

RECORD MIRROR

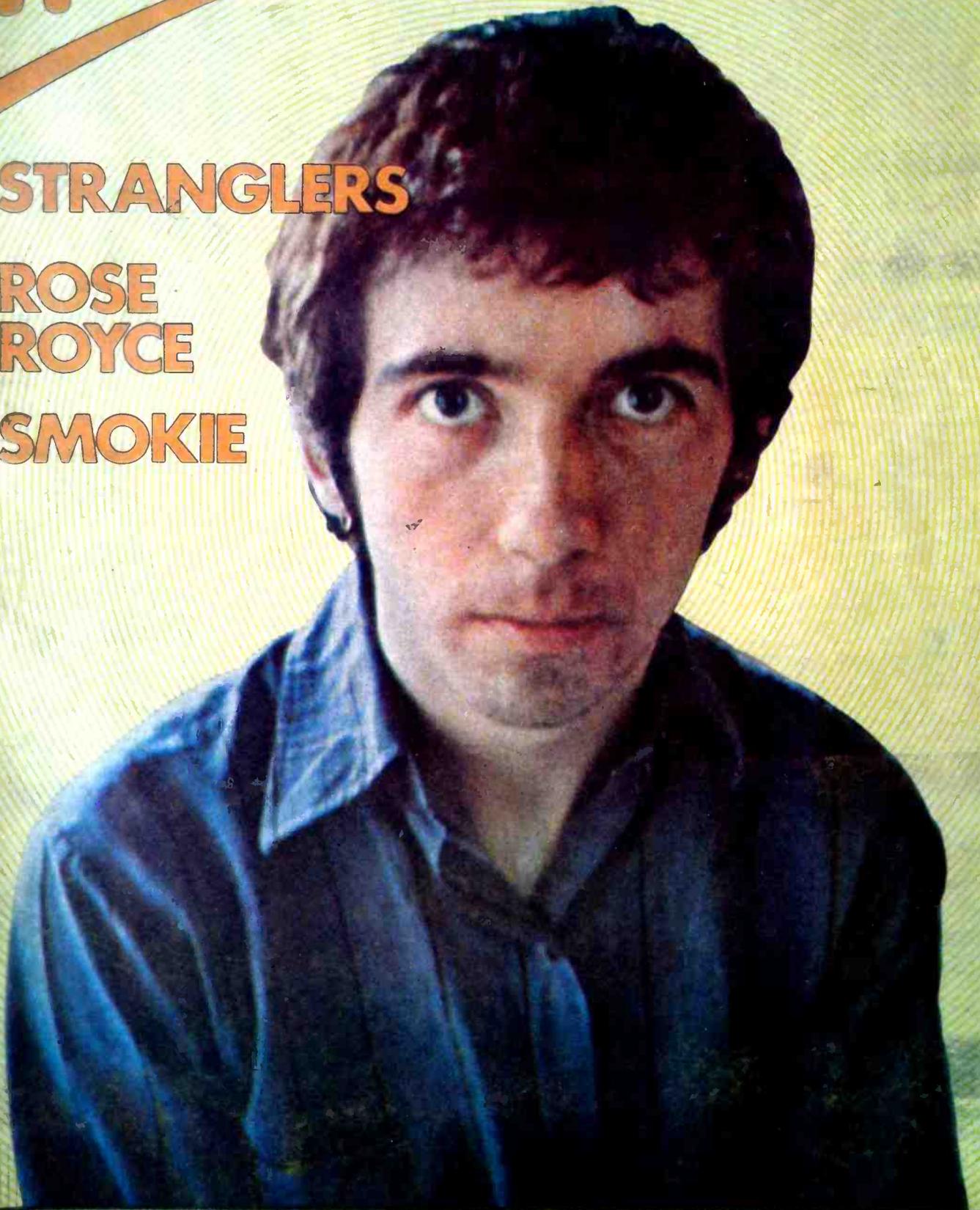
BUZZCOCKS

The bite's inside

STRANGLERS

ROSE
ROYCE

SMOKIE



Handwritten text on the right edge of the page, possibly a date or name, including "10/14/78" and "15p".

RECORD MIRROR

US charts reprinted by kind permission of Billboard

UK SINGLES

| | | | |
|----|----|--------------------------------------------------|-----------------|
| 1 | 1 | SUMMER NIGHTS, John Travolta/Olivia Newton-John | RSO |
| 2 | 2 | LOVE DON'T LIVE HERE ANY MORE, Rose Royce | Whitfield |
| 3 | 9 | RASPUTIN, Boney M | Atlantic/Hansa |
| 4 | 6 | LUCKY STARS, Dean Friedman | Lifesong |
| 5 | 3 | GREASE, Frankie Valli | RSO |
| 6 | 7 | I CAN'T STOP LOVING YOU, Leo Sayer | Chrysalis |
| 7 | 17 | SWEET TALKIN' WOMAN, ELO | Jet |
| 8 | 36 | SANDY, John Travolta | RSO |
| 9 | 8 | YOU MAKE ME FEEL (MIGHTY REAL), Sylvester | Fantasy |
| 10 | 18 | NOW THAT WE'VE FOUND LOVE, Third World | Island |
| 11 | 16 | A ROSE HAS TO DIE, Dooleys | GTO |
| 12 | 5 | SUMMER NIGHT CITY, Abba | Epic |
| 13 | 23 | BLAME IT ON THE BOOGIE, Jacksons | Epic |
| 14 | 15 | TALKING IN YOUR SLEEP, Crystal Gayle | UA |
| 15 | 4 | DREADLOCK HOLIDAY, 10cc | Mercury |
| 16 | 10 | KISS YOU ALL OVER, Exile | RAK |
| 17 | 12 | THREE TIMES A LADY, Commodores | Motown |
| 18 | 14 | PICTURE THIS, Blondie | Chrysalis |
| 19 | 11 | OH WHAT A CIRCUS, David Essex | Mercury |
| 20 | 27 | MEXICAN GIRL, Smokie | RAK |
| 21 | 19 | HONG KONG GARDEN, Siouxsie And The Banshees | Polydor |
| 22 | — | RAT TRAP, Boomtown Rats | Ensign |
| 23 | 20 | AGAIN AND AGAIN, Status Quo | Vertigo |
| 24 | 30 | HAVE YOU EVER FALLEN IN LOVE, Buzzcocks | UA |
| 25 | 22 | WINKER'S SONG, Ivor Biggin | Beggars Banquet |
| 26 | 13 | JILTED JOHN, Jilted John | EMI |
| 27 | 41 | OIPPETY DAY, Father Abraham | Decca |
| 28 | 21 | BROWN GIRL IN THE RING, Boney M | Aitahic |
| 29 | — | MAC ARTHUR PARK, Donna Summer | Casablanca |
| 30 | 26 | DAVID WATTS' A BOMB IN WARDOUR STREET, Jam | Polydor |
| 31 | 34 | RESPECTABLE, Rolling Stones | EMI |
| 32 | 39 | BRANDY, O'Jays | Philadelphia |
| 33 | 45 | GIVIN' UP GIVIN' IN, Three Degrees | Ariola |
| 34 | — | OARLIN', Frankie Miller | Chrysalis |
| 35 | 31 | YOU'RE THE ONE THAT I WANT, Baker/Millard | RSO |
| 36 | 60 | ONE FOR YOU ONE FOR ME, Jonathan King | GTO |
| 37 | — | HURRY UP HARRY, Sham 69 | GTO |
| 38 | 32 | BLAME IT ON THE BOOGIE, Mick Jackson | Atlantic |
| 39 | 47 | DON'T COME CLOSE, Ramones | Sire |
| 40 | 44 | EVE OF THE WAR, Jeff Wayne | CBS |
| 41 | 29 | BRITISH HUSTLE/PEACE ON EARTH, Hi Tension | Island |
| 42 | 64 | FOOL (IF YOU THINK IT'S OVER), Chris Rea | Magnet |
| 43 | 63 | DON'T LOOK BACK, Boston | Epic |
| 44 | 66 | GOT TO GET YOU INTO MY LIFE, Earth Wind and Fire | CBS |
| 45 | 53 | BURN, Deep Purple | Purple |
| 46 | 46 | MIDDLE OF THE NIGHT, Brotherhood of Man | Pye |
| 47 | 28 | IT'S RAINING, Darts | Magnet |
| 48 | — | HARD ROAD, Black Sabbath | Vertigo |
| 49 | 48 | DOWN AT THE DOCTOR'S, Doctor Feelgood | UA |
| 50 | 42 | HOLLYWOOD NIGHTS, Bob Seger | Capitol |
| 51 | 51 | HEADS DOWN NO NONSENSE, Albertos | Magnet |
| 52 | 75 | CAN'T STAND LOSING YOU, Police | A&M |
| 53 | 33 | YOU'RE THE ONE THAT I WANT, Travolta/Newton-John | RSO |
| 54 | 61 | MONTEGO BAY, Sugar Cane | Ariola/Hansa |
| 55 | 24 | FORGET ABOUT YOU, Motors | Virgin |
| 56 | 74 | ONE FOR YOU ONE FOR ME, La Bionda | Philips |
| 57 | 35 | GALAXY OF LOVE, Crown Heights Affair | Philips |
| 58 | 38 | BAMA BOOGIE WOOGIE, Cleveland Eaton | Gull |
| 59 | 40 | LA CONNECTION, Rainbow | Polydor |
| 60 | 57 | SHAME, Evelyn 'Champagne' King | RCA |
| 61 | 55 | I GOT TO PIECES (EVERY TIME), Gerni Granger | CC3 |
| 62 | 37 | I THOUGHT IT WAS YOU, Herbie Hancock | CBS |
| 63 | 59 | IT'S A BETTER THAN GOOD TIME, Gladys Knight | Buddah |
| 64 | — | GET IT WHILE YOU CAN, Olympic Runners | Buddah/Polydor |
| 65 | 43 | DAYLIGHT KATY, Gordon Lightfoot | Warner Bros |
| 66 | — | COMING HOME, Marshall Man | Harvest |
| 67 | 25 | AN EVERLASTING LOVE, Andy Gibb | RSO |
| 68 | 56 | JUKE BOX GYPSY, Lindalarna | Mercury |
| 69 | 70 | SGT PEPPER'S, Beatles | Parlophone |
| 70 | 54 | AND THE BAND PLAYED ON, 'Flash' And The Pan | Ensign |
| 71 | — | WHAT YOU WAITIN' FOR, Stargard | MCA |
| 72 | — | THANK YOU FOR BEING A FRIEND, Andrew Gold | Asylum |
| 73 | — | SUPERNATURE, Carolee | Atlantic |
| 74 | — | GOT A FEELING, Patrice Juwet | Casablanca |
| 75 | — | SWEET SUBURRIA, Shids | Virgin |

UK ALBUMS

| | | | |
|----|----|-------------------------------------------------|----------------|
| 1 | 1 | GREASE, Original Soundtrack | RSO |
| 2 | 2 | IMAGES, Don Williams | K-Tel |
| 3 | 12 | THE BIG WHEELS OF MOTOWN, Various | Motown |
| 4 | 5 | CLASSIC ROCK, London Symphony Orchestra | K-Tel |
| 5 | — | STAGE, David Bowie | RCA |
| 6 | 3 | BLOODY TOURISTS, 10cc | Mercury |
| 7 | 4 | NIGHTFLIGHT TO VENUS, Boney M | Atlantic/Hansa |
| 8 | 9 | TORMATO, Yes | Atlantic |
| 9 | 6 | WAR OF THE WORLDS, Jeff Wayne's Musical Version | CBS |
| 10 | 8 | SATURDAY NIGHT FEVER, Various | RSO |
| 11 | 7 | PARALLEL LINES, Blondie | Chrysalis |
| 12 | 18 | STRIKES AGAIN, Rose Royce | Whitfield |
| 13 | 17 | LOVE BITES, Buzzcocks | United Artists |
| 14 | — | NEVER SAY DIE, Black Sabbath | Vertigo |
| 15 | 16 | LEO SAYER, Leo Sayer | Chrysalis |
| 16 | 10 | WHO ARE YOU, The Who | Polydor |
| 17 | 15 | JAMES GALWAY PLAYS SONGS FOR ANNIE | Red Seal |
| 18 | 14 | DON'T LOOK BACK, Boston | Epic |
| 19 | 11 | NATURAL HIGH, Commodores | Motown |
| 20 | 13 | THE BRIDE STRIPPED BARE, Bryan Ferry | Polydor |
| 21 | 40 | BROTHERHOOD OF MAN | K-Tel |
| 22 | 22 | LIVE AND DANGEROUS, Thin Lizzy | Vertigo |
| 23 | 21 | OUT OF THE BLUE, Electric Light Orchestra | Jet |
| 24 | 20 | STREET LEGAL, Bob Dylan | CBS |
| 25 | 29 | BAT OUT OF HELL, Meat Loaf | Epic/Cleveland |
| 26 | — | BREATHLESS, Camel | Decca |
| 27 | 30 | THAT'S WHAT FRIENDS ARE FOR, Mitha/Williams | CBS |
| 28 | 19 | ARE WE NOT MEN? NO WE ARE DEVO, Devo | Virgin |
| 29 | 34 | RUMOURS, Fleetwood Mac | Warner Bros |
| 30 | 31 | THE KICK INSIDE, Kate Bush | EMI |
| 31 | 26 | NEW BOOTS AND PANTIES, Ian Dury | Stiff |
| 32 | — | 20 GOLDEN GREATS, The Kinks | Ronco |
| 33 | 25 | WHEN I DREAM, Crystal Gayle | United Artists |
| 34 | 27 | EVITA, Various | MCA |
| 35 | 39 | 20 GIANT HITS, Nolan Sisters | Target |
| 36 | — | LIVE BURSTING OUT, Jethro Tull | Chrysalis |
| 37 | 23 | 20 GOLDEN GREATS, The Hollies | EMI |
| 38 | 24 | THE ALBUM, Abba | Epic |
| 39 | — | BACK IN THE USA, Linda Ronstadt | Asylum |
| 40 | — | TONIC FOR THE TROOPS, Boomtown Rats | Ensign |
| 41 | 28 | AND THEN THERE WERE THREE, Genesis | Charisma |
| 42 | 33 | SUNLIGHT, Herbie Hancock | CBS |
| 43 | 35 | OCTAVE, Moody Blues | Decca |
| 44 | 36 | HANSWORTH REVOLUTION, Steel Pulse | Island |
| 45 | — | TO THE LIMIT, Joan Armatrading | A&M |
| 46 | 46 | SOME GIRLS, Rolling Stones | EMI |
| 47 | — | DIRE STRAITS, Dire Straits | Vertigo |
| 48 | 60 | PASTICHE, Manhattan Transfer | Atlantic |
| 49 | 56 | EVERYONE PLAYS DARTS, Darts | Magnet |
| 50 | — | A SONG FOR ALL SEASONS, Renaissance | Warner Bros |
| 51 | — | LONDON TOWN, Wings | Parlophone |

UK DISCO

| | | | |
|----|----|-----------------------------------------------------------|---------------------------------|
| 1 | 1 | YOU MAKE ME FEEL (MIGHTY REAL), Sylvester Fantasy/12in/LP | Fantasy |
| 2 | 2 | BRITISH HUSTLE/PEACE ON EARTH, Hi-Tension | Island/12in |
| 3 | 5 | NOW THAT WE FOUND LOVE, Third World | Island/12in |
| 4 | 8 | LOVE DON'T LIVE HERE ANYMORE, Rose Royce | Whitfield |
| 5 | 3 | GALAXY OF LOVE, Crown Heights Affair | Mercury 12in/LP |
| 6 | 7 | I THOUGHT IT WAS YOU, Herbie Hancock | CBS 12in/LP |
| 7 | 46 | RASPUTIN, Boney M | Atlantic/12in |
| 8 | 18 | GREASE, Frankie Valli/Gary Brown | RSO |
| 9 | 11 | WHAT YOU WAITIN' FOR, Stargard | MCA/12in |
| 10 | 38 | SUMMER NIGHTS, Travolta/Newton-John | RSO |
| 11 | 16 | INSTANT REPLAY, Dan Hartman | Blue Sky/US 12in |
| 12 | 17 | PRANCE ON, Eddie Henderson | Capitol 12in |
| 13 | 23 | GIVING IT BACK, Phil Hurst | US Fantasy 12in |
| 14 | 6 | HOT SHOT, Karen Young | Atlantic/12in/US West End, 12in |
| 15 | 36 | IT SEEMS TO HANG ON, Ashford and Simpson | Warner Bros |
| 16 | 15 | CAN'T YOU SEE ME, Roy Ayers | Polydor LP |
| 17 | 12 | SUPERNATURE, Carolee | Atlantic/12in/LP |
| 18 | 31 | DANCE (DISCO HEAT), Sylvester | Fantasy LP/US 12in |
| 19 | 4 | THREE TIMES A LADY, Commodores | Motown/LP/US 12in |
| 20 | 50 | BLAME IT ON THE BOOGIE, Jacksons | Epic/12in |

(Continued on page 34)

STAR CHOICE



JOHN PERRY (lead guitarist, The Only Ones)

| | | |
|----|----------------------------------|-----------------|
| 1 | TUMBLING OICE | The Strones |
| 2 | TODAY I STARTED LOVING YOU AGAIN | Bobbe Gland |
| 3 | MY FAVOURITE THINGS | John Coltrane |
| 4 | I WANT YOU | Bob Dylan |
| 5 | LOVING YOU IS SWEETER THAN EVER | The Four Tops |
| 6 | SINGING COWBOY | Love |
| 7 | MOONLIGHT DRIVE | Decca |
| 8 | BRINGIN' IT ON HOME TO ME | Sam Cooke |
| 9 | MY GIRL/THE MONTHS OF MAY | Drifters/Musica |
| 10 | JEWISH | Sire |

OTHER CHART

| | | |
|----|----------------------------------------|-----------------|
| 1 | STAGE, David Bowie (Import) | RCA |
| 2 | BRITISH HUSTLE, Hi-Tension | Island 12in |
| 3 | DOWN IN THE TUBE STATION, Jam | Polydor |
| 4 | DISCO INFERNO, The Trammps | Atlantic 12in |
| 5 | DO WHAT YOU WANNA, T-Connection | TK 12in |
| 6 | WINKER'S SONG, Ivor Biggin | Beggars Banquet |
| 7 | I WANT CANDY, The Bishops | Chiswick 6in |
| 8 | INSTANT REPLAY, Dan Hartman | Import 12in |
| 9 | SOUND AND VISION, David Bowie | Spanish |
| 10 | GET IT WHILE YOU CAN, The O. J. Rumors | Polydor 12in |
| 11 | BIGGEST BLOW, Sex Pistols | Virgin 12in |
| 12 | HEROES, David Bowie | Spanish 12in |
| 13 | HARD ROAD, Black Sabbath | Vertigo |
| 14 | WHITE SNAKE BITE, David Coverdale | EMI |
| 15 | STUFF LIKE THAT, Quincy Jones | A&M 12in |
| 16 | LOOKING AFTER NO. 1, Boomtown Rats | Import |
| 17 | SATISFACTION, Devo | Stiff 12in |
| 18 | MIND BLOWING DECISIONS, Heatwave | Import 12in |
| 19 | STRANGLERS, EP | Import |
| 20 | DEMIS, Blondie | Chrysalis 12in |

SUPPLIED BY: ADRIEN'S, Wickford Shopping Mall, Wickford, Essex. Tel: 037 443318

YESTERYEAR

| | | |
|--------------------------------|-----------------------|------------------------------------|
| Years Ago (13th October, 1973) | | |
| 1 | EYE LEVEL | The Simon Park Orchestra |
| 2 | MY FRIEND STAN | Slade |
| 3 | THE BALLROOM BLITZ | The Sweet |
| 4 | NUTBUSH CITY LIMITS | Ike and Tina Turner |
| 5 | MONSTER MASH | Bobby Picket and The Crypt Kickers |
| 6 | THE LAUGHING GNOME | David Bowie |
| 7 | FOR THE GOOD TIMES | Perry Como |
| 8 | DAYDREAMER/PUPPY SONG | David Cassidy |
| 9 | CAROLINE | Status Quo |
| 10 | JOYBRINGER | Manfred Mann |

| | | |
|--------------------------------|---------------------|---------------------|
| Years Ago (12th October, 1968) | | |
| 1 | THOSE WERE THE DAYS | Mary Hopkin |
| 2 | LITTLE ARROWS | Leapy Lee |
| 3 | JESAMINE | The Casuals |
| 4 | HEY JUDE | The Beatles |
| 5 | LADY WILLOW POWER | Union Gap |
| 6 | MY LITTLE LADY | The Tremeloes |
| 7 | RED BALLOON | The Dave Clark Five |
| 8 | ICE IN THE SUN | Status Quo |
| 9 | CLASSICAL GAS | Mason Williams |
| 10 | HOLD ME TIGHT | Johnny Nash |

| | | |
|--------------------------------|-----------------------------|-------------------------------|
| Years Ago (12th October, 1963) | | |
| 1 | DO YOU LOVE ME? | Brian Poole and The Tremeloes |
| 2 | THEN HE KISSED ME | The Crystals |
| 3 | SHE LOVES YOU | The Beatles |
| 4 | I HAD A HAMMER | Tripp Lopez |
| 5 | BLUE BAYOU/MEAN WOMAN BLUES | Roy Orbison |
| 6 | SHINDIG | The Shadows |
| 7 | THE FIRST TIME | Adam Faith |
| 8 | IT'S ALL IN THE GAME | Cliff Richard |
| 9 | APPL E JACK | Jer Harris and Tony Meehan |
| 10 | WISHING | Buddy Holly |

US SINGLES

| | | | |
|----|----|-----------------------------------------------------|----------------|
| 1 | 1 | KISS YOU ALL OVER, Exile | Warner Curb |
| 2 | 3 | HOT CHILD IN THE CITY, Nick Gilder | Chrysalis |
| 3 | 2 | BOOGIE OOGIE OOGIE, A Taste Of Honey | Capitol |
| 4 | 4 | DON'T LOOK BACK, Boston | Epic |
| 5 | 6 | REMINISCING, Little River Band | Harvest |
| 6 | 9 | YOU NEEDED ME, Anne Murray | Capitol |
| 7 | 8 | LOVE IS IN THE AIR, John Paul Young | Scotti Bros |
| 8 | 10 | WHENEVER I CALL YOU "FRIEND", Kenny Loggins | Columbia |
| 9 | 5 | SUMMER NIGHTS, John Travolta/Olivia Newton John | RSO |
| 10 | 7 | HOPELESSLY DEVOTED TO YOU, Olivia Newton-John | RSO |
| 11 | 21 | MAC ARTHUR PARK, Donna Summer | Casablanca |
| 12 | 12 | HOLLYWOOD NIGHTS, Bob Seger | Capitol |
| 13 | 14 | RIGHT DOWN THE LINE, Gerry Rafferty | United Artists |
| 14 | 16 | HOW MUCH I FEEL, Ambrosia | Warner Bros |
| 15 | 17 | GET OFF, Foxy | Dash |
| 16 | 18 | BACK IN THE USA, Linda Ronstadt | Asylum |
| 17 | 19 | SHE'S ALWAYS A WOMAN, Billy Joel | Columbia |
| 18 | 20 | YOU NEVER DONE IT LIKE THAT, Captain & Tennille | A&M |
| 19 | 22 | WHO ARE YOU, Who | MCA |
| 20 | 26 | DOUBLE VISION, Foreigner | Atlantic |
| 21 | 11 | THREE TIMES A LADY, Commodores | Motown |
| 22 | 24 | I LOVE THE NIGHT LIFE, Alicia Bridges | Polydor |
| 23 | 25 | TALKING IN YOUR SLEEP, Crystal Gayle | United Artists |
| 24 | 27 | BEAST OF BURDEN, The Rolling Stones | Rolling Stones |
| 25 | 30 | IT'S A LAUGH, Daryl Hall & John Oates | RCA |
| 26 | 29 | JDSIE, Steely Dan | ABC |
| 27 | 28 | 5-7-5, City Boy | Mercury |
| 28 | 13 | AN EVERLASTING LOVE, Andy Gibb | RSO |
| 29 | 43 | I JUST WANNA STOP, Gno Vannelli | A&M |
| 30 | 34 | DANCE, DISCO HEAT, Sylvester | Fantasy |
| 31 | 39 | READY TO TAKE A CHANCE AGAIN, Barry Manilow | Arista |
| 32 | 35 | I WILL STILL LOVE YOU, Stonebott | Parachute |
| 33 | 33 | ALMOST LIKE BEING IN LOVE, Michael Johnson | EMI America |
| 34 | 15 | OH DARLIN', Robin Gibb | RSO |
| 35 | 23 | COME TOGETHER, Aerosmith | Columbia |
| 36 | 38 | TOOK THE LAST TRAIN, David Gates | Elektra |
| 37 | 48 | SHARING THE NIGHT TOGETHER, Or Hook | Capitol |
| 38 | 40 | SWEET LIFE, Paul Davis | Bang |
| 39 | 42 | LONETOWN, Wings | Capitol |
| 40 | 37 | HEARTBREAKER, Dolly Parton | RCA |
| 41 | 46 | THEMES FROM THE WIZARD OF OZ, Mecco | Melennium 620 |
| 42 | 44 | EASE ON DOWN THE ROAD, Diana Ross & Michael Jackson | MCA |
| 43 | 47 | BLUE COLLAR MAN, Styx | A&M |
| 44 | 31 | YOU AND I, Rick James | Gordy |
| 45 | 57 | DON'T WANT TO LIVE WITHOUT IT, Pablo Cruise | A&M |
| 46 | 50 | SONGS ABOUT BUILDINGS AND FOOD, Talking Heads | Sire |
| 47 | 55 | CHANGE OF HEART, Eric Carmen | Arista |
| 48 | 52 | EVERYBODY NEEDS LOVE, Stephen Bishop | ABC |
| 49 | 49 | 'HOLDIN' ON, Ltd | A&M |
| 50 | 75 | TIME PASSAGES, Al Stewart | Arista |

US ALBUMS

| | | | |
|----|----|----------------------------------------------|----------------|
| 1 | 2 | GREASE, Soundtrack | RSO |
| 2 | 1 | DON'T LOOK BACK, Boston | Epic |
| 3 | 3 | DOUBLE VISION, Foreigner | Atlantic |
| 4 | 4 | WHO ARE YOU, The Who | MCA |
| 5 | 5 | SOME GIRLS, Rolling Stones | Rolling Stones |
| 6 | 6 | A TASTE OF HONEY | Capitol |
| 7 | 7 | NIGHTWATCH, Kenny Loggins | Columbia |
| 8 | 10 | TWIN SONS, Fogelberg & Westberg | Epic |
| 9 | 12 | LIVE AND MORE, Donna Summer | Casablanca |
| 10 | 30 | LIVING IN THE USA, Linda Ronstadt | Asylum |
| 11 | 11 | THE STRANGER, Billy Joel | Columbia |
| 12 | 13 | NATURAL HIGH, Commodores | Motown |
| 13 | 14 | STRANGER IN TOWN, Bob Seger | Capitol |
| 14 | 15 | GET OFF, Foxy | Dash |
| 15 | 19 | PIECES OF EIGHT, Styx | A&M |
| 16 | 18 | MIXED EMOTIONS, Exile | Warner/Curb |
| 17 | 17 | COME GET IT, Rick James | Gordy |
| 18 | 20 | SKYNYRD'S FIRST AND LAST, Lynrd Skynyrd | MCA 3047 |
| 19 | 21 | SLEEPER CATCHER, Little River Band | Capitol |
| 20 | 8 | SGT PEPPER'S LONELY HEARTS CLUB, Soundtrack | RSO |
| 21 | 24 | IS IT STILL GOOF FOR YA, Ashford & Simpson | Warner Bros |
| 22 | 22 | CHILDREN OF SANCHEZ, Chuck Mangione | A&M |
| 23 | 23 | SATURDAY NIGHT FEVER, Soundtrack | RSO |
| 24 | 9 | BLAM, Brothers Johnson | A&M |
| 25 | 25 | THE CARS | Elektra |
| 26 | 29 | LIVE, Betty Wright | Arista |
| 27 | 27 | HEARTBREAKER, Dolly Parton | RCA |
| 28 | 28 | STRIKES AGAIN, Rose Royce | Whitfield |
| 29 | 39 | ONE NATION UNDER A GROOVE, Funkadelic | Warner Bros |
| 30 | 34 | STEP II, Sylvester | Fantasy |
| 31 | 31 | CITY TO CITY, Gerry Rafferty | United Artists |
| 32 | 32 | BAT OUT OF HELL, Meat Loaf | Epic/Cleveland |
| 33 | 50 | OOG AND BUTTERFLY, Heart | Portrait |
| 34 | 16 | WORLDS AWAY, Pablo Cruise | A&M |
| 35 | 38 | ALONG THE RED LEDGE, Daryl Hall & John Oates | RCA |
| 36 | 41 | LET'S KEEP IT THAT WAY, Anne Murray | Capitol |
| 37 | 58 | TIME PASSAGES, Al Stewart | Arista |
| 38 | 40 | CARAVAN TO MIDNIGHT, Robin Trower | Chrysalis |
| 39 | 35 | LIFE IS A SONG, Teddy Pendergrass | Philadelphia |
| 40 | 26 | SMOOTH TALK, Evelyn 'Champagne' King | |

JUICY LUCY

TRUE BRITT

I DO so admire girls who can just ignore their age and get on with the job of living, don't you? I refer of course, to the irrepressible Britt Ekland, a fighter if ever I saw one. I think she's been so brave to overcome all the publicity over her ex boyfriend Rod the Mod and show that she doesn't care that he has a new (and seemingly long lasting) love in Alana Hamilton — another blonde of larger proportions (such a WIDE smile, my dears).

ANYWAY, BRITT has been showing that she can have a good time too in the music biz. Of course, she's always been fond of the razzmatazz of the rock world, so it was no surprise that she turned up in LA at a party held for Yes (and aren't THEY wearing well, too?). True to form, Britt made the effort and arrived at the party in a totally stunning outfit which I'll try to describe to you: she wore a very unusual pair of trousers which started at the waistband, then had only strap-like affairs attaching it to the leg below the thigh. This enabled other guests to catch a tantalising glimpse of her thighs, which were accentuated by see thru' white tights. Not everyone's choice, of course, but then Britt isn't everybody.



I'M PLEASED to say she wore something a little cosier when she flew into London (minus her latest beau, record producer Ron Levinson) this week to begin work in her first stage play, 'Mates' (so appropriate, don't you agree?) It's a comedy, which surprised me, and she plays the part

of a divorcee trying to marry a young man, Britt says the play is not autobiographical, but I don't think she'll have any difficulty with the role.

AND ANOTHER heartwarming story: American star Cher is spreading some of her publicity around and sharing the limelight (for a change) with her dear old mum, Georgia Holt. The plucky Georgia has decided to go into showbiz, and made her singing debut in Los Angeles this month. Georgia has the same expansive smile as her daughter, but hasn't gone to extremes with her hair which is pleasantly blonde. Cher is currently, er, frizzy. I wonder if they both use the same dressmaker? I've heard that the slim Cher has clever padding in her gorgeous stage dresses. Such a talented girl.

