

RECORD MIDDOR

VOTE IN THE RM POLL

BLONDIE
STATUS
QUO
CARS
COLOUR
STREET
BAND
DOLL BY
DOLL



HOT GOSSIP

HOT GOSSIP PIC: SIMON FOWLER

UK SINGLES

1	2	RAT TRAP, Boomtown Rats	Ensign
2	4	HOPELESSLY DEVOTED TO YOU, Olivia Newton John	RSO
3	1	SUMMER NIGHTS, John Travolta/Olivia Newton John	RSO
4	3	SANDY, John Travolta	RSO
5	10	MY BEST FRIEND'S GIRL, Cars	Elektra
6	6	DARLIN', Frankie Miller	Chrysalis
7	16	PRETTY LITTLE ANGEL EYES, Showaddywaddy	Ariola
8	17	INSTANT REPLAY, Dan Hartman	Blue Sky
9	5	MAC ARTHUR PARK, Donna Summer	Casablanca
10	8	BLAME IT ON THE BOOGIE, Jacksons	Epic
11	7	RASPUTIN, Boney M	Atlantic
12	13	GIVIN' UP GIVIN' IN, Three Degrees	Ariola
13	12	BICYCLE RACE/FAT BOTTOMED GIRLS, Queen	EMI
14	—	DO YA THINK I'M SEXY?, Rod Stewart	Riva 17
15	9	SWEET TALKIN' WOMAN, Electric Light Orchestra	Jet
16	15	DIPPETY DAY, Father Abraham	Decca
17	11	PUBLIC IMAGE, Public Image Ltd	Virgin
18	27	HANGING ON THE TELEPHONE, Blondie	Chrysalis
19	18	HURRY UP HARRY, Sham 69	GTO
20	19	EVER FALLEN IN LOVE, Buzzcocks	UA
21	20	DOWN IN THE TUBE STATION AT MIDNIGHT, Jam	Polydor
22	28	I LOVE AMERICA, Patrick Juvet	Casablanca
23	26	MIND BLOWING DECISIONS, Heatwave	GTO
24	24	PART TIME LOVE, Elton John	Rocket
25	29	TOAST/HOLD ON, Streetband	Logo
26	25	RESPECTABLE, Rolling Stones	EMI
27	14	LUCKY STARS, Dean Friedman	Lifesong
28	45	DON'T LET IT FADE AWAY, Darts	Magnet
29	33	RADIO RADIO, Elvis Costello and Attractions	Radar
30	34	GERM FREE ADOLESCENCE, X Ray Spex	EMI Int
31	61	I LOST MY HEART TO A STARSHIP TROOPER, Sarah Brightman/Hot Gossip	Ariola
32	23	BLAME IT ON THE BOOGIE, Mick Jackson	Atlantic
33	62	DON'T CRY OUT LOUD, Elkie Brooks	A&M
34	42	EAST RIVER, Brecker Brothers	Arista
35	47	LAY LOVE ON YOU, Luisa Fernandez	Warner Bros
36	53	GIVING IT BACK, Phil Hurtt	Fantasy
37	41	PROMISES, Eric Clapton	RSO
38	66	I LOVE THE NIGHTLIFE, Alicia Bridges	Polydor
39	70	SHOOTING STAR, Dollar	Atlantic
40	—	LE FREAK, Chic	Atlantic
41	54	CLOSE THE DOOR, Teddy Pendergrass	Phil Int
42	52	WHITER SHADE OF PALE, Munich Machine	Oasis
43	31	GREASE, Frankie Valli	RSD
44	30	I CAN'T STOP LOVIN' YOU, Leo Sayer	Chrysalis
45	21	BRANDY, O'Jays	Phil Int
46	36	I YOU MAKE ME FEEL MIGHTY REAL, Sylvester	Fantasy
47	64	I'M GONNA LOVE YOU FOREVER, Crown Heights Affair	Mercury
48	32	TALKING IN YOUR SLEEP, Crystal Gayle	UA
49	73	HAMMER HORROR, Kate Bush	EMI
50	—	IT SEEMS TO HANG ON, Ashford and Simpson	Warner
51	57	PRANCE ON, Eddie Henderson	Capitol
52	48	THE SAINTS ARE COMING, Skids	Virgin
53	71	STUMBLIN' IN, Suzi Quatro/Chris Norman	Rak
54	50	RIDE-O-ROCKET, Brothers Johnson	A&M
55	37	NOW THAT WE'VE FOUND LOVE, Third World	Island
56	40	GOT TO GET YOU INTO MY LIFE, Earth Wind and Fire	CBS
57	38	TEENAGE KICKS, The Undertones	Sire
58	74	STRUMMIN'/'I'M IN TROUBLE, Chas and Dave with Rockney	EMI
59	35	LOVE DON'T LIVE HERE ANY MORE, Rose Royce	Whitfield
60	39	WHAT A NIGHT, City Boy	Vertigo
61	—	EASE ON DOWN THE ROAD, Diana Ross/Michael Jackson	MCA
62	22	MEXICAN GIRL, Smoke	Rak
63	43	SILVER MACHINE, Hawkwind	UA
64	—	DANCE (DISCO HEAT), Sylvester	Fantasy
65	51	YOU GOTTA WALK DON'T LOOK BACK, Peter Tosh	EMI
66	55	WINKER'S SONG, Ivor Biggan	Beggars Banquet
67	56	GET IT WHILE YOU CAN, Olympic Runners	Buddah
68	63	YOU'VE NEVER DONE IT LIKE THAT, Captain and Tenille	A&M
69	59	DON'T WALK AWAY TILL I TOUCH YOU, Elaine Paige	EMI
70	—	LYDIA, Dean Friedman	Lifesong
71	65	RIVERS OF BABYLON, Boney M	Atlantic
72	—	IN THE BUSH, Musique	CBS
73	44	(FOOL) IF YOU THINK IT'S OVER, Chris Rea	Magnet
74	60	LOVE IS THE SWEETEST THING, Peter Skellern	Mercury
75	—	GOODBYE GIRL, Squeeze	A&M

UK ALBUMS

1	1	GREASE, Original Soundtrack	RSO
2	4	EMOTIONS, Various	K-Tel
3	7	25th ANNIVERSARY ALBUM, Shirley Bassey	United Artists
4	3	CAN'T STAND THE HEAT, Status Quo	Vertigo
5	2	NIGHTFLIGHT TO VENUS, Boney M	Atlantic/Hansa
6	24	ALL MOD CONS, Jam	Polydor
7	6	IMAGES, Don Williams	K-Tel
8	5	THE BIG WHEELS OF MOTOWN, Various	Motown
9	9	THE WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
10	10	A SINGLE MAN, Elton John	Rocket
11	20	LIVE, Manhattan Transfer	Atlantic
12	21	TORMATO, Yes	Atlantic
13	11	SATURDAY NIGHT FEVER, Various	RSO
14	13	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
15	14	CLASSIC ROCK, London Symphony Orchestra	K-Tel
16	17	LIVE AND MORE, Donna Summer	Casablanca
17	30	INNER SECRETS, Santana	CBS
18	12	OUT OF THE BLUE, Electric Light Orchestra	Jet
19	8	BROTHERHOOD OF MAN, Brotherhood Of Man	K-Tel
20	15	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
21	48	EVERGREEN, Acker Bilk	Warwick
22	—	ODN'T WALK — BOOGIE, Various	EMI
23	18	I'M COMING HOME, Tom Jones	Lotus
24	29	ECSTASY, Various	Lotus
25	23	WELL WELL SAID THE ROCKING CHAIR, Dean Friedman	Blue Sky/US 12in/CBS
26	22	PARALLEL LINES, Blondie	Chrysalis
27	—	BOOGIE FEVER, Various	Ronco
28	28	EXPRESSIONS, Don Williams	ABC
29	19	TO THE LIMIT, Joan Armatrading	A&M
30	—	EVITA, Original London Cast	MCA
31	25	LEO SAYER, Leo Sayer	Chrysalis
32	41	KILLING MACHINE, Judas Priest	Lotus
33	26	BLOODY TOURISTS, 10cc	Mercury
34	40	THE DAVIO ESSEX ALBUM, David Essex	CBS
35	35	SOME ENCHANTED EVENING, Blue Oyster Cult	CBS
36	16	STRIKES AGAIN, Rose Royce	Whitfield
37	34	EVEN NOW, Barry Manilow	Arista
38	32	JAMES GALWAY PLAYS SONGS FOR ANNIE	Red Seal
39	37	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
40	27	STAGE, David Bowie	RCA
41	46	WAVELENGTHS, Van Morrison	Warner Brothers
42	33	SATIN CITY, Various	CBS
43	44	JOURNEY TO ADDIS, Third World	Island
44	31	LIVE BURSTING OUT, Jethro Tull	Chrysalis
45	53	ELVIS 40 GREATEST, Elvis Presley	RCA
46	50	RUMOURS, Fleetwood Mac	Warner Brothers
47	50	MOVING TARGETS, Penetration	Virgin
48	49	COMES A TIME, Neil Young	Reprise
49	52	NEVER SAY DIE, Black Sabbath	Vertigo
50	—	TROUBLE, Whitesnake	EMI

UK SOUL

1	1	INSTANT REPLAY, Dan Hartman	Blue Sky
2	3	MAC ARTHUR PARK, Donna Summer	Casablanca
3	5	BLAME IT ON THE BOOGIE, The Jacksons	Epic
4	8	CLOSE THE DOOR/ONLY YOU, Teddy Pendergrass	Phil Int
5	6	PRANCE ON, Eddie Henderson	Capitol
6	2	NOW THAT WE'VE FOUND LOVE, Third World	Island
7	17	SUN EXPLOSION, Manu Dibango	Decca
8	7	RASPUTIN, Boney M	Atlantic
9	4	LOVE DON'T LIVE HERE ANYMORE, Rose Royce	Whitfield
10	15	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
11	9	GET ON UP GET ON DOWN, Roy Ayres	Polydor
12	10	GIVIN' UP GIVIN' IN, Three Degrees	Ariola
13	12	BRANDY, O'Jays	Phil Int
14	16	GOT TO GET YOU INTO MY LIFE, Earth Wind & Fire	CBS
15	—	GIVING IT BACK, Phil Hurtt	Fantasy
16	14	SHAME, Evelyn "Champagne" King	RCA
17	18	TIME OF THE SEASON, Gap Mangione	A&M
18	20	HOT SHOT, Karen Young	Atlantic
19	—	PLATO'S RETREAT, Joe Thomas	TK
20	—	I LOVE AMERICA, Patrick Juvet	Casablanca

SUPPLIED BY: BLUES & SOUL, 42 Hanway Street, London W1 Tel: 636 2283

RECORD MIRROR

UK DISCO

1	1	INSTANT REPLAY, Dan Hartman	Blue Sky/US 12in/CBS
2	2	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy/US 12in/CBS
3	3	RASPUTIN, Boney M	Atlantic/US 12in/CBS
4	4	NOW THAT WE FOUND LOVE, Third World	Island/US 12in/CBS
5	6	MACARTHUR PARK SUITE, Donna Summer	Casablanca/LP/12in/CBS
6	7	GET ON UP GET ON DOWN, Roy Ayers	Polydor/US 12in/CBS
7	5	BLAME IT ON THE BOOGIE, Jacksons	Epic/US 12in/CBS
8	8	PRANCE ON/CYCLOPS (45 rpm)/BUTTERFLY/SAY YOU WILL, Eddie Henderson	Tower/LP/12in/CBS
9	13	DANCE (DISCO HEAT), Sylvester	Fantasy/US 12in/CBS
10	9	SUN EXPLOSION/BIG BLOW/MOTAPU, Manu Dibango	Decca 12in/French Fiesta/LP
11	12	SIX MILLION STEPS, Rahm Harris	US Inspirational Sounds/US 12in/CBS
12	14	GIVING IT BACK, Phil Hurtt	Fantasy 12in/CBS
13	11	IT SEEMS TO HANG ON, Ashford & Simpson	Warner Bros/US LP/12in/CBS
14	10	LOVE DON'T LIVE HERE ANYMORE/DO IT DO IT, Rose Royce	Whitfield/US 12in/CBS
15	19	IN THE BUSH, Musique	CBS/US 12in/CBS
16	17	GET IT WHILE YOU CAN, Olympic Runners	CBS/US 12in/CBS
17	18	SUMMER NIGHTS, Travolta/Newton-John	RSO
18	15	BRITISH HUSTLE, Hi-Tension	Island/US 12in/CBS
19	21	GIVING UP GIVING IN, Three Degrees	Ariola/US 12in/CBS
20	23	I LOVE AMERICA, Patrick Juvet	Casablanca/LP/12in/CBS

STAR CHOICE



1	(I DON'T WANNA) SEE YOU AGAIN	The Undertones	The Corrier Blue
2	ONE WAY LOVE	Tommy Tate & The Toppers	The Toppers
3	I DON'T WANNA GET OVER YOU	The Swingers	The Swingers
4	GIRLS DON'T LIKE IT	The Enclosures	The Enclosures
5	SHE CAN ONLY SAY NO	The Slicks	The Slicks
6	JUMP BOYS	The Hunters	The Hunters
7	REALLY REALLY	Dick Tucker	Dick Tucker
8	MALE MODEL	The Low	The Low
9	DO THE FAST	Dr Molar & The Crystals	Dr Molar & The Crystals
10	TOP TWENTY		

US SINGLES

1	1	MacARTHUR PARK, Donna Summer	Casablanca
2	3	DOUBLE VISION, Foreigner	Atlantic
3	4	HOW MUCH I FEEL, Ambrosia	Warner Bros
4	2	YOU NEEDED ME, Anne Murray	Capitol
5	16	YOU DON'T BRING ME FLOWERS, Barbra Streisand & Neil Diamond	Columbia
6	5	HOT CHILD IN THE CITY, Nick Gilder	Chrysalis
7	6	KISS YOU ALL OVER, Exile	Warner Curb
8	10	I JUST WANNA STOP, Gino Vannelli	A&M
9	7	WHENEVER I CALL YOU FRIEND, Kenny Loggins	Columbia
10	11	YOU NEVER DONE IT LIKE THAT, Captain & Tenille	A&M
11	12	READY TO TAKE A CHANCE AGAIN, Barry Manilow	Arista
12	13	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
13	21	SHARING THE NIGHT TOGETHER, Dr Hook	Capitol
14	18	OUR LOVE, DON'T THROW IT ALL AWAY, Andy Gibb	RSO
15	17	TIME PASSAGES, Al Stewart	Arista
16	20	STRANGEWAY, Firefall	Atlantic
17	19	ALIVE AGAIN, Chicago	Columbia
18	8	BEAST OF BURDEN, The Rolling Stones	Rolling Stones
19	39	MY LIFE, Billy Joel	Columbia
20	22	DANCE, DISCO HEAT, Sylvester	Fantasy
21	23	BLUE COLLAR MAN, Sisyx	A&M
22	31	YMCA, Village People	Casablanca
23	25	STRAIGHT ON, Heart	Portrait
24	26	SWEET LIFE, Paul Davis	Bang
25	9	GET OFF, Foxy	Dash
26	28	DON'T WANT TO LIVE WITHOUT IT, Pablo Cruise	A&M
27	29	CHANGE OF HEART, Eric Carmen	Arista
28	30	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros
29	32	POWER OF GOLD, Dan Fogelberg & Tim Weisberg	Full Moon
30	35	HOW YOU GONNA SEE ME NOW, Alice Cooper	Warner Bros
31	59	OOH BABY BABY, Linda Ronstadt	Asylum
32	34	EVERYBODY NEEDS LOVE, Stephen Bishop	ABC
33	37	HOLD THE LINE, Toto	Columbia
34	63	PART TIME LOVE, Elton John	MCA
35	—	TOO MUCH HEAVEN, Bee Gees	RSO
36	43	I'M EVERY WOMAN, Chaka Kahn	Warner Bros
37	54	LE FREAK, Chic	Atlantic
38	41	THIS IS LOVE, Paul Anka	RCA
39	45	ON THE SHELF, Donny & Marie Osmond	Polydor
40	40	LIKE A SUNDAY IN SALEM, Gene Cotton	Ariola
41	44	RUN FOR HOME, Lindisfarne	Atco
42	49	PROMISES, Eric Clapton	RSO
43	47	THERE'LL NEVER BE, Switch	Gordy
44	46	DREADLOCK HOLIDAY, 10cc	Polydor
45	60	WE'VE GOT TONIGHT, Bob Seger	Capitol
46	50	NEW YORK GROOVE, Ace Frehley	Casablanca
47	52	INSTANT REPLAY, Dan Hartman	Blue Sky
48	53	FUN TIME, Joe Cocker	Asylum
49	56	CAN YOU FOOL, Glen Campbell	Capitol
50	51	FOREVER AUTUMN, Justin Hayward	Columbia

OTHER CHART

1	RAT TRAP, The Boomtown Rats	Ensign
2	WIDE OPEN EP, The Skids	Virgin 12"
3	GIVE IT BACK, The Dickies	A&M
4	PUBLIC IMAGE, Publics Image Ltd	Virgin
5	BEST FRIEND'S GIRL, The Cars	Elektra
6	HANGING ON THE TELEPHONE, Blondie	Chrysalis
7	GERM FREE ADOLESCENCE, X Ray Spex	EMI Int
8	LOVE LIES LIMP, ATV	Deplford
9	RADIO RADIO, Elvis Costello	Radar
10	ARE YOU RECEIVING ME, XTC	Virgin
11	GOODBYE GIRL, Squeeze	A&M
12	I FOUGHT THE LAW, Tom Petty	Island
13	CID, UK Subs	City Records
14	ALTERNATIVE ULSTER, Slim Little Fingers	Rough Trade
15	TELEVISION'S OVER, The Adverts	RCA
16	CAN'T PUT YOUR ARMS AROUND A MEMORY, Johnny Thunders	Real Records
17	PINK EP, The Stranglers	Import
18	JUST LOST, The Buzzcocks	United Artists
19	COME ON, Perry Brothers & The Ramones	Sire
20	MIRROR STAR, The Fabulous Poodles	Pye

SUPPLIED BY: BRUCE'S, 79 Rose Street, Edinburgh. Tel: 226 2804

YESTERYEAR

5 Years Ago (17th November 1973)		
1	I LOVE YOU LOVE ME	Gary Glitter
2	LET ME IN	The Osmonds
3	DAYREAMER/PUPPY SONG	David Cassidy
4	SORROW	David Bowie
5	DYNA-MITE	Mud
6	WHEN I FALL IN LOVE	Donny Osmond
7	TOP OF THE WORLD	The Carpenters
8	PHOTOGRAPH	Ringo Starr
9	DO YOU WANNA DANCE	Barry Blue
10	GHETTO CHILD	The Detroit Spinners
10 Years Ago (16th November 1968)		
1	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro
2	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker
3	ELOISE	Barry Ryan
4	THIS OLD HEART OF MINE	The Isley Brothers
5	THOSE WERE THE DAYS	Mary Hopkin
6	ALL ALONG THE WATCHTOWER	Jimmy Hendrix
7	LIGHT MY FIRE	Jose Feliciano
8	ONLY ONE WOMAN	The Marbles
9	BREAKING DOWN THE WALLS OF HEARTACHE	The Bandwagon
10	JEZAMINE	The Casuals
15 Years Ago (16th November 1963)		
1	YOU'LL NEVER WALK ALONE	Gerry and The Pacemakers
2	SUGAR AND SPICE	The Searchers
3	SHE LOVES YOU	The Beatles
4	BLUE BAYOU/MEAN WOMAN BLUES	Roy Orbison
5	BEMY BABY	The Ronettes
6	LET IT ROK/MEMPHIS TENNESSEE	Chuck Berry
7	DON'T TALK TO HIM	Cliff Richard and The Shadows
8	DO YOU LOVE ME?	The Tremeloes
9	I WHO HAVE NOTHING	Shirley Bassey
10	THEN HE KISSED ME	The Crystals

US DISCO

1	1	MAC ARTHUR PARK SUITE, Donna Summer	Casablanca
2	3	LE FREAK, Chic	Atlantic
3	2	I LOVE THE NIGHTLIFE (DISCO ROUND), Alicia Bridges	Polydor
4	4	AIN'T THAT ENOUGH FOR YOU, John Davis	SAM
5	8	CRUISIN', Village People	Casablanca
6	7	MY CLAIM TO FAME, James Wells	AVI
7	27	SHAKE YOUR GROOVE THING, Paaches & Herbs	Polydor
8	10	YOU STEPPED INTO MY LIFE, Melba Moore	Epic
9	9	DANCIN' IN MY FEET, Laura Taylor	TK
10	11	QUEEN OF THE NIGHT, Loleatta Holloway	Gold Mind
11	18	WORKIN' & SLAVIN' (I NEED LOVE), Midnight Rhythm	Atlantic
12	5	INSTANT REPLAY, Dan Hartman	Blue Sky
13	13	STANDING IN THE SHADOWS OF LOVE/FIRE/LETTER, Deborah Washington	Anola
14	6	KEEP ON JUMPIN', Musique	Prelude
15	30	JE SUIS MUSIC/LOOK FOR LOVE, Cerrone	Cotillion
16	19	DON'T HOLD BACK/ CAN TELL, Chanson	Ariola
17	20	YOUR SWEETNESS IS MY WEAKNESS, Barry White	20th Cent
18	23	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY!), The Raes	A&M
19	21	STANDING IN THE SHADOWS OF LOVE, Fever	Fantasy
20	17	LOVE DISCO STYLE	

JUICY LUICY

Hard to swallow

WELL MY DARLINGS, the tide of winter is about to turn! Elton John is out of hospital and any minute now the Stiff train will pull into Victoria station. Truly, indeed, changes are afoot . . . and if I can avoid being blinded by laser beams in Oxford Street (it can only help the shoplifters can't it!) I'll do my best to tell you all about them. . . .

HOW LONG has this been going on. I ask myself? And how many more times will it happen before some unfortunate develops a nasty dose of the colic? Of course I'm referring to the unfortunate accidents that have befallen petite Akron-born Rachel Sweet (16), recently. Young Rachel, rock's answer to Tracey Austin, is fashion conscious enough to wear contact lenses while swotting on the road — only removing these marvels of modern technology when she's actually playing a gig.

But who keeps drinking deep from the glass of water at the side of the stage where the wee slip leaves her aids to vision? How many more times will they be swallowed by unsuspecting guzzlers? Rachel, naturally enough, can't see the joke, and I've no doubt that her chaperone is getting mighty fed up hanging around bathrooms with a bottle of cod liver oil trying to get them back!



RITA RAY (worth). Handsome new boy Kenny Andrews (over six foot) towered above attendant journalists as he modestly claimed to run "five miles a day". The Ohio-born giant also seemed to have recovered from the embarrassment of having to sing — uncued — on Radio 1's appalling 'News Beat', where his basso profundo sounded more like

PLENTY OF stolid English fare on offer at the week's best party, my dears, to welcome the latest members of the ever lively Darts to the fold (believed to be the Youngs brewery in Wandsworth). Handsome new boy Kenny Andrews (over six foot) towered above attendant journalists as he modestly claimed to run "five miles a day". The Ohio-born giant also seemed to have recovered from the embarrassment of having to sing — uncued — on Radio 1's appalling 'News Beat', where his basso profundo sounded more like

a walrus aroused from slumber. Despite the titillating location — the Penthouse Club — all eyes were on the lamb and two veg, a white-clad Rita Ray and the sneakily shifting feet of football playing Darts' George Currie and Thump Thomson. And Kenny of course . . . or "Errol Brown on stilts" as someone unkindly remarked as they left.

■ **POLICE** Two: Tooth-combs out, says Big Chief I-Spy, for: A Sunburst Stratocaster lifted by the non-owner from the Music Machine at the weekend. It belongs to Snips' guitarist and he wants it back. Tip-offs to 01-995 8087. And also Penetration's lighting desk, also mysteriously disappearing from Birmingham Barbarellas last week. The latter is described as resembling a brown suitcase and information should be addressed — as long-windedly as possible — to Al 'Manuel' Clark on 01-727 8070. That I can assure you, is all the reward you'll need.

I DID tell you, my dears, that the Venue was rapidly becoming the place to be in my correspondence of last week . . . but I didn't tell you for who! Arriving there last week, much against my will, I can now reveal all. Imagine my surprise, therefore, arriving late last week to watch Alex Harvey (40-ish), on (finding a "clientele" more normally to be glimpsed slumped against the indicator boards at the adjacent Victoria Station in the early hours. Do they prefer the refreshments at the Venue to those provided by British Rail? Or is the admissions policy becoming slack? And just in passing, attendances at the venerable Alex's concerts were described by one employee as "abysmal"!

NOW THAT Elton's out, as they say, will the truth about the Watford chairman, his diminutive manager, Paisley-born John Reid, and the luscious Sarah Forbes (19, and daughter of film maker Bryan Forbes) finally be revealed?

Several "correspondents" less sensitive than your own have already floundered in attempting



HI! WE'RE the Three Obese! Just a few of the 150 fat-bottomed girls (pictured above) seen celebrating at a party given for "boring" English rock group Queen in New Orleans last week. Everyone, I'm told, had a fabulous time in this latest episode of Queen's debauched career as drink flowed freely and most of the females let it all hang out. Commented an "overwhelmed" Freddie Mercury: "It was a thigh for sore eyes!"

to explain this short-lived love triangle, which reached its climax with 27-year-old Reid's brief engagement to the poetry-writing Sarah. The two haven't, what shall I say, talked since and in the midst of a flurry of get well telegrams and late results from grimy football stadiums young Sarah was



AND DON'T I know you from somewhere too? Country queen Dolly Parton gives London the big hello — at the same time cunningly testing for the first signs of our notorious passing showers. It's also the first time I can remember Dolly's, er, bosom, being overshadowed by her, what shall I say . . . attractive legs!

a notable absentee from Elton's £100-a-day sick bed. "I don't think Elton approved of our engagement," she confided to a thick-skinned newspaper colleague.

COMMISERATIONS TO the cuddly Peter Sarstedt, of 'Beirut' non-fame, hauled summarily through the courts last week for possession of cannabis — and fined a bearable-enough £75. But what has happened to his £50,000, as he warbled so memorably in that self-same song?

WELL MY darlings, I'm ready for . . . the OFF! Yes, tomorrow is the big day and if you're searching for a party in high places you can't look further than Buckingham Palace. And as I've told you before the dusky Three Degrees are to be the star turn at the Royal bash and hopefully I'll be there to watch them.

All in the line of duty you understand.

I AM sadly in receipt of irate correspondence by persons undisclosed appertaining to that boring old rock group Queen. "They're young, alive, vibrant and highly creative," thunders the blonde Tony Brainy, over 30, and press agent (he tells me) to the stars, among others. "Only last week they went to a party with 150 girls with huge bottoms, topless dancers and hired actors dressed as Zulu warriors," he continues before I am unaccountably cut off. It could, just could be true. I admit

and I do feel sorry for evergreen Freddie Mercury's "sore wrist" — contracted after signing a procession of the largest posteriors he or I have ever witnessed.

MUCH TO his apparent dismay, the recently-shorn Mike Oldfield (25), has not been spotted once during his ostentatious travels around London in a white Rolls Royce. The formerly reclusive millionaire has been entertaining journalists at exotic locations in order to explain how he makes an enormous fortune out of electronic chamber music — a move that has staggered everyone who knows him.

But all these revelations pale into insignificance beside his last live performance . . . at the notorious Venue last weekend. Here Oldfield, much to the delight of a sipping "private" audience, pranced around the stage in a nappy singing 'My Old Man's A Dustman' rudely accompanied by Virgin supreme Richard Branson (formerly known as the shabby-trouserer millionaire) this disgusting man proceeded to pull Oldfield's nappy off. What else could the poor chap do but to leave Branson in the altogether also.



DID YOU see the revolting Mick Jagger nicking all the limelight from Peter Toash on the 'Old Grey Whistle Test'? What a boulder I couldn't help but think, although the song is good enough to be a monster hit. And I hear from my friends in the disco world that ol' rubber lips' hogging of the song might well be the reason why the record hasn't taken off. "It's too obviously Jagger," quoth one DJ in a high place, "and that's why nobody's playing it. . . . Shame on you!"

SO TO the end of what I can only call a quiet week my dears, for me at any rate. In closing and passing a few congratulatory words to those old lags Chas and Dave, who were amazed to find that Auntie Beeb allowed them to sing about a fellow from Brixton who was "as black as nookie's knocker" while forcing them to substitute new lyrics to avoid using the word "rollocks" while singing their hit 'Strummin' on 'TOTP'. Queer, innit? A few irate words to the CBS Press Office (over staffed) who have Al Clark (30) incorrectly domiciled in Ealing when in fact he lives in the "Little Poland" district of Acton in their latest (c 1976) newsletter. And who the hell is Sue Foster (27-ish)? And lastly a few consolatory words to the Melody Maker (founded 1926) who saved all their readers the bother of buying their 'Poll Awards' issue by reprinting last year's . . . or maybe even 1973's!

And that's it. I'll be back next week! With more! Even brighter! And, if you'll excuse the expression, cheaper than ever! Till then, byeeeee!

MANU DIBANGO

SUN EXPLOSION

BIG BLOW

'B' side

RECORD MIRROR

NEWS

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SYLVESTER COMING BACK

DISCO STAR Sylvester is to visit Britain in December.

But the American-based singer, who scored recently with 'You Make Me Feel (Mighty Real)', will only be playing two concerts — both in London. He's at the Hammersmith Odeon on December 8 and 9, and tickets are available now.

Sylvester's follow-up single, 'Dance (Disco Heat)' — already picking up disco plays as an album track — is released this week.

BONEY M READY FOR CHRISTMAS

GERMAN-BASED chart toppers Boney M are set to break the 'Grease' stranglehold at the top of the charts... with a Christmas hit first recorded over 20 years ago!

For the four-piece group — whose 'Rivers Of Babylon' is still in the charts after five months — have recorded their own version of 'Mary's Boy Child', to be released on November 24.

The song, a No 1 hit for Harry Belafonte in

December 1957, was adapted by Boney M's producer Frank Farian and recorded in Germany only two weeks ago. Atlantic / Hansa, Boney M's record company, are expecting huge seasonal demand for the single, and their initial pressing runs to half a million copies.

Boney M begin their British tour at London Hammersmith Odeon on November 30.



QUEEN LP

THE LONG-AWAITED new album from Queen will be released this Friday. 'Jazz', recorded in Montreux and Nice over the summer is a 13-track album with four songs written by Freddie Mercury, four songs by Brian May and two each by Roger Taylor and John Deacon. It includes their current hit single 'Bicycle Race' / 'Fat Bottomed Girls'.

The band are currently touring America and the picture of Freddie Mercury (above, addressing a fat bottom) was taken at a first night party in New Orleans.

Meanwhile, Queen's touring plans for next year are still vague, although Record Mirror understands that they are lining up a 28-date European tour starting in January.

A Queen spokesman commented: "No British dates are currently on the schedule, but these may possibly be fitted in after the band play Europe."

NAZ TOUR

SCOTTISH ROCK band Nazareth return to the British stage in January for their first major tour in over two years.

The band who have had hits with 'Broken Down Angel' and 'This Flight Tonight' recently added former Alex Harvey guitarist Zai Cleminson to the line-up.

At present the band are in Montreux recording a new album 'No Mean City' and a new single for release to coincide with the tour.

reads: Preston Guildhall January 19, Glasgow Apollo 20, Edinburgh Usher Hall 21, Manchester Apollo 22, Sheffield City Hall 23, Hanley Victoria Rooms 25, Newcastle Mayfair 26, Leeds University 27, Liverpool Empire 28, Bristol Colston Hall 29, Leicester De Montfort Hall 30, Brighton Dome 31.

Tickets will be available direct from the venues and prices are: £2.80, £2.40 and £1.80. Additional dates will be announced later.

Date sheet 90 far

PETER TOSH WILL TOUR

THE ON/OFF tour by Jamaican reggae artist Peter Tosh — originally scheduled for earlier this month then cancelled at the last minute — is now definitely ON.

Tosh will be playing four concerts in December at Manchester Apollo on December 3, Cardiff Sophia Gardens 4 and the London Rainbow 6 and 7. The Bron agency, who are promoting the tour, blame the confusion on difficulties in finding suitable venues.

There are still hopes that Tosh will also be playing a Birmingham concert, "if a venue without impossible restrictions can be found in time," they said.

As previously announced Peter Tosh will be appearing with his full Jamaican backing band, including members of the legendary Revolutionaries Robbe Shakespeare and Sly Dunbar. Support for all concerts will be British reggae band Matumbi.

Elvis on TV

ELVIS COSTELLO is to feature in a TV documentary, specially filmed for BBC 2's 'Arena' series, to be screened early next year.

The, as yet untitled, documentary is being directed by Alan Yentob, who previously directed David Bowie's TV special 'A Cracked Actor'. It's expected to be shown around the same time as the release of Elvis' next album — the Nick Lowe-produced 'Emotional Fascism' — now scheduled for February release.

Costello, currently touring Japan and Australia, plays a week of concerts at the London Dominion Theatre beginning on December 18.

Calling all new groups

THE THIRD annual award for "the best new British group in live sound" — sponsored by Vitavox Limited, musical equipment manufacturers — is to be launched in January next year.

Advisors from all quarters of the music industry are to be approached to nominate their choice for 1979 Award. Bands can be nominated by pubs, clubs, local newspapers or music business representatives, and tape recordings should be entered by January 31, 1979.

Short-listed groups perform live at regional semi-finals in March, with the final choice being made in front of the judging panel in London in May.

Entry forms are available from: Vitavox Live Sound Award, c/o 27/28 George Street, Richmond, Surrey, TW9 1HY.

Next year's winners will receive £1500 of speaker equipment and a day's recording time at Horizon Studios in Coventry.

TAPPER DATES

JAMAICAN TOASTER Tapper Zukie will be back in England in December for a short tour.

Zukie, now recovered from injuries received after a shooting incident in Kingston recently, will be promoting new material from his latest Front Line album 'Tapper Roots' — released on November 24. 'Oh Lord' / 'First Street Rock' will be released as a single next week.

Dates are: Cardiff Top Rank December 5, Manchester Mayflower 7, Dunstable California Ballroom 9, Liverpool Eric's 11, West Runton Pavilion 15, London Rainbow 16, Edinburgh Tiffany's 18.

TOURS

LINDISFARNE

LINDISFARNE, following their sold out home town gigs, the band play an extra date at Newcastle City Hall on December 23. Tickets priced £4, £3.50, £3 and £2.50 are available by postal application (enclosing an SAE) from Lindisfarne's Christmas Party, PO Box 117, Newcastle Upon Tyne NE9 9JL. Cheques and postal orders should be made payable to MPL Limited.

SOLID SENDERS

SOLID SENDERS: Leeds Polytechnic November 30, York University December 1, Manchester University 2, Kedwell Coatham Bowl 3, Aberystwyth University 4, Bristol University 8, Chelsea College Of Art 9, London The Venue 10, Brighton Sussex University 12, Birmingham Barbarellas 14.

MERGER

MERGER: the British reggae band hit the road this month with a series of 10 dates — their first tour since appearing with Bob Dylan at Blackbushe this summer. Dates are: Aston University 17, Durham University 18, Manchester Mayflower 19, Preston Polytechnic 24, London Nashville 26, London 100 Club 30, Newcastle University December 8.

WIRE

WIRE: added dates: Harrow Technical College November 17, Nottingham Sandpiper 20, London Marquee 22, 23.

CAFE JACQUES

CAFE JACQUES, who release their new album 'Cafe Jacques International' on January 5, are touring at the end of this month. Dates are: Dumfries Stage Coach November 28, Edinburgh Tiffany's 27, London Music Machine December 1, Bristol Granary 2, Sheffield Lamit 7, Manchester Mayflower Leeds Florida Green Hotel 10, Swindon Framel Rooms 13, Norwich Boogie House 13, Scarborough Penthouse 15, Birmingham Barbarellas 15.

THE CRUISERS

THE CRUISERS: South Shields Tavern Club December 7, 8, Canterbury Elliott College 11, Keele University 13, Basildon Double Six Club 15.

SPEED O METERS

SPEED O METERS: Lincoln AJ's Club November 17, York Revolution Club 18, Oxford Corn Dolly 23, Fulham Golden Lion 24, Hasildon Double Six 25, London Marquee December 2.

JOHN MARTYN

JOHN MARTYN: has changed his gig at London Queen Elizabeth College from December 9 to 10.

HERE AND NOW

HERE AND NOW: Central London Polytechnic November 17, Canterbury Kent University 18, Chelmsford City Tavern 19, Barnet College Of Further Education 20, Brighton Sussex University 21, Southampton University 22, Hatfield Polytechnic 23, Elgh Wycombe Nags Head 24, Salisbury Technical College 25, Exeter University 26, Bristol University 27, Newport Stowaway 28, Swansea College of Higher Education 29, North Public Hall 30, Bangor University December 1, Manchester polytechnic 2, Liverpool Plectrums Club 3, Bolton Technical College 4, Nottingham University 5, Lancaster New Planet Centre 6, Glasgow University 7, Dundee University 8, Stirling University 9.

LITTLE BO BITCH

LITTLE BO BITCH: London Marquee November 18, London Nashville 21, London Windsor Castle 24, London Hope And Anchor 26.

POLICE

POLICE: who release their debut album 'Outlandos D'Amour' shortly play the following dates: London Electric Ballroom November 25, Sheffield The Limit 29, York Pop Club 29, Manchester Russell's 30.

DOLL BY DOLL

DOLL BY DOLL: will support Devo on their upcoming British tour, beginning at Edinburgh Odeon on November 28.

SQUEEZE

SQUEEZE: added dates; Birmingham Barbarellas November 14, Norwich Boogie House 15, Nottingham Sandpiper Club 16, Preston Polytechnic 17, Leeds Brannigans 20, York Revolution 29, Manchester Mayflower Club 30.

STRAIGHT 8

STRAIGHT 8: added London dates: Electric Ballroom November 18, Windsor Castle 24, Thames Polytechnic 25.

RICH KIDS

RICH KIDS: Omagh Castle Hotel November 17, Jarnal Loharne Hotel 20.

ROBIN WILLIAMSON

ROBIN WILLIAMSON: Bath Brillig Arts Centre December 1, Birmingham Town Hall 2, London Royalty Theatre 3, Edinburgh Leith Theatre 9, Glasgow City Hall 10, Scarborough Penthouse 14, Portsmouth Centre Hotel 17.

JAPAN

JAPAN: have re-arranged all their British dates. The schedule now reads: Sheffield Polytechnic November 24, London Lyceum 26, Birmingham Barbarellas 30, Nottingham University December 1, Northampton Cricket Club 2, Leeds Polytechnic 7, Birmingham University 8, Manchester Mayflower 9.

SCREAMIN' LORD SUTCH

SCREAMIN' LORD SUTCH: Brentwood Hermit November 20.

HINKLEYS HEROES

HINKLEYS HEROES: Norwich University of East Anglia November 22, Newcastle 22, Newcastle Polytechnic 24, Leicester Polytechnic 29, Bournemouth Winter Gardens December 1, London The Venue 6, Birmingham Barbarellas 7, Manchester Mayflower Club 9.

MONOCHROME SET

MONOCHROME SET: Belfast Harp Club November 24, 25.

MARSEILLE

MARSEILLE: Leeds Florida Green Hotel November 24, Manchester Venue 25, Swansea Circles 27, London Music Machine 28, London Marquee December 5, York Venue 6, Winchester College 7, Burton On Trent 78 Club 8, Dudley JB's 9.

ISAAC GUILLORY

ISAAC GUILLORY: the Pacific Earthring member plays a solo support set on Barbara Dickson's current tour.

PENETRATION

PENETRATION: have switched their gig at London Thames Polytechnic on November 23 to Aylesbury Friars.

HI FI

HI FI: London Chelsea College 29.



Image album in December

PUBLIC Image Ltd, the band formed by former Sex Pistol Johnny Rotten, are to release their first album on December 8.

The album, simply entitled 'Public Image Ltd', (cover shown above) contains eight tracks — including the recent Top 10 single — and will be pressed only in black vinyl with a normal photocover!

Meanwhile attempts by Johnny Rotten to extricate himself from the Sex Pistols continue in the high court. At a London hearing last week Rotten's proceedings to end his partnership with the group were adjourned until next year.

Mr John McDonnell, for Johnny Rotten, had already obtained special leave to serve notice on Rotten's action to Sid Vicious, currently in New York and on bail charged with the murder of his girlfriend Nancy Spungen.

Rotten is seeking to have the affairs of the Sex Pistols — whom he left in January — wound up and also to prevent the rest of the group and the management company, Malcolm McLaren's Glitterbest, from using the name of the Sex Pistols in any recording or composition in which he is not involved.

Lawyers are also seeking a similar order against Matrixbest (a Glitterbest subsidiary) who are reportedly still completing the infamous Sex Pistols movie.

Siouxsie forced to cancel

SIOUXSIE and the Banshees, who were forced to cancel a concert at Liverpool University recently after industrial action by college porters who "feared violence", also had to cancel a concert at the Croydon Greyhound last Sunday (November 12).

However the reason this time was an "unsafe stage," and the gig was pulled out with the full agreement of the band, manager and promoter. It is hoped to re-schedule the concert as soon as possible.

Birmingham turn down the Clash

DIFFICULTIES in finding suitable venues in both London and Birmingham are still being encountered by the Clash, whose 'Give 'Em Enough Rope' tour begins in Edinburgh this week.

The band have been turned down by both Birmingham Town Hall and Birmingham Odeon and it now seems unlikely that they'll find a suitable venue in the city in time to fit into the tour schedule.

In London there is no definite confirmation this week of where the Clash will play. Earlier reports suggested that the Electric Ballroom was the most likely venue — with the dates between December 8 and 12 being kept free — but neither the promoter or Clash's record company would confirm this at press time.

● On a more positive note, the nearest the Clash will play to Birmingham will be at Coventry Tiffany's on November 28. And Clash have added an extra date at Aylesbury Friars on December 22.

Marley film

A **FILM** shot during reggae star Bob Marley's last British visit to have its world premiere at a London cinema.

The 75-minute film coincides with the release of the Marley live double — album 'Babylon By Bus', and will open at the Little Bill Ritali cinema in Brixton next week. It's then expected that the film will be shown at selected cinemas up and down the country in the New Year.

Platter: play

LEIGHTON FIFTIES vocal group the Platters are to tour Britain after an absence of 10 years.

But the new — look Platters — won't contain any of the original members! Under the guidance of original producer Buck Ram a new five-piece line-up has been assembled... and they'll be playing the group's most famous songs, like 'Only You', 'The Great Pretender' and 'Red Sails In The Sunset' at: Caerphilly Double Diamond Club November 26, Bangor Theatre 26, Derry Rialto 27, Wrexham Leisure Centre 29, Southampton Gaumont 30, Ipswich Gaumont December 2, Slough Fulcrum Centre 3, London Quaglinos 4, Birmingham Odeon 5, Taunton Odeon 6, Corby Festival Hall 7, Dundee Town Hall 8, Aberdeen Capitol 9, Edinburgh Gaumont 10.

● Only last year Buck Ram was successful in a court action in preventing Herb Reed, one of the original members of the Platters, from using the name of the Platters. Reed, formerly billed as 'of the original Platters' and veteran of several British revival tours, now calls his group Sweet River.

Chas and Dave tour

COCKNEY FUNSTERS Chas and Dave follow up the success of their single 'Str' imin', with a British club tour next month.

Dates are: North East London Polytechnic December 2, London Nashville 5, Bath University 8, North Greenford Football Club 9, East Sussex College 11, Birmingham Polytechnic 12, Wimbledon Nelson's College 13, Central London Polytechnic 14, Harrow Borough Football Club 24.

UK — no split

RUMOURS THAT jazz rock group UK are to split up were this week denied by their management company.

The band are currently in the studio recording their second album — scheduled for release in February next year — and are likely to tour Britain next spring.

Meanwhile drummer Bill Bruford will continue to record and tour in his own right as well as working with UK. He's also recording his second solo album, and auditioning a line-up for a new band.

Only departure from UK is Allan Holdsworth, who has left to "pursue a solo career."

RELEASES

NEW 10-track album from Alice Cooper on December 1 'From The Inside', with all songs written by Cooper, is apparently... an autobiographical story of the star's bout with alcoholism and his successful cure.

MATUMBI vocalist Barga releases solo single, 'Sun Is Shining' on Tempus Records this week.

CO-CO, of 'Bad Old Days' hit fame release new contender, 'Way Out' on November 17. Banu currently touring with Gene Pitney.

WEST Coast band Kingfish have a new single — 'Hard To Love Somebody' — and an album 'Trident' released over her next week. Both produced by Allman Brothers producer Johnny Sandlin.

BRITISH rock 'n' roll combo T-Ford and the Boneshakers carry on the tradition with the release of 'Twilight Time' this week. Limited edition only in purple vinyl. Band is currently on tour.

SINGER / songwriter Kim Morrison releases debut single on Jet Records this week, 'Hollywood And Vine' is already a Stateside smash.

GENE Cotton, who hit briefly with 'Me And The Elephant' last year, releases new LP, 'Save The Dancer', on November 17.

JAZZ and r'n'b from the forties and fifties is featured on a new collection of catalogue material on the Savoy label. There are 13 albums in the series — featuring Fats Navarro, Big Joe Turner, Dexter Gordon and many others — retailing at £4.99 each.

CHISWICK Records have set up a new label — Ace — specifically to handle reissues of original material from the fifties and sixties.

First releases will be 'Ace Story Volume One' and 'Ace Story Volume Two' both 14-track samplers of classic New Orleans rock 'n' roll at the special price of £3.99. They're followed in December by albums from George Jones and Sonny Fisher.

STIFF artist Wreckless Eric is also in the singles market this week with 'Crying Waiting Hoping', the Buddy Holly song featured on 'The Wonderful World of Wreckless Eric'.

SOLO album from Gary Moore, now full-time member of Thin Lizzy, released on December 7. 'Back On The Streets' also features Phil Lynott, who co-wrote two of the songs. Title track will be available as a single from this week.



NEW DARTS MAN

AFTER A three-month search Darts have found a replacement for their zany front man Den Hegarty.

The band auditioned more than 300 singers in England before shifting their search to America — to find a bass voice to complement their classic "doo wop" line-up.

And after only two weeks they came up with... a boy from New York City!

The new singer is 26-year-old Ohio-born Kenny Andrews — virtually a stranger to the music business.

"I just answered an advert in an American trade paper," said Kenny, who at 6ft 4in is a keen basketball and running enthusiast. "Before that I was at college, and latterly studying music in New York."

Kenny, who says his goal has "always been to sing", will now make his home in Britain.

How does he feel about joining one of Britain's brightest new groups?

Says Kenny: "They're great people, and their style of music is something I was brought up with. America is the home of doo wop and I've been singing street corner music since I was a kid."

As for performing, it doesn't look like Kenny will be aping the antics of "mad" Den just yet.

"I have my own style which I'll be working on," he says. "People are different, and I hope the Darts fans can accept me."

And he adds: "I'm a religious person, and I prefer meditation and contemplation to getting really wild on drink or drugs. With the guys in this band you don't need them to have a good time!"

Keyboards man Mike Deacon, formerly with the Suzi Quatro Band, has also joined Darts as a replacement to Hammy Howell.



'LOOKIN' KINDA ROCK 'N' ROLLED' c/w 'Dead End Kids' CB326

On tour with **FRANKIE MILLER**:

- November 16 Glasgow City Hall
- November 17 Edinburgh University
- November 18 Dundee University
- November 19 Dumfries Stagecoach
- November 21 Sheffield University
- November 22 Keele University
- November 23 Hull University
- November 24 Huddersfield Poly

- November 25 Birmingham University
- November 29 Malvern Winter Gardens
- December 1 Salford University
- December 2 Bircoates Leisure Centre
- December 3 Blackburn King Georges Hall
- December 5 Plymouth Fiesta
- December 6 Cardiff University
- December 7 Swansea Nitz

- December 8 Leicester Poly
- December 9 Stough College
- December 11 Weymouth Tech
- December 13 Canterbury
- December 14 Bristol Brunel Tech
- December 15 Birmingham Barbarellas
- December 16 West Runton Pavilion
- December 17 Croydon Greyhound



HARTMAN'S HEARTLAND

BARRY CAIN meets former Edgar Winter Band member Dan Hartman — the man who made 'Instant Replay' one of the most instant of this year's pop/disco hits.

realised we missed the mark on record. We had gotten away from what we originally set out to do — communicate. Edgar, Rick Derringer and me had totally different musical tastes so when we played it was like listening to the radio."

PREVIOUSLY that terrible way of living has had its effect on 28-year-old Dan. He now looks incredibly healthy and sounds as if his only hang-up is how to decorate his newly acquired 18-room colonial house in Westport, Connecticut.

"I was with Edgar for three years. Through the successes and failures. What magnified the problems was that we were all also going through the most critical point of our lives — y'know those years between 20 and 25. It's a crazy time 'cos you're



just evolving in the adult world. "We said to each other our idyllic lives together would never end. How wrong can you be. We were halfway through our last tour. In a hotel room, when we decided to call it a day. The end of a multi-million dollar business and multi-million dollar friendship."

The Edgar Winter Band epitomised the egregious, steroid pulp pop posturing prevalent in the mid seventies which has now manifested itself in the likes of the more successful Boston and Foreigner.

In actual fact, the EWB were more talented than their shallow offspring. It was just that as a unit they appeared totally disorganised, — each member chasing his own particular rainbow and disregarding band policy, if one even existed.

The result was a frustrating collection of erratic, disjointed records over a three year life span which only gave fuel to the "rich kids playing at being rock stars" criticisms justifiably levelled at them.

"When we split I decided I didn't want to be in the public eye for a while," recalls Dan. "I didn't need the pressure." He got a studio together near his home and started recording Muddy Waters and Foghat.

And now for the story behind the man behind the hit behind the garden wall. A railway station in Connecticut. Dan embraces his girlfriend as she's about to board a New York bound train. It's like a hip 'Bief Encounter' with long hair.

"Hey Dan," says the girl wiping a tear from her eye. "I've really enjoyed today. I wish I could have an instant replay of the whole thing."

"I said we will . . . and wrote the song."

Cute. Especially since up until that time Dan had released one solo album which was trashed severely.

"The critics thought it had no real direction. I was shooting out in all directions — poprock, rhythm and blues, soul, you name it."

THE album, called 'Images' was a disaster saleswise. "But I wasn't at all disappointed. It was just an attempt on my part to record the kind of music I loved so much in the past — Dee Dee Sharp and the Orions, Poco, The Byrds, Jefferson Starship."

He played around with 'Replay' in his studio helped by Winter, Derringer and Ronnie Montrose.

"When it ended up a riot I knew it was the right version. There's an album of the same name about to be released. This time the theme and direction is essentially of the 'Replay' kind. See, if you want to reach the public and get your messages across you have to stick to one mode per album and change your style with each successive release, say like Bowie does.

"It's white soul." Dan auditioned 475 people before hitting on the right band. He advertised in virtually every music publication in the world. Eventually he decided on Billy Michaels, former Sparks drummer, G. E. Smith on bass and Vinnie Cusano lead. Dan, for the moment, limits himself to keyboards.

"This is much more of a together band than EWB. We all have the same influences — Byrds, Beatles, Badfinger, Easybeats and Hendrix. We're a rock 'n' roll band. I know we're gonna get criticised for being a disco thing but when you really think about it disco is rock 'n' roll and rock 'n' roll is disco. We're a rock band playing disco style numbers, that's all."

The director looks agitated. Dan's strides are getting tighter — the signal that more filming is about to commence.

Dan feels that he should make a couple of parting shots. "This is the best period of my life — musically and personally. I'm in love with my music and I'm in love with my girl."

"And the world loves love." There's not much you can say after a finish like that. Except, maybe . . .

Outside, the Saturday night Bowery bums danced in the shop doorways . . .

MIDNIGHT IN MANHATTAN (hackneyed opening number 357. I want something better, understand? Ed).

THE YELLOW cab split out of the New York specimen bottle mist (Rethink! Ed).

THE SATURDAY night Bowery bums dance in the shop doorways . . . (No! Ed).

THE EDITOR of Record Mirror, despite being intelligent, handsome and positively breathtaking is also a really nice guy.

The yellow cab split out of the New York specimen bottle mist in search of a basement studio around the corner from CBGB's. For the past 15 years Dan Hartman has been singing 'Instant Replay' into a camera for the benefit of those people over here that don't know what he looks like. And that means everybody.

Fifteen hours of smiles that by now have upturned edges like those limp cheese sandwiches at parties, 15 hours of incessant miming, of spontaneous gestures, of bouncing up and down on the piano stool like he's suffering from a case of terminal piles.

And all for a three minute promo film on 'Top Of The Pops'. Imagine sitting around a sterile basement for 15 hours just to enable Kid Travis or that other guy to say to a bossy 16-year-old girl from Crawley with a paper hat and uncontrollable giggles "Who sings 'Instant Replay'?"

But what's worse is that Mr Hartman has to wear extremely tight trousers and a frilly green silk shirt for the duration. You can see the tears swirling around his eyes when the light catches him in a certain way.

His band, three contenders for the dumbest dressers of the year award — what Gary Glitter might have worn in bed when he had hits and no beer gut — hang around like cracked Christmas tree baubles (the kind you buy at 50p a gross off some wreck of a market stall) looking very comfortable and near to exhaustion.

But it appears the director is a perfectionist who insists on making the film a work of art or at least a tasteful exercise in contemporary rock cinematography. Shame it's gonna be wasted on 'TOTP'.

'Instant Replay', mocked by some for its undoubted cash-in qualities, its porcelain perfection, its contrived slot-in structure is still irrefutably one of the most polished disco hits of the year. If you're gonna do it, this is the way. 'Replay' stands alongside Sylvester's 'You Make Me Feel (Mighty Real)' and both Bee Gees eruptions as '78 get-it-on classics.

MOST disco is irksome and overtly chemical by nature. Hartman's effort is entertaining simply because its intentions are un concealed. He doesn't want you to just dance, it's a vinylised party. The sort of thing Max Bygraves might have done if he'd been 100 years younger and talented. (He is talented, in an antediluvian way. Besides, he's my favourite singer, Ed).

And to think, just a few years ago Hartman was holed up in a 35-room mansion on Long Island with antiquated albino Edgar Winter and his gang of merry men laughing, drinking, making pots of money and cut off from the rest of the world in a frozen tank of a dream.

"I guess the bubble had to break eventually." Dan tells me in the kitchen (which is slightly bigger than my whole flat put together) adjoining the studio during a break in filming which gives him ample time to try and find some material to grip around his thighs and just — er — pull the trousers down from — er — under his crutch and — ah — relieve the tension in his squashed — er — whatever.

"It was a Utopia. We were four very decadent people eating lavish meals, drinking vintage wines, playing tennis (that's decadent? Ed). But it was all a facade.

"It started to go wrong when we all began to think we could do anything we wanted to. We never

SWEET OASIS A NEW ALBUM FROM BARBARA DICKSON



The sparkling talents of Barbara Dickson are captured at their very best on this beautiful new album, 'Sweet Oasis'. Give yourself a treat, and get a copy of 'Sweet Oasis'.

TOUR DATE

Sat. Nov. 18th LONDON, RAINBOW

(All proceeds of this concert in aid of GREENPEACE - SAVE THE WHALES FUND)



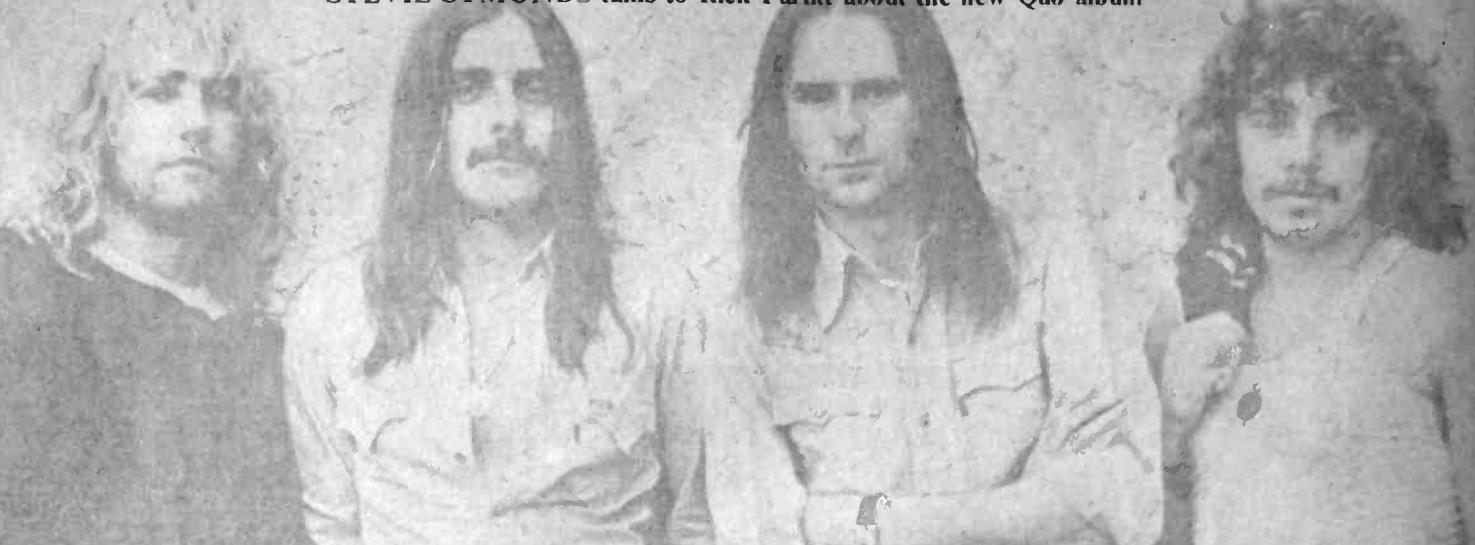
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BARBARA DICKSON 'SWEET OASIS' CBS 83198
Single: 'City To City'

HOLLYWOOD BOOGIE LON

SYLVIE SYMONDS talks to Rick Parfitt about the new Quo album



LOUNGING among the stone statues on an artificially-lawned Beverley Hilton patio, Rick Parfitt is slowly turning the colour of his rose-pink trunks and convincing this journalist that the new album is nothing short of "bloody wonderful" and that Quo fans will be delirious about its appearance.

"No critic, no matter how powerful he may think he is, can stop Quo now!" he brags.

"It's a great album," he goes on. "I honestly think it's better than 'Rocking All Over The World', which I thought was a great album. This one tops it, I think, by 50% again. It's by far the best we've ever turned out."

Credit for its excellence must go, in part to producer Pip Williams, who joined them on their last album and left them very much impressed.

"We're not the easiest blokes to work with at times — I mean, we've been together a long time and we know just what we want to do in the studio. If someone else comes in and tells us, 'you should be doing this or that' — well, we've never been dictated to. Pip came in and played it very cool, just threw in a few ideas and we all went, 'Yeah!' And we did it. On the last album he was getting to know us; on this one he knew us and what we wanted, and it really worked."

"He pulled a lot of things out of the band that really needed to be pulled out over the last few years; it's very refreshing. The sound is typically Quo — only better produced. The album is along the lines of 'Piledriver' but with better production and a better standard of playing. It's a hard album, except for a couple of things."

"Being tax exiles — Parfitt's base is Germany — Quo recorded the album in Holland, in an amazing little studio in Hilversum decked out with pinball machines and "all that sort of crap you need when you're doing an album" as well as the more expected necessities of good crew and computer mixes.

It was the quickest album they've ever made.

"We spent three weeks putting down the backing tracks, another couple of weeks doing the vocals, then it took about a week to mix it. I think 'Blue For You' (1978) took six or seven months, so we've cut it down to a number of weeks now. It's much better doing it that way — lie in there and chuck it down. We were totally unrehearsed when we went in. We rehearsed in the studio, and as soon as it just started to come together we started taping. Because if you're not careful you can go on too long and go right over the top."

"We were getting it on the eighth or ninth take, unlike before where we'd gone on to 30, 32 takes just for a backing track. We've done a fair amount of overdubbing on this album, but not really that much — we didn't go on putting things on all day, everybody sitting there saying, 'aah, we could put a bongo drum here or a whatever there'. You've got to draw the line. Like, I think it's sounding good to my ears now and I'm getting off on it, so why add any more? But it's easy to do that and O.D. The fact that we didn't was mainly down to Pip's guidance."

There's only one song on the album that Parfitt doesn't get off on but he's not naming names. One assumes it's not among the two-and-a-third tracks he admits to penning. But there are another four numbers which really freak him out. Even so, it seems highly likely the album will follow 'Rocking All Over The World' to the top of the charts.

"It's got a fabulous atmosphere", claims Parfitt. "It's happy; it's a funny album. We had a lot of laughs making it. Stupid jokes kept coming out. I'd be singing away and somebody would just break up and the whole thing falls apart. I think because of this atmosphere this album has, for me, a really powerful vibe about it. You can hear everybody feeling good on it. I know it's a f***** good album."

What Parfitt and the rest of the band don't know, though, is whether this is going to be the album to break them in the States. They've had surprisingly little chart success here, which is odd when you consider the deference and devotion with which hard rock fans treat their bands over here. They haven't played here in over three years, and haven't had a hit record since 1969. The problem it seems has basically been one of promotion; or lack of it.

While I'm talking to Rick, the band's manager Colin Johnson is on his way over to find a sympathetic record label to sign them to; before it's been pretty much a case of slinging a record out and seeing how it does, he reckons.

"We'd like to break here", says Rick. "I know that the Quo is good enough. The band, what it plays and how it performs is comparable to any rock band in the world. If we broke here it would sew up the whole world. But nobody in the band is paranoid about breaking the States. If we do, great, we'll all be millionaires; and if we don't we'll just live comfortably!"

Status Quo have no plans to tour the States — unless, of course, their next record is a hit. Their last visit, reckons Parfitt, was a mistake. They spent two months, not nearly long enough, playing very small places.

"All those crummy little

shit-holes were really difficult. It brought us down mentally, so we went home and said that's it, we're not going back unless we can do some bigger places."

He says they've got nothing against supporting another band out here — "there certainly aren't any ego trippers in Quo"; for one thing they'd probably blow the headliners off stage. But they do not have happy memories of playing support to a band, which shall remain nameless, on these shores. It was the first — and last — time a band pulled the plugs on Status Quo.

"That was a gross insult", says Parfitt, "a total kick up the arse. We've never done that to any other band, turn out the lights and pull out the plugs halfway through a song. It's the lowest of the low."

But they do feel some sympathy for American ears that have been tortured far too long by "soft plissy old stuff" that goes by the name of music, "which is okay if you get off on it, but I don't".

"Rock and roll is the heavyweight champion of the world as far as music is concerned. If you really want to let go you go to a rock concert, and there'll never be anything to substitute that in my mind. That's why we go on playing."

And they have no intention of either changing or giving up.

"Initially we enjoy playing the music, and if you've got something

good like we have going, why give it up? We won't try and change the format. We know that it's exciting, and we know how to do what we're doing really well now, so there'd be no point in changing it — I think if we tried, we'd lose ourselves musically and just go to pieces."

But they did make one change, I remind him, from the lightweight psychedelic pop of the 'Matchless Men' days to the hard-rock boogie band, darlings of the denim mob in the early seventies that kept on putting out hit records despite having all the odds stacked against them. "Good point," he concedes, "but we changed to what we are now because we weren't ourselves then, but that's where the changing stops."

What the man is saying is that they've made their mark, they ain't going to change, none of them are planning solo trips and breaking up is hard to do. "We honestly haven't had enough yet — there's still a lot to do. The thought (of solo ventures) has crossed our minds, but we don't want to detract from Quo. When Status Quo eventually does come to an end, which it must do one day, then we might do something else, but not at the moment. I think if we split up a lot of people would be very very pleased off about it — our audiences are very devoted people — but not the music press. They'd all jump for bloody joy! They can't understand how we've kept going this long."

Seeing as they have such a devoted bunch of fans, I wonder why they haven't got into making films and soundtrack albums and the whole lucrative cinema thing that seems to have taken over the States lately.

"Funny you should say that", says Rick. "We were due to make a film last month called 'Rock On', which was a full-length feature film of bands — there was Elton John, Zeppelin, Floyd, I think Queen and a few others — we were all going to play in different locations around the world. We were going to play on the top of Ayra rock in the middle of the Alice Springs Desert in Australia — it turns glowing red in the evening and looks like a meteorite. But the budget of the film went up, like everything else in England, from 16 to \$8 million and they couldn't raise the money to do it. But hopefully it will come off in the future. I'd love to be a film star, but I doubt if I ever will be." You mean, you've never been offered a starring role in anything? "Well it was, but I can't really mention it — it's funny — oh alright, I was offered a part in 'Long Silk Stockings'. But I decided not to take it. Being a stocking freak I was very tempted, but I had to pay them to do it! Seriously, I don't know if we were asked (to do a film) we'd probably do one."

Would it be the first remake of 'Born To Boogie'? Rick's not saying. So there's no telling.



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Produced by Sandy Pearson

SINGLES

Reviewed by **CHRIS WESTWOOD**

SINGLE OF THE WEEK

THE FALL: 'It's The New Thing' (Step Forward). Being the new thing themselves, The Fall have opted to put down the obvious trend/chic factor so prominent in rock and roll circles, aiming cut-throat blades at the press:

"They broke the backs of the real bands/A million closed minds/We fought the 'old clan'/You fought the average man/The worst died because of you/Along with some others too."

But there's also an admirable tongue-in-cheek element, like when they spout "We are men/We have big toes."

It rocks, plunders, amuses, startles with its musical incongruities, brings out laughter and sweat simultaneously. And the B-side, 'Various Times' with a past, present and future composite, is wasted and disturbing, lyrically savage but not always decipherable. The Fall are no chic, they are the real thing. And this here disc is very fine indeed, I tell you.

ROBERT RENTAL: 'Paralysis' (Regular). A moody, do-it-yourself elektronik record, derivative of Can, maybe, but standing well on its own feet as an intense, buzzy, hypnotic, monotone-drone goody. An interesting item, if that doesn't sound too trite a prospect, especially given the almost home-demo circumstances of its conception.

ALTERNATIVE TV: 'Life' (Deptford Fun City). ATV cut some really first grade rock 'n' roll back then, but have since moved to vaguer terrain. This, then, is old and nowadays non-representative, but still deserving this final, official release. Backed up by 'Love Lies Limp', 'Life' is pure nostalgia, but welcome all the same. The sleeve notes: "Alex and I parted company before we could re-record it with the full string accompaniment that it so fully deserves. RIP." — Mark Perry. 'Life' is a cruising rocker with commerial overtones (care of Alex), while 'LLL' is laid back, almost reggae-esque leanings offsetting naughty lyrics (snigger). A lovely little artefact.

GANG OF FOUR: 'Damaged Goods' (Fast). "Your kiss so sweet/Your sweat so sour/Sometimes I'm thinking that I love you/But I know it's only trust." They set the Electric Ballroom on fire the other week with a mode of unorthodox avant-rock 'n' roll. This, after seeing them once, sounds legitimate. Shabby, uncomfortable music to be played loud and absorbed. It lasts.

VERMILION: 'Angry Young Women' (Illegal). Having met Vermillion briefly on a handful of occasions, I can confirm that she's an uncouth, down-the-line, careless, American cycle-slut, a beautiful character with a heart of blemished gold. Recorded with her (then) band, Dick Envy, 'Angry Young Women' and its co-stars, 'Nymphomania' and 'Wild Boys', this is an angry young woman who deserves to be a star. A record with character BY a character: you'll probably hate it... I love it.

FRAG VEC: 'EP' (Spec). A little gem which sounds off-puttingly shallow at first, but which — with repeated plays — reveals itself to be a solid, useful record, the work of a fine band. Frag Vec have carved an almost-unique instrumental sound for

Giving the little ones a chance

themselves, laying out jerky, cold, stumbling riffs and phrases, then topping 'em off with the tonisls of a very adept young female-vocalist (come to my arms, you little bighter, you). Four songs, all spicily delivered, and dressed in a great pie-sleeve (which the band themselves designed), and on their own label. Coolest disc of the week (apart from The Fall's).

CLIFF RICHARD AND THE DRIFTERS: 'Schoolboy Crush', 'Livin' Lovin' Doll', 'Living Doll', 'Mean Streak', 'High Class Baby'. All (EMI).

CLIFF RICHARD AND THE SHADOWS: 'Travelin' Light' (EMI). An avalanche of re-issues which will, I'm sure, be given an open-armed welcome by old converts and collectors alike. Nostalgia don't do nuthin' for yours truly, but it's good to have 'Move It' nestling on the B-side of the otherwise insipid 'Schoolboy Crush'.

IKE AND TINA TURNER: 'Nutbush City Limits' (United Artists). Another 'classic' re-issue, but this time on an ominously wasted 12-inch slab of vinyl. 'Nutbush' still sounds good five years on, while the flip, 'Help Him', is similarly excellent. Could well score a chart-slot again, what with the gimmicks and all.

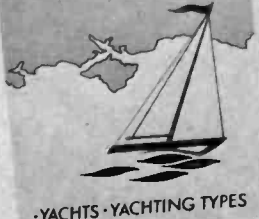
LINDA RONSTADT: 'Back In The USA' (Asylum). I'm glad you're glad you're living in the USA, Linda, 'cos I figure that's the best way of keeping you and your gutless, soulless, empty, rock and roll away from me and my sensitive orifices.

CABARET VOLTAIRE: 'Headkick EP' (Rough Trade). And the three mislabeled; old CV material finally out of the way, this EP is fluid, mesmerising, experimental sound track. The pressing is duff, but the record is worth the booty, no trouble. No compromise musick from three nice guys who deserve attention and exposure but don't particularly want or need it.

THE PLEASERS: 'A Girl I Know' (Arista). Ho Ho. The Pleasers have written a number which reeks of — and could easily win — the Euro-song contest. Yup, it really is that bad.

THE MOTORS: 'Today' (Virgin). Old Motors never burn out: they just sprout Jeff Lynn-fixations.

SPIZZ OIL: '6,000 Crazy' (Rough Trade). Spizz and co were dreadful at Hammersmith the other night, and sounded like they'd rehearsed it that way. Fortunately, the single is something else: snotty, incompetent, guitar overlaid with Spizz's dumb-duck vocals and occasional kazoo, it almost rocks on occasions, but basically it just totters along causing a certain degree of



amusement. A good record to have around, kind of.

YACHTS: 'Yachting Types' (Radar). If I wasn't such a wisened scholar I'd swear With-the-Yachting-Types chorus was in fact "We're the arty types". Maybe a shade Ultravoxian, but a generally listenable little poppy '45 with an infectious keyboard line. Art-flash without the flash.

THE ADVERTS: 'Television's Over' (RCA). I really used to like The Adverts, y'know, but this sounds tired, calculated, formulaised. The production tarts the song up into something it ain't (lightweight punky-psychedelia) and it can't, honestly, be recommended at all.

ALICE COOPER: 'How You Gonna See Me Now' (Warner Bros). To think that the Coop was once my very own hero Yeeuch! This record stinks, s-t-i-n-k-s with a vengeance. Stinks from The Eagles' footprints, stinks bland-out, stinks of a once-great front man turned Hollywood

puppet. Now get this dreck outta my sight.

JONATHAN RICHMAN AND THE MODERN LOVERS: 'Buzz Buzz Buzz' (Beserkley). Aw-fully sorry chaps, but this record confirms one's greatest fears: that the once-phenomenal Richman is now reduced to a child-Baboon moron, drawing up all kinds of lyrical nonsense in the vain hope that someone — somewhere — might discover some 'hidden meaning' or some such bloated form of pretentiousness. If this hasn't one — and I don't think it has — it really is an unnecessary waste, not only of vinyl but also of Richman's undeniable 'gift' (remember his 'gift'?). He ought to think seriously about where he's headed before he chokes on his own br-key-dom.

SOME CHICKEN: 'Arabian Daze' (Raw). And from a turkey to Some Chicken. This is an unspectacular, restrained number from a band whose numero uno waxing was a vicious, brash, punk plod (wonderful, too). This one, and its other half, 'Number Seven', make for compulsive listening of a more adventurous variety. Another good 'un... take it from he-who-knows (me).

REZILLOS: 'Destination Venus' (Sire). Crazee little up-fronter from the world's most lovable cartoon-characters and Scotland's second-best band. Hooky AND rough enough to bridge the whole punk/pop market. A chart contender, surely, and deservedly so (cor!).

THE STOPOUTS: 'Strange Thoughts' (Skeleton). I love home-made records, especially ones as good as this: two contrasting sides of 'The Stopouts' are revealed here... the deceptively melodic 'A' side, and the bracing power of 'Just For You And Me'. Great mouth-harp sound.

THE DICKIES: 'Give It Back' (A&M). Pointless.

M: 'Moderne Man' (MCA). And we finish on a near-high-folks (wake up, nards). This single is also Ultravox-tinged, with a "different", inspiring, use of electronics and more-than-a-little zeal. The B-side is dismal, but don't let that put you off. Finished. Ahem. Thank you (sound of door shutting).

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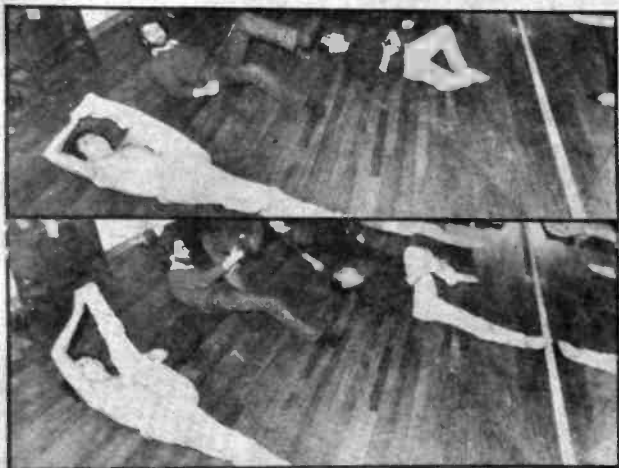
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THE BEST FROM PICKWICK, CAMDEN, HALLMARK, MARBLE ARCH, CONTOUR, DISNEYLAND.

ROBIN SMITH goes down with Britain's top dance troupe, Hot Gossip



'N' SWEET



Robin, (the bearded one), get on with it and stop looking at the body

PANT, GASP, wheeze. Oh my aching limbs.

I'm down on the floor with Hot Gossip. There's a pain shooting up my left leg and I think I'm in danger of ripping my scrotum in two. Around me, the bright young things stretch supple limbs with consummate ease. I look out of the corner of my eye and see a pair of pert buttocks wobbling enticingly. They belong to a lissome young lady who drops to the floor, legs splayed.

I've been down here for two minutes, but already my head's pounding and I'm red in the face. Choreographer Arlene Phillips insists that I "do a little more." She reminds me of a temptress in a black cat suit, wielding a whip — but that's another fantasy.

At last I'm allowed to stagger up breathlessly, but nobody else is even sweating. That's just the start of a routine for Hot Gossip. Before dance rehearsals they limber up their bodies into physical perfection. Me? I'll remain a seven stone clumsy weakling.

Thanks to Mrs Whitehouse and the press, millions tuned into the Kenny Everett show to watch Hot Gossip cavort and strut. Before meeting them, you prime yourself to expect Monroe-esque sex kittens, fondling your leg and stroking your chest. You'd probably expect the boys to be a bunch of hisping gays. But in the studio they're skilful work persons doing a routine over and over again until they get it right. Stage glory means strenuous exercise beforehand.

In the beginning, nobody really wanted to know about Hot Gossip.

They worked doing charity shows and took odd jobs like taxi driving to keep body and soul together. The troupe was Arlene's brainchild. Tired of watching talented students pass through her hands, she decided to form her own group and take them out on the road.

One of their first major appearances was on the David Essex show, but widespread recognition was still a long way off.

"I could imagine people throwing our pictures into waste bins," says Arlene. "They weren't your normal shots of dancers in twee positions — we showed ourselves intertwined. Dancing is a very close method of expression, we never get embarrassed about it."

"I was in Greece doing a job with Elliott Gould when I heard the Everett show was interested in us. They thought we would fit in with the unconventional atmosphere of the series."

"It's like a holy and fantasy being down and out for so long and then winning through. I've known many of my dancers for years. We have a close relationship. We do have some arguments, I come close to hitting a boy once. But afterwards we cuddled and made up."

"When I hear a record I can visualise how it should be performed in my mind. I can see in my mind's eye the sets and costumes, the ideas are quite spontaneous. I'll show Gossip the steps and they follow."

It's those steps that started the feverish debate that Hot Gossip were too sexy for television. Mary

Whitehouse complained, while city gents and schoolboys rushed home to sweat in front of television screens.

"We were quite amazed when people complained," continues Arlene. "Many of the steps we use are standard movements."

She demonstrates one by stretching and arching her back like a cat. I'm invited to try myself, but I just look like an ageing Tom with a broken spine.

"It is beautiful that the human body can perform in this way," says Arlene. "It's erotic, then fine. I think some people are too shy to admit they like supple movements."

"One interviewer asked if we'd deliberately set up a picture of a girl crouching down with her legs splayed. Some people think we had that shot taken for erotic effect but the girl's position is a ballet movement called a pile."

Maybe, but I haven't seen that many ballet dancers wearing schoolgirl uniforms when they perform. I'm sure takings at the Royal Ballet would double if they did. I ask Arlene to defend the accusation that Hot Gossip are little more than bump 'n' grind semi-strippers.

"No, it's nothing like that. Strippers don't dance in the accepted sense. They move in what they call a suggestive way and take their clothes off. A strip routine soon gets very boring because in many cases there is no style or grace."

Hot Gossip's most famous routine, involving a naughty French maid and other eroticism, was worked out three years ago. "We were poor in those days, but

I wanted some really memorable costumes," says Arlene. "One of our dancers called Roy had a friend who owned sex shops and most of the gear came from there. I also knew somebody who was in exotic lingerie, so they were able to help. I remember going to a shop that supplied genuine maid's uniforms and buying the fancy frills."

Frankly, Hot Gossip make Legs and Co look like a bunch of nuns on a Sunday outing.

"I don't think their personalities came through enough," says Arlene avoiding a full frontal attack. "We work as a team but at the same time we're a group of individuals displaying individual characteristics. Legs And Co are anonymous, they don't shine enough."

Arlene wants Hot Gossip to get into singing as well as dancing and they've released a single — "I Lost My Heart To A Starship Trooper". The vocals are fronted by 18 year old Sarah Brightman, the daughter of a singing father and dancing mother. I can't say I was impressed by Gossip's first vinyl foray, but Sarah says it's already sold 16,000.

Sarah's slim and wide mouthed in English rose with preraphaelite tumbling black hair — not unlike Kate Bush.

"I realised I could sing at the age of nine," she says. "I write the songs myself and I'll be doing an album. I can write anything."

Sarah's slim and wide mouthed, an English rose with pre-Raphaelite tumbling black hair — not unlike

"I really can't see what all the fuss is about. All our movements are natural, we are not contrived.

It's fun, good simple fun. "When you dance it's the ultimate fantasy. So many people are discovering the pleasure of movement these days. I'm sure this is going to go down as the century of dancing. There's such a good flow and energy in dance records today. There's a tremendous upsurge in the beat."

Roy Gayle didn't start dancing until he was 20. He was originally studying law, but one day something clicked and he found himself heading for dancing lessons. He's appeared in "A Chorus Line" and "Billy".

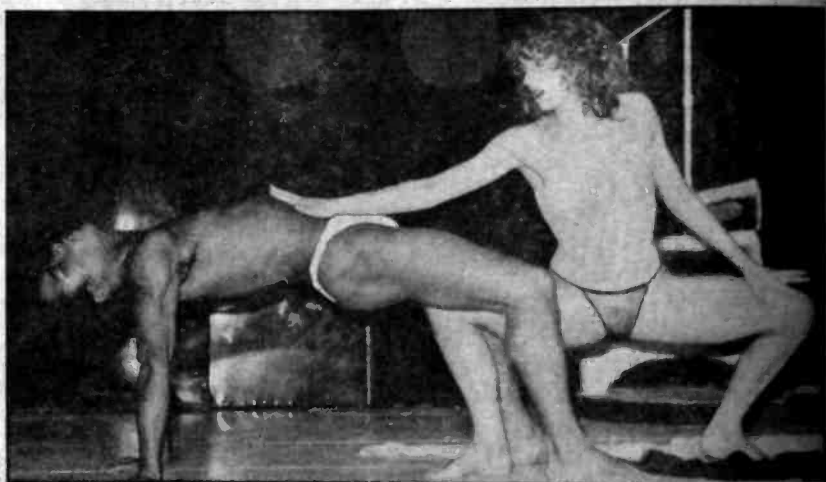
"All through my life I suppose I've had this fantasy about dancing. It brings you out of yourself so much. Dancing is the great leveller. It doesn't matter from what background you come, everybody can be a star on the dance floor. I think that's probably a lot of the appeal of disco. You haven't got to pick up a guitar or beat a drum to prove yourself — it's just you and your body."

"I don't think I've ever been called a poof or a faggot. That probably happens more in ballet circles, but dancing is not a stimp wristed profession — you have to be extremely fit."

"We love dancing so much that we go to discos even when work is over," chirps in Sarah. "To see a group of people moving on the floor is a great experience."

What about the insane looking Travolta. How do they hate him at the same time it's very effective. He's influenced a whole generation."

"Fine. Now how would you like me?"
Stony silence.



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IN A DOLL'S HOUSE

CHRIS WESTWOOD dresses Doll By Doll up



DOLL BY DOLL: this is them

'all my friends were waiting in a room at the motel just to wish me luck on the day I entered hell. I had just come back from talking down the phone the order was: 'search and destroy the old man's home'.

ONCE UPON a time, a guy called e. e. cummings invented — or discovered — poetry without capital letters. The tack has been adopted and utilised by Jackie Leven and Doll by Doll, whose song-writing, stunningly, manages to be blistering / passionate without ever giving clues as to the subject matter. Emotive, powerful, original, clichéd terms are all I have to offer.

Doll By Doll lie centrally on a strict axis, one which divides the fifties from the eighties. From Cochran and Holly, through the Velvet Underground, and into something futuristic, something pure, something...

A new 'project' in the UK, Automatic Records, brainchild of one Nick Mobbs, has claimed Doll By Doll as its first baby, and given them the freedom to get right in there and construct an album: as I write, Jackie Leven (guitar/vocal), David McIntosh (drums), Robin Spreafico (bass) and Jo Shaw (guitar) go to work on the very thing.

A recent ice-breaking interview with the band took place at their Malda Vale squat/home, just off the Warwick Avenue tube. Only Jo and Dave were present, unless you count the two cats which have taken up residence of late, and with a smoke, a bottle of plonk, a tape recorder, 'things' started rolling. First half of the interview took place in Jo's basement pad, the second in Dave's room upstairs (which is a loooong way up, I tell you).

First points outta the way first. The band have, elsewhere, been strongly connected with a small, London-based charity, name of The Philadelphia Association, which, as Jo explains, "sounded like a really good organisation. It has some houses where people can go for group therapy when they're freakin' out."

Dave: "It's not a big thing. They haven't got a lot of money, and

they haven't got any backing. They're sort of outlawed in a way, 'cos R. D. Laing (a man with a healthy interest in the organisation) is frowned on by the profession. Basically, when people have a nervous breakdown they don't need sticking in a home and filling up with drugs. R. D. Laing... he's a psychologist basically, I suppose. He does it without the drugs."

Doll By Doll have already pumped some booty into the organisation from a series of 'benefit' gigs; they shall continue to do so. Also, a slice from the Automatic Records advance has been forwarded, though Jo and Dave stress that the band's connection with Philadelphia has already been blown out of proportion elsewhere.

The influence of the French prophet, seer and sage, Artaud, has also been over-emphasised, they say.

The man, runs the story, was controversially forthright about society in his playwright / actor outpourings, and was subsequently subjected to a nine-year stop in an asylum and a programme of ECT treatment.

Simply, Jo points out that "he's someone who's inspired Jackie in various ways. Jackie's communicated the relevant bits of information to us... and what we know about the guy we like."

Next, a mass exodus to Dave's room, where a copy of 'Berlin' is slipped on and the conversation is intermittently spiced with the bloop of fire engine sirens from the street.

In the past, Jo had worked in New York on a General Johnson single and spent some time working out in clubs in Hamburg. Jackie had gained some experience playing solo; he also recorded an album some time back, an album (get THIS, ellitists) which is currently only available in Spain, so I'm told.

Dave: "About two-and-a-half years ago, I was in another band in Dorset. Jackie was there as well. He always wanted to get a band together and we all knew each other, but we never got to the gigging stage."

Things happened. The band split. Dave, who couldn't handle the thought of playing in another band

people aren't exploiting. People are, like, scared of doing dramatic stops, or doing something really subtle, then moving on to something else."

Musically, the emotions, the godawmighty POWER that's generated up there

transcends mere description. One really has to be there... to be part of it. And the strange thing about the 'songs' is the way they are — ah — emotionally effective, biting, stimulating... and still lyrically ambiguous.

Jo: "We go through quite a spectrum of emotions, I think. They're... ahm... inward looking songs."

Dave: "The songs reflect the experiences we've all been through, in a way."

They herald the idea that the germ of an idea, a moment's inspiration, is more valid and useful than a pre-ordained 'topic'.

Jo talks: "Most of the things I've written, I've sort of looked at a song the next day, and it's made me think 'Oh yeah, Right! That's what it's about'. It's almost like predicting the future. It's a nice feeling when you can get that flow. Usually, the better songs — the ones we really feel — are just pulled out like that, really quickly."

Dave: "Writing a song is just

at the time, went abroad for a year-and-a-half. He returned, joined forces with Jo and Jackie, enter Robin... result? Doll By Doll.

That was one year ago. Since then gigs have just about nudged the hundred-mark. They've completed a short tour, taking up alternate support to John Otway and Ultravox, and next up is a late November / early December slot with the jerky plastic dispensable Devo, culminating in two nights at the Hammersmith Odeon. Be there.

Live, Doll By Doll will provoke a full gamut of reactions from their audiences: they flow, drift, stop, start, cut to the quick. Reactions vary.

Jo: "Well, we go there on the night, we play the songs, and we try to express them as clearly as possible. Then what happens on that particular night is down to the audience as much as it's down to us. We're very aware of the audience."

Dave: "When we play we have an experience every time as well, y'know. When we go on stage it's like walking a tightrope every time. It never feels totally relaxed. Every time... we're just taking a chance and we've got to pull it off, and we usually do. But there's times it's really right on the edge."

Jo: "I think there's a lot of things

crystallising an idea in a moment in time, when you can think about it and it makes sense as a whole."

'the rich man loves the shadow the poor man loves the sun the rich have lost forever what the poor have won, I had a vision of Jesus he said he was my friend he kissed me once in my garden gave me love that has no end.'

Someone once said "You're a religious band, aren't you?"...

'goodbye to the highland rain goodbye to the young man's dream some say that the wind is green when the lone wolf is on the prowl that's the colour of his breath when you hear him howl, bashed heart and brain of red smashed doors and your knuckles bled some say that all hope has fled when the lone wolf makes his stand his innocence will freeze the hunter's hand.'

Influences are drawn from across the whole board. From definitive fifties rock 'n' roll, from the Doors, from numerous and infinite fields...

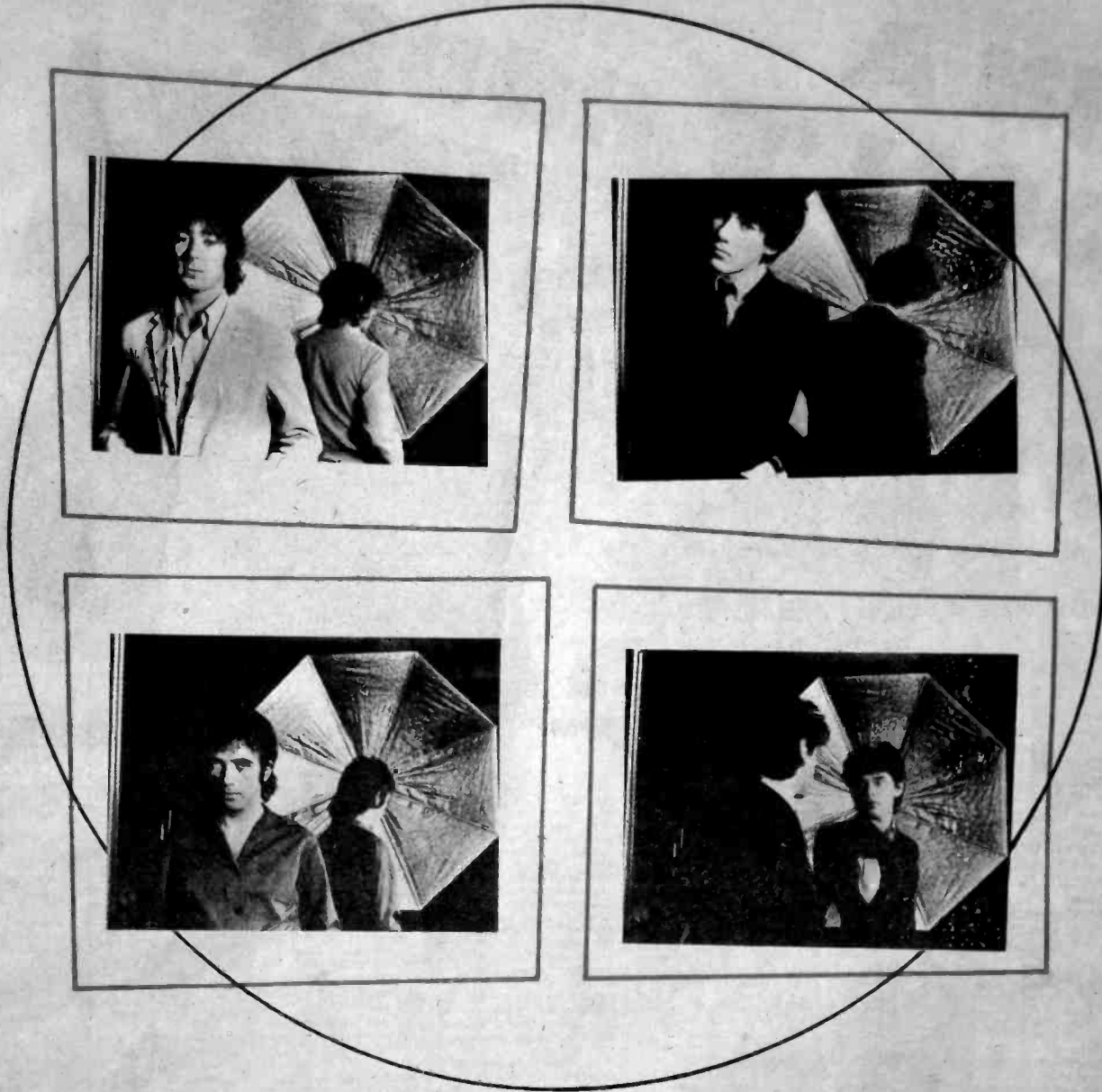
Jo: "I really like other people's writing, and I like everything I hear. (Pause). Which is pretty crazy, really. I like going down to the jukebox," he points in the direction of the nearest pub, "and listening to... Irish country and western or whatever."

In absorbing these influences (musical / poetical), Doll By Doll have emerged with something unique. While punk suffocates in its final death throes as a twisted, plasticised, commercialised business, Doll By Doll have been able to shrug off the fashion conscious death-drug threat, draw breath, and carve out a sound that is pure '78/'79 and more. There is a consciousness and awareness here which is binding, real and rare. There is a sensibility and maturity which is the germ of all great bands. Jackie Leven, Dave McIntosh, Robin Spreafico, Jo Shaw: you deserve a piece of this decade.

'I know they say love is blind but if your heart was touching, mine I'll give you something that you can't ignore I'll give you something you've been searching for, a plastic baby floating down the old canal two drunken playboys trying hard to be pals some kind of celebration for drawing blood from a stump when the stripshow was over...'



this isn't, but they use it as a publicity shot.



PROMISES - ~~BUZZCOCKS~~ - LIPSTICK



NEW SINGLE - UP36471

OFF CENTRE

Edited by TIM LOTT



HE LOOKED, HE SAW, HE SUCKS



"THE BOY LOOKED AT JOHNNY": THE OBITUARY OF ROCK 'N' ROLL — Julie Burchill and Tony Parsons (Pluto Press £1.25)

THE glossy back flap of this precisely calculated little comic informs us that this book blows the lid off of rock 'n' roll for the first and last time. And in a way it does, but only because the hypocrisy of this book is symptomatic of the industry as a whole.

Burchill and Parsons who say "no trips to America, no free lunches, no payola, no nothing" — pause for a brief guffaw but more of that later — are occasional staff writers for the New Musical Express, a decent music paper that is still habitually marred by its adherence to the "controversial" approach to music journalism.

This approach involves taking a negative approach to critique for its own sake, often — or invariably in the case of Ms Burchill — at the expense of any sort of honesty.

The advantage of the controversial approach is that it reads well. It is terribly easy to be droll when you're ripping someone to shreds. It is also fatuous and irritating, and made all the more so by all the dim readers who swallow it whole as "commitment".

This book takes the NME approach to journalism to its logical conclusion. In order to calculate "readability" it tears a strip off just about every rock 'n' roll artist / band that has emerged over the last couple of years.

Thus The Ramones are "wretched" (peculiar, I swear). I remember J. Burchill writing what amounted to a love letter

to them not so long ago), the Clash are "redolent of a bunch of buskers playing Spanish guitars in an expensive account trattoria", the Jam are "overstretched, tuneless and bitter" and the Talking Heads, we learn, have had their brains rotted.

And so the casualty list goes on — Television, Lou Reed, Iggy, The Stranglers. About the only escapees are Tom Robinson (suitably left wing to suit Parsons) Poly Styrene (suitably asexual to appeal to Burchill), & Joan Jett (God knows).

The roots of Parsons' and Burchill's disaffection is in posturing, Willy De Ville playing at tough guys, Richard Hell indulging his affected Nihilism, Joe Strummer

It is merely what Parsons and Burchill suppose the gossip of the last couple of years decorated tediously with their "aren't we shocking?" politico-socio principles.

Thus, in the chapter on drugs, speed (amphetamine sulphate) gets the Parsons Burchill seal of approval because it is cheap. It is what they describe as a "proletarian" drug.

But of course, it is not enough for a drug to be cheap. It must be free of any taint from the dreaded hippies. Thus LSD, perhaps the most psychologically important chemical ever invented (check Aldous Huxley's 'Heaven And Hell' and 'The Doors Of Perception') is for "cosmic cretins". Their

John Beverley, but John Ritchie. The Good Rats are not an American punk group, but a bunch of old hippies that have been knocking around since the sixties.

The book is not only ideologically pedantic but pretty humourless, unless you find the crass stylistic devices used funny. The NME trendy cliché of paraphrasing song quotes into something meant to be acerbic is faintly pathetic. Thus:

Even the Beach Boys had a maharishi ('He's my Little Deuce Guru, you don't know what I got!'). This is an NME 'star' writer?

Perhaps the only humorous thing about the book is the back cover, where the publishers drone on about the dynamic duo being "the only unbiased rock writers in the world", no free lunches and all that.

When I went on the road with Tony Parsons' recently, the press officer had to give him a lecture on gastronomic and alcoholic self-restraint, following his Bacchanalian excesses on a previous trip.

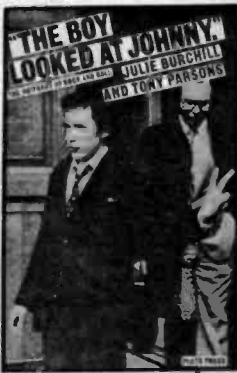
Tony Parsons has just returned from an all expenses paid trip to America to see Bruce Springsteen (who, incidentally, isn't mentioned in the book, presumably because it doesn't fit in with their fatalistic brief).

And if I haven't got any dirt on Julie Burchill it's because in the last 300 gigs I've been to, I haven't seen her at one. Tony has done slightly better — I've seen him at one.

If the music industry is comprised of leeches, as Parsons and Burchill are loudly proclaiming, they, if this book is successful — which is likely enough considering their patronage by that proletarian organ the 'Sunday Times' — are about to become two of the more well fed.

I am sure they would be aghest at such a terrible fate, and I hope that his review will help them in some small way to relieve them of such a burden.

In case I haven't made it clear, this book quite categorically, sucks.



dressing up like a political stormtrooper when all he ever wanted to be was a pop star, etc, etc.

And yet that is the trap that this book — deliberately — falls into. It is calculated, just as punk bandwagoneers were calculated to gain attention by virtue of being vaguely offensive and at the expense of any intelligence, save a certain financial acumen.

'The Boy Looked At Johnny', then, is an attempt to write a "Hollywood Babylon" of rock 'n' roll, though it is even less believable than Kenneth Anger's dirt-digging classic.

class bitterness has even damaged their grasp of accuracy. Cocaine, they carefully mention, rots the nostrils. It also produces "gruesome hallucinations, paranoid delusions... and brain paralysis". This is untrue.

They conveniently ignore the fact that sulphate does your nasal tubes a great deal more damage than coke and that it also damages your heart.

But that's OK, of course, because it's a working class drug, me old cock sparrer.

The book is further reduced in credibility by several silly errors. Sid Vicious' real name is not



Colin Wilde with Bolan suit.

Bolan's trousers: at last the truth

MY 'EXPOSE' two weeks ago on Marc Bolan's trousers has caused furore in the never-diminishing world on Bolanmanes.

You will recall that I reprinted a letter from one John A. Bolanoid from Nottingham, who claimed that the organisers of a Marc Bolan party — identified only by the Christian names Kim and Marilyn — had substituted a fake pair of Bolan trousers for a raffle prize and kept the originals themselves.

I can now state, in the light of evidence later received, that his is palpably untrue. It is thanks to the statement of London tailor Colin Wilde that I can clear the names of Kim and Marilyn, and put at rest the mind of Vince Lyte of SE11, who won the trousers.

Colin, who runs a shop in Newburgh Street W.1., was Marc Bolan's tailor right up until the singer's death. He produced most of the costumes for Bolan's TV series

and was a personal friend of the immortal elf.

After Vince Lyte rang me the day after the story was published, in a state of obvious anxiety, I advised him to get in touch with Mrs Feld, Marc's mum. But with an initiative born out of desperation he found Marc's tailor and showed him the trousers.

"I can confirm" says Mr Wilde, "that the trousers are definitely genuine. The material is very rare, and I haven't made another pair like this in purple since."

So a happy ending for everyone, except Mr Bolanoid of Nottingham who, I suppose, sent in the letter out of bitterness at not having won the trousers himself.

But even he can take consolation in the next best thing. Mr Wilde has all the patterns from Marc's stage clothes, and will make up new versions to order.

The correspondence on this bizarre affair is now closed.



ROY FISHER, English manager of the black punk band Pure Hell, rang me this week in a state of anxiety.

Roy is upset that Liverpool Eric's manager Roger Eagle has refused to book his band because he thinks "the record sucks" and that the leather clad punkaninnis are "a hype".

How ridiculous! Roy assures me that Pure Hell are not a hype at all, and have been performing with the same sort of image since 1974.

I await the arrival of a 1974 news clipping that will confirm Roy's obvious sincerity.

ALBUMS

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

HEAVY

TED NUGENT: 'Weekend Warriors' (Epic EPC 83038)

'WEEKEND Warriors' exhibits a much stronger live feeling than Ted Nugent has ever managed to achieve on a studio platter and, indeed, any reservations that I had held concerning his off-stage capabilities were swiftly dismissed when I heard the Motor City madman's latest release. Only a miracle would allow him to obtain the deadly aggression of the 'Double Live Gonzo!' album, but, as yet, this is the nearest he's reached in the studios and I suspect that he will have difficulty in getting any closer.

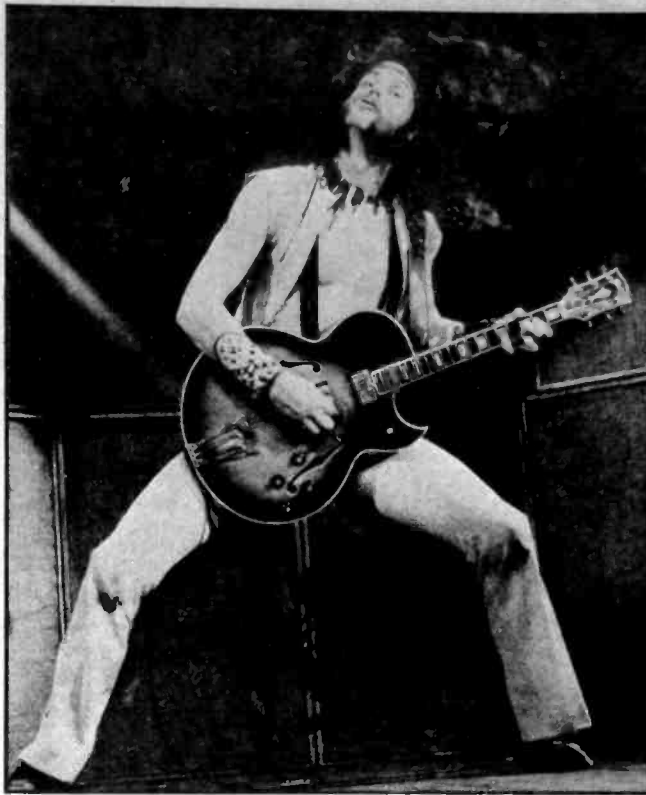
Although the material is standard Nugent, the overall sound is explosive and far more immediate than past efforts, such as 'Free For All' and 'Cat Scratch Fever'. Once more Ted has adopted a load, aim, fire technique and this time the bullets are for real and rarely miss their target.

'Need You Bad' is the first shot and is a rocker with violent axework and customary feedback, featuring two main outbursts of guitar. After the blues-like 'One Woman' comes

'I Got The Feeling' - a wild, frenzied number, which hurts and is meant to do so. 'Tightspots' is one of the weakest, but worthy of attention for its solo alone.

It is the closing track of the first side, 'Venom Soup', which causes the most damage, commencing with frightening feedback and slow guitar before erupting in thunderous fashion, getting louder and louder. Some of the most forceful guitar is seen on 'Smokescreen', which I'm sure will be one of his deadliest weapons in concert. The title track and 'Cruisin' depict the guitarist at his meanest; two short numbers with brief, snappy electric moments and heavy hints of his classic, 'Motor City Madhouse'. The grand finale is 'Name Your Poison' and here the full energy of a man, with the ire of a raging lion, is unleashed.

Nugent will always be at his liveliest on stage, or at least on a live recording, but it would surprise me if he ever scored a more direct hit in the studio than he has done with 'Weekend Warriors'. However it is hard to give him five star credit when one knows that his true strength lies elsewhere. ++++ 1/2 STEVE GETT.



TED NUGENT: Mad? Who's mad?

METAL

AEROSMITH: 'Live Bootleg' (S CBS 83183)

I HAD hoped that when the time came for Aerosmith to do a live album, it would establish them as one of the primary exponents of heavy metal on both sides of the Atlantic, but sadly 'Live Bootleg' receives a definite thumbs down.

Ironically, the reason for my high expectations had been due to hearing some excellent illegal recordings (but don't ask me where to get them!) and so it was quite unexpected when the Boston rockers failed with their own official product. The sound quality isn't especially good and the whole affair lacks atmosphere. Only the occasional cheer introduces the band, before Steven Tyler screams "I'm back!" during the opening bars of 'Back In The Saddle'. Throughout, the vocals are unattractive, leaving Tyler little to be proud of, except that he does manage to sound like Robert Plant on more than one occasion - but Plant at his first.

The material, on the first three

sides at least, is a satisfying selection for any Aerosmith fan, but I doubt whether too many devotees will be ecstatic about the execution - I certainly wasn't. Apparently Tyler once admitted that 'Dream On', their No 1 US single of a few years ago, is nowadays played out of necessity and it appears here in a very lifeless and mediocre manner. Side four of the album is absolutely terrible and disgraces the name of heavy metal.

After a tedious version of 'I Ain't Got You', which ain't got nothing on the Blue Oyster Cult rendition, featured on 'On Your Feet, Or On Your Knees', follows James Brown's 'Mother Popcorn', complete with guest sax player - a waste of six and a half minutes valuable vinyl space. 'Draw The Line' never comes to life and my faith in Aerosmith was only restored by a version of 'Train Kept A Rollin'; even this includes an embarrassing guitar solo of the chorus from 'Strangers In The Night'. Finally, firecrackers bring a noisy end to an altogether non plus LP. +++ STEVE GETT.

MADNESS

SCORPIONS: 'Tokyo Tapes' (RCA Japanese Import CL 28331)

RECORDED during the Scorpions' summer visit to the land of the rising sun, 'Tokyo Tapes' could well be Japan's biggest hit since Pearl Harbour, unless the Western world acts quickly by releasing what is, without a shadow of doubt, one of the finer HM products of 1978.

This German outfit have a considerable British cult following but are currently enjoying much Oriental success. With 'Tokyo Tapes', gone are the plentiful vocal overdubs and restrictions of a studio, and you're presented with the real Scorpions' sting - five Hanoverians on a course of metallic madness, providing well over an hour's entertaining hard rock along the way.

The proceedings begin to the sound of Nipponese chanting, which increases to fever pitch until the band hit the stage and kick off with several three minute rockers. Lead vocalist, Klaus Meine, plays the diplomatic role of German heavy rock ambassador by exchanging a few words with the audience. Doubtless, those at the Sun - Plaza - Hall took more delight in relishing the amazing talents of guitarist Ulrich Roth, whose screeching,

wailing axework is outstanding throughout the LP.

The material is culled from all five Scorpions' albums and even features a track from the early 'Lonesome Crow' platter. Of the four sides, I favour the second, which includes two eight minute classics. 'We'll Burn The Sky', a delicate balance of slow and fast passages is one, and the other is 'Fly To The Rainbow', written way back when UFO's Michael Schenker was in the group; his brother Rudolf is still the rhythm guitarist. This particular song has some lightning axe from Roth, where he produces 'bomb' noises, not dissimilar to those done by Franke Marino on stage. Mind you, I did catch sight of Ulrich at Mahogany Rush's last London concert.

Side three rocks with force, highlighted by 'He's A Woman - She's A Man' but there is also a three or four minute drum solo on 'Top Of The Bill' - still, such is life. After a couple of rock 'n' roll standards there are two encores and the whole event is brought to a close with a rousing version of 'Robot Man' from their 'In Trance' album.

The Japanese loved it! I love it and so will any decent law-abiding headbanger. ++++ STEVE GETT.



THE O'JAYS: 'So Full Of Love' (Philadelphia International PR 86066)

IF YOU'RE interested in this sort of soul, and not the Akron rubber variety, you'll already have the singles 'Brandy' and 'Use Ta Be My Girl' and I suppose you might as well forget the album. It's not too bad but nothing to write home about (nothing much to write here about either) and you have to try to forget those O'Jays / Tavares type dances for a start.

If you want a laugh, and even old sentimental me gets cynical sometimes, just listen to 'Cry Together' where the half-spoken dialogue goes something like, and I quote profusely: 'You know, me and my woman been going thru' a lot of changes lately, 'bout the last six months, it's been real hard to talk and a relationship ain't nothin' without communication, we lay looking at the ceiling the other night 'bout three in the morning and I said 'Baby, we can't go on like this' and I felt a tear run down my face, then we made lo-wo-hu-huh-ho-ho.'

I just don't get it, I mean I know I'm old fashioned, prim even, but honestly.

The album is almost moving into Isley Bros territory on 'Cry Together' and 'Take Me To The Stars' and there's now't wrong with that 'cept that those four are so wonderful anyway. The sound is lovely; especially on the Thom Bell-produced track.

O'Jays make great singles if you hear them a thousand times; if you don't you'll probably not notice them. Give it a

spin. Stick in the pin. It won't do the mono any harm. I'm off for me tea. + + + 1/2 JAMES PARADE



LENNY WHITE: 'Streamline' (Elektra K 52108)

LENNY WHITE, formerly with Return To Forever, isn't for my money the greatest drummer on earth. But he has managed to gather some good musicians around him, pull some good sounds and produce some solid music.

'Streamline' is his fourth album and includes a few old friends (like Nick Moroch on guitar and Don Blackman on this and that) and a surprise guest in Chaka Khan who vocalises through most of the struttin' hustlin' version of 'Lady Madonna'. Certainly there are moments of excitement such as the almost heavy-metal opening to '12 Bars From Mars', but overall the album lacks the sturdily drawn melodies of 'Astral Pirates' or the flurry of hundreds of ideas that came on 'Big City'.

For all their pitfalls, those concept albums did seem to make sense. Here there's not really much beyond 10 songs in random order - respectable enough, I guess, but you'll have heard most of it before. +++ SUSAN KLUTH



DIANA ROSS: 'Ross' (Motown STML 12093)

MS ROSS' "new" album is a clear case of resting on one's laurels, I'm afraid. I say new because some of the material is three years old and one song even goes back seven years. There are only six new songs here and neither they nor the old ones arrest you in the way that Diana Ross songs used to.

The album opens ominously with that thoroughly charmless piece of disco, 'Lovin', 'Livin' And Givin', which, when it appeared as a single a few months ago, I took to mark the end of Diana's creativity, at least on singles. I think she took disco as far as she could with 'Love Hangover'.

There are three new ballads which are a little more in the Ross tradition, delicate and smooth: 'Never Say I Don't Love You', 'Where Did We Go Wrong' and 'To Love'. 'Sorry Doesn't Always Make It Right', a minor hit from 1973, is almost countryish, with a harmonic accompaniment, and the 1971 track is an interestingly different version of 'Reach Out I'll Be There', much slowed-down and calmer.

Most of that little lot is on the credit side, but there are three throwaway uptempo songs that bring down the album as a whole. I'm being hyper-critical because we've come to expect so much more from Diana; she looks as though she may be sinking. +++ PAUL SEXTON



BILLY JOEL: '52nd Street' (CBS 83181)

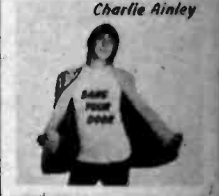
JOEL WITH the boxing gloves on, throwing

heavy punches and light taps. The cabaret kid heads back to the streets on yet another album encapsulating the sights, sounds and people of New York. He's treading Loose Concept Avenue again, but the ideas never become boring. Only more chapters in his already successful book.

'Big Shot' is a trade against some wheeler dealer strung out on coke man and driving around in a big limousine. The backing is like a battering ram, a taxi stammering at the lights before roaring off while Joel's voice hurls a stream of abuse out of the window.

Mmmmm... there's melancholia on 'Honesty'. Head almost in the gas oven, Joel whines and pleads before the lyrics change into unabashed hope. But the sun really breaks through the clouds with 'My Life' and its heavily embroidered intro. 'Zanzibar' is a glimpse through the smoke of a night club, with well spiced trumpet solos and knockabout backups. But the party has to come to an end with 'Stiletto' - another saga from Joel's Love Chronicles. Hate-filled lyrics about a real bitch of a Puerto Rican cutie taking her man for a ride. He's still in love with her and dumb enough to put up with it.

'Rosalinda's Eyes' is pretty pretty flowing tranquilly, about a fat bottomed senorita shuffling through life. And now for the well timed epic 'Until The Night' - with stops pulled out on the string section while Joel sings of unabashed love. It reminds me of similar productions by Meatloaf but the chorus is lip trembling. Joel clamps his cigarette firmly between his teeth on the title track before donning a dirty mac and shuffling on to further glories. +++ ROBIN SMITH



CHARLEY AINLEY: 'Bang Your Door' (EMI EMC3285)

WHO AND what is Charlie Ainley? Charlie is an ex pub-rocker, he is now a confusing but interesting talent. Categories are annoying but they are helpful. This album is a classy venture in gritty white soul. It is very Americanised, but it is not a second rate imitation. The title track shows off his highly original songwriting talent, with its excellent nagging hookline. Ainley does not restrict himself to one style, but verges from the sophisticated soul of 'Don't Need No Doctor' to the chummy singalong on 'Deed I Do'. It is an album of 'n'b variety which is held together by Ainley's strong emotional voice.

The band contribute the expected danceable hot rhythms, which never sound cliched.

It is an album which at first seemed somehow, lacking in something. What? I don't know. The more I play it I realise that Ainley is different enough, to sound confusing. Right, forget the waffle this is a thumping good album, (that's probably why I keep playing it. (?) +++ PHILIP HALL



ALBUMS

Maturity is next

X RAY SPEX: 'Germ Free Adolescents' (EMI INS 3023)

SOUNDS for sophisticated head-bangers, noises for Nemubhual nights X-Ray Spex carry the standard of 1977 (which reads fun) on the flagpole of 1979 (constructed from shiny, durable and heavy metal).

Bright music, glaring and kitsch as the pinks, greens and yellows that splash the colour. Taste in tastelessness, anarchy in tune.

What did you expect from X Ray Spex? Did you expect surprises? Did you expect a Roxy documentary?

In fact, you got neither. The only Jack-in-the-box here has already stuck its head out and dented the charts, the title track; Poly Styrene escaped from her mould, away from random spurts of energy, into future crooning, into the land of Pretty.

The rest of the album is the traditional X Ray Spex, ugly and exciting.

Not so far from the Vortex, sulphate stricken at twice the speed of life. Cranked up vocal, wide gold tooth smile and vibratome hips.

You wouldn't be terming it too loosely to call it punk rock. Punk rock, because this is the first X Ray Spex album and it contains the history that The Clash and The Jam and every other pre- ejaculation band got out of its system a year ago. 'Germ Free Adolescents' is something akin to a musical history book.

If you thought Frantic was out of fashion... you may be right, but X Ray Spex haven't noticed. They keep pumping out that high speed machine music, with that sense of humour and tremendous character that has never lapsed. Good Good.

This is in every sense an album that has come out slightly late. Poly claims to have transcended her artificial obsession, but much of the material is consumer society satire.

Thus Dayglo and plastic and cloning and TV and Art - i - ficiality



POLYSTYRENE: absorbing fantasies

feature heavily, even now. The poetry and the sentiments may be aging, but they wear it well;

"I wanna be in-stamatic, I wanna be dehydrated, in a consumer society..." - 'Art - i - ficial'.

"I eat Kleenex for breakfast, and use soft hygienic Weetabix, to dry my tears..." - 'Plastic Bag'.

"I drove my polypropylene car, on wheels of sponge, then pulled into a Wimpy bar, to have a rubber bun..." - 'The Day The World Turned Dayglo'.

And so on. Poly is still washing her synthetic underwear in public. But she, with all her problems, still performs with such charm, her modern day fantasies remain utterly absorbing.

There are lapses, when synthesis becomes cheap

fake. 'Plastic Bag' goes beyond the bounds of good kitsch and 'Obsessed With You' is basic enough to be boring. The remainder - including all the singles apart from 'Oh Bondage' - get by on muscle and gall.

I would like to have had a bit more of the elaboration of the title track. And not all the inspirational material is of the inspirational level of 'Identity' and 'Dayglo'.

But then, how do we learn but through history? This is how it was, and it was a phenomenon.

Maturity is just around the corner. + + + + TIM LOTT.

'20 Walt Disney Super Soundtrack Originals: (Disneyland Records Pickwick PLE 7008)

GET OUT the tangerines and the peppermints.

light up the Christmas pud stuck this record on the stereo.

The Disney hot hits have come out just in time for the "day without snow" and they can do for your ear-drums what the turkey does for your tongue. How can you afford to miss out on such sleeping standards as, 'Zip-a-dee-doo-dah', 'Whistle While You Work' and 'Bibbidi Bobbidi Boo'. You've seen the films, now buy the record, (well Steptop better get it for 'Junior Choice' for a start).

'Disneyland Records' (how quaint) have not very carefully compiled this selection for young babes everywhere and the word is out yes, it's W O N - FABULOOSOACALIFR SIAMSEASTIC: if you know what I mean.

Honestly though, you'd better get 'em if you really is wonfab... (I can't be bothered) and it even fits into the old pillow-slip.

Maybe one day we'll see a 'Stars Sing Disney' compilation with Ian Dury singing 'Super-califrawhateverritis', Amanda Lear crooning 'The Bare Necessities', Johnny Rotten with 'I've Got No Strings' and Maic of course with, 'Trust In Me'. The only problem here is that to do justice

to this happy heritage. Since Disney is to Noel what Prokofiev is to Noel you really need a five-album 'choccy-boxed' set with cartoon booklets, stand-ups, pull-outs and even 'scratch 'n sniff' and that's only gonna cost about 50 quid. (I'll have to get Stigwood onto it).

Incidentally, the sound quality is also wonfab... etc and though I'm not so sure who is responsible for this, the back cover does say, 'A Walt Disney Production'. God! Walt really knew how to twiddle those knobs. + + + + JAMES PARADE

am I just showing my age?

'20 Soul Sizzlers' is quite a dog's breakfast of two decades, and cuts a few corners with often pretty mediocre cover versions like Donnie Elbert doing 'Stop! In The Name Of Love'. Among the good ones here are the A Libs' 'Boy From New York City' (the original again), Inez and Charlie Foxx's 'Mockingbird', The Coasters with 'Poison Ivy' and 'Barefootin' from Robert Parker. Well, it's a bargain trip down Memory Floorboards + + + + for Disco Dancin' + + + + 1/4 for 'Soul Sizzlers'.

SUSAN KLUTH



AQUARIAN DREAM: 'Fantasy' (Elektra K02109)

YET another of those soul/funk/jazz whatever bands launched upon the not-so-unexpectedly these-days public. Led by saxman Claude Barte Jr (sure I've heard that name somewhere before...) the eight-strong outfit were recorded mainly in California, under the ear and eye of Norman 'This Is Your Life' Connors.

Oddly enough at their best (with tracks like 'You're a Star' or 'Friends') Aquarian Dream have more of a tough, disco, Latinish New York feel. But the horrible truth is that not all of their writing is too hot (try out the dire 'Play It For Me') and the sound cumulatively is too much like Roy Ayers, the Whispers and a few others (on an off-day).

Which makes it topical enough (on an off day) but doesn't really get them anywhere. It wouldn't be too surprising, though, if an enterprising DJ got to work successfully on an individual track or two, + 1/4 SUSAN KLUTH

TINA CHARLES: 'GREATEST HITS' (CBS 83201)



TINA CHARLES: 'Greatest Hits' (CBS 83201).

THERE WAS a time, when disco was on the upswing of its current success, that you couldn't switch on the TV, but Tina Charles was there. Since it moved into overkill, the strident tones of the tiny Teen have been conspicuously missing - or at least not as noticeable as they once were. 'Course it's hard being a mum and a disco queen at the same time, so I can only assume her wifely duties have been keeping her busy. Not that it's stopped her letting round the globe. She's just won a song competition in Japan, so maybe she's just turning her eye to a more lucrative market. After all, Mothercare don't come that cheap.

Anyway, it's not surprising that she should appear in the Xmas rush, because her songs are ideally suited to an un-

discerning, half cut party crowd with more eye to the talent than ear to the sound.

The tracks include: 'Dance Little Lady Dance' and 'You Set My Heart On Fire'. I'm not saying she's bad at what she does - in fact she performs with great enthusiasm and personality - I just find it difficult to listen to a whole album of her material at once, without my ears popping. High altitude disco needs a high tolerance level to go with it. But it'll sell. Like SATUMAS + + + + ROSALIND RUSSELL



GINO VANELLI: 'Brother To Brother' (A&M AML 6472)

FOR SOME years Gino Vanelli has enjoyed a strong following in America, with albums like 'The Gist Of The Gemini' and 'A Pauper In Paradise' regularly popping up in the album charts. It's all come to fruition this year with his current single 'I Just Wanna Stop' moving up, the charts with sufficient speed to be a future number one.

This prime example of American soft rock is quite representative of the album. Vanelli possesses a rich, dramatic voice which lends itself well to the full-bodied, almost pompous arrangements he writes into his songs. They sound almost as macho as he looks - nothing wrong with that, though and it's a good album for creating a mood. If you're looking for variety don't look in this direction, however; song after song here has the same feeling and thought behind it.

'Brother To Brother' is full of crashing guitar chords and girls vocals, all of which is more effective than it should be. There's nothing new about it, it's comfortable and smug but somehow rather appealing. 'Appaloosa' is as good an example as any, showing off Vanelli's wide vocal range. The release of 'I Just Wanna Stop' over here will determine whether or not this essentially American music has a chance over here. + + + + PAUL SEXTON

'20 Super Hits - Super Stars' (Pickwick PLE 7000)

LIMITING the edition to 250,000 copies is of course rather silly. Very few records sell that much anyway. But like a lot of good campaigns, it's the silly ideas that work. Pickwick are currently producing some good compilation albums at an incredibly low price. There choice of tracks sometimes seems arbitrary, but nonetheless interesting in their eccentricity.

This one includes Neil Sedaka's 'Laughter In The Rain', The New Seekers' 'I'd Like To Teach The World To Sing' (never mind, better luck next time), the Mixtures' 'Pushlike Some' and the Rubettes' 'Sugar and Baby Love'. It's all a bit lightweight, but then that's in keeping with the general tone of the festive season, isn't it? + + + + ROSALIND RUSSELL

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VARIOUS ARTISTS: '20 Soul Sizzlers' (Pickwick PLE 7012)

TWO ALBUMS in Pickwick's 'Limited Edition' series - 250,000 copies apiece! Not-quite-logical selections in both cases (you'll see what I mean in a minute) but at a price of £1.35 either would be a good investment for just two or three cuts. Needless to say, the 10 tracks a side cut down on the old quality a bit.

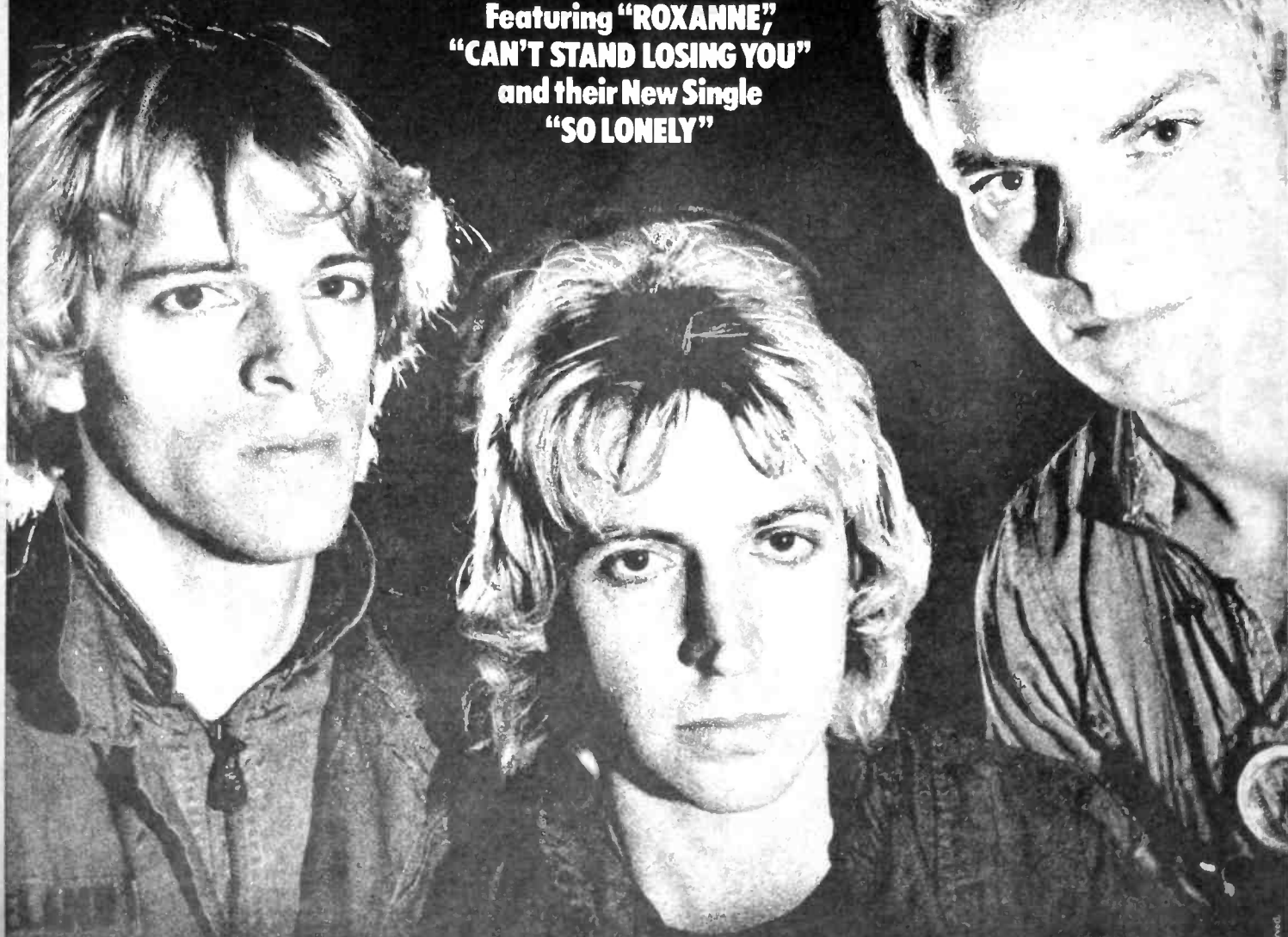
'20 Disco Dancin' Hits' might have been right five years ago, but it's a complete misnomer today. Anyway, if you want an idea of how the new wave came to be, here it is - chart singles from UK artists (with the exception of Sylvia and 'Y Viva Espana') starting off very well in the late sixties with things like Procol Harum's 'A Whiter Shade of Pale' (yes, folks, the original), T Rex's 'Hot Love' and Status Quo's 'Green Tambourine'.

The early seventies sells itself as heavily stylised in contrast, with Gary Glitter's 'Hello Hello I'm Back Again', 'Billy Don't Be A Hero' from Paper Lace, and the like - ending up rather strangely with B & R's 'Floral Dance'. Couldn't they have stayed with the Kinks and the Move or

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FAR OFF POW WOW!

PRINCE FAR I: 'Longlife' (Virgin Front Line FL1021)
ZAP-POW: 'Zap-Pow' (Island ILPS 8547)

IF YOU walk down Portobello Road any time of the day you'll hear the sound of some deep sonic bass booming from a dark basement, and after a discreet inquiry you can soon find out which version of what to buy and where. It's fairly easy to become a connoisseur of hip reggae. The hepcat of '78 drops names like, 'Bunny', 'King somebody' and anything ending in 'Roy' like they used to drop acid in '68. Also, around this new school has grown a horrible snobbishness not known since Biba went under.

Prince Far I's 'Longlife', on Virgin Front Line, (it's almost vital to be on this label) has every fashionable credential necessary to fit the bill. The music is typical of its genre, the 'Prince' himself models very ethnic Abyssinian chic on the cover, looks extremely ill, (about 80) and smatters the songs (a rough description) with prophetic rubbish. The horn and keyboard players are even called 'Dirty Harry' and 'Bingy Bunny' respectively, though surprisingly Prince Far I doesn't display a huge half-puffed joint in the picture, as most of them do.

This music is the sort of thing we've become used to hearing in the last year, records indistinguishable from each other and undistinguished in themselves. Every song really does sound like the same one, the 'Prince' moans and groans and sounds as if he's got trouble somewhere while the musicians groove along in complete oblivion (instead of in Zion). Part of the words to one song are, 'In your walking, in your talking, you must remember Jah Jah, twinkle, twinkle little star, how I wonder where you are'. What can I say?

Zap-pow are another matter. Their music is perhaps the sort of reggae we'll be hearing in the next three years. It blends reggae beats with mid-sixties soul and even some Brazilian-type brass thrown in. 'Let's Fall In Love' which would be a great single if it wasn't over five minutes long could even feature on a Stevie Wonder album and its melody proves that reggae does have tunes too.

'Excuse Me' has a beautiful soul vocal and an evocative trumpet solo which does make a change from an out-of-tune organ. 'World' even starts off in a Jazz-rock

idiom; so there really is plenty of variety. Other tracks make me think of the Isleys, Weather Report, and the Stax label. From this it may hardly sound like a real reggae album but all of the influences and sounds have been synthesized into a melodic and rhythmic holiday in plastic for reggae fans everywhere. It's as advanced as Bob Marley was five years ago. Reggae like it will be.

Prince Far I + Zap Pow + + + +
JAMES PARADE



90 DEGREES INCLUSIVE: 'Fire Over Yonder' (Ice Records ICEL 1005).

AT LAST, a reggae album with a difference. It's rhythmic, bassy but always melodic. I do like reggae singles but albums full of the rasta message are just plain tedious. 90 Degrees Inclusive have overcome this problem due to their well constructed tunes which are all highly distinctive numbers.

It is British reggae with a strong, highly successful rock influence. The title track features a repetitious but never monotonous chant and includes an excellent guitar solo. The lyrics are not incomprehensible but relevant to the average music fan. 'Bury Me Alive' tells of motorway madness, while 'Can't Get You Out Of Mind' and 'Caught You Cheating' are catchy love songs.

I suppose 90 Degrees Inclusive are comparable to Bob Marley, in that both produce crystal clear sounds which deserve to reach a very wide audience. This is not watered down reggae, but black British dance music. It is an album full of rhythmic variety that is very listenable, very danceable and very interesting. + + + +
PHILIP HALL.

ROY AYERS: 'You Send Me' (Polydor 2391 365)

PERHAPS THE most successful trader of jazz into disco-funk, Roy Ayers opens his Autumn Collection with a very strange fantasia on — yes, you've guessed it — the old Sam Cooke waltz 'Wondering' with the high, hard voice of Ubiquity's Carla Vaughn

over the top. An experience that after maybe 20 plays I still can't take seriously.

After 'Let's Do It', this one is a rather more mellow and in some ways more conventionally oriented album: 'Get On Up' ain't no 'Freaky Deaky' and with the exception of a tricky-dicky piece called 'Rhythm' with some bitch percussion patterns, and a slice of loony on 'It Ain't Your Sign It's Your Mind' there's nothing that's exactly hard and heavy.

However, Mr Ayers' touch as both arranger and producer lives on, try for size the time-shift on 'Everytime I See You' with an exquisite layer-on-layer of voices which are gradually overtaken by his oft-forgotten good vibes. Maybe less powerful and collected than some of his back catalogue, 'You Send Me' is still well worth the postage. + + + 1/2 **SUSAN KLUTH**

GENE SIMMONS (Casablanca NBLP 7120)

SPINE - CHILLING laughter and suitably haunting strings, plus a generous helping of religious choral work, are the initial sounds on the platter by HM's most evil rock star.

But he too has failed to satisfy one's appetite, despite the added ingredients of numerous guest artists. Tracks like 'Burning Up With Fever' and 'Radioactive' just don't live up to their titles, and indeed the former commences to the cry of 'One, two... one, two, three, four', before launching into acoustic guitar. 'Lovely', comments Simmons, but headbangers could never agree.

This album also goes off on a target, a long way from standard Kiss material and on 'See You Tonight', for example, there are even strong West Coast hints. Only 'Tunnel Of Love', on the first side, shows any bright light, where Aerosmith's Joe Perry provides slick guitar.

For the most part one has to contend with tedious vocal arrangements, featuring such celebrities as Donna Summer, Helen Reddy and Cher. The last-named appears on 'Living In Sin' which concerns the sordid life of Gene Simmons and those depraved females who hang around the Holiday Inns, waiting for

Thankfully 'See You In Your Dreams' is a refreshing penultimate track, but still not heavy enough; this is where the album should have come to a close. Instead there is a nauseating version of 'When You Wish Upon a



PRINCE FAR I: moans and groans

Star' and like Pincocchio, the film from which it originally came, it has too many strings attached for its own good. Gene Simmons goes mellow? He'll be showing us his face next! + + **STEVE GETT**



ANDY MACKAY: 'Resolving Contradictions' (Bronze BRON 510)

YOU can't keep them old Roxy Musicians together. In quick succession we've had an excellent one from Eno, a yawn from Ferry and now this 'un courtesy the swinging saxman, Andy Mackay.

Frankly this is nearer the yawn end of the scale than the other. But it certainly presents enough puzzles — unresolved contradictions maybe — along the way, with its mixture of kitsch symphonica ('Trumpets in the Suburbs'), megalomania funk ('Skill and Sweat') and the old greasy grind ('The Ortolan Bunting').

Motives for the murder were, as they say, complex, and Mackay himself is a fairly reticent figure on the sax end — though he's also credited with cor anglais, synthesiser and a few other sins.

But, despite the occasional quirky bit of humour or neat chord sequence, the verdict on 'Contradictions' seems to be that it's rather too much a load of well-dressed hot air. + 1/2 **SUSAN KLUTH.**

MELANIE: 'Photogenic Not Just Another Pretty Face' (RCA SXL 13066)

'DEAR FOLKS out there... let's get together soon. I've missed you... it's been too long, and I'm anxious to see you all again. Love, Melanie'

That's the lady's absence note after two years of silence. She's right, it has been too long, and now she's back, she seems unsure of her place. Perhaps she fears she'll have been forgotten; she's only written four of the ten songs on 'Photogenic' — a confusing title since her last album was called 'Photograph' — and, surprisingly, she's covered several well-known numbers.

She's done that before, of course ('Ruby Tuesday', 'Will You Still Love Me Tomorrow') but never to the neglect of her own songwriting. Thus we have her version of 'We Can Work It Out', 'Knock On Wood' and 'California Dreamin'.

They're all good, intelligent efforts, but there comes a time when after so many covers of songs like these, you simply yearn for the originals, as I did here. She also does 'I'd Rather Leave While I'm In Love' and her slightly little-girl lost voice makes it a marked improvement on the Carole Bayer Sager original.

The sad thing is that she doesn't need these songs — her own writing is still good enough. The delicate 'Bon Appetite' is the best of her new ones, with 'Record People' a close second. Both allow her strange but attractive voice to show through in acoustic settings. 'Spunky' is a superior funky song and 'Rummin' After Love' a typical moody piece. A competent return, then; but more of her own songs

could have made it better. + + + + **PAUL SEXTON**



THELMA HOUSTON: 'Ready To Roll' (Motown STML 12068)

WHEN THELMA Houston finally cracked the market at the beginning of last year with 'Don't Leave Me This Way' it was good to see her recognised at last, but she had to do it by the way of the disco boom. Not that the song didn't suit her, but she's always been a versatile singer and seemed to pick up some distinctly ordinary songs, even back as far as Jimmy Webb's 'Sunshower' in 1969. 'Ready To Roll' shows a similar adaptability. She's one of few real soulful ladies left in the biz, certainly one of the few left on Motown, with a voice fluid enough to tackle the intricate 'Pardon Me', the wide-ranging 'I Wanna Start My Life All Over Again' and the delicate 'Can't We Try'.

Thelma's got a couple of experts on the job, too: 'Wah Wah' Watson and the guy with probably the most distinctive guitar sound of the moment, Raydio's Ray Parker. Production is by Hal Davis and Greg Wright, with Wright co-writing three of the songs. It's a shame that such a vital, full-of-life person as Thelma — she bears on the front cover an amazing resemblance to

a similar lady, Gladys Knight — will probably stay in the shadows, where she's been since that hit. She can at least have two or three attempts on the singles market from this album, the songs are strong enough, even if public interest isn't. + + + + **PAUL SEXTON**

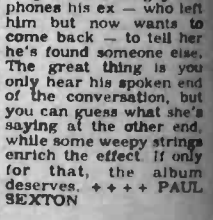
PHIL HURTT: 'Giving It Back' (Fantasy FT846)

'DISCO DANCIN'' proclaims the sticker on the sleeve. It's not fair of the record company to pigeonhole Phil Hurtt in that way, and they may be doing themselves a disservice because the essence of the album is not disco but soul, and those who object to the former category could easily be put off.

Phil has been around as a songwriter and producer for many black artists for some years; his greatest commercial achievement, in Britain at least, has been co-writing 'The Best Disco In Town' for the Ritchie Family.

This is his first album of his own and it's quite accomplished. The title track, which is in our disco top ten at the moment, is if anything too flyaway and breezy for me, but it can't fall as a disco tune. There's a lot more to attract the soul freak here: 'Teach Them Well', which has some children singing along towards the end — sappy but it works every time. They're there again for the equally humble 'Give Us What We Want'.

On the slower, deeper soul ballads like 'Lovin' and 'Heaven' he tends to get bogged down, being indistinguishable from any number of others, but on the final track, 'Please Don't Come Home', he finds himself again to produce a really chilling song. It's about a guy who phones his ex — who left him but now wants to come back — to tell her he's found someone else. The great thing is you only hear his spoken end of the conversation, but you can guess what she's saying at the other end, while some weepy strings enrich the effect. If only for that, the album deserves. + + + + **PAUL SEXTON**



MUD: 'Rock On' (RCA PL25170).

LISTENING to this album you wonder how Mud managed to achieve so much success. The songs here are similar to what they've always been doing, it's just that now something very important seems to be missing. They still sing poppy rock'n'roll songs with plenty of cooey harmonies, but now it all sounds extremely stale.

Most of the songs are group compositions, and they are all very bouncy and very ordinary. They throw in a couple of golden oldies, including the soul classic 'Drift Away' which is reduced to dreary blandness. 'Rock On' proves that Mud have run out of original ideas, if they ever had any. This is hygienic music with no excitement. Move on, lads, your time's up. + **PHILIP HALL.**

THE CARPENTERS:
The Singles 1974-1978
(A&M AMLT 1948)

THERE'S A kind of mush all over Covent Garden and it's called 'The Singles 1974 - 1978'. Listen. Reviewing an album by people like The Carpenters just has to be one of the most thankless and pointless tasks of all time. Those of you who thrill to the oeuvre of Karen and Dickie will already be queuing up in eager anticipation of this album's delights. Those of you who despise the dynamic duo's saccharine-like dribblings stopped reading after perusing the title.

Objectivity, however, must prevail. The Carpenters' music has already written itself an irreplaceable chapter in the history of contemporary music. Blah, blah, blah, Oh, sod objectivity.

This is probably the sweetest, gooeyest record ever produced. For your money you get the pair's abortive reading of Hank Williams' 'Jambalaya'. They also take the old Tama chestnut 'Please Mr Postman', put it in the spin drier and, lo, it comes out whiter and smoother than an albino baby's bum. Those two are the good ones, the rest never manage to wrench themselves up from the pits of unparalleled mediocrity. You already know and love (or hate) the delights - dubious or otherwise - of 'Solitaire', 'Only Yesterday' and Paul Williams' 'I Won't Last A Day Without You'.

As Radio Two fare goes this is average even by those lowly standards. The real dregs, however, comes in the form of Les Reed's 'There's A Kind Of Hush' and the awful Klaatu's 'Calling Occupants Of Interplanetary Craft'. A tone in which is distinguished only in its dreary lyrics about close encounters.

God, if this is what growing old in America is all about then all my worst suspicions about burgerland are confirmed.

The reason I chose to review this was purely selfish. I was going to give it to my old mum for her Crimbo. I know my mammy though and she's got more taste than I credit her with. If I gave her this she'd throw me out of the house. +++
+ RONNIE GURR.



RAY CHARLES: 'Love And Peace' (London SHU 8819)

QUITE A few fans must have been disappointed at the non arrival of Ray Charles for a batch of UK appearances a few weeks back. 'Love And Peace' will hopefully take some of the edge off that.

It's a varied album, some strictly uptempo things (You 20th Century Fox), some more mellow items ('Is There Anyone Out There') and, dare I say it, a couple of fillers ('Riding Thumb'). Scripted by an assorted bunch of writers, they certainly give a good platform to Mr Charles' instantly recognisable nunky soul tunes and the lyrics well suit his more, ah, mature persona. There's no feature

made of his keyboard prowess however - all the instrumental backing goes in fact uncredited, and that includes some quite neat solo trumpet and guitar work as well as the usual section stuff.

A couple of production techniques spruce up proceedings, notably the rollaround multi track vocals on 'A Peace That We Never Before Could Enjoy' (whew what a title). Despite the essential calibre of the show, and its appeal outside of the soul / oldsters market, I have to admit though to finding the album a little perfunctory, a bit of a necessary evil. Maybe that's my problem. +++
+ SUSAN KLUTH

LOLEATTA HOLLOWAY: 'Queen Of The Night' (Salsoul SSLP 5019)

LIKE THE best of 'em, Loleatta Holloway is accorded a total of six producers and six arrangers for the eight tracks on her latest album. Result, not perfection, but a somewhat angular, even patchy, product.

The well-primed vocal partnership with Bunny Sigler lasts only as far as 'Only You', a heart-thudding ballad that you'll probably know as the flip of 'You Light Up My Life' - also included on this album. Musically though it extends into 'I May Not Be There When You Want Me', a superlative gospel flavoured stomper that's already seen heavy disco action in the States.

It's Norman Harris and Ron Tyson, of Law and Order fame who pick up the buck for several other tracks, including the opening 'Catch Me On The Rebound'. A pity, this one - Loleatta's capacity for tough narrative plus a goodly lyric, riddled with images of American football, is half lost in an overblown orchestration, and there could have been quite a lot more adventure in decking out the exciting changes on 'Good Good Feeling'.

Loleatta Holloway is a great talent, a great voice, but 'Queen of the Night' overall doesn't do her justice. +++
+ SUSAN KLUTH

DAN HILL: 'Frozen In The Night' (20th Century BT 558)

DAN HILL is only known in this country for his hit single, 'Sometimes When We Touch' which boasted the line, 'Sometimes when we touch, the honesty's too much,' (how do they get away with it?) and also for one of the worst ever performances on 'TOTP'. Listening to this album I can only hope that his fate is to be forgotten. 'Frozen In The Night' is well-played well-produced, has some nice string arrangements and the sleeve is a nice colour. It's also a meandering, aimless, unimaginative load of new rubbish.

Dan Hill's voice sounds the same as 50 other singer-songwriters around five years ago in the Elton John aftermath; his songs sound the same as a million others floating around our universe and his character seems to be non-existent. Basically, in fact, by and large, however, (this is how he writes songs) Dan has no style. It's almost impossible to discern a melody amongst this slopsam and I'm afraid the honesty really is too much. It's one of those records that start spin-

ning and pretty soon merges very well with the carpet, the lighting, and the wallpaper, but then the radio is switched on, the Hoover starts up, the kids come home for tea and soon Dan Hill is forgotten.

'When The Hurt Comes' is slow-paced, as is almost every song here, and tells the old story of suspected infidelity with great labour and a hell of a lot of honesty. 'Friends' is about a one-night encounter, and 'Indian Woman', for a change, tells of the plight of Indians in Canada, where apparently Danny springs from. The album sounds like one long funeral from beginning to end but without the slightest spark of any fire or passion to make the going just a bit easier. But probably the saddest thing about it is that some of these songs were perpetrated by Barry Mann of the Mann / Well songwriting partnership and who also was responsible for the classic, 'Who Put The Bomb?' in the early sixties. What is he doing on this record?

I bet Dan's a real nice guy. If you liked the single you'll love the album. + JAMES PARADE



THE COMMODORES:
'Greatest Hits' (Motown STML 12100)

JUST IN time for the Christmas market, here comes a TV-advertised album that's going to sell more than a copy or two. Any way why not? It's a comprehensive collection of just about everything the Commodores have done on single for about four years, since 'Machine Gun' gave them their first hit. It looked for a long time as though it might be their only one. True, the offbeat 'The Zoo (The Human Zoo)' sneaked into the 40's of the chart - in the light of their recent past it now seems a very unusual track for the Commodores - but it wasn't until the release of the showstopping ballad 'Easy' in the spring of last year that things began to happen.

'Easy' remains probably their most tender and embraceable song. Chronologically it was followed by some good funky upbeat songs and soulful ballads, all hits of a greater or lesser degree. 'Brick House' is, I should think, their best known disco number, but there's 'Too Hot To Trot' and 'Flying High' as well; 'Zoom' was an underrated and underplayed ballad and 'Three Times A Lady' was not. Even more commercial than 'Easy', it established the Commodores once and for all over here.

In between the hits they turned out goodies like the funky 'Slippery When Wet' and the ballad 'Just To Be Close To You' which has been revived as their new single. It can't bomb out this time, I'm sure. So there it is - everything I've mentioned is on the album and for recent converts it's invaluable. +++
+ PAUL SEXTON



AL JARREAU: your mother might like it

Al's flying high

AL JARREAU: 'All Fly Home' (Warner Bros K 56546)


AL JARREAU has crept relatively quietly into the world, but he's obviously here to stay, one of the serene all-round brothers of soul. 'All Fly Home' is a bit more of the same, a reserved kind of album whose impact and sheer classiness comes shining through at third or fourth hearing.

With a voice that ranges from that classic whisper to a scream, Mr Jarreau treats us to a few of his own nature boy lyrics such as 'Brite 'n' Sunny Babe' (though which band beginning with EW&F does that vocal build-up remind you of?). Almost more important is the treatment he gives to 'She's Leaving Home' and 'Dock Of The Bay'

— both of course well-worn winners and both accorded a completely different liveliness, thanks both to Al's knack for the narrative and to some tremendous playing, with Joe Corroero's drumming the one to watch.

Other musicians on 'All Fly Home' include the ubiquitous Paulinho da Costa, Lee Ritenour and Freddie Hubbard who puts in a fine flugel solo on 'I'm Home'. All in all, it's a stylish album that certainly has a respectable stake in '78 while no way falling into any of the usual topical bear-traps. And your mother might even like it. +++
+ SUSAN KLUTH.

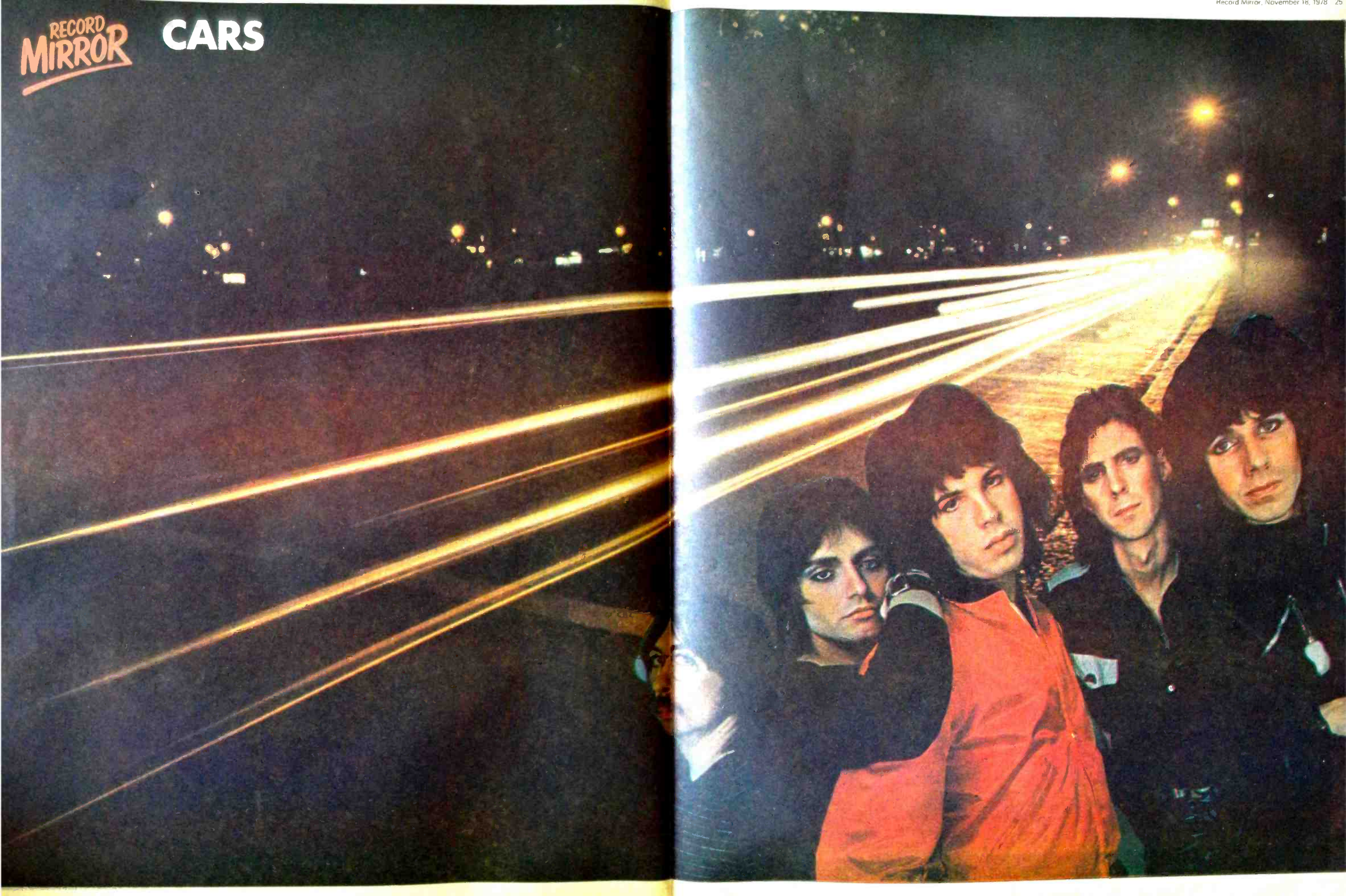
Get to know
ROBERT JOHNSON'S
'Close Personal Friend'
and meet some New Rock 'n' Roll.



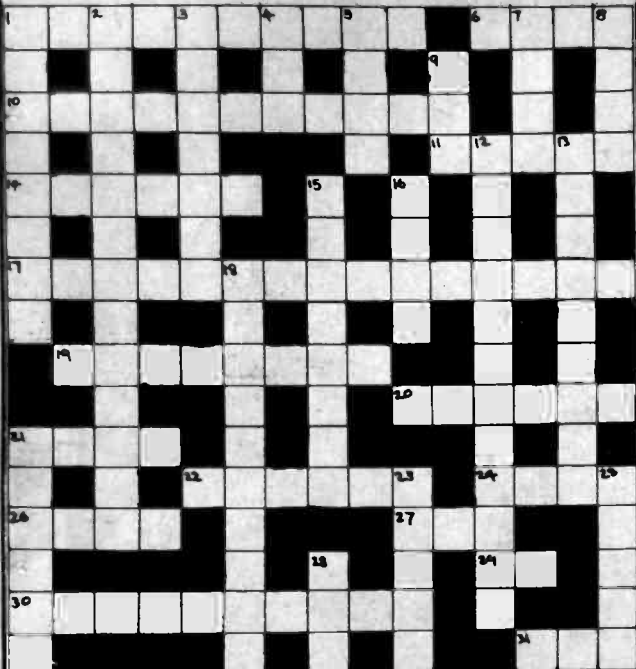
Featuring the single
'I'LL BE WAITING' ENY 17

ALBUM ENVY 4
CASSETTE ENCAS 4





XWORD



ACROSS

- 1 Came to fame with the help of Gordon and Julie (6, 4)
- 6 Traffic had a hole in one of theirs (4)
- 10 She told us about Pearl the singer (5, 6)
- 11 He told us about Peggy Sue (5)
- 14 Former Alice Cooper label (6)
- 17 Deep Purple classic (5, 2, 3, 5)
- 19 Had 1972 No 1 with You're A Lady (8)
- 20 The Rich Kids spirits in towers (6)
- 21 The Wanderer (4)
- 22 They wanted to Forget About You (6)
- 24 Bonnie Tyler was ... in France (4)
- 26 Oldfield or Heron (4)
- 27 Refreshment for the Tillerman (3)
- 29 & 5 Down. They wanted to Love You A Little Bit More (2, 4)
- 30 He had 1976 hit, All By Myself (4, 6)
- 31 1970 Jackson Five hit (1, 1, 1)

DOWN

- 1 Life's Been Good To Him (3, 5)
- 2 How Bob Geldof's mind beats time (4, 9)
- 3 1968 Turtles hit (7)
- 4 Where Thin Lizzy kept the whisky (3)
- 5 See 29 Down.
- 7 Lindisfarne leader (4)
- 8 Simple Commodores hit (4)
- 9 Tree in group that made Front Page News (3)
- 12 Beatles composition that was a No 1 for Marmalade (2, 2, 2, 2, 2)
- 13 A warning from the Buzzcocks (4, 5)
- 15 The Kink's Sunset (8)
- 16 Sparks Brothers (4)
- 18 1975 Fox hit (4, 3, 3)
- 21 They had a New Rose (6)
- 23 ELO wanted to Turn To ... (5)
- 25 What the Boomtown Rats have for The Troops (5)
- 28 Pistols first label (1, 1, 1)

LAST WEEK'S SOLUTION

ACROSS
 1 Wuthering Heights. 8 Rat Trap. 9 Ohio. 11 Lou. 13 Free Electric Band. 15 Hain. 16 Fool. 18 Child. 19 I Feel Love. 20 Out. 21 Ace. 27 Love You More. 28 Taxi. 30 Sweet Talkin' Woman.

DOWN
 1 War Of The Worlds. 2 To The Limit. 3 Really Free. 4 G.T.O. 5 E.M.I. 6 Half as Nice. 7 Sound and Vision. 10 Hero. 12 Schools. 14 Chic. 17 Eve. 22 Cat. 23 Lene. 24 Zuma. 25 Rock. 26 Mean. 29 Aim.

HELP

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

A FRIEND of mine was raped by a boy she met a few weeks ago. She's very upset and I'm the only person she's told about it. Now she thinks she may be pregnant. What can she do? She's going out of her mind. Joanne, London.

•Your friend has made the first step in a constructive direction by confiding in you about this deeply disturbing experience. In turn, you can help her more than by just talking if you urge her to write to, or ring the Rape Crisis Centre, PO Box 42, London N6 6BU. (Tel: 01 340 8145 - 24-hour emergency service).

As well as providing moral support and sympathetic counselling the Centre will give her legal and medical advice. She must have a pregnancy test, and the Centre can arrange this for her and, if she lives in London a counsellor will go with her to see a doctor, the police and, if charges are pressed, the court. But there won't be any need for her to see the police if she doesn't want to. The Centre will help anyone in the British Isles, not just girls and women who live in London.

Your friend needs advice now - make sure she takes it. Be with her when she makes that call.

Embarrassing fat things

PLEASE can you give me some advice, as I don't know where to turn? I'm three stone overweight and my chest looks more like a woman's with breasts. I know it sounds silly, but I feel so abnormal. People are always sending me up. They say things like "You should wear a bra", and my mates even grab them. I feel so embarrassed. Once I did lose a lot of weight, but my chest still looked the same. What can I do? Alan, Dagenham.

•Although you may sometimes feel that way - you're not the only male in the world with fleshy breasts - this is a not uncommon and well-recognised condition which can be caused by many factors. I am not a doctor and cannot analyse why you personally have this problem. Getting your weight down again, even more, may help and your doctor will be able to advise. See your GP.

Hankering after a date

I AM 15 and have never had a girlfriend in my life, although I do have girls as friends. They accept me as a classmate but would never dream of "going" with me. They say it's because I'm ugly, or because of my reputation of being gay, which I'm not.

People think I'm gay because I've never had a girlfriend, although not everyone does. The other day, a boy - a complete stranger, told me I was a poof in the street. All this

What can she do?

upsets and embarrasses me as I'd hate to go to bed with a boy.

I often have visions of not getting married because no-one would want to marry me. I once thought about suicide seriously and still keep it in the back of my mind. Barrie, Scotland.

•You know where you're at, even if a few other people try on the heavy stuff, and that's what's important. People who try to tell you you're not something that you're not are usually pretty insecure themselves - tell them so. Stand up for yourself some more. You have nothing to lose and everything to gain.

OK, some boys of your age do date girls. But a quick check around your mates and acquaintances will reveal the fact that most aren't involved with girlfriends, even if they pretend they are, and that girls they know as friends. Some boys and men - much older than you, are never able to communicate with girls and women on any level apart from a purely sexual one - and that's sad.

Don't be discouraged and downhearted. You want a girlfriend and eventually, as you meet more and more people, you'll find her. When you do, you'll know that she's really interested in you, and if you seriously believe you're ugly, not in your surface looks or image. You have everything ahead of you and lots of people to meet in your life. Be yourself - it'll be worth the wait.

VD fears and being gay

I AM gay and hate it. The closest I have been to having sex was sucking my boyfriend off, but I'm worried that I might have VD. I don't want my family to find out, so should I pay a visit to my doctor? If it turns out I have VD and require treatment, will my parents need to know? David, Cambridge.

•It is possible to contract syphilis, an extremely serious form of venereal disease, through oral genital contact as well as anal genital intercourse or genital contact. And if you suspect that your boyfriend may be infected, you must both take medical advice without delay.

The symptoms of syphilis first appear from ten days to three months after infection and appear as a painless sore, like a cold sore, on or near the mouth, or around the mouth. This is often inside the rectum (or vagina), where it's unseen. It clears up of its own accord. The secondary stage of the disease is more

noticeable - if you've been infected you're likely to feel generally unwell and exhausted, with mouth sores, sore throat and sometimes a non-itchy pinkish body rash. At stage three the visible signs disappear again, but syphilis organisms are still present in your body and though the disease may take up to ten years to develop, it eventually breaks out again and will cripple the nervous system, the brain and the heart.

To set your mind(s) at rest, make an appointment with your nearest VD clinic for a blood test NOW. In your area, clinics are held regularly at Addenbrookes Hospital, Hills Road, Cambridge. (Tel: Cambridge 62552). VD clinics aren't interested in your sexuality, they're interested in curing you, and specialised treatment is carried out free of charge and in complete confidence. Your parents won't be told - records aren't passed on to your GP. Caught in its early stages, both syphilis and gonorrhoea are simple to treat. Don't leave it. Free leaflets on VD and sexually transmitted infections are available from HELP. (Enclose an

Secret love

I'M 19 and live on a farm with my mother and sister. As I'm needed there, I never really get away to drink with other lads or go out with girls. The other day, as I was in the barn helping my 16-year-old sister feed the cows I felt the strong urge to make love to her, which I did.

Now I'm terribly scared and ashamed I might do it again. What can I do? Tony, Co Durham

•While incest, particularly between brothers and sisters with little other sexual outlet is not uncommon, it is considered a serious crime in this country and carries a maximum punishment of seven years imprisonment. Sentences are far heavier if the girl involved is under 13.

Make an extra effort to go out with other young people and get involved in social activities. For specialist advice, in complete confidence, write to Margaret Branch, Albany Trust, 16-20 Strutton Ground, London SW1.

Please note!

Due to limited space, it's not possible to print all letters and readers are asked to enclose a stamped addressed envelope to ensure a personal reply.

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.

- IN RESPONSE to the continuing flow of requests for fan club addresses here's another long list:
- Buzzcocks - c/o United Artists Records, 37-41 Mortimer St., London W1.
 - Crystal Gayle - c/o United Artists Records, 37-41 Mortimer St., W1.
 - Real Thing - 4th Floor, 9 Carnaby Street, London W1.
 - Fabulous Poodles - c/o Pye Records, 17 Great Cumberland Place, London W1.
 - Brotherhood of Man - c/o Eamon Hall, ATV Music, 24 Bruton Street, Mayfair, London W1.
 - Heatwave - c/o 45a Russell Road, London W14.
 - The Jam - c/o Nicky Weller, 54 Balmoral Drive, Maybury Estate, Woking, Surrey.
 - Child - c/o Julie, 148 Main Street, Shadwell, Leeds LS17 8JB.
 - Rainbow - 18 Mansion Drive, Knutsford, Cheshire.
 - Rubettes - P.O. Box 39, Stockport, Cheshire.
 - Japan - 12 Bruton Street, London W1.
 - Andy Lloyd - 12 Bruton Street, London W1.
 - John Paul Young - 11 Charing Cross Road, London WC2.
 - Three Degrees - Postbus 855, 1200AW Hilversum, Holland.
 - Sarah Brightman and Hot Gossip - 12 Bruton Street, London W1.
 - Co-Co - The White House, 140 Tachbrook Street, SW1.
 - Johnny Mathis - 2 Links Road, Marple, Stockport, Cheshire.
 - Stranglers - c/o United Artists Records, 37-41 Mortimer St., London W1.
 - Jethro Tull - 2 Wansdown Place, Fulham Broadway, London SW6.
 - Leo Sayer - Angela Miall, 22 Sutton Lane, Chiswick, London W4.
 - Rory Gallagher - James Rutherford, 53 Bawnmore Road, Belfast, BT9 6LB.

David Essex

*Follows up his Phonogram hit "Oh What a Circus"
with another hit single.*

"GOODBYE FIRST LOVE"

Single 6007 194

On Tour

Nov 26th - Dublin, R.D.S. Hall

Nov 27th - Belfast, King's Hall

Nov 29th - Glasgow, Apollo

Nov 30th - Cardiff, Sophia Gardens

Dec 2nd - London, Empire Pool, Wembley



MAILMAN

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

THE ANATOMY OF A LETTERS PAGE

THE INGRATIATING PRAGMATIST



I AM a friend of the lead writer of a new Cambridge group called 'Finger in The Dyke' and I am writing to you to obtain some free publicity. I think Record Mirror is fantastic. I think Tim Lott is fantastic, so is Sheila Prophet, and so is Juicy Lucy. I think your Lip and angles are great and so are your gig reviews. I never buy any of the other music papers because Record Mirror is obviously the best. This letter is completely sincere and I am in no way just using this to try and obtain a position as publicity manager with 'Finger in The Dyke'. Also, please say hello to my mum as Terry Wogan never plays her dedications. Tim Lott for Pope. The Cambridge Crawler.

● This is a relatively rare breed of published letter writer, merely because it is not often that the letters page editor is so glib as to allow himself to be used to publicise an obscure group. However, this Ingratiating Pragmatist has licked the right bottles in this case, since one of the people he grovels to specifically happens to be editing the page and is very susceptible to flattery.

THE SELF RIGHTEOUS HIPPIE



THERE IS a moral never believe what you read, believe what you see. When it comes to the Bouncer - situation at our beloved rock venues, this is an especial truism.

I've read about hassles, I'd seen a select few skirmishes, I'd even heard about a kid called Henry who'd died after being thrust through a plate-glass door at The Bell. Even so, I remained immovably sceptical. I mean, I'd never actually been there and seen any real over the top violence.

Not until Sunday, that is, I went down The Lyceum, hoping to catch Chelsea and John Cooper - Clarke, but I never went in. In fact, I came away sickened by the pummeling the bouncers were dishing out to a handful of kids (including two chicks) on the door.

One bouncer was holding a guy's arms within another goth's bear. The crap out of him, it was heavy, they could've killed somebody there, and no matter what those kids'd done, there was NO EXCUSE for behaviour like that.

How much longer we gotta put up with bullshit like this? And what can we do about it? Don't ask me, I'm just a passive, peace loving onlooker. Alex, London.

● Alex probably has deep personality problems, he has an unmanly repugnance for a perfectly acceptable form of spectator sport, fan-bashing, a spectacle which I have frequently enjoyed myself. Alex should try and accept that physical aggression and bullying children is a natural human characteristic that bouncers are highly skilled and often very entertaining.

THE SUB-NORMAL TV DRONE



I'M SICK and tired of people writing to your paper praising programmes like Crossroads and Emmerdale Farm. They are good, exciting action packed programmes that keep you on the edge of your seat, so stop it now. Why hasn't Sandy Richardson brought out a record? Did you know that Meg wore leather underwear?

● A Waggoners Walk fan. This letter raises some interesting points. Why do people write to Record Mirror about TV programmes at all, which is, after all, a 'pop' paper. Is it because TV Times wouldn't print letters about Meg Richardson's underwear. Probably. This correspondent ought to seriously consider seeking medical advice.

Our study ends here. Join me next week, when I will be discussing the problems of newspaper upper management. Title 'Ain't Fat Boy Makes Good'. It will examine the role of midgets and the media. Goodnight.

GOOD MORNING. Today we are going to talk about letters pages. These can be found in all sorts of magazines and periodicals. But for this first lecture, we are going to concentrate on the Music Press. The sort of people who write to music papers are often, confused, unhappy, bitter people who vent their frustrations to the anonymous compilers on the publications. These compilers often have pseudonyms. On the Melody Maker it is 'Mailbag'. On the New Musical Express it changes from week to week. But on the subject of our study, the 'Record Mirror', it is 'Mailman'. We can spot a number of characteristic types among the sort of people that write these letters, and I shall be classifying some of these today.

THE EMBITTERED ACADEMIC



HERE writes a completely disillusioned and ex-Alex Harvey fan. I'm speaking for about 800 others too. The place - York University, the occasion - the first gig by Alex Harvey and his brand new band. 800 odd people in tense anticipation waiting for a potentially brilliant gig and what did we get? A short, pathetic, belligerent Scotsman bent on ruining a night which we'd all been waiting for, and he succeeded too.

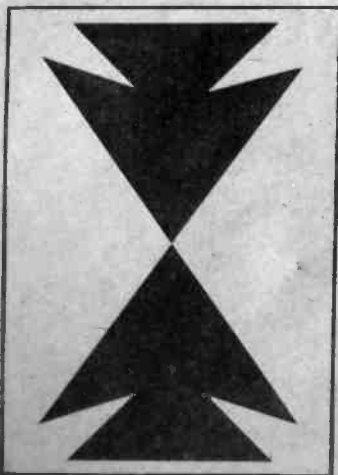
By halfway through the set about one third of the audience had left after his first burst of insults during which the only words distinguishable were f + + + + and c + + + + + which just about sump up the limits of his vocabulary. He eventually became so pathetic it was embarrassing, even the group were trying to stop him.

If you're reading this, Alex, you've really shown us what a silly ignorant twit you are and if you carry on like this every time you play you're soon gonna lose all your fans. The band were superb and would do well to strike off on their own, they don't need that immature little cell to head them.

Stop trying to prove yourself, Alex - you're past it. Gary Morgan, York University.

● Gary is probably suffering from a trauma brought on by post summer recess depression. This means that he will lash out wildly at anything and everything that does not fit into his subjective and comfortable frame of reference. He is probably studying Architecture of the Ming Dynasty and obviously wets his bed.

THE COROLLARY



I AM WRITING about the article on the Bay City Rollers by Ronnie Gurr. He seems to think that they are an excellent group. Well, I've got news for him; they are pathetic, just as they were four years ago when they were at their peak. They are a wanky pop group and always will be. Why do you waste your paper on a group so out of fashion. A two page article is too much to stomach.

Please include more articles on the incredible Eric Clapton, Bob Dylan, Elvis Costello, and more interviews with groups like Blue Oyster Cult, 10cc, The Stones and Genesis. By doing this it would improve your magazine immensely. Roger Earle, Feltham.

WELL WHAT can I say, except thanks for such a fantastic feature on the Bay City Rollers.

Like many others, three years ago, I used to idolise the group. Now I enjoy many types of music and groups but I still enjoy listening to Roller music too. I also think that the group should be given fair reviews on their albums and singles. I have bought their latest album 'Strangers In The Wind' and it supports many excellent tracks, including 'All The World Is Falling In Love'. Obviously the man who reviewed the single in our local paper doesn't think so.

This is what he wrote: "Oh dear. The press release accompanying this record reads: This is an exquisitely produced, smooth, seductive and easy listening track which shows that the Rollers are right in tune with the tastes of today. Who're they trying to kid? It's slow, ponderous and monotonous. Recycle."

The probably looked at the label and knew what he was going to write before he listened to the record. It's a good example of snobbery, that can come only from the British press. It would help the group if they did a few television appearances, to let the public know that they are still living. Not the Shang A Lang type of show. But bright, exciting, spectacular shows. I totally agree with you, it's: The Carol Fearn, Barnsley.

● These letters are usually at least partially the creation of the editor, and invariably come in pairs, the one letter contradicting the other. This is so that the editor can try and communicate the feeling that he is both fair and balanced. Unfortunately, the impression is usually upset by a 'snide comment' at the end. Of course some people like these bitter postscripts as we can see from the next subject.

THE GREAT OIK



STOP writing pathetic drivel on Status Quo and start doing stuff on the better groups like The Lurkers, Eater, Sham 69, Clash, Ultravox, ATV Buzzcocks, the Jam and all the other decent groups of this world. Stop having wet dreams over Olivia Wasserman. John and having orgasms over Abba or I'll come down to your office and punch your teeth so far down yer throat that you'll have to stick a toothbrush up your rectum in order to clean them. Get the message. A friendly punk, Britain.

● This particular G.O. is probably short with very lightweight genitalia. He has an anal fixation and a chronic inferiority complex, he will almost certainly end his own life within the next 10 minutes.

THE SYCOPHANTIC WIMP



I HAD to write in and tell you what a laugh I had when I read your page. I think it's great keep it up! All those sarcastic letters and your sarcastic comments.

I can't think of anything nasty to say about Record Mirror, or your page, except that if you don't keep those nasty letters on your page you'll lose a happy reader and, you'll lose something else! You can work out the last comment for yourself!

An unhappy teenager, Bristol.

● The Sycophantic Wimp is an odd animal. He feels strongly that on the one hand he has to grovel to the god-like editor - who, after all, can create or destroy his means of communication by either publishing or refusing to publish - while on the other hand, he feels driven to throw in a feeble threat at the end, a futile gesture of defiance. The S.W. is a paradox, and probably displays severe schizophrenia.

SIOUXSIE AND THE BANSHEES



THE SCREAM



DID YOU know there were four other people in Blondie apart from the sugar candy kisser of Debbie Harry and her beau Chris Stein (the man who bought his eyebrows from Axminster)?

Yeah, it's true, I've seen 'em with my own eyes. Seen 'em on their home ground too — in ol' numbland New York, that necropolis with neon tombstones where . . .

Oh, so you think it isn't dead huh? Listen, any city that shows 'The Partridge Family' twice every morning on TV split only by 'I Love Lucy' and 'The Brady Bunch' re-runs just HAS to be dead, or severely wounded.

Feeling ever so slightly like a surrogate David Attenborough venturing into fleshy foliage in search of an ambiguous tribe, I took a cab to a nocturnal recording studio in one of the more unenvilised districts where the natives eat a strange, exotic food they call "Burriga Keeng", which they claim "possesses health giving properties and drink copious amounts of The Pease which winds its tortuous way through the narrow streets and is infested by a vicious animal known locally as "Deemugger".

Aighting from the cab I asked a statuesque black where I might find the Unknown Blondie. His eyes froze, he uttered a primal scream that pierced the night time miasma, turned and fled into a brick shrubbery.

"My God," I thought, "What have I let myself in for."

Just then a wizened, hoary (old) man tapped me on the shoulder, like they always do at such moments, and rasped: "The Unknown Blondie is the tribe of taboo in this parts bwana. This a curse of a thousand MacDonalds to merely mention the name."

"But you mentioned it."
"Yes — and I'm only 19!" he wheezed pointing to a dilapidated building. "There. But beware."

A tangled web of close circuit TVs guarded the door. I beat my way through and slid into a waiting elevator. Up, up, up in the modern day quadriga. Up into a starfilled limbo. And not a trendy Desmond Morris in sight.

Out. Empty. No sign of life. Then I heard a rustle and a figure dashed from behind one speaker and disappeared beneath a control desk. "Nervy. Not used to being recognised," I concluded. There was some indecipherable chatter. I reached for my Pistols' album.

"You are a journalist?" It was the voice of Clem Burke. He touched me in what I thought was an Unknown Blondie ritual. But I soon realised he was just making sure I was real.

"Hey you guys, it's a journalist," he bellowed.

From the vinyl gloom emerged Jimmy Destri; Frank Infante; Nigel Harrison and several Elvis Costello lookalikes.

"Wow." It took some time to convince them that it was those four I intended to write about. Not Debbie or Chris, the Sonny and Cher of the lacquered new wave. You.

"Wow."
It transpired that Clem was involved in producing former Unknown Blondie bass player Gary Valentine and the tribe had gathered to listen and rave.

"This guy is sure talented," said Clem in cute but cumbersome cocktail tones.

They decided to show me their native ways.

"Hey, let's take a drive to McSorley's," said Nigel of the English intonation and fluffy curls.

On our way we saw a giant plastic lizard which had just been erected on top of a bank.

"Could cause a lot of trouble. Sure scared the shit outta me," said Frank who looks like he could make it as a movieland method myth. Y'know, corrugated cheeks and Mogadon eyes.

McSorley's Old Ale House (established 1854) is a soiled, silent movie straightjacket of a bar in Greenwich Village (where the nuts come from). Fatty Arbuckle could have been filmed here, looking clown sad and lovable but all the while immersed in his crazed sexual fantasies. When it was built women weren't allowed into bars so there's no ladies' john. Local libbers have complained but McSorley's remains intact.

An Irish waiter asks if you want

BLONDIE AND BEYOND

BARRY CAIN threads his way through the decaying labyrinth known as New York, finds the other faces behind Debbie Harry, unearths two of the 'fabulous' pre-punk punkettes, the Shangri-Las, and slums his way into a Blondie gig.



brown or light beer; brewed on the premises he maintains. The party went for light. It figures.

"No, I'm not at all jealous of Debbie getting all the attention," said Jimmy with a face out of 'Bestsellers' lean but healthy "See, I think she sees it from our level top.

"I'm very happy having a face like that selling my music. I wouldn't be in the position of selling records for Chrysteal if it wasn't for her. She sells my music.

"I know that if I was in a record company and was responsible for marketing Blondie I would market Debbie Harry as a viable commercial product simply because she is the obvious thing."

The table was by then overflowing with glasses. A dollar for less than half a pint.

"In time," Jimmy continued oblivious to the stains, the ascending decibel scale banter on other tables beneath the timber walls heavily adorned by badges and original photographs, the cloth cap five o'clock shadow debauchery ghosts. "In time people will begin to realise that Blondie is a conglomerate of ideas.

"All of us can do other things. We're good musicians. It's really cool being in this position because I have the opportunity to do other things. See, I get the respect that being a part of Blondie brings — and so you get to do things.

"Okay, I admit being in the shadows was frustrating at the beginning, but now it's just perfect for me. I don't want to be a star. I'm happy everyone's looking at Debbie on stage and not me. I'm content playing keyboards, writing and producing.

"Besides, it ain't all that much fun being in a band."

"Ritchie Blackmore's mother . . . what the hell has she got to do with this conversation? But Nigel was insistent. "Ritchie Blackmore's mother said to him once, 'Why don't you get yourself a decent job son?' " So? "Well, I love being in a band. It's been my ambition since I was 16.

"What made my dreams come true," said Jimmy (in case you're wondering, Clem and Frank were embroiled in knife deep conversation throughout) "was an anxiety to get somewhere. I came from a bad neighbourhood in Brooklyn which ain't that different from poor parts of London except for the accent and colour of the police cars.

"I worked 14 hours a day to get through college. When I was 21 my father gave me 15 bucks and I felt like a king. Fifteen bucks!"

"I lived in Hollywood for a while," said Nigel, "and many kids I bumped into who were in the music business were so rich. And you know why? Their parents organised trust funds for them from an early age. Y'know, 20 bucks a week for years. So these kids live a real maniacal life. It's easy when you know you've got 20 grand coming to you in a year or so."

The Irishman brought over yet another round of beers. Jimmy started getting angry. "Yeah, some people are born lucky. I worked in a hospital emergency room strapping up junkies. I saw people who had no determination or energy to try and get by simply because they've always had it easy.

"That's why when a black dude whose a pimp or pusher starts making money he becomes very ostentatious and buys every flashy thing he can lay his hands on. He ain't never seen 'em before."

He then related the frozen stiff tale.

"One day Chris and Clem were walking in the Bowery and found a wino who was absolutely frozen solid. Dead. And they call this a rich country. You're kept on a certain level and if you can't transcend that you rot."

Or freeze.

The bar started to empty like the glasses. The band decided to move on to CBGB's in search of the demon white powder — a new group causing a big stir in New York.

In the contrived decadence of the club, about as meretricious as the iceberg wino, the four — dispersed checking out the — uh — depravities and emaciated faces

"Hey, I'd like to introduce you to a cuppla friends of mine," said Clem who could easily be mistaken for a hairdresser on a cold night. He ushered me to the bar and interrupted a conversation between two typical electrical appliance American housewives.

"This is Mary." She wore golden

glasses to match her long, straight hair. Her eyebrows were the same shape as her top lip which gave her face an arc shape. "Hi."

"And this is Marge." She was dark. Her skin had suffered slightly, maybe from excessive suntanning every summer for the last 15 years. Her smiles were tired. "Hi."

"They're the Shangri-Las..." I had visions of waking up in a hospital bed with a black nurse above me full of re-assurance and comforting words: "You're okay now. You've just been in a state of shock for awhile. Take it easy..." When I was 12 the Shangri-Las epitomised for me everything... everything that was dirty, sex-wise and grease-wise. Libidinous 15-year-old punkettes inhabiting a voodoo vestibule where jailbait languishes on stained plastic sofas etc. I think it was the first time the thought of thighs ever crossed my mind, when I saw them singing 'Remember: (Walking In The Sand)' on Top Of The Pops one Fireworks Night.

Time kills. To be confronted by these 30-year-old women made me suddenly very depressed.

And, believe it or not, they're making a comeback. Well, just these two, Mary Weiss and Margie Ganser. The other two — Betty and Mary Anne — are probably happy hoovering, content cleaning, pleased polishing, glad golfing.

Maybe their voices were still full of that rubsucking venom. "We broke up originally," said Mary (straight voice, like the steam from the spout of an ELECTRIC kettle). "because we were young and there were too many people out there trying to squeeze every last drop of money they could get their hands on out of us. That left a really bad taste in our mouths. "For a long while we've been running away. But now it's time to face the music. Besides, the business was much more dangerous in those days.

"There's a child in my soul and I don't want it to die. I can't let it perish. Cos when that goes you're dead."

"I really got screwed up when

the band split. I was 19. I'd never been out with anyone while I was on the road. Christ, I'd been a rock 'n' roll star at 14 and I was only just getting over my first period."

Margie tried to talk over the band on stage (it was audition night and they were playing 'God Save The Queen' like they were a Woolworths cover job or a too dark Xerox). "We never knew what was going on. How could we at that age? We got to do things 15-year-olds never dream of."

"It started off with High School dances — we were younger than the punters — and just escalated.

We played parties where the kids used to make their own wine cos we were all under age."

Mary was looking a little spaced out. She offered to drive me home. (She MUST have been spaced out, Ed.)

In the car she said they had met with little success at New York record companies. "They expect us to be completely punk. You know, they say things like 'How does it feel to be the Queen of Punk?' And one guy wanted us to be the female equivalent of The Ramones.

"I'm 29 years old. I'm serious

about music. I really don't care for that much punk."

I said I'd call her for some more

gen. She said okay. I said

goodnight. She said seeya.

I never called.

"Hey, what happened to you last night?" said Clem straightening

his collar in the dressing room.

"We had a real great time. After we left CBGB's we all went on to Max's Kansas City and met up

with Elvis Costello and Nick Lowe.

Real nice guys."

My Father's Place is a club on Long Island about 40 minutes' drive from Manhattan. Blondie

were playing two shows that night. It's a converted bowling alley and the long tables where the punters sit are the original lanes. Neat, huh? Pin table pyrotechnics with free pizza thrown in.

Backstage the Greenwich weirdos are out in force. Priant poofs and strawberry blanchmange brasses eager to lavish praise on what looks like becoming New York's creamiest cult band.

Debbie doo'd'd past in a white kulot outfit, took a seat opposite a reporter from the strike ridden New York Times (an interminable garrulous gonoid) and churned out the same old spiel while the dotting dykes strained their ears.

A guy came to the door and asked a sound man for Debbie's autograph. As he mentioned "Debbie Harry" his hand automatically reached down to his crutch and he mimed a jerk off. Smiled and left.

Blondie are as big in the States as they were here a year ago — in other words they ain't big. My Father's Place seats about five hundred. Oh sure, they were all diehard fans who gasped the moment Debbie appeared looking like a sensual Sandra Dee.

Blondie's three minute barn barn is the ultimate in poposa perfection. Sanguine satisfaction in every root-e-toot-toot nuance, in every elegant Harry aphrodisiac mouthwash phrase.

The set was predictable. Highlights from the first two albums — a substantial segment of 'Parallel Lines' and the obligatory 'Get It On' encore. The only real difference was the slight corpulence around Chris Stein's stomach and jowls. Indolence behind the locks on the door of his Manhattan apartment.

The second set was the same except for Debbie's loose fitting orange dress. But the audience was cut by half, and those that remained were almost entirely made up of the first set patriots.

Still, the 'World About Us' was never like this. And they have already found their shangri-la in the verdant pastures of English charts.

But will they ever make a 'Leader Of The Pack'?



The original Shangri-Las with Marguerite on the right and Mary in front

HI-TENSION

The New Single
AUTUMN LOVE
c/w
UNSPOKEN

(Produced by Kofi Ayivor & Alex Sadkin)
Released on 17th November 1978—WIP6462
Taken from the album HI TENSION—ILPS 9564
Released Soon

HI-TENSION

On Tour

NOVEMBER

- 15 POOLE, Arts Centre
- 16 COVENTRY, Warwick University
- 17 BRACKNELL, Sports Centre
- 18 MANCHESTER, U.M.I.S.T.
- 19 BOGNOR REGIS, Arun Leisure Centre
- 24 NOTTINGHAM, University
- 27 GT. YARMOUTH, Tiffany's
- 28 TUNBRIDGE WELLS, Assembly Hall
- 29 NORTHAMPTON, Salon Ballroom

DECEMBER

- 1 EDINBURGH, University
- 2 GLASGOW, Strathclyde University
- 4 LONDON, Hammersmith Odeon
- 5 BRISTOL, Colston Hall
- 6 SHEFFIELD, Polytechnic
- 8 HULL, University
- 9 LIVERPOOL, University



I.S.T. AND

Agency: Bob Salmons. I.T.B. 01-439 8041

Eat your heart out

ROBIN SMITH earns his crust this week by grilling Streetband



STREETBAND: "If the audience don't want to enjoy themselves, then we make them"

HERE'S a story you can get your teeth into.

The Streetband were eking out a meagre crust before 'Toast' buttered up the charts.

Aaarrgh... alright I'll stop.

Naturally, Streetband have had to cope with a stream of photographers taking pictures of them nibbling away. But (shock disclosures) they don't even really

like the stuff. Maybe they should have called the song 'Caviare' instead.

"I'm more of a meat and two veg man," says rhythm guitarist and vocalist John Gifford. "Toast is a bit boring and this piece is particularly soggy."

Originally the song was going to be called 'Spunk', but this didn't seem to be commercially viable, so it was retitled.

"My guitar strings were always breaking on stage so we had to fill in time with a silly song," John explains.

"We have a sort of love hate relationship with 'Toast'. It's brought us success, but we don't want to get tied down to a silly novelty angle all the time.

"I think anybody would agree that it sounds more like a one off B-side. The production on it isn't very complex."

Tapes of their forthcoming album (on which 'Toast' won't be included) confirms that Streetband are really fairly lightweight headbangers. One track is even pure American disco.

Apart from John there's Paul Young on lead vocals, Roger Kelly lead guitar and vocals, Mike Pearl bass and Chaunkie on drums. They've built up a following playing the pubs.

"People started cropping their hair and jumping up and down," says Roger. "But we didn't want to be last year's big thing. We knew that most of these bands would be overkilled by the press, so we wanted to stick to our style instead of selling out."

Instead of playing the more fashionable gigs, Streetband played pubs for £50 a night.

"You only used to get about 15 a night for playing the Nashville and places like that," continues John.

"Everyone wanted to play there, so the management could easily afford to pay such low rates. It might have changed now with the Musicians' Union stepping in. We couldn't afford to live on paltry sums, so we always preferred pubs where they're prepared to pay for good music.

"We've played in some very rough places. Sometimes it was a case of playing to stop the crowd from fighting. You get a horde of drunks on a Saturday night and it's like the outbreak of World War Three with a nuclear bomb about to go off. Sometimes we've been terrified but the show has always

gone on."

The band have just completed a tour with the Movies and they've received numerous rebookings. Paul Young takes up the story.

"Our policy's simple. If the audience don't want to enjoy themselves, then we make them. You have to use a certain amount of intimidation, like swearing at them."

Over to Roger: "I don't think enough bands talk to their audiences, it should never be an us and them situation. Some of the old punk bands spent so much time posing around in their King's Road clothes that they lost the basic art of communication. It might be difficult when we move on to bigger halls, but we always maintain that we're just a bunch of lads."

"I used to go down the Nashville and people would be sitting there with bored looks on their faces," interjects John. "Everybody was taking music so intensely the press were writing yards of stories about it and nobody actually seemed to be enjoying it. We just want to have fun."

I put it to the band that they might not be able to break out of the one hit wonder, novelty syndrome — but John is quick to disagree. "Some of the great bands like Cream and 10cc started off with what you could call fun novelty singles that grabbed the public. Afterwards they moved to bigger things."

The band say that they set out to tell stories in most of their songs. "Happy Families" is about the perils of marriage.

"It just doesn't work for some people," continues John.

remember going out with a group of married mates at Christmas and all they could think about was how they were going to be able to afford the coming year. They sat there with their heads in their hands."

The band have also written a song called 'Truth About Lies', about one of their friends who nearly had sex with an under age girl. But so far their masterpiece is 'Finest Hour' which incorporates a song called 'Mystery'. This epic is about rape, describing a man who's nagged by his wife and after getting pissed one night attacks a girl. The climax of the song describes his feelings when he's in prison.

"In a way he feels proud because he's broken out of the rut he was in," says Roger. "Although his action was drastic, it changes his life forever."

Hmmm — all very deeply meaningful I'm sure. But have no fear, the band are also very heavy on ROMANCE. Inspired by a girl John saw at a bus stop, the band have written a song.

"I saw her for a year — she had a beautiful, slender figure and gorgeous hair," he says. "But you know how it is, I just couldn't bring myself to talk to her because I was shy. I just stared at her until one day it got so bad that I had to say something. But it was a big disappointment, she wasn't very interested and we never went out. It's a pity that she'll never know about our song dedicated to her memory."

Oh gosh, how tender. Butter wouldn't melt in their mouths, would it?

THE RECORDS

NEW SINGLE STARRY EYES

C/W PAINT HER FACE

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VOTE
IN THE RM POLL
TURN TO PAGE 46

UPFRONT

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

American imports on the road this week include a taste of New Music from all-black punk band **PURE HELL**, first-ever signing to **CURTIS KNIGHT**, and all-Caucasian Ohio new wavers **PERE UBU**, plus stuff for swingin' nostalgics with **JERRY LEE LEWIS** and **DOLLY PARTON**.

Debut British dates for **PURE HELL** at London's Music Machine (Thursday), Manchester Mayflower (Friday), and Liverpool Echo's (Saturday). Meanwhile, **PERE UBU** dies-brough Rock Garden (Friday), Newcastle University (Saturday), High Wycombe more to follow.

JERRY LEE LEWIS continues his flying visit, complete with full American team at London's Rainbow (Sunday), and Birmingham Odeon (Monday). Double shows both at nights. Still movin' and groovin', legendary guitarist **DUANE EDDY** plays support.

DOLLY PARTON back from Europe, crams in a six-dater, headlining at Ipswich Liverpool Empire (Sunday) and London Hammersmith Odeon (Monday). Set of searchings from **X-RAY SPEX** who embark on a mini-tour, opening at Liverpool Kings George's Hall (Monday) and much more.

REZILLOS make destination Plymouth Metro (Thursday), Blackburn CLASH, supported by **THE SLITS** and **PRESSURE SHOCKS** play a special SID Vicious benefit at Edinburgh Odeon (Thursday), and **XTC** have finalised their London gig for the Electric Ballroom (Friday).

From Jamaica, talkover artist, **DILLINGER**, promoting his new album *Live At The Music Machine*, plays Birmingham Digbeth Civic Hall (Friday), Manchester Russell's (Saturday), Cardiff Top Rank (Tuesday) and Plymouth Metro (Wednesday).

THURSDAY

NOVEMBER 16

- BELFAST, Whittia Hall (24803), Racing Cars
- BIRMINGHAM, Barrel Organ (021-622 1553), Ricky Cool and the Icebergs
- BIRMINGHAM, Odeon (021-643 6101), Millie Jackson / Rocketto
- BIRMINGHAM, Railway (021-359 3491), Orphan
- BRIDGE OF ALLAN, Allan Grange, Charley Browne
- BRIGHTON, Conference Centre (293181), Leo Sayer
- BRIGHTON, Dome (882127), Gene Pitney / Co Co
- BRIGHTON, Richmond, Nicky and the Dots / Smarties
- BRISTOL, Crookers, Cotham Hill, Stranded / Siargazer
- BRISTOL, Granary (26267), Band of Joy
- BRISTOL, Polytechnic, Bower Ashton Site (662178), The Cruisers
- CAMBRIDGE, Alma (68748), Scratch
- CANNOCK, Troubadour, Amazing Dark Horse
- CARDIFF, Great Western Hotel, Soft Centres / Innocents
- CARDIFF, Sophia Gardens (27657), Judas Priest
- CARLISLE, Market Hall (23411), The Hawklords
- COLWYN BAY, Dixieland (23984), Stepping Stone Band
- COVENTRY, Lanchester Polytechnic (24166), Boys of the Lough
- COVENTRY, Warwick University (27406), HI Tension
- DUBLIN, The University, Physicals (evening)
- DUMBERTON, HMS Neptune Club, The Fabulous Poodles
- EASTBOURNE, Lottbridge Arms, Night Rider
- EDINBURGH, Astoria (031-661 1662), The Jolt / Simple Minds / Dirty Dosers
- EDINBURGH, Odeon (031-667 3805), The Clash / The Slits / Pressure Shocks (Sid Vicious Benefit)
- FLINT, Raven, New Mania
- GALWAY, The University, The Pirates
- GLASGOW, Apollo (041-332 1196), Lindisfarne
- GLASGOW, Bishopbriggs Memorial Hall, The Exile / Friction
- GLASGOW, City Hall (041-352 5861), Frankie Miller / Darling
- GLENTHES, Rothes Arms, Underhand Jones
- GLOUCESTER, Leisure Centre (36498), Jasper Carrot
- GRAVESEND, Red Lion (56127), The Record Players
- HIGH WYCOMBE, Nags Head (21758), The Late Show
- HOLBURY, Old Mill, The Franchise
- HULL, University (242431), The Albion Band
- IPSWICH, Gaumont (53641), Dolly Parton
- LAMPETER, St Davids University, Andy Desmond Band

- LEEDS, Fan Club (663252), Penetration
- LEEDS, Polytechnic (30171), Dire Straits / Lee Fardon
- LEEDS, Royal Park Hotel, Franc Blanc
- LINCOLN, AJ'S (30874), Gaffa
- LIVERPOOL, Erics (051-236 7881), Craah Course
- LONDON, Alexandra Palace (01-444 7203), Richard Digance
- LONDON, Battersea Arts Centre (01-223 5356), 5 Hand Reel / Clannad
- LONDON, Brecknock, Camden (01-485 3073), Scarecrow
- LONDON, College for the Distributive Trades, Leicester Square (01-930 3010), Wildfire
- LONDON, Dingwalls, Camden Lock (01-267 4067), Charlie Ainley
- LONDON, Hammersmith Odeon (01-748 4081), AC/DC / Blazer Blazer
- LONDON, Hope & Anchor, Islington (01-359 4510), Straight 8
- LONDON, 100 Club, Oxford Street (01-638 0933), Third World
- LONDON, John Bull, Chiswick (01-894 0062), L&M Express
- LONDON, Kensington, Russell Gardens (01-603 3245), The Young Bucks
- LONDON, Langue, Wardour Street (01-457 6603), Gloria Mundi
- LONDON, Music Machine, Camden (01-387 0428), Pure Hell / Johnny Curious & The Strangers
- LONDON, Nashville, Kensington (01-603 6071), Soft Boys / Plain Characters
- LONDON, Pegasus, Stoke Newington (01-226 5930), Barry Richardson Band
- LONDON, Rock Garden, Covent Garden (01-240 3961), Tribesman
- LONDON, Royalty, Southgate (01-886 4112), Johnny and the Hurricanes
- LONDON, Thomas A Beckett, Old Kent Road (01-703 7334), The Intellectuals
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Street Chorus
- LONDON, The Venue Victoria (01-834 5500), Wire (2 shows)
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Harlem Scarecrow
- MANCHESTER, University (63171), Chas & Dave
- MANCHESTER, Kellys, The Accelerators
- MANCHESTER, Opera House (061-834 1787), Lonnie Donegan
- MANCHESTER, Russell's Club (061-226 6821), The Skids
- NEWCASTLE, Canteen (26402), The Straits / Deep Freeze
- NEWCASTLE UPON TYNE, Newton Park Hotel (662010), Black Diamond
- NOTTINGHAM, Boat Club (660302), Speed-meters
- NOTTINGHAM, Theatre Royal (42328), The Chieftains
- NOTTINGHAM, Trent Polytechnic (462481), Limelight
- OXFORD, New Theatre (44544), Showaddywaddy

- OXFORD, Polytechnic (68780), Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records / Lene Lovich / Jona Lewie
- PLYMOUTH, Metro (51326), The Rezillos
- PLYMOUTH, Polytechnic (21312), John Martyn
- POOLE, Arts Centre (70521), Gordon Giltrap
- SHEFFIELD, City Hall (22885), Cliff Richard
- SHEFFIELD, Limit (730940), The Eric Bell Band
- SOUTHPORT, New Theatre (40404), Barbara Dickson / Sweet Oasis
- SWANSEA, Nutz Club, Wild Horses
- YORK, Barge (32530), The Feelies
- YORK, Revolution (26224), The Mekons / Gang of Four

FRIDAY

NOVEMBER 17

- ABERDEEN, Capitol (23141), Lindisfarne
- ABERDEEN, Robert Gordon Institute of Technology, Freebird
- ABERDEEN, University (572751), The Fabulous Poodles
- ANFIELD PLAIN, The Plainsmen, The Squad
- AYLESBURY, Civic Hall (86009), The Real Thing
- BATH, Pavilion (25628), Whitesnake / Magnum
- BATLEY, Crumples (Leeds 459987), Japan
- BIRMINGHAM, Aston University, Merger
- BIRMINGHAM, Barbarellas (021-643 9413), The Skids / The Next
- BIRMINGHAM, Digbeth Civic Hall (021 236 2392), Dillinger
- BIRMINGHAM, Polytechnic (021 236 3969), Ricky Cool and the Icebergs
- BIRMINGHAM, Town Hall (021 236 2392), Dean Friedman
- BRACKNELL, Sports Centre (54203), HI Tension
- BRIGHTON, Alhambra (27874), Nicky and the Dots
- BRISTOL, Colston Hall (291768), Gene Pitney / Co Co
- BRISTOL, Brunel Technical College (41241), Dire Straits / Lee Fardon
- BRISTOL, Crookers, Cotham Hill, Stranded
- BRISTOL, University (24161), The Cruisers
- CAMBRIDGE, Corn Exchange (68777), The Jam / Patrik Fitzgerald
- CANNOCK, Troubadour, Ezale
- CANTERBURY, Odeon (62460), Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records / Lene Lovich / Jona Lewie
- CARDIFF, Sophia Gardens (27657), Leo Sayer
- CARDIFF, University (396421), The Rezillos
- CHIDDINGLEY, Six Bells, The Executives
- CORK, Arcadia, Racing Cars
- COVENTRY, Hand + Heart, The Neon Hearts
- COVENTRY, New Theatre (23141), Dolly Parton

NEEO

LIVE ON TOUR WITH MAGAZINE

NOVEMBER

- 21st PORTSMOUTH—Locarno
- 25th MANCHESTER—University
- 27th PLYMOUTH—Metro
- 28th BRISTOL—Locarno
- 29th LIVERPOOL—Mounford Hall
- 30th LANCASTER—University

DECEMBER

- 1st NEWCASTLE—University
- 3rd MIDDLESBROUGH—Town Hall
- 4th SHEFFIELD—University
- 6th BIRMINGHAM—Barbarella's
- 7th COVENTRY—Locarno
- 8th HANLEY—Victoria Hall
- 9th AYLESBURY—Friars
- 10th CARDIFF—Top Rank Suite

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CONTINUED OVER PAGE

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Produced and arranged by Patrick Adams. 12-6791

UPFRONT

FROM PAGE 33

CRAWLEY, Apple Tree, Vagrant Rock Band
CUMBERNAULD, Town Hall, Lisard / Flat Out
DUBLIN, Trinity College (772941), The Pirates
DURHAM, University (64466), The Jolt
EDINBURGH, Art College, Simple Minds
EDINBURGH, University (031 667 1290), Frankie Miller / Darling
FRINTON, St Oysth's College, Writs
GLENROTHES, Rothas Arms, Underhand Jones
GUILDFORD, Royal Hotel (75173), The Piranhas
GUILDFORD, Technical College (70131), Fischer Z
GUILDFORD, University of Surrey (71281), The End
HARLOW, College of Higher Education, Northwick Park (01-422 5206), Wire / Screens
HATFIELD, The Polytechnic (68100), Black Slate (Rock Against Racism)
HIGH WYCOMBE, College of Technology (22141), Search
HUDDERSFIELD, Polytechnic (38156), Richard and Linda Thompson
INVERNESS, Coach House Inn, The Tote
IPSWICH, Buttermarket Tavern, Kangaroo Alley
IPSWICH, Gaumont (53641), Millie Jackson / Rokotto
KINGHORN, Cuznie Neuk, Pallas
LANCASTER, University (65201), The Hawklords
LEEDS, Ffordre Grene (025470), Marseille / Red Eye
LEICESTER, The University (60000), Whirlwind
LINCOLN, A.J.'s (430874), Speed-o-meters
LIVERPOOL, Allison's (051-928 7442), Heathcliffe (Tribute to Elvis)
LIVERPOOL, Eric's (051 236 7881), X Ray Spex / The Invaders
LIVERPOOL, Mountford Hall (051 709 4744), Boys of the Lough
LONDON, Acklam Hall, Portobello Road (01-960 4590), Barry Ford Band / Matt Stagger
LONDON, Bedford College (01-486 4400), The Young Bucks
LONDON, Brecknock, Camden (01-485 3073), Portraits
LONDON, Bridgehouse, Canning Town (01-476 2899), Warm Jets / Stax Marx
LONDON, Central London Polytechnic (01-486 5611), Here and Now
LONDON, City Polytechnic (01-247 1441), The Boys
LONDON, City University (01-253 4399), The Boyfriends / Backbeats / Richard Dignance / Harry Strutter
LONDON, Dingwalls, Camden Lock (01-367 4967), Straight / The Flies
LONDON, Duke of Lancaster, New Barnet (01-449 0467), Cheap Flights
LONDON, Electric Ballroom, Camden (01-485 9065), XTC
LONDON, Fountain, Deptford Bridge, Extro / The Balloons
LONDON, Hammersmith Odeon (01-748 4081), Judas Priest
LONDON, Hammersmith Town Hall (01-748 4081), Paul Brady / Matt Malloy / Kevin Burke / Michael O'Donnahill
LONDON, Hope & Anchor, Islington (01-359 4510), Juice on the Loose
LONDON, 100 Club, Oxford Street (01 638 0933), Bob Kerrs Whoopie Band
LONDON, John Bull, Chiswick (01-994 0062), The Press
LONDON, Kensington, Russell Gardens (01-603 3245), Dead Ringer
LONDON, Marquee, Wandour Street (01-437 6031), Zaine Griff
LONDON, Middlesex Hospital Medical School, Gino and the Sharks / Soho
LONDON, Music Machine, Camden (01-387 0428), Mungo Jerry / Sounder
LONDON, Nashville, Kensington (01-633 6071), The Elms / The Molesters

LONDON, North London Polytechnic, Kentish Town (01-807 2789), Johnny Moped
LONDON, Oval House, Kennington (01-735 2786), The Sadistas
LONDON, Pegasus, Stoke Newington (01-226 5630), The Monos
LONDON, Plough, Stockwell, Swift
LONDON, Queen Mary College (01-980 4811), Ian Gillan Band
LONDON, Rainbow, Finbury Park (01-263 3100), Showaddywaddy
LONDON, Rock Garden, Covent Garden (01-240 3981), Lew Lewis Reformer
LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch
LONDON, St Georges Hospital, Medical School, Earlboune
LONDON, Windsor Castle, Harrow Road (01-286 6403), China Street
MANCHESTER, The Factory, The Human League / Gang of Four / The Mekons / Scars
MANCHESTER, Mayflower (061 624 1140), Pure Hell
MANCHESTER, Opera House (061 834 1787), Lonnie Donegan
MANCHESTER, The Venue (061 205 5114), Saasafiras
MELTON MOWBRAY, Painted Lady (312121), Johnny and the Hurricanes
MIDDLESBROUGH, Rock Garden (241995), Pere Ubu
MIDDLESBROUGH, Town Hall (245432), The Clash / The Sits / Pressure Shocks
NEWCASTLE UPON TYNE, The Polytechnic (28761), Bethnal
NEWPORT, Village, The Crusiers
NORWICH, Boogie House, Snips & The Video Kings
NORWICH, University of East Anglia (52068), Chas & Dave
NOTTINGHAM, Club Malibu (254758), Gaffa
NOTTINGHAM, Sandpiper (54381), Stadium Dogs
NOTTINGHAM, Theatre Royal (42328), Jasper Carrot
OXFORD, New Theatre (4434), Cliff Richard
OXFORD, Nowhere Club, NW10
PURFLEET, Circus Tavern, The Barron Knights
READING, The University (860222), The Blahos
RETFORD, Porterhouse, The Lurkers
ROTHERHAM, East Herringthorpe Social Club, Strange Days
ROMFORD, Three Rabbits, Rednite
SALFORD, University (061 736 7811), Wild Horses
SCARBOROUGH, Penthouse (63204), Penetration
SHEFFIELD, Crucible Theatre (799223), The Albion Band
SHEFFIELD, Polytechnic (738934), The Shirts
SOUTHEND, Top Alex, Live Wire
STAFFORD, North Staffordshire Polytechnic, Beaconside (52331), Crazy Cavan & The Rhythm Rockers
UXBRIDGE, Brunel University (8937188), John Martyn
WATFORD, Red Lion, Harem Scarem
WESTON SUPER MARE, Playhouse (23221), The Yeties
WOLVERHAMPTON, Lafayette (62385), Supercharge
WORTHING, Lancing Youth Centre, Nightrider
YORK, Revolution (26224), The Defendants
YORK, University (58128), The Chieftains



PERE UBU: starts his tour at Middlesbrough Rock Garden, Friday

BIRKENHEAD, Hamilton Club (051 647 6093), Wild Horses
BIRMINGHAM, Barbarellas (021-643 9413), David Johnson
BOURNEMOUTH, Winter Gardens (26446), Showaddywaddy
BRIDLINGTON, Spa Pavilion (78285), Judas Priest
BRIDLINGTON, Royal Hotel, Dennis Rousseau
BRIGHTON, Conference Centre (203131), Cliff Richard
BRISTOL, Granary (28267), Snips and the Video Kings
BRISTOL, Polytechnic, Redland Site (30980), Andy Desmond Band
BURNTISLAND, Half Circle
CAMBRIDGE, Corn Exchange (58977), Hazard
CANNOCK, Troubadour, Streetlife
CANTERBURY, Kent University (65224), Here and Now
CARDIFF, Club Montmerence, Charles Street (29142), Soft Centre
CARSHALTON, St Heliers Arms, Coast to Coast
CHELMSFORD, City Tavern (412601), The Sods
CHESHUNT, Football Club, Chas & Dave
CHESTER, Essex University (44144), John Martyn
CORK, The University (26871), The Pirates
CROWBOROUGH, Alderbrook Football Club, Vagrant Rock Band
CUCKFIELD, Kings Head, Nightrider
DONCASTER, Bircote Sports Centre, (743979), Limelight / Franc Blanc / Max Zero Band
DUBLIN, The University, Beilfield Campus (693244), Racing Cars
DUBLIN, University College (69221), The Rich Kids
DUDLEY, JB's (53597), Penetration
DUNDEE, Caird Hall (22399), Lindisfarne
DUNFERMLINE, University (23181), Frankie Miller / Darling
DURHAM, University, Merger
EDINBURGH, Heriot Watt University (031-229 3374), The Tools
EDINBURGH, The University, Pollock Hall, Simple Minds
EDINBURGH, Usher Hall (031-228 1186), Boys of the Lough
EXETER, University (72738), The Fall
FARNBOROUGH, Technical College, Wild Horses
GALASHIELS, Privateer, Charley Browne
GALWAY, Manhattan, Physicals
GLASGOW, Apollo (041-332 8655), Gordon Giltrap
GLASGOW, Magg (041-332 4574), Underhand Jones
GLASGOW, Queen Margaret Union (041-334 1565), X-Ray Spex / The Invaders
GOOLE, Station Hotel, Red Eye
GRAVESEND, Red Lion (66127), The Accelerators
GREAT YARMOUTH, ABC (3984), The Jam / Patrick Fitzgerald
GUILDFORD, Surrey University (71291), Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records / Lens Lovich / Jona Lewis
HITCHIN, College, Hitchin (2551), Dire Straits
IPSWICH, Trinity (216991), Light of the World
KINGSTON, Rugby Club, Panther
LANCASTER, University (62311), The Chieftains
LEEDS, University (38071), The Clash / The Sits / Pressure Shocks
LEEDS, Victoria Hotel, Anniversary
LEICESTER, University (50000), Richard and Linda Thompson
LINCOLN, A.J.'s (30874), Buileata
LINCOLN, RAF Swinderby, Strange Days
LIVERPOOL, Allison's (01-928 7442), Heathcliffe (Tribute to Elvis)
LIVERPOOL, Eric's (061-236 7881), The Skids / Gang of Four
LONDON, Acklam Hall, Portobello Road (01-960 4560), Red Crayola / Cabaret / Voltaire / Prague / Scritty Polka
LONDON, Battersea Arts Centre (01-223 8350), Debbie Bishop and Rough Edge
LONDON, Brecknock, Camden (01-485 3073), The Dandies
LONDON, Cook, Edmonton, Southern Cross
LONDON, Corner House, Edgware (01-958 2796), Agenda
LONDON, Dingwalls, Camden Lock (01-367 4967), Eric Bell Band / The Heroes
LONDON, Electric Ballroom, Camden (01-485 9066), The Tourists / The Autographs / Straight
LONDON, Goldsmiths College, New Cross (01-692 0211), The Young Bucks
LONDON, Greyhound, Fulham Palace Road (01-385 6526), Sheps Banjo Band
LONDON, Hammersmith Odeon (01-748 4081), Millie Jackson / Rokotto
LONDON, Hope & Anchor, Islington (01-359 4510), China Street (RAR)
LONDON, Marquee, Wandour Street (01-437 6038), Little Bobbit / The Idols
LONDON, Music Machine, Camden (01-387 0428), The Shirts / Exhibitor
LONDON, Nashville, Kensington (01-803 0071), Joe Jackson / Panties
LONDON, Oval House, Kennington (01-735 2786), The Sadistas
LONDON, Pegasus, Stoke Newington (01-226 5630), Big Chief
LONDON, Rainbow, Finbury Park (01-263 3100), Barbara Dickson (Greenpeace Benefit)
LONDON, Rock Garden, Covent Garden (01-240 2963), Rico
LONDON, Stapleton, Crouch Hill (01-272 1105), Rednite
LONDON, Swan, Hammersmith (01-748 1043), Sounder
LONDON, Thames Polytechnic, Woolwich (01-855 9818), The End
LONDON, Tidal Basin, Canning town (01-476 7701), Earlboune
LONDON, Wandsworth Town Hall (01-874 8464), Desmond Dekker / Collage Chorus
LONDON, Westfield Street, Hampstead (01-435 4593), Simon Townsend Band
LOUGHBOROUGH, Town Hall (01-574 8464)
LOUGHBOROUGH, University (63171), The Albion Band
MANCHESTER, Mayflower (061-624 1140), Japan
MANCHESTER, Opera House (061-634 1787), Lonnie Donegan
MANCHESTER, Russell's Club (061-226 8921), Dillinger
MANCHESTER, University (061-273 6111), Bethnal
MANCHESTER, The Venue (061-205 5114), The Jolt
MELTON MOWBRAY, Painted Lady (312121), Johnny and the Hurricanes
MANCHESTER, U.M.I.T. (061-268 1144), HT Tension

SATURDAY
NOVEMBER 18

MIDDLESBROUGH, Rock Garden (241990), Gloria Mundi
NEWCASTLE UPON TYNE, The Canteen (28402), Pere Ubu
NOTTINGHAM, Boat Club (869032), No Sweat
NOTTINGHAM, Theatre Royal (42328), Jasper Carrot
OLDHAM, Civic Centre (061-624 0506), The Hawklords
OXFORD, College of Further Education, Cheap Flights
OXFORD, Oranges and Lemons, NW10
OXFORD, New Theatre (4544), Dolly Parton
PELSALL, Community Centre, Mr Gladstones Bag
PETERBOROUGH, ABC (3594), Leo Sayer
PORTSMOUTH, Polytechnic (819141), Eyes
READING, Bulmershe College (863387), The Boyfriends
RETFORD, Porterhouse (74981), Jailer
SLOUGH, College of Higher Education (22238), Staa Marx
SLOUGH, College of Technology, Scratch
SOUTHAMPTON, University (56291), The Rezillos
ST AUSTELL, New Cornish Rovers, (2723), Mud
SWINDON, Oasis (33404), The Real Thing
WALSALL, Dirty Duck, Cryer
WARRINGTON, Lion, Whitefire
WEST RINGTON, Pavilion (1203), The Blishops / Kangaroo Alley
YORK, Revolution (26224), The Speed-o-meters

dard (27806), The Magnets
BRIGHTON, Alhambra (27874), The Piranhas
BRISTOL, Locarno (26193), The Rezillos
CROYDON, Fairfield hall (01-886 9281), Leo Sayer
DERBY, Assembly rooms (31111 x 2255), Jasper Carrot
DUMFRIES, Stagecoach, Frae Miller / Darling
EDINBURGH, Usher Hall (031-286 1155), Gordon Giltrap
GALWAY, The University, Raelin
GLASGOW, Pavilion (041-332 0478), Dean Friedman
HIGH WYCOMBE, Town Hall (26100), Pere Ubu / The Soft Boys
HULL, Teistar, The Cruisers
KELSO, Cross Keys, Charley Browne
LANCASTER, University (65201), Third World / John Cooper - Clarke
LEEDS, Vivas (456249), John Haggart
LIVERPOOL, Allisons (061-928 7442), Heathcliffe (Tribute to Elvis)
LIVERPOOL, Empire (051-709 1553), Dolly Parton
LONDON, Dingwells, The Sadistas (01-267 4987), The Blishops
LONDON, Golden Lion (01-385 3942), The Panties
LONDON, Hammersmith Odeon (01-748 4801), Millie Jackson / Rokoto
LONDON, John Bull, Chiswick (01-994 0062), Cheap Flights
LONDON, Lyceum, The Strand (01-836 3715), Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records / Len Lovich / Joan Lewis
LONDON, Marquee, Wardour Street (01-437 6603), The Young Bucks / Portraits
LONDON, Oval House, Kensington (01-735 2786), The Sadistas
LONDON, Palladium (01-437 737), Gene Pitney / Co Co
LONDON, Pegasus, Stoke Newington (01-226 5930), Zaine Griff
LONDON, Rainbow, Finsbury Park (01-263 3140), Jerry Lee Lewis / Duane Eddy (2 shows)
LONDON, Rock Garden, Covent Garden (01-240 3961), Fame
LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch
NEWCASTLE UPON TYNE, City Hall (20007), Judas Priest
REDCAR, Coatham Bowl

(74420), Whitesnake / Magnum
SHEFFIELD, Top Rank (21027), The Clash / The Slits / Pressure Shocks
SOUTHPORT, Theatre (40404), The Chieftains

MONDAY
NOVEMBER 20
BIRMINGHAM, Odeon (021-648 6101), Jerry Lee Lewis / Duane Eddy (2 shows)
BRIGHTON, Conference Centre (203212), Demis Roussos
CARDIFF, University (44211), The Jam / Patrick Fitzgerald
CROYDON, Red Deer (01-688 2308), Staa Marx
CUDWORTH, Cudworth Village Club, Lamelght
DARLINGTON, Civic Theatre (66774), The Yetties
EDINBURGH, Odeon (061-667 3805), The Chieftains
EDINBURGH, Tiffany's, Tradition / Nightingale
EGHAM, Royal Holloway College (5984), Andy Desmond Band
EXETER, Routes (58615), The Albion Band
EXETER, University (7791), Mud / The Crusiers
GLASGOW, Burns Howff (041-332 1813), Underhand Jones
GLASGOW, Strathclyde University (041 552 1270), The Busboys
GUILDFORD, Civic Hall (67314), Judas Priest
KELTY, Oakfield Hall, The Monos
LEEDS, Victoria Hotel (45284), Franc Blanc
LEICESTER, De Montfort Hall (22850), The Clash / The Slits / Pressure Shocks
LIVERPOOL, Allisons (01-928 7442), Heathcliffe (Tribute to Elvis)
LIVERPOOL, Empire (051 709 1555), Whitesnake / Magnum
LONDON, Brecknock, Russell Gardens (01-485 3073), Jackie Lynton's HD Band
LONDON, Bridgehouse, Canning Town (01-476 2888), Chas & Dave
LONDON, Dingwells, Camden (01-267 4987), Jag / Sneakers / 64 Spoons
LONDON, Greyhound, Fulham Palace Road (01-385 0528), Bob Kerrs Wwoopee Band
LONDON, Hammersmith Odeon, (01-748 4081), Dolly Parton
LONDON, Hope & Anchor, Islington (01-359 4510), Zaine Griff
LONDON, 100 Club, Oxford Street (01-636 0938), George Fame and the Blue Fames
LONDON, Kensington, Russell Gardens (01-603 3245), Fame
LONDON, Marquee, Wardour Street (01-437 6603), Grand Hotel / Portraits
LONDON, Music Machine, Camden (01-387 0428), Blazer Blazer
LONDON, Nashville, Kensington (01-603 6071), CGAS 6 / Lighting Raiders / Intellectuals
LONDON, Rock Garden, Covent Garden (01-240 3961), Big Deal / Dangerous Rhythms
NEWCASTLE UPON TYNE, The Cooperage (28286), Sabre Jets
NOTTINGHAM, Sandpiper (54381), Wire
NUNEATON, Cherry Tree, Kidda Band
SHEFFIELD, Limit (730940), Stadium Dogs
SHEFFIELD, Top Rank (21027), The Real Thing
SHEFFIELD, University (24076), Xero / Used Toys
TRALEE, Abbey Inn, Physicals

DEWSBURY, Turks Head (465780), Franc Blanc
EDINBURGH, Astoria (021-661 1002), Charley Browne
EXETER, Routes (58615), Hi Tension
GLASGOW, Pavilion (041-332 0478), The Chieftains
GUILDFORD, Civic Hall (67314), Judas Priest
JORDANSTOWN, Polytechnic (65131), Wilko Johnsons Solid Senders
LEEDS, Fan Club, Brannigans (663252), Fischer Z
LEICESTER, De Montfort Hall (22850), Whitesnake / Magnum
LEICESTER, University (60000), Pere Ubu
LIVERPOOL, Allisons (01-928 7442), Heathcliffe (Tribute to Elvis)
LONDON, Brecknock, Camden (01-485 3073), Tennis Shoes
LONDON, Dingwells, Camden (01-267 4987), Live Wire
LONDON, Golden Lion, Fulham (01-385 3942), Harlem Scarem
LONDON, Hope & Anchor, Islington (01-359 4510), Blazer Blazer
LONDON, Marquee, Wardour Street (01-437 6603), The Business / Agony Column
LONDON, Music Machine, Camden (01-385 3942), Split Rivitt / The Intellectuals
LONDON, Nashville, Kensington (01-603 6071), Little Bo Bitch
LONDON, Pegasus, Stoke Newington (01-226 5930), Soul Yard
LONDON, Rock Garden, Covent Garden (01-240 3961), The Young Bucks
LONDON, Venue, Victoria (01-834 5500), David Johansen
LONDON, Windsor Castle, Harrow Road (01-286 8403), Stadium Dogs
MALVERN, Winter Gardens (2708), The Albion Band
MANCHESTER, Apollo (01-273 1112), Sham 69 / The Cimarrons
MANCHESTER, Band on the Wall (061-832 6625), The Fall / A Certain Ratio / Grow-Up
MIDDLESBROUGH, Town Hall (245432), Lindisfarne
NEWCASTLE UPON TYNE, City Hall (20007), Gordon Giltrap
NEWCASTLE UPON TYNE, The Cooperage (28286), 45's



DOLLY PARTON: Ipswich Gaumont, Thursday

PLYMOUTH, Castaways (63127), Mud
PLYMOUTH, Metro (51326), The Skids
PORTSMOUTH, Guildhall (24355), Magazine
RAYLEIGH, Crocks (77003), Third World
ST ALBANS, Civic Hall (64511), The Hawklords
SHEFFIELD, Limit (730940), 64 Spoons
SHEFFIELD, University (24078), Frankie Miller / Darling
SWINDON, Brunel Rooms (31384), Cheap Flights
TORQUAY, 100 Club (28103), The Boyfriends

CANNING TOWN (01-476 2849), The Portraits
LONDON, Dingwells, Camden (01-267 4987), Immigrant
LONDON, Greyhound Chadwell Heath (01-595 1823), Dog Watch
LONDON, Greyhound Fulham Palace Road (01-385 026), Karl Denver
LONDON, Gullivers, Mayfair (01-499 0760), Fever Pitch
LONDON, Marquee, Wardour Street (01-437 6603), Wire
LONDON, Maunkberries, Jermyn Street (01-498 4623), NW10
LONDON, Music Machine, Camden (01-387 0428), Sore Throat / Essential Logic
LONDON, Queen Elizabeth Hall (01-928 3191), Boys of the Lough
LONDON, Rainbow, Finsbury Park (01-263 3140), Third World
LONDON, Trafalgar, Shepherds Bush (01-749 5005), Gino and the Sharks
LONDON, Upstairs at C Romlies, Fifth Street (01-439 0747), Flange
LONDON, White Hart, Acton, C Gas 8 / The Park
MANCHESTER, Apollo, Ardwick (061-273 1112), The Chieftains
MANFIELD, Great Northern Hotel, (Shirbrook 3653), Juggernaut
MIDDLETON, Civic Hall (061-643 2470), Hi Tension
NEWCASTLE UPON TYNE, The Cooperage (28286), Junco Partners
NEWCASTLE UPON TYNE, City Hall (20007), Gene Pitney / Co Co
NORWICH, Boogie House, David Johansen
PAISLEY, Three Horseshoes (041-889 9965), Charley Browne
PLYMOUTH, Metro (51326), Dillinger
READING, Bones Club, The Skids
READING, University (86022), Mud
SOUTHPORT, Polytechnic (736934), The Rezillos
WOKING, College of Education, Judas Priest
WOLVERHAMPTON, Civic Hall (213559), The Hawklords
YORK, Pop Club, The Dogs
YORK, Revolution (26224), Punishment of Luxury
YORK, University (56128), Lindisfarne

SUNDAY
NOVEMBER 19
BARNSTAPLE, Chequers (71794), Mud
BASILDON, Double Six (20140), Local Operators
BELFAST, Queens University (42124), The Rich Kids
BIRMINGHAM, Barbarellas (021-643 9413), Wild Horses
BLACKBURN, King Georges Hall (58424), The Hawklords
BLETCHLEY, Leisure Centre (77251), The Real Thing
BOGNOR REGIS, Arun Leisure Centre, Hi Tension
BRADFORD, Alhambra Theatre (27007), Demis Roussos
BRADFORD, Royal Stan-

BRADFORD, Royal Stan-

BRADFORD, Royal Stan-

BRADFORD, Royal Stan-

WEDNESDAY
NOVEMBER 22
ABERDEEN, Ruffles (20092), Gordon Giltrap
BELFAST, Kings Hall (665225), Leo Sayer
BIRMINGHAM, Barbarellas (021-643 9413), Sussex / Dansette Damage
BIRMINGHAM, Golden Lion, Orphan
BIRMINGHAM, Odeon (021-643 6101), The Clash / The Slits / Pressure Shocks

BOURNEMOUTH, Winter Gardens (26446), Demis Roussos
BRADFORD, St Georges Hall (32513), Sham 69 / The Cimarrons
BRADFORD, University (33466), The Fabulous Foodies
BURTON, Baths Hall, Fairport Convention
CANTERBURY, Odeon (62480), The Jam / Patrick Fitzgerald
EDINBURGH, Abercorn, The Monos
EXETER, Routes (58615), Squeeze
GLASGOW, Auchinairn Hall, The Exile / Friction
GRANGE MOUTH, Town Hall, Wild Horses / Brodie
IPSWICH, Gaumont (53641), The Hawklords
KEELE, University (625411), Frankie Miller / Darling
LANCASTER, University (65021), John Martyn
LEEDS, F Club, Brannigans (663252), Snips and the Video Kings
LEICESTER, De Montfort Hall, (22850), Cliff Richard
LIVERPOOL, Allisons (01-928 7442), Heathcliffe / Tribute to Elvis
LOUGHBOROUGH, University (63171), Bethnal
LONDON, Bridgehouse,

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TUESDAY
NOVEMBER 21
BELFAST, Queens University (24603), Swift
BIRMINGHAM, Barbarellas (021-643 9413), Cate Jacques
BIRMINGHAM, College of Education, Matchbox
BIRMINGHAM, Crown & Cushion, Kidda Band
BIRMINGHAM, Town Hall (021-258 2359), John Martyn
BLACKBURN, King Georges Hall (58424), The Rezillos
BRADFORD, St Georges Hall (32513), Gene Pitney / Co Co
BRIGHTON, Dome (682127), The Jam / Patrick Fitzgerald
BRISTOL, Locarno (26193), The Clash / The Slits / Pressure Shocks
CARDIFF, Top Rank (26538), Dillinger



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ROADSHOWS

Listen and be born again

BRUCE SPRINGSTEEN
Capitol Centre, Largo, Maryland.

BROOOOOOOOOCE! BROOOOOOOOOCE! They chanted that Pythonesque sheep shearing christian name long after the show had finished. The elongated vacuum cleaner vowel sound hoisted up to the ceiling like an outside umbrella by suited Zeus a few miles east of the White House.

Fifteen thousand people. One man and his band. Three hours of dithyrambic rock 'n' roll. A helluva happy hangover.

Bruce Springsteen has proved beyond any shadow of a doubt in his marathon US shows this year that he's the one. The one who knows. Who knows how to perform. How to perform with a kind of orgasmic dedication. Dedication above and beyond the call of duty. A duty to his audience. A duty to his music. A duty to himself.

And by doing that he's attracted not only the conveyor belt intelligentsia but the kiddie toys too. There was nothing chicken about these Maryland belles as they clamoured upon the stage and fondled the cutiecut in the striped tee shirt and leather bomber.

When they could grab him. He moves with the speed of speed sprawling across the PA, sliding up to sidekick white suited spade saxophonist Clarence Clemons who plays the thing as sweet as his Harlem shuffle.

He sings most of the new album, most of 'Born To Run' some of 'The Wild The Innocent' and the 'E Street Shuffle' and one from 'Greetings From Asbury Park' - 'Spirit In The Night' - the one Manfred Mann trashed. He sings till his throat bleeds, till his legs buckle, till his back breaks. But he don't stop smiling.

A Vaudeville smile. One in keeping with the grand tradition of Stateside sidewalk entertainment.

An intermission follows 'Junglieland'. Three encores follow 'Rosita' including a rock 'n' roll medley to end all etc. There's two new songs - 'Point Blank' and 'Independence Day'. There's the man on stage with his white hot band for three hours. There's a magic. There's the best damned rock 'n' roll show you're ever gonna see.

There's nothing more to say. **BARRY CAIN**



SPRINGSTEEN: his throat bleeds ... for us

THE REZILLOS / THE UNDERTONES

Marquee London

THIS WAS a night of Gaelic fun and fury. Sire Records two young bands showed themselves to be full of energetic potential.

The Undertones, from Ireland, are the archetype garage band. Their disorganised amateurish stage presence added to the rough frantic tunes they pounded out.

Vocalist Fergal Sharkey, cigarette in hand, attacked every member, winning the respect of an apathetic crowd. They are a primitive group with simple raw songs. An early Clash came to mind.

The Rezillos kept up the fast furious pace. They are gradually improving, so that now I definitely rate them as one of the top live acts around.

Faye Fife and Eugene Reynolds surge round the stage; it is non stop, blink and you'll miss this action.

All the not-so-old favourites were blasted out while they played several new numbers including 'Thunderbirds' and 'The Thing'. Musically the band now rely less on the sixties. They have a style of their own which is dominated

by the killed Jo Callis's lightning guitar runs.

The band's aggression erupted inot a slanging match with the morons who were constantly spitting. Their set closed with Sweet's classic 'Ballroom Blitz'. It was an evening of refreshing music. Catch this tour and recharge yourself.

THE KNACK

Los Angeles

THE Knack - the title of a sixties film and the name of LA's hottest new band heavily influenced by the sound of that era.

And the Knack are hot. Not just the next big thing - it seems they're already there. At least Tom Petty thinks so, which was why he jammed with them the other night, not to mention Bruce Springsteen, who has a tendency to do the same.

The night I caught them at their Troubadour residency, Keef was in the audience. They even dedicated a song to him.

And the Stones connection goes deeper, since drummer Bruce Gary played in the Jack Bruce / Mick Taylor Band.

But to the music. The Knack play hard and fast, the more so as time goes by, apparently. Last summer they were filed under 'pop', now their

audiences encounter rock 'n' roll of a strangely un-American kind.

Vocalist Doug Fieger never stops moving for a second, carrying a permanent Lee Brilleux glint in his eye. In fact the early Feelgoods make quite a reasonable reference point, except that the guitarist is more reminiscent of Johnny thunders, exuding junked up street - kool with every dissolute swing of his battered axe.

Buddy Holly himself would have approved their version of 'Heart-beat' while stage faves live 'She's So Selfish' and 'Let Me Out' are some of their originals. They are planning a few UK dates in the new year, so it will be interesting to see whether they will make as favourable an impression as they have over here.

Other present West Coast hell - raisers seen include The Zippers, who play and beat Generation X at their own game, The Skin, whose drummer left Florida with tom Petty to help him form Mudcrutch, and The Mechanics, an appropriately over the top bunch of garageland punks whose gig at the Starwood gave me a hunch that they'd seen the damned play there the year before.

But it was The Knack

who most look like hitting the big time. If only because of the amount of music - biz muscle they already have behind them. **MIKE NICHOLLS**

SIOUXSIE AND THE BANSHEES

London Hammersmith Odeon

WHEN I get to the bottom back to the top of the hill, I go Steel - hinged guitar slashes reverberate round the Odeon, calculatedly speed up, joined by Siouxsie's voice, then finally cascade into a searing, acidic rendering of Lennon / McCartney's 'Helter Skelter'. Siouxsie And The Banshees are here to prove their worth after cutting an album to really live up to.

By the climax of the evening, a hoarse, bruising 'Love In A Void', they've - uhm - made their point.

The band are now, unquestionably, perched up in the big league, with a fat contract in the bag, a plush, well - conceived debut album, and even (gasp) a 'hit' single in 'Hong Kong Garden' opening up pathways to other markets.

I guess, if anything, the one question mark must've concerned how the band could make the transition to the wide open spaces of our 'major' venues. So, effectively, this Hammy Odeon venture was rather more than yer average Banshees gig. After all, many bands have fallen flat on their collective butts when exposed to larger halls, and many shall continue to do so.

But not the Banshees. If anything, this was a stark illustration of the band's absolute quality; the fact that not only did they deliver, but they did so with breathing space and feet to spare. See, I left with the impression that S and the B's still had much more to offer, that they'd managed to exhibit a kind of unnerwing self - restraint through it all. And if they can do that and still come up with an electric, open - nerved set of this stature, then they deserve that fat contract and all the advantages it entails.

While Severin, Morris and McKay concocted the cruel, incisive rhythms, chords, and structures in workmanlike fashion, existing on an awesome energy - reserve, Siouxsie front and left her mark, not only as a superb vocalist (the voice is never exactly pleasant, but always dangerous)

but also as a truly 'class' front - person.

The material was mostly familiar, being carved from 'The Scream' and comprising everything from the instrumental 'Pure' to the vehement drama of 'Switch'.

God knows, Siouxsie And The Banshees waited long enough to land any measure of concrete success (bar critical acclaim), and now they've matured / evolved into an established, powerful outfit who can make it or break it from here. Now sit back and observe. **CHRIS WESTWOOD.**

THE ADVERTS, Bath University

I HAD a feeling all along that The Adverts had some talent, but it stayed hidden until the final number. Therefore, this review comes in two parts, (a) heavy and (b) not so heavy.

When you have seen a few, er, new wave bands it takes something special before you sit up and take notice, and for the most part I couldn't find anything special about The Adverts. Only my fanatic sense of duty broke the habit of going off to the bog when they came on.

They were too loud, for a start, and the microphone was full of mud. Consequently one had to rely on the general coherence of what they were playing, and it came across as solid, fast, made to measure workaday rock music. Not boring, but not inspiring either.

The material doesn't vary too much from the standard set by other bands (send stamped address envelope for list) and of course goes down a bomb because of its safe familiarity.

And now for the good news. There are some potentially impressive songs there, perhaps with different arrangements they could be sharpened into emotional scalpels instead of physical hammers. Gary Gilmore's 'Eyes' is an example of what could be done, even if it suffered from a surfeit of sound at the time.

The very last number was a knockout. Mainly instrumental, some energy and excitement finally got radiated from the stage. Excellent. Pity I couldn't hear its title. Anyway, The Adverts have potential and, of course, a commercial name. **FRED WILLIAMS**

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DEAN FRIEDMAN

The Venue, London

FOR A man of 23 to display so much musical talent, sophisticated lyric - writing ability and humour with such apparent ease and charm is rare enough, in my book anyway, to be considered exceptional.

Lots of other people seem to share my fascination with Dean Friedman. His voice is memorably odd, even unattractive with its madly taut high notes. He chews his vowels. He looks like a Muppet Show extra.

He opened with the magical 'Shopping Bag Ladies' ably accompanying himself on guitar, then broke into one of his best songs 'Woman Of Mine' with his backing band now in low synthesiser, drums,

base, lead / saxophone.

But his best odd - ball lyric style, where both shock and delight register in nearly equal amounts, comes in 'S&M'. Here his knack of sounding street hip (while still appealing to a largely middle of the road audience) adds greatly to his urban animal appeal.

Back on guitar again he delivers 'Company' perfectly then proceeds to turn his engaging gastronomic brief encounter 'The Delt Song' into a dog's breakfast with the help of two girls invited up from the front tables. They don't know the words, so much time was spent watching Friedman whispering the lines into their ears.

Clearly he was getting playful, so what better time to haul out his pet monster 'Lucky Stars', complete with the ap-

pealingly shy Denise Marsa. Sadly, the face-to-face intimacy of the recording was quite lost. Then, as if to compensate for not having been mentioned on the album sleeve, Denise sang a song on her own, 'Clear Blue Sky, which showed her tremulous tones up less than wonderfully. A relief then to let it all hang out in a gutsy rendition of 'Let's Hang On'.

Intimate ballads being his strong point, he returned to his new single 'Lydia' then left the stage leaving the crowd with the pleasant task of hauling him back for his American smash 'Ariel'.

The addition of 'Song For My Mother' was perhaps a mistake as by this time he had proved himself as one of the best American exports in a while. **JOHN WISHART.**



FRIEDMAN: rare combination of talents

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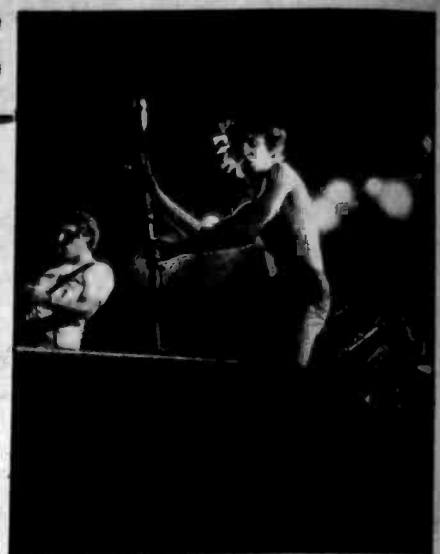
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ROADSHOWS

Tyres of hell



THE SKIDS: you shoulda seen here yesterday

THE DICKIES / THE SKIDS / THE MEMBERS
London, Electric Ballroom

THE DICKIES were pure nonsense: buzzsaw drones taken to their facile, ultimate conclusion, they were drab, tasteless, calculated, pointless and worthless. They shoulda worn H-Y-P-E stickers on their foreheads, and succeeded in emptying a fair part of the ballroom, a fact which speaks for itself.

The Members were pure undistilled entertainment: combining genuine 'stage presence' with the ability to physically move sectors of the audience, their set was funny, crazy, tongue-in-cheek, shambling rock and roll, sometimes fast, sometimes not... but always good. The Members should be seen heard and recorded. Simple as that.

And for The Skids, it was an off-night. But that didn't stop 'em beaming through 40 minutes of fit to stop most other bands dead in their tracks. The flaws were there and obvious, sure enough, what with Tom Kellehan's drum sound buried deep in the mix for much of the performance, the fact that Richard Jobson (vocals) came in early and off-cue for the final verse of 'Sweet Suburbia', almost derailing Stuart Adamson's guitar riff in the process, not to mention the restless limbo much of the crowd seemed to find itself in throughout, falling even to join in on tried-and-tested singalongs like 'Albert Ta'lock'.

I later discovered that The Skids never actually wanted to play this date in the first place — second billing to The Dickies does seem a touch ludicrous — and being temperamental / pessimistic anyway, their collective uh-psyches were wrong even before they trudged on stage.

Whatever the setbacks, though, the sound, psyche and synchronization, the fact that the band wield a veritable armful — full of choice material still shines through. 'Of One Skin', 'Charles', 'Sweet Suburbia', 'Open Sound'... every one an exercise in infinitely danceable rock and roll, every one garnished with first-time sucker-hooks, contagious riffs and lyrics with sufficiently vague slants to work away at the mind as well as the carcass.

I shoulda been

reviewing the previous Marquee gig here, 'cos that was h-o-t and insuperable. All I can say, really, is if this was a bummer, then... bloody 'ell.

CHRIS WESTWOOD

RICHARD AND LINDA THOMPSON
Theatre Royal, Drury Lane

STAR QUALITY. It's the great, indefinable characteristic possessed by the true entertainers. The mark of presence, the sign of an artiste's mysterious hold over an audience. And you know something? Richard Thompson doesn't have any of it.

But read on — I'm not slagging him off, I'm praising him. In keeping with his musical image, Richard is, on stage, the complete anti-star, shamblin' around, doing faltering, distinctly unpolished intros to songs and generally looking as if he isn't quite ready for the fact that people are prepared to come and see him.

They do because he is such an excellent musician, and that's enough. Linda offsets him beautifully; she's quiet, subtle, and sings marvelously. Visually they're irresistible when they should be uninteresting; you're drawn to them because of their sheer musical ability.

Surprisingly they began with 'I Want To See The Bright Lights Tonight' in an arrangement so different from Covington's that no-one recognised it until Linda sang the line: 'I'm so tired of working every day'.

The rest of the set was based on their new album 'First Light' which again emphasised how good that is. Their new 'discos' single (as Mr Thompson calls it), 'Don't Let A Thief Steal Into Your Heart', developed into a jam session between Richard and the very capable band.

Countless tracks highlighted Linda's unspotted voice, like 'Stranga Affair', 'Pavanne' and 'Died For Love'. As an encore, we heard — wait for it — 'Then He Kissed Me'. An evening of musical excellence, then, at the end Linda said, "See you in three years' time". Make it sooner.

PAUL SEXTON
CHAS AND DAVE
Rock Garden, London

SEE THEM on 'Top Of The Pops', did yer? Lovely song, that 'Strummin', innit?

Simple, but clever with it, know what I mean? Dave talks more than he actually sings, but the words fit so neatly together, and the whole thing rocks along so sweetly, it just has to be a hit.

So I had to go and see them for myself. Of course, the trouble is that as soon as hidden genius like Chas and Dave are discovered by the rock press their unpretentious appeal is instantly endangered, fragile quality that it is. And they are also ideally heard in a regular local, their natural haunt, accompanied by plenty of good beer. Even in a place the size of the Rock Garden it wasn't going to be quite the same thing.

But then they've been around long enough not to let sudden exposure markedly interfere with their act. Part of their charm is the modest manner with which they present their songs, laced liberally with down-to-earth London humour.

You can tell by the twinkle in the eye that they consider it all a bit of a joke really. And they have undeniable songwriting talent. Yes, they are reminiscent of Ian Dury, but without the slightly bitter, leering tone. It's more in the spirit of a Lonnie Donegan tale of mischief and fun, like 'The Big Fat Rat', a bompalong ballad about a fat lady. As it happens, the duty are 'unto fat ladies', according to Dave. He's the one on the bass guitar, Chas plays the piano. He plays some nice bluesy figures and syncopated rhythms too, like in 'Everton Green', a nostalgic story set to a twelve bar structure. They are backed up by Mick Burt on drums, who keeps a low profile on stage, though of course his moment comes on the 'Strummin' single.

The songs are not all just one big lart. They do a fair few that are straight bar room rhythm and blues, like 'You'd Better Get Your Shoes On', which sounds something like 'I'll Be Your Baby Tonight'. Between numbers Dave makes a endearing remarks like 'gawd bless ya, folks', and grins through his straggly beard.

Unfortunately I had to nip out sharpish to catch the last tube home so I had to miss the final numbers. I left on the appropriately daft note of Chas slapping out an introduction to 'Massage Parlour' on his beer belly. "Dunno if this'll work," says Dave, "we've only

done it a couple of times before". But it did, very effectively too, and it had me chuckling all the way home.

ALEX SKORECKI

FOUR TOPS
Hammersmith Odeon

NO WONDER groups like the Four Tops keep touring. Though they may not sound remotely like this year's thing they have developed a seamless stageshow which works effectively within the confines of its "these you have loved" format.

For the greater part of the evening the backing band (with small string section) kept a typically sixties low profile; the sound mixer ensuring that the correct tiny echoes from the past were accurately relayed. Let there be mono. And there was.

We got nearly all the hits and near hits and plenty of recent disco flavoured stuff as well. A deeply affectionate crowd howled with delight as the blockbusters rolled off the hit machine. The amazingly simple intro to 'Bernadette' was shattered by joyous shrieks of recognition; one of the hazards with nostalgia concerts these days.

The four gents, grooving away gently in white three-piece suits, exude the kind of laid back professionalism that comes dangerously close to resembling slow motion replays. Perhaps their re-working of 'Don't Walk Away Renee', now a slow tempo soul trip, helped to reinforce this impression.

Their newer numbers give every member of the group a chance to share the lead vocal spot, albeit briefly. None of these is altogether successful but it provides a welcome break in the usual 3-1 format. And as stage personalities they are immensely likeable. Touches of daft humour i.e. mock pathos and weeping by one as another introduces a soulful ballad, were nice bits of hamming.

Their big, beauty treatment of the Yardbirds' 'For Your Love' was their closing number. A rather routine number followed as an encore.

Even if they never have another hit, their legacy of Holland / Dozier / Holland hits will keep them in swimming pools and yachts for a few decades yet. JOHN WISHART

THE PAST TOMORROW... THE FUTURE NOW

TIM LOTT discovers next year's precious commodities

STEVE LYNTON BAND Rock Garden, London.

STEVE LYNTON is a stringy adolescent with bum fluff on his upper lip. He wears an ugly badge on his guitar strap that bears the legend 'Think Trower'. Sometimes, he does cover versions of Hendrix and Jeff Beck. Steve Lynton has lank shoulder length hair and a small gold block hung round his neck, like a waiter in a Wimpy Bar. Steve Lynton has a mediocre band who have all the charisma of a GameX mac. Steve Lynton is

Britain's first guitar hero since Robin Trower. He has the potential to be best powerage megadecibel merchant of the decade I know.

I know, because I positively loathe and detest guitar "masturbators". Clapton bored me sick. Trower dulls my senses. Hendrix makes me reach for the solitaire. Bill Nelson appals me.

Whereas Lynton, a small time speed merchant still playing gigs the size of the Rock Garden and small indifferent pubs, excites me. I shook my head like some pathetic old hippy. I got a thrill when he hit those high up the neck notes. His approach is

old, shtlxes noises; he has a phenomenal grasp of what guitar music is all about, and infuses a seventies panache that the ancients of the old school forgot about sometime soon after the summer of Love.

Lynton is 18 and already a master of his art. Flashy and confident, he grills his teeth and tosses his head around in appropriately emotive fashion. Only unlike the Blackmores and Nugents of this world, he means it. Watch him, in effortless rapture, contorting and bending the strings to create the sounds in his head. The power, the spectrum of expression is remarkable, especially for someone who has played only about a dozen times in public.

Lynton panders to audiences sometimes by regurgitating guitar classics — Hendrix's 'Red House', Chuck Berry's 'Johnny B Goode' — which is quite unnecessary since his own numbers are so superior. 'Come Along With Me' and the poignant 'So Sad With You' are tough and fraught with nerve edge guitar work.

Perhaps the single most irritating thing about guitar heroes is that they tend to have a lone talent, i.e., manipulating metal strings. Again, Lynton is different. He has a gritty, black, melodic voice that tears at your emotional fabric.

I suppose the closest you can come to describing his basic talent is Lofgrenesque.



TOYAH: bizarre yet pure

Lyton, you will not be IN.

Yet understand, have the moral courage to see that here is a phenomenon, however 'retrogressive'. It is not modern music, but it is a style at its most perfect execution.

Long hair and gritted teeth, postures and strongarm posing; look past the packaging, way past into the future shock of 1979.

Lynton hasn't arrived. But he will. The High Priest of the Headshake is among us already. He is not a Heavy Metal merchant, but a dextrous and inspired rock 'n' roll guitarist, with a flair for melody and a touch that is wiry and electric. Handled correctly, he will become a world force.

But one thing he will not be, and that is fashionable. You will not be credible by watching Lynton, you will not be IN.

TOYAH ICA, London

A FALLEN cherub, a vicious angel, Toyah Wilcox sleeps in a coffin and spits at Our Lord. She has narrow eyes, and a thin mouth. She is beautiful, white and elastic.

This is The Vision. A sculpted figurine who sings with physique and psyche, who moves with the precision of an automaton and the menace of threat.

Study, as she pulls the girl from the audience in the flashing strobe; they claw on the floor, tear and struggle as the brilliant light dissects the movement into freeze frame.

And in the soundtrack Joel Bogen hits his guitar hard, and the electric noise and the flickering image create frenzy

This is 'Problem Child' and Toyah lives it. Toyah is rock as art, a sound and vision fusion. They are on the fringes of rock and the edge of theatre.

Headed by Toyah Wilcox, formerly Mad, the frothy pyromaniac in 'Jubilee', TOYAH are barely known outside of the small arts lab where they rehearse. Here at the ICA amidst the inevitable audience of arty types and dreadful pseudos they were unleashed on Joe Public — or in this case Justin and Julian Public — for the first time.

The impact of TOYAH is cataclysmic. They are a perfectly precise, industrial band, cold and perfect and glorious. But Toyah Wilcox, 'on lead vocals and charisma' as bassist Jonathan Miller puts it, is the focus and nerve centre.

Her performance behind clear glass for Borgia Ginz in 'Jubilee' was the zenith of that film. Swathed in clown's regalia she performed a bizarre rock 'n' roll ballet, palpitating and decadent and magnetic.

Now the hair is not so cruelly spiked, and black two-piece has replaced the circus regalia, but the voice and the mystery are the same.

That voice... a Nico that can sing, with grace and electric strength, a Sloussie with depth, a Pauline with scope. If any scale connects those three, she runs right off it, off into the rarefied atmosphere of pure, clear ozone.

She uses the space around the band like

theatre space, moving in front of the crowd adjusting her limbs and expressions like something out of clockwork, fixing you right in the eye and staring you down as she prowls.

There is sexuality (the opening number sees Toyah giving Miller a surrogate blowjob), and violence stark visuals. As the set ends Toyah grapples with the strobe beam, holds it to her cheek and writes like a 3D pre-war horror black/white/black/white/black/black/black.

So much for optic shocks; and to the core of any rock 'n' roll band i.e. the sound they make.

It is shiny, and metal and most of all, intense, blotting out all else. Hues of Roxy, but not so kitsch, not so ephemeral. More precise, less synthesised.

Joel Bogen, the guitarist, is 20 and though strictly a backing musician for Toyah he is phenomenally powerful and expressive as he soundtracks Toyah's taunt posturing. Pete Bush, the keyboard player slips into Stranglers territory occasionally, though his atmosphere is closer to the techno-kill of Brian Eno.

The triple shock of face, voice and soundtrack is immense. It is outside the scope of 'normal' rock music and into the realms of complete innovation.

And Toyah screams and tears her hair, waiting for Jesus and spitting at the crucifix. If the Godhead is rock 'n' roll, Toyah has spat at the altar of the last 20 years and built a new idol for the masses, herself.



STEVE LYNTON: immensely skilful

SIMPLY STRAITS

DIRE STRAITS Sheffield University

ALL CREDIT to Dire Straits for having ignored the dictates of fashionable incompetence and brain-curdling mega-drone in favour of musical professionalism and integrity.

At a time when instrumental prowess plays a subsidiary role to image and ineptitude, they have gone against the grain and established themselves as one of the year's major new acts.

To be sure, Dire Straits are the only guidance to have emerged since the sixties. When Mark and Dave Knopfler play their instruments they strike up a dialogue both between themselves and with their audience.

While Blue Oyster Cult, Skynyrd and a host of others with more hardware at their disposal conduct a one-way process of stand and deliver, Dire Straits communicate and invite a more subtle response. Their guitars do not assume the role of weapons, but rather a medium through which their ideas are conveyed and statements expressed.

This is particularly the case with Mark, whose lead guitar is the major part of the proceedings. He is possibly the first player since Hendrix who can make his axe speak, and indeed parts of some of the songs are reminiscent of 'Little Wing' and other tunes from the 'Axis: Bold As Love' period.

As with any artist of note, he realises what is left out is as important as

that which is played and it is his remarkable control and delicate sense of restraint which is an essential part of his technique. The restraint evokes an atmosphere of tension which involves the listener in what is going on, inviting a kind of silent participation.

Another outstanding feature of his guitar work is his ability to play several riffs simultaneously. This produces a multi-dimensional layered effect which nevertheless remains light and spacious and without any of the claustrophobic dullness which characterises standard heavy metal routines.

Such simple effectiveness appears most prominent on the newer material. 'Once Upon A Time In The West', 'Lady Writer' and 'Singlehanded Sailor' are all examples of this extraordinary effect, which relies on a combination of chord-playing and finger-picking.

With a virtuoso like Mark at the helm, it is easy to underestimate the contribution of the other members of the band. The rhythm section of John Illsley (bass) and Pick Withers (drums) provide an excellent framework for the leads. It is the strong empathy which exists between all four musicians which enables attention to be focused upon the guitar.

Dire Straits deserved their five encores. They are heading in a very promising direction and are still likely to be going from strength to strength when 90 per cent of the present 15 minute wonders are gone and forgotten.



MARK KNOPFLER: great restraint

MIKE NICHOLLS

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DISCOS

By JAMES HAMILTON

DJ HOTLINE

THE NUMBER of Birmingham and Manchester chart contributors is picking up (thanks - keep 'em coming!), so it should be possible to do charts for those areas soon, but meanwhile here's the latest list of London hits: 1 Dan Hartman, 2 Third World, 3 Eddie Henderson, 4 Rahni Harris, 5 Sylvester (old), 10 Stanley Turrentine, 11 Roy Ayers LP, 12 Funkadelic, 13 Sylvester (new), 14 Joe Thomas, 15 Musique, 16 Boney M, 17 Tasha Thomas, 18 Chic, 19 Gene Chandler, 20 Ashford & Simpson, 21 Aquarian Dream, 22 Heatwave, 23 Damon Harris, 24 Chaka Khan, 25 Ronnie Foster, 26 Fil-Tenston, 27 Donna Summer, 28 Patrick Juvet, 29 Rose Royce, 30 Crown Heights Affair (new), compiled from charts contributed by these DJs (to begin the ever rolling geographical order again): Graham Canter / James Hamilton / Rudi Gilpin (Mayfair Gullivers), Tony Barnfield (Mayfair Saddle Room), John Bennett / Chris Clark (Tricky Spire (Soho Spats), Alex George (Soho Diplomat), (Soho Sunday), Gary Hirst (Soho Sunday Club), Norman Scott (Charing Cross Global Village), Graeme Bilton (Thames Riverboats), Chris Browne (Elephant & Castle Charlie (Chaplin), Enri Yori (Peekham Red Bull), Ray Stevens (Wandsworth), Alex George (Fulham), Pe Saunders (Hackney), Sterling Yann (Bethnal Green Tipples), Rus Phillips / Terry Jones (Shoreditch Norfolk Arms), Brian Anthony (Sildcup Zoom Zoom), Andy Dwyer (Croydon Scamps), Ian & Nick Titchener (Wallington), Marc Damon (Sutton Scamps), Key Smith (Kingsstone White Horse), Graham Gold (Greenford Champs), Tony Jenkins (Harrow Kings Head), Neil Duggan (Muswell Hill), Chris Hill / Froggy (Southgate Royalty), Steve Young (Edmonton Picketts Lock), Steve Day (Chingford), Larry Foster / Terry Hooper (Ilford Room At The Top), Tom Holland (Seven Kings Lucy Lady), Colin Wheeler (North Woolwich).

MIX MASTER

PHIL MITCHELL runs Ruffham University Soul Club, jocking both there and at Cottingham's Manu disco complex, and suggests this heavy funk segue for all you northern DJs into the slow US funk sound: George Duke 'Reach For It' (Epic), Parliament 'Flash Light' (Casablanca), Brecker Bros 'East River' (Arista), Fatback 'I Like Girls' (Spring). Meanwhile, my own mega-mix involves having fun with various combinations of Sweet Potato, Fle 'Hot Disco Night' (Pye LP), which does indeed mix in over other records beautifully as a rhythm break (see last week's review), the second half of Paul Jabara 'Pleasure Island' (Casablanca LP), Mankind 'Dr Who' (Pinnacle 12in), Beautiful Bred 'Make That Funk Come Again' / Ah - Do It' (US TK 12in), El Coco 'Coco Kane' (Pye LP), DCI 'Rue Let Them Dance' (Pye 12in), Carone 'Je Suis Music' (CBS LP) ... none of 'em very funky, but all made for mixing!

HOT VINYL

CURRENT IMPORTS also getting DJ support include Dennis Brown 'Money In My Pocket' (Gibbs 12in), Gold Bullion Band 'Baise Moi (Kiss Me)' (Channel 12in), John Davis 'Ain't That Enough For You' (SAM 12in / LP), Edwin Starr 'Contact' (20th Century 12in), Blonkie Boogie 'Hot Rhythmic' (Cream) etc (Polydor LP), Lakeside 'It's All The Way Live' (Solar 12in), Laura Taylor 'Dancin' In My Feet' (TK 12in), Patrice Rushen 'Let's Sing A Song Of Love' / 'Play' / 'Hang It Up' (Elektra LP), Prince 'Soft And Wet' (Warner Bros), Love Symphony Orchestra 'Let Me Be Your Fantasy' (Penthouse LP), Creative Source, 'Who In He And What Is He To You' (Paul Winley 12in), Willie Hutch 'Easy Does It' (Whitfield LP), Sarah Dash 'Sinner Man' (Klirshner 12in / LP), Lemon 'Freak On' (Salsoul 12in), Herbie Mann, 'The Closer I Get To You' (Atlantic LP), Sea Level '54' (Capricorn LP), Ronnie Laws 'Love Is Here' / 'All For You' (UA LP), Brides Of Funkenstein 'Disco To Go' (Atlantic 12in), Tom Scott 'Beautiful Music' (CBS LP), Mandrill 'Don't Stop' / 'Stay Tonight' / 'It's So Easy Loving You' (Arista LP), Handy Brown 'I'd Rather Hurt Myself' (Parachute LP), Zulueta 'Higher Plane' (Le Joint LP), Kikroks 'Jungle DJ' (Polydor LP), Paris Connection 'You've Lost That Loving Feeling' (Casablanca LP), David Simmons 'Will They Miss Me' (Fantasy WMOT 12in).

DISCO NEWS

SALLY ORMSBY has left her RCA disco promotion post to join Roger St Pierre Publicity and set up an independent disco promotion service called Sally O's Funk Funktion; it will come as no surprise to find that the Olympic Runners are her first clients - 'Musique In The Bush' is now also on limited £1.29 12in (CBS 12 4701), with an 8.20 A-side version and remixed 7.38 flip - it's been banned by several US radio stations, incidentally! ELO 'Sweet Talking Woman' is on purple vinyl 12in, while Chantier Sisters is on imported German 12in promo and Rod Stewart is also on 12in promo. Tasha Thomas will be on Atlantic 12in in January - Bob McGilpin 'Superstar' is due on Ember 12in, Barry White 'Your Sweetness Is My Weakness' / 'Just The Way You Are' is due on 20th Century white vinyl 12in, while EMI plain 12in promos next month for Macho and Gonzalez - Richard Ace, currently hot with 'Stayin' Alive' on Blue Inc 12in (vta WEA), could be bigger on import State Line 7in with his reggaeification of 'You're The One I Need' - 'That I Want' / Nigel Peterson has been replaced by Johnny Diamond as chairman of the Sussex Disco Assn but still handles membership applications at 92 Wick Street, Littlehampton, BN17 7JS. Rus Phillips, ever busy, now suggests that jocks might like to send in their nomination for Top Disco Record of the last five years so that he can compile a Top 100 Hall Of Fame, and as added inducement he'll select three jocks at random who do so and send 'em a top LP and 12in of the moment - address entries to Rus at 'Ere For Music, 626 Romford Road, Manor Park, London E12 5AD, before Nov 31 (closing date). Peter J'Relly (Aldershot) suggests some old LP tracks suitable for the 45 rpm 'speed-spin' thing: Caldera 'Out Of The Blue' (Capitol), Ramsey Lewis 'Tomboco Road' / 'Oh Happy Day' / 'Them Changes' (Chess). David Emery funks Newcastle Scamps full - time but is due for some gigs around Reading and Oxford late Nov / early Dec and wonders if there are any other dates going; he spins imported jazz - funk, is quite cheap, and on 0632 813797. Martin Starr / Male Haynes / Larry Speed's US Roadshow is doing so well funking Bristol Follies that they're now there every Wed / Fri / Saturday - Colin Hudd, at Gravesend funks every Tues / Friday and Canvey Goldmine every Thurs / Sunday, pleads for would - be Ian Moores not to keep coming down in the hope of his discovering them - one atrocious dancer is enough for him to make a name! June Dread has signed to EMI and issues a rude 'Jingle Bells' / 'Hokey Cokey' any day now - be prepared! - Paul Anthony, coently featured with a reggae DJ Top Ten, has lost so now needs an import - originated new gig: offers to Paul at 178 Crew Street, Derby, please.

VILLAGE PEOPLE

'Y.M.C.A.' (Mercury 99994). Possibly the next Dan Hartman, on 47 12in or 3:30 7in (800782) the already huge happy pop stomper is a gloriously catchy hymn of encouragement for young men to stay at the YMCA! but it gets really funny when you know about the group being gay, and what goes on at some notorious YMCA! Will the Bob hit it? SHALAMAR 'Funk That To The Bank' (RCA FC 1379). Lovely little bright and breezy jiggler, big on import for ages, with an irresistibly catchy combination of horns and title lines, now on 6:04 12in or 3:14 7in. FUNKADELIC: 'One Nation Under A Groove' (Warner Bros K 17248). Monster freak tempo funk clapper, huge on US 11:26 12in promo but here cut in two for 7in with 4:09 A-side and possibly stronger 5:16 Part Two. AQUARIAN DREAM: 'You're A Star' (LP Fantasy Elektra K 52109). Synthesizer tones with jittery wah - wah tempo, lead into a deceptively light-sounding 5:21 funky workout with Friends Of Distinction-type staccato vocals building into groans and gasps with hot brass backing; it's currently enormous (and adds on perfectly to Donald Byrd in last week's Mix - Master!), while also big are the faster chanting 'It's All About You' and 'Sax' and brassily rattling title track. GREGG DIAMOND: 'Star Cruiser' (TK TKR 7811). CBS moves in weird ways; their latest is to make this already big and ultra-



Tony bites back

TONY 'SHADES' VALENCE is seen here petting one of the crocodiles at his Crocs club in Rayleigh, Essex, to which ex-husband Baccara dashed from the airport as soon as they'd arrived in Britain, recently. It was the BBC Medway soul jock who first played a Baccara single on the air in this country, last year, when I was guesting with him - however, did Baccara know how thoroughly average we'd both thought the record was at the time, despite its obvious (proven) hit appeal?

NEW SPINS

typical Hayes smoochers, including a marathon rap intro to Billy Joel's dead slow 'Just The Way You Are'. JERRY BUTLER: 'I'm Just Thinking About' (Cooling Out) / 'Are You Lonely Tonight' (Phil Int'l PIR 6790). Fabulous chunkily swinging bouncy sophisticated liltter sees the team back with Gamble & Huff and right on form, with a beautiful B-side swayer too. Such class! CHARLES JACKSON: 'Tonight' / 'The Night' (Tower 12CL 18018). Rod Stewart's slowie becomes a usually good soul swayer on 4:39 12in, with the powerfully jiggling mid-tempo 3:30 'Oh Child' as flip. BONEY M: 'Mary's Boy Child' / 'Oh My Lord' (Atlantic K 11221). Jesus Christ! At least the 'Dancing In The Streets' flip (not the title) is a proper stamping disco chugger. CLAUDJA BARRY: 'Down By The Water' / 'Boogie Tonight' (Lollipop LOLLY 3). Boney M-copping fast jolly MoR pop romper, nice melodic cool disco hustling flip. FRANKIE VALLI: 'Save Me, Save Me' (Warner Bros K 17251). Bee Gee copenned mid - tempo steady thumper. 'HELMIA HOUSTON: 'Saturday Night, Sunday Morning' / 'Midnight Morn' (LP 'Ready To Roll' Motown

STML 12068). Zappy little freak stamper, and a beeper thumping chugger. INNER CITY EXPRESS: 'Spring Rain' (Ebony EYE 15, via RCA). Pale imitation of Silvert's much-imported 1976 cool instrumental hustler, which sadly never came out here. EASTBOUND EXPRESSWAY: 'Cloudburst' (Pye 7NL 25788). Ian Levine - produced 6:21 instrumental 12in rhythm - rattler is a lot better than the stolidly plodding 9:35 'Never Let Go' A-side. SUN: 'Wanna Make Love' (Tower 12CL 18019). US style jerkily chugging 3:20 funkier, maxed on 12in with the similar 'Boogie Bopper' and the 'whoop - whoop' - filled 4:38 'Sun Is Here' summer hit (this latter not being on the 7in version). STYK: 'Blue Collar Man' (A - M AMS 7388). Foreign-type powerful rock thrasher. E.L.V.I.S. PRESLEY: 'Paralyzed' (RCA EP 9334). His HMV hit in the All Shook Up style, on RCA single for the first time here. HRENDA LEE: 'Bigelow 6-200' (MCA MCEP 4). Dynamite Don Woody penned rockably bopper recorded when only 11 years old, now at last on EP with her UK hits 'Let's Jump The Broomstick' and 'Sweet Nothin's'. THE TELEGRAMS: 'Oh Baby Please' (Creole CR 163). Carvelis - sung Darts / Rocky Sharpe - type doo - wop rocker, brand new and rather good. ANITA HARRIS: 'After The Ball' (Galaxy GY 156). 1892 million - seller (the first ever, as sheet music!), now a breathy MoR waits for old-timers.

DISCO DATES

THURSDAY (16) Mike Parker Roadshow hits Stafford Civic Hall; FRIDAY (17) Robbie Vincent funks Canvey Bardots, Pete Tong starts a weekly funk night at Ashford Kempton Manor on the A40, Mick Ames souls Leverstock Green YC, Graham Thornton hits Milton Milton Rooms near Scarborough with lotsa giveaways, Mike Parker hits Macclesfield Fermanin Club, Dennis Brynner & Dave Van Selger pack 'em in with funk at Southampton Centre on Western Esplanade; SATURDAY (18) Owen Washington & Steve Allen funk Peterborough Fleet Centre, Chris Brown & Froggy funk Southgate Royalty, Robbie Vincent funks Chertsey's Chertsey Lock, Tony Jenkins funds Harrow Kings Head Hotel, Steve Dee hits Chinnor Village Hall, DJ Donald rocks Coldstream Town Hall; MONDAY (20) John DeSade funks Bearsted's Rose, near Maidstone; TUESDAY (21) Robbie Vincent funks Gravesend Woodville Hall, North Midlands Assn of DJs Roadshow hits Sheffield Hoffmanbrau House.

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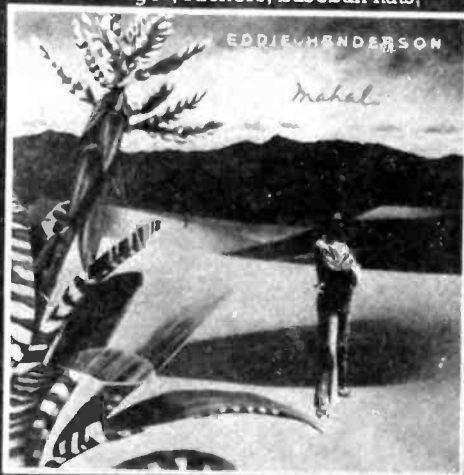
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12 CL18004

DISCOS

DJ HOTLINE

BUBBLING UNDER the Disco Top 90 are Richard Groove Holmes' 'Let's Groove' (US Versatile LP) Hot Gossip 'Starship Trooper' (Ariola Hansa/12in), Fatback 'I'm Fired Up' (Spring), Peaches & Herb 'Snake Your Groove Thing' (US Polydor LP/12in promo), Richard Ace 'Staves' Alke' (Blue Inc/12in), Willie Bobo 'Always There' (US Columbia LP), Neil Larsen 'Sudden Samba' (US Horizon LP), Macho 'I'm A Man' (EMI US Prelude 12in), Cameo 'Ugly Ego' 'Insane' (US Chocolate City LP), Munich Machine 'A Whiter Shade Of Pale' (Oasis/12in), Family Affair 'Love Hustle' (Pye), Johnny Guitar Watson 'Miss Frisco' (DJM/12in), MA3 'Bee Gees Mania' (Polydor), Frankie Valli 'Save Me Save Me' (Warner Bros), Four Tops 'I Can't Help Myself' (Motown), Erotic Drum Band 'Love Disco Style' 'Plug Me To Death' (US Prism LP), Volevelles 'Needle In A Haystack' (Motown), Inner City Express 'Spring Rain' (Ebony), Quazar 'Funk 'N Roll' (US Arista/LP), Serge Gainsbourg 'Sea Sex & Sun' (Philips/12in promo), El Coco 'Dancing In Paradise' 'Coco Kane' (Pye 12in/LP), Voyage 'Souvenirs' 'Lucky America' (GTO/12in), Lord Kitchener 'Salsoul LP', Quazar 'Beyond The Clouds' (Pye 12in), while still strongly supported are past Top 90 hits by Al Hudson, Goody Goody, Jimmy McGriff, Rose Royce (LP), Cissy Houston, Fony Sam J Johnson, Grover Washington, Luv You Madly Orchestra, DC LaRue. Pop Top 30 hits getting disco action include ELO, Olivia Newton-John, Boomtown Rats, Frankie Miller, Elton John, Rolling Stones, Crystal Gayle, but none have enough support to make the Disco Top 90.

SINGLES FILE

CONTINUING MY personal tips about cataloguing disco singles, I used to colour code the paper sleeves with felt - tip ink by drawing a diagonal line across the top left corner and filling in with colour - but there was nothing special about this, it merely gave me something to do while getting familiar with the record! However, if you do use felt-tip pens to mark your sleeves in any way, be careful that you let the sleeves dry before replacing the records in them, as some felt-tip inks seem to contain an acid that can eat into the actual record vinyl! I ruined a whole pile of valuable old imports once by not realising this until too late, so beware! It is of course advisable to write the record title on the sleeve if you're intending to use the sleeve for chart placings or other info, like an indication of the record's tempo (details next week).

CHART ACTION

THIS WEEK'S Disco Top 90 was compiled from the biggest sample of DJ contributors' charts yet, so it seems an appropriate moment to explain just what sort of action the relative positions indicate. The number one, Dan Hartman, has 128 chart - return jocks on it, while by the time one gets down to number 80 there are down to 26 DJs on that. From this place on the number of jocks becomes more important than the number of 'chart points' DJs, that each title collects, although the points dictate the order in which titles with a similar number of DJs appear in the chart, whereas it's the opposite in the Top 50. Down around position 80 the titles usually have about 10 DJs, then on through the Bubbling Under section the DJ Hotline the last few titles have 4 DJs, while the Hot Vinyl Import only section carries on down to just 2 DJs. The Bubbling Under section omits established Pop Top 30 hits (which everyone knows about) and titles that have already enjoyed a long run in the Disco Top 90; however, this week, the DJ Hotline also mentions the titles that would normally have been left out, as DJ support for even these lower reaches has been such that the chart could easily be expanded into a authoritative Top 180! Considering that Bubbling Under and Hot Vinyl each usually contain 20 titles, you're actually getting a Disco Top 140 every week, anyway. I hope it's useful, as it's killing me to compile it! OK?

JOX YOX

LOYD RICHARDS (Run-corn Cherry Tree) has a classic! "A small incident happened recently while playing a Bob Marley record called 'Crisis'. A young lady looked at me quite seriously and said that she was just about to ask me to play some Motown, but I'd beaten her to it." That I think is the best yet!

- | | | | |
|----|----|---|-----------------------------------|
| 1 | 1 | INSTANT REPLAY, Dan Hartman | Blue Sky/US 12in/CBS promo LP |
| 2 | 2 | YOU MAKE ME FEEL (MIGHTY REAL), Sylvester | Fantasy/12in/LP |
| 3 | 3 | RASPUTIN, Bonny M | Atlantic/12in |
| 4 | 4 | NOW THAT WE FOUND LOVE, Third World | Island/12in |
| 5 | 5 | MACARTHUR PARK SUITE, Donna Summer | Casablanca/LP/12in promo |
| 6 | 7 | GET ON UP GET ON DOWN, Roy Ayers | Polydor/12in/LP |
| 7 | 5 | BLAME IT ON THE BOOGIE, Jacksons | Epic/12in |
| 8 | 8 | PRANCE ON/CYCLOPS 45 rpm/BUTTERFLY, SAY YOU WILL, Eddie Henderson | Tower LP/12in |
| 9 | 13 | DANCE (DISCO HEAT), Sylvester | Fantasy/US 12in |
| 10 | 9 | SUN EXPLOSION/BIG BLOW/MOTAPU, Mingu Dibango | Disca 12in/French Fiesta LP |
| 11 | 12 | SIX MILLION STEPS, Rahn Harris | US Inspirational Sounds/12in |
| 12 | 14 | GIVING IT BACK, Phil Hurtt | Fantasy 12in |
| 13 | 11 | IT SEEMS TO HANG ON, Ashford & Simpson | Warner Bros/US LP/12in promo |
| 14 | 10 | LOVE DON'T LIVE HERE ANYMORE/DO IT DO IT, Rose Royce | Whitefield CBS/12in/LP |
| 15 | 19 | IN THE BUSH, Musique | Polydor/12in |
| 16 | 17 | GET IT WHILE YOU CAN, Olympic Runners | RSD |
| 17 | 18 | SUMMER NIGHTS, Travolta Newton-John | Island/12in |
| 18 | 15 | BRITISH MUSTLE, Hi-Tension | Ariola/12in |
| 19 | 21 | GIVING UP GIVING IN, Three Degrees | Casablanca/LP/12in |
| 20 | 23 | I LOVE AMERICA, Patrick Juvel | US Atlantic 12in |
| 21 | 33 | LE FREAK, Chic | Warner Bros/US 12in promo/LP |
| 22 | 34 | ONE NATION UNDER A GROOVE, Funkadelic | Teddy Pendergrass |
| 23 | 16 | ONLY YOU/CLOSE THE DOOR, Teddy Pendergrass | Phil Int 12in |
| 24 | 22 | TAKE THAT TO THE BANK, Shalamar | Fantasy 12in |
| 25 | 24 | DISCO DANCING, Stanley Turrentine | TK/US 12in |
| 26 | 20 | PLATO'S RETREAT, Joe Thomas | RSD |
| 27 | 25 | GREASE, Frankie Valli/Gary Brown | Gull/12in |
| 28 | 28 | BAMA BOOGIE WOODIE, Cleveland Eaton | Polydor LP |
| 29 | 27 | CAN'T YOU SEE ME/YOU SEND ME, Roy Ayers | Funk A/Merica/12in |
| 30 | 49 | RIDE-O-ROCKET, Brothers Johnson | Elektra LP |
| 31 | 38 | YOU'RE A STAR/IT AIN'T WATCHA SAY FANTASY, Aquarian Dream | Polydor/12in |
| 32 | 44 | I LOVE THE NIGHTLIFE, Alicia Bridges | GTO 12in |
| 33 | 29 | NIGHT DANCING, Joe Farrell | Mercury/12in |
| 34 | 30 | MIND BLOWING DECISIONS ALWAYS AND FOREVER, Heatwave | US Orbit 12in |
| 35 | 32 | ONE FOR YOU ONE FOR ME, La Bronda | US Columbia LP |
| 36 | 52 | I'M EVERY WOMAN, Chaka Khan | Midson 12in |
| 37 | 66 | SHOOT ME WITH YOUR LOVE, Tasha Thomas | Mercury 12in/LP |
| 38 | 57 | HAPPY SONG/WHY DON'T YOU LOOK INSIDE/NASSAU DAY/MIDNIGHT PLANE, Ronnie Foster | US Fantasy WMOT 12in |
| 39 | 59 | BURNIN', Carol Douglas | Mercury 12in/LP |
| 40 | 39 | SAY A PRAYER FOR TWI/M GONNA LOVE YOU FOREVER, Crown Heights Affair | US Fantasy WMOT 12in |
| 41 | 72 | IT'S MUSIC, Damon Harris | US Tappan Zee LP/CBS promo LP |
| 42 | 37 | BLACK IS THE COLOUR, Wilbert Longmire | US Atlantic/12in promo/LP |
| 43 | 31 | NO 1 DEE JAY, Goody Goody | US 20th Century Chr Sound 12in/LP |
| 44 | - | GET DOWN, Gene Chandler | |

UK DISCO TOP 90

- | | | | |
|----|----|--|--------------------------------|
| 45 | 46 | SAVE SOME FOR THE CHILDREN, Howard Krenny | US Warner Bros LP |
| 46 | 69 | SANDY, John Travolta | Midson 12in |
| 47 | 65 | YMCA, Village People | Mercury/12in |
| 48 | 28 | BLAME IT ON THE BOOGIE, Mick Jackson | Ariola/12in |
| 49 | 42 | GALAXY OF LOVE, Crown Heights Affair | Atlantic/US 12in |
| 50 | 35 | RHYTHM OF LIFE, Afro Cuban Band | Mercury/12in |
| 51 | 51 | SHAME, Evelyn Champagne King | RCA 12in |
| 52 | 40 | MONTEGO BAY, Sugar Cane | Ariola Hansa/12in |
| 53 | 58 | VICTIM, Cardi Staton | Warner Bros/LP/US 12in promo |
| 54 | 38 | HOT SHOT, Karen Young | Atlantic/12in/US West End 12in |
| 55 | 41 | LUCKY STARS, Dean Friedman/Denise Mars | L'Espresso |
| 56 | 89 | I LOVE TO SEE YOU DANCE, Finished Touch | Motown/US 12in promo |
| 57 | 56 | TURN MY WORLD BACK AROUND, Eddie Horan | US HDM LP |
| 58 | 48 | STAR CRUISER/FANCY DANCER/THIS SIDE OF MIDNIGHT, Gregg Diamond's StarCruiser | TK/US Martin LP/CBS promo LP |
| 59 | 80 | STAND UP, Atlantic Starr | Funk A/Merica 12in |
| 60 | 70 | EAST RIVER, Brecker Brothers | Arista |
| 61 | 45 | NO GOODBYES, Curtis Mayfield | US Curtm LP/12in promo |
| 62 | 50 | BOOGIE FUNO, Solar Flare | RCA 12in |
| 63 | - | GET UP, Brass Construction | US United Artists LP |
| 64 | 77 | THANK YOU FOR FUNKING UP MY LIFE/HAVE YOU HEARD THE NEWS, Donald Byrd | US Elektra LP |
| 65 | - | PARTY, Leon Haywood | MCA/12in |
| 66 | 43 | CALLING PLANET EARTH, Denise Coffey | US Westbound 12in promo |
| 67 | 81 | FREAK IN FREAK OUT, Timmy Thomas | TK/US 12in |
| 68 | 54 | WHAT YOU WAITIN' FOR, Stargard | MCA/12in |
| 69 | 55 | BOOGIE OOGIE OOGIE, A Taste Of Honey | Capitol/12in/LP |
| 70 | 61 | GOT TO GET YOU INTO MY LIFE, Earth Wind & Fire | CBS |
| 71 | 63 | DOIN' THE BEST THAT I CAN, Bettye LaVette | Atlantic 12in |
| 72 | 53 | DON'T LOOK BACK, Peter Tosh/Mick Jagger | EMI/12in |
| 73 | 64 | ALL THE WAY LIVE, Ramsey Lewis | US Columbia LP |
| 74 | 87 | I LIKE THE MUSIC MAKE IT HOT, Rodney Franklin | US Columbia LP |
| 75 | - | I CAN TELL/PLAY THE MUSIC/LAOY, LADY/DISCO SAMBA, John Handy | US Warner Bros LP |
| 76 | 76 | GYPSY LADY/IF MY FRIENDS COULD SEE ME NOW, Linda Clifford | Custom LP/US 12in promo |
| 77 | - | HAPPY PEOPLE, Martyn Ford | Mountain/12in |
| 78 | - | OOH N' HOLD BACK/I CAN TELL, Chenson | US Ariola LP |
| 79 | - | WE LIKE TO PARTY, COME ON/THERE LL NEVER BE/I WANNA BE CLOSER, Switch | Motown LP |
| 80 | 79 | THE WARRIOR, Pulse/Ip Tomlin | Ip Tomlin/12in |
| 81 | 62 | CALIFORNIA DREAMING SPACE LADY LOVE, Columbia | Pinnacle/12in |
| 82 | 83 | YOU STEPPED INTO MY LIFE, Melba Moore | Epic/US 12in |
| 83 | 75 | GROVIN'/ME AND MYSELF, Ronnie Jones | Lollipop LP |
| 84 | 86 | STOMP YOUR FEET DO IT GOOD/GIVE ME A BREAK, Dilie Bates | US Polydor LP |
| 85 | - | SHAFT IT/ZKE THE FREAK, Isaac Hayes | Phil Int |
| 86 | 60 | BRANDY, O Jays | Warner Bros |
| 87 | - | LAY LOVE ON YOU, Louisa Fernandez | |
| 88 | 90 | CAN'T STOP DANCING, Chatter Sisters | Safari/German 12in |
| 89 | 47 | ONE FOR YOU ONE FOR ME, Jonathan King | GTO/12in |
| 90 | 85 | THE OTHER SIDE OF MIDNIGHT, Marsha Hunt | Magnum 12in |

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FANS UNITE! Join club for everyone newsletters and penfriends. - SAE music fans club, 10 Charlton Road, Tetbury, Glos.

MARK, 18, shy seeks young lady, aged 14+ for lasting relationship. Croydon area. - Phone 784 8850.

GIRL, 18, seeks nice boy between 18-21, living in Norwich with own transport. - Box No 1827.

JENNY SEEKS guy into Punk. London. - Box No 1826.

SHARE YOUR XMAS with someone special. Join Sue Carr's Friendship Agency now. All ages / areas. Free brochure Somerset Villa, Harrogate. Tel: 0423 63525 anytime.

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JANE SCOTT, genuine friends, introductions opposite sex, with sincerity and thoughtfulness. Details free. - Stamp to Jane Scott, 8/RM, North Street, Quadrant, Brighton, Sussex, BN1 3GS.

POEMS PUBLISHED, New Horizon, Dept 6, Victoria Drive, Bognor Regis.

FREE PHOTO brochure, select your own friends from our photo catalogue - Send stamp to Dovelinc, A1F PO Box 100, Hayward Heath, Sussex.

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

DATING CONFIDENTIAL offers the most comprehensive introduction service available for all ages nationwide. - Free details, Dating Confidential (Dept RD/A), 44 Earls Court Road, London W8.

ON YOUR OWN? Nice ordinary guy, 24, seeks local girlfriend, Dagenham, London. - Bryan Daniels, 112 Gay Gardens, Dagenham, Essex.

GUY 21, London, good job, seeks sincere girl 18-21 for steady relationship interests, discos, restaurants, pop / soul cinema, concerts, travel, photo by return write view to meeting. - Box 1822.

GUY, 20 into new wave seeks girlfriend Edinburgh areas. - Box No 1807.

Don't feel lonely... Single and like being alone? This is for you! Dating will introduce you to someone in your area who would like to meet you now. Write to: Datinine, Dept RM1, 23 Abingdon Road, London W8, or Phone 01-937 0503.

Records For Sale

ELVIS, CLIFF, Beatles s.a.e. - Pay Cottage, Furnace, Ashburnham, Battle, Sussex.

WHO, KINKS, Move, Yardbirds, singles offers? - 31 Gun Road Gardens, Knebworth, Herts.

BLONDIE TELEPHONE single, picture sleeve, £2. - J. Anderson, T. Halstead Road, Earls Colne, Essex.

LP ELVIS rock 'n roll (CLP 1093) original, also EP King Creole, The Aiama (LP) original soundtracks, offers? - 01-78 9942.

GOLDEN OLDIES from 10p, 94p s.a.e. 9 Hyacinth Court, Springfield, Essex.

LARGE SELECTION ex-Juke box records. S.A.E. - 47 Chelmsford Street, Weymouth, Dorset.

COLLECTORS' AUCTIONS and sales. New list every month. Amazing selection. - Send SAE, 6 Wendover Drive, Frimley, Surrey.

RECORD FAIR, Narvik Hall, Bromley Common, Saturday, 18th November, 11 am-5 pm. - Enquiries Maidstone 877512.

ELVIS RARITIES Photo cards, Jim Reeves, Abbot USA RCA 455 Transcription LP, also Cash, Williams - Barclay, 81 Orchard Vale, Kingswood, Bristol BS15 2UJ.

BARGAIN MUSICASSETTES! Hundreds from 50p (also bought). - Large SAE RMC, 17 Jessel, Loughton, Essex.

CLIFF + SHADOWS, 76 original singles '68-'69. - SAE 64 St Peter's Avenue, Caversham, Bucks.

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Cheques/PO's to: KRS, Dept RM, Box 39, Banbury, Oxon.

RCA TEST processing, Mick Ronsons 'Play Don't Worry', vocal David Bowie, good condition. Offers. - SAE Andy, 48 Aberdeen Walk, Scarborough.

MARC BOLAN single, 1972 track release Gumbo, Debussy, Perfumed Garden with picture sleeve, also Flyback album circa 1970, Best of T Rex (Debra, Salamanda etc). Offers? - Tel Soulbury (052527) 446 21 Fenny Road, Stoke Hammond, Bucks.

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HIT SINGLES from 29p. - Large SAE 'TSM Records', 220 Victoria Road West, Cleveleys, Blackpool.

PASTBLASTERS FROM 10p, 94p. - SAE, Large list, 9 Hyacinth Court, Springfield, Essex.

OLDIES, 1968-78, Own collection. - SAE 87 St Margaret's Avenue, Horsforth, Leeds.

LP ELVIS Rock 'n' Roll (CLP 1093), original. Also EP King Creole, The Aiama (LP), original soundtrack. Offers. - 01-778 9942.

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COUNT DISCO DJ, - Ring Mike 886 6992.
HAYSTACK DISCO, - Ring Chris, Biggin Hill 73359.
LEWIS, - 01-524 4978.
DAVE JANSEN, - Tel 699 4010.

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

Situations Vacant

LYRIC WRITERS required by recording company - Details (see) 36 Shelyd Hall Road, Elxwich, Staffordshire.

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MUSIC INDUSTRY jobs are rarely advertised. You need to know where and what the opportunities are. "Music Industry Employment and Business Guide" will give you all the information you need. There's even sections for those without experience! £3 from R. S. Productions, Hamilton House, 8 Nelson Close, Staverton, Totnes, Devon.

For Sale

DOCTOR FEELGOOD 1978, 6 colour photos, £2, also 10 colour Diana Ross photos taken at London Palladium, £3 a set. - Robert Cleaver, Actacon, The Green, Wingham, Canterbury, Kent.
BLONDIE, GABRIEL, HACKETT (latest tours) Genesis, Dylan, Clapton (Blackbushe) Status Quo, (Reading), Stranglers (Battersea), Sabbath, (Rainbow, Purple, Gillan, Skynard, Coverdale, Runaways (1978), Queen, Bowie, Yes, BOC, Rush, Ramones, etc. Highest quality colour concert photographs 35p each, only £1 for ten. - Send SAE for list or with order to: Alan Perry, 23 Heath Drive, Upton, Wirral, Merseyside.

TWO ONJ tickets, Circle, Rainbow, 28th November. Offers: Pope, 98 Murrort Road, Whitnash, Leamington Spa, Warwick.

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SMALL ADS

LIVE COLOUR rock photos now available - **Blondie** at Hamersmith, exclusive pix of Patti, Quo, Tom Robinson, Motors, Gillian. - Also **Bowie '78**, Abba, Runaways, Genesis, Sabbath, Rush, UFO, Oyster, Cult, Zeppelin, Kiss, Lizzy, Blackmore, Purple, ELO, ELP, Nugent, Who, Wings, Yes, Tubes, Stewart, Mac, Ferry, Gabriel, Dylan, Eagles, Elkie, Parker, Miles, Queen, '78, Stones, Ramones, Ronstadt, Essex and many more. Set of 10 3 1/2 x 5 in borderless colour prints costs just £3.40 + 20p P&P or send SAE for free catalogue. List the prints you like. Sample print 25p - For quickest service and best photos write to Dick Wallis Photography, 159 Hamilton Road, London SE27 9SW.

BOWIE at Earls Court, 78 set of 10 super glossy 5 1/2 x 3 1/4 in colour photos, only £2.50. - From S. Flinders, 5 Main Street, Stanton By Dale, Ilkestone, Derbyshire.

BOWIE EXCLUSIVE: Immaculate Record Company promotion material, "Pin - Ups", "Ziggy Stardust", "Young Americans" posters, £1.50 each, plus 20p P&P. - J. Logue, 55A Park Road, Bushey, Herts.

DANA, SET of 6 photos, 12 Marc Bolan, 2 photos 50p - Robert Cleaver, Actacon, The Green, Wiganham, Canterbury, Kent.

AMERICAN COMMERCIALS on C-60, £1 + SAE - Keytape, P.O. Box 3, Tamworth, B77 1DR.

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BOLAN BORN to Boogie progs offers. - Phone Steve 01-449 3400.

T-SHIRTS DESTROY filth, Clash, Adverts, Sham 69 (Bloodstained), Generation X, Jam (Bloodstained), I taught John Travolta to dance, Studio 54, New York, Small, medium, large, £2, plus 25p P&P. - Stuart Reynolds, 36a Thornhill Road, Raistrick, Brighouse, Yorkshire.

COMIS LIST number five now ready. Marvel imports, Undergrounds, Home Grown 4, Howard the Duck 27, 28, 29, Conan, Warren mags! Freak! Brothers, Heavy Metal, Leisurebooks, 10 Midland Parade, West End Lane, London NW8, 01-624-0847.

SUZIE QUATRO - Colour Photographs - Exclusive 'In Concert' Suzie Quatro pictured live on stage at Hamersmith Odeon, London - November 2nd, 1978, by professional photographer. Pack containing 10 different prints (5" x 3 1/2"), £2.99. Don't delay, buy now ONLY from: GIGPIX COLORPACKS (R12), PO Box 22, 15 Marks Road, Wokingham, Berkshire. RG11 1NW (Or send s.a.e. for brochure detailing our photo range featuring many other bands).

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TOP 50 B.R.M.B. Record charts from 6-5-78 to 18-9-78 any offers? Please ring - 027174 Jersey.

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Fan Clubs

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

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Special Notices

TO BOGDAN KOMINOWSKI Many thanks for photos. Stay wonderful Bogdan, love always Pam.

3.1.9 COME back soon cos we all miss you!

SLADE - "Thanks for the memory" See ya at Wembley, love Juliet.

BOLANITE S UNITE!!!! Malvern 5th December.

MCKY - PLEASE don't leave you're too gorgeous Les! Happy 23rd birthday. Please get rid of Scooby! Love you always, Karen XX

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HEATWAVE: melting into the charts

HEATING UP THE DISCO CROWD

TO COME back from a very successful American tour to see your new single shoot into the chart at No 36 while making healthy strides up the disco chart as well, must have been an occasion for some celebration for Heatwave.

Especially as 'Always And Forever', far from being a new song, is actually a track from the band's first album, 'Too Hot To Handle'.

Lead vocalist Johnnie Wilder Jr and rhythm and bass guitarist/keyboard player Roy Carter told me about that tour. "We were support act on all the dates," said Johnnie, "starting off on the West Coast with the Commodores, then we played with the O'Jays, after that the Isley Brothers, then on October 21 we played the big one, the Madison Square Garden, with Bohannon and the Brothers Johnson, and it really was our night. The audience took to us and it was really great. So what about the new single?"

"'Always and Forever' has always got a great reaction when we've done it on stage, and we thought it would go down well as a single."

The other side is a remixed version of their last British hit, 'Mind Blowing Decisions' which is different in that it has a special reggae treatment towards the end. It was released in America and got a lot of action as an import, so at the last moment it was included on the single and it's clearly helping sales.

Shortly after 'Decisions' had been a hit over here the first time, another guy called Tyrone David gave the whole song a reggae arrangement and put it out as a single at the end of August. Although it wasn't a hit, I remember reading that Johnnie was so impressed with it that Heatwave made their remix for that reason. Well, somewhere along the line somebody got it wrong.

"I didn't like that version. As a reggae treatment it was fair, but he made the song sound rather flat and dull. I've got a feeling he did his version after he heard ours. I'd like to meet the guy

sometime and ask him if he did his before or after he heard our reggae version.

"I was pleased at the success of 'Mind Blowing Decisions' because it was my first song. Usually all of our material is written by Rod Temperton."

Is Rod still not touring? "No, he spends all his time writing for us now. Before Heatwave he'd been on the road for about ten years."

I asked Roy if Heatwave was ever supposed to be a disco band, since their first three hits — 'Boogie Nights', 'Too Hot To Handle/Slip Your Disc To This' and 'The Groove Line' were all slanted in that direction?

"No, not really. Those were what you might call crossover hits, but in any case we don't like to put labels on our music. If some of it happens to be good to dance to, that's fine, but we like to do ballads as well."

During November the band will begin recording their third album, which should see the light of day in February. The band are in the process of organising a competition to find a name for the album. They want another title which is a play on

their name, like 'Too Hot To Handle' and 'Central Heating'. The first prize in the competition will probably be a trip to America.

"It's the public's album we're recording," says John, "so we want them to choose the title."

The next single will almost certainly be taken from the album; this one, John and Roy readily admit, is aimed at the Christmas market, and given the right promotion, they think it might go all the way. Concentrating on the album, though, means that they won't be touring over here until next year.

I had a word with them about the somewhat limited media opportunities in this country for bands like Heatwave. They disagreed.

"Things are improving over here," said Roy, and John added: "'Top of the Pops' is on every week at peak viewing time." They seemed unworried by my observation that that's only good for them as long as the hits keep coming. On second thoughts, they've probably no reason to worry; the hits look like going on always and forever.

PAUL SEXTON

VOTE IN THE RM POLL

Muh, so you lot think you know what you're talking about. Here's the Record Mirror Poll coupon, we want you to unscramble your brain, think for at least a minute and put down who you think should win each category. Don't just go for the predictable, use that thing you call a brain to decide. There's loads to choose from. Just look at female vocalist Debbie Harry, Siouxsie of the Banshees, Faye File from the Rezillos, Kate Bush, Donna Summer, Olivia Newton-John, the girls from Boney M, Poly Styrene, Rita Ray from the Darts... there, loads of them and many more. Don't put the first thing that comes into your head. Study the form and then send it to us.

Band	DJ
Best gig-Artist/Band	TV show
Male singer	New artist
Female singer	Best dressed
Single/EP	Bore of the year
Album	Favourite feature in RM
Single/Album sleeve	What do you dislike in RM

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NEW ALBUM



TOUR DATES

November

- 21st Apollo Manchester.
- 22nd St. Georges Hall, Bradford.
- 23rd Kings Hall, Derby.
- 25th Pier Pavilion, Hastings.
- 27th Bournemouth Village Bowl.
- 28th Guild Hall, Portsmouth.
- 30th Electric Ballroom Camden Town, London.

December

- 1st Electric Ballroom Camden Town, London.
- 2nd Odeon Canterbury.
- 3rd Odeon Canterbury.

THAT'S LIFE

