

# Record Mirror

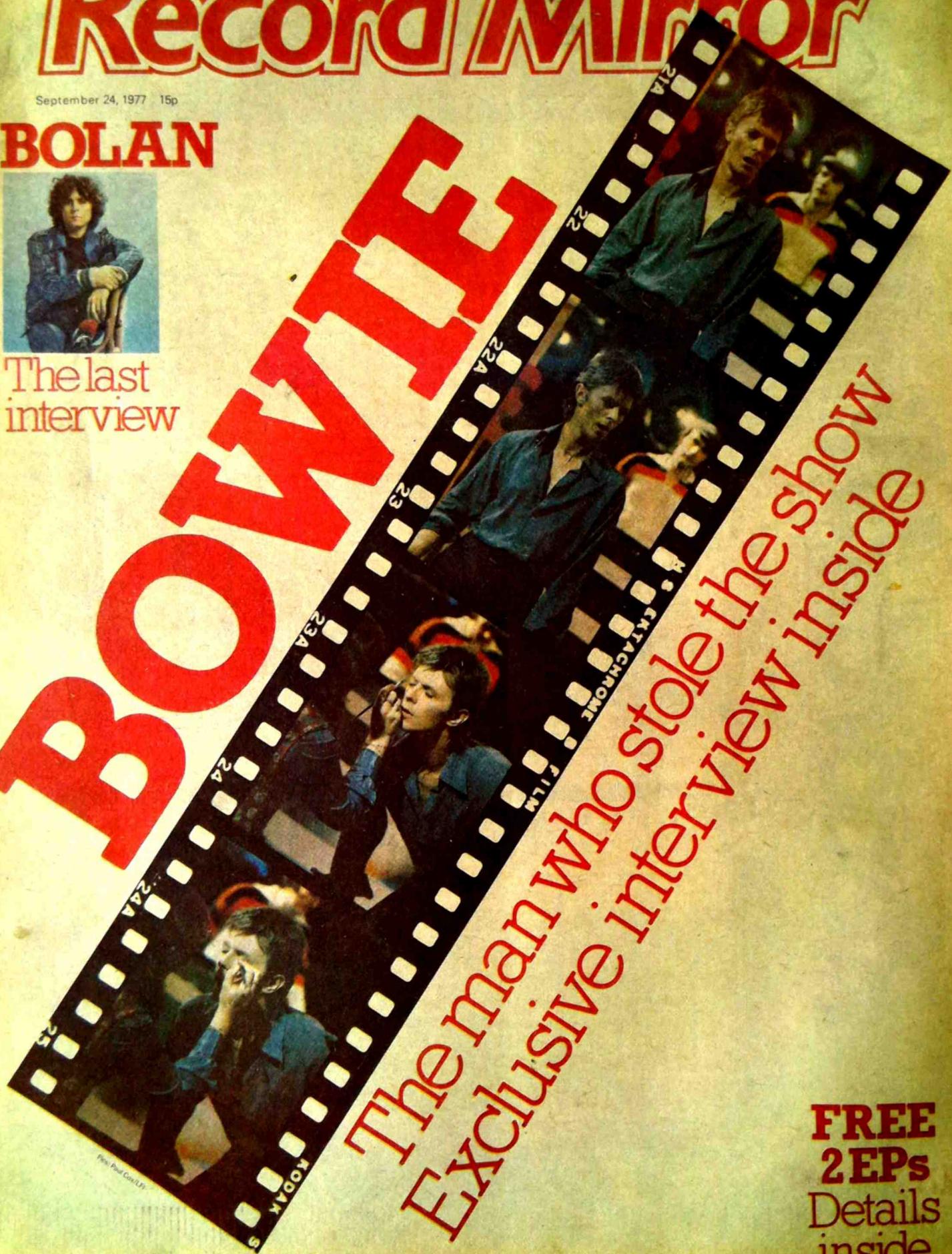
September 24, 1977 15p

## BOLAN



The last interview

# BOWTIE



The man who stole the show  
Exclusive interview inside

**FREE**  
**2EPs**  
Details  
inside

Photo: Paul Costello

# Record Mirror

## UK SINGLES



- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | WAY DOWN, Elvis Presley                              | RCA            |
| 2  | 2  | MAGIC FLY, Space                                     | Pye            |
| 3  | 3  | SILVER LADY, David Soul                              | Private Stock  |
| 4  | 4  | OXYGENE, Jean Michel Jarre                           | Polydor        |
| 5  | 5  | DOWN DEEP INSIDE, Donna Summer                       | GTO            |
| 6  | 10 | TELEPHONE MAN, Meri Wilson                           | Pye            |
| 7  | 7  | NOBODY DOES IT BETTER, Carly Simon                   | Elektra        |
| 8  | 14 | BEST OF MY LOVE, Emotions                            | CBS            |
| 9  | 20 | DO ANYTHING YOU WANNA DO, Rods                       | Island         |
| 10 | 11 | THAT'S WHAT FRIENDS ARE FOR, Deniece Williams        | CBS            |
| 11 | 13 | LOOKING AFTER NUMBER ONE, Boomtown Rats              | Ensign         |
| 12 | 8  | NIGHTS ON BROADWAY, Candi Staton                     | Warner Bros    |
| 13 | 31 | WONDEROUS STORIES, Yes                               | Atlantic       |
| 14 | 27 | BLACK IS BLACK, La Belle Epoque                      | Harvest        |
| 15 | 6  | FLOAT ON, Floaters                                   | ABC            |
| 16 | 26 | FROM NEW YORK TO LA, Patsy Gallant                   | EMI            |
| 17 | 15 | DANCIN' IN THE MOONLIGHT, Thin Lizzy                 | Vertigo        |
| 18 | 25 | GARY GILMORE'S EYES, The Adverts                     | Anchor         |
| 19 | 9  | ANGELO, Brotherhood of Man                           | Pye            |
| 20 | 21 | I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman         | RSO            |
| 21 | 18 | SUNSHINE AFTER THE RAIN, Elkie Brooks                | A&M            |
| 22 | 24 | BLACK BETTY, Ram Jam                                 | Epic           |
| 23 | 19 | THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys       | GTO            |
| 24 | 22 | DREAMER, Jacksons                                    | Epic           |
| 25 | 23 | SPANISH STROLL, Mink DeVille                         | Capitol        |
| 26 | 48 | I REMEMBER ELVIS PRESLEY, Danny Mirror               | Sonet          |
| 27 | 28 | THUNDER IN MY HEART, Leo Sayer                       | Chrysalis      |
| 28 | 32 | WAITING IN VAIN, Bob Marley & The Wailers            | Island         |
| 29 | 29 | ANOTHER STAR, Stevie Wonder                          | Motown         |
| 30 | 30 | GIMME DAT BANANA, Black Gorilla                      | Response       |
| 31 | 12 | TULANE, Steve Gibbons Band                           | Polydor        |
| 32 | -  | I REMEMBER YESTERDAY, Donna Summer                   | GTO            |
| 33 | 16 | YOU GOT WHAT IT TAKES, Showaddywaddy                 | Arista         |
| 34 | -  | SHE'S A WINDUP, Or Feeligood                         | United Artists |
| 35 | 47 | COOL OUT TONIGHT, David Essex                        | CBS            |
| 36 | 38 | YOUR GENERATION, Generation X                        | Chrysalis      |
| 37 | 39 | LET'S CLEAN UP THE GHETTO, Philadelphia All Stars    | Phil Int       |
| 38 | 17 | THE CRUNCH, Rah Band                                 | RCA            |
| 39 | 41 | DAYTIME FRIENDS, Kenny Rogers                        | United Artists |
| 40 | -  | FROM HERE TO ETERNITY, Giorgio                       | Oasis          |
| 41 | -  | LOVE HURTS, Nazareth                                 | Mountain       |
| 42 | -  | DO YOUR DANCE, Rose Royce                            | Warner Bros    |
| 43 | 45 | COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad       | Kudu           |
| 44 | 46 | KILL THE KING, Rainbow                               | Polydor        |
| 45 | -  | HOME IS WHERE THE HEART IS, Gladys Knight & The Pips | Buddah         |
| 46 | -  | GREATEST LOVE OF ALL, George Benson                  | Arista         |
| 47 | -  | DANCING THE NIGHT AWAY, Motors                       | Virgin         |
| 48 | -  | BEE STING, Camouflage                                | State          |
| 49 | -  | NO MORE HEROES, Strangers                            | United Artists |
| 50 | 50 | YES SIR I CAN BOOGIE, Baccara                        | RCA            |



YES: upto No. 13

## US SINGLES



- |    |    |   |                    |
|----|----|---|--------------------|
| 1  | 3  | BEST OF MY LOVE, Emotions                           | Columbia           |
| 2  | 2  | FLOAT ON, Floaters                                  | ABC                |
| 3  | 5  | DON'T STOP, Fleetwood Mac                           | Warner Bros        |
| 4  | 6  | KEEP IT COMIN' LOVE, KC and The Sunshine Band       | TK                 |
| 5  | 7  | STRAWBERRY LETTER 23, Brothers Johnson              | A&M                |
| 6  | 1  | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb        | RSO                |
| 7  | 8  | TELEPHONE LINE, Electric Light Orchestra            | United Artists/Jet |
| 8  | 13 | STAR WARS TITLE THEME, Meco                         | Millennium         |
| 9  | 14 | THAT'S ROCK 'N' ROLL, Shaun Cassidy                 | Warner/Curb        |
| 10 | 12 | COLD AS ICE, Foreigner                              | Atlantic           |
| 11 | 4  | HANDY MAN, James Taylor                             | Columbia           |
| 12 | 20 | NOBODY DOES IT BETTER, Carly Simon                  | Elektra            |
| 13 | 15 | ON AND ON, Stephen Bishop                           | ABC                |
| 14 | 16 | SWAYIN' TO THE MUSIC, Johnny Rivers                 | Big Tree           |
| 15 | 18 | BOOGIE NIGHTS, Heatwave                             | Epic               |
| 16 | 23 | I FEEL LOVE, Donna Summer                           | Casablanca         |
| 17 | 19 | DON'T WORRY BABY, B. J. Thomas                      | MCA                |
| 18 | 21 | WAY DOWN, Elvis Presley                             | RCA                |
| 19 | 28 | BRICKHOUSE, Commodores                              | Motown             |
| 20 | 11 | HIGHER AND HIGHER, Rita Coolidge                    | A&M                |
| 21 | 35 | YOU LIGHT UP MY LIFE, Debby Boone                   | Warner/Curb        |
| 22 | 24 | IT WAS ALMOST LIKE A SONG, Ronnie Milsap            | RCA                |
| 23 | 27 | SIGNED, SEALED, AND DELIVERED, Peter Frampton       | A&M                |
| 24 | 26 | JUNGLE LOVE, Steve Miller Band                      | Capitol            |
| 25 | 9  | SMOKE FROM A DISTANT FIRE, Sanford - Townsend       | Warner Bros        |
| 26 | 33 | HEAVEN ON THE 7TH FLOOR, Paul Nicholas              | Polydor            |
| 27 | 31 | THE GREATEST LOVE OF ALL, George Benson             | Arista             |
| 28 | 40 | THE KING IS GONE, Ronnie McDowell                   | Scorpion           |
| 29 | 32 | DAYTIME FRIENDS, Kenny Rogers                       | United Artists     |
| 30 | 29 | HOW MUCH LOVE, Leo Sayer                            | Warner Bros        |
| 31 | 34 | CAT SCRATCH FEVER, Ted Nugent                       | Epic               |
| 32 | 37 | JUST REMEMBER I LOVE YOU, Firefall                  | Atlantic           |
| 33 | 39 | SURFIN' USA, Les Garrett                            | Atlantic           |
| 34 | 36 | I BELIEVE YOU, Dorothy Moore                        | Malaco             |
| 35 | 38 | ANOTHER STAR, Stevie Wonder                         | Motown             |
| 36 | 10 | STAR WARS (Main Title), London Symphony Orchestra   | 20th Century       |
| 37 | 41 | HELP I' M ON THE WAY, Little River Band             | Capitol            |
| 38 | 42 | DON'T MAKE MY BROWN EYES BLUE, Crystal Gayle        | United Artists     |
| 39 | 44 | SHE DID IT, Eric Carmen                             | Arista             |
| 40 | 43 | LIPSMACKIN' ROCK 'N' ROLLIN', Peter Blake           | Arista             |
| 41 | -  | STAR WARS THEME, Meco                               | United Artists     |
| 42 | -  | SUNSHINE OF YOUR LOVE, Rosetta Stone                | RCA                |
| 43 | -  | ARINA, Stardust                                     | Private Stock      |
| 44 | -  | GUITAR KING, Hank The Knife & Jets                  | Sonet              |
| 45 | -  | SUMMER OF LOVE, London                              | MCA                |
| 46 | -  | SEARCH AND DESTROY, Dictators                       | Asylum             |
| 47 | -  | LOOK WHAT YOU'VE DONE, Marilyn McCoo/Billy Davis Jr | ABC                |
| 48 | -  | THE SHE KISSED ME, Kiss                             | Casablanca         |
| 49 | -  | GLORIA, Patty Smith                                 | Arista             |
| 50 | -  | LIPSMACKIN' ROCK 'N' ROLLIN', Peter Blake           | United Artists     |

## Yesterday

- 15 Years Ago (22 September 1962)
- 1 SHE'S NOT FOR YOU, Frank Ifield
  - 2 I REMEMBER YOU, Cliff Richard
  - 3 IT'LL BE ME, Ronnie Carroll
  - 4 ROSES ARE RED, Bobby Darin
  - 5 THINGS, Brian Hyland
  - 6 SEALED WITH A KISS, Neil Sedaka
  - 7 BREAKING UP IS HARD TO DO, Pat Boone
  - 8 SPEEDY GONZALES, Adam Faith
  - 9 DON'T THAT BEAT ALL, The Shadows
  - 10 GUITAR TANGO
- 10 Years Ago (23 September 1967)
- 1 LAST WALTZ, Engelbert Humperdinck
  - 2 EXCERPT FROM A TEENAGE OPERA, Keith West
  - 3 ITCHY COO PARK, Small Faces
  - 4 LET'S GO TO SAN FRANCISCO, The Flowerpot Men
  - 5 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
  - 6 SAN FRANCISCO, Scott McKenzie
  - 7 REFLECTIONS, Diana Ross & The Supremes
  - 8 FLOWERS IN THE RAIN, The Move
  - 9 WE LOVE YOU/DANDELION, The Stones
  - 10 HOLE IN MY SHOE, Traffic
- 5 Years Ago (23 September 1972)
- 1 MAMA WE'RE ALL CRAZEE NOW, T. Rex
  - 2 CHILDREN OF THE REVOLUTION, David Cassidy
  - 3 HOW CAN I BE SURE, Rod Stewart
  - 4 YOU WEAR IT WELL, Lynsey de Paul
  - 5 SUGAR ME, Sharon Young
  - 6 IT'S FOUR IN THE MORNING, Rocky Mountain
  - 7 VIRGINIA PLAIN, Michael Jackson
  - 8 AIN'T NO SUNSHINE, Donny Osmond
  - 9 TOO YOUNG, The Drifters
  - 10 COME ON OVER TO MY PLACE

## UK Disco Top 20

- 1 1 MAGIC FLY, Space
- 2 4 BEST OF MY LOVE, Emotions
- 3 5 BLACK IS BLACK, La Belle Epoque
- 4 2 DOWN DEEP INSIDE, Donna Summer
- 5 7 OXYGENE, Jean Michel Jarre
- 6 17 STAR WARS THEME, Meco
- 7 12 ANOTHER STAR, Stevie Wonder
- 8 3 FLOAT ON, Floaters
- 9 6 NIGHTS ON BROADWAY, Candi Staton
- 10 14 COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad
- 11 32 THUNDER IN MY HEART, Leo Sayer
- 12 8 THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys
- 13 19 KEEP IT UP, Olympic Runners
- 14 10 THE CRUNCH, Rah Band
- 15 13 LET'S CLEAN UP THE GHETTO, Philly All Stars
- 16 20 BEE STING, Camouflage
- 17 - FROM HERE TO ETERNITY, Giorgio
- 18 34 I REMEMBER YESTERDAY, Donna Summer
- 19 15 ONE LOVE, Cell Bee & The Buzzy Bunch
- 20 43 BRICKHOUSE, Commodores

## US Disco Top 20

- 1 SAN FRANCISCO, Village People
- 2 FROM HERE TO ETERNITY, Giorgio
- 3 QUIET VILLAGE, Ritchie Family
- 4 HOLD TIGHT, Vickie Sue Robinson
- 5 JE T'AIME, Saint Tropez
- 6 COSMIC WIND, Mike Theodore Orchestra
- 7 MUSIC, Montreal Sound
- 8 THEME FROM "STAR WARS", Meco
- 9 COCOMOTION, El Coco
- 10 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda
- 11 I FOUND LOVE, Love & Kisses
- 12 NATIVE NEW YORKER, Odyssey
- 13 I FEEL LOVE, Donna Summer
- 14 IT'S ECSTASY, Barry White
- 15 EROTIC SOUL, Larry Page Orchestra
- 16 BLOCK PARTY, Anthony White
- 17 HEY YOU SHOULD BE DANCING, Gene Farrow
- 18 GIRL DON'T MAKE ME WAIT, Pattie Brooks
- 19 I GOT TO HAVE YOUR LOVE, Fantastic Four
- 20 CHOOSING YOU, Lenny Williams

## UK Soul Top 20

- 1 1 BEST OF MY LOVE, Emotions
- 2 2 MAGIC FLY, Space
- 3 5 DOWN DEEP INSIDE, Donna Summer
- 4 6 COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad
- 5 3 FLOAT ON, The Floaters
- 6 10 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams
- 7 4 LET'S CLEAN UP THE GHETTO, Philadelphia All Stars
- 8 9 NIGHTS ON BROADWAY, Candi Staton
- 9 7 ANOTHER STAR, Stevie Wonder
- 10 - STAR WARS, Meco
- 11 8 DREAMER, The Jacksons
- 12 14 I FEEL LOVE, Donna Summer
- 13 - GOING BACK TO MY ROOTS, Lamont Dozier
- 14 - KEEP IT UP, Olympic Runners
- 15 - HERE TO ETERNITY/UTOPIA, Giorgio
- 16 17 SOMEDAY, Diana Ross & The Supremes
- 17 13 EASY, Commodores
- 18 - GO AWAY LITTLE BOY, Marlena Shaw
- 19 15 O-H-I-O, Ohio Players
- 20 - DO YOU DANCE, Rose Royce

## US Soul Top 20

- 1 3 KEEP IT COMIN' LOVE, K. C. & The Sunshine Band
- 2 1 FLOAT ON, Floaters
- 3 7 IT'S ECSTASY, Barry White
- 4 2 THE GREATEST LOVE OF ALL, George Benson
- 5 5 BOOGIE NIGHTS, Heatwave
- 6 STRAWBERRY LETTER 23, Brothers Johnson
- 7 4 LET'S CLEAN UP THE GHETTO, Phil Int All Stars
- 8 20 BRICKHOUSE, Commodores
- 9 8 I BELIEVE YOU, Dorothy Moore
- 10 12 DO YA WANNA GET FUNKY WITH ME, Peter Brown
- 11 14 I FEEL LOVE, Donna Summer
- 12 10 WE NEVER DANCED TO A LOVE SONG, Manhattan
- 13 11 WORK ON ME, O'Jays
- 14 - DUSIC, Brick
- 15 13 BEST OF MY LOVE, Emotions
- 16 16 WHEN I THINK ABOUT YOU, Aretha Franklin
- 17 - LADY OF MAGIC, Maze
- 18 15 JUST LET ME HOLD YOU FOR A NIGHT, David Ruffin
- 19 - EVERLASTING LOVE, Rufus
- 20 - SHAKE IT WELL, Dramatics

## STAR CHOICE

- 1 RAW POWER, Iggy And The Stooges
- 2 FUNHOUSE, Iggy And The Stooges
- 3 ANARCHY IN THE UK, Sex Pistols
- 4 METALLIC KO, Iggy And The Stooges
- 5 LUST FOR LIFE, Iggy Pop
- 6 PRETTY VACANT, Sex Pistols
- 7 NEW YORK DOLLS, New York Dolls
- 8 THE IDIOT, Iggy Pop
- 9 THE RAMONES, The Ramones
- 10 BACK IN THE USA, MCS



GAYE ADVERT of The Adverts

## Star Breakers

- SEARCH AND DESTROY, Dictators
- LOOK WHAT YOU'VE DONE, Marilyn McCoo/Billy Davis Jr
- THE SHE KISSED ME, Kiss
- GLORIA, Patty Smith
- LIPSMACKIN' ROCK 'N' ROLLIN', Peter Blake
- STAR WARS THEME, Meco
- SUNSHINE OF YOUR LOVE, Rosetta Stone
- ARINA, Stardust
- GUITAR KING, Hank The Knife & Jets
- SUMMER OF LOVE, London

## UK ALBUMS



- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | 20 GOLDEN GREATS, Diana Ross & The Supremes  | Motown         |
| 2  | 2  | OXYGENE, Jean Michel Jarre                   | Polydor        |
| 3  | 4  | MOODY BLUE, Elvis Presley                    | RCA            |
| 4  | 6  | A STAR IS BORN, Soundtrack                   | CBS            |
| 5  | 5  | 20 ALL TIME GREATS, Connie Frands            | Polydor        |
| 6  | 7  | RUMOURS, Fleetwood Mac                       | Warner Bros    |
| 7  | 11 | GOING FOR THE ONE, Yes                       | Atlantic       |
| 8  | 27 | PLAYING TO AN AUDIENCE OF ONE, David Soul    | Private Stock  |
| 9  | 3  | ELVIS PRESLEY'S 40 GREATEST HITS             | Arcade         |
| 10 | 14 | EXODUS, Bob Marley & The Wailers             | Island         |
| 11 | 8  | STRANGLERS IV, The Stranglers                | United Artists |
| 12 | 13 | THE JOHNNY MATHS COLLECTION                  | CBS            |
| 13 | 22 | MAGIC FLY, Space                             | Pye            |
| 14 | 10 | I REMEMBER YESTERDAY, Donna Summer           | GTO            |
| 15 | 15 | HOTEL CALIFORNIA, The Eagles                 | Asylum         |
| 16 | 12 | WELCOME TO MY WORLD, Elvis Presley           | RCA            |
| 17 | 9  | ARRIVAL, Abba                                | Epic           |
| 18 | 21 | NEW WAVE, Various                            | Vertigo        |
| 19 | 28 | THEIR GREATEST HITS 1971-1975, The Eagles    | Asylum         |
| 20 | 20 | RAIN DANCES, Camel                           | Decca          |
| 21 | 18 | BEST OF, Rod Stewart                         | Mercury        |
| 22 | 18 | MY AIM IS TRUE, Elvis Costello               | SBF            |
| 23 | 30 | A NEW WORLD RECORD, Electric Light Orchestra | Jet            |
| 24 | 32 | ENDLESS FLIGHT, Leo Sayer                    | Chrysalis      |
| 25 | 16 | ELVIS PRESLEY SUN COLLECTION, Elvis Presley  | Starcall       |
| 26 | 31 | BLUE HAWAII, Elvis Presley                   | RCA            |
| 27 | 44 | TWO DAYS AWAY, Elkie Brooks                  | A&M            |
| 28 | 17 | FLOATERS                                     | ABC            |
| 29 | 25 | LIVIN' ON THE FAULT LINE, Doobie Brothers    | Warner Bros    |
| 30 | 24 | ELVIS IN DEMAND, Elvis Presley               | RCA            |
| 31 | -  | BOOMTOWN RATS                                | Ensign         |
| 32 | 43 | GREATEST HITS, Abba                          | Epic           |
| 33 | 40 | DARK SIDE OF THE MOON, Pink Floyd            | Harvest        |
| 34 | 42 | DECEPTIVE BENDS, 10cc                        | Mercury        |
| 35 | 23 | G. I. BLUES, Elvis Presley                   | RCA            |
| 36 | 34 | LOVE AT THE GREEK, Neil Diamond              | CBS            |
| 37 | -  | SONGS IN THE KEY OF LIFE, Stevie Wonder      | Motown         |
| 38 | 46 | ELVIS GOLDEN RECORDS VOL. 2, Elvis Presley   | RCA            |
| 39 | 36 | FIRING ON ALL SIX, Lone Star                 | CBS            |
| 40 | 47 | ANIMALS, Pink Floyd                          | Harvest        |
| 41 | -  | ELVIS GOLDEN RECORDS VOL. 1, Elvis Presley   | RCA            |
| 42 | -  | BEST OF FRANKIE LAINE                        | Warwick        |
| 43 | -  | MOTORHEAD                                    | Chiswick       |
| 44 | 29 | 20 GOLDEN GREATS, Shadows                    | EMI            |
| 45 | -  | TUBULAR BELLS, Mike Oldfield                 | Virgin         |
| 46 | -  | WISH YOU WERE HERE, Pink Floyd               | Harvest        |
| 47 | 26 | THIS IS NIECY, Deniece Williams              | CBS            |
| 48 | 41 | THE MUPPET SHOW                              | Pye            |
| 49 | -  | IN FLIGHT, George Benson                     | Warner Bros    |
| 50 | -  | ON STAGE, Rainbow                            | Polydor        |



DAVID SOUL: upto No. 8

## US ALBUMS



- |    |    |  |                    |
|----|----|--|--------------------|
| 1  | 1  | RUMOURS, Fleetwood Mac                           | Warner Bros        |
| 2  | 2  | STAR WARS / SOUNDTRACK                           | 20th Century       |
| 3  | 3  | MOODY BLUE, Elvis Presley                        | RCA                |
| 4  | 4  | JT, James Taylor                                 | Columbia           |
| 5  | 7  | SHAUN CASSIDY                                    | Warner/Curb        |
| 6  | 6  | COMMODORES                                       | Motown             |
| 7  | 5  | CSN, Crosby, Stills & Nash                       | Atlantic           |
| 8  | 9  | FOREIGNER  | Atlantic           |
| 9  | 10 | GOING FOR THE ONE, Yes                           | Atlantic           |
| 10 | 11 | FLOATERS   | ABC                |
| 11 | 12 | ANYTIME... ANYWHERE, Rita Coolidge               | A&M                |
| 12 | 17 | I ROBOT, Alan Parsons Project                    | Arista             |
| 13 | 13 | RIGHT ON TIME, Brothers Johnson                  | A&M                |
| 14 | 15 | HERE AT LAST... LIVE, Bee Gees                   | RSO                |
| 15 | 8  | RE JOICE, Emotions                               | Columbia           |
| 16 | 19 | LITTLE QUEEN, Heart                              | Portrait/CBS       |
| 17 | 18 | SIMPLE THINGS, Carole King                       | Capitol            |
| 18 | 24 | STAR WARS, Meco                                  | Millennium         |
| 19 | -  | LIVIN' ON THE FAULTLINE, Doobie Brothers         | Warner Bros        |
| 20 | 14 | I'M IN YOU, Peter Frampton                       | A&M                |
| 21 | 21 | SUPERMAN, Barbra Streisand                       | Columbia           |
| 22 | 21 | A NEW WORLD RECORD, Electric Light Orchestra     | United Artists/Jet |
| 23 | 27 | STEVE WINWOOD                                    | Island             |
| 24 | 25 | LIGHTS OUT, U. F. O.                             | Chrysalis          |
| 25 | 16 | BOOK OF DREAMS, Steve Miller Band                | Capitol            |
| 26 | 28 | FLOWING RIVERS, Andy Gibb                        | RSO                |
| 27 | 38 | TOO HOT TO HANDLE, Heatwave                      | Epic               |
| 28 | 30 | LUNA SEA, Firefall                               | Atlantic           |
| 29 | 31 | TERRAPIN STATION, Grateful Dead                  | Arista             |
| 30 | 40 | IN FULL BLOOD, Rose Royce                        | Whitfield          |
| 31 | 32 | CAT SCRATCH FEVER, Ted Nugent                    | Epic               |
| 32 | 36 | I REMEMBER YESTERDAY, Donna Summer               | Casablanca         |
| 33 | 35 | THE GRAND ILLUSION, Styx                         | A&M                |
| 34 | -  | LIVE, Foghat                                     | Bearsville         |
| 35 | -  | SONGS FOR SOMEONE YOU LOVE, Barry White          | 20th Century       |
| 36 | 39 | A PLACE IN THE SUN, Pablo Cruise                 | A&M                |
| 37 | 37 | SOMETHING TO LOVE, L. T. D.                      | Arista             |
| 38 | 29 | LIVE, Barry Manilow                              | RCA                |
| 39 | -  | BEAUTY ON A BACK STREET, Daryl Hall & John Oates | United Artists     |
| 40 | -  | DAYTIME FRIENDS, Kenny Rogers                    | United Artists     |
| 41 | 42 | EVEN IN THE QUIETEST MOMENTS, Supertramp         | A&M                |
| 42 | 41 | PART 3, K. C. & The Sunshine Band                | TK                 |
| 43 | -  | SIMPLE DREAMS, Linda Ronstadt                    | Asylum             |
| 44 | 44 | NETHER LANDS, Dan Fogelberg                      | Full Moon/Epic     |
| 45 | 34 | MAKING A GOOD THING BETTER, Olivia Newton-John   | MCA                |
| 46 | 47 | CHANGES IN LATITUDES, Jimmy Buffet               | MCA                |
| 47 | 26 | LOVE GUN, Kiss                                   | Casablanca         |
| 48 | 33 | BENNY AND US, Average White Band & Ben E. N. J.  | Atlantic           |
| 49 | 23 | PLATINUM JAZZ, War                               | Blue Note          |
| 50 | -  | GOIN' PLACES, Michael Henderson                  | Buddah             |

# Record Mirror

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# MICK'S MERRY QUIPS

ANOTHER WEEK over, my sweets — and what a week. Nice to bump into ol' Rubber lips Mick Jagger at the little bash at the Marquee to celebrate the release of the Stones' new album.

Young Mick was in fine form as he supped his Guinness. Among his merry quips: "Margaret Trudeau? I wouldn't touch her with a barge pole". Referring to the album playback: "Turn that row down, somebody". And "Blanca's in a restaurant down the road, I'm meant to pick her up after all this has finished". On their marriage: "We are very happy together."

And what's all this? Perusing the popular press I espied the headline "Why MP's Son Won't Be At His Own 21st". It turns out that young Simon Lester, son of Tory

●Baccara the Spanish singing duet, had a spot of bad luck over the weekend. Here in London for a flying visit, they had £2,000 worth of jewellery removed from their rooms in the Cumberland Hotel.

MP James Lester, didn't attend his own 21st celebrations because he was busy rehearsing with punk band The Secret. "Punk is my life now. I'm really into it," mused the young one. The Secret have signed to Arista and will shortly release a punk version of Cliff Richard's 'The Young Ones'.

Now for a touching tale from Sweden. Annfrid of Abba has met her father for the first time. He never knew she existed and she thought he was dead.

Her father, a 58-year-old sweet shop owner from West Germany, had a love affair with Annfrid's mother during the war but was ordered home to Germany before he knew his girlfriend was pregnant.

He was reported to have died on the way home. Two years



LIGGING with the Killer... (above), Bryan Ferry, Mick Fleetwood, Dave Mason and Ron Wood — these Stones sure do get around.

RAVE ON in Kilburn... (right) Ron, Mick and Paul remember Buddy Holly.

## Juicy Juicy



later. Annfrid's mother died. Two weeks ago, a German magazine told the story and a meeting between the two was arranged in Stockholm.

Said Annfrid: "We embraced and we talked for hours. All of a sudden I've got a background." Very touching, that.

Violent news from Paris, I'm afraid. Andy Ellison, lead singer with Radio Stars, received hospital treatment after a glass was smashed into his face during a performance at the Nashville Club.

The incident, I'm told, was a culmination to arguments between the band and the club's management during what was originally a week-long residency at the club. Arguments were centred around the volume at which the band played. During the band's performance on Tuesday night their PA system was switched off. Andy left the stage to turn it back on and was subsequently assaulted. The band were then threatened by the club

meateheads and told their contract was terminated because: "The culture they represented was not welcomed."

On then to the Gaumont State Theatre in Kilburn for the Crickets' concert and the culmination of Buddy Holly Week. Among the ageing rockers who joined me for a

●Old rock stars may die, but they're never forgotten department: I hear Chiswick Records are to release the radio soundtrack album of Eddie Cochran's hour-long US press conference recorded during the mid-fifties.

few stiff ones were Mick Jagger (again — we must stop meeting like this Mick you know Bianca's temperament), Ron Wood, Eric Clapton, Denny Laine, Paul McCartney, Kevin Godley and Lol Creme. From Los Angeles I hear Bryan Ferry, Dave Mason and Mick Fleetwood were among those spotted lugging with Jerry Lee Lewis at the

LA Palamino at 3.30 in the morning. I understand Jerry's Greatest Hits Volume Two will be released in late autumn.

Sad to report that Laura Logie, the 16-year-old saxophonist with X-Ray Spex has had to leave the exciting little combo. She tells me she was finding it impossible to combine her musical career with her educational commitments. To put it bluntly, the poor little dear has had to go back to school. Shame, that. Nevertheless, undaunted, she plans to get her own band together when her schooldays are over. Her replacement is Glyn John. Strange goings-on at London's Capital Radio where not only has Dave Cash been taking to dolphins —

"Dolphins are more human than some humans" — but also Kenny Everett was heard to broadcast a Sunday evening programme of classical music — very restrained was Kenny, not a single naughty word for the whole two hours.

Marianne Faithfull to appear in the Sex Pistols film Shock! Horror! Ms Faithfull: "It's great news, the lads are all old mates, so it'll be fun." And on her relationship with Mick Jagger, she told a Sunday newspaper: "At the end of my life with Mick I was beginning to feel as if I'd been sucked dry by a vampire. The relationship was good for him and bad for me. If I had stayed with him I think I would have ended up in an asylum."



THE TRUTH behind the rumours. Now it can all be revealed department: all the scam behind young Jimmy McCulloch quitting Wings and joining the Small Faces. The unexpurgated truth is laid on the line by Steve Marriott in Manchester. "We didn't ask him. He asked us." Our picture shows Mr Marriott in characteristic pose seated next to the youngster who refused to eat any of the delights on the Post House Hotel menu. Instead he sent out for fish and chips. Fussy these stars.

## FREEBIE OF THE WEEK No.10

THIS WEEK we're giving away a special Rolling Stones package containing the new double album 'Love You Live', a set of Mick Jagger plastic lips, photographs of the band, stickers and a 'Love You Live' plastic tablecloth and giant poster.

All you have to do is answer three questions:

- 1 When did Brian Jones die?
- 2 Who replaced him?
- 3 What happened at Altamont?

Usual rules apply — first out of the hat wins. Entries to Freebies (10), Record Mirror, 40 Long Acre, London WC2E 9QT.

Winner of the Little Feet and Doobie Brothers T-shirts (Freebie No. 8) is B. Phillips, 25 Wetheral Drive, Stanmore, Middlesex.

# Slaughter & The Dogs.



First 10,000 as 12" single + bag

Where Have All The Boot Boys Gone?  
You're A Bore.

DECCA

# NEWS IN BRIEF

**THE CLASH** leave for a major European concert tour on Monday, with dates in Holland, France, Austria, Germany and Sweden. **The Damned** will play with them in Zurich on October 1.