NOW I have an admission to make: there was a party and I wasn't there. However, it WAS in Venice and I've been much too busy to pop over there. I hear it was quite a bash though, it followed the recording of a TV spectacular, which starred our

very own Ian Dury, the Average White Band, Plastic Bertrand, Sheila B Devotion, Kraftwerk and Sylvester (who, I hear, is getting quite chubby, bless him). It just happened to be Hamish Stuart's birthday (you know, that fair, frizzy one in the AWB). The champagne flowed, as usual, and he was presented with a birthday cake — in the face. Despite all the high jinks, nobody fell in the canal. And to cap it all, the party was in the same hotel as Roger Moore was in, but he didn't join the celebrations. I don't suppose he'd look so unflappable wearing marzipan icing.

WE BID goodbye this week to dear Bev Briggs, who decided to go out with a bang and did a hatchet job on 999's latest album. Young Bev wasn't at all impressed with it, and not being one to mince words, said so. She met the lads to discuss the review, but contrary to our fears, they didn't match hatchet with hatchet. Said the baffled Nick Cash: "I think that's the worst review I've ever read!" He also added that our reporter wasn't as he'd imagined. I might explain that Bev goes in for practical clothing, workmen's dungarees and stout boots. "When we read your review," said Cash, "we were sure you'd be the permed hair tweed jacket and skirt type." I'm pleased to report that the differences were patched up. The two kissed and made up... and kissed and made up... and Bev has left us forever, to pursue a less dangerous occupation, pondering on the meaning of life and 999's lyrics.

• A CASE of having your cake and not eating it: Rose Royce were presented with a two foot long cake made in the shape of the luxurious Rolls Royce car, vintage model. The group loved the cake, but decided to pass it on to a children's home.

I THOUGHT I was safe forever from Jethro Tull, but it appears not. Ian Anderson arranged for the



BEV AND NICK: are they arm wrestling, or just holding hands?

group's appearance at Madison Square Gardens to be bounced around the world by satellite, so that millions more saw them on Monday night. Even the rock starved fans in Jordan, Poland, Turkey and Hungary were exposed to the show. That made a potential audience of 400 million. Terrifying, isn't it? But think of the record sales...

IT WAS bound to happen: Her Majesty and Queen, sharing a regal title, probably don't get each other's letters ALL the time (though it's an interesting thought isn't it?), but recently Buck House took delivery of a letter from America. When they opened it (it was addressed Queen, London) they discovered the contents were intended for lithe star Freddie. Without batting an eyelid, an efficient lady in waiting forwarded the letter to its true destination.

MY CONGRATULATIONS to suave, sophisticated Bill Nelson, recently of Be Bop Deluxe. He and his wife Jan have a new baby daughter, which they've christened Elle Gabrielle. An

unusual name for their part of the country, darlings, but very pretty.

I NEVER knew any of Judas Priest had the kind of wild emotion that Rob Halford demonstrated when he found he'd won £25 on the horses. He was so overcome, he jumped up and down — banging his head and causing a wound that required five stitches. I wonder what they do when they get their royalty cheques? I presume they DO get some?

HIS STORY and he's sticking to it dept: Andy Ward of Camel is apparently a well known sleep walker (well, that's what he said). He decided to take a nocturnal stroll in his hotel the other evening and woke up to find himself stark naked outside his door, which was locked. The barefaced (did I say barefaced? I meant to say red



BETTIE MIDLER and her Harlettes: I'm all for being uninhibited, as Ms Midler surely is, but the hirsute armpit of exuberant Harlette isn't the sort of freedom I had in mind.



OF COURSE we all know about your op, Wayne, but we really didn't care to study the new you in such vivid detail. If you're going to be a LADY, you'll have to give up wearing laddered tights. It's just not on.

(faced) Andy had to fetch a porter to let him back into his room. I believe you, really I do, Andy.

WELL, THE Barry Manilow party at the Dorchester Hotel should have been the bash of the week, but I'm sorry to have to tell you this darlings, it wasn't that hot. The reason? There just weren't enough STARS to be interesting. I did have a chat to Bruce and his lovely wife Anthea Redfern, but that's hardly enough to keep a girl going for the night. It it? Especially as they were a little surprised that they should be spoken to by little old me (don't take that literally, dears). Anthea's smile was a bit frozen — and I wouldn't have been surprised if the rest of her felt that same in that daring low cut gown, but she did look ravishing. I only hope she didn't stand too close to the ice statue of Barry Manilow, though. The Dorchester was done up like a disco, with flashing lights, but the grandeur of the place didn't prevent one young couple from indulging in a VERY intimate dance, well, more of a writhing actually, on the floor I wasn't terribly impressed.

OH YES, and Britt was there too.



POOR, POOR dear Marianne Faithfull. Her first London show in I don't know how long and her equipment goes wrong. Well, not exactly HER equipment, but her bass player's. He didn't manage to get plugged in for simply ages. I did feel for them. Marianne struggled to keep the show

alive, wiggling her body in that AWFULLY interesting little black, strapless corset top I tell you, it moved independently of her body darlings) and her black leather mini skirt. But even she couldn't keep it up and had to leave the stage for a while. It must have been terribly embarrassing for her. When she did manage to get going, I noticed her voice was much huskier than it used to be. I wonder if it had anything to do with the fact the DJ persisted in playing Rolling Stones' songs prior to her entrance. I thought it was a little tactless of him under the circumstances. But then, not everyone can be as considerate as I am.

AND NOW last, and probably least too, there was a disappointing little "do" for friend of the famous, Roddy Llewellyn, at Tramp. Curly ham sandwiches are not my idea of a good time, but others seemed to enjoy themselves. In fact, you could hardly see jolly little Roddy for the crush of photographers around him, and with all those flashbulbs going off in his eyes, I expect he'll be seeing stars for weeks. Poor thing.

I'll be seeing stars all week, as usual, see you soon, Byebee.

NEWS

Edited by **ROBIN SMITH**

OLIVIA GOES ON WORLD TOUR

GREASE SUPERSTAR Olivia Newton-John will be playing London's Rainbow Theatre on November 28 and 29 and the Manchester Apollo on November 30 and December 1.

The concerts are part of a world tour and mark a triumphant homecoming for Olivia since she left Britain five years ago. One of her last appearances over here was as a guest on a BBC television special with Leo Sayer and Elton John in 1977. Despite a string of hit singles Olivia hasn't really achieved widespread fame in Britain until the arrival of 'Grease'. But she'll be throwing off much of the cute image she achieved in the film during her performances and the emphasis will be on rock 'n' roll. However she will be performing songs from 'Grease' as well as past hits and a selection of four songs from her forthcoming album 'Totally Hot'.

Olivia's backing band includes Jim Sullivan on guitar, Jean Rousseau on keyboards and three back up singers.

Tickets go on sale now priced £6, £5, £4, £3 at the Rainbow and £5, £4 and £3 at the Manchester Apollo. They are available from the Rainbow and Apollo box offices, authorised ticket agencies or the Harvey Goldsmith Box Office, Chappells, 50 New Bond Street, London W1. For any further information ring 01-723-6215.

DEVO MOBILISE

DEVO ARE to begin a British tour in November as part of a full scale European trek.

Dates are: Edinburgh Odeon November 26, Glasgow Apollo 27, Newcastle City Hall 29, Sheffield City Hall 30, Birmingham Odeon December 1, Hammersmith Odeon 2, 3, Manchester Free Trade Hall 4, Liverpool Empire 6, Bristol Colston Hall 7. Tickets priced £3, £2.50, £2 and £1 at all venues go on sale this week.

Devo will also be appearing on 'The Old Grey Whistle Test' on December 5.



JAM TOUR + ALBUM

THE JAM are to release a new album, in conjunction with a major UK tour.

This precedes their headlining appearances at the Great British Music Festival at Wembley on November 29.

'All Mod Cons' will be the band's third album and is scheduled for release at the end of October. Supporting the Jam on tour will be American band the Dickles and poet Patrik Fitzgerald.

Tour dates are: Liverpool Empire November 1, Leicester De Montfort Hall 2, Bradford St Georges Hall 3, Newcastle City Hall 4, Glasgow Apollo 5, Aberdeen Capital Theatre 6, St Andrews University 7, Sheffield Polytechnic 10, Leeds University 12, Manchester Apollo 13, Birmingham Odeon 14, Coventry Theatre 15, Cambridge Corn Exchange 17, Great Yarmouth ABC Cinema 18, Cardiff University 20, Brighton Dome 21, Canterbury Odeon 22, Portsmouth Guildhall 24, Bristol Colston Hall 26.



BRUCE FOXTON

SANTANA BACK

SANTANA return to Britain at the end of this month for six concerts.

They will play Wembley Empire Pool on October 30, 31 and November 1, Bingley Hall, Stafford on November 3 and Manchester Apollo on November 4 and 5. There will be no support band.

To coincide with the tour, CBS release the band's new album 'Inner Secrets' on October 20. Produced by Dennis Lambert and Brian Potter the album features the same band who are touring Britain. The album was recorded in Los Angeles.

● Ticket details: Tickets for Wembley priced £5 and £4 are available from the Santana Box Office, Empire Pool Wembley, Middlesex (tel 01-902-1234). Cheques and postal orders should be made payable to Wembley Stadium Ltd. Tickets for Bingley priced to Wembley Stadium Ltd. Tickets for Bingley priced £4.50 are available from Bingley Hall Box Office (0785 47111); Cyclops Sound, Wolverhampton (0902 2196); Sundown Records, Wolverhampton (0902 772370); and all Mike Lloyd Music Shops in Stoke on Trent. Manchester tickets priced £5 and £4 are available from the Apollo Box Office, Hyde Road, Manchester (061 273 1112).

FUNKY TIMES

TOP US soul bands Parliament and Funkadelic will be touring Britain together in December.

Billed as the Parliament / Funkadelic Revue they'll be playing Belle Vue King's Hall on December 10 before playing the Hammersmith Odeon on December 11, 12, 13. Tickets for both venues priced £4, £3.50, £3 and £2.50 go on sale this week.

Spectacular stage effects will include flying saucers and assorted sci-fi equipment. At Hammersmith a special 60ft x 50ft stage will cover the orchestra pit to accommodate all the props and equipment, while the Belle Vue stage is large enough to accommodate all the effects. Included in the Revue will be the Horny Horns, the Brides of Funkenstein girl duo and Parlet, a trio of backing vocalists.

Coinciding with the visit, WEA release Funkadelic's new album 'One Nation Under A Groove' on December 1 with the title track released as a single on November 17. The Brides of Funkenstein 'Funk Or Walk' is released by Atlantic on December 1.

SOUL MAN

VETERAN soul man James Brown is to make his first British appearances in nearly a year.

Brown will be playing two shows at the Hammersmith Odeon on November 24 and two shows at the Manchester Apollo on the 25. He will bring over his full American stage show and Polydor will be issuing a new single to tie in with the visit.

QUO LYRICS THEFT

STATUS QUO'S newest member, keyboards player Bob Young, had the lyrics of the group's new album stolen from his BMW car in London last week.

The lyrics were in a brown leather bag. Thieves apparently broke into their car which was parked outside Quo's management office in Wardour Street.

A spokesman for the group said that any information leading to recovery of the lyrics would be most welcome... and maybe even a reward for the lucky finder.

THIRD WORLD

FOR THE first time in three years, Third World will be touring Britain this month. The band whose single 'Now That We've Found Love' is high in the charts, last came over as guests on a Bob Marley tour.

Dates are: Oxford Polytechnic October 25, Warwick University 28, Nottingham University 28, Strathclyde University 29, Edinburgh Tiffanys 30, Sheffield University 31, Leeds University November 1, Leicester University 7, Cardiff Top Rank 8, Slough Community Centre 10, Dunstable California Ballroom 11, Lancaster University 12, Bristol Romeo and Juliet 13, Brighton Top Rank 14, Leicester Square Empire Ballroom 19.

More dates will be added later.

NO SPLIT

RUMOURS that David Bowie will be splitting from his RCA record company of long standing have been denied - by the man himself.

The rumours started after the delay in release of Bowie's 'Stage' album and the fact that he might consider switching to Warner Bros to tie in with his developing film career.

But in a statement issued this week Bowie said: "In answer to the numerous rumours concerning my recording activities, I wish to clear the air and set the record straight. At the present and in the foreseeable future, I'm under contract to RCA Records and at no time have I engaged in any negotiations aimed to alter that status. My relationship with RCA has been a long and rewarding one - and any rumours that I am signing with another label are completely false and erroneous."

ALWAYS ELVIS

FILM FESTIVAL '78
ELVIS IN THE 50's
 USA TV SPECIAL ON FILM OF...
 ★ '68 COMEBACK
 ★ ALOHA FROM HAWAII
 ★ JUNE '77 LAST TOUR
 (PLUS SUPPORT NEW FILMS!)
 ALSO AVAILABLE IN SPECIALTY SHOWS
NON-STOP ELVIS VIDEO EXHIBITION
 + GREAT SOUTHERN SHOP
 Plus free L.I.C. BARS... FREE SWEETS... LOTS OF PARKING!
SUNDAY 29th OCT 10-10pm
BELLE Vue, HOME RD, MANCHESTER
 Tickets £3

FROM BOX OFFICE, S.A.E. + P.O. PLEASE
 OR CALL TEL ENQ: BELLE VUE 061-223-2327.
 TICKETS ALSO FROM HARRY CHEETHAM 061-205-7763
 Ticket enq: Sth England 045-383-3607
 (Reduced For under 14's at door on day of show)

RECORD MIRROR

TELEPHONE
Daytime: 01 836 1522

Evening: 01 836 1429

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Josalind Russell

FEATURES EDITOR
Sheila Prophet

NEWS EDITOR
John Shearlaw

CHIEF SUB
John Wishart

ART EDITOR
Jon Frewin

EDITORIAL
Bev Briggs
Tim Lott
Robin Smith

SERVICES DEPT
EDITOR
Susanne Garrett
Assistant
Chris Duyt

CONTRIBUTORS
Jim Farber
Mike Gardner
Steve Gett
Philip Hall
James Hamilton
Andy Johnson
Susan Kluth
Marilyn Laverty
Mark Manning
Kelly Pike
Fred Rath
Paul Sexton
Geoff Travis
Robbie Vincent
Chris Westwood

PHOTOGRAPHERS
Steve Emberton
Mitch Kearney

MANAGING
DIRECTOR
Jack Hutton

PUBLISHING
DIRECTOR
Mike Sharman

ADVERTISEMENT
MANAGER
Alan Donaldson

ADVERTISEMENT
PRODUCTION
Michael Hitch

TELEPHONE
SALES MANAGER
Eddie Fitzgerald

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40, Lane Ave, London, WC2E 9JT, and printed in South Eastern Newspapers Ltd, Lambeth, London, SE20 8JG.

TOURS

JOHN OTWAY: has announced changes and additions to his tour. He now plays Dundee University instead of Hamilton Football Club on October 14 and the Panel Club Belfast instead of Jordan Town Polytechnic on October 17. His gig at Cambridge University is cancelled, replaced by Shelton Caudron College on October 31. Additional dates are Oxford College of Further Education October 29, Hull College November 3.

ROSETTA STONE: Hove King Alfred October 20, Shoreham Community Centre 21, Little Hampton Windmill Theatre 27.

SPECIAL CLINIC: Leicester Polytechnic October 13, Birmingham Mercat Cross 14, Solihull Golden Lion 18, Birmingham Mercat Cross 21, Birmingham College Of Food 24, Birmingham New Talbot 25

KIDDA BAND: Hatton Doveside Club October 13, Birmingham Bogarts 14, Nuneaton Cherry Tree 23, Leeds Victoria Hotel November 1, Ipswich Royal William 3, Birmingham Crown And Cushion 6, Sheffield Tiffans 7.

NICOL AND MARSH: Following London dates: Dingwalls October 14, Rock Garden 18, Golden Lion 19, Music Machine 23, Canning Town Bridge House 24, Windsor Castle 26.

WICKED LADY: Fareham Collingwood Club October 12, Llanelli Glen Ballroom 13, Cinderford RFC 14, Torpoint Raleigh Club 15.

DOCTORS OF MADNESS: Play their final date before splitting up at the London Music Machine October 26.

BETHNAL: who release a new single 'Nothing New' next week have announced changes and additional dates on their forthcoming tour. Their gig at Aberdeen University on October 21 has been changed to Glasgow University and their Reading University gig on November 1 has been cancelled. They now play Plymouth Metro on November 3 instead of Cardiff University and they've cancelled concerts at Folkestone Leas Cliff Hall on November 11 and Glasgow Pavilion 20. Instead of playing the Rainbow on October 26 they play the Hammersmith Odeon the day before. Added dates are Nottingham University December 1, Warwick University December 2.

NW.10: Cheltenham Plough October 12, Milton Keynes College 19, Leighton Buzzard Hunt Hotel 20, Hitchin Red Hart 24, Canterbury University 25, Wolverhampton Lafayette 27, Hungerford Plum 28, Newport Stowaways 30, Cambridge University 31, Norwich University November 1, Wantage Swan 2, Guildford Royal Hotel 3, High Wycombe College 11, Oxford Oranges And Lemons 18.

AFTER THE FIRE: who are going into the studios to record their first single 'One Rule For You, One Rule For Me' this week, play the following dates: Bishops Stortford Triad Club November 8, London Goldsmiths College 10, Swindon Brunel Rooms December 5.

MATCHBOX: additional dates: Rayleigh Crocks Club October 23, Blackpool Mardi Gras November 2, Dyfed Cross Hands Club 4, Southall White Hart 29, Birmingham Mayfair Ballroom 30.

JENNY DARREN: additional date: Reading University November 29.

THE LATE SHOW: Stoke On Trent Polytechnic October 13, London Music Machine 14, Bradford College 17, Hatfield Polytechnic 20.

SPOOKEY: Huddersfield Storthes Hall Hospital Club October 20, Manchester Set End Inn 21, Liverpool Wookey Hollow Club 22-28, Doncaster Whitehart Hotel 29.

THE PLEASERS: play two special dates for under 18's at Darlaston Town Hall October 18 and Walsall Town Hall 24. The gigs will run from 7pm to 9pm and admission will be 35p.

FABULOUS POODLES: additional dates: London Music Machine October 12, Liverpool Polytechnic 13, Newcastle Polytechnic 14, North Staffs Polytechnic 18, Hull University 19, Bexley Black Prince 21, Leicester University 25, Southampton University November 1, Sunderland Polytechnic 4, Bishops Stortford Triad Leisure Centre 8, Sheffield Polytechnic 10, Manchester University 11, Edinburgh Clouds Disco 16, Aberdeen University 17, Stirling University 18, St Andrews University 19, Strathclyde University 20, Wales University 29, Sheffield Polytechnic December 1, London University Hall Hospital 15.

MATUMBI: London Lyceum October 29, Colchester University November 4.

JUST RELEASED

CHILD follow up 'It's Only Make Believe' with a new single 'Still The One' released on October 20.

THE THREE DEGREE release a new album 'New Dimensions' on October 20.

WEATHER REPORT release a new single 'River People' this week. It's taken from their forthcoming album.

WACKY Dutch band Gruppo Sportivo release a new single 'Hey Girl' this week. Their new album 'Back To '78' will be released on November 6.



BUS BOY

CAPTURING the best moments of their most recent world tour, Bob Marley and the Wailers release a live double album next month.

'Babylon By Bus' is scheduled for release on November 10 and features concert highlights recorded in America and Europe. Tracks are - Side One: 'Positive Vibration', 'Punky Reggae Party', 'Exodus', Side Two: 'Stir It Up', 'Rat Race', 'Concrete Jungle', 'Kinky Reggae', Side Three: 'Lively Up Yourself', 'Rebel Music (3 O'clock Road Block)', 'War / No More Trouble', Side Four: 'Is This Love', 'Heathen', 'Jamming'.

A limited edition of 12 inch single featuring 'War / No More Trouble', and 'Exodus' will be released on October 20.

IN BRIEF

BARRY MANILOW will be recording a BBC television spectacular in front of an invited audience at the Royal Albert Hall on October 23. Manlow's debut London Palladium concerts have been sell outs.

BRADFORD Anti Nazi league are organising a multi-racial festival this Saturday. After a parade through the town at 12.30 there will be a concert featuring Jab Jab, Dawn Weaver, Shadowfolk and other bands at the university. For further information ring Trish or Jet on Bradford 30647.

LONDON based Doll by Doll have been signed to Automatic Records. The band will start recording their debut album (scheduled for New Year release) at the end of this month.

PERE UBU have been signed to Chrysalis Records for a long term deal. They'll be playing the London Electric Ballroom on December 1.

ELTON JOHN will be special guest at the Record Industry Dinner And Ball on November 2. He'll be playing a solo set in aid of the Variety Club and Music Therapy.

LINDA McCARTNEY'S three minute animated film 'Oriental Nighthawk' is doing the rounds with 'The Driver'. Her book 'Linda's Pictures' is now available in softback at £4.25.

Robin Trower



CHS 2247

NEW SINGLE IN RED VINYL · 33 1/3 · COLOUR BAG
'IT'S FOR YOU' / 'MY LOVE (BURNIN' LOVE)'
c/w 'IN CITY DREAMS'

* Taken from the album 'Caravan To Midnight' ** Taken from the album 'In City Dreams'

Chrysalis

**'I'm trying to find more ways to fall in love
and eliminate the things that go wrong'**



OUT OF THE KITCHEN AND BACK ONTO THE ROAD AGAIN

FAST ON the release of their second album 'Love Bites' and the issuing of a new 45 — the heady 'Ever Fallen In Love With Someone You Shouldn't've' — the Buzzcocks, Manchester's original contribution to the small but undeniably catalytic New Wave vanguard of some three years ago, have just embarked on a lengthy tour of Britain and Ireland commencing with a date at their first port of call, Dingo's Rock Palace in Dublin.

This is where I initially came on the case, my mission being to travel with the band

to Belfast the following morning, where they were set to play the city's Ulster Hall on the final date of their Irish jaunt. My specific orders were to soak myself in the atmosphere of the trip. In so doing it was also hoped to achieve a perspective on the subjects themselves, which might prove considerably different to the one invariably yielded up by the formal sit-down-and-roll-the-tape interview situation.

This then is the plot, now roll credits as follows: On The Road With The Buzzcocks, Starring Pete Shelley and Steve Diggle. And With A Supporting Cast of Thousands. Fade credits over a panoramic view of Dublin city and cut immediately to close-up of the band on-stage with accompanying soundtrack.

THE MOST striking aspect of the Buzzcocks' Dublin gig, as far as I'm concerned, was the

**LIAM MACKEY
talks to Pete Shelley
in Ireland**

immeasurable improvement it represented on their last such outing late last year. Then, through a combination of an atrocious sound system and a painfully obvious stage inexperience, the Buzzcocks had floundered to such a degree that they made the abysmal support band The Worst seem substantially more appealing than in retrospect, they actually were. I was left vainly searching for clues in the Buzzcocks' display which might somehow lend substance to the heavy critical praise being casually tossed about in Britain at the time.

At a half-full but sauna-hot Dingos last week it all fell into place however, the band — following initial teething

problems when Steve Diggle bust a guitar string — warming over all but the terminally prejudiced with a display of bracing, melodic and subtly imaginative hard rock, touching on a range of near-subliminal sources as diverse as Arthur Lee's Love, Marc Bolan and Bo Diddley, but relying essentially on their own idiosyncratic melodies and intensely addictive sound — and one which defines the Buzzcocks as a highly individual force in the contemporary scheme of things.

Next morning, on the 11 am train to Belfast, I met up for the first time with two of the band, guitarist/vocalist/songwriter Pete Shelley and lead guitarist Steve Diggle. Initially Steve comes

across as the archetypal shy-guy, barely raising the level of his voice at all, so that at times he was virtually inaudible above the noisily rhythmic monotony of the train scudding through the rainswept countryside. Once the conversation grows more fluid and relaxed however, one realises that it's not some deep-rooted, lamentable inferiority complex which accounts for his low-key demeanour but merely a refreshing eschewing on his part of the loud-mouth bravado which is so often accepted unquestioningly as part 'n' parcel of the traditional rock 'n' roll persona. Steve, thankfully is totally at odds with such fabricated roles, being nothing more or less

than a thoughtful, friendly and humorous sort — the kind of guy you'd be pleased to call a friend. Still living with his family in Manchester — although he's currently awaiting the completion of work on a modest corporation house he's just bought with a couple of mates — his talk is dotted with anecdotes about life in his native sod. As to how his parents view Steve's sudden ascension to fame (if not fortune), he feels they're quite happy about all the fuss but not to the extent (he says with no small relief) that his old man is ever likely to emulate the actively managerial role assumed by Paul Weller's Dad in the Jam.

Of course all this accessibility and level-headedness could arguably be a calculated front erected solely for observation by the press, but I doubt it. Indeed both on and off stage, as near complete a rejection of the whole, sorry 'you're-payin'-five-bucks-and-I'm-makin' ten-thousand-screw-ya' rock 'n' roll dictum, as is conveniently possible, would appear to constitute a major portion of band 'policy', such as it exists. Hence, you had the great, audience-performer rapport which characterised the Dublin gig — and likewise at the Ulster Hall where Steve Diggle spent most of the

between song hiatuses bending down from the stage and furiously shaking outstretched hands like some bone-fide presidential candidate. And after both gigs the fans seeking autographs were granted complete access, the latter's enthusiasm for chat being equalled by that of the band members themselves.

The notable exception here however is drummer John Maher. At eighteen, the youngest member of the Buzzcocks, John seems introverted to the point of a near-total taciturnity. After the Ulster Hall gig for example, while the remaining trio were elsewhere busily signing autographs in a purposely selected room, John was to be found sitting apart, pensive and stoney-faced in the main dressing-room, as if trying his hardest to willfully merge into the muted decor and disappear. Feeling almost self-consciously rude I sat beside him and mentioned that he obviously didn't relish the multitudinous trappings associated with the rock 'n' roll lifestyle. "No".

Do you feel happy actually playing then? "Yes, but I'd rather just go onstage, do my job and leave it at that." Well, how do you think you'll cope with the

**THE
RIVVINS**

first vinyl offering

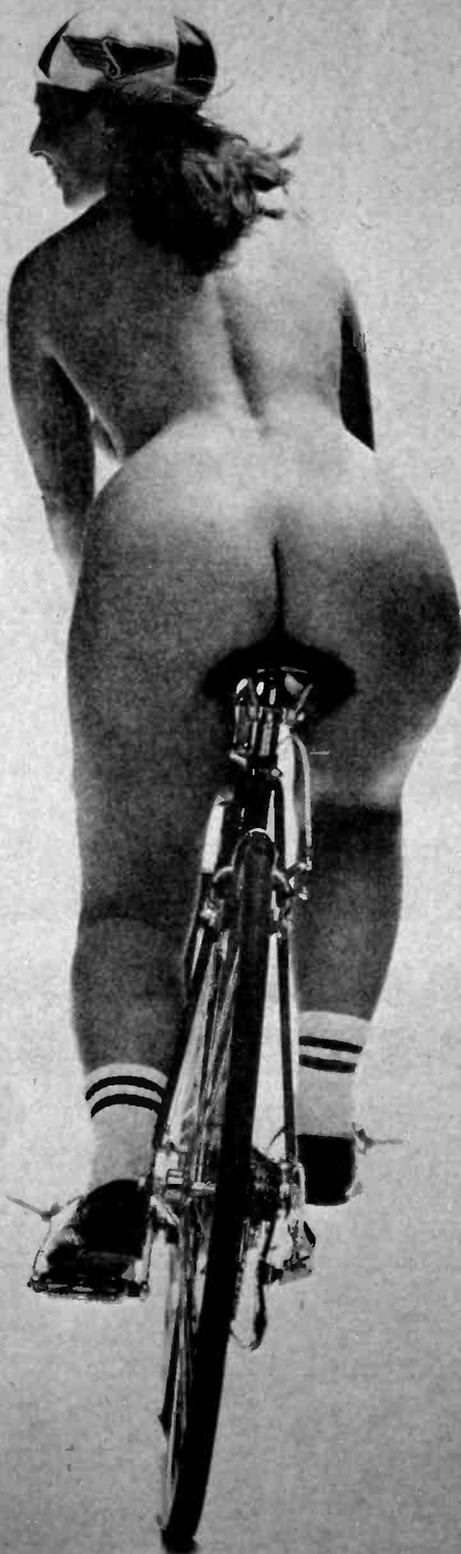
The Alien Record Company ALIX I

**continued
on Page 8**

QUEEN

**BICYCLE
RACE**

**FAT
BOTTOMED
GIRLS**



New double A side single
Available in full colour picture sleeve.

OUT OF THE KITCHEN

From Page 6

Increasing pressures as the band inevitably moves up another rung — like, say, going to the U.S? "I don't know really"

Apart from some gratuitous small-talk, that really was the sum of our conversation over the 48 hours or so I spent in the company of the band. I wonder apprehensively just how long he'll hold out in the whacky world of... But maybe my worries are unfounded. Pete Shelley says that John shouts a lot. Maybe that's the answer — and anyway, we all know that sticks-men are a breed set apart don't we?

AFTER A lengthy delay at Dundalk and for the customary security check at Portadown, the train winds its way into Belfast close on 2.30 in the afternoon. The journey takes us through a predominantly upper class area of the city, so we're confronted by few of the ravages wrought by the mindless violence of the last nine years; the blackened, bricked-up houses laid out in neat, macabre terraces, the skeletons of once-thriving pubs and factories, the graffiti signifying rigid demarcation lines rather than division one leaders — all the familiar images of Northern Ireland which the media have filtered through to us in recent years and upon which those of us not affected by the havoc, are wont to pronounce solemn, informed and cosy judgements.

Still, there was the intangible feeling gnawing temporarily in the pit of the stomach when the cab was occasionally overtaken by a dull-green armoured car with some unfortunate kid standing at the rear brandishing a loaded machine-gun with orders to kill if.

But the Buzzcocks are here to play rock 'n' roll for the kids, not to contribute significant sociological theses from a safe distance, the former being a decidedly more efficacious line of action for reasons which should be obvious.

The afternoon is spent ensconced in the plush, streamlined Conway Hotel (the kind of place where your cigarette packet is handed to you unwrapped and with two smokes protruding just so) some seven miles from the city centre, and once you've become accustomed to the surrounding Stalag-like 20 feet high barbed-wire fence and wooden security hut, well you could be anywhere in the world.

A DELAY IN getting the P.A. from Dublin to Belfast precluded the Buzzcocks taking a sound-check, their first experience of the Ulster Hall being when they actually bounded on-stage for the gig itself. Not that they need have worried, for this concert was classified 'triumph' from the very first chord, the band being pushed to their limits by an audience reaction which continually bordered on the ecstatic. Early peaks were reached on 'I Don't Mind', '18', the stuttering 'Fiction Romance' and in particular an insurgent 'Autonomy' boasting that heavily mesmeric descending guitar motif from Steve Diggle.

The Diddleyesque 'Moving Away From', showcasing John Maher's rolling-box drumming and Steve Garvey's pulsating bass, 'Noise Annoys', and '16 Again' all maintained the dynamic momentum before they slipped into the brilliantly encapsulated singles segment, kicking off with the soon-to-be-released 'Promises' and also including such personal favourites as 'Ever Fallen In Love With Someone You Shouldn't've and 'Love You More'. 'E.S.P' from 'Love Bites' was the final number of the set, though I felt that the

clever closing tactics — with Steve Diggle in spurious guitar-hero fashion, single-handedly supplying the full-stop after the others had left one by one — were somehow less effective than in Dublin, the Belfast crowd for once failing to respond in the manner desired. But no matter, the encore double-blow of 'Boredom' and 'Oh Shit' ended the night on an unimpeachable high, the crowd satiate and happy, the band if anything even more so.

'Backstage 'Event' was the most-favoured descriptive term and well-wishers were already enquiring as to when the boys would next be back in town.

BACK AT THE hotel it's after one in the morning when I finally roll the tape with Pete Shelley, a less than propitious hour since the band are due to catch the nine o'clock flight back to Manchester on the following morning. We gratefully agree to keep it short. Shelley as you doubtless know by now is the chief creative force within the Buzzcocks, and as such is the instigator (or inheritor) of the oft-quoted 'New Wave Romantic' tag. He doesn't, however, feel that the rather cumbersome label could become a millstone around the band's neck.

"It's not a manufactured pre-occupation. I can write songs about other things — but usually I don't. I feel more comfortable writing about all the facets of relationships."

Shelley's lyrics — as if by fate following the precedent set by the band's ambivalent moniker — are genderless and open to interpretation. He's happy about that too, as he asserts: "As long as people see something there then that's what

matters'. On the possibility that people might dangerously misinterpret his songs he relents a little, citing a specific example. "People sometimes think 'Love You More' is a love song. Well I wrote it as a love song but I mean looking back on it now it's a terrible kind of love song, and I'm now trying to get out of that phase in my life where I was using emotional blackmail and I was writing 'until the razor cuts' and meaning it. I used to be really intense — worse than a Russian novel" he quips.

Being involved in rock 'n' roll hasn't radically altered his views on love and sex either, he maintains, since he admits largely eschewing the traditional liberties of the lifestyle. "I don't bother with groupies. I mean every now and again I meet somebody after a gig, we get talking and they come back and stop off at the hotel.

Sex may or may not happen. It doesn't really matter — I'll usually see them again." He nutshells his feelings on the subject with a seemingly pre-meditated precis 'that indicates he's understandably more than a little weary with covering well-trodden ground.

"I'm ill-fated enough to fall in love. I've found out there are ways to fall in love and ways not to fall in love. I'm trying to find ways to fall in love and eliminate the things that go wrong."

Moving on to other subjects I mention a colleague's theory that there exists for many New Wave bands a glaring disparity between live gigs and studio product, simply because under the guidance of an astute producer they can be made to sound incomparably better than in reality they often are.

Pete: "I think Martin (Rushent, producer) helped us get a certain

'sound' but he hasn't 'made' us. Like given ideal conditions we can reproduce it on-stage. In some ways it's a different medium altogether." He offers a measured analogy: "If you can imagine the songs go like a book, the live gigs are stage shows and the albums are like films. And you get a difference between the film of the book and the film of the stage-show. It's a difficult medium. In the studio if you get a song wrong, you go back and do it again. When you're doing it live you've got to be constantly thinking and it's a split-second thing at some points. All of a sudden you hear something going wrong and the band must react as a unit to re-adjust and re-align itself.

"I'm having trouble remembering the words on some of the new songs." He free-associates. "There's just so many of them. I don't know why I do it sometimes — I just go on and on and sometimes on stage

I get lost. Like tonight I could only remember little bits at times."

Returning to the theme of reducing band audience barriers Pete, although operating from the same praiseworthy impulse, harbours manifestly different feelings on the subject to Steve Diggle. If anything he's confused by the adulation.

"I hate it when they reach out. It's something I'm not able to cope with and I've not yet worked out what to do. If I ignore them it's not very fair on them but I can't obviously spend all the time shaking hands. If I tease them it's a pose. It just isn't the way I relate to them 'cos I can't relate to people by putting myself on a pedestal. I can only talk to them as individuals. It was good having that room tonight after the gig."

FINALLY regarding the intensive scrutiny under which New Wave bands are being placed and the danger that as a result the Buzzcocks — like the Damned, Pistols and many more of their lesser known ground-breaking contemporaries — might suddenly go to the wall, Pete reckons: "It's something that I remember. I was being interviewed for a local paper by a guy who used to work for Melody Maker and he was saying us new bands should feel lucky because it wasn't so long ago that it was only people who had records in the charts who got interviewed. But the group never set out to be 'the best'. Just as long as people want to buy our records we'll keep on making them and as long as people want to see us we'll keep on playing live."

Interview reprinted with kind permission of Hot Press

'I feel more comfortable writing about relationships'



THE BUZZCOCKS

"SATURDAY NIGHT AT THE DANCE"
"THE GIRL NEXT DOOR"

double A side

The Alien Record Company ALIX I

Rosetta Stone are gonna get you into 'rock pictures'



'Rock Pictures' is the first album from Rosetta Stone and represents the entire recorded collection with the inclusion of a free copy of their latest single 'Sheila.'

What's more the album also contains their other popular singles 'Sunshine of Your Love' and 'If Paradise is Half as Nice.'



So if your into all these
you'll definitely be into 'Rock Pictures'



Album number PVL1031
Manufactured and distributed by EMI Records Ltd.
Order from EMI Hayes Distribution Centre.
Telephone: 01-757 4532, 4611 and 848 9811.

SINGLES

Reviewed by STEVE GETT

ELTON'S TOPPER

ELTON JOHN: 'Part Time Love' (Rocket XPRES 1). At last Elton John is back with a single that's deservedly destined to do as well as any of his previous hits. Taken from the forthcoming album, it's written by E.J. without Bernie Taupin however, and is extremely commercial. With the profits from this one he could snap up Johan Cruyff for Watford.

BRUCE SPRINGSTEEN: 'Promised Land' (CBS S CBS 6720). One who adds a touch of class to this week's releases is Springsteen, with a track from his 'Darkness On The Edge of Town' LP. There are strong hints of Dylan present, with use of mouth organ, but Bruce's distinct voice dominates, standing out in the 'wilderness' of rock.

RADIO STARS: 'Radio Stars' (Chiswick CHIS 102). On the 'Holiday Album' this occurs in a delightful one-minute version, which is far superior to the 45 release. Veering strongly towards headbanging territory, it sadly loses that snappiness and much of the impact achieved on the LP.

WHIRLWIND: 'I Only Wish' (Chiswick CHIS 103). A slower song and not really one to move to, from rockabilly boys. Whirlwind. It makes me wonder why they aren't more successful. At least they continue to do well and should do even better in the future.

WARREN ZEVON: 'Excitable Boy' (Asylum K13140). The title track from his platter, which is neither as good nor as appealing as 'Werewolves Of London'. Even so, it's above average quality, featuring neat sax, and backing vocals reminiscent of Mink DeVille's 'Spanish Stroll'.

GRUPPO SPORTIVO: 'Hey Girl' (Epic 6787). One of the week's choice cuts comes from Dutch outfit Gruppo Sportivo and it has instant appeal. The sound is fresh on this short, vivacious number produced by Robert Jan Stips, late of Golden Earring. Definite chart possibilities here.

HAWKLOARDS: 'Psi Power' (Charisma HL001). Coinciding with their sell-out tour, Messrs. Calvert, Brock and co. have come out with a remixed edition of a number from their new album, which is more commercial than anything they've done before. However I'm sure that its chances have been lessened by UA's re-release of 'Silver Machine'.

URIAH HEEP: 'Come Back To Me' (Bronze BRO 62). Only a masochist would answer this plea from Heep vocalist John Lawton, because it's painful to listen to music as laboured as this. Slow, with standard heavy backing vocals, it really is awful.

BERNIE TORME BAND: 'I'm Not Ready' (Jet Records). 'I'm Not Ready' is one of the most exciting debut releases I've heard for quite some time. The appeal should attract both HM and new wave enthusiasts alike, being a fast, furious and energized little number, with fine guitar from Bernie himself.



SHAM 69: 'Hurry Up, Harry' (Polydor POSP7). As subtle as a sledgehammer, this should keep our spiky haired friends happy. Pursey's gritty vocals are well suited to the song, and it's particularly amusing when he sings 'Urry Up, Arry'. It's a drinking man's song, complete with pub piano, from a drinking man's band. Time gentlemen, please.

JOHN PAUL YOUNG: 'The Day My Heart Caught Fire' (Ariola ARO 134). This isn't as good as his 'Love Is In The Air' hit, which I didn't consider to be the world's greatest ever record, and is another ordinary, non-spectacular disco product from JPY.

AL STEWART: 'Time Passages' (RCAS PB 5121). The title track from Al's five star album, which I don't feel has the same appeal that 'Year Of The Cat' had as a 45, but it's of sufficient quality to make it.

SLADE: 'Rock 'n' Roll Bolero' (Barn 2014 127). A more mellow Slade here: gone are the raucous Noddy Holder vocals and the crashing guitars. The fact remains that they're in dire need of a hit and this could be the one.



TREVOR RABIN: 'Getting To Know You Better' (Chrysalis CHS 2248). This guy is certainly worth getting to know, as is clearly evident from this heavy pop disc, presently going down like thunder at the Bandwagon, HM disco. Culled from Trev's debut album, it starts with a hot riff, maintaining a strong pace all the way.

CRAWLER: 'How Will You Break My Heart?' (Epic S EPC 6871). A neat single from a band who have recently returned to these shores, after scoring success in the US. Terry Slessor's vocals are good on an almost funky song, featuring some fine guitar work from Geoff Whitehorn.

WAVES: 'Dolphin Dive' (Epic S EPC 6722). This quickly sinks to the bottom of the disco sea, with its monotonous beat and hideous vocals. Possibly worse than Brotherhood of Man.

RICK JAMES: 'Mary Jane' (Motown TMG 1121). It astounds me that Motown should stoop so low in releasing such a pathetic effort. There was a time when they brought out one good single after another — those days have sadly passed.

THE WELTONS: 'Call Me If You Feel The Need' (Decca FR 13800). Who needs ya, babies? Nobody with a discerning ear. This is unbelievably bad, from three lads and a girl who handles the organ (and she's only 13! !). Bet Mum and Dad are proud.

DARYL HALL AND JOHN OATES: 'Serious Music' (RCA PB 9324). Not too serious to enjoy fortunately. This commences in a heavy mood, moving into a stronger MOR chorus passage. Well played, sung and produced, thus a good overall single.

STEVE HACKETT: 'Narnia' (Charisma SH 001). It baffles me why the album version of 'Narnia', featuring the superb vocals of Kansas' Steve Walsh, wasn't released in preference to this one, which is sung by John Perry. However, provided that such an arrestingly textured number from the ex-Genesis guitarist obtains sufficient airplay, then it has great potential.

DAVID ESSEX: 'Brave New World' (CBS S CBS 6705). Yet another track from Jeff Wayne's musical adaptation of 'War of The Worlds'. This one is better on the shorter version, which cuts out the horrendous spoken introduction. Again the production is somewhat excessive, but it will probably do equally well as the other singles from the album. 'Bout time David did something of his own, lest we forget how cute and loveable he was before. The beard and sci-fi dramas.

THE MOODY BLUES: 'Driftwood' (Decca F13806). The recent success of 'Forever Autumn' should give considerable aid to the sales of this Justin Hayward written/sung number. If the truth be known however, it's a total non event and a long way from being a Moody Blues classic.

MAGNUM: 'Universe' (Jet S JET 128). Here is a pomp rock ballad, from Birmingham group Magnum, which is by far the worst track on their album; indeed a telephone directory reads better than the atrocious lyrics. Why wasn't the flip side 'Invasion', first choice? It moves a lot faster and demonstrates their capabilities.

ROBIN TROWER: 'It's For You' (Chrysalis CHS 2256). Another release with a stronger B-side is Trower's latest, featuring him in a funky vein. 'My Love (Burning Love)' is much, much more dynamic and as commercial as 'It's For You' and would have easily been a hit. However I'm not so sure how this one will fare.

DAVE JONES AND THE KING BEES: 'Liza Jane' (Decca F13807). The man who is now sharing credits with La Dietrich should have used some of his loot to have this embarrassment suppressed. Yes, here is Mr. Bowie, at the tender age of 17, with a number sounding like so many must have done in 1964 — the year of its original release. A mixture of the Beatles and early Keith Richard guitar: this is terrible and for collectors only.



BARRY MANILOW: 'Even Now' (Arista ARIST 220). This reminds me of those old Carpenters ballads and is too bland and predictable to rock the boat with excitement; it will doubtless have massive sales figures though.

MATUMBI: 'Empire Road' (Harvest HAR 5169). Although this is one of the week's better reggae discs, it isn't a killer. This band don't work as well on record as Steel Pulse, but they are getting progressively better. Is it still hip to like reggae?

YVONNE KEELY AND STEVE FLANAGAN: 'We Got Love' (Ariola ARO 133). Pure garbage — I really hate this, where monsieur sings in an ultra-masculine voice and madame performs as nauseatingly as she did on her duet with Scott Fitzgerald. Nought out of 10.



KRAFTWERK: 'Neon Lights' (Capitol 12CL 15998). As German as lederhosen or liverwurst, this is a record where instruments come first and vocals are of secondary importance. I find it hard to either like or dislike Kraftwerk, but this luminous twelve liner heads in a favourable direction.

MARSHA HUNT: 'The Other Side Of Midnight' (Magnet MAG 130). A deplorable disco cut, repetitive to the nth degree, from Marsha Hunt who made her name in 'Hair' and with Michael Philip J.

THE KINKS: 'Black Messiah' (Arista ARIST 210). A poor number from Mr. Ray Davies and his band, and one best forgotten in the history of the Kinks. As Ray states 'Everybody's got the right to speak their mind' and I must admit, this is very bad.

JOE COCKER: 'Fun Time' (Asylum K13138). Joe Cocker could do with more than a little help from his friends if he intends bringing out further disastrous 45's like this. There's no scope for his gruff vocals to shine on this soul effort; it's something left well alone.

PENETRATION: 'Life's A Gamble' (Virgin VS 226). Surpassing all of Penetration's past releases, this has a strong chance of charting. In the line of female vocal successes like Slouxsie and Blondie, Pauline follows admirably on 'Life's A Gamble', a top quality number packed with vitality.

BOSTON: 'Don't Look Back' (Epic EPC12 6653). The pick of a rather indifferent selection of numbers on the group's recent LP. It could well reach the lower end of the Top 30.

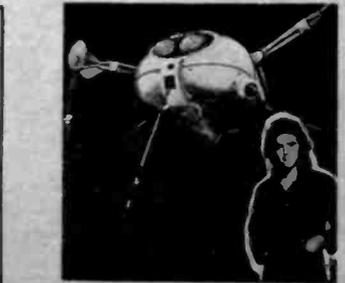
GENE COTTON AND KIM CARNES: 'You're A Part Of Me' (Ariola ARO 137). Here's Gene Cotton of 'Me And The Elephant' fame alongside Kim Carnes, who wrote the song. At least this isn't as vomit-inducing as the above one, but it's gutless all the same.

MARK MIDDLE: 'Sad Song' (Warner Brothers K17230). This is too similar to Bonnie Tyler's 'It's A Heartache' for words, coming from a guy who sounds like a cross between Rod Stewart and Goldie's vocalist. A lousy pop tune, which will doubtless appeal to the masses and sell thousands.

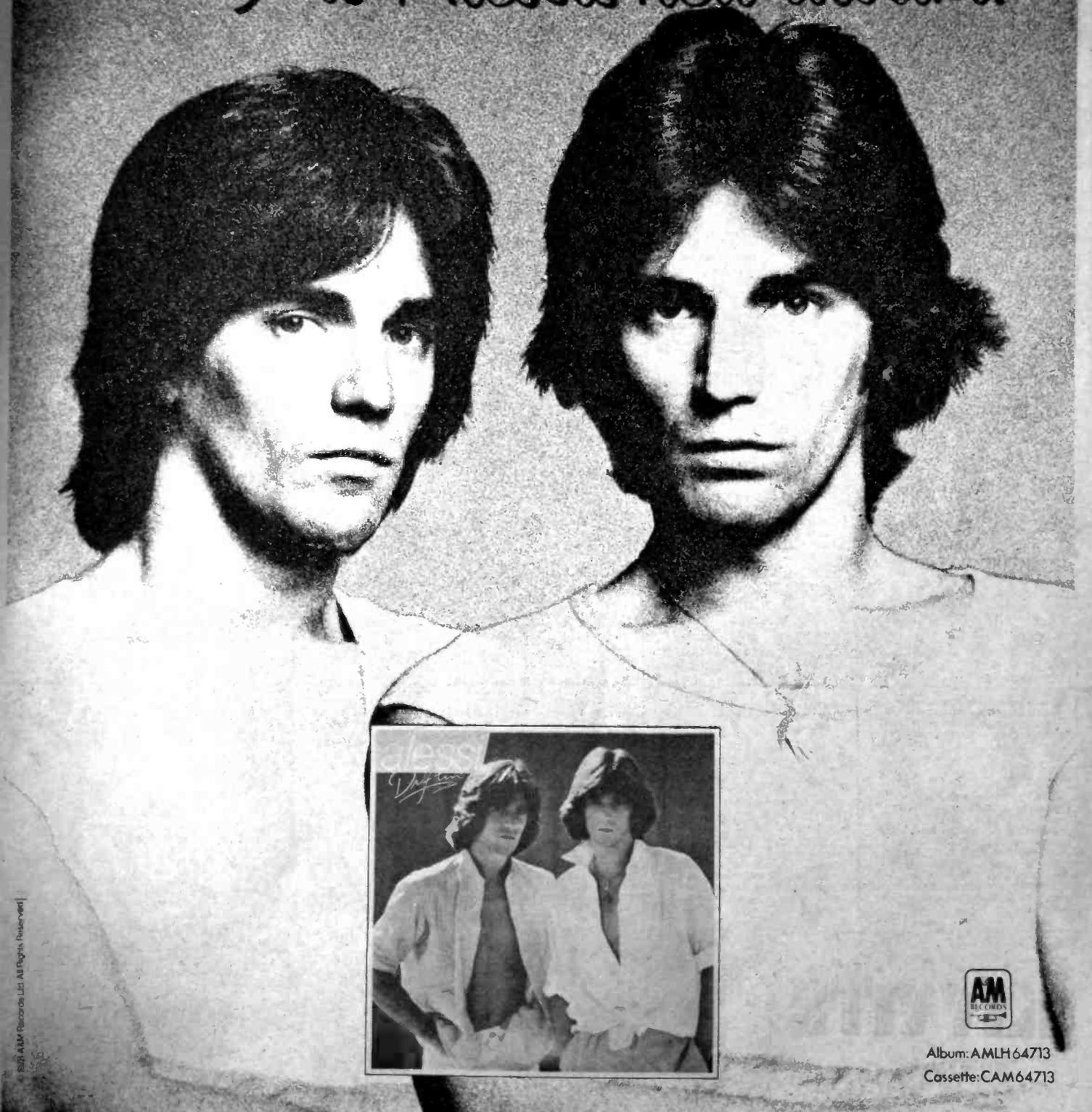
THE RIVVINS

Free 6" flexi disc with first ten thousand

The Alien Record Company ALIX I



Drift Away is Alessi's new album.



Album: AMLH64713
Cassette: CAM64713

© 1978 AM Records Ltd. All Rights Reserved

OFF CENTRE

Edited by SHEILA PROPHE

RAR find a home for winter gigs

MEMORIES OF the large summer carnivals may be fading, but Rock Against Racism won't be spending the next six months in hibernation — they'll just be promoting gigs under a roof instead of outdoors.

In Manchester, the local RAR organisers have already taken the initiative by finding a new rock venue where they intend to stage weekly events.

A number of bands have been booked to play on Thursdays at Kelly's, a weekend disco cellar ideally situated in Amber Street in the heart of the city.

groups who now have a rare opportunity to perform at what is likely to become an established town centre venue. Instead of restricting their appearances to obscure places out in the suburbs.

The credit for masterminding this small operation, which will probably influence regional RAR groups all over the country, must go to the Manchester Branch as a whole, but especially Bernie Wilcox and "Militant" Frank Manley.

Both in their early twenties and key figures behind the Alexandra Park Festival which attracted 40,000 people on the same day as Blackbushe, they

spent most of the summer tramping around Manchester looking for suitable premises.

"We tried about 40 different nightspots" Bernie told me, "from really posh discos to gay clubs and drinking dens. Eventually we managed to get the owner of Kelly's to agree — which is perfect since it is in an accessible part of town, not five minutes walk away from the all night buses run."

Although, with the capacity of under 300, Kelly's is unlikely to ever become a cult venue on the lines of such illustrious predecessors as Ruffers and the Electric Circus, it will nevertheless provide a vital service to a city which remains starved of choice rock clubs.

Financially there appear to be few problems. After the PA hire, bouncer, DJ and publicity costs have been accounted for, the door receipts will be split evenly between the name band, the support act and RAR. Even the owner of Kelly's has entered the democratic scheme of things by letting out the club on Thursdays free of charge, content just to benefit from increased bar takings.

And the bands being staged? The first night got off to a good start when a full house was entertained by The Fall and The Distractions.

The Distractions have been together for over a year now and are building up a loyal following. While their relentless rhythms and

metallic guitar sound are more than Velvet-sque, all the material is self-penned and their forthcoming EP is eagerly awaited by many around town.

The Fall were their usual uncompromising self, except as time goes by they become tougher, tighter and technically more proficient. It was interesting to see guitarist Martin Bramah take a greater share of the vocals than normal as he and singer/songwriter Mark Smith went through some new numbers including the staccato "Two Steps Back" and old standards like "Repetition" and "Rebellious Duke Box". Whether they like it or not, The Fall are on the threshold of entering the big league of late 70's experimental unit.

Over the next few weeks at Kelly's, RAR will be presenting more Manchester based bands.

On October 12, Joy Division will be supported by The Risk, while Exodus play on October 19 followed by Frantic Elevators and Not Sensible on the 26th.

Some November dates have also been booked but are as yet to be confirmed.

Stop Press. RAR have announced another venue, the University owned Squat in Heavas Street. Due to its greater capacity it is expected that bigger, name bands from London and elsewhere will appear alongside local bands on the first Friday of every month.

MIKE NICHOLLS

PEARLS BEFORE SWINE

BROTHERHOOD OF Man make their triumphant return to the Swine scene this week. Pearls come courtesy of Philip Chisem, Norton, Cleveland, Swine from Graham Miller, Hampton, Middlesex.

PEARLS

'Sultans of Swing' — Dire Straits

Radio One probably ignored this group because of their name. The vocals are out of this world and there's a brilliant guitar riff after each line.

'Dust In The Wind' — Kansas

The most underrated band of all time — in Britain, anyway. Excellent lyrics with a sweeping violin break in the middle.

'God Save The Queen' — Sex Pistols

At last someone who spoke out. Shut Mary Whitehouse up and embarrassed Radio One. If only they hadn't split!

'Hot Blooded' — Foreigner

I don't care what people say about Foreigner, this is the single of the year. Already a smash in the US charts. Brilliant guitar work all the way through — Mick Jones at his best.

'Sweet Love' — Commodores

Sadly, it's been released twice and failed both times. Its whole sound outclasses 'Easy' and 'Three Times A Lady'. Still, after their success, they might put it out again.

SWINE

'Angelo' — Brotherhood of Man

Listen to the first 30 seconds and you've heard it all. More repetitive than BBC TV.

'Seasons In The Sun' — Terry Jack

Absolutely unbearable. Brought me out in a cold sweat.

'She' — Charles Aznavour

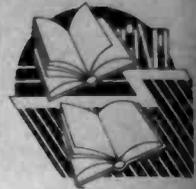
I could be arrested for telling you what I thought of this one.

'Love Is In The Air' — John Paul Young

I couldn't find anyone else who agreed with me that this was the worst record ever to reach the Top 10. Is it just me?

'Native New Yorker' — Oddysey

This brought disco music to an all-time low. Stuff like this keeps Tony Blackburn in a job — which must be a bad idea!



'BRITISH RECORD CHARTS' — Published by MacDonald and Jane's — Compiled by Tony Jasper

LAST TIME round, it was called '20 YEARS OF BRITISH RECORD CHARTS'. It was in paperback, and it cost a mere 75p. This time, it's gone up to 23 years, it's got a hard cover, and it'll set you back 14.95.

Seems a bit unfair that you have to fork out all that extra cash for just three years' extra information (specially if you already have the earlier edition) but I daresay all you chart fanatics and useless information lovers out there will consider it worth it.

As before, the book features small forewords at the beginning of each year, detailing what the author considers the important events of the year, but these are so shallow and superficial that their only real purpose is to give your eyes some relief from the endless lists of titles and figures.

So if you've ever suffered sleepless nights wondering exactly where 'They're Coming To Take Me Away Ha-Haa!' by Naopoleon XIV got to in the charts in August '66, worry no more cos help is at hand! SHEILA PROPHE

NEW SINGLE



12
DOWN IN THE
TUBE STATION
AT MIDNIGHT
6

THE JAM

Steve Hackett

'NARNIA'

Freshly recorded single version from his album

Please Don't Touch CDS 4012

First solo tour
October

Mon. 23rd CARDIFF University
Tues. 24th MANCHESTER Apollo
Thur. 26th GLASGOW Apollo
Sat. 28th AYLESBURY Friars
Sun. 29th BIRMINGHAM Odeon
Mon. 30th HAMMERSMITH Odeon



ROSALIND RUSSELL takes the Rolls down to Berkshire for tea and cakes with the guy Magnet Records wanted to rename Benny Santini



WE GREETED Chris Rea with the rivetting news that he'd just charted in New Zealand. He wasn't impressed.

But then he's not the sort to let fame run away with him.

"Fame doesn't interest me," he told me firmly. "And if I was only interested in the money, I'd do something else that would make money faster. I'm pleased that the single 'Fool' is doing well, but money shouldn't be the reason for doing this. It sounds a bit cut and dried, but I just want enough to continue my career as a songwriter."

If fame and fortune do come his way, he's no intention of quitting Middlesbrough for the sinful pleasures of London either — an attitude typical of many northern artists who prefer the down to earth, no nonsense approach.

However, he's temporarily absconded to Cookham, in Berkshire, where producer Gus Dudgeon has his sumptuous recording studios.

If only I was rich. D'you want to know how the other half live? The studio is a beautiful building with lots of oak beams, there's a boat moored in the river and from the sitting room you can hear the water rushing through a little water mill. The studio itself has lush carpeting and a little minstrel's gallery running round the back.

The setting is complete with a graceful swan cruising about in the river — well, I hope he's still cruising, after I fed him bits of Battenburg cake.

"The only problem is," said Chris, "that round here, you tend to forget what you're supposed to be doing. It's like a really nice hotel."

In fact, the place fits in well with the olde worlde atmosphere of the village which looks as though it's peopled with the huntin', shootin', fishin' set. Very county and quite different from a flat

What rhymes with Rea?

opposite Middlesbrough football ground where Chris usually lives. But he still wouldn't swap places.

In fact, the only thing his hit single has done for him so far, is prove to his family that he wasn't wasting his time all those years when he persisted in writing songs instead of doing "A proper job".

"It must be difficult for parents to identify with what you're doing," said Chris, "especially when your mother can't get into your bedroom for the amplifiers."

Chris has had a long time out in the cold — on the dole, working in offices and on a building site. But he could have made it earlier if he'd been prepared to sacrifice some principles and turn himself into a David Cassidy figure, which is what some record company people wanted him to do.

He thought he'd struck the same situation again after signing to his present company, Magnet. Someone there thought he'd never get anywhere with his own name, they thought people couldn't pronounce his Italian surname (Rea rhymes with Tia).

"If you must have an Italian name, why don't you call yourself Santini, Benny Santini," they said.

Chris' heart sank, not

again. He saw himself kissing goodbye to his contract and getting the next train home to Middlesbrough. He phoned the office the next day and said, now look, about this Benny Santini.

"Yeah, whatever happened to Benny Santini?" said the man, throwing in the towel. Chris sighed with relief: but the song was born (as they say in all the best musicals).

The phrase, "Whatever Happened To Benny Santini" became not only the title of a song, but the name of his first album too.

"I'd have ditched everything, rather than go through with the name change," said Chris. "Now I'm annoying the record company about my album sleeve, I want to do the one for this new album, which will probably be called 'Letters From Amsterdam'. I think as much time should be spent on the sleeve as doing the album and it should be delivered together, like a piece of impressionist art — not Da Vinci or anything, though."

The reviews of 'Benny Santini' and of the single, were mixed, but then not a lot is known about Chris Rea. But he's supporting Lindisfarne on their upcoming UK tour and will be able to put over

the complete concept of his songs there. They finish up at Newcastle City Hall on December 23rd — a night he's viewing with mixed feelings.

"I don't know what it'll be like for us. You know that it's like going out as a support — and those Lindisfarne Christmas gigs at home are more like rallies than concerts. I'll just have to throw aside all the more serious songs for the night."

He'd also like to put right the impression some people might have got from the reviews of his last album.

"I know that if I'd put in a couple of new wavish type songs, the album wouldn't have been slagged by some writers, the way it was. Some song writers did that but I wouldn't. I don't often talk about it, but I support the Anti Nazi League — though I think that when rock groups take part it makes the whole thing into a rock and roll circus. It clouds the issue, because kids only go along to hear the music, not because of the cause. I also stood in Trafalgar Square that freezing day in January to demonstrate against Mary Whitehouse during the Gay News Blasphemy trial."

"I'm not saying it's wrong for the bands to get involved, but I don't think it's wise. The whole thing becomes a craze, then gets forgotten. Once the cocktail party get into the act, it's bad for the cause."

And the cocktail party set is the same the world over: that's why Chris didn't think much of Los Angeles either. He'd been keen to go, because the West Coast was where he got all his early influences.

"When I started in 1972, the West Coast was the thing. The Eagles, the Amazing Rhythm Aces, Joe Walsh. But when I went there, it was different. They were all talking about 'snow'. The only snow they know about in Middlesbrough, is what lies about in January."

Presenting the Des O'Connors of rock

IF YOU'RE stuck with the appellation 'The Des O'Connors Of Pop' there ain't much hope for a reprieve.

In fact, there's only two courses open to you — accept the tag and drown in a die a dum dum sea of commerciality;

OR — sacrifice the safety factor and be hailed as marvels or martyrs.

Smokie are currently vacillating between the two. One time will tell.

Their singles are trite, monosyllabic gestures calculated to appeal to that susceptible region of the brain prone to costume jewellery tears which periodically floods on the signal of a pretty chord in an unassuming, meandering melody. The impressive list of hits is merely a lesson in alphabetical assuagement. For Smokie are the undisputed masters of melliflence.

They succeed because the ugly, out of tune public craves for pretty, in tune opiates. They enable them to work better, to relax better, to love better. A ditty a day, helps you work, rest and play; so keep those blues at bay, play Smokie, be gay. And fey.

Their insidious sophistry is difficult for us 'critics' to swallow, especially when given the opportunity to see the band perform live. Smokie are so much more capable of producing worthwhile music without resorting to such artless artifices. But it sure pays the rent.

The band are aware, albeit tacitly, of their 45 rpm restrictions. But they accept them gracefully, secure in the knowledge that their 33 rpm's nullify the vitriol the singles receive.

But it appears Smokie are taking steps to change all that. Their new single, although simply another pound in the vault, is the first hit they've written. The Chinn and Chapman chain is chipped.

"It's true, our singles do tend to resemble each other — but the problem lies with my voice," says Chris Norman in Mickie Most's lap of luxury — his RAK office.

"The Beatles had the same 'trouble' on their earlier songs. They all sound the same to me now. The fact is, we played music on our own terms for eight years and it got us absolutely nowhere.

"For the last three years we've had all these hits. Now we've got another three years to attempt something different."

The rest of the band, bassist Terry Uttley, guitarist Alan Silson and drummer Pete Spencer clink their glasses in approval. "We don't intend to remain in the Des O'Connors of the pop world," Pete adds.

You would expect, from their cloyingly coy TOTP TV appearances full of insipid smiles and frivolous gaiety, that they would be clockwise guys perpetually revolving in pre-conceived circles.

Wrong. They are garrulous with a garlic earthiness. Nice northerners who like a drink.

Maybe overmuch. Alan has just been ordered to lay off the booze by a Harley Street specialist. "I was drinking a bottle of scotch a day and getting dangerously near to becoming an alcoholic. He told me if I didn't stop I wouldn't be around much longer." When did all this happen? "A week ago." He proceeds to crack up before taking another swig of orange juice.

Are my ears deceiving me. Smokie? Booze?? "We had as much fun as most bands on the road," says Chris. "The fact is we've been around a long time now. The band's average age is 28. We simply can't be bothered to go over the top because we've done it all."

It's difficult to imagine just how successful Smokie are. In Germany for example it's nothing if they attract 12,000 hysterical krauts to a concert. In other continental countries their records sell more than Abba. "Yet we are still virtually ignored by the British press," continues Chris.

"We are considered harmless. An insignificant band with a tendency to make hit singles. And that sort of act doesn't get mentioned. What people forget is we have the most distinctive sound of any British band since The Hollies."

"So people aren't prepared to listen to our albums," Terry adding his bit. "We've had characters like Tom Petty approaching us and saying how they liked the last album. Still, maybe that will change."

The ones that do buy their records, that do attend their concerts, who are they?

"That's easy," says Pete. "We've got this theory. At our concerts the ones nearest the front are young kids, behind them are the student types, behind them are the mums and dads, and behind them they're dead!"

"The one thing that amazed me recently was when the band played the Isle of Man. This long haired guy approached us and said he had two favourite bands — Led Zeppelin and us. Would you credit that?"

The current state of play — they've all bought new houses to keep their loved ones happy while they're away. "We had to do something with the money," says Pete. And they're in the middle of a tour which will take them up to Christmas. Apart from the UK they'll be visiting reliable Germany and unreliable Yugoslavia.

"We're more established than ever," states Chris.

An undeniable fact. But being established can create frustrations cos you gotta come across with the expected goods every time you breathe. Smokie have adhered to that particular principle up until now but for their own sakes they've got to change.

After all, look what happened to Des O'Connor.

BARRY CAIN



SMOKIE: trying a song of their own



ALBUMS



WISHBONE ASH: 'No Smoke Without Fire' (MCA MCG 3528)

DEAR OLD Wishbone. Our love affair has endured all these years, despite the near irretrievable breakdown of 'Wishbone 4' and 'Looked In'.

'No Smoke Without Fire' was recorded in Britain at the band's old stamping ground De Lane Lea Studios. This is Ash with the Miami sun tan stripped away, for all but the vocal style that seems to get stronger with each album. 'You See Red' has some passages of loping guitar and an ear nestling quieter section.

'Baby The Angels Are Here', is one of those evocative Martin Turner songs. Counterbalancing is 'Ships In The Sky', a slice of heavyweight romance. 'Stand And Deliver' is the one track I wasn't happy with. It has a powerful intro, but the band overstress the ideas and chorus too much. This used to be a common fault back in the early days and one I thought they'd finally ironed out. 'Like A Child' is a chocolate box track, complete with super sweet lyrics 'Where Are You Now My Love Lost In Your Wreckless Dreams'.

'The Way Of The World' could be the band's second Phoenix. It's a slow reflective ballad before an apocalyptic frenzy of duelling guitars — either spinning off or joining with each other in close harmony. Enjoy it. +++ ROBIN SMITH

wondering about the title of the album. MIU stands for Maharishi International University and that's where this album was recorded — at the MIU in Iowa. Apart from perhaps their own spiritual well being, the influence doesn't come across in the songs which are of the usual sun-surf-sand variety the Beach Boys have collared for their own.

The album's a bit light weight, but none the less enjoyable — after all, they're knocking on a bit now, so the sound can't be expected to sound as fresh as it did 15 years ago. When they've already scored such a hit with their all time classics, it's difficult to see how they can live up to their reputation.

I loved 'Pitter Patter' — lead vocals by Mike Love and Al Jardine — which has that soothing love in a mist glow, peculiar to California. They always make me feel as though I'm missing something by not living in the Orange County (though I know full well I'd hate it cos it's all a myth). I'm sure they supply an endless amount of dreams to the fans they've grown older with, and there's so many of them, they don't really need to go looking for a new generation. Even their disco song has that never never feel about it — 'She's Got Rhythm' — and proves you can have disco without the abrasive screams and yelps that we're suffering from so many other acts.

It's a dreamy album, but a sound I can live with. +++ ROSALIND RUSSELL



DEAN FRIEDMAN: 'Well, Well, Said The Rocking Chair' (Lifesong LSLP6019)

OH NO, not another singer songwriter. Yep, Dean Friedman is another one, but he does deserve your attention. If



THE NEW look Neil Young

At last! The Neil Young album

NEIL YOUNG: 'Comes A Time' (Reprise K54099)

THE FIGURE on the cover is a healthy looking chap, with a contented grin on his face: very different from the bleak, wasted visage Neil Young presented to the world a few albums back.

The music here reflects that change: the songs are in the main still bittersweet, still hovering somewhere between happiness and depression, but then I suppose if you're Neil Young, anything less than the contemplation of suicide seems like true ecstasy. Whatever, the mood seems to have lifted: there's only the occasional drift back to gloom and introspection, as on the poignant 'Already One' — 'We're already one already one Our little son/Won't let us forget'. Some of the songs, notably 'Lotta Love' (one of the two songs presumably recorded at an earlier date with Crazy Horse backing) and 'Motorcycle Mama' sound almost jolly — the latter even including a touch of that old stabbing guitar sound, noticeably missing (and missed) on the rest of the album.

Now, there's only one snag with all this new found contentment. I know

it's an old cliché, but I think it's partly true that the Neil Youngs of this world need to suffer to produce their best work. Only rarely on this record do you find flashes of the tenderness, the fragility, the sheer emotion of earlier masterpieces. The lack of guitar is perhaps a symptom of this: Neil seems to be moving further and further towards country music (his roots?) and further and further away from rock 'n' roll. On most of the tracks he's employed country fiddle, a Dolly Parton soundalike on harmony vocals, a whole army of acoustic guitars and even a string orchestra. The result is homely, shambling and kind of sloppy — all quite enjoyable, but hardly an earth-shattering advance.

So it's another patchy, inconsistent effort: the credits record that it was made in bits and pieces all over the place, and it shows. As usual, his fans will put up with it — the good parts are worth a little perseverance — but my patience with him is beginning to wear thin. I'd like to see Neil Young get himself organised for once, do things properly and produce the truly great album he's perfectly capable of producing — should he so desire. +++ SHEILA PROPHET

been to confuse everyone (probably including themselves); indeed working out a track list involves much groundwork. A parallel (conscious?) with XTC's music, something which involves in depth study for complete understanding.

Therefore 'GO 2' is at least above average, with 'GO +' going one giant step ahead — a definite case of technical XTC. +++

STEVE GETT



TREVOR RABIN: 'Trevor Rabin' (Chrysalis CHR 1186)

IT'S ROCK and roll, for sure, but structured layers of sound, put together with a zest and freshness that encapsulates the energy of an era. The words come from Chrysalis, and it's a HYPE. A glance at the poster press photographs confirms that. Comments such as that above don't give Trevor Rabin a lot to live up to — but they give the poor guy a lot to live down. He tries hard but succeeds only partially.

For all the pomposity and falseness of that blurb, they've got some of the facts right: this is an album of 1978 rock and roll, featuring, as they so quaintly put it, a great deal of "electric eclecticism." Not one single track is outstanding. Rabin's skill is as a fairly heavy guitarist; the opening riff of his single 'Getting To Know You Better' is as hard as you'll find these days and he continues to use the axe as the focal point of the album without ever quite sounding original. At various points he reminds me of Deep Purple, Led Zeppelin, Queen and on the verse of 'Live A Bit', he is dangerously near Pink Floyd territory.

I hope he survives the publicity deal, because with a bit more originality harnessed to his guitar flair, he could be in business. +++ PAUL SEXTON



THIRD WORLD: 'Journey To Addis' (Island ILPS 9554)

I THOUGHT they made toothbrushes?

Well, m'dears, after dallaging with 'The Foreigner Or Reggae' last week or so, here we are with yet another genuine 'CSN&Y' of the same parish. All I can say is, that's a very unfair condemnation because Third World are not a Reggae Band, full stop, but a band who play good, mixed music with reggae rhythms frequently featured upfront. OK, they have mishaps like the derivative and strangled 'African Woman' but for the most part they're a pretty mobile lot. 'Journey To Addis' does no more, and no less, than re-confirm the directions that were coming out on earlier

occasions such as '68 Degrees In The Shade'. 'Cool Meditation' is the West Coastish one, with sunbleached vocals and a snithering harmonica, and joins in body and spirit the bouncy 'Now That We Founda Love' as simply very beautiful ballads. 'Cold Sweat' does just what it says — a really accurate rendition of a lyric, while the title track makes good explorative use of the possibilities of a long instrumental piece with Bob's keyboards in the forefront. Too clever by half for some, no doubt, but I like it. +++ SUSAN KLUTH

IAN GOMM: 'Summer Holiday' (Ablon ALBG 100)

IAN GOMM'S name is one that many people think they ought to know because of his past with the Brinsleys. Truth is, when they were together, not many people could be bothered with his name. Nick Lowe's or anybody else's in the band. He's reaping more reward now from being a member than he ever did when the band was alive.

Gomm is, on this evidence, a writer of good, uncomplicated pop songs — easy to knock and easy to enjoy, depending on your inclinations. Mine is towards the latter. 'Hold On', his current single, is a simple but successful little tune and when he covers other people's material, as with the Stones' 'Come On' and the Mop Tops' 'You Can't Do That', he makes it worthwhile to do a cover.

'Sad Affair' is a bouncy piece with a very full production (by Martin Rushent) and 'Hooked On Love' has the same characteristics. Some of the songs are a little facile in their construction, such as 'Airplane' and 'Chicken Run' but generally speaking it works as a pop album. As long as you accept it that way, 'Summer Holiday' is something to write home about. +++ PAUL SEXTON



KENNY ROGERS: 'Love Or Something Like It' (United Artists UASS0194)

WELL. Let's try to be totally open minded about the boring piece of... I mean, nice album in 20 years' time this sort of music would probably appeal to me. It's relaxing, smooth and not too faceless. It's unfair to criticise Mr. Rogers simply because he is succeeding at what he is trying to do.

There's plenty of variety with a couple of tear jerking ballads and some up tempo 'rockers' to please geriatric pogo artist. The title track and 'Buried Treasure' are the two stand out tracks, on an album which avoids corny blandness. +++ PHILIP HALL

you've heard and been impressed by his curiously touching single 'Lucky Stars', then you should like this album, which has everything going for it. Clever lyrics, excellent melodies and Friedman's unusual voice, which I suppose you'll either love or hate.

He sounds like a squeaky adolescent as he sings about his encounters with sadomasochists, as well as other similarly original amorous encounters. Friedman is not into LA hipness, but is a perceptive, somewhat bitter New Yorker.

Listen to 'The Dell Song (Corned Beef on Wry)' with its short exchanges of witty dialogue, or the moving 'I've Had Enough': every song tells a story without ever sounding contrived. Friedman is a refreshing new talent etc. etc. You've heard it all before but, believe me, this time the hype is worth it. +++ PHILIP HALL



XTC: 'GO 2' (Virgin V2108)

AFTER THE promise offered by 'White Music' and numerous live gigs, I found XTC's latest album 'GO 2' something of a disappointing anticlimax. Perhaps I had expected rather too much. Certainly, there are several very worthwhile numbers; for example, the first song 'Meccanic Dancing' and the gem-like 'The Rhythm'.

On the other hand some lack positive direction; 'Buzzeity Talking' and 'Crowded Room' immediately spring to mind. Thus it is a platter of contrasting nature. The second side

possesses greater overall drive, with a classic opener in 'Beatown'. Here the Rats meet the Stranglers, meet Elvis Costello. The pace slackens for 'Life Is Good In The Greenhouse', but increases for 'Jumping In Gomorrah' — a lively cut. 'Super-Tuff', a Bob Andrews' composition, is another effective number, and throughout XTC's music can be viewed as simplicity in itself, elegantly decorated with the electronic sounds of tomorrow.

What does make this package a creditable venture is the inclusion of a five-track EP, called 'GO +', given free with the first 150,000 copies. Here are dub versions of certain numbers on Go 2, complete with new titles. This is an excellent 15 minutes of music, and in fact it is at first difficult to establish which one corresponds to a number on the actual album. Strangely enough Virgin's play in this release seems to have

So pick up your feet, Got to move to the trick of the beat. There is no elite. Just take your place in the driver's seat.

Sniff 'n' The Tears
A new single
DRIVERS SEAT
CHIS 105

BOOTS DISC DEAL

**85p off fifty
of the greatest
sounds of the
seventies.**

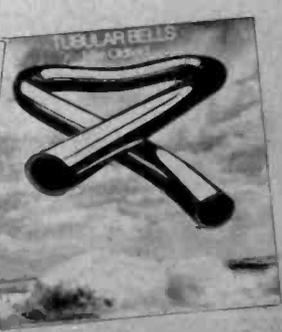
85p off*

Abba Greatest Hits
Stevie Wonder Songs in the Key of Life
E.L.O. Out of the Blue
Bread The Sound of Bread
Eagles Greatest Hits
Rod Stewart Footloose & Fancy Free
Abba Arrival
Simon & Garfunkel Bridge Over Troubled
Water
Pink Floyd Dark Side of the Moon
Bob Marley Exodus
Diana Ross & The Supremes 20 Golden
Greats

Beatles Sgt. Peppers
Rolling Stones Some Girls
Johnny Mathis You Light Up My Life
Cat Stevens Best Of
Beach Boys 20 Golden Greats
Mike Oldfield Tubular Bells
Simon & Garfunkel Greatest Hits
Nat King Cole 20 Golden Greats
Abba The Album
Max Boyce I Know Cos I Was There
Elvis Presley Golden Records Vol. 1
Genesis Then There Were 3
Queen Sheer Heart Attack
Fleetwood Mac Rumours
Paul Simon Greatest Hits
Beatles 1962-66
Beatles 1967-70
Rita Coolidge Anytime Anywhere
Bob Dylan More Greatest Hits
Wings Band on the Run
Frank Sinatra Portrait
Buddy Holly 20 Golden Greats
Yes Going For The One
Olivia Newton-John Greatest Hits
Manhattan Transfer Pastiche
Pink Floyd Wish You Were Here
Leo Sayer Endless Flight
Rolling Stones High Tide and Green Grass
Bob Marley Kaya
Eagles Hotel California
Kate Bush The Kick Inside
Cliff Richard 40 Golden Greats
Bob Dylan Street Legal
Elton John Greatest Hits Vol. 1
Wings London Town
Rod Stewart Best of, Vol. 1
Bee Gees Here At Last, Live
John Denver Best of, Vol. 1
Johnny Mathis & Deniece Williams

That's What Friends Are For

**Plus more great offers on
new and top chart LP's.**



If you want a great deal, come to Boots for your albums.
We're taking 85p off* fifty of the greatest sounds of the seventies.

There are some of your old favourites, plenty of current
sounds and the best of the new releases.

That's Boots Disc Deal.



Access & Barclaycard welcome

*85p off rec. retail prices until 4th November

From Boots Record Departments subject to stock availability



Make the most of your Boots.

ROSE ROYCE



RECORD MIRROR



NEXT WEEK

'Oh, next week. Well, we've got . . . er . . . what have we got?'

'Lots of things. Don't miss it — it's all gonna be good!'

'Yes but — **WHAT HAVE WE GOT?**'

'Don't ask me. Just get them to buy it. Threaten them with violence if they don't'

'Okay, okay. Look you lot, if you don't rush out and wake up your newsagent to get Record Mirror early we'll pull your insides out, burn your eyes, tear out your toenails and break every bo . . .'

'Hey, hang on, I think you're going a bit far. Can't you persuade them any other way?'

'Alright then, if you don't buy next week's Record Mirror we'll . . . we'll . . . **CRY!**'

GUESS WHAT?



That's what top ten hitmakers Rose Royce want YOU to keep saying

KENNY Copeland, lead vocalist with Rose Royce, reclines in the lounge of a London hotel in a buoyant mood. He's eager to get on with the interview.

Bongo player **Terral Santiel** is in a rather more fragile, and consequently less enthusiastic state, having partied well into the early hours the night before.

The band are on their third visit to London. The first, minus lead singer **Gwen Dickey**, was as backing band to **Edwin Starr**, many moons ago. The second, as the complete Rose Royce, was shortly after the film 'Carwash' took off, making them household names, and providing a clutch of instant hits.

This, their third, looks to be the most spectacular yet, as they have a single, 'Love Doesn't Live Here Any More' at the top, and an album 'Rose Royce

Strikes Again' poised to leap into the charts.

With a string of top 10 hits behind them they have become one of the most successful soul acts in Britain today. Why do they succeed where so many other bands fail?

"I think that the music speaks for itself," explains Kenny. "We're not a straight disco group or soul act, we've got a lot of variety. A lot of people can relate to our music, whatever the style because it conveys such a good feeling."

"Most of our singles have been ballads," continues Terral, "because they tend to sell more records. The only trouble is that people want to hear the ballads when we play live, and we're more of a high energy group. It means that we have to keep slowing down the pace, and then work to build it up again."

"Playing live is so much more of an experience than recording. In the studio you're confined, you really have to concentrate on what you're doing to get everything perfect. It's

only live that you can really let go."

"I guess ballads jump out and sell a lot more because folks of all ages can relate to them, rather than the disco numbers which only appeal to the younger people," adds Kenny.

"It's strange though because 'Carwash' which is a far more uptempo number was our first, and so far biggest hit, selling two million. At the time though it was the only product by us available, whereas now lots of people are buying the album and not bothering about the single."

It was 'Carwash' and your collaboration with producer and songwriter **Norman Whitfield** which launched Rose Royce. Did it ever worry you that you may not be able to follow that initial success?

"Oh no," answers Kenny sounding somewhat surprised by this suggestion, "we're very positive thinking in this band. With Norman's skills, and our playing abilities we had total confidence all the way."

"You see it wasn't

as if we had formed specially for the film score, most of us had been together for five years, so it was like playing with your family."

"Gwen was the last person to join, and there were no great differences when she arrived. We chose a girl rather than another guy to join because it meant that there would be far more scope to develop. I don't think we could have got where we are so soon without Norman. We could have done it but it would have taken far longer."

Do you think that you'll stick to this winning formula?

"I don't know, we can't predict the future," laughs Terral. "So far our relationship is really tight, but I think most of us would like to have a try at producing at some time in the future, not specifically ourselves, but we can't go on as a band forever, we're gonna have to branch out at some time. If you don't develop some other kind of talent you're gonna be stuck when it's over for Rose Royce."

"I can't see any rift between us for a while yet though," adds Kenny. "We're getting into doing a little more writing on our own, and we'll probably do most for the next album, but under Norman's direction. To me, our partnership is like a marriage, if you've got a good strong combination going, why break it?"

"We are going to be expanding upon our sound in the future, using more effects," adds Terral. "On the current single I electrify my bongos by putting them through a small synthesizer (producing the noise like the soundtrack to having one's teeth extracted)."

"I'm really interested in the ways you can vary the sounds made by one simple instrument."

"We're happy that people accept us using these kind of things," concludes Kenny, philosophically. "We like to keep the people guessing, to keep a buzz going. There's really no telling what we're gonna come up with next."

KELLY PIKE

HELP

BOTH MY girlfriend and I are 16, and she's just over two months pregnant. She was on the pill (without her parents' consent) so this came as a complete shock to us. When I went to the Family Planning Clinic with her two weeks ago, her test proved positive. I helped her break the news to her parents. Naturally, they were very shocked and upset.

While I've always got on well with them, they now refuse to let us see each other at all and even when her mail I've tried going to see her parents, alone, and with my father, but they refuse to let me in.

My girlfriend wants an abortion, and, as her parents agree she'll be having one in two or three weeks' time. She needs my love and support. Though we don't like to receive her parents, we still meet in secret whenever possible.

To crown it all, her father says she must leave the school which we both attend and go to another one — to avoid seeing me. He has also said he'll get me expelled from school, where I hope to do my 'A' levels next year.

I understand how they feel, but my girlfriend and I did wait until she was 16 before making love. Although we went together to the Family Planning Clinic, her mother and father insist that I am irresponsible and a bad influence over their daughter.

I love her very much

Her parents are forcing us apart over her pregnancy

and we can't go on like this forever, but her father does not seem to have any intention of letting us see each other again. Please help us. Keith, Birmingham

● Trying to deny your existence may not be the most healthy attitude for them to take under the circumstances, but you must accept that until you are 18 your girlfriend's parents and your own are still responsible for your welfare. If her parents don't want her to see you again, they have every right to enforce their point of view and send her to another school. There's not much you can do to stop them.

At least her father and mother have been far-sighted enough to agree to an abortion, which allows both of you a narrow escape from one of the harsher realities of adult life — having an extra mouth to feed and support when you're hardly more than children yourselves.

Accept that, just as your parents want you to do well at school, her parents also want the best for their daughter.

Continuing to meet in secret may not be the best expression of love and support you can give your girlfriend right now — the atmosphere must be tense enough for her at home already, and if yet another argument breaks out, as it's bound to, her parents will find out anyway. When that happens they'll trust you even less and she'll be subject to even more emotional stress. She has a traumatic enough time ahead of her, so, try not to make it harder for her.

Don't worry too much about the threat of expulsion from school. Nothing illegal has happened. Your girlfriend was 16 when you first made love and you both behaved responsibly by checking out the most reliable form of contraception (see footnote). At 16, your parents' consent is not required for a sexual relationship.

Ask your parents to try to talk things over with her parents. If both families are enlightened enough to do this and to listen to what you both say too, then it seems fair for you to agree to what they decide.

Perhaps there's a teacher at your school, who you relate to, who could act as a mediator with the headmaster, if need be, and both sets of parents.

If not, for further help and constructive advice contact the Brook Advisory Centre (021 455 0491) and ask to speak to one of their counsellors — they're waiting for your call, you need them. Be prepared to wait awhile for things to cool down before the situation is fully resolved.

● NOTE: According to the Family Planning Association, the Pill is '99 per cent plus' effective. But it won't be totally effective if (a) you don't follow instructions, you forget to take it, and leave it too late; (b) if you've been sick or have diarrhoea within two hours of taking it — if so you must take another; (c) if you've been taking certain antibiotics or are on a prescribed course of certain drugs. Whenever antibiotics or drugs are prescribed, always tell your doctor you're taking the pill.

Schoolboy crush

I'M STILL at school and about to do 'A' levels next year. There's a boy in my year I'm in love with, although I've never spoken to him, and wouldn't know where to begin anyway. I don't know if he is also gay, but I'm going crazy. I think of him all day, and sometimes find myself dreaming about him during lessons.

Sometimes I feel like telling him the way I feel,

yet I know I'd probably regret it if I did. Should I try to speak to him? I'm getting really desperate.

John, St Austell

● Much as you admire him, you don't know this boy well enough to assess his likely reaction to an unexpected outpouring of emotion from you. As you realise, the chances are he doesn't feel the same way and he could make life pretty unpleasant for you if he doesn't.

It may sound unacceptable now, but you could find that your affection is no more than a temporary crush. Most people go through the same brief adulation of a love object, male or female, and it's really not worth forcing the issue in any way. Perhaps a friendship will develop naturally — OK, if you don't have enough in common, it won't. Don't be too downhearted — you'll feel the same way about other people in your life and will eventually find someone you can relate to wholly.

Don't automatically label yourself as 'gay' until you've lived a little longer. Love and affection for people of the same sex is perfectly natural and spontaneous emotion and nothing to feel guilty or ashamed of, but you're too young to come to irrevocable conclusions about your sexuality right now. Give it time.

Old wives' tales

PLEASE WOULD you print a reply to my question, as it's worrying me intensely. I started masturbating about three years ago, I'm 19 now, and it gives me great pleasure and relief. I am worried that if I carry on with such regularity, it will ruin my future sex life. Is this true?

Steve, Aberdeen

● Forget the old wives' tales about masturbation causing physical or mental sickness — they're just not true. Researchers into sexual matters have studied this extensively and think that masturbation is harmless and has the advantage of offering a speedy way of relieving built-up tension.

There is only one potential area of risk, as masturbation is generally a solitary activity, accompanied by sexual fantasies, some people who carry on with this habit exclude all other sexual activity, using it as a substitute for emotional and sexual contacts involving other people.

Or, it may be used as an easy way out when confronted with a sexual or emotional problem within a relationship to avoid tackling the mutual problem.

HURRY UP HURRY!



FEEDBACK

Getting on Top 20 wavelengths

PETER JOHNES from Salisbury, Rhodessa writes to ask if we could tell him the wavelengths for picking up the Top 20 on the BBC World Service. He finds it hard to keep up with the charts what with RM arriving 13 weeks late in Rhodessa and reception on his tranny fading away before he gets the complete run down.

The charts are transmitted on Wednesdays at 18.30 Greenwich Meantime on 15.40 mhz and 15.07 mhz in the 19 meter band, 11.26 mhz and 11.75 mhz in the 25 meter band, 9.41 mhz in the 31 meter band and 7.12 mhz in the 41 meter band. Thursdays at 12.15 GMT on 21.7 mhz and 21.66 in the 13 meter band, and 17.885 mhz in the 16 meter band.

Reception is not good in the particular area but with that little lot you should be able to switch wavelengths when it fades out. Other overseas readers may be interested to know that the BBC World Service publish a monthly booklet called 'London Calling' which gives detailed information on frequencies and programme details. It costs 18 for a yearly subscription and for a copy send a cheque or postal order to the BBC External Publicity Department, Bush House, The Strand, London WC2.

Thin Lizzy's fat discography

DAVE GRAY would like a list of all the singles and albums by Thin Lizzy. Before Lizzy signed to Phonogram in July 1974 they were with Decca. Their albums on that label were 'Thin Lizzy', 'Shades Of A Blue Orphanage', 'Vagabonds Of The Western World' and 'Remembering Part 1'. The singles with Decca were 'Whisky In The Jar', 'Randolphs Tango', 'The Rocker' and 'Little Darling'.

With Phonogram and on the Vertigo label their albums are 'Night Life', 'Fighting', 'Jailbreak', 'Johnny The Fox', 'Bad Reputation', and 'Live And Dangerous'. The singles are 'Phlomena', 'Rosalie', 'Wild One', 'The Boys Are Back In Town', 'Jailbreak', 'Don't Believe A Word', 'Dancing In The Moonlight', and the re-release 'Rosalie'.

It's simply a star's choice

NEIL PATRICK of Heathfield, Sussex is puzzled (poor Neil). He's been puzzled since April as to just how we compile our 'Star Choice' chart. The answer is simple, dear Neil. The 'star' is asked to choose his/her 10 favourite records in order of preference, and we print them!

MAILMAN

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

Vendetta? WHAT Vendetta? Oh, THAT vendetta

Mirror/Mirror non-connection

I HAVE just bought a copy of the Daily Mirror official annual 1978. Am I mad? (Looks likely - Mailman). For £1.50 you don't get as much info as you would in one week of R.M. (Flatterer - Mailman). The pin ups are quite a feature too - 'orrible one of Rick Parfitt and the Tom Robinson Band. Vile one of Leo Sayer and The Jam look poxy. Have you got anything to do with the Daily Mirror? Record Mirror - Daily Mirror - I suppose you're hand in glove.

Love and kisses, raver of the year.
PS Do I get paid for this?
● You expect to get paid for THIS? You have to be joking. And another thing, our hand isn't in anyone else's glove.

Protesting against protest

I AM writing to protest against Rock Against Racism. Why should groups like the Jam or Sham 69 take part? I am not a fan of the NF, but The Jam and Sham should put their talents to better use.

A devoted Amin Fan, Nottingham.
PS I am not a racist.
● Congratulations. Your Oscar is on the way.

WELL, I was beginning to think that your paper had a vendetta against Bob Seger. During his visit here a year ago, yours was the only paper who gave him less than a rave review, and when his new LP was released, all the other papers said it was his best so far, and you said it wasn't. In fact it was quite an insulting review. I know it's all opinions, but surely when you were the odd one out, and indeed were stating the opposite to the other papers, I couldn't help wondering. Especially when his record

company don't advertise in your paper - does this have any bearing on the case? Come on now, own up - it surely must sway you sub-consciously, if not consciously.

Now, having said all that, I must say a big thank you for printing Jim Farber's review of Seger's New York concert. He confirmed what I know to be true, as I went to see him at Manchester, that Seger is dynamite.

Now I know you don't have a vendetta against Seger, it must be that your staff have different

tastes from me - except for Jim Farber of course.

Eileen Simmonds,
Manchester.

● Always nice to get a grovelling letter. Seriously though, in answer to your question, nobody on the editorial staff gives a damn one way or the other about adverts - as far as we're concerned it's a necessary evil. We'd never alter our opinion of an artist because of his record company's action. And anyway as far as we know, Capitol do advertise with us.



BOB SEGER: ballsy, brilliant etc (that OK?)

Speaking of positions . . .

SHEILA PROPHET, the great, big, fat hypocritical bitch wants hanging by her suspenders from the post office tower. (No she doesn't, thanks all the same - SP).

How she's got the bloody audacity to make crude comments about the Bay City Rollers in the Sham 69 interview I do not know! It was only a year or so ago she herself was purring round them.

What the hell is wrong with being a commercial pop group? I mean, just look where they are these days, a far cry from some of this everyday hunch of berks we're now landed with.

A staunch BCR admirer (aged 18, also 36-24-34).

● Snide comments? What snide comments? If you look again, you'll find all comments about the Rollers came from Jimmy Pursey, not me. In fact Jim and I were agreeing that we liked the Rollers. Oh and incidentally, talking about

everyday blokes, the BCR's are about the most everyday bunch of blokes I've ever interviewed - which is one thing I liked about them.

Hail to the 7 inch record!

DID YOU know these amazing facts about the apparently boring, uninteresting 7" record?

(a) The total area (excluding the hole in the middle) is 38.475 square inches!

(b) The total playing area is (on average) 19 inches!

(c) The circumference of the disc is 21.991 inches which means that the actual perimeter travels at 0.93713 mph when spinning at 45 rpm!

(d) The first 7" record was made from solid lead and was 20 feet thick. This idea never got off the ground.

(e) They're too bloody expensive.

The Super Civil Servant Southend, Essex.

● You're right - the 7" record is boring and uninteresting.

Heaven can't wait

I MUST praise Steve Gett for his fantastic A to Z of heavy metal. I am not a church goer, but when I go again, I'll reserve a place in heaven for him. And you thought 'Stairway To Heaven' was only Robert Plant's imagination. Who the hell is this Steve Gett anyhow?
Carl Marx.

PS I like Sheila Prophet. Recommend any good brain surgeons?

● Steve says he's making his own ecclesiastical arrangements, thanks very much, and they've nothing to do with hell. Sheila will rearrange your brain for a small fee.

Grumble merchant

I'VE WRITTEN to complain because on September 30, my letter was a long one but you cut it down to a short one and you changed it so it meant something different. Nige, Woodford Green, Essex.
● It was probably even more boring than this one. Next.

Cliff's 20 years in the limelight

WELL you didn't exactly get overjoyed in celebrating 20 years of fantastic success by Cliff Richard in the music business. I do think you could have made a better spread for a fellow who has been a great influence on the British music scene and the world. Kathy Cloud, Ipswich.
● The world? Aw c'mon Kath, Cliff hasn't strayed that far from the home base. What more d'you want? Blood?

Travolta - are we worthy?

I WAS delighted to hear that you were going to have interviews with the multi-talented John Travolta.

What I don't understand is how you can do the interview (and hence sell more copies of your grotty magazine) and at the same time call him John Travolting and criticise everything he does. Surely if you don't think he is no good at what he does he shouldn't qualify to be in your comic. (Eh? Would you

like to repeat that? - Mailman). Or perhaps you are willing to change your views when you can make some money out of him. To John Travolta I would suggest that he finds a decent magazine where his singing and acting abilities will be rightly appreciated and to stop lowering himself with Record Mirror. Jeremy Nye, Henfield, Sussex.
● Right little dictator, aren't you? Magazine staffs are made of people possessing different musical tastes. I can't think of one single act that everyone here likes. We're all entitled to our own opinions . . . just as you are. We don't tell you what you have to like, do we?



Dungy-dungy -dungy . . .

LISTEN, ABOUT Sheila Prophet's Off-Centre article about the likes of Zep, Sabbath, Purple and heavy metal disco scene. Can DJ Neal Kay really be serious in describing the likes of Zep, Sabb, Purple and Nugent as 'progressive'? If so, I suggest he consults a dictionary before using the word again.

Enjoyable they may be, but they ceased to be progressive on the day Rocky Music released 'Virginia Plain'. Since that day even reggae has progressed more than HM. Back in the sixties the HM bands started going 'dungy - dungy - dungy'.

Now whilst all other forms of rock have moved in different innovative directions, HM bands still maintain the status quo (sic) of 'dungy - dungy - dungy'. Talk English, Neal!
Paul Thompson, Southport, Merseyside.
● DUNGY-DUNGY-DUNGY? And you tell other people to talk English?

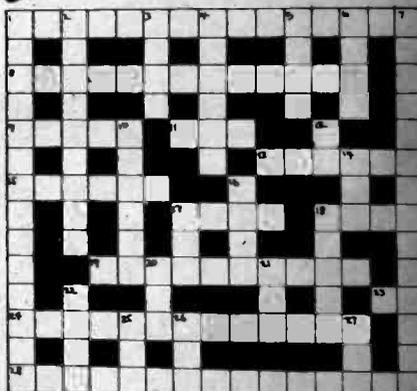
Is this really necessary.

HERE'S a letter from the recent past, so to speak. Remember me, the self-proclaimed Messiah of new wave and all that Jazz? (Nope - Mailman). Me that used to plague the RM offices with a glut of letters, articles, bums and goodness knows what else . . . The Allen.

Well of course it's been some time since I've appeared in print. Partly due to your refusal to cooperate, for which I can hardly blame you, I mean I get sick of myself too sometimes! But once I get down to Bristol (sometime next year) I hope to once again pick up my pen and write, this time with more meaning. So when this time comes I hope you will be lenient to a young old fool.

Until the next time then, Kristyan Raven, (nee Christopher Barron), Oswestry, Shropshire.
● Oh gawd no, not the Allen again - that's all we need.

XWORD



ACROSS

- 1978 Chicago No 1 (2,3,5,2,3)
- The conclusion the Rules came to (1,4,2,2,4)
- Stones single, about Mrs Bowie perhaps (5)
- See 23 Across
- Deadly Alice Cooper album (6)
- Bobby Darrin hit (6)
- Wet Status Quo single (4)
- Had hit single with Bowie's Man Who Sold The World (4)
- A question from Bob Marley (2,4,4)
- And 11 Across Early Moody Blues No 1 (2,3)
- A compliment from Rod (3,4,2,4)
- 1970 Creedence Clearwater Revival hit (2,3,3,4)
- Gary Puckett and the Union Gap hit (5,4)
- He told us about Me You And A Dog Named Boo (4)
- Elvis Costello's lost Love (6)
- Where Jonathan King told us everyone had gone (4)
- Multi-Coloured DJ (4)
- Sam Cooke original that was a hit for Herman's Hermits (9,5)
- Had 1971 Tamla Motown hit with 'Heaven Must Have Sent You' (6)
- Green or Stewart (2)
- Adler or Reed (3)
- American comic strip group (4)
- The band that brought us the Crunch (3)
- Status Quo were On The . . . (5)
- Refreshment for the Tullerman (3)
- Bowie album (featuring 25 Down) (3)
- Neil Young LP (4)
- Former Roxy musician (3)
- Jo Jo Gunne hit (3)
- Alvin or Brenda (3)

DOWN

- The result of Yvonne Elliman catching Saturday Night Fever (2,1,4,4,3)

LAST WEEK'S SOLUTION

ACROSS: 1 Dreadlock Holiday. 8 Neil Young. 11 Tull. 12 Rio. 13 Joe. 14 Colin Blunstone. 16 Smith. 17 In The City. 19 Rea. 21 Lennon. 22 Art. 25 Abba. 28 Stayin' Alive. 29 Songs From The Wood.
DOWN: 1 Deniece Williams. 3 Eric Clapton. 3 Daytona Demon. 4 Can. 5 Out Of Time. 6 Idle. 7 You've Got A Friend. 9 U.K. 10 Grant. 13 Jethro. 15 Limit. 18 Yes. 20 Greasy. 22 Star. 24 Riot. 25 Lido. 27 Ben.

**OFFICIAL GUIDE TO THE
AUTUMN HI-FIDELITY SHOW**
£1500 DUAL COMPETITION
Running for one month only

**PLUS
TEST REVIEWS ON...
Six new 40-60w amplifiers...
Latest in musiccentres... Three turntables**

**Hi-Fi
for Pleasure
on sale
at your
newsagent**

PLUS
Hi-Fi
Stereos
Cassets

BOB GELDOLF/**THE BOOMTOWN RATS**



RAT TRAP

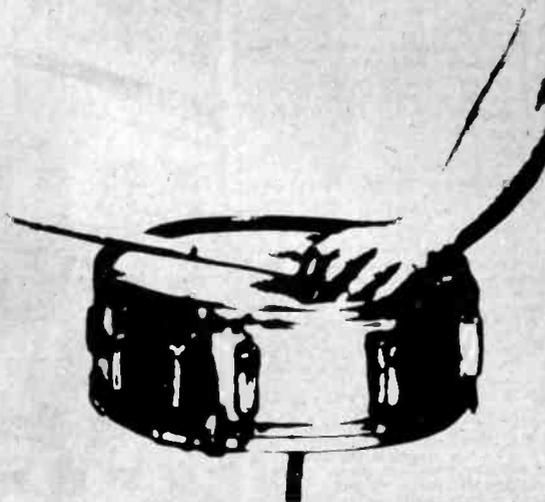
JOHNNIE FINGERS/**THE BOOMTOWN RATS**



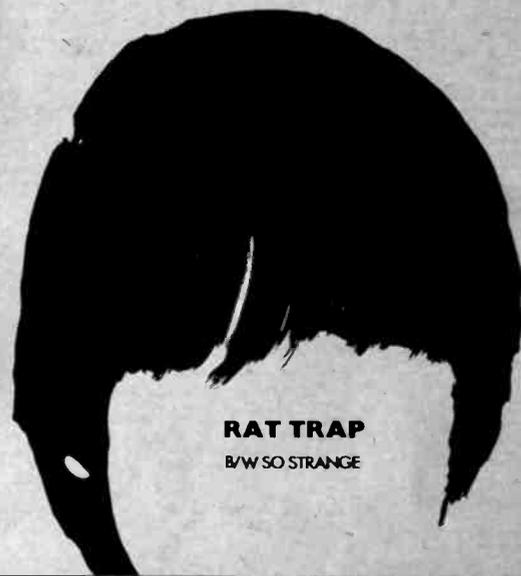
RAT TRAP

SIMON CROWE/**THE BOOMTOWN RATS**

RAT TRAP

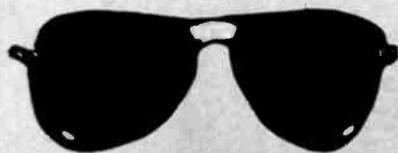


GARY ROBERTS/**THE BOOMTOWN RATS**



RAT TRAP
B/W SO STRANGE

GERRY COTT/**THE BOOMTOWN RATS**



RAT TRAP

PETE BRIQUETTE/**THE BOOMTOWN RATS**

RAT TRAP
B/W SO STRANGE



SEE THE RATS:

OCTOBER TOUR

- | | |
|--------------------------------|-------------------------------|
| 18TH MARKET HALL CARLISLE | 24TH CIVIC THEATRE HALIFAX |
| 19TH CAIRD HALL DUNDEE | 25TH CIVIC HALL WOLVERHAMPTON |
| 20TH CAPITOL ABERDEEN | 26TH THE GAUMONT IPSWICH |
| 23RD EMPIRE THEATRE SUNDERLAND | 28TH THE GAUMONT SOUTHAMPTON |

plus the wonderful REGGAE REGULAR

OUT OCT 6th THE NEW SINGLE RAT TRAP ENY 16 LIMITED EDITION FULL COLOUR BAG



BIRMINGHAM, Barbarella (021 443 9413), Marianne Faithfull
BIRMINGHAM, Village Row (1454), Mickey Jupp / Wreckless Eric / Rachel Sweet / Lene Lovich / Jona Lewie
BIRMINGHAM, St Georges (1454 3211), Steel Pulse / China Street
BRIGHTON, Alhambra (1777), Piranhas
BRIGHTON, Sussex University (161681), Natumbi
BRISTOL, Posada (27949), Spider
BUMFRIES, Stagecoach, John Otway
CARDIFF, Top Rank (28535), Squeeze and the Banishes
CHILMSFORD, Chancellor Hall (6546), 999
COVENTRY, Dog and Trumpet, Armpit Jug Band
CRUICKSHANK, Fairfield Hall (1454 3291), The Hawklords
CRUICKSHANK, Greyhound (01-651145), Suede/Strife
CRUICKSHANK, Stagecoach, John Otway
DELSLEY, HEMPSTEAD, Dr Feelgood/Squeeze
DELSLEY, HEMPSTEAD, Beeches, Linnelight
DORSET, Rothay Club, Rakal
HILL, New Theatre (20463), Jasper Carrott
HILL, Telstar Club, The Cruisers
LEICESTER, Polytechnic, Richard Dignance
LEEDS, Staging Post (145625), The Vibe
LEEDS, Vivas (456249), New Jazz Review (lunchtime)
LEEDS, Vivas (458249), Abscondley Jets
LEICESTER, De Montfort Hall (22850), Barclay James Harvest
LIMERICK, Savoy (44644), The Cimarrons
LONDON, Brecknock, Camden (01-485 3073), 10 U
LONDON, Bridgehouse, Canning Town (01-467 2859), Remus Down Boulevard
LONDON, Duke of Lancaster, New Barnet (01-449 0467), Jerry The Ferret
LONDON, Hammersmith Odeon (01-748 4081), B.B. King/Bon Seals Band
LONDON, Lyceum, Strand (01-836 3715), Wilko Johnsons Solid Senders /

LONDON, Marquee, War-gour Street (01-437 6903), The Eric Bell Band
LONDON, Nashville, Kensington (01-670 6071), The Yachts
LONDON, Palladium (01-437 7373), Leo Sayer
LONDON, Pegasus, Stoke Newington (01-226 5930), Autographs
LONDON, Theatre Royal (01-336 8101), Marshall Hall
LONDON, Torrington, North Finchley (01-445 4730), The inmates
MACCHESTER, Bears Hotel (21397), The Times
MANCHESTER, Apollo (081-2731112), Smokie
MILTON KEYNES, Leisure Centre (77251), Matchbox
MOTHERWELL, Civic Hall, Aswad
NEWBRIDGE, Institute (243019), Jenny Darren
NEWCASTLE, Polytechnic (28761), The Pieslers
NOTTINGHAM, Grey Topper, Supercharge
NOTTINGHAM, Sandpiper (54391), Whizz Kids
NOTTINGHAM, Theatre Royal, Barbara Dickson
OXFORD, Corn Dolly (44761), Zhain
PORTSMOUTH, Rotary Club (27074), Staa Marx
REDCAR, Colham Bowl (74420), The Only Ones
SALTBURN, Filamore (22021), The Movies/Street Band
SHEFFIELD, Top Rank (21927), Buzzcocks
SOUTHAMPTON, Gaumont (22001), Wishbone Ash
MONDAY
OCTOBER 16
BIRMINGHAM, Mercat Cross (021 622 3281), Orphan
BIRMINGHAM, The Gig (021 356 2774), Mick Parren & Larry Wallis
BRIGHTON, Dome (682127), Wishbone Ash
BRISTOL, Crockers, Stranded / Stargazer
CANTERBURY, Odeon (62490), Steel Pulse / China Street
COLERAINE, University (4141), Tom Robinson Band / Stiff Little Fingers
COVENTRY, Cimax, The

Accelerators
CRUICKSHANK, Fairfield Hall (01-484 9291), Barbara Dickson
DONCASTER, Outlook (64434), The Only Ones
DUNDEE, University, The Movies / Street Band
EDINBURGH, Astoria (031 661 1662), Aswad / Sandy and the Backline
HANLEY, Victoria Hall (4241), The Buzzcocks
IPSWICH, Gaumont (53641), Barclay James Harvest
LEEDS, Birmingham (451240), Red Eye
LEEDS, Town Hall (131301), Jasper Carrott
LEEDS, Vivas (456249), Moore
LIVERPOOL, Erics (051 236 7581), Jenny Darren
LONDON, Brecknock, Camden (01-485 3073), The Helicopters
LONDON, Bridgehouse, Canning Town (01-467 2859), The Young Bucks
LONDON, College of Printing, Elephant and Castle, The Yachts
LONDON, Dingwalls, Camden (01-267 4967), Kokomo
LONDON, Half Moon, Putney (01-480 8465), Pigsty Hill Light Orchestra
LONDON, Hope and Anchor, Islington (01-359 4510), The Members
LONDON, Marquee, War-gour Street (01-437 6903), Hi Fi
LONDON, Moonlight, West Hampstead (01-677 1473), Autographs / Dandies
LONDON, Music Machine, Camden (01-387 0428), The Pirates / Blazer
LONDON, Nashville, Kensington (01-603 6071), The Eric Bell Band / Joe Jackson
LONDON, Pegasus, Stoke Newington (01-226 5930), Zhain
LONDON, Rock Garden, Covent Garden (01-240 3951), The Magnets
MANCHESTER, Band On The Wall (061 832 6625), Ed Banger
MANCHESTER, Free Trade Hall (061 834 0913), B B King
MANCHESTER, UMIST, (061 236 9114), Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records / Lene Lovich / Jona Lewie
MIDDLESBROUGH, Rock Garden (241995), Champion



CLASH: London Roxy, Saturday.

KEELE, University (625411), Side
LIVERPOOL, University (051 709 4744), Radio Stars / Reaction
LONDON, Bandwagon, Scratch
NEW BRIGHTON, Golden Guinea Club, T Ford and the Bonehakers
NEWCASTLE, City Hall (20007), Smokie
PLYMOUTH, Fiesta, Siouxie and the Banishes
PLYMOUTH, Woods, (25138), Wire
PORTSMOUTH, Guildhall (24335), The Hawklords
READING, Top Rank (57262), Dr Feelgood / Squeeze
SHEFFIELD, Limit (730940), Neon Hearts
SWANSEA, Circles, 999
WARRINGTON, Carlton Club, The Smirks

TUESDAY

OCTOBER 17
ABERDEEN, Fusion, The Movies / Street Band / Sitting on the Fence
AYR, Caledonian Hotel, Ignatz / Sirrocco
BELFAST, Polytechnic, John Otway
BIRMINGHAM, Barbarella (021-643 9413), 999 / Razar
BIRMINGHAM, Odeon (021-643 6101), The Hawklords
BISHOPS STORTFORD,

LONDON, Golden Lion, Fulham (01-385 5942), Music Business
LONDON, Marquee, War-gour Street (01-437 6903), Chelsea
LONDON, Music Machine, Camden (01-387 0428), Autographs / Slow Motion
LONDON, Nashville, Kensington (01-603 6071), The Bishops / Kabra Villana
LONDON, North East London Polytechnic, Kentish Town (01-607 2789), Angel Paladino
LONDON, Pegasus, Stoke Newington (01-226 5930), Dead Ringer
LONDON, Rock Garden, Covent Garden (01-240 3951), Resistance
LONDON, Thomas A Road (01-703 7324), Zhain
MANCHESTER, Band on the Wall (061-832 6625), Creation / Alan Tint / St Mathilda Boys
MILTON KEYNES, Starting Gate Scratch
NEW MILLS, Bees Knees, Spider
NUNEATON, 77 Club (585223), The Right Boys
PENZANCE, Winter Gardens (2475), Wire
PORTSMOUTH, Locarno (25491), Steel Pulse / China Street
PORTSMOUTH, Guildhall (24335), Wishbone Ash
SHEFFIELD, Polytechnic, Totley Site (368721), Advertising
SOUTHAMPTON, Gaumont (22001), Budget / Strife
YEOWITON, Royal Naval Station, T Ford and the Bonehakers
WEDNESDAY
OCTOBER 18
BISHOPS STORTFORD, Triad (56333), CGas 5 / The Magnets
BOURNEMOUTH, Winter Gardens (26448), Dr Feelgood / Squeeze
BRADFORD, University (33466), Whirlwind
BRISTOL, Crockers, Stranded / Stargazer
BRISTOL, Tiffany's (34007), Motorhead
CARLISLE, Market Hall, The Boomtown Rats / Reknare Regular

CHESTER, Valentinos (881 474), Spider
COVENTRY, Warwick University (20309), Tom Robinson Band / Stiff Little Fingers
DUNDEE, Technical College (29106), Andy Diamond
EDINBURGH, Heriot Watt University (031 226 3574), The Tools
FOHAM, Royal Holloway College (5984), The Edge
EXETER, Routes (58615), Wire
HOLBURY, Old Mill, The Piranhas
LONDON, Collegiate Theatre (01-387 8629), Vivian Stanshall
LONDON, Hope and Anchor, Islington (01-359 4510), Hi Fi
LONDON, Kensington, Russel Gardens (01-603 3245), The Young Bucks
LONDON, Marquee, War-gour Street (01-437 6903), The Smirks
LONDON, Music Machine, Camden (01-387 0428), Autographs
LONDON, Nashville, Kensington (01-603 6071), Punishment of Luxury / Cyanide
MANCHESTER, University (061 236 9114), Aswad
NEWPORT, Sigway (50978), The Pirates
STAFFORD, North Staffs Polytechnic (52331), The Fabulous Poodles
NORWICH, Boogie House, The Yachts
NOTTINGHAM, Theatre Royal, Leo Sayer
NOTTINGHAM, Sandpiper (54391), Crazy Cavan
PLYMOUTH, Metro (51326), Budget / Strife
POOLE, Wessex Hall, Barbara Dickson
PORTTRUSH, Chester Club, John Otway
READING, Bones, 999 (806222), The Rich Kids
SHEFFIELD, Polytechnic (738034), The Movies / Street Band
SOUTHAMPTON, University (556201), Steel Pulse / China Street
TREFOREST, Polytechnic of Wales, The Larkers
WOLVERHAMPTON, Lafayette (26285), Cado Belle
WOLVERHAMPTON, Polytechnic (28521), Neon Hearts

Only You and Teddy Pendergrass... know what you want ...that's why 'ONLY YOU' from Teddy Pendergrass is being released as a 12" single!

'ONLY YOU' is pulling in so many disco requests that it's being released as a specially extended 7-min 58-sec version. And it's backed with another choice cut from the album 'Life Is A Song Worth Singing' called 'Close The Door' which runs to 5-min 27-sec. Which makes over 13 minutes of sensuous, soulful sounds from Teddy Pendergrass.

ONLY 99p R.R.P.

TEDDY PENDERGRASS
 New 12" single
ONLY YOU / CLOSE THE DOOR

12-6713

Philadelpia International Records

ROADSHOWS

YOUNG SMILES

(SHOCK HORROR)

NEIL YOUNG, New York

AT FIRST it seemed more like an Earth Wind And Fire "theatrical event" than the usual Neil Young wrist-slitting session. Giddy, Broadway-type theatrics permeated the show, as roadies, dressed like druids from Star Wars, bounced around with unaccountable glee. The intro music was Hendrix's version of "The Star Spangled Banner" and The Beatles' "A Day In The Life" to set the mood for what at first seemed like an all-too-obvious "period piece".

Our first sight of "the star" of this weird display was when the druids lifted a box off a cocooned object which turned out to be Neil Young catching a few zzz's. The only logical extension of this weirdly joyous death dance seemed to be to pass out overdose levels of sleeping pills to the crowd, and Young quickly lived up to his downer persona by starting with that great end-of-the-sixties song "Sugar Mountain". Neil started alone with a sole brittle acoustic guitar and a cordless mike, allowing him to roam the stage for that perfect pained "wanderer" effect.

Throughout this first acoustic set the sound

was the clearest I've ever heard in a major stadium. You could hear every word of "Comes A Time" and the ironic unreleased "Out Of The Blue And Into The Black".

Some problems started with the electric set, though. As the four piece Crazy Horse came on stage, various actors, dressed as loony bin doctors crowded the stage and began walking around at odd intervals acting out brief lines of the songs; as giant lights came on telling us which year the song was from. The overall effect was so obviously trite and repulsive (in a Robert Altman 'Nashville' sort of way) that it seems impossible to believe a man of Neil Young's intelligence could have added it for any reason other than to parody the ELO-style shows of today. Still, this is the same man who gave us the on-screen horror of 'Journey Through The Past' (the only movie I've seen to match the pretentiousness of Dylan's 'Renaldo And Clara') so one never knows.

Despite all this, the electric set proved among the most moving live spectacles I have ever witnessed. It's about time we all realized that Neil Young is among rock's finest guitarists. He has such a command of

dissonance and the 'darker side' of the fretboard, that even his longest solos prove chillingly captivating. It continues to amaze me how anyone who has lived in California all this time could come up with such a consistently raw, uncommercial sort of sound. Young avoided the obvious at every turn - not playing too many oddies and (thankfully) not encoring with such expectables as 'Down By The River'. Instead we got 'Tonight's The Night' in its most haunting version yet.

Like all great rock 'n' roll artists, though, Neil Young is a tough one to figure. We'll never know how much of the theatrics were tongue in cheek, but what we can know is the direct bite of Young's guitar (which only Tom Verlaine has adequately imitated). Perhaps even above his songs, I felt at least on this night, that it was one of the most frighteningly truthful instruments I have yet heard. **JIM FABER**

THE HAWKLORDS, Manchester Apollo

DESPITE DIFFICULTIES with the sound, this second date of their massive UK trek was a total success in terms of entertainment. In the words of some Mancunian fans after the show, "It was great".

Yet, although the audience was satisfied, there were several problems in need of immediate attention: the primary one being to sort out the film, projected on a screen behind the band, into a more relevant aspect of the proceedings. Last weekend it was somewhat disjointed and hard to follow, particularly as the images were frequently veiled by the shadows of those on stage.

However, tours generally commence with setbacks in some form, and I'm sure that The Hawklords will soon be in top gear. For, like the denim brigade which filled the Apollo, I thoroughly enjoyed their performance and it was especially impressive to see the way in which the newly joined musicians have swiftly adapted; also interesting was the apparent re-vitalisation of old hands Bob Calvert and Dave Brock.

The set revolved around the latest album and such numbers as 'Flying Doctor', 'Only The Dead Dreams Of The Cold War Kid' and the current single, 'Psi-Power' emerged with tremendous force. A spectacular lighting display and the extensive talents of three dancers



JOHN McLAUGHLIN London Rainbow

JOHNNY McLaughlin, Electric Guitarist, returned to the stage a changed man. No more Eastern-follies: just plain axe.

One memorable talent,

L. Shankar, stood by from the Shakti days and came up with the odd spot of superlative taretic violin - plus a rather fine discourse on tambourine with drummer Tony Smith. Completing the outfit were Fernando Saunders on bass and Stu Goldberg on keyboards, both of them usually

rather lost to the all-powerful drive of McLaughlin's guitar.

Material ranged from 'Friendship' off the last album (the one that sounds as if it wants to turn into Focus 'Sylvia') to 'Sanctuary' from way back: all received with unbounded enthusiasm

by the audience. The pity of it was, that most of them sounded the same, with apparently no thought put into any arrangements. John McLaughlin could just as well have stepped forward and played alone throughout - he's certainly got the technique to do it. **SUSAN KLUTH**

added to the whole rock/theatre combination, though I never felt either attraction placed the music into a secondary position.

The concert was a pleasure to watch, and that heavy live approach was ever present, as well as the commercial element which featured strongly on the new LP. The Hawklords are well worth checking out and if you're lucky, as we were on Saturday, they'll treat you to those classic cuts 'Master Of The Universe' and 'Silver Machine'. All good stuff, that. **STEVE GETT**

BARCLAY JAMES HARVEST Hammersmith Odeon

DRY ICE blew out over the audience. The revolving crystal ball dazzled. I was happy.

This was new revitalised Barclay James Harvest. This was Barclay James Harvest playing to a crowd fervently clapping and stamping their feet. This was Barclay James Harvest where for once I didn't sink leaden into my seat after the first hour. Thank God they've escaped the clutches of their last album and headed for pastures new. Stripping themselves down to more basic melodies (I think).

BJH are like a clever dinosaur who found a way of not becoming extinct. An oasis of peace and love amongst the crash and bang. I can't help it, I'm a sucker for melody and I'm a sucker for their high pitched vocal style. Somehow it always strikes a chord deep down with me - especially on 'Berlin', where the band looked like a collection of wandering minstrels from a costume drama.

'In Search of England' also had me dribbling as Woolly Wolstenholme tenderly bit off the top of his microphone to get the lyrics across. I was also reduced to a quiver by 'Child Of The Universe' utterly idiotic lyrics but BJH always have the talent to make them seem serious and deeply meaningful-man. The band struck out, with 'Loving Is Easy' and

'Rock 'N' Roll star' big sympho rock production. At last they played 'Mocking Bird' and an illuminated butterfly rose at the back of the stage. In streams of cosmic consciousness our hearts soared on the wings of love (sheer poetry, eh what?). **ROBIN SMITH**

BARRY MANILOW London Palladium

ALTOGETHER now, follow the bouncing ball. 'Showbiz that screw everyone you know biz, that Barry Manilow biz, that's really showbiz.

Frankly Barry Manilow leaves me cold, but I've got to hand it to him... in spite of all his drawbacks he outgitters the Talk Of The Town while running a very tight ship on stage. He comes across a quartz digital performer; you have to keep prodding yourself awake to register.

He claims to have been born 30 years too late, so strong is his affection for the music of the forties. But his real forte lies in accentuating his less than average talents as a dancer, raconteur and humorist. Curiously this makes him a likeable, though forgettable, character.

I'm sure Manilow is able to crack a 'dirty' joke as well as his fairy godmother Bette Midler can. But he prefers to keep the lights of Las Vegas always on his horizon and opt for night club tease instead of bar room sleaze.

And hasn't he done

well! All those platinum albums and SRO shows in the States prove he's no dummy.

His forties-inspired material was a furiously paced medley of tongue twisting lyrics and snappy arrangements which showed off his talents to best advantage and provided ample evidence of his ability to write top selling jingle material as well as straight songs.

But the bulk of these can be likened to a box of bonbons. They are all nicely wrapped, basically sweet, easily digested. Some are a slow chew, others are a very slow chew. You all know what happens when you eat too many.

The only noticeable mood change came with 'Copacabana' which he gave the full treatment with help from his trio of women dancers and singers Lady Flash and a special backdrop.

That happy moment over, Manilow returned to his ludicrously high piano stool for a monstrous overkill of the Donna Summer hit 'Could It Be Magic' with only candyfloss cloud effects on the back screen to distract the irritable among the audience. (There were not many of us).

Then we got 'Mandy' with an unwanted coda of 'Could It Be Magic'. This was enough for me but two encores were yet to come.

Some people just can't get enough of showbiz. **JOHN WISHART**

BERNIE TORME BAND London Marquee

WITH THE Ramones in town and it being a Monday night, the Marquee was only half full for the Bernie Torme Band; a far cry from the packed house they played to a couple of weeks previously. Nevertheless, the second gig in Wardour Street was as good, if not better, than the first, confirming in my mind that this 24-year-old Irishman is a very exciting, up and coming axeman.

After a poor start, in terms of sound quality, the situation soon improved, and throughout it was L-O-U-D. There was plenty of riffing, licking and atomic soloing from Bernie - sheer delight for headbangers - and although the material is of a new wave nature, its appeal is more HM due to Torme's guitar work.

Armed with a white stratocaster, he lies somewhere between Hendrix and Blackmore, delighting in plenty of feedback, in the Nugent style. He makes use of all the tricks in the book, rubbing the strings against a mike stand, playing with his teeth, together with an overdose of heavy rock posing.

Best numbers of the set are 'I'm Not Ready', their new single, 'Anyway, Anyhow, Anywhere' (if my memory serves me correctly) and the only slower one, entitled 'Don't Look Back'. Bernie steals the limelight and only occasionally did I find myself admiring the efficiency of the drummer and the bassist. The latter is a droll character, who stares at the audience from time to time, in a ridiculously aghast manner.

Back to BT, however, who, at the end of the set proper, slammed his axe into the stack of Marshall amps behind him, totally summing up the aggression he exuded all night. Despite the poor attendance, there was sufficient response to encourage two encores.

Only time will tell whether Bernie Torme is going to make it or not, but this gig was decidedly encouraging. **STEVE GETT**



BARRY MANILOW mandy fever strikes

DISCOLAND gives you the big chance!

Win yourself a complete DISCOLAND disco system

Watch out for our competition only in RECORD MIRROR for your chance to win this fantastic prize

'Ranger' Console with mike
Pair of 120w RMS Speakers
Decor light boxes
Fuzz box
Multi-purpose projector

PLUS Albums for over 100 runner-up winners from BONEY M.
BRASS CONSTRUCTION
TINA TURNER
SYLVESTER and many more

ALL THIS COMING SOON IN...

RECORD MIRROR

More than a hint of sell out

CHEAP TRICK, THE CARS, NEW YORK

THE MAJOR identifiable trademarks of a successful American mid-west band — besides the obvious prerequisite that they must have I.Q.'s of under 83 — is that they have to develop a great love for guitar cadenzas that should be confined to tune-ups, faceless singing, and clumsy rhino stomp riffing. The fact that Chicagoans Cheap Trick on album, sidestep all of these horrifying clichés and offer so much personality and musical catchiness made them at once a fascinating aggregation.

Yet all this only made it more painful to watch their New York headline return at The Palladium. Chief Trickster, Rick Nielsen has become quite an obnoxious figure of late. Though his appearance is off-beat (by midwest standards anyway) it's hardly amusing, and his dorky stance soon entrenches itself firmly in yawn-

But the real culprit is his blaring guitar work. To make up for the sparse three-piece set up, Rick turns up the volume and lets out a thrashing mutated sound that smudges up the rest of the band's more subtle strokes. Bun E. Carlos is a powerful drummer and Tom Petersson's 12-string bass is certainly full bodied, but like Tom Scholz, Rick feels the need to draw attention to himself at all times.

This indulgence often eclipse Robin Zander's wonderfully cute vocals and renders the sound more like Kliss or Foghat than the bands Trick emulates, such as The Move.

Though so much of the group's top notch material was lost in the guitar mire, pop tarts like 'California Man', 'Southern Girls' and 'Surrender' still managed to push forth their tasty melodies. A new song was a lowpoint, though, 'I Need You', which was tightly delivered at the band's last New York gig. Was this time awarded a three day jam session and

sundry guitar jerk-offs from Rick.

Perhaps all this padding and pseudo-pyrotechnics is Cheap Trick's way of selling out, but I only hope they go back soon and listen to their own albums to remind themselves of what really great steel enforced pop should sound like.

More successful here were the openers, The Cars. The Bean Town band is now the big hope of the new wave, as they look to be the only potential massive sellers in the U.S. With hits like 'You're Just What I Needed', which jumps around with all the twitchy nervousness of a love affair between Bruce Dern and Fay Dunaway, these Cars have the goods to go far. Their slightly frigid stage manner marries the Nietzschean threat of Roxy Music to the camp of The Ramones. Most importantly the band provide the first non-offensive moog solos since early Roxy (circa 'Editions of You').

With much more circa and less condescension



CHEAP TRICK: IQ's of over 83?

than Cheap Trick. The Cars could have stolen the show even if the headliners were in full form. Now I just hope the midwest (and the rest of the world) is really as ready for The Cars as their first album sales suggest. If so, we're in for a lot of great music to come. JIM FARBER.

CROWN HEIGHTS AFFAIR Hammersmith Odeon

THE ELDERS had always spoken of 'The Ritual' in tones of strict reverence. Now it was the time I was dressed in the ceremonial robes complete with an Acme

Thunderer whistle dangling from my neck, and sent, with the other acolytes, to the meeting place.

The lights went down. The air filled with the shrill scream of whistles and the high priests launched into the traditional Star Wars Theme, a quick snatch of the 'hit' and we were one.

The high priests were all of the same robes and stood in an orderly row holding different implements. There was the obligatory Kojak cut, the twirling trumpet, the insanelly extrovert bassman and the proclamation of star signs.

They played and moved in unison with the slick

precision and professionalism that had moved the hardened road crew to give them an ovation for the sound check.

Then came the solemn part of the ritual, the part passed down from generation to generation. "Do you feel alright?" "Yeah!"

"I can't hear you. I said do you feel ALRIGHT?" "YEAH!" the acolytes screamed, pointing their arms in the air and crying out "Hoo, Hoo", clapping their hands and whistling.

The beat was hard, the brass silky smooth, and there was no escape from that bass. Then came the measured climax of 'Dancin' and 'Galaxy Of Love'.

At the end I felt tired, sweaty but happy, and now I too can speak of 'The Ritual' with the same tones of reverence. MIKE GARDNER

BLACK SLATE Russell Club, Manchester

Opening for Black Slate were the Ded Byrds, a brass bunch from Merseyside whose spirited set won them hearty praise from the headliners.

With a singer dressed up as an admiral, alternately gargling spacedust and chucking out sweets to the audience, not to mention the shapely wench stage right blasting away on sax, the Ded Byrds are lively a gang as you'll see anywhere, and they acted as the perfect foil for their Rasta-conscious counterparts.

As it happens, only two of Black Slate, vocalist Keithroy Drummond and Elroy Bailer (bass) are fully paid up Rastafarians, although

the music produced by the band as a whole would seem to lend itself to this persuasion, with constant lyrical references to peace, love, freedom, Jah etc.

Being Jamaicans who formed the band in Britain, their songs are certainly more steeped in the Rasta spirit than those of, say, more commercially acclaimed outfits like Steel Pulse who were born in this country. This could account for the greater success currently being enjoyed by the latter, since many young blacks may find them more readily identifiable, but judging by Black Slate's performance, there's no reason why they shouldn't make up for lost time.

As with most of the numbers, 'Would You Like To Be Free?' was delivered with humour, fire and panache, underscored by the dub rhythms beamed out by twin guitarists Chris Hanson and Cledwin Rogers and drummer Desmond Mahoney. Above the general exuberance, Anthony Brightleys, keyboards, rippled fervently while the whole effect was heightened by the judicious use of strobe lighting — employed I imagine with rather more sensitivity than was mustered by the bombastic Hawklords who were simultaneously blinding their devotees into submission down the road at the Apollo.

The sound mix, always an essential factor with reggae, was also well up to scratch, and taking into account the growing popularity of this kind of music, anyway, Black Slate's fortunes should be on the rise. MIKE NICHOLLS.

THE SWITCH YOU CAN'T TURN OFF.



Switch met Jermaine Jackson in a lift. By the time they had their feet back on the ground, Jackson had made up his mind to blow them sky high. Switch is a six-piece band, so called because every member is a walking orchestra. Jackson is their mentor and manager. Motown is where their hearts are.

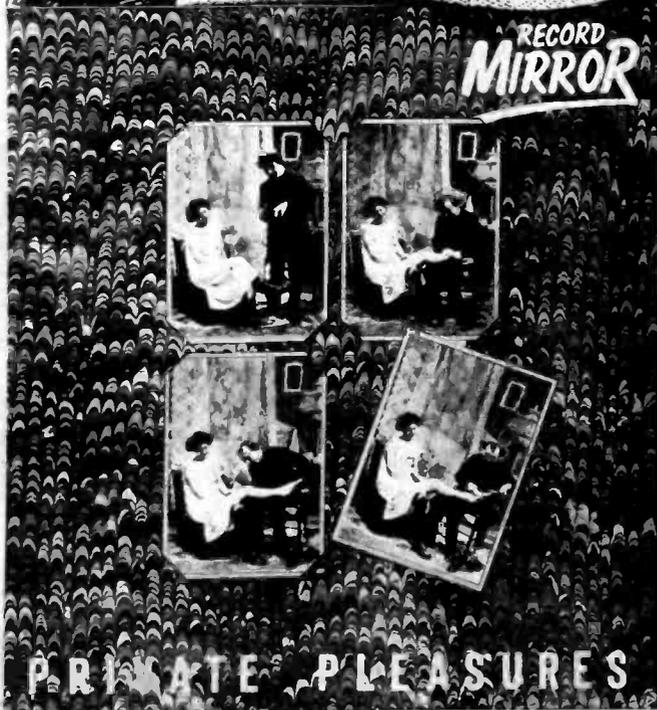
There's nothing else to say that their debut album doesn't say a million times more eloquently.

Switch. A brand new turn-on.

Debut single "THERE'LL NEVER BE" released October 13th - FIRST 15,000 AS A SPECIAL 12" LIMITED EDITION. TMG 1123



PRIVATE PLEASURES
COUPON No. 4 Cut out and keep



PRIVATE PLEASURES ...FREE!?

A unique ^{RECORD}MIRROR album for you...
collect coupon
Nº4 today

RECORD MIRROR's incredible new album featuring some of PHONOGRAM'S leading artists like –
BETHNAL KEVIN AND LOL DIRE STRAITS GRAHAM PARKER AND THE RUMOUR SANDY McLELLAND AND THE BACKLINE CITY BOY LINDISFARNE ROBERT JOHNSON BRITISH LIONS

What YOU have to do to get this exclusive LP. Just keep collecting the coupons. When you have a complete set of six coupons send them to us together with a postal order for 60p to cover postage and packaging charges. We'll give you all the details later. By this week you will have collected 4 coupons. The remaining 2 coupons will appear in successive issues of Record Mirror. Don't worry if you miss one coupon, there will be a special bonus coupon after coupon No.6 to make sure you get your complete set.

Don't forget next week's

RECORD MIRROR

for coupon Nº5.

Cut out coupon Nº4 NOW

OFFER RULES AND REGULATIONS

This offer is exclusive to readers of RECORD MIRROR. Employees and their families of SPOTLIGHT PUBLICATIONS LTD, SPOTLIGHT MAGAZINE DISTRIBUTION LTD, MORGAN GRAMPIAN AND SOUTH EASTERN NEWSPAPERS LTD and any subsidiary or associated company are not eligible to enter this offer. The complete set of six special coupons, numbered 1-6, will be published in RECORD MIRROR only, and will allow the bearer to receive one copy of 'PRIVATE PLEASURES'.
The offer is open to all readers of RECORD MIRROR in the UK and BFPO districts. Postal requests are to be accompanied by 60p per album. The publisher of RECORD MIRROR cannot be held responsible for the non receipt of entries or guarantee the arrival of postal delivery of albums.
Despatching details will be included in RECORD MIRROR, issue dated 28 October 1978.

POSTERS



1. SPACE JIBACK (by Rodney Matthews) 29" x 33" £1.20
 2. OPTIC (green on black) 27" x 33" 80p
 3. CZECH FREEDOM FOSTER 20" x 30" 60p
 4. THE LAST SUPPER (by S. Das) 39" x 24" £1.45
 5. O LORD 30" x 20" 70p
 6. THE ICE SPIRIT (by Rodney Matthews) 40" x 27" £1.50
 7. FARRAH FAWCETT-MAJORS 28" x 40" £1.30
 8. THE BEATLES (Pictadisc 1983) 20" x 30" 80p
 9. THE TWILIGHT TOWER (R. Matthews) 27" x 40" £1.50

10. WOODSTOCK 39" x 21" 70p
 11. ELVIS (GI Blues) 25" x 38" £1.10
 12. BARDOT (I) 20" x 30" 80p
 13. RED LEB 22" x 17" 40p
 14. ACAPULCO GOLD 12" x 17" 40p
 15. TEMPLE BALLS 12" x 17" 40p
 16. MOROCCAN MARRAKESH 12" x 17" 40p
 17. LED ZEPPELIN 20" x 30" 70p
 18. ANOTHER TIME ANOTHER PLACE (by Rodney Matthews) 40" x 20" £1.50

(SET OF FOUR DOPE POSTERS as above, ONLY £1.30)



19. GREENSLADE 40" x 20" £1.50
 20. VIRGIN LABEL 33" x 23" £1.20
 21. BUDGIE 40" x 20" £1.50
 22. GREEN CASTLE 23" x 33" £1.20
 23. DRAGON AND TREE 40" x 20" £1.50
 24. GREENSLADE SEA 40" x 27" £1.50
 25. OSOBISA 11.20
 26. WIZARD £1.50
 27. WADGER £1.50
 28. RELAYER £1.50
 29. YESTERDAYS £1.20
 30. BLUE DEMON £1.20
 31. CLOSE TO THE EDGE £1.50
 32. VESSONGS-PATHWAY £1.50
 33. VESSONGS-ESCAPE £1.20
 34. VESSONGS-ARRIVAL £1.20
 35. TOPOGRAPHIC OCEANS £1.50
 36. PALADIN CHARGE £1.20
 37. M'KENZIE SPRING £1.50
 38. OSOBISA WOYAWA £1.20
 39. BEESIDE MANNERS £1.50
 40. ZCARAB LANDING £1.20
 41. YESTERDAYS £1.20
 42. ZCARAB LANDING £1.20

ALSO 'VIEWS' 180 pages, mostly in full colour, size 12" x 12" cataloguing Roger's work to date. Price (incl. p. & p.) UK £5.70 OVERSEAS £6.40

and 'ALBUM COVER ALBUM' a new book edited by ROGER DEAN and HIPPY ROSIS — the book of Record Jackets, with 100's of illustrations. U.K. £5.70 OVERSEAS £6.40



43. RAQUEL WELCH 20" x 30" 80p
 44. TODAY 15" x 20" 50p
 45. OLIVIA NEWTON-JOHN 20" x 30" 70p
 46. SQUARE CIRCLES 26" x 26" 95p
 47. LOVELIGHT (dayglo colour) 20" x 30" 75p
 48. PUKE 15" x 20" 50p
 49. PILL 24" x 20" 70p
 50. GIVE US A KISS 25" x 38" £1.10
 51. IN SEARCH OF FOREVER (by Rodney Matthews) 40" x 20" £1.50
 52. KISS (2) 33" x 23" 90p
 53. WAYWARD FAIRY 20" x 15" 55p
 54. THE RUNAWAYS 38" x 25" £1.10
 55. TWELVE TOWERS AT DAWN (R. Matthews) 40" x 20" £1.50



56. RITCHIE BLACKMORE'S RAINBOW 38" x 25" £1.10
 57. FLYING DUTCHMAN 33" x 23" 85p
 58. TOMORROW 30" x 20" 65p
 59. SOO OFF 20" x 15" 50p
 60. FLAME 14" x 20" 40p
 61. TANIELORN (by Rodney Matthews) 40" x 27" £1.50



62. THE LAST ARMADA (by Rodney Matthews) 40" x 20" £1.50
 63. BLONDIE 25" x 38" £1.10
 64. OLIVIA NEWTON-JOHN 25" x 38" £1.10
 65. ANDY GIBB 25" x 38" £1.10
 66. YELLOW BIRD IS DEAD (by Rodney Matthews) 40" x 20" £1.50



67. STATUS QUO 33" x 23" 90p
 68. LET THE GOOD TIMES ROLL 34" x 25" 70p
 69. CLINT EASTWOOD 30" x 20" 80p
 70. FAST LADY (ROZ PRIORI) 35" x 25" 95p
 71. PEACE 14" x 20" 40p
 72. ABBA (No. 2) 38" x 25" £1.10
 73. YES (LOGO) 33" x 23" £1.20
 74. CHARIOT OF ROWENARC 40" x 27" £1.50
 75. STATUS QUO 33" x 23" 90p



76. YOUR COUNTRY NEEDS YOU 24" x 20" 70p
 77. TOO MUCH SEX 18" x 24" 45p
 78. BLONDIE 23" x 33" 90p
 79. "VALLEY" 18" x 24" 45p
 80. KATE BUSH 25" x 38" £1.10
 81. JOHN TRAVOLTA 25" x 38" £1.10
 82. IF IT FEELS GOOD 15" x 20" 50p
 83. WAITING FOR PEACE 23" x 33" 85p
 84. OPTIC (red/black) 23" x 33" 85p
 85. JOIN THE ARMY 23" x 33" 85p
 86. DESIDERATA 16" x 23" 55p
 87. SUNSET 23" x 33" 85p



88. KISS 38" x 25" £1.10
 89. YES (Live) 33" x 23" 90p
 90. LED ZEPPELIN 33" x 23" 90p
 91. STATUS QUO 38" x 25" £1.10
 92. JIMMY PAGE/ROBERT PLANT 38" x 25" £1.10

ALL POSTERS ARE IN COLOUR — Except Nos 44, 77, 82 and 86 Postage & Packing One Poster add 25p. Two Posters add 30p. Three add 35p. Four or more add 40p. OVERSEAS. One or two posters add 60p. Three or more add £1.00. POSTER CATALOGUE Send just 30p for our full catalogue listing HUNDREDS OF POSTERS AND PRINTS (many illustrated in FULL COLOUR). OVERSEAS ORDERS WELCOME — Pay in your own money (notes only), or by international Postal Order.

CAULDRON PROMOTIONS (Dept R44), 47 LANDSEER ROAD, LONDON N19 4JG

To: Cauldron Promotions (Dept R44), 47 Landseer Road, London N19 4JG

NAME _____ BLOCK
 ADDRESS _____ CAPITALS
 PLEASE _____

Please rush Poster No (s) _____ £
 PLUS postage and packing, as priced above £
 and/or poster catalogue(s) at 30p each £
 and/or Book(s) _____ at a total cost of £

I enclose Cheque/Postal Order/Cash to the total value of £
 (Cash should be sent by registered post)

93. WINGS 173
 94. BARDOT (2) 174
 95. MARC BOLAN 175
 96. ROD STEWART (1) 176
 97. ROD STEWART (2) 177
 98. CAT STEVENS 178
 99. ALICE COOPER 179
 100. ELVIS (LIVE) 180
 101. MICK JAGGER 181
 102. SHAKA NA NA 182
 103. ROY WOOD 183
 104. JERRY GARCIA 184
 105. IAN ANDERSON 185
 106. STEVE MCQUEEN 186
 107. TOM JONES 187
 108. PAUL NEWMAN 188
 109. BAR HUNTER 189
 110. ROBERT REDFORD 190
 111. DAVID CASSIDY 191
 112. JIMI HENDRIX 192



What do babysitters and cleaners have in common?

By **KEN EMERSON**
in New York

EVA NARCISSUS Boyd, move over.

Carole King and Gerry Goffin's eighteen-year-old babysitter, who, as Little Eva, became the overnight sensation of 1962 (and the overnight has been of 1963) with the hit single 'The Loco-Motion', is the stuff of which pop legends are made.

But the legend of Little Eva has been eclipsed by the success story of the disco smash 'Shame' and Evelyn 'Champagne' King, discovered when a producer overheard her singing Sam Cooke's 'A Change Is Gonna Come', as she was scrubbing a bathroom.

The bathroom was in Philadelphia International offices of Kenny Gamble and Leon Huff, and the sharp-eared producer was T. (for Theodore) Life, who knocked on the door and asked King to come out. But let 'Bubbles' (as King was originally nicknamed because, she says, "I used to blow spit bubbles at all the people") tell the tale: "He said, 'You can sing, right?' He probably

couldn't figure that I was a cleaning girl. He wanted me to keep hitting those notes or whatever I was doing. Then he told me, 'One day I'm going to make you a star, young lady.' I said, 'Yeah, I've heard that before.' But he took me in for a rehearsal and then we made the album."

A year after its release, Smooth Talk has gone gold, thanks to "Shame" and to King's voice, a startling combination of teenage vulnerability and gritty womanliness. Her vocal range extends from kittenish soprano to a fog-horn baritone, and King adds, "I like to sing men's way. I can imitate Isaac Hayes, Barry White."

King may have learned to sing "men's way" from her father, who used to fill in for ailing members of R&B vocal groups like the Orioles, and who occasionally took her to Harlem's Apollo Theatre before the family moved to Philadelphia. King and her six siblings made music almost from infancy. "We used to sit up and have amateur hour every single day. I'd be playing

congas. We'd take tin cans and bang on them, beer bottles, ashtrays, whatever we could find around the house. Somebody would be a comedian. My brothers would make a dance group. I used to be tap-dancing, going crazy in the house. They'd tape it, or we'd have on some records and sing with them. People used to think we was having parties in Philly, so they'd come along and join right in with us."

Although she is usually accompanied by her father,

mother or older sister when she goes on the road (she recently toured with Heatwave and the O'Jays), King, now eighteen, misses the old sense of family togetherness. "Sometimes I get confused. Like I'm still young, and I'm not used to being pushed so much. It's when I go on the road that I be mad and I be

weeping a lot because I want to go home."

She may be back home all too soon. In the fickle world of disco, most female singers are queen for a day and not one minute longer. Well aware of this, King says her next album will include other sorts of material. "I'm trying to go into, like, where the rhythm & blues are. It's going to be all mixed — well, like the way my voice changes." I didn't have the heart to ask if she knew what had happened to Little Eva?

Evelyn King and Little Eva were both discovered by chance. Both had enormous debut hits. Eva faded within a year. Evelyn's bubble may last no longer.



LITTLE EVA

THE FOUR TOPS LATEST SINGLE PUT IT ON THE NEWS

A LITTLE MORE GOOD NEWS FROM ANCHOR/ABC RECORDS ABC 4235 ALSO 12 LIMITED EDITION ABCT 4235



29th Oct Fairfield Hall Croydon
30th Oct Kelsey Kerridge Hall Cambridge
1st Nov Arts Centre Poole
2nd Nov Odeon Birmingham
3rd Nov Odeon Hammersmith

FOUR TOPS DATES

1st-7th Oct Baileys Watford
8th-21st Oct Purfleet Circus Purfleet
22nd Oct Congress Theatre Eastbourne
23rd Oct Gaumont Ipswich
25th Oct Town Hall Middlesbrough
26th Oct Commodore Suite Nottingham
27th Oct Central Hall Chatham
28th Oct California Ballroom Dunstable

BRITISH TOUR OCTOBER 1st - NOVEMBER 3rd



DISCO SCENE

NOW OPEN

LUTON DISCO & LIGHTING CENTRE

Wide range of Disco and Lighting Equipment including Citronic, Optikinetics, Electrovoice, Pulsar, Cloud, Tuae, Altrec, SIS, Calbarrie, Shure and many more.

- ★ SOLAR 250 Only £64.50 + VAT
- ★ PIEZO HORN Only £7.50 + VAT
- or £25 Plus VAT for 4!!
- (Above Available While Stocks Last)

No Deposit Credit Facilities/Mail Order. Access/Barclaycard/PX/SH Equipment. Speaker Recone Service/Equipment Hire. Most types of Disco & PA Equipment services. Accessories/DIY Services.

Chassis Speakers/Parasols/Voids/Cabinet Fittings etc. When not call in and see us! OPEN MON-SAT 10 am-8 pm (11-5 Sat)

75 WELLINGTON STREET, LUTON, BEDS
0582-39021/411733

Close to M1 Junction 10

DISCOLAND 01-690 2205

377 LEWISHAM HIGH STREET, SE13
STILL LONDON'S MOST HELPFUL DISCO SHOWROOM

WE GIVE YOU CREDIT FAST! ALL HERE NOW!

- Deposit
- (E1) Used disco 20 system complete with speakers
 - (E2) Used Newhams Audio console with built in amp
 - (E3) Used Kustom Console - Chronic mixer - 8 lift in Light Unit.
 - (E4) Used Kustom Console - Wall made - 100 watts
 - (E5) Used Soundout series III - 170 watts - Bargain.
 - (E6) Used Citronic Delaware - 95 Watts - Amazing.
 - (E7) Used Fal Bass Bins with twin horns - 200 watt pair.
 - (E8) New Citronic Mono Hawaii Popular. Led cueing, masine finish.
 - (E9) New Citronic stereo Hawaii. Led push button cues, V.O.R. Woody
 - (E10) New Citronic 10VA. 2 x 90 watts + top + ST/SEQ
 - (E11) New Citronic Mini bins, 1 1/2 15" horn. 300 watt pair
 - (E12) New Fal system 50 complete with speakers.
 - (E13) New Fal Ranger console - 70 watts - unbelievable.
 - (E14) New Fal pro series, stereo-de-luxe, 2 x 150 watts
 - (E15) New Ice mono clubman console - led, VV
 - (E16) New Ice stereo clubmaster + tape unit
 - (E17) New Ice clubman 2 x 12 cabs, 300 watt pair
 - (E18) New Soundout series VI compact - 200 watts
 - (E19) New Soundout soundcabs - absolutely marvellous 2 x 200 watts
 - (E20) Soundout Soundcabs - Without amplifiers
 - (E21) New Soundout system 100 2 x 12" horns - 200 watt pair.
 - (E22) New Discosound sun cabs - 2 x 12" horns 400 watt pair.
 - (E23) New Discosound star cabs - 2 x 12" horns 200 watt pair.
 - (E24) New Deltac mini bins - 12" driver + horns, 200 watt pair
 - (E25) New Deltac 15" driver + horns, 200 watt pair
 - (E26) New Deltac stereo MKII disc - 120 watts per channel
 - (E27) New HN 5500 stereo slava, 2 x 500w, or 1 x 900 wll
 - (E28) New Citronic P100/100 stereo mixer - terrifically good.
 - (E29) New Citronic SM506 - 1 stereo mixer, top quality.
 - (E30) New Optikinetics solar 250, inc. 2 motor plates.
 - (E31) New Pluto 5000, including plate + wheel
 - (E32) New Pluto 5000, 2 x 100 watts or 1 x 200 watts
 - (E33) Laney Slave amp, 2 x 100 watts
 - (E34) New Pluto multitrack 3 channel ST/SEQ + 71
 - (E35) New Ice mix 3000 stereo mixer - very good
 - (E36) New Soundout SP18 stereo mixer - terrifically good.
- OR IF YOU WANT TO PAY CASH WE DO THAT TOO!!

MAIL ORDER - FAST - EASY CREDIT - ONLY 10% Deposit - 2 years to pay. Part Exchange - Access - Barclaycard Welcome - EXPORTS FAST EXPORTS - Write or phone for details - Export Manager

atmosphere
lighting & sound

SCOTLAND'S DISCO CENTRE

VIEW EQUIPMENT FROM
CITRONIC, OPTIKINETICS,
PULSAR, S.I.S.
ELECTROVOICE, JPS,
PROJECT, S&L, SOUNDOUT,
F.A.E., GOODMAN'S &
MORE

On view now the new
Chronic Deck Units and
the Optikinetics Sound
Animator

CASH DISCOUNTS
AVAILABLE

For full details write or
call us at

57 NELSON STREET
ABERDEEN
(0224) 572905

YOUNG MALE VOCALIST

required for
internationally
famous group

No applicants will be
considered without a
photograph being
included with back-
ground details.

NO HEAVIES PLEASE

Reply to P.O. Box 400
D.O., Edinburgh

HELP FOR DISCOS

Wide range of professional
disco sound and lighting
equipment available at
competitive prices.
Discotheque equipment for
hire

Send for price list

HELP DISCO CENTRE
197 Watford Road
Croxley Green
Rickmansworth, Herts.
Tel. Watford 44822

DISCOTEQUE EQUIPMENT HIRE

Full range of Discotheque
Equipment including
Lighting, Fog Machines,
Speakers, Amps and Disco
Decks always available
Open 6 days 9 am-7 pm. Late
Night Thursday.
Full Disco Service to DJs
including records.
Hire charge list available
from:

THE RECORD &
DISCO CENTRE
355 Rayners Lane
Pinner, Middx.
2 mins Rayners Lane Tube
Tel: 01 888-9837

DJ STUDIO FOR HIRE

Radio Audition
Tapes

Radio Courses

Tailor Made
Jingles

Plus Cassettes
NAB Carts

For more info.

Phone Lyn at the

B & L
DJ STUDIOS

ON

01-304 8088

YOU'RE SURE TO SEE IT AT... DISCO SALES & HIRE



TRY US FOR ALL YOUR DISCO NEEDS!

Stockists of...
Citronic - Fal - Haze - Ice
Soundout - Carlsbro - Lion
Forge - DJ Electronics - Optis
Pulsar - Le Maitre - Pluto
Multiform - Rayee - Zero 88 -
Illusion - Compa - SIS - Beyer
Shure and many many more

Secondhand Gear Always in Stock

Private Car Park, Finance - Barclaycard - Access

Trade Inv. - Exports

Open 10 am to 1.30 pm and 2.30 pm to 6 pm Monday to Saturday

Closed on Tuesdays

378-380 VALE ROAD, ASH VALE, ALDERSHOT, HANTS

10 mins from M3 Junction 4 and next to Ash Vale Station



THE PS500 SLAVE AMP - A MAJOR BREAKTHROUGH
IN HIGH POWER AMPLIFICATION

500 WATTS - £255.00

THE 4 WAY THEATRE SYSTEM



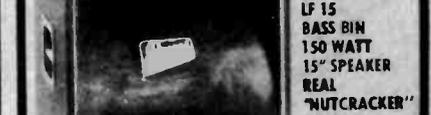
SP4
PIEZO ARRAY
£70.00



HF 100 WATT
HORN UNIT
£169.00



LM 2122x12"
80 WATT
RAM-DRIVERS
£134.00



LF 15
BASS BIN
150 WATT
15" SPEAKER
REAL
"NUTCRACKER"
BASS!!
£169.00

ALL UNITS COMPLETE WITH BUILT-IN
CROSS-OVERS

All prices include VAT

Ask your local dealer about all the
DAVE SIMMS MUSIC PRODUCTS
or send 15p for catalogue
Project Electronics Ltd.
1-5 The Grove, Ealing, London W5 5DX
Tel. 01-567 0757
TRADE & export enquiries welcome

DISCOTEKIN AT Roger Squire's

THIS MONTH'S SPECIALS

CITRONIC STEREO 10WA and ROADSHOW MODELS

NB ALL PRICES
VAT EXTRA
AT 8%



both models incl. 200 WPA
10WA plus cassette - ONLY £588
ROADSHOW plus NAB jingle machine - ONLY £650

Roger Squire's SPECIAL PROMOTION DAYS

GLASGOW - New Disco Centre opens Tuesday 19th
September, 1 Queen Margaret Road, Kelvinside,
Glasgow G20 6DP.

More details from Roger Squire's Disco Centres



ONLY £110
100 W 2-way System, 15"
bass, x over - exponential
horn. FANTASTIC VALUE!



PULSAR ZERO 3000
FREE 6 spot
bulbs
3 ch soundlite
controller, 1 kw per channel.
Many functions. ONLY £85



MODE UNIT 3
FREE 8 spot
bulbs
4 channel light
controller. ONLY £84

Why pay £100 or more for disco fronts when you
can buy the Brand New
1978 Squire Star Screen
with coloured star shapes
which dance to the beat
of the music. 3 or 4 ch.
FANTASTIC VALUE at
ONLY £52.50.



Discosound DART 300 WPA + AUTOFADE



FREE A Squire
triple record
case for 600
singles



ONLY £385
FREE A Squire
double record
case for 400
singles

CITRONIC MONO HAWAII - top quality disco unit, slide faders, LED ladders. SUPERB VALUE £237

SOLAR 250 ONLY £75



1977/78
Roger Squire's
DISCO CATALOGUE
revised edition,
lots of new gear
FREE for
established
DJs (send card
or letterhead) OR £1.

Free offers subject to availability - in cases of short supply alternative
free offer products will be available to a similar value

PART EXCHANGE • EASY TERMS • ACCESS • BARCLAYCARD

LONDON
ROGER SQUIRE'S DISCO CENTRE
176 Junction Road N 19
50 yrs Turnpike Tube Stn
Tel 01-272 7474 Sun/ev or Post
Open Tue-Sat Telex 258194

MANCHESTER
ROGER SQUIRE'S DISCO CENTRE
251 Deansgate 3
1 mile south City Centre
Tel 061-831 7676 Next to Theatre
Open Tue-Sat Telex 668205

BRISTOL
ROGER SQUIRE'S DISCO CENTRE
125 Church Road Redfield
1 mile from M1 Jct 2
Tel 0272 550550 or Data
Open Tue-Sat

MAIL ORDERS (AND HO)
ROGER SQUIRE'S (MAIL ORDERS),
Barnet Trading Estate,
Park Road, Barnet, Herts
Tel 01-441 1919 or Alan
Open Mon-Fri Telex 261993

Please send latest Disco Catalogue (tick)
NAME _____
ADDRESS _____
Post this coupon to
ROGER SQUIRE'S, Freepost, Barnet, Herts EN5 5YB

Black fever is spreading. Make sure you catch it.



CISSY HOUSTON

'THINK IT OVER'

Cissy Houston's new album 'Think it Over' is a great disco sound.

It'll keep you dancing all night.

So why not hot foot it down to your local record shop and treat yourself to the cure.



Album Number PVLP 1044
 Manufactured and distributed by EMI Records Ltd.
 Order from EMI Hayes Distribution Centre.
 Telephone: 01-757 4532, 4611 and 848 9811.

DISCOS

By JAMES HAMILTON

NEW SPINS

DAN HARTMAN: 'Instant Replay' (Blue Sky SKY 8706). Rocket countdown to disco dynamite at its utmost, with the ex-Edgar Winter rocker shrieking like Sylvester as the sax soars, however, the brilliant 12in will ludicrously NOT be out here although it contains all the main power. Whatever you do, get the import if you can, as at 3:25 this is silly in comparison!

MUSIQUE: 'In The Bush' (LP 'Keep On Jumpin' CBS 83173). Out here at last, the mindlessly metronomic import smash is a dead simple 8:20 girly group jumper that builds into a catchy 'bush bush, in the bush' chorus, with a rhythm that locks perfectly onto Dan Hartman Ziegler but similar title track is useful too.

SYLVESTER: 'Dance (Disco Heat)' (LP 'Step II' Fantasy



ASHFORD and Simpson

FT 540). Exciting 5:50 stormer spurts into a series of short gaps, containing the lovely recent and sinister 6:30 'You Make Me Feel' are not the US 12in mix.

ASHFORD & SIMPSON: 'It Seems To Hang On' (Warner Bros K 17257). Gorgeous mellow swayer packs more of a rhythmic punch than you might think, and is already a dancefloor monster.

TEDDY PENDERGRASS: 'Only You' / 'Close The Door' (Phil Int PIR 12-8713). Huge for months on LP and now in this 7:58 remix 12in form, the grittily galloping chugger has the lovely recent and sinister 4:47 12in or 4:00 7in, so simple it could be huge.

GAP MANGIONE: 'Time Of The Season' / 'Mellow Out' (Funk A&M/Merica A&MSP 7377). Lovely 4:45 piano-led jazzy bumper builds up brassily before subsiding again, and goes beautifully with Herbie Hancock. Fast flip like the Crusaders' 'Put It Where You Want It' played on wheezy synthesizer, and is big too. On same length 12in and 7in.

CAROL DOUGLAS: 'Burr-nin' (Midson BURN 12, via Polydor). Powerful simple rhythm - rattling thudder with a good intro for mixing on 12in which I've yet to receive and time.

BETTIE LAVETTE: 'Doin' The Beat That I Can' (Atlantic K 11188). 12in zingy squawker with frothy gay rhythm and catchy clapping bits eventually hits a useful long rhythm break on the longer 7:43 side (the edited flip's a 3:10 version).

CARIE LUCAS: 'The Toc' / 'Street Corner Symphonies' (RCA FC 1310). Dreamy Dr Buzzard-ish 5:00 12in conga kicker with Copacabana appeal may be easier at first than the zingy remixed 6:57 A side melody of great doo-wop oldies, which takes time to "shoobedoowah" into rhythmic overdrive.

DONNA SUMMER: 'MacArthur Park Suite' (LP 'Live And More' Casablanca CALD 5006). Long slow start to a gally romping 17:34 side - long segue through several typical tracks which comprise the studio - recorded Suite, thankfully edited down to 3:59 of the one song for the

hit single.

OLYMPIC RUNNERS: 'Get It While You Can' (Polygram RUN 012). Logical successor to their other disco biggies, but rather disappointing, the over-frantic mensy leaper's got everything bar the kitchen sink on 5:15 12in or 3:30 7in.

ALLEN TOUSSAINT: 'Motion' / 'Night People' (Island IPR 201). Gorgeous 6:01 smoocher and sinister powerful 7 minute-plus sides end up as dubs. Worth checking if you can use real reggae.

BURNING SPEAR: 'Social Living' / 'Civilised Reggae' (Island IPR 2027). Great ethnic reggae 12in, both powerful 7 minute-plus sides end up as dubs. Worth checking if you can use real reggae.

PULSE: 'The Warrior' (Ipl East West 15, via PO Box 67, London NW8). Quite exciting fast new 6:28 12in disco version of the Ipl Tombl rhythm - rattling afro chanter, flipped by the more ethnic 6:12 original cast version.

MARILYN McCOO & BILLY DAVIS JR: 'Shine On Silver Moon' (CBS 6884). Madly catchy fast thumping hustler with a distinctive vocal sound from the two, already big on radio.

LAURIN RINDER & W. MICHAEL LEWIS: 'Every Body's Fire' / 'Last' (Pony 7NL 25779). Loping fast synthesizer pounder now on 9:54 12in with the atmospheric starting 7:00 earlier led flip. It only Hel Gossp had danced to this on TV!

COLORADO: 'California Dreaming' (Pinnacle Firebird PIN 67 12). Santa Esmeralda copy in 'flamisco' ('dismenco')? Europo massacre of the Mamas & Papas classic, really ruined by the awful photo, vocals more than the music, or 4:46 blue vinyl 12in or 3:30 black 7in.

QUINCY JONES: 'Love I Never Had It So Good' (Funk A&M/Merica A&MSP 7385). Lush mid-temp jiggler overshadowed by the flip's heavy slow funk 'I Heard That from '76 and 1974's slow stinky 'Body Heat', on 12in or 7in.

GARY BARTZ: 'Shake Your Body' (Capitol Tower 102L 15999). Good but unfashionable (in the South) heavy slow Bostly - style funk jiggler now on 6:15 12in, could click around Merseyside.

THE JET SET GUITAR WATSON: 'Mias Fricco (Queen Of The Disco)' (DJM DJS 10881). Slow typically bluesy guitar build-up into a jittery thundering bass jiggler on 5:00 12in or 4:01 7in.

UK DISCO TOP 90

CONTINUING the positions from page two

- | | | | | |
|----|----|-------------------------------------------------------------------------|------------------------------|------------------------------|
| 21 | 30 | BAMA BOOGIE WOOGIE | Cleveland Eaton | Gull/12in |
| 22 | 10 | LET'S START THE DANCE, | Hamilton Bohannon | Mercury 12in |
| 23 | 13 | DREADLOCK HOLIDAY, 10cc | | Mercury 12in |
| 24 | 9 | BOOGIE OOGIE OOGIE, A Taste Of Honey | | Capitol/12in/LP |
| 25 | 20 | IN THE BUSH, Musique | | CBS LP |
| 26 | 22 | BLACK IS THE COLOUR, | Wilbert Longmire | US Tappan Zee LP |
| 27 | 14 | AINT WE FUNKIN' NDW, | Brothers Johnson | Funk A&M/Merica/12in |
| 28 | 33 | BLAME IT ON THE BOOGIE, Mick Jackson | | Atlantic |
| 29 | 19 | LET THE MUSIC PLAY/OVER AND OVER, | Charles Earlard | Mercury 12in/US LP |
| 30 | 25 | HOW DO YOU DO/DANCE GET DOWN, | Al Hudson | ABC/12in |
| 31 | 24 | NO GOODBYES, Curtis Mayfield | | US Curtom LP |
| 32 | 35 | PLATO'S RETREAT, Joe Thomas | | TK/US 12in |
| 33 | 43 | MONTEGO BAY, Sugar Cane | | Ariola/Hansa/12in |
| 34 | 37 | DISCO DANCING, | Stanley Turrentine | US Fantasy LP/12in promo |
| 35 | 66 | TAKE THAT TO THE BANK, Shalamar | | US Solar LP |
| 36 | 26 | BETTER THINGS TO COME, Nigel Martinez | | State/12in |
| 37 | 27 | EVERYBODY'S SINGIN' LOVE SONGS, | Sweet Thunder | US Fantasy WMOT 12in |
| 38 | 40 | YOU, Samuel Jonathan Johnson | | US Columbia 12in remix |
| 39 | 44 | ONLY YOU, Teddy Pendergrass | | Phil Int 12in remix |
| 40 | 29 | GOT A FEELING, Patrick Juvet | | Casablanca/12in |
| 41 | 21 | STUFF LIKE THAT, Quincy Jones | | A&M/12in/LP |
| 42 | 42 | GIMME YOUR LOVIN', Atlantic Starr | | Funk A&M/Merica/12in |
| 43 | 54 | MIND BLOWING DECISIONS/BOOGIE NIGHTS, | Heatwave | US Epic 12in |
| 44 | 46 | SAVE SOME FOR THE CHILDREN, | Howard Kenney | US Warner Bros LP |
| 45 | 71 | SUN EXPLOSION, | Manu Dibango | French Fiesta LP/Decca 12in |
| 46 | 41 | STAND UP, Atlantic Starr | | A&M LP/US 12in/remix |
| 47 | 77 | TIME OF THE SEASON/MELLOW OUT, | Gap Mangione | Funk A&M/Merica 12in/A&M LP |
| 48 | 51 | ONE FOR YOU ONE FOR ME, La Bionda | | Mercury/12in |
| 49 | 65 | No. 1 DEE JAY, Goody Goody | | US Atlantic LP/12in promo |
| 50 | 60 | BOOGIE FUND, Solar Flare | | RCA 12in |
| 51 | 56 | OUTSIDE LOOKING IN/MIDNIGHT BOOGIE/PLAYLAND, | Jimmy McMill | US LRC LP |
| 52 | — | GET ON UP/GET ON DOWN, Roy Ayers | | Polydor 12in |
| 53 | 52 | SAY A PRAYER FOR TWO/I'M GONNA LOVE YOU FOREVER/DREAM WORLD/I LOVE YOU, | Crown Heights Affair | Mercury LP |
| 54 | — | SIX MILLION STEPS, | Rahni Harris | US Inspirational Sounds 12in |
| 55 | — | I'M IN LOVE/FIRST COME FIRST SERVE, | Rose Royce | Whitfield LP |
| 56 | 34 | YOU GOT ME RUNNING, Lenny Williams | | ABC 12in/LP |
| 57 | 57 | DOWN FOR THE THIRD TIME, Bobby Caldwell | | US Clouds P |
| 58 | 55 | NIGHT LIFE, Blair | | US Solar Sound LP |
| 59 | 72 | BRANDY, O'Jays | | Phil Int |
| 60 | 88 | I LOVE AMERICA, | Patrick Juvet | Casablanca LP/US 12in promo |
| 61 | 47 | THINK IT OVER, Cissy Houston | | Private Stock 12in |
| 62 | 59 | STARCRUISIN'/FANCY DANCER, | Gregg Diamond's Star Cruiser | US Marlin LP |
| 63 | 39 | WONKEY 'M RICH, Raydio | | Arista |
| 64 | 68 | SUMMER NIGHT CITY, Abba | | Epic |
| 65 | 32 | HOLDING ON/BACK IN LOVE AGAIN L.T.D., | | Funk A&M/Merica/12in |
| 66 | — | GROOVIN' (GIMME LITTLE SIGN/ME AND MYSELF, | Ronnie Jones | Lollipop LP |
| 67 | 64 | I LOVE THE NIGHT LIFE (DISCO 'ROUND), | Alicia Bridges | Polydor/US 12in |
| 68 | 58 | TAKE IT ON UP, PocketsUS Columbia LP/12in promo remix | | |
| 69 | 73 | BALTIMORE, Nina Simone | | CTI |
| 70 | 49 | YOU AND I, Rick James | | Motown/12in/LP |
| 71 | 53 | RIDE-D-ROCKET/STREETWAVE, Brothers Johnson | | A&M P |
| 72 | — | LUCKY STARS, Dean Friedman/Denise Marsa | | Lifesong |
| 73 | — | TURN MY WORLD BACK AROUND, | Eddie Moran | US HDM LP |
| 74 | — | OO DAT 'STEPPIN' THRU/SANTA CRUZIN, | Grover Washington Jr | Motown LP |
| 75 | 76 | VICTIM, Candy Star/Warner Bros LP/US 12in promo remix | | |
| 76 | — | MACARTHUR PARK/MACARTHUR PARK SUITE, | | Casablanca LP |
| 77 | — | GIVING UP GIVING IN, Three Degrees | | Ariola/12in |
| 78 | 63 | GET OFF, Foxy | | TK/US 12in remix |
| 79 | — | GOT TO GET YOU INTO MY LIFE, | Earth Wind & Fire | CBS |
| 80 | 48 | SHAME, Evelyn 'Champagne' King | | RCA 12in |
| 81 | 69 | AIN'T NOTHING Gonna KEEP ME FROM YOU, | Fer Di Burgos | Casablanca |
| 82 | 82 | SWEET MUSIC MAN, Millie Jackson | | Spring |
| 83 | — | LOCO MOTIVE, Passport | | US Atlantic 12in |
| 84 | — | YOU SHOULD DO IT, Peter Brown | | TK |
| 85 | — | WORLD OF TODAY, Supermax | | Atlantic |
| 86 | — | IT'S BETTER THAN GOOD TIME, | Gloidy Knight | Buddah/12in |
| 87 | 75 | DON'T WANNA SAY GOODNIGHT, Kandidate | | Rak/12in |
| 88 | — | ALL THE WAY LIVE/DON'T LOOK BACK/MOOGIN' ON, | Ramsey Lewis | US Columbia LP |
| 89 | 78 | SOMETIMES WHEN WE TOUCH/CHASING THAT FACE/TURN/LOVE'S SO RIGHT/A CLUE, | Jimmy Ponder | US LRC LP |
| 90 | — | ONE WAY ON UNDER A GROOVE, | Funk adelic | US Warner Bros LP |

MIX MASTER

GRAHAM CANTER (Mayfair Gullivers) did a great spontaneous segue sequence last Thursday that worked so well I just had to jot it down: Manu Dibango 'Sun Explosion' (Decca 12in), Wilbert Longmire 'Black Is The Colour' (US Tappan Zee LP), Chanson 'I Can't Stop' (US Ariola LP), Afro-Cuban Band 'Rhythm Of Life' (Arista LP), Howard Kenney 'Save Some For The Children' (US Warner Bros LP), Roy Ayers 'Running Away' (US Polydor 12in). You'll have to feel the mixing points for yourselves, but basically do it by instinct, like Graham did.

CHARTS P.S.

CHART CONTRIBUTORS, please include your home address on your chart form each week, as you could be missing out on the various mailing lists which I sometimes manage to get contributors onto! However, you'll have to be a very regular contributor and playing more than just the hits to qualify... and I can't guarantee anything.

DISCO NEWS

MANU DIBANGO 'Sun Explosion' is due on Decca 12in any day (CFR 13810), while La Blonda 'One You One For Me' is finally on full-length 12in now (Mercury 9190595) ... following last week's wail, Curtis Mayfield 'No Goodbyes' probably will be out here after all ... Grey & Hanks 'You Fooled Me' is on RCA 7in next week ... rumours confirmed, Radio Luxembourg is indeed broadcasting a disco format already, with Tony Prince's Disco Top 30 going out on Sundays from 9-11 pm and forming the playlist base ... although other musical styles get plenty of slots too ...

Pinnacle Records need new disco-type acts to record, so send audition tapes to Paul Lynton at Pinnacle, 62 Grosvenor Street, London W1 (that's musical acts, not DJs, dummy!) ... Roger Squire's London Disco Centre at 17E Junction Road, Turnell Park is running a big clearance sale on certain equipment lines, so call Nigel Morris on 01-272 8468 for up-to-date details ... Disco-power of Newport, South Wales, are expanding into larger factory premises so that their sound and lighting lines can be distributed in bulk by a national dealer network, rather than just selling locally in their own South Wales Disco Centre shop ... also in that area, the South Wales DJ Assn application form is even more complicated than RCA's Disco Direction booklet! ...

Martin Starr of Bristol has teamed up with fellow funk jocks Male Haynes and Larry Speed to form the solidly funky US Soul Roadshow (Bristol 694156), with plans for a local soul club to open soon and also the need of a venue for a soul all-day - any others? ... I told you Crown Heights Affair would be good, and at Hammersmith their 'Say A Prayer For Two' was the most kospel - walling, soul - searing thing I've heard for ages - but from that point on their energy level went into overkill and my mind went numb for a while! ... in Brighton last week after the Crusaders gig, I tried visiting DJ John Lewis at Metro but was barred as my photographer was wearing denim jeans (pressed with knife-edge creases though!) I wonder how Metro will cope with the Grease promotion due there on the 25th! Would Travolta be barred too?



Theo, you're thweet

HERE'S PROOF of what went on at Ilford Room At The Top's recent fancy dress 8th anniversary party, when Polydor's disco pluggler Theo Loyia turned up in full drag! Theo, also chairman of the DJF, had only just shocked the nation by cropping his hair and shaving off his eyebrows to appear convincingly feminine ... an effect further achieved by the shaving of his legs up to the knees! Euchh! Anyway, that's Phonogram's disco pluggler John Waller fondling Theo's hazelnut nipple, while Alison (who's all girl) pretends she's at another table. We all know that Theo's been trying to steer the DJ Federation into an alliance with a union, but what sort of union does he have in mind ... !?

DISCO DATES

THURSDAY (12) Crown Heights Affair frazzle Norwich Cromwells, Tony Evans funks Harrow Kings Head Hotel weekly, Craig Royale funks Wickford Brighton Run on the Southend Arterial Road weekly, Froggy funks Paddington Fungs weekly, Caroline Roadshow rocks Grays Thurrock Civic Hall; FRIDAY (13) Chris Brown, Froggy & Jeff Young funk Southgate Royalty, Pete Tong funks Tunbridge Wells Elizabethan Barn, John DeSade funks Minster Beach Hotel, Steve Dee hits Naphill Village Hall, Stuart Robinson hits Wakefield Steak House weekly, Roy Gould hits Roehampton Queen Marys Hospital charity hop for the hospital radio fund, Caroline Roadshow rocks Colchester Institute; SATURDAY (14) Sean French & Froggy funk Southgate Royalty, Chris Brown & Owen Washington funk Canvey Goldmine, Wild Walt Brown wows Bournemouth Village (see him to believe him!), Greg Davies has a Tarts Night at Stevenage Bo Jangles Jim Kershaw has a South Yorkshire Funkers Ball at Sheffield Triple Echo on Primrose Hill, Ashley Woods funks Sleaford Quarrington Hall, Steve Dee hits Downley Village Hall, DJ Donald rocks Coldstream Town Hall, Caroline Roadshow rocks Bishops Stortford Rhodes Hall; MONDAY (16) Owen Washington & Pete Tong funk West Kingsdown Kings Lodge, John DeSade funks Otham Orchard Spot near Maidstone, Disco Dave Singleton starts a weekly Northern Soul night at Eccles Rainbow with Russ Winstanley, Richard Searling: Mike Costello (free before 10 pm); TUESDAY (17) Froggy funks Bexley Black Prince; WEDNESDAY (18) Mike Allen drips aftershave at Southgate Royalty.

HOT VINYL

OTHER IMPORT breakers include Metropolis 'New York Is My Kinda Town' (Salsoul LP), Aquarian Dream 'You're A Star' (Elektra LP), Jorge Santana 'Seychelles/Love The Way' (Tomato LP), Chanson 'Don't Hold Back (Ariola LP), Chakaka, Khan 'I'm Every Woman' (Warner Bros/LP/12in promo), Love Symphony Orchestra 'Let Me Be Your Fantasy' (Penhouse LP), MFSB 'Dance With Me Tonight/To Be In Love/Let's Party Down' (Phil Int LP), Jean Carn 'Don't Let It Go To Your Head' (Phil Int/LP), Claudia Barry/Ronnie Jones 'I Takes Two' (Salsoul 12in), Leon Haywood 'Party' (MCA), Rodney Franklin 'I Like The Music Make It Hot/On The Path' (CBS LP), Melba Moore 'You Stepped Into My Life' (Epic 12in/LP), Grey & Hanks 'You Fooled Me' (RCA 12in), Maynard Ferguson 'Fantasy' (CBS LP), Phyrework 'Put Your Hands Up/My Funk' (Mercury LP), Quazar 'Funk N' Roll' (Arista), Ritchie Family 'American Generation' (Marlin LP), Graham Central Station 'My Radio Sure Sounds Good To Me' (Warner Bros/LP), Eddie Daniels 'Preparation F' (Marlin LP), Ollie Baba 'Stomp Your Feet/Give Me A Break/Do It Good' (Polydor LP), Sylvers 'Don't Stop/Get Off' (Casablanca/LP), Loleatta Holloway 'I May Not Be There When You Want Me' (Gold Mind 12in/LP), Laura Taylor 'Dancing In My Feet' (TK 12in), Village People 'YMCA' (Casablanca).

DJ TOP 10

JOHN ROBERTS works as 'Big John' at Birkenhead Rascals and mobile on 051-645 0438, playing at his residency a lot of solid funk, although mobile he's into some interesting party-type things (more another time), in amongst the funk he always includes some of the club's favourite Motown magic ... 'cos he's a big wheel!

- 1 SUPERSTITION Steve Wonder
- 2 NEEDLE IN A HAYSTACK velvettes
- 3 JIMMY HACK Martha & Vandellas
- 4 BABY LOVE Supremes
- 5 THIS OLD HEART OF MINE Isley Brothers
- 6 I CAN'T HELP MYSELF Etta James
- 7 LET'S GET IT ON Marvin Gaye
- 8 JUST MY IMAGINATION Tempestations
- 9 MY GUY Mary Wells
- 10 WHAT BECOMES OF THE BROKEN HEARTED Jimmy Ruffin

DJ HOTLINE

BUBBLING UNDER the Top 90 are Jonathan King 'One For You One For Me' (GTO/12in), Voyage 'Point Zero' (GTO), Goody Goody 'Superjock' (US Atlantic LP), Kool & The Gang 'Everybody's Dancin' (US Atlantic LP), Willie Hutch 'And All Hell Broke Loose/Easy Does It/etc' (US Whitfield LP), Joe Farrell 'Night Dancing' (US Warner Bros LP/12in promo), Lord Kitchener 'Sugar Bum Bum' (Ice 12in), Ashford & Simpson 'Get Up And Do Something' (US Warner Bros LP), Cloud One 'Happy Music' (US Queen Constance 12in), Willie Bobo 'Always There/Keep That Same Old Feeling' (US Columbia LP), The Brotherhood 'Soul Power' (US MCA LP), La Blonda 'Sandstorm' (US Polydor LP), Len Boone 'Love Won't Be Denied' (Chrystalis 12in), Robert Palmer 'Best Of Both Worlds' (Island/12in), Luv You Madly Orch 'Rocket Rock' (US Salsoul 12in), El Coco 'Dancing In Paradise/Love In Your Life' (Pye/12in), Jeff Wayne 'Eve Of The War' (CBS), Prime Time 'Good Times/Soul Train' (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them Dance' (Pye/12in), Wayne Henderson 'Hot Stuff' (Polydor), Gerrit Grainger 'I Go To Pieces/Panic' (Casino Classics), Amil Stewart 'You Really Touched My Heart' (Atlantic/12in promo remix), Tony Orlando 'Don't Let-Go' (Elektra/12in), (US Motown 12in promo), DC LaRue 'Let Them

DISCO SCENE

DOVETAILED DISCO RECORDING CASES

As Prices include VAT to P&P
Make cheques or PO cheques payable to
HANDYMAN STORE
273 Steurburgh Rd,
Holly Hill, Dudley,
West Midlands.

| | |
|-------------|--------|
| STEREO 1500 | £7.75 |
| STEREO 1500 | £10.00 |
| STEREO 1500 | £13.50 |
| LP 1500 | £7.75 |

LIK ONLY

GDJ DISCO SALES

GUILDFORD SURREY'S GREAT NEW DISCO CENTRE

With all the best equipment for your Road Show!

'SOUND' ADVICE...

Ring Guildford 67720 or call in and see us at 10 MADRID ROAD GUILDFORD

OPEN Mon to Sat - Closed Wed

PART EXCHANGE! CREDIT!

NORTHERN LIGHTS

89 SCOTFORTH ROAD LANCASTER

Tel. 0524-62634

Effects, Projectors, Strobes, Sound-to-Light Controllers, Sequencers, Fog Machines, Mirrorballs, Pyroflash Systems, Fibre Optics, Ropeights, Fuzzlights, Bubble Machines, Piezo Horns, Microphones, Discostands

Pan of the product range available from Northern Lights

Distributors for the following manufacturers
OPTIKINETICS - PULSAR - PLUTO - LE MAITRE - ILLUSION

Trade enquiries welcome on the above products. Price list on request.

Wanted

URGENTLY WANTED. 10cc concert photos. From 1977 or 1978. Write to the starting price. Sonja, 44 Brookland Drive, Malvern, Worcs. **ALAN FREEMAN** Saturday Shows on tape - Rustington 73927

Musical Services

PROFESSIONAL DEMO tapes recorded to your specification. - 0743 64236

ABSOLUTELY FREE. Songwriting Magazine explains copyright, publishing, recording, royalties, setting your lyrics to music without paying, song contests, etc. - Free booklet from International Songwriters' Association (IRM), Limerick City, Ireland.

LYRICS WANTED by music publishing house - 11 St Albans Avenue, London, W4

Mobile Discos

COUNT DISCO DJ. - Ring Mike 686-6992.

SLOOPY DISCO is returning to the UK soon.

WATCH OUT. TIDALWAYE DISCO, top disco, reasonable rates. - Ring Joe, 01-237 0546.

DAVE JANSEN. - Tel. 699 4010.

NIGEL'S DISCO, East Ham area, for all oc-

Attention All Deejays

ALL CHANGE AT JUNCTION ROAD!

There is a change of faces at Roger Squire's London Disco Centre. After a busy year of Tours, Exhibitions and Special Open Days we're sorry to say cheiro to Ian and Simon who are off to pastures new. So who are the new faces you'll be seeing at 176 Junction Road?

First of all there's Sales Director Nigel Morris who's fed up with pen pushing at Head Office, and is glad to be back where the action is. Then there's the new manager with our new Branch Manager Cliff Lake, giving the kind of friendly, helpful service that Roger Squire's has become famous for. You'll still find Pete, Tish and Godfrey there to say HI as usual.

Pop along to check out our latest range of discs. And bring along your old disco gear for a free valuation for part 2 change. It could be worth more than you'd think!

So for a super deal, and FRIENDLY, HELPFUL SERVICE - it's got to be Britain's No. 1 Disco Bargain Centre.

ROGER SQUIRE'S DISCO CENTRE
176 Junction Road, London N19 5QQ
Tel: 01-272 7474

casions - 01-552 9157, evenings after seven.

PROFESSIONAL DISCOTHEQUE, personality DJ's the right music for that special occasion. - Darryl Hayden, 01-898 1127, Paul Morrell, 0 6 2 8 (Maldenhead) 73692.

TERRY DEE'S reasonable fees. - 226 5378.

SOUNDS AROUND. Music for all occasions. - Phone Castleford (0977) 552658.

MUSIC FOR all occasions. Weddings a speciality. - Ring Peter, 01-959 8848.

CLOUD NINE Disco. - 0908 76079.

MARBLE ARCH Discotheques, genuine entertainers. - Ken 01-328 6424.

CHRIS'S DISCO Learnington Spa 35033. **SUNSHINE SOUND** Discotheques for all occasions. - 01-732 1719.

DJ Jingles

1,500 JINGLES, 6 x C60, only. £5.50. - CWO, Keytape, PO Box 3, Tamworth, B77 1DR.

For Hire

DISCO EQUIPMENT. PA systems, sound to light units, reasonable rates. - Newham Audio Services, 01-534 4064.

Musicians Wanted

BASS PLAYER wanted, new wave, little experience West Midlands area - Joe, 021 445 1830.

SATIN PRODUCTIONS (ENTERTAINMENTS) LTD.

DISCOTHEQUE SOUND & LIGHTING CENTRE

LONDON'S LEADING MAJOR STOCKISTS OF HAZE AND ICELECTRIC EQUIPMENT

- Also stockists of Soundout, Fat, Optikinetics, Zero 88 (Lightmaster), SIS, Multiplex, Illusion, LFL, Lancelyn Lighting, Audiotech, Fane, Shura, AKG, Euroscope, Marking, Spel, Pluto and many more top names.
- More to see and hear plus easy low deposit MP, repairs, easy parking, friendly staff, free coffee, free delivery in London area for purchases exceeding £100.
- All at 178 Chesterfield Road, Ashford, Middlesex. Tel. Ashford 45807.
- New Opening Times: Mon-Sat 10-6, Sunday 10-2. Late Night Thursday till 8 pm.

ROLL YOUR OWN CABINETS!

ADAM HALL (RM) SUPPLIES

Mail Order Service for
CASTORS, FEET, HANDBLES, COVERINGS, FRET CLOTH, GRILLE
LOCKS, CATCHES, HINGES, SPECIALISED HARDWARE
CORNERS, PIPINGS, TRIM, ETC
QUANTITY DISCOUNT
9 in. x 5 in. SAE for Illustrated Catalogue
Unit Q, Shering Works, Quantary Road, Southend-on-Sea SS24 6JA

ROGER SQUIRES IN SCOTLAND!

Roger Squires New Glasgow Disco Centre opens at 10 am on Tuesday 19th September 1978 with a warm welcome to all Scottish Deejays

There's a free drink for every Deejay visitor during the first two weeks

Come and see our usual large range of Disco equipment plus special clearance bargains

ROGER SQUIRES DISCO CENTRE
1 QUEEN MARGARET ROAD
(OFF HANOVER MANOR DRIVE)
KELVINSIDE, GLASGOW, G20 6DP
Phone 041-946 3303 or 041-945 1860

SMALL ADS

Personal

WORLDWIDE PEN-FRIENDS Service, 51,000 members in 141 countries. - SAE details, IPCR, 39A Hatherleigh Road, Ruislip Manor, Middlesex.

STEVE (20) is looking for lonely girl (18-22) from London area interested in sincere relationship. Interests Discos, cinemas, pubs - Please write Box No. 1793.

GUY 22 into rock and new wave seeks girlfriend London or anywhere.

TERRY SPARKES, 30 Melbourne Street West, Gloucester. Looking for single girlfriend, slim, middle twenties, near if possible.

HELLO GIRLS! I'm 21 and single living London, shy, need unattached girl (18-20) for steady relationship. Interests sport, discos, cinema, pop/soul. - Write today (photo if possible) view to meeting Box No. 1792.

LONELY MALE, 18, seeks young teenage girlfriend for close

relationship, Manchester area - C. Pearson, 3c Oak House, Dunham Road, Altrincham, Cheshire.

TERRY SPARKES, 30, Melbourne Street West, Gloucester, looking for single girlfriend, near if possible please.

FREE PHOTO BROCHURE, select your own friends from our photo catalogue. - Send stamp to Dovelinc, A16, PO Box 100, Haywards Heath, Sussex.

GAY SWITCHBOARD
01-837-7324

Information and help for homosexual men and women by homosexuals.
24 Hours.

JANE SCOTT, genuine friends, introductions opposite sex with sincerity and thoughtfulness. Details free - Stamp to Jane Scott, 3/AM, North Street, Quadrant, Brighton, Sussex, BN1 3GS.

PENFRIENDS WANTED, East London area, Rock, Love and Peace. - Box No. 1763.

DOVELINC PARTNER catalogue, select your own partners and pen friends. - For samples, photos, see, A16, PO Box 100, Haywards Heath, Sussex.

POEMS PUBLISHED. - New Horizon, Dept 5, Victoria Drive, Hognor Regis.

HOW TO GET GIRLFRIENDS, what to say, how to overcome shyness, how to date any

girl you fancy - Sae for free details, Dept R, 38 Abbeydale, Wintourne, Bristol.

700 PENPALS worldwide 16 pages with complete addresses. Only £1 - Keytape (P), PO Box 3, Tamworth, B77 1DR.

ATTRACTIVE FRIENDLY affectionate male, 28, needs lots of love, affection, seeks broadminded loving compatible girl, 16-20, who feels the same and enjoys cinema, travel, music, Hendrix, Jack Bruce, Stevie Winwood. Photo sent, Reading London area's. - Mr R. Goodchild, 50 Blenheim Road, Caversham, Reading, Berks.

GUY 25, average looks, seeks quiet easy going girl into rock and new wave for sincere relationship, Manchester area. - Box No. 1796.

"OPPOSITE SEX," Partners found!!! It's FREE at I.N.T.E.R.D.A.S.T.E.R. Rush letters describing yourselves + SAE to: 18 Woden Rd East, Wednesbury, W. Midlands, Staffs.

ONE FRIENDSHIP AGENCY stands out from the rest. Find out more, send for free brochure, all ages/areas. - Sue Carr, Somerset Villa, Harrogate, Tel: 0423 63525 anytime.

For Sale

COLOR PHOTOGRAPHS - featuring "IN CONCERT" AC/DC, Barclay James Harvest, Be-Bo Deluxe, Curved Air, John Cale, Dr Feelgood, Foreigner, Genesis, Peter Gabriel, Generation X, Ian Gillan, Gillan, Lindisfarne, John Miles, John Onway & Band, Tom Robinson

Band: Ramones, Zexillos, Runaways, Status Quo, Patti Smith Group, Strangers, Thin Lizzy, 10cc. ALL photos by professional photographers. Exclusive Presentation Pack containing 10 different full-colour prints (5in x 3 1/2in) of same band - £2.99, excluding p&p; per pack UK/10p; Overseas/35p. Don't delay, buy today: GIGPIX COLORPACKS (R9), PO Box 22, 15 Marks Road, Wokingham, Berkshire RG11 1NW (for send sae for brochure detailing our full Colorpack range featuring many other top bands).

BOLAN BADGES, T-shirts, tapes, photos, etc. SAE + 10p, Groover, 5 Stronsey Street, Germliston, Glasgow.

ORIGINAL RECORDING of Elvis Presley 1968 comeback concert one-hour cassette. £3 each plus postage and packing. - Mr David Sultana, 8 Fairhaven Road, Highcroft, Blackburn, Lancs.

PRINTED WRIST BANDS. Any group, name, slogan etc, punched onto a heavy black leather wrist band 24 inches wide with heavy duty clasps. Only £1.65. Send SAE for free leather goods catalogue - Seagull Trading Company (Dept R), 9 Terminus Road, Eastbourne, Sussex.

CLEAR POLYTHENE record covers in heavy duty film. Singles size 25 80p, 50 11.50, 100 £2.90. - PO to M. Armstead, 53 Brook Street, Chester.

DYLAN, CLAPTON, Parker (Blackbushe), Status Quo (Reading), Strangers (Battersea), Queen, Bee, Genesis, Yes, TRB, Lizzy, Bowie, Sabbath, Purple, Rainbow, Pal, Coverdale, Gillan, Skynyrd, Runaways (1978), Alice, Gabriel, Rods, Clash,

Damned, Strangers, Jam, Ramones, Rats, etc. 10 quality colour photographs, 35p each, £3 for 10. - Send SAE for list or with order to: Alan Perry, 23 Heath Drive, Upton, Wirral, Merseyside.

TRAVOLTA AND ELVIS PRESLEY Christmas cards, each set of 12 £3. - O'Hehir, 1 Rosslyn Bray, Co. Wicklow, Ireland.

DIANA ROSS at London. 10 colour photos £3, also 10 Commodore photos at £3 or 3 Slide photos at £1 - Robert Cleaver, Actacon, The Green, Wingham, Canterbury, Kent.

"SUPER NEW Glitter Badges", the latest craze in the pop world. Light reflective designs. Elvis, Darts, Yes, Quo, Earthband, Abba, Who, Floyd, Hawkwind, Black Sabbath, Tubes, Clash, B. T. Rats, AC/DC, Jam, S. Pistols, Blondie, TR.B. Queen, Bee Gee's, Sgt. Pepper, Genesis, Wings, T. Lizzy, Bowie, Eagles, Frampton, Zeppelin and E. Dylan, only 55p each or 2 for £1, plus included T-Shirts, designs as above. Send cheque/PO to Steve Lea Promotions, 157 Kyverdale Road, Stamford Hill, London N16. "No Callers Please"

X-RAY SPECS amazing illusion. Only £1 incl P&P. - Keytape (S), PO Box 3, Tamworth, B77 1DR.

PUNKERS OUR LATEST IMPORTED AMERICAN T-SHIRTS, SUPREME QUALITY MACHINE WASHABLE COTTON VERY GENEROUSLY CUT SIZES S, M, L, XL, XXL (IDEAL AS DRESSES). **PLAIN COLOURS** - SHOCKING PINK (S, M, YELLOW), BRIGHT YELLOW, BOLD BLUE, £1.15 INC. FROM FIBER T-SHIRTS (RM), 10 DRYDEN CHAMBERS,

119 OXFORD STREET, LONDON W1R 1PA

CUTTINGS AND drawings of Cliff, Travolta, Elvis, Alan Price, O'Sullivan, Tom Engelbert, Bowie, Bolan, Cat Stevens, Cassidy, B.G.'s, Queen, Kinks, Stones, Beatles, Hollies, Charles Angels, Cilla, Dana, Faithful, Hopkin, Olivia, Quatro, 1960's groups, TV, filmstars etc - SAE for details, state requirements, Box No. 1794.

MIRRORS - DARTS, Who, Sham, Lizzy, Stones, Rats, Abba, Slouxiex, Bowie, Motors, Rainbow, Patti, Dylan, Clash, Presley, Holly, Zezzillos, Queen, Pistols, ELO, Strangers, Zeppelin, Blondie, Sabbath, T.R.B Marley, Jam, Hendrix, Talking Heads, Ferry, Quo, Tubes, Costello, Bolan, Dury, Penetration, Reed, AC/DC, Culture, Travolta, Grease, A. Gibb, BG's, R. Palmer, Clapton, Rory, Genesis, Magazine, Yes, Steel Pulse, Elton, Beatles, Stewart, Kiss, Fonz, Eastwood - 9 1/2in x 7in £3.20/5, 10p packing (4 for £3.20/5 for £5.25).

PO's/Cheques - Roldring (2nd floor), 1 Church Road, London E17 6AR.

CLIFF RICHARD Christmas cards, Real Gospel concert photos, 12 for £3 - O'Hehir, 1 Rosslyn Bray, Co. Wicklow, Ireland.

JOKES, STINK bombs, fart powder, snow blizzard, cigarette bangers, hot sweets, exploding matches, volcanic sugar, dirty teeth, sneezing, itching powder, mucky pup, garlic toffees, saucy posters, novelties - Send SAE for long list and free gift, Dept R, 167 Winchester Road, Winchester, Bristol, BS3 3NJ.

LIVE COLOUR rock photos now available - Blondie at Ham-

mersmith, exclusive pix of Patti, Quo, Tom Robinson, Motors, Gillian - Also Bowie, '78, Abba, Runaways, Genesis, Sabbath, Rush, UFO, Oyster Cult, Zeppelin, Kiss, Lizzy, Blackmore, Purple, ELO, FLP, Nugent, Who, Wings, Yes, Tubes, Stewart, Mac, Ferry, Gabriel, Dylan, Eagles, Elkie, Parker, Miles, Queen, '78, Stones, Ramones, Ronstadt, Essex and many more. Set of 10 3 1/4 x 5 in borderless colour prints costs just £3 40 + 20p p&p or send sae for free catalogue. List the prints you like. Sample print, 25p. - For quickest service and best photos write to Dick Wallis Photography, 153 Hamilton Road, London SE27 9SW.

NEW POSTERS just published by "Big O" posters, all £1 10 each plus 25p postage. ALL NEW! Dylan, Bowie, Ritchie, Blackmore, Eagles, Ted Nugent, ELO, Jagger, Foreigner, Joe Walsh, 2 Blondies, Bruce Springsteen, Fogharty, UFO, Genesis, Bruce Lee, Bee Gees, Travolta Also out in weeks, order now to AVOID DISAPPOINTMENT! Rush, Blue Oyster Cult, Phil Lynott, Zezzillos, Slouxiex and Blackie, ALL NEW. Also 10 in x 8 in colour rock photos, £1.95 each. Abba (5), Bazzcocks (5), Blondie (10), Bolan (9), Hariquats - 68 90, Petersgate, Stockport, Cheshire.

COMMODORES at Brighton, 10 colour photos, £3. Also Diana Ross, Status Quo, Bolan, Slade, photos for sale. Send to Robert Cleaver, Actacon, The Green, Wingham, Canterbury, Kent.

EXCLUSIVE ELVIS Presley, John Travolta,

Don't feel lonely...

Single and like being alone? This is fine, but if you're lonely and lonely, Dandeline will introduce you to someone in your area who would like to meet you. Write to: Dandeline, Dept. (RM), 23 Abingdon Road, London W14 or Phone 01-937 4543.

1st Grease premiere and Abba photo sets. Each set contains 10 great 3 1/2 x 5 in handprinted colour borderless photographs on silk-finish Kodak paper. Each set of 10 costs £3.40 + p&p with a free print wallet. Delivery is guaranteed within seven days - I also guarantee a full refund if you are not fully satisfied. The photos are great, don't wait, send now to - Dick Wallis Photography, 259 Hamilton Road, London, SE27 9SW.

BOWIE AT EARLS COURT. 70 sets of 10 super glossy 3 1/2 x 5 in colour photos, only £2.50 - From S. Finders, 3 Main Street, Stanton 5 Dale, Weston Derbyshire.

BOWIE EXCLUSIVE: Immaculate Record Company promotion material. "Pin-ups", "Ziggy Stardust", "Young Americans" posters. £1.50 each plus p&p - J. Logue, 35A Park Road, Bushey, Herts.

DIRECT FROM JAPAN AND USA! Fantastic movie star books! Over FIFTY different titles available including: ELVIS! MONROE! JAMES DEAN! 007! EASTWOOD! BRUCE LEE! JODIE FOSTER! etc. All PACKED with colour and b/w glossy photographs!

ALSO, JUST ARRIVED! Superb collection of rare USA movie magazines, mainly 1950's photographs (colour and b/w) Foster/stills. - Send 25p plus LARGE SAE for extensive illustrated list to Simons, 26 Woodstock Road, London N4.

PUNK T-SHIRTS. Destroy, Filth, Clash, Adverts, XTC, Squeeze, Sham @ (Bloodstained), Generation X, Jam, £2 plus 25p P&P. Small, medium, large - Stuart Reynolds, 36A Thornhill Road, Eastwick, Brighouse, Yorkshire.

ELVIS BUCKLES in minted solid brass 3 1/2 x 3 in on leather backed belts, £4.95. - Bents Leathergoods, 202 Main Street, Newbold, Verdon, Leicestershire.

PUNKY! REMOVABLE Tattoo Kits, pkt 25p, 10 diff. £2. Beauty Spots or Punky Fingernails, 1 pkt

50p, 11 diff. £5 - Send P.O.s to G. Pace, 109b Vianí Street, Silema, Malta.

PHOTO SHIRTS. Travolta, Olivia, Elvis and many groups in colour photos. Also Glitter and other designs. All available on tee or sweat shirts. £2.50 + £4.75 inc P&P. - SAE for illustrated catalogue Feeligood Designs, 39 Goodramgate, York.

TRAVOLTA. 7 in x 5 in colour, in folders, 3 different, £1 each. O'Hehir, 1 Rosalyn Bray, Co Wicklow, Ireland.

FREE CATALOGUE of thousands of posters, colour rock photos, badges, patches, books, all latest designs and now! Colour Blondie 1978 photos 10 x 8 Five different only £1.95, each set of 5 £9. - Hariequin, 68 St Petersgate, Stockport, Cheshire.

CLOTHES MADE. Stagewear Daywear designed and made to your requirements in our West End London shop. Reasonable prices, quick delivery - Telephone for details: Colin Wild 01-437 3166, 12 noon to 7.30 pm.

Records For Sale

DJ'S RECORD collection 1200+ singles, 60+ 12-inch specials, few LPs. Boxed, indexed, bargain, £550 ono. Phone Jon 0734 732041.

OLDIES FROM 5p each, many extinct labels. - Send large SAE: Wakefield Record Bar (Export) Ltd, 55 Westgate, Wakefield, Yorks. Mail order only, no callers.

ELVIS, TALKING about himself on record. Excellent condition, issued June 1975. Best offer over £30. - Tel. Newcastle 668006.

E O L A N AUTOGRAPHED LP OFFERS? - 0734 68616.

BOLAN BLACKJACK single, Bang A Gog, Jasper Debussy, Gloria's Come Go With Me. Offers to: Colin Davies, 9 Church Street, Southport. RARE / UNISSUED records: Elvis, Beatles, Stones, Zeppelin, many others. - Stamp for list. "Discovery" (RM) 7 Sandhurst Road, Leicester.

STATUS QUO rare 1968 LP "Messages". Offers. - 31 Gun, Road Gardens, Knebworth, Herts.

3 COLOURS vinyl "Wings" over America, £30 Elvis "Party" 78 rpm mint £6. ELO out of Blue, "Blue" vinyl £30. Marshall Hair Dancing in City, 12in Blye vinyl, £3.50.

LARGE SELECTION ex juke box records. - SAE: 47 Chelmsford Street, Weymouth, Dorset.

SUBSTITUTE 12in + OVER 10,000 SINGLES New or vgc. Loads of 12in's DJ's. Build up of comprehensive collection. Private Buyers Welcome. Large SAE for lists - Haribent, 44 Shelf Moor Road, Halifax, HX3 7PL.

PASTBLASTERS! ALWAYS 1000's of rock, soul, pop, Tania. - SAE: 24 Southwalk, Middleton, Sussex.

HIT SINGLES from 1960. - Large SAE to TSM Records, 220 Victoria Road West, Cleveleys, Blackpool.

10,000 NEW / USED singles from only 10p. oldies, recent hits, etc. - Send 10p stamp for latest list, 123 George Street, Mablethorpe, Lincolnshire.

"HITS - UNMISSED" '59-'78, collectors' list. - SAE: Kneeshaw, 19 Whitworth Road, London, SE25.

GOLDEN OLDIES. singles, all types from last 20 years, brand new copies - SAE for lists: The Record Shop, 36 The Shopping Centre, Harlepool.

EX-TOP THIRTY RECORDS (1960-1978), from 12 1/2p, nearly 2,000 titles, most major stars. - SAE list: Dept H8, 82 Vandyke Street, Liverpool. **LORT LPs FROM 20p**, 45s from 5p. - Large SAE: Pat, 24 Beaufort Avenue, Blackpool.

BEATLES - T Rex Electronic sounds. Zinc Alloy (Limited) Holiday Pix sleeve Apple Rarities. Various Others 1958-78. - Ring Terry 01-226 8944, 94 Riversdale Road, N5 2JZ.

Personal Tuition

TWO ROCK Freaks Eighteen, good looking, require two girlfriends, Stoke area preferably but can travel. Mad look at life an advantage. - Box No. 1795.

Fan Clubs

GENESIS OFFICIAL fan club. - Send SAE to: Geoff Parkyn, Genesis Information, PO Box 107, London, N6 5RU.

LENA ZAVARONI fan club - SAE: 20 Silfield Road, Wymondham, Norfolk, NE18 9AY.

GLEN CAMPBELL. - SAE: 27 Wood Street, Ash Vale, Aldershot.

Special Notices

STEPHANIE MARRIEN, Happy birthday on the 9th, have a beautiful year - Love David, Penzance.

BRIAN CONNOLLY of Sweet, many happy returns. - Love Anne XXXXX.

"COSMIC DANCER" ISSUE ONE OUT NOW, 25p plus medium SAE, 17 Westpark Avenue, Cliftonville, Margate, Kent.

T. REXMAS PARTY on December 5th. Ticket and souvenir badge £1.25 + SAE. Regular buses / trains from Birmingham to Malvern tickets from Fiona Bolan, 123 Lower Howsell Road, Malvern, Worcs.

LESLEY YOU'RE three times a Lady. - Love Paul. CATHY LACEY please send Susan Standaeg your address or ring

QUEEN FANS everywhere! Come and join our new circle. We've got some great things planned for the future. Please send SAE to: 54 Widescombe Road, London, SE9.

Situations Vacant

ROCKEFELLER DISCOTHEQUES need lively DJs for London pubs. Must be happy to play all types of music. No Soul or Import freaks please. No equipment required. - Phone Gavin Breck 01-609 2657.

LIVERPOOL BASED working and recording band with management contract seek young capable pro bass player and lead guitarist details. - 051 647 4576.

FEMALE DISC jockey with good knowledge of music for private club in Jordan. Full accommodation, round trip ticket, 6 months contract (renewable). Salary £100 per month. Apply to: Hey Club, PO Box 5250 Jebel Amman, Jordan.

LAD (18) to assist disc jockey / pop journalist / disco promoter, in London area. (Free accommodation) Full details, name address, telephone number and photograph, please to: Box Number 1781.

LYRIC WRITERS required by recording company. - Details (SAE) 30 Sneyd Hall Road, Bloxwich, Staffordshire.

Records Wanted

ABBA SINGLE So Long, up to £4 paid, depending on condition. Also Epic Ring Ring single. £1 paid. - Colin Baker, 41, Empington, Willingham Way, Kingston, Surrey. £30 EACH for Bolan's "Wizard", "Degree", "Gumbo", "Nightscene", also any other Bolan / Rex - Thornton, Wigan Road, Leyland (35077), Preston.

A QUICK service and top prices guaranteed for your unwanted LPs and cassettes. Any quantity bought. - Send details with sae for cash offer by return of post. GEMA, Dept RM, PO Box 54, Crockhamwell Road, Woodley, Reading, Berkshire.



Instant X-ray sight
X-ray specs that give you the amazing illusion to see right through everything you look at! See the bones in your hands, the yolk in an egg, the lead in a pencil and - the most amazing things when looking at girls and friends! Especially amusing at those fun parties! £1.75 incl. P & P

Order from us as we do not do despatches
Tel: 070 10
Sene Park Products (RM 41)
Lamberton House, Sene Park,
Hythe, Kent, CT21 5XB

CHOOSE YOUR COLOUR

Use the ancient symbol of your birthdate, beautifully screen-printed on a top quality cotton shirt. In the colour combination of your choice! Choose a colour for the symbol and one for the shirt, and we'll do the rest!

Y-SHIRT £2, SWEAT-SHIRT £5 inc P&P Delivery in 1-2 weeks.

Write now with your date (5 M or F), birthdate (date of birth, and colour, plus cheque/P.O. No.)

Age: _____ Sex: _____ Height: _____ Weight: _____

DRAGON DESIGNS
ALPHASTONE, BURES,
SUFFOLK COB 5DZ

POSTERS

BONEY M £1.10

DERBIE HARRY £1.10 No. 1

LYNDA CARTER W/Woman No. 3 £1.10

FARRAH (Close Up) £1.10

HOLIDAY GIRL £1.60 (Danish)

HELENA £1.60 (Danish)

NEW No. 5 MARILYN MONROE £1.10

CHERYL LADD No 3 BLUE NEGLIGEE £1.10

DERBIE HARRY No. 3 £1.10

OLIVIA & JOHN £1.10

OLIVIA (3) £1

LINDSAY WAGNER No. 2 £1.10

OLIVIA (2) £1.10

DERBIE No. 6 £1.10

KATE BUSH £1.10

ACTUAL LIFE-SIZE CHERYL LADD

DERBIE (2) £1.10

DERBIE No. 6 £1.10

"CARDS & POSTERS"
22 MOOR STREET, BIRMINGHAM 4

Still Available £1.10 Each (plus P&P)
KISS ON BIKES, RONSTAOPT Nos 1-2-3-4
ROCKY No. 1, CHERYL LADD IN HOT PANTS
NEW BOWIE, GENESIS, YES, RAINBOW
RUNAWAYS No 2, LIZZY STAGE WAGNER 1-3
NUDE JUNE, RUNAWAYS 2, DONNA SUMMER

★ BOWIE FANS SET OF 10 3 1/2 x 5 INCH EXCLUSIVE ZIGGY CONCERT PHOTOS £4.25 INC

CHERYL (5) £2.35

SPECIAL OFFER!

MADE TO MEASURE UNISEX TROUSERS



IN 'LIRELLE'
Colours: Black/Navvy/
Light Grey
Light Blue
Brown/Beige
also
Suits and Shirts

Personal Callers Welcome
Open 12 noon-7.30 pm
TEL. 01-437 3166

GROUP AND TRADE ENQUIRIES INVITED

Send your measurements and cheque/postal order
To **COLIN WILD (CLOTHIERS) LTD.**
12 Newburgh Street
London W1V 1LG (RM)

Waist..... Hips..... Calf.....
Waist to Crutch..... Inside Leg..... Outside Leg.....
Top Leg..... Knee.....

Colours: 1st Choice.....
2nd Choice.....

Name.....
Address.....

Tel. No.....
Cheque/Postal Order No.....

SMALLS — order form

PLEASE PUBLISH my advertisement under the heading _____ for _____
insertion(s) commencing issued date _____
I enclose a cheque/postal order for _____ to cover the cost made payable to RECORD MIRROR
ALL SMALL ADS MUST BE STRICTLY PRE-PAID

| | | | | |
|--|--|--|--|--|
| | | | | |
| | | | | |
| | | | | |
| | | | | |

Name.....
Address.....

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

Would you let this Strangler date your

THEY'RE described as "tasteless", "debased" and "sexist". But are The Strangers really "depraved", or is it all a front?

They love to play on people in order to incense them — taking delight in setting the cat amongst the pigeons.

Usually it works, but sometimes they do go a little over the top. Like having half a dozen strippers at Battersea a few weeks back.

In spite of, or perhaps because of their behaviour, the individual members of The Strangers make interesting subjects for interviews.

Probably it was the academic atmosphere of Lancaster University, where they recently played, that set Jean Jacques Burnel and myself talking about his time at school, and life in general.

Quite obviously, schooldays were not the happiest ones of his life, and most of what J.J. has learnt has been assimilated since then.

"My childhood was an endless succession of fights. School was the same for me, even more punch-ups. The best thing I got out of school was finding a few mates when I left. It seems to me that you're thrust upon each other at school and are only lucky once or twice to find good friends. Most of the British kids started going out when they were 13 or 14, but because my parents were in catering I had to help with dishwashing and waiting, until I was 17. Then when I got my bike it was different; everything changed."

Jean's adolescence didn't simply revolve around two wheels. In his late teens he took up karate. On the way home from training one day he gave a lift to someone who turned out to be a friend of Hugh Cornwell, which led to the meeting of the two musicians.

"Karate is a good sport and I was getting into too many fights. It's a very good aesthetic discipline. There's a lot of Zen involved, and the seeking of perfection is something which can keep on going 'ad infinitum' or 'ad nauseam'. I've been at it for seven years and still practise every day, so it's about time I got my black belt."

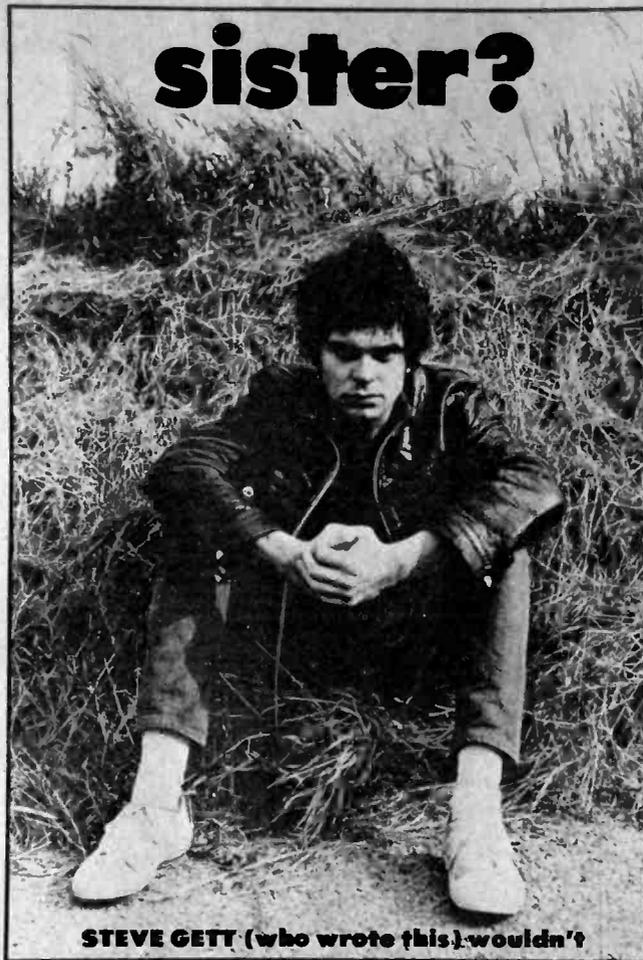
If he does achieve this during his future visit to Japan, Jean will be able to teach the martial arts to others.

Quite clearly karate is an outlet for his own aggressive nature. He is an extremely physical person, almost excessively so.

"I'm trying to convince this young lady that she should stay in Morecambe with me tonight," he confided.

Was he going to succeed? "No she's got to work tomorrow and she's not adventurous enough to take up the offer."

'My childhood was an endless succession of fights. School was the same for me; even more punch-ups.'



STEVE GETT (who wrote this) wouldn't

Mind you, the Lancastrian nubile had said that if J.J. invited her down to London she would come.

"I know you will," he told her, "in fact I'll make sure of it."

This determined sexist attitude The Strangers share reaps unlikely dividends, however, for there is always a high percentage of women at their gigs. Surely they can't all be masochists?

There are plenty of people like J.J., and always someone ready to satisfy their needs. Sex just becomes more accessible when

you're a known figure.

But it does make me wonder whether the nubles he attracts aren't just after Jean Jacques the star, or Jean Jacques the person. But he does encourage them and certainly his dwelling place depends upon the lady of the moment.

But will the no strings lifestyle always satisfy this archetypal rake?

"I'd like to buy a record player and be able to put it somewhere," he offers. "The more things you own though, the more of a prisoner you are."

Theoretically, correct — but what happens if he doesn't get his black belt and when his interest in music dwindles?

The University air at Lancaster stimulated Jean to continue in a philosophical vein, with a nod in the direction of history.

"It's important that everyone is aware of themselves and their position in history. I mean if Hitler had studied history then he wouldn't have cocked up in Russia. Sometimes people can't see further than the end of their noses and it's really frustrating. They're dangerous because they're narrow-minded and aren't prepared to learn."

Like certain members of the press?

"Yes a great deal of the press are victims. I don't approve of lies and we've been one of the more honest bands, but we still get a lot of bad press. We've made a concerted effort to do things and I think there's a bit of a 'piss-off' when they realise we're the best band in the world. I feel

that many people cover up bad journalism and a lack of intellect by bragging and being basically dishonest.

And in America, The Strangers found a lot of cerebral thickness from which they developed a "small brains theory". In other words, only the lucky few, with a higher level of awareness, appreciate their music.

A live Strangers' album is coming soon and some new group material has also been written.

"Yes it's very weird. I don't

know if we're going to release it within the next three years. We aren't sure whether we want people to catch up with our level of consciousness, or whether we will release stuff and it'll go over people's heads. If our music does go over your heads folks, all I suggest you do is pogo!"

So it definitely appears that The Strangers have a higher level of consciousness than most?

"Yes — but I can't explain it."

The Strangers' arrogance does aggravate people, at least those who take them too seriously — far better to take certain things with a pinch of salt.

An equally bizarre prospect is Jean Jacques' solo album. When we discussed it several months ago, he felt that people wouldn't be ready for it until the 1980's and still maintains that viewpoint.

"How would I describe it? You can't describe music, that's why a lot of critics are redundant," he grins cockily.

For a better indication of its nature, "In The Shadows" on the 'Black and White' album certainly helps. Most of it has been recorded, and Brian James is on one track and Lew Lewis on a couple.

Jean is also writing a book. "It's about a group of teenagers in an area of North London... Finchley? "It could well be Finchley... and it deals with the hassles they encounter."

He has an abundance of tasks to complete, having already achieved quite a lot in the past few years. How has the person changed though?

"I've got three or four years older. No, it makes you a bit tougher and more cynical, but it also makes you more aware to a degree. However there is the danger of believing all the rubbish people throw at you; when you're on an upper people want to know you, but when you're on a downer, well it's a different matter. I know what it's like, because for two years we were the Strangers, and no-one else had funny names, short hair, and we had plenty of punch-ups — there weren't many allies in those days."

The Strangers are very much on an upper at present and their bassist's life is all go, but is he happy?

"No I've never been happy, in the way that most people would call being happy. I think seeking happiness is a red herring. Too many people are obsessed with it and they're blind to other things. In America, for instance, the pursuit of happiness is institutionalised."

Would he ever marry?

"I am married. I'm married to the martial arts and The Strangers. My aim in life is to force my body to be my weapon and my statement."



'... a great deal of the press are victims... we've been one of the more honest bands but we still get a lot of bad press.'

DAVID ESSEX

A GREAT NEW SINGLE

BRAVE NEW WORLD

Taken from
the chart album

JEFF WAYNE'S MUSICAL
VERSION OF
THE WAR OF THE WORLDS

6705



Make sure you're part of the
'Brave New World'

HIS NEW SINGLE
IS IN A
COLOUR
PICTURE
BAG

