

PISTOLS: THE FULL FILM SCRIPT

THE BEE GEES IN COLOUR

Record Mirror

JACKSONS
WIN THIS
UNIQUE LP



COLOUR
VINYL

CLASH

White riot for
So It Goes

DEMIS

Slurping and
burping with
the big man



McCARTNEY

The thoughts
of Chairman
MAC

**ELVIS
COSTELLO**

Making you
dig deeper

**GLORIA
JONES**

Life without
MARC

**VOTE IN
THE POLL**

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

Record

UK SINGLES

1	1	NAME OF THE GAME, Abba	Epic
2	2	WE ARE THE CHAMPIONS, Queen	EMI
3	3	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
4	8	DANCIN' PARTY, Showaddywaddy	Arista
5	48	MULL OF KINTYRE / GIRLS SCHOOL, Wings	Parlophone
6	9	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
7	14	DADDY COOL, Darts	Magnet
8	5	2.4.6.8. MOTORWAY, Tom Robinson Band	EMI
9	4	YES SIR I CAN BOOGIE, Baccara	RCA
10	7	LIVE IN TROUBLE, Barron Knights	Epic
11	16	SHE'S NOT THERE, Santana	CBS
12	6	YOU'RE IN MY HEART, Rod Stewart	Riva
13	30	FLORAL DANCE, Brighthouse Rastrick Band	Logo
14	22	I WILL, Ruby Winters	Creole
15	11	NEEDLES & PINS, Smokie	Rak
16	10	CALLING OCCUPANTS, Carpenters	A&M
17	21	BELFAST, Boney M	Atlantic
18	23	EGYPTIAN REGGAE, Jonathan Richman	Beserkley
19	13	VIRGINIA PLAIN, Roxy Music	Polydor
20	15	LOVE HURTS, Nazareth	Mountain
21	24	TURN TO STONE, Electric Light Orchestra	Jet
22	26	WATCHIN' THE DETECTIVES, Elvis Costello	Stiff
23	44	MARY OF THE FOURTH FORM, Boomtown Rats	Ensign
24	12	BLACK IS BLACK, La Belle Epoque	Harvest
25	34	LOVE OF MY LIFE, Dooleys	GTO
26	28	GOIN' PLACES, Jacksons	Epic
27	20	I BELIEVE YOU, Dorothy Moore	Epic
28	19	BLACK BETTY, Ram Jam	Epic
29	46	WHITE PUNKS ON DOPE, Tubes	A&M
30	31	DON'T MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
31	49	GETTIN' READY FOR LOVE, Diana Ross	Motown
32	33	CAPTAIN KREMMEN, Kenny Everett/Mike Vickers	DJM
33	32	BABY BABY MY LOVE IS ALL FOR YOU, Deniece Williams	CBS
34	25	HEROES, David Bowie	RCA
35	39	GEORGINA BAILEY, Noosha Fox	GTO
36	17	HOLIDAYS IN THE SUN, Sex Pistols	Virgin
37	42	YOU'RE FABULOUS BABE, Kenny Williams	Decca
38	27	SILVER LADY, David Soul	Private Stock
39	43	ONLY THE STRONG SURVIVE, Billy Paul	Philadelphia
40	29	STAR WARS THEME, Meco	RCA
41	45	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
42	-	GOIN' FOR THE ONE, Yes	Atlantic
43	18	FROM HERE TO ETERNITY, Giorgio	Oasis
44	38	SHOO DOO FU FU OOH, Lenny Williams	ABC
45	47	DISCO BEATLEMANIA, DBM	Atlantic
46	50	YOU'VE LOST THAT LOVIN' FEELIN', Righteous Brothers	Spector
47	-	LA RUN, Carvells	Creole
48	36	MODERN WORLD, Jam	Polydor
49	-	PUT YOUR LOVE IN ME, Hot Chocolate	Rak
50	-	DANCE DANCE DANCE, Chic	Atlantic

UK ALBUMS

1	2	THE SOUND OF BREAD, Bread	Elektra
2	1	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Virgin
3	3	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
4	5	OUT OF THE BLUE, Electric Light Orchestra	United Artists
5	4	NEWS OF THE WORLD, Queen	EMI
6	-	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
7	9	MOONFLOWER, Santana	EMI
8	7	40 GOLDEN GREATS, Cliff Richard	K-Tel
9	21	30 GREATEST, Gladys Knight & The Pips	Motown
10	6	20 GOLDEN GREATS, Diana Ross & The Supremes	K-Tel
11	11	FEELINGS, Various	Warner Brothers
12	10	RUMOURS, Fleetwood Mac	Charisma
13	12	SECONDS OUT, Genesis	RCA
14	8	HEROES, David Bowie	EMI
15	-	30 GOLDEN GREATS, Black & White Minstrels With Joe Loss	K-Tel
16	-	DISCO FEVER, Various	Arcade
17	16	GET STONED, Rolling Stones	United Artists
18	15	NO MORE HEROES, Stranglers	K-Tel
19	24	SOUL CITY, Various	Epic
20	19	GREATEST HITS, Abba	Atlantic
21	18	GOING FOR THE ONE, Yes	DJM
22	14	GREATEST HITS VOL 2, Elton John	Polydor
23	-	ROXY MUSIC GREATEST HITS, Roxy Music	Chrysalis
24	20	THUNDER IN MY HEART, Leo Sayer	Epic
25	30	ARRIVAL, Abba	Casablanca
26	-	ONCE UPON A TIME, Donna Summer	CBS
27	25	A STAR IS BORN, Soundtrack	RCA
28	13	ELVIS IN CONCERT, Elvis Presley	Phil Spector
29	32	ECHOES OF THE 60s, Phil Spector	Ronco
30	36	100 GOLDEN GREATS, Frankie Vaughan	Polydor
31	23	OXYGENE, Jean Michel Jarre	Mercury
32	28	BEST OF ROD STEWART	A&M
33	26	PASSAGE, Carpenters	Chrysalis
34	37	ENDLESS FLIGHT, Leo Sayer	CBS
35	40	THE JOHNNY MATHIS COLLECTION, Johnny Mathis	A&M
36	33	SHOW SOME EMOTION, Joan Armatrading	Atlantic
37	17	LET THERE BE ROCK, AC/DC	Island
38	29	EXODUS, Bob Marley & The Wailers	United Artists
39	27	HOME ON THE RANGE, Slim Whitman	Vertigo
40	43	STICK TO ME, Graham Parker & The Rumour	Private Stock
41	22	PLAYING TO AN AUDIENCE OF ONE, David Soul	MCA
42	35	STREET SURVIVORS, Lynyrd Skynyrd	Harvest
43	-	ANIMALS, Pink Floyd	ABC
44	45	AJA, Steely Dan	Stiff
45	-	NEW BOOTS AND PANTIES, Ian Dury	United Artists
46	37	RATTUS NORVEGICUS, Stranglers	MCA
47	-	THE BEST OF BING, Bing Crosby	A&M
48	48	TWO DAYS AWAY, Elkie Brooks	Asylum
49	41	HOTEL CALIFORNIA, Eagles	Rolling Stones
50	46	LOVE YOU LIVE, Rolling Stones,	

OTHER CHART

ALBUMS

1	HERE'S THE SEX PISTOLS, Sex Pistols	Virgin
2	AFRICAN DUB, Chapter Three	Pre-release
3	THE AGGRAVATORS MEET THE REVOLUTIONARIES AT CHANNEL ONE	Third World
4	NEW BOOTS, Ian Dury	Stiff
5	MY AIM IS TRUE, Elvis Costello	Stiff
6	DRY AND HEAVY, Burnin' Spear	Mango
7	ROCK 'N' ROLL, Jonathan Richman	Beserkley
8	STICK TO ME, Graham Parker	Phono
9	TURN THIS MOTHER OUT, Idris Muhammed	Kudu
10	NO MORE HEROES, The Stranglers	United Artists

Supplied by Honest Jon's, 281 Camden High Street, London NW1, and 76 Golborne Road, London W10.

BREAKERS



ADVERTS: will Gaye make it next week?

LIGHTNING STRIKES, Real Thing	Pye
SAFETY IN NUMBERS, Adverts	Anchor
I WANNA SEE YOU SOON, Tavares	Capitol
LA RUN, Carvells	Creole
AS, Stevie Wonder	Motown
A WHITER SHADE OF PALE, Procal Harum	Cube
TANGO IN SPACE, Soace	Pye
ONYX, Space	Art Ariola Hansa
SERPENTINE FIRE, Earth Wind & Fire	CBS
HIGHWAYMAN, Brotherhood Of Man	Pye

UK DISCO

1	1	2.4.6.8. MOTORWAY, Tom Robinson Band	EMI
2	3	YES SIR I CAN BOOGIE, Baccara	RCA
3	4	BELFAST, Boney M	Atlantic
4	2	BLACK IS BLACK, La Belle Epoque	Harvest 12in
5	6	BOOGIE ON UP, Rokotto	State 12in
6	7	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips
7	12	DISCOBEATLEMANIA, DBM	Atlantic 12in
8	15	DADDY COOL, Darts	Magnet 12in
9	9	SHOO DOO FU FU OOH, Lenny Williams	ABC
10	5	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
11	-	DANCIN' PARTY, Showaddywaddy	Arista
12	11	DO YOUR DANCE, Rose Royce	Whitfield
13	16	RUNNING AWAY, Roy Ayers Ubiquity	Polydor
14	-	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
15	-	LOVE OF MY LIFE, Dooleys	GTO
16	-	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
17	17	GETTIN' READY FOR LOVE, Diana Ross	Motown
18	-	YOU'RE IN MY HEART, Rod Stewart	Sivb
19	-	DANCIN' DISCO / Village People	DJM
20	-	I'M HERE AGAIN, Thelma Houston	Motown

Juicy Juicy

Every man has his price . . .

GOOD EVENING and a very warm welcome my friends to the show that never ends. And it's been another entertaining week as we roll relentlessly on towards the festive season.

Didn't you think it kinda touching to see Bianca Jagger pay £220 for a photograph of husband Mick? Bianca was in attendance at Sotheby's auction of Cecil Beaton's photographs of the rich, the famous and the beautiful. Among the photos being sold alongside Mick's were studies of John Wayne, Fred Astaire, Marlon Brando, Laurence Olivier, Noel Coward and many others.

I couldn't help a brief chuckle when I was informed that the BBC library copy of the Pistols' album - yes, they've got one - has a piece of brown paper glued over the naughty word that's causing all the fuss / bother / publicity. While on the subject of the Pistols, I hear that Jamie Reid, their art director has been acquitted on a charge of assaulting the police arising from this summer's riverboat party.

My old friend Frankie Miller has been at it again. A certain actress, Vanessa Forsythe was thrown out of a bar in North Wales for wearing one of those vulgar Frankie Who T-shirts. Later, when she met young Frankie, she I should add was dressed in punk fashion, the wee Scot tore into her sweater with his teeth and then offered her a safety pin to repair the damage.



BOB GELDOF: getting his teeth into the job

The pleasant outing I had to the England v Italy football match last week along with my old friends Colin Johnson, Status Quo's debonair manager, and that cuddly publicist Keith Altham was only spoiled slightly at the end. As we left to beat the rush to the VIP Car Park (such style we people have), a group of English fans had the temerity to shout 'Good riddance you Italians' at us. Well, my old cock sparrer, you couldn't get more English than our little party as these people soon found out with a hall of colourful cockney delivered in their direction. Well done that manager.

Fun and games at the Marble Arch branch of Virgin Records last week when the Boomtown Rats turned up to

autograph records, posters, arms, legs . . . Business was brisk as the shop sold 250 singles and 75 albums in the space of an hour.

'It was great because our daddy John Peel brought all his school girl friends along with him,' said keyboard man Johnny Fingers, 'Mind you, he left without them

■ Times must be hard for poor old Southside Johnny and the Asbury Jukes. To pay their hotel bills they were forced to do a spot of busking on the Paris streets at the weekend . . . They collected 35 francs in all.

Matthew Kelly of Kingfish, overcome from playing London's Rainbow Theatre four nights in a row, married his long-time English girlfriend Pearl Ann Hogarth at Kensington Registry Office on Monday afternoon. There was no time for celebrations so they went straight to the Rainbow played their set and then went out on the town.

The Stranglers, who recently completed a somewhat eventful Irish tour, would like to make it known that they are 'very grateful to the Coleraine and Dublin students who went out of their way to bring the band to Ireland and make them comfortable.' The band also added that they 'deplore the attitudes of the Belfast and Dublin councils who tried to make sure that the gig didn't happen. Also we deplore the attitude of the hotels who chucked us out as soon as they found out who we were.' The band are planning to return to Ireland probably early in the New Year.

Chelsea (the band not the trendy London area) turned up at the Vortex to support the Lurkers last week. During their short repertoire, they managed to murder the Beatles' 'Day Tripper'. In the audience to watch the massacre were a couple of



ANDY ELLISON of Radio Stars in arresting pose

Boomtown Rats, Wayne County - as elegant as ever in woolly hat - and Paul Cook of the Sex Pistols.

An American has offered £2,000 for one of Steve Harley's stage outfits designed by Bill Gibb . . .

Steeleye Span, whose latest album is called 'Storm Force Ten' had to call off a Belfast concert because storm-force winds prevented their equipment coming over by ferry . . .

John Coghlan was driving to Stoke for Quo's concert - after getting seasick on the ferry from the Isle of Man - when he was flagged down outside Liverpool by five large gentlemen standing beside the road. When John told them he was going to Stoke, they replied 'Fine, we're going to the Everton / Birmingham match,' and hijacked him to the ground.

Meanwhile, back in London, at the top of Carnaby Street to be more precise, Andy Ellison of Radio Stars was arrested and charged with causing criminal damage to police property - the roof of a police transit. This took place while the band were on their tour of London on the back of a lorry and the police action terminated the day's activities there and then.

On then, to a little bash for Blondie at Madisons in Camden Lock with fellow liggers Mick Ronson, Sid Vicious, Generation X, Rat Scabies, a brace of Rich Kids and many more. A lot of fun with much crashing of crockery and breaking glasses. All were agreed that Mr Scabies went slightly over the top . . .

See y'll next week, same time, same place, byebye . . .

FREEBIE OF THE WEEK No 19

We're giving away 20 giant 999 poster stickers, 10 copies of their single 'Nasty Nasty' recorded at 78rpm and two printed on green vinyl.

Questions:

- (1) The full line-up of 999.
- (2) What group did they support on a recent major British tour?
- (3) How many singles have 999 released to date?

Answers to Freebies (19) Record Mirror, 40 Long Acre, London WC2. Winner of Freebie (17) (XTC material plus Stone table cloth): David Mallard, Saltash, Cornwall.

Record Mirror

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JUST A couple of bums at the Vortex

Kenny Williams

Single

(You're) Fabulous Babe

DECCA

FR13731



VIBRATORS: point 1

Vibrators cancel tour

THE VIBRATORS, recently returned from a Canadian tour, have had to cancel their proposed UK college tour because drummer Jon Edwards has had to have hospital treatment on one of his hands. A hospital spokesman said, "Mr Edwards has severely inflamed ligaments of his left hand and must give the hand complete rest for at least two weeks."

The band go into Manor Studios next month to cut their new album.



BLACK SABBATH: point 2

Sabs name new boy

BLACK SABBATH have named their new singer as Dave Walker who numbers among his former bands Savoy Brown and Fleetwood Mac.

Says Dave, who flew over here from the US for an audition with Sabs: "I feel a bit bewildered. It's amazing. I feel super-happy. I still can't believe I've come home to my own country to play with old friends from my own home town (Birmingham)."

The band will be recording a new album in Toronto before Christmas and plan a UK and world tour in the spring when the album will be released.



ZAL: point 3

Zal asks old boys

ZAL CLEMINSON has asked former fellow SAHB members Chris Glen and Ted McKenna to join his new band. A fourth member, a guitarist, will be announced shortly.

Called 'Zal', the new band starts rehearsals this week and plan to be ready to tour by the end of January.

Says Cleminson, "The band will be guitar orientated, but I have a complete mental blueprint of exactly what I am aiming at. We will spend November, December and January working to make sure everything is right."

CLASH TO PLAY THE RAINBOW

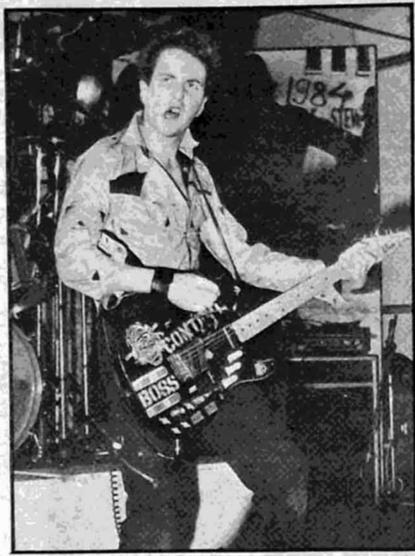
THE CLASH are to play London's Rainbow Theatre on December 13 and 14. There will be two support bands on each night and the DJ will be Don Letts.

Tickets priced £2.50, £2.35, £2.00 and £1.75 are available from the Rainbow box office and all usual agents from this Friday (November 25).

Setting up these concerts has not been easy. First, there was trouble getting insurance cover after the band's last appearance at the Rainbow when fans ripped up seats.

But the major problem has been security. There were several meetings between The Clash, the Rainbow management and the Greater London Council. The band wanted all the seats to be removed to prevent damage, but the GLC would not agree to this because they feared fans at the front of the hall would be injured by crushing.

So it has been agreed that the seats will remain, but the fans will be



CLASH: talks with GLC

allowed to stand up and move around watched over by "low level security".

And Darts for Rainbow

DARTS, CURRENTLY in the charts with their first single 'Daddy Cool' play London's Rainbow Theatre on December 21. Tickets are available now priced £2.00, £1.50 and £1.00.

There have also been a few changes to Darts

current tour. Their full programme is now: Hull Endsleigh College November 25, Derby Bishop Lonsdale College 26, Farnham The Maltings 28, St Albans Civic Hall 29, Uxbridge Brunel University 30, Coventry City College of Education December 2, Manchester

Poly 3, Bournemouth Tiffanys 8, Birmingham University 9, Brighton Poly 10, Teeside Poly 13, Preston Clouds 14, Colchester Essex University 15, Alsager College 16, Bolton Institute of Technology 17, Tottenham Hotspur Football Club 19, London Rainbow 21.

Glitter forced to cancel two shows

GARY GLITTER has issued a High Court writ against concert tour promoters Double M Concerts Ltd.

The claim is for non-payment of fees for certain concerts performed by Glitter during his current tour, which winds up at the London Rainbow on December 3. There are also claims for damages for substantial breach of contract and for fraudulent misrepresentation.

A statement from

Glitter's management said, "As a result of these developments, Gary Glitter is unable to go ahead with the concerts at Ipswich Gaumont (November 29) and Glasgow Apollo (December 1). It is our intention to take whatever steps are necessary to ensure that the Rainbow Theatre concert goes ahead and there is no question of cancellation of this London date."

Gary Glitter com-

mented, "Other than in circumstances beyond my control, I have never cancelled a gig throughout all my years in the business. I cannot tell you how upset I am over what has happened. I hate the feeling that I am disappointing all my fans in Ipswich and Glasgow, but I accept the advice that these dates cannot go ahead at present. I have asked my management to re-arrange the cancelled shows as soon as possible next year."

Sailor back for date

SAILOR, CURRENTLY completing a concert tour of Europe, will return to play their first London appearance for over a year at the Empire Ballroom Leicester Square on December 12.

The event will mark the return of Phil Pickett who quit Sailor in April to pursue his song-writing activities.

Sailor's manager, Laurence Myers said, "Sailor have been working solidly overseas for some time, and we wanted to do something different to mark their return to Britain. And doing a concert within a party atmosphere appealed to all of us as being something different."

Sailor's latest single 'Romance' was released on November 11.

Virgin boss arrested over Pistols album

RICHARD BRANSON, head of Virgin Records, is to appear in court on Thursday charged under the 1889 Indecent Advertising Act. This follows visits paid by members of the Scotland Yard Obscene Publications Squad to various Virgin record stores displaying the

Pistols' album 'Never Mind The Bollocks, Here's The Sex Pistols'. Branson was also visited by the Notting Hill Gate police who were making enquiries under the 1824 Vagrancy Act. As yet, no further action has been taken with regard to this one.

Stranglers cleared over drunk charge

STRANGLERS JET Black and Jean Jacques Burnel have been cleared of drunkenness and violence relating to an incident after a concert at Brighton Top Rank on their last UK tour. The group's assistant tour manager Denis Marks was also cleared on a charge of obstructing police.

After the case which

lasted for one and a half days, Jet Black, 39, commented: "After one and a half days wasting time of dozens of people and at huge expense, the magistrates came to the conclusion that there was no case to answer. Once again this proves the over-reaction of the police to people surrounded by our sort of image."

Skynyrd not to continue

THE SURVIVING members of Lynyrd Skynyrd have decided not to continue to use the band's name. In a statement last week, band manager Peter Ridge said, "Although it is still too early for the futures of the individual band members to be determined. Guitarists Gary Rossington and Allen Collins have stated that the group will never

record or perform again as Lynyrd Skynyrd."

Of those injured in last month's air crash - in which three band members died - only a small number are still in hospital.

A single 'What's Your Name' taken from the 'Street Survivors' album is to be released on January 17.

Essex adds extra shows

DAVID ESSEX has added extra shows to his sell out tour. The extra performances, all starting at 6 pm, are at Derby Assembly Rooms December 1, Leeds Grand Theatre 3, Newcastle Cth Hall 4, Southampton Gaumont 10, Brighton Dome 14, London Tottenham Court Road Dominion Theatre 21.

It is expected that Essex will be adding more shows at the Dominion running from December 19 to 24. Demand for tickets is rumoured to be even greater than for 'Star Wars'. The London shows will be based around a large scale West End musical concept and more details will be announced shortly.

Steely Dan EP this week

LATEST IN the line of Anchor 'Plus Fours' series is a Steely Dan EP released this week.

The 12 inch EP has four TRACKS: 'Dallas', 'Sail The Waterway', 'Haitian Divorce', and 'Do It Again'.

'Dallas' and 'Sail The Waterway' were available only on a now deleted single on the Probe label and feature former lead vocalist David Palmer.

More for John Miles

JOHN MILES who returns from New York on December 3 where he has been completing work on his new album, has added further dates to his British tour: Malvern Winter Garden December 14, Bridlington Spa Royal 16, Redcar Coatham Bowl 17 and 18.

Moss for Damned and London

JOHN MOSS, London's drummer is deputising for Rat Scabies on the current Damned tour. Moss will still honour all contracted commitments with London.

Changes to the Damned 'Dead Boys' tour: Brighton Poly November 30, Glasgow Apollo December 10.

London dates: London Roxy November 24, Newport Showaway Club December 7, London Marquee 8.

Tops record

Yardbirds single

THE FOUR Tops rush release a single this week. It's their version of the 1965 Yardbirds hit 'For Your Love' written by Graham Gouldman.



STEVIE WONDER: working on new double album

WONDER TRIPLE ALBUM

MOTOWN RELEASE a triple Stevie Wonder album 'Stevie Wonder Anthology' on December 9. It was originally released in the States in 1974 and is only now being specially imported over here. The album will sell for £6.99 and includes 40 tracks tracing Wonder's career from 1962 to 1971. Included in his very first recording (but not his first single) 'Thank You For Loving Me All The Way' and among the other tracks are 'Uptight Everything's All Right' his first British hit and 'Until You Come Back To Me'

written and recorded in 1967. The album includes a booklet. Wonder has recorded a new album 'The Secret Life Of Plants' to be released in March or April next year. It's the soundtrack of a documentary film of the same name. Wonder was originally commissioned to write the theme but became so engrossed he ended up writing the entire score. Meanwhile it's on the cards that Wonder will be touring over here next year, but nothing has yet been confirmed.

TOURS...TOURS

STEVE GIBBONS BAND add: Dundee University November 25, Coventry Locarno 28, Keighley Victoria Hall 29, Swansea Nutz Club December 1, Penzance Garden 2, Redcar Coatham Bowl 4.
WILKO JOHNSON changes: Woking Centre Halls November 29, Wellington Town Hall December 1, 999: Nottingham Kallies December 1, London RCA 2, Brighton Poly 3.
CHRIS SPEDDING: Wolverhampton Lafayette November 25, Watford College Of Education 26, Northampton Cricket Club December 3, London Bedford College 9, Dudley JB's 10, Cleethorpes Winter Gardens 12, Cockfosters Middlesex Poly 14, Newport Shropshire The Square 16, London Marquee 17.
IAN DURY AND THE BLOCKHEADS add: Salford University December 9, Plymouth Poly 17.
BARBARA DICKSON add: Nottingham Playhouse November 29, Sheffield Crucible Theatre 30.
ADVERTS: Leeds Poly November 26, Sheffield Poly 30, Edinburgh University December 2, Newcastle University 3, Shrewsbury Tiffanys 4.
THE PIRATES: Central Cnetral Poly, December 2, London Chelsea College 3, Newcastle Poly 9, Doncaster Bircotes Sports Centre 10, Loughborough Town Hall 12, Manchester Elizabethan 13, Swansea West Glamorgan Institute 14, London Marquee 15, Sheffield Top Rank 18, Edinburgh Tiffanys 19, Liverpool Erics 21, Stafford King Edward VI High School 22, London Dingwalls Christmas Party 23.
RACING CARS add: Manchester Salford University December 3, London Marquee 5 and 6, Hampstead Westfield College 9.
ALBERTO V LOST TRIOS PARANOIAS: Brunel University December 1, Nottingham Trent Poly 2, Huddersfield Poly 3, Durham University 6, London Kings College 9, London Guys Hospital 10, Glasgow Strathclyde University 16, Liverpool Erics 18. More dates are to be added before Christmas.
MUD announce the following itinerary for December: Warwick University December 1, Sheffield University December 2, Bradford University 3, Bristol Colston Hall 4, Exeter University 5, Plymouth Castaways 6, Truro Plaza 7, Weston - Super - Mare Webbington's Club 8, Pontypool Leisure Centre 9, Swansea Leisure Centre 10, Bournemouth Winter Gardens 12, Portsmouth HMS Collingwood 13, London Music Machine 15.
AMAZORBLADES will be supporting the Darts on the following dates: Hull Ensley College November 25, Derby Lonsdale College 26, St Albans Town Hall 29, Birmingham University December 9, Brighton Polytechnic 10, Preston Clouds 14, Colchester Essex University 15, Bolton Institute of Technology 17.

LIVE DOUBLE LP FOR 10cc

10cc ARE to release a double live album 'Live And Let Live' this week. It was recorded during their last British tour at Hammersmith Odeon and Manchester Apollo.

The band are currently touring Europe. After Christmas they go into the studios to work on the next album before touring the United States, Japan and Australia. Their next British dates will be in summer 1978.



10cc: record at Hammersmith and Manchester

NEWS IN BRIEF

Cliff back with Shads

CLIFF RICHARD and The Shadows are to play at the London Palladium for two weeks from February 27. Apart from a charity concert three years ago, it will be the first time that Cliff has performed with the Shadows for 10 years, and the Palladium season will mark the 20th anniversary in showbusiness for Cliff, Hank Marvin and Bruce Welch. Both Cliff and the Shadows have made the top of the album charts this year with their 'Golden Greats' collections. The Palladium shows will be nightly at 8 pm with two shows on Wednesdays and Saturdays at 6.15 pm and 8.45 pm. Tickets will be priced from £2.50 to £6.

BBC ban 'Babe'

THE HIT single, 'You're Fabulous Babe' by Kenny Williams which was Noel Edmonds' record of the week has been summarily dropped by the BBC. Instructions have been issued to all BBC programmes producers and DJs that the record must not be played in future.

A BBC spokesman told RM: "Kenny Williams' record is not now being played because it is unacceptably close to the radio and television promotion of Faberge's Babe."

A press release from Decca, the record company on whose label the single is out, said: "It is understood that the instructions were issued from high within the BBC hierarchy as a result of complaints from an envious competitive cosmetic company."

Michael McDonagh, head of press and promotion for Decca Records, commented: "It seems quite ridiculous and very unjust at this stage to ban the record after it has been played on Radio One. The lyrics make no reference whatsoever to Faberge or perfume and the song is basically a love song that was written before the perfume was thought of."

"Fabulous is a common adjective used universally and 'babe' is a vernacular term of endearment and an abbreviation of the word baby and neither Decca, Faberge, The BBC nor anybody else has a monopoly on the Queen's English."

"I believe the BBC are applying a double-standard. They played the Brutus Jeans 'Jeans On' by David Dundas; used the Martini song 'Dancing Easy' on Top Of The Pops; they played 'I'd Like To Teach The World To Sing' which actually includes the Coca Cola slogan 'It's The Real Thing' and even play standard tunes like 'Granada', the theme for the Granada TV Rentals commercial."

Jam add date

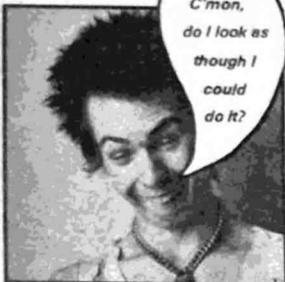
THE JAM have added an extra midweek concert at the Aylesbury Civic Centre on November 26 at 4 pm. According to the promoter Dave Stopps, tickets are selling faster than for the special David Bowie concert held five years ago.

COINCIDING WITH his current tour and album 'Silver Star', Gary Glitter is releasing a single 'I Dare You To Lay One On Me' this week. A sore throat forced Frankie Miller to cancel his appearance at Bristol on November 19. Meal Ticket headlined. The Doctors' date on December 4 is at Katie's, Nottingham, and not in Birmingham as previously announced. The next single from Donny and Marie Osmond will be a revitalisation of the old Righteous Brothers hit 'Soul And Inspiration'. Sham 69's first single for Polydor is likely to be 'Borstal Break Out'. The band have added Barnstaple Chequers, November 24, to their schedule. 'Everybody Knows', a big hit for the Dave Clark Five 10 years ago has been rush re-released. Two 20-track albums of the Dave Clark Five's Greatest Hits are to be released next year. Two changes have been made in the running order of the Hope and Anchor Festival: Deke Leonard will not appear on December 9, and Dire Straits will appear on December 4. The Tom Robinson Band and Wilko Johnson dates have already sold out. Generation X top the bill at the London Roundhouse on December 4. In support will be the Saints, The Lurkers and The Valves.

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EXCLUSIVE — The Sex Pistols original film script — the film that might never happen A public censor writes and is not amused

OWN UP, WHO DID KILL BAMBI?



C'mon, do I look as though I could do it?



Don't look at me

THE SEX PISTOLS' new film 'Who Killed Bambi?' is designed to shock like everything else they do.

It is bound to upset Mary Whitehouse and the like, but frankly more sordid silver-screen material can be seen in just about any flea-pit cinema.

If the Pistols are really to make much money out of it then they are relying on public outrage because the chances of people going for the enjoyment are zero.

It is also an ego-trip for the band, making them out to be sort of anti-culture heroes who turn down money for the sake of their music, which is a bit ironic when such a film is purely done on a cashing-in basis.

Before killing 'Who Killed Bambi?' completely it must first be pointed out that it does have one major saving grace: Pistols' music from start to finish. If for no other reason it will be a worthwhile sit in the stalls for any fan because of that.

Most of their recent hits are given an airing but it is a crying shame they could not be the soundtrack to a script worth filming.

The plot, if it can be said to be one, is simply to say the least. Naturally there is supposed to be a message but it is so banal as to be hackneyed.

It begins in a scruffy-looking part of a city, scattered with derelict buildings and litter blowing in the streets. Then we zoom in on the Pistols lounging around and looking pretty vacant, I suppose.

Fantasy

Setting the punk image in true Ken Russell fashion, not that he directed this particular footage, is a massive silver safety pin through the middle of a Union Jack flag. It sets the vein of the slightly fantasy-style story of the Pistols' emergence as a rock force.

Then we move on to a dole queue stretching endlessly down the street with bored people in tatty clothes shuffling forward. So by now we can be damn sure this is not going to be any glittering, happy movie — no complaints on that score.

Up pulls a too-good-to-be-true limousine, inside which is an oily character who makes a habit of making money. He prides himself on setting a trend in the music business before it happens and is something of an innovator, or at least has pretensions to be.

So Mr Moneybags steps from his car in his over-flashy clothes to find new talent in the dole queue. This is possibly one of the best scenes in the film when the desperation of the jobless is made poignantly and also funny.

He asks if anyone can perform and a few odd cronies have a go at just about anything. An unemployed judge is giving his soft shoe shuffle and croaky song patter — pathetic, funny and ultimately sad. Moneybags asks a little girl to sing and then decides she is too sweet and innocent for the image of the day.

The Pistols appear, one of them carrying a guitar just in case no one realises they are a band. They look angry, disturbed, kicking cans around and generally putting over a mean feeling. Immediately Mr Big sees his stars of the future.

He offers to turn them into a massive success with money coming out of their earholes. Of course the group, being the anti-capitalist lot they are supposed to be, are unimpressed by his promises of a pot of gold.

Puritans

Here you realise the film is a cheat, making the Pistols out to be goody-goody without any care for cash. A far cry from the truth, I would have thought.

Mr Big continues to press them to join his star-making machine and the Pistols, telling him to go away, use the sort of language that will not please the censor-minded puritans. But it is really no more offensive than can be heard at any football ground or anywhere else for that matter.

Swearing plays a very large part in the dialogue and there is the feeling that it has been put there for the sake of it. "That's what the punters expect so give it to them."

The spoils role on to continue to create the atmosphere and explain in graphic terms what the Pistols are all about — or what they would like people to think they are all about.

Of course there is sex. I mean, how can you get the film banned and talked about if there isn't? The first taste of sordid little romps has no relevance other than the booking office cash registers.

The audience is treated to seeing



The secret's safe with me



All right, you naughty boys, who did it?

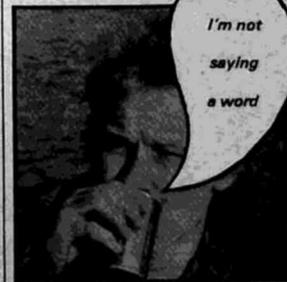
each of the Pistols' bodies writhing around in various places and positions. Johnny Rotten is by now firmly established as the star and he gets the most bizarre athletic practice.

Rotten takes some little screwball into a telephone kiosk in the street and we get an eyeful of the foreplay. Then just to make sure that the film is not completely outlawed and therefore worthless the glass starts to steam up. The 'climax' of the scene is as the kiosk rocks backwards and forwards just in case we are not sure what they are doing.

Eventually we actually have to get around to the Pistols' music, which as I said is the best bit of the film. So every now and then we either hear them as background or see them performing in the sort of dives they would not be found deep in today.

So what about the storyline — well, so what? Really there is no story,

just a jumble of scenes that are intended to make a point. Anyway, the one bit that does have a positive beginning and end and answers the



I'm not saying a word

question 'What the hell is the title all about' is nasty and sick, which is presumably exactly what it was intended to be.

We see a pop star in his chauffeur-driven car going through quiet and pleasant country. It is an obvious contrast to the grimy Pistols who are only ever seen in immaculately untidy gear.

The pop character is every bit of a wealthy superstar and, incidentally, is managed by Mr Big, who from time to time still pops up in his quest to sign Rotten and Co. He wears the best clothes, is perfectly groomed and every mother's pride and joy.

But he is the bad guy, so to speak. He gets the chauffeur to pull over in a wooded glade and we see a young deer chewing the leaves in the distance. The picture of peace is then destroyed when superstar shows his mum should have had less faith in him by planting a bolt from a crossbow in the unlucky animal.

Stupidly he ties the body of the deer on the bonnet of his car. What's wrong with the boot? Sorry, can't be the boot because that would ruin the plot. The point is that he gets somewhat peeved because of the blood dripping over his pretty automobile and eventually he decides to chuck the carcass away.

Aggressive

No dumping it at the side of the road for this meany. He slings it on the doorstep of a quaint country cottage in the next village he reaches. Then he retires to the bar of the pub across the road to watch the reaction.

A little girl comes to the door and sees the no-longer-with-us deer and is naturally upset. But more so because this is the very pet deer she has got to know in the wild and which she nicknamed Bambi (hence the title).

The point of this little bit of nastiness is saved until the end of the film, the finale if you like. The pop star is the current noise, but he is fading and gradually the aggressive Pistols are taking over the throne. Of course they get roped in by Mr Big to some extent and have fights among themselves as well.

So to get back to the finale. The Pistols are in a nightclub sitting bored and not noticing the singer, who is of course our very own nasty pop star. Then to cut a boring end short there is a bang. Pop star is shot. Little girl (now grown up somewhat) has come back to avenge the friend of her childhood, Bambi. Pop is dead and punk is on the way in.

Other than a few other scenes on the way showing the Pistols gradually getting more attention and audience respect with a stripper thrown in for good measure, that's about it.

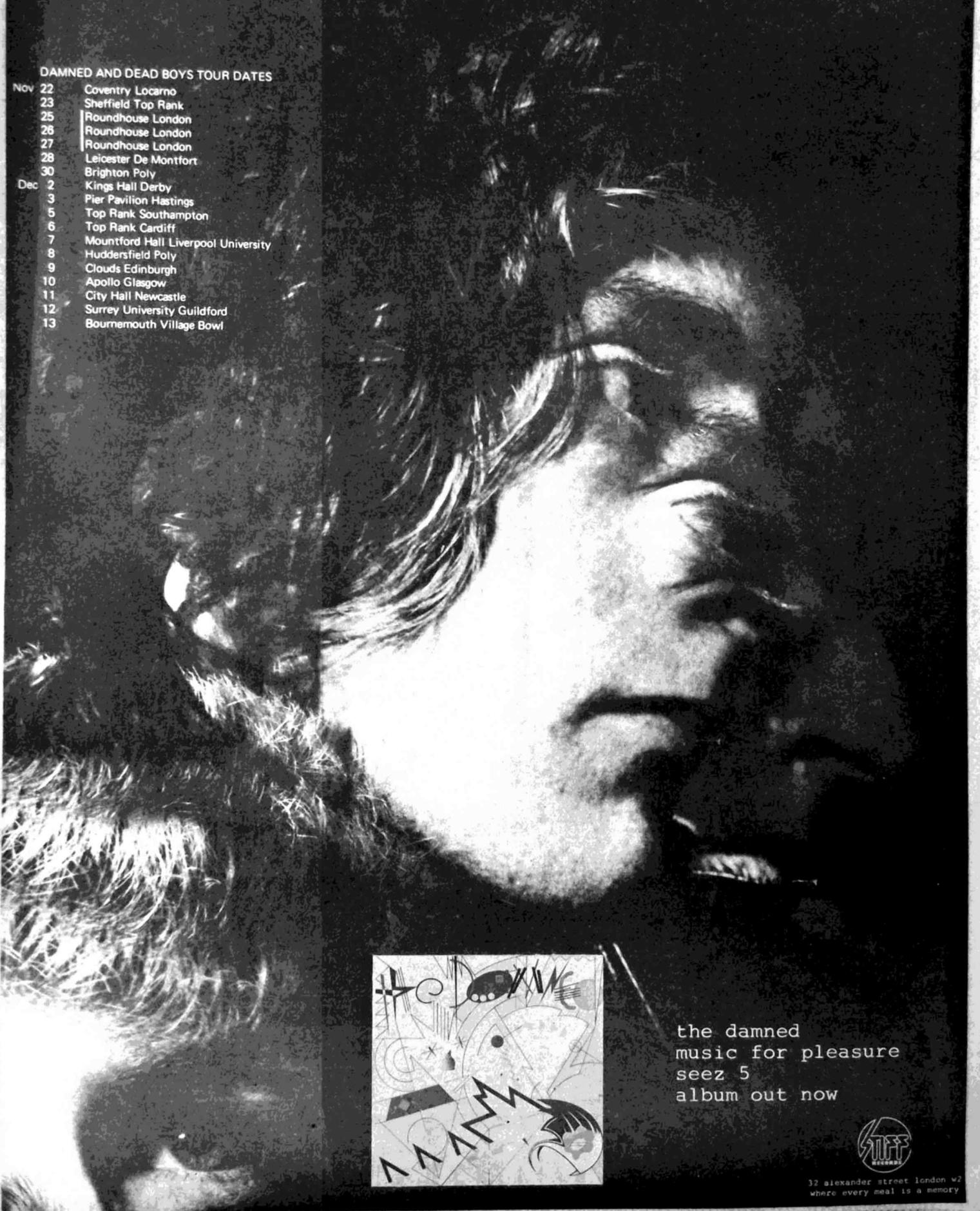
Who killed Bambi? Who cares?

COR BABY THAT'S REALLY FREE!

uneasy listening

DAMNED AND DEAD BOYS TOUR DATES

- Nov 22 Coventry Locarno
- 23 Sheffield Top Rank
- 25 Roundhouse London
- 26 Roundhouse London
- 27 Roundhouse London
- 28 Leicester De Montfort
- 30 Brighton Poly
- Dec 2 Kings Hall Derby
- 3 Pier Pavilion Hastings
- 5 Top Rank Southampton
- 6 Top Rank Cardiff
- 7 Mountford Hall Liverpool University
- 8 Huddersfield Poly
- 9 Clouds Edinburgh
- 10 Apollo Glasgow
- 11 City Hall Newcastle
- 12 Surrey University Guildford
- 13 Bourmemouth Village Bowl



the damned
 music for pleasure
 seez 5
 album out now



This could start a star war



Two great albums 'Red Star' from Showaddywaddy and 'Silver Star' from Gary Glitter both simply bristling with their recent hit singles, both out now, and both travelling at the speed of light.



SILVER
STAR
SPARTY 1020
TC. ARTY 1020

RED
STAR
SPARTY 1023
TC. ARTY 1023

Singles

reviewed by JIM EVANS

There's life in the old dog yet

And Father Christmas rears his head again

SINGLE OF THE WEEK:

ALBERTO Y LOS TRIOS PARANOIAS: 'Old Trust' (Logo GO 106). Most enjoyable track from a most enjoyable album 'Italians From Outer Space' all about a most unlikely dog. Very entertaining. Buy this record. The canine chorus is in a class of its own (mongrel: unspecified).

THROUGHOUT THIS WEEK'S PILE OF VINYL THERE ARE, PREDICTABLY ENOUGH, A SUBSTANTIAL NUMBER OF CHRISTMAS RECORDS, SOME ARE FUNNY, SOME ARE NOT, SOME ARE JUST BORING

STEELEYE SPAN: 'The Bear's Head Carol' (Chrysalis CHS 2192). Festive sounding vocal arrangement in the style of 'Gaudete' which happens to occupy the flip side.

THE REST OF THE SINGLES ARE REVIEWED IN NO PARTICULAR ORDER. JUST BECAUSE YOURS ISN'T AT THE TOP IT DOESN'T MEAN IT'S NOT A GOODIE DESTINED FOR THE CHARTS. HERE WE GO...

THE ELECTRIC CHAIRS: 'Uck Off' (Sweet FA WC 1). Wayne County and friends mouthing obscenities around a varied musical background. Clever change of pace half way through.

Doubt it'll make Tony Blackburn's record of the week.

?: 'Don't Cry For Christmas' (Sun CYS 1030). The great Sun mystery single. Is it Elvis? Is it P J Proby? Is it Les Gray? Dunno. Don't think it's Elvis, but it sounds a bit like him in slower mood. Will no doubt be a big hit.

IAN DURY AND THE BLOCKHEADS: 'Sweet Gene Vincent' (Stiff BUY 23). Destined to be far bigger than Sex, Drugs etc. Catch him live on his upcoming tour if you can. If it hadn't have been for 'Old Trust', this would have been single of the week.

THE ELFLAND ENSEMBLE FEATURING MARY HOPKIN: 'Beyond The Fields We Know' (Chrysalis CHS 2193). Sweetener / sampler from the unsuccessful 'King Of Elfland's Daughter' album. Should get airplay on Radio Two.

JULIE COVINGTON: 'Only Women Bleed' (Virgin VS 196). The little lady who turned down the Eva Peron role comes up trumps with an ace version of Alice Cooper's hit. She has a powerful voice and sings with much feeling. A big hit.

THE PUNKETTES: 'Going Out With Punk' (Pye SR 511). Absolute drivel. Incredibly unfunny. If they're going to take the mick out of punk, they should at least try to make it amusing. Don't buy this record.

JOAN BAEZ: 'Time Rag' (Portrait 8 PRT 3750). Taken from the LP 'Blowin' Away', an entertaining self-analytical number from Ms Baez. Bitter in places. A hit.

RAY CHARLES: 'I Can See Clearly Now' (London HLU 10554). The ol'

master comes up with a soulful version of Johnny Nash's big hit. From the album 'True To Life'. He still has so much class and it shines through.

THE KINKS: 'Father Christmas' (Arista 153). Rockin' Santa comes to town. Distinctive Ray Davies production, but they can do much better than this.

THE PLEASERS: 'You Keep On Tellin' Me' Lies' (Arista 152). Beat music. Like early Beatles. Atmosphere of the sixties. Simple and fun. Deserves to be a hit.

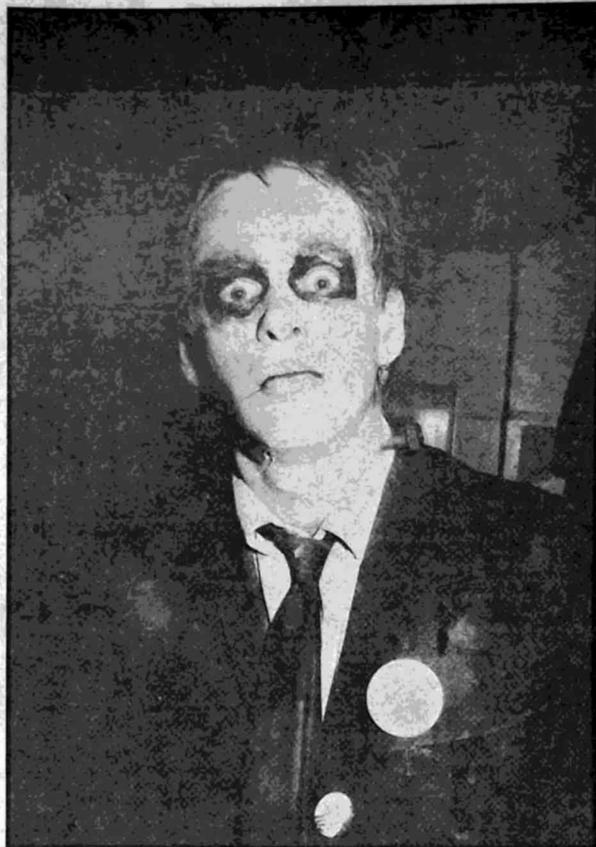
BOBBY OGDEN ALIAS PETER FONDA: 'Outlaw Blues' (Capitol CL 15950). From the film and very catchy too, in a country/folk/Dylan sorta vein. Could be very big.

MEMORIES ARE MADE OF THIS DEPARTMENT
BING CROSBY: 'Where The Blue Of The Night' (Decca F 13740).
BING CROSBY WITH GRACE KELLY: 'True Love' (Capitol CL 15953). The latter is a worthwhile, if sentimental re-release.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES: 'Fever' (Epic 8 EPC 5821). From the LP 'I Don't Want To Go Home'. This single has it all. The little guy with the big voice, the production of Miami Steve, the brass backing, the harmonica break, the chorus. Taste it and see.

CAROLE KING: 'Labyrinth' (Capitol CL 15949). Style. From the album 'Simple Things', this is a number which you soon catch on to. Not on the high plains of 'Tapestry' but so classy and so good.

THE DROIDS: 'Do You Have The Force' (Barclay BAR 705). Instrumental with inter-



ALBERTOS: is this mongrel a pedigree?

records of the week. Strengthened by some fine keyboards playing and agreeable lyrics. Keep your eyes open for this band.

LONDON: 'Animal Games' (MCA 336). Very average new wave. In fact, on further listening this turns out to be well below average. Just a big noise.

ALL MAN AND WOMAN: 'Move Me' (Warner Bros K 17057). A combination of two very different talents produces a most memorable sound. Dire funky soul stuff.

RICK NELSON: 'You Can't Dance' (Epic 8 EPC 5821). Strong voice and strong arrangement from America's eternal teenager. Taken from his debut Epic album 'Intakes'. Doubt if it'll be a big hit, competent though it is.

ROSE ROYCE: 'Washing On A Star' (Whitfield K 17060). Slower number from the Car Wash mob. Possible hit. Not a lot more you can say.

BILL WITHERS: 'Lovely Day' (CBS 8 CBS 5773). Boring ballad from the boring 'Mangerie' album. Miss.

THE JIVE BUREAU: 'School Daze' (Gull GUL 56). New wave band from South East London come up with one of the better NW

re-releases from Stax.

BOZ SCAGGS: 'Hollywood' (CBS 8 CBS 5836). He goes completely disco on this cut from 'Down Two, Then Left'. Not the best thing he's ever done.

CHERRI ADAMS: 'A Guy Is A Guy' (Epic SEPC 5840). Dirty stuff, but such fun. Sorta 'Telephone Man' tale about a sexy Santa giving this young lady a present of a rather special kind, giggle, smirk, hit.

STALE SINGERS: 'If You're Ready' / 'I'll Take You There' (Stax 2004).

RUFUS THOMAS: 'The Breakdown' / 'Do The Funky Chicken' (Stax 2005).

JOHNNY TAYLOR: 'Who's Making Love' / 'Take Care Of Your Homework' (Stax 2005). Three very worthwhile re-releases from Stax.

THE MOTORS: 'Be What You Gotta Be' (Virgin VS 194). Sounds like their last one. Driving drums, tedious lyrics, big noise. What's all the fuss about?

MIKE OLDFIELD with **LES PENNING:** 'Cuckoo Song' (Virgin VS 198). Another festive contender from the Tubular Bells camp. Certain to get airplay, certain to be a hit.

SLAUGHTER AND THE DOGS: 'Dance To Blame' (Decca F

13743). Maybe a minor hit; all these new wave records are getting very boring. You can have so much of a (good) thing.

SMALL FACES: 'Stand By Me (Stand By You)' (Atlantic K 11043). A Steve Marriott composition that might just put them back in the charts. But somehow it just doesn't seem to click. I don't think they'll ever re-hit the really big-time.

NEW HEARTS: 'Just Another Teenage Anthem' (CBS 5800). Just another boring 'new wave' record.

FURY: 'Miss Demeanor' (Arista 150). A newly signed Arista band who should go far though probably not with this effort. Clear vocals that are somehow familiar, but I can't think why.

EDDIE RABBITT: 'I Can't Help Myself' (Electra K 12251). Well structured ballad for those of you who like well structured (boring) ballads.

GORDON GILTRAP: 'Heartsong' (Decca WOT 19). If I'm right, and I think I am, Giltrap has yet to have any singles success, though his albums have usually held commercially potential hits. This one comes from his latest platter 'Perilous Journey' and could be a big instrumental hit.

THE GUTSIEST RAUNCHIEST RECORD OF THE WEEK. MOTTO: ALWAYS SAVE THE BEST UNTIL LAST.

DEFEELGOOD: 'Baby Jane' / 'Looking Back' / 'You Upset Me Baby' (United Artists 12 UP 36332). Play it loud. Let Mr Brilleaux right inside your head. 'You Upset Me Baby' is the live version and the best thing they've done in ages. Buy it. Listen to it and tell your friends about it.

YES: 'Going For The One' (Atlantic K 11047). Edited version of the title track of the chart-topping album. Rippling keyboards, high pitched vocals from Jon Anderson. Doesn't have the instant appeal of 'Wondrous Stories'. Indeed, an unusual choice for a single. Still, should be a big one.

GRATEFUL DEAD: 'Dancin' In The Streets' (Arista DEAD 1). Adapted from the LP 'Terrapin Station'. The title track is on the flip. Worth its place in any record collection.

HOT CHOCOLATE: 'Put Your Love In Me' (Rak 12 RAK 266). Another hit for Errol and his pals. Interesting backing with the usual over-sentimental but (commercially) effective lyrics, singing.

KINGFISH: KINGFISH: 'Goodbye Yer Honer' (Jet To Blame). Sorta West Coast sound. Pleasant enough, but not chart material. It's not strong enough.

GERALDINE: 'Wonderful' (Rak 264). Melodic. Limited lyrics. Very commercial Europop.

BOB WELCH: 'Ebony Eyes' (Capitol CL 15951). One-time Fleetwood Mac player comes up with something outstanding for its ordinariness.

CAFE CREME: 'Unlimited Citations' (Harvest HAR 5143). Sorta disco medley of some 30 odd Beatles numbers. Disc material.

BERNARD WRIGLEY: 'The Tea Bag In My Coffee' (Transatlantic BIG 568). Country spoof: most amusing 47 pints, yodeling your love to a 'boll that just won't burst'. Needed relief amongst much vinyl garbage.

TOMMY BOYCE: 'English Girls' (Pye 7N 4030). English girl kins better than American girls etc. Pretty trite. If it gets airplay, it'll be a hit.

STARFIGHTERS: 'Starfighter I To Starfighter II' (Magnat MAG 107). Intergalactic cowboys almost destroy Father Christmas. More Star Wars cash-in stuff. As Starfighter I says, 'This galaxy wouldn't be the same without Santa.'

AND FINALLY THE GUTSIEST RAUNCHIEST RECORD OF THE WEEK. MOTTO: ALWAYS SAVE THE BEST UNTIL LAST.

DEFEELGOOD: 'Baby Jane' / 'Looking Back' / 'You Upset Me Baby' (United Artists 12 UP 36332). Play it loud. Let Mr Brilleaux right inside your head. 'You Upset Me Baby' is the live version and the best thing they've done in ages. Buy it. Listen to it and tell your friends about it.



STEELEYE SPAN: ready for Christmas

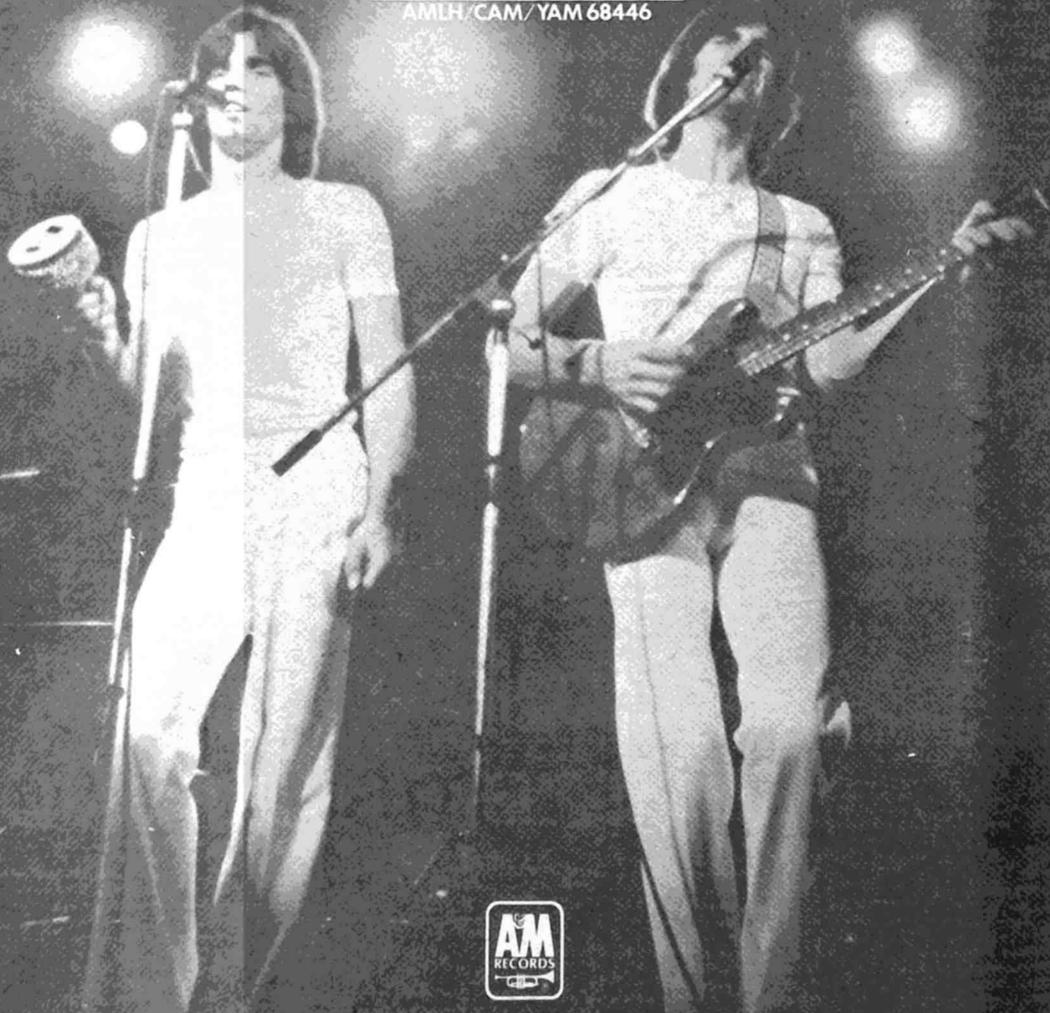
The

ALESSI Brothers

NEW ALBUM "ALL FOR A REASON"



AMLH/CAM/YAM 68446



ALESSI... SPECIAL GUESTS ON THE NATIONWIDE DAVID ESSEX TOUR

- | | | |
|--------------------------------|------------------------------------|-------------------------------------|
| Nov. 19th ABERDEEN Capitol | Nov. 28th WOLVERHAMPTON Civic Hall | Dec. 7th BRISTOL Hippodrome |
| Nov. 20th EDINBURGH Usher Hall | Nov. 29th BIRMINGHAM Odeon | Dec. 8th BRISTOL Hippodrome |
| Nov. 21st GLASGOW Apollo | Nov. 30th BIRMINGHAM Odeon | Dec. 9th OXFORD New Theatre |
| Nov. 22nd SUNDERLAND Empire | Dec. 1st DERBY Assembly Rooms | Dec. 10th SOUTHAMPTON Gaumont |
| Nov. 23rd PRESTON Guildhall | Dec. 2nd LEEDS Grand Theatre | Dec. 11th GRAYS State Theatre |
| Nov. 24th LIVERPOOL Empire | Dec. 3rd LEEDS Grand Theatre | Dec. 12th LEICESTER De Manfort |
| Nov. 26th MANCHESTER Apollo | Dec. 4th NEWCASTLE City Hall | Dec. 13th WEMBLEY Conference Centre |
| Nov. 27th MANCHESTER Apollo | Dec. 6th CARDIFF Capitol | Dec. 14th BRIGHTON The Dome |

Off Centre

Edited by JOHN SHEARLAW

TEN-YEAR-OLD Paul Inder played his last concert in front of 200 fans at his old school. The one before that was with a battery lamp on a Portobello Road Saturday busking session.

And already he's set to become Britain's youngest and brightest rock 'n' roll star at a time when most kids of his age are still campaigning for an increased lemonade ration.

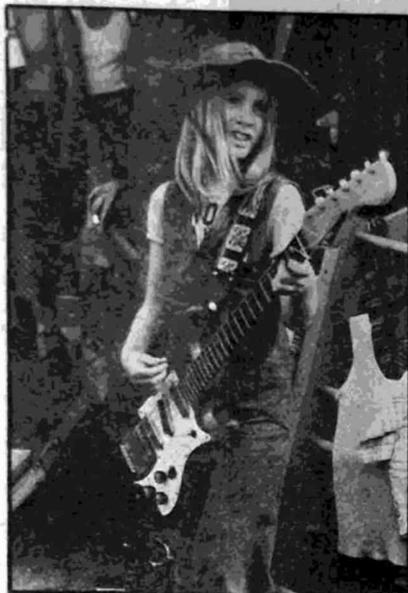
For the diminutive Paul — who first picked up his mother's guitar at the age of five — is rapidly becoming a seasoned professional.

He's just been signed to Island Music as a singer/songwriter. He's faced countless TV and radio interviews without a trace of nerves. And he's found record companies, film companies and even the mighty Rolling Stone have been beating a path to his door.

This blond, four-foot superstar-in-the-making is going to be big and no mistake.

"He writes songs which are excellent and they can only get better," says Billy Laurie of Island Music.

"He really is an exceptional talent for his age and the future looks very exciting."



PAUL INDER: four-foot superstar

Rigours

Paul's mum too is right behind him. Tracy Inder is no stranger to the music business but is confident that Paul can weather the rigours and the rat race with no trouble. "He loves it all so why should I stop him?" she says.

"I wouldn't have let him continue if he wasn't enjoying it but everything seems second nature to him; the shows, the interviews, he's delighted by it all."

Both mum and son are adamant that Paul won't just be a "pop singer". He's rooted in the blues and rock 'n' roll and heavy metal and rapidly developing his own style.

Paul talks enthusiastically about his career to date and like a veteran interviewee is eager to answer the questions he feels ought to be asked.

Come into the k-Inder-garden

"My big heroes have always been Free, Bad Company, Led Zeppelin and Rough Diamond," he states. "Paul Rodgers in particular — he's an amazing musician and my favourite singer. And my mum of course is another here!"

"I didn't think of being in the business really but now it's all happening really fast... people ring up all the time. I'm really enjoying it and that's the main thing."

"Actually," he adds modestly, "we were

approached to appear at the Reading Festival this year — but my manager thought it was too early

Meanwhile young Paul is looking for a tutor, having rejected the idea of stage school, is practising hard and writing songs.

And with all the success he's had so far here's one person who won't be worried about getting a new skateboard for Christmas.

Welcome our youngest Inder-national star! JOHN SHEARLAW

CLEAN LP OUTRAGE — THOUSANDS IN A STATE OF SHOCK

By Record Mirror Reporter

AN LP record of non-stop clean harmless words is about to go on sale.

It will be released by Virgin Records — the same company that handles the controversial Sex Pistols. But the new album is not a punk rock band.

It has been recorded by television favourites Dudley Moore and Peter Cook.

It is a follow-up to their 'Derek and Clive Live' album.

The new album is called 'Derek And Clive Come Again'.

One particular word, 'Cough', is used 58 times.

And 'cancer' occurs no less than 82 times.

Further outrage will be caused across the length and breadth of the country when clean living decent citizens learn that a six-letter word meaning 'parent' is used 20 times. 'Carpet' is mentioned 12 times. Further, 'Zurich' is mentioned once.

A spokesman for Virgin Records, ashen-faced Al Clark, 57, commented "We don't anticipate the album getting many plays on radio." Mrs Clark is 108.



DEREK AND CLIVE: 'Cough' used 58 times



JULIE COVINGTON sweats it out over afternoon tea. She doesn't look that tight-lipped to us.

Oh crumbs, will Julie come again?

THERE'S ALL kinds of gimmicks for Press receptions, be they champagne breakfasts in the best hotels or midnight in nightclubs. All the food and drink you can scoff in an hour or two.

This one's different.

Julie Covington has a new single out. She doesn't like doing interviews or having Press receptions. So her record company have sent out beautifully hand written invitations announcing afternoon tea with the lady, courtesy of Earl Grey.

Perhaps, with such a civilised approach, she'd be ready to talk?

The venue is Virgin Records' boss Richard Branson's old house-cum-office just off the Portobello Road. In the lounge everyone is seated around Julie drinking tea.

Polite questions are asked but... a notebook appears and Julie decides it's time for cakes and sandwiches.

Downstairs a whole spread is laid out. Sandwiches (but no cucumber), scones, jam, eclairs, meringues, brandy snaps, fresh cream. "I like afternoon tea", says Julie, obviously worried about being misquoted.

Later, as we gather cross-legged on the floor around her, she relaxes a little. Ears are pricked to catch every word. Or should it be every crumb?

"I'm gathering material for my new album now and hope to be in the studio in a couple of months," she says. "There won't be another 'Rock Follies' — we decided that before the second series ended..."

She talks about a new play, 'Plenty' by David Hare, the live gigs she may do "if I get enough material and a good band". About her contract with Virgin, "it's for three albums or seven years, whichever is the shortest", and lastly about her orgasms. She was wearing a badge proclaiming 'I Am An Orgasm Addict'. "They haven't been very good lately", she offers.

All the tea gave Julie an excuse for a quick getaway with a judicious visit to the lavatory. The 'interview' was over. More tea was served, or Lindisfarne Mead or ginger wine.

Such a jolly nice tea party really. No-one overstayed their welcome and nobody got drunk. The host was most charming. We'll come again... and we hope Julie does too. ALF MARTIN

THE NOSE

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Where's me Beatle boots?

FAB GEAR, wack! Out with the tab collars and Beatle boots and down to the huddled cellars of our decaying cities, there to find callow youths cranking up weedy amps and speakers in self-conscious glorification of the new beat boom.

Or so some papers would have us believe. A glittering succession of name and semi-name bands all doing their bit at the Hope And Anchor's 'Front Row Festival' to demonstrate loyalty to the Islington venue that first booked them.

In normal rock terms one might expect The Stranglers, Wilko Johnson and the Tom Robinson Band to have moved on to the Hammersmith Odeon. But here they are, doing their bit for the gob 'n' sawdust crowd at a venue where the official GLC capacity is 100 (snigger snigger). Who needs Earls Court and Ritchie Blackmore's magic castle?

One thinks back to those reunion gigs at Liverpool's famous Cavern, spawning ground of the Beatles, and remembers that the club shut down soon afterwards. An omen? What's in it for the bands (who also include the Pirates, Steel Pulse, 999 and X-Ray Spex)? Is it sentiment?

The Festival is being staged by Ian Grant and Alan Edwards (the same team that revitalised music policy at a depressed Hope And Anchor earlier this year).

Grant first organised a festival 10 years ago when he booked 28 bands into a field in Sussex. They included Mick Farren's Social Deviants, the MC5 and the Pink Fairies. The event was called Phun City and was political in nature.

Now, after two glasses of red wine and wearing the new green shoes which are his concession to new wave chic, he rakes up industry gossip.

He recalls how Brian James of The Damned played that day with a band called Mysterious Babies. And this in the week when Jet Black of the Stranglers opened up in a Brighton Court to being 39.

"Last year," the pair remember, "there was a 'Festival Of Real Music' which balled out the Hope And Anchor." I remember it well. Paid my pound to see The Damned

and couldn't even get down the stairs.

"This year we wanted to do it again but with a less pretentious title."

So why did a band like the Stranglers agree to cut their normal fee and play?

"Because we told 'em to," sidemouthis Grant. He tells me there's actually a certain amount of altruism involved.

"The Hope's not run on a fee basis, it's a percentage basis. There's no way it's the bands' normal fee."

But whenever possible, he tells me, the Stranglers at least will always go back and play these places although he's decided that it might not be possible in a year's time. "In the US it will HAVE to be bigger venues."

There's one act still to be announced for the festival; December 11 merely states 'special guest'.

"No, it isn't the Pistols," they chant in unison. "The act concerned is playing a major date in London just before and we can't say until November 28."

At London's Nashville pub too Grant had his successes. The venue is one of London's best known and is certainly the most comfortable from an audience viewpoint. He sees a widening of interest away from punk there.

"It was getting 'punk-punk-punk' every night and we wanted to get away from it. Two nights of the week we decided to have alternating bands on a residency basis. Last year it was Eddie And The Hot Rods and the 101ers. Now it's The Pleasers and Stukas."

Does he think today's fans will appreciate the analogy between beat boom sixties and seventies style?

"I see young kids that weren't around the first time looking for something a little more adventurous than punk. The people who remember the sixties' beat boom are the age of you and me now." He coughs discreetly.

With only 100 tickets available for the Stranglers' gig it's proved too much for the Hope And Anchor as well. When I tried phoning they'd had the line disconnected. DAVID REDSHAW



The small clubs are back! The Stranglers pictured at their first gig at the Hope and Anchor, C. January 1976. (Actually it's the great Tommy Quickly in action at the Marquee back in the '60's).

Elvis goes green in States

THE BANK Of England has granted permission for a company in Leeds to import 'Elvis Presley Dollar Bills' into the UK... for a limited release only.

The notes - which are legal currency - bear a picture of Elvis instead of George Washington, and will be restricted to three per person; one portrait of Presley from the fifties, the sixties and the seventies.

The dollar bills have been circulating in the States for some time, and unlike the Pel himself, appear to be inflation proof. The first British purchaser was Jimmy Savile, and demand is expected to be so great that the company, Keynerwe, are accepting only written orders.

The Queen declined to comment, but Elvis Presley pound notes seem unlikely to appear.

ALFALPHA

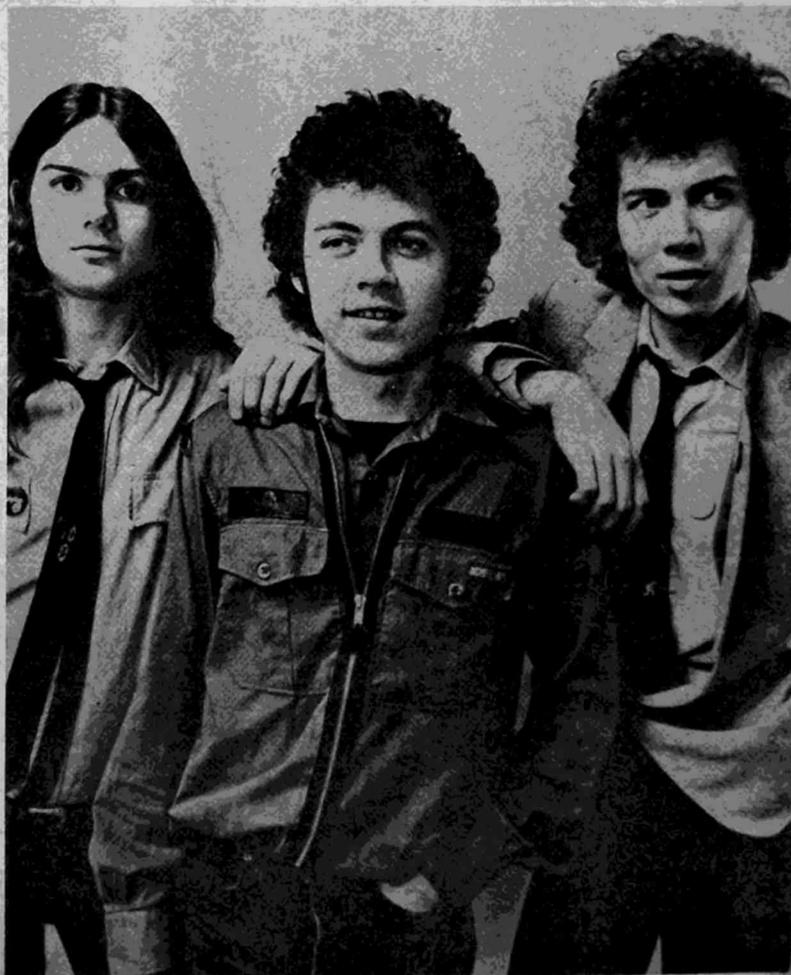
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2. What label were they on before they joined CBS?
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NAME

ADDRESS

THE RAIN had turned to a hard-driving sleet and darkness was beginning to fall by the time Arfur Kneegas finally reached 'The Manor'.

"If only I'm right," he muttered to himself. "Why, this could turn out to be one of the greatest finds of the century."

He climbed the steps leading to the imposing front entrance and paused to admire the Gothic arch and the intricate wood carving on the door. Nice bit of oak, probably early 16th century, crafted by...

He was wasting time. He pulled the bell rope and waited.

Hours later his knock was answered by a comely young serving wench. "Come in sir," she said, eyeing Arfur saucily. "The master's expecting you."

Hmm, thought Arfur, scrutinising her carefully as he followed her down a long, dimly lit corridor. What a lovely shape, exquisitely moulded, perhaps 18 to 20 years old.

The girl paused outside a door. "He's in here, sir," she whispered and then disappeared.

Taking a deep breath Arfur turned the large, rusty handle and went inside. Ah, over there by the fire. Peering myopically through the gloom Arfur negotiated a path through three sleeping serfs towards the hearth where a tall, shadowy figure rose to greet him and motioned him to a Queen Anne chair.

Wolfhound

"Thanks," said Arfur, throwing the wolfhound occupying it onto the floor.

"Now," he said, "You claim to be a genuine Barron Knight, part of the original set dating back to the early sixties. Is that right?"

"Why yes. That's when we first became in demand with several hit singles, 'Call Up The Groups', 'Pop Go The Workers', and 'Under New Management'.

"Hmm, yes," said Arfur, "but are you all still in good condition and proper working order?"

"Our line-up hasn't changed in 17 years - Peter Langford, Dave Ballinger, Butch Baker, Duke D'Mond and me (Barron Anthony). We've been busy all that time doing lots of live gigs

Knights in rusty armour

by Mary Ann Ellis

and cabaret work, touring all over the country.

"We used to produce all our singles independently and then sell them to a record company but we've recently signed to CBS who produced our current hit 'Live In Trouble'."

Arfur paused from wrestling with the wolfhound. "How do audiences react to your impressions of their favourite artists?"

"We've never had any complaints from fans or the stars concerned. The song is the most important thing. That's what we base our parody on not the artists themselves.

"Obviously it helps if they have distinctive voices and mannerisms. We'd really love to do Rod Stewart but unfortunately none of us can manage his voice. A great shame because he's got some really good instantly recognisable songs.

Bohemian

"At the moment our version of Queen's 'Bohemian Rhapsody' always gets a very good reception - it's such a great song to take off."

"As I said it's not the artist who usually objects but we do sometimes have problems with publishers when we approach them for permission to do a cover version of a song. We've been disappointed several times in the past."

Arfur eyed the wolfhound on his lap nervously. "Er... now

you're back in the charts what are you doing at the moment?"

"Well, we're still doing a lot of cabaret. We're fully booked up for the whole of next year.

"Apart from that we're right in the middle of recording an album which hopefully will be out in time for Christmas.

Dummies

"The material includes a lot of the stuff we've been performing live for quite a long time. We're also doing a punk version of 'Any Old Iron'."

"Yes, well..." said Arfur, now sitting on the wolfhound's lap. "You like all this punk stuff then?"

"Well, we were around when the Who were doing exactly the same thing back in the sixties. And we can see just how much a throwback some of the stuff today is. Still, that kind of comment must have been made a thousand times by now."

"Yes," agreed Arfur. "It is pretty antique. Tell me, what's all this about fake dolls of yourselves being incorporated into the act? I'm not sure I like the sound of that. I'm all for the genuine thing you know."

"Oh, you mean our dummies? We had them made fairly recently just for use onstage. We tell the audience we're getting a bit ancient now and then bring the dummies onstage and they mime to our backing tracks.

"I suppose that's all right then," said Arfur from underneath the wolfhound. "Do you think you're getting a bit old then? What are your future plans?"

"Well, we just want to keep playing to live audiences for as long as possible.

"Hopefully we might get to go abroad too. Somewhere like Las Vegas. We'd also like to have a few more hit singles from the album when it comes out.

"We can only keep going though for as long as we enjoy doing it, which we hope will be for a long time yet."

Genuine

Arfur pushed the wolfhound onto the ground and stood up. There was no doubt in his mind. Definitely the genuine article.

"Well, Barron. Now I'm convinced of your authenticity I've decided I'd like you to appear on my show. It's not very hard. All you have to do is stand there and let a few people prod you around and try to guess your age and how much you're worth."

"Well, I'm not really sure..."

Arfur shook his head sadly. "I do hope you're not going to be difficult about this, Barron."

"But..."

"No buts, Barron," said Arfur firmly. As he spoke the door opened and in burst six huge, burly men.

"Right lads, he's over here. Oh, and on your way out can you collect that serving wench too? I just want to examine her more thoroughly. Find out if she's got a halmark anywhere.

"Careful with him now boys. Remember he's an antique and I want him to fetch a good price at Sotheby's next week."



BARRON KNIGHTS: ancients among dummies



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Albums

HARD ON THE HEARING

ALLMAN AND WOMAN: 'Two The Hard Way' (Warner Bros K56438)

UNLESS YOU'RE having trouble getting to sleep at night I wouldn't recommend the Gregg Allman and Cher album as ideal listening.

I almost fell asleep reviewing it, it was so boring. The couple have had a publicly stormy relationship so far and judging by the album they're trying to convince us they're really young lovers.

I thought it was grossly pretentious. While it ties in quite well with Cher's TV personality - she hosted a successful series over in America - it's too bland

for rock consumption and to an extent compromises Gregg Allman's credibility as a rock musician.

It starts off with 'Move Me', a mediocre disco song, and slides downhill from there. There are two songs which hold up - 'Do What You Gotta Do' and 'You Really Got A Hold On Me' - but that I think is because they were superb songs to start with and they haven't been mucked around too much.

Cher really only gets going on 'In For The Night' where she starts using her voice to best advantage. For the rest, I found the billing and cooling an exclusive event, to which the rest of us might as well join in. + ROSALIND RUSSELL.



GREGG & CHER: bedtime boredom

'ALIEN' TALES

HORSLIPS: 'Aliens' (DJM DJF 20519)

SIT DOWN by the fire, pour yourself a Guinness and I'll tell you a tale. As chronicled in 'The Book Of Invasions', the Son Of Mill inherited Ireland from the mystical Tuatha De Dannan in the year 350

BC. The 1840s were the famine years and once again the Sons Of Mill were driven to search for a new home. Exiled, they were fated to begin a new life as aliens.

The latest album from Horslips carries on the story told in 'The Book Of Invasions' and brings it

up to date. Another concept album, if you like the expression, and an album of high quality - lyrically and musically.

The tales told in the album, to a backing and arrangement which successfully merge rock roots with traditional Irish sources, take the

anger and desperation through hope and shades of regret and uncertainty to the promised land. But is life on the other side so green?

"So this is the life you dreamed of, Don't worry if it's not as good as it seemed. You've enough on your plate - that's business; You know you can buy the American Dream... Now it's free for all - The American Way - with a dollar a day. And a lifetime to pay."

Horslips have been around for some time and all too often have been written off as an Irish folk band struggling to find their level in a rock-orientated world. With this and the previous album they've shown what they are capable of: rock, folk and more. They also tell a good story. It must be the Irish in them. + + + + JIM EVANS

RORY BLOCK: 'Intoxication' (Chrysalis CHR 1157)

YET ANOTHER singer-songwriter emerging from the United States. But this lady looks like she could make it: she has more than a little talent and sings with great feeling and conviction.

In her voice and in her songs are aspects of many others: Aretha Franklin, Carole King, Diana Ross, Joni Mitchell; can't be bad can it?

The songs are varied in mood and pace, from ballads like the title track through love songs to the faster and more funky numbers like 'Don't Walk Out'. Try a slice of Ms Block and you won't be disappointed. + + + JIM EVANS

THE NEW COMMANDER CODY BAND: 'Rock 'N' Roll Again' (Arista SPARTY 1018)

TWO THINGS you could never accuse Commander Cody of: sophistication or brilliance. He plays simple, dirty

music for filthy fun. The songs are about life on the road - rock 'n' roll, women, boozing, as always.

But this is the new Commander Cody Band, remember - no Lost Planet Airman in '77. So there's a shift in direction, in a backward direction rather than forwards.

Like the title screams, it's back to rock 'n' roll. CC and his LPA used to swing towards swing, used to cruise with Country and Western, with the odd boogie-wogie thrown in.

This time around Cody's lumpy gut-rot voice is nearly all directed towards rock 'n' roll; not awpobaloo-bopawopbamboo stuff, just material that essentially isn't redneck country.

I have to say I preferred the old band - there's too much vacant-style - swilling here, accoutrement for its own sake, a pretence of "progression", thus strings (barf) and girle chorus (huawip!).

Still, Cody is always likeable and the spirit that's kept producing good records for so long hasn't left the body. One listen to 'Where Were You' (added bonus of Jefferson Starship's Craig Chaquico here) is proof.

It's still drunken music, booze and below str. Hit that bottle and hear the sleaze. + + + 1/2 TIM LOTT

Record Mart

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Albums

ELP give it the works

EMERSON LAKE AND PALMER: 'Works Volume 2' (Warner Bros K50422)

PLAYTIME FOR the dynamic trio after the comparative depth of 'Volume 1'. The new opus begins with 'Tiger In A Spotlight' fast, captivating and bluesy in style. Emerson breaks into honky tonk piano with Palmer tapping away at the back, before the dynamics start again. 'When The Apple Blossoms Bloom In The Windmills Of Your Mind I'll Be Your Valentine' again features another display of Emerson's talents.

'Bull Frog' is very avant garde in concept but it does capture the image of a croaking frog and maybe it was intended that way. 'Brain Salad Surgery' I seem to recall was not part of a promotional single but not included on an album of the same name. At the beginning it features a fairly typical piece of Emerson playing and Palmer drum work. 'Barrelhouse Shake-Down' is pure razzmatazz.

'Watching 'Over You' is a Lake/Sinfield romantic song and

again it's easy to appreciate the flow of their writing. 'So Far To Fall' has a bump and grind intro and Lake delivers some of his mysterious lyrics. 'Maple Leaf Rag' is yet another arrangement of Scott Joplin's classic but Emerson has made sure that it loses nothing of the class of the original, despite the fact that he's surrounded the tune with large scale orchestration.

'I Believe In Father Christmas' needs no introduction, except that this version seems to be simpler than the single and doesn't have the grandiose ending. But it's still an enduring and evocative Christmas song.

'Close But Not Touching' opens with a marching drum beat and again Palmer gets his chance to play with a big band. 'Honky Tonk Train Blues' is the exhilarating single that Emerson brought out sometime back and at the end of the album is a re-work of 'Show Me The Way To Go Home' an often soulful version of the old song with a few lingering notes at the end. Although not as deep as 'Works Volume 1' the standards are maintained. Yet another great testament to the world's finest band. ++++ Robin Smith.



KEITH EMERSON: damn' lid's dropped again. Will they notice I'm playing with broken fingers?

perspective, unlike the more tedious tracks.

It's all very sweet, affected, very English. And so solemn and profound, it's endearing in its banality. Not as powerful as music in the same genre by the Move, Syd Barret or Floyd, but an interesting curio. It doesn't mean a great deal to me now, though I'd love to hit Twink over the head with a copy, but it's nice I'd like it on cassette for a summer's day in the park +++ JOHN KNIGHT

NAZARETH: 'Expect No Mercy' (Mountain tops 115)

IT HASN'T been too fashionable to like Naz for the past 18 months or so, maybe because they haven't been around much. They're still breaking ground in the USA and have established themselves as a big league band in Canada, having thrashed round the home ground for a few years before that. I was a bit surprised when their EP 'Love Hurts' started climbing the charts, but very pleased, because I've always liked them. They seem to have reached a fairly comfortable level, in terms of acceptance, so I'd expect this album to get into the charts without too much difficulty. I think it's hard to see how they've progressed, but that's not to say they

haven't. They're perfectionists and it's likely that all their work has gone towards the technicalities in the music.

This hasn't hit me in the same way as some of their other albums, in that it's not instant love at first listen. Part of the criticism levelled at them before was that they'd become too American in their sound. Maybe it's just that they've widened their approach to take in foreign audiences; that's fairly obvious here. The album has its ups and downs - a big up is the title track played at what seems impossible speed. I also liked 'Busted', an old song with a nice boozey arrangement and vocals to match, courtesy of Dan McCafferty. But I do think they've spread themselves a bit thin. It might just be that this is going to take more than a weekend to get used to. I'll persevere if you will. +++ ROSALIND RUSSELL

MX 80 SOUND: 'Hard Attack' (Island ILPS 9520)

OH HOW I tried to hate this album... you know really tried. I heard it and thought 'This album is rubbish!'. My thoughts were not entirely founded. I began to like odd little snippets of it and then, with time, I liked the whole bloody thing. I took a few times mind you, and a lot of drinks.

Take my advice; try not to have your initial listen on a full stomach neither.

Bruce Anderson is a song-writer of note. Just the one I think musical noise! Don't get me wrong, I ain't bein' nasty it's just that I can't think of a more suitable phrase. Mx 80 sound take one hell of a time to get their ideas across. Songs like 'Fascination' and 'Facts-Facts' take a long time to sink in, the latter especially which seems to be a list of interesting(?) but useless facts. (Gedda-way!)

They are American, which, I suppose, takes half the blame. Halling from Indiana they had an EP out last year one track of which 'Tidal Wave' is included on this album, I would imagine that one has to take some of the songs tongue in cheek, before beginning to understand them. +++ STEVE GIBBS

THE FOSTER BROTHERS: 'On The Line' (Rocket ROLL 10)

IT'S A shame, but the Foster's talents still

seem to be unrecognised in Britain. I could never understand why 'Count Me Out' never made it as a huge single and this album again displays they are a promising band. The Fosters have branded themselves with R'n'B, boogie and some reflections on West Coast. 'Make Believe' features a crisp mix of string synthesizer and bass before some easy guitar. An opening track of great style. 'Easy Street' is punched by the addition of some brass and I think it would have perhaps made a better choice for the current single.

On 'Count Me Out' which appears to be a new version with string synthesiser. 'Too Tired' has a disco type beat while 'Slowly Goin' Under' is full of big production and a story of adolescent awakening. ('His Love Ain't') On 'The Line' is the best produced track on the album and shows the Foster's songwriting abilities at their best. The ideas behind 'Won't Ever Let Her Go' a bit hackneyed about life on the highways and leaving your girl behind. ++++ ROBIN SMITH

Gary's growing

GARY GLITTER: 'Silver Star' (Arista SPARTY 1020)

MORE SO than any other of his albums, this is a collection of potential singles, but it seems to me that Gary is increasingly becoming bigger in image than he is in music. His image has always been larger than life and he has tried to bring his songs into line with the rest of the show, but it's been a struggle. I'd guess that his fans are getting younger all the time, putting him into the panto-here slot, rather than the sex symbol he started out as.

This album is considerably heavier than his others, perhaps he's still trying to redress the balance. The two songs which have shades of the old stuff are 'A Little Boogie Woogie In The Back Of My Mind' (which was the single) and 'You Belong To Me'. But he is breaking away from that style

and a few of the songs have worked very well. I liked his version of 'Rock And Roll (I Gave You The Best Years Of My Life)' - how apt, eh? And he has expanded, developing a harder line for songs like 'Roll Of The Dice', which I think would make a superb single, and 'Oh What A Fool I've Been'. If he intends to continue along those lines, his future should be assured in these glitterless days. The only track I didn't like was 'It Takes All Night Long' which was much too long, although I can see why he's done it. I think it's just too much of a change to swallow at the moment. A lot of the charm of his songs lie in the simplicity and brevity of the ideas. But it's a step in the right direction and it was the only song that didn't match up to the high standard of the rest. ++++ ROSALIND RUSSELL



GARY GLITTER: expanding his songs

THE PRETTY THINGS: 'Singles A's And B's' (Harvest SWSM 2022)

WHY THIS has been released, I don't know. It seems an unlikely time for a psychedelic revival, although the necessary 10 years have now elapsed since the heyday of cosmic whimsy, strange highs and backward tapes. The Pretty Things' 'Singles A's And B's' is with us and contains the Harvest from 1967-1970. It's dated stuff even now, but one intriguing connection with the Modern World can be made - the drummer, Twink, at the moment playing now music, rebel music, with the Rings, one of the sorriest prefab punk bands to cross my path.

I shouldn't think the release of this album will enhance his credentials much, either. It's the story of what happened to an r'n'b singles band when they got soft and 'concept' - album - inclined, but still made singles, none of which really took the charts apart.

The best-known is the ridiculous 'Defecting Grey', according to the sleeve notes 'several tunes intertwined into one continuous piece' (only their first innovation). Maybe that's why it sounds like twiddling a radio dial and picking up loads of unconnected snatches. It's a mess, but not without charm.

Other disarming moments include 'The Good Mister Square' a sublime waft of melodicism from the 'Parachute' album. (The B side was 'Blue Serge Blues' - really giving those straights what for, hey?) All of the words are self-important nonsense. The best music is the more relaxed songs, not labouring to be groundbreaking and significant like 'Mr Evasion', the simplicity of which gives its psychedelic dabbings

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Dinner with Demis

THE PROLOGUE:

OKAY, I admit I was expecting a fat, uncouth, big-mouth bubble (and squeak, Greek, geddit?).

A balding rent-a-tent hysteric with a circus-ring ego and a greenback mania.

A quivering, absurd, incoherent babbler about as erudite as a six-month-old baby with foot and mouth.

But the moment he rose with a resurrection shuffle out of the ground, arms raised in all the joyous ceremonial pomp and splendour of his glorious waistline it was love at first sight.

Demis is la carie Roussos, I love you. I love you. Not sexually of course, inconceivable ain't the word. No, it's your galvanised grossness I love, your insatiable capacity for greatness, your inhuman... well, you know what I mean.

Anyone who can wear an unflattering frock at The Palladium and surround himself with simulated stained-glass windows, false fog, over-the-top stage sets and conclude with a little boy in one hand and a red rose in the other can't be all bad.

You can say what you like but at least Demis puts on a show in every outrageous sense of the word. His Palladium week-long extravaganza — he paid £100,000 for the staging alone — was a golden calf indulgence in entertainment.

There's nothing wrong for a guy like Roussos to strike up the bands in such an extravagant way, it's merely a further extension of his despicable/lovable persona. And I enjoyed every baroque moment of his show.

Ever seen the sunrise at 9 pm? Ever seen a 50-foot dove? Ever seen the hills of Athens? Ever seen his friend the wind? Ever seen a 20-stone Greek sing falsetto and receive a tumultuous reaction? No? You ain't seen a Demis Roussos show then. 'Cos that's what you get — and more.

You ain't seen him eat either, have you? Well, welcome to...

DINNER WITH DEMIS

The proof is in the pudding... Midway through his show at Birmingham Odeon, Demis takes a breather while his band Black Crow do the interval stomp. I bump into him side-stage. "Ulo, you are writing about me for RECORD MIRROR?"

"Bright, Demis."

"Thank you."

So very humble, these Greeks.

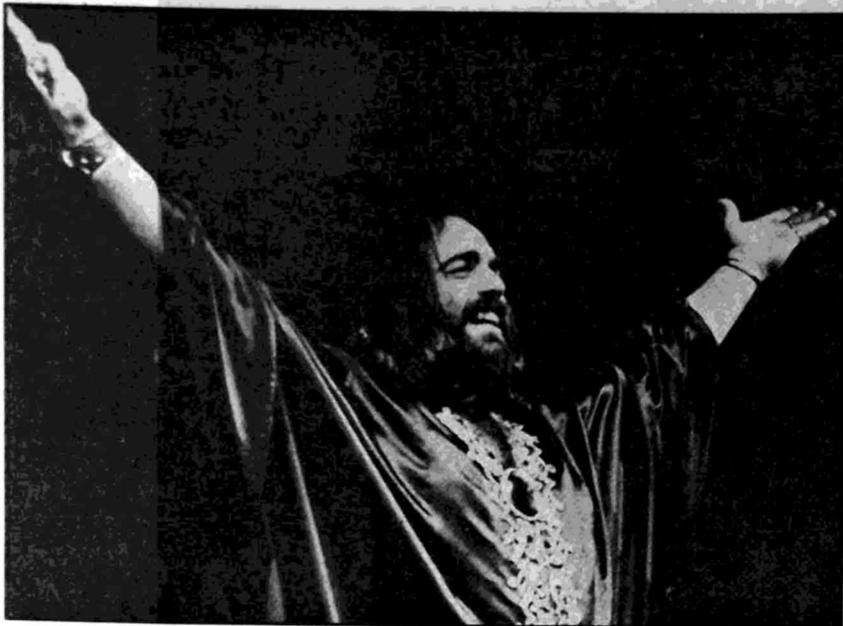
"I have booked thee nice restaurant after the show. Indian food. Velly good."

He then makes the kind of exit Bette Davis would be proud of, his frock sweeping the floor, his hair flowing in the door draught. He's nothing if not regal.

The customary flowers embellish the rushing finale as over-excited pre-Phyllo-san lovelies in flowery dresses surge forward towards the stage.

"Goodbye, I geeve you my music, I geeve you my love — I geeve you myself." Gee.

At the stage door a shimmering quadriga waits to transport Zeus at Ten. As he hauls his masseeef frame out into the night the Birmingham Aphrodites surround him. "Let me just touch him, PLEASE."



BARRY CAIN shows the Egon Ronay Good Food Guide where to go (preferably to the toilet) and after several days stomach pains finally gets to interview the Greek Mountain In A Dress

"Sorry darlin'," says his bodyguard, hired after a harmonica incident up north somewhere, "Not tonight, awright?" I climb in the back of the 80-foot long limo with Demis and for the first time in my meagre life I feel like a star.

"Wave to them." I wave. Demis laughs. A 60-year-old woman actually swoons. And how much does a Grecian urn really?

Cash and curry for the next two hours. VIP treatment at the restaurant. Demis is shown to his table. It takes him a while to sit down but when he does he orders in a chicken supreme voice — "Bring me the menu."

See, when Demis sits down to dinner he don't just select, he engulfs. "I cannot be bothered to choose so I tell them to bring me everything. It's much easier, hehehehehehehehe."

He laughs like he sings. And it seems to go on Forever And Ever, all the while his Bisto brown eyes sparkling under the soft, tasteful Indian lights. (Actually my bird reckons he's handsome. Then again, she is Greek.)

He's getting hungry and impatient. After all, it's already two minutes since he ordered. So he plays drums with his knife and indecently assaults a salt cellar.

"These people that write about me, they don't know what they talk about. They only interested in one music, rock. If they don't like me why do they come? Eh? Why do they come?" His fermenting anger is quashed by the plates.

Big plates, small plates, oval

plates, square plates, contem-plates Demis. Sausages, chicken, Indian kebabs, hot sauces, cold sauces, mango chutney, cold bread, hot bread, melted butter.

Demis performs the ancient Greek ceremony — eating. He grabs three large pieces of Tandoori chicken and two huge stuffed, spiced and speckly sausages. "You (gulp, slurp munch) like?"

"Not bad."

"Spiodgelishlick good."

In five minutes his plate is empty. He washes it down with a large bottle of mineral water, orders a whisky which he demolishes in one swig, orders a pint of lager and then says: "Those starters were good, what's for the main course?"

He ain't smiled once since the food came. Serious business. Somehow I get to thinking about cement mixers

"Next up, curries. Lamb curry, beef curry, prawn curry, curried curry, vomit vichysoise, potatoes, sweaty stroganoff, blood bolognese."

Munchsoopsquelchgulp. "Is good, yes?"

Burp!

Everything seems to be getting hazy. Just another mouthful of putrid prawns. Mimsa stomach turning round and round. I think I'm gonna pass out.

"Ah, here comes the sweet trolley." And there's curdy cream, thick brick heavy cakes oozing with juicy jam and enormous meringues full of eeechh and soft fruit and diarrhoea chocolate dumplings and

"Will you, er, excuse me, Demis."

dash. "Wait, you haven't finished your coffee cream gangrenous gateaux with the rotting Roquefort raisins."

And all that fat churning around inside in a demon dance with the hot chocolate and the custard and the mangos and the bile butter.

After a few days with my cute little portable stomach pump, I had recovered sufficiently to pop along and see Demis in his London hotel suite for...

THE INTERVIEW

"Would you like some cream with your coffee?"

"Er, nothing for me please, Demis."

He sits legs apart on the sumptuous settee wearing a flowery blue thing that reaches his knees and scratching his scantily clad scalp. It transpires Demis is an ultra-friendly guy with a boyish charm reflected in his lovable habit of scanning newspapers for a mention of his name.

At the moment he's engrossed in a magazine which talks about his sojourn in a Swiss health farm.

"It's not that I worry about my weight, it's just that sometimes I like to relax. It's funny. I am from the seaside, but I find I relax more in the mountains."

So why do all the critics hate you Demis?

"Eet ees happened for all the arteests all the time. I read very bad creetic in a paper about new album from Leo Sayer. The album ees a big hit, even before thees article appeared."

"I also see very bad article concerning concert by George Harrisson in Canada. Concert was sell out. People love eet. Eet was fantastic. I also see bad review of Neel Diamond in, er, Wooburn? He ees great arteest and the people they love heem. They also creeticise him at Palladium."

"For me, the Palladium was sell out. To feel the Palladium for one week, eet does not happen. But I could 'ave feeled it for two weeks. I 'ave a lot of fans. I sell a lot of records in thees country. But the bad creetics, they always there. I no care. The most important theeng is to 'ave creetic — bad or good, I do not care."

And he doesn't. And who can blame him. I admire blazing egos. I guess I admire Demis Roussos.

Now he's getting annoyed. "I don't give a sheet. I am there. I sold out thees concerts. Thees creetics, they no insult me, they insult my public. They call them stupeed. If I was one of those creetics, I would be very afraid to meet them."

"I am not afraid of thees creetics, but I am afraid of my publeeec. I leev for them. The man een the street weel harm me more than thees creetics who don't buy records but are geeven them."

He says some American critics from magazines like Time and People who came to see his Palladium shows loved it. This heralds Demis's assault plan on the US with what he terms 'Mediterranean Country Rock'.

"The most important theeng in show business is the relations sheep between the artist and his publeeec. Everytheng depends on thees one theeng. I beleive that the publeeec does not know what it wants. But they always want what they know. And they want some theeng they are used to."

In America they are used to country rock like The Eagles. But I am not American, I am Greek and I 'ave a way of feeling the museec and doing the museec. It ees the Medittranean feeling of museec.

"Put eet thees way — if I was talking in terms of food," (I clutch my stomach at this point with bitter memories) "I weel geev the Americans my meat with their sauce. My sound that I brought from the Medittranean with the sound that they know."

It may sound ridiculous but there's no way of Demis is gonna fall to cut in America. A guy like him could never fall at anything. Well, maybe not anything.

"My music is maseef. Eet has never happened before that a European artist has sold over 80 million albums. I am someone who works and works hard. All the money I 'ave got I 'ave worked for. But I am not mean. Shortly I am going to Paris to dress up as Father Christmas and give £10,000 worth of clothes and toys, which I have bought, to the children."

"I 'ave helped a lot of people." Demis is moving from his Parisian mansion to a little place in Monte Carlo. He's off to the States shortly where he will spend six months a year in Los Angeles.

"I wanted to take England first as a door to America. Now I take America."

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

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

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

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SO I put talcum powder over my jock strap, slid into a clean pair of pants, adjusted the stains on my raincoat and ventured out into the night.

Naturally I'd heard all about massage parlours. The Sunday splurge dirge had given me the lowdown on the cheap essential scenery, the bosomy creamy thrills, the dehydrated delicacies of these depraved establishments.

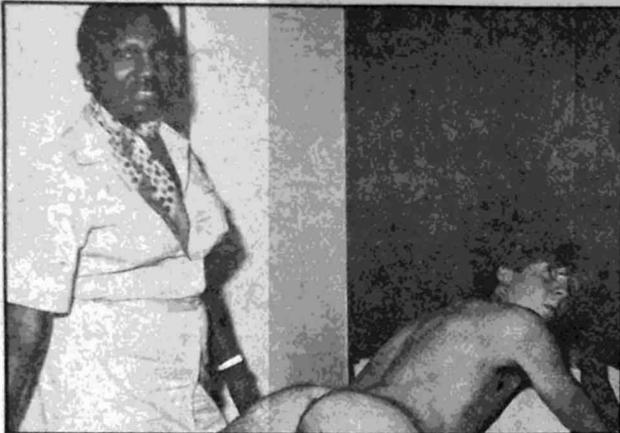
But I wanted to make up my own mind.

In the protex blue of Soho I picked the most likely looking place. Tucked away in an alleyway with MASSAGE emblazoned in vertical neon splendour barber shop style outside was 'Andrea's Pleasure Parlour'. Glossy colour photographs of the kind of girls you only see in Playtex adverts adorned the window.

Inside a blonde cleaned her nails behind a table. Behind her a price list ranging from a fiver for simple shower and massage to £15 for 'assisted' shower with two girls plus massage with special powder and mysterious oils.

I flash my press card and said I was from the Egon Grozny guide to Brothels and Other Houses of Disrepute in the UK. "Oh," she replied "In that case you can have today's special - assisted shave and foot bath for 80 bob."

I walked nervously downstairs into the gloom. Okay, I make no bones about it - I was looking for the sort of



BARRY (pant, pant) CAIN finds The Drones all hot and bothered

active relief that Rennles weren't gonna give me. A dusky girl tapped me out of my reverie "Take this towel go in there and strip off."

I tacitly obeyed. I guess it was the knuckleduster and scar across her cheek that somehow got me thinking she wasn't the type of girl you'd take home to mum.

I had just taken my trousers off in this dark cubicle when I realised I was not alone. "Who's there?"

"It's only me. M. J. Drone."

"Who?"

"M. J. Drone. You must've heard of The Drones - a pop band from Manchester."

"What are you doing here, a place like this?"

"We're launching our first album 'Further Temptations' on Valer VRLP1..."

Now, in case none of you have sussed, I'm guilty of perpetrating a cheap plug for a neat little band under the guise of a grossly exaggerated Soho sex story. But wait a minute, The Drones did

launch their album in a Soho massage parlour - and we've got the pictures to prove it. So you ain't gotta wise up cause it's all true. Honest.

Read on... The steaming water splashed on our lithe bodies as we stood in the shower. "Where are the others M. J.?"

"Well our drummer P. (Lambert) Howells is at this very moment having a blow job..." The management would like to make it clear that their massage parlour does not, I repeat not, indulge



in mouth to mouth resuscitation. And felicitatio will get you nowhere. The occasional hand shandy maybe but

"And lead guitarist (Gangrene) Gus is recovering in the local casualty unit after his massage while bassist S. (Whispa) Cundall is dead. No he's not. It's just that he always goes that colour after a hectic session."

The water had a strange effect on me. As it hit my back I felt a

strange tingling sensation in my groin and my mouth dried up.

"Our press officer, John Thomas, thought this might be a good idea so he contacted the owner of this gaff - I think his name is Master Bate or something and then the whole thing just steamrolled."

When the shower finished two well built girls helped us into bath robes. They led us into a small room which had two couches, a sink and a

table covered in bottles of oil and cologne.

They slowly undid the belt on our robes and we climbed onto the couches. During the ensuing squelches of firm hands kneading muscle M.J. outlined the band's career.

"We just used to play R&B with a street image. You've got to start somewhere. The band used to be called Rockslide and we played for 18 months before Gus joined and we changed the name. That was in October last year."

"Since that time Manchester has got together a really good scene, especially when the Circus was still open. Unfortunately with every new scene you get a clique and Manchester is no exception."

"It's like when we first started to play The Roxy in London. It was great but every time we went there it got increasingly worse. It was the same in Manchester too but it still ain't as bad as London where people don't go to watch the music anymore."

"I wouldn't play The Vortex even if somebody offered me £500."

A fever was rising in me as my masseuse took off her boiler suit to reveal a heart shaped tattoo carved with pride into her chest - "I Love HMS Reliant". It was when M.J. Started to talk about the time he first saw The Pistols and how the band anticipated the change that was happening in music at the time and how they never really changed direction that the happiness in a warm gun glow devoured my very being.

Love comes in spurts



"The more you want,
The more you please, baby,
And I can show you how...
...Now your baby is a lady,
Can I lay my body down for you?"

STEPHANIE DE-SYKES

Her new single

YOUR BABY IS A LADY

Telling it like a woman really feels - Stephanie De-Sykes on her beautiful new single "Your Baby is a Lady."

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WHAT WERE you doing on the morning of September 16 this year? Were you, like me, numb with the shock of hearing that Marc Bolan was dead, killed in a road crash?

The comic popper, the seemingly indestructible, eternal optimist, was gone. It's still hard to believe that he's not going to reappear in a puff of smoke, grinning and saying "fooled y' all!"

It wasn't until the funeral service, strangely cold and impersonal, that the realization began to creep through: seeing stars who had come to pay their respects in subdued, unfamiliar surroundings. Steve Harley, Rod Stewart, David Bowie, The Damned — they were all there to say goodbye to Marc the artist, Marc the showman and Marc the inspiration. The Press were there, the TV cameras — the fans wept at the gates.

The one person who wasn't there, who didn't even know that Marc was dead, was his lady, Gloria, the mother of his two-year-old son Rolan. She lay in hospital, immobile from the injuries she suffered in the crash. It was several days later before the news was broken to her.

"When they told me," she says, "I just didn't care about show business, I never wanted to come back. Then I thought I had a choice of two things: I could slip right back and never be seen again or I could do what he would have wanted and use the gift that was given to me."

Gloria is out of hospital now and is staying with friends. And she has made the brave decision not only to carry on with her performing but to speak about her future without Marc.

She looks better than you'd expect, having been through such a harrowing experience. She still needs crutches to walk, there's a possibility she will be left with a limp and her jaw, which was broken, still feels painful.

Her voice is husky but she says her vocal chords weren't too badly damaged. It was an emotional meeting because I hadn't seen her since the accident. But she's determined not to let her injuries get her down.

"When that cat said I'd have a limp I said 'no way!'," she tells me. "Suppose I have to drag this leg behind me I'll still be moving across that stage."

Getting back onstage isn't only a personal goal for Gloria. She's going to

do it because it's what Marc would have wanted, what he EXPECTS of her.

"I can't let something die that he wanted to happen," she says. All through the interview her voice falters, almost breaks but she's made up her mind to go through with all their plans.

"He wanted me to continue. I've recorded four new singles that are fantastic. 'Bring On The Love,' the one that's out, Marc was doing the mix. When he heard it he told me: 'Jonesy, you have a hit.' That's the reason I could finish the song."

"Before our tragedy he was thrilled about the production. Marc was the one that brought me back into showbusiness. He constantly kept encouraging me. Marc is the reason my life has changed, Marc and I both respected each other as artists."

"Before we had our accident we had already discussed this, that it would be the single. I have to look forward," she continues, a little hesitantly. "You don't wanna keep going back into the grave and all that sort of thing."

Gloria isn't alone in feeling that Marc is still with us, that he's watching to see how we all get along. In the hours following the announcement of his death the one bright spot was knowing that he would have loved the publicity, the front page stories on every national paper. He'd have been offended if he hadn't commanded that much notice.

"That is so true," says Gloria. "I must tell you this story. The week that Elvis died (four weeks before Marc's death, on August 16) Marc said to me 'I hope I don't go this week because I'd only get a few lines on page three!'"

Bolan was a master of showmanship.

"Marc knew so much he was a genius," says Gloria. "The Press... as far as I was concerned, they were so beautiful. They showed their emotion and their concern. I hope he knows. He knew the Press loved him. He had the wit... he had so much life and so much love."

"I feel this very day the reason I'm brave enough to do this is because he would expect it. I'm still very close to him. He was the type of person who shared a lot of things. You can change a lot of things but you can't change fate."

Gloria has to rethink her own career, start thinking of herself as a complete unit instead of half of the unit she was with Bolan. But in doing this she will

Marc had so much life and so much love'



'When you're alone you realise your loneliness'

remember what he wanted for her and how he'd planned her future. Bolan will still be very much with her.

"We were the punks, he was the cosmic punk of 1972," she says. "You know, I feel as though he's away on a gig and he's going to come back through that door. When you're alone you realise your loneliness."

Gloria is constantly aware of the influence Bolan had on her career. It was Bolan that brought her out, that recognised her talents and got her working again.

"If I had not met Marc I can't say what would have happened to me," she says. "Our work was more important, the writing, the creating. Marc wrote a 'Star Wars' three years ago and many before that. We kept growing in the music business."

It's ironic that so much was made of Marc's 'comeback' shortly before he died because he would never have considered himself anywhere else but at the top — all the time. Gloria agrees.

"Marc was never down," she says. "Marc is very dramatic."

It's clear how much she values the feeling that he's still with her, for she often refers to him in the present tense, not the past.

Marc was looking forward to taking our baby, Rolan, on the road. Did you know that Rolan has made his first recording? Two-year-old and he's very much a musician's child. I showed him how to press the record button on the tape machine and one day I came in and played a tape and there was Rolan's voice on it.

He's very much like Marc. He poses for the camera, he loves it. But he was taught by the King. Ever since Marc saw Neil Young's kid on the road and how great he was, he wanted us to do that. I haven't decided yet whether I'll take him. Marc is the governor and it depends on the feeling I get when I'm ready, when the time comes.

Although you wouldn't expect Bolan to be ideal, responsible father material, he did in fact have strong ideas on bringing up children.

"He told us what we should do in raising Rolan. He wanted him to go to a good school, to have a good education. Not that he would force anything on

Rolan, he felt that a child was an individual. Oh, there were such a lot of things that were going to happen in the New Year...

Rolan and Marc had a very special togetherness. I was never jealous of the situation. But now there's just me...

"Rolan is just too much. I can't tell you. I don't want to take him away from Marc's fans. They'll be able to see Marc's son. I've had such encouraging letters from the fans. Some of them who have grown up have named their sons after Marc."

"To receive these letters in hospital... one letter from a young girl said: 'Gloria, we can't blame you for the crash, we can only love you as Marc did.' They were beautiful. Another said: 'We knew how much he loved you and the baby.' They were just great, they respected him. They are fans of a great man. That must live on."

And Gloria is forcing herself to live up to the ideals that Marc maintained. She still thinks of him when she dresses — he always insisted that she look the part when she went outside. It was OK to dress how she wanted at home but in front of the public there was an image to keep up. Not that Gloria feels he dictated to her about dress.

"I wanted to do it," she jokes. "I'm just a bit of a pansy..."

She hopes to have everything ready to go on tour in the spring. By then she will have prepared a five-piece band and worked out her plans for the disco market.

"I can't let those plans fall through," she says. "The only thing is not to get into a situation of loneliness. I had three lovely years and a lovely person to share them with."

"You know, you can present strength on the outside but on the inside..." Gloria says her words with difficulty.

"On the inside there will always be a scar. And maybe that's a beautiful thing because you'll never forget. Not that I would anyway."

"You can't be with someone for three years and not have the same courage as them. The driving force I have is through Marc."

"All the songs I'm writing now are dedications. The album will be a dedication, the melodies are in my head."

Her bravery is something of a dedication too.

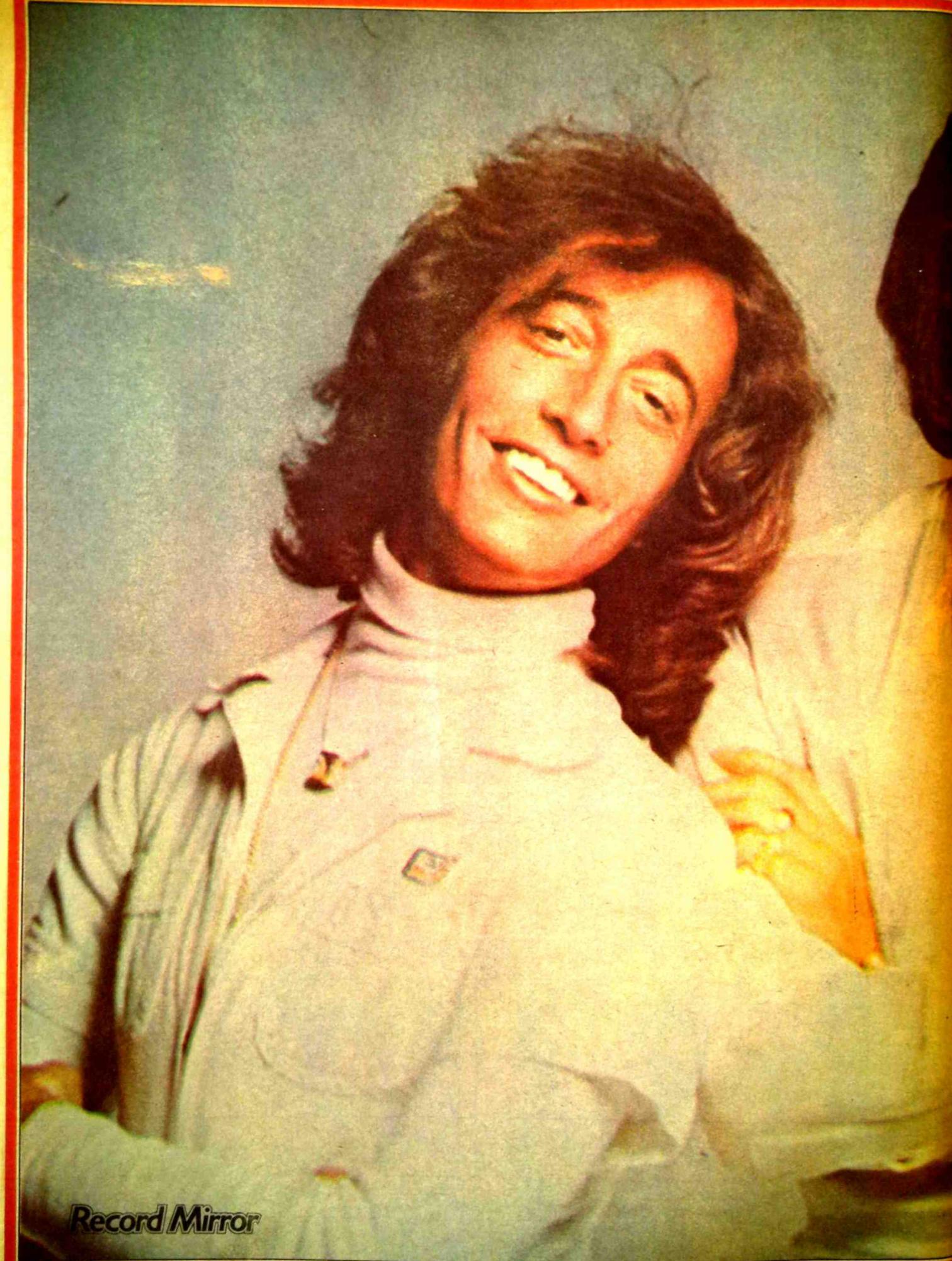
by ROSALIND RUSSELL

MY LIFE ALONE

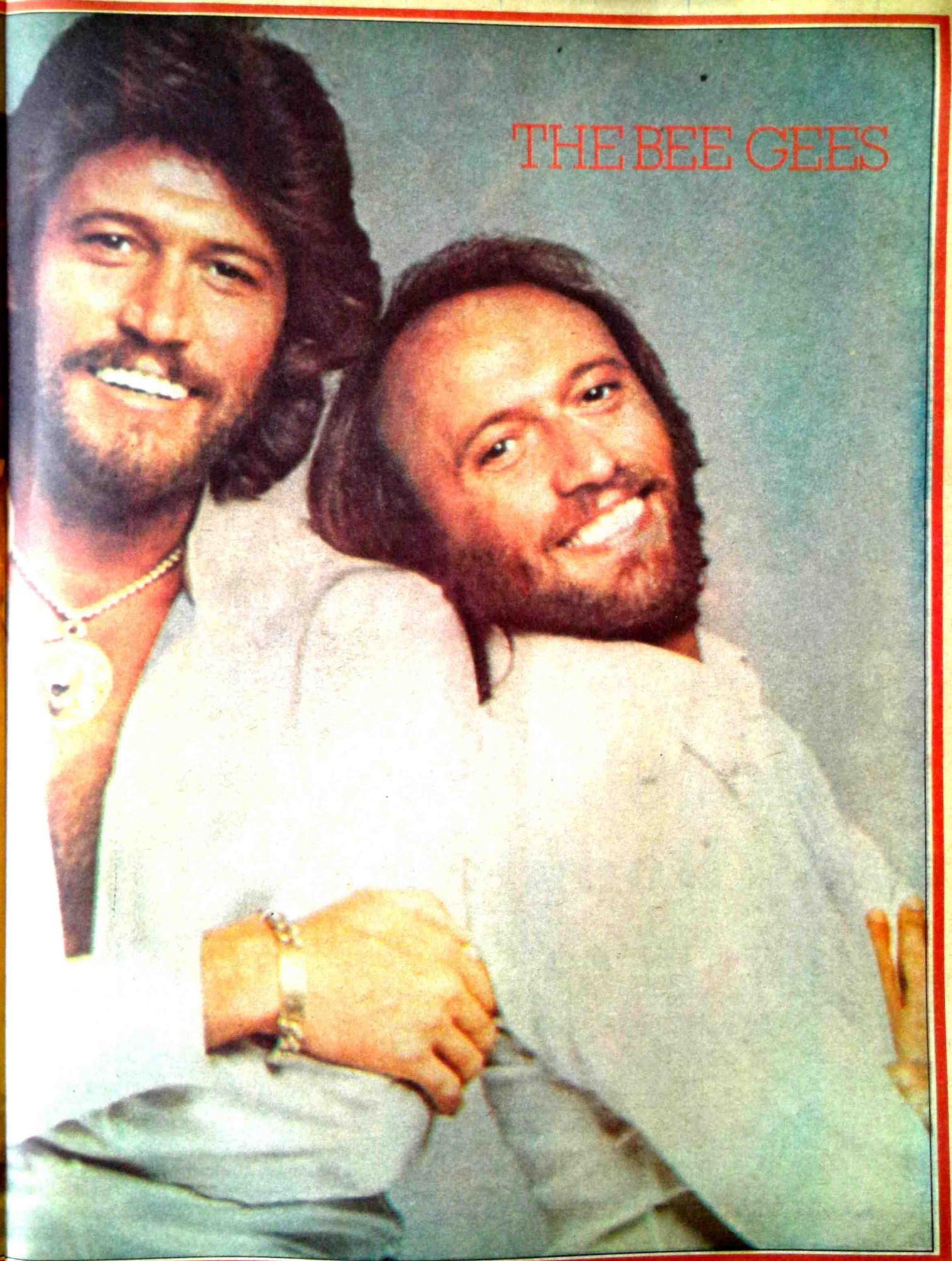
by GLORIA JONES



I don't want to take Rolan away from Marc's fans'



Record Mirror



THE BEE GEES



RONNIE JAMES DIO: he says Britain will be Great again!

JIM EVANS tries to get a few words in with Rainbow's vocalist, RONNIE JAMES DIO

Ramble away Ronnie



RAINBOW: "arch showing prismatic colours in their order formed in sky (or across cataract etc) opposite sun by reflection, double refraction and dispersion of sun's rays in falling drops of rain..."

RAINBOW: band formed by Ritchie Blackmore when he quit Deep Purple because he was "bored with the state of rock 'n' roll." Rainbow: Ritchie Blackmore, Cozy Powell, Ronnie James Dio plus two, plus a bloody great Rainbow.

RAINBOW: perhaps the loudest band in the world. Certainly the most colourful. Playing to 13,000 kids in four nights at the London Rainbow — certainly a popular band.

Backstage, before their third consecutive London

concert, Ronnie James Dio takes time off to talk and talk about music, about some of the things that make everything under the rainbow. He's one of those guys you just can't help liking. He's talkative, fun to talk to and he's got the time.

So, how's it going, Ronnie?
"I think Saturday's crowd was more responsive but it was nice to see that last night some of them actually came to listen to us."

"The receptions we've been getting all along the tour have been just as we expected — British audiences are the best in the world."

Next?
"We finish the tour at Cardiff on November 22, then we go back into the studio to cut the last two tracks for the next album — at the Chateau in France. Then we have a little time off, then Japan, then Australia and then

the United States."
Just how big are Rainbow in the States?

"I'm sure we're not as big over there as we deserve to be. We sell a lot of records and have loyal pockets of supporters. But we'll be making a concerted effort to put things right this time."

"It's strange, interesting — in America they can get into only one type of music at a time. From a socio-economic aspect punk might never happen in the United States. Deep Purple were the biggest band everywhere in the world apart from America. The same might happen to us."

"Japan? Yes, we're big there, very big, we're treated like the Beatles there."

Your thoughts on punk, new wave music, Ronnie?

"At first I thought a number of the punk bands had some integrity. But when they got so much publicity most of them sold out and the business

took over again. But I'm sure some very good musicians, producers and arrangers will emerge from punk."

"Yes, I'm sure there'll always be a place for our kind of music... the kids come to shout and to listen to the music and in a way we serve as a tension reliever — they come and see us and get rid of all their bad feelings..."

"Ritchie is the original heavy metal guitar hero, now he's got a band behind him..."
Ronnie began his association with Blackmore when his band Elf were playing on the same bills as Deep Purple.

"We did seven tours in all," recalls Ronnie. "At first Ritchie and I weren't that close but after a while he began to take notice of my singing."

"We did an LP together and it worked so well things took off from there. The addition of Cozy Powell was really the final link in the Rainbow

chain."
On this tour Rainbow have two new musicians, Bob Daisley on bass and David Stone on keyboards — how're they're working out?

"Fine. Keyboards are so important in this band. We need an organist to fill in between Ritchie's solos and to create new ideas."

Do you see yourselves always using the Rainbow on your stage set?

"It's become such a part of the show I can't see us ever performing without it. It's become the sixth member of the band."

Fronting Ritchie Blackmore and Cozy Powell is quite a job.

"It was difficult to start with, singing in the shadow of Ian Gillan and to a lesser extent of David Coverdale."

"But I have never consciously tried to be another Ian Gillan. I just try to portray my own genuine personality. And as a frontman I play off

audience response..."

"But really it's taken two albums and two tours to convince people that Ian Gillan can be replaced."

If he doesn't model himself on former Purple singers where and from whom does he get his inspiration?

"First off it was black singers like James Brown, Otis Redding, then like America I went through a white phase, then black again."

"Influences? Paul McCartney — the great user of music and man of 1,000 voices; Paul Rodgers when he was with Free and to a lesser extent with Bad Company; Rod Stewart because his voice has such distinct character; Stevie Wonder because he's so perfect, everything he does is faultless; Donny Hathaway and Elvis Presley, not so much for his singing but because he made rock 'n' roll happen."

Do you live for rock 'n' roll 24 hours a day?

"No, not all the time, you get very, very stale if you think rock all the time. I'm into classical music, listening to Bach and a lot of others. Fitting classical music into the hard rock thing we do is difficult and not always obvious, but it's there."

"At school I started playing the trumpet and carried on doing so for 14 years. Eventually I had to choose between an orchestral bent and rock 'n' roll. I went for rock because I felt it had more vibrancy."

"The most important thing about my classical music training was that it taught me to breathe properly so I don't damage my voice. Your vocal chords are like muscles, treat them well and they develop. Even though I abuse my voice — I smoke far too much — my voice has increased at least one tone every year."

Finally, as an American, Ronnie is very British.

"I've always been very partial to Britain. To me America has always been a colony given to me and other Americans by the British."

"The temperament and personality of the British suit me. They're not so embarrassing, brash or outspoken as the Americans. Unlike some Americans, I know how to hold my tongue."

"But it saddens me to see so many people forced to leave the country because of the tax laws. It's very, very sad. I'm not interested in politics — all politicians are only old rock 'n' rollers — but it's my prediction that within seven years Britain will be Great again. I hope so."

Help

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

Should mother know I'm gay?

I AM gay, and ever since I had an affair with a bloke the same age as myself in July, while I was on holiday at my sisters, I've felt very depressed.

I have no friends of my own age at home, my mother is very possessive as I am an only son and she must know everywhere I go. She suspects I'm gay but I always put her off when the subject comes up because she would do her nut if I told her. I would like to leave home but I'd never be allowed to.

To make matters worse, as it's a small place we live in everyone knows everyone else's business and one of our neighbours keeps threatening to tell mum and dad if I go out with any gay people I know. She also happens to work in the same place as me.

Gossip also tends to spread too as all my female friends are women of easy virtue. Please give me some advice, I'm nearly going insane. I'm still madly in love with this guy I was with this summer but there's no way we can be together now.

● Your affair of last summer is clearly over and you're obviously feeling very isolated and insecure right now. And, to crown it all, you're worried that your parents will find out that you're gay from your none - too - pleasant

neighbour.

Try to ignore her comments and don't let her see that she's getting at you, but bear in mind that if you continue to go out with your gay friends there's a good chance that this woman may do her best to confirm your mother's suspicions.

Should you tell your parents first? You know them best and if you think they'll react unsympathetically you're probably right. So it may not be wise to force the issue.

Perhaps your family won't let you leave home now because of your age, or are they just over - possessive because you're their only son? If you're already over 18 and feel that the way you want to live your life doesn't fit in too easily with local attitudes you should seriously consider making a positive move away from home, as much for your parents' sake as for your own.

If you must discuss the way you feel with your family or the inevitable happens and they get the message through the grapevine, you'll need some help in facing facts.

For further help, and advice for the future, write to Rose Robertson, Parents Enquiry, 16 Honley Road, Catford, London SE8. Rose is a parent who came to terms with the fact that her son is gay and decided to do something constructive so that other people, both parents and children, would find it easier to come through a sometimes difficult situation.

She can put you in touch with a penfriend of your own age if you want and will arrange a face - to - face link-up with your nearest Parents Enquiry counsellor if need be.

Pregnant? Don't waste any time

MY girlfriend is pregnant and she's only 15 and I don't know where to turn. She wants an abortion - where can we go? We live in the Manchester area by the way. Do we have to tell anyone?
Stuart, Manchester.

● If your girlfriend has already missed one period or more, then you must arrange for her to have a conclusive test immediately. She can see her family doctor or contact the British Pregnancy Advisory Service in Manchester. (Ring 061 236 7777 for an appointment or drop in on Saturday morning between 9.00 am and 12.30 pm). The BPAS is at Fourways House, 57 Hitchin Street, Manchester 1. Go along with her if you can.

Tests may prove positive and, if so, she will have to tell at least one of her parents - the BPAS can offer practical help in doing this. As she's under 16 one parent must agree to an abortion before the pregnancy can be terminated.

DON'T consider a backstreet abortion or a self-induced one. The only safe way to end a pregnancy is to seek qualified medical help and discuss the problem with a specialist.

Legal abortions are available free of charge on the National Health Service, or privately, in which case the doctor can refer her to one of the non-profit making chari-

ties, £70 is the average charge.

While the NHS is reluctant to operate on anyone who is over 12 weeks pregnant the British Pregnancy Advisory Service, a non-profit making concern will terminate pregnancies of up to 16 weeks. In some circumstances, girls don't have to pay.

The final decision rests with the doctor your girlfriend sees. They will take into account how sure she is about wanting an abortion, where she lives, her age and financial situation, who she lives with and most important of all, how many weeks she has been pregnant.

Just in case it's too late for

her to even consider having an abortion, the BPAS will help her decide how and when to tell her parents, who will, after all, have to know the truth eventually. For more advice on any immediate worries and the future write to the National Council for One-Parent Families, 255 Kentish Town Road, London NW5. (01 267 1361).

Stretch marks

I USED to weigh two stone more than I do now but lost a lot of weight just over a year ago. Since then I've noticed stretch marks on my bust. Is there anything I can do to get rid of them? I'm 15.
Kerry, Bradford

● Unfortunately stretch marks aren't just marks on the surface of your skin - they're signs of scarring on the tissues beneath the surface. But stop worrying and be patient. Given time they'll fade and can disappear completely.

Meanwhile if you really feel embarrassed about the big stretch and are thinking of taking a winter holiday in the sun or getting worried about what you'll do on the beach next summer, why not check out a cover-up job? Ask your chemist or local beauty counter for advice on special make-up.

Feedback

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

COULD YOU tell me if the Isley Brothers have a fan club?
Andrena Struthers, Scotland.

● They haven't, but for information write to Customer Relations Department, CBS Records, 17-19 Soho Square, London W1.

COULD YOU give me a list of albums and singles by Crazy Kat and do they have a fan club?
David Gillingham, Leicester.

● Albums: 'China Seas' (Mountain TOPC 5004); 'Troubled Air' (TOPC 4009). Singles: 'Thirty Love' (Mountain TOP 20); 'How They Crossed The Pole' (Mountain TOP 25). They haven't got a fan club but for information write to Mountain Records, 49 Mount Street, London W1.

COULD YOU give me a list of all the albums and singles released by Steve Hillage. Has he got a fan club?
Peter Thorpe, London.

● Albums: 'Fish Rising' (Virgin V2031); 'L' (Virgin V2066); 'Motivation Radio' (Virgin V2777). Singles: 'It's All Too Much' (Virgin VS 161). Steve hasn't got a fan club but for information write to Virgin Records, 2 Vernon Yard, Portobello Road, London W1.

HAVE DOCTOR Hook got a fan club?
Camille Slater, Datchet.

● Write to Capitol Records, c/o EMI, 20 Manchester Square, London W1.
COULD YOU give me the address of the Queen fan club?
Queen fan, London.
● Write to 40 South Audley Street, London W1.

RCA DISCO DIRECTION

Remember
'The Crunch'?
NOW!

The RAH BAND present

'JIGGERY POKERY' EYE4

Their next
top ten single!



WITHOUT SOUNDING excessively gloomy, neither producer Geoff Moore, not much-maligned front man Tony Wilson from Granada's 'So It Goes', hold out much hope of there being a third series.

Not that they've done badly mind you. Last year's debut was a fast and racy show with bands in the studio along with a white llama, Tony Wilson delivering throwaway lines, clips and cameos, and altogether a completely different mixture of rock and irreverence.

Which, incidentally, was monumentally panned.

Serious rock fans - weaned on the insipid pap of Bomber Harris' 'Old Grey Whistle Test' - rapidly became 'shocked', 'angered' and 'irritated' by the approach. Wilson in particular was the target of much stray mud, regarded (and reviled) as a smart Alec Mancunian who had no business touching rock with a bargepole.

By and large Granada didn't agree. After a few tantrums Wilson bounced back onto the screens this year with a second series; this time virtually launching a new wave crusade and hauling bands onto TV who wouldn't have got a look in elsewhere. They staged their own live gigs, tried to get the Sex Pistols, said and showed nearly everything they wanted and...

Well, they haven't gone yet.

In fact this is meant to be Wilson's villification. The inside view. The proof of his worth. Two special 'So It Goes' concerts in the second city. All filmed for broadcast before the programme bows out in a blaze of glory sometime before Christmas.

So it went.

Night one: The Pirates, Steel Pulse, John Cooper Clark, and the incredible Magazine, Howard DeVoto's new band. Free at Belle Vue.

Night two: Clash, with Subway Sect and Siouxsie and the Banshees.

"Manchester is more alive than London", offers Wilson later. Among other things.

For all the slating the track record of the last series, as the man isn't slow to point out, was excellent, featuring TV 'firsts' from the likes of Graham Parker and Jonathan Richman. Yet the format has changed radically.

"The style that we've used is my own, developing out of the presentation of a newsy programme," says Wilson. "I've done 'What's On' for three years now and I wanted to keep 'So It Goes' fast and dense the same way."

"There is the danger of always presenting 'safe' television. With rock it's either hundreds of camera shots to keep the interest, or that dreadful Hampstead artistic approach. What we tried the first time we've taken further."

He does admit to mistakes, naturally, and has been upset by criticism in the past. But Wilson is skilful and confident, asserting himself as a 'bright boy' prone (for his own reasons) to intellectualising the new wave - which he determinedly follows - while retaining an entirely professional approach to broadcasting. "I'm a storyteller. I want to communicate - you want the audience to listen all the time."

He sighs: "It's not too much to ask, half-an-hour a week, for something different, is it?"

"Anyway there's so much more happening this year, we've got something to go with this time. We can be exciting and irreverent!"

Last year's idea of recreating a 'club' atmosphere in the studio didn't really work, Wilson feels, although he's disappointed that the same format works perfectly for 'Wheelieappers and Shunters'.

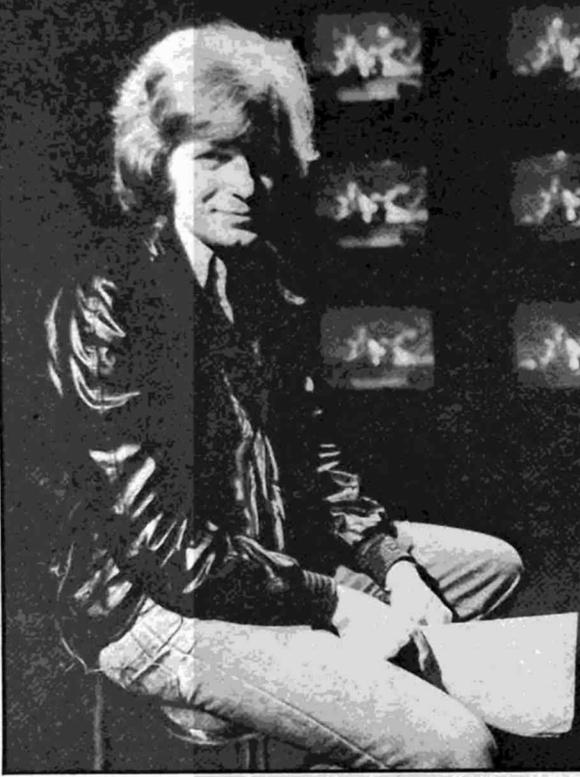
"We've taken chances this time, just gone out and filmed the gigs as they happened, and set up our own if need be. Just three, and sometimes only two, cameras. It's the best way. The speed is still there, and the excitement of live performances, even if it's a bit rough occasionally."

'So It Goes' has consistently gone for new, if never entirely unknown bands, and Wilson's enthusiasm for the movements in the last year has led to shows featuring the Jam, Tom Robinson Band, the Ig and the Heartbreakers among others.

But not the Sex Pistols. Producer Geoff Moore goes as far as describing Wilson's attempts to lure Malcolm McLaren's boys onto the tube as a 'saga'.

"We've been upset at some of the

This man needs you



He's got a good TV show, putting on people like The Clash and using some imagination for a change. JOHN SHEARLAW talks to Tony Wilson, front man for 'So It Goes', to find out why there may not be another series

It's not too much to ask, half-an-hour a week, for something different, is it?

things that McLaren has been quoted as saying," says Moore. "It's always assumed that they have this 'ungetability' about them. We read in the Sunday Times that no TV station will have them but we've been trying to set up a show for a year."

"Recently we even got as far as getting a studio arranged, only for them to withdraw only the day before. It's got so that I object to the myth-making that Malcolm seems so good at."

Historic

'So It Goes', however, has already shown the Pistols - last year, playing 'Anarchy In The UK'. This historic footage will be re-run this weekend. It's a great film, but not as good as they were hoping for. Still, they're getting the Clash live, alright?

A Wilson coup perhaps. His energy and enthusiasm has earned him respect in some unexpected quarters. He's still, in his own description, a "minor TV personality," especially in Granada land, but seemingly as devoted to the banishment of boredom and apathy (especially on TV) as the bands he's championed.

"We've had to fight for what we've done," he says. "And you can sense that we haven't been too popular, particularly with Granada. Just think we could have run a rock show, virtually for nothing as well, using promotional films. They're offered by the record companies all the time. Recently I turned one down, flat, and it appeared on the 'Whistle Test' the next week. Why should it always be so safe?"

And why always so serious? Wilson's main protagonists have attacked him in the past for smug, self-satisfied delivery, as if someone

who knows nothing about music shouldn't have the right to be humourous - or obscure.

"Unfortunately," he smiles, "That's just part of me. I'm confident in front of the camera, I like to speak fast. If you can't hear every word you have to sit up and listen. Heavens, that's the sort of change you need. Someone's got to try something."

"I like a few jokes, a bit of irreverence. I expected to get panned for it."

And at present this presenter is working hard.

The first night begins chaotically, with the mobile that Virgin have insisted is used to record Magazine, not turning up until 7.30. Wilson strolls about, disappears to Granada in the afternoon to record 'What's On', and returns for the action.

One camera in the crowd and two on the packed stage. The Pirates belting out at full blasts for half-an-hour. Already it's 9.30 with the concert due to end at 11. With a rapid changeover Birmingham's roots rockers Steel Pulse rank through a full set. Powerful stuff.

The audience is given a hilarious interlude (being both lewd and interesting) from 'punk poet' John Cooper Clark who seems to have as many greatest hits in Manchester as the Buzzcocks, and the indefatigable crew get ready for Magazine.

On their second live outing Magazine were staggering. Howard

DeVoto has managed to gather himself a brilliant band, which allied with his own chilling authority as commanding lead singer causes something in the way of transfixed immobility. For me any way. Watch and wonder on the screen.

Not too bad work wise. In the past the camera crew have insisted on plastic mags - at the Electric Circus used to protect them from the flying bog. But they earn Wilson's and Moore's accolades for services 'beyond the call of duty'. Just as well they're not of the 'knock off at seven o'clock variety'.

The next night reinforces the opinion.

Clash. Anticipation. Tension in the air and 2,000 in the audience.

Yet again it's supposed to be in the can by 11. The Clash are going to come on at 10.30. Subway Sect and Siouxsie and the Banshees warm up, instilling gentle waves of pogo and floods of phlegm. The placement of a hand-held camera in the audience in front of the stage becomes a physical impossibility.

Tonight's a paying audience too; a fullscale event.

The mobile camera retreats. The Clash advance. The power and the fury attacking each song, each chord with angry venom, seemingly oblivious of the cameras filming them. "See that," screams Strummer, pointing at one. "That's money talking." There's a savage excitement, halls of spit, the odd

bottle flying, and a heaving ecstatic mass of vertical movement. Clash City Rockers. On edge as always, fighting for complete control.

The Clash do their business. The crew do theirs. Just. Despite filming amidst surging and seething disorder the job gets done. Side views, angry snarls, and the tapes rolling.

With the 'TV set' (only it wasn't) over the Clash are hauled back, compelled to play more. To drain the crowd, to defuse the tension and the fury. Until the midnight ceasefire.

A close shave. "Without meaning to sound pompous", states Geoff Moore. "This has been pushing television to its limits..."

Hospital

The stills cameraman has had a camera stolen. One TV cameraman has had his glasses broken. One girl is taken to hospital with a cut face, driven there by Tony Wilson. Her friends allege that she has been kicked by a bouncer, the management deny it. The assailant has conveniently disappeared.

This ugly incident aside the success of the concert can't be denied. Frightening excitement. Live on TV. Wilson, Moore and company didn't need to do it, but they did. They regarded it as worthwhile. Placing themselves - certainly in rock 'n' roll terms - in the vanguard.

And succeeding? Even if they don't get to go for their hat trick?

Tony Wilson earlier had been gleefully suggesting just how he planned to finish his series.

With Clash... to come. Pan: monitor bank. Cue: presenter. Full face shot - side - of - mouth verbal: "There used to be a song called 'There's A Riot Going On' (Eh? - Jazz Ed.), for the last 10 years there's hardly even been a knees-up. Glad to see that there's some action back... here's a real 'White Riot'."

Such irreverence! Such good television!

Support another series - at least somebody's got the guts / imagination / influence (viewing the situation obliquely) to try, and succeed, with something different.

And maybe they WILL get the Pistols next time.



THE CLASH: compelled to play more

Soul



WEATHER REPORT minus Joe Zawinul

Joni Mitchell? Clark Gable?

What have they got to do with JOE ZAWINUL? ROBIN KATZ finds a connection

THERE WAS a running joke in the movie 'Inserts' that went something like this. The film centred around a silent movie director who was a recluse. Every visitor who came to see him mentioned that there was a new kid in town, Clark Gable, who wanted to meet him. The gag was that Gable was always mentioned, but never seen. He was also to become more famous than the old silent director would ever be.

So it went on the afternoon that cordial, forty something year old Josef Zawinul of Weather Report was giving me a concentrated history of the innovative jazz quintet. The Clark Gable in this case was Joni Mitchell, who was over at Island's Basing Street Studios working over a period of two days with Weather Report's Wayne Shorter and Jaco Pastorius.

Shorter briefly described the sessions as "a Jamaican, jungly sound". Joni Mitchell has sold millions of records, while Weather Report are waiting to see an album hit gold. Still, they innovated the now popular jazz style and they haven't changed too much to do it. So while rumours of Joni Mitchell's latest appearances filtered through the hotel, the history began.

Zawinul came from Austria where he was pianist to Dinah Washington and later penned 'Mercy Mercy Mercy' for Cannonball Adderley. He went on to work with Miles Davis, writing the title track to 'In A Silent Way' and tracks from 'Bitches Brew'. Wayne Shorter grew up in New Jersey and went to work for Horace Silver and Maynard Ferguson. He was part of the Miles Davis quintet that included Herbie Hancock and Tony Williams.

"Wayne and I had known each other since 1959," began Zawinul. "We had both written very successful material for the people we worked for. It was time that we did the same for ourselves. We wanted to break away, experiment, not have to be told how to play or what

interpretation to do. We liked the idea of a partnership.

"My music tends to be very sunshiny and happy because I'm a fairly happy-go-lucky type of person. Wayne's music is more serious and introspective. Without him I would have probably gone over the top in my area, maybe he would have in his. The good thing about a partnership is that it gives you a chance to check yourself out."

The key to Weather Report, it was explained, was not to have a consistent, recognizable sound. The foundation of this group was jazz certainly, but artistry above all. "The first band we had was more of a space band" recalled Zawinul. "When we played, it was to feel good. When that couldn't grow anymore, we changed group members. Wayne and I have no love of sitting still. As soon as you change a musician, the music automatically starts to sound different."

"There is talk that jazz is making a comeback. Certainly jazz is making a comeback economically. What happened was that jazz was alive and well and then it got itself into a state where it was uninteresting and predictable. What has remained consistent is the form of jazz itself. That might sound like a contradiction to you because much of jazz is improvisation.

"But the form will always be there. Herbie Hancock tried r&b. There were other jazz artists who went straight in for rock and roll. We are number one, I feel, because we never played anything but jazz. It's just that we do it our way. We change. A lot of the early crossover efforts were interesting: Chick Corea and the Aha-vishna Orchestra when they began. But the music became more mechanised. It lacked a feeling of flow."

Weather Report's refreshing free flight music has served as the tip of the iceberg in luring many unlikely types into new jazz fans. If one knew nothing about jazz, where in the

name of back catalogue would a genius like Josef Zawinul recommend one to start.

"It's possible to start from the beginning, but there are so many albums!" he smiled generously. "Let's see. I'd recommend you start with the first Dizzy Gillespie Live Band, which was recorded in Pasadena in 1948. There's 'Duke Ellington At Newport' from 1957 or '58. H m m m m. There's Billie Holiday's 'Lady In Satin' — talk about feeling in music! Billie Holiday was in a category all her own. 'Porgy and Bess' by Miles Davis, the first Mahavishna album, our 'Mysterious Train' and 'In A Silent Way', which was Miles Davis of about seven years ago."

Seven years is a long time for a partnership that sprouted from such differences. Zawinul feels the only point of tension, which might have been dangerous was not in the music, but in disciplining the outfit. Both he and Shorter contributed equally from a musical standpoint, but it was Zawinul who became the disciplinarian. "It's like being a parent. A good parent disciplines and loves. If you're only doing the disciplining, then you don't enjoy the success as much."

"We respect each other's differences", he continued. "Wayne tends to sit down at a piano and writes and rewrites his songs. He rearranges his rearrangements. It's all very specific. I'm very different. I tend to improvise with a tape recorder at my side. I tape down all this music and then, perhaps I'll do something with it. If I didn't write another song for the next two or three years I'd have plenty of material. There are songs that go back years. I've heard things of Wayne's that he wrote when he was 17 and they still sound wonderful. That's not like rock, is it?"

At that moment, Wayne Shorter put his head in through the door and smiled. Speaking of improvisation, he had just come back from a session with Joni Mitchell. No doubt the session with Joni Mitchell

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I HAD a dream, I was wuffed away to Toronto, driven to the El Macombo — the place the Stones recorded some of their live albums — onstage were four guys who are DIFFERENT called Cheap Trick.

Two of the band compete for the good-look stakes. Tom Petersson, bass player, slim, long brown curly hair and Robin Zander, lead vocals and rhythm guitarist, a cross between Tom Petty, Rod Stewart and Mick Ronson. They're both dressed in well pressed suits.

The other two are, well, weirdos. Left overs from the old Dead End Kids films. Rick Nielson, lead guitarist, short back and sides haircut, baseball cap, clip on bow-tie, too short trousers and a cardigan that he must have got from a jumble sale.

Professor

Finally, Bunazuella (Bun E.) Carlos, drummer, fat, bespectacled, crumpled clothes, chain smoker. Just imagine the kid at school you called 'professor' and that's Bun E.

The band have got the comedy and the sex appeal but can they play? Well, they've played with Kiss, Queen, Runaways and all were impressed. Even heavy metal producer Jack Douglas, who's worked with Aerosmith and Starz wanted to be in on their debut album 'Cheap Trick'.

The American press are certainly crazy about them. Saying things like: 'The hottest rock band of 1977'. 'Cheap Trick is sarcastic, smart, nasty, powerful, tight sensed and destined for something great.' 'Closest musical analogy is the Who'.

It's also said that they have a lot of influences, mainly British but what they put across is some of the best, hard as nails rock 'n' roll you've heard this century.

Plectrums

Hear their new album 'In Colour' and for the first listening to some tracks you'll think what a rip-off, but take a second listen and I know you won't be able to take it off the deck for weeks. They beat all their influences into a cocked hat.

Onstage it's the same. You think Rick is just another flash guitarist with 10 different guitars lined up behind him but he plays them all, sometimes two at once, with absolute technical competence. Apart from the guitars he also has about 200 plectrums stuck to the ceiling, amps and mike stand, which he picks off, tosses into the air, catches in his mouth and spits them one at a time at his audience with complete accuracy, getting his target every go and never losing time.

Bun E. Carlos, 100 fags a set and still it doesn't slow him down. Tom Petersson churns

Was it a dream or just a Cheap Trick?



RICK NIELSON: the eyes still burn

ALF MARTIN reports on one of America's hottest new bands

out the bass and Robin Zander gives you all the emotion on vocals.

After the gig there's crowds of kids outside the tiny dressing room and few lucky ones inside. Taking photos, getting autographs. Rick Nielson has a new pose for every click of the camera. It doesn't

look unnatural, he's just wierd, with those eyes popping and staring continually.

Later, on the fifth floor of Toronto's Plaza II Hotel, the band are still working, talking to the press, having pictures taken, listening to records, eating pizzas and drinking coffee.

Rick and Bun E., still with fag in his mouth, are seated in one corner of the room and Tom and Robin are sprawled on the floor. Rick talks incessantly about his love for the band and his collection of guitars. Bun E. is a record collector and wants to get all of the Dave Clark

Five's records. Rick and Tom first met in Europe. They travelled together through Germany, Italy, England, Spain and ended up in France where they met Bun E. and Robin. Then they came across Ken Adamany, now their manager, who invited

the band to the States.

When Cheap Trick arrived they knew it wasn't going to be easy. Continual touring — 290 dates in one year — was the only answer. Rick takes up the story: 'The more we play and the more records we have out gets us better known. We've only been in the public eye for about seven months. Now we're getting lead reviews from the press and that's real flattery and we enjoy it but we don't get big heads over it. We try to take it in our stride, it's what we've always wanted to do. It's amazing that it's come this fast.'

Concept

'We're not huge superstars, we're just working on the concept of good music and good entertainment. Now the critics and kids are picking up on us.'

'All this hard work now will pay off in the end. There's no lull in this band. While other bands are taking holidays in the Bahamas we're still working.'

'We've only played in the US and Canada but in Japan we're really popular. We've got eight fan clubs there. So we'll go there sometime. Some of the mail that I get is amazing, especially pictures. Some I could comment on, some I won't but I'd like them to keep their imaginations up. It's better than some of the things I could ever think up. There's lots of places we want to play, especially Britain.'

'I once tried to get a job with Family but I didn't fit in. They didn't want an American.'

'For our future albums, we've got so much material. We plan to have a long career. I write all the time and have been asked by other artists for songs. Rick Derringer, Johnny Winter, even Andy Williams.'

Who inspired you to pick up a guitar?

'My parents are opera singers, so I was always around music. I used to play guitar to the TV show theme tunes, things like 'Bonanza'. Then I bought singles, especially Duane Eddy. I never had a lesson I just picked it up from listening to records.'

Antiques

'Now when I play I make people drool. Most musicians would love to have the guitars that I've got but I'm not a materialist, if you have the stuff you should use it.'

'I get my guitars from all over the place, they're like antiques to me. I don't need any more but I love getting new ones. It's something that helps the band too because people are interested in the guitars. Plus the rest of the band and our actions. My actions come from everyday life. I look at everyone and steal from them all. People I enjoy and hate. I observe and take it all in but it's spontaneous when it comes out.'

Then I woke up and all I could remember were those mad, staring eyes, they kept burning my face. Was it a dream or a Cheap Trick?

NINETEEN SEVENTY seven has been a weird year, I'll tell you that.

Weird, that is, in the real meaning of the term.

Diverse weirdnesses have surfaced in rock 'n' roll, usually connected with the whole new wave bit, that just aren't going to lie down and go away. By now that much is obvious.

No, the only way they're going to become unweird is by being acknowledged and assimilated — and thus they'll have done their bit to transform the face of things, generally for the better. And who's to say that something won't have the strength, cunning and resilience to go that bit further — to change things on a wider scale?

The proliferation of independent labels, most of 'em into one form of weirdness or another, has been integral and essential to the flowering of new wave kulchur. Such development automatically poses a challenge to the existing majors, throwing them back on fundamental resources in an attempt not to lose their foothold. Labels like Island and Virgin, who themselves grew up on the tide of cultural wave which was similarly building to a crescendo a decade or so ago above all must feel the wind of change as a potential danger flashpoint.

Maybe not so much Virgin indeed, since they're still small enough to be able to roll with the punches and then come up with their own angle. Their successful courting (so far) of the Sex Pistols and on a similar scale, their brilliant recent advertising job on the Motors first album testifies to their ability to match weirdness with weirdness.

Danger

Indeed what labels really are in danger may not become clear for another six months or thereabouts. But what can't be denied is that change is in the air.

Among the independents, Stiff and Chiswick have been the leaders right down the line and if anything, recent developments have seen them consolidate that position, with both of them consistently registering increased and very healthy sales.

Between them, however, for downright weirdness, Stiff take the proverbial biscuit.

Just look at their advertising. The flair which has marked their promotional work, both graphically and linguistically makes them a far more interesting label to work, or deal with than any of the boring old farts responsible for promotion generally. They've got a sense of humour that literally mocks at the serioo gunge churned out for the likes of Harley, Yes, Wakeman and soon . . . and on.

Interestingly, both labels straddle in a laudably maverick fashion the whole new wave bandwagon, when it comes down to the music. But what makes their success so intrinsic to the rise of the 'new music' is the set of attitudes which go to create their respective characters. In particular, both acted as pioneers for the movement away from costly budgets and over-elaborate productions, which, as a general phenomenon were getting in the way of the unearthing and recording of new talent.

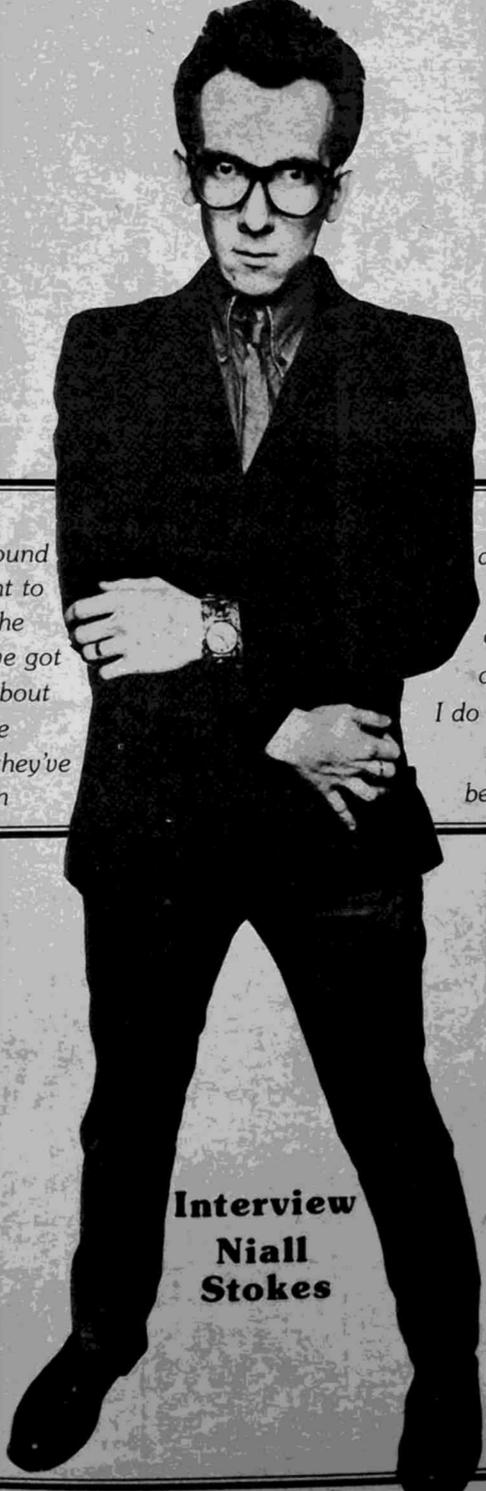
The unearthing and recording of new talent . . . a vital function for the ongoing health of the music and the major labels more or less give it up as a bad job. Maybe it's just as well. If it hadn't happened that way Stiff Records mightn't exist or even if they did, they mightn't have the name of one Elvis Costello on their books. That'd be some loss.

Suffer

On the whole subject E. C. himself feels strongly . . . 'cos he did suffer at the hands of A & R departments who didn't want to know. And let's set it down straight away that he's both intelligent and articulate — and a formidable critic for lethargic sods everywhere.

Elvis: "That's their loss. They couldn't work it out first time round. But the point is, without getting too heavily into territory I've covered in other interviews — and I've tended to come over as a bit paranoid about the music business — is that the

Elvis Costello — anti-star of the new wave



The next record will sound very different to some of the people who've got a set idea about what little pigeon-hole they've got me in

When the new album comes out I want to have another half set of new material. I do write quite a lot so it shouldn't be a problem

**Interview
Niall
Stokes**

music business is very, very lazy. They can't be bothered to find out about things and their attitudes are very cloistered.

"They're not at all open minded unless you've got a track record. The only time in the last 10 years that the music business has actually come out to take a look at what's going on in clubs has been the — I don't know what you want to call them — punk bands, new wave bands or whatever label they care to stick on them in order to sell them

"It's only that they've got scared that something's going on that they don't know about, that people might actually make some money out of it without them being in on it. But when it came to actually finding out about something that didn't have a huge sticker or a huge uniform "This is the New Thing," when it's a question of sussing out individuals, then they couldn't really be bothered."

Thing is though that Elvis Costello fits so well into the Stiff weird scheme of things.

Because he's weird. And before anyone's head goes off on one of those 'oh yeah . . . the weed . . . the Buddy Holly / Hank Marvin connection . . . I know . . . weird . . . ha ha!' tangents, forget it. I'll let Elvis himself pass comment there.

"I think that's just . . . it's a question of 'oh well, it's not really punk, so what is it? We'd better get something a bit peculiar out of it. And they're making something out of nothing because of a lack of imagination. They don't want to work their heads too hard on thinking about . . . (laughs) . . . music or anything."

Peculiar

"In some cases it's a question of thinking 'Oh let's get some kind of peculiar angle' 'Oh sure, he looks a bit odd because he's got those funny glasses and he seems to wear some funny clothes. Well, we could make a lot of copy out of that," rather than actually straining themselves and really listening to the records."

Yeah, laziness and ignorance all round.

"With most journalists, it's been a case of the same old questions being trotted out repeatedly. People have come along not actually knowing anything about me . . . people come along that haven't even heard the record, they're just sent along on the assignment. I'm not interested in talking to them . . . there's just no point."

So we're not going to do the weed number here — it's a load of rubbish, based on a bunch of stupid assumptions anyway. No — when I say that Elvis Costello is a weird man I mean that he's highly individual, idiosyncratic and independent, both as a writer and a person. I mean weird in the positive sense that implies someone who's found a niche that's entirely his own, which is likely to arouse the nosy, uncomprehending disapproval of your average (meaning paranoid) person.

Revenge

Like recall the interview Costello did with Nick Kent in NME. In it, the fact that E. C. is into revenge was stated. Rampant Paranoia! Get that weirdo off the screen! Snuff 'im! Revenge . . . I mean, you just don't say things like that, Elvis.

"That's being played up in a very one-dimensional way — like, who am I going to get next? It's not really like that."

"It just happens to be something that came out on a lot of the songs on the album, so it's something that I felt needed to be explained. But you're somewhat at the mercy of the journalist, when you say things, to understand the full implications of what you're saying. (Incidentally Costello selected Nick Kent as the one journalist he'd met whom he respected.)

"I don't want to sound one-dimensional in any way. I tended to make a point of it to draw a contrast with the majority of singers who are interviewed and talk about various other aspects of their personality — like how good looking they are or whatever. Or what strings the bass

**CONTINUED
OVER PAGE**

ELVIS COSTELLO



FROM PAGE 33

'I don't give art any thought at all. If I worried about art I'd really be in a bad way'

areas that are uncomfortable to look at — areas which people feel embarrassed about revealing." Despite this highly original streak, people have so far tended to lump Costello into 'the Morrison school' — along with Parker, Seger, Lynott, Armatrad and others — as a convenient means of labelling him. Elvis is balanced in his rejection of the notion.

"There's no point in denying that you've listened to people — and they must have some effect on you. But I've never listened to anyone obsessively so that it would have totally dominated the way I think. The next record, I think it'll sound very different to some of the people who've got a set idea about what little pigeon-hole they've got me in. On the tracks we've already recorded, to my ears the vocal sound is quite different. I don't see any point in making another record that sounds like 'My Aim Is True.' Also it's the Attractions who are doing the backing, which changes the sound."

player uses or various other boring things.

"It was something that was definitely important, but it's not something that I necessarily want to glorify. I'm very anti this glorification of more - or - less - anything, that's rampant now. The whole point of the album is that it's aside from the usual things that are glorified in rock 'n' roll songs.

"But I'm not any more into glorifying these rather negative things. I don't like this feeling of revenge. I just haven't been strong enough to put it down."

The trouble is that Nick Kent's piece did tend to glorify — and possibly exaggerate — the impulse. So let's get Costello's feelings on it down for once and for all.

"In a way you're just getting at yourself 'cos it comes down to trivial levels. I will do trivial things to hurt people who in the past might have got in my way. I have had people taken off guest lists and things like that because I don't think I want to see them now that it's fashionable to come to me, when they couldn't even give me the time of day last year.

"I can see how someone could quite easily criticise me for it but I don't give a shit 'cos I'm quite enjoying it. They equally enjoyed their position of privilege when they closed the door in my face — so I'm showing them what it feels like. I don't think it's a particularly virtuous thing to do.

"It's just a question of giving them a taste of what they do to other people. It's not just me, there's a lot of other people they treat like that."

Costello's ability to see himself objectively and his evident honesty in relating his feelings pre-empt any righteous moralising on the subject.

Significantly the same kind of current runs through his music. Rather than painting relationships in a rosy light that obscures so much of the reality of how people feel and interact, Costello lets out the bitterness and the sarcasm, which so many suppress.

"If something really unpleasant happens to you and you keep dragging it up for the sake of putting the person that did it to you through it, it might not affect them that much but it probably makes you feel miserable. I've had that feeling about some of the songs on 'My Aim Is True' — things like 'I'm Not Angry' and 'Allison'. They're quite hard to sing, and I don't mean that to sound ultra - sensitive — I was consciously trying to avoid self - pity on the record."

In that, Costello succeeded. As with his conversion, there's a weird kind of distance and objectivity involved, which nevertheless burns with feeling. Nobody emerges from the following passage: "In 'Allison' looking any the better. 'Well, I see you got a husband now / I believe your pretty fingers lying in the wedding cake / You used to hold him right in your hand / Until he took all that he could take... Sometimes I wish that I could stop you from talking / When I hear the silly things you say / Sometimes I wanna put out the Big Light / 'cos I can't stand to see this way..."

Down on record, those lines are devastating.

"There's a lot of things there that I wanted to write 'cos they hadn't been written before. Like 'Sneaky Feelings' (the title says it all) — there's no song like that to my knowledge.

Conventionally, even if people do write put-downs, they're frames - as a glorification of the put-down, whereas I was trying to get into

"From the point of view of a show, I really like the idea of being able to go out and do something fresh, 'cos it keeps people on their toes. They're not just coming along to see you do a live version of the album, which is what it's like with a lot of bands."

Art

Don't let the word 'show' deceive you either: "I don't like theatrical things. I'm not very into show business. Well, I'm not very into it — I hate it. I don't regard myself as being in showbusiness at all. I'm just playing songs. I don't think of rock 'n' roll in the Nils Lofgren sense — trampolines and scarves. I don't think of it as another world. 'Art'?"

"No I don't give art any thought at all. If I worried about art I'd really be in a bad way. Just songs and the effect they can have on people."

He can't really be more specific than that. But the basic point is that it'd be a mistake to inflate the importance of his work.

"I don't expect anything to change anybody's life or change the world. I'm not interested in that. But people can make what they want to do of them equally. I'm not into entertaining people the sense that they come and say 'Oh yes, it was a nice show, dear. Let's go and have a Wimpy.' Like, fit in with your evening along with a family movie or something. I don't mind what people get from it, but if it's unsettling, then it's probably good for them."

He doesn't, above all, want to be elevated to the status of demi-god.

"I don't pretend to have any big 'in' into all this information. I'm not saying — 'Listen, 'cos now I'm going to tell you the way it is.' I hope people don't take my word for everything. In the '60's people were built up into kind of gurus but one by one they fell to pieces, or copped out or died or something. Everybody was left mourning them and really they should have said they're just human beings and they're fallible."

"I hope people would never take anything I write seriously in that sense. I am serious about what I'm doing but I hope they'll never come and say 'Oh yes, he knows. He's got The Word.' 'cos I haven't got 'The Word' anymore than anybody else."

What Elvis Costello does have is the ability to make us look inside ourselves in order to reassess the way in which we relate to other people. His songs may not have the word and he may not have any special 'in' on the ultimate truths that evade us, but his work can stimulate people to dig that little bit deeper than they've been used to. What you come up with then is your own business.

Meantime... Elvis Costello, you are not the future of rock 'n' roll. Don't worry.

The fact that your whole attitude spurs that kind of crap should insure you against the trap.

Really, you've got better things in store.

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The Parton of the ways . . .

WHEN YOU set out to interview Dolly Parton's sister, it's only natural you go with a lot of preconceived ideas. Well . . . one preconceived idea. You must know what Dolly looks like . . . those wonderful, astounding charms. She has the most wildly exaggerated body I've ever seen. She's outrageous.

It's quite a shock to meet her little sister Stella, who's as thin as a reed, noticeably lacking in rhinestone-studded clothes and sans wig. Dolly and Stella are at opposite ends of the

musical poles, but out of a family of 12, five of whom are in the music business. It's not really surprising. They don't go in for any ideas of a country Osmonds family.

It must have been awful to have a rapidly developing sister when you were waiting to grow up.

Stella's single, 'Danger Of A Stranger', started out in the country charts in the States, but

gravitated towards the MoR pop charts. It was written by Shel Silverstein who has written such good songs for Dr Hook. Although she looks like Dolly factually, 28-year-old Stella is determined she should not be compared to her sister — or anyone else come to that. It's only the long blonde hair, perfect complexion and soft Southern drawl that gives her away as being a country girl.

"We're a very close family," she told me. "But I'm somewhat of a loner. I've always gone my own way. I haven't worked very often with my family. Dolly and Cassie — that's another sister — and I used to do harmonies in church and for a couple of small records, but I shouldn't think we've worked together more than four times in 10 years."

This is Stella's first time in Britain — she'd only just flown in and was pretty tired. When she couldn't stifle a yawn any longer, she excused herself politely (hope she wasn't bored!). It must get to be a drag when people ask you about your famous sister all the time.

"I don't mind at all," she said. "It's only natural people should want to know about that. People have always expected us to look the same, but I am the thinnest in the family

Like Dolly, Stella has been singing since she was in school, and started professionally as soon as she was allowed to. And like a lot of other Southern belles, Stella was married young.

"I have been married," she says. "I married while I was in high school and I now have a nine-year-old son called Timmy. I was very young, 16 or 17. But you learn everything from experience and I take everything as a lesson. From that, I've learned to weigh things for what they are. When you're a young girl — and I can say this because I was like this — you look for a romantic figure, you're not realistic.

"Now I'd look first for friendship. Most young girls are looking for a knight in shining armour, but really you need a friend. Not a love-sex relationship. I probably will marry again though."

While she's on the road, a friend takes care of Timmy back in Nashville and her parents are on hand if they're needed. Although Dolly also lives near Nashville, they don't get the chance to see a lot of each other as they're both touring most of the time.

"I perform a lot to different audiences from Dolly. Since she's been in Nashville, she's worked mostly concerts and I've worked clubs. In fact, I haven't seen Dolly's show

since she split with Porter Wagoner — and that was a while ago. So I can't say that I was trying to be like her."

I get the impression that Stella Parton is a strongly independent lady and although she'd never drop that polite attitude, she's also quite firm that people should accept her for her own style. Her songwriting is also completely different from Dolly's.

"I don't write about the past, I write love songs," she says. "I write from inspiration and only sometimes from experience. I don't play that much — just guitar and autoharp.

"I work with a three-piece band and I'm shortly to add a keyboard player."

I thought this deliberately more contemporary approach might mean that Stella didn't attach as much importance to her background as Dolly does.

"My background is very important to everything I do today," she says. "We were born and raised on a farm and I'm proud of the way I was brought up. (Actually I was born in a hospital). We weren't well off, but I never felt deprived at all. Momma always pointed out that there was someone worse off than we were."

Like her sister, you'd think just to look at them that they didn't have much thought beyond



DOLLY: outrageous

singing and stage dresses. After all, they're the archetypal pretty blondes. But they're both as sharp as needles and as determined to go their own way as horses head for home. They're the kind of ladies you'd be scared to say 'sex' in front of, but they shock you by being just as open and a lot more straightforward than most.

Stella proved herself able to take criticism a couple of years ago. I happened when Olivia Newton John won coveted country music awards and a lot of established rhinestone queens took exception to the fact, thinking that country music belonged exclusively to the Southern states of America. Livvy came in for quite a

pastings

stella was one of the few who stood up for her. She and another Nashville musician, Bob Dean, recorded a song Stella had written, called 'Ode To Olivia'. Not surprisingly, the song was rejected by all the major Nashville recording companies, but it was brought out independently and did well enough to draw public attention to the girl who'd been still living in the (not insubstantial) shadow cast by her sister.

Now Stella is prepared to take on the UK. She'll be back to tour at the beginning of the new year.

"I'd hoped for this, but I didn't dream of it," she says. "I'm still quite overwhelmed."

ROSALIND RUSSELL



STELLA: a loner

RCA DISCO DISCO DIRECTION

ONLY
99p

Introducing...

CATS 'N' JAMMER
KIDS

with

'DISCO DRUM'
EYES

Their 15,000 limited
edition 12" single



Upfront

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

Wednesday

- NOVEMBER 23**
- BATLEY, Variety Club (475228), The Drifters
 - BIRMINGHAM, Odeon (021-643 6101), Status Quo
 - BLACKBURN, LodeStar (Rochester 400), Reallios
 - BRADFORD, The University (33466), Little Bob Story
 - BRIGHTON, The Alhambra (27874), The Stukas
 - DARLINGTON, Civic Hall (65774), Boys Of The Lough
 - DUNDEE, Ambassador Hotel (69107), Eater Monotones
 - FOLKESTONE, New Metropolitan Arts Centre, Alex
 - GLASGOW, Apollo (041-332 6045), Steve Gibbons Band/Bethnal
 - GUILDFORD, King's Head (75004), Alligators
 - HAINAULT, Old Maypole, Fencypiece Rd, Flying Saucers
 - HUDDERSFIELD, Colcar Social Club, Mungo Jerry
 - KEELE, The University (Keele Park 371), Horslips/Radiator
 - LANCASTER, The University (65201), Frankie Miller Meal Ticket
 - LEEDS, The University (39071), Southside Johnny & The Asbury Jukes
 - LEICESTER, De Montford Hall (22850), The Chieftains
 - LINCOLN, New Penny Club, High Street, The Band With No Name
 - LIVERPOOL, Empire (051-709 1555), Urlah Heep
 - LIVERPOOL, Eric's (051-236 7881), Electric Chairs/Alternative T.V.
 - LIVERPOOL, Moonstone (051-709 5886), Isambard Kingdom
 - LONDON, Dingwalls, Camden Lock (01-267 4967), Michael Chapman
 - LONDON, Golden Lion, Fulham (01-385 3942), Hurriganes
 - LONDON, Hope and Anchor, Islington (01-359 4510), The Pirates
 - LONDON, The I.C.A., The Mall (01-636 6303), David Toop And Paul Burwell
 - LONDON, Kensington, Russell Gardens (01-603 3245), Riff Raff
 - LONDON, Marquee, Wardour Street (01-437 6903), Bernie Torme
 - LONDON, Queen Elizabeth, Chingford, Jerry The Perret
 - LONDON, Rochester Castle, Stoke Newington (01-249 0198), Penetration
 - LONDON, Rock Garden, Covent Garden (01-240 3961), Plammet Airlines
 - LONDON, Windsor Castle, Harrow Rd, (01-286 8403), J. J. Jameson
 - LUTON, Royal Hotel, The Crabs

- MANCHESTER, Electric Circus (061-205 9411), Steel Pulse
- MANCHESTER, The University (061-236 9114), Flying Aces
- MIDDLESBROUGH, Rock Garden (24195), George Hatcher Band
- NEWPORT, Stowaways (50978), Radio Stars
- NOTTINGHAM, Imperial Hotel, Venom
- PASLEY, Silver Thread Hotel (041-887 2198), XTC
- PLYMOUTH, Castaways (63127), Tyla Gang
- PRESTON, Guildhall (21721), David Essex
- READING, The University (806222), John Martyn
- RETTFORD, Posternhouse (4881), Doctors
- RYDE, (I.O.W.), La Babalu Club (63309), J. A. L. N. Band
- SHEFFIELD, City Hall (27074), Thin Lizzy/Radiators from Space
- SHEFFIELD, Dog And Partridge, Attercliffe Rd (441185), Flying Lessons
- SHEFFIELD, Top Rank (21327), The Damned
- SOUTHALL, White Hart, Whirlwind
- SOUTHAMPTON, The University, Union Ballroom (556291), All Star Medicine Band
- ST. ANDREWS, St. University (4863), Five Hand Reel
- WOLVERHAMPTON, Lafayette (265285), The Depressions

MORE ACTION this week from over Statewide way when Southside Johnny and the Asbury Jukes zap back on a four-dater, their first visit since they played at the fabulous Crystal Palace Garden Party do, back in September. Catch 'em at Leeds University (Wednesday), London Hammermill Odeon (Thursday), Cardiff University (Friday) and Glasgow Strathclyde University (Saturday), before they return to America for further work on their new album.

Meanwhile Graham Parker, The Jam and The Damned give the UK new wave a work-out. Sadly it's goodbye to Graham the groove, now on the tail-end of his 18-dater, with only four more dates to go, at Oxford New Theatre (Friday), London Rainbow (Saturday), Bristol Colston Hall (Monday) and Brighton Dome (Tuesday). But you can always spread some Jam on you at Leicester University (Thursday), Aylesbury Civic Centre (Saturday) and Sheffield Top Rank (Sunday), and see if

The Damned set the place alight at any stage during their three-nighter at London's rockin' Roundhouse (Friday, Saturday and Sunday).

Back on the motorway, Tom, Danny, Mark and Brian, otherwise known as the Tom Robinson Band are driving like hell just so you can see them at Salford University (Friday) and Maivern Winter Gardens (Saturday). And (Friday) and Maivern Winter Gardens (Saturday), currently supporting Thin Lizzy, can be found at Bradford St George's Hall (Thursday) and Manchester Free Trade Hall (Friday & Saturday).

The Enid, exponents of loony rock par excellence headline at London's Victoria Palace (Friday), and if you're into Essex you can drool over Dave at selected venues, or why not check-out the totally individual talents of John Martyn, or hop-hop-hop on down to one of the events at the pubrock fest currently happening at London's Hope & Anchor.

- HEMEL HEMPSTEAD, Arts Centre (84048), Siz/Odd Ends
- HATFIELD, Forum Theatre (71217), Barbara Dickson
- HIGH WYCOMBE, Nags Head (21738), The Stukas
- HULL, The University (42431), The Darts/Amazoblades
- KEIGHLEY, Variety Club, Mungo Jerry
- LIVERPOOL, Empire (051-709 1555), Horslips/Alan Hull's Radiator
- LIVERPOOL, Eric's (051-236 7881), John Oway Band
- LIVERPOOL, The Polytechnic (051-236 2481), The Pirates
- LIVERPOOL, The University (051-709 4744), Fairport Convention
- LONDON, Brecknock, Camden (01-485 3073), Bone Idol
- LONDON, City Polytechnic (01-247 1441), Strider
- LONDON, City University, St John Street (01-253 7191), Racing Cars/Movies
- LONDON, Dingwalls, Camden Lock (01-267 4967), Only Ones/News
- LONDON, Hope and Anchor, Islington (01-359 4510), Steel Pulse/Dire Straits
- LONDON, Jolly Farmers, Islington, Rebel
- LONDON, Kings College, Chesterford Gardens (01-435 2322), Buster Crabbe
- LONDON, Marquee, Wardour Street, (01-437 6903), Gloria Mundi
- LONDON, Middlesex Polytechnic, Hendon (01-202 3793), British Lions/Hurricanes
- LONDON, Kensington (01-603 6071), Burlesque/John Cooper-Clark
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), Dead Fingers Talk
- LONDON, Rock Garden, Covent Garden (01-240 3961), Greenman
- LONDON, Roundhouse, Chalk Farm (01-267 2564), The Damned
- LONDON, Basement, Seven Dials, Covent Garden, The Dandies (National Abortion Campaign Benefit)
- LONDON, South Bank Polytechnic (01-261 1525), Little Aere
- LONDON, Three Rabbits, Market Park, The Actors
- LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Tenbalol
- LONDON, Victoria Palace (01-834 1317), The Enid/Alisha Beacon
- LONDON, Windsor Castle, Harrow Road, (01-286 8403), Scarecrow
- LOUGHBOROUGH, Town Hall (63151), Stage Frigh
- MANCHESTER, Rafter's (061-236 9788), John Martyn
- MANCHESTER, Free Trade Hall (061-834 0943), Thin Lizzy/Radiators from Space
- MANSFIELD, Eight Bells, Banadana
- MARGATE, High Cliffs, Queens, Hotel, Zib Band/Samson
- MIDDLESBROUGH, Rock Garden (24195), Motorhead
- MILFORD HAVEN, Torch Theatre, Little Bo's Story
- NEWCASTLE, The Polytechnic (28761), Roogalator
- NORWICH, University of East Anglia (52068), Who/Johnson
- NOTTINGHAM, Dutch House, IOU
- NOTTINGHAM, The University (55912), Boys of the Lough
- OXFORD, New Theatre (4544), Graham Parker & The Rumour/Clover
- REDDITCH, Tracey's (61160), Stamps
- SALFORD, The University (061-736 7811), Tom Robinson Band/No Dice
- SCARBOROUGH, Penhouse (63204), Reallios
- SOUTHAMPTON, Gaultmoor (22001), Urlah Heep
- STAFFORD, North Staffs Polytechnic, The Yachts



GRAHAM PARKER: Oxford New Theatre, Friday

- LONDON, Hope And Anchor Islington (01-359 4510), Shakin' Stevens & The Sunsets
- LONDON, 100 Club, Oxford Street (01-636 0933), Cimaron
- LONDON, Marquee (01-437 6603), Wardour Street, Bernie Torme
- LONDON, Music Machine (01-387 0428), Camden, Gloria Mundi
- LONDON, Nashville (01-603 6071), Michael Chapman Band
- LONDON, N.E. London Polytechnic, Plalstow, Flying Saucers
- LONDON, Rainbow, Finbury Park (01-263 3148), Cher & Gregg Allman
- LONDON, Red Cow, Hammersmith (01-748 5720), Riff Raff
- LONDON, Rochester Castle (01-249 0198), The Stoke Newington, The Depressions
- LONDON, Rock Garden, Covent Garden (01-240 3961), Downliners Sect/Traden
- LONDON, Royalty Southgate (01-868 4112), Whirlwind
- LONDON, Swan, Hammersmith (01-748 1043), Landscape
- LONDON, Tidal Revue, Bayley St (01-340 4435), Sore Throat
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Contempt
- MANCHESTER, The Polytechnic (01-273 1964), Electric Chairs/Alternative T.V.
- MIDDLESBROUGH, The Town Hall (45432), Frankie Miller/Meal Ticket
- NOTTINGHAM, Katies (256070), Advertising/Hooker
- NOTTINGHAM, Playhouse (45671), Barbara Dickson
- PENZANCE, Winter Gardens (2475), Tyla Gang
- PORTSMOUTH, The Polytechnic (839141), The Stukas
- PRESTON, The Polytechnic, Reallios
- READING, The Target (383887), The Actors
- ROCHESTER, Nag's Head (06334-3130), Venom
- ROMFORD, White Hart (41311), Collier Row, Dynamite
- ROTHERHAM, Windmill (72988), The Doctors
- SCARBOROUGH, Ollie's, Stamp
- SCUNTHORPE, Bath Halls, George Hatcher
- SOUTHPORT, Dixieland (36733), Trapezoid/Oscar Swansae, Circles, Burlesque
- SWANSEA, The University (24851), Little Bob Story
- TORQUAY, 400 Club (28103), Strider
- WELLINGBOROUGH, British Rail Club, Springfield Broad Green, Red Hot
- WIGAN, Haydock, St Oswalds, Mungo Jerry
- YORK, The University (56128), Steel Pulse



STATUS QUO: Birmingham Odeon, Wednesday

- ABERDEEN, The University (57251), George Hatcher Band
- BASINGSTOKE, Technical College, Tyla Gang/Grand Hotel
- BATLEY, Carlinghow, Modesty Blaise
- BATLEY, Variety Club (475228), The Drifters
- BIRMINGHAM, Barbarellas (021-643 9413), Radio Stars
- BLACKPOOL, Opera House (25252), Status Quo
- BOURNEMOUTH, Winter Gardens (26446), Stephan Grapell
- BRIDLINGTON, Spa Pavilion (78258), Frankie Miller Band/Meal Ticket
- BRIGHTON, New Regent (27400), Southside Johnny & The Asbury Jukes
- BRIGHTON, University of Sussex (64681), Stray
- BURTON-ON-TRENT, '76 Club, Deke Leonard
- CARDIFF, The University (39641), Southside Johnny & The Asbury Jukes
- CHESTERFIELD, ACD Rock Club, Dagaband
- CIRENCESTER, Royal College of Agriculture, Stridlight
- CROYDON, Swan & Sugar Loaf, Woody and the Splinters
- DERBY, Bell Hotel, Strange Days
- DERBY, Kings Hall (31111), The Jam
- DUNDEE, Technical College, Flying Aces
- EDINBURGH, Clouds (031-229 8303), Eater / The Monotones
- EDINBURGH, Odeon (031-667 3805), Peter Straker
- EDINBURGH, Heriot Watt University (031-229 3574), Five Hand Reel
- EDINBURGH, Napier College, Cheap Flights
- EDINBURGH, The University (031-667 1290), Colosseum II

Friday

- NOVEMBER 25**
- ABERDEEN, Music Hall (27888), The Chieftains

THE ROCHESTER
145 STONE NEWINGTON
HIGH STREET, N16
01 249 0198
November 1977

23 Penetration	50p
24 The Depressions	Free
25 Dead Fingers Talk	Free
26 X-Ray Spex	£1
27 The Jaguars	Free
28 Art Attax	Free
29 The Wasps	Free

Upfront

SOUTHEA, Clarence Pavilion Ballroom (31453), Sham 69 Staa Marx/Chaos
SUNDERLAND, Mecca (57568), Doctors
SURBITON, Assembly Rooms, Schoolgirl
TIVERTON, Tiverton Motel, Oscar
WAKEFIELD, Newton House, Whirlwind
WEST RUNTON, Pavilion (203), Spill Enz
WEYMOUTH, College of Education, The Pleasers
WOLVERHAMPTON, Lafayette (26285), Bernie Torrie

Saturday

NOVEMBER 26

AYLESBURY, Civic Centre (6009), The Jam
BATH, Brillig Arts Centre (64264), The Movies
BATLEY, Variety Club (47528), The Drifters
BIRMINGHAM, Barbarellas (021-843 9413), Radio Star
BIRMINGHAM, Town Hall (021-236 2339), Alan Price
BIRMINGHAM, The University (021-472 1841), Cado Belle
BRACKNELL, Arts Centre (27272), Strider
BRADFORD, The University (33466), Five Hand Reel
BRIGHTON, The Alhambra (28784), Alligators
BRIGHTON, University of Sussex (64681), Steel Pulse
BRISTOL, Snuff's Club, Ronnie Storm & The Typhoons
BURY ST EDMUNDS, Griffin (3617), Dagaband
COLCHESTER, University of Essex (44144), Boys of the Lough
COVENTRY, Mr George's (27529), Outsiders
CROYDON, Rudolf's Rev Deer (6859291), Eed W
DARTFORD, Dartford College of Education (21326), Grand Hotel
DERBY, Lonsdale College (47181), The Darts/Amazorb/Blades
DICKENS, Barrel Organ, Brent Ford & The Nylons
DIVELY, JB's (53977), Stray
EASTBOURNE, East Sussex College, The Deceptions
FOLKESTONE, Lees Cliffe Hall (53193), Gordon Giltrap Band
GLASGOW, Apollo (041-332 6051), Chieftains
GLASGOW, University of Strathclyde (041-552 1270), Southside Johnny & The Asbury Jukes
GLASGOW, The University (041-339 8977), Colosseum II
GLASGOW, Queen Margaret Union (041-334 1565), The University, George Hatcher/Banquets
HALIFAX, Good Mood Club, Eater/The Monotones
HARLESDEN, New Roxy Theatre, The Trogs/Sweet Sensation
HATFIELD, The Polytechnic (68100), The Yachts
HEREFORD, Balls Park College, Deke Leonard
HIDDERSFIELD, The Polytechnic (22288), Cheap Flights
HULL, College of Education, Krakatos
KINGHLEY, Variety Club, Mungo Jerry
LEEDS, Florida Green Hotel (623470), The Stukas
LEEDS, The University (3971), John Martyn
LIVERPOOL, Allinsons (021-928 7442), The Brothers
LIVERPOOL, Empire (051-5601), Steve Gibbons/Oscar
LIVERPOOL, Erics (051-236 7881), XTC
LONDON, Brecknock, Camden (01-485 3073), The Roll Ups
LONDON, Chelsea College, Manrean Road, Handbag
LONDON, Dingwalls, Camden Lock (01-267 4967), Jackie Lynton Band



SOUTHSIDE JOHNNY: Leeds University, Wednesday

LONDON, Hammersmith-Odeon (01-748 4081), Alphonse Mouzon
LONDON, Hope & Anchor, Islington (01-359 4510), The Saints
LONDON, Imperial College, Prince Consort Road (01-589 8238), The Vibrators
LONDON, London School of Economics (01-405 4872), Sad Cafe
LONDON, Nashville Kensington (01-603 6071), Burlesque/John Cooper-Clarke
LONDON, North East London Polytechnic, Dagenham (01-590 2262), Tyla Gang/Hurricanes
LONDON, Rainbow, Finsbury Park (01-285 3148), Graham Parker & The Rumour/Clover
LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), X-Ray Spex
LONDON, Rock Garden, Covent Garden (01-240 3961), Grechmas
LONDON, Roundhouse, Chalk Farm (01-267 2594), The Damned
LONDON, Star & Garter, Lower Richmond Road, Strange Fruit
LONDON, Swan, Hammersmith (01-748 1043), The Alligators
LONDON, Thames Polytechnic, Woolwich (01-854 3162), Stray
LONDON, Upstairs at Ronnie's (01-439 0747), Tenbaloi
LONDON, Windsor Castle, Harrow Road (01-286 9403), Scarecrow
MALVERN, Winter Gardens (2700), Tom Robinson Band/No Dice
MANCHESTER, Apollo (061-273 1121), David Essex
MANCHESTER, Free Trade Hall (061-834 9443), Thin Lizzy/Radiators from Space
MANCHESTER, Midland Hotel, Whirlwind
MANCHESTER, The Polytechnic (061-273 1094), Dickson
MARGATE, High Cliffs, Queens Hotel, Bullets
MATLOCK, Black Rocks, Bandanna
MIDDLESBROUGH, Town Hall (45432), Barbara Dickson
NEWCASTLE, New Tyne Theatre (21551), Peter Straker
NORTHAMPTON, The Angel, Shazam
NORTHAMPTON, County Cricket Club, Indoor School (32917), Racing Cars
NORTHAMPTON, Nags Head, Stamps
NOTTINGHAM, Kaities (256070), Venom
NOTTINGHAM, The University (55912), Shakin' Stevens/Scream'n' Lord Sutch
OXFORD, The Polytechnic (61996), Little Bob Story
PAIGNTON, Festival Theatre (58641), Jasper Carrott
REDFORD, Dulwich College (663387), Muscles

REDCAR, Coatham Bowl (3236), Fairport Convention
RETFORD, Porterhouse (481), Spill Enz
SHEFFIELD, The Polytechnic (21290), Clnaruns
SHEFFIELD, The University (24076), Frankie Miller/Moat Ticket
SOUTHAMPTON, The University (556291), Little Acre
SOUTHPORT, New Theatre (40404), Bethnal Stratclyde, The University (041-552 1270), Alan Hull's Radiator
WEST RUNTON, Pavilion (203), Linda Lewis
WIGAN, Casino, Station Road (43501), Heavy Metal Kids
WINCHESTER, St Alfreds College, Thunderfling
YEovil, Johnson Hall (22884), Alphonse Mouzon
YORK, The University (56128), Horalsps

Sunday

NOVEMBER 27

ACCRINGTON, Lakeland Lounge, Oscar
BIRMINGHAM, Hippodrome (021-622 2576), Chieftains
BIRMINGHAM, Hot Lion, Bandanna
BRIGHTON, Buccaneer (66006), The Depressions/The Flies
BRISTOL, Hippodrome (29444), Uriah Heep
CARNFORTH, Redwell Inn, Five Hand Reel
CHELMSFORD, Chancellor Hall (65848), Fabulous Poodles
CHELMSFORD, City Tavern (412601), Little Bob Story
CARLISLE, Market Hall (2232), Colosseum II
CROYDON, Greyhound, Tom Robinson Band/No Dice
GLASGOW, Apollo (041-332 6051), Status Quo
GOURCOCK, Ashton Hotel, Chou Pahrot
LEATHERHEAD, Thorndyke Theatre (7867), Alex
LONDON, Brecknock, Camden (01-485 3073), Scarecrow
LONDON, Golden Lion, Fulham (01-385 3942), Little Acre
LONDON, Hope and Anchor, Islington (01-359 4510), Tyla Gang
LONDON, Nashville, Kensington (01-603 6071), Burlesque/John Cooper-Clarke
LEEDS, The Polytechnic (41101), Peter Straker
LONDON, Rainbow, Finsbury Park (01-263 3148), Graham Parker & The Rumour/Clover
LONDON, Red Cow, Hammersmith (01-748 926), Clayton & The Argonauts
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Jag-uars

LONDON, Roundhouse, Chalk Farm (01-267 2594), The Damned
LONDON, Sound Circus (01-405 8004), Sandy Denny
LONDON, Theatre Royal (01-336 8108), Steve Gibbons Band/Bethnal
LONDON, The Torrington, Finchley, Deke Leonard
LONDON, Victoria Palace (01-8341317), Ben Sidran
LONDON, Windsor Castle, Harrow Road (01-286 9403), BJZ's
MANCHESTER, Palace Theatre (061-236 0184), Alan Hull's Radiator
MANCHESTER, Royal Exchange Theatre (061-833 9333), Fairport Convention
NEWCASTLE, City Hall (20007), Alan Price
NEWMARKET, Grand Ole Opry, Kingsway, Flaky Pastry
NORWICH, St Andrews Hall (28477), John Martyn
PLYMOUTH, Castaways (63127), Wilko Johnson
PORTSMOUTH, Portsea Rotary Club, Alligators
REDCAR, Coatham Bowl (3236), The Pirates
ROTHERHAM, Sherwood Social Club, Modesty Blaise
SHEFFIELD, Top Rank (21827), The Jam
SOUTHPORT, New Theatre (40404), Barbara Dickson
UXBRIDGE, Brunel University (30125), Spiteri

Monday

NOVEMBER 28

BIRMINGHAM, Hippodrome (021-622 2576), Peter Straker
BIRMINGHAM, Top Rank, Dale End (021-236 3226), The Jam
BIRMINGHAM, Town Hall (021-236 2339), John Martyn
BOURNEMOUTH, Village Bowl (26636), Wilko Johnson
BRENTWOOD, Hermit Club, Sherfield Rd, Wild Sister
BRIGHTON, Dome (682127), Thin Lizzy/Radiators from Space
BRISTOL, Colston Hall (29178), Graham Parker & The Rumour/Clover
CANTERBURY, Marlowe Theatre (64747), Alex Carlsie, Crown and Mitre, Five Hand Reel
COVENTRY, Locarno (2457), Steve Gibbons Band/Bethnal
DONCASTER, Outlook (66434), Burlesque
EDINBURGH, Tiffanys (031-556 8292), Alan Hull's Radiator
GLASGOW, Apollo (041-332 6051), Status Quo
GUILDFORD, Bunters (72422), Stamps
HIGH WYCOMBE, Town Hall (26100), Tom Robinson Band/No Dice/The Boylends
LEICESTER, De Montfort Hall (22850), The Damned
LONDON, Brecknock, Camden (01-485 3073), Babylon
LONDON, Dingwalls, Camden Lock (01-267 4967), Hotel/Pencil/Satori Hotel
LONDON, Greyhound, Fulham, Landscape
LONDON, Half Moon, Putney (01-480 6468), Chris Jones Band
LONDON, Hope and Anchor, Islington (01-359 4510), Phil Rambo
LONDON, 100 Club, Oxford Street (01-636 9933), Yacht/Sore Throat/Hurricanes
LONDON, Marquee, Wardour Street (01-437 6603), Mungo Jerry
LONDON, Nashville, Kensington (01-603 6071), Stukas/The Pleasers
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Art Attacks
LONDON, Rock Garden, Covent Garden (01-240 3661), Dire Straits/Bunt Instrument
LONDON, Ronnie Scotts, Frith Street (01-439 0747), Linda Lewis



DAVID ESSEX: Preston Guildhall, Wednesday

LONDON, Torrington, Finchley, Bees Make Honey
LONDON, Upstairs At Ronnie's, Frith Street (01-437 6603), Tyla Gang
LONDON, Nashville, Kensington (01-603 6071), The Yachts
LONDON, New London Theatre (01-405 0072), Peter Straker
MIDDLESBROUGH, Town Hall (45432), Eater/Monotones/The Malnics
PLYMOUTH, Castaways, No Dice
SWINDON, Affair (80670), XTC
WEBBINGTON, Country Club, Ronnie Storm & The Typhoons
WEYMOUTH, College of Education, Cousin Joe From New Orleans
WOLVERHAMPTON, Civic Hall (28482), David Essex

Tuesday

NOVEMBER 29

ABERDEEN, Fusion Ballroom, Eater/The Monotones
BIRMINGHAM, Odeon (021-443 6101), David Essex
BRIGHTON, The Dome (682127), Graham Parker & The Rumour/Clover
CAMBRIDGE, Blimps, Dog & Pheasant, Hurricanes
CARDIFF, The University (39641), No Dice
CHELLENHAM, Tramps, Muscles
COVENTRY, Mr Georges (27529), The Crabs
COVENTRY, University of Warwick (20359), Cheap Flights
DUNDEE, Harry's Disco, George Hatcher Band
GLASGOW, Apollo (041-332 6051), Status Quo
GLASGOW, Saints and Sinners, St Vincent Street, Bob Wellins with Jim Vincent Trio
IPSWICH, Gaumont (53841), Gary Gill
LANCASTER, The University, Carmel College (62021), Cousin Joe From New Orleans
LONDON, Albany Empire, Greenwich, Don Weller's Major Surgery
LONDON, Brecknock, Camden (01-485 3073), Mother Superior
LONDON, Bumbles, Wood Green, Whirlwind
LONDON, Dingwalls, Camden Lock (01-267 4967), Head Over Heels
LONDON, Greyhound, Fulham, Jenny Darren
LONDON, Hope and Anchor, Islington (01-359 4510), Pleasers/BBB
LONDON, 100 Club, Oxford Street (01-636 9933), Doctors/Clayson & The Argonauts
LONDON, Klooks Kleek, Railway Hotel, West End

Lane, Hampstead (01-877 1473), The Decorators/Rikki Slick & The Streets
LONDON, Marquee, Wardour Street (01-437 6603), Tyla Gang
LONDON, Nashville, Kensington (01-603 6071), The Yachts
LONDON, New London Theatre (01-405 0072), Peter Straker
LONDON, Rainbow, Finsbury Park (01-263 3148), Horalsps/Alan Hull's Radiator

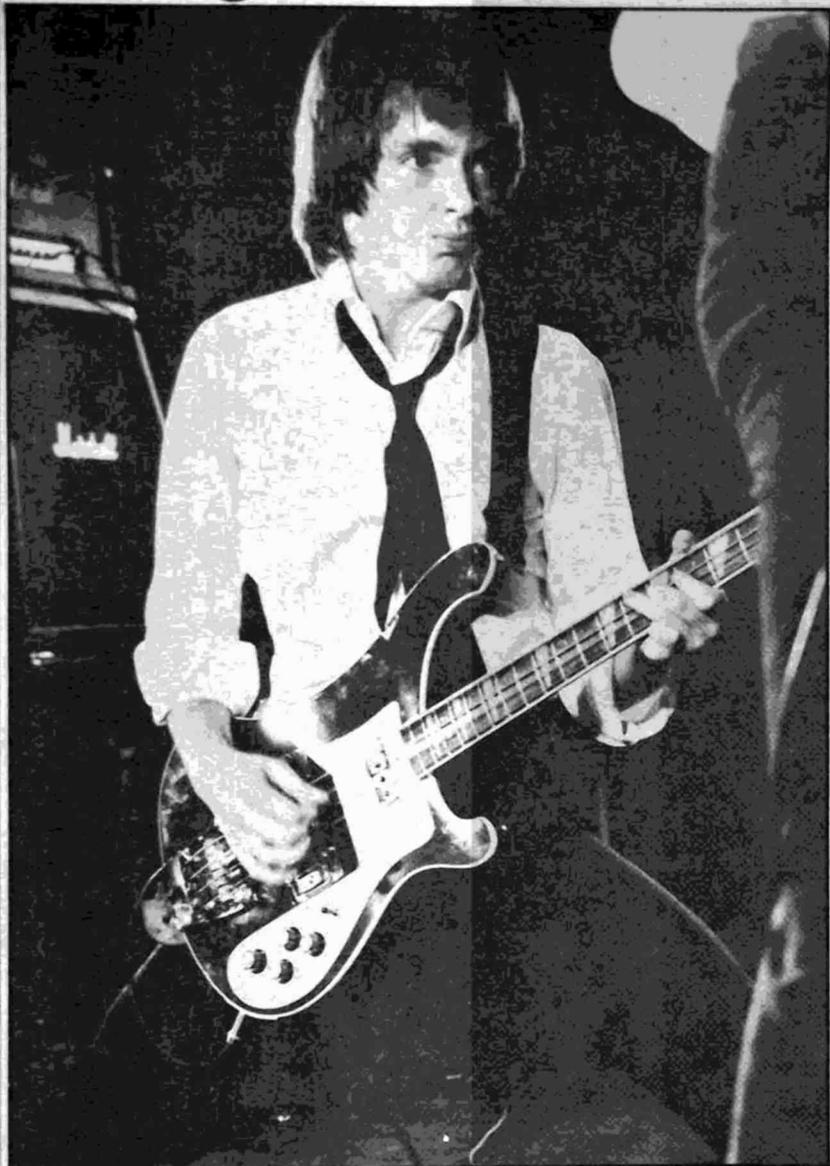
See it

SATURDAY
BBC 2 - Sight and Sound in Concert (6.30-7.30): Not a man to monkey with, Steve Gibbons and crew grind their way thru a session of up-front boogie-woogie.
LWT - So It Goes (12.15-1.00): Those naughty boys, the Sex Pistols make the box once more, and there are films of XTC and the Pirates too.
SUNDAY
LWT - London Weekend Show (1.30-2.00): The talking letter-box Janet Street-Porter looks at the British reggae scene with Matumbi, Steel Pulse and Delroy Washington Granada - So It Goes (11.00-11.45): Same as LWT Saturday.
TUESDAY
BBC 2 - The Old Grey Whistle Test (11.25-12.05): Sounds from superkinn Don McLean and the not-so-clean Tyla Gang. Sensitive head-baggers start here.

hear it

WEDNESDAY
Radio One - John Peel (10.05-11.00): The pride of Peel Acres saps ya more of his highly-acceptable personal choice. Tonight and every weekday night.
Piccadilly Radio - Street Sounds (8.00-11.00): The Sex Pistols come to Scotland's weekly punk package - hear 'em rap with Brian Ford. Plus a plethora or trax from new wavers like the Jam, the Damned and that well-known bunch of Stiffs.
Piccadilly Radio - Reflections (8.00-9.00): A session of much more rock past and present, including an hour of the best of Rush and the rest of Rush. Well worth a listen.
THURSDAY
Piccadilly Radio - Reflections (8.00-11.00): Even more Mancunian selections from DJ Pete Baker, and there's a specially recorded interview with American punkettes the Runaways, caught during their recent tour.
FRIDAY
Radio Clyde 9 Baroque 'n Roll (7.30-9.00): Features ELO's 'Concert for a Rainy Day', music to peel potatoes by from Spud and a boring old fart called Hadyn.
Radio One - Sight and Sound in Concert (6.30-7.30): Same gig as BBC 2, same day.
BRMB Radio - Black Music (7.00-10.00): Erskine T plays the spectrum of black godies from Aretha to Jah punk.
SUNDAY
Radio Nottingham - JC's Jukebox (12.00-1.00): Focus on straight pop, rockably, rock 'n' roll and doowop - in fact, everything you need to hear from those formative years '54 thru '64.
Radio One - Elvis Presley Story (5.00-6.00): The Movie Era Part Two, zooms in the era of 'Viva Las Vegas' and beyond.
Radio Luxemburg - Medium Wave Band (6.30-7.30): More new wave stuff from Scots jock Stuart Henry.
MONDAY
BBC Radio Newcastle - Bedrock (7.15 onwards): You-er-lovin' 'hom Dick Godfrey returns from the outer Himalayas to present interviews with Graham Parker, George Hatcher and Alan Price.
TUESDAY
Radio Birmingham - Mike Davies (6.30-11.30): Think you know all there is to know about Ian Gillan? Find out more when MD starts probing mid-way through the prog.

Roadshows



THE JAM: won't be long before the jackpot

Critic knocked out with Jam

THE JAM
Newcastle Mayfair

OH MAN: look at those cavemen go...

The dancehall Dan Dares of the far-flung Mecca outposts were out in force on the opening night of The Jam's world tour. 'House Full' notices provoked shockably tactics and the Geordie shell raisers rose to the occasion in typical kamikaze iconoclastic way.

Only trouble was the journalists found themselves at the receiving end this time. As a bunch of us tried to get through a mob to the front doors they started lashing out breaking one writer's nose, felling another and generally puncturing our usual cool, calm exteriors.

But never fear. Your Thor-like RECORD MIRROR man visibly shaken AND sturmed managed to lay out five of them before hacking his way inside. That's what I'd really like to say, fact is I immediately struck up a conversation with one of the marauders about the plight of Newcastle FC this season and narrowly escaped a couple of right-handers.

Cowardly sure. But I was scared and the football interlude worked like a charm. When the boat comes in'm the first one on, believe me.

So, what about The Jam. Irrespective of the deathwatch Bela Lugosi's outside the audience were

the white collar gobbers of the regime. They threw pint pots — plastic, spewed — methodically and danced — sporadically. They were a chain store crowd as opposed to the boutique bootie boys in London.

The Jam had nothing to overcome, as simple as that. A reflection of their acceptability was the almost morbid frequency of black suited white spatted punters oozing out of the centre of the booze splattered forecourt attendants for a moment of quiet relief.

The band have already achieved two bell greatness in the pinball seat of power. And it ain't gonna be long before number three and the jackpot. They played most of the numbers from their delectable new album except for the slow-paced cuts like 'I Need You' and 'Life From A Window.'

They haven't got the confidence to play them because of the contemporary stigma attached to breaking up a fast set with a ballad. Silly cause it's about time Weller and Co woke up to the fact that they are the Jam and nothing else but The Jam. They don't belong to any corporation stressing none acceptance of ballads. They're out on their own and should present a Jam show, with all that's inherent in that term.

And if they don't know that now they never will. **BARRY CAIN**

THE ODD COUPLE

GREG AND CHER,
Hippodrome, Birmingham

I ADMIT that from the outset the idea of Cher and Greg Allman together didn't exactly appeal. It's not that I don't like either of them, on the contrary I'm a great admirer of theirs, but I couldn't quite see the two distinct and very separate parts making a compatible whole.

I had a chance to give their new album a couple of spins beforehand and hadn't been overly impressed. Still, I hoped they'd be better live — and so it proved, although my basic criticism still remained. Their vocal styles and approaches are too dissimilar to get together, and their harmony work is often little short of awful.

For those of you who'd like a blow by blow account, here we go: the first number, 'Matthew's Arrival' was an instrumental allowing the backing band to go through its paces, with Bill Stewart's drum-work being immediately noticeable. Then Greg arrived to play keyboards and sing his first two songs, 'Let That Be A Lesson' and 'Trouble No More'; during the former guitarist Steve Beckmeier showed his paces while he and fellow guitarist Ricky Hirsch swapped excellent solos during the latter.

Enter a snazzy dressed Cher for vocals on 'Can You Fool' and a simply terrible 'You've Really Got A Hold On Me'. Then Greg switched to guitar for 'Love The One You're With' before moving back to keyboards for the slower 'Love Me' which featured an excellent sax solo. Then onto one of my favourite Allman Band numbers 'Ain't Wasting Time No More' followed swiftly by 'In For The Night', 'Do What You Gotta Do' and a rather boisterous 'We're Gonna Make It' featuring some excellent bottleneck guitar from Ricky Hirsch on 'Midnight Rider'. Finally Greg returned to guitar for the last number, 'Can't Turn You Loose' when Steve Beckmeier once again produced a classy solo.

For encores, Greg gave a solo vocal and piano performance of 'Oncoming Traffic' before being joined by Cher and company for a rousing 'Move Me'.

In short it had good potential but the mix just isn't quite right. If they stick to their individual styles, they'll be surefire winners, but together I can't see them winning many new friends. **NIALL CLUEY.**



CHER and Greg Allman: London Rainbow, Thursday

COLISEUM II
Victoria Palace, London

GOOD OLD - fashioned British flash, nothing trendy about this lot. Unashamed to drag out the traditional dry ice and smoke - bombs, they're gonna be as dumb and deafening as they choose.

Jon Hiseman and the generation that grew up 'progressive' have settled upon loud and brash technoflash as the music of their maturer years. The form that converts the maximum range of virtuosity into the minimum range of effect. He drives them through trash - outs from their last two albums, 'War Dance' and 'Electric Savage', with breaks galore on all sides. It's quite fun to watch. Barry Moore on lead knows all the tricks and is a master of the I've-just-trod-on-a-large-nail school of rock grimace.

John Mole stumbles around in an ill - fitting satin suit looking amazed at the noise coming from his resonant bass. Don Airey beams with a cissy grin as he doles out his thunderous tinklings.

You can't but laugh. For Hiseman's turn in the limelight he rumbles gongs and juggles his drumsticks. It's all quite pretentious but not particularly serious. Wipe - out for the over-25s. **JULIAN BELL**

ADVERTS / ELECTRIC CHAIRS / ATV / JOHNNY MOPED
Roundhouse, London

FOUR FAMED infamous new wave bands playing for £1.90? Can't be bad. Ain't so much a concert as a mini-festival is it? So thought the hundreds of punters in attendance, although clearly the main attraction was the Adverts alone.

As a result the other three bands had to be on top form to compete. Johnny Moped went down pretty well considering they sent up anything and everything in their songs and half the audience was still crammed in the bar. Their (hopefully)

next single 'Darling' is a good introduction to what they're about.

The lack - lustre expressions on Alternative TV's faces were reflected in their pessimistic set, but then when they introduce themselves as 'the most depressing band in London' what can you expect?

Wayne County's Electric Chairs must qualify as one of Mary Whitehouse's faves. For the first part of the set transvestite vocalist County left one in no doubt as to his favourite pre-occupation; but by the fourth song he had been overshadowed by the rest of the band who were so tight they positively screamed. Their combined efforts on Rock and Roll Resurrection and 'Narza' were amazing and they demonstrated the transition from a lukewarm reception to riotous encore in one easy lesson.

The Adverts have the formula for success. Three competent — no more, no less — musicians, one major focal point, and a variety of songs which range from passable to inspired.

The two factors, namely TV's lyrics and Gaye, which initially distinguished them from the bevy of similarly constructed bands are both still alive and well. The lyrics are now even more cynical, more cutting, and fortunately were generally comprehensible. However their efforts to keep a low profile on Gaye (note rear of sleeve on 'Safety In Numbers': pictures of TV, Howard, Laurie and a bass guitar) are merely adding to her aura of mystique.

TV's antics, one minute affecting Leo Sayers' little - boy - lost look, the next thrashing wildly across the stage like a drunken maniac, were compelling. If only to note how often he slipped. The material featured all three singles, with a killer 'Safety' for the second encore. Other gems included 'Bombate Boy', 'New Day Dawning' and 'New Church'. **KELLY PIKE**

Roadshows

DAMNED DREARY

DAMNED, DEAD BOYS, SUBWAY SECT
Birmingham Top Rank

SOMETHING HERE wasn't right. Perhaps the Clash concert here last week had drained new wave enthusiasm for a time. Perhaps the suavely efficient security in this plush, carpeted venue had put some people off.

Or maybe the Damned just didn't draw. No more than about 300 souls were sparsely littered about the dance floor and the balcony, making a mockery, incidentally, of the elaborate barriers around the stage. What on the face of it should have been an interesting bill became a desperate battle against the odds. Too few people, too big a venue. Hence not much excitement. Another pop concert that didn't work.

Subway Sect fulfilled their function with a short set, as well as maintaining the new wave energy - burst three bands - in - a - night - credo. But it was down to Dead Boys - playing only their fourth concert in Britain - from Ohio - and the Damned, from Stiff, to warm the freezing spaces.

No element of a battle here. Since the Damned were the first transatlantic British punks, they've already played with the Dead Boys (at CBGB's) and are apparently great friends. One's a power - rock combo, rooted in heavy metal. The other's a pop - shock combo leaning towards heavy metal.

The former played first. Dead Boys have as much attack as their first song suggests. 'Sonic Reducer' sets the pattern. Two guitarists, anchor bass, beans - and - gravy American drumming, and the wiry maniacal Stiv Bators intent on shredding flesh upfront. He's like nothing as much as a wire robot set to auto - destruct . . . tearing off his

shirt . . . knotting around his waist as his trousers fall down - then flagellating himself with a chain.

They play fast and furious and just a shade off the pogo beat, halfway between brain damage rock and bodily abusive punk. Their songs are more memorable, too, than that description would suggest, including an excellent version of 'Search And Destroy'. Dead Boys just need more victims - and before they leave I'm sure they'll get them.

Thus the Damned. Their short manic set is last year's thing. With new guitarist Lu and Rat replaced by John Moss behind the drum kit, they're nowhere near the immediate, easily assimilable unit of the Roxy, the Hope or wherever. A pity.

On the small stage at times, it seemed as if there were several groups playing. Vanian's increasingly energetic singing has him cast almost like Barrie Masters with a wooden stake pulled out. Brian James and Lu exchange power chords and occasionally batter a riff together.

But instead of thrashing coherence it's a ragged mess. The sound ain't bad, as they say, yet no matter how loveable those songs are, they're lost. 'Neat Neat Neat', 'Problem Child' ('the last single' which you never heard), 'Help' and finally out of the maelstrom . . . 'New Rose', a classic then and now.

At the very end, Lol Coxhill was coaxed onstage to squeak virtually inaudibly through a straight sax. At the conclusion he was joined by a spoons player. Everything but the dancing girls and the empty horses. Everything but the excitement.

A re-rise to glory is still possible but on this showing The Damned have either got to haul in reins or go completely over the top into heavy metal. Their pogo light ain't shining rightnow. **JOHN SHEARLOW.**



DAMNED: desperate battle

HEARTBREAKERS
London Vortex

APPARENTLY THE sole purpose of doing these two nights at the Vortex was for the Heartbreakers to compensate for the behaviour of security staff at the Rainbow - in some ways the gig was like a celebration party. It wasn't so much of a gig, more of a social event - which is really the whole point isn't it?

Mean Streets supported, as did the Depressions.

The Depressions are strange artificial kind of nastiness. They've all got dyed blond hair and expend considerable amounts of energy, but on this showing they didn't do much to my pleasure sense. No pogo.

During and between bands I flowed with the tide around the crowd, and met Sham 69's Jimmy Pursey who has broken his elbow (as a result of trying to emulate Trazan at a gig over the weekend) but assured me he feels no pain!

The Heartbreakers' first number erupts and I gaze on Walter Lure's blacked out face. He looks like a black and white minstrel on acid. Or Elton John on charcoal. Walter is wearing a red cap and has a green stripe in his hair. All the band wear black jackets, Johnny

undressed to reveal his tattooed arms, and T-shirt with its lifelike bloodstains.

Second number already - a chorus of applause for 'Chinese Rocks' incited the lunatic majority at the front to propel themselves upwards. I have a confession to make - I joined in.

'London Boys' featured phased guitar, but at that point someone threw his pint all over me (via the Vortex ceiling), so I couldn't make any more points about the set. **KAY WYCHELIE.**

David makes them scream

DAVID ESSEX
Glasgow Apollo

CUTESY CUTESY time for the first half of the show, with the Alessi Brothers. Like their appearance in London earlier this year, they dripped with excessive American showbiz. But the audience loved them, despite a standard of playing that sounded more like a first rehearsal.

Essex still rools, maybe the last of the teenybopper blue eyed idols. The television show didn't do him justice. In the flesh he manages to manipulate an audience with great finesse of movement. They screamed dead on cue every time he got to the front of the stage. He opened with 'The Circle Keeps On Changing' but 'Cool Out Tonight' had the audience singing word perfect and he followed it with the



DAVID ESSEX: manipulated audience

straight from the streets song 'America'. After a humble speech came 'Gonna Make You A Star' and the audience took over singing for a while. On 'Stardust' he looked like a battered clown from time to time making sad stances with his body.

The slightly eerie feeling didn't last. 'New Horizon' followed, a song that seems to be close in style to 'Gonna Make You A Star'. Essex led the band on drums.

'You' was handled beautifully, complete with clarinet solo and a blown kiss at the end. Then 'All The Fun Of The Fair', 'Rock On' and 'Gold And Ivory'. The screaming seemed to subside for this one and the song was the best performed of the night.

Outside Essex's hotel, they started queuing a little after 10.30. At 1 am some were still there. A scene that followed a predictable pattern across the country **ROBIN SMITH.**

CHINA,
Birmingham Town Hall

CHINA. THE band formed by former Elton John Band member Davey Johnstone and James Newton - Howard, are currently engaged in their first British tour, following the completion of their debut album. The band is augmented by Cooker LoPrestle, bass, Dennis Conway, drums and Joe Partridge, guitar.

Undoubtedly their main inspiration comes from the former Elton sidemen, who besides co-writing most of the band's material, are responsible for the better part of their sound. Davey Johnstone's guitar work was admirably inventive and decisive, while James Newton - Howard's keyboard work ranged through several differing styles with equal effect.

The running order of songs was 'Savage', 'Keep Right On', 'Dear You', 'This Time It's For You', followed by a keyboards solo which led into 'One Way Ticket', 'For A While', 'Broken Woman', 'Esmeralda' and finally 'On The Slide'. Certainly it was the last two numbers which produced the best audience reaction but all the songs were in a similar vein.

At such an early stage in the band's career, it is difficult to be definite about their chances, but it's certainly not hard to see they have copied a good deal from their former boss, Elton John. It's a pity, however, that they have yet to capture his remarkable ability to write simple melodies. Still a promising beginning which, with luck, might lead to a successful future. **NIALL CLULEY.**



BUZZCOCKS

BUZZCOCKS
Marquee

THE BUZZCOCKS were in there at the beginning. Manchester born and bred, they proved that boredom wasn't confined to London. However, while most of their fellow new wave originators have succeeded in making the transition to a wider audience, the Buzzcocks are still hovering on the verge of the once despised big time.

In fact for the last six months critics and fans alike have been predicting that the Buzzcocks will be the next band to break through.

Their return to play by popular demand two nights at the Marquee seemed to indicate that things are looking up for the boys. As this was a first time experience for me, I perhaps expected too much. Certainly the first few numbers seemed to confirm my fears that the band had

been over - exposed but more significantly over-rated.

Pete Shelley came across as a likeable figure with a touch of genuine magnetic power. While singing fashionably out of tune he still remained the undisputed centre of attraction. The rest of the band concentrated more on their musical contributions than on the seemingly expected practice of pogoing round the stage.

In terms of subtlety the band showed themselves to be more than just three chord pogo - satisfiers as they turned out songs that obviously need to be listened to more than once to be fully appreciated. To prove the point minor classics such as 'Boredom', 'Orgasm Addict' and 'Sixteen' through their familiarity illustrated the original and highly imaginative songwriting potential of the band.

The most heartening news of the evening was that 'What Do I Get?' is to be the new single. This piece of pure pop will be instantly appealing to all new wave romantics and it has to be a hit for the sake of real talent. Before I can decide that the Buzzcocks are definitely something special, I'll have to see them again, the sooner the better. **PHILIP HALL.**

NONA HENDRYX
NEW YORK

SINCE LABELLE split up in the summer all three nightbirds have appeared in the New York area on their own. Although Patti Labelle seems to have the most commercial potential this Bottom Line debut of Nona Hendryx proves she's the most important and versatile artist.

As chief writer for the old Labelle Nona defined the band's ideological / cosmic stance and though her lyrics are now just as thoughtful her music has made a surprising switch from Labelle's gospel soul to Who-influenced kick-ass rock 'n' roll.

Still, it's Nona's drooling physical presence that's most immediately striking live, emphasised by a seemingly painted - on tigress outfit.

Vocally Nona's technical range is somewhat limited, yet her emotional range is most impressive, deftly carrying off the bitter loneliness of 'Once Again' and the defiant cry of Russ Ballard's 'I'm Winning'.

The show featured mainly original material from her powerful debut solo LP, with the notable exception of The Who's 'We're Not Gonna Take It'. It was a tough song to carry off but Nona as a credible feminist symbol, gave it more specific political significance than Pete Townshend ever could have imagined.

I only hope she can establish herself outside New York (where a largely gay and progressive black audience has always remained loyal to her). Nona on her own is much too important an artist to be lost in the shuffle. **- JIM FARBER.**

Roadshows

TIM LOTT goes to America to look for a few more cliches but he still uses the old ones

CLICHE CITIES

That'll teach you, Lott

DR FEELGOOD,
CBGB's, New York

GET THIS straight before we go one word further. This review is not going to be interesting. There is a little to be said about Dr Feelgood, and what there is can be said in one sentence. So pick your own cliché, don't come to me.

Dr Feelgood play (fiery) (red hot) (inspired) — pick a, b or c — R & B with just a (tinge) (smidgeon) (suspicion) of rock 'n' roll thrown in. Here at CBGB's they (whipped up a storm) (tore the crowd to pieces) (played a killer set) and must be providing themselves with a (firm) (perfect) (ideal) base for a (clean up) (successful future) (killing) in (America) (The USA) (The States).

Is this getting (bore-some) (boring) (uninteresting)? I warned you. Why not give up now, then I can go to bed. More fax / info? Zazz but OK.

Dr Feelgood are in dire straits. They've just had a disastrous tour with Gentle Giant. Columbia, their record company in America, has dropped them. CBGB's wasn't even full for their gig.

These statements are open to further examination. Dr Feelgood are not in dire straits at all. Just because they got booed repeatedly when supporting Gentle Giant, doesn't mean they haven't made any new fans. They can do without Columbia anyway. And the gig wasn't advertised properly.

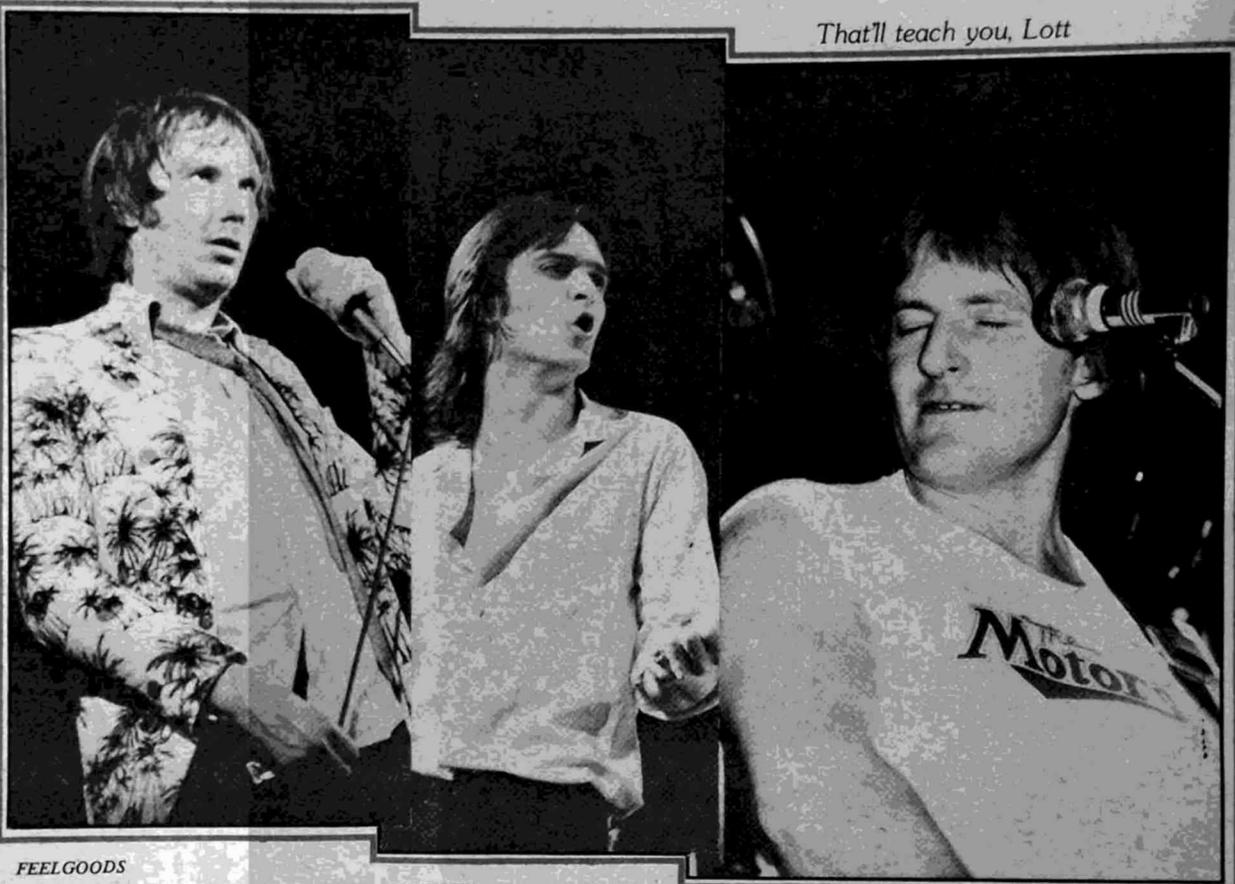
Ah, the gig, the gig. Well, I was disappointed, but only because I'm an old stick in the mud. I wanted to hear 'Sneaking Suspicion' and 'Back In The Night', 'Roxette' and all those thumper old numbers. Instead I got lobs of material from 'Be Seeing You' which, prat that I am, I haven't heard yet, and 'Great Balls Of Fire' as encore, which was a pain. All that unplayed material and they do a number which everybody does exactly the same any way, and which is just a safe bet cop out.

They're still 'developing' though. That's in commas, because they're moving sideways rather than forwards, closer to rock 'n' roll than I'n'b mostly thanks to John Mayo, who slips closer to the American heavy sound sometimes rather than the Canvey Sound.

MOTORS, CHEAP TRICK PHILADELPHIA

WASN'T IT WC Fields who had on his tombstone — 'Things could be worse. I could be in Philadelphia.' So it's down to the The Motors from Blighty and Cheap Trick, all American pretty boys, to clean up, (the East Coast) cheer up, (the audience) whip up (a reaction) and throw up (how'd that get in there?).

Instead, they cock up,



FEELGOODS

CRAWLER

MOTORS

or at least the Motors do. They've had to go without a sound check and the set sounds not so much disappointing as disastrous. Bligh bich drp goes the guitars. Spritz grmble passes as vocal. Crash Crasha crash rattle is the sound Ricky Slaughter gets.

What a racket!!! (writes Glenda Slag)

One encouraging sign; Andy and Nick are starting to put themselves across better, waggling their limbs at appropriate moments, and managing to look less awkward than they always tended to.

What is Motors music? you ask. Status Quo meets The Small Faces? Ducks Deluxe (sorry Nick!) Nick doesn't like to hear those two words nowadays) meets Joe Punkband?

Hmmmm. Ho. Not sure, but it's an OK formula. The Motors' vocal line is ragged, and they've got some crum material (the crum stuff I always forget the name of, but it's there all right). All in all, I don't reckon they're ready for the fuss they've created, which could ultimately damage them.

Having said that,

there's a few neat songs they do — 'Cold Love' is everybody's favourite, and 'Emergency'. Sometimes the sheer strength of the band knocks you backward a few inches but sometimes that strength gets out of control and undirected muscle is worse than no muscle at all.

Whatever else could be said about the gig, it isn't that they went down a blinder. A liberal estimate would put the clapping proportion of the audience at around three percent, with the odd boo thrown in. Frankly, I could see their point of view, but it wasn't really the Motors' fault — I fell for them, struggling against the horrible noises coming out of the speaker stacks. Still they seemed to enjoy it enough, and were even in high enough spirits afterwards to devastate the rather nice dressing room with pieces of cheese and mustard.

Cheap Trick, CBS' new wonder boys, got the house nearly full and had no sound problems at all. Their new album, 'In Colour' is OK, quite intelligent heavy metal, ve-ree much the sort

stuff Americans go mad over.

They are pretty in the vein of Aerosmith and Angel and Boston, and in the same sort of musical vein, too, only they do it better than most.

I can't pretend that I liked it, because I fell asleep twice during the set, and I found guitarist, Rick Nielsen, a bloke with a peaked hat and an annoying habit of making stupid faces and flicking plectrums into the audience, extremely irritating.

They had some great numbers, 'Downed' and 'Southern Girls' particularly that proved their potential to be more than just another US stereotype band, but they also showed signs of letting themselves be pulled down into the sort of lumbering dreck level that sells lots of albums — a great temptation, admittedly.

The lead singer, Robin Zander is as pretty as Tom Petty without the buck teeth, and sings pretty well for a man who comes onstage in a gorgeous white suit and Liberace

pout.

What alienates me from the band is that their name is self-descriptive. They do use cheap tricks, — the drummer dressing up like a fat spiv is a cheap trick, the guitarist — who REALLY rubs me up the wrong way — is a cheap trick incarnate with his Laurel and Hardy antics and stooped unfunny falling about. Even a lot of the songs are cheap tricks, which go on and on (something that's controlled on the album and makes it a lot better).

I have absolutely no doubt that they will end up somewhere near the top of the American first division next year because they have calculated their market so precisely. They could be real good if they want to concentrate on the more subtle aspects of the band instead of flogging to death crowd pleasers like overlong guitar solos and self indulgent instrumental passages. Sadly they'll probably opt for the big time and drop into the mire of fat wallets, stultified energy and endless guitar solos.

CRAWLER, Bottom Line, New York

LOOK, I'D have really loved this band five years ago. They all play surfline, perform smoothly, got the feel down to a T. A lot of people liked them at the Bottom Line, but the Bottom Line type of bozo is where their audience, lies now, not for the kids in Blighty.

Crawler, really, are redundant, one of those bands who have been threatened and are near as dammit up a dead end because of the new wave. Terry Wilson - Slessor has one of those breast-beating macho voices that hark back to the halcyon days of Free et al and he knows how to deliver it godenuff. It's just dead on its feet, though, because other things have overtaken it — there's nothing essentially wrong with what Crawler do, it's just been done soooooo many times before.

I mean there's just NOTHING LEFT TO SAY about bands like this, I'm not even going

to put in the 'good at what they do' cop out (though they are, of course) because that's evident to the point of truism. They sound like this: soulful white vocals, a few 'rockers', a few 'slow ones', guitar solos up to 30 seconds long, all so in control, slick, workmanlike, old tasteful stuff. There are boring old fart in the truest sense, except that a lot of people in America may well find them interesting if only because the zillions of groups like them have all gone to grass or cut off their hair and jumped on an already departed bandwagon.

They are anathema to me, but I don't hate them, because like Led Zeppelin, and even Uriah Heep... well maybe not Uriah Heep, they really are obscene... fulfil a function, do a job, stop a gap in the gonzo market, swing high on the banner of 'good taste' and 'expert musicianship'. They are as likeable or dislikeable as water or air, Crawler just don't occur to me.

Discos by JAMES HAMILTON

DJ Hotline

DONNA SUMMER'S hot Casablanca LP tracks so far are 'Humour Has It', 'Now I Need You', 'Fairy Tale High', 'Queen For A Day', 'I Love You', 'Faster And Faster', 'War 'Galaxy' (US MCA) explodes for Terry Jones (Shoreditch Norfolk), Bob Jones (Chelmsford Dee Jay's), Johnnie Walker (Farnborough Dicks), Mick Ames (Stevenage Bo Jangles)... **Stephanie De Sykes** 'DJM Baby Is A Lady' (DJM) seduces Stuart Swann (Nantwich, Cheshire Cat), Dr John (Telford Disco-Tech), Alan Kerr (Kilmarnock). **Judge Dread** 'Up With The Cock' (Cactus) gets Ric Simon (Tamworth), Phil Black (Barry Pelican), Stewart Hunter (Preston)... **Patsy Gallant** 'Are You Ready For Love' (EMI) taps Tom Amigo (Cardiff), Doc Hayes (Exeter Churchills); **Ray Crumley** 'It's Uncanny' (Magnet) culls Chris Brown (Elephant & Castle Charlie Chaplins), James Heron (Stranraer); **Blossoms** 'APB' (MAM) bags Billy Frew (Kilmarnock), Jim Sykes (Nottingham)... **Linda Clifford** 'From Now On' (US Curtom) nabs Neil James (Greenford Panels), Jon Taylor (Norwich Cromwells); **Odyssey** 'Native New Yorker' (RCA) joins Jeff Cooper (Spennymoor Top Hat), Steve Allen (Peterborough Anna-belles); **Jacksons** 'Music's Takin Over' (Epic LP) does Dave Simmons (Preston Scamps), Keith Black (Warwick). **Cado Belle** 'Gimme Little Sign' (Anchor 12n EP) bags Liz Bailey (Leicester Society), Craig Daws on (Edinburgh Napier College)... **AC/DC** 'Let There Be Rock' (Atlantic) socks Billy The Kid (Margate Saracens Head), Uriah Heep 'Free Me' (Bronze) finds Johnny Diamond (Brighton Cliftonville), Rod Stewart 'You Keep Me Hangin' On' (Riva LP) cops Ray Robinson (Leicester Tiffanys). **Imperials** 'Who's Gonna Love Me' (Power Exchange) gets Ian Gavin (Edinburgh Murrayfield Rink), Aretha Franklin 'Touch Me Up' (Atlantic) hits Greg Davies (Watford New Penny), **Mass Production** 'Cosmic Lust' (Cotillion) flips Tony Barnfield (South Harrow Circles), Sylvester 'Down Down' (US Fantasy 12in) nicks Norman Davies (Dublin Phoenix)... **Charlie Feathers** 'Gone Gone Gone' (Charly EP) bops Les Aron (Lancing Place), Royal Show-band 'Hucklebuck' (EMI) Twists Rob Harknett (Harlow), Elvis Costello 'Mystery Dance' (Stiff) rocks DJ Webster (Sheffield), Graham Parker 'New York Shuffle' (Vertigo) rolls Jason West (Cambridge).

Mann wins London heat

JOHN MANN, Brighton based jock with Canadian radio experience, won the London heat in the DJ 77 competition. Resident on Saturdays and Sundays at Brighton's Birdsnest and the rest of the week at the Seven Stars, John came across as a good radio DJ rather than an outstanding disco jock but then the whole competition is geared towards a radio presentation despite the heats' disco setting.

It was the first heat that I'd attended, and I felt that both the organisers and the competitors could have put on a snappier, more exciting show.

The whole lot were shown up immediately that the Sundown's regular DJ, Andy Cassidy, took over at the end, as he filled the floor with dancers looning about far more enthusiastically than at any other time that night.

Still, the good jocks did well and only a few were verging on incompetence!

The last area heat takes place this Wednesday (23) in Southampton

before all the heat winners meet and compete at Brighton Tramps for the grand finals next Wednesday (30).

Apart from the unknown Southampton winner, the finalists are Dougal DJ, Brian Orr, Dave Silver, Kevin Jon, Graham Thornton, Mike Sealey, David See, and John Mann - who could have an unfair advantage being a local lad!

Judges will include ITV's Dickie Davies, Paul von Hinton of Deltec, Stan Duer of Beyer mikes, DJ agents Richard Hacker and Gerry Coard, Music Week's Peter Wilkinson, and myself.

Coard's Europa International agency is donating the major prize of a £10,000 contract for Scandinavian work, while his top ranking DJ Tommy Kaye will be coming over from Denmark to make a guest appearance at the show.

A lot of people will be converging on Brighton Tramps next Wednesday - it's the one venue guaranteed to sell out! - so book now if you want to get in. See you there!



JOHN MANN: (centre) winner of London heat

HOT VINYL

FAT MAN Graham Canter (Mayfair Gullivers) gets least gets his hot tips to me, unlike Messrs Spaine and Clark, so here are more of his big imports: Rare Gems Odyssey 'What Is Funk' (Casablanca LP), Earth Wind & Fire 'Magic Mind' (CBS LP), War 'Galaxy' / 'Sweet Fighting Lady' (MCA LP), Fatback 'Man With The Band' (Spring LP), Billy Paul 'Everybody's Breakin' Up' / 'Don't Give Up On Us' (Phil Int LP), Stargard 'Which Way Is Up' (MCA), Manu Dibango 'Big Blow' / 'Soul Makossa (remix)' (French Fiesta 12in), Jimmy Castor 'E-Man Par-tay' / 'Mandy' (Atlantic LP).

MIX MASTER

KEITH TEE (London Covent Garden's Rock Garden) segues CJ & Co 'Devil's Gun' (Atlantic LP), Dennis Coffey 'Wings Of Fire' (Atlantic LP) - he uses the SAM 81 promo LP for these - Mike Theodore 'The Bull' (Atlantic), Santa Esmeralda 'Don't Let Me Be Misunderstood' (Philips), Fantastic Four 'Cash Money' (Atlantic LP), Linda Clifford 'From Now On' (US Curtom LP) - this last another potential Candi Staton if issued here. Wotta funky fella!

Disco Dates

THURSDAY (24) Marvelettes play Norwich Cromwells, Tricky Dicky starts a new weekly gay venue at Leytonstone's Heat-hote Arms with the Dissappointer Sisters, and Mick Ames is funky every Thurs and thru December at Stevenage Bo Jangles; **FRIDAY (25)** Magnet's Joanna Kochen joins Kevin Blamire for a promo night at Liverpool Ruperts, Steve Wiggins hits Barry Yacht Club, Jason West hits Hock-wold WI Hall and Keith Black hits Canley's Alderman Callow SC, Coventry; **SATURDAY (26)** Les 'Writer's Cramp' Apaine all-night at Liverpool's Funky Time Piece, while during the day Radio Rush Green broadcasts at Rush Green Hospital's grand bazaar in East London; **SUNDAY (27)** Mick Ames funks Royston's Bull Hotel; **MONDAY (28)** Rollin' Joe & The Jets rock Paisley Valentino's; **TUESDAY (29)** Edinburgh's Kings Soul Club changes venue to the Royal Mile Centre's Melville Rooms at 7.30.

STAR TIP

PHIL DODD (Horsham 63575) has a hot tip for cold-suffering DJs. His advice: have a large Scotch and hot lemon before leaving home, turn the muck's bass control to zero, and continue with a large slug of spirits every half hour. My advice: get someone else to drive you home.

SUBSCRIBE

MUSIC WEEK, surely a must for all "professional" jocks, is offering the new BBC 'Disasters' Sound Effects LP to DJs who take out a £20.75 annual subscription to the trade paper. To get the correct application form, first contact the Music Week Subscription Dept, Morgan & Gramplan Ltd, 30 Calderwood Street, London, SE18 6QH.

STAXO WAX

STAX RECORDS, recently revived in Memphis, are now handled here by EMI, who have issued a set of double-A side oldies-but-goodies. Best bet are Johnnie Taylor 'Who's Makin' Love' (Stax 2005), Booker T & The MG's 'Time Is Tight' / 'Soul Limbo' (2001), Rufus Thomas 'Do The Funky Chicken' (2003), William Bell & Judy Clay 'Private Number' (2006), Staple Singers 'I'll Take You There' / 'If You're Ready' (2004) and Isaac Hayes 'Theme From Shaft' / 'Do Your Thing' (2002).



PATTI LABELLE: fast and funky

PATTI LABELLE: 'Dan Swit Me' (Epic EPC 5805). Exciting fast funky leaper, the best track of her LP.

LONG TALL ERNIE AND THE SHAKERS: 'Do You Remember' (Polydor 2121341). Fantastic rock 'n' roll medley, great for rave-ups and parties!

POINTER SISTERS: 'Having A Party' (ABCL 5163, LP). Superb happy fast swinger (Sam Cooke's oldie) segues like a dream out of 'Shoo Doo Fu Fu Ooh' - try it!

THE DROIDS: 'Do You Have The Force' (Barclay BAR 703, via Selecta). Unoriginal but very timely 'Magic Fly' - type space thumper with 'Star Wars' effects - what a mixer!

MECO: 'Star Wars LP' (RCA XL 13043). Side-long segue of the hit title theme and more of the movie's music, which slows halfway but is great for early evenings.

DONNA SUMMER: 'Love's Unkind' (GTO GT 113). Phil Spector-ish clomper, possibly too late and too well known as a smash LP track to be big on 45.

DONNA SUMMER: 'I Love You' (Casablanca CAN 114). Melodic fast comes - and - goes thudder, not another 'I Feel Love'.

ROBERTA KELLY: 'Zodiacs' (Oasis 3). Great infectious zingy hustler, already big as a gay LP track.

MUNICH MACHINE: 'Get On The Funk Train' (Oasis 2). Powerful solid thumper edited from the hit LP track.

FATBACK: 'Master Booty' (Spring 2006870). Monotonous funky soul clapper with more synthesizer than chanting from the Band.

RAY CHARLES: 'I Can See Clearly Now' (London HLU 10554). Terrific sinuously rhythmic update of Johnny Nash's oldie.

MONTREAL SOUND: 'Music, Pts 1 and 2' (Creole CR 145). Much longer and more exciting now it's on limited 12 in. Also 12-inch are Judge Dread 'UMP With The Cock' (Cactus CT 110) and Cats 'N' Jammer Kids 'Disco Drum' (Ebony EYEC 3).

New Spins

SYREETA AND G.C. CAMERON: 'Let's Make A Deal' (Motown TMG 1094). Happily tripping romper, but it's no 'Onion Song'.

ODYSSEY: 'Native New Yorker' (RCA PB 1129). Prettyly husling gay swayer, big on import.

JUMBO: 'City Girls' LP (Pye NSFL 28234). Euro - disco LP well worth checking - title track's got a Real Thing temp, for instance.

DAVID RUFFIN: 'You're My Peace Of Mind' (Motown TMG 1093). Energetic bouncy thumper doesn't really go anywhere.

IKE AND TINA TURNER: 'River Deep - Mountain High' (A&M AMS 7039). Out again in stereo.

DOOLEY WILSON: 'As Time Goes By' (UA UP 38331). Nostalgic smoocher snipped together from the actual soundtrack of 'Casablanca', complete with Ingrid Bergman and Humphrey Bogart telling Sam to 'play it!'.

BING CROSBY AND FRANK SINATRA: 'Well Did You Evah' / 'And GRACE KELLY: 'True Love' (Capitol CL 15953). MoR nostalgia classics - what a swell party it was!

WHISPERS: 'You Never Miss Your Water' (Soul Train FL 1270, LP). Specialist bluesy swinger mixes beautifully between Benny Golson and Lenny Williams.

MICHAEL HENDERSON: 'I Can't Help It' (Buddah BDS 462). Isley Brother - type funky burbler.

JAMES JAMIESON: 'Operator (Call This Number)' (Black Bear BLB 2001), via President). Rather nice little swayer with telephone effects.

ROSE ROYCE: 'Wishing On A Star' / 'Funk Factory' (Whitfield K 1700). Wistful slowie and funky flip, but neither makes you feel like dancing that much.

THE BANNED: 'Little Girl' (Harvest HAR 5145). Sixties - type garage band punk - pop romper.

GENERATION X: 'Wild Youth' (Chrysalis CHS 2189). Powerful punker.

DR FEELGOOD: 'Baby Jane' (UA 12 UP 38332). Chunky rock leaper, 12-inch.

HEARTBREAKERS: 'One Track Mind' (Track 2094137). 'Let's Dance' intro to a jolly twister.

THE MOTORS: 'You Beat The Hell Outta Me' (Virgin VS 194). Faster and punkier than before.

SKID: 'I Saw Her Standing There' (Galaxy GY 118). Beatles rocker raucously revived.

STEELY DAN: 'Haitian Divorce' / 'Do It Again' (ABC ABE 12003). Goodies on a Plus Four 12 in.

RARE EARTH: 'Is Your Teacher Cool?' (Prodgal PROD 7). Dated bouncy slick rocker.

CHRIS ELLIS: 'The Sheik Of Araby' (UA UP 38334). Camp '20s fun from the 'Valentino' flick.

NIEL DIAMOND: 'Desiree' (CBS 5800). The same old song, so OK MoR.

BING CROSBY AND JOHNNY MERCER: 'The Pleasure Of Your Company / Roamin' In The Gloamin' (UA UP 35852). Light and airy MoR quickstepper.

MYLES EDWARDS ORCHESTRA: 'Tampico' (Spral SPF 7012). Unlikely 12 in with very limited gay appeal.

BAND OF THE AB, GYLL AND SUTHERLAND AND HIGHLANDERS: 'Zulu' (Black Bear BLB 2002). Thumping afro chanting fades into rousing bagpipes and brass.

TINO: 'Starchy and Hutch' (Gold GD 010, via President). Stereo sirens and a simple chug rhythm.

SIDE EFFECT: 'Goin' Bananas' (Fantasy FTC 145). Boringly mundane funky bumper.

MANDI WILSON: 'I'm A Woman' (RCA PB 3959). Attractive low-key hustler.

DJ Top Ten

ANDY LOYD (Canterbury 710998) is mobile from Sturry - which happens to be the village where I went to school, half a mile from where I grew up, in Fordwich! Anyway, Andy plays to all sorts of age groups, and his is the first of a series of party-type top tens which will lead up to Christmas.

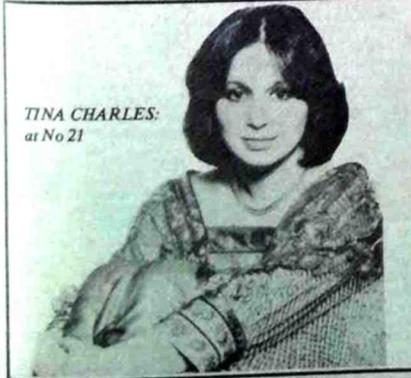
- 1 LET'S DANCE, Chris Montez London
- 2 MARCH OF THE MODS, Joe Loss Columbia
- 3 IN THE MOOD, Glenn Miller RCA
- 4 I CAME, I SAW I CONGA'D, Sydney Thompson Sydney Thompson LP
- 5 HIPPIY HIPPIY SHAKE, Swinging Blue Jeans EMI
- 6 NELLIE THE ELEPHANT, Mandy Miller EMI
- 7 GUNS OF NAVARONE, Skatalites Island
- 8 MUPPET SHOW THEME, Muppets Pye
- 9 LET'S TWIST AGAIN, Chubby Checker London
- 10 SHOUT SHOUT, Ernie Maresca Seville

UK Disco Top 50

CONTINUING the positions from page two

- 21 14 LOVE BUG, Tina Charles CBS 12in
- 22 - I HAVEN'T STOPPED DANCIN' YET, Gonzalez EMI
- 23 8 BEST OF MY LOVE, Emotions CBS
- 24 20 NEEDLES AND PINS, Smokie Rak
- 25 - ONCE UPON A TIME (LP), Donna Summer Casablanca LP
- 26 37 DO YOU SPEAK FRENCH, Nite School Ensign
- 27 29 HOLD TIGHT / TURN THE BEAT AROUND, Vicki Sue Robinson RCA 12in
- 28 - DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle UA
- 29 23 DUSIC, Brick Bang
- 30 - RUN BACK, Carl Douglas Pye
- 31 - ROCKCOLLECTION, Laurent Vouizy RCA
- 32 10 BRICK HOUSE, Commodores Motown
- 33 28 GET YOUR BOOM BOOM AROUND THE ROOM, Le Pamplemousse Barclay
- 34 37 KEEP DOIN' IT, Showdown Sate
- 35 18 GOIN' PLACES, Jacksons Epic
- 36 - I BELIEVE IN MUSIC / COSMIC LUST, Mass Production Cotillion
- 37 - (YOU'RE) FABULOUS BABE, Kenny Williams Decca
- 38 19 MAKE IT WITH YOU, Whispers Soul Train 12in
- 39 32 SERPENTINE FIRE, Earth Wind & Fire CBS
- 40 - DANCE DANCE DANCE, Chic Atlantic
- 41 25 IT MAKES YOU FEEL LIKE DANCING, Rose Royce Whitfield LP
- 42 35 FROM HERE TO ETERNITY, Giorgio Oasis
- 43 48 BACK IN LOVE AGAIN, LTD A&M
- 44 36 TURN TO STONE, ELO Jet
- 45 - CAPTAIN KREMMEN, Kenny Everett DJM
- 46 21 FFUN, Con Funk Shun Mercury
- 47 40 I GOT TO HAVE YOUR LOVE, Fantastic Four Atlantic
- 48 - SO GOOD, JALN Band Magnet
- 49 46 KEEP IT UP, Olympic Runners RCA 12in
- 50 - I DON'T WANNA LOSE YOUR LOVE, Emotions CBS

- BREAKERS**
- 1 EGYPTIAN REGGAE, Jonathan Richman Richman Beserkley
 - 2 I HATE HATE, Danny Williams Ensign
 - 3 JAMMING, Bob Marley Island
 - 4 KISS ME, George McCrae TK
 - 5 THE BULL, Mike Theodore Orchestra Atlantic
 - 6 MAGIC MANDRAKE, Sarr Band Calendar
 - 7 AS, Stevie Wonder Motown
 - 8 BLOOD AND HONEY, Amanda Lear Ariola
 - 9 BABY BABY MY LOVE IS ALL FOR YOU, Deniece Williams CBS
 - 10 UNLIMITED CITATIONS, Cafe Creme Harvest / Bimbo 12in



TINA CHARLES: at No 21

Discos by ROBBIE VINCENT

Exterminate the con men

ITS ABOUT time someone invented a rip-off merchant exterminator. This would help stop some of the appalling advantages taken by employers of jocks just starting.

Out of interest, I've asked around the small number of jocks I know working in pubs and clubs around this country to find out what sort of money they and their friends earn.

To save embarrassment I won't name anyone, but to hear of jocks using their own gear plus records still only getting £5 for a night's work is diabolical. Experience is vital of course, but it's not an excuse to use those jocks trying to get it, as part of some disco slave labour movement.

One of the things I hope the disc jockey associations around the country are doing is to try and put peopls off working for wages which are really an insult. Too many club and pub owners are living in the past. Up go drink prices, so does the cost of getting in, but to save money jocks are paid a pittance.

IF LIKE me you spotted a quote from Douglas Ireland who's running the National DJ competition, that discos are on the way out, don't worry - he's wrong. When Americans pour millions of dollars into a scheme they don't let it die too quickly. So much money has been invested in the disco market in America you can rest assured we've a good few more years of healthy clubs.

SAD TO read that even more Northern venues with their own type of music are losing support and closing down. Everything turns full circle with music and fashion being two prime examples.

I'm limbering up for the all day event at Reading's Top Rank on January 2, where the so-called funk followers are taking over the larger hall while the Northern sound will be in a smaller hall upstairs. Perhaps in five years time at the same venue a new title will have been given to something like say brass band music, jazz funk or dub skiffle and it will take over.

MOST FRUSTRATING is the delay in Heatwave's new album. They really have taken America by storm and I think the UK will be lucky to hang on to them next year. Despite having to wait until early next year I still think the album's going to be a monster.



POINTER SISTERS: album before Christmas

AFTER A lull in the amount of new records being released on both sides of the Atlantic is quite staggering. This is the time of the year when a lot of first class records get lost in the Christmas rush. For my Radio London music show on Saturdays I don't just have to listen to the soul and funk records, but everything - yes everything.

It might be fun playing them but as any reviewer will tell you, God help that 45 on the bottom of the pile. After hours of different sound even a goodie can slip by. But goodies abound. 'Native New Yorker' is now out in the UK on RCA. The 12 in version has been going down a storm and I suspect this record could cross over and make our pop charts. It took a British jock to tell Odysseys' manager he might have a hit on his hands.

CBS now market TK in this country and they must be delighted to find TK in the States is associated with the Lester Radio Corporation label run by Sonny Lester. On import are two first class albums on this label, 'Funk Reaction' by Lonnie Smith and 'Tailgunner' by Jimmy McGriff. Really good jazz funk albums.

Some recommended import 45's include the red hot new single from War on American MCA called 'Galaxy Parts 1 And 2.' UK release in January. A left felder might be 'The Creeper' by Pumpkin Delivery on the Wing and A Prayer Record label. Sounds a bit like a more pop type Benny Golson.

Other sounds taking us up to the Christmas boogie season on import include the topical 'Don't Put Out The Fire' by Frank Lucas on American ICE records. Eastside Connections 'You're So Right For Me' has suddenly come alive again and the Fantastic Four on Atlantic with 'I Got To Have Your Love' is at last making a few

waves. Earth Wind and Fire present their latest LP 'All In All' on CBS and yes it was worth waiting for. Other good albums include 'The Fatback Band' (much better than previous efforts) Brass Construction's newie, 'Chocolate Queen Of Clubs' on Salsoul, Evelyn Champagne King on American RCA, Pointer Sisters and Four Tops out in the UK on ABC.

FINALLY SOME news of a new record label. For many years I've admired the work of Eddie Grant who wrote that classic 'Black Skinned Blue Eyed Boys'. He's produced good albums by the Pioneers, Equals, 90 degrees inclusive and much more. As from next Friday his new label ICE records hits the UK. First two releases include a

KILLER. It's a really original 45 called 'Nobody's Got Time' by The Couchouse Rhythm Section.

It was recorded at Eddy's own studios in Stamford Hill, North London, and I've got a sneaking feeling it's going to be filling a few dance floors up this Christmas. Highly recommended and very difficult to describe on paper so if you're a jock give it a listen.

The other ICE release I must mention is the Bee Gee's 'First Of May' by The Mexicano.

FOR PEOPLE south of the River Thames I'm into the third week of a regular Thursday night above The Saxon Tavern in Southend Lane SE8. Nice club and very funky.

I shall be back with John De Sade at the Hunting Lodge just outside Maldstone, Kent on Sunday December 4th and checking out new gigs at Oscors in Ilford and Crackers in the West End on December 8 and 9. Keepers yer fit if nothing else.

See you on the road, on the air or in next month's Record Mirror.

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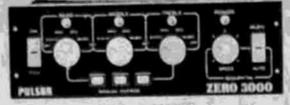
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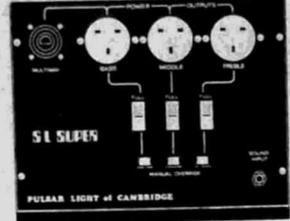
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Haze 100 watt	£98.00	£76.00
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RCF 100 watts		£84.00

JINGLE MACHINES	Rec Price	OUR PRICE
SIS S130 nab	£162.00	£152.00
DJ cartridge	£106.00	£92.00
Fenn 3000 cartridge	£95.00	£99.00

LIGHTING	Rec Price	OUR PRICE
Pulsar 2850	£33.00	£30.00
Pulsar zero 3000	£78.00	£72.00
Compactor 4 channel 9 functions	£75.00	£68.00
Multiphase 4 channel 6 functions	£188.00	£142.00
Illusion 10 channel	£188.00	£142.00
Fuzz lights	£24.00	£19.50

PROJECTORS	Rec Price	OUR PRICE
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Pluto 5000	£83.00	£76.00
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Pulsar Jumbo Strobe		£69.00
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DAVE 24 seeks nature loving, fun loving girl. To write meet. Any area. - Box No. 1302.

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STEVE 16, seeks girlfriend. London area. Photo please. - Box No. 1299.

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STEVE 29 living in Glasgow, lonely and broken - hearted over recent broken engagement. Seeks sincere friendly unattached girl for close friendship / marriage. Colour, religion and looks unimportant. - Box 1295.

ROD 19 seeks sincere girl to write, meet Midlands area. Photo if possible. Write to 88 Murrcott Road, Abingdon, Leamington Spa Warwick.

MICHAEL SEEMS girlfriend 18 upwards, South Devon area. Mount Warren Flats, St Lukes Road North, Torquay.

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AMATEUR DJ, 23, quite attractive, looking for girlfriend, 19-23, for a sincere relationship and to help run a mobile disco. Photo appreciated South Bucks area. - Box No. 1289.

DIVORCED, LONELY, bored, need friends? You'll find hundreds in Leisure Times. (RN 38), Chorley, Lancs (50p fortnightly, pay after receiving 8).

DATING CONFIDENTIAL offers the most comprehensive introduction service available for all ages nationwide. - Free details, Dating Confidential (Dept RD) 44 Earls Court Road, London W8.

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and thoughtfulness. Details free. - Stamp to Jane Scott, 3 RM, North Street, Quadrant, Brighton, Sussex BN1 3GS.

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Records For Sale

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RECORD FINDING service, those you want and can't find, thousands in stock - will get if not, any artists, any record, just let down those you need and send with Sae. - Don, 137 Southend Road, Wickford, Essex.

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ELVIS 1978 calendars, fifty pence each. Also Stan and Ollie 1978 calendars, fifty pence each. Immediate delivery PP's to Williamson Taylor, 60/62 Sunderland Street, Macclesfield, Cheshire.

BEATLES, ORIGINAL 60's colour poster, £1 cheque, P.O. Trevor Martin, 19c Theatre St, London SW11.

SHAM 69 T-shirts bearing pics Jimmy Pursey, 'No I don't wanna' or 'What have we got'; also Gen X sleeve symbol & BOWIE 'Heroes' pic from sleeve or other recent pic, £2.50 incl. to C Kyrland, 112 Hampton Road, Twickenham, Middx.

ELVIS COLLECTION, books, posters, slides, records including HMV single 'I Forgot to Remember to Forget' excellent condition, realistic cash offers only. - SAE Please, Elvis fan, 53 St Thomas Road, London N4 2QH. Wanted RNR Records send list with prices.

GIANT BADGES, Kermit Frog (two), Nazareth, Pistols, Queen, Quo, Runaway's, Rush (Kings), Stranglers (Rat), Yes Zeppelin, 40p including P&P. Many more, Xmas offer! Three for 80p. - Peter Taylor, 15 Burrell House, (Dept RM) London E14 3DX.

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ELVIS PRESLEY portraits, printed earlier but delayed with respect "That's the Way It Is". 60p. - Denis O'Brien, 16 Mill Crescent, Shiny Row, Tyne & Wear.

BADGE FREAKS - pin ons - Sex Pistols (Holidays in Sun), Pistols (Anarchy in UK), Pistols (Pretty Vacant), Clash (Complete Control), Tom Robinson Band, Drones, Buzzcocks, Ramones, Generation X, Boomtown Rats, Elvis Costello, Modern Lovers, Slaughter & Dogs, Snivelling Shits, Adverts, Roxy Revue, Stranglers (No More Heroes), Something Better Change, 20p each or 3 for 50p. + SAE, Stranglers Keyrings 50p. - SAE to Terry Thomas (Dept RM), Flat 2 Springfield House, 71 Stourbridge Road, Kidderminster, Worcestershire.

BADGES FOR your collection, Black Sabbath, Bowie, Status Quo, Led Zeppelin, Cockney Rebel, Rod Stewart, Alex Harvey, Bad Co, Wings,

Be Bop, Santana, 10cc, Deep Purple, Genesis, Yes, Dr Hook, Dr Feelgood, Heep, Wishbone Ash, Strawbs, ELP, Roxy, and new badges in Sex Pistols, The Jam, The Clash, and Stranglers, 20p each plus SAE. - Send to Julie Williams, 7 Candy Street, London E3 2LH Love and Peaces.

BADGES: JAM, Damned, Vibrators, Pistols, Adverts, Stranglers, Boomtowns, Hendrix, Presley, Kiss, Sabbath, Quo, Rush, 25p post free plus many more. Also scarves, programmes, patches. - Badge Co., 59 Piccadilly, Manchester.

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GENESIS, SECONDS OUT T-shirt, posters etc. Send SAE to - Geoff Parkyn, 11 Jameson Lodge, 58 Shepherds Hill, London N6 5RY.

BALLBOONS, ABSOLUTELY unbeatable prices - Lists SAE, Delphin Supplies (RM), 31 St Paul's Terrace, York.

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Records Wanted

WANTED: RONCO album "That'll Be the Day" - Box No 1308.

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ALL YOUR unwanted 45s and LPs bought or part-exchanged for new records, large collections urgently required. Sae - F L Moore Records Ltd, 197a Dunstable Road, Luton, Bedfordshire.

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SONGWRITER MAGAZINES free from: - International Songwriters' Association (RM), Limerick, Ireland.

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Fan Clubs

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THE JAM Club. Sae for details to - Nicky Weller, 44 Balmoral Drive, Maybury Estate, Woking, Surrey.

CARPENTERS FAN CLUB - PO Box 104A, Cambridge.

Wanted

MORE AND MORE by Johnny Duncan. - Box 1304.

LP'S 'The Story of Suzi Quatro' and 'BraVo' Present Suzi Quatro, write to Maureen Worley, 25 Walnut Tree Road, Pirton, Near Hitchin, Herts SG5 3PX.

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MARC BOLAN - You will always be with me. All my love Denise, a Bolanite forever.

LES McKEOWN, happy birthday, love you and your sexy neck forever. - Maria, Ruth, Maria, Croydon.

CHRIS NORMAN, I love you, Shirley.

RAY STILES, happy birthday, love Jaeki, Kim, Lesley, Bristol.

MARC BOLAN - his death was a deep galactic tragedy in stereophonic sound. The memory and the music live on RIP Marc. Condolences to family, friends, Gloria and Rolan - Tony, Manchester.

LES McKEOWN, happy birthday, from your ever loving faithful fan Andy. I must have got love power Les that's why I'm shanghaid in love with you. Rollerlur, Andrea, Llanelli, Dyfed, S Wales.

MARC BOLAN fans nationwide. - Never let him be forgotten. He will live on forever in our hearts - Alan.

LESLIE McKEOWN, happy birthday, loving you always - Kerry Jersey.

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Dateline

Mirror

As the American charts did not arrive at the time of going to press we have had to reprint last week's. Normal service will be resumed next week.

UK SOUL

1	1	I BELIEVE YOU, Dorothy Moore	Epic
2	2	SHOO DOO FU FU OOH, Lenny Williams	ABC
3	4	BACK IN LOVE AGAIN, LTD	A&M
4	10	MY LOVE IS ALL FOR YOU, Deneice Williams	CBS
5	11	IT'S ECSTASY, Barry White	20th Cent
6	13	I WILL, Ruby Winters	Creole
7	9	GOIN' PLACES, The Jacksons	CBS
8	-	ONLY THE STRONG SURVIVE, Billy Paul	Phil
9	3	BRICKHOUSE, Commodores	Motown
10	6	SAY YOU WILL, Eddie Henderson	Capitol
11	5	BEST OF MY LOVE, Emotions	CBS
12	7	STAR WARS, Meco	RCA
13	8	FROM HERE TO ETERNITY, Georgio	Oasis
14	19	BELFAST, Boney M	Atlantic
15	18	GET YOUR BOOM BOOM, Le Pamplemousse	Barclay
16	15	NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring Phillips
17	14	DON'T LET ME BE, Santa Esmeralda	Philips
18	-	SERPENTINE FIRE, Earth Wind & Fire	CBS
19	16	RIGHT ON TIME, Brothers Johnson	A&M
20	12	GREATEST LOVE OF ALL, George Benson	Arista

US SINGLES

1	1	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
2	2	BOOGIE NIGHTS, Heatwave	Epic
3	5	DON'T IT MAKE MY BROWN EYES, Crystal Gayle	United Artists
4	4	IT'S ECSTASY, Barry White	20th Century
5	7	BABY, WHAT A BIG SURPRISE, Chicago	Columbia
6	9	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
7	8	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	BSO
8	10	WE'RE ALL ALONE, Rita Coolidge	A&M
9	11	BLUE BAYOU, Linda Ronstadt	Asylum
10	3	NOBODY DOES IT BETTER, Carly Simon	Elektra
11	12	JUST REMEMBER I LOVE YOU, Firefall	Atlantic
12	6	I FEEL LOVE, Donna Summer	Casablanca
13	13	THAT'S ROCK 'N' ROLL, Shaun Cassidy	Warner/Curb
14	16	HELP IS ON THE WAY, Little River Band	Capitol
15	17	YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros.
16	22	IT'S SO EASY, Linda Ronstadt	Asylum
17	20	WE JUST DISAGREE, Dave Mason	Columbia
18	18	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	Drive
19	19	DUSIC, Brick	Bang
20	14	BRICKHOUSE, Commodores	Motown
21	23	SEND IN THE CLOWNS, Judy Collins	Elektra
22	25	ISN'T IT TIME, Babys	Chrysalis
23	24	DAYBREAK, Barry Manilow	Arista
24	35	BACK IN LOVE AGAIN, LTD	A&M
25	26	COME SAIL AWAY, Styx	A&M
26	30	SLIP SLIDING AWAY, Paul Simon	Columbia
27	32	YOUR SMILING FACE, James Taylor	Columbia
28	29	MY FAIR SHARE, Seals & Croft	Warner Bros.
29	31	I GO CRAZY, Paul Davis	Bang
30	37	HERE YOU COME AGAIN, Dolly Parton	RCA
31	34	GONE TOO FAR, England Dan & John Ford Coley	Big Tree
32	45	SENTIMENTAL LADY, Bob Welch	Capitol
33	36	CALLING OCCUPANTS, Carpenters	A&M
34	44	YOU CAN'T TURN ME OFF, High Inergy	Gordy
35	15	STAR WARS TITLE THEME, Meco	Millennium
36	40	SWINGTOWN, Steve Miller	Capitol
37	41	SHE'S NOT THERE, Santana	Columbia
38	42	BABY COME BACK, Player	RSO
39	21	COLD AS ICE, Foreigner	Atlantic
40	46	THE WAY I FEEL TONIGHT, Bay City Rollers	Arista
41	-	WE ARE THE CHAMPIONS, Queen	Elektra
42	47	DRAW THE LINE, Aerosmith	Columbia
43	-	GETTIN' READY FOR LOVE, Diana Ross	Motown
44	27	KEEP IT COMIN' LOVE, K. C. & The Sunshine Band	TK
45	28	SHE DID IT, Eric Carmen	Arista
46	-	YOU'RE IN MY HEART, Rod Stewart	Warner Bros.
47	38	THUNDER IN MY HEART, Leo Sayer	Warner Bros.
48	-	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
49	33	THE KING IS GONE, Ronnie McDowell	Scorpion
50	-	DON'T ASK MY NEIGHBOURS, Emotions	Columbia

US ALBUMS

1	1	RUMOURS, Fleetwood Mac	Warner Bros
2	2	SIMPLE DREAMS, Linda Ronstadt	Asylum
3	3	AJA, Steely Dan	ABC
4	4	FOREIGNER	Atlantic
5	7	ELVIS IN CONCERT, Elvis Presley	RCA
6	6	CHICAGO XI, Chicago	Columbia
7	50	STREET SURVIVORS, Lynyrd Skynyrd	MCA
8	8	SONGS FOR SOMEONE YOU LOVE, Barry White	20th Century
9	10	POINT OF NO RETURN, Kansas	Kirshner
10	11	IN FULL BLOOM, Rose Royce	Whitfield
11	12	TOO HOT TO HANDLE, Heatwave	Epic
12	14	LET'S GET SMALL, Steve Martin	Warner Bros
13	9	ANYTIME... ANYWHERE, Rita Coolidge	A&M
14	29	MOONFLOWER, Santana	Columbia
15	25	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
16	18	BRICK	Bang
17	19	YOU LIGHT UP MY LIFE, Soundtrack	Arista
18	20	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
19	34	LIVE, Commodores	Motown
20	5	LOVE YOU LIVE, Rolling Stones	Rolling Stone
21	23	BOSTON	Epic
22	24	BABY, IT'S ME, Diana Ross	Motown
23	13	I ROBOT, Alan Parsons Project	Arista
24	26	GREATEST HITS VOLUME II, Elton John	MCA
25	27	FRENCH KISS, Bob Welch	Capitol
26	28	IN CITY DREAMS, Robin Trower	Chrysalis
27	15	SHAUN CASSIDY	Warner/Curb
28	33	THE STRANGER, Billy Joel	Columbia
29	30	JT, James Taylor	Columbia
30	32	CSN, Crosby, Stills & Nash	Atlantic
31	31	RIGHT ON TIME, Brothers Johnson	A&M
32	16	LIVE, Foghat	Bearsville
33	17	MOODY BLUE, Presley	RCA
34	38	GREATEST HITS, Olivia Newton-John	MCA
35	21	STAR WARS, Soundtrack	20th Century
36	-	LIVE songs, Beatles	Capitol
37	48	LITTLE CRIMINALS, Randy Newman	Warner Bros
38	41	I REMEMBER YESTERDAY, Donna Summer	Casablanca
39	49	SOMETHING TO LOVE, L. T. D.	A&M
40	44	REJOICE, Emotions	Columbia
41	-	HEROES, David Bowie	RCA
42	39	COMMODORES	Motown
43	42	THE GRAND ILLUSION, Styx	A&M
44	22	LIVIN' ON THE FAULT LINE, Doobie Brothers	Warner Bros
45	46	LUNA SEA, Firefall	Atlantic
46	47	A FAREWELL TO KINGS, Rush	Mercury
47	-	ACTION, Blackbyrds	Fantasy
48	35	ENIGMATIC OCEAN, Jean-Luc Ponty	Atlantic
49	-	HERE YOU COME AGAIN, Dolly Parton	RCA
50	-	NIGHT AFTER NIGHT, Nils Lofgren	A&M

YESTERYEAR

15 Years Ago (24 November, 1962)

1	LOVESICK BLUES,	Frank Ifield
2	LET'S DANCE,	Chris Montez
3	SWISS MAID,	Del Shannon
4	TELSTAR,	The Tornados
5	BOBBY'S GIRL,	Susan Maughan
6	VENUS IN BLUE JEANS,	Mark Wynter
7	LOCO-MOTION,	Little Eva
8	SHERRY,	Four Seasons
9	DEVIL WOMAN,	Marty Robbins
10	DANCE WITH THE GUITAR MAN,	Duane Eddy

10 Years Ago (25 November, 1967)

1	LET THE HEARTACHES BEGIN,	Long John Baldry
2	BABY NOW THAT I'VE FOUND YOU,	The Foundations
3	EVERYBODY KNOWS,	The Dave Clark Five
4	MASSACHUSETTS,	The Bee Gees
5	LOVE IS ALL AROUND,	The Troggs
6	AUTUMN ALMANAC,	The Kinks
7	ZABADAK,	Dave Dee, Dozy, Beaky, Mick & Tich
8	LAST WALTZ,	Engelbert Humperdinck
9	IF THE WHOLE WORLD STOPPED LOVING,	Val Doonican
10	THERE IS A MOUNTAIN,	Donovan

5 Years Ago (25 November, 1972)

1	MY DING-A-LING,	Chuck Berry
2	CRAZY HORSES,	The Osmonds
3	CLAIR,	Gilbert O'Sullivan
4	WHY,	Donny Osmond
5	CROCODILE ROCK,	Elton John
6	LEADER OF THE PACK,	Shangri-Las
7	LOOP DI LOVE,	Shag
8	GUDBUY T' JANE,	Slade
9	I'M STONE IN LOVE WITH YOU,	The Stylistics
10	ANGEL,	Rod Stewart

US DISCO

1	DANCE, DANCE, DANCE, Chic	Atlantic
2	I GOT TO HAVE YOUR LOVE, Fantastic Four	Westbound
3	NATIVE NEW YORKER, Odyssey	RCA
4	GIRL DON'T MAKE ME WAIT, Pattie Brooks	Casablanca
5	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Casablanca
6	CAN'T YOU FEEL IT, Michele	West End
7	LE SPANK, Le Pamplemousse	AVI
8	BLOCK PARTY, Anthony White	Salsoul
9	COSMIC WIND, Mike Theodore Orchestra	Westbound
10	WHAT I DID FOR LOVE, Grace Jones	Island
11	YOU'VE GOT MAGIC, Rice & Beans Orchestra	TK
12	IT'S ECSTASY, Barry White	20th Century
13	SAN FRANCISCO, Village People	Casablanca
14	ONCE UPON A TIME (LP), Donna Summer	Casablanca
15	YOUR LOVE IS SO GOOD FOR ME, Diana Ross	Motown
16	MANHATTAN LOVE SONG, King Errison	Westbound
17	KING OF CLUBS, Chocolat's	Salsoul
18	ON FIRE (Getting Higher), T-Connection	TK
19	BACK IN LOVE AGAIN, LTD	A&M
20	WHAT'S YOUR NAME, Andrea True Connection	Buddah

STAR CHOICE



LAMONT DOZIER

ALL BY MYSELF
 THIS MASQUERADE
 THE WAY WE WERE
 SATISFACTION
 HERE THERE AND EVERYWHERE
 MICHELLE
 LONG AND WINDING ROAD
 CHRISTMAS SONG
 CLARE DU LUNE
 ANYTHING BY TCHAIKOVSKY A great melody man

US SOUL

1	3	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
2	1	BACK IN LOVE AGAIN, L. T. D.	A&M
3	5	YOU CAN'T TURN ME	High Inergy Gordy
4	4	DUSIC, Brick	Bang
5	2	IT'S ECSTASY, Barry White	20th Century
6	6	IF YOU'RE NOT, Millie Jackson	Spring
7	8	DON'T ASK, Emotions	Columbia
8	10	GOIN' PLACES, Jacksons	Epic
9	7	DO YOU DANCE, Pt 1, Rose Royce	Whitfield
10	9	SHAKE IT WELL, Dramatics	ABC
11	12	IF IT DON'T FIT, Kellie Patterson	Shadybrook
12	11	BOOGIE NIGHTS, Heatwave	Epic
13	-	FFUN, Con Funk Shun	Mercury
14	18	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE, Controllers	Juno
15	15	SEND IT, Ashford & Simpson	Warner Bros.
16	14	DO YA WANNA GET FUNKY WITH ME, Peter Brown	Drive
17	17	JUST FOR YOUR LOVE, Memphis Horns	RCA
18	16	BRICK HOUSE, Commodores	Motown
19	13	STAR WARS THEME/CANTING BAND, Meco	Millennium
20	-	RUNNIN' FOR YOUR LOVIN', Brothers Johnson	Brothers A&M