**The Foster Brothers** will support the **Little River Band** on their tour which starts shortly. The Brothers' new single 'Make Believin'' has just been released.

**Alternative TV** have made a flexi-disc of 'Love Lies Limp'; 10,000 are to be given away with issues of this week's **Sniffin'** Glue mag. **Mark P** played bass for the **Unwanted** at London's **Vortex** recently.

**Donna Summer's** dates at Manchester Apollo October 22 and London Rainbow October 23 have now been confirmed. A second Rainbow date is likely to be added.

**999** are expected to sign with a major record company within the next week. Among companies showing interest are **Chrysalis**, **RAK**, **United Artists** and **CBS**. The band are set to appear at London's **Roundhouse** with **Motorhead** on October 18.



*CHERRY VANILLA - here next month*

## CHERRY'S COMING

**CHERRY VANILLA** - with new all American band **Louis Lepore** lead guitar, **Zecca Esquibel** keyboards, **Howie Finkle** bass and **Michael Mancuso** drums, is to play a mini-British tour.

Dates: London Marquee October 3, Birmingham Barbarellas 4, Burton On Trent 78 Club 5, Manchester Rafter's 6, Leeds Poly 7, Liverpool Eric's 8. More dates are likely to be added.

# THUNDERING SAYER LP

**LEO SAYER'S** 'Thunder in My Heart' album, his fifth for **Chrysalis**, is released next Friday.

It was produced by **Richard Perry** and recorded at his studios in **Los Angeles**. Eight of the 10 tracks were co-written by Sayer.

Full track listing: 'Thunder in My Heart', 'Easy To Love', 'Leave Well Enough Alone', 'I Want You Back', 'It's Over', 'Fool For Your Love', 'World Keeps On Turning', 'There Isn't Anything', 'Everything I Got' and 'We Can Start All Over Again'.

Sayer's 20-date **British** concert tour which starts at **Cardiff Capitol** next Thursday was completely sold out immediately the announcements were made.



*LEO SAYER: album recorded in Los Angeles*

## Kursaals' flying again on tour

**THE KURSAALS'** next single 'TV Dinners', taken from the 'Five Live Kursaa's' album, is released on October 14 to coincide with a major tour.

Dates: Exeter University October 1, Bath University 3, Wakefield Unity Hall 5, Flfe St Andrews Hall 6, Glasgow

Strathclyde University 7, Edinburgh Herriott-Watt University 8, Liverpool Eric's 9, Aberystwyth University 14, Birmingham University 15, Keele University 19, Leeds Poly 20, Bangor University 22,

Guildford Civic Hall 24, Wolverhampton Lafayette 28, Warwick University 27, Nottingham Trent Poly 28, Manchester UMIST 29, Doncaster Outlook 31, Bristol University November 4.

## TOURS...TOURS

**PHIL MANZANERA'S** line-up for his autumn tour is **Bill MacCormick** bass and vocals, **Paul Thompson** drums, **Simon Ainley** rhythm guitar, **Dave Skinner** keyboards plus **Phil** on guitar. They have just released an album call 'Listen Now'. Dates: Cambridge Lady Mitchell Hall October 11, Southampton University 12, Guildford University 13, Norwich University 14, Leicester University 15, Birmingham Town Hall 18, Plymouth Castaways 18, Oxford Poly 20, Colchester University 21, Nottingham University 22, London Victoria Palace 23, Southport Floral Hall 25, Liverpool University 28, Huddersfield Poly 27, Newcastle Mayfair 28, Hull University 29, Swansea Brangwyn Hall November 1, Manchester University 2, Falkirk Maniqui 3, Dundee Student Association 4, Glasgow Strathclyde University 5, Redcar Coatham Bowl 6.

**XTC'S** 12 inch EP is now delayed until: October 7. The band add the following dates to their tour: London Rochester Castle September 30 / October 1, Manchester Middleton Civic Hall 5, Nottingham Katie's 6, London City of London Poly 7, London Roundhouse 9.

**X-RAY SPEX** add: Manchester Rafter's October 20, London Marquee 26, Liverpool Eric's 28.

**THE MOTORS:** Tour changes: Newbridge Pavilion date September 24 is now at the Memorial Hall. Plymouth Castaways on the following day is at the Flesta. Keighley Knickers is added on October 11.

**STEEL PULSE:** London Club Row September 24, London Vortex 26, Huddersfield Poly 30.

**THE YETTIES:** Salisbury Playhouse October 3, Banbury Winter Gardens 6, Lewisham Riverdale Hall 7, Crewe Theatre 9, Bournemouth Winter Garden 15, Colchester Mercury Theatre 17, Grisedale Theatre In The Forest 20, 21, Milton Keynes Leisure Centre 30.

**CADO BELLE:** have cancelled their American visit planned for early October and embark on a three-week Scottish tour instead. Dates so far confirmed: Dundee University October 7, Falkirk Maniqui 13, Aberdeen Art College 14, Strathclyde University 15, Aberdeen Fusion 18, Dundee Maryatt Hall 19, Edinburgh University 21, Glasgow Apollo Disco 23.

**REZILLOS:** Dunfermline Kinema September 29, Aberdeen Fusion October 11, Hawick Town Hall 13, Glasgow Jordan Hill College 14, Edinburgh University 15, Glasgow Apollo (supporting Stranglers) 16, Carlisle Market Hall 17, Leeds Poly 18. More dates to be added.

**BURLESQUE:** Coventry Matrix September 23, Guildford Technical College 24, London Central Poly 27, Bromley Stockwell College 30.

**THE NEW HEARTS:** London Music Machine September 28, London Nashville October 2, Liverpool Poly 7, Hampstead Southside Club 10, London Rock Garden 11, London Marquee 17, Stoke Newington Rochester Castle 22.

## EXTRA FACES

**OWING** to public demand the **Small Faces** have added two extra London dates to their tour.

They now play **Hammersmith Odeon** on Sunday and Monday as well as Saturday. Tickets for the new dates are now on sale.

After the **British** dates the band tour America in October for the first time with ex-Wings guitarist **Jimmy McCulloch**.

## Stranglers aggro— £2000 damage

**THE STRANGLERS** pulled out of their three Swedish gigs at the weekend after mass fighting at the first venue.

About 200 'regeri' - a Swedish Neo-Fascist group something between the **National Front** and **Hell's Angels** - broke into the gig.

Fights broke out and some £2,000 worth of damage was done to the **Stranglers'** stage gear - **Burnel's** bass guitar was snapped in half and **Greenfield's** organ completely wrecked. Two of the road crew were taken to hospital and two policemen knocked unconscious.

The band hope to have their gear together in time for the opening date of their **British** tour at Cambridge on Friday.

## SAHB YULETIDE SPECTACULARS

**THE SENSATIONAL Alex Harvey Band** have confirmed their dates for London and Glasgow. Their Christmas shows will be at the **Hammersmith Odeon** on December 22 and 23. New Year shows will be at the **Glasgow Apollo** on December 31 and January 2.

Alex is as usual planning something outrageous and spectacular for the shows.



*ALEX HARVEY BAND: planning something outrageous*



*DR HOOK: add Glasgow and London*

## HOOK ADD TWO

**DR HOOK** will now play two shows at **Glasgow Apollo** on October 9, at 7.30 and 10.30 pm. Tickets for the latter are now on sale.

## UK DATES FOR AC/DC

**AFTER AN** extensive American tour which included dates in the mid-west, Texas, California, New York and Florida, **AC/DC** return to Europe for their first headlining tour. The band will follow with 14 major UK dates as follows:

Sheffield Poly October 12, Newcastle Mayfair 14, Malvern Winter Gardens 15, Dunstable Queensway Hall 16, Liverpool Empire 19, Lancaster University 21, Glasgow Apollo 22, Middlesbrough Town Hall 23, Manchester Free Trade Hall 24, London Hammersmith Odeon 25, Great Yarmouth Tiffany's 27, Cambridge Corn Exchange 28, Southend Kursaal 29, Birmingham Town Hall 30.

Coinciding with the tour **Atlantic** are releasing **AC/DC's** new album 'Let There Be Rock' on October 7. A single featuring the title track of the LP b/w 'Problem Child' is out next Friday.



HEARTBREAKERS: bringing the fans together

# SMOKIE ALBUM, SINGLE AND TOUR

FOLLOWING sell - out dates in Britain earlier this year, Smokie are to headline concerts at nine major venues starting at the end of next month.

First date is London Rainbow on October 28, followed by: Blackpool ABC October 29, Manchester Apollo 30, Coventry Theatre November 1, Sheffield City Hall 2, Eastbourne Congress Theatre 3, Wolverhampton Civic Hall 4, Ipswich Gaumont 5, Hanley Victoria Hall 6.

The band's latest single, to be released next Friday, will be a revival of the old Searchers' hit 'Needles And Pins'. The follow - up album to 'Smokie's Greatest Hits' will be available from October 7.



SMOKIE: old Searchers' hit

## Punks join teds at Global Village

THE HEARTBREAKERS who recently returned to this country have announced that the long-awaited punk-teddy boy reconciliation gig will be at the Global Village, Charing Cross, London, next Tuesday (27).

The Heartbreakers and Shaking Stevens, who want to bring fans of both types of music together, found great difficulty in organising the event. No promoter would handle the show and eventually Track Records, who handle both bands, decided to promote the concert themselves.

The idea for the concert came from Heartbreakers' manager Lee Black Childers who was beaten up outside the Music Machine by punks under the impression he was a teddy boy.

Tickets are £1 in advance from the box office or £1.50 on the door.

### New Roden solo LP

THE NEW solo album from Jess Roden is released at the end of the month.

The Player Not The Game was recorded in New York this summer with Joel Dorn producing. Dorn's previous works include Roberta Flack's 'The First Time Ever I Saw Your Face'.

The full track listing is: 'Misty Roses', 'Sensation', 'Lonely Avenue', 'The Quiet Sound Of You And I', 'The Hardest Blow', 'Drinking Again', 'Woman Across The Water' and 'In Me Tonight'.

Roden is currently touring the States and Canada.

### Jolt 'Racism' gig

THE JOLT, whose first single 'You're Cold' is released on October 7, return to Scotland for a 'Rock Against Racism' gig at Edinburgh Clouds next Wednesday (26). Other Scottish dates include Wishaw Crown Hotel September 30 and Dundee Maryat Hotel October 1.

### Movies rolling

THE FIRST single from the Movies on GTO, 'Big Boys Band' c/w 'True Love Trouble', is to be released next Friday. It's taken from their new album 'Double A'.

The Movies start a country-wide university and college tour at the end of this month, kicking off at Newcastle Poly on September 27.

### Sole UK date for Jarrett

KEITH JARRETT, widely acknowledged as the world's top jazz pianist, plays his first British concert and the only UK date on his European tour on October 23 at London's Theatre Royal Drury Lane.

Jarrett will perform alone at the piano. There is no support act and tickets, available from the box office, are £4, £3.50, £2.75 and £2.

An album featuring Jarrett with Charlie Haden, Paul Motian and Dewey Redman is released the week after the London concert.

### Ex-Bowie men gig

VHF, comprising members of David Bowie's ex-band and Fusion Orchestra, play The Albany,

Creek Road, Deptford, tomorrow, (Thursday) at 8 pm. There are rumours of jam session involving Barrie Masters, Graeme Douglas, Les Gray, Trevor Boulder and Angie Bowie.

### Raw Fruit

FRUIT EATING BEARS have signed a one-off deal with Raw Records, distributed by CBS, and will release 'Chevy Heavy' c/w 'Fifties Cowboy' on Friday.

As a promotional offer the first 10,000 are being pressed on green vinyl, while all copies will be sold in a full colour sleeve.

Bears' dates: Chelmsford Chelmer Institute September 30, London Southside Club October 3, Ipswich Manor Ballroom 7, London Dingwalls 10, Brighton Alhambra 13, Southampton University 15, Lanchester Poly 20.

### China single

THE FIRST single from new band China is released this week. Taken from their forthcoming album, the single is 'On The Slide'.

China will play with Elton John at his Wembley concert on November 3 and afterwards undertake a 10-date British tour. The album is due for release next month.



CHINA: supporting Elton at Wembley

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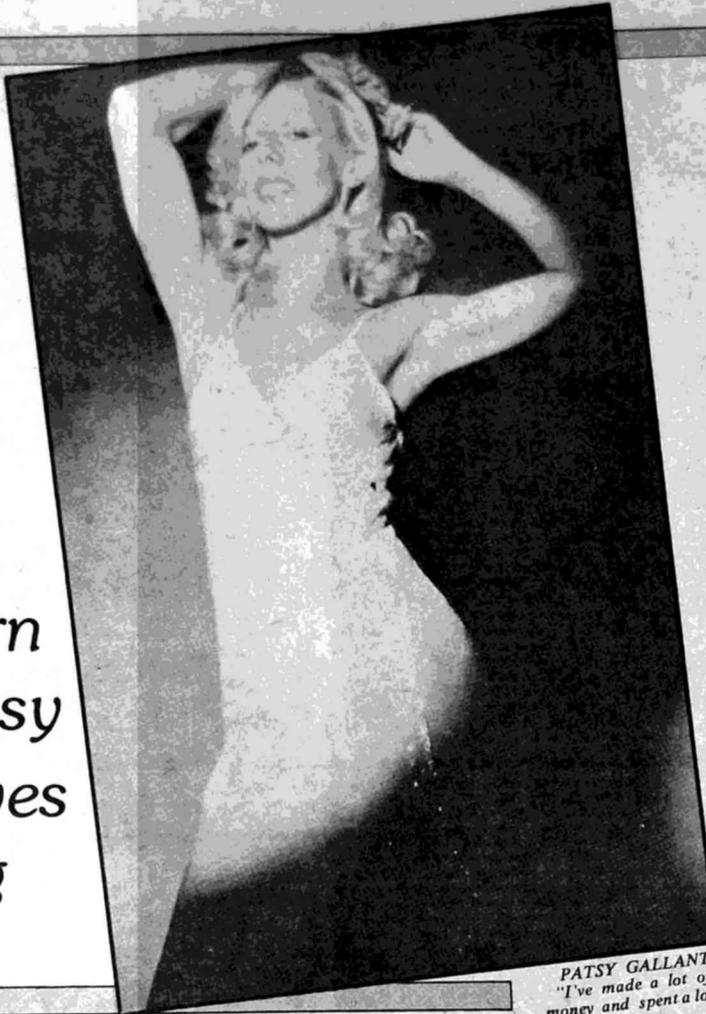
AMS 7313

### Snivellers' triple 'A'

THE SNIVELLING SHITS' first triple A-side single, featuring 'Terminal Stupid' and 'I Can't Come', is released on the Ghetto Hockers label at the end of the month.

This London band, formed in late June, are keeping their identities secret until the release of the single. "We have our reasons, most of which involve cheap publicity," commented their vocalist.

Jonathan Richman's not the only one who's in love with the modern world, Patsy Gallant loves everything Even Jim Evans!



PATSY GALLANT: "I've made a lot of money and spent a lot

- I felt that was right, but I don't sell bras or anything like that. Our mother sort of pushed us into it when I was five. I loved it from the start. My sisters were in the church choir and all that. We were all very musical. As the Gallant Sisters what sort of act were you? "Andrews Sisters and things like that. We used to a lot of Presley numbers like 'Hound Dog'. Oh God, I knew you were going to ask me that. It was a feeling of shock. I was in a hotel in Toronto. I'd just done an interview and turned on the TV when a news flash came on - Elvis Presley dead. I didn't believe it at first. The same feeling as when Kennedy died. A feeling of emptiness, of great loss."

Direction

Your music now? "Don't know how to define it. It's difficult but I know people like to define, categorise these things. A combination rock 'n' roll, rhythm 'n' blues, disco. "I align myself more in the disco direction now. But disco with R & B feel. There's both good and bad disco music and I like to take the best out of it. 'New York To LA' is a very catchy number. But you can't tell a hit when you actually record it. You just don't know."

Excuse my ignorance, but exactly how big are you in Canada? "This year I was voted top female singer - the Juno Award, the Canadian equivalent of the Emmy."

"I was up against Joni Mitchell and Anne Murray. It was quite a surprise but such a thrill. I was crying on national TV. It's the best thing that's ever happened to me. After all these years - it means such a lot to me. Not the money but the recognition."

"I'm very fortunate. I've always had work. And I've worked hard. Sometimes you see people with no talent flying straight to the top and you wonder why. Why, when you've worked so hard and long? I did more television last year than any other artist in Canada. I produce my own shows and spend a lot on them - like I employ 30 people on them."

Image

"I've made a lot of money and spent a lot. I mean I'll spend 10,000 dollars just to go into the studio and knock out some demos. And I'll spend money on travel - and clothes - to keeping up my image! Maybe I'll go and ravage Harrods tomorrow. Me loose in London shops... could be bad news."

You like London, then, Patsy? "Yes I love the people and the atmosphere. I could settle here easily, but there's no point in moving somewhere for the sake of it - unless there's something special there for you."

"I like Paris too, but the French are too aggressive, too hard to deal with. You're never good enough for them. And I like California -

it's where the music and the weather is. But it's tough there." So, you're sticking with Canada? "Yes. At last Canadians are starting to realise they can do it. Starting to have confidence in themselves as performers."

There's piped music beaming through the hotel's system. Does Patsy live for music 24 hours a day?

"I can't work without music. When I get up in the morning I have to have music. It's got to be the right music for the right mood; it may be rock, it may be a special moment when I need classical music."

"I listen to a lot of music too because as a producer I have to. I become a different person when I get behind that window. I don't like working with incompetent and unprofessional people. If I work hard I expect others to do the same. I usually manage to get what I want out of people."

"I work with my partner - my mate, bed mate, call him what you will - Ian Robertson. We've produced my last two albums together. Now we're working with this new singer Duane Ford, who writes his own material. He's a bit heavier lyrically than Barry Manilow, but his voice really blows my mind."

Cold

You'd like to get into producing more artists? "Yes, but at the moment my performing career must come first. I've got a cold at present but vocally I feel in top shape, feel I can go on singing for ever."

"I've got to keep going - after all the opportunity might not be there in a year's time. Quit? I doubt it, maybe sometime I'll start to take it a bit easier but I can never really see the day when I quit."

"Maybe one day I'd like to build my own studio. But it's not enough just to have a good studio. It's the people working in them that matter. Like my engineer Paul Paje. He won the award for best engineer this year and I won't use anybody else. I take him everywhere with me."

"I recorded an album in Nashville not so long ago. No, not country music, more rhythm and blues. Nashville's like another world. All the girls look like Dolly Parton with their big boobs and their sleezed-up white hair. But they're very hospitable. They're into country music 24 hours a day."

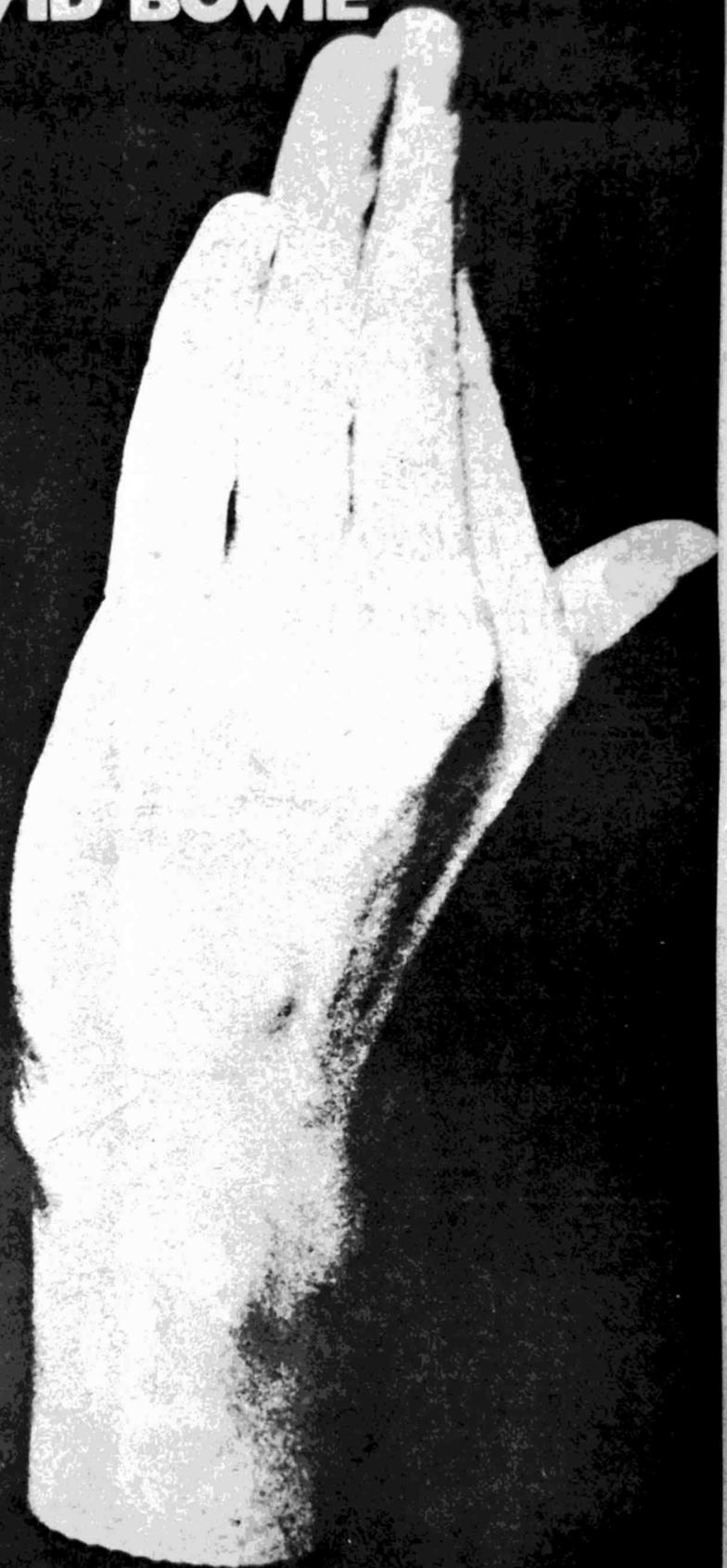
Other interests? "Dancing and acting classes. I love to dance whenever I can. Dancers have so much energy, 100 per cent more energy. I'm into modern jazz dancing. But I like all forms - I'm even starting ballet. Starting ballet at 29 - I must be crazy!"

"And travel. Ian and I go to the Caribbean often. It's very close and very handy. Scuba diving, water skiing - I love all active sports. I want to get into tennis - seriously. And we go to Florida frequently - Ian's mother lives there."



The Punk - The new single from Cherry Vanilla.

# "HEROES" DAVID BOWIE



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# THE MOMENTS

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# And now, to make the singles seem more exciting, a new concept

It's not a new concept but don't tell TIM LOTT, he'll get upset

THE BLOKE who decided that 90 per cent of everything was crap had his head screwed on right, but his theory is far from being without exceptions. Singles, for instance, are 95 per cent crap. Minimum.

You can't pin the entire dreck product down to one or two companies; just about all of them release more awful singles than good. It's called Policy a.k.a. blind faith.

But there are the occasional companies that deal exclusively in drivel. DJM are probably the prime offenders, as the company who brought you John Inman's hideous 'I'm Free' and the apocalyptic 'Binga Banga Bungle' (I'm So Happy In The Jungle) reportedly perpetrated by one of the girls in the press office.

This week they've turned up with the usual boring rubbish, this time under the guise of the Weekend label. It is 'Any Number Can Win' (Weekend 10808) by a typically anonymous band called Gambler who will no doubt end up doing the Northern club circuit. Admittedly it's less crass than 'Binga Banga Bungle' but it keeps up the DJM tradition by being quite devoid of any interest.

Nearly on par with DJM for consistency is Magnet Records. The record company that brought you Alvin Stardust, this week is responsible for two records — 'Guys and Dolls' (Let's Make Love' (Mag 98) and 'Up To My Eyes In Love' (Mag 99), by a band that, from reneflop, Fever. Both records have a lot in common — total lack of inspiration, overbearing wetness, utter irrelevance where do they get them from.

Of course, there's a whole load of other contenders in every batch in the mass market, but I'll stick to the small labels, needless to say, don't have a monopoly on boring records. EMI come out tops on the Cringe Top Twenty this week with smash misses by Jess Conrad and 'Save It For Rainy Day' (EMI 2628A), Julie Anthony's 'You're The Only Man' (EMI 26285), Flame's 'I Want To Be Loved' (EMI 2669A) and Ruby Starr's 'Just A Little Time' (HVAR 5134). Of those, Starr's is the least criminal, featuring as it does, a nifty lead in guitar solo and central instrumental. The bits in between though are so much filler.

Splinter's 'Round And Round' (Dark Horse K17009) is about as stimulating as a cowpat. George Harrison is undoubtedly the least interesting ex-Beatle since Ringo, and his record label fares little better.

Ralph McTell, the no-

torious folkie, also manages to offensively offend with a live EP featuring 'Magnot' (all, 'Winesap'/'Streets Of London' again!) and 'Mystery' (K17008). Even 'Streets Of London' gets a bit jaded on the nth listen and the other numbers suck of aspid. Limp balladeering. Ralph is one of those "singer-songwriters" that used to plague the music world. He's just forgotten to go away.

Next for the hatchet. The Captain and Tennille's 'Circles' (ABM714). The interesting thing about circles is that that they go on and on and on, never stopping, never changing. Circles are totally single-faceted. The same might be said of the Captain and Tennille.

I suppose this abuse is all a bit pointless really. I get paid for it, what's your excuse?

Let's move onto the simply mediocre as opposed to the stultifying. 'Looking For Me' by Superstreak (Splash Cpl4) might be worth buying if you've got cloth ears. Still, hidden somewhere beneath the ersatz vocals and cruddy production there is a spark of life somewhere. Commercial (Don't you love question marks?) I do.) For contrast everywhere, Micky Jupp the semi-legendary guitarist, has come up with a naff ditty that goes chunka chunka chunka. It's called 'Nature's Radio' (Arista 136) and revolves at 45 rpm. And that's the interesting bit.

## Stupid

Jeff Hill, being on Chiswick ought to be immune to criticism since Chiswick is a small hip label and the owner has a stall just off the Portobello Road. So I'll lie through my teeth and think me uncool and call this the best record I've heard since Joy Sarnay's Unbelievably sensitive 'Naughty' (ought to be 'Want You To Dance With Me' (NS 16A) is probably available from Rough Trade Records right now — SO WHAT ARE YOU WAITING FOR IF YOU'RE A FUZZY BUNCH TO BUY IT? YOU'RE STUPID ENOUGH TO BUY ANYTHING ANYONE TELLS YOU TO and this is no exception.

Warren Harry's 'I Am A Radio' (Bronze B12044) is the most average record yet, which gives it a head start. It veers closer to good than bad, even if it does sound like the Kinks. Ray Davies, wherever you are, stay there.

Punkerama time with 'Slaughter And The Dogs' 'Where Have All The Boot Boys Gone?' (Decca). Answer, they're all working as computer operators in Croydon or they've become punks who'll swallow anything that's shoved down their throats as long as the band has a name that suggests conflict — or dumbness — The Clash, The Drones, The Slugs, Solid Waste. At least Slaughter And The Dogs have got more than one syllable in their name but 'Where Have All The Boot Boys Gone' is strictly dismal. The old new wave, the basic strummings of the punk scene maybe eight months ago.

One of the band that's meant to have done it — superseded bands like S & The Dogs — is The Clash, who've got Lee Perry, famed JA studio hotshot producing their new single, 'Complete Control' (CBS 5664). Now live, the Clash are OK, the

filthy rough edge of Strummer's coarse vocal and the lumbering instrumentals communicate fine. On the other hand, as recording stars they are the most overrated band in Britain. The album pretty stunk except for 'Police and a'nieves' and 'Janie Jones'. 'Complete Control' rates as the worst thing they've ever done — typically indistinguishable lyrics, standard, gutless guitar solo.

Even the O Band can be better than The Clash, sometimes, but their new single 'Look To The Left, Look To The Right' (US 12 UP 36297), doesn't prove that conclusively. It has a reassuringly steady riff. Pix Pickford's vocals still tend towards the Marriottesque, but less so than before. What's missing is originality. So what's new?

Do you notice there hasn't been one good review yet? Now it's the custom among singles reviewers to review the best singles first and let them get rougher and rougher from then on. The theory is that the first few grab your attention and you hang on in all the way through to Lumbago and the Amputee Carol Singers' new waxing right at the end. A journalistic construction.

What you're reading right now is not unique, it's novel construction i.e. you flounder through all the boring stuff until you get to the cherry at the end of the cocktail stick.

Neither method works, but it's a healthy delusion. If reviewers didn't believe that people read all the crap they churned out, it would never get written. Which, come to think of it, might be a good thing.

However, we digress. Onto the next 'waxing' as we biz types call pop discs. Mud had a new single out, 'Round The Bush' (Private Stock PVT 113) which sounds like it might be an excursion into sad-mechanism lyrics. In fact it's no more than a too - often repeated chorus built round a fair to middling Acme Mud riff — a BOP here and a WOP there.

A hurdle in every batch of singles is the cover version. There are two this week. Linda Ronstadt's version of Warren Zevon's 'Poor Pitiful Me' (CK 13094) and Lief Garrett's recreation of 'Sardin' USA' (K11901). Lindy Loo's setting herself up a bit with a title like that, but being a gentleman, I'll refrain. Suffice to say that, like her stable mate Zevon, Ronstadt is over-rated but intermittently enjoyable. 'Poor Pitiful Me' is the sort of song I like to listen to when I experience a deep sense of the pathetic. Which is every time I have to do the singles. Garrett's 'Sardin' USA' is a carbon of the original, more or less, except that I thought he was a girl. Soreeeeeee.

More WEA product. Renaissance survivors of the ancient folk-rock boom with a TV theme tune from Tyne Tees 'The Paper Lads' It's called 'Back Home Once Again' (WB K17012) and despite Annie Haslam having a very high pitched voice, I took it off before the end, so I hope it didn't get good or anything. More heavily dated stuff from The Everly Brothers with 'Silent Treatment' (WB K17004). The vocals sound a bit like Nils Lofgren incredibly enough — but the ticks is crzy puny. Fleetwood Mac's 'You Make Loving Fun' (WB K17013) ain't a pitch on 'Dreams' but it's likeable enough for all

You romantics out there. Didn't do Christine much good though, did it?

Talking of Mrs McVie, she has a soundalike, Shirley Elzhard who has a single, 'Don't Let Me (AT16) on Atle. Look at the credits, and who should be producing but Mac guitarist Lindsay Buckingham! Coincidence, eh? Christine would have done it better. Atle is also catering for Monty Python bores — there are still a few about — with the Python theme tune, 'The Liberty Bell' (AT 168) by The Ale And Pucker Society Band. The cut is apparently from an album called 'The Pucker And Valve Society Band'. No, I couldn't work that one out either.

Just list a few more tepid specials — Phil Sykes' 'Leaving Again' (Atle AT 167), Don Williams' 'I'm Just A Country Boy' (ABC 4193), and Bunny Waller's, 'Get Up, Stand Up' (IPRA 2003) — before getting on the real meat, what all this garbage has been leading up to. Yes, it's time, it's time to review THE SINGLE OF THE WEEK.

'Suffice To Say' (BUY 19) is by Yachts and it's pop, undiluted pop. Yachts claim to come from the Isle of Wight. Their lead singer, John Joe James Campbell wears odd socks all the time, and writes the words. Henry Preistman who says he's going to be the World's first keyboard idol, writes the music. "This is an SOS from Yachts, straight to your heart," croons JJ before going into the punchy teen romanticism — "Suffice to say you love me can't say that I blame you" delivered through a bubblegum organ riff and bent chord guitar. Suff's greatest find so far, bar none except maybe Nick Lowe.

## Nazi punk

The other single of the week is at a tangent, but on inspirational par. The Valves' 'For Adolfs Only' (Zam 1) on Zoo Records, is hailing from Bruce's Record Shop in Edinburgh. It's Nazi puni, half mickey take half drilled energy. EIN ZWEI DREI FIER FUNF counts Dee Robot in screaming mono-tone and "I got my uniform I'm OK, I can do the goosestep anyday". Bizarre. Over the obnoxious sub-Stooges guitar back, Robot spells — "A-D-O-L-F-P-A, ADOLF WAS A PISS ARTIST, OK?" Sounds ridiculous, and of course it is, but love it just the same.

The other side, 'Robot Love' is even more cracked. It well that it's the pinnacle is past now. The other records don't come up to Yachts or Valves standard at all. Still, worth an honourable mention is a new wave EP (PXE 101) on Private Stock, which were it not re-released would be up there with the star singles. It's by The Saints and Stanley Frank — it has a lousy cover, but contains two great tracks, The Saints 'I'm Stranded' — well overrated when it came out, but still real powerful, and Frank's brilliant 'S' cool Days' which got largely ignored when it came out and probably still will do, sadly. The other two tracks 'No Time' by The Saints and 'On A Line' by Frank are filler.

Finally, goodies — Keith Rowe's 'Groovy Situation' (Black Swan WIP 405A) is gentle reggae, relaxing and liquid. Dwight Twilley's 'Trying To Find My Baby' is down the line rock 'n' roll with Tom Petty overtones though just missing that shazam quality that Petty exudes. Pretty good anyway.

The Pirates' live EP is R&B fun, but a side, 'Sweet Love On My Mind' isn't the strongest cut. Mick Green, in case you don't know junior, is a magic guitarist. Last — thank god — Millie Jackson's 'If You're Not Back In Love By Monday' which is Quality Soul, and that's — drought right now. Sounds a lot like Gladys Knight but a touch harder. Good groping record.

These singles reviews have been a public service on behalf of Record Mirror Inc.

# Singles



THE YACHTS: Stiff's greatest find so far (inset THE VALVES: Nazi punk).

I lost my head over The Motors

The Motors cut out now — on Virgin  
Album: The Motors 1V2089

Produced by Robert John Lange  
Don't miss the 7" single  
'Dancing The Night Away' /  
Whisky And Wine', in a picture  
bag VS186  
12" limited edition — now sold out

THE MOTORS TOUR  
SEPTEMBER  
Sat 24 LIVERPOOL Eric's /  
Sun 25 NEWBRIDGE Pavilion /  
Mon 26 PLYMOUTH Castaways /  
Tue 27 CARDIFF Top Rank /  
Wed 28 LONDON Marquee /  
Thu 29 BLACKBURN Lode Star /  
Fri 30 WOLVERHAMPTON Lafayette Club.

The Motors

# Off Centre COME FLY WITH ME

"Y'KNOW," MUSED the accountant as he sipped at his half pint of Watneys Special. "The thing I envy about your job is all these trips to exotic places. You mean to tell me they flew you over to Munich for the day just to hear a new album?" Yup

Jet Records will, sometime in October, have a very big fish on their hands — like a new double album from ELO. Jeff Lynne's mob. They're already excited enough to fly 50 liggers over to Munich's Musicland Studios for a playback of it.

Despite the efforts of the striking air traffic controllers, despite the consumption of vast quantities of liquor, despite an almost antique aeroplane, the mission was accomplished.

Double albums of completely new material have not always worked — the marathon task proving overmuch — exceptions being the likes of 'Electric Ladyland' and 'Layla'. Even the Stones' 'Exile On Main Street' would have been superior if it had been condensed to a single platter and a number of tracks deleted. But with 'Out Of The Blue', ELO — at least after one listening — seem to be on to a winner. From the opening track — and upcoming single — 'Turn To Stone', the album has a distinctive feel to it. The ELO feel that was prevalent in the excellent 'New World Record'. Lynne has the ability to combine orchestration, choral sounds and other effects with rock and yet not sink into schmaltz and boredom.

And as ever with ELO albums, you can play spot the rip-off, perhaps not a fair phrase since it is not deliberate. But it has to be said that one track bears a remarkable resemblance to the Beach Boys' 'Heroes And Villains' and another to Donovan's 'Hurdy Gurdy Man'. But in no way does this detract from the whole. Enough on the album, a full review will appear nearer the release date.

"So you just listened to the album, had a few bevies, got on a plane

and came home?" queried the accountant.

More or less. There wasn't time for interviews. No time even for the photographers who'd been flown out there to take pictures of ELO being presented with half-a-dozen silver discs. Rush back to the plane, almost leave two liggers behind. Drink all the way back while drunken executives enthuse over the album and the shapely air hostesses. Back to foggy Gatwick

and home.

"Pretty exotic, eh?"

Mission to Munich: Time Table: 6.30 am alarm call. 9.15 am arrive Gatwick. 12.40 pm take off after countless strike orientated delays. 3.40 pm arrive Munich Hotel. 5.15 pm to studio for album playback. 7 pm coach back to airport 8.46 pm take off. 12 midnight arrive Gatwick. And so to bed at 2 am.

"Great life you lead, eh?" Huh. JIM EVANS.

IT'S NOT too difficult to imagine. Listen:

Thirty years hence. Langubling in the sordid remnants of an autumn sun outside the very same Zurich cafe where Joyce sipped wine with Beckett and discussed streams of consciousness. The punk poets.

The elderly figures gently chide each other about their early squealing days before they fought for freedom in the Punko-Teddy war. They pour absinthe into plastic beakers, gob wearily on the pavement and occasionally wipe a tear away from their orange mascara eyes.

Surrounded by green hairs, their thinning scalps tell the sad tale of years of dyeing.

"Wonder what ol' Alan sniff Jackson is doin' these days?"

"Ain't ya 'eard? 'E's the new punk laureate."

"Nah? F---. 'E's a jammy sod. F---me. You mean ol' Percy Bysshe Rotten copped it then?"

LISTEN, PUNK  
BY ALAN JACKSON  
SON

AND LISTEN GOOD

"Yeah. 'Old it, I've got an affluat ain't I. Ode To Percy —"

Percy was a real nice fesser.

He collected lots of junk. And when he had chips for tea

They called him ol' chip-punk."

"F--- beautiful that."

"Yeah. Anyow Alan's the bizness now. 'Ere, do you remember 'Is first book of poetry?"

over) is a rabble living in rubble (turn over) God of course is dead!

"Yeah."  
"An what about 'Class dismissed go and get pissed (turn over) and dissolve the cosy cushioned crushing boring mist'."

"Yeah."  
"An there was that great end bit 'How do you keep an idiot in suspense? (Turn over) I'll tell you in the next book'."

"Yeah. But the pages kept falling out didn't they. 'Old it, anover inspiration — If you wear a leather jacket

And pins all round yer head

When you go to kip at night

It'll be in a nice punk bed."

"I've always admired yer work William Turdsworth. I reckon you ought to 'av 'ad the punk laureatship."

"Ta, 'Ere, is there any more glue left in the pot?" BARRY CAIN



HERE'S A new game. You don't need a brain, just a great deal of endurance. All you have to do is get hold of a copy of Melody Maker, there's always loads lying around, and try to get past page three. First prize is a year's free subscription, if you manage it. Second prize, two years' free subscription. The Lurkers tried it but they failed miserably, only just getting past page one.



NOW WE know why Wayne County resorted to those fishnet tights — to divert attention from his horrible face. Against his better judgment, Wayne has finally come clean and posed for the camera au naturel — a decision which could well bring his career stumbling to its knees. The results of the photo session drew gasps of horror from the RM staff, one of whom was unkindly heard to remark. "There's nothing wrong with him... that a good pair of pliers wouldn't fix."



## Stones get pinched

FOR WHAT we are about to receive, may WEA be truly thankful.

Receptions are officially prestige parties thrown by record companies to demonstrate their pride in their latest superstar signings. But for most of the jaded old liggers who attend these occasions, they're receptions in the crudest sense of the word (i.e., they're out what for they can grab).

A Rolling Stones reception is a cut above the average wine and cold buffet affair — a video and playback of the new album, but still no spirits to drink — and so is guaranteed a large turn-out, even among people like old McClod from the Daily Grizzle, who everyone else thought had expired months ago.

Last Wednesday lunchtime at the Marquee (given a new green carpet for the day) was one such occasion.

Three of the group turned up, and the official press handout was pretty neat — album, poster, stickers and best of all, a pair of bright red rubber lips. But what caused the gleam in most of the guests' eyes wasn't the presence of Mick or Bill or even Charlie — it was the tabloids. Lovely shiny plastic ones, just right for the kitchen, and as for the Stones' mashes on them, well, the milk jug would cover that, and they'd be so easy to take out in your handbag too.

Needless to say, RM didn't fare too badly in the race to take up the cloth, but then we were doing it for a good cause — our Freebies' competition. (Turn to page three to find out more).

As he sneaked out, booty under his arm, Alf Martin claims to have overheard Mick Jagger come up with the quote of the day: "Turn that bleedin' music down!" JIMMY SHELTER

## Shock, gasp, Stones bite back

THE ROLLING STONES REMAIN THE KINGS OF BAD TASTE!

But I thought... NEXT TO MR MICK JAGGER AND CO, THE NAUGHTY EXPLOITS OF JOHNNY ROTTEN AND THE SEX PISTOLS PUNK GROUP SEEM ALMOST PALATABLE!

There must be some mistake. The Stones are fat cats now, high chic and Gucci underpants. They are ESTABLISHMENT. Teacher listens to them.

Unfortunately, the Sunday Mirror hasn't noticed yet. This week they felt obliged to deliver a vitriolic attack on the band.

Were they discovered raping pigs? Or torturing children? Or was it kielcing cripples this time?

Nothing so tame. The Stones BITE EACH OTHER.

Charlie Watts bites Mick Jagger's nose. Keith Richard bites toreros. Ronnie Wood bites feet. Mick bites hands.

Revolving, eh? And the proof is there on their new album 'Love You Live' which contains photographs of them committing these atrocities.

I thought it was meant to be funny, but thank God I've got the Sunday Mirror to tell me whether it's distasteful or not. In the light of their story the Stones are obviously PRACTISING CANNIBALS. Business rumour has it that Jagger alone has eaten entire heart audiences in an evening, and washed it down with a glass of chilled saliva.

This evil in our midst must be stamped out. Burn your covers NOW. SEAN SATIONAL

THE NOSE... HELLO, ROGER DALTRY? I'M PHONING FROM DA BUILDING ACROSS DA STREET. I'VE READ YORE STATEMENT IN DA PRESS THAT LOUD MUSIC HAS DAMAGED YORE HEARING. PRESS. I SAID, HAS THIS CAUSED ANY PROBLEMS IN EVERYDAY LIFE? PRESS. I SAID... OH, LOOK, HOLD ON A MINUTE! PRESS. I-S-A-I-D-H-A-S-T-H-I-S-C-A-U-S-E-D-A-N-Y...



**MARC BOLAN**  
**1947-1977**

For ten years Marc was one of the original  
stars of the rock scene.  
He rode the charts with humour and style.

**EMI**

# Who are this mob and why are they waving at us?

Is it a scene from the 'Prisoner'? Have they found No.1? No, it's those geezers from Canvey Island, Dr Feelgood and they lost their No.1 but they don't care

THE FEELGOODS have a new album, a new single and an upcoming tour. Wilko has gone. Mayo has come. Hear now the updated, authorised version of the Gospel according to Lee Brilleaux, Man of Essex, Frontman of the Feelgoods.

**BRILLEAUX ON THE NEW ALBUM, 'BE SEEING YOU':** "We're pleased with it. We had to approach it in the way a new band would."

"Wilko was a very important factor in the band. For a lot of people Wilko was Dr Feelgood. John Mayo is a new man and he's not pretending to be another Wilko. Not trying to be clever. He doesn't have to."

"I reckon the LP captures our sound well. We did it in a small, uncomplicated eight-track studio. Simple and basic, as it should be. And Nick Lowe knows how we should sound."

"It's a good first album. Without Wilko it's become more of a group effort. Wilko had his songs and a clearly defined idea of how the band should play and what they should play. We were together five years. In the end the break had to come."

"Now we've got a new guy in the band and he's brought change out of all of us - Sparky's bass playing has changed, so has the Big Figure's drumming. It's no bad thing."

**BRILLEAUX ON NEW GUITARIST JOHN MAYO:** "John has fitted in like a dream. I have to admit we were all dead worried when Wilko went. In fact it was nothing short of panic after his departure."

"George Hatcher recommended John to us - all he knew was his first name and he lived in the Harlow area. We searched for him and found him."

"When he first appeared with us I think I was more nervous than he was - nervous for him. I mean, he only joined us six weeks before we played Hammersmith. I don't know but I think he was aware of his role, whom he was replacing."

**BRILLEAUX ON THE BAND'S SET FOR THE UPCOMING TOUR:** "There certainly won't be any choreography. Still basic and

simple at a high energy level. We'd rather play 60 minutes' high energy rather than 90 minutes at a lower energy level."

"We'll be playing stuff from the new album plus the old favourites - I mean, we're obliged to play them. But don't get me wrong, it's great to play them."

**BRILLEAUX ON THE NEW SINGLE 'SHE'S A WIND-UP' TAKEN FROM THE ALBUM:** "The single - ah - that was rather a hurried decision, really - we almost picked it out of a hat. I mean, there were four or five we could have chosen."

"I think on reflection it was a good choice. It's fast and it's energetic but whether it's commercial is up to the public to decide. We wanted one we'd written ourselves. We're new to the game of songwriting."

**BRILLEAUX THE SONGWRITER:** "At school I tried to write poetry and I found that hard enough. Basically what happens now is John comes up with the riffs and we sit around trying to think up words that fit."

"We were fiddling around with the first one - 'I Don't Wanna Know' for weeks. Then one day we broke the ice and got it together in one afternoon."

## Enthusiastic

"Once we'd done that, learnt not to be embarrassed by our own words, we were OK. But albums don't need to be all your own work. Writing songs is where the money is but I think there's too much pressure on musicians to become songwriters - and they shouldn't become hung up about it."

"I'm a performer first, not even a musician. You should be able to sing or perform what you like, it doesn't have to be your own creation."

**BRILLEAUX ON MONEY:** "I'm not wealthy but rock's been good to

me in that I can afford to do what I want to do."

"I can do into the pub and have a few beers. I can have my smokes. But I could probably have made more money working as a second-hand car salesman."

"I can remember the nights when we were first starting, when we were paid £15 a night and making a big loss."

"Everything - record companies, the whole business - seemed so inaccessible. But it's fun - you do it for, not money. I still get a kick out of performing - OK it's a different kick to what I got five years ago but it's still a kick."

**BRILLEAUX ON AMERICA:** "America is so vast and all your feelings about the place become that way as well. You can hate it and love it at the same time."

"Los Angeles must be one of the asholes of the world. If I had to live there I'm sure I'd go mad within a month. I remember the relief I felt when I got out of the place."

"But America is so big you can't ignore it. Last time we played there I got the general feeling the Yanks didn't understand what we were doing."

"I'm sure they're behind us. Or they were then. Like, they were still back in the early seventies. They loved us in New York and on the Coasts but in most places they were a bit confused."

"I think next time they'll be more in tune. They've been prepared for new wave music so they should be able to take us."

**BRILLEAUX ON NEW WAVE:** "It's a new wave of energy rather than a new wave of music. It's another lot of kids, another generation who want fast, live energetic music."

"We and a lot of other bands on the pub circuit were saying and playing this years ago. I live in Southend

and there's an enthusiastic scene going on there, with a lot of little bands with more enthusiasm than skill."

"It's like that all over the country. In all the cities. That's what's good about the new wave. The kids are no longer intimidated by the big rock shows, the big rock stars with all their equipment and so on."

"The whole idea, the whole image has been turned around. I mean, look at Elvis Costello up there in his horn-rimmed glasses. Anyone can do it now and that's a good thing."

**BRILLEAUX ON ELVIS PRESLEY:** "He was a great singer. I like his Sun recordings and his earlier songs. Yes, a great singer, but not the innovator he's been made out to be."

## Menace

"I have great respect for him. But I don't think the guy who died in Memphis the other week was the same guy."

**BRILLEAUX ON THE FUTURE:** "Will I be doing the same thing in five years time? I don't know. I doubt it. In five months time, yes, probably, but five years is rather a long time."

"I'll be 30 by then. If I'm fit and able and willing I suppose I'll still be performing. I think that as long as I live it'll be for music, even if it's only playing music for fun. But five years' time doesn't bare thinking about."

**BRILLEAUX ON AUDIENCES, AT HOME AND ABROAD:** "We're going to do four warm-up gigs in Belgium for the British tour. We've recently been to Scandinavia and by the end we were going down very well."

"I think we're big in places like Finland because we take the trouble to work at it. We're building up followings in various parts of Europe like France, Germany, the big cities of Holland and the industrial areas of Northern Spain."

"In this country we got the best receptions in the north and Scotland. We're playing Aberdeen on this tour and it's sold out already."

"London's different because the kids there get the cream. Elsewhere they don't. The Feelgoods are always big in industrial cities and centres. That's a good rule-of-thumb guide but it's true the world over. Kids in these areas have a harder attitude and appreciate a harder approach."

"It's different with university towns where they tend to try to read too much into the music and read into something that was never there in the first place. The music only lasts while the needle is on the record or while it's being played. No longer, no deeper."

**'THE BLUES HAD A BABY AND THEY CALLED IT ROCK 'N' ROLL':** "When I was 15 I saw Howlin' Wolf and realised what a great singer and performer he was. For a long time - unconsciously if you like - I used to rip him off something wicked."

"It's not so much what bands play or how they perform but their attitudes that impress me, playing what you want to play, uncompromising, showing the kids you're enjoying what you're doing and then they'll enjoy it too."

"I mean it was like that in the pubs with bands like Ducks Deluxe playing 'Brown Sugar', rock 'n' roll and soul. It's all a question of attitude."

"I've always liked, and associated with the black heavy menace attitude. Rhythm and blues from the word go. It's menace from the word go - and so ominous. All we do really is a speeded-up white kid's version."

**BRILLEAUX ON WHAT THE PAPERS SAY:** "When I read something, a review perhaps, I try to assess what the guy who's written it is like, like they should try to assess you."

"You can get upset when a guy calls you a bunch of + + + + s in 50 words but what can you do about it? You've got to bear in mind that it's all business. They're in business to sell papers and that's it."

**BRILLEAUX ON THE ROAD:** "Soon".

By JIM EVANS

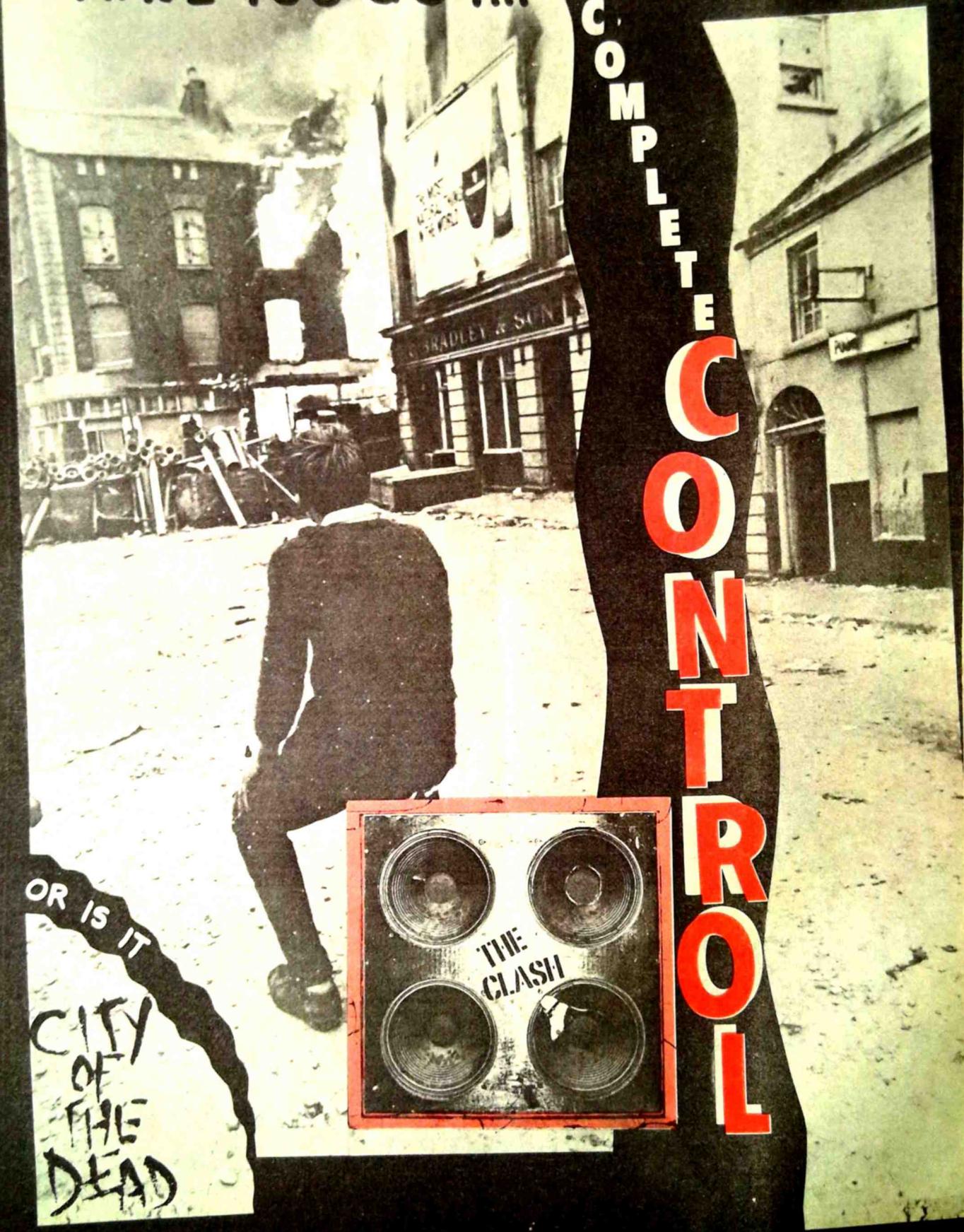


# CANVEY

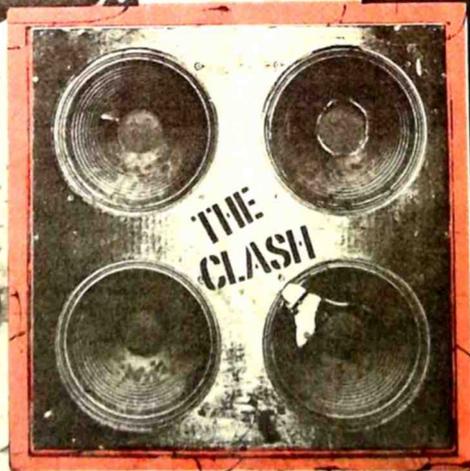
HAVE YOU GOT...

THE NEW SINGLE FROM THE **CLASH**

COMPLETE **C**ONT**R**OL



OR IS IT  
CITY  
OF THE  
DEAD



# LIFE IN THE OLD DOGS YET

*Albums*

**THE ROLLING STONES:** 'Love You Live' (Rolling Stones Records OOC89101)

THIS DOUBLE album has been a long time coming; but the wait has been worthwhile. On record, that is in the studio, the Stones may not be the greatest rock 'n' roll band in the world. But live they deserve that title. So live on record is the next best thing to seeing them on stage.

It was appropriate that they held the press preview for the album in London's Marquee Club. For it was at the Marquee that the Stones played their first gig on July 21, 1962. Mick Jagger was quoted in Jazz News as saying, "I hope they don't think we're a rock 'n' roll outfit." You know the rest of the story. 14 years later they are still at the top and still causing outrage in the pages of the popular Sunday papers.

So, the shows on this album were recorded in Paris and Toronto. As with all dates on that tour of '76, the platter opens with Aaron Copland's 'Fanfare For The Common Man', which, together with the Jagger mouth and the lotus flower stage, became the symbols of the tour. Side one rocks through 'Honky Tonk Woman', 'If You Can't Rock Me' and 'Get Offa My Cloud' (an American No 1 hit you may recall) before the now-sad looking figure of Keef comes into his own on 'Happy'. 'Hot Stuff' is only average — a live album can never be that perfect 'cos of what it is — but serves as a warmer for one of their superior live performances of 'Star Star' with the concert atmosphere coming across with the music so well.

Side two kicks out the jams with 'Tumbling Dice', the superior cut from the rambling 'Exile On Main Street' album, 'Fingerprint

File' and 'You Gotta Move'. This latter, bluesy, rhythm 'n' blues number features rolling boogie piano. It's interesting that Ian Stewart — 'The Sixth Stone' — who was booted out of the band by Andrew Oldham has been with the band in one capacity or another more or less ever since. And the keyboards intro and long instrumental breaks on 'You Can't Always Get What You Want' close another fine side.

The third side was recorded at El Mocambo, Toronto and the atmosphere is club rather than concert-hall/festival; the music is more immediate and nearer — "There's a bottom pincher around. Watch out for your bottom, Keith." 'Mannish Boy' is so bluesy and laid-back compared to the thumpers of side one. This and 'Crackin' Up' and 'Little Red Rooster' prove that the Stones are a band of many moods. They can rock, they can

play the blues, they can set an audience alight, but never do they lose the rhythm that is their trademark. Appropriate too, that they should include Chuck Berry's 'Around And Around' — the basic R&B sound they played before soul and rock began to take over their music.

Side four: 'It's Only Rock 'N' Roll', 'Brown Sugar', 'Jumping Jack Flash', 'Sympathy For The Devil' — need I say more? I only wish there had been room to include more numbers in this collection. Like Jagger's vocals on 'Fool To Cry', which was one of the highspots of their '76 tour, like 'Ruby Tuesday', like more R&B — 'Little By Little' perhaps? Still, the Stones mustn't be greedy. The Stones are still great. Let's hope they tour again — but there are a lot of ifs and buts to be sorted out before that becomes possible. Meanwhile, this album set'll keep you going. ++++ JIM EVANS



## STIFF IT! (We don't mean it really)

**STIFF RECORDING ARTISTS:** 'Hits' Greatest Stiffs' (Fist 1)

LISTEN, THERE'S no love lost between Stiff Records and this rag, Andrew Jakeman, aka Jake Riviera who runs Stiff, hates RM with a vengeance and it's not entirely unreciprocated.

I mention this for one reason: In reviewing 'Hits' Greatest Stiffs' there's no cow-towing, no

cool-chasing. Eighty per cent of critics would give this album a good review if it contained two 20-minute sides of Nick Lowe picking his nose. It has hip value.

I, on the other hand, would quite savour massaging it.

Unfortunately Jakeman's too smart. Sure, he's put a couple of stone cold duffers on the album — accomplished pseud

Richard Hell struggles with a very wet 'You Gotta Lose' and Plummet Airlines dribble a "B" side that sounds like "C" side, 'This Is The World'.

But the rest is at the very least interesting and at the very most even more interesting.

The entire album sounds as though it was recorded in a small plastic tea-chest, which is half of its charm. The

other half is in quirk and strangeness. For instance can you imagine the Damned doing 'Help'? You don't have to! It's right here, track four side two. Beautiful chaos.

Motorhead, the world's most terrible band ever, come up with a perfectly insensible 'Leavin' Here' which has got to be the least dislikeable thing they've ever done.

My personal fave is Nick Lowe's 'Heart Of The City'. Now I'm not a blind Lowe disciple. If he put out an album of nose-picking — which isn't entirely unlikely — I wouldn't buy it. An EP yes, but an LP takes the concept just a little too far.

However, nothing could be further removed from nose-picking than 'Heart Of The City' which is typically inspired slipshod pop 'n' roll.

Other bonuses are Elvis Costello's 'Radio Sweetheart' complete with pedal steel guitar, Sean Tyla's lurching 'Styrofoam' 'Texas Chain Saw Massacre' and the wonderful Lew Lewis's 'Caravan Man'.

I can take or leave Roogalator's 'Cincinnati Fatback' and the Pink Fairies' 'Between The Lines' but a Stiff album wouldn't be a Stiff album without a bit of filler.

Besides who needs an album anyway with a cover like that — trashy sixties' rip-off with a totally useless Stiff album voucher. And that's not the only gimmick: you get wacky sleeve notes and a list of recommended albums on other labels — Abba, the other Elvis, even Lee Dorsey.

If I hadn't got this album free I'd have bought it were it not for the glaring omission of Yachts. Stiff's new signings who knock prats like Roogalator into a cocked trilby.

And remember — if it ain't no use to no one, it ain't Stiff.

Is that right? ++++ TIM LOTT

**CHICAGO: XI (CBS 80031)**

CHICAGO ain't what they used to be. One track on this album proves that. It's called 'Policeman'. Soft acoustic opening, subdued brass, hushed vocals tracing a lonely copper's day:

Every day he suffers 'Cos he's seen all kinda pain.

Then they add: 'It's only human kindness he's after.'

Eight years ago, on their first album, Chicago recorded a song called 'Someday'. Shouting introduction taken from the Mayor Daly riots in the windy city. Grinding guitar, pub brawl brass. Would you look around you now?

And tell me what you see: Faces full of hate and fear.

Or: Do you feel the rumblings As your head comes crumbling down?

Again: Twist and turn your head around Till everything is clear. Twist and turn your arm around Until it is not there.

They finally call for an organised revolution: "Someday you will see how long we've waited for the time To show you how we've got to get together with you all." Yeah, that was Chicago, forgetting the Queensbury rules in their bid to pulverise cadaverous authority.

Now? Just another slick Yank band limping into senescence.

'XI' is pretty, well produced, happy, gutless. Impeccable arrangements kissing the voices into ecstasy — and they ain't even French ones.

So we get songs like 'Little One' which will probably be a single with all its chocolate-eclair harmonies and slush trumpets. And then there's 'The Inner Struggles Of A Man', an instrumental which sounds like part of the score for a Charlton Heston biblical movie.

Chicago are terrified of being branded as muzak machines. But they're sliding into that quagmire with every album and there's no way they're gonna escape. How can you be a fighter with an oyster-and-champagne gut and a million quid in the bank?

And they know it. Two lines from 'Take Me Back To Chicago': My life was so much simpler then. Street corners and tasty freeze. +++ BARRY CAIN and + more cos it's professional.



## I'M SEEING LIFE DIFFERENTLY SINCE MY MISTAKE.

My Mistake is 12" of pure mania from the demented Split Enz. Unfortunately, however, the edition has been limited to a mere \*10,000 so you'll have to move fast.

Especially as Chrysalis, having gone completely round the bend, are only charging you the price of an ordinary single for this extraordinary piece of vinyl. And for that you get three insane tracks: My Mistake, Crosswords, plus a bonus track, The woman who loves you (Spoon Song). All in a special picture sleeve.

So before those men in their little white coats come to take you away, treat your head to 12" of Split Enz. Split Enz. Split Enz. Spelt Ila...



\*7" version will also be available featuring My Mistake/Crosswords

# DR. FEELGOOD



NEW ALBUM

*Be Seeing You*

ALBUM UAS 30123  
CASSETTE TCK 30123

## Ontour

### SEPTEMBER

- \*22 THU BELFAST, ULSTER HALL
- \*23 FRI CORK, CITY HALL
- \*24 SAT DUBLIN STADIUM
- 26 MON LEICESTER, DE MONFORT HALL
- 27 TUE BRADFORD, ST. GEORGES HALL
- 29 THU ABERDEEN, MUSIC HALL
- 30 FRI EDINBURGH, ODEON

### OCTOBER

- 1 SAT GLASGOW, APOLLO
- 2 SUN NEWCASTLE, CITY HALL
- 3 MON SHEFFIELD, CITY HALL
- 4 TUE HANLEY, VICTORIA HALL
- 6 THU MANCHESTER, FREE TRADE HALL
- 7 FRI LIVERPOOL, EMPIRE
- 8 SAT BIRMINGHAM, ODEON
- 9 SUN BRISTOL, COLSTON HALL
- 10 MON SWANSEA, TOP RANK
- 11 TUE CARDIFF, TOP RANK
- 13 THU CANTERBURY, UNIVERSITY SPORTS HALL
- 14 FRI BRIGHTON, TOP RANK
- 15 SAT HAMMERSMITH ODEON
- 16 SUN HAMMERSMITH ODEON
- 18 TUE PORTSMOUTH, GUILD HALL
- 19 WED BOURNEMOUTH, WINTER GARDENS
- 20 THU OXFORD, NEW THEATRE
- 21 FRI CAMBRIDGE, CORN EXCHANGE
- 22 SAT SOUTHEND, KURSAAL
- 23 SUN HEMEL HEMPSTEAD, PAVILION

WITH SPECIAL GUESTS MINK DEVILLE EXCEPT \*



# OK YOU DIRTY RATS

## WHAT'S HAPPENED?

**THE STRANGLERS: 'No More Heroes' (UAG 30206)**

THE STRANGLERS' appeal for me always lay in their dirt. Dirt on their faces, dirt in their attitudes, dirt in their music, dirt in their words.

Of course Hugh don't fob any more now and the rat on the inner sleeve of 'No More Heroes' is nice and clean. They throw in, natch, a 'controversial' song, 'Bring On The Nubile' but the rest varies from too-polished pop to fake dirt.

There's a couple of tracks that are good enough to have fitted onto 'Rattus Norvegicus' - 'Peasant In The Big Shitty' and maybe 'No More Heroes' despite its strict bass jingle-jangle keyboard formula.

The rest is either average Strangers which is still quite good, or crappy Strangers which is crappy whichever way you look at it.

To stick to the positive side 'Peasant In The Big Shitty' represents some sort of 'progression' that could bode well - the psychedelics of the staggered vocals and slightly less cliched keyboard approach. Un-

fortunately most rat worshippers have got it already - the live version was given away with the first album.

'No More Heroes' is lyrically a bit stupid because heroes are as rare as ever in 1977 hidden in the guise of the anti-hero - the Strangers themselves. But Hugh Cornell's vocals display a streak of reasonable convincing anger and Jean Jacques Burnel is on form enough to dredge up a bit of grubby magic.

As for the rest it's not utterly disappointing, just a bit flat. Really it's a second album that might have been their first, the pitfalls are so frequent.

The bitter, gutsy choruses of 'Peaches' and 'London Lady' are replaced with the pop harmonies of 'Bitching', 'Something Better Change' and 'Dagenham Dave'.

There's even a recycled 'Peaches' riff on 'Dead Ringer' and only thinly disguised. The inspiration, where it can be found, is at half-cock and new ideas are few and far between.

The more I listen to it the more depressing it gets. 'English Towns', apparently about de-based love, has zero to commend it except...

except nothing it stinks.

It's a crummy self-parody, it's a crying shame. I'm still a Strangers' fan, I'll go and see them whenever I can get in, and their first album remains a 1977 peak.

But 'No More Heroes' is a trough, a half-hearted attempt at nothing unless some sort of compromise to a 'pop' approach. Either way I don't particularly want to hear it again. Take it away. +++ **TIMLOTT**

**RUSH: 'A Farewell To Kings' (Mercury 9100 042)**

1797: the poet Coleridge, slightly the worse for wear, found himself alone in an isolated farmhouse somewhere in Exmoor. So what do you do in a predicament like that? Simple. Reach for the opium and blow your brains out - which is exactly what the word-dabbler did.

During this little excursion he fell foul of oriental hallucinations and saw none other than Kubla Khan in Xanadu. When he recovered he wrote a few cumbersome lines - early examples of psychedelia - but never completed the work.

1977: Canadian rock outfit Rush, after their first British tour, found themselves in an isolated

recording studio somewhere in Wales. So what do you do in a predicament like that? Simple. Record an album - which is exactly what the purveyors of controlled hysteria did.

During this little excursion they fell foul of innumerable pretensions which included none other than a search for immortality in Xanadu. When they recovered they packed the lot in a package entitled 'A Farewell To Kings' - late rip-offs of Uriah Heep and Led Zeppelin - and alas completed the exercise.

I could never understand why this band caused such orgasmic commotion on their debut British visit. Let's face it, they've done nothing that ain't been done before, as this album going boldly where everyone else has gone before, exemplifies. There are two tortuously tedious tracks, 'Xanadu', already described, and 'Cygnus X-1', all about black holes which, heaven forbid, promises to spill over into their next album 'cos it says "To be continued" at the end of the lyrics sheet.

Four throwaway tracks leave the factory-hooter voice of Geddy Lee around on the cacophony created by Neil Peart and Alex Lifeson. It's a Canadian plot to kill us. ++ **BARRY CAIN**

# Albums

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



STRANGLERS: a crying shame

**STEELEY DAN: 'Aja' (ABCL 5225)**

LOOKS LIKE one of those bargain-priced jazz albums - black gatefold with the whisper face of an oriental; long sleeve notes with little coordination; and a track listing of seven.

Put the record on and the lachrymose voice of Walter Becker seeping under the doors at Rudy's centres the nerve tuner on the Steely Dan-metre, medium wave.

Steeley Dan more than any other band (sic) have utilised that phenomenon peculiar to America - the fluid session man. Y'know, 'Hey Chuck, waddya doin' Friday? Me an' the boys are laying down some new stuff and thought ya might like to come along. Great.' And there they all sit, smoking and rapping and running their fingers through their greying beards and getting a rosy view of the world through red-tinted shades.

See, Steely Dan are just two guys, Walter Becker and Don Fagen (you gotta pick a guitar or two, boy) and a host of rich musicians. Together they've street-busked through a selection of fine albums, occasionally coming up with a classic like 'Reelin' In The Years', 'Rikki Don't Lose That Number' and 'Haitian Divorce'.

'Aja' marks a slight departure from the style of its predecessors. There's more brass, or horns if Joe Loss means nothing to you, and more "Hey look what I can do" solos from the vast array of talent assembled in the West Coast and New York studios.

But self-indulgence ain't a phrase you'll find in the Steely Sunday supplement.

Their albums may border on the soporific at times but months of play give you a myriad pleasant dreams. The sophistry of the lyrics:

"I'll learn to work the saxophone, I play just what I feel, Drink Scotch whisky all night long And die behind the wheel," the meandering complexity of the toons, the blazing sense of economy

all put Steely in the post-graduate degree class of pop.

The title track is an oriental obscurity: 'Aja, When all my dime dancin' is through, I run to you.' There's a variation on the 'Ulysses' theme, 'Home At Last', songs about sex, streets, movie stars, prostitutes, bar rooms - y'know all the typical Yank pastimes. Steely Dan are American. ++++ **BARRY CAIN**

**KENNY ROGERS: 'Daytime Friends' (United Artists UAS 90119)**

HARMLESS ENOUGH, I suppose. As his latest singles successes have shown there's a market, a big market, for this kind of music. S'pose it's really gentle country rock. At least the ghastly 'Lucille' isn't included in this collection. But as the title suggests the current single 'Daytime Friends' is. Frankly, the album did nothing for me.

He's obviously a most sincere character though, so I'll leave you with a very wonderful quote from Mr Rogers: "I think my love for music started when my father played his fiddle, and all the cousins and brothers and sisters would sing and play. Even though I was just a kid I knew how happy everyone was. And what a positive reaction my music had." ZZZzzz Next? ++ **JIM EVANS**

**ELVIS PRESLEY: 'The Sun Years' (SUN 1001)**

ONE FOR collectors. One that's bound to sell to his many fans. Side one, 'The Sun Years' contains parts from actual recording sessions with the voice of Sam Phillips, the voice of Elvis Presley, plus excerpts (albeit short excerpts) of Presley's Sun recordings - both issued and unissued. Side two: 'Interviews And Music' features interviews by Jay Thompson at Wichita Falls, Texas, Charlie Walker at San Antonio, Texas, plus various other rare Elvis Presley talking intros on stage and television. It's not really subject matter that needs reviewing as such. Amidst all the rubbish that's been

written about Presley in the aftermath of his departure to that big rock circus in the sky, Max Needham's sleeve notes on this package stand out as refreshing and very readable. In retrospect, it's amazing that Sam Phillips sold Elvis' contract plus all Sun Masters to RCA for the meagre sum of 35,000 dollars. Sam Phillips: "I knew Elvis would be big, but I never knew he'd be that big." +++ **JIM EVANS**

**JONATHAN RICHMAN AND THE MODERN LOVERS (Beserkley BSERK 1 and BSERK 2)**

THE SIMULTANEOUS release of these albums coincides with the arrival of JR in Britain.

I have to say I'd rather listen to his albums than sit through his show again - the LPs have the all-redeeming quality of being removable from the turntable.

I think his albums are superb on the whole but the three currently on release are about as much as I can take. They're purely of novelty value. It is, after all, quite amusing to laugh at some weedy bloke who sets himself up to have sand kicked in his face.

Tracks like 'Hi Dear' and 'Abominable Snowman In The Market' from BSERK 2 and 'Pablo Picasso' and 'Astral Plane' from BSERK 1 are gems. The rest is fool's gold. The question is who is the fool? Him or us?

I still like the way he keeps the music to the bare minimum, just a rhythm section really, to let the songs stand on their own. The problem is he's done it too often and now I wonder if he's actually capable of writing music that sounds different from the material he's released.

I don't think he'll run out of topics for his songs - some of the observations he's put forward on these albums are astute and funny. But I feel a bit bloated by this concentrated blast of JR and feel he might end up as a kind of lyrical Bruce Springsteen - burned out by a swift, bright cult following. +++ **ROSALIND RUSSELL**

# motorhead VINYL BRAIN SURGEONS

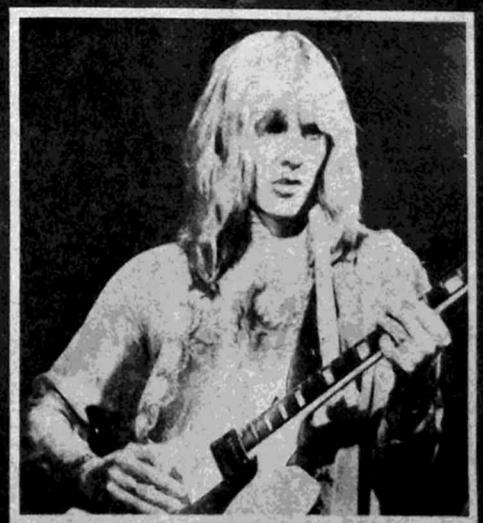


chiswick

# The new album from **RUSH** a farewell to kings



Album 9100 042  
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# GLAM ROCK IS DEAD

Even people who didn't care for his records acknowledged his charisma

WHEN MARC Bolan died last week, we lost one of the most incorrigible and best loved characters in rock and roll.

He was killed in a car crash, on Friday morning on his way home to East Sheen from a dinner party in London. His girlfriend Gloria Jones the mother of his 20 month old son Rolan, was driving the purple Mini when it left the road and crashed into a tree.

Marc, (29) whose career had taken a couple of sharp knocks in recent years, was just pulling himself up again through his Granada TV series, and he had a new single out called 'Celebrate Summer'.

It's difficult to believe that he's gone. Marc wrote a regular column for RECORD MIRROR (his last was published in the September issue) and even through difficult times, he still had a vast fan following. Even people who didn't care for his records acknowledged his charisma, his unbeatable personality. Everyone who knew him is shattered at the news.

Marc was the second son of a Jewish family in Hackney. He was expelled from school when he was 14, as he preferred to spend more time helping his mum run a fruit stall, than he did attending lessons. He also occupied a lot of his time at home, posing like Cliff Richard in front of the mirror - his own admission, not my imagination.

His ambition to be noticed first got him jobs modelling mens' clothes and then landing bit parts in the National Theatre. It wasn't until 1965 he cut his first memorable record on Decca, called 'The Wizard'. Previously he had recorded under the name Marc Bowland, with a band called John's Children and even before that, Suzy And The Hula Hoops - also starring a youthful Helen Shapiro.

Bolan's career started to rise in 1970, when he recorded 'Ride A White Swan', and became the figurehead of the Tolkien inspired folk cult. When he went electric a year later, he had a string of hit singles. He hit his peak between 1971 and 1972, causing hysteria in his fans wherever he appeared. He was the innovator of glam rock, providing music for the people who previously only had the denigrated 'progressive' artists to look up to.

Bolan was a mass of contradictions. He loved

being a star, he adored all the attention and frequently exaggerated his lifestyle to make it more exciting for the listener.

"I'm a street punk," he told me back in 1973. "I'm not a star. I'm an anti-star and always was."

But he would cheerfully admit to being flash, and surrounding himself with the trappings of a star. He was a friend to everyone - Bowie, Gary Glitter and Rod Stewart.

He lived with singer Gloria Jones - she joined his band in 1974, after his marriage to June Childs had virtually broken up. Bolan, like Glitter, struggled with a weight problem, and although he always denied it, he was frequently hurt by remarks in the press about his appearance. Likewise remarks about the artistic content of his songs.

"I don't give a s--- if people have a go at me intellectually," he told me. "The only time I've been hurt is when someone called 'Hot Love' 'teenybopper trash.' I've never let it get to me since then."

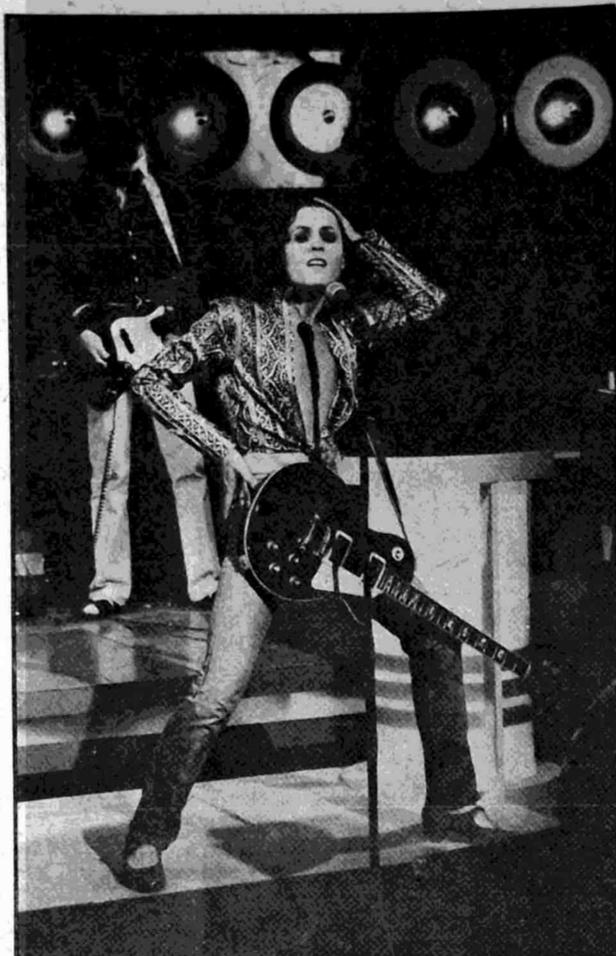
He was always full of plans - for books, films and tours. In fact he had only the one film, 'Born To Boogie', which he made in 1973 with Ringo Starr. His book, which put him in the top selling poets' list for a while, was called 'The Warlock Of Love'.

This year, Bolan re-emerged as the old man of punk. He toured with the Damned, proving that he could still pull the crowds, and that he hadn't been left behind in the glam rock generation. He would never give in - not even when critics pronounced him a has-been time and time again.

"I could retire tomorrow," he said, "but that's not what it's all about. If I didn't work I'd freak out. I'd OD in two years and be found in a gutter somewhere. I'm a rock 'n' roller, I'm a guitar player, nothin' else." Then he added with a smile: "I can tap dance a bit too though. And I bet you've never seen me play the star with a toilet lid." That was in an interview done in 1973.

I spoke to Marc for the last time a few weeks ago, at a party following Jam's Hammersmith concert. He was full of plans for the success of his TV series, and for his continuing part in the current music scene. I don't know about you, but the death of Elvis just fades away into insignificance when I think about the tragic loss of Marc Bolan, to the music business, and to us all.

ROSALIND RUSSELL



Always a star... picture taken last week

## Marc's last interview

FRIDAY AFTERNOON, a week and a half ago. The publicist and myself sit and wait patiently while Marc Bolan autographs perhaps 10 albums, spanning every period of his career - although hieroglyphing would be a fairer description.

Bolan settles back on the sofa smiling beautifully, cross-legged and wearing his one-piece leopard skin jump suit. Ready to start the interview... almost. "I won't say anything naughty into that," he declares, indicating the formidable radio tape recorder. "As long as you don't upset me, and," he pouts and smiles a far away smile, "I might walk out if you don't shut the door - I've done that before." Again a wicked grin. Never forget that he's the star, and boy that could make things difficult. Just as it was doing that miserable afternoon - one that seems interminably worse in retrospect.

The establishment of camp continues. In response to the first question, the tape's rolling: "First of all let me take time out to say how nice it is to talk to you... er, yes, and first too I am a long time survivor, because life is survival - I sound like Richard Attenborough don't I?"

"And my TV show is the most important thing I'm doing at the moment... bringing old wave and new wave together for 35 minutes of interesting sounds and visuals, visuals being the most important part. We're using a lot of backdrop and things." He leans forward to emphasise: "I do a lot of pictures of me against James Dean and Rudolph Valentino and the stars of the past. And I get the chance to do some old songs..."

The vein runs out, momentarily. Bolan moves off to another tangent. "I've never felt I was competing against anyone. You get dry and there's always another challenge. Like I've kept the name T. Rex, from Tyrannosaurus Rex, because that was the biggest ever living creature that we know on the planet, you know 35 feet tall and 60 feet long and a man-eater. I've always considered my music to be that kind of picture..."

Or another, about the last tour. "I asked my agent to get me the best group, a hot new group that ought to be able to blow me off the stage and destroy me completely if I was an old, or, an O.F. (smiling at the tape) who definitely ought to be shot. And I got the Damned, right?"

"And they were considered to be the hottest, wildest, best and heaviest in the world. I booked them. I booked one big coach and we all stayed together, no entourage, no superstar trip. I got rid of all that..."

He added with typically appealing arrogant self-effacement: "That isn't my idea of rock 'n' roll."

"Well, I got my band, better known as David Bowie's rhythm section, and the best in the business. And after one night the Damned were copying me - I mean that nicely they'd chuckle at that - they'd lost their confidence and we were giving them an hour and a half of high-energy rock 'n' roll."

"I had to come back, I need the contact of the human psyche. And the tour was an instant sell-out, even when I got to the Rainbow and there was 4,000 people who didn't want me to make it..."

"Anyway", Bolan claps his hands gleefully, "I am the new thing, not them, the punks. It's reflected in my writing and everything I do, perhaps more in my living than in my writing. I believe that."

He carried on to detail the bands on his show, his major inspiration and latterly the regeneration of his colourful career. "It was just a way of getting punk bands on television and we've had them all..."

And of course in the last programme it was David Bowie. What about you and David? "Yes I can talk about it... (pause). I've been recording with him. Like, well, we have a very personal relationship. It has been like that for 15 years since we were 13 or something at school, and we find we can relate more than ever."

"Y'know, David as a guitar player is quite good and we're into doing a double guitar thing. The show has been sold world wide and you'll be able to see it - we've written a song especially for it..."

No it wasn't working at all. The obligatory thank yous, Marc listened to some of it back and declared it excellent, and the nerve wracking period was over.

He'd been arrogant, camp, fantasising, blustering, uncompromising and 'out to lunch'. And very much the star. It wasn't a proper interview - it was the first time I'd spoken to Bolan, incidentally - I didn't work, and shatteringly it was the last.

We wound it up. On to the next business commitment. On to EMI. Marc in the front seat of his battered white Rolls with the cracked windows, "the fans get enthusiastic," listening to fifties radio programmes on a cassette.

He consulted the chauffeur: "I've got to be there by 4 o'clock... the whole of EMI is waiting for me..." As always. A fan in the back seat snuggles away with his Instamatic.

Goodbye Marc Bolan, we'll miss you.

JOHN SHEARLAW

## GOODBYE OLD FRIEND

KNOWING MARC Bolan as we did, he'd hate to think of everyone getting maudlin about his death - though he'd revel in the front page publicity. We'll all miss him, and other stars have sent their condolences through RECORD MIRROR.

STEVE HARLEY said: "Marc was one of my few true friends. We always lived close to the edge when we were together. He was a star in its truest sense and I will miss him more than I can say right now. But my thoughts now are with Gloria - that she will get well again and with Marc's family. Their loss is the greatest."

GARY GLITTER: "It's terribly depressing to hear that any of ones contemporaries has died, but the way in which Marc was killed makes it all the more tragic. He was a larger than

life character and a real mate to those of us who knew him well. The pop business thrives through people like Marc Bolan. This is another gap which can't be filled.

DAVID BOWIE: "Marc is Great."

MURIEL YOUNG, the producer of Marc's TV series: "What can one say? Marc was a great professional."

"In the studio, Marc had endeared himself to the whole team with his sense of mischief and fun. And most of all, he truly cared about the show, about his fans and about his music."

GENERATION X, who appeared in the last episode of 'Marc': "He was one of the few British pop stars who didn't play safe. He wanted to play on our side, not theirs."

"He always believed in a second life, so he'll probably be back again."

## THE RECORDS

### SINGLES:

With John's Children. *Desdemona* and 'Go Go Girl'  
T. Rex  
*Ride A White Swan* (1970)  
*Hot Love* (1971)  
*Get It On* (1976)  
*Jeepest* (1971)  
*Telegram Sam* (1972)  
*Metal Guru* (1972)  
*Debris* (reissue 1972)  
*Children Of The Revolution* (1972)  
*Solid Gold Easy Action* (1972)  
*20th Century Boy* (1973)  
*Groover* (1973)  
*Teenage Dream* (1974)/*Tunk On Tyke* (1973)  
*Teenage Dream* (1974)  
*Light Of Love* (1974)  
*Zip Gun Boogie* (1974)

*'New York City'* (1975)  
*'Dreamy Lady'* (1975)  
*'London Boys'* (1976)  
*'I Love To Boogie'* (1976)  
*'Laser Love'* (1976)  
*'Soul Of My Suit'* (1977)  
*'Dandy In The Underworld'* (1977)  
*'Celebrate Summer'* (1977)

### ALBUMS

*'My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows'* (Regal Zonophone 1968)  
*'Prophets Seem And Sages, The Angels Of The Ages'* (Regal Zonophone 1969)  
*'Unicorn'* (Regal Zonophone 1969)

*'Beard Of Stars'* (Regal Zonophone 1970)  
T. Rex (Fly 1970)  
*'Electric Warrior'* (Fly 1971)  
*'The Slider'* (T. Rex 1972)  
*'Tanx'* (T. Rex 1973)  
*'Zinc Alloy And The Hidden Riders Of Tomorrow'* (T. Rex 1973)

*'Beginning Of Doves'* (Track 1974)  
*'Zip Gun Boogie'* (T. Rex 1974)  
*'Futuristic Dragon'* (T. Rex 1976)  
*'Best Of T. Rex'* and *'Bolan Boogie'* (compilations on Fly, 1970 and 1972)  
*'Dandy In The Underworld'* (T. Rex 1977)



# The Thin White Duke has gone. Here's the new DAVID BOWIE

THE TONE is final. This negative is as impenetrable as it is predictable.

"No." The lady publicist is doing her job all too well, protecting her boss, the boy with the rotting teeth and mystic dilated pupil, the Thin White Duke as was.

Not for ONE SECOND can I, Joe Blow or whoever the hell else is interested speak to him. This looks at first sight like paranoia or image - building. Ultimately it turns out to be no more than a dint of the over - protective malaise that plagues harassed publicists.

Because Ziggy, The Duke, The Wide - Eyed Boy From Freecloud, Mr Newton, Aladdin Sane, David Jones, BOWIE is here and hiding. Here is Manchester's ATV studios. The occasion is 'Marc', a tarty, tinsel TV 'spectacular' starring one Marc Bolan, superchild of glam rock.

Remember glam rock? For this episode though, despite his efforts to play dwarf god, Bolan is in eclipse. Marc and David are chums from way back when. Bolan still looks part of it in his fey glitter shirt and lacy red shoes.

The programme has been in rehearsal all day. The format is hackneyed neon - and - flash. Also on the line - up are The Rods, who've spent most of the day doing nothing except boil in frustration and boredom; Generation X who've turned up late and upset the schedule; and some nobody group

called Lip Service fronted by a nobody Nipponese lead singer who go through the paces of a nobody song.

When Bowie rehearses the studio is cleared. Security is tight all right. Twice I was thrown out of the studio by a awarthy black bodyguard.

First time he said: "Sorry, I'm afraid you're not allowed in. This is a private rehearsal. Sorry."

Second time - I sneaked in through another door - he said: "F... off."

The size of that boy, you don't argue too much. However - In the space between the first occasion and the second I saw him.

I was hiding behind the curtain and there he was, 20 feet away, wide, thin mouth surprisingly turned up at the corners. Not so thin. Not so white as brown, sepla. A duke okay though, a Lord, one god - enormous rock 'n' roll aristocrat.

Now I'd heard - and I'm not one to gossip - he the crueller breed of scandal hound had put it about that the White Powder had laid him out, that the Thin White Duke was the Skeletal Blanched Stretcher Case with vinyl nostrils.

Forget it. From where I stood - and that was close - Bowie looked more Adonis in blue jeans than a Beisen boy. Lean though not gangly, easy moving, oiled. The complexion is Cosmopolitan - fresh. He looks no older than 20.

The hard, waxed - back hair is gone, replaced by an eerie hint of nostalgia - Ziggy reincarnated, top - crop, long behind the ears. He looks so staid it's outrageous next to

Bolan's carefully - ripped T - shirt and jeans. Deep green monkey boots perfectly match his green leather jacket, flanked around a blue shirt unbuttoned to the waist.

The shirt is tucked into a pair of straight jeans, fashionably turned up two inches at the bottom. It's a simple boy - next - door formula but Bowie carries it off with uncanny elegance, strikingly uncluttered.

Standing with guitar at hip - height, he joins Bolan in an improvisation which moulds into a song which, for the sake of argument, we can call 'Standing Next To You' since that line is the sole lyric.

They stop - start - stop - start - stop - start. Bolan hops while Bowie stands stock still except for his mouth, which twitches from the horizontal to the upturned.

They eventually abandon 'Standing Next To You' and Bowie works on his solo spot - 'Heroes', the new single from the album of the same name. Now he stands without guitar and sings as Bolan backs, again with wedged 'Low' fuzz chords scrawling against Bowie's brittle white voice.

"We can be Heroes just for the day. I can be King And you can be Queen. We can be HEROES" he screams with that impossible control, the full bite of his voice snapping home to the head, to the heart.

You can't help but be transfixed by the man, transported. Nothing exists during 'Heroes' except that astonishing rhythm line, the keyboard single - chord block, Bolan's shocking inspiration. The junk set just dissolves.

It's curious in its similarity to Bowie's sound - blanket phase of last year. So rarely does he stick in the same vein for more than a single album but 'Heroes' has distinct ties with 'Low', the thick, electricity - drilled build - up over the brick - drop drum sound.

He seems to "F... off!"

Back to earth as the gorilla propels me towards the door marked Exit. Is this where the trail stops? Thanks to the fickleness of dressing - room politics, not at all. Some directive has been rescinded - people who aren't directly necessary to the filming process will, after all, be allowed on the set to watch Bowie performing on the take proper.

THIS TIME - that's a couple of hours later - Bolan sweeps onto the set in a leopard - skin leopard. Then it's Bowie and 'Heroes'. The studio, Generation X, The Rods, The Lips, the dancers, the toadies all hold their breath.

Generation X member 1: "Oos that?"

Generation X member 2 (with awe): "The Fin Witte Duke."

Ha! If he's the Thin White Duke then he's the Thin White Duke Next Door. He's a breezy teenager, a disco wallflower. 'Heroes' gets underway. As it finished there's an unnatural silence, unnatural because genius begs applause and this is genius, no dilution, only dilution.

Bolan is now again in his 'punk' uniform, while Bowie stands as before. 'Standing Next To You' is cut short.

"WHAT THE F... IS HAPPENING?" yells Bowie. He is referring to the fact that the cameramen and technicians have suddenly downed tools and blatantly deserted the set.

What he is witnessing is the slightly unsavoury side of British Trade Unionism. See, it's seven o'clock exactly. Basically these workers don't give a monkey's about the show, they just want to go home at seven o'clock on the dot.

So that's it. It screws up the sequence and the Rods go home without getting a look - in. Bowie looks like he can't believe it. I can't believe it. The Rods can't believe it, and start shouting, but to no avail.

Bowie, gauging the situation, slips off. Next thing I hear he's gone. Flown the coop. Done a bunk. This is annoying. Everything is annoying.

What can a boy do?

IT LOOKS like being a long, long ride back to London. The train carriage is second class. British Rail not being prone to exaggeration, it's seedy, real seedy. The seats look like they haven't been cleaned since the days of steam, the aisles are dirty, the windows smeared and dingy.

The Rods lay, flaccid, about the otherwise isolated compartment. They've perked up a bit now, but want something to resent - the TV company, Generation X, Bowie - something.

Miraculously they get a chance to vent anger. Because without warning Bowie walks through the central aisle.

Did you know superstars GO TO THE TOILET? I honestly never realised. Like The Queen I thought they had some sort of celestial excretum disposal unit that functioned in a graceful, dignified way, beyond the reach of mere mortals.

"Allo, howya doin'?" he asks. He sounds quiet, quite normal. So what did I expect, Serbo - Croat gas? "Be back in a minute."

And in a minute back he is. "Anybody hungry? I've got a bit of stuff next door - beer, food, bit of wine. Fancy it? I'll bring some in."

This figure of dislike, this brunt of resentment, changes into a saint in an instant. The Rods do fancy beer, food, wine.

And back he comes again, tablecloth and all. A spread unfolds on the table - French cheeses, hams, French loaves, red wine, butter, pate. He plumps himself next to Barrie Master, joins in the bitter complaining about the TV show, discourses on how lousy it all is. Especially since he really likes The Rods, he says. It looks like he's going to be there for the duration.

"Sorry, I don't know you all," he apologises and goes round shaking everybody's hand, lordly and charming - "Barrie. Paul. Dave. Simon. Graeme."

By now I'm planted immovably opposite him. The Rods all get his autograph on the paper dinner plates but, distracted by the food and the noise of the train, maintain only a polite interest.

I note the crucifix hanging around his neck, resting between the few long hairs on his chest. Not another God - squad casualty.

"Aaaaah." His expression slips to tentative, recognising the uneven ground and possibilities of misinterpretation. "It has some religious significance - but not necessarily as a Christian symbol."

"Before Christianity the crucifix had quite a different significance - the vertical line represented heaven, the horizontal earth. The crucifix was the meeting of the two."

Bowie wears the cross to declare his faith in Cabalism, a quasi - religious sect, the doctrine of which is often described as 'white magic'.

"Cabalism is based in numerology, astrology's predecessor, and

the missing scrolls of the Old Testament."

Bowie speculates that these missing scrolls are held by the Russians and were used by them in an attempt to bribe the Pope into checking the spread of Catholicism.

"But, as the Queen said to Allah, you can only believe six things before breakfast."

"How far do you want me to go into this?" he asks resignedly, with the air of a man who's tried to explain the same thing too many times before.

It's established there is some sort of God involved in Cabalism and Bowie believes in it. "I have a spirit, and I believe that comes from God."

To punctuate this statement, he surrenders to an odd habit, after making any statement he considers particularly important or complex, he grins disconcertingly, showing his small, decaying teeth and fixes you with an unremitting stare for at least five seconds.

It's a 'what do you make of that?' grimace. He literally stares you down, into the ground, one bizarrely large pupil evaluating you, picking and analysing reaction.

Bowie is conspicuously a man who has interests more diverse than rock 'n' roll. This is fine - but it often points to a musician who is hideously bored with the music industry and is flailing desperately in an attempt to get accepted as something else.

If this applies to Bowie you might expect him to be reluctant to discuss his musical career. In fact quite the reverse is true - he proves forthcoming, eager even, to explain his musical taste.

"I was disappointed in the reception 'Low' got from the press - I gave them more credit than that."

"A lot of people dismissed it as an Eno album. Obviously he was very important to 'Low' - but I put a lot of blood and guts into that album, a fact that tends to be ignored."

"Heroes" is very much an extension of 'Low', says Bowie. This is abnormal - his obsession with creating a new approach on every album usually precludes any concept spread over more than one record.

"Heroes" and the next album will be in the vein of 'Low'. That's probably more out of spite than anything else."

The section of 'Low' that most critics found confusing was side two.

"You want me to explain that to you? It's my reaction to certain places. 'Warszawa' is about Warawa and the very bleak atmosphere I got from that city. 'Art Decade' is West Berlin - a city cut off from its world, art and culture, dying with no hope of retribution. 'Weeping Wall' is about the Berlin Wall - the misery of it. And 'Subterraneans' is about the people that got caught in East Berlin after the separation - hence the faint jazz saxophones representing the memory of what it was."

Eno, so important to the atmospherics of that confusing piece, appears on 'Heroes' with Robert Fripp.

"Eno is great - he can't

technically play. Like I can't technically play the saxophone - it's the sound that matters.

I'm trying to get Eno to tour with me in February but he's very reluctant to do anything live - he just isn't interested at all in the commercial side of things.

I won't be touring 'Heroes' but there will be another album between now and February and I'll be touring for that. I won't be starting in Britain but I should come here before the middle of the year.

I also hope to have Robert Fripp touring with me. He's amazing - he made a new mate in Robert."

With such depressing opinions on the state of Berlin it seems odd that Bowie should continue to record there.

Berlin makes me feel uneasy - very claustrophobic. I work best under those sort of conditions.

But I'm living in Switzerland right now. It's OK if you've got something specific to do and I have. But I can understand people getting very bored over there."

Also currently living in Switzerland is Iggy Pop, the ex - Stogee whom Bowie resurrected last year. The Rods - particularly Paul Gray - seem vitally interested in Iggy.

Iggy would have meant very little in 1967 were it not for Bowie, who co - wrote most of the tracks on his 'Last Exit' album. Iggy has received much of the same flak from his connections with Bowie as Bowie was prone to through his collaboration with Eno - producing a solo album that isn't.

Bowie is adamant in his friend's defence - "No, I didn't influence Iggy. He is very definitely his own man. I take credit only for bringing him to Europe."

He swigs his Carlsberg Special Brew and sucks on a French cigarette, remarkable in its normality. For the first time in years he seems to have no character to hide behind.

I've given up adding to myself. I've stopped trying to adapt. No more characters. The Thin White Duke was a very nasty character indeed."

Drifting yet again back to 'Low', it seemed the second side could easily have been interpreted as a soundtrack to some as yet unwritten film.

"Yes, I'm very interested in soundtracking. I'm currently working on a musical film which I'm going to score and star in. I don't really want to say any more than that right now. It's very weird, very weird."

Bowie's last excursion into acting, 'The Man Who Fell To Earth', met with a mixed reception. A lot of critics, reluctant to be thought uncool, slapped all sorts of obscure interpretations on what was a very confusing film.

"To be frank, I had a bitch of a job working out what was going on. It's no end of consolation, looking in retrospect at all those smug analyses, that I wasn't the only one."

"I loved doing 'The Man Who Fell To Earth'. Unfortunately I am still trying to work out what it's all about."

"I understand the book all right. But some of Nicholas Roeg's interpretations were a bit weird in the film."

Bowie's acting aspirations don't come to a full stop at oblique science fiction. He's currently working on a third film about the life of German expressionist painter Egon Schiele.

Broadly it's a tragedy - Schiele used to paint pictures of little children and get thrown in jail for it. Bowie sees it as a challenging role and of course looks forward to it.

He is conspicuously nothing if not multi - faceted. In brilliant contrast to the run - of - the - mill rock 'n' roll grease monkey his fascinations take in the sweep of a huge vista of interests.

That has its pitfalls. One quote - or misquote - that he hasn't been allowed to forget is a comment he supposedly made to the effect that Britain needed another Hitler. As a result his face has appeared on 'Rock Against Racism' leaflets and he has been attacked as a fascist. A gross misunderstanding apparently.

"What I said was Britain was ready for another Hitler, which is quite a different thing to saying it needs another Hitler. I'm closer to communism than fascism - that at least has some saving graces. Besides, I'm half - Jewish."

But I stand by that opinion - in fact I was ahead of my time in voicing it. There are in Britain right now parallels with the rise of the Nazi party in pre - war Germany. A demoralised nation whose empire had disintegrated.

The trouble lies with the fact that now they're beginning to realise it's disintegrated. They're losing their dignity, which is dangerous.

All the National Front needs right now is a leader. One will come along and -

He leaves the rest to dark imagination.

Bowie admits he's a pessimist but certainly doesn't give it away in his countenance. Most of the time he grins easily, bright and intense, maintaining an atmosphere of saying less than he knows. Talking of which - Bowie suddenly twitches and leans over towards me.

"I'll tell you something," he breathes, secretly. "I was talking to John Glenn, the moonshot astronaut, and we stayed up until late in the night."

"We were just talking for hours and the atmosphere got very maudlin. He was staring into his drink and out of nowhere he said: 'I saw more up there than I care to talk about.'"

"He was quiet for a while longer, then he said: 'Earth is not alone. And however hard I pressed him he wouldn't explain what he meant. Can you believe that?'"

Pause for effect. Teeth bare, five - second stare.

"But I could tell from his tone that he was telling the truth. I believed him totally."

The weighty, the bizarre - they hang around the corner of Bowie's mind all the time, edging music to the fringes. But he's only the slightest bit hesitant in voicing his judgment of the new wave - punk movement in Britain.

He's a particularly pertinent character to judge since he's one of the few white over - 25s who get cited frequently as a mentor by assorted punks, along with Lou Reed and Iggy. The admiration is only half reciprocated.

"I think it's great because it's got people off their backsides."

"But I can't personally relate to it - I can enjoy some of it, but it's not my generation. I think my generation did it better."

Bowie admits he may be prejudging. The only band of that ilk he has seen are the Vibrators who supported when he toured with Iggy earlier this year.

He's particularly interested in the reaction some of the punk bands have been getting from those would - be 'liberated' children of 1967 - blind resentment, bottle - throwing, hysteria et al.

It's very frightening. The generation gap seems to be getting smaller and smaller. Not so long ago there weren't any teenagers, only adults and children.

"Now it's getting so that even a 16 - year - old and 19 - year - old can't identify with the same things any more - their interests are quite different. Society is becoming more and more fragmented."

The up - and - coming leaders, the people of my generation, are a worrying prospect. The liberated ones are the most dangerous of all because they believe their way of liberation is the only way."

Sour. Whatever happened, wonders Bowie like so many other 30 - year - olds, to the revolution?

"It's depressing. I saw a TV programme the other week about rebel leaders of the sixties - Jerry Rubin (of Yippies fame) and the guy who used to manage MC5 - who was it now? (I think he's talking about John Sinclair the former MC5 instigator and White Panthers leader.)"

"Anyway, they're all very straight businessmen now. The dreadful thing is they all decry what they did in the sixties - you know, 'we were just kids'."

Bowie makes no comment on the new wave as a political movement. He's content to stick to the musical angle.

"I saw 'Low' as the other new wave," he says and he's right, except that 'Low' was and remains newer than the orthodox new wave.

It was literally a revolutionary piece of music, potentially one that could actually re - channel musical thinking processes throughout the industry.

But lack of critical insight and the emergence of punk - worthy enough in itself - eclipsed it. Which, no doubt, is why Bowie is staying on the same tack for another couple of albums - until the rest of the world catches up."

Typically Bowie's involvement in music isn't confined to the creative process but also to the scientific and technical side of records. Gleefully he tells me a laser stylus is currently in production in America though he admits he hasn't the faintest idea how it works.

He also has his own theories about how records are marketed.

"Do you know why they can't recycle vinyl from records? It's because they don't know how to get the label off the centre!"

"A label just wastes space anyway. I've been trying to get an album out without a label, just the title and artist stencilled in the middle."

"What's more a substance has been developed that doesn't affect the playing quality of records but toughens it to the extent that if you throw an album treated with the stuff across a room it won't scratch."

"So you could do away with covers totally and reduce the price of records, which would be reduced already by recycling."

Unfortunately record companies aren't over - keen on these schemes, basically because it makes them less money. Similarly they have trouble drumming up enthusiasm for another of Bowie's pet interests - disposable records.

"There's a perfectly practicable

process by which you can sell records that last for a few plays but sell dead cheap. So if you like it enough you simply buy another copy."

Bowie abandons thoughts of The Industry - who likes to think about his job all the time? - and reverts to an even less cheerful vein.

"I have no doubt that Europe will be the first target in any nuclear strike because of its comparative poverty and loosening ties with America."

Bowie's own pessimism/realism is inescapable.

A counter suggestion to his nuclear strike theory that America or rich countries would be the first to be attacked following the development of the 'neutron' bomb which destroys people and not property leads, rather obscurely to the movie 'Earthquake'.

Remember 'Earthquake'? Its gimmick was Sensurround, a nine cycles per second sound blast that shook the seats. Apparently it might have been as harmful as a lot of people who experienced it suspected.

"The neutron bomb was developed along the lines of the French sound bomb which is capable of destroying an area of 25 miles by low frequency vibration."

According to Bowie plans for such a bomb are readily available in France and any of the minor powers could waltz in and get a copy. However we digress.

"Low frequency vibrations can be very dangerous, obviously. That 'Sensurround' effect was achieved

by a noise level of nine cycles per second. Three cycles per second lower is stomach - bleeding level. Any lower than that and you explode."

"All it needed was for the person who worked the sound machine to make a mistake, or for the machine to malfunction."

"Sound can be a very destructive force - subsonic sound damages the body and ultrasonic sound - very high pitches - damage the mind."

