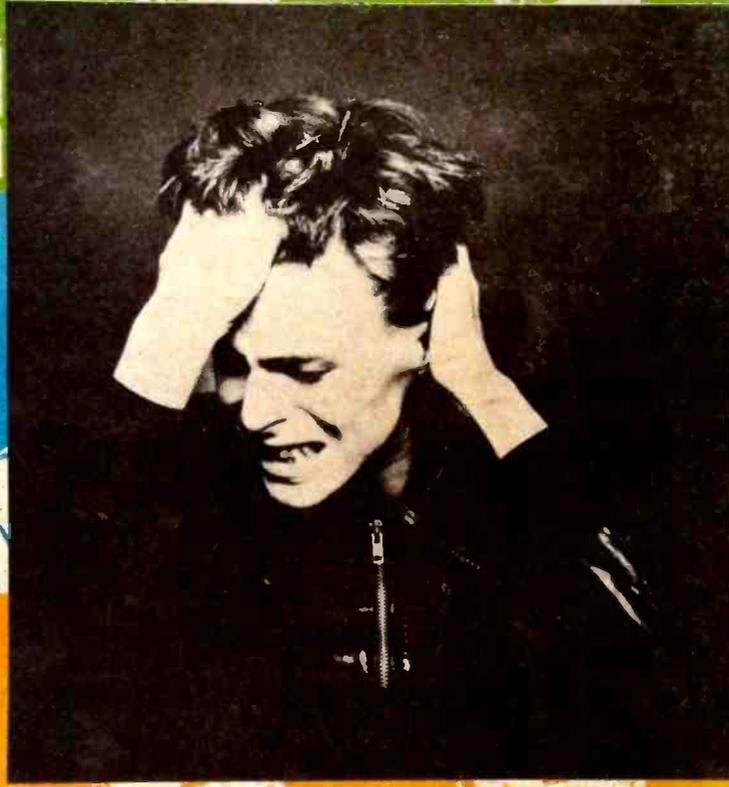


RECORD MIRROR

Limited edition in yellow vinyl

100 BOWIE ALBUMS TO BE WON



SHAM 69
**SIOUXSIE
& THE
BANSHEES**

SHAM 69

**REZILLOS
FAREWELL
POSTER**

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RECORD MIRROR

UK SINGLES

- 1 7 MARY'S BOY CHILD, Boney M Atlantic/Panaz
- 2 1 DO YOU THINK I'M SEXY, Rod Stewart Riva
- 3 14 TOO MUCH HEAVEN, Bee Gees RSO
- 4 19 A TASTE OF AGGRO, Barron Knights Epic
- 5 2 RAT TRAP, Boomtown Rats Ensign
- 6 9 I LOST MY HEART TO A STARSHIP TROOPER Sarah Brightman/Hot Gossip Ariola
- 7 5 HANGING ON THE TELEPHONE, Blondie Chrysalis
- 8 18 LE FREAK, Chic Atlantic
- 9 11 ALWAYS & FOREVER, Heatwave GTO
- 10 2 HOPELESSLY DEVOTED TO YOU, Olivia Newton-John RSO
- 11 4 MY BEST FRIENDS GIRL, Cars Elektra
- 12 25 YMCA, Village People Mercury
- 13 12 DON'T CRY OUT LOUD, Elkie Brooks A&M
- 14 6 PRETTY LITTLE ANGEL EYES, Showaddywaddy Ariola
- 15 8 INSTANT REPLAY, Dan Hartman Blue Sky
- 16 10 DARLIN', Frankie Miller Chrysalis
- 17 26 IN THE BUSH, Musique CBS
- 18 17 I LOVE AMERICA, Patrick Juvet Casablanca
- 19 20 DON'T LET IT FADE AWAY, Darts Magnet
- 20 16 PART TIME LOVE, Elton John EMI
- 21 13 BICYCLE RACE/FAT BOTTOMED GIRLS, Queen EMI
- 22 22 GERM FREE ADOLESCENCE, X-Ray Spex EMI
- 23 37 GREASED LIGHTNING, John Travolta RSO
- 24 40 LAY YOUR LOVE ON ME, Racey RAK
- 25 30 YOU DON'T BRING ME FLOWERS, Streisand/Diamond CBS
- 26 27 SHOOTING STAR, Dollar EMI
- 27 29 TOMMY GUN, Clash CBS
- 28 50 RAINING IN MY HEART, Leo Sayer Chrysalis
- 29 24 TOAST/HOLD ON, Streetband Logo
- 30 15 SUMMER NIGHTS, John Travolta/Olivia Newton-John RSO
- 31 32 DANCE (DISCO HEAT), Sylvester Fantasy
- 32 44 I'M EVERY WOMAN, Chaka Khan Warner Bros
- 33 21 SANDY, John Travolta RSO
- 34 45 DR WHO, Maniand Pinnacle
- 35 28 PROMISES, Buzzcocks United Artists
- 36 52 I'LL PUT YOU TOGETHER AGAIN, Hot Chocolate RAK
- 37 38 I LOVE THE NIGHT LIFE, Alicia Bridges Polydor
- 38 35 LYDIA, Dean Friedman Lifesong
- 39 36 ACCIDENT PRONE, Status Quo Vertigo
- 40 68 CHRISTMAS IN SMURFLAND, Father Abraham Decca
- 41 47 ANYWAY YOU DO IT, Liquid Gold Creole
- 42 73 MY LIFE, Billy Joel CBS
- 43 - NEW YORK NEW YORK, Gerard Kenny RCA
- 44 - HIT ME WITH YOUR RHYTHM STICK, Ian Dury/Blockheads Stiff
- 45 31 LAY LOVE ON YOU, Luisa Fernandez Warner Bros
- 46 23 GIVIN' UP GIVIN' IN, Three Degrees Ariola
- 47 43 DESTINATION VENUS, Rezzillos Sire
- 48 34 MAC ARTHUR PARK, Donna Summer Casablanca
- 49 33 BLAME IT ON THE BOOGIE, Jacksons Epic
- 50 - ELO EP, ELO Jet
- 51 - MIRRORS, Sally Oldfield Bronze
- 52 41 RASPUTIN, Boney M Atlantic
- 53 39 DIPPETY DAY, Father Abraham/Smurfs Decca
- 54 58 BREAKING GLASS EP, David Bowie RCA
- 55 64 NUMBER 1 OEE JAY, Goody Goody Atlantic
- 56 60 SOUVENIRS, Voyage GTO
- 57 49 GIVING IT BACK, Phil Hurtt Fantasy
- 58 - SEPTEMBER, Earth Wind & Fire CBS
- 59 56 HOMICIDE, 999 UA
- 60 - ONE NATION UNDER A GROOVE, Funkadelic Warner Bros
- 61 54 HAMMER HORROR, Kate Bush EMI
- 62 62 JUST TO BE CLOSE TO YOU, Commodores Motown
- 63 53 WELL ALRIGHT, Santana CBS
- 64 - YOU NEEDED ME, Anne Murray Capitol
- 65 66 NO GOODBYES, Curtis Mayfield Atlantic
- 66 - TOUCH OF VELVET, Ron Grainer Brass Orch. Casino Classics
- 67 - TAKE THAT TO THE BANK, Shalamar RCA
- 68 59 PUBLIC IMAGE, Public Image Ltd Virgin
- 69 48 IT SEEMS TO HANG ON, Ashford & Simpson Warner
- 70 56 EASE ON DOWN THE ROAD, Ross/Michael Jackson Casablanca
- 71 57 STUMBLIN' IN, Suzi Quatro/Chris Norman RAK
- 72 46 RADIO RADIO, Elvis Costello Radar
- 73 - B.A.B.Y., Rachel Sweet Stiff
- 74 76 RIVERS OF BABYLON, Boney M Atlantic/Bla Inc
- 75 66 STAYING ALIVE, Richard Ace Bla Inc

UK ALBUMS

- 1 1 GREASE, Original Soundtrack RSO
- 2 3 20 GOLDEN GREATS, Neil Diamond MCA
- 3 - BLONDES HAVE MORE FUN, Rod Stewart Riva
- 4 18 SINGLES 1974-78, Carpenters A&M
- 5 2 JAZZ, Queen EMI
- 6 7 MIDNIGHT HUSTLE, Various K-Tel
- 7 4 EMOTIONS, Various K-Tel
- 8 6 LIONHEART, Kate Bush EMI
- 9 11 NIGHTFLIGHT TO VENUS, Boney M Atlantic/Hansa
- 10 9 TONIC FOR THE TROOPS, Boomtown Rats Ensign
- 11 13 AMAZING DARTS, Darts K-Tel Magnet
- 12 5 GIVE 'EM ENOUGH ROPE, Clash CBS
- 13 17 WAR OF THE WORLDS, Jeff Wayne's Musical Version CBS
- 14 14 A SINGLE MAN, Elton John Rocket
- 15 8 LIVE, Manhattan Transfer Atlantic
- 16 18 IMAGES, Don Williams K-Tel
- 17 24 BOOGIE FEVER, Various Ranco
- 18 - BACKLESS, Eric Clapton RSO
- 19 37 FATHER ABRAHAM IN SMURFLAND Occa
- 20 10 25th ANNIVERSARY ALBUM, Shirley Bassey United Artists
- 21 28 PARALLEL LINES, Blondie Chrysalis
- 22 19 CAN'T STAND THE HEAT, Status Quo Vertigo
- 23 26 EVERGREEN, Acker Bilk (Terry Brown) Warwick
- 24 29 DOLLY PARTON, Dolly Parton Lotus
- 25 12 THE SCREAM, Siouxsie and The Banshees Polydor
- 26 22 SATURDAY NIGHT FEVER, Various RSO
- 27 30 THAT'S LIFE, Sham 69 Polydor
- 28 21 THE BIG WHEELS OF MOTOWN, Various Motown
- 29 44 LIFE AND LOVE, Demis Roussos Philips
- 30 - GERM FREE ADOLESCENTS, X-Ray Spex EMI Int
- 31 23 CLASSIC ROCK, London Symphony Orchestra K-Tel
- 32 20 ALL MOD CONS, Jam Polydor
- 33 15 DON'T WALK-BOOGIE Various EMI
- 34 35 WELL SAID THE ROCKING CHAIR, Dean Friedman Lifesong
- 35 32 OUT OF THE BLUE, Electric Light Orchestra Jet
- 36 35 EVA, Original London Cast MCA
- 37 33 LIVE AND MORE, Donna Summer Casablanca
- 38 57 GREATEST HITS, Commodores Motown
- 39 27 IF YOU WANT BLOOD YOU VE GOT IT, AC/DC Atlantic
- 40 - INCANTATIONS, Mike Oldfield Virgin
- 41 25 HEMISPHERES, Rush Mercury
- 42 31 BROTHERHOOD OF MAN, Brotherhood of Man K-Tel
- 43 40 LED SAYER, Leo Sayer Chrysalis
- 44 66 NIGHT GALLERY, Barron Knights Epic
- 45 60 THE BEST OF JASPER CARROTT, Jasper Carrott DJM
- 46 34 INNER SECRETS, Santana CBS
- 47 39 52nd STREET, Billy Joel CBS
- 48 - LOVE BEACH, Emerson, Lake and Palmer Atlantic
- 49 59 ELVIS 40 GREATEST, Elvis Presley RCA
- 50 65 LOVE SONGS, Various Warwick

UK DISCO

- 1 1 INSTANT REPLAY, Dan Hartman Blue Sky/US 12in/CBS promo LP
- 2 2 LE FREAK, Chic Atlantic/12in
- 3 4 Y.M.C.A., Village People Mercury/12in/US Casablanca promo 12in/EMI
- 4 3 DANCE (DISCO HEAT), Sylvester Fantasy/US 12in
- 5 8 IN THE BUSH/REMIX, Musique CBS/12in
- 6 6 I LOVE AMERICA, Patrick Juvet Casablanca/12in/US
- 7 10 SIX MILLION STEPS, Rahni Harris & F.L.O. Mercury 12in
- 8 21 DA YA THINK I'M SEXY, Rod Stewart Riva/12in promo
- 9 12 I LOVE THE NIGHTLIFE, Alicia Bridges Polydor/12in
- 10 15 I'M EVERY WOMAN, Chaka Khan Warner Bros/US 12in promo
- 11 5 YOU MAKE ME FEEL (MIGHTY REAL), Sylvester Fantasy 12in
- 12 7 MAC ARTHUR PARK/SUITE, Donna Summer Casablanca/LP 12in promo
- 13 11 GIVING IT BACK, Phil Hurtt Fantasy 12in
- 14 16 ONE NATION UNDER A GROOVE, Funkadelic Warner Bros 12in
- 15 9 BLAME IT ON THE BOOGIE, Jacksons Epic 12in
- 16 24 TAKE THAT TO THE BANK, Shalamar RCA 12in
- 17 17 RASPUTIN, Boney M Atlantic/12in
- 18 18 SUN EXPLOSION/BIG BLOW, Manu Dibango Decca 12in
- 19 14 PRANCE ON/CYCLOPS/BUTTERFLY, Eddie Henderson Tower LP 12in
- 20 20 I'M GONNA LOVE YOU FOREVER/SAY A PRAYER FOR TWO, Crown Heights Affair Mercury/12in/US

STAR CHOICE



PEACHES - OF NO DICE

- 1 2-4-6-8 Motorway Tom Robinson Band
- 2 Hey Jude The Beatles
- 3 Dust In The Wind Kansas
- 4 Radio, Radio Elvis Costello
- 5 Jailhouse Rock Elvis Presley
- 6 Maggie May Stewart
- 7 You've Lost That Loving Feeling Lightnin' Hopkins
- 8 River Deep, Mountain High Ike & Tina Turner
- 9 Lying Eyes The Equals
- 10 My Generation The Who

UK SOUL

- 1 1 INSTANT REPLAY, Dan Hartman Blue Sky
- 2 7 IN THE BUSH, Musique CBS
- 3 12 DANCE (DISCO HEAT), Sylvester Fantasy
- 4 - I'M EVERY WOMAN, Chaka Khan Warner Bros
- 5 10 ALWAYS AND FOREVER, Heatwave RTO
- 6 - TAKE THAT TO THE BANK, Shalamar GCA
- 7 2 MAC ARTHUR PARK, Donna Summer Casablanca
- 8 9 I LOVE AMERICA, Patrick Juvet Casablanca
- 9 11 GONNA LOVE YOU FOREVER, Crown Heights Affair Mercury
- 10 8 GIVING IT BACK, Phil Hurtt Fantasy
- 11 - MARY S BOY CHILD/OH MY LORD, Boney M Atlantic
- 12 6 GIVIN' UP GIVIN' IN, Three Degrees Ariola
- 13 5 DISCO THE DOOR/ONLY YOU, Teddy Pendergrass Phil Int
- 14 13 DISCO DANCING, Stanley Turrentine Fantasy
- 15 3 BLAME IT ON THE BOOGIE, The Jacksons Epic
- 16 - ONE NATION UNDER ONE A GROOVE, Funkadelic Warner Bros
- 17 - LE FREAK, Chic Atlantic
- 18 4 PRANCE ON, Eddie Henderson Capitol
- 19 17 EAST RIVER, The Brecker Bros Arista
- 20 - JUST TO BE CLOSE TO YOU, Commodores Casablanca Motown

US SINGLES

- 1 4 LE FREAK, Chic Atlantic
- 2 2 MAC ARTHUR PARK, Donna Summer Casablanca
- 3 1 YOU DON'T BRING ME FLOWERS, Streisand/Diamond Columbia
- 4 5 I JUST WANNA STOP, Gno Vannelli A&M
- 5 3 HOW MUCH I FEEL, Ambrosia Warner Bros
- 6 7 I LOVE THE NIGHT LIFE, Alicia Bridges Polydor
- 7 8 TIME PASSAGES, Al Stewart Arista
- 8 9 MY LIFE, Billy Joel Columbia
- 9 10 SHARING THE NIGHT TOGETHER, Dr Hook Capitol
- 10 11 OUR LOVE, DON'T THROW IT ALL AWAY, Andy Gibb RSO
- 11 12 STRANGE WAY, Firefall Atlantic
- 12 16 TOO MUCH HEAVEN, Bee Gees RSO
- 13 15 YMCA, Village People Casablanca
- 14 14 ALIVE AGAIN, Chicago Columbia
- 15 18 HOLD THE LINE, Toto Columbia
- 16 17 STRAIGHT ON, Heart Portrait
- 17 8 DOUBLE VISION, Foreigner Atlantic
- 18 20 SWEET LIFE, Paul Davis Bang
- 19 19 CHANGE OF HEART, Eric Carmen Arista
- 20 22 HOW YOU GONNA SEE ME NOW, Alice Cooper Warner Bros
- 21 21 DON'T WANT TO LIVE WITHOUT IT, Pablo Cruise A&M
- 22 24 OOH BABY BABY, Linda Ronstadt Asylum
- 23 27 PART TIME LOVE, Elton John MCA
- 24 25 POWER OF GOLD, Dan Fogelberg & Tim Weisberg Full Moon
- 25 29 WE'VE GOT TONIGHT, Bob Seger Capitol
- 26 32 PROMISES, Eric Clapton RSO
- 27 30 I'M EVERY WOMAN, Chaka Kahn Warner Bros
- 28 13 YOU NEEDED ME, Anne Murray Capitol
- 29 23 READY TO TAKE A CHANCE AGAIN, Barry Manilow Arista
- 30 34 NEW YORK GROOVE, Ace Frehley Casablanca
- 31 41 BICYCLE RACE/FAT BOTTOM GIRLS, Queen Elektra
- 32 38 EVERY 1'S A WINNER, Hot Chocolate Infinity
- 33 37 RUN FOR HOME, Lindisfarne Atco
- 34 26 YOU NEVER DONE IT LIKE THAT, Captain & Tennille A&M
- 35 52 A LITTLE MORE LOVE, Olivia Newton-John MCA
- 36 39 THERE'LL NEVER BE, Switch Gordy
- 37 40 INSTANT REPLAY, Dan Hartman Blue Sky
- 38 42 CAN YOU FOOL, Glen Campbell Capitol
- 39 44 MY BEST FRIEND'S GIRL, Cars Elektra
- 40 50 I WAS MADE FOR DANCING, Leli Garrett Scotti Brothers
- 41 51 FIRE, Pointer Sisters Planet
- 42 47 I WILL BE IN LOVE WITH YOU, Livingstone Taylor Epic
- 43 43 FUN TIME, Joe Cocker Asylum
- 44 46 HERE COMES THE NIGHT, Nick Gilder Chrysalis
- 45 49 DON'T HOLD BACK, Chanson Ariola America
- 46 53 THE GAMBLER, Kenny Rogers United Artists
- 47 48 FOREVER AUTUMN, Justin Hayward Columbia
- 48 56 TAKE ME TO THE RIVER, The Talking Heads, Sire
- 49 58 SEPTEMBER, Earth, Wind & Fire Arc
- 50 60 A MAN I'LL NEVER BE, Boston Epic

US ALBUMS

- 1 1 52nd STREET, Billy Joel Columbia
- 2 3 A WILD AND CRAZY GUY, Steve Marriott Warner Bros
- 3 7 GREATEST HITS VOL. II, Barbra Streisand Columbia
- 4 2 LIVE AND MORE, Donna Summer Casablanca
- 5 4 DOUBLE VISION, Foreigner Atlantic
- 6 5 GREASE, Soundtrack RSO
- 7 8 COMES A TIME, Neil Young Warner Bros
- 8 6 PIECES OF FIGHT STvs A&M
- 9 9 LIVING IN THE USA, Linda Ronstadt Arista
- 10 10 SOME GIRLS, Rolling Stones Rolling Stones
- 11 13 TIME PASSAGES, Al Stewart Arista
- 12 51 C'EST CHIC, Chic RSO
- 13 15 CHAKA, Chaka Kahn Warner Bros
- 14 16 BROTHER TO BROTHER, Gino Vannelli A&M
- 15 17 A SINGLE MAN, Elton John MCA
- 16 20 BACKLESS, Eric Clapton RSO
- 17 18 CRUISIN', Village People Casablanca
- 18 23 LIVE BOOTLEG, Aerosmith Columbia
- 19 19 LIFE BEYOND LA, Ambrosia Warner Bros
- 20 25 GREATEST HITS, Barry Manilow Arista
- 21 11 TWIN SONS, Dan Fogelberg & Tim Weisberg Full Moon/Epic
- 22 22 DOG AND BUTTERFLY, Heart Portrait
- 23 22 HOT STREETS, Chicago Columbia
- 24 38 THE BEST OF EARTH, WIND & FIRE Columbia
- 25 28 WEEKEND WARRIORS, Ted Nugent Epic
- 26 26 IS IT STILL GOOD FOR YA, Ashford & Simpson Warner Bros
- 27 27 INNER SECRETS, Santana Columbia
- 28 30 GENE SIMMONS Casablanca
- 29 31 WAVELENGTH, Van Morrison Warner Bros
- 30 - JAZZ, Queen Elektra
- 31 21 BURSTING OUT, Jethro Tull Chrysalis
- 32 40 ELAN, Firefall Atlantic
- 33 34 CITY NIGHTS, Nick Gilder Chrysalis
- 34 35 THE STRANGER, Billy Joel Columbia
- 35 36 REED SEED, Grover Washington, Jr Motown
- 36 38 ACE FREHLEY Casablanca
- 37 46 GREATEST HITS, Steely Dan ABC
- 38 42 TWO FOR THE SHOW, Kansas Kissner
- 39 50 TOTO Columbia
- 40 37 SWITCH Gordy
- 41 45 THE MAN, Barry White 20th Century
- 42 41 PAUL STANLEY Casablanca
- 43 48 GREATEST HITS, Commodores Motown
- 44 47 MORE SONGS, Talking Heads Sire
- 45 55 ALICIA BRIDGES Polydor
- 46 56 CHANSON Ariola
- 47 43 PETER CRISS Casablanca
- 48 14 CHILDREN OF SANCHEZ, Chuck Mangione A&M
- 49 49 ROSS, Diana Ross Motown
- 50 - SHAKEDOWN STREET, Grateful Dead Arista

OTHER CHART

- SINGLES**
- 1 HIT ME WITH YOUR RHYTHM STICK, Ian Dury & Blockheads Stiff
 - 2 TOMMY GUN, Clash CBS
 - 3 GIVE ME EVERYTHING, Magazine Virgin
 - 4 B-A-B-Y, Rachel Sweet Stiff
 - 5 PROMISES, Buzzcocks United Artists
 - 6 DAMAGED GOODS, Gang of Four Fast Records
 - 7 AMERICAN SQUIRM, Nick Lowe Radar
 - 8 CRYING, HOPING, WAITING, Wreckless Eric Stiff
 - 9 FROM Y TO X, Big In Japan Zoo Records
 - 10 AMBITION, Subway Sect Rough Trade

- ALBUMS**
- 1 GIVE EM ENOUGH ROPE, Clash CBS
 - 2 GERM FREE ADOLESCENCE, X-Ray Spex EMI
 - 3 SCREAM, Soussie & The Banshees Polydor
 - 4 ALL MOD CONS, The Jam Polydor
 - 5 TAKE NO PRISONERS, Lou Reed Arista
 - 6 FOOL AROUND, Rachel Sweet Stiff
 - 7 THE IMAGE HAS CRACKED, ATV Deptford Fun City
 - 8 DISGUISE IN LOVE, John Cooper Clarke CBS
 - 9 SHINY BEAST, Captain Beefheart Warner Bros
 - 10 LOVE BITES, The Buzzcocks United Artists

SUPPLIED BY: RING RHINO RECORDS, 9 Gilly Gate, York. Tel: 0504 36499

YESTERYEAR

- 5 Years Ago (8th December 1973)
- 1 I LOVE YOU LOVE ME LOVE Gary Glitter
 - 2 PAPER ROSES Mane Osmond
 - 3 YOU WON'T FIND ANOTHER FOOL LIKE ME The New Seekers
 - 4 MY COO-CA-CHOO Alvin Stardust
 - 5 LET ME IN The Osmonds
 - 6 DYNA-MITE Mud
 - 7 LAMPLIGHT David Essex
 - 8 ROLL AWAY THE STONE Mott The Hoople
 - 9 WHY OH WHY OH WHY Gilbert O'Sullivan
 - 10 DO YOU WANNA DANCE Barry Blue

- 10 Years Ago (7th December 1968)
- 1 THE GOOD, THE BAD AND THE UGLY Hugo Montenegro
 - 2 LILY THE PINK The Scaffold
 - 3 ELOISE Barry Ryan
 - 4 THIS OLD HEART OF MINE The Isley Brothers
 - 5 BREAKING DOWN THE WALLS OF HEARTACHE The Bandwagon
 - 6 ONE TWO, THREE O'LEARY Des O'Connor
 - 7 AIN'T GOT NO - I GOT LIFE Nina Simone
 - 8 MAY I HAVE THE NEXT DREAM WITH YOU Malcolm Roberts
 - 9 I'M A TIGER Lulu
 - 10 ELEANOR The Turtles

- 15 Years Ago (7th November 1963)
- 1 SHE LOVES YOU The Beatles
 - 2 DON'T TALK TO HIM Cliff Richard
 - 3 YOU WERE MADE FOR ME Freddie and The Dreamers
 - 4 YOU'LL NEVER WALK ALONE Gerry and The Pacemakers
 - 5 SECRET LOVE Kathy Kirby
 - 6 I'LL KEEP YOU SATISFIED Billy J. Kramer and The Dakotas
 - 7 MARIA ELENA Les Indios Tabalarias
 - 8 GLAD ALL OVER The Dave Clark Five
 - 9 I ONLY WANT TO BE WITH YOU Dusty Springfield
 - 10 I WANT TO HOLD YOUR HAND The Beatles

US DISCO

- 1 1 LE FREAK, Chic Atlantic
- 2 3 CRUISIN', Village People Casablanca
- 3 4 SHAKE YOUR GROOVE THING, Peaches & Herb Polydor
- 4 5 MY CLAIM TO FAME, James Wells AVI
- 5 6 YOU STEPPED INTO MY LIFE, Melba Moore Epic
- 6 11 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY), The Rues A&M
- 7 15 CONTACT, Edwin Starr 20th Century
- 8 2 MAC ARTHUR PARK SUITE, Donna Summer Casablanca
- 9 10 JE SUIS MUSIC/LOOK FOR LOVE, Cerrone Costello
- 10 7 I LOVE THE NIGHTLIFE (DISCO ROUND), Alicia Bridges Polydor
- 11 12 DON'T HOLD BACK/I CAN TELL, Chanson Arista
- 12 13 GIVING UP, GIVING IN/THE RUNNER, Three Degrees Ariola
- 13 9 AIN'T THAT ENOUGH FOR YOU, John Davis & The Monster Orchestra SAM
- 14 18 DOIN' THE BEST THAT I CAN, Bettye LaVette West End
- 15 16 SINNER MAN, Sarah Dash Kishner
- 16 19 HOT BUTTERFLY, Honi Booke Polygram
- 17 17 SHOGUN WITH YOUR LOVE, Tasha Thomas Arista
- 18 14 QUEEN OF THE NIGHT, Lesbia Haddock Goldwings
- 19 24 HOLD YOUR HORSES, First Choice Sire
- 20 23 IF THERE'S LOVE, Amars Sire

US SOUL

- 1 1 LE FREAK, Chic Atlantic
- 2 2 YOUR SWEETNESS IS MY WEAKNESS, Barry White 20th Century
- 3 - I'M EVERY WOMAN, Chaka Kahn Warner Bros
- 4 6 GOT TO BE REAL, Cheryl Lynn Columbia
- 5 3 MARY JANE, Rick James Gordy
- 6 5 ONE NATION UNDER A GROOVE, Funkadelic Warner Bros
- 7 10 LOVE DON'T LIVE HERE ANYMORE, Rose Royce Wharfurd
- 8 8 DON'T HOLD BACK, Chanson Arista
- 9 11 LONG STROKE, ADC Band Confin
- 10 16 SEPTEMBER, Earth Wind & Fire Columbia
- 11 13 GET DOWN, Gene Chandler 20th Century
- 12 14 I DON'T KNOW IT'S RIGHT, Evelyn "Champagne" King RCA
- 13 7 DISCO TO GO, Brides of Funkenstein Atlantic
- 14 9 MAC ARTHUR PARK, Donna Summer Casablanca
- 15 15 LOST AND TURNED OUT, Whispers Soly
- 16 20 IN THE NIGHT TIME, Michael Henderson Phish
- 17 18 COULD YOU (PART 1), Bettye LaVette Polygram
- 18 24 WHAT YOU WANT TO DO FOR LOVE, Bobby Caldwell Claret
- 19 19 YOU'VE GOT TO BE A MOUNTAIN MAN, The JBs A&M
- 20 25 TAKE THAT TO THE BANK, Shalamar Soly

JUICY LUCY

ONJ BASH

I DO worry about Olivia Newton-John... she's so painfully thin. Especially when I remember her curvier days in the group Tomorrow. Of course she's changed a lot since then and we had the chance to see just how much at her post-gig party at the Embassy Club on Sunday night. She entered as they were playing her new album 'Totally Hot' (which I can tell you is more tepid than hot) and was greeted warmly by a horde of well wishers.

They included the ubiquitous Britt Ekland (who's making up lost ground in the publicity stakes) who embraced John Reid enthusiastically shrieking "The man I didn't marry!" Not the ONLY one dear. Phil Lynott spent the evening in close conversation with ex-Pistols Paul Cook and Steve Jones. Charlie Waits came out of hibernation, as did Pete Townshend - rivetting exponents of witty repartee, I hear. Although Britt threw herself into the dancing, she couldn't compete with the young Hot Gossip outfit, who did their cabaret routine - an uncensored version. But keep at it, Britt. Whatever you do, don't give in dear. Youth isn't everything.

ADULTERY is one thing... but to publicly accuse your wife of being a liar! Not very gallant Mr JJ Barrie. You might remember he had a hit with a nauseatingly coy song called 'No Charge' Well, during a bankruptcy hearing last week, he was accused by his wife Christine's counsel of having "exploited her and bled her dry" for no charge, I presume. He denies the charge. Excuse me if I smile.

I'M PLEASED to report it hasn't taken long for Jolly little Elt to get back on his feet after giving us all heart attacks worrying about his health. Yes, he's been out on the

town, having a wonderful time with Rod Stewart's PR Tony "don't worry me now darling" Toon at London's swank Embassy Club. They seem to be letting in almost anybody these days. But while Tony knocked back the brandy, Elt stayed strictly on the soft stuff. Very wise, my dear, specially at your age.

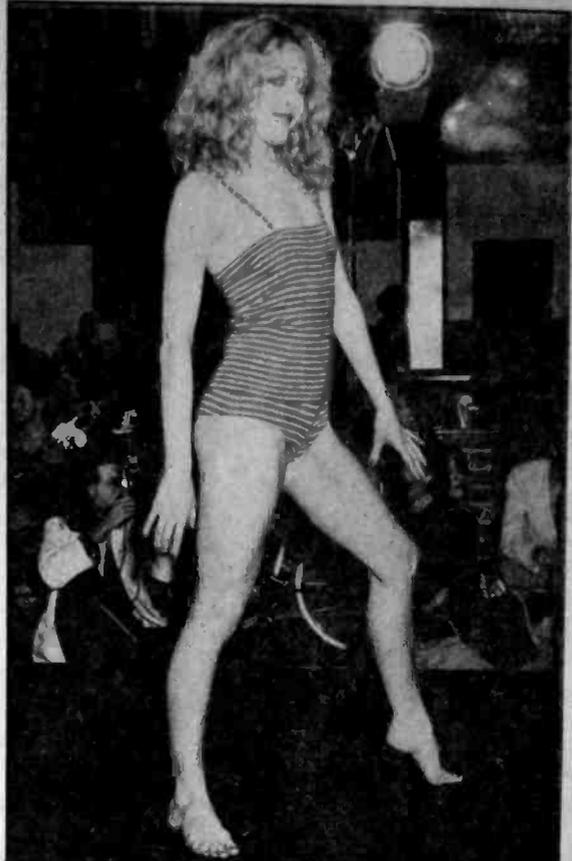


TALKING about Rod (and who isn't?) his new lady love Alana Hamilton recently said in an interview with a women's magazine that she would definitely NOT be touring with Rod. Well, who was that I saw you with in Manchester last week, Rod. It certainly wasn't your mother.

BUT THE blond I saw at the Electric Ballroom on Saturday couldn't possibly be mistaken for anyone else. Yes, it was Wayne County's first public appearance in a dress, and didn't she/he look divine? Well, no actually. Before having the final chop, Wayne dear, I'd advise a crash course in haute couture. And perhaps a different choice of hair conditioner. But Hugh Cornwell, an inconspicuous member of the audience, wasn't much better. With all the money the Stranglers must have made, surely he could afford a new coat?

But just to prove the Stranglers aren't always the bad boys they make out to be, they gave a load of their albums to a school fete in Littlehampton (must be something in that but I can't think what) in aid of a spastics charity. I'm told a copy of 'No More Heroes' was won by the local bobby. It always pays to keep in with the constabulary I always say.

AND IT'S nice to see the law is on the ball - especially in Ireland. The Rich Kids were dismayed to be



Well, Hot Gossip are mixing with all the stars these days. I'm told the stars saw a lot more than the picture above at the Olivia Newton-John reception but we couldn't show you those pics, could we?

pulled off the ferry just as they were setting sail back to England, while the ferry was searched for bombs. The ever watchful Pete Walmsley (their poor, unfortunate manager) thought he'd help out by checking the band's truck, to make sure no-one had wreaked terrible revenge on them by planting a big one in there. As he was poking around, three policemen appeared to ask what he was doing. "Just checking for bombs," said the baby faced Walmsley. The law was satisfied, apparently not thinking that anyone as innocent looking could actually have been a bomber.

LESS gullible are the German anti-terrorist squads. One of them hauled in 999 who were exhausted after an all night drive to Dusseldorf. Such an introduction to the glittering, glamorous world of rock for stand-in drummer Ed Case, currently taking the place of Pablo LaBritain. And he might be standing in for longer than he'd thought, because the poor Pablo has further troubles. Just when he'd thought a broken arm was punishment enough, he's damaged the nerve in the arm and faces possible

paralysis in his left hand. It's not known how long he'll take to get better.

WELL, we've been spared one spectacle. Dinky disco star Sylvester was hoping to bring over a mammoth set of stage effects - including 80 feet moveable fans (the air variety, dears, not gigantic audiences) and a perspex stage - but the airlines told him it couldn't be done unless he hired a jumbo. And not even HE is that outrageous.

I KNOW it's not really fair to condemn someone on their taste in clothes, but honestly, that Malcolm McLaren! The sult he wore for his singing debut on 'Nationwide' last week was beyond the pale. Rather like his singing, in fact. And I hear the odious little man has even written a song for the new Pistols' album which is supposed to be coming out in early January.

McLaren says he's sold the tapes to Virgin for £10,000 and claims some of the money will be used for Sid's defence. With publicity like that, he can hardly fail (McLaren, that is). But even more bizarre than that (and it is difficult to be more bizarre than the mawkish McLaren) is another little item which has come to my notice. An unknown fan left messages on the board of an ancient abbey in St Albans, requesting that prayers be said for the unfortunate Sid. The plea reads: "Dear Lord Jesus please help John Simon Ritchie. Thank you for releasing him on bail. Please do not let him go to prison or be fined, only be cared for, cured of drug addiction and loved and helped back to good health." Nothing like going to the top for help, is there.

ANOTHER prayer request has been left for Rolling Stone Keith Richard. It seems the Stones need some help - Ronnie Wood has just been divorced by his wife Christie, the mother of his young son, because of his adultery with a 25-year-old model, Jo Howard.



OF COURSE we're all madly looking forward to the Boomtown Rats' London shows. I hear that Bob Geldorf has steadfastly refused ever to play the Music Machine again (though he's a frequent ligger there) and it's nothing to do with getting bigger crowds at Hammersmith or the Rainbow. No, I believe he's been wary of the MM stage ever since his teeth stopped a fist some months ago. I distinctly remember him being temporarily speechless on that occasion, but I can't believe that would stop him from appearing there again.

ISN'T it depressing to hear about the tiresome John Travolta's even more tedious big brother? Joey has been shooting his mouth off about little John, saying: "Johnny has missed all of that maturing period. He was working hard but he wasn't in a real world - show business isn't the real world. How can it be?" Wouldn't be anything to do with sour grapes, would it Joey?

ON THE subject of dubious manners, Hi Tension made themselves unpopular by insisting on having a soundcheck all the way through a dinner held at the Venue for the Disco Forum. In fact, they kept up the racket right through the awards and only stopped when they had to collect their own award. The set they played afterwards had a rather boringly familiar ring to it.

AND NOW a last word from almost-royalty. If you are remotely interested in what soppy Roddy Llewellyn would like for Christmas (apart from his wet album to sell some copies) Phonogram hopefully tell us he likes collecting antique clocks. We understand he's fond of antiques. Yes, well.

More from the constantly wonderful world of rock next week. Bye.

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TRIANGULAR CENTRE

NEWS

News Editor JOHN SHEARLAW

RAT PACK

THE CHART - topping Boomtown Rats are to re-release all their singles in their original picture sleeves this week.

'Looking After Number One' (a 7" version of the original 12" cover), 'Mary Of The Fourth Form', 'She's So Modern', 'Like Clockwork' and 'Rat Trap' will be available - individually or as a set - at the normal retail price.

More Clash dates

THE CLASH are to headline the Sid Vicious benefit concert at the London Music Machine on December 19.

The band have also added a string of additional dates to their tour. These are: Bath Pavilion December 12, Portsmouth Locarno 17, Purley Locarno 18, Wolverhampton Civic Hall 20, Hastings Pier Pavilion 21, Aylesbury Friars 22, London Lyceum 28 and 29.

Kinks play mini tour

THE KINKS surface from the bowels of Muswell Hill for a pre-Christmas mini tour. The band will play a small string of college gigs to get back to student audiences. Dates are: Manchester Polytechnic December 8, Reading University 9, Exeter University 11, Keele University 13.

Rory tours homeland

IRISH GUITARIST Rory Gallagher and his band will be touring his homeland in late December. Gallagher will play Dublin Stadium December 27, 28, 29 and 30, Cork Arcadia 31 and January 1, Belfast Ulster Hall 3, 4, 5 and 6.

Gallagher will also be recording a 'Rock Goes To College' programme for broadcast on January 27 and he'll be releasing an EP in the New Year. Tracks will include 'Shadow Play' and 'Brute Force And Ignorance' from his recent 'Photo Finish' album and two as yet unnamed tracks.

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STRANGLERS: Jean Jacques solo LP

Two Stranglers albums and single

THE STRANGLERS are to return to the limelight in the New Year... with two albums and their first single for over six months.

The band are currently recording a new single, produced by Martin Rushent, set for late January release. And at the same time two albums - one the long-awaited live album, the other a solo recording by Jean Jacques Burnel - will also be available.

The live album, as yet untitled, is likely to feature material recorded over the last two years. While Burnel's solo album (exclusively reported this summer in Record Mirror) will be entitled 'Euro Man Cometh' - featuring Burnel on instruments including bass, drums and synthesiser.

The Stranglers are currently fixing dates for a Far Eastern tour in the New Year, taking in Japan, Australia and New Zealand.



SYLVESTER: judge for dance competition

HERE COMES THE JUDGE

THE WONDER boy of disco Sylvester will be special guest at the EMI Disco Dancing Worldwide Championship Final on December 12 at the Empire Ballroom Leicester Square.

Sylvester will be a judge and performer at the activities which will be televised that night between 7.30 and 8.30. The championships have attracted dancers from 35 different countries.

There will be £1,500 worth of prizes, a trophy and the title of World Dancing Disco Champion.

Meanwhile, Sylvester will be performing in his right at the Hammersmith Odeon on December 8 and 9.

Britain to get a Fever

A BRITISH equivalent of 'Saturday Night Fever' - the description of the film company that's making it - is currently being filmed in London.

It's to be called 'Music Machine' and most of the action takes place in the Camden Town club of that name. It stars Patti Boulaye - a 'New Faces' winner and ex-star of 'Hair' - and a relative unknown, Gerry Sundust. The part of the DJ of the club is played by Clark Peters, from 'Bubbling Brown Sugar'.

A specially built dance floor, costing £30,000, has been temporarily installed into the Music Machine for the film. The project is costing half a million pounds and executive producer is Brian Smedley - Aston who recently worked on the newly released '39 Steps'.

The film is expected to come out by Easter next year.

And Crazy TV show

A NEW dance series is currently being planned by Southern Television... in the wake of 'Grease' and 'Saturday Night Fever'.

Provisionally entitled 'Dance Crazy' the show will feature current dance trends, and will also, according to the producer "reflect great dance styles and crazes... from ragtime to disco."

The pilot show will be filmed in January with a resident team of disco dancers as well as a participating studio audience.

Caroline back

PIRATE station Radio Caroline will return to the airwaves on December 20.

The station has been off the air since November for repairs to the ship 'Mi Amigo', and so that new crystals could be fitted into the radio transmitter.

Anyone wanting further information on Caroline should write Radio Caroline, 321 Rosa, Gerona, Spain.

RELEASES

FOLLOWING the Top 10 success of 'If You Think It's Over' in America, Chris Rea re-releases his single in Britain this week.

NEW JERSEY band Quazar release their debut album 'Quazar' on Arista this week.

COUNTRY crooner Glen Campbell releases his new album 'Basic' on December 8.

ROXY MUSIC guitarist Phil Manzanera is set to release his second solo album 'K Scope'. Guest musicians include Lol Creme, Kevin Godley and John Wetton.

IN BRIEF

PERCUSSIONIST Chris Etienne of London based band Light Of The World, was killed and other members of the band injured, following an accident on the Motorway when they were returning home from Scotland this week. The band had recently signed to Ensign Records.

PATTI SMITH is currently working on a new album, which will be produced by Todd Rundgren.

THE LURKERS have been forced to cancel their tour after illness struck lead singer Howard Wall. Howard was rushed to Ayrshire Central Hospital last week with meningitis, but is said to be recovering.

SEVENTY ONE year old Colonel Joe from New Orleans is currently in Britain to promote his single 'You're Never Too Old To Boogie'. Joe says that he's going to concentrate on his career from now on and "stop chasing them women and drinking that wine."

CHELSEA fly out to America on Monday to play five dates in two major cities. They'll be playing Boston's Rat Club, CBGB's and the Bowery Club in New York. At least one of Chelsea's performances at CBGB's will be recorded for a possible live EP.

THE STEVE LINTON band have been joined by drummer Les Sampson who was a former member of Stray Dogs and the Noel Redding Band.

GONG recently played to 6,000 fans in a tent in Rome. The crowd was so big that they had to remove the side panels.

THE BAY CITY ROLLERS are currently in Los Angeles with new 22-year-old lead singer Duncan Faure who replaces Les McKeown.

AMERICAN television station NBC will feature a 90 minute show with Abba, The Bee Gees, Earth Wind And Fire, Elton John, Rod Stewart and many others on January 10. Called 'A GIRL Of Song - The Music For Unicef Concert', the show is designed to raise money for the UNICEF Organisation to benefit children.

LEGENDARY blues man Muddy Waters plays London Dingwalls on December 11.

MORE FOR CHRISTMAS

Jam, Generation X, Steve Gibbons and Smurfs

XMAS SPECIAL fever continues this week with the announcement of another series of special Christmas concerts and appearances — featuring acts as varied as the Jam and the Smurfs.

The Jam, who have just completed an extensive British tour, play a Christmas special at the London Music Machine on December 21, supported by Jab-Jab, Gang of Four and the Nips. They've also re-scheduled their cancelled concert at Canterbury University for December 7 (Thursday).

The Steve Gibbons Band play a home town Xmas special at Birmingham Odeon on December 23, following a recent European tour. They're also slotting in two gigs at the London Marquee on December 20 and 21.

Generation X stay in the picture with a gig at the London Electric Ballroom on December 19, following their pre-Christmas tour at: Nottingham Boat Club December 7, Sheffield Poly 8, Redcar Coatham Bowl 10, Leeds Brannigans 11, Colchester Woods Lelseure Centre 12, Liverpool Erics (two shows) 18.

Gillan, fronted by former Deep Purple man Ian Gillan play the London Marquee for their special after Christmas gigs on December 27, 28 and 29.

While London club Dingwalls aid the festivities by playing host to Alexis Korner and Rolling Stone Charlie Watts December 10, Muddy Waters 11, Matumbi 13 and 14, Merger 20, Wilko Johnson's Solid Senders 21, Fumble of the 'Elvis' musical fame 22 and the Carol Grimes Band 23.

All that remains for a complete round-up of pre-Christmas shows is the Smurfs — who will be touring shops and stores this month. They'll be in Birmingham this Saturday December 9, Edinburgh 15, Glasgow 15, pm, and Manchester 18. See local press for details. Father Abraham won't be appearing and all "shows" will be free.



JAM: London gig



GENERATION X: pre-Christmas tour

MASSIVE UFO TOUR

VETERAN HEAVY metal exponents UFO began their biggest ever British tour in January.

UFO will be flying back from their adopted home of California, for a massive tour stretching into mid-February. Guitarist Michael Schenker has left the line up for "unknown reasons" and he has already been replaced by former Lone Star member Paul Chapman. Chapman has worked with UFO before, notably when Schenker disappeared after the band's end of tour London Roundhouse concert in June 1977.

Tying in with the tour, UFO will be releasing a new double live album 'Strangers In The Night' for release on January 19.

Tour dates are: Cardiff University January 12, Liverpool Empire 14, Bradford St Georges Hall 15, Carlisle Market Hall 16, Lancaster University 19, York University 20, Oxford New Theatre 21, Birmingham Odeon 23, Sheffield City Hall 24, Blackburn King Georges Hall 25, Ipswich Gaumont 26, Chelmsford Odeon 27, Bristol Colston Hall 28, Brighton Dome 29, Southampton Gaumont 30, Hemel Hempstead Pavilion 31, Wolverhampton Civic Hall February 1, Stoke Victoria Hall 2, Leeds University 3, Coventry Theatre 4, Leicester De Montfort Hall 5, Glasgow Apollo 7, Edinburgh Odeon 8, Aberdeen Capitol 9, Dundee Caird Hall 10, Newcastle City Hall 11, Manchester Free Trade Hall 12, Hammersmith Odeon 15, 16.

Blondie go disco

A DISCO version of a Blondie song is to be released as the band's new single in the New Year.

'Heart Of Glass' is a 5 minute 50 seconds version of the track from the 'Parallel Lines' album and has been completely re-recorded. The first 30,000 copies will be available in a 12in version with a picture cover.

Blondie will be touring America in the New Year and have no plans for another British tour until next summer.



BLONDIE: new version of single

Sham name bill

THE FULL bill for the Sham 69 benefit concert at the London Rainbow on December 27 will now include Sham, the Invaders, Doll By Doll and Hi-Fi. The concert, in aid of one parent families, is also likely to include surprise guests.

One more Cliff

CLIFF RICHARD is to give an extra London concert at the Dominion Theatre on December 12.

But Richard is to enforce one special condition for obtaining tickets — every person in the audience must donate a toy to London's Capital Radio for distribution to underprivileged children.

The move follows a similar venture at a Carpenters' concert two years ago, when more than 8,000 toys were donated by members of the audience.

The tickets for toys swap begins this week in the foyer of Capital Radio, Euston Road, London.

Rock symphony

THE LONDON Symphony Orchestra will stage two concerts at the Royal Albert Hall on January 30 and 31 featuring music from their album 'Classic Rock'. They'll be playing symphonic versions of 'Pinball Wizard', 'Space Oddity' and many others.

TOURS

THE ENID: Sunderland Polytechnic December 9, RAF Scampton 16, Redcar Coatham Bowl 17, London Marquee 23.

THE MEMBERS: who recently supported Devo on their British tour, play the following dates: Maidstone Medway College Of Art December 8, Brighton Sussex University 9, London Acklam Hall 14, London Electric Ballroom 17, London West Hampstead Moonlight Club West 19, London Nashville 28.

TAPPER ZUKIE: the Jamaican reggae 'toaster' plays the following added dates: Bradford University December 8, Manchester Polytechnic 13.

UNDERTONES: London Electric Ballroom December 9, Dublin McGonnaghs 12, Belfast Pound 13, 14, Portrush Christos Arcadia 15, Derry St Columbus 16, London Nashville 18 and 19, Manchester Russell 21, Edinburgh Odeon (supporting Rezillos) 22, Glasgow Apollo (supporting Rezillos) 23.

THE BISHOPS: Birmingham Barbarellas December 7, Maidstone College Of Art 8, Hull College 12, Harrow Technical College 13, Taunton College Of Art 14, Halifax Good Mood Club 16, Manchester Venue 17, Leeds F Club 19, Salford Technical College 20, Bolton Institute Of Technology 21, Middlesbrough Rock Garden 22, Scarborough Penthouse 29.

SOUNDER: following London dates: Acton Kings Head December 7, Hammersmith Swan 9, Acton White Hart 10, Hammersmith Swan 22, Camden Music Machine 30.



SNIFF AND THE TEARS: recent signing to Chiswick Records play the following London dates: London School Of Economics December 11, Nashville 14, Dingwalls 18.

ALBERTOS Y LOST TRIOS PARANOIAS: add a date at North Staffs Polytechnic on December 15 and cancel their gig at Manchester Apollo on 16.

CHAS AND DAVE: London Nashville December 7, Bath University 8, North Greenford Football Club 9, London Marquee 10, Nottingham Malibu Club 11, Birmingham Polytechnic 12, Wimbledon Nelsons Club 13, London Central Polytechnic 14, London Rock Garden 16, Harrow Borough Football Club 24.

THE DP'S: Brighton Buccaneer December 7, 14 and 21.

GOTHAM CITY SWING BAND: London Young Vic December 21, London The Cut 22, Woolwich Tramshed Theatre 24.

THE TROGS: Edinburgh Heriot Watt University December 8, Sunderland Polytechnic 9, Fulham Palace Road New Greyhound 14, 15, 16, 17 and 18, Basildon Sweeney's Disco 19, Yeovil Rugby Club Ball 22, London Music Machine 30.

SPUD: London Westfield College December 8, Leicester University College Hall 9, Accrington Lakeland Lounge 10, Chesterfield College of Art 13, Basildon Double Six 14, Newcastle University 15, Nottingham Boat Club 16, London Hope And Anchor 17, Langleigh College 19.

STEVE ELGIN AND THE FLATBACKERS: Herefordshire Technical College December 8, Sunderland Polytechnic 30.

WILD ANGELS: Camberwell College Of Art December 8, Twickenham Technical College 16.

TERRAPLANE: Forth Cymmer Pioneer Club December 7, Lanchester Polytechnic 8, Tonyandy Naval Club 9, Woolwich Tramshed 12, London Brecknock 22.

MATCHBOX: added date: Bristol University December 7.

SCENE STEALER: play Hamilton Bell Technical College on December 8 and not Dundee Technical College as originally planned.

DAVID KUBINEC: whose debut album 'Some Things Never Change', is released this week, plays the following London dates: Nashville December 8, Music Machine 9, Marquee 18.

STAPPIN' OUT: Bristol University December 8, Chelsea College 9, London The Venue 10, Sussex University 12, London St Bartholomew's Hospital 13, Birmingham Barbarellas 14, St Albans City Hall 16, London Wood Green Shades 20.

THE FALL: Strathclyde University December 7, Dundee University 8, Strirling University 9, London Marquee 17, Manchester Venue 30.

STRAIGHT EIGHT: Hammersmith Swan December 7.

JAB JAB: Fulham Palace Road Greyhound December 8, Ealing Nutmeg 9, Barnsley Birdcage 11, Manchester Polytechnic 12, Kirk Levington Country Club 15, Sheffield Limit 20, London Music Machine 21, London Windsor Castle 22 and 27.

SIMPLE MINDS: Aberdeen Robert Gordon College December 8, Glasgow Art School 14, Dundee Technical College 15, Edinburgh Astoria 21, Kirkcaldy Abbots hall (afternoon) 23 Kingshorn Quinzie Neuk (evening) 23, Grange-mouth Town Hall 28.

FISCHER 2: Leicester University December 8, Manchester Venue 9, Bradford College 15, Leeds Ford Green 16, Worlington Down Under 18, North Staffs Polytechnic 19, London Hope And Anchor 28.

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THE GROUP: YOU KNOW
THE REACTION: NEGATIVE
THE INTERVIEWER: CHRIS WESTWOOD

THE REASON:
**BANSHEES
BRUSQUERIE**

I'M BORED to the gills with interviewees pretending to be bored with interviews. This task was a pain in the butt.

I hate transcribing interview-tapes and finding nothing but my own voice blethering back at me, while interviewees sit in reverie, answering questions with a mere "yes" or "no", egotistically adopting their rehearsed we-heard-it-all-before pose, one which is as offputting as it is odious and tedious.

I'm sick of other journalists excusing this trite behaviour with "explanations" such as: "Uhm, that's just the way they are — they're concise", when this is obviously studied, pre-conditioned mannerism, designed to irritate (which it does).

I expected Siouxsie And The Banshees to be a difficult interview, but not calculatedly, purposely, intentionally so. Though, Sioux, I can't speak for you. I refer only to your Banshees.

Oh yeah, and you wanna new angle? How about the Siouxsie And The Banshees interview without Siouxsie? Huh?

And how quotable they were at certain junctures. Like when I enquired about the Polydor contract, asking why the band considered certain other 'majors' to be

unsuitable. John McKay replied: "All the reasons have been gone through."

Carefully, we side-step the band's history, the Nazi-embellishments of yore ("No comment" — Steve Severin) and topics the band seem to consider yawn-inducing (which, it transpires, seems to take in most things).

It's 1 pm, and though the session was arranged for 11.30 am, still no Siouxsie. I confront the collective Banshees, and the interview is a stifled, dim, lifeless, useless, rambling, wasted affair: occasionally, something quotable but generally rapport with a zilch quotient. Part my fault (previous night's bevyng taking its toll), part theirs (conclusion taken to an upper limit), but either way — a disaster

We touch on the album. Now the album is damn good, probably this year's best — a genuinely gripping experience if examined at all closely and without jaundiced preconceptions. Apparently, the Banshees had promised Melody Maker a scoop-exclusive review, and were a trifle miffed when dear ol' RM and Sounds shuffled in first. As if it mattered a damn.

'The Scream' is the title. The contents are pointed, jagged observations; musically, clambering, lurching, expanding, searching, intense and

CONTINUED PAGE 8

'THE ONLY CURE FOR GLAUCOMA'

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SIOUXSIE: TWO

claustrophobic... lyrically vague, open to misconstruction. "Overground", for instance, can be generalised as a paean to escaping the rigors of depressing/repressive urban limbo.

"Got to give up life in this netherworld / Got to go up where the air is stale / And live a life of pleasures / Mingle in the modern families."

Severin: "It was much more specific than that. It was written at a time when we were all getting desperate for a contract... and it's really to do with why we wanted a major record deal."

I am dumb. I get home, peruse the lyric and fail to see the connection. Which, as it happens, is perhaps a blessing, given that the song now lies on a slab of five-star big-contract Polydor plastic. The alienation factor embodied in the song I can grasp, though.

McKay: "We feel alienation all the time, which is why we're in this band really. Alienated from society and the rest of humanity. Occasionally, you feel the need to 'join' everyone else, to be worse than yourself."

"Overground - I'll be worse than me / Overground - It's clear to me / I'll be worse than me."

To join is to conform. To conform is to admit defeat.

Severin: "You get to a point where you have to join, either involuntarily or voluntarily. Like, ahm, the angry young men of the fifties are now running record companies."

McKay: "Once you're outside that, you never join completely, ever. If I didn't feel it totally... if I was pretending that I don't like 'Greece', I wouldn't be in this band. I wouldn't be able to keep it up, the intensity. Always gonna be an outsider."

A series of questions aimed at other facets of the album are greeted: Yes. No. Silence. I could give up. So why did ya hire a limo for the Glasgow Apollo gig?

Severin: "We hired a limo for the whole tour, 'cos we wanted - for once - to go in comfort. Also we wanted to get to places very quickly."

Severin: "There was a bit of anti-street credibility involved."

Were you surprised when 'Hong Kong Garden' took off?

Severin: "We were surprised it got to number seven but... we knew it was gonna be a hit."

Is massed audience a prime concern, then? "Yes." Is that another reason you wanted a major company instead of putting the stuff out yourself or going to a small label? "Yes." Yawwwwn.

Severin: "We got very desperate right towards the end because we did a tour that ended in May, with absolutely no idea what we were gonna do after that. We just had enough money to last about a month and within that time we had to get a deal... and we did. Fate, I suppose."

But the fact that as soon as the Polydor contract was announced, you had a single / album / tour in quick succession, seems to suggest it was in the bag earlier, yeah?

"No." Oh...

And with that contract pocketed, what now? Do they infiltrate, or - Severin's word-choice - "manipulate"? Can they, as Severin suggests, open the gates for new musics and new ideas? They seem to presume so... somewhat naively, I would've thought.

McKay: "To actually get inside a record company and really change their ideas about bands is much more anarchistic than anything a lot of those other bands - screaming about 'Anarchy' and 'Disruption' - are ever gonna do about it. Sham 69 or Tom Robinson or whoever... people just chant along and don't think about what they're chanting. Nobody thinks about anything anymore."

Severin: "We don't wanna get stuck in the Cryptic Club playing little electronic ditties for the chosen few, though I'm glad those bands are around. That's what we're trying to do... open the doors for more off-beat bands, alter public taste a little."

MANIPULATE. I really wanna walk into Tescos and hear Throbbing Gristle coming out... piped music. It'd be great but I don't think it's gonna happen just yet."

B ut, ah great, they're actually talking now, so about Siouxsie The Figurehead; the band is a band, Siouxsie being one quarter, but given her total stage-dominance, I'm instance - can she ever be seen as anything else? Ain't it natural that she's forever gonna end up pedestalled above McKay, Severin and Morris?

McKay: "Every band needs a focal point. People can't see beyond the end of their noses."

Severin: "That's one of the reasons we call ourselves Siouxsie And The Banshees, to give ourselves a harder struggle. We could've called ourselves The Banshees... people have got to get beyond the name, beyond Siouxsie as a woman, beyond Siouxsie as a figurehead, which is utterly impossible... for a lot of people. And therefore that's why we despise the audience. That's just one simple reason why we do."

There are more? Severin: "There are millions." Like what? Silence. Don't you feel any responsibility to the people who come to see you, who support you? Long pause...

Severin: "We're gonna carry on doing what we wanna do and if anyone likes it that's up to them." Isn't 'despise' an over-emotive, heavy word?

McKay: "We don't want it to be light entertainment so it should be heavy."

That's not the point, though...

McKay: "I don't think 'despise' is too emotive a word. Occasionally when I play 'Helter Skelter' I feel like I wish I had a machine-gun in my hands instead of a guitar. If I feel that, I think 'despise' is not too strong a word."

Y ou hear that, 'fans'? The ultimate stage act, the ultimate conclusion, the ultimate Manson revisitation, would consist of a band killing its audience, mowing 'em down with bullets or flame-throwers. Now THAT would be original.

But what exactly are the audience supposed to do to satisfy Messrs McKay, Severin and Morris.

McKay: "Think." Morris: "We did a seated venue at Newcastle, and they were sitting throughout. But there was a real feeling of close contact, participation the whole time. They didn't have to jump up and down or break seats... they were just there, taking a lot in. You could feel it."

Suddenly - gasp - we're gatecrashed by the Slouxs herself, special delivery... and only two hours late.

"Explain," says Severin. Slouxsie offers no excuse. She settles down. I ask if the Banshees-bootlegs are still doing the rounds.

Slouxsie: "I don't know. A fan that came on the road with us gave us a copy of the John Peel bootleg (recorded from the band's two Beeb-sessions), and he'd already got one at a gig... like drugs traffic, I suppose."

Does the bootleg bother you? Slouxsie: "It does. I don't mind if people just wanna tape stuff and have it for themselves. It bothers me... like, the reason we're in this company is so we can put out what we want out, and how we want it out. And then someone who's not part of all this is just making money from what they wanna put out."

And right now, Steve Lillywhite, co-credited producer on 'The Scream' ("all he did was twiddle the knobs" - Severin) has been given the elbow, the band now considering someone else (Ken Scott?) for the forthcoming single, 'Staircase'. To my ears, I say, the sound on the album was clinical, near-perfect. "Not clinical enough" returns Severin.

Maybe the band have the facilities to do it themselves, but...

Slouxsie: "There's still a lot we want to pick up by working with people with different standards."

Question: Can the great Slouxsie And The Banshees melsterplan come off? Their infiltration / activist / manipulation policies seem unduly ambitious. Carving a pathway for other bands in the future? We shall see: I don't honestly believe any single unit has the ability to wield that kind of power, especially in such a gross, monster-industry as this.

Also, their crowd-hate is almost understandable, though generally

paranoid and facile. In interviews I can live without 'em. Join the R.M., come to the big city, discover how the 'biz' stinks, how yer idols are really all aasholes, tra la tra la

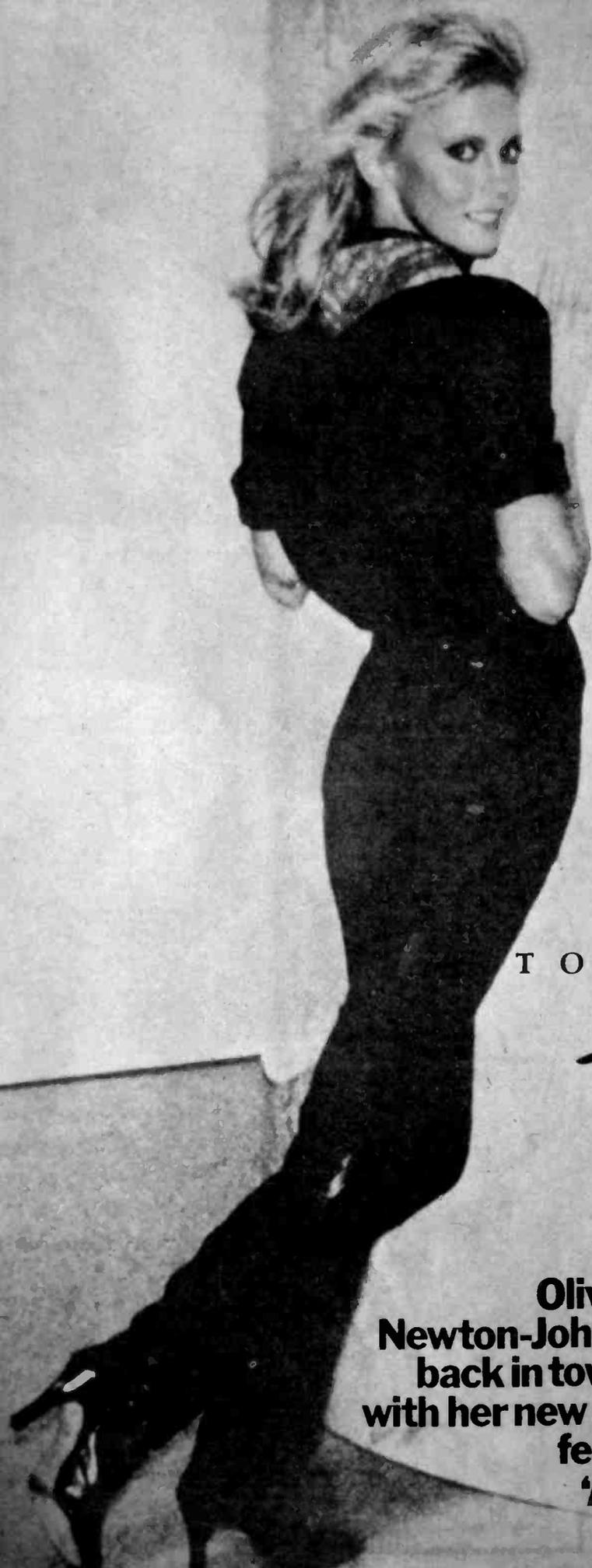
But they have recorded a great, great album, as important a record as we'll ever see emerge from the Wave: musically, they've evolved into a mature, invincible force. The Banshees sound: a massive, screaming, despairing confrontation... where a mere chord-change can cut-to-the-quick, devastate. Such is the intensity.

Kenny Morris plays drums like an enthusiastic experimentalist, actually using the kit. He admires Palmolive, I think.

Severin's bass playing is sparing, inalldown necessarily, and John McKay has achieved something utterly unique with his guitar playing... a new, 'pure' identity. Slouxsie's voice occasionally exhibits Nico-shades, being disconcertingly functional; one of the truly original and essential girl vocalists of this decade. The whiplash intensity of her voice may repulse as many as it endears... but we, we know

Probably, Slouxsie And The Banshees' greatest admirers are Slouxsie And The Banshees. If they're as committed to those ideals as they claim, then bally good. But... uh... I dunno. This piece remains in the balance





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Reviewed by James Parade and Monique

ALBERTOS ABBA GO



ALBERTOS: a dream come true

THIS WEEK we take as our theme the word "plagiarism" (to you dumbos out there this means copying), taking a tune we've already heard before and changing it here and a little bit there to make it sufficiently different to confuse us and hope that no-one will notice, sometimes resulting in incredible monetary rewards.

We will also be examining gifts sent to us from record companies with their silly singles. We will be giving examples of these carrots and any other unidentified objects and will be trying to fathom out the meaning behind them (it's probably nothing to do with the season).

Let's all heartily greet this week's most blatant copycat who also happens to be joint single of the week, ladies and gentlemen it's:

THE ALBERTOS: 'Juan Lopez' (Logo). This is almost ABBA. A dream come true. Tune of the week. Joke of the week, and just about everything else. How I love Abba, and the Albertos' take-off of them. They even sing like Anni-Frid and Agneta but unfortunately don't look the part. In the past I've always found these sort of people utterly silly and I don't doubt that I will again very soon, for the moment though a work of art.

BARRY MANLOW: 'Could It Be Magic' (Arista). Barry is joint single because this is a truly wonderful song. This is because it's exactly the same tune as Fred Sauter's 'Prelude In C Minor' and Fred was Polish so he knew what he was on about. Donna Summer did this better than Barry but she's not around today to share my paste sandwiches, alas and alack.

JOHNNY G: 'Monophenia' (Beggars Banquet). He sounds as if he's singing in my front room next to the toaster. Almost third in the honours but has dropped because I've just scalded my leg with Ribena. Johnny G is a one-man-band. He has a cheeky little song here called, 'Cruisin' On A Saturday Night' which may not sound all that original but I have been overcome by its charm. Wonderful singing, wonderful playing, who could want for anything else.

THE BIG BOYS

ELTON JOHN: 'Song For Guy' (Rocket). Arguable of course whether Elt is in fact a big boy but he's got a lot of dollars and that must make him bigger than most. This is pretentious and dire and its only an instrumental. Rocket have put it out 'cos the ginks who control the radio have been playing it a lot and Rocket want to make some money.

PLASTIC BERTRAND: 'C'est Le Rock 'n' Roll' (Vertigo). Plastique plagiarises the Four Seasons although they wrote it and I always find him and his records wholly enjoyable.

HOT CHOCOLATE: 'Put You Together Again' (RAK). Contrary to popular belief it isn't disco that disgusts me but muck like this. That anyone should be allowed to go into a recording studio and

record this is a sin against time. Time is so precious. I'll campaign to melt down Hot Choc. Melt them in the pits, melt them on the land, melt them on the sea etc.

THE BIG BOYS

THE BUZZCOCKS: 'Promises Promises' (UA). This lurks here because it was overlooked two weeks ago. Peter provides the only light relief on the airwaves. He's nothing to do with Percy Shelley is he? Oh I wish they's put it in two weeks ago.

EAGLES: 'Please Come Home For Christmas' (Asylum). **EARTH, WIND AND FIRE:** 'September' (CBS). **BARRY WHITE:** 'Just The Way You Are' (PYE). The Eagles come in with 'cover of the week' and Barry and the other lot are wonderful of course. Barry really is a big boy.

THE BIG GIRLS

OLIVIA NEWTON-JOHN: 'A Little More Love' (EMI). Aunt EMI were kind enough to send me a wee drop of brandy with Olivia's record presumably to warm me up and as I've just waited for a 109 bus for half an hour I'm of course grateful but they should realise that I am a teetotaler (don't these companies do any research?). Anyway, if this little gift was a ploy to get me to write nice things about the record they shouldn't have troubled themselves as I already like it. If we're talking about copying, and of course we still are, the verse of this is Richard Rodgers' 'Slaughter On Tenth Avenue' and the rest makes it a good record. I like it even without brandy. It's from her album 'Totally Hot' but I'm afraid all I can really say is totally tea, however I've given the bottle to my assistant Monique who puts the records on.

RITA COOLIDGE: 'Love Me Again' (A&M). Her voice reminds

me of slated tiles and I believe her affections are in the direction of Kris (I'm a brainy alcoholic) Kristofeenose which means I have to stop to retain any sense of dignity. A lousy dirge.

JOHN SPENCER: 'Crazy For My Lady (Beggars Banquet). Christ, I haven't said anything about the way they look yet. How unusual for me. Well J Spencer isn't exactly Bri-nylon-nee Ferry, but he's a little man in a big world, a bit of a clean-up would do him no harm (I'm afraid I'm in a colloquial groove this week) but the million strumming twelve-strings and vibraphone accompaniment here make it almost great. Lovely tune. A miss if ever I heard one.

LITTLE WOMEN

WRECKLESS ERIC: 'Crying, Waiting, Hoping' (Stiff). It must be very disheartening to be signed to a record company who constantly disguises the promotion of itself in seeming to promote its unfortunate acts. I can only assume that Mickey Jupp has the right attitude when he refuses to go to New York with a bunch of stiffs because he wants to be at home for Christmas. How ironic that he's the only real rocker amongst them. Here Eric (I actually once heard someone call him 'Wreckless' to his face) thinks he's Buddy Holly and simpers away pathetically. Unfortunately reincarnation is an everyday occurrence at Stiff Records. 099: 'Action' (Labritan). They are always saved by Rushest's production (they always drop first names when they get famous) and careful but forced packaging. They can also be accused of playing the fads and this sounds like the Buzzcocks which is something to do with why I like it. I hope they never get into Russian chic. Nein, nein, nein.

JOHNNY RUBBISH: 'Santa's Alive' (UA). This is funny is it? Well I think comedy is supposed to be anyway. Almost another carbon copy or at least it might be if you could hear the words. The Bee Gees have definitely met Travolta, and I like him so please don't make fun of someone I like. You only be little yourself.

LITTLE MEN THE MODERN DANCE SECTION

JOE HARNELL: 'Love Theme From The Incredible Hulk' (MCA). Bill Bixby was always a cult-hero of mine until he turned up in this sub-every TV movie thing. As you must know I'm always game for some schmaltz, seeming never to grow weary of it (as you surely must be of these records), the problem these days of course is finding the partners.

FRANKI AVALON: 'Beauty School Drop-out' (Mercury). Shimmering strings, cascading cadences and sighing loose violas swoop behind Frankie's paternally emotive vocal. Wunderbar. How I long to hear once again those attenuated violins.

WHITE CHRISTMAS SECTION

RUSTY NAILS AND THE ANGELS: 'I Want To Be A Punk This Christmas' (Bing). Wonderful, wonderful, wonderful. Rusty wants to be a punk at Christmas and though I can't think of anything I would possibly want less I can't help but admire wonderfully Porteresque lines like, "Don't want no pudding or no cuddly toys, I want a party with the nancy boys," Marvellous.

SLUSH: 'White Christmas' (Ember). Another good-humoured take-off, well done, well done.

BRIGHOUSE AND RASTICK: 'Tidings Of Great Joy (Logo). It must be a great thrill for these old codgers to get on TOTP after probably saying all their lives that



they hate it, they probably like the Beatles or something.

THE RESIDUE

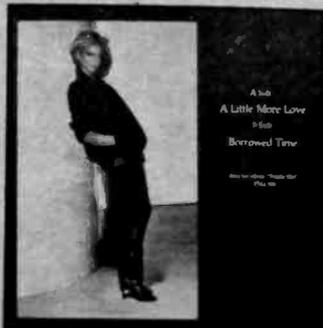
Well I must say we seem to have had a bumper week this week, though some would disagree, although I had hoped for more Christmas records (and a few more gifts) this is not to be (EMI - I need a new overcoat), and so we'll wind-up with the stuff left at the bottom of the test-tube. One of the lucky ones is:

HI-FI: 'Run, Run' (Aura). I must (oh yes I must) raise the question of whether we are talking about record-players or fidelity relationship-wise. I find it impossible to judge this until I do. **NICKY BEAT AND THE BEATNIKS:** 'I Can Hear Voices' (Rigid). Look, surely I don't have to explain that these things are not funny anymore. It's not funny OK?

THE UPSTARTS: 'Beggin' (Mercury). Lovely introduction and it's produced by Phil Waldman who muddled up Gen X before Rushest did which may show that it was neither of these gentlemen's fault. **SESAME STREET FEVER:** (Polydor).

CHANSON: 'Don't Hold Back' (Ariola).

MEN OF STEEL: 'Hall Superman' (Jet). No, sorry, that's done it. Now you all know there's a Superman film coming out (I'm going to the party) and now this is the start of Supermania. Let it be said "Here began SUPERMANIA" in a humble singles column in Record Mirror. I can't go on, this whole thing's bigger than both of us. I'm getting out of town (well, up to Barnet anyway). Where's my gloves? Miss the start. Miss the end. Toodle-oo.



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OFF CENTRE

Edited by TIM LOTI

It shouldn't be allowed

TOTALLY HOT Olivia Newton-John may be, but her audiences with the press always tend towards the same end of the entertainment spectrum, ie: totally bland.



That's simply because she opts for the most convenient and least time consuming methods of presenting herself to the media: via a press conference.

This particular one was at the Inn On The Park in London's Park Lane, and it inevitably suffered from the primary weakness of all press conferences. Namely, nobody seems to want to stick their neck out and ask interesting or daring questions simply because if they get an interesting or daring answer in return every other hack in the room reaps the benefit.

At least by asking tedious questions you make sure the opposition go home empty handed, which seems to be what it's all about.

Olivia faced the journalists - everybody seemed to be there - decked out regally in a black leather coat, black tie, white shirt, and black mascara.

It would be dishonest of me to pretend that I did not feel a peculiar and distinctly enjoyable feeling about my body at the sight of her. For an Australian, she looked sus.

voyeuristic tingle was about the only exciting thing about the event, since the conversational level of the conference was inevitably crappy.

Conversational is probably the wrong way to describe it, since the repartee was fragmented and very unnatural.

Thanks to a feat of concentration of which I feel rather proud, I managed to glean some "information" about this sensuous sheila.

I learnt, along with everybody else, that she doesn't want to have a baby just yet, but will do eventually.

Her cinematic career is about to develop nicely. The fact that her acting ability in Grease was redolent of a highly strung Cindy doll had failed to put off a number of film companies from offering her roles in all sorts of films from comedy to science fiction to well, comedy and science fiction anyway.

"I'd quite like to appear in an Australian film," she announced. "If the script was right, I'd do it for nothing."

She could probably afford to pay for the privilege, but we don't know for sure, because Olivia thinks talking about money is "vulgar."

Now what else was there? Oh, she hasn't read the reviews of her concert performances because she's heard that the write-ups weren't too great. It upsets her to read bad notices.

One of the less boring questions of the session was an enquiry as to whether ONJ would consider having a facelift to which the curt response was, "Are you suggesting I need one?"

Yes, yes, and there was also something about life on the road, and all that sort of compulsory crap, and a bit of nostalgia about her first film an opus titled "Christmas Down Under" and... oh, you don't really do you? Just because she's famous and all that.

You do? Well, she doesn't like flying after she crash landed in a plane on Friday 13 once, and she'd like to do another film with John Travolta if the script was right, and she's terribly attractive, and her eyes are very big and I wouldn't go and see another film or listen to another record that she produced, not if you paid me I wouldn't and I think anyone that can make a record called 'What Is Life?' (circa 1972) shouldn't be allowed.

The girls fight back

AND NOW, from the same sort of people who brought you Vegetarians Against Nazis and Women Against Violence Against Women - Rock Against Sexism.

RAS, formed by students at London's Goldsmiths' College and local feminist groups, was created to make a stand against groups like The Strangers, who, they say consistently degrade women in an attempt to sell more product. (They should include us - Ed)

The organisation came into formal existence at a meeting between students, feminists and woman musicians. Men were banned from the confab, which one male student union member describes as "extremely sexist in itself."

"Its function is two-pronged" says one of the organisers Bernadette Lynch. "We want to act as a pressure group, but we also want to do something to help break the male stranglehold on the music business."

"So we will be setting up a workshop for woman musicians. For some reason, you just don't seem to get young teenage girls picking up instruments and trying to play rock music. This workshop may help to discover why, and do something to redress the balance."

Bernadette, who is somewhat predictably a fan of Patti Smith and Tom Robinson, believes that rock music, by its very nature, is "macho, aggressive and male-orientated."

She is aware that there are immense problems to overcome, and sees the main function of RAS to bring the sexist aspects of the music industry into public focus.

"We hope to get bands like Tom Robinson and X-Ray Spex to do benefits. Any money we raised could be spent organising workshops and getting speakers to tour the colleges."

The sexist devices used in pop marketing are too numerous to list but Bernadette picked out a few that she found particularly offensive - Roxy Music using a 'ravaged' looking woman on the cover of 'Stranded' (suggestive of rape) and The Strangers using strippers for 'Nice And Sleazy' (degrading).

Lyrics are also a touchy subject with RAS. Ian Dury, for instance, is cited as being "totally humiliating." She quotes 'Billicericy Dickie' from New Boots And Panties.

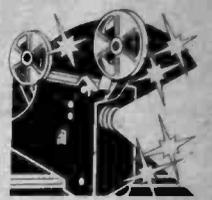
"A love affair with Nina, in the back of my Cortina, a seasoned up hyena, could not have been more obscene. I got right up between her, rum and her Ribena."

Defendants of Dury, Strangers and their many sexist cousins might claim that such lyrics were written with manly tongues very much in stubby cheek, but RAS stoutly deny this.

"It is by no means flippant," says Bernadette. "I don't think it is tongue in cheek and even if it was, it would merely be a more overt form of sexism."

And women groups - the few that there are - Bernadette feels are forced to sell their sexuality, though a few, like Poly Styrene and Girls School, manage to avoid such pigeonholing.

"There is a very fine line" says Bernadette, "between sexism and sexuality." And an equally fine line, one might add, between commitment and self-parody.



More vulgarity

TWO MILLION dollars - unlike a half hundredweight of greasypaint and a couple of megachords - doesn't go very far nowadays.

After all what can you get for that sort of money? A couple of Rolls Royces maybe. A yacht at a pinch. You could even stretch to a full length feature film featuring a bunch of talentless cosmetic sales reps; but it wouldn't exactly be a deluxe job.

For proof of this terrible state of affairs you need look no further than 'Kiss Meets The Phantom Of The Amusement Park, a cruddier than cruddy pulp movie from those technicolour mannequins Gene Simmons, Ace Frehley, Peter Criss and Paul Stanley.

You can hardly be unaware that this "freaky foursome" - to slip into extremely apt Marxist comic speak - make their bucks by dressing up in ridiculous costumes, slapping blamcrange all over their chops and making the most offensive noise imaginable.

This earns them a great deal of money, because Americans, being what they are, love expensively packaged crap even more than the British.

'Kiss Meets The Phantom' is nothing more than another crass promotional device for the Kiss phenomenon, just like Kiss comic, Kiss TV Specials, Kiss Radios, Kiss Photo Buckles and, no doubt, Kiss Y-Fronts.

They are the most vulgarly marketed band in the history of the world, from the cheap gimmicks to the anacanda tongue.

So gross are they that they have definitely become kitsch-enjoyable for their sheer awfulness. How seriously all those dumb cluck Yanks take them is debatable (their record sales in the States provide some sort of a pointer) but if the reception their first feature film drew is anything to go by, the English mentality finds them both faintly amusing and essentially boring.

The plot, such as it is, barely merits expounding since it is really nothing more than an excuse for a few uninspiring special effects of monumental silliness.

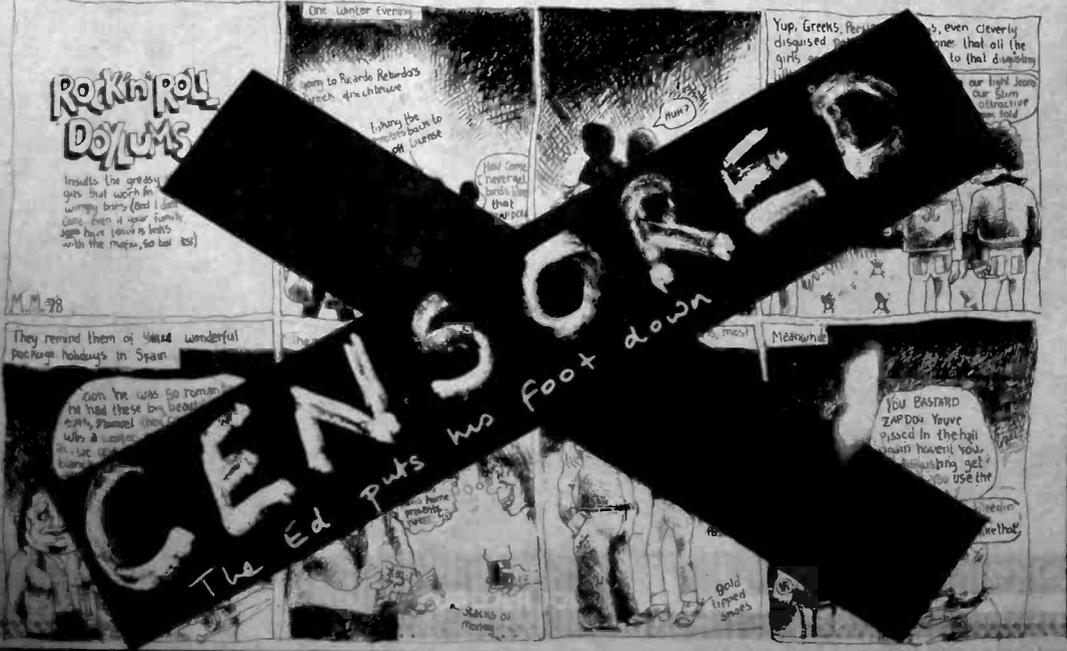
Still, it's traditional, so there's this scientist at this amusement park where Kiss are playing who gets pissed off for some reason or another and decides to destroy the park by building Kiss androids who will incite the crowd to riot but the real Kiss who have superhuman powers escape from the cage the scientist has built for them and fight it out with the android Kiss and the hero kisses his girlfriend then the scientist makes like Dorian Grey. Roll credits.

Perhaps the most revealing thing about the film is that the android Kiss sound oddly superior to the real thing. Their manager should take note and see a good mechanic.

Of course it's not meant to be taken seriously, but just like 'Scooby Doo', and all those lousy American cartoon imports (Hanna Barbara, incidentally, have a finger in this particular cinematic pie) it only works on one level - that of the morose.

That's not to say there aren't one or two funny moments - flying werewolves with their strings showing? - but it wasn't really atrocious enough to merit sustained entertainment. It was just very, very bad which doesn't quite make it. Maybe next time - and there is going to be a next time - they could ask Olivia Newton-John to co-star. Kiss meets The Dracula Kangaroos?

Kiss management are threatening to have the film on release in the New Year. You could have more fun waiting for a bus.





Rezillos — WHY?

Beauty and the beasts

BEAUTY, in the real world, is in the eye of the beholder. But in The Business, ugliness is open to the discretion of the marketing men.

That discretion, as "unconventionally handsome" pop group The Motors have discovered to their commercial chagrin, can sometimes be mistakenly exercised — which is why copies of 'Approved By The Motors' are now appearing in the shops with different sleeves to the original.

Because the original sleeve was not selling as well as it should have

done largely due to the negative visual impact of the self-projection cover marketing policy.

Or to put it another way, they looked such ugly sods no one would touch the record with a bargepole.

People at Virgin Records had suspected right from the beginning that the rather 'bold' cover might backfire on the band. The suspicion was backed up by the relatively low sales (considering that there were two hit singles included) and finally confirmed by a market

survey commissioned by the record company.

Members of the general public were shown the album cover and asked for their responses, which were often quite startling. "They looked so bizarre," said Virgin press officer Al Clarke, "that the public were moved to almost poetic flights of fancy in describing them."

"Among the adjectives used were 'debauched', 'wrinkled', 'old' and 'dirty'."

"They suggested that the cover was 'punk' and found it deceptive and off putting. The Motors were

thought to be 'pasty', 'ugly', 'from a horror film', 'in need of a ball and chain', 'animals', 'lunatics', 'drunk' and 'criminal'."

A considerable number of the responses made it clear that unless they had heard and liked the album personally, they would not take the risk of buying it.

It is too early to gauge whether or not the change of cover has made any appreciable difference to sales, but employees at the plant where Virgin covers are printed are reported as being "extremely relieved."

THE REZILLOS — or at least Fay Flife and Eugene Reynolds, arguably the two brightest elements of one of our most colourful young bands — are quitting town. Over a horrid British Rail cuppa in Liverpool Street Station, prior to setting off for Eugene's mum's place, the pair explain why they've chosen this particular moment — quarter of the way through a major British tour, and with a new single, 'Destination Venus' in the Top 50 — to pack their bags and escape.

Eugene puts it down to 'gross dissatisfaction' with big record companies. "Basically, the people at the top have a total inability to distinguish what's good from what's bad."

"We had no illusions about this business," says Fay. "We knew what we were getting into. But it's turned out to be even worse than we expected."

They use the new single as a prime example of what they see as their record company's incompetence, misdirection and lack of understanding about the group's own aims.

"They put invisible pressures on you — pressure to use a 24 track studio, with a producer. No one actually said we had to, but we knew we'd be in trouble if we didn't."

"The best sound we ever got was in an eight track studio, producing ourselves. That cost £150 to do."

In contrast the new single cost an inflated £5,000 and, they both agree, sounds rotten.

"I wouldn't buy it," says Fay. "You get to the point where your original sound is so watered down, you're getting no pleasure out of it," says Eugene.

It's an old, old story of disillusionment. But instead of just sitting about moaning about it, like so many bands before them, Fay and Eugene have taken the much harder, and certainly braver, step of actually quitting while they're ahead.

The rest of the group, they claim, have decided to stick with the company — an understandable decision financially.

Ah yes, finance. How are they off, moneywise?

Again, it's the same old story. Tales of earning £25 a week while their single was in the charts, of going hungry for days at a time, and then being taken out for £80 meals by the record company "when what we really needed was 10 quid to buy ourselves some food."

"We've come out of it better than some groups though," says Fay. "We're only £1,000 in debt."

Whether that debt is written off, or whether the company decides to try and hold them to their contract, remains to be seen.

In the meantime, the dynamic duo are going home to Edinburgh where they plan, in time, to come up with both a new group and a new, independent label — a venture that deserves your support and attention.

"If we'd stayed with WEA," says Fay, "the future would have been safe — and dull. This way, it's extremely unsafe — and extremely exciting." SHEILA PROPHET

Battle of Britain

THE OPENING night of last week's Great British Music Festival was bad enough, what with the souvenir gimmickry, the inflated drink prices and the fact that the bars closed around 9.30. Add to that the continuous running mods - versus - skins battles (Jam fans / Slade fans) and you get

one big flop.

Ultimate result of this aggression was a stabbing incident which took place while Generation X were onstage. According to a spokesman for the event: "It was an isolated, contained incident. The police were called and the situation was controlled. The fights

seem to have stemmed from a 'gang' who were going around, specifically to look for trouble."

A phone call to Scotland Yard confirmed that: "Three people had been stabbed, two men and one woman. The victims have refused to make a complaint."

Simply, this means that

no one has been apprehended or charged, and that no information as regards the collective health or condition of the victims has been made available.

The unacceptable face of rock and roll strikes again. CHRIS WEST. WOOD

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JOHNNY... JOHNNY. Can you hear me Johnny? You're fading fast... that bass, those drums. You are obscure and obscured.

Johnny, poor Johnny, is all at sea now, without his public image, small p small i, without that hysterical love pointed at him. We always knew he was into anti-art, and I suppose this takes that obsession to its logical conclusion.

Or is it anti-art? With Johnny, it's very hard to tell, impossible to gauge. It could be, just could be, that J Lydon, prophet and blank generation guru, isn't quite as talented as we all hoped, or prayed.

Whatever Lydon's reasons were for making

the album, the end result is the same, that is, a piece of crap. If it hadn't had his picture on the cover and his name on the label I wouldn't give it a second listen.

Lydon always looked weedy but sounded like a levathan. Now he looks robust and healthy and sounds completely wet. The prince of pall has fallen from grace and dull chaos reigns.

This is a home-made album, a lark-wiv-me-mates album, that is, self-indulgence to the nth degree and quite often completely unlistenable. Lydon, obviously phased by the stature of his own persona, has hidden behind an over-right rhythm section that makes a very similar and consistently unpleasant noise all the way through the record. The band is musically

lnept, to put it mildly - but then so were the Pistols. And of course then it didn't matter a toss. The difference is that the Pistols had enthusiasm, whereas PIL delight in torpor, downer disco music.

The only remotely decent track is the single, the title track which deserved its hit status. But the only conceivable reason for anyone buying a whole album is either an anachronistic fondness for early seventies German heavy metal music or out of faith in John Lydon. That faith is misplaced, and has been betrayed.

Public Image is a long way from the short, sharp statements that Lydon, as Johnny Rotten fronted. One track, the interminable 'Theme' runs on for nine minutes, muddy and



Jim's Last Words

JIM MORRISON AND THE DOORS: 'AN AMERICAN PRAYER' (Elektra K 52111)

'AN AMERICAN PRAYER' is the long awaited album of unreleased poems, lyrics and stories by James Douglas Morrison with The Doors supplying the musical backdrop.

Morrison, a man held in high esteem by myself and many others was the man for a generation, and as such, was elevated to the position of God. It came as some shock, then, to discover, by way of a 1969 Granada TV documentary that the charismatic Lizard King was just another smacked out acid-head who, apart from wearing leathers, was as outrageous as Roddy Llewellyn. Of course, the man did mumble things like, "D'ya wanna see ma dick" and was busted for onstage obscenity but on this showing the man oozed nothing but tragic mediocrity. Another illusion shattered.

Happily though I can return to past vinyl glories and, joy of joys, thank Elektra for dredging up this collection which, in part, shows off the Morrison magic. The record is in fact an aural scrapbook with JDM talking his way through the inkingly typical Krieger/Manzarek/Densmore melodies. Collage cut-ups that find Morrison firmly on the road to the heart of the American dream, fighting his way, 'Fear And Loathing'-like through a self-induced hallucinogenic miasma.

Some of the poetry here is so painfully personal it stings and alienates, some rolls along descriptively a la Hemmingway and Kerouac, and some is dated dregs. An example of the latter category is 'Lament'. This piece is a lament for the author's, ahem, male member and is so poetic it almost makes you want to weep. Such a talent wasting away on calculated outrage is embarrassing. The triptych of 'To Come Of Age', 'Black Polished Chrome/Latino Chrome', and 'Angels And Sailors' is pure genius, however.

A street-wise segue it runs the likes of Springsteen close and leaves Patti's pretension looking like an Ogden Nash waste product. "My gang will get you/scenes of rape in the arroyo./Seductions in cars, a abandoned buildings./Fights at the food stand./The dust./The Shoes./Open shirts and raised collars./Bright sculptured hair" flows Morrison and it sounds real. Sheer brilliance is 'The World On Fire', on which Morrison alternates lines of singing - 'Riders On The Storm' - with a monologue spoken by a dude who has just murdered. "It's no big deal, ya know, I don't think anybody will find out about it, but..."

The title track then follows, but with only a few listens the music sounds stronger than the Morrison contribution. That will change though.

Mutually one can find the live version of 'Roadhouse Blues', which is an out-take from the 'Absolutely Live' gig. Quite simply this track is another reason why 'Absolutely Live' is the greatest live work ever recorded.

This album may be the ideal Xmas present for Doors devotees, but everyone owes it to themselves to give it an earful. ++++ RONNIE GURR

FUNKADELIC: 'One Nation Under A Groove' (Warner Bros K36339)

'MORE OF what you're Funkin' for, an album and a half at a single album price' screams the sticker as the Parifaunkadelic rhythm 'n' business machine comes hustling into town. For someone who has never actually listened to this crowd's work - that means listen and not gyrate as in a half-hearted attempt to pull - reviewing the thing is a daunting task.

On flicking open the gatefold a whole new world emerges. Imagine the planet Spurge which exists on a parallel universe is ravaged by the Funk Wars. Due to electric crinkoldism and advertising propaganda combined with drugotics the unaware Spurgians were rapidly losing their funkivity! The DooDoo Chasers had overfunkt the system into collapse!

Wading out from the irresistible sludge that is the sleeve, one discovers that the rhythm 'n' business shebang actually produce, whisper it, music. 'S true, and jolly nice stuff it is too. Opening with the single and title track 'ONUAG', is the very essence of the Funkadelic sound. Monumental bass riffing and a gargantuan drum sound that will either leave you ice-cold bored or will convert you to the Leber-Krebs church of latter-day funk Hooke I was.

From the very first cosmic burblings of the title track, through the uncastrated Rose Royce-like 'Groovaligance' through the raunch of 'Who Says A Funk Band Can't Play Rock?!' through - get this - 'Promentalshitback washpsychosis Enema Squad' (The DooDoo Chasers) - a little cherch that on through 'Into You which smacks of the great Isleys and must be the next single, through, even, to the last 'putong' of 'Cholly (Funk Getting Ready To Roll)'. Credit then must go to the Funkietarians, bass thumpumpasarians and rototunk drum and percussionatin' thumpands, not forgetting the Funkadelic Blamgusta vocaloids for producing such a neat little Funkerpiece The Heavy Maggot Disk features what sounds like live and studio outtakes. Instrumental versions of songs on the other record and a 12in version of 'One Nation Under A Groove'. Still it is free, so no complaints.

The noxious Barf entered Disco Control and the defunktastic drone of diszak filled the blastomatic discophere. The gasper and Pusokob crashed at their crazy crib, soothed by the Clintonic sonic waves of the spanktron box.

The first letters of the title of this platter are an anagram of the word guano. Has this some kind of meaning? + + + + RONNIE GURR

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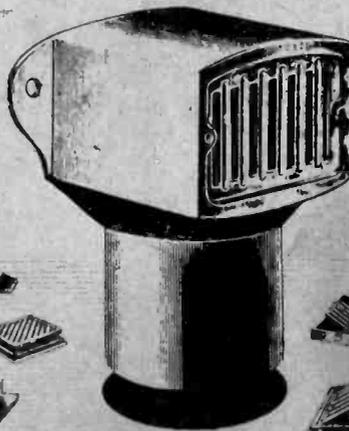
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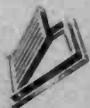
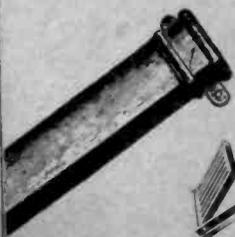
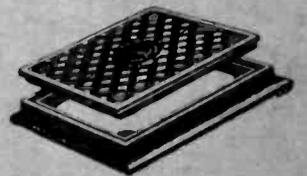
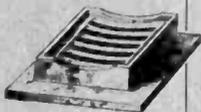

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ALBUMS

DRIP DRY

JILTED JOHN: 'True Love Stories' (Rabbit / EMI INS 9024)

ONE - HIT - wonder, three - chord - wonder, golden - wonder, big brother or just a blunder? Jilted John should of course be the boy next door but his soaking - wet feet image is more akin to the girl next door.

Master Graham Fellows is the pimply, dimpled youth behind the legend and has created a wet world of school parties, paper rounds, liaisons at the bus shelter and fantasy dates with Julie, Karen, or Sharon.

Jilted John's chum is Baz who resides, up North, in parochial Manchester. At one of Baz's parties (they all seem to drink a lot of cider, I wonder if they ever get into Pomagne?) John plots a game of postman's knock in the hope that he may manage to touch tongues with one of the small clique of Manchurian dollybirds

littered among these stories, (incidentally if I might offer some advice John, could it be that your lack of romancing may have something to do with the old haircut and anorak?)

Basically he is the latest in a long line of literary anti - heroes whose failure to womanize has been a lesson to male adolescents during modern times. His only crime so far it seems, is that he's been listening a little too much to the dreaded Al Stewart but thankfully this hasn't overturned the buckets of charm which easily outweigh any deficiencies his record may have.

The production, by the uncharacteristically named Martin Zero, perfectly fits the subject matter and the playing all the way through is quite adequate. Hopefully Graham has now fulfilled his (wet) pop dreams and will be channeling his



Imagination in the direction of the Royal Shakespeare Company or somewhere. I mean, anything can happen nowadays, Graham.

Good God, we even live in a world where the Saint no longer drives a Volvo + + + + JAMES PARADE (at the bus - stop).

you want a lesson in the blues, try Freddie Robinson's 'Bluesology', which is a spoken education in the art, accompanied by a real sample of the music he's talking about. Comparisons with very early Fleetwood Mac are often prompted throughout the album, which is a very worthy collection. + + + PAUL SEXTON



STRETCH: 'Forget The Past' (Hot Wax HW1)

ALTHOUGH their only major success was with the single 'Why Did You Do It?' Stretch have continued to drift along in the music world for quite a few years and 1978 presents the band with a re-inforced line-up and a new album: the main personnel addition being that of Nicko McBrain, once a Streetwalker and then man behind the drums of Pat Travers.

'Forget The Past' is further evidence of the talents of vocalist / singer / composer Kirby, which have never really been fully realised. Eight songs fill the two sides of vinyl space, most of which feature slick guitar as well as strong percussion work, which is hardly surprising, as there are two drummers and a percussionist in the outfit. The vocals are less inviting, often sounding not unlike the Four Seasons, especially on the opening number 'Re-Arranging'. Electric piano and percussion combine to produce a dark gloomy start to 'Cruel To Be Kind' which eventually manages a Santana-type pace.

The brightspot of the first side is the title track, one of funky sound, where some commanding sax appears. Throughout the record I felt that more axe work in preference to the keyboard element would have been so much livelier and a general improvement to matters overall; particular example is the eight minute 'School Days', where the solo is sadly all too brief.

Another Stretch album, destined to be a good buy in the bargain bins and nothing more. + + + STEVE GETT



THE STAX BLUES MASTERS: 'Walking The Back Streets Crying' (Stax STM 7004)

THERE ARE occasions when record companies use specialist compilation albums as an excuse to put out a collection of unknown songs by obscure singers in the hope that the glibble record-buying public will assume that the product must be the real thing because they've never heard of it. This is not one of those occasions, thankfully.

The Stax Blues Masters' could be a description of the actual tapes or the men who sing on them. It matters not because this is true blues. Not the traditional stuff from way back when, but from the period 1969-1973, with one exception. Included are people like Little Milton, Freddie Robinson, Albert King and Johnnie Taylor and it's Taylor who produces one of the best real blues pieces, 'Part Time Love', which proves that nice 'n' sleazy does it every time. Taylor's smoky voice is very well suited to this kind of gar n' bar room number. Most of the songs feature lots of horns and harmonica breaks; the only one which seems out of place here is Little Milton's previously unreleased 'Open The Door To Your Heart' which is more of an Al Green - style soul song.

Admittedly there is some attraction in reading such obscure captions as 'Big Love' woman (With A Short Short Mini Skirt) by Israel 'Popper Stopper' Tolbert, but the music backs it up fully, and if

guitars snarl affectionately at the listener. Unfortunately Kirby consistently miss the mark and it becomes difficult to see who it was that let them out of their front rooms to play havoc with the delicate listening ears of us the merry public. Blood Sweat and Tears vocals fall into the Chicago trap of so much sincerity that they leave you convinced of the fakeness of it all. They try to emulate the Bee Gees and they drag up the memory of Percy Sledge - sure they know which stones to look under, but not which to leave alone with the earth raked back so that it still looks undisturbed. + + + GEOFF TRAVIS

CERRONE IV



CERRONE: 'The Golden Touch' (CBS 83282)

I WOULDN'T like to be leaping for its own sake onto the 'let's slag off Euro disco now it's done its bit' bandwagon. God, me pride, me dearies. But it doesn't seem as though Jean - Marc's fourth one generally stands up to the 'C'Minor' yardstick for disco life. That's disregarding the excellent cut of 'Je Suis Music', all soft thudding drums and hawking guitars. But 'Rocket In The Pocket' which it shares a side of the LP with, is indeed as much about rock and pocket as dance floors, and it suffers both ways as a result.

Flipping over, 'Look For Love' is a bit of a throwback ballad, an unhelpful 10 minutes of it, while 'Music Of Life' may well be the most significant cut on the album, a determined little pulser with a strong melody and a bobbing Latin rhythm that's decidedly its own. Is this where Cerrone's going when we've all got too old to boogie?

Trident Studios was the venue once again, and the usual Anglo - French cast of thousands (mostly misspell) made up The Golden Touch. + + + SUSAN KLUTE



BARBARA THOMPSON'S JUBIABA: 'Jubiaba' (MCA MCF 2887)

THERE WAS a lot of crowing in the jazz camp when, at long last, a major label signed a major British talent. Quite right too. It's rather a disappointment, then, if understandable, that Barbara Thompson should have taken a rather safe line down the middle.

On the other hand, it's a well varied collection. Including things like the breezing 'Black Pearl', the peppery 'Seega' and the ballad 'Touch of Blue'. At its best, there's plenty of colour, with the solo and corporate horn playing, keyboards and vibes pulling their weight.

To really stand on its own Jubiaba needs a lot more kick. And it can't manage that. SUSAN KLUTE

RARE EARTH: 'Grand Slam' (Prodigal PDL 2009)

RARE EARTH are still Motown affiliated though no longer on the main label and they are the prodigals that may never again come home to roost.

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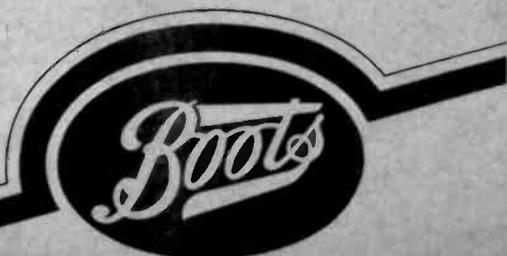
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ALBUMS

Delivering the goods

IAN GILLAN BAND: 'Gillan' (Japanese Import - EWS 81120)

AT PRESENT it would seem that the Japanese have never had it so good, having been treated to that dynamic Scorpions live double and now to the first album from the new Ian Gillan Band, simply titled 'Gillan'.

Ian has retained only keyboard player Colin Towns from the old line-up and together they have written 10 numbers which form the basis of a stylish heavy rock package, the best work to have emerged from the ex-Purple vocalist since he parted company with Blackmore and co. Indeed, after viewing the current activities of David Coverdale and Jon Lord at Whitesnake's Hammersmith concert and learning of Rainbow's sorry state, I am certain that Ian has the brightest hopes of success in 1979, especially if he continues to deliver the goods along the lines of this latest effort.

Commencing with a haunting piano and keyboards instrumental, one particularly effective to combine with dry ice on stage no doubt, it suddenly runs wild with a killer called 'Secret Of The Dance', which attacks menacingly. Yet one has to wait until the last track of the side before being presented with the real winner - 'Fighting Man'. Here is featured soft, delicate vocal work from Ian (sucks to all of you who think of him simply as a screaming maniac!) on a seven-minute classic, which starts off slowly before becoming more forceful, with an ace keyboard solo, breathtaking axe from Steve Byrd and scattered screams towards the end.

'Message In A Bottle' kicks off side two and deals with the dangers of the "hard stuff". I wasn't overwhelmed by the next two, 'Not Weird Enough' and 'Bringing Joanna Back', but the final numbers 'Abbey Of Thelma', a delightful mixture of slow and fast passages, and 'Back In The Game', which has an amazing guitar and keyboard counter attack blasting out alternately from the speakers, made up for their mediocrity.

On the whole though, 'Gillan' is a promising album, very promising indeed. ++++ STEVE GETT

JEAN MICHEL JARRE EQUINOXE



JEAN MICHEL JARRE: 'Equinoxe' (Polydor Deluxe POLD 5007)

FOLLOWING the immense success of this young French composer/producer's first album, 'Oxygene', Jean Michel Jarre has re-surfaced with a new effort, 'Equinoxe', which continues his exploration into the world of electronic music.

Once again, the vast wealth of talent possessed by Jarre is displayed, with him playing no less than 15 instruments. These are all naturally electronic but do not lead to a lack of variation in sounds; the moods are many and range from slow, dreamy phases to more uptempo passages. Yet in spite of this I cannot help but find the whole affair very artificial, and as a result quite emotionless, although many will doubtless disagree.

As far as I was concerned the effect was one of sleep inducement, basically because it seems so lifeless and infinite, never reaching a specific goal but merely drifting on. I am not against this type of music, being a keen follower of Brian Eno amongst others, however consider that Jarre tends

to place the experimentation of sounds before musical direction, and thus become unconvincing.

'Equinoxe' is not unbearable, and obviously required plenty of preparation. The track titles are far from varied and exciting - 'Equinoxe Part 1', 'Equinoxe Part 2', 'Equinoxe Part 3', etc. - and endeavouring to ascertain where one ends and another commences is no easy task.

I suspect that Jarre and his record company are relying very much upon the healthy reception of 'Oxygene' to create interest in this latest offering. ++ STEVE GETT



CAROL DOUGLAS: 'Burnin' (Midsong 2310 630)

'DOCTOR'S Orders' must, for most of us, have gone down as one of those records of all time, as has the version of 'Night Fever' by Carol Douglas - recorded, incidentally, before the Bee Gees' and leaving them standing as far as disco-ability goes. Full marks to Ed O'Loughlin and Michael Zager there, and for Gull Records for having the guts to licence it as a single.

But Carol Douglas is a voice who needs a sharp,



IAN GILLAN: not just a screamer

strong, wiry song, and she doesn't always get it on this album. Admittedly the major culprits are on side one (which includes her new single 'Burnin'), made under the auspices of John Davis. It's material a bit low on the old hooks and melodies, and by the time it's had a voluptuous orchestration, it's half-way into soul, and a poor compromise at that. Not that there should necessarily be divisions anyway, but things like 'Fell In Love For The First Time Today' are so sluggish and humourless compared to everything else I've listened to this month that... well, guess you get the story. On the other hand, the O'Loughlin/Zager cuts, four of 'em, are literally the other side of the coin, say no more. +++

++ SUSAN KLUTH



ALBERT KING: 'The Pinch' (Stax STX 3001)

BLUER THAN blue? Well I'm sitting here in my ignorance thinking that Albert is blues when I suddenly hear 'Feel The Need In Me' which is Soul, so either I've got his name wrong or I am silly. Anyway, this is not strictly a blues record. Albert also does a cool organised version of the record that starts with a shriek 'I Can't Stand The Raaceeeeen' which sounds a lot better than the sardine who sang it last summer.

'The Blues Don't Change' sounds a lot more like what I should be hearing and you don't have to tell me that. Hey, this record's nice, it grooves, he sings, he plays, he does all manner of things, he looks a bit old but then so do I and he plays a Gibson Flying V (very fashionable in 1971) with some kinda wah-wahish sound, I think I like Albert (Uncle from now on) but I couldn't really tell you if it was Al, B B Freddie, or Eric or Jeff or any of these people. I won't go on about that as it only proves my ignorance and the lack of any aesthetic ability I may have.

The main reason I have to like it is that the bass player's called Duck Dunn, great, and Lester Snell is the keyboardist and they are very HIP. If you've just come home from a hard night of endurance at the Wash-ville or the Music Machine (sorry people who live up North) it would be so nice to place this on the stereo and gently groove. I bet it has the same effect as Night Nurse. ++++ JAMES PARADE

WHEN YOU work in such proximity to someone like

many people on the other side of the Atlantic seem frightened to stick their necks out and be themselves, and one can expect albums like this to be "influencing" people for many years to come. ++ WILLIAM SAND



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++ SUSAN KLUTH

Springsteen, you inevitably invite comparison, and that must be working to Southside Johnny's disadvantage now that Springsteen has proved that he can deliver more than once. And comparisons are in order, especially when the producer of this album is none other than Stevie Van Zandt. Springsteen's guitarist, who also arranged and wrote seven of the songs - two with Springsteen Springsteen's own 'Hearts Of Stone' is the title track.

It's easy to see why Springsteen is the star; he has the songs and he generally uses the best ones himself. SJ has a great (and again, similar) voice and treats the material in the same way, but Springsteen's albums have the edge.

If it wasn't for the giant shadow looming over it, this album would probably do really well. The 11 piece outfit plays with a great deal of forceful energy and spirit even if this sometimes results in a few frayed edges. Van Zandt's production has left the sound a bit thin at the bottom and which might have robbed them of their full impact, but even so, this is pretty meaty stuff.

The main drawback to this album is that a Springsteen soundlike competition winner couldn't hope to come nearer than this. It's still worth a listen though, especially if your own particular form of martyrdom is rooting for the underdogs of this world (mine is). ++++ FRED RATH



DUNCAN BROWNE: 'The Wild Places' (Logo 1007)

HERE'S AN album that's suffered from the dirty MACs (massive advertising campaign) - big colour centre pullouts in trade papers et al. Enough to put any reviewer on his/her guard.

You may recall a band, rather chic, around about two years ago called Metro, who died with the same discretion as they lived. There is, as it happens, a much rockier new Metro in the can, but

meanwhile one survivor, Duncan Browne, lives on with a couple of the old backing musicians. Best British soft-rock, it goes in for roughly whispered vocals, animated suspension acoustic guitars, sorrowing backing voices, shivering cymbals, and occasionally, as with 'Samurai' or the closing moments of the title track, a satisfying amount of volume. Quite a well-balanced little package really, tied up with the instrumental 'Camino Real', wherein Metroland addicts will find one or two things they've heard before. Though not that last touch of acid crystal in the lyrics.

However, I daresay Logo can justify the MAC quite easily. ++++ SUSAN KLUTH



SNIFF 'N' THE TEARS: 'Fickle Heart' (Chiswick CWK 3002)

A PORTRAIT of the artist as a young band. Paul Roberts, the vocalist and (acoustic) guitarist of Sniff 'n' The Tears is one of those dilettante who dabbles. Not only has the man composed and played on all the tunes on 'Fickle Heart', he has also painted the soft-porn realist air-brushed work of art that graces the front cover. Clearly a very talented young chappie.

Between the exquisitely tasteful cover and inner sleeve lies a work which amplifies the man's talent. A talent which enables our arty friend to write songs, which, like his paintings are tasteful and say nothing.

The single, 'Driver's Seat' opens the set and is competent, like Robert's paintings again, neo-realistic rock 'n' roll. Quintessential cool with a pleasant groove - jazz that sounds awful doesn't it? which make amazingly bland radio fare. Insidiously listenable though as is the rest of the album.

A quick perusal of the sleeve shows that the arty chap is backed by members of Moon, one of

the numerous early seventies funk outfits that were not perfect, tight, wrote good songs but never gained a mass following, only a cult coterie.

Ditto with Sniff 'n' The Tears. Every track on this set is extremely tasteful, well played, and to make matters somewhat worse, Paul Roberts voice is pure K-Tel copyist Al Stewart. One cannot fault any song here, although some tread dangerously close to the touching/twee line. Worst offender is 'Last Dance', which yes is competent and pleasant, but is an empty surrogate Simon and Garfunkel work-out.

All criticisms aside, there is enough good music on 'Fickle Heart' to justify a purchase. Prevent them from becoming another Moon. Don't make a cult of it. ++++ RONNIE GURR.

TAPPER ZUKIE: 'Tapper Roots' (Front Line FL1032)

THIS ALBUM is automatically set to become another reggae chartboard smash for Front Line records.

Literally, on this set, Tapper has a distinctive way of combining social comments and humour to enhance each other, rather than one repelling the other.

The album kicks off with the famous 'Oh Lord' hit, which was previously number one in JA for 10 weeks. This has been issued on single 45 coupled with 'First Street Rock'.

Tapper's version of the classic 'Satta Masagana' hit, shows his sheer inventive, imaginative, and creative ability in making a new sound of a too familiar rhythm.

'Rastaman Skank' was first issued on Tapper's import pre-release label from JA. It was then released on Front Line coupled with his biggest hit record 'Phensic', so this track shouldn't be strange to you reggae fans.

The title track opens up side two, and I must admit, it's certainly not as exceptionally brilliant as you would expect it to be. Musically and lyrically 'Green Bay Murder', 'First Street Rock', and 'Simpleton Leave Violence' are the most outstanding tracks on side two.

There is something infinitely attractive in this spectacular deejay album, and another winner for Front Line. ++++ JOHN WILLIAMS

Facing Meco

MECO: 'The Wizard Of Oz' (RCA RCASXL 13060)

I WAS sitting eating my Turkish Delight last year on Christmas Day and 'The Wizard Of Oz' came on. I was frightened, I don't like the Witch and the film has a terrible grey feeling that something nasty is gonna happen and you know my nerves aren't what they were. Nightmares are made of this. Records are made of plastic, 90 per cent of them are rubbish, so is most of the world, Meco's alright, I can stand him, his record's OK. I like disco, why shouldn't I. I've met a lot of nice girls at discos.

Disco records played loud in rooms. I played Meco's record at home quiet while I had my paste sandwiches, it didn't really affect it. Meco won out. His orchestra plays the nice tune, 'Somewhere Over The Rainbow' good. Now did you know that the producers wanted this tune taken out of the original score? Ridiculous. Probably better to take the producers out. 'The Yellow Brick Road' is here (not Elton's song, dumb) and 'Munchkinland' and 'The March Of The Winkles' and all the little bits about Dorothy's rescue and the Tin-Man and all the rest and they all sound great 'cos Meco knows what he's doing and do you know who's playing on this record? Well, there's the Bontas and the Slokns and the Lamen Family and all the cats from the planet Pooyea, and as an added bonus, the Hyperharps.

Wow, it sounds just great to me. Kids probably will love it and it's not frightening at all, the cover should give 'em something to fantasize about and that's what people make records for. When's the new Abba album due? Pass me a salmon and cucumber please, there's macaroons for later. ++++ JAMES PARADE.

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Just to get the festive spirit rolling we're giving all you Bowie fans the chance to win 'STAGE', special limited edition in yellow vinyl! This is the **double album set** recorded during Bowie's tour earlier this year and includes songs from the early days - like 'Ziggy Stardust' and 'Hang On To Yourself' - to later work like 'TV 15' and 'Beauty And The Beast'. The questions are SO easy you're bound to get them right! The first 100 correct answers drawn out of the bag will receive a copy of this superb album.

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ADDRESS _____

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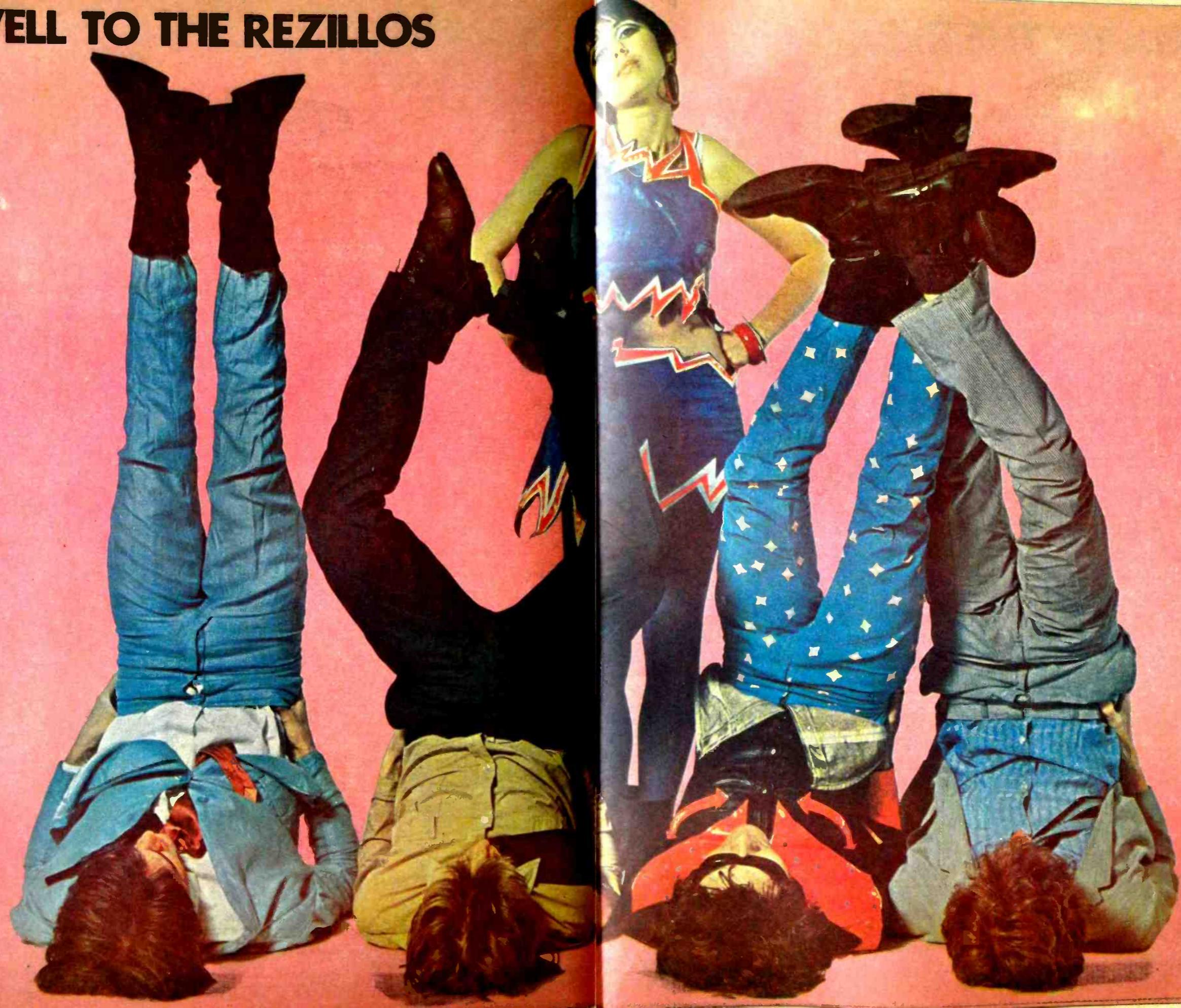
Name the mime artist that Bowie once worked with

Name the Mott The Hoople hit that Bowie composed and produced

Cut out the coupon and send it to us at Record Mirror/Bowie Competition,
PO Box 16, Harlow, Essex CM17 0HE to reach us not later than 18th December.

FAREWELL TO THE REZILLOS

RECORD
MIRROR



MAILMAN

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

IF I had to find a word for you, it would be "predictable". That's not, however the word you found to describe Christ Westwood, a delicate young lad of fine sensibilities who has been with us but a month. I have to tell you he's unrepentant at having slammed Kate Bush's album...

Shoot the lunatic

RM, YOU should be ashamed of yourself allowing a lunatic like Chris Westwood, who is clearly a... well there's no words that can describe a madman like him. My God, he must be sick to write such things about Kate Bush and her fab new LP which is a five star accomplishment, he had the cheek to give it just two!!! Chris Westwood should be stood against a wall and shot and I would gladly pull the trigger. The Phantom Kate Bush Critic, Swindon. PS These disgusting reviews cannot be

allowed to go on, or else you will lose a devoted reader of your paper.

Who the hell (chapter XV)

WHO THE hell does this Chris Westwood bloke think he is? Kate Bush's new album 'Lionheart' is one of the finest to emerge this year. Those haunting vocals, backed up by intricate string arrangements and humorously out of joint rhythms (Yeah, I thought they were funny too. Nearly died laughing - Mallman) are the hallmarks of her music and if he is so dim as not to be able to appreciate

her style, then I pity him. I really object to such a marvellous new release being given to an idiot like him to review. Come on RM, pull your pants up (I think the correct expression is "pull your socks up" - Mallman) and give Mr Westwood the job he's suited for - cleaning your lavatories. A Kate Bush fan.

Mindless bias trend

WHY WAS Chris Westwood given the job of reviewing 'Lionheart' by Kate Bush? It was apparent from the first few words that he was biased against it. Or is it your way of following the trend in putting Kate Bush down? I won't go into mindless four letter criticism but please employ someone responsible next time. A Jones, Shrewsbury. PS Any chance of getting him promoted to errand boy?

Shits vac. dept

WILL THE Editor of RM please make his readers extra joyful and merry this Xmas by telling (censored) Chris Westwood, Steve Gertt, Robin Smith and Ronnie Gurr to look up situations vacant. This will enable the RM to provide the public with people who really know how to review albums. D Hayes, Sur Lland.

Disgusted and prunes

I WAS absolutely disgusted at Chris Westwood's reviews of Kate Bush's new album. Where on earth did you dig him up from? I'm sure there must be somebody better equipped mentally to tackle album reviews. This particular album is great and deserves its success. In the meantime, somebody please dig a hole for Chris Westwood. Anon.

Lunatic and bald too?

WHAT KIND of bald headed deaf lunatic is Chris Westwood? His taste is non-existent. Giving a measly two and a half stars to 'Lionheart' is testimony to this. Why hasn't he been sacked? If he isn't sacked, he'll be lynched. Bryan Randles, Manchester. Have you all finished now? Oh no, one more...

Suicide his only out

WHAT STRAIGHT jacket did that (censored) Chris Westwood worm his way



going on Top Of The Pops' or because they're playing larger halls" or "shouldn't be doing singles like 'Kids' and 'Harry' or "shouldn't be singing about America and Ulster because they've never been there". It seems Sham can't do anything without someone having a go at them. It makes me sick to know that a band like Sham who sweat their guts out for the kids get all this kinda thing thrown back in their faces. Jimmy's just an ordinary guy who doesn't pretend to be anything else. He's just got the guts to get up there and tell it like it is. Don't knock a man who's doing so much for us, but seems to be getting very little in return for all his efforts. Christie, Stafford.

● I know exactly how he feels...

Harley Schmarley

IF IT weren't for the fact that marvellous Steve Harley's returning to Britain to form a band, I wouldn't buy your rag. As it is, I've got to buy it now so I'll be able to read all the news and interviews you're kindly gonna print. The Lone Stranger.

● You're wrong. We're not. Byeec.

Thanx Stiff

WOULD JUST like to say a SPECIAL thank you to: Lena, Rachel, Wreckless, Jona Lewie, Micky Jupp plus the Records, Andy Cheesman & Kellogs for putting up with the troublesome two, turning up on various dates throughout the tour. Also many thanks to the remainder of the entourage who made it all worthwhile. All the best in the States and may 1979 be an EXTRA STIFF YEAR!

Carol & Jannier the Dynamic Duo.

Er... made all WHAT worthwhile?

Flying the Radio One flag

I'VE BEEN a fan of RM for nearly two years, but I am cancelling my order from this week I'm weary to vomiting point of your sickly snide remarks about Radio One - (Mallman). I refer specially to your hopeless unfunny cartoon feature written by some moron called Mark Manning. This "masterpiece" mentioned Tony Blackburn's "dazzlingly puerile wit" and "Peter Powell's speech impediment". Well, I'll have you know that there are a few thousand people who find Tony's jokes amusing and Peter's lip attractive. As for Paul Burnett's impersonations being embarrassing, I'll bet Mr Manning wishes he could do a tenth as well. You just reveal your ignorance when you criticise Radio One - which by the way, has an average audience rating of eight or nine million listeners each day. Bronwen Finch, Bolton.

● How does it feel to be brainwashed? Could you use a secondhand straight jacket? Apply Chris Westwood.

Don't worry little Bush freaks - he's buried alive

Who? CHRIS WESTWOOD, of course

out of? It's not that I hate him for his chronic review of the Kate Bush album. No, I just pity him, for the guy's obviously sick. Boy, somebody slipped up when they hired him. The whole review was just so much bullshit, a total contradiction to the album which is brilliant. Chris, I'd consider suicide before they lock you up again. A Budding Songwriter, Ayr.

Rats and purity: where's the connection?

FIRSTLY I would like to say that the Boomtown Rats are not the first punk group to reach the number one position in the charts, they are pure. Pure? (What am I on about? You ask yourselves.) They are purely a pop group, they are purely hopeless at creating interesting music, they are purely uninteresting and unexciting to watch on TV. Although being a bit of a new wave addict, I would rather watch Brotherhood Of Man than

them. This opinion should get a few interesting replies next week. A Frog.

Edna and Prophet

THANKS SHEILA Prophet for giving 'The Sound Of Edna' album the good write up it deserved. I only disagree with you on one point, I still enjoy the album after playing it again and again. I'm only glad that Terry Towel didn't review it after his sar-

castic remarks elsewhere in the paper. Christopher Corbett, Doncaster.

It's a crying Sham

SEEMS IT'S Sham knocking time. I for one can't see any reason for it. Christ, Sham have given so much to so many this past year and all they get back are remarks like "they're selling out by



BOOMTOWN RATS: not the first

WORD

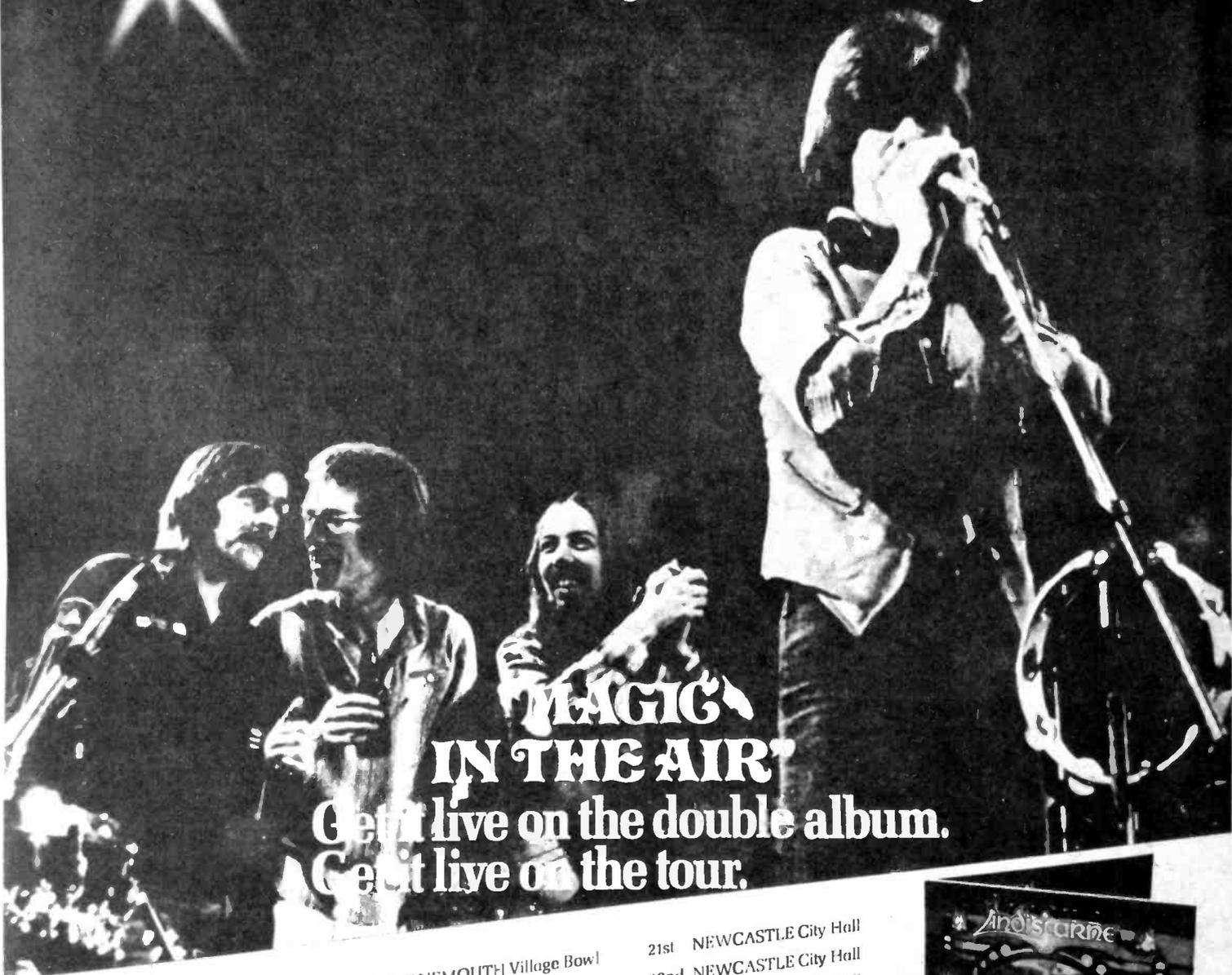


- ACROSS
- 1 Chiffons' classic (3,2,4)
 - 4 They've taken a Nightflight to Venus (5,11)
 - 7 Idea telling us what they would do for romance (5,2,2,3,4)
 - 10 The Stones first self-penned hit (4,4)
 - 11 He told us that You Shouldn't Judge A Book By Looking At The Cover (7)
 - 13 John Denver's and now James Galway's song (6)
 - 14 1970, Bobby Bloom hit (7,3)
 - 16 They told us that it was the wrong way to Pick Up The Pieces (6,4)
 - 18 Brit Dylan's Rain (4)
 - 19 Tubbs frontman (3)
 - 20 Atiba single (1,1,1)
 - 22 Group that has travelled into the Homophores (4)
 - 25 What you might catch on Saturdays (5,5)
 - 27 Gary Wright's tooth (6)
 - 28 Neil Young LP (5,3,3)
- DOWN
- 1 What the Eagles found on a Dark Desert Highway (5,10)
 - 2 Be - Bop Deluxe hit single (5,2,3,5)
 - 3 Multi-Coloured DJ (4,7)
 - 4 They're Hangin' On The Telephone (7)
 - 5 He was before and after Science (3)
 - 6 1977, Wings LP (3,5)
 - 8 Temptations classic (3,5)
 - 9 Former 10cc man (3)
 - 12 They were proclaimed as the First Folk group (5)
 - 15 Group that features The Wilson brothers (5,4)
 - 17 They went let it Fade away (5)
 - 21 John Martyn's world (3)
 - 23 Dollar have got a Shooting (4)
 - 24 Edible lab (3)
 - 26 Mike Nesmith hit (3)

- LAST WEEK'S SOLUTION:
- ACROSS
- 1 Respectable, 5 Bread, 7 Andy MacKay, 10 Labelle, 11 That Lady, 19 UFO, 15 Lisa, 16 Last, 17 It's Raining, 20 Angel, 27 String, 22 Ron, 24 Dean, 25 Saturday, 26 Lidol, 27 Mellow Yellow
- DOWN
- 1 Road to Ruin, 3 Sad Cafe, 3 Emmylou Harris, 4 Laysa, 5 Selling England, 6 Easy, 7 Deep Purple, 9 Kaye, 12 Flo, 14 On No Not My, 15 So Sad, 19 Sandy, 22 Red, 23 Warm

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- 12th BOURNEMOUTH Village Bowl
- 13th BRIGHTON Dome
- 14th PLYMOUTH Poly
- 15th BATH Pavilion
- 17th BRADFORD St. Georges Hall
- 18th SHEFFIELD City Hall
- 20th NEWCASTLE City Hall

- 21st NEWCASTLE City Hall
- 22nd NEWCASTLE City Hall
- 23rd NEWCASTLE City Hall

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Album 6641 877 Cassette 7599 386



Recorded live at Newcastle City Hall





LIKE RACEY, MAN!

ROBIN SMITH 'has a go'

at Mickie Most's latest bunch of successful 'youngsters'

AIN'T THEY cute?

Let's hear it for these likely lads from sunny Weston Super Mare, hoping to make it further up the charts with 'Lay Your Love On Me.' Girls, don't you just want to scream your little hearts out?

On 'Top Of The Pops', Racey gave a passable impression of being boy-next-door teenagers. Actually, they're all over 25 and have been touring West Country pubs and clubs for years.

They'd still be there now, except for the arrival of Mickie Most and the RAK machine. One of Racey's friends rushed up to London with all their tapes and found out where they lived. Most agreed to listen to the tapes and he was so impressed that he went to Weston to see the lads in action. A record contract was shortly to follow.

"We never knew anything about our friend taking the tapes to Mickie," says Richard Gower, 26-year-old keyboard player, guitarist and vocalist. "Obviously, Weston Super Mare isn't exactly the most glamorous of dream come true spots."

"We're not going all out for the teeny bop market," says Richard. "We're not being manufactured and Mickie Most is not manipulating us. I think Mickie has frequently been misunderstood. He appeared on 'New Faces' and people called him a

bastard because he was honest.

"Many people in the business are jealous, because he started from nothing and worked his way up. He's been involved with some of this country's greatest bands and produced a distinctive sound. We sit down and discuss things with him, we're given all the freedom we need. If you came and saw us on stage then you'd see we can do almost everything from heavy metal to pop."

"We're all good musicians you know, we're not like some of these horrible punk bands. We don't need to go on stage with safety pins through our ears or strange clothes. Some of them don't know one end of the guitar from the other. It must be really difficult when you get them into a studio to record them. There's no substitute for hard work and we've had plenty of that."

"Punk bands wearing safety pins through their ears?" Where have Racey been? Nobody's dressed like that for at least 18 months — maybe they've been slow to catch up in Weston. But enough of this sideswipe, let Richard continue his Mickie Most appreciation speech.

"We wanted to sign to RAK because it was a caring company," he continues. How many people would drive all the way from London to Weston to see a new band. Mickie has a small company but that means he's deeply concerned with all the artists. He takes an active interest in all their interests, while allowing them to express themselves. He's a marvellous mate."

Cue for violins and tears — Now could we please move on to something else? Let's talk about Racey's travels through Europe. The band have

particularly fond memories of Copenhagen.

Country boys at heart, they thought a sign saying 'Copenhagen's gayest night club' meant the place had a happy atmosphere.

"They seemed to have some very attractive girls there," continues Richard. "But soon we realised they were all men dressed up as women. Some even started to come over and fondle us. We thought we'd better leave and for security we held hands."

Not only that, but the band later went into another bar where there was a lady in a milk skirt. When she bent over she revealed that she was wearing NO KNICKERS. When the band had been on stage scantily clad members of the audience have also been known to clamber on stage and unzip their flies.

Racey has many more saucy stories but refuse to reveal them, so the subject is changed.

"We'd like to play America but I don't think they're quite ready for our music, continues Richard. At the moment we do sound very English. America seems to be in a smooth west coast rut. They need somebody to shake them up a little more."

"We're at a point where we're still developing musically. People shouldn't write us off as just a kids band. When we go out on the road we're going to get more than schoolgirls going to see us."

"I think we proved how versatile we were when we did that dance routine for 'Top Of The Pops'. We want to do silly things like that to take the audience by surprise."

"It's about time Weston Super Mare was known for something more than having a holiday camp."

HELP

YOU DON'T HAVE TO GO ALL THE WAY

PLEASE can you give me some advice? I'm 18 and have been going out with my boyfriend for just over three months now.

He wants to make love, but I've always said no, as I'm not on the pill, and don't really trust anything else. He respects my wishes and says there are 'other ways' of having a sexual relationship.

I enjoy it when he pets me, but I can't bring myself to touch him back. I really want to, because I know it would make him happy and I only succeed in frustrating him because I can't explain why I feel like I do either.

My boyfriend is 20 and has had experience with other girls, so I'm afraid I'll do something wrong as I've never done it before. I wouldn't know what to do anyway... I must be the only 18-year-old who doesn't. It may be because I'm a bit shy, but I'm also nervous that we'll go too far.

Lucy, Exeter

• Much as your boyfriend naturally wants a full sexual relationship with you, he's not trying to force the issue, and, from what you say, is understanding enough to let this side of your relationship develop at your own pace. He sounds sensible enough not to let things go "too far."

While you're reluctant to make love without contraceptive protection because of the underlying fear of pregnancy, there are many ways of enjoying sex without going all the way. Kissing, touching, caressing, cuddling, to name but four.

You enjoy being stroked and caressed by him and should try to overcome your fears and learn to make him "come" by petting and masturbating him too. Don't worry about "doing something wrong" — he'll tell you what gives him pleasure.

As you get to know each other better and develop a closer trust between you, you'll feel a lot more confident about your sexual responses. And it's well worth considering possible forms of contraception for the future. If you send an address we'll forward some explanatory leaflets and the address of your nearest contraceptive advisory service.

Don't worry

I'M 19 and extremely shy with girls. It worries me a lot because I'm still a virgin although I personally get on very well with the girls I date. The trouble is, they end up treating me as a friend rather than a lover.

I tried to have intercourse with my last girlfriend once, the only time I've tried, but I just couldn't get an erection. I can masturbate without any problem though.

What can I do? I'm desperate about the thought of being abnormal.

Pete, Leeds

• Most men experience occasional impotence

under stress. This is quite normal, and nothing to worry about. Anticipation, excitement and sheer nervousness about being able to please can inhibit sexual response and many boys find they can't get an erection or quickly lose it on first going to bed with a girl.

Although you say you're shy with girls, you seem to have no trouble whatsoever in getting to know them. You're also able to have an erection. You've got what it takes, so you've no worries on that score. But because you tried once and didn't make it, your confidence in yourself is a little shaken and you're starting to panic.

A sympathetic girl, on the same wavelength as yourself could well be the answer. Don't underestimate yourself. You're looking for someone who'll be more than a friend, and you'll find her.

Next time, relax and try not to treat the whole thing so seriously. You have plenty of time ahead of you.

Must I go girl hunting?

WHILE I'm happy at work, I have been taking more exams, and quite a number of opportunities exist for promotion, my social life is a different matter. I went out with my last girlfriend who went to the same Church Youth Group as myself, for 11 months. She was still at school though and trying to make the balance between studying and courting, so we split up. It was best for her and I feel little remorse but I won't forget her.

My social life still revolves around the same club I've been with for years and the people in it have become good friends, yet while I do enjoy going around with them, I still get pretty fed up with it from time to time.

I need other things in my life for variety — another girlfriend for a change, or I need to go "girl hunt" or will I just come along? I didn't my time?

Matt, Nappes

What's the problem? Nothing but an increased awareness of yourself and your needs, that's all. You're getting older, and are outgrowing some of the people you've been hanging around with for the past few years. You already know pretty much where you're at and what you need to make your life more fulfilling. Now you must make the effort to find yourself another girlfriend, become involved in new interests and through them meet a wider circle of people. You can give a lot to new friends, and in return they can offer you positive feedback too.

You're a little bored

and complacent social-wise right now, but if you don't make positive moves in a more fulfilling direction, you can't expect instant happiness to descend from the skies.

Be prepared to have the strength of your convictions and really meet other people halfway, instead of waiting for them to come to you. There's no need to uproot yourself from your old friendships, but you do need a change of scene and you're the one person who can build on what you already have.

More skunk than punk

I HAVE a problem with perspiration. In fact, I permanently smell something awful. I've tried everything from deodorants to creams and tablets, but all to no avail. I bath regularly and change my underwear at least once a day, but the problem is still there.

It has become exceedingly embarrassing and I seldom go out in company or to my local

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.

Stranglers' discography

VAST numbers of Stranglers fans are currently asking the same burning question(s). Y'all want details of all single & album releases; date of release and highest chart position ever reached. Cutting down the lists, name - checks to Steve of Bryan of John Roth of Chelmsford, Suzi of Sutton and Bryan of Working for the queries. All recordings are on the United Artists label. Singles: 'Grip' / 'London Lady', double 'A' side, released January 28th 1977, highest chart position, 44. 'Peaches' / 'Go Buddy Go', double 'A' side, May 6th 1977, 7. 'Something Better Change' / 'Straighten Out', July 22nd 1977, 8. 'No More Heroes', September 16th 1977, 'Five Minutes' January 27, 1978, 11. 'Nice 'n Sleazy', April 14, 1978, 18. 'Walk on By', July 21st, 1978, 21. Albums: 'Rattus Norvegicus', April 1977, charted at 4. 'No More Heroes', September 1977, 2. 'Black 'n White', May '78, 2.

That's the chund'ry of Edna E.

DAME EDNA EVERAGE — the Phil Hill of Yardley, splits another cask of Fosters, cracks open another bottle of vintage Italian vino circa 1970, and noses the unneeded sarcelles, uncalled for question of whether the delicate, desirable goddess sports an appreciation for, as well as her famous clutch handbag. Answered by: But a particularly nice type of letter, Banana Pavlovas and any other token of affection and esteem welcome c/o Stage Door, Piccadilly Theatre, Piccadilly, London W1 — where Edna just happens to be appearing on stage in her very own show "A Night with Dame Edna" from December 12, 1978, thru March 8, 1979. Gives you plenty of time to get your purple prose together.

What, asks an anonymous Sweet, Slade, Sham 89 fan from Essex are the tastes, inclinations and general leanings of the aforementioned dam-? Age: A lady never tells it. Clothes: High-fashion, of course. Pearls, twin-sets, hats, bags. The latest acquisition hanging in the recesses of her copious wardrobe — a dress of culled ocelot. Food: Funnelweb spider cakes. Banana Pavlovas (see above). Interests: Wide and catholic tastes. Rumour has it she's standing for election as Pope Edna I Dislikes: Duck egg blue. Prostate operations. Music: Elton John. Her own contributions to the world of musical history: "Housewife Superstar", (1978), and the punk-embracing 'Sound Of Edna', apologies to a well-known brand of purgative, (1978), both on Charisma.

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BLACK AND WHITE MINSTREL SHOW

Two different lifestyles, two different groups but together they are all about the same thing. RONNIE GURR travels to Portsmouth to see Sham 69 and the Cimarrons

THE ETERNAL enigma of extremes. Questions and answers. Good and bad. Black and white. Right and wrong. Right and left. That's life, truly. Sham 69 and The Cimarrons, on paper, would appear to perpetuate the idea of life being either a bowl of cherries or a crock of crap, being, as they are, at different ends of the musical spectrum. Yet, if one looks closely it becomes apparent that way deep down the two factions are all about the same thing. That's life.

And life leads us down to Portsmouth. Over the quaint old quarter, down through the complementing glass and concrete new town, over a wide acreage of frosty green and into an off-season sea front hotel. Up the carpeted stairs and into the opulent lobby. Beneath a magnificent fresco of Nelson's greatest hits, life finds three noble Rastafarians talking.

Tell me some history m'dread. The Clms amiable guitarist Locksley Gichte fills me in. "We're originally from St Thomas. St Mary's and Kingston in Jamaica, but we all met up in the Harlesden area. We met at a youth club where we play games y'know, and since I've been in school in Jamaica I have idea to form group. Then in '87 we start playing at cricket dance and at West Indian Student's centre in Earl's Court. We don't rock steady then. It was a new era of rock steady. . . . Before that it was bluebeat and ska. A year after that we went to Africa on our first ever tour on which we were sponsored by Ghana Airways.

"They pay the bread and make their bread and I gained vast amount of experience and see a lot of things at first hand that we

would otherwise not have seen," adds Carl Levy the faintly oriental looking and sagely keyboard man.

The Rastamen relate tales of playing in Nigeria during the Biafran War with shells exploding whilst they were onstage.

"People talk about war but we have seen it," states Levy with the confident air of a man who has lived. "But it was good y'know because it was where we came together as a force fully. It was our first time we spend totally amongst ourselves and because of it we came together as a stronger force," states Locksley, referring to the new found awareness that the band returned to Britain with.

On their return the band found that reggae was on an up, a change from their early days when as Levy says, the situation was "funk essential, reggae incidental". JA artists coming over to this country on the crest of this boom found a general lack of groups to play back-up to them. For the twin reasons of "gaining experience and to help strengthen the force of reggae music", the band began doing the rounds. In the process they were employed by The Pioneers, The Marvels, The Maytals, Jimmy Cliff and a young Bob Marley.

In the studios the men played on records by Dennis Harriot, Winston O'Groovy, The Pioneers, Desmond Dekker, Dandy (Livingstone I presume), Bob and Marcia, and Dennis Brown, and as a result became "England's number one backing band". Then, after a 1969 Ken Boothe tour The Clms decided that enough was enough and became the first British reggae group to play and sing.

How, I wondered, were the staunch Sham audiences reacting to the sweet riddims of the Cimarrons?

"There has been no trouble because those who want to listen, listen and those who don't go to the bar," explains Carl Levy. Locksley adds: "We soon start coming through and music tames the heart

of the lion. It soothes the soul although vicious at times. It really is sweet music . . . like a lamb."

Levy continues: "I fully believe that one should not incorporate politics because politics is a negative thing. Yet racism . . . all I say is racism is a f + + + up thing and it's a natural reaction to the experience I have had."

Carl believes the solution to racism is a local thing. The problems of an area like Harlesden are totally different to an area like Brixton and he thinks they should be tackled as such.

The Cimarrons are of real worth. The gig at Portsmouth Guild Hall proved that beyond doubt. Harder than that rock they were and harder than that amazing first live album. High points of the set were 'Truly', 'strictly for the virgins', 'real lover's rock with extended dub-wise version, 'Reggae Rhapsody', faultless, 'Rock Against Racism', tempo-wise cool but lyrically incisive, and, finally, Gamble & Huff's 'Ship Ahoy' which develops into some of the fastest R 'n' B ever, a la James Brown. Certainly some of the best reggae you'll ever see and well worth the investment record-wise.

Then, of course came Sham. A thousand heads turn eastwards like an apparition from 'Close Encounters' and Sham roar on. 'What Have You Got', and into the greatest hits and album tracks. 'All The Kids Are Innocent', 'Tell Us The Truth', 'Rip Off', 'I'm A Man, I'm A Boy', 'Family Life', sickening violence, a sickened band; then peace, a vitriolic 'They Don't Understand', 'Borstal Breakout', 'Evil Way', 'Angels', 'That's Life' - a hit single yea - 'Hurry Up Harry', 'Sunday Morning Nightmare' and the climax, 'If The Kids Are United'.

A gig not for me, not played to appeal to my intellectual faculties but played straight down the line for the kids that I felt so detached from. No criticism, no moral judgements from me. Sham gave their all, despite the technical

problems and the crowd got their money's worth, to the last penny.

Life leads us back to Sham's hotel where Jimmy Pursey expounds theories and his raison d'être.

At this juncture I should inform you that Pursey talks with energy that I have seldom encountered. His mind, ever active strays off on another thread of thought frequently and for this reason I have decided to reprint his ramblings with a minimum of asides from me. Then, dear Sham fans (and enemies), you can make up your own mind on Pursey's messages. I'm sure Jimmy wouldn't want it any other way.

On self-production: "Producing's not easy, you can get into a rut, because you have to ask yourself is this take better than that, and by doing that you can lose the rock 'n' roll side to the music . . . that's why with the first album you've got the live side and then you can turn it over and see that the live side is near enough the same. John Cale (who produced Sham's first excursion on Step Forward) took us the wrong way, nothing against the bloke but he wanted to make us Velvet Underground cum punk cum tough boys . . . I had done a tape myself and Cale heard it and he said 'you don't need me'."

I'm now more at home in the studio because, to tell you the truth touring, getting in vans and staying in hotels screws me up. . . . some people'll say I'm an idiot for saying this, but I believe that rock 'n' roll died the first time it was played. It was the same with jazz, pop, punk, soul, 'cos as soon as it was played and seen it was copied and commercialised.

"You've got to make it slightly different and give an alternative . . . people talk about selling out, you're selling out the minute you play a guitar in front of a mirror . . . we get slagged because guitar strings break on stage or because we stop when we see a fight . . . that's rock 'n' roll not knowing what comes next."

We then broach the subject of the man's collapse in Manchester about a fortnight ago. . . . "We try to be as honest as possible and that's hard 'cos if we're honest and we're being knocked for it, it would be a lot easier to cheat but that's not me. . . . At the gig I had a bad cold, my head was killing and I was thinking about how I felt and what I was. I stopped and thought 'I am a human being and you want me to be a robot'."

"When I worked for £2 a day in a Wimpy people didn't ask me about the state of the country, I thought Who am I? What am I?"

Pursey then described how he locked himself in his room and refused to see anyone. The door had to be broken down and he was rushed to hospital. When asked if the collapse was in fact a nervous breakdown he simply replies: "Yeah."

In the beginning we wrote attacking songs like 'Borstal Breakout' which we still get slagged off for . . . but the world is about good and bad and we just wanna show that." But in the beginning you also said that Sham would jack it in after they had their first hit, did you not?

"What I said was we would jack it in if we had a number one, but even now I would contradict what I said. I thought if we did get a number one we would have proved that we had come over and that we had started to win for a change and by jacking it in we would be taking the money and running. . . . We were very naive and we're still naive but I like being naive I'll tell you that now . . . because I was talking reality all the time I'd be very bored and also I wouldn't be understanding the kids the way I do. . . . Understanding the kids is being naive . . . singing 'If The Kids Are United' might be naive but if I believe the kids are gonna be united it might make some people think for themselves.

Which, to conclude, is what Pursey and Sham are about. Making your own mind up.

FROM

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.

THURSDAY

DECEMBER 7

- ABERDEEN, College of Commerce (01-2311), 90 degrees Inclusive
- BATH, Britling Arts Centre (04384), Robin Williamson BELFAST, The Pound, The Dogs
- BIRMINGHAM, Barbarellas (021-643 9413), The Bishop BLACKBURN, College of Technology, The Boyfriends
- BLACKPOOL, Norbreck Castle (52341), Spill Rivitt BRIGHTON, Mike (662127), Al Stewart
- BRISTOL, Coiston Hall (1291788), Devo / Doll By Doll
- BRISTOL, Crockers, Hard Up
- BURTON, Granary (26267), Those Four
- BRISTOL, The Polytechnic, Lower Ashton Lane (421768), Young Bucks
- CHESTER, Smarties, Terraplane
- CHIFFENHAM, RAF Station, Supercharge
- CORBRY, Festival Hall (3482), The Platters
- CORBRY, Rugby Club, Paradox
- COVENTRY, University of Warwick (20359), Wilko Johnson's Solid Senders
- COVENTRY, Locarno (24570), Magazine / Neo
- DERBY, Assembly Rooms (51111), Alberto Y Lost The Paranoids / The Police
- DERBY, Kings Hall (31111), Penetration
- EASTBOURNE, Lottridge, Possum
- GLASGOW, Amphora (041-332 2760), Underhand Jones
- GLASGOW, Apollo (041-332 6055), Child / Playboys
- GLASGOW, University of Strathclyde (041-339 8558), Hell / Now / The Fall / Patrick Fitzgerald
- GLENROTHES, Rofes / Arms, Dana Band
- GUILDFORD, Civic Centre (67214), Eric Clapton / Muddy Waters
- HEATHAM, 42nd Street, Anniversaries
- HUDDERSFIELD, The Polytechnic (22288), John Martyn
- LEDS, Fan Club, Brunnigans (663262), Pere Ubu / The Human League
- LEDS, Ffiorde Green (623470), Beano / Whiskey Grog
- LEDS, Vivas Wine Bar, York Place (456249), The Little
- LEICESTER, The University, (50000), Rubinoos
- LIVERPOOL, Empire (061-709 1555), Lonnie Donegan
- LIVERPOOL, Erics (061-226 781), Phil Military Stand Alone
- LONDON, Brecknock, Camden (01-485 3073), The Vye
- LONDON, Dingwalls, Camden Lock (01-267 4967), Carol Grimes Band
- LONDON, Golden Lion, Fulham Palace Road (01-345 0422), Cane
- LONDON, Hammersmith Odeon (01-746 4081), Boomtown Rats
- LONDON, Hillside School, Boreham Wood, Ego (rock musical)
- LONDON, Hope & Anchor, Islington (01-459 4510), Sinceros
- LONDON, 100 Club, Oxford Street (01-638 0933), Tradition
- LONDON, Plough, Stockwell, St
- LONDON, Pegasus, Stoke Newington (01-226 5901), Barry Richardson Band
- LONDON, Old Swan, Kensington, Zith
- LONDON, North East London Polytechnic, Walthamstow, John Grimaldi's Cheap Flights
- LONDON, Nashville, Kensington (01-603 6071), Chas & Dave
- LONDON, Music Machine, Camden (01-367 0428), Gillan Sarason

- LONDON, Marquee, War-dour Street (01-232 3075), Intertribals
- LONDON, Rainbow Theatre, Finsbury Park (01-263 3140), Peter Toah / Matumbi
- LONDON, Rock Garden, Covent Garden (01-240 3961), George Fame
- LONDON, Royal Yality, Southgate (01-486 4112), Flying Saucers
- LONDON, The Venue, Victoria (01-834 5500), Fairport Convention (two shows)
- LONDON, Westfield College, Hampstead, The Panties
- LONDON, Wimbledon Arts Centre, Wimbledon, Streetband
- LONDON, Young Vic, Covent Garden (01-928 6363), Fran Landesman
- MANCHESTER, Factory, Russells (061-226 6821), The Adverts
- MANCHESTER, Mayflower (061-205 6521), Tapper Zukie / Cygnus
- MANCHESTER, Miners Club, Strange Days
- NORWICH, Boogie House, Blazer / Blazer
- NORWICH, Cromwells (2310), Rubettes
- NORWICH, Tudor Hall, Muscles
- NOTTINGHAM, Boat Club (669032), Generation X
- PLYMOUTH, Fiesta (51326), Real Thing
- POOLE, Arts Centre (70521), Gonzalez
- PORTH, Cymmer Pioneer Club, Terraplane
- PORT TALBOT, Four Winds, Ray Morgan Quartet
- PRESTON, The Polytechnic (51831), Scene Stealer
- READING, Bonus Club, Double Exposure
- SEAFOOD, Third World, Fane Striff
- SHEFFIELD, Broadfield, New Jets
- SHEFFIELD, City Hall (27074), Showaddywaddy
- SHEFFIELD, Limit (739940), Cafe Jacques
- SLOUGH, Fulcrum Centre, Robert & The Remoulds
- SOUTHAMPTON, Scarisbrook, The Accelerators
- SOUTH SHIELDS, The Tavern (554381), The Cruisers
- SWANSEA, Nuts Club (54909), Frankie Miller / Darling
- WALSALL, West Midlands College, Mechanical
- Horsetrough / Cocky
- WINCHESTER, Winchester College, Marseilles
- WORTHING, Balmoral, Night rider
- YORK, Revolution (26224), The Favourites

FRIDAY

DECEMBER 8

- ABERDEEN, Robert Gordon College, Simple Minds / Pallas
- BANGOR, The University (53709), Hot Water
- BATH, Britling (64384), Turning Point
- BATH, The University (01-481), Chas / Dave
- BELFAST, The Pound, The Dogs
- BIRMINGHAM, Aston University (021-359 6531), Gladys Samson
- BIRMINGHAM, Barbarellas (021-643 9413), The Boys
- BIRMINGHAM, Civic Hall (021-643 0113), Freddie Fingers Lee
- BIRMINGHAM, Newman College, Kidda Band
- BIRMINGHAM, The University (021-472 1841), Rubinoos
- BLACKPOOL, ABC, (24233), Boy
- BRISTOL, Crockers, Hard Up
- BRISTOL, The University (24161), Wilko Johnson's Solid Senders
- BROMLEY, Northover Club, Matchbox
- BURTON ON TRENT, 76 Club (61087), Marseilles
- CANNOCK, Forum, Crier
- CHIDDINGLY, Six Bells, Possum
- COVENTRY, Hand & Heart (24294), The Accelerators

HAVE yourselves a funking good time with flying saucers, sci-fi stage effects and the PARLIAMENT / FUNKADELIC review, opening at Manchester Belle Vue, Kings Hall (Sunday), followed by a three nighter at London's Hammersmith Odeon (Monday, Tuesday and Wednesday). Support from the female duo BRIDES OF FUNKENSTEIN.

Dancin' drama runs amok as Americano disco king (?) SYLVESTER files in for a pair of concerts at London's Hammersmith Odeon (Friday and Saturday), plus local talent from KOKOMO, reunited for the gigs.

Punk-wise, PENETRATION play on, taking in Derby Kings Hall (Thursday), Redcar Coatham Bowl (Friday) and Manchester Russells (Saturday) on the tail-end of their current tour. Meanwhile ULTRAVOX headline at London's Lyceum (Sunday), plus THE SKIDS, SNIPS and ANGLETRAX, their first London bash since playing five consecutive nights at the Marquee back in 1977. More from THE UNDERPARTS, VALVES and ADDIX at London's Electric Ballroom, Camden (Saturday). Up'n coming SNIFF 'N TEARS, whose debut album has just been released by Chiswick, gig at London School of Economics (Monday). There's an extra ten-venue stretch for THE ADVERTS too, continuing this week at Manchester Russells (Thursday), Sheffield Limit (Friday), Bristol Locarno (Sunday), Weymouth Pavilion (Monday).

Axe-fax from RORY GALLAGHER playing seven dates in December at London Lewisham Odeon (Friday), Birmingham National Exhibition Centre (Saturday), Liverpool Empire (Sunday), Newcastle City Hall (Monday) and Edinburgh Odeon (Wednesday). His band now a three-piece retains Gerry McEvoy (bass) and adds ex-Alex Harvey man Ted McKenna (drums).

Much more from MAGAZINE, THE DOOMED, RUBINOOS, ROD STEWART, ALBERTOS, PETER TOSH completing his tour at London's Rainbow (Thursday).

- CRANFIELD, College of Technology, Scratch
- DUDLEY, Technical College (25106), Albion Band
- DUNDEE, The University (2310), Stern & Noss / The Fall / Patrick Fitzgerald
- DUNDEE, Town Hall (0632 2341), The Platters
- EDINBURGH, Heriott Watt University (031-229 3574), The Giggles
- EDINBURGH, The University (031-667 1290), Pere Ubu / The Human League
- EGHAM, Royal Holloway College, Maddy Prior / Earthband
- GLASGOW, Jordanhill College, The Monos (Scots band)
- HAMILTON, Bell College, Scene Stealer
- HAMILTON, Hamilton Hall College, 90 Degrees Inclusive
- HATFIELD, The Polytechnic (68100), Streetband
- HIGH WYCOMBE, Bucks College of Higher Education, The Skunks
- HOLBURY, Old Mill, Piranhas
- HORNCHURCH, The Bull (4293), Reddite
- HULL, The University (42431), Hi Tension
- KIDDERMINSTER, College of Education, Band of Joy
- KINGHORN, Cuzine Neuk, Dana
- KIRKALDY, Dutch Mill, Johnny & The Rogers
- LEEDS, Ffiorde Green (623470), Young Bucks Bar
- LEEDS, Vivas Wine Bar, York Place (456249), Red Eye
- LEICESTER, Granby Halls (27632), Rod Stewart
- LEICESTER, The Polytechnic (27652), The Frank Miller / Darling
- LIVERPOOL, Empire (061-709 1555), Lonnie Donegan
- LIVERPOOL, Erics (061-226 781), The Doomed
- LONDON, Architectural Association, Students Union, Bedford Square, Live Wire / Top Marks
- LONDON, Brecknock, Camden Lock (01-267 4967), Day Lewis Band
- LONDON, Golden Lion, Fulham (01-385 3942), Rikley Cool / The Icebergs
- LONDON, Goldsmith College, New Cross (01-892 021), Fabulous Poodles
- LONDON, Hammersmith Odeon (01-748 4081), Sylvester / Kokomo
- LONDON, Hillside School, Boreham Wood, Ego (rock musical)
- LONDON, Hope & Anchor, Islington (01-359 4510), Soft Boys
- LONDON, Kidbrooke House, Blackheath, Fingers Malone / Trishors
- LONDON, Lewisham Odeon (01-852 1331), Rory Gallagher / Bram Tchalkovsky
- LONDON, Marquee, War-dour Street (01-437 6603), Blazer Blazer
- LONDON, Music Machine, Camden (03-387 0428), Tribesman / Rail
- LONDON, Nashville, Ken-sington (01-603 6071), David

- Kubert's Excess
- LONDON, Pegasus, Stoke Newington (01-226 5901), The Monos (London band)
- LONDON, Rainbow, Finsbury Park (01-263 3140), Muddy Waters / Ramrod
- LONDON, Rock Garden, Covent Garden (01-240 3961), Brian Knight Group
- LONDON, Royal Veterinary College, Royal College St., NW (01-387 2898), Those Four
- LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch
- LONDON, Three Rabbits, Manor Park (01-478 0960), Jerry The Ferret
- LONDON, The Venue, Victoria (01-834 5500), Hinky's Heroes (2 shows)
- LEICESTER, West End Club, Strange Days
- LONDON, Westfield College, Hampstead (01-435 6093), Supercharge / Spud
- LONDON, Windsor Castle, Hiron Row Road (01-288 8403), Stadium Dogs
- LONDON, Young Vic, The Out, Waterloo (01-928 8363), Fran Landesman
- MIDDELSBROUGH, College of Art, The Bishop's / White Line
- MANCHESTER, Band on the Wall (061-832 5625), Fast Cars / Departure / I-Bears
- MANCHESTER, Electric Circus, Collyhurst Street (061-205), Magic
- MANCHESTER, Mayflower (061-205 6521), Sister Ray
- MIDDLESBROUGH, Rock Garden (24 1995), Agnes Strang
- NEWCASTLE UPON TYNE, The Polytechnic (28781), Falport Convention
- NEWPORT, Caerleon College of Education, Tokyo
- NORTHAMPTON, Nene College of Education, Moulton Park / No Dice
- NORWICH, Boogie House, Split Rivitt
- NOTTINGHAM, Trent Polytechnic (46725), Mud / Rock Island Line
- NOTTINGHAM, The University (55012), Gaffa
- PETERBOROUGH, Key Theatre (52439), Steve Ashley
- READING, Target Club (585887), Harlem Scarem
- REDCAR, Coatham Bowl (4236), Penetration / Gang of Four
- RETFORD, Porterhouse (481), Zahne Griff
- RUGBY, Lanchester Polytechnic (21167), Terraplane / Salford Jets
- SALFORD, The University (061-746 7811), Lindisfarne
- SHEFFIELD, City Hall (22885), Child / Playboys
- SHEFFIELD, Limit Club (739940), The Adverts
- SHEFFIELD, The Polytechnic (739934), Generation X
- SHEFFIELD, The University (79488), Muscles
- SHREWSBURY, Rugby Club, Fashion
- SOUTHAMPTON, Holbury High Piranhas
- STAFFORD, North Staffordshire Polytechnic, Beaconside, China Street
- STOKE HANLEY, Victoria Hall (21841), Showaddywaddy
- SWANSEA, The University (24851), Writx
- SWANSEA, West Giamorgan Institute of Higher Education, Whirlwind



PENETRATION: Kings Hall Derby, Thursday

SATURDAY

DECEMBER 9

- ABERDEEN, Capitol (4216), The Platters
- ANTRIM, Steeple Inn, Scene Stealer
- ASHBOURNE, Charcon Club, Hurland Ward, Strange Days
- AYLESBURY, Friars (88948), Magazine / Neo
- BASILDON, Double Six (20140), Dog Watch
- BASINGSTOKE, Community Centre, Crazy Cavan & The Rhythm Rockers
- BARNSELEY, Wentworth College, Young Bucks
- BIRMINGHAM, Barbarellas (021-643 9413), The Struts
- BIRMINGHAM, National Exhibition Centre (021-780 4141), Rory Gallagher / Bram Tchalkovsky
- BLACKPOOL, Norbreck Castle (52341), Punishment O'Luxury
- BRISTOL, Trinity Hall, Matchbox
- BUCKLEY, Titvill (2782), Benny & The Jets
- BURNTISLAND, Half Circle, Brody
- CHESTER, ABC (22931), Jasper Carrot
- CHESTER, College of Education, Dave Lewis Band
- CHIDDINGLY, Six Bells, Night rider
- CONDONCASTER, Gaumont (4628) Lonnie Donegan
- DUDLEY, JB's (53597), Rubinoos
- DUNSTABLE, California (62804), Tapper Zukie / Cygnus
- DUNSTABLE, College of Further Education, Scratch
- EASTBOURNE, Cavalier of Further Education, Scratch
- EASTBOURNE, Cavalier (22007), Piranhas
- EDINBURGH, College of Art (031-229 8311), 80deg Inclusive
- EDINBURGH, Leith Theatre (081-552 7295), Robin Williams
- EXMOUTH, Rolle College, Writx
- GLASGOW, Apollo (041-332 6053), Boomtown Rats
- GLASGOW, University of Strathclyde (041-352 170), Sylvester / Kokomo
- GLASGOW, Victoria Bar, Venligmas

- LONDON, Imperial College (01-839 5111), Andy Desmond / Jack The Lad
- LONDON, Marquee, War-dour Street (01-437 6603), The Autographs
- LONDON, Moonlight Railways, West Hampstead (01-677 1473), Icarus / London Zoo
- LONDON, Music Machine, Camden (01-367 0428), David Kubinec's Xcess / Angelo Falalino
- LONDON, Nashville, Ken-sington (01-603 6071), The Boyfriends
- LONDON, North East London Polytechnic, The Bar, Forest Gate, Walthamstow (01-627 7317), Warm Jets
- LONDON, Pegasus, Stoke Newington (01-226 5901), Big One
- LONDON, Queen Mary College (01-980 1240), John Martyn
- LONDON, Rainbow, Finsbury Park (01-263 3140), Big One
- LONDON, Riverside Studios, Hammeram (01-746 3354), Julie Covington / Albion Band
- LONDON, Rock Garden, Covent Garden (01-240 3961), Blast Furnace And...
- LONDON, St Hildas East, Club Row, Belt & Braces Band
- LONDON, The Venue, Victoria (01-834 5500), John Otway
- LONDON, West London Institute, Those Four
- LONDON, Wheelshaves, Kings Road (01-738 3539), VIPS
- MANCHESTER, Electric Circus, Collyhurst Street (061-205 8144), Fischer-Z
- MANCHESTER, Factory, Russells (061-226 6821), Penetration / The Doomed
- MANCHESTER, Mayflower (061-205 6521), Sister Ray
- MANCHESTER, The Polytechnic, Streetband
- MANCHESTER, The University (061-273 5111), Rubinoos
- MARGATE, Sunshine Rooms (1701), UK Subs / Void
- MIDDLESBROUGH, Rock Garden (241995), Marseilles
- NEWCASTLE UPON TYNE, Freeman's Hall, Whirlwind
- NORTHAMPTON, Cricket Club (52371), Litavos
- NORTHAMPTON, Nene College of Education, Whirlwind

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UPFRONT

FROM PAGE 27

College (711897), No Dice
NOTTINGHAM, Boat Club
 (48202), Quartz
OPENSHAW, Ambulance
 Station, Panther
OXFORD, College of Further
 Education, The Adverts
READING, Boilershe
 College (648508),
 Mechanical Horsetrough
 Cocky/Muscles
RETFORD, Porterhouse
 (704681), Wild Horses
ST ALBANS, City Hall
 (64531), Racing Cars
 Monstone/Mary Jane
SHEFFIELD, Limit Club
 (730040), Zaine Griff
SLOUGH, College of
 Education (34555), Frankie
 Miller/Darling
SO UTH A M P T O N,
 Hollywood, The Undertones
SOUTHEAST, Minerva
 (67632), Freddie Fingers
 Lee
SOUTH SHIELDS, Tavern
 (55481), The Cruisers
ST ANDREWS, The
 University (4411), Pere
 Ubu/The Human League
STIRLING, The University
 (3171), Here & Now/The
 Bell/Patrick Fitzgerald
S U N D E R L A N D, The
 Polytechnic (78191), The
 Enid/Wild Angels/The
 Troggs/Steve Elgin & The
 Flatbackers
TONYPANDY, Naval Club
 (42066), Terraplane
WALSALL, Dirty Duck,
 Accelerators
WEST RUNTON, Pavilion
 (203), Beans
W E Y M O U T H, Steering
 Wheel, Fringe Benefit
YORK, Revolution (28224),
 Spill Rivit

SUNDAY

DECEMBER 10

ACCRINGTON, Lakeland
 Lounge (381263), Spud
BATLEY, Variety Club
 (478228), No Dice
BIRMINGHAM, Barbarellas
 (021-843 9413), Blazer
BIRMINGHAM, Odeon (021-
 645 6101), X-Ray Spex
BIRMINGHAM, Repertory
 Theatre (021-235 4682), Sore
 Throat
BIRMINGHAM, Town Hall
 (021-236 2339), Child /
 Playboys
BRADFORD, Royal Standard
 (2461), The Members
BRENTWOOD, Hermit Club
 (217084), Zaine Griff
BRIGHTON, Adur (813402),
 Nightrider
BRIGHTON, Alhambra
 (27874), Piranhas
BRISTOL, Locarno (261983),
 The Adverts
CAMBRIDGE, The Alma
 (85748), Kangaroo Alley
CARDIFF, Top Rank (26536),
 Magazine/Neo
COLCHESTER, Woods
 Leisure Centre (71600),
 Tokyo
DONCASTER, Yarrowburgh
 Club, Freddie Fingers Lee
DUBLIN, McGonigles
 (784606), Scene Stealer
DUMFRIES, Stagecoach,
 Fairport Convention
GLASGOW, City Hall (041-552
 5961), Robin Williamson
GRAVESEND, Prince of
 Wales, Samson
GWENT, Newbridge In-
 stance, Marselle
L A N C A S T E R, The
 University (682011),
 Boomtown Rats
LEEDS, Florde Grene
 (623470), Cafