  
**LONDON**, Stapleton, Crouch Hill Landscape  
**NEWCASTLE**, City Hall (20007), Rainbow/Kingfish  
**NORWICH**, St Andrews Hall (29535), Jim Capaldi & The Contenders  
**PAIGNTON**, Festival Theatre (26244), Radiator/American Train  
**PENZANCE**, Winter Gardens (2475), Gordon Giltrap  
**PLYMOUTH**, Woods Club (26618), Sham @  
**SHEFFIELD**, Top Rank (21927), The Clash/Richard Hell & The Void-oids  
**SHEFFIELD**, The University (24078), Colosseum  
**SOUTHEND**, Talk of the South (67921), Four Tops  
**SWANSEA**, Brangwyn Hall (50821), Phil Manzanera @  
**WAKEFIELD**, Theatre Club (75021), Slim Whitman  
**WEMBLEY**, Empire Pool (01-902 1234), Super-tramp

## Monday

**OCT 31**  
**ABERTILLERY**, Rose Hayworth Club, Jenny Darren  
**BANNOCKBURN**, Tartan Army, Ignate  
**BIRMINGHAM**, Mayfair (021-623 9083), AC/DC  
**BIRMINGHAM**, Rebecca (021-643 8951), Charge  
**BRIGHTON**, Dome (682127), Gary Glitter/Rosetta Stone  
**COVENTRY**, Mr George's, The Precinct (27629), Red Hot  
**DONCASTER**, Outlook (64434), Kursaal Flyers  
**EDINBURGH**, Tiffany's (031-229 7807), Rod McKuen  
**EXETER**, The University (77811), Roy Harper  
**FARNHAM**, The Maltings, Gordon Giltrap  
**GUILDFORD**, Civic Hall (87314), Live Stiffs: Elvis Costello/Ian Dury / Nick Lowe/Wreckless Eric/Larry Wallis  
**HALESOWEN**, Tiffany's

## see it

**THURSDAY**  
**BBC 1** - Top of the Pops (7.10-7.40): Finally Big El has sunk from the top three - heading the charts now are David Soul and La Belle Epoque. Whatever happened to music?  
**BBC 1** - Omnibus (10.15-11.10): More jazz from Omnibus this week. The programme is called 'Big Band Jazz' and has Count Basie filmed at the Winter Gardens, Bournemouth coupled with film of trumpet-player Kenny Wheeler playing with his band, and talking about himself.  
**FRIDAY**  
**BBC 1** - Jack Jones (9.00-9.45): New series with 'popular' singer(?) Jack Jones introducing guest artists; tonight he has composer Marvin Hamlisch and Deniece Williams.  
**SATURDAY**  
**BBC 2** - Sight and Sound in Concert (6.30-7.30): Pete Drummond introduces wonderful simultaneous sound with a film of The Sensational Alex Harvey Band.  
**LWT** - So It Goes (12.15am): Special feature is the dynamic Iggy Pop in concert at Manchester's Apollo Theatre. Also a film of The Movies, and Roy Hill in the studio.  
**SUNDAY**  
**Granada** - So It Goes (10.45): See Saturday LWT.  
**LWT** - George Hamilton IV (Midnight): Country style guests this week are Mac Wiseman and Maple Street, with regulars Cathy Stewart, Lynn Jones and North Country.  
**TUESDAY**  
**BBC 2** - Old Grey Whistle Test (11.15-11.55): Bob Harris has Louisiana Red and The Movies live in the studio, as well as regular film and featured tracks.

## hear it

**WEDNESDAY**  
**Radio Clyde** - Street Sounds (8.00-10.00): Clyde have now acquired an American correspondent. Allan MacDougal, who will be reporting on the American rock and New Wave scene.  
**THURSDAY**  
**Radio Luxembourg** - Gold (11.00-13.00): Tony Prince's weekly programme features The Beach Boys.  
**FRIDAY**  
**Radio City** - Soul City (6.30-9.00): Mark Jozz delves into the deep waters of the world of soul.  
**Radio Clyde** - Baroque'n'Roll (7.30-9.00): Trumpets are the thing to break down musical barriers in this week's bizarre batch - Vivaldi, Giovanni and Pirelli, Face, Tes, Cado Belle and Americans Cheap Trick.  
**SATURDAY**  
**Radio 1** - Sight and Sound in Concert (7.30-7.50): With BBC 2 film of The Sensational Alex Harvey Band.  
**Radio City** - Rock On (7.00-8.00): Mike Evans traces rock'n'roll from 1950's to the present day.  
**Radio 1** - The Elvis Presley Story (8.10-9.00): Part of this series is called 'Presley Mania', as well it might...  
**TUESDAY**  
**Radio Clyde** - Stick It In Your Ear (6.05pm): Brian Ford's new music programme features Queen, Steve Hillage, Gerry Rafferty, Tommy Makem and Liam Clancy, and Gordon Giltrap.  
**Monday to Friday**  
**Radio 1** - The John Peel Show (10.00-12.00): Once again our John spins some hot platters, new and old.

# EARTH WIND & FIRE

New single 'Serpentine Fire' from the forthcoming album 'AIN'T'

# Discos

I HAD a rare opportunity this month to see a lot of disco jocks in action all at the same place. I've been in Sunderland and Blackpool for a couple more heats in the Music Week national DJ competition and I must say how impressive most of the competitors were, particularly in Blackpool.

I shan't be at any of the other heats but if Blackpool is an example of the standards to come, whoever wins needs lots of luck and will have to be a real goodie.

At Blackpool at least half the jocks might probably have won heats at other venues where the competition may perhaps not be so hot. And this gives you some idea how lucky a club DJ has to be to get a break into radio. It's a matter of being in the right place at the right time.

The winner in Blackpool was local jock Kevin John who just pipped another local, Bob Preston, and was followed in by Steve Jenner, a student at Dundee University. When you read about so much bad feeling between jocks working in the same area it's really refreshing to see the genuine (not showbiz insincerity) goodwill between all the competitors.

It's a pretty tough competition with only 12 minutes in which to win or lose. A special mention must go to Steve Bishop from Southport who was the first jock on and probably had the hardest spot. If there are any club owners reading, this boy is GOOD. Best of luck to everyone else waiting for

their 12-minute do-or-die spot in the other heats across the country.

\*\*\*  
HASN'T IT been a good month for visiting American acts! The Brothers Johnson have really gone down a storm at their gigs and Lenny Williams (said it would be a hit didn't it?), a late support for the excellent Deniece Williams, created a really good impression.

Lenny was on my BBC Radio London show with the Brothers Johnson and he was saying what a last-minute rush it was to get his band over from the States.

It's a small world though, for backing Deniece Williams were a couple of his old friends who used to be with him in Tower Of Power.

Brother Louis Johnson, the quiet one, was explaining why certain tracks were used on their two albums. 'Strawberry Letter 23' is his favourite when he's away from home because it was played at his wedding.

Deniece Williams did a PA for me at the Kings Arms in Enfield and what a knock-out lady she is. One of the reasons American performers like this country so much is because they can actually get down and meet people.

George Johnson, for instance, said it had been really nice to go out shopping without being pestered all the time for autographs. Back in the States he wears disguises all the time. The price of fame.

I WAS joined by Terry Lennaine, the soul jock from Radio Merseyside, and Graham Cantor from Gullivers Club in Mayfair for a special play-back of the new Heatwave album, 'Central Heating'.

As I mentioned last month I thought the rough mixes I'd heard were really exciting. Well, the finished album is something else. Someone less biased than me will no doubt review it soon for RECORD MIRROR and I'll be interested to see what other people think. Watch out for 'Groove Lines', 'Put The Word Out' and 'Promises'. I reckon all four are killers.

\*\*\*  
LOOKING AT the disco scene at the moment, more and more music is coming from Europe, often via the USA. French and Italian producers and performers are getting close to topping the German product that's been around for some time.

From Spain come Santa Esmeralda with the old Animals' cut 'Don't Let Me Be Misunderstood' plus 'Santa Esmeralda Suite'. Sounds like it could be a pop hit.

Released on Phillips over here, it's from the same company in the UK who have just put out an Italian production by DD Sound. Other recommended European records include a very clever medley of 19 Beatles' hits by Cafe Creme. It's an instant party record on French Bimbo, but soon for release in the UK on Harvest via EMI.

I got my copy from

# Williams month



DENIECE WILLIAMS: made a personal appearance

Tony Monson who runs Disc Empire in Orpington, Kent. He's an importer who was quick to latch onto the move towards European records tailor-made for discos.

Another record on import from France called 'Rockollection' by Laurent Voulzy has been causing a few ripples. In French it's another collection of familiar hits in medley form including

Loco-Motion by Little Eva and the Stones' 'Satisfaction'.

James Hamilton mentioned it last week and as he rightly said RCA UK have shipped it over for British release. By the way, I think it's pretty awful.

Other music news includes the release next month of the Village People album which has been a hot one on import.

DJM release 'San Francisco' / 'Fire Island' as a double 'A' side 45 on November 11, a week after the album hits the UK.

The chosen few will already have received a limited 12in pressing of a cut from the Rod Stewart album 'Foot Loose And Fancy Free' on his own Riva label. 'I'm Insane' reminds me of a Bowie mover and might well become a collectors' item. So if you get one keep it under lock and key.

Other ones to watch: 'Magic Mandrake' by the Sarr Band on Calendar Records. This is a disco smasharoonie. For pop/MOR-orientated clubs the new Danny Williams' number 'I Hate Hate' gets a star rating.

\*\*\*  
FROM MUSIC to films and books. First a tip for 1978 is that small robots that make you feel sorry for them and make plaintive squeaks are the thing to have. Saw a preview of this small trend-setter featured in 'Star Wars' last week. Great film full of corn and U-type entertainment.

On the book front try a dose of zoologist Desmond Morris and a bit of 'Manwatching'. He was a guest on my Radio London phone-in show from which I learned that ladies' crossing their legs in public during Victorian times was regarded as obscene.

If you think that's a

laugh what about piano legs having to be covered in case they offended? Legs were for walking on, not talking about or looking at.

Seriously though, this book is well worth checking out because it helps you understand people and they're the most complicated things in the world.

Finally a few words about a new soul club I'll be trying out for the next four to five weeks. It's upstairs at the Saxon Tavern in Southend Lane, London SE8. A really nice new club which will be fun starting from scratch.

I'm at Crackers in Wardour Street, Soho, tomorrow (Thursday) and the Black Prince, Bexley, Kent, next Thursday as well as the Royalty in Southgate on November 19.

See you on the road, or on the air or in next month's RECORD MIRROR.

# OUT NOW

THE THIRD GREAT ISSUE OF

## Hi-Fi Buyer's Guide

Here we go with another info packed line-up of features and fun! The December issue is out now!

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Tuner Fishing? It's our guide on how to choose a tuner and not get tongue-tied.

Hi-Fi on the North West Frontier Our man has been to Preston checking out the local Hi-Fi shops. It's one of our regional reports on where to buy Hi-Fi.

Are You Being Served? When you have repairs done and there are some things still wrong, where do you stand? We clearly explain your rights when things go wrong.

Spot Check This month we look at the CELESTION AUDIO MASTER and their VISONIK SPEAKERS. SENNHEISER and

LEAK HEADPHONES, a SANYO RECEIVER and some top notch pick-up cartridges.

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ALL THE NEWS



# ERUPTION ON UK TOUR

- OCTOBER 25 Birmingham Odeon Theatre
- OCTOBER 27 Sheffield City Hall
- OCTOBER 28 Manchester Apollo Theatre
- OCTOBER 29 London Rainbow Theatre

ERUPTION, Winners of the Record Mirror 1976 Soul Search Competition are back They have an album due out soon Catch them on the Boney M Tour



# Disco

by JAMES HAMILTON

## CANVEY SWINGS

CHRIS HILL, now DJing at Ebor's Lacy Lady, moved back to his old haunt of Canvey Island's Gold Mine on Sunday for a special one-off revival of his healthy and beautiful joint was for a few hours again!

Kids had come in cars and coaches from all over the Home Counties to revisit the scene of 1975's "Swing Thing" and to hear the best of fast Southern funk.

The ambience was like steam heat as the unself-conscious and spontaneously natural dancers liberated their healthy rambles and for got the Nazi-revivalist times in which we live.

Frank sexuality was expressed in the healthy eroticism of their fancy dress, lit by flickering electric bulbs of multi-coloured hues.

The fancy dress winners included a (male and hairy) mother and infant, overgrown boy scout, sexy schoolgirl, Diddyman, Spideeman and a couple of Fred Astaires, while a "mooning" contest be-



CHRIS HILL: back at his old haunt

between the lads of Stevenage and Romford saw the former letting it all hang out, over and over again! Oh yes, it was all healthy fun, the mood being moulded by Chris' choice of music.

Naturally he played funky faves old and new, but things really took off when he progressed through thirties' and forties' swing tunes to the boogie R&B of the early fifties before sud-

denly switching to organised country dancing. Yes, 'Strip the Willow' no less!

Then it was the 'Hokey Cokey', 'Gay Gordons', 'Booms - A - Daisies' and 'Gonga', going straight into Jackie Wilson's 'By The Light Of The Silvery Moon', Mandy Miller's 'Nellie The Elephant' and Tiny Tim's 'There'll Always Be An England' medley.

Master of the echo unit and mike, Chris fills out the records by adding harmonica, swanee music and vocal accompaniment, hardly ever letting anything sound the way it was intended.

He really does have to be seen to be believed and is a lesson for all beginning DJs who can learn a lot about pacing, verve and vitality by catching the likes of Chris and his peers.

Anyway, there's likely to be another Gold Mine revival night near Christmas when the joint'll be jumpin' again!

And apologies to Dave Godin for some borrowed nasties - nothing nasty meant!

**GONZALEZ:** 'I Haven't Stopped Dancin' Yet' (EMI 2706). The long established live act's best bet yet, a creamily burning happy romper with infectious Tavares - type appeal - a real grower!

**PATSY GALLANT:** 'Are You Ready For Love' (EMI 2714). Rather good, pleasant, light loper, surprisingly soulful.

**SPACE:** 'Tango In Space' / 'Carry On, Turn Me On' (Pye TN 25756). Double-sided disco smash, already charted as LP tracks and import 12in.

**VICKI SIEE ROBINSON:** 'Hold Tight' / 'Turn The Beat Around' (RCA PC 1029, 12in). See me endlessly rhythm ratter, a great mixer but overshadowed by last year's near miss on the flip, now 12-inched for the first time here in all its unedited glory!

**DOOLEYS:** 'Love Of My Life' (GTO GT 110). Bright and breezy fast pop buster.

**DANNY WILLIAMS:** 'I Hate Hate' (Ensign ENY 72). Catchy revival of Razy's great '74 message song.

**RIGHT O US BROTHERS:** 'You've Lost That Lovin' Feelin' (Phil Spector 2010022). Just about the all-time liver quiverer!

**PROCOL HARUM:** 'A Whiter Shade Of Pale' (Cube LBUG 77). Blimey, it's been 12-inched.

**CLAUDIA ASHLEY:** 'C'est La Vie, Part 2' (Pinnacle P 8451). Stereo scat and rap intro to a sensational continuation of the blandly sung 'A side, well worth finding.

**GRACE JONES:** 'La Vie En Rose' (Island WIP 6415). French-sung flouter works better as an edited 7in, only half the length of the 12in.

## New Spins

**CAFE CREME:** 'Unlimited Citations Pt 2' (Harvest HMS 5143). More 'Disco-beatlemania', better constructed than BDM's, but the French accents sound incongruous (though admittedly they are trendy right now!)

**RAY CRUMLEY:** 'It's Uncanny' (Magnet MAG 103). King Floyd-type dated bouncy thudder, quite effective.

**PHYLLIS HYMAN:** 'Loving You - Losing You' (Buddah BDS 457). Reactivated sensuous slow boulder from earlier this year.

**THIRD WORLD:** '96 In The Shade' (Island WIP 6413). Subtle smash, title track of an atmospheric album (ILPS 9443) whose 'Rhythm Of Life' goes well with Bob Marley's 'Jammin'.

**ELVIS COSTELLO:** 'Watching The Detective' (Stiff BUY 20). Bass-booming slow reggae.

**DILLINGER:** 'Cokane In My Brain' (Black Swan WIP 6416). Freaky talking reggae, big in Holland where the words get by.

**TELEPHONE BILL & THE SMOOTH OPERATORS:** 'Blue For You' (Weekend / DJM DJS 10808). Silnkily syncopated sophisticated slow samba.

**CROSBY, STILLS & NASH:** 'Fair Game' (Atlantic K 1024). Classy bossa nova.

**CASSANDRA:** 'I'll Never Let You Go Out Of My Life' (Decca F 13734). Pop-reggae swayer.

**HOLLYWOOD BROWN:** 'Love On The American Express' (Bronze ERO 46). Jaunty pop buster.

**LTD:** 'Back In Love' (AAM AMS 7319). Chunkily jiggling US hit funkier.

**UCLA:** 'Do You Want To Dance (I Do)' (Gull GULS 55). Mildly jaunty KC-type jiggler.

**ARVIS BROTHERS:** 'Happy People' (EMI 2672). Squeaky Jackson Five / Tavares-type romper, with fans up north.

**KEVIN KITCHEN:** 'Silver Dream' (Ice 1, via Anchor). A Fleetwood Mac-ish deadpan thumper.

**MANDRE:** 'Solar Flight' (Opus 1) (Motown TMG 1089). Tricky rhythm but the sound's spacey.

**BETTY WRIGHT:** 'Clean Up Woman' (Atlantic K 10335). Classic slow Florida funk from '71.

**NICK LOWE:** 'Halfway To Paradise' (Stiff BUY 21). Dave Edmunds-type update of Tony Orlando's '61 classic.

**BREWER BROTHERS:** 'Serenade For Two Lovers' (BDM Award EDMA 27). Gloriously slushy instrumental pan-pipe smoocher.

**DARYL HALL & JOHN OATES:** 'Why Do Lovers' (RCA PB 132). Solid slow lurcher.

**THELMA HOUSTON:** 'I'm Here Again' (Motown TMG 1089). Too true - it's 'Don't Leave Me This Way, Part 2' (Yonk), and lots less exciting.

**LYNNE JONES:** 'Come Softly To Me' (Ariola ARO 104). Anacemically hustling pop retreat of the Fleetwoods' '59 ditty.

**BLOSSOMS:** 'APB' (mam 18). 'Armed & Extremely Dangerous' slowed to plod tempo.

**SHOWADDY WADDY:** 'Dancin' Party' (Arista 149). Limp re-make of Chubby Checker's great '62 rattle-rouser.

**WESS:** 'Goodtime' (Pinnacle P 8450). Durium-recorded gruffly-sung brassy skitterer, more northern than anything and not bad at all.

**MAIN INGREDIENT:** 'Reggae Disco' (Power Exchange APX 265). Vocal version of Kalyan's happy leaper, less reggae than calypso, on limited 12in.

## Dates

**THURSDAY (27)** the Strangers play Bournemouth's Village Bowl, **FRIDAY (28)** Steve Wiggins' Sounds Unlimited returns to Barry Rugby Club, **SATURDAY (29)** Keith Black is at Seamington Spa's Whinash Sports Club, Jason West's Roadshow brings films and fun to Cambridge Cross Exchange, and DJ Webster's Fablos Disco hits Bromhall YMCA, Sheffield.

**SUNDAY (30)** the South Eastern Disco Assn holds a lighting seminar with displays at 7 pm in Tonbridge's Hilden Manor Hotel; **TUESDAY (Nov 1)** the South Wales DJ Assn holds a disco party which I and several record company reps hope to attend at Penarth's Mark Manor in Sully Road; **WEDNESDAY (2)** the DJ '77 competition reaches Reading Top Rank; **THURSDAY (3)** the Wild Wax Show presents New Wild Angels, Flight 56 and Whirlwind in a rock 'n' bop show at London's Sundown, Charing Cross Road.

### DJ 77

**GRAHAM THORNTON,** 20-year-old Yorkshire TV callboy and DJ for Leeds' Sedans Disco, fought his way through the finals of the DJ '77 competition last week at the Sheffield heat.

Cramming lots of records into his 12-minute spot, Graham was evidently far more impressive than other competitors, who at this particular heat seemed slow to get the hang of the Deltec Stereo 200 Mk 2 console controls with which all DJ '77 entrants have to grapple.

A similar console is one of the competition prizes (value £35), and is neatly enough laid out not to pose too much of a problem, you would have thought!

One of the Deltec unit's features is a bank of three push-button frequency compensators - glorified filters. Hopefully the competing jocks will be more competent at Reading's Top Rank Suite on Wednesday, next week, (November 2).

### Radio Times

**TONY 'SHADES' VALENCE** has invited me back to his Shades of Soul show this Thursday (27) on Radio Medway. Covering a surprisingly large area of south-east England on 290m MW/96.7 VHF, Tony's soul and disco spot goes out each week between 8 and 10 pm and doesn't feature any lack of reggae segment as a mark of interest has forced him to drop it.

Hopefully I'll have some interesting sounds for him to play that'll be worth your tuning in for, I was a bit embarrassed last time as he's a top soul disco jock too and obviously better supplied with imports than me.

Still, dubious honour, I give him the first UK radio play of Baccara's biggie long before it came out!

### Pirate disco

**PIRATE RADIO** jocks from the old off-shore ships are being asked to appear for a short spot at a special Christmas disco being organised by Music Radio Promotions.

Inspired by the similar guest appearances of ex-pirates at the recent Flashback '67 convention and to help raise funds to cover legal expenses incurred after allegedly advertising Radio C-F in (never heard of 'em), the disco is provisionally booked for London's Global Village on December 19. And a yo-ho-ho to you, too!

## DJ Top Ten

**BILL ROBINSON** and his crowd at Iveston's New Inn, near Nasset, were uninterested in punk rock until recently, when a few punks asked to hear some of their kind of music.

As Bill had some punk promos, he played them - and regretted it! Some Teds took exception to the punks and a full-scale battle began.

After that Bill played no more punk until the other night when, with a crowd including equal numbers of punks and Teds, one of the Teds came up and asked for the Strangers!

Then a punk requested 'Jailhouse Rock' and for the next hour Bill played a great mixture of punk rock and good old rock 'n' roll. . . with a promise of no more trouble from the kids and a regular Friday spot for the musical mixture now at the New Inn.

Like they say, it's only rock 'n' roll! These are what did it:

- |    |                                 |           |
|----|---------------------------------|-----------|
| 1  | JAILHOUSE ROCK, Elvis Presley   | RCA       |
| 2  | RIP IT UP, Little Richard       | Specialty |
| 3  | AT THE HOP, Danny & The Juniors | ABC       |
| 4  | TULANE, Steve Gibbons Band      | Polydor   |
| 5  | I KNEW THE BRIDE, Dave Edmunds  | Swan Song |
| 6  | PEACHES, Strangers              | UA        |
| 7  | IN THE CITY, The Jam            | Polydor   |
| 8  | PRETTY VACANT, Sex Pistols      | Virgin    |
| 9  | GARY GILMORE'S EYES, Adverts    | ABC       |
| 10 | DO ANYTHING YOU WANNA DO, Rods  | Island    |

## UK Disco Top 50

CONTINUING the pollsters from page two

- |    |    |   |                  |
|----|----|---|------------------|
| 21 | 47 | ADDDY COOL, Darts                                       | Magnet 12in      |
| 22 | 10 | THEME FROM BIG TIME, Smokey Robinson                    | Motown           |
| 23 | 23 | DANCE & SHAKE YOUR FUNKY TAMBOURINE, Inner City Express | Ebony            |
| 24 | 24 | LOVE BUG, Tina Charles                                  | CBS 12in         |
| 25 | 17 | RIGHT ON TIME, Brothers Johnson                         | A&M 12in         |
| 26 | 40 | HAPPY DAYS, Pratt & McClain                             | Reprise          |
| 27 | -  | YOU'RE IN MY HEART, Rod Stewart                         | Riva             |
| 28 | 6  | I REMEMBER YESTERDAY, Donna Summer                      | GTO              |
| 29 | 15 | FROM NEW YORK TO LA, Patsy Gallant                      | EMI              |
| 30 | 27 | LASO SQUARE, LaSo                                       | MCA              |
| 31 | 28 | BOND 77, Marvin Hamlisch                                | UA               |
| 32 | 44 | SOUL SISTER, Ronnie Jones                               | Mercury          |
| 33 | 11 | KEEP IT UP, Olympic Runners                             | RCA 12in         |
| 34 | 43 | BELFAST, Honey M  | Atlantic         |
| 35 | -  | RUNNING AWAY, Roy Ayers Ubiquity                        | Polydor          |
| 36 | 35 | JAM JAM JAM, People's Choice                            | US TSP0          |
| 37 | 37 | NO MORE HEROES, Strangers                               | UA               |
| 38 | -  | 2.4.6.8. MOTORWAY, Tom Robinson Band                    | EMI              |
| 39 | 22 | COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad          | Kudu             |
| 40 | -  | BOW DEEP IS YOUR LOVE, See Gees                         | RSO              |
| 41 | -  | NAME OF THE GAME, Abba                                  | Epic             |
| 42 | 30 | THUNDER IN MY HEART, Leo Sayer                          | Chrysalis        |
| 43 | 45 | LIPS MACKIN' ROCK & ROLLIN', Peter Blake                | UA               |
| 44 | -  | KEEP DOW'N IT, Showdown                                 | State            |
| 45 | 42 | GONN' PLACES, Jacksons                                  | Epic             |
| 46 | -  | SHOPPING BABY, DD Sound                                 | Mercury          |
| 47 | 26 | LOVE'S UNKIND, Donna Summer                             | GTO 12           |
| 48 | 21 | THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys          | GTO              |
| 49 | -  | HOLLYWOOD/SAN FRANCISCO, Village People                 | US Casablanca LP |
| 50 | 48 | NEEDLES AND PINS, Smokie                                | RAK              |

Two records tied for 40th position.

### BREAKERS

- |    |    |   |             |
|----|----|---|-------------|
| 1  | 5  | YOU WHEN I GIT THERE, Lou Rawls                     | Phil Int    |
| 2  | 3  | DON'T STOP THE MUSIC, Brecker Brothers              | Arista      |
| 3  | 2  | STAR DANCE, John Forde                              | EMI         |
| 4  | 4  | JUST DON'T WANT TO BE LONELY, Blues Busters         | Dynamic     |
| 5  | 6  | SOMEBODY TOLD ME, Teddy Pendergast                  | Phil Int    |
| 6  | 1  | I WILL, Ruby Wilentz                                | Crescent    |
| 7  | 7  | (YOU'RE) FABULOUS BARE, Kenny Williams              | Decca       |
| 8  | 8  | SO GLAD YOU COULD MAKE IT, Archie Bell & The Drells | Phil Int LP |
| 9  | 9  | I'VE FOUND LOVE, Love & Kisses                      | Barclay     |
| 10 | 10 | I GOT TO HAVE YOUR LOVE, Fantastic Four             | Atlantic    |

## DJ Hotline

... RAY CRUMLEY 'It's Uncanny' (Magnet) pulls Jeff Thomas (Swanee Penthouse), Tom Wilson (Edinburgh Rutland), Alan Kerr (Kilmarnock), more

D B M DJs' disco-beatlemania' (Atlantic 12in) hits Jim Sykes (Nottingham), Bill Robinson (Iveston New Inn) ...

War 'War Is Coming' (Island LP) has Andy Kaye (Sheffield Old Harrow), Jim Higginson (Spenny-moor Top Hat) ... Jonathan Richman 'Egyptian Reggae' (Besekier) adds Ray Robinson (Leicester Tiffany's), Dr John (Telford Disco-Tech), while In

Crowd 'We Play Reggae' (Cactus) adds Chris Brown (Camden Somers), Elvis Costello 'Watching The Detectives' (Stiff) clocks Keith Tee (London Rock Garden), Steel Pulse 'Nyah Luh' (Anchor) adds Capuchino (Hromley) ...

Charlie Feathers 'Gone Gone Gone' (Charly EP) bops Rockin' Roy & Runaround Stu (Acton Wild Wax Show), Warren Smith 'Miss Froggie' (Charly EP) bops Les Aron (Selsey Seagull), Ray Campi 'It's All The Same To You' (US Roll'n' Rock) bops Trevor John (Wednesfield) ...

Odyssey 'Native New Yorker' (US RCA) gets Mike Dow (Soho Spats), Wess 'Goodtime' (Pinnacle) has Baby Bob (Bramcote Moor Farm), Mike Theodore 'The Bull' (Atlantic LP) adds Liz Bailey (Leicester Society), Geno Washington 'Boogie Queen' (DJM) adds Trev Williams (Bromsgrove) ...

Yield Sue Robinson 'Turn The Beat Around' (RCA 12in) revives Rich Abbott (Gusborough Flash Harry's), Shalamar 'Inky Dinky Wang Dang Doo' (Soul Train LP) adds John Flynn (Birkenhead Deers-talker).

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## SON OF RETURN OF THE CASE OF THE SEVEN DEADLY NAKED VIRGIN AARDVARKS

**PORN** POPULAR OLIVER ROMANTIC NOVELS

WRITTEN AND ILLUSTRATED BY **FRESKO-LE-RAYE**

chanting the ancient melody. "With A Throng In Heart". In the centre a beautiful young priestess, naked except for her clothes, was placing a wig on the head of a statue of Satan himself.

"Hmm," I thought, "There'll be the Devil Toupee!"

Taken aback by the nauseating scene of utter depravity and

(a) the egg; (b) the chips; (c) the and.

FIRST you need a frying pan. Do NOT attempt to prepare fried eggs in a saucer since, after years of scientific investigation, the United States Air Force has declared that there are no such things as frying saucers.

Next, take one egg. This will normally be sufficient for one person (or 27 Scotsmen). If your egg has two rotor blades (one large and one small) and a cabin for the pilot, this is not an egg but a helicopter. You should take the utmost care not to get the two confused; it can be most upsetting for your guests to be served fried helicopter and chips, apart from the fact that they would need a hell of a lot of tomato ketchup.

Finally you will need a little fat. A little fat WHAT, you may ask. Or you may not.

Place the fat, which may be lard, butter, dripping or Gary Glitter, into the frying pan. Turn the heat to low - and put the pan on the ring. Do NOT put the ring on the pan unless you wish to finish up being married to a frying pan.

Now take the egg (making sure that the chicken is nowhere in sight - see Chapter 239,

fried potatoes are not very memorable. In fact they are just chips that pass in the night. Some people already have a slice of potato just below their left ear. This is known as having a chip on their shoulder. Others prefer to carve their French fries from an ancient lump of granite. This is referred to as a chip off the old block.

the carriage I noticed the porter had pressed something into my hand. It was a crumpled sheet of paper that bore the following inscription: The well ran dry the other day On our old farm in Dorset. To make things worse, our tap is stuck And we don't like to faucet.

Obviously this had been written in a tomb; it was a cryptic message. I had to try and break the code.

I tore the poem in half horizontally after the second line, then counted the number of times the letter 'n' appeared in the top half.

Twice.

Taking a candle from my pocket I lit it and held it so it would scorch the paper where each of these letters appeared.

This is a very old method for breaking codes and is known as burning the candle at both 'n's.

But was it worth it? Was it worth using five whole paragraphs just for one crummy joke?

At least it had worked. On the tattered piece of paper only one word remained. 'Dorset'. Doubtless this referred to HMS Dorset, due to sail with the tide from Portsmouth harbour. Could this be the quay to the whole affair?

label marked 73p. There was something decidedly odd going on here, I thought as I wiped the oozing brown mass from my face. Why, I never pay more than 43p to steaming cow turds.

Then, in a shadowy corner of the room, my eyes detected a slight movement, so I immediately promoted them to Chief Detective Inspector. It was a girl!

She was tall and beautiful with big eyes, full lips and enormous... and was dressed only in a flimsy... which completely exposed her... not to mention her... over on the floor, my... throbbing with excitement. Her... pressed to my... she... until I could stand it no longer and ripped the thin silk from her soft, pink... Locked in a deep... we... liverwurst... Tony Blackburn... and a Mars bar until totally exhausted, we fell asleep, still wrapped in each other's... The sun was shining through the porthole (on the opposite side of the ship to the starboardhole) as I stared from my slumbers. The girl was gone.

But I had to find her again. I HAD to! After all it's much easier to write rows of little dots than it is to think of actual words.

I couldn't get over what had happened. The whole thing had been such a surprise. Even now I could hardly believe it... 73p for a steaming cow turd!

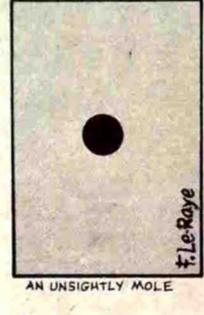
From the deck above, I heard mingled shouts and cries: "Nine stone two! One hundred pounds, six ounces!" Apparently they were weighing anchor.

As I strained my ears (through a metal sieve that I carried for the purpose) a cylindrical piece of timber rolled from the bunk and fell on my head. It was the ship's log.

With a muttered oath ("I promise to tell the truth, the whole truth and nothing but the truth") I bent down and picked it up. It was blank, except for two words: "PROFESSOR NURDLE".

At last! I had been wondering when the fiendish professor of whom I had never heard was going to come into this story.

THIS THRILLING SAGA WILL CONTINUE IF WE EVER HAPPEN TO COME ACROSS ANOTHER OF FRESKO'S UNDISCOVERED MANUSCRIPTS OR TO PUT IT ANOTHER WAY, THE NEXT TIME J. EDWARD OLIVER WANTS TO TAKE A HOLIDAY.

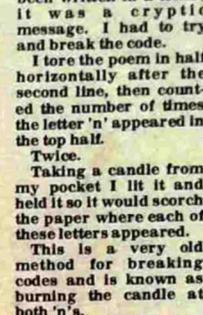


hastily searching for my Polaroid camera, I failed to notice the soft footsteps approaching behind me or the swish of the rapidly descending gun - butt. Suddenly everything went blank.



Often regarded as a humble vegetable, the potato has nevertheless been immortalised for all time in the words of the famous song, 'Chirpy Chirpy Chip Chip'.

But I digress.



Being a keen train spotter (specialising in covering guards' vans with green polka-dots), I realised that Portsmouth was the destination of this very train.

The express eventually screamed into the station at its top speed of four miles an hour. We had set a new record for the journey from London, having arrived only 12 hours late.

The ship was just leaving its mooring as I jumped aboard with the gleeful cry, "The moor the merrier!"

**Chapter Nine: Chapter Ten:**

**A MIDSUMMER NIGHT'S SCREAM SEVERAL HOURS** later I came to. Then I came three and four. Where was I? Painfully, I opened my eyes and looked about me. I immediately recognised my surroundings as a place I had never seen before in my entire life.

I appeared to be lying on a Victorian settee which had been carved into the shape of some kind of wildfowl. I was on a wild goose chase! All around me the mouldering walls were shrouded with cobwebs and dripping with slime while the entire dark and dismal room was filled with an atmosphere of festering decay.

Of course! Suddenly I knew where I was: the waiting room of Waterloo Station!

Meanwhile, at nearby Charing Cross the fiendish Professor Nurdle (of whom I knew nothing) was having a heated argument (200 deg F) with the ticket inspector. The professor's ticket showed he should have got off the train at London Bridge. This time - he had gone too far.

**Chapter Eleven:**

**HOW TO COOK EGG AND CHIPS** AND THE PROCEDURE for cooking egg and chips may be divided into three parts:

**Chapter Twelve:**

**JULIUS SEES HER** IT WAS 4.30 am and the first rays of the sun were edging their way above the horizon. Then it dawned on me.

What was I doing at Waterloo Station? Had I at last gone off the rails? Painfully I sat up and tried to remember what had happened in Chapter Ten. My eyes were heavy so I rested them on the platform. A swarthy man in British Rail uniform approached me.

"Is there anything I can get you, sir?" he asked.

"Well," I replied, "I could do with a stiff drink." The railwayman poured a packet of starch into a glass of whisky and handed it to me with a slight bow (unfortunately he had left his arrows at home).

"Actually I should have preferred a glass of port," I explained.

"In that case, sir, I'll summon a porter," said the man, snapping his fingers and immediately binding them in splints.

The porter came up with a sour expression: "Bitter lemons!"

He helped me to my feet - which luckily were standing nearby. He dusted me down with a bag of official British Rail dust.

A train was leaving the platform and, with a mighty leap and a 60-foot long butterfly net, I just managed to catch it.

As I pulled myself into

**Chapter Thirteen:**

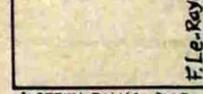
**MUTINY ON THE BROWN TEA** THE FIRST thing that struck me as I looked around the cabin was a steaming cow turd, attached to which was a



'First Aid For Hen - Pecked Husbands' and repeat the words, "I say, I say, who was that lady I saw you with last night? That was no lady, that was a 30-foot high stick of celery. Why did the chicken cross the road? Because the road wouldn't cross the chicken."

These cracks should eventually break the shell (into helpless laughter). Drop the egg into the pan. Cook slowly for about four minutes or, if you live in Australia, for about four minutes, spooning the fat over the egg to form a film across the yolk. You may then show this film to entertain your guests while they eat. If the cooking is not yet complete, you should egg it on a little.

Most people agree



the little sparrow flings above Dropped on me their message of love. "Ooh," said I, "I wiped my eye. It's a jelly good thing that could cause fly!"

**Episode 382/113 THE STORY SO FAR:**

LOOK, I TOLD you the story so far LAST week! How are we ever going to get anywhere if you don't start paying attention? NOW READ ON...

**Chapter Eight:**

**THE SOUND OF THE BASKERVILLES** TIME was hanging heavily on my hands. My wrist-watch was made of lead.

Winding downwards into the murky gloom of the secret passage was a twisting flight of worn stone stairs. Remembering the warning given to me by my mother so many years before ("It's rude to stare"), I hesitantly edged my way into the darkness.

What had brought me, Fresko-Le-Raye, also known as Mike Spanner, Private Detective, Private Beach and Private Parts, to this God-forsaken hell-hole beneath the crumbling Ditchwater Manor? Then I remembered a number 91 bus. Bravely, I moved to the next paragraph.

The further I progressed along the tunnel the darker it became until it was so black the National Front threatened to send it home. Why, I couldn't even see my hand behind my back.

Then, beneath my

shoe, I felt a sudden sticky softness. Obviously a dog had passed this way not long before. I had really put my foot in it!

Finally, in the distance, my eyes caught a faint glimmer of light but it was much too small, and I threw it back. And then I heard it... a low, rhythmic chanting. I was unable to make out the words but I could not mistake the malevolent tone of EVIL.

Great heavens! What had I stumbled into? Then I realised. Another flippin' dog!

As silently as possible I crept towards the flickering light. Into my mind flashed the memory of Doctor Salwyne T. Nyne. He had received so much money for removing an unsightly mole from the face of one of his patients that he was able to buy a solid gold frame in which to mount his favourite painting. Yes, he had made a mounting out of a mole's head!

As I turned the final corner a blood-chilling sight met my startled gaze. My pet rabbit leaped from my pocket and balanced on its tail: my hare stood on end!

It was a witches' coven, taking place beneath the gnarled roots of an old elm. I had been sent to Coventree!

White-robed Satanists were dancing around in a throng,

**RD OLIVER'S Instant Garbage**

1. CAN'T BUY ME LOVE - ROD STEAD  
2. BLACK IS BLACK - NATIONAL FRONT  
3. COOL OUT TONIGHT - FLASHER GORDON  
4. MAN DOWN - TOTENHAM HOTSPURS F.C.  
5. FIRST IMPRESSIONS - MIKE VARGUDD  
6. IT'S YOUR LIFE - LAMON ANDRAGUS  
7. DOWN DEEP INSIDE - LINDA LOVELESS  
8. SEASONS IN THE SUN - PAGE THREE  
9. YOU MADE ME BELIEVE IN MAGIC - DAVID NICKOL  
10. I'M EYED AND LEGLESS - THE MUPPETS

COMPILED BY ANDREA SHAW, BELVEDERE COURT, CLAPTON, LONDON E.6.

**FLOP TEN**

IRISH CAFE

CLOSED FOR LUNCH

**DAFFY DOORSIGN**

FROM ANTHONY MILES, CREAM

**BARMY BOBSES**

FROM ANTHONY MILES, CREAM

**BOREDOM IS...**

FROM ALISON FIDLER, PRESTON, LANCS.

**POTTY POEM**

FROM ALISON FIDLER, PRESTON, LANCS.

**ASTONISHING FACT**

FROM ALISON FIDLER, PRESTON, LANCS.

# Mirror

## UK SOUL

1	BEST OF MY LOVE, The Emotions	CBS
2	BRICKHOUSE, Commodores	Motown
3	FROM HERE TO ETERNITY, Giorgio	Oasis
4	STAR WARS, Meco	RCA
5	DO YOUR DANCE, Rose Royce	Whitfield
6	GREATEST LOVE OF ALL, George Benson	Arista
7	VITAMIN U, Smokey Robinson	Motown
8	I BELIEVE YOU, Dorothy Moore	Epic
9	I REMEMBER YESTERDAY, Donna Summer	GTO
10	SHOO DOO FU FU OOH, Lenny Williams	ABC
11	IT'S ECSTASY, Barry White	20th Century
12	IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
13	MAKE IT WITH YOU, Whispers	RCA
14	SAY YOU WILL, Eddie Henderson	Capitol
15	RIGHT ON TIME, Brothers Johnson	A&M
16	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
17	DUSIC, Brick	Bang
18	BELFAST, Boney M	Atlantic
19	GOIN' PLACES, Jacksons	CBS
20	RUNNING AWAY, Roy Ayers Ubiquity	Polydor

## US SINGLES

1	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
2	NOBODY DOES IT BETTER, Carly Simon	Elektra
3	THAT'S ROCK 'N' ROLL, Shaun Cassidy	Warner/Curb
4	BOOGIE NIGHTS, Heatwave	Epic
5	KEEP IT COMIN' LOVE, K. C. & The Sunshine Band	TK
6	BRICKHOUSE, Commodores	Motown
7	I FEEL LOVE, Donna Summer	Casablanca
8	IT'S ECSTASY, Barry White	20th Century
9	STAR WARS TITLE THEME, Meco	Millennium
10	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	U.A.
11	BABY, WHAT A BIG SURPRISE, Chicago	Columbia
12	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	RSO
13	THE KING IS GONE, Ronnie McDowell	Scorpion
14	COLD AS ICE, Foreigner	Atlantic
15	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
16	JUST REMEMBER I LOVE YOU, Firefall	Atlantic
17	WE'RE ALL ALONE, Rita Coolidge	A&M
18	SIGNED, SEALED, AND DELIVERED, Peter Frampton	A&M
19	SWAYIN' TO THE MUSIC, Johnny Rivers	Big Tree
20	SURFIN' USA, Lief Garrett	Atlantic
21	BLUE BAYOU, Linda Ronstadt	Asylum
22	HELP IS ON THE WAY, Little River Band	Capitol
23	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	Drive
24	SHE DID IT, Eric Carmen	Arista
25	DUSIC, Brick	Bang
26	WE JUST DISAGREE, Dave Mason	Columbia
27	I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb	RSO
28	ON AND ON, Stephen Bishop	ABC
29	IT WAS ALMOST LIKE A SONG, Ronnie Milsap	RCA
30	SEND IN THE CLOWNS, Judy Collins	Elektra
31	DAYBREAK, Barry Manilow	Arista
32	ISN'T IT TIME, Babys	Chrysalis
33	I JUST WANT TO MAKE LOVE TO YOU, Foghat	Bearsville
34	IT'S SO EASY, Linda Ronstadt	Asylum
35	COME SAIL AWAY, Styx	A&M
36	MY FAIR SHARE, Seals & Croft	Warner Bros
37	I GO CRAZY, Paul Davis	Bang
38	CHANGES IN LATITUDES, Jimmy Buffett	ABC
39	DO YOUR DANCE, Rose Royce	Whitfield
40	YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros
41	DR LOVE, First Choice	Gold Mind
42	THUNDER IN MY HEART, Leo Sayer	Warner Bros
43	A PLACE IN THE SUN, Pablo Cruise	A&M
44	WAY DOWN, Elvis Presley	RCA
45	SLIP SLIDIN' AWAY, Paul Simon	Columbia
46	CALLING OCCUPANTS, Carpenters	A&M
47	GONE TOO FAR, England Dan & John Ford Coley	Big Tree
48	YOUR SMILING FACE, James Taylor	Columbia
49	FAIR GAME, Crosby, Stills & Nash	Atlantic
50	BABY COME BACK, Player	RSO

## US ALBUMS

1	RUMOURS, Fleetwood Mac	Warner Bros.
2	SIMPLE DREAMS, Linda Ronstadt	Asylum
3	AJA, Steely Dan	ABC
4	FOREIGNER	Atlantic
5	LOVE YOU LIVE, Rolling Stones	Rolling Stone
6	ANYTIME . . . ANYWHERE, Rita Coolidge	A&M
7	SHAUN CASSIDY	Warner/Curb
8	CHICAGO XI, Chicago	Columbia
9	I ROBOT, Alan Parson's Project	Arista
10	LIVIN' ON THE FAULT LINE, Doobie Brothers	Warner Bros.
11	MOODY BLUE, Elvis Presley	RCA
12	LIVE, Foghat	Bearsville
13	SONGS FOR SOMEONE YOU LOVE, Barry White	20th Century
14	IN FULL BLOOM, Rose Royce	Whitfield
15	STAR WARS / SOUNDTRACK	20th Century
16	TOO HOT TO HANDLE, Heatwave	Epic
17	STAR WARS & OTHER GALACTIC FUNK, Meco	Millennium
18	ELVIS IN CONCERT, Elvis Presley	RCA
19	REMEMBER YESTERDAY, Donna Summer	Casablanca
20	COMMODORES	Motown
21	CAT SCRATCH FEVER, Ted Nugent	Epic
22	LET'S GET SMALL, Steve Martin	Warner Bros.
23	BRICK	Bang
24	LITTLE QUEEN, Heart	Portrait/CBS
25	A PLACE IN THE SUN, Pablo Cruise	A&M
26	LIVE, Barry Manilow	Arista
27	THE GRAND ILLUSION, Styx	A&M
28	JT, James Taylor	Columbia
29	BOSTON	Epic
30	CSN, Crosby, Stills & Nash	Atlantic
31	RIGHT ON TIME, Brothers Johnson	A&M
32	BABY, IT'S ME, Diana Ross	Motown
33	A FAREWELL TO KINGS, Rush	Mercury
34	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
35	RAM JAM	Epic
36	IN CITY DREAMS, Robin Trower	Chrysalis
37	POINT OF NO RETURN, Kansas	Kinshner
38	GREATEST HITS VOLUME II, Elton John	MCA
39	BAD REPUTATION, Thin Lizzy	Mercury
40	ENIGMATIC OCEAN, Jean-Luc Ponty	Atlantic
41	CARELESS, Stephen Bishop	ABC
42	SO EARLY IN THE SPRING, Judy Collins	Elektra
43	GREATEST HITS, Linda Ronstadt	Asylum
44	BEAUTY ON A BACK STREET, Daryl Hall & John Oates	RCA
45	THUNDER IN MY HEART, Leo Sayer	Warner Bros.
46	SPY WHO LOVED ME/SOUNDTRACK	United Artists
47	ROUGH MIX, Pete Townshend with Ronnie Lane	MCA
48	YOU LIGHT UP MY LIFE, Soundtrack	Arista
49	FLOWING RIVERS, Andy Gibb	RSO
50	REJOICE, Emotions	Columbia

## YESTERYEAR

15 Years Ago (27 October 1962)	
1	TELSTAR, The Tornadoes
2	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER, Carole King
3	SHEILA, Tommy Roe
4	LOCO-MOTION, Little Eva
5	RAMBLIN' ROSE, Nat 'King' Cole
6	VENUS IN BLUE JEANS, Mark Wynter
7	LET'S DANCE, Chris Montez
8	WHAT NOW MY LOVE, Shirley Bassey
9	SHE'S NOT YOU, Elvis Presley
10	SWISS MAID, Del Shannon
10 Years Ago (28 October 1967)	
1	MASSACHUSETTS, The Bee Gees
2	LAST WALTZ, Engelbert Humperdinck
3	HOLE IN MY SHOE, Traffic
4	BABY NOW THAT I'VE FOUND YOU, The Foundations
5	FLOWERS IN THE RAIN, The Move
6	THE LETTER, The Box Tops
7	ZABADAK, Dave Dee, Dozy, Beaky, Mick and Tich
8	FROM THE UNDERWORLD, The Herd
9	HOMBURG, Procol Harum
10	THERE MUST BE A WAY, Frankie Vaughan
5 Years Ago (28 October 1972)	
1	MOULDY OLD DOUGH, Lieutenant Pigeon
2	DONNA, 10cc
3	IN A BROKEN DREAM, Python Lee Jackson
4	ELECTED, Alice Cooper
5	CLAIR, Gilbert O'Sullivan
6	IDIDN'T KNOW I LOVED YOU, Garry Glitter
7	YOU'RE A LADY, Peter Skellern
8	BURNING LOVE, Elvis Presley
9	THERE ARE MORE QUESTIONS THAN ANSWERS, Johnny Nash
10	WIG-WAM BAM, The Sweet

## US DISCO

1	DANCE, DANCE, DANCE, Chic	Atlantic
2	GIRL DON'T MAKE ME WAIT, Pattie Brooks	Casablanca (LP)
3	COSMIC WIND, Mike Theodore Orchestra	Westbound (LP)
4	I GOT TO HAVE YOUR LOVE, Fantastic Four	Westbound
5	NATIVE NEW YORKER, Odyssey	RCA (LP)
6	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Casablanca (LP)
7	SAN FRANCISCO, Village People	Casablanca (LP)
8	BLOCK PARTY, Anthony White	Salsoul
9	IT'S ECSTASY, Barry White	20th Century
10	WHAT I DID FOR LOVE, Grace Jones	Island (LP)
11	COCOMOTION, El Coco,	AVI (LP)
12	WATCH OUT, Trax	Polydor (LP)
13	HEY YOU SHOULD BE DANCING, Gene Farrow	United Artists
14	LE SPANK, Le Pamplemousse	AVI
15	FROM HERE TO ETERNITY, Giorgio	Casablanca (LP)
16	YOUR LOVE IS SO GOOD FOR ME, Diana Ross	Motown (LP)
17	YOU'VE GOT MAGIC, Rice & Beans Orchestra	TK
18	JET'AIME, Saint-Tropez	Butterfly (LP)
19	RUNNING AWAY, Roy Ayers Ubiquity	Polydor (LP)
20	MUSIC, Montreal Sound	TK

## STAR CHOICE

- |    |                                |                      |
|----|--------------------------------|----------------------|
| 1  | GREAT GIG IN THE SKY,          | Pink Floyd           |
| 2  | DYNAMO HUM,                    | Frank Zappa          |
| 3  | STAIRWAY TO HEAVEN,            | Led Zepplin          |
| 4  | SPACE ODDITY,                  | David Bowie          |
| 5  | LAYLA,                         | Derek & The Dominoes |
| 6  | YOU'VE GOT YOUR TROUBLES,      | The Fortunes         |
| 7  | SYMPATHY FOR THE DEVIL,        | Rolling Stones       |
| 8  | SHA-LA-LA-LA-LEE,              | Small Faces          |
| 9  | THAT'S THE WAY THE WIND BLOWS, | Streich              |
| 10 | TIME WAYS,                     | Richard O'Brien      |



PETER BLAKE: cool choice

## US SOUL

1	IT'S ECSTASY, Barry White	20th Century
2	BACK IN LOVE AGAIN, L. T. D	A&M
3	DUSIC, Brick	Bang
4	DO YOUR DANCE, Rose Royce	Whitfield
5	SHAKE IT WELL, Dramatics	ABC
6	IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
7	DO YA WANNA GET FUNKY WITH ME, Peter Brown	Drive
8	STAR WARS THEME, Meco	Millennium
9	BRICK HOUSE, Commodores	Motown
10	BOOGIE NIGHTS, Heatwave	Epic
11	YOU CAN'T TURN ME OFF, High Inergy	Gordy
12	DON'T ASK MY NEIGHBOURS, Emotions	Columbia
13	THE GREATEST LOVE, George Benson	Arista
14	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
15	I FEEL LOVE, Donna Summer	Casablanca
16	KEEP IT COMIN' LOVE, KC & The Sunshine Band	TK
17	THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass	Phil Int
18	LADY OF MAGIC, Maze	Capitol
19	RUNNING AWAY, Roy Ayers	Polydor
20	WE NEVER DANCED TO A LOVE SONG, Manhattan	Columbia