More hair - raising facts. Bowie claims a laboratory in Santa Monica has developed a 'black hole' inside a lead box. If it escapes from the box, it will swallow the earth in a matter of hours.

Even I find that one difficult to believe. But Bowie is perfectly serious.

One of The Rods - remember them? - isn't sure what a black hole is. Bowie politely explains.

"When a huge star collapses upon itself the implosion can be so massive that it leaves nothing but an immense gravitational force."

"If an object in theory reach a point where it travelled faster than the speed of light, which has always been supposed to be the ultimate speed anything can travel at."

"So you would overtake your light and your integral being would fall past that threshold going into the hole and possibly, an alternative universe."

"But your light would remain stuck at the threshold point."

He distorts his mouth and arranges his arms into a ridiculous flailing 'falling' stance and holds, for a second, like a fly in amber, static, pressed against the side of an invisible glass wall.

"... and thus your image would remain on the edge of that black hole for ever."

Teeth bare, five - second stare.

The train is slowing to a halt now, Euston dimly coming into sight.

Bowie sits still and looks at the last few seconds of the journey, his own integral being. Somewhere, on retrospective flypaper, his former images are stuck, hanging useless and redundant.

The man is self, no more. His own hero, the threshold point passed.

A handshake and he's gone into his own universe, wherever the hell that is.

'I was talking to John Glenn, the moonshot astronaut, and he said 'I saw more up there than I care to talk about. Earth is not alone'

Exclusive interview by TIM LOTT

Pictures PAUL COX



# THE DAVID BOWIE STORY

## Part I by BARRY CAIN



HE'S LOOKING at me now, the dawn face of a teenage girl, a bracelet sparkle, a cigarette pattern, brabrabrabra iced in time.

And in the background the seeping, weeping succulence of a midnight moog glints the acute perception of his eyes.

The face — the front of 'Young Americans'

The sound — 'Art Decade' from 'Low'

The man — David Bowie. David Bowie, lost in spectral choruses. David Bowie, the wizened old woman in shawl and apron, rocking in shadows by fire, knitting fervoured memories together.

David Bowie, the dangling singer in an empty theatre. David Bowie, a Mike Yarwood in drag. David Bowie, purveyor of incomprehensible, incomplete images. David Bowie, a master of the sham.

David Bowie, the Omega Man Omega?

His harp-strummings are to me as the sighs and rustlings of ghosts; what has he known as yet of the arduous of music! Nietzsche

Yeah, ol' Nietzsche knew what Bowie was at. The German philosopher is a favourite of the singer. Masochism gone mad.

Bowie's music is but a splash, a rose, a mayfly, a cigarette, a TV programme, a glass of wine, Thursday's paper, being 17, a newsflash, a thought, a ghost's sigh. Transient, self-destructing, eventually harmless. As wild as the wind.

"Bowie was good for a while but you couldn't really get into it 'cos you didn't believe that he was doing what HE believed in. I dunno what he was up to. He was like a really bad drag queen. Some drag queens are very good — he wasn't. Bad stuff. 'Rebel Rebel' was a good single — it's about the New York Dolls, I think." Johnny Rotten.



He has never contributed, only sucked. But it's always the suckers that are the most endearing. It was his sucking that was so totally original, multifarious influences assimilated and channelled into his shiny metallic way of looking at things. A stainless steal in fact, quiet, unobtrusive and shrewd.

That doesn't mean to say his kudos is unwarranted, no siree. Perhaps more than anyone else Bowie has captured the mood of the seventies, man — plagiarist, indifferent, shallow, ruled by a pound note. Nobody else in music has been guilty of so many half-truths. Better to tell lies.

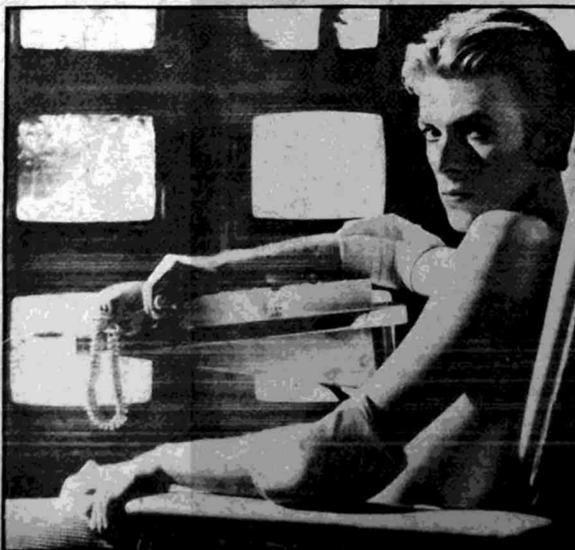
"He's waiting in the wings. He speaks of senseless things. His script is you and me, boy."

### THE STORY SO FAR.

David Jones was born (honest) on January 8, 1947 in Brixton. School: Bromley Technical High, left at 16 with two 'O' levels in art and woodwork. That must explain something, I guess.

Was he a kerf kid? Maybe not a lot of opportunity for that in Bromley where his parents moved to. His father was a public relations officer for a children's home — not the heaviest of backgrounds.

Bowie has never professed to be a streeter. Sure, he's alluded to it enough in the songs "Is that concrete all around or in my head" but his first stance wavered somewhere



between midden mod and dainty hip:

"I'm a phallus in pigtails  
And there's blood on my nose,  
And my tissue is rotting  
Where the rats chew my bones."

He's taptanced the hole of mirrors. Too many people, especially in these paint-daubed days, claim false childhoods. And it's usually those geezers that are frightened of stepping into a graffiti-ridden lift in a block of council flats.

Nevertheless Bowie never escaped adolescence unscathed. A punch during an isolated bundle nearly cost him his left eye. Only a long stay in hospital and a series of operations saved it.

He joined an advertising agency — don't they all — and predictably left within a few months. Then he attempted to retreat into an amorphous shell by adopting the guise of a Buddhist. Surely he must have realised Nirvana for a guy like him was unattainable? Chastity schmastity. He even set up a Buddhist monastery in Scotland.

Turning to the east has ruined many a lost soul. Karma never helped anyone — least of all superstars. Luckily the fickle Bowie got out of the habit and into a rock band.

They were called David Jones and the Lower Third at first. Later because of The Monkees (Davy Jones) they changed their name to David Bowie and the Buzz. Buzz did a Marquee residency supporting the Hi-Numbers who became The Who.

Hope you ain't bored with this biography number. Life stories abound — and for a detailed account I wholeheartedly recommend 'The Eamonn Andrews Book of Rock Vol 4'.

All this time he was playing the saxophone but when he was 18 he dispensed with a band, picked up an acoustic guitar and went solo.

He then got his first record contract, with Deram. But he seemed to be a guy who got depressed very quickly 'cos after a flop album 'Love You Till Tuesday' he cut out to renew his acquaintance with ol' Uncle Buddha.

If he took it all seriously, and there's nothing to dissuade us from thinking otherwise, it's possible the paegan deity soddied up the Quixotic figure for life. 'Cos if anyone's soddied up it's Bowie.

No soul, no future corporeal existence, celibacy, temperance, subservience of the gobswab senses — that's what Buddhism recognises and if you immerse yourself in any great extent in the blank pool you've got problems — even though you're such a wonderful person.

See, Bowie uses the ultimate aegis to protect his oh-so-obvious vulnerability. And that's diversification, a constant stream of guises epitomised in his music that tell us nothing about the guy. Like Rolf Harris slapping paint on a blank wall making pretty pictures.

But what if he has no soul? What if there is no depth, no nothing beneath the bullet-riddled exterior? Buddha struck at night and carried him away, piece by piece, until all that was left was a blank cartridge.

Maybe that ain't so far-fetched as it sounds. Maybe Bowie is really a monk without a monastery.

Anyway, the immediate effect of his love affair was a play about a boy looking for himself in Tibet — riveting stuff — which he performed at the Festival Hall in 1969 while supporting Marc Bolan.

He led a mime troupe called Feathers which included a ballet dancer Hermione, with whom he lived and he even dedicated a song to her, 'Letter To Hermione', which appeared on his debut Philips album 'Space Oddity'.

"I'm not quite sure what I'm supposed to do  
So I'll just write some love to you."

The title track became a hit single and he was thrust into the 'Django's Theme' golden days of the British ballroom. The dream-time mohair evacuees from a Ben Sherman factory proved too much for our timid hero. "They even threw cigarette ends at me!" Tch tch.

The kids quite rightly expected substance on the strength of the single, not acoustic clap trap. So what did he do? Yeah, cleared off again, didn't he. Seems we're dealing with either a coward or someone with very little confidence in his work.

Never, ever has Bowie been in touch with the hoi polloi and it ain't that he's miles above their heads, a being apart. It's more a condescending, distrustful kind of isolation. A man of little faith.

So what did he do after cutting out this time? He founded The Three Tuns arts lab in Beckenham. A year later, kaput.

Right, there's this transsexual in the twilight zone looking for the shoot to three-dimensional reality with his own peculiar type of rubbish.

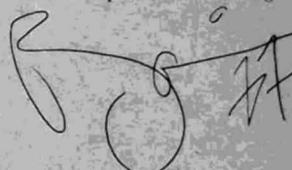
Enter dynamic dustman Tony DeFries. He took over Bowie's interests from former manager Ken Pitt and 'The Man Who Sold The World' album — rather an apt title in the circumstances — was released. And for the first time a definite future was fixed.

The beginning of a backing band with any consistency — Mick Ronson, Woody Woodmansey, Tony Visconti.

A producer who continued to work with Bowie throughout his career — Tony Visconti.

The tentative approaches towards some sort of 'image'.

Next stop in the awakening of



David Bowie, the States. Now the sex showman reflection in the water started to take shape. Image transcended music in the early days, it was a necessity. He walked over his songs on six-inch platforms hidden by Oxford bags that obscured their meanings all the more.

'Honky Dory', one of his most satisfactory albums, followed.

Fee fi fo fey. Another album, another Bowie.

And the mascara ran down his cheeks and out onto the streets. Some of the very same kids who earlier threw fag ends at him adopted lukewarm versions of his image.

But only some. People have made flamboyant claims that Bowie changed a generation's style. It was the tail-end of the skinhead era and kids were vacillating between crops and short top and front.

The national pack-a-hacks picked up on his sexual attitudes and front-page pictures promoted further interest. Now the time was ripe to become 'The Mysterious One', to subjugate the face for a mask. Now THE album was required to complete the metamorphosis.

The Rise And Fall of Ziggy Stardust. And the sports from 'Mars' appeared at the end of 1972. A lot has been said about the album — mostly mumbo-jumbo crap.

In the logical progression of Bowie's career the timing couldn't have been better. It was the record everyone expected, the one that his advocates could proclaim as the premier rock album of the last five years.

From then on there would be no more turning back. He wasn't gonna get out of this one alive.

# DAVID ESSEX

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# Mailman

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

## Canadian capers

TO WHOM it may concern:

Having nothing better to do tonight - my boyfriend is out some-where without me - I wandered downtown and into a magazine store where, after half an hour reading the local garbage, I happened to see a copy of RM. I bought it, took it home and have just finished reading it.

It was interesting to read about the music scene in England first hand. I read all the American magazines: Canada has none to speak of, which isn't surprising because we're such a poky country anyway.

Well, my boyfriend just arrived so we're off to the infamous El Mocambo to see a local band. That's the same place the Stones recorded at earlier this year. Oh, and you can tell Mick that Maggie has gone back to Pierre after making a total ass out of herself for the past few months.

Tata.  
Laura M, Toronto, Canada.  
PS. What does SAE mean?

● Oh, I couldn't possibly tell you that...

Sir John  
Betjeman writes

I TRIED for a job on your music mag  
But music press fame was not to be my bag.  
For eventually in the post a letter came -

To say I hadn't got the job, oh what a shame.  
Still, you printed my letter

In your mag which couldn't be better  
And a poster of Gaye Advert

Who as my hench - wench would be expert.  
But don't get me wrong, I'm no punk.

Just a non - human who ain't yet sunk.  
So now I'll bid you all farewell

And may your circulation greatly swell.  
The Allen

● Dear Allen, thank you for your letter.  
Please write again - when your poetry's better.

Tata.  
Laura M, Toronto, Canada.  
PS. What does SAE mean?

● Oh, I couldn't possibly tell you that...

Har(d)ley likely

WHY DON'T you ever print anything brilliant like the history of Steve

Harley or the life story of Steve Harley or the story of Steve Harley's career or the story of some of the world's greatest singers like Steve Harley, Steve Harley or Steve Harley or even, yea, Steve Harley.

Or you could print a few billion posters of Steve Harley or a few thousand interviews with Steve Harley or a tribute to Steve Harley.

By the way, I'm a Steve Harley fan.

Steve Harley fan, Rochdale.

● Steve who?

Laughing corner

THANK YOU for your Bay City Rollers interview. I liked it a lot. I like it where Woody says 'Les is a punk'. It makes me laugh.

Simon Badfinger (age 5)

The wrong Mirror

COULD YOU send me a membership form for the Daily Mirror pop club? I'm 14.

Glenn, Hull, Humberside.

● Er... haven't you gone wrong somewhere along the line?

# THE STORY OF THE BURTON VICAR AND 'RAPID RHODA'...

WELL, WELL, what a mess your paper has got itself into ever since the mighty tidal wave of punk washed up against our shores!

Being a young vicar and living in the red - light district of Burton - on - Trent, I've seen some bad states but few as much in need of attention as yours.

One of my parishioners left your magazine in my church after last Sunday's service and I must say I was appalled.

The parishioner in question is a lady called 'Rapid Rhoda', one of the hottest red - light operators we have - she's had the operation six times - twice

convicted of lamp - post lifting, 18 times convicted of assaulting Margaret Thatcher but now, I thought, living quietly with her three husbands in Burton, Southampton and West Leeds.

So do you see what your punk paper has done to a perfectly respectable whore, prostitute and Melody Maker reader?

God, it sickens me.

Father Marston Brewer, Burton - on - Trent.

● You should see what it's done to Rosalind Russell and Sheila Prophet. Steve Orme, who knows Rhoda well, keeps them in check by tying them to their chairs every morning...

Abba-ration

PLEASE GIVE all punk fans a treat by putting a poster of Abba in the centre of your RM (REFLECTING MIRROR) in the not - so - distant future.

Michael Reay, Hylton Castle.

PS. I hate Pink Floyd.

Phone phiasco

EVERY WEEK on page three of RM two thirds of a column is given to crediting all those involved in bringing out your weekly heap of doobrie!

But have any of you stopped to read through the column? Just look at the job title of the last man listed. Now we know where RM gets its funds from. Does the GPO know about this? I mean, who would have thought a paper needed a manager to sell telephones!

The Feet, Highbury, London.

● This is getting silly.

Quo joke in bad taste

BEFORE I say anything I would like to make one thing clear: the only reason I bought your paper was because my brother came bursting into the house saying Status Quo had quit.

So not seeing it in any other paper, I dashed to the shop and bought it. I turned to the news pages and found nothing.

Then I looked at page 10 and found a joke, in very bad taste, that said Francis Rossi was going to become a magician and the rest of the band would remain as pros.

Then I saw the name Merle Inne, as in Merlín the magician. (You don't say! - Mailman).

To put it truthfully, I've always thought your paper was crap, but now I think it's worse than that.

Sounds rules!  
A devoted Quo freak, Newcastle.

● Sour grapes. Just 'cos you've got no sense of humour...

What about the Scots?

WHO THE hell do the Strangers think they are? Great! A mammoth 42 - date BRITISH tour?

What about us Scots then? One date at the Apollo - huh! Do they

expect all two million Scottish punks to cram into one gig?

Take my advice - strangle the Strangers, leave the Jam!

Doug, Peterhead (spokesman for millions).

Boring old Vaterland

I AM writing to tell you about how new wave has hit Germany. It hasn't.

Apart from listening to John Peel on the medium wave between 10 and 12 - which, incidentally, sounds like Blackburn with continuous wind because of all the interference - there's nothing else to do except squeeze the cat's blackheads.

Save me from Boney M and Kraftwerk for Christ's sake.

Sparrow Fat (Damned disciple, a soldier somewhere in Germany).

PS.  
Roses are red,  
Violets are blue,  
Elvis is dead,  
Whoopsie woo!

● Have you ever thought of getting your poetry published?

Meriment

WHO THE hell wants Dana Gillespie? Who the hell wants punks? Not me! Just give me pages and pages and pages of the lovely Meri Wilson.

Wow! What I wouldn't

give to be her Telephone Man.

Andy, Hemel Hempstead.

Master-ful

WOULD YOU think I was mad if I asked you where I could get a life - sized model of Barrie Masters? I think he's a... well, never mind.

A sexy punkette, Glasgow.

● But Barrie Masters is a life - sized model.

Master-ful

WOULD YOU think I was mad if I asked you where I could get a life - sized model of Barrie Masters? I think he's a... well, never mind.

A sexy punkette, Glasgow.

● But Barrie Masters is a life - sized model.

PS. I hate Pink Floyd.

● This is getting silly.



STEVE HARLEY: alias Mr Soft



MERI WILSON: 'hello girl'

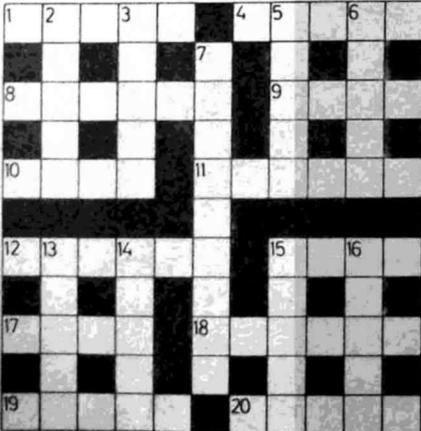
## Discword

ACROSS

- 1 Hank the --- and the Jets' (5)
- 4 Cilla or the Gorilla (5)
- 8 Dictators do, before they destroy (6)
- 9 Just the one before I go (4)
- 10 Don't make the brown ones blue (4)
- 11 Name Mr Ford - try, man! (6)
- 12 Phil Manzanera's is No. 19 (6)
- 13 The Elvis Way (4)
- 17 Paul appears in the American karate championship (4)
- 18 Olympic athlete (6)
- 19 Like James Taylor's man (5)
- 20 Gallant girl (5)

DOWN

- 2 This is Miss Williams (5)
- 3 The Doors invited us to light one of these (5)
- 5 I'm A --- (Beatles) (5)
- 6 Swears for Miss Staton, we hear (5)
- 7 They're dancing the night away (3,6)
- 11 The Ronstadt girl (5)
- 14 Like that funky railroad (5)
- 15 Summer name (5)
- 16 My guitar does so, much (5)



LAST WEEK'S SOLUTION

- Across: 1 Poodles, 7 Isaac, 8 Croon, 9 Peel, 10 (Lord) Sutch, 11 Cat, 12 Romeo, 14 E-Ric, 17 Deans, 18 Eight, 19 Manfred.
- Down: 1 Place, 2 Once, 3 Locust, 4 Shout, 5 Hit parade, 6 In The City, 11 Cousin, 13 My aim, 15 Raged, 16 Tear.

# Tributes to the Electric Elf

PLEASE PRINT my tribute to the late, great Marc Bolan for all Marc's true believers. Thank

The man of the people died today, Silver tears of grief are shed.

The number is great of those who tried To know the wonders of his head.

He could bounce, rock, boogie and pop, Surely not meant to die. His fans believed he would never stop

But now they only cry. Why did God take the Electric Elf?

He had so much more to give. He's gone and will never play again.

But in our hearts he will live. Andy Gardiner, Welwyn Garden City, Herts.

PLEASE DON'T forget him. His music and personality were truly unique. They must have been - he made so many people happy.

I still love you Marc, wherever you are. Elaine the raving Bolanite.

ON BEHALF of the Bolan fans in my area I should like to say we can't believe someone so great is dead.

Alan Cardy, London SE1.

MARC, YOU'VE left a hole in our hearts that no one can fill. Your memory and your music live on.

I always will remember you Even though you're far away,

Marc, I hope you're happy And that we'll meet again someday.

(Summer is heaven in '77). Phil, Ilkeston, Derby.

WE ARE writing because we are so shocked and sad about Marc Bolan. This cruel and crazy world, it makes us wanna scream, why do these bloody bad things happen?

Anyways, thank to Marc for his series and columns in RM. The Electric Warrior still rocks on.

Billy, Kim, Rob, Rita, Joe, Jette, Helen, Gipsy, Ros and Colm.

THANK YOU RM for being the most supporting music paper to Marc Bolan in recent years.

It's often forgotten just how much Marc achieved and his influence on seventies' music; T Rex were the first group I ever saw live and 'Ride A White Swan' was the first record I ever bought.

For these reasons Marc Bolan meant a lot to me.

A T Rex and Patti Smith fan, near Manchester.

SO MARC has gone, but will remain in our hearts forever, for he was and always will be King.

His quote "I know it can't last forever, but I'm enjoying every second of it" is one of the saddest statements of all time.

Greg, a grieving Bolan fan.

# Help

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

## I CAN'T REACH A CLIMAX

I AM 26 and have been very much in love with my girlfriend now for several months and although we haven't discussed marriage that's what I'm hoping for.

Until I met her I had never been to bed with a girl and it was only due to the way I felt about her that I agreed to go to bed with her. I explained my lack of knowledge and she was very understanding.

We have now been sleeping together regularly at least three or four times a week but I have never reached a climax.

My girlfriend is still very understanding and, if I had my way, I would just try to forget all about it although I realise I'm missing out on something.

When we make love she assures me she enjoys everything but says she won't be completely happy until I climax.

I, in turn, can't feel happy, not fulfilling my part. My erections seem to be in order and I go through the most fantastic experience when I feel I'm about to climax. But I don't.

Does this mean I'm impotent? And, if so, will I be like this for the rest of my life? Please don't suggest going to see the family doctor - I couldn't face him. It's taken me long enough to pluck up the courage to write this letter.

I enjoy making love, more from the angle of making my girlfriend happy than what it does to me. But I so want to do it right and I'm beginning to get very worried.

(Clive, Bexley)

● You obviously care very much for your girlfriend and want to please her. But because she has had more sexual experience than you you're understandably nervous about this side of your relationship.

Impotence, the inability to 'come' or have an orgasm, is quite a common problem on first sleeping with a girl, especially if you value her opinion of you more than anything else.

In your case it's happened (or rather, not happened) several times and you're suffering from a bad case of the cumulative nerves blues.

Sheer willpower won't help you break the vicious circle. You want to make it, you worry, so you don't make it. You're trying too hard. Silly isn't it? And in the circumstances, a sense of humour and the ability to relax could be your saving grace.

If you can't stop worrying, at least add up your assets. You can get an erection, so you've got what it takes. No problem.

You enjoy making your girlfriend happy. She responds sympathetically and with understanding, so you're halfway to first base. Take it from there - soft lights, relaxing music and a touch more mutual masturbation may do the trick.

If you can satisfy her with masturbation alone that should make everything easier to handle until the big breakthrough and she can help you too.

What kind of contraception are you using? Some men are unable to climax, even after erection, when they use a condom (i.e. Durex).

The brief delay involved in putting it on can be a passion-stopper and a degree of sensitivity is lost. If so, ask your girlfriend to try the pill or some other contraceptive. Her nearest Family Planning Clinic is at West Hill Hospital, West Hill (Dartford 23223).

Whatever happens next time talk about it together, laugh about it. If you can just relax things will work out naturally as soon as you're both ready. Give it a chance and keep the communication flowing.

If you feel the problem is more deeply rooted you should take specialist medical advice. There's no need to go to your family doctor.

To arrange an informal meeting with a psycho-sexual counsellor or just talk things over on the telephone ring Grapevine (01-607 0935) or the Brook Advisory Centre (01-580 2991).

embarrassed to go.

I'm worried in case I'd have to have it removed because that would mean the end of any sexual relationship with a girl as far as I'm concerned. As I go to university in a few weeks I'd be grateful for a reply.

Rob, Newport

● Even if you don't feel

any pain you MUST go and see your doctor as soon as possible. This swelling could be due to a rupture or a cyst in the scrotum or may possibly be a small tumour in the testicle which can be removed by a simple operation, leaving you as good as new. Don't be embarrassed, your doctor won't be.

## Am I a freak?

I'M 15 and have no confidence whatsoever. I feel as if I'm some kind of freak.

I have only one friend whom I see at school and sometimes in the holidays but he lives a long way away. He seems the only person who understands me and tells me that he used to be lonely too.

But now he joins youth clubs and goes regularly to a drama school. Although I would like to join some sort of club the idea terrifies me.

At weekends I usually stay in and I admit I'm envious of my twin sister who has loads of friends and is always going to parties and discos.

Recently my sister and her best friend dragged me along to a party but I was so nervous it was unbelievable and I felt as though everybody was staring at me and laughing.

In fact a group of boys who were with a girl kept saying I looked like a queer. I now feel more nervous than ever and it's got to the stage when I think everyone except my family is against me.

I feel as though I have nothing to live for and am seriously contemplating suicide. But I read about psychotherapy groups in a magazine and would like to join one. My parents say I should pull myself together and join something normal like a youth club. They don't know how I feel.

Christopher, Cheshire

● You're no freak. In fact you'd be surprised just how many people of your age feel desperately lonely and self-conscious.

Of course they too imagine they're different from everyone else and in some way inadequate.

Adolescence is a tough time for everyone, especially if you're more sensitive than most - as you obviously are.

You feel so isolated and lacking in confidence simply because you've lost the simple, more easy-going friendships of childhood and haven't yet found the more complex relationships of young adulthood.

You're not unique. Forget the psychotherapy group. Your parents are right, you don't need it.

The usual round of social happenings can be pretty destructive, as you've found out the hard way. But don't let your experience of discos and parties turn you right off.

People get bored stiff and very drunk at parties. They can sometimes create only sadistic excitement from the whole scene by picking on any person who happens to be passing. Ever wondered what the guys who hassled you were so afraid of anyway?

Talk to your friend at school and suggest joining one of the same clubs or drama classes. It won't be an easy step to take but if you close your eyes and jump right in there you'll find you eventually have plenty to do at weekends and during holidays.

You'll gradually build up a circle of good friends too. Enjoy doing something with other people and you'll never lack friends.

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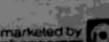
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## Too embarrassed

ALTHOUGH I've never experienced sexual intercourse I've done a lot of petting - I'm a normal 15-year-old boy.

The trouble is I've a swollen testicle and it's been that way for quite some time.

As it causes me no pain whatsoever I haven't been to the doctor yet and, in any case, I'd be too

embarrassed to go. I'm worried in case I'd have to have it removed because that would mean the end of any sexual relationship with a girl as far as I'm concerned. As I go to university in a few weeks I'd be grateful for a reply.

Rob, Newport

● Even if you don't feel

any pain you MUST go and see your doctor as soon as possible. This swelling could be due to a rupture or a cyst in the scrotum or may possibly be a small tumour in the testicle which can be removed by a simple operation, leaving you as good as new. Don't be embarrassed, your doctor won't be.

## Feedback

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

PLEASE COULD you give me the history of Kiss?  
Derek Smith, Northampton.

● The group was formed in 1973 with Gene Simmons on bass, Paul Stanley guitar and Peter Criss drums. They rehearsed as a three-piece before adding lead guitarist 'Space' Ace Frehley. They played their first

professional gig at a club in Queens, New York and then started to experiment with make-up.

Gene Simmons became a tongue thrusting vampire, Peter Criss became a cat like figure, Ace Frehley a silver eyed spaceman and Paul Stanley a starry eyed sex symbol. After their first live appearances they were spotted

by television director Bill Aucoin who signed the band to Casablanca Records. It's been a story of great success - they use over a million dollars worth of equipment, including a giant spark making machine that was built for the Frankenstein film in the thirties. They have a fan club affectionately called the Kiss Army that numbers tens of thousands.

# Compiled with tender loving care by Jim Evans, PA



**DINGWALLS'**, Camden Lock, London: favoured late night haunt of the music business and posers' paradise. Bands featured in a typical week: Burlesque, Rokotto, the Blimps, Fumble, the Jackie Lynton Band, Brian Knight Band, New Hearts, Gonzalez.

- Pint of lager 55p
- Pint of bitter 50p
- Gin and tonic 63p
- Coke 18p
- Vodka and orange 63p
- Tequila Sunrise 90p

Lunchtime O'Booze writes: all prices are halved before 10 pm. Drinks are served in real glasses, ice and lemon are available. The service is fast and glasses are cleared frequently. But on top of the high entrance fee - £2.50 - drinks are pricey.



On to the **CAMDEN MUSIC MACHINE**, London, a relatively new rock venue with four bars.

- Pint of lager 50p
- Pint of bitter (Yorkshire beer) 40p
- Pint of bitter (stronger beer) 45p
- Gin and tonic 55p
- Coke 20p
- Vodka and orange 45p
- Tequila Sunrise 55p

George G Ale writes: all shorts are served in real glasses but the management say they are turning over to plastic glasses for pints because of extensive breakages. Bar prices are low compared to most other London clubs but generally it takes a while to get served - by the time you get your drink (gaspo!) the ice has melted and the bar is swimming.



Still steady on your feet? Right, let's cruise down to the **HAMMERSMITH ODEON** where the big bands hang out.

- Pint of Skollager 50p
- Pint of Stella, Carlsberg Special 60p
- Pint of bitter. Only sell various bottled beers
- Gin and tonic 40p
- Vodka and orange 39p
- Tequila Sunrise Don't sell it

Lg O'Mortis comments: the bar is situated on a narrow balcony which makes for a great crush at half-time. Plastic glasses. No ice or lemon available. When asked if the barman had dirty fingernails O'Mortis replied: "No, but the barmaid had big knockers."

Blow into the bag, please sir. What bag?



Now for a cruise up the motorway to Birmingham for a no-holds-barred report on **BARBARELLA'S**. Niall Culey reports: the club is rather like a rabbit warren, with rooms shooting off the main passageways. There are five bars, a wine bar and two eating rooms where drinks are served at the table. Capacity 2,000, spread over the three main rooms.

The bar staff are all part-time, doing one or two evenings a week as and when they wish. Most of them are in their late teens or early twenties and dress is casual without any obvious restrictions. Most of the bar staff are female.

Glasses are mainly simple tumbler variety. Most are fairly clean without much apparent effort being made to see that this is the case.

Service is efficient if not particularly cordial. Prices are standard with oers at 40p a pint, spirits at 35p a measure, Coke at 20p for a small glass, Bacardi and brandy at 40p a measure and drinks like vodka and orange would be charged at 40p, 35p plus 5p for the orange. Ice and lemon are both available but Tequila Sunrise is not.

The club is open seven days a week, from 8 pm till 2 am (midnight on Sundays). It's undoubtedly the most popular venue in town.

Work is the curse of the drinking classes.



Next... **LAFAYETTE**, Wolverhampton.

- Pint of lager 40p
- Pint of bitter 34p
- Gin and tonic 46p
- Coke (small) 15p
- Vodka and orange 44p
- Tequila Sunrise Not available

Nightime O'Booze comments: an independently-owned club. Ordinary glasses (not plastic). Price list on display in each of five bars. Open till 2 am, waitress



*REALITY IS an illusion caused by lack of alcohol. Maybe. Maybe not. Depends which way you look at it.*

*Look at it through the bottom of an empty beer glass in the crowded, sweaty bar at some gig or other and you wonder if it's worth it.*

*You know how it happens: it's interval time, there's a rush for the bar. You wriggle your way through the thronging crowd and eventually you're relieved of that crumpled pound note in exchange for a pint of lukewarm beer and a gin and tonic without ice and lemon served in a plastic beaker. True or false? It varies.*

*Let's face it, when you go to a gig you usually reckon to partake of a beverage or two, whether it be of an alcoholic or soft nature. So, what d'ya pay? What's the service like? Does the barman have dirty finger-nails? Do they have any ice and lemon for the gin?*

*RECORD MIRROR hacks have, over the past few weeks, been endeavouring to answer these questions. And now, stumbling through the empty beer crates and tequila bottles that litter our office, we bring you the results of our drinks survey.*

*One or two of the aforementioned reporters have not been seen since they embarked on their mission—we wish them well wherever they are.*

service only after 10.30 pm and 1p added to cost of every drink. Ice and lemon available.

Adam's and you were served by scruffy chicks with tattoos up their arms.



Come with me to **EVE'S**, Burton-on-Trent.

- Pint of lager 41p
- Pint of bitter 37p
- Gin and tonic 49p
- Vodka and orange 42p
- Coke 16p
- Tequila Sunrise 81p

Eve's is owned by the Rank Organisation. Open Thursday, Friday Saturday 9 pm to 2 am. Ice, lemon and cherries are readily available. Barmaids used to wear ridiculous black and yellow outfits but they've now changed that. It's all rather different from the old days when the club used to be called



Down to the West Country for a swift session at **WOODS**, Plymouth.

- Pint of lager 40p
- Pint of bitter 36p
- Gin and tonic 47p
- Vodka and orange 36p
- Coke 18p
- Tequila Sunrise Not available

Comments: just like an old-fashioned hot 'n' sweaty basement rock club - except it's on the third storey. When it's crowded getting drinks can be difficult - you sometimes have to start queuing as soon as you've bought one round to get the next.

But service is efficient and fairly friendly. It could do with air-conditioning, but a 2 am licence

compensates. Ice available but no lemon. A board displaying prices is in full view. Glasses are well-cleaned and bar staff have clean fingernails.



Sup up that pint and we'll nip back down to London in time to catch last orders at that well-known Wadour Street club **THE MARQUEE**.

- Pint of lager 46p
- Pint of bitter 42p
- Gin and tonic 49p
- Vodka and orange 53p
- Coke 19p
- Tequila Sunrise 71p

Comments: often very crowded, but service is friendly and efficient. Plastic glasses, ice but no lemon. Price list is clearly on display.



This nationwide pub-club crawl could go on forever. There are so many places. We'll be covering more in future issues.

Meanwhile, let's finish off this present survey with a short raid over the border to Glasgow.

The most famous of Glasgow's rock venues is the Apollo. It's not licensed to sell alcoholic drinks so after the show, why not pop round to Charlie Parker's nite spot? Good food 'n' booze and cabaret. Their speciality is cocktails. For your delectable delights here are a selection of what's available:

**Between The Sheets:** brandy, bacardi, colntreau and a dash of lemon juice: £1.20.

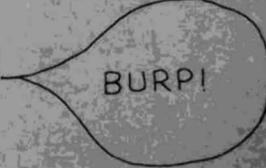
**Grasshopper:** green creme de menthe, brandy and cream: £1.20.

**Sloe Comfortable Screw:** Southern Comfort, sloe gin, vodka and orange juice: £1.20.

**Screaming Yellow Zonker:** brandy, scotch, gin, vodka, colntreau, lemon, orange and grenadine: £1.60.

**Harvey Wallbanger:** vodka, Galliano and orange juice: £1.25.

Cheers!



# POST A POSTER (OR TREAT YOURSELF!)

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(by Rodney Matthews) 27" x 40" £1.50

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24" x 36" £1.25

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**5. TOMORROW**  
30" x 20" 65p

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**7. SUPPOSE THEY GAVE A WAR**  
20" x 30" 70p

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(On parchment paper) 15" x 20" 55p

**10. STARKY AND HUTCH**  
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20" x 30" 80p

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11" x 18" 50p

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30" x 20" 95p

### OTHER DESIGNS AVAILABLE

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30" x 30" 95p

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**47. ABBA**  
38" x 25" £1.10

**48. 'O LORD**  
30" x 20" 70p

**49. 'STARKY & HUTCH'**  
38" x 25" £1.10

**50. 'SOD OFF'**  
20" x 15" 50p

**51. THE LAST AMADA** (by Rodney Matthews) 40" x 20" £1.20

**52. YELLOW BIRD IS DEAD** (by Rodney Mathewal) 40" x 20" £1.20

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30" x 20" 70p

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33" x 23" 90p

**56. BARRY SHEENE**  
38" x 25" £1.10

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14" x 22" 35p

**59. OLIVIA NEWTON-JOHN**  
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**60. OPTIC MANDALA**  
(Black on Yellow) 30" x 30" 80p

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**71. TWELVE TOWERS AT DAWN** (by Rodney Matthews) 40" x 20" £1.20

**72. OLIVIA NEWTON-JOHN**  
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23" x 33" 90p

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(Hand Printed) 20" x 30" 75p

**75. ROBERT PLANT**  
23" x 33" 90p

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25" x 38" £1.10

**77. HANG GLIDER**  
36" x 24" £1.25

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DR HOOK: took their clothes off onstage in Denmark

# Dr Hook bare their souls

And Rosalind Russell closes her eyes

IF I were PJ Proby, I'd be pretty cheesed off. It's a bit unfair to have your entire career wrecked, just because your pants split onstage. I mean, the audience should really have paid extra for the thrill.

Since then, sex barriers have been stormed and conquered. The Stones have featured a giant phallus in their show; David Bowie appeared in a spangled leotard which fitted like a rubber glove; Princess Caroline of Monaco had her picture in the paper with the bottom half of her bikini practically falling off; and Dr Hook appeared stark naked onstage.

Mind you, if your overriding ambition in life is to see Dr Hook in the buff, you'll have to go to Denmark. This country isn't quite so advanced in its ideas of the joys of nudity.

In fact, I'd say people in the UK are still rather coy in their attitude towards the human body: women buy nighties even when they're not going into hospital and commuters read Playboy inside the pages of the Telegraph.

Appearing naked on stage in front of thousands of people is a dream reserved for night-time fantasies. I know I'd feel silly so why didn't Dr Hook mind baring their all?

"Well, we did feel a little silly," admits Dennis Locorriere. "But we've had felt even sillier not doing it."

"There were 40,000 people at this three-day festival in Denmark. It was hot and they were all semi-undressed. They kept asking us to take our clothes off too, so we did. We wouldn't do it at home, but over there, it's like a fairy tale. Hans Christian Anderson land."

"The funny thing was", continues Dennis "later, when I was changing my shirt in the dressing room there was somebody's wife there, so I turned away from her when I was undoing my shirt. Then I realised 40,000 people had just been looking at me with nothing on!"

This event has added considerably to Dr. Hook's reputation as the Dirtiest Band In The West. It's a reputation gained through several songs in their repertoire, like 'Get Your Rocks Off', 'The Freakers Ball' and 'Don't Give A Dose To The One You Love Most'.

Despite the band's moving on to other types of song, the memory dies hard in the minds of potential songwriters potential songwriters.

"We keep getting offered songs called 'I Love Sheep' and 'Garter Belt Blues'," says Dennis.

Fortunately the band is moving so fast musically they're keeping several steps ahead of their would-be benefactors. The new album, 'Makin' Love And Music', is an out-and-out rock and roll album.

One of the tracks is an old song called 'Walk Right In' and was suggested to them by their producer Ron Haffkine.

"Ronnie has got a great talent for hearing lines in a song," says Dennis. "He often helps Ray (Sawyer) and me when we're writing a song. We trust him to look at the band in a different perspective."

"When he suggested 'Walk Right In' we weren't too sure, but it worked. You know that line in it 'Everybody's talkin' about a new way of walkin'. After we heard that we felt like misfits."

"What new way of walkin'?" "What was everybody doing? We went about for weeks watching people walking. That song set the pace for the album."

The band are expecting some people to be disappointed at first with the new album, simply because, like me, they're not expecting straight rock and roll.

But they didn't want to turn out an album like the last one, first because they don't want people meaning that they don't change, and second because they're looking to catch a wider audience.

"We want to be adventurous," says Dennis. "We've had success with that thing and now we're moving on. The only thing we can do is what we feel good about."

"We're bigger internationally now, so we don't think merely about the kids in Texas, we have to think about those in Britain, Germany and Denmark."

"People buy albums for a few reasons: they make love to them, they dance to them or they have them as background music. We want to make records they listen to."

For the fans who prefer the sad ballads Dr Hook do so well there'll be another Ray Sawyer solo album soon.

"I'll be starting it when we get back to the States," says Ray. "I'll be recording some songs Dennis and I have written but I don't know a release date on it

yet. I think there might be a single pretty soon though - Called 'The Rhythm Guitar In A Rockabilly Song'."

Despite earlier comments about pesty songwriters, the band get good songs from unexpected sources. Ray's doctor, Joel Jaffe, writes songs and in fact contributed to Ray's last solo album. The last time the band was in Nashville, they could hardly set foot outside their hotel rooms for people's pressing tapes onto them.

"I made the mistake of staying at the Country Music Hall Of Fame Motel", says Ray, "and when I left I was carrying a pile of boxes of reel-to-reel tapes, must have been about 15 of them. And as I was walking out the door, people were piling more on top."

"When we played at the Exit Inn in Nashville, the cook there was trying to talk to Ron about his songs while we were actually onstage singing."

That the band is playing at all is proof of their faith in their future and each other. They hit an all-time financial low earlier this year and were declared bankrupt.

But they decided to stay together and make the band work. So while they're not making a fortune now, they are more or less breaking even.

"We'd be offered a gig in the east somewhere for 1200 dollars. But it would cost twice that to get there and back, so we couldn't do it", says Dennis. "We still have the same overheads because we're on the road 300 days a year. But we're doing better."

The band give a lot of credit to their fans in Europe for upping their standing in the States.

"It took the Rolling Stones to show Americans we had negro blues songs," says Dennis. "In the States people are just beginning to realise we're the band who brought out 'Sylvia's Mother' and 'The Cover Of Rolling Stone'."

"Over here people haven't put us into compartments. We feel we belong here, that's why we keep coming back."

But since they've been gone, we've invented punk. How are they going to make out against that?

"When I heard the words new wave, I thought the Beach Boys were coming back", jokes Dennis. "When we got to Heathrow airport, someone pinned me and Ray together - was it something we said?"

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When you have collected four coupons, from different week's issues of Record Mirror, send them (together with 50p Cheque/PO for post and packing).

With the fourth coupon (in the October 13th issue of Record Mirror) we will give you details on how to receive your free EPs. GET COLLECTING WITH COUPON NO.1 THIS WEEK!



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A set of four coupons, all from different weeks issues of Record Mirror, will allow the bearer to receive two Squeals on Wheels EPs free. Only one set of EP's per reader.

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The Publishers of Record Mirror reserve the right to limit the production of this album to 25,000 and return over-subscribed requests for this offer. The offer closes November 5th 1977.

The publishers of Record Mirror cannot be held responsible for the non-receipt of entries or guarantee the arrival of the postal delivery of the EPs.

All records will be dispatched from December 5 — please allow 21-28 days delivery from this date.

1ST PRIZE!

## A TRIP TO THE USA!

It's the premier prize in our Squeals on Wheels competition. We'll jet you across the Atlantic to stay in the US of A. The highlight of your tour will be to see one of Britain's top bands, one of their gigs and still have time to do some sightseeing! And you won't have to spend a penny on accommodation meals or travel!

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Five Prizes of Chessington Traveller 5/Sp bikes. One of these super all rounder bikes could give you a lot of fun! They give you a light easy riding responsive machine. The cycle comes complete with 5-speed gears — Bluemels quality mudguards — and chrome carrier with spring clip.

3RD PRIZE!

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4TH PRIZE!



50 Aerofoil Structures 'Ace Stripey' Kites! It's another craze rapidly sweeping the nation, so we're giving you a chance to join in! The Ace Stripey kite is truly revolutionary, it's the world's first production kite that can be flown as a classical fighting kite or as an acrobatic stunter. Its superb balance and outstanding design enable it to perform complex stunts with only one line, in nearly still air. Even a novice can make the Ace Stripey perform power dives, loops, spins and spirals!

5TH PRIZE!

200 Runners-Up Prizes of 'Elvis The King' Badges. Here's 200 badges just to show we're leaning over backwards to try and make sure you win a prize!



#### COMPETITION RULES AND CONDITIONS

The competition is open to readers of Record Mirror. Employees and their families of Spotlight Publications Ltd., Spotlight Magazine Distribution Ltd., Morgan Grampian, South Eastern Newspapers Ltd., and any subsidiary or associated company are not eligible to enter this competition.

All competition entries will be judged by a panel including the editor of Record Mirror. Each week there will be three different questions to answer.

Three this week, three next and so on. The final week (week 4) there will also be a tie-breaker.

**WEEK ONE**

**ENTRY FORM**

SQUEALS ON WHEELS COMPETITION. ENTRY FORM. Keep this form till next week. Just answer the questions below.

- Which female singer got to No.1 with 'Whatever Will Be Will Be' in September 1956?
- What Beatles song was at No.1 in October 1963?
- Name the No. 1 hit that a gruff-voiced actor had in March 1970?

NAME .....

ADDRESS .....

SIGNATURE .....

All entrants sending in four coupons, weeks 1-4, and answering the full 12 questions correctly, will receive an exclusive Record Mirror badge free. This is WEEK ONE of the competition with your first coupon. Take your time answering the questions and keep the coupon and form until next week for the next set of questions.

The panel of judges' decision on all matters concerning the competition is final and legally binding. Competition closes October 21st 1977.



THIS IS IT: — COUPON  
**No. 1**  
CUT THIS OUT AND COLLECT ALL FOUR

ULTRA-SUCCESSFUL home-grown punk the Strangers, whose album 'Raffia Norwegian' is still hanging on in the album charts, are off on a major 40-date tour of clubs, pubs and concert halls this week. (Start at Cambridge Corn Exchange (Friday). But they could be left in the shade, 'cos Iggy Pop, self-styled grandfather of punksters everywhere, is over on a brief six-date tour at Manchester Apollo (Sunday). More Transatlantic visitors in the shape of Mink Deville, all set to stroll down to London's Rainbow Theatre (Sunday). In their first UK headline appearance, and hit solo band Rose Royce, who're gonna do their dance at Plymouth Castaways (Wednesday), Liverpool Empire (Thursday), Birmingham Odeon (Friday) and Manchester Apollo (Saturday).

### Wednesday

- SEPTEMBER 21**
- LONDON, Dingwalls, Camden Lock (01-267 4967).  
 Gensler  
 LONDON, Golden Lion, Fulham, Salsilla Band  
 LONDON, Hope & Anchor, Islington (01-265 4510). The Skunks  
 LONDON, Kings Head, Islington, Kavanagh  
 LONDON, Marquee, Wardour Street (01-437 8603).  
 The Motors  
 LONDON, Music Machine, Camden High Street (01-257 9428). The Count Bishops  
 LONDON, Pindar of Wakefield, Trays Inn Road (01-837 1753). Pekoe Orange  
 LONDON, Queen Elizabeth, Chingford, Jerry The Frog  
 LONDON, Red Cow, Hammersmith, The Larkers  
 LONDON, Rochester Castle, Brett Marvin & The Billups  
 LONDON, Rock Garden, Covent Garden (01-240 3061). Jay Jay Darren/Sideorder  
 LONDON, Royal Court Theatre (01-730 5174). Steak / Alberto Y Lost Trios Paranoias  
 LONDON, Stapleton, Horse Lane, Sotheby's  
 LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747). Trader  
 LONDON, Windsor Castle, Harrow Road (01-286 3063). Amazorblades

### Thursday

- SEPTEMBER 22**
- BEDFORD, Nite Spot (212555). The Count Bishops  
 BELFAST, Ulster Hall (21341). Dr Feelgood / Mink Deville  
 BLACKBURN, Lode Star (44000). London, Victims / Strider  
 BRADFORD, St Georges Hall (32513). Peter Gabriel / Nona Hendryx  
 BRIGHTON, Alhambra (27874). Wildlife  
 BRISTOL, Granary (28287). Paragade  
 CLEETHROPES, Winter Gardens (62926). Steve Gibbons Band  
 COVENTRY, Mr Georges (27529). Generation X  
 DUNSTABLE, Queensway (60324). Sutherland Brothers and Quiver  
 FALKIRK, Maniqui Disco (24658). Restillos  
 HIGH WYCOMBE, Nags Head (21768). Fabulous Poodles  
 HUCKNALL, Welfare Hall, Trapsie

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**Sun 25 Sept GUYS 'N' DOLLS**  
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**Sun 2 Oct LIVERPOOL EXPRESS**  
 (Admission - Members £1.00, Non-Members £1.50)

**DOORS OPEN 7.30 p.m.**

- LEEDS, Polytechnic, Slaughter & The Dogs**  
**LEICESTER, Bloo Bloo Disco Advertising**  
**LEICESTER, De Montfort Hall (32850). Caravan / Nova**  
**LIVERPOOL, Empire (061-709 1550). Rose Royce**  
**LONDON, Adam & Eve, Hackney, Graham Fenton's Machines**  
**LONDON, Brecknock, Camden Road, Grand Hotel**  
**LONDON, Centre Point, Epping, The Crack**  
**LONDON, Dingwalls, Camden Lock (01-267 4967). Clover**  
**LONDON, Golden Lion, Fulham (01-285 3942). Harpoon**  
**LONDON, Hammersmith Odeon (01-748 4081). Don Williams**  
**LONDON, Hope & Anchor, Islington (01-259 4510). Buster Crabbe**  
**LONDON, 100 Club, Oxford Street (01-638 0933). Cimarons / Fruit Eating**  
**LONDON, Marquee, Wardour Street (01-437 8603). Heavy Metal Kids**  
**LONDON, Music Machine, Camden (01-257 9428). Subway Sect / The Silts / Killyjoys / Cognescent Orchestra / Jah Don Letts & Others**  
**LONDON, Nashville, Kensington (01-603 6071). Ex-Mutations / Drones**  
**LONDON, Red Cow, Hammersmith, Silletto**  
**LONDON, Rochester Castle, Harrow Road, Fracture Fingers Talk**  
**LONDON, Rock Garden, Covent Garden (01-240 3061). John Otway And Wild Willy Barrett**  
**LONDON, Roundhouse, Highway, Stag Nag**  
**LONDON, Royal Court Theatre (01-730 5174). Steak / Alberto Y Lost Trios Paranoias**  
**LONDON, Royalty Ballroom, Southgate (01-488 442). Whirlwind**  
**LONDON, Swan, Hammersmith (01-748 1043). Screens**  
**LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747). Hill And Run**  
**LONDON, Windsor Castle, Harrow Road, Fracture**  
**LYTHAM ST ANNES, Central Hall, After The Fire**  
**MANCHESTER, Hollins College, Amazorblades**  
**MANCHESTER, Music Force (061-273, 6378). 899/V2**  
**NORWICH, Arts Centre, Amazing Grind**  
**OLDHAM, Balleys (061-652 8421). Ozo**  
**OXFORD, New Theatre (444544). Small Faces / Blue**  
**PAISLEY, Silver Threads Ignatz**

# Upfront



MINK DEVILLE London's Rainbow Sunday

- PENZANCE, Garden (2475). Boomtown Rats**  
**RIPON, Ripon College, Jet Harris & The Diamonds**  
**STOKE ON TRENT Balleys (23958). Judge Dread**  
**SWANSEA, Circles, The Motors**  
**TONYREFAIL, Meadowvale Club, The Brothers**  
**WELLINGBOROUGH, British Hall Sports & Social Club, Restless Rockers**  
**WIGAN, Casino (43501). The Crabs**

### Friday

- SEPTEMBER 23**
- ASHFORD, Village Hall, Private Party / Rack & Ruff / Skintight Jackson  
 BEDFORD, Nite Spot (212555). Foster Brothers  
 BELFAST, Polytechnic, Flying Aces  
 BIRMINGHAM, Barbarella (021-643 9413). Fabulous Poodles  
 BIRMINGHAM, Bingley Hall (58060). Big Youth / Ark Angels / Dennis Brown  
 BIRMINGHAM, Odeon (021-643 6101). Rose Royce  
 BLACKBURN, Windsor Hall (58242). Clayton & The Argonauts / Amazing Grind  
 BRIGHTON, Buccaneer (68906). Wrist Action  
 BURTON ON TRENT, 76 Club, Hi Ballers  
 CAMBRIDGE, Corn Exchange (58977). Strangers / Only Ones  
 CAROLPS, Allan Ramsay School, The Valves  
 CORK, City Hall (021 56611). Dr Feelgood / Mink Deville  
 DUNDEE, Technical College, 999  
 HARROW, College of Art (01-422 3206). Meat Ticket / Wilder  
 HIGH WYCOMBE, Nags Head (21758). Buster Crabbe / Inca  
 IPSWICH, Gaumont (53641). Don Williams  
 KEMPSTON, Kempston Football Club, Flying Saucers  
 KIRK LEAMINGTON, Country Club, Restillos  
 LONDON, College of Technology, Strider  
 LIVERPOOL, Empire (051 709 1550). Peter Gabriel / Nona Hendryx  
 LIVERPOOL, Erics (081-235 781). Ultravox  
 LLANDRINDOD WELLS, Pavilion (29551). The Motors  
 LONDON, Dingwalls, Camden Lock (01-267 4967). Pekoe Orange / Little Ace  
 LONDON, Hope & Anchor, Upper Street (01-359 4510). Prairie Oyster  
 LONDON, Marquee, Wardour Street (01-437 8603). Heavy Metal Kids  
 LONDON, Music Machine, Camden (01-267 4967). Grand Hotel / Fumble  
 LONDON, Hammersmith Odeon (01-748 4081). Small Faces / Blue  
 LONDON, Nashville, North End Road (01-403 6071). Low Lewis Band / No Dice  
 LONDON, Rainbow, Finbury Park (01-263 3745). Ladies and Gentlemen the Rolling Stones (Flam).  
 LONDON, Red Cow, Hammersmith (01-748 5720). Drones  
 LONDON, Rochester Castle, Stoke Newington (01-249 0798). Bees Make Honey  
 LONDON, Royalty Ballroom, Southgate (01-406 8004). Chasny Stone Band  
 LONDON, R.K. White Hart, Devonshire Hill Lane, Cruncheir

### Saturday

- SEPTEMBER 24**
- AXMINSTER, Guildhall (32088). Boomtown Rats  
 BIRMINGHAM, Barbarella (021-643 9413). Fabulous Poodles  
 BIRMINGHAM, Bingley Hall (0768-58060). Big Youth / Ark Angels / Dennis Brown  
 BIRMINGHAM, Bogarts (021-643 0172). Ramrod  
 BRACKNELL, Sports Centre (27272). Strangers / Only Ones  
 BRIGHTON, New Regent (28767). The Actors  
 BRETOL, Barton Hill Youth Club (81277). Subway Sect / Primate / Media  
 BRISTOL, Hippodrome (29944). Elkie Brooks / Richard Dignace  
 CAMBRIDGE, Grenadiers Club, Cruisers  
 EASTBOURNE, Kings Country Club, Billy Ocean / Hippolytes  
 CARDIFF, College of Education, Jenny Darren  
 DUBLIN, Stadium (783771). Dr Feelgood / Mink Deville  
 DUDLEY, JB's (63597). Jenny Haan's Lion  
 DUNFERMLINE, Kinema Ballroom, Jain Band  
 DURHAM, Bede College, Gillespie, Sean  
 FOLKESTONE, Leacliffe Hall (53198). Steve Gibbons Band  
 GLASGOW, Apollo (041-332 6005). Caravan / Nova  
 GUILDFORD, Technical College (6483 70134). Baroque / Pleasers

- LONDON, Rock Garden, Covent Garden (01-240 3061). Mother Superior / Woods Band  
 LONDON, Roundhouse, Camden (01-267 2664). Steve Gibbons Band / The Piratas  
 LONDON, Royal Court Theatre (01-730 5174). Steak, Alberto Y Lost Trios Paranoias  
 LONDON, Royal Festival Hall (01-628 3191). Dubliners  
 LONDON, White Lion, Putney (01-784 1540). Sammy Mitchell's Blues Band  
 MANCHESTER, Electric Circus (061-205 9411). Advertising  
 MANCHESTER, Free Trade Hall (061-484 0943). Camel  
 MANCHESTER, Rafters (061-236 9788). Generation X / The Crabs  
 MIDDLESBROUGH, Rock Garden (241 993). Jenny Haan's Lion  
 NEWCASTLE, City Hall (20007). Caravan / Nova  
 NEWCASTLE, Mayfair Suite (23108). Climax Blues Band  
 NEWCASTLE, Polytechnic (28761). Movies / Gonzales / Bittersuite  
 NORTHAMPTON, Technical College, Buster James Band  
 NOTTINGHAM, Trent Polytechnic (42848). Darts / Amazorblades  
 OLDHAM, Balleys (061-652 8421). Ozo  
 OXFORD, New Theatre (44544). Elkie Brooks  
 Richard Dignace  
 OXFORD, Polytechnic (61998). George Hatcher Band  
 PETERLEE, Senate Club, Blue  
 PLYMOUTH, Woods (26618). Boomtown Rats  
 PORCHESTER, Community Centre, Lesser Known  
 Tunisians / Food Moon  
 READING, Pop Rank (57282). Billy Ocean / Hippolytes  
 SCARBOROUGH, Penthouse (63204). Advers  
 SHEFFIELD, City Hall (44544). Hawkwind  
 STIRLING, University (61083). Jet Harris & the Diamonds  
 STOKE ON TRENT, Balleys (23958). Judge Dread  
 TAMWORTH, Chequers, Stage Flight  
 TIVERTON, Motel, Blundells Road, Jenny Darren  
 TONYREFAIL, Meadowvale Club, The Brothers  
 WELLS, RUNCION Pavilion (203). Steve Gibbons Band / American Train  
 WOLVERHAMPTON, Lafayette (28285). Piratas

- LONDON, Rock Garden, Covent Garden (01-240 3061). Mother Superior / Woods Band  
 LONDON, Roundhouse, Camden (01-267 2664). Steve Gibbons Band / The Piratas  
 LONDON, Royal Court Theatre (01-730 5174). Steak, Alberto Y Lost Trios Paranoias  
 LONDON, Royal Festival Hall (01-628 3191). Dubliners  
 LONDON, White Lion, Putney (01-784 1540). Sammy Mitchell's Blues Band  
 MANCHESTER, Electric Circus (061-205 9411). Advertising  
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 NORTHAMPTON, Technical College, Buster James Band  
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 OLDHAM, Balleys (061-652 8421). Ozo  
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 TAMWORTH, Chequers, Stage Flight  
 TIVERTON, Motel, Blundells Road, Jenny Darren  
 TONYREFAIL, Meadowvale Club, The Brothers  
 WELLS, RUNCION Pavilion (203). Steve Gibbons Band / American Train  
 WOLVERHAMPTON, Lafayette (28285). Piratas

- LONDON, Duke of Lancaster, New Barnet, Dead Fingers Talk  
 LONDON, Hope & Anchor, Upper Street (01-359 4510). Clayton & The Argonauts  
 LONDON, Marquee, Wardour Street (01-437 8603). Strangers  
 LONDON, Hammersmith Odeon (01-748 4081). Small Faces / Blue  
 LONDON, Music Machine, Camden (01-267 4967). George Farrow / Wilder  
 LONDON, Nashville, North End Road (01-403 6071). Bees Make Honey / Prairie Oyster  
 LONDON, New Roxy Theatre, Harlesden, Joe Brown / Susan Maughn  
 LONDON, Orange Tree, Friern Barnet Lane, Restless Rockers  
 LONDON, Rainbow Theatre, Finbury Park (01-263 3148). Sutherland Brothers & Quiver  
 LONDON, Red Cow, Hammersmith (01-748 5720). X-Ray Spex  
 LONDON, Rochester Castle, Stoke Newington (01-249 0798). Consortium  
 LONDON, Rock Garden, Covent Garden (01-240 3061). Yachts / Lamplight  
 LONDON, Royal Court Theatre (01-730 5174). Steak / Alberto Y Lost Trios Paranoias  
 LONDON, Roxy, Neale Street (01-438 8511). Sham 69 / The Ticks  
 LONDON, Snakes Rock Club, Hounslow, Grand Hotel  
 LONDON, Swan, Hammersmith, Amazorblades  
 MALVERN, Winter Gardens (2700). Ultravox  
 MANCHESTER, Ardwick Leisure Pop Adverts  
 APOLLO (061-273 1112). Rose Royce  
 MANCHESTER, Electric Circus (061-205 9411). Restillos  
 MANFIELD, Kingsway Hall, Strife  
 MONCAMEL, Inn on the Bay, Marine Road West, Graham Fenton's Matchbox  
 NOTTINGHAM, Boat Club (869632). O Band  
 OLDHAM, Balleys (061-652 8421). Ozo  
 PETERBOROUGH, ABC (5504). Don Williams  
 REDDITCH, Traceys, Geno Washington  
 RETFORD, Porterhouse (4981). Darts  
 ROCHESTER, Nags Head, Pekoe Orange  
 SLOUGH, Thames Hall, Dubliners  
 SUTTON IN ASHFIELD, Golden Diamond (2690). Flying Saucers  
 TONYREFAIL, Meadowvale Club, The Brothers  
 WAKEFIELD, Bretton College, The Snarkers  
 WAKEFIELD, Unity Hall (6555). Adverts  
 WALSALL, Dilke Arms, Stage Flight  
 WESTCLIFFE - ON SEA, Queens Hotel (44477). Crazy Cavan & The Rhythm Rockers / Graham Fenton's Matchbox /

### Sunday

- SEPTEMBER 24**
- AXMINSTER, Guildhall (32088). Boomtown Rats  
 BIRMINGHAM, Barbarella (021-643 9413). Fabulous Poodles  
 BIRMINGHAM, Bingley Hall (0768-58060). Big Youth / Ark Angels / Dennis Brown  
 BIRMINGHAM, Bogarts (021-643 0172). Ramrod  
 BRACKNELL, Sports Centre (27272). Strangers / Only Ones  
 BRIGHTON, New Regent (28767). The Actors  
 BRETOL, Barton Hill Youth Club (81277). Subway Sect / Primate / Media  
 BRISTOL, Hippodrome (29944). Elkie Brooks / Richard Dignace  
 CAMBRIDGE, Grenadiers Club, Cruisers  
 EASTBOURNE, Kings Country Club, Billy Ocean / Hippolytes  
 CARDIFF, College of Education, Jenny Darren  
 DUBLIN, Stadium (783771). Dr Feelgood / Mink Deville  
 DUDLEY, JB's (63597). Jenny Haan's Lion  
 DUNFERMLINE, Kinema Ballroom, Jain Band  
 DURHAM, Bede College, Gillespie, Sean  
 FOLKESTONE, Leacliffe Hall (53198). Steve Gibbons Band  
 GLASGOW, Apollo (041-332 6005). Caravan / Nova  
 GUILDFORD, Technical College (6483 70134). Baroque / Pleasers

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



IGGY POP Manchester Apollo, Sunday

- Dynamite / Flying Saucers (double)**  
 WIGAN, Casino (43501). The Piratas  
 WOKING, Centre Hall (5931). The Crabs

- HITCHIN, North Herts College, Shanghai**  
**HUDDERSFIELD, New Theatre, Black Slate**  
**LEEDS, Florde Green Hotel (62347). Limelight**  
**LIVERPOOL, Empire (051-709 1550). Camel**  
**LIVERPOOL, Erics (061-236 781). The Motors**  
**LONDON, All Nations Club, Hackney, Cimarons**  
**LONDON, Black Bull, Lewisham, Cadillac**  
**LONDON, Club Row, Steel Pulse**  
**LONDON, Dingwalls, Camden (01-267 4967). Salt / No Dice**  
**LONDON, Duke of Lancaster, New Barnet, Dead Fingers Talk**  
**LONDON, Hope & Anchor, Upper Street (01-359 4510). Clayton & The Argonauts**  
**LONDON, Marquee, Wardour Street (01-437 8603). Strangers**  
**LONDON, Hammersmith Odeon (01-748 4081). Small Faces / Blue**  
**LONDON, Music Machine, Camden (01-267 4967). George Farrow / Wilder**  
**LONDON, Nashville, North End Road (01-403 6071). Bees Make Honey / Prairie Oyster**  
**LONDON, New Roxy Theatre, Harlesden, Joe Brown / Susan Maughn**  
**LONDON, Orange Tree, Friern Barnet Lane, Restless Rockers**  
**LONDON, Rainbow Theatre, Finbury Park (01-263 3148). Sutherland Brothers & Quiver**  
**LONDON, Red Cow, Hammersmith (01-748 5720). X-Ray Spex**  
**LONDON, Rochester Castle, Stoke Newington (01-249 0798). Consortium**  
**LONDON, Rock Garden, Covent Garden (01-240 3061). Yachts / Lamplight**  
**LONDON, Royal Court Theatre (01-730 5174). Steak / Alberto Y Lost Trios Paranoias**  
**LONDON, Roxy, Neale Street (01-438 8511). Sham 69 / The Ticks**  
**LONDON, Snakes Rock Club, Hounslow, Grand Hotel**  
**LONDON, Swan, Hammersmith, Amazorblades**  
**MALVERN, Winter Gardens (2700). Ultravox**  
**MANCHESTER, Ardwick Leisure Pop Adverts**  
**APOLLO (061-273 1112). Rose Royce**  
**MANCHESTER, Electric Circus (061-205 9411). Restillos**  
**MANFIELD, Kingsway Hall, Strife**  
**MONCAMEL, Inn on the Bay, Marine Road West, Graham Fenton's Matchbox**  
**NOTTINGHAM, Boat Club (869632). O Band**  
**OLDHAM, Balleys (061-652 8421). Ozo**  
**PETERBOROUGH, ABC (5504). Don Williams**  
**REDDITCH, Traceys, Geno Washington**  
**RETFORD, Porterhouse (4981). Darts**  
**ROCHESTER, Nags Head, Pekoe Orange**  
**SLOUGH, Thames Hall, Dubliners**  
**SUTTON IN ASHFIELD, Golden Diamond (2690). Flying Saucers**  
**TONYREFAIL, Meadowvale Club, The Brothers**  
**WAKEFIELD, Bretton College, The Snarkers**  
**WAKEFIELD, Unity Hall (6555). Adverts**  
**WALSALL, Dilke Arms, Stage Flight**  
**WESTCLIFFE - ON SEA, Queens Hotel (44477). Crazy Cavan & The Rhythm Rockers / Graham Fenton's Matchbox /**

### Sunday

- SEPTEMBER 25**
- BIRMINGHAM, Barbarella (021-643 9413). Fabulous Poodles  
 BIRMINGHAM, Odeon (021-643 6101). Peter Gabriel / Nona Hendryx (2 shows)  
 BRACKNELL, South Hill Park Arts Centre (27272). Dead Fingers Talk  
 BRADFORD, Princeville (7848). Sneakers  
 BRISTOL, Glaston Hall (291765). Sutherland Brothers & Quiver  
 BURSLEM, George Hotel, The Piratas  
 CANTERBURY, Odeon (62450). Strangers / Only Ones  
 CHELMSFORD, Chancellor Hall (65848). Boomtown Rats  
 CROYDON, Fairfield Halls (01-888 9201). Hawkwind  
 CROYDON, Greyhound, Steve Gibbons Band  
 GLASGOW, Apollo (041-332 6005). Camel  
 GLASGOW, Shuffles Disco, Jain Band  
 LIVERPOOL, Moonstone, St John's Precinct, Montanas  
 LONDON, Alexandra Palace (01-883 9711). Barbara Thompson's Jubluba / Jubluba  
 LONDON, Duke of Lancaster, New Barnet, Pekoe Orange  
 LONDON, Hope & Anchor, Islington (01-359 4510). Dire Straits  
 LONDON, 100 Club, Oxford Street (01-638 0933). British Blues Festival  
 Brett Marvin & The Thunderbolts / Gordon Smith Shaky Vicks Blues Band  
 LONDON, Marquee, Wardour Street (01-437 8603). Gloria Mundi  
 LONDON, Nashville, Kensington (01-603 6071). Alice & The Jaguars  
 LONDON, Rainbow, Finbury Park (01-263 3148). Mink Deville / Tyla Gang  
 LONDON, Red Cow, Hammersmith, Clayton & The Argonauts  
 LONDON, Rochester Castle, Stoke Newington High Street (01-249 0798). Consortium  
 LONDON, Roundhouse, Chalk Farm (01-267 2564). Amazorblades  
 LONDON, Royal Court Theatre (01-730 5174). Steak / Alberto Y Lost Trios Paranoias  
 LONDON, Theatre Royal, Drury Lane (01-534 0310). Bert Jansch / Quilpayan / Ben Kingsley / Sebastian Graham Jones  
 LONDON, Tarrington, North Finchley (01-441 4710). Bees Make Honey  
 LONDON, Tramshed, Woolwich, Telephone Bill & The Smooth Operators  
 MANCHESTER, Apollo Ardwick (061-273 1112). Iggy Pop / Adverts  
 MANCHESTER, Electric Circus (061-205 9411). Silts  
 MIDDLESBROUGH, Town Hall (46432). Ultravox / Blitzkrieg Pop  
 NEWBRIDGE, Memorial Hall, Newbridge, The Motors  
 NORWICH, Theatre Royal (28205). Don Williams  
 NOTTINGHAM, Grey Topper, Jacksdaile (Ley-brooks 3232). Stardust  
 OXFORD, New Theatre (44544). Dubliners  
 POYNTON, Poynton College, Therapy  
 REDCAR, Coatham Bowl (3236). Heavy Metal Kids  
 STOKE - ON TRENT, George Hotel, The Piratas  
 WELFORD, White's Hotel, Flying Aces

### Sunday

- SEPTEMBER 26**
- BANNOCKBURN, Tartan Arms, Restillos  
 BIRMINGHAM, Odeon (021-643 6101). Hawkwind  
 BIRMINGHAM, Rebecas (021-643 8905). The Crabs  
 BLACKPOOL, Jenkinson (29505). The Piratas  
 COVENTRY, Mr Georges (27529). Flying Saucers

### Monday

- SEPTEMBER 27**
- AMBLESIDE, Lake Folk Club, Bert Jansch  
 BRADFORD, St George's Hall (32513). Dr Feelgood / Mink Deville  
 BIRMINGHAM, Barbarella (021-643 9413). Cherry Vanilla  
 BIRMINGHAM, Odeon (021-643 6101). Iggy Pop / Adverts  
 CARDIFF, Top Rank (26538). The Motors  
 COVENTRY, Locarno (24570). Ultravox  
 GUILDFORD, Civic Hall (67314). Sutherland Brothers & Quiver  
 IPSWICH, Gaumont (53641). Hawkwind  
 LONDON, Brecknock, Camden, Amazorblades  
 LONDON, Dingwalls, Camden Lock (01-267 4967). Bees Make Honey  
 LONDON, 100 Club, Oxford Street (01-638 0933). Dr Feelgood / Tequila Brown Blues Band  
 LONDON, Kensington, Russell Gardens (01-809 3245). Grand Hotel  
 LONDON, Marquee, Wardour Street (01-437 8603). Generation X / Black Slate  
 LONDON, Music Machine, Camden (01-267 4967). Pacific Ear drum  
 LONDON, Nashville, North End Road (01-403 6071). Movies / Brainbombs  
 LONDON, Rock Garden, Covent Garden (01-240 3061). XTC / Skunks / Bazooka Joe  
 LONDON, Royal Court Theatre (01-730 5174). Steak / Alberto Y Lost Trios Paranoias  
 LONDON, Vortex, Wardour Street, Steel Pulse / The Wasps / Cyanide / The Jets  
 MANCHESTER, Apollo Ardwick (061-273 1112). Peter Gabriel / Nona Hendryx  
 MANCHESTER, Free Trade Hall (061-834 0943). Caravan / Nova  
 NEWCASTLE, City Hall (20007). Camel  
 NORTHAMPTON, Northampton College, Trapsie  
 NORWICH, St Andrew's Hall (29555). Strangers / Only Ones  
 OXFORD, New Theatre (44544). Don Williams  
 SREWSBURY, Tiffany's (58784). Steve Gibbons Band

- DONCASTER, Outlook, Trafford Way (4434). Ultravox  
 EDINBURGH, Tiffany's (01-556 6289). Skunk / Stevens & The Sunsets  
 EXETER, Cavern, Figs Social Security  
 HUFFERSFIELD, Minster, Sneakers  
 LEICESTER, De Montfort Hall (32850). Dr Feelgood / Mink Deville  
 LONDON, Dingwalls, Camden Lock (01-267 4967). Buster Crabbe  
 LONDON, Kensington, Russell Gardens (01-603 3245). Landscape  
 LONDON, Marquee (01-437 8603). X-Ray Spex  
 LONDON, Music Machine, Camden (01-267 4967). Black Girls / Tequila  
 LONDON, Nashville, North End Road (01-403 6071). Fabulous Poodles  
 LONDON, Rat Club, Pindar of Wakefield, Grays Inn Road (01-837 1753). Sore Throat  
 LONDON, Rochester Castle, Stoke Newington, Amazorblades  
 LONDON, Rock Garden, Covent Garden (01-240 3061). XTC / Screens / Victims  
 LONDON, Royal Albert Hall (01-589 2312). Elkie Brooks  
 LONDON, Royal Court Theatre (01-730 5174). Steak / Alberto Y Lost Trios Paranoias  
 LONDON, Southside City, West Hampstead, 999 / The Swank  
 LONDON, Three Rabbits, Manor Park, Sucker  
 LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747). The Actors  
 LONDON, Vortex, Wardour Street, Radiators From Space / Dead Fingers Talk / Tanya Hyde / The Tormentors / Wrist Action  
 LONDON, Windsor Castle, Harrow Road (01-286 3063). Silstream  
 NEWCASTLE, City Hall (20007). Iggy Pop / Adverts  
 PLYMOUTH, Castaways (44000). The Affair (30670). Shan 69  
 WALSALL, Three Crowns, Muscles

### Tuesday

- SEPTEMBER 27**
- AMBLESIDE, Lake Folk Club, Bert Jansch  
 BRADFORD, St George's Hall (32513). Dr Feelgood / Mink Deville  
 BIRMINGHAM, Barbarella (021-643 9413). Cherry Vanilla  
 BIRMINGHAM, Odeon (021-643 6101). Iggy Pop / Adverts  
 CARDIFF, Top Rank (26538). The Motors  
 COVENTRY, Locarno (24570). Ultravox  
 GUILDFORD, Civic Hall (67314). Sutherland Brothers & Quiver  
 IPSWICH, Gaumont (53641). Hawkwind  
 LONDON, Brecknock, Camden, Amazorblades  
 LONDON, Dingwalls, Camden Lock (01-267 4967). Bees Make Honey  
 LONDON, 100 Club, Oxford Street (01-638 0933). Dr Feelgood / Tequila Brown Blues Band  
 LONDON, Kensington, Russell Gardens (01-809 3245). Grand Hotel  
 LONDON, Marquee, Wardour Street (01-437 8603). Generation X / Black Slate  
 LONDON, Music Machine, Camden (01-267 4967). Pacific Ear drum  
 LONDON, Nashville, North End Road (01-403 6071). Movies / Brainbombs  
 LONDON, Rock Garden, Covent Garden (01-240 3061). XTC / Skunks / Bazooka Joe  
 LONDON, Royal Court Theatre (01-730 5174). Steak / Alberto Y Lost Trios Paranoias  
 LONDON, Vortex, Wardour Street, Steel Pulse / The Wasps / Cyanide / The Jets  
 MANCHESTER, Apollo Ardwick (061-273 1112). Peter Gabriel / Nona Hendryx  
 MANCHESTER, Free Trade Hall (061-834 0943). Caravan / Nova  
 NEWCASTLE, City Hall (20007). Camel  
 NORTHAMPTON, Northampton College, Trapsie  
 NORWICH, St Andrew's Hall (29555). Strangers / Only Ones  
 OXFORD, New Theatre (44544). Don Williams  
 SREWSBURY, Tiffany's (58784). Steve Gibbons Band

# RICHMAN MORE MAN

**JONATHAN RICHMAN AND THE MODERN LOVERS**

**Hammersmith Odeon, London**

JONATHAN RICHMAN must have been overjoyed by the reception he got on Saturday night at Hammersmith Odeon.

The audience went Berserkley practically all evening. Roadrunner was an excellent beginning which also turned out to be one of the highlights of the show for me.

He's an odd looking character: he moves with all the grace of a sparrow with its legs in plaster and has the kind of shoulders that look as if he left the coat-hanger in his shirt.

His baggy black trousers do nothing to add to any stiff sexiness he may or may not be trying to project. He comes on like a gauche balladeer who occasionally tries a foray into rock and roll.

For the first hour or so it looked as if he had great charm. After almost two hours I felt he was laying on that 'I think he laid it on with a shovel.'

He certainly has an unusual approach, perhaps a calculated naivety. He often turned away from the mike while he was still singing so we sometimes lost the ends of lines. After the favourable response to 'Roadrunner', he turned to his guitarist with what looked like a relieved smile.

The show was exceptionally long - I counted 31 songs, though some of them were repeats. He sang 'The Cream Man' four times. While I feel it's worth perhaps repeating a popular song once I think he went over the top.

The other highlights for me were 'Egyptian Raggae' and 'Chinese Wind' which ran into each other. I think these two instrumental tracks show true originality and talent - much more so than some of his lyrics which tend to follow the same theme too often.

That goes for the music too. I like the simplicity of his backing - though he can be pretty tricky on the guitar himself and I liked his sax solos - but he uses the same riffs and phrasing too much.

That was when I started to get bored. Unlike most other women in the audience, or so it seemed, I didn't feel at all protective towards him. If this is what he was aiming at, he apparently won.

New Teller and 'Rockin' Leprechaun' were two of the songs that got the repeat treatment - a shame

# Roadshows



JONATHAN RICHMAN and Asa Brevner: anyone for icees?

when so many people were calling out for 'Dodge Veg-O-Matic' which he didn't do.

Three songs, 'I, A Little Aeroplane Now' and 'I'm A Little Dinosaur', reminded me a lot of those two things the Incredible String Band used to do. In fact I was astonished at the audience's reaction when he got down on his knees and crawled around the stage during 'Dinosaur' - it was like the matinee

performance of 'Peter Pan' with everyone calling out.

It's difficult for me to tell if his success is the result of a clever publicity campaign, his albums, or his performance on Saturday. I know I couldn't sit through the whole thing again - an hour would have been enough for me. As it was I gave up after the fifth encore.

ROSALIND RUSSELL

**PETER GABRIEL**  
Trentham Gardens,  
Stoke-on-Trent

THE LAST time I saw Genesis was on the much-acclaimed 'Lamb' tour. Shortly afterwards Gabriel announced his departure and I vowed never to see them again because to me Gabriel was Genesis.

But I decided to check how the young lad was coping on his own. His new band certainly looks an unusual combination: there's Sid McGinnis on guitar - a dead ringer for Hugh Cornwell - and bold bassist Tony Levin who seems more intent on beating up his bass than actually playing it.

Gabriel has changed too. He's a lot more talkative than before. He ran through songs from his album with great precision, especially the new single 'Modern Love' which rocked a lot harder than on record.

Unfortunately the band then went into new numbers and the ghost of Genesis began to manifest itself. Sorry to say this band was no second Genesis.

They ploughed through songs which all seemed to stagger along at the same tedious pace, with the usual obligatory guitar-synthesiser solos as required. If this is what Gabriel's next album is like you can keep it.

Just when I thought he'd blown it Gabriel launched into one of the best and most surprising numbers of the night, a very original interpretation of Marvin Gaye's 'I Heard It Through The Grapevine'.

Then shock! Horror! Gabriel vanished from the stage only to reappear walking through the audience and singing 'Down At The Dolce Vita'.

# PATCHY PETER

nearly getting mobbed in the process.

Predictably enough the band played 'Solisbury Hill' and closed with a riveting version of the Kings' 'All Day And All Of The Night'. The encore, the only Genesis number of the night, was an extremely rough version of 'Back In NYC'. But despite the hard work Gabriel put into his performance and the undoubted tightness of his band it was only rarely that Gabriel made any real impact. Too patchy to be memorable.

**STEVE MORRIS**  
**SUTHERLAND BROTHERS AND QUIVER,**  
Odeon, Birmingham

THESE LITTLE doubt about the ability of the Sutherland Brothers as songwriters. But as live musicians they're some what short of the top grade.

In truth they try very hard and do all the right things like playing in tune, working hard and enthusiastically, trying to establish audience rapport and letting all the members of the band show their individual talents.

But the end result just doesn't quite make it. They're solid, professional, more than competent and occasionally good. But they lack that extra spark of vitality, originality or spontaneity

which would make a truly lasting impression.

To be fair the break-up of Quiver and their replacement by a troupe of session musicians can't have helped. Nevertheless it's their style of playing that's the real culprit.

Most numbers start with a soft vocal from Iain Sutherland and simple acoustic guitar. They're excellent, warm beginnings but then it all gets submerged by too much noise and too much musical overkill. They end up sounding like a harsher version of 10cc rather than the original talent their songwriting suggests.

**NIALL CLUEY**  
**STRANGLERS,**  
Amsterdam

'I SAW a mouse.

Where? There on the stair.

Look again. Dat ain't no mouse - dat's a rat. And not just any old rat either. A Rattus Norvegicus, scurrying across the wall and doing some very unseeable and unratlike things to naked ladies.

That's how it is with the Stranglers. They like to leave their mark.

They've already left it stamped indelibly on United Artists' Amsterdam office. According to their publicist they took it into their heads to set fire to the American flag in the foyer, nearly burning

down the building in the process.

According to the group it only amounted to a few puffs of smoke. Whatever, their Dutch representatives are noticeable by their absence at their show in The Paradiso, Amsterdam's premiere venue.

It's their second outing to Europe. The first, to put it bluntly, was a failure. No other word for it.

In Belgium they turned up for a gig only to find the venue had burned down three weeks previously.

In France they found themselves double-booked with a yoga class. They came home in disgust.

Things have changed. Tonight, they're stars. A round-the-block queue, a heatwave gig and a dressing room afterwards full of admirers. Including, would you believe, Hell's Angels. One of Amsterdam's welder minority group and as heavy a bunch of guys as you'd ever wish to avoid.

They end up whisking our heroes off into the red light night on the back of their motorbikes.

The Stranglers seem to have that sort of appeal that encompasses everyone.

The gig is impressive. Visually a little strange - a rock concert in a converted church complete with stained glass windows glowing faintly in the dark. The air is thick and sulphurous, the view minimal through the crush.

The gig starts in familiar fashion with old faves 'Grip' and 'Ugly'. Between the two bodies locked together in front of me Hugh is just visible, dark and ever-menacing. Over their heads Jean Jacques

bounces about like a reject from the Bay City Rollers.

Into the new material and it's 'Bring On The Nubbles', the song Smiths and Boots aren't too keen on, and neither am I (lyrically, that is). Musically it's OK, with a shimmering wog solo that lifts it out of the ordinary.

After 'Peaches' - naturally a popular number - it's 'Feel Like A Wog' and now the synthesiser is really coming to the fore, taking over at times.

'Dead Los Angeles' is a sort of 'Peaches' revisited, with added cynicism - a damnation of the lifestyle on America's West Coast, an area Hugh hates.

Into 'No More Heroes', the most obviously commercial of the new songs and here something extraordinary happens - the audience gets onstage with the group. Not just a couple to be bounced off again within seconds but five, then 10 and finally 15, dancing and even taking over microphones.

Everybody's a hero, everybody's a star.

The rest of the show merges more or less into a mass of musical magic.

By the last number 'London Lady' the kids are even counting the songs in. 'Vun, two zree, four.

Next time they'll probably bring their guitars.

There are the usual two encores, a safety first, 'Down In The Sewer' and to end a brand new Burnel creation, 'Five Minutes' which is about his flat being robbed. It features a strange bubbling synthesiser that's very un-Stranglerlike and shows the fellas could still have a few new tricks up their sleeves.

As the lights go up a punk-alike shoves past me, jingling safety pins as he goes. The first one I've seen but I'm betting it won't be the last.

'Tonight,' says a sweating photographer, packing his camera carefully into its box, 'we have history in Amsterdam. Tonight is our first real poonk night!'

**SHEILA PROPHET**

**LURKERS,**  
Red Cow, Hammersmith, London

FIRST ACQUAINTANCE with the Lurkers' whirlwind primitiveness is like watching a 'London to Brighton in six minutes' TV film - their songs are initially too rapid to fathom.

They were unaided by a disaster area sound system which frequently fractured Howard Wall's vocals, rendering the opening flurries an ugly blur. In the circumstances the band 'struggled on' (their term) gamely and the encores boasted a decent sound as lack-lustre pogoers rushed the stage.

However the material seemed discouragingly standard. The whole set suffered from sheer predictability. The single 'Shadow' is catchy but no other hooks captivated.

They also have political aspirations as in 'Total War' and 'Mass Media Believer'. But they seem as though they paste-on symptoms, whereas their progenitors - Rotten and Strummer - seem genuinely diseased.

With Howard's quizzical manner evoking Billy Idol, their visuals, like the music, were diverting but failed to involve the audience.

**JOHN KNIGHT**

Ever seen a drowned Rat?

**BOOMTOWN RATS**  
Marquee, London

YEARS LATER they'll ask in tones of awe: 'Were you at the Marquee that night? My God, the heat.'

I think the gig will be remembered more for the uncomfortable surroundings than its musical content - and not because the Rats weren't up to standard. They were superb.

But the heat felt stronger than the National Grid. It was by far the sweatiest of sweaty nights I've ever spent in the place and I was amazed by the number of bodies that were packed in.

At a fairly early hour, police were stationed at the door, refusing to let any more people in - although I think more got in later.

Singer Bob Geldof abandoned his shirt shortly after the band's introduction by MC's Rob Tyner. The Rats opened with 'Close As You'll Ever Be' and managed to get through a fair number of songs before the strain began to show.

As well as tracks from their album they performed a new song 'It's All The Rage' which sounds every bit as good as the excellent material they've already recorded.

They were about halfway through 'Joey's On The Street Again' when Geldof went down on his knees. It looked as though he was doing a bit of stage drama until he fell back and we realised he'd collapsed.

Guitarist Gary carried on the song, taking over vocals until the end. Fortunately Bob's condition wasn't serious - the heat was just overpowering - and he came back to continue the set with 'Do That Rat'.

The Rats are undoubtedly one of the best bands to emerge this year - as proved by their superb single 'Lookin' After Number One' which they performed at the end of the show.

But I think they'll need to look for clubs a bit bigger than the Marquee if all their fans are to see them without losing pounds in weight at each show.

**ROSALIND RUSSELL**



**BOB GELDOF**, collapsed



And we don't care

# The message: punk's now a business

## PUNK FESTIVAL Chelmsford City Football Stadium

THE EVENT was more sickening than the hamburgers. And they were revolting.

Chelmsford City Football Stadium, the first attempt at a British punk fest. What an abortion. Cold winds and an empty stadium - 1,500 kids turned up instead of the expected 15,000. The turf was sloped with vomit, beer and tomato ketchup. The atmosphere was more deeply stained.

It wasn't so much a festival as an exercise in stupidity and bitter feeling. And myth destruction. If anyone has any doubts that punk is anything other than a business, investment and return, profit and loss, forget it.

The Damned aren't 'people's music' - what a pathetic, naive illusion that was. They're a pop group, a company, a financial enterprise.

In case you haven't heard, The Damned wouldn't play. They got only half their money because the promoter coked it up. So it's the old, old story - screw the kids, let's get out of this awful place.

Kid Strange put his substantial nose in the gutter and summed it up as The Doctors Of Madness built a violent, electronic swirl behind his righteous venom.

Where are your punk bands now that you need them? Where are they? WHERE ARE THEY? They don't care about you!

True, but it took courage to say it, considering Kid Strange was best man at Dave Vanian's wedding.

So much for getting back to the street. And so much for Jah punk - Aswad walked off after two numbers.

It wasn't because of pay this time. A herd of morons in the audience - who spent the whole day throwing cans and bottles at the stage - carried on that dismal tradition by pelting Aswad who understandably walked off. Which was an appalling shame because the two numbers they did impressed me more than anything else I saw before or after them. That's because reggae works outdoors and punk quite simply doesn't.

Note 'punk'. Chelsea, Fruit Eating Bears and Slaughter And The Dogs are genuine 1976 punk without the refinements that new wave implies.

They hardly raised a single clap between them, let alone an encore. Fruit Eating Bears, looking odd in black leather, are about as basic as they come. They feign gruff voices and intersperse old standards with original material. Not very interesting, but like all

still but there the difference more or less ended. More basic hi-energy throwaway. Six months ago it was a tonic, a kick in the groin, a blessing. But music has to move - the same thing now is just as boring and self-indulgent in its own way as ELP.

Chelsea were slightly more palatable, but Gene October is a clumsy front man and unusually untalented vocalist.

No-one clapped them. At least the drummer reacted, which was more than the crowd did except by the usual stinking barrage.

"Why don't you just go back to being football hooligans?" he asked. Gene October made an effort as well with "Why don't you go home?" It was the best idea I'd heard all day but duty compelled me to sit through the Lew Lewis set.

Lewis seemed a bit out of place among all the posing, with his battered waistcoat, gymnastic flips and faithful harmonica. Despite the fact that a disgruntled set constructor started dismantling the scaffolding above him - they weren't getting paid either - he did a listenable set of gutter R & B which got the best crowd reaction so far - but still no encore.

The Doctors Of Madness were by far the most unusual band to appear, with their bizarre musical creations. The last 15 minutes of their set was promising but much of the material was a bit rambling. Interesting all the same.

In the chilly dusk, the Rods mustered as much enthusiasm as they could in the depressing conditions. The set was typical Rods, uncut R & B-based cuts shoved along at top speed.

Barré's Masters marched around the stage a lot, probably to keep warm more than anything else, and seemed undeterred by the lousy turn-out. The crowd instantly forgot all the crap that had gone before and predictably went crazy. They encored with 'Back In The USA', Bob Tyner from the old MCS, looking fat and middle-aged, joining in.

It was a good enough ending to what was otherwise a complete disaster. It might be premature to say punk is dead. But as far as the provinces and the great outdoors are concerned it was still - born.

### TIM LOTT

bands it's difficult to judge in the open air. Punk is by its very nature, music for confined space and hot air.

Slaughter And The Dogs sported a lead singer who had yellow and green hair and ran around the stage a lot. Fruit Eating Bears stood

# Roadshows



# ELKIE SELTZER

## It gives you life

### ELKIE BROOKS Croydon Fairfield Hall

ELKIE BROOKS is a straightforward, no-mess'n', no-holds-barred lady. I'll try to make this review the same. But she has something which I lack great talent, she's a bloody good performer.

Croydon's Fairfield Hall is one of those modern barns, like the Queen Elizabeth Hall. It's big and it's cold and it has about as much atmosphere as a multi-storey car park.

Everyone files in politely - Mr and Mrs Suburbia, each clutching the spare programme they've laid out 50p for, 50p for a few second-rate pix of the lady in question, tour dates, advertisements and a pseudo-intellectual biography of Elkie written by Humphrey Lyttelton... big rip-off. They should give those things away.

On to the music... house lights out, anticipatory murmurs buzz around the barn as silhouetted musicians take up their positions. Murmur turns to applause as an obvious female silhouette floats on, sits herself at the keyboards and slides into the opening bars of 'I'm Gonna Make You Love Me'.

Straight away, her voice is strong enough to push aside any acoustic defects the hall might and must have. The stage lights go on and the song builds into a powerful big band number. Elkie, resplendent in white gown, floats around the stage like Lady Macbeth on the battlements.

The up-tempo mood continues into 'Be Positive', a positive thumper with the meaningful catch-line, 'Success Is Staring You In The Face'. Quantum Jump's drummer and founder Trevor Morais is already proving a vital and integral part of this talented backing band.

After two relatively new numbers, Elkie moves onto the older 'Rich Man's Woman' which she wrote with husband - lead guitarist - musical director Pete Gage.

I mention the fact that Pete is Elkie's musical director because it's so important. After many years, Elkie has found the right direction and with the right guidance, she now builds a song to a climax like few others can.

The influence and moods of Elkie's music are many. 'Love Potion Number Nine' - a Leiber and Stoller composition - is a throaty, slinky, bluesy, jazz number. I felt she should have been singing it meandering among the candlelit tables and blue smoke-filled

haze of a downtown jazz club. But then, she's moved away from the club circuit into the big time.

No harm in that and good for her. But she really needs to be nearer and more involved with her audience. I should add that the final line of 'Love Potion', backed with muted trombone, sent tingles down everyone's spine.

'Sunshine After The Rain' is the nearest she gets to pop, but with a heavy soul bias helped by the commendable backing vocals of Jimmy Chambers, Tony Jackson and Ruby James. Their sweet harmonies are overshadowed only by Elkie's forceful lead.

Five numbers down and the evening's warming well. Time for Elkie to remove her robe to reveal scanty top and white pants. "This is the one I really like" - 'Mojo Hannah', faster, funkier, soul yes, but shades of gospel and blues and the brass section turn it into a big production number. And the overall arrangement is so slick without becoming clinical. It has so much life - that's what it's got.

It's boogie time for Freddy King's 'Tore Down', featuring the rolling piano of Tim Hinkley and Pete Gage's guitar. Morais gets his turn at a solo in 'Slippin' And Sildin', while Elkie slips off stage to change into a blue and pink dazzling off-the-shoulder outfit, and the three backing vocalists get their turn at fronting.

More nightclub music builds a near classic rendition of 'I'm In The Mood For Love'. Jazz-orientated. Trumpet break, sax break, change of pace. Modulations, slick changes of key, beautiful fadeout finish.

And beautiful describes the next song, the evening's masterpiece, the love song 'Lilac Wine'. Sentimental but not sloppy lyrics given the tender loving treatment to an oh-so-sad backing, Elkie singing, speaking with her hands as much as her voice.

The band creep back and it's into 'Pearl's A Singer'. Rippling applause from Mr and Mrs Suburbia - at last a number they know. Played excellently, aided more than a little by the steel guitar work of John Edmed, while Elkie almost trips over her mike lead.

She changes into a white trouser suit - like the one she wears in all the publicity pictures - for two encores. Strong enough climax to a most entertaining and enjoyable evening.

Mr and Mrs Suburbia emerge into the night, happy. Contented, enthusing even. So did I. JIM EVANS

# Gas burners

## SMALL FACES Manchester

WHAT? Three months and they're back already? It's... like... back to pumping gas, man...

And, glad to report, what the Small back together for the beer and the bread? Faces are pumping out is a gas, although it's a nostalgic gas - a cunning mixture of the best of the Wee Wee Dials' sixties' best interspersed one for one with the snappiest cuts from the reformation album.

That is, a thinner and healthier-looking Steve Marriott tears into 'Whatcha Gonna Do About It', top-of-the-voice rancorous belting from the word go.

Elder statesman Kenney Jones, tall-boy Rick Willis and the irrepressible Ian McLagan elicit a stir of seat-rattling admiration for their powerful rhythm.

And the new pint-sized recruit, Jimmy McCulloch, fills in on lead, seemingly reluctant to step on Marriott's fretboard, but it's definitely needed.

That was old and probably sounded light years better than when they played it all those years ago. Wonder what they feel about it? Then 'High And Happy' (screaming new), 'All Or Nothing' (singalong oldie), 'Smilin' In Tune' (new) and 'Itchycoo Park' (old), back and forth and so on. The attack remains the same.

Marriott delights in crude Cockney and exhorts the audience to stand up. The band is tight and precise. When McCulloch steps forward they're easily able to move into extended guitar blues rock. 'Lazy Sunday', 'End Encore Of course.

That's the rub. It's 'High And Happy' again, Seger's 'Fire Down Below' and 'Whatcha Gonna Do About It', again. It's steaming rock, it's good, it would knock spots off... and so on.

Yet it's belated, somehow out of place and perhaps a bit sad - the professionals can't be the kids and no matter how good the songs, the delivery, whatever, the urgency isn't there.

The response is real but there's something missing, almost as if you're an original Teddy Boy brought back from a motorbike grave to see Chuck Berry at the Hammersmith Odeon - appreciation and regret just one more time.

Still, money's worth though. Just one more time. JOHN SHEARLAW

## HAWKWIND, Palace Theatre, Manchester

IT'S AMAZING the following Hawkwind have and the opening night of their 'Spirit Of The Age' tour saw them in fine form.

They started with 'Hashan I Sahha' from their latest album 'Quark, Strangeness And Charm'. Bob Calvert, looking as sallow as ever, paraded around the stage dressed as a maniacal Lawrence Of Arabia - his showmanship making up for any deficiency in the group's musical ability.

The band made good use of backdrops, with films and slides heightening the effect of an atomic Stonehenge, setting the

scene for the solar sorcerers.

Most of the set comprised material from the new album but on a heavier note a song was dedicated to Marc Bolan whose death just a few hours before had clearly upset Calvert.

Another song that showed promise was 'Robots', its contagious rhythms setting the crowd alight and Calvert looked like a marionette, performing bizarre movements in his own inimitable way.

It wasn't easy for new listeners to get in on the action but this new slimmer Hawkwind managed to bring the Palace roof down.

Occasionally vocals were lost in the mix but this did not deter the audience. The band looked as though they were enjoying themselves and joined in the fun, making a very good gig even better. ERIC LEATHERMAN

## BETHNAL Petersfield (where?) FOLLOW THAT

What? A band playing perfect facsimiles of 'Bohemian Rhapsody', 'Music', 'Sabre Dance' and yes sir that's my baby '1812 Overture' to a bar-room of ecstatic sailors in a naval neopolis miles from the nearest scampi and chips.

Bethnal (pronounced Befnul) did. And won. Well, good.

Four geezers - a spade, a bubble, an Hungarian, and a fair-haired Anglo-Saxon - boot loose and fancy free, having a rumble with a knuckle-full of sta-prest songs torn off the pavements of Wood Green.

Yeah, Wood Green, not Bethnal Green, East End domain of council blocks, disco boozers, clans and political unrest. Still I suppose Bethnal does sound better than Wood.

And this band definitely ain't green. They've been together for four stretch, double-decking each innovatory musical style (and there hasn't been too much of that) before sussing the popularity of the prog genre.

Bethnal are a spunk band.

Clock this singer George Caspo swaying out front like a pre-seventies reggae roman straight out the local Birds Nest; boots, jeans, shirt out, singing like one of the new heroes until he grabs a violin and proceeds to jig. Dig?

The bod's all over the place. Contrast the North Bank demure of bassist Everton Williams and guitarist Nick Michaels.

For the next number George swaps the violin for keyboards and he's more than capable on both instruments. Numbers like 'Leaving Home', 'Soldier Boy' and 'Who Dat You Talk To' have a kind of crutch-kicking complacency not seen over-much at the moment.

And the real wham-bammer of the set is 'The Who's Baba O'Reilly' - perfect piano intro, perfect violin-outro, prance thump thump thump thump thump.

Pete Dowling is the drummer. Good.

The sailor boys rode along on the crest of a new wave that night. Where's my fiver and gizmo Brian? BARRY CAIN

# Discos

by ROBBIE VINCENT



ROBBIE VINCENT: contest jocks have his sympathy

I'M SLIGHTLY baffled by yet another letter from someone who appears not to have understood what I was getting at in the column a couple of months ago.

Punk v soul is not what I was trying to say. I explained it all last month and either RECORD MIRROR is published two months late in some parts of the country or we've some very slow readers.

Let me repeat. Middle-aged media men don't manufacture or continue to manufacture an image around new wave or whatever bands.

It's the media that tells everyone punk or new wave equals violence and vomiting. They left soul-disco music alone and decided there was nothing

worth creating, thank goodness. Get it? I wouldn't mind hearing from just one person who understands what I'm getting at.

This leads to an interesting question I was asked the other day about changes in musical attitudes over the past few years. I wonder if you agree but what makes it all so much more fun is the majority of people — including some jocks — don't wrap music into parcels with big tags on 'em any more.

Some radio programmes are a good example. You'll hear everything from funk to punk and it's totally accepted. Take out individual styles of music from that one programme and give it a label and thousands turn off.

FOR THE next three months I'll be travelling up and down the country hosting the DJ '77 competition. It's a great chance to see dozens of real jocks at work, all hoping to lift a £1,000 first prize among other things.

There's nothing more nerve-racking for lots of jocks than facing a packed dance floor that wants the music just right. Imagine doing your thing and being judged on what you do. I'm a judge so if you're one of the jocks in one of the many heats at Top Rank clubs don't worry — you have my sympathy.

Don't forget: if your local jock is in the competition turn up and give him moral support. He'll need it.

The Aberdeen heat has been and gone. Tomorrow (Thursday) I'm at the Fusion Night Spot in Park Lane, Sunderland, for heat two. Other places to check out your local DJ include Blackpool October 5, Sheffield October 18 and Birmingham October 26 plus Reading, Southampton and Leicester on other dates. There'll be a progress report on the competition next month.

OUTRAGEOUS GIG OF

the month award goes to the Lacy Lady in Ilford, Essex. They really get behind you down there and as Chris Hill's guest — that means I had to buy all the drinks — it really was a mother of a night.

By the way, the regulars are so concerned about Chris Hill that they've started a fund to try to prevent his making another Christmas hit. Can you imagine Chris Hill actually making number one this year? Shudder.

A coachload of Lacy regulars who like to get to the bottom of things lugged off to Reading for an all-dayer over the Bank Holiday weekend. Upstairs Chris Hill and his style of music. Downstairs another jock with his northern style of music.

My correspondent tells me people upstairs thought it would be fun to go downstairs and get it all together.

Downstairs obviously took things far too seriously because much hostility was shown when something non-northern was almost played before being snatched off the turntable.

It's almost unbelievable. A group of people taking their music so seriously it causes bad feeling. Has the world gone mad?

HEATWAVE'S new album is almost complete. As most of you already know, album number one 'Too Hot To Handle' was really something. Their big hit 45 'Boogie Nights', now way up the American Soul 100, plus the pop 100, is one of the best singles of 1977. Follow that I thought.

Well follow it they have. This new album is really exciting and I can't wait to nick a copy and play it on my Radio London show. Produced by Barry Blue, like the first album, it varies from an extremely commercial track called 'Groove Line' to a conglomeration of clever and bizarre recording techniques on 'Put The Word Out'.

Most of the tracks I heard were only in the rough stage and still to be mixed. I'd have been happy with the rough mixes. The whole thing is scheduled for November and a single will be taken off it for late-October release. Keep saving yer pennies or prepare to pawn your granny for a copy.

THE NEW Blackbyrds' album is another thing I've had a sneak preview of. Played some of it on Radio London last Saturday and my favourite track is a real gentle groover called 'Soft And Easy'.



HEATWAVE: exciting new album

For discos there's two or three good tracks including 'Street Games'. Called 'Action', it's not even out in the States yet but it'll be released in the UK as soon as possible.

Other tunes to check out: two good sides on a Fantasy DJ-121n by Sylvester, 'Down, Down, Down' and 'Over And Over'.

A group called Showdown have a 45 due out on State records in the UK next month. Called 'Keep Do In' it, it comes from an album with a track called 'What's Your Name' also on it. This cut has just been released in the UK by Herb Reed of the original Platters on PVK records.

Apart from Radio London listeners nobody appears to have heard

this one which really deserves a good airing. Check it out.

And don't ignore Jermaine Jackson's new LP on Motown. Contains a really tasty slowie called 'Happiness'.

IF YOU fancy some funk under your feet I'm at the Top Rank suite in Reading this Sunday (25) and among other gigs I'm returning to the Royalty in Southgate, north London, on October 15 where I'll again be working with resident jock Dave Royal who's one of the best around. If you don't believe me check him out any Saturday.

Till next month in RECORD MIRROR — keep doin' it.

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POST NOW TO: JACK WILCOCK TEACHING TAPES,  
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# UK Disco Top 50

CONTINUING FROM THE Disco Top 20 on page two.

- 21 21 YES SIR I CAN BOOGIE, Baccara RCA
- 22 11 I FEEL LOVE, Donna Summer GTO
- 23 46 DO YOUR DANCE, Rose Royce Whitfield LP
- 24 36 TULANE, Steve Gibbons Band Polydor
- 25 9 WAY DOWN, Elvis Presley RCA
- 26 23 QUIET VILLAGE, Ritchie Family Polydor
- 27 15 O-H-I-O, Ohio Players Mercury
- 28 25 FIFTEEN, Bruce Johnston CBS
- 29 34 LOVE'S UNKIND, Donna Summer GTO LP
- 30 30 BLACK BETTY, Ram Jam Epic
- 31 18 CARRY ON TURN ME ON, Space Fly LP
- 32 36 FREE SPIRIT, Dennis Coffey Atlantic
- 33 - LOOKIN' AFTER NO. 1, Boomtown Rats Ensign 12in
- 34 24 WAITING IN VAIN, Bob Marley & The Wailers Island
- 35 27 I GOT TO SING, JALN Band Magnet 12in
- 36 29 SOUL COAXING, Biddu Orchestra Epic 12in
- 37 28 THE WARRIOR, Osibisa Bronze
- 38 - FROM NEW YORK TO L.A., Paty Gallant EMI
- 39 - DO ANYTHING YOU WANNA DO, Rods Island
- 40 31 GIMME DAT BANANA, Black Gorilla Responses MCA
- 41 - NICE AND SLOW, Kalyan Light UA
- 42 37 BITE YOUR GRANNY, Morning Noon & Night Casablanca
- 43 58 POST MORTEM, Cameo Motown
- 44 59 VITAMIN U, Snokey Robinson Motown
- 45 - SKYWRITER, Jackson Five Phil Int
- 46 47 IT AIN'T REGGAE, Instant Funk EMI
- 47 48 STARDANCE, John Forde Warner Bros.
- 48 - GOING BACK TO MY ROOTS, Lamont Ubiguly
- 49 - RUNNING AWAY, Roy Ayers Polydor LP
- 50 - LITTLE DARLING, Doobie Bros. Warner Bros.

## BREAKERS

- 1 SAY YOU WILL, Eddie Henderson Capitol
- 2 SWEET DYNAMITE, Claud Ja Barry Mercury
- 3 DOWN BY THE DOCKS, Sailor Epic
- 4 CHOOSING YOU, Lenny Williams ABC LP
- 5 CERRONE'S PARADISE, Cerrone Atlantic
- 6 I CAN'T STOP THE RAIN, David Ruffin Motown
- 7 BELFAST, Boney M Atlantic LP
- 8 YOU KEEP ME HANGIN' ON, Supremes Motown
- 9 LASO SQUARE, LaSo MCA LP
- 10 THE NEW KILLER JOE, Benny Golson US Columbia LP

# DJ Top Ten

ROBERT YOUNG, known as Baby Bob, is one of the funky jocks at Nottingham's Moor Farm in Bramcote's Coventry Lane. As well as spinning solid soul he also features a regular reggae night, the only one in the area. These are his top sounds.

- 1 WE PLAY REGGAE, The In Crowd Cactus
- 2 UP TOWN GIRL, Trinity Conflict
- 3 WOLF AND LEOPARD, Dennis Brown Third World
- 4 FLAT FOOT HUSTLER, Dillinger Third World
- 5 SLIP PEN ROAD ROCK, Dillinger Import
- 6 ASO WE SAY, Jah Woosh Creation
- 7 LOVE YOU SISTER, Ranking Trevor Pre
- 8 YOU MAKE ME HAPPY, Alton Ellis/Ranking Trevor Skynote
- 9 GIVE ALL THE PRAISE TO JAH, Delroy Washington Virgin
- 10 FREEDOM CONNECTION, Jah Woosh Jamaica

## HOT VINYL

CHRIS HILL (Ilford Lacy Lady) raves over flamenco-disco Santa Esmeralda 'Don't Let Me Be Misunderstood' (French Philips LP), Ann C Sheridan 'Sing It Low' (RCA 12in), and Sylvester 'Down Down Down' / 'Over And Over' (Fantasy 12in). Graham 'The Fat Man' Carter (Mayfair Cullivers) Import-tips Mike Theodore Orch 'Cosmic Wind' ('The Bull' 'Belly Boogie' / 'Moon Trek' (Westbound LP), Herbie Mann And Fire Island 'Summer Strut' (Atlantic LP), Archie Bell And The Drells 'Glad You Could Make It' / 'On The Radio' (TSOP LP), Leon Haywood 'Life Goes On' (MCA), Blackbyrds 'Supernatural Soul' (Fantasy LP). Graham also mixes Benny Golson 'The New Killer Joe' (Columbia LP), Whispers 'You Don't Miss Your Water' (Soul Train LP) / Lenny Williams 'Shoo Doo Fu Fu Ooh' (ABC) for a real swinger!

## MIX MASTER

DOUGGIE CARRUTHERS - mobile from Bathgate, West Lothian - typically mixes Black Gorilla 'Gimme Dat Banana' (Response) / Johnny Wakelin 'In Zalre' (Fly) / Hank Mizell 'Jungle Rock' (Unarey) / Jonny Waseau 'African Man' (Fly) / Hamilton Bohannon 'South African Man' (Brunswick). Dig dem jungle drums!

## Factory jocks wanted

TOMMY TERRELL needs DJs for the Midlands factory radio network he's setting up. Jocks should be snappy but not raving, without a regional accent, and need to tackle a public service message and some production on the 10-minute demo tape with which they'll audition. Applicants - send your demo cassette (and see) to Tommy at Music Write You Work, PO Box 892, Birmingham B14 4LT. What an opportunity!

# Discos

by JAMES HAMILTON

## SUPER SOUND SYSTEMS AT DISCO SHOW

BADEM'S DISCOTEK '77 exhibition last week was an unqualified success, with many exhibitors covering the cost of their stands within the first few minutes and some doing many thousands of pounds' worth of business.

The equipment on show could roughly be divided in two, sound and light. This week we'll skim through the sound exhibits only.

Walkford of Wimborne's good-looking new Haze consoles have a slightly muddled layout but pretty coloured knobs.

Citronic of Melksham's Staline range still have the best laid-out and prettiest mixers but may be a bit brittle.

Soundout of Surbiton's Series VII Bionic 'afreglass console is really heavy duty, sensibly styled, with a fantastic bass-boosting switch for low volume operating, but including impressively silent 200w per channel amps costs £555 - a true pro's machine.

Juna of Grays make their mixers from interchangeable modular sections which need scaling down though they are already interesting. Icelectrics of Haslemere's

new ICE Stereo Clubmaster mixer, in a variety of consoles with optional extras, is cleanly designed in white but has a slightly clumsy layout.

Minns Distributors of Peterborough's budget Cloud mono console is very simple and effective, with a neat mic - music mixer - they also do graphic equalisers, AMP cart machines, etc.

Deltec of Crowborough's 200 Mk 2 console is well spaced out, with three push-button frequency compensating filters built in - this is the console used by all 'DJ '77' competitors.

Dave Simms of Ealing's well-established August range of consoles is neat and logically laid out, with touch-operated cue controls on the Stereo SD5.

Disco Supplies of Chadwell Heath's Glitter System Stereo 2000 is quite cleanly designed but has a muddled touch-operated monitoring section.

MC 200 disco is similar to Glitter System's out without the touch-op monitoring.

Roger Squire of Barnet's Club 2000 installation console came in for much

criticism for its £2500 price, widely thought to be unjustified by the cost of its many components if bought separately - however the all-new '77-78 Squire's catalogue lists those prices for keen console builders!

DJ Electronics of Southend-on-Sea rival the Squire system with their Kenny Everett-boosted Capital System, comprising a mixing desk or console and rack-mounted Jngle cartridge panel, amps, filter and other extras, with a swing-wing installation unit that combines the lot.

Many manufacturers make speakers and amps as well, while specialists included Cetec of Ealing's Gauss loudspeakers, with incredible 18in bass beasts and other expensive monsters which look like sculpture; Theatre Projects of London's Altec range of professional speakers, control consoles and amps; Sound Electronics of Newcastle-on-Tyne's Modular series of add-on speaker units to up-date existing systems with separate piezo tweeters, exponential horns and bass bins; H&H of Cambridge's popular power amps, new multi-channel control console and digital echo module; and M-Jay of Bradford's complex nine-frequency two-channel graphic equalizer and electronic crossover.

Next week: lighting, cart machines and cases.

## New Spins

COMMODORES: 'Brick House' (Motown TMG 1088). Terrific catchy funk, already a monster.

GIORGIO: 'From Here To Eternity' LP (Oasis OASLP 501). More Donna than Donna, the whole first side segues continuously with flying electronic freakness.

BROTHERS JOHNSON: 'Right On Time' (A&M AMS 7313). Powerful herky-jerky bumper, 12in for 75p (first 10,000 copies).

FAT LARRY'S BAND: 'Fascination' / 'We Just Want To Play For You' (WMOT K 11002). Bowie's much-edited thudder and a possibly stronger fast funky flip with great DJ intro.

ISAAC HAYES: 'Disco Connection' (ABC ARE 12007). Great value 12in maxi, with full LP-length versions of his classic plus three more.

MOTORS: 'Dancing The Night Away' (Virgin VS 1812). 12in vinyl added intro, this really is one of the most exciting rock ravers in a long time.

LENNY WILLIAMS: 'Shoo Doo Fu Fu Ooh' (ABC 4194). Superb sophisticated swinger with irresistible glibberish singalong chorus.

LITTLE RIVER BAND: 'Happy Anniversary' (EMI 2702). Steely Dan-type lovely Latin lilt, great music!

SKATALITES: 'Guns Of Navarre' (Island WJ 168). Classic '65 ska smash, such good fun it's even a knees-up MoR must!

JONA LEWIE: 'Cherry Ring' (Sonet SON 2115). Crazy simple 'Woolly Bully' on-top, punk and MoR!

L.A.S' NIGHT OF THE PROMS: 'Land Of Hope And Glory, Pt 2' (BBC RESL 48). Vital for patriotic singalongs.

DANNY RAY AND SUPER

STAR: 'Natty Walt In Vain' (Golden Eye GAM 015). Great heavy skank alternative to Bob Marley.

RONNIE JONES: 'Soul Sister' (Mercury 6198125). Real Thing-ish jaunty swinger from May, now re-promoted on 12in with edited intro.

PHILADELPHIA INTERNATIONAL ALL STARS: 'Let's Clean Up The Ghetto' LP (Phil Int PIR 82100). Full length 8-1/2 version's sadly a bit late now.

CHI-LITES: 'Who's In Love With Me' (Mercury 6187571). Slick 'n' lush walking fast soul flier.

PAUL JABARA AND DONNA SUMMER: 'Shut Out' (length 8-1/2) (CAN 109). Thumpingly disjointed gay disco muddle made trendy by Donna's guest appearance.

BEVERLY ROBINSON: 'Menage A Trois' (Jay Boy BOY 101). Smooth fast gay hustler, flip of the dire 'Disco Dancing'.

TIM CHANDELL AND THE CHAMPIONS: 'Can Be Done' (Affection AFF 005, via Tackle). Ultra-funky semi-reggae rhythm jigger.

PETER FRANKTON: 'Signed, Sealed, Delivered (I'm Yours)' (A&M AMS 7312). Stevie Wonder's old chunky chugger, whitened up.

5000 VOLTS: 'You're Lookin' Good' (Philips 4005284). Funky chanting BT Express-type flippide.

MATTHEW MOORE: 'Savannah' (Island WP 6409). Subtle soft rock thudder.

FLEETWOOD MAC: 'You Make Loving Fun' (Warner Bros K 11013). Another steadily pounding cool soft rocker.

## Disco Dates

THURSDAY (22) Robbie Vincent competes a heat in the big £1000 'DJ '77' competition at Sunderland's Fuslon; FRIDAY (23) Honky hit March Cromwells, 999 join Brian Who's Deepwater Disco at Dundee Tech and James Heron's weekly 'Flash's Disco bash is at Stranraer Temperance Hall every Friday and Saturday; SATURDAY (24) Billy Ocean plays Eastbourne Kings Country Club, Greg Edwards funks Southgate Royalty, Jason West wows Cambridge Corn Exchange and Mick Ames does Portishead YC; SUNDAY (25) Steve Young has a disco at Edmonton's Picketts Lock Centre and Robin Nash and Chris Brown's funky Frenchies is at Camberley's Cambridge Hotel, who plan another fancy dress night for October 9.

Other advance dates are an Elvis tribute on October 4 at Ilford Tiffanys and a big Gold Mine Revival Night on October 23, with limited £1.50 tickets from Chris Hill's shop at 28 High Road, Chadwell Heath.



DONNA SUMMER: still grabbing lots of jocks

## DJ Hotline

MARVIN HAMLISCH 'Bond 77' (UA) bags Keith Black (Warwick), Baby Bob (Bramcote Moor Farm), Mick Ames (Bedford) Donna Summer 'Love's Unkind' (GTO LP) still grabs Pete Miles (Redditch Traceys), Alan McGain (Stenhousemuir Plough), Keith Tyler (Squeal on Wheels at Sunderland Mayfair), many more.

Marilyn McCoo & Billy Davis 'Look What You've Done' (ABC) goes Allen Morgan (Canterbury Coach & Horses), Nick Shaw (Norwich Samson & Hercules), Chris Archer (March Cranmills), more.

Eddie Henderson 'Say You Will' (Capitol) has Bill Robinson (Iveston New Inn), Bob Jones (Chelmsford Dae Jay's), more.

Cerrone's 'Paradise' (Atlantic) gets Funky A1 (Bramcote Moor Farm), Greg Davies (Watford New Penny), more.

Kalyan 'Nice And Slow' (MCA) has Dwight Wizard (Southend Zhivagos), Roger Stanton (Barry Butlins), more.

Nancy Young 'I've Never Been To Me' (Capitol) smooches Nigel Peterson (Worthing Carrioca), Liz Bailey (Leicester Society), Prof Niteclub DJ Azim (Midlands).

Claude Barry 'Sweet Dynamite' (Mercury) adds Tom Wilson (Edinburgh Rutland), Phil Dodd (Shoreham Light-house), Sautana 'She's Not There' (CBS) pulls Jason West (Cambridge), Steve Day (Chingford), Munich Machine 'Get On The Funk Train' (US Casablanca LP) has Jeff Thomas (Swansea Penthouse), Steve Young (Edmonton Picketts Lock), Bob Marley 'Jammin' (Island LP) has

Jonny King (Bristol Scamps), Ian Meldrum (Edinburgh Murrayfield Rink), Ramsey Lewis 'Spring High' (CBS) adds Capuchino (Bromley), Jay Jay Sowers (Ayr Plough), Peter Blake 'Lismacikin' (UA) rocks Mark Rymann (Swansea Cinderellas), John Fuller (Norwich), while Robert Gordon 'Red Hot' (Private Stock) rocks James Heron (Stranraer), Strathclyde Discos Assn (Glasgow) and Billy Lee Riley 'Red Hot' (Charley EP) gets Les Aron (Worthing Woods), Doobie Bros 'Little Darling' (Warner) has Simon Ayris (Banbury), Dougie Law (Falkirk Maniqu), more.

Supremes 'You Keep Me Hangin' On' (Motown) flips Dave Simmons (Preston New Scamps), Mike Lee (New Brighton Penny Farthing), Fever 'Up To My Eyes In Love' (Magnet) gets Anthony Park (Sunderland Painted Wagon), Robert John (Hereford), Whispers 'Make A Wish You' (Soul Train) adds Alan Donald (Rothsay Royal), Hodges James & Smith 'Since I Fell For You' (London) adds Mike Harris (Solithull New Cresta), Brick Steam Band 'C' 'Mon Everybody' (Spanish Zafira) has Sterling Vann (Stepney Green Old Globe), Village People 'San Francisco' (US Casablanca LP) has Norman Davies (Dublin Phoenix), To Smokey Robinson 'Big Time' (Motown) gets Mike Dow (Soho Spats), Carole Bayer Sager 'Don't Wish You Hard' (Elektra) hustles Ian Cassells (Aldrie Marcos), Dooley Silverpoun 'Closer To Loving You' (Seville) tops for Sonny King (St Asaph Stables), Beckett 'Disco Calypso' (Casablanca LP) rattles Rich Abbott (Guisborough), Lenny Williams 'Shoo Doo Fu Fu Ooh' (ABC) swings Ray Robinson (Leicester Tiffanys)

## Jock socs news

LONDON JOCKS met last Thursday at the Ski Club to begin forming a DJ association for Greater London, affiliated with the DJF (GB). All potential members should contact acting secretary Peter Clifton-Green at 66 Grange Road, Ealing, W.5. Meanwhile, the DJF (GB) has been inundated with new members following Disco 77 - their secretary is Theo Loyla of 53 William Street, Herne Bay CT6 5NR. And potential members of SEDA are welcome to

attend their discussion on 'Law and the Disco' this Sunday afternoon (25) at Tunbridge Wells' Robin Hood pub.

## Get 'em in early!

DISCO CHARTS must be received from contributing DJs no later than Wednesday every week - and a lot are arriving late. Please post 'em first class on Monday! All legitimate DJs are welcome to send a Top Ten and three breakers on a regular basis to James Hamilton, Record Mirror, 40 Long Acre, London WC2E 9JT.



# Small Ads

## Personal

**TERENCE, AGED 31**, seeks genuine girlfriend. — Telephone 01-348 6285.

**STEVE, 15**, wants Liverpool pal. 13-15. — Box No. 1196.

**GARY GLITTER**, good luck on tour. Love always. Mandy.

**POSTAL FRIENDSHIP Club**. Introductions arranged by post for all ages. — Postage stamp for our FREE colour brochure to: Miss Chidgey, Dept Disc, 124, Keys Avenue, Bristol, BS7 6HL.

**DAVID ESSEX** (fans wanted for penfriends. — Sae Music Fans Club, 10, Charlton Road, Tetbury, Glos.

**QUIET LAD** looking for a girl for friendship, 16-20, Newcastle - Upon - Tyne area. — Box No. 1103.

**PUNKETTE, 17**, seeks punks for gigs, friendship and fun, Oxford area. — Box No. 1192.

**AFFECTIONATE, GOOD-LOOKING**, pleasant boy (22) seeks nice-looking girl for love and affection. Age unimportant. All replies answered. — Marvin Shaw, 77, St Margaret's Road, Edgware, Middlesex.

**WILLY WILDER**, loves exhausting hours.

**UGLY YOUNG DJ** seeks girl for friendship (preferably with car). Phone 856 8999, ask for Paul.

**FEMALE LINDA, 19**, seeks male to write to, send Photo. — Box No. 1190.

**FOR FREE LIST** of pen pals send stamped addressed envelope to: Worldwide Friendship Club, 46, Cemetery Road, Denton, Manchester. (State age).

**WORLDWIDE PEN-FRIEND Service**. — Sae details, 39a, Hatherleigh Road, Ruslip Manor, Middlesex.

**DATING CONFIDENTIAL** offers the most comprehensive introduction service available for all ages nationwide. Free details. — DATING CONFIDENTIAL (Dept. RD), 4, Earls Court Road, London, W8.

**LONELY LAD** seeks similar girl, likes outdoors, Sheffield area. — Box No. 1178.

**HOW TO GET GIRL-FRIENDS**, what to say, how to overcome shyness, how to date any girl you fancy. — Sae for FREE details. Dept. RM, 38, Abbeydale, Winterbourne, Bristol.

**DIVORCED, LONELY**, bored, need friends? You'll find hundreds in Leisure Times (RK35), Chorley, Lancs. (50p fortnightly, pay after receiving).

**BEAUTIFUL GIRLS** from all continents want correspondence, friendship, marriage. Sample photos free! — Hermes - Verlag, Box 110660 / SP, Berlin 11, Germany.

**OVER 18? Unattached?** Meet new friends through Sue Carr's Countrywide Friendship Agency. Free brochure. — Somerset Villa, Harrogate, Tel. 042 63035, anytime.

**AMERICAN GIRL (26)** seeks nice bloke, age irrelevant. — Box No. 1181.

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

**UNUSUAL PEN-FRIENDS**, exciting, different! Highly comprehensive services available. Continental and other departments. — For brochures and sae (R.M.s), PO Box 54, Rugby, Warwickshire.

**POEMS URGENTLY WANTED** for publications. Send work for editor's free opinion and subscription details. — Oakland (AN), 9-11, Kensington High Street, London, W8 5NP.

**Records For Sale**

**LARGE COLLECTION** 78's for sale. Elvis, Cliff, Holly, Haley, Vincent, etc. Ron. — Tel 01-640 2526 (evenings).

**ELVIS 78's** Heartbreak Hotel, Love Me Tender, Hound Dog, Blue Moon, All HMV label. Offers with s.a.e. — Box Number 1194.

**TUMBLEWEED COLLECTION**. For oldies, reissues, imports, deletions. In stock R.S. Who EP, Eltons, Denver to L.A. Bluesology etc etc. — Basement 5, Pilton Place, Near Selfridges, London W1.

**SALES OF Rock, Pop and Soul (Mid - Sixties and Northern etc) records**. — S.A.E. to Keith Mullens, 21 Rodway Road, Mangotsfield, Bristol.

**GOLDEN OLDIES** but Goodies. Huge collection 1955-1977 45s / LPs (Fantastic Mint / Very Good Condition) also UFO paperbacks. — S.A.E. (9p) 28 Gateways, Guildford.

**LARGE SELECTION** ex juke box records. — S.A.E. Lists, 47 Chelmsford Street, Weymouth, Dorset.

**ELVIS HMV 78** deleted RCA 455 LPs. — S.A.E. Booker, 1 Hawthorne, Danbury, Chelmsford.

**ELVIS PRESLEY** cassette, recording of rare Elvis interviews and unreleased tracks £3.95 each. Send cheque / PO payable to D. Portman, 12 Wharnclyff Road, B o s c o m b e, Bournemouth.

**TONY HANCOCK MEMORIAL CLUB**: Tape Library, Reference Works, East Cheam Bugle! — S.A.E. 2 New Buildings, Milverton, Somerset.

**RECORD FINDING** service. Those you want and can't find. Thousands in stock — will get if not. Any artist, any record. Just jot down those you need and send with s.a.e. Don 137 Southend Road, Wickford, Essex.

**SERIOUS COLLECTORS!** Rare 50's / 60's singles, many mint, not expensive. — Send large SAE, 71 Ashtree Road, Newton Hyde, Manchester.

**FASTBLASTERS!** ALWAYS 1,000s of Rock, Soul, Pop, Tarnis. — SAE 24 Southwalk, Middleton, Sussex.

**ELVIS HMV 78's**. — 01-480 0971.

**GOLDEN OLDIES** galore, ex-juke box records from 12/4p. Hundreds of hits. Most major stars. — SAE for lists, Dept H/8, 82 Vandye Street, Liverpool, L80RT.

**CHARTBUSTERS!** GOLDEN oldies available '65-'78. A must for collectors. — S.A.E. to D. J. A. Godsend for D. J. A. S.A.E. Diskery, 86/87 Western Road, Hove, Brighton, Callers welcome.

**GOLDEN OLDIES**. For our latest catalogue of singles '67-'77, send 20p to Penny Farthing Sounds, Dept SR, 13 Cranbrook Road, Ilford, Essex. (Overseas customers send 3 International reply coupons).

**LP'S** From 20p, 45's from 5p, large s.a.e. — Thompson, 24 Beaufort Avenue, Blackpool.

**TOP HIT singles** from 25p, large s.a.e. 'TSM Records', 220 Victoria Road West, Cleveleys, Blackpool.

**ROD STEWART** on cassette, only 99p! The famous (deleted) Python Lee Jackson recording featuring Rod Stewart singing in a Broken Dream etc, only 99p inclusive from Fenmail, Watergate, Quadring, Spalding, Lincs.

**SECOND HAND BUT GUARANTEED** thousands in stock. Prices from only 15p each. Send 20p for list to — Dave Banks, 223 Williamthorpe Road, North Wingfield, Chesterfield.

**AVAILABLE NOW** our latest list of pop oldies, 1956 - 1975. — Send 10p plus large SAE, F. L. Moore (Records) Ltd, 167a Dunstable Road, Luton, Beds.

**For Sale**

**ELVIS PRESLEY** badge. New fantastic "Elvis The King" three dimensional hand painted badge. Knockout likeness of Elvis playing guitar. Send postal order for 50p (incl. post and packing) to C. Lisle, 9 Prince Ruperts Drive, Tockwith, N. Yorks.

**ENTIRE BOLAN** collection. — S.A.E. for list. — Mick 55, Guildford Road, Aldershot, GU12 4PB.

**GLITTER, MILES**, photos. — 42 Peace Walk, C/Wood, B37 7QH.

**COLOUR CONCERT** photo's available: New Gabriel, Small Faces, Genesis, Floyd, Ferry, Heap, Lizzy, Harley, Tull, Bowie, '74 and '76, Purple, Blackmore, Dylan, ELO, ENO, Essex, Hall / Oates, Harrison, Sahb, Kiss, Zeppelin, Nazareth, Queen, Stones, Stewart, 10cc, Who, Wings, etc. — Send S.A.E. stating interests for proofs to: Dick Wallis, 159 Hamilton Road, London SE27.

**ELVIS PART** collection records, books, small piece of cloth. Offers. — S.A.E. Box No 1189.

**T REX, FANTASTIC** set of ten colour 8in x 3 1/2in photos, T Rex, 1977 UK tour. Only £2 per set. — S. Flinders, 5 Main Street, Stanton By Dale, Ilkestone, Derby.

**QUICKIE SALE** cassette or Wheel projectors, 1/0w, £21. 1 Joule Mini Strobes and Road Man lights, £8 each S/L Super £25. Add 8 per cent VAT postage and packing, 75p. Free if order of £50. — Send cash with order to Meteor Lighting Ltd, 105/109 Oyster Lane, Byfleet, Surrey.

**ELVIS PRESLEY** The King lives on. Pin badge tasteful design, 25p plus s.a.e. I. Thomas (RM) Flat 2, Springfield House, 71 Stourbridge Road, Kidderminster, Worcs.

**JAMES DEAN**, Monroe, Garland, Beatles, Dietrich, selling collection magazines, photos etc. Send 50p plus large s.a.e. for rare example photo and lists. Other stars also available. — Simmons, 25 Rutland Court, Hove, Sussex.

**BADGE COLLECTORS** read on. Floyd, Sabbath, Bowie, ELP, Zeppelin, Alex Harvey, Wings, Quo, Roxy, Stones, Deep Purple, Cockney Rebel, Rod Stewart, Bad Co, Wahbone, Ash, Genesis, Santana, Feelgood, 10cc, Yes, B-Bop, Strawbs, Dr Hook, 20p each plus SAE. Love and Peace. — Julie Williams, 7 Candy Street, Luton, ES 2LH.

**ABBA CONCERT** photos. Eight 7 x 5 good quality exciting photos, only £2 + 25p p&p. Satisfaction guaranteed. Send to — Ivan Long, 22 Sparrows Herne, Bushey, Herts.

**SKATEBOARD FANS** — Your T-Shirt is here! "Skateboard Champion" colourful and illustrated. Small, medium, large, £2 plus 25p p&p. — Stuart Reynolds, 36A Thornhill Road, Rastrick, Briggshire, Yorkshire.

**PICS, ARTICLES**, Lulu, Kinks, Roger Moore, Pet Clark. Many more. — Send S.A.E. for list R. Dackman, Cherry Hill Cottage, The College, Ely, Cambs.

**PUNK T-SHIRTS** "Destroy" red on white, small, medium large £2 plus 25p p&p. Stuart Reynolds, 36A Thornhill Road, Rastrick, Briggshire, Yorkshire.

**ELVIS PRE-67** magazines, send S.A.E. for list — 6 Netherdale Court, Wetherby, Yorkshire.

**BADGES, JAM**, Dammed, Vibrators, Yes, Ferry, Genesis, 25p post free. Scarves: Sabbath, Quo, Queen, Lizzy, Hawkwind, 75p post free. Programmes: Feelgood, Roxy, Quo, 30p post free. Badge Co 59 Piccadilly, Manchester. Many more SAE for catalogue, Box 1168.

**EXPERIENCED RADIO DJ** wishes to join / start hospital or pirate station (London area). — Interested enthusiasts should write to Box No. 1185. Only genuine replies please.

**Musical Services**

**YOUR LYRICS** set to Music. Free Marketing. Details SAE 11 Pegwell House, Pembury Road, London E5.

**SONGWRITER MAGAZINE** free from International Songwriters Association (RM), Limerick, Ireland.

**LYRIC WRITERS**. Make most of your material. Details SAE — Southlands Avenue, Dresden, Stoke on Trent.

**LYRICS WANTED** by music publishing house. — 1 St Albans Avenue, London W4.

**CALL ALL Lyric Writers!** Make most of your material. Details SAE — 2 Holder Street, Redcar, Cleveland.

**SELL ME** your cassettes. Top prices paid. Sent tapes for cash or list with sae for best cash offer. Maltapes, Gwytherin, Abergel, Clwyd.

**ALL RECORDS** and tapes brought or exchanged. — Ring 01 749 2930.

**ALL YOUR** unwanted 45 and LPs bought or part exchange for new records, large collections urgently required. — Send record with SAE, F. L. Moore, Records Ltd, 197a Dunstable Road, Luton, Bedfordshire.

**Special Notice**

**PULSARS' RICHARD** and Meg have a new baby boy. Well done, keep it up!

**CHERUB** — Happy birthday lover — still friends? — All my love, Poppet.

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**MARC BOLAN**: All our days are leafy blue when we're not with you. — Ros, Colm, Gary, Simon, Steve, Adrian, Carol, Liz, Caroline, T Rex Fan Club, Basement, Flat 2, Southwell Gardens, London, SW7.

**WANTED, ELTON** John cuttings / information / early singles / bootleg LPs, your price. — Jim Thomson, 9/3, Dunsure House, 33, Calder Crescent, Edinburgh.

**NEIL DIAMOND** Palladium concert tapes and photographs. — Box No. 1191.

**EX-BCR fans**, I'll buy pics, etc, send list and prices. — Frances, 297, Lewis Trust Flats, Amhurst Road, Hackney, London, E8 2JB.

**Wanted**

**WANTED, ELTON** John cuttings / information / early singles / bootleg LPs, your price. — Jim Thomson, 9/3, Dunsure House, 33, Calder Crescent, Edinburgh.

**NEIL DIAMOND** Palladium concert tapes and photographs. — Box No. 1191.

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**VOCALIST / LYRICIST** wants in with non-conformist new wave band, local. — John Stamp, 17 Lark Lane, Ripon, North Yorks.

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# Immortals: DeVille's in disguise

THE DIFFERENCE in my opinion between the old stuff known as classic punk (? and the Mysterians, Dion and the Belmonts) and the current version of rebellion is an injection of R&B.

What separates 'new wave' bands like Tom Petty, Mink DeVille, Elvis Costello and Graham Parker from many of the other bundles of punk boys is the emphasis on vocal empathy and the simple introduction of two-part harmony.

New wave bands are the first groups in over a decade to praise repeatedly their R&B roots.

Willy DeVille, mentor and main man of Mink DeVille, has taken it one step further. He's hired a self-contained black harmony trio called the Immortals to be his personal Drifters.

As the Immortals are not necessarily permanent members of Mink DeVille it seems fair to trace their footsteps

separately from the band.

They consist of three Jamaicans, Max Bowman, Val Heron and Michael Johnson. All three migrated to Brooklyn over the past decade.

In beloved JA they grew up on an easily available staple diet of American soul: the Impressions, the Platters, the Drifters, Chuck Jackson, Joe Tex, Ben E. King, lots of Shirley and Lee and a considerable amount of Country and Western.

## Refresher

"Working in this band has been a refresher course for us in all that old stuff," explained Michael.

"We were always exposed to R&B soul, whatever you want to call it. It was a way of life, reaching for perfect three-part harmonies.

"What happened was that the three of us attended New York Community College at night. We'd finish school at nine in the evening and

take the subway (underground) home."

Is it true what they say about New York boys singing in the subway because of the tiles making good acoustics?

"Certainly is," continued Val. "We used to hang around the Borough Hall station because there were always people around and the echo was perfect.

"We didn't have to break our backs to get the acapella sound right. It just happened spontaneously. A luxurious rehearsal was one where we could use a piano.

"Between us we were doing all right. I was studying hotel management, Max was in aviation school and Mike was doing a course in electrical engineering.

"He can fix the amps, Max can fix us to the shows and I can book the hotels, right?"

"We formed a trio and in '72 cut a track for Mellotone called 'Can't Keep A Good Man Down'. We cut it again last year for another label.

"We began to pick up work," explained Mike, "by singing for reggae

bands we knew who did private parties and things like that.

"We did contemporary material like 'Walkin' In Rhythm', 'I Hope We Get To Live In Time', 'To Love Somebody' and so on.

"One band was the Outer Limits, who now call themselves Jamala. There was another band we did a stint in Chicago with called The Webb. There was a third group called Manyka who were strictly a reggae band. But when we played with them they would add a few R&B numbers for us.

"Willy DeVille saw us at Max's Kansas City performing with Jamala. He wanted some harmony singers for his album and after an audition we did it.

## Thrilled

"At this point Val was working and the rest of us were still in school. We were very thrilled to be on the album and have our picture on it and didn't think too much more than that.

"In the studio producer Jack Nitzsche let us contribute ideas. There were times when he had very set ones of his own. We did 'Little Girl' and the back-up chorus goes 'Ron-day Ron-day Ron-day'. That's the way we should have sung it naturally.

"But Nitzsche felt it sounded too close to the original. He asked us to play up our Jamaican accents and sing 'randy-randy-randy'. Fine, we did it. But that's not how we'd do it normally. Of course randy means something much different here than it does in

America!" It was when Willy DeVille proposed the current American and European junkets that day jobs and schooling were pushed aside.

The trio admit there were notable cultural differences between themselves and the band. Social lives function separately, but without many of the usual cliches.

The Immortals love the J. Gells Band and Elvin Bishop as much as they do old R&B and reggae. They can see the alignment between reggae and punk fans due to lack of money and job prospects.

But the clientele of CBGBs aren't noted for their dancing. "And with reggae, darlin'," noted Val, "You gotta move when you hear that beat.

"They have the stamina to open the Mink DeVille show doing acapella, then jump into their outfits to do back-ups.

## Routine

"There's a certain routine to the stage show," explained Michael, "about the difference between fronting your own outfit and taking orders from elsewhere.

"On the other hand when it's someone else's headache, you can relax and enjoy yourself. But we can't get too laid back.

"When we played CBGBs we finished the second encore and we had to go back out again or there would have been a riot.

"We didn't know any other songs. Willy had heard us fooling around in the studio with a couple of choruses of 'Stand By



IMMORTALS: seeking an identity.

Me'. The next thing I knew we were out there singing it and it's been part of the set ever since."

The Immortals have an ambition that most groups probably take for granted. They'd like to have a record deal. They'd like to have an identity of their own with audiences that might be a bit more ethnic than the ones Mink DeVille normally attract.

"We know there's a lot of work ahead of us,"

smiled Michael. "But we're prepared to go all out. We love to sing, it's in our blood. We want to sing about love but we also want to sing about what's happening in life.

"We loved hearing 'Spanish Stroll' on the radio the first time. We were in LA driving the car and we rolled down the windows and began shouting to everyone. It was incredible.

"Now if I could see my own record on the soul charts I'd be the happiest man alive."

# J. Edward Oliver

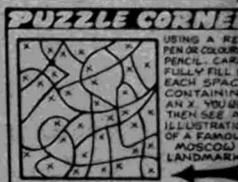
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- WHICH FAMOUS ACTRESS WAS NAMED AFTER A SURGICAL INSTRUMENT? SHOTAW SUEZOROV HUBERS
- WHO SHOULD HAVE RECORDED "IN THE SUMMER TIME" AND "SUGAR BABY BASK CHIVE"? ESTY 2 NINES
- WHICH CHANCELLOR CAME FROM A CATHEDRAL CITY? PUTS 2 NINES
- WHICH WELL-KNOWN BAND PUTS AN EVIL SPELL ON EVERY PILOT? ESTY 2 NINES
- WHAT DO YOU CALL AN ANCIENT W.I. AND COLLECTOR OF COINTEGRALS? STIVES ANHORS
- WHO SHOULD HAVE RECORDED "NON-RABBIT RIM"? BTHL ANHORS

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- SACHA DISTEL COMES FROM TUNBRIDGE WELLS.
- LARRY GRAMSON HAS OFFERED THE LEADING ROLE IN "CASANOVA".
- NICHOLAS PARSONS IS THINKING OF TURNING PROFESSIONAL.

## ACTUAL ANSWERS

THE ANSWER TO THIS WEEK'S PUZZLE CORNER IS, OF COURSE, AEDWAB 1377/108

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 Mon 26 OXFORD Poly  
 Tue 27 NORWICH St. Andrew's Hall  
 Wed 28 IPSWICH Gaumont  
 Thu 29 Brunel Sports Centre  
 Fri 30 CRAWLEY Sports Centre  
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Mon 3 LEICESTER De Montfort  
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 Mon 10 EXETER University  
 Wed 12 NEWCASTLE City Hall  
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Mon 17 CARLISLE Market Hall  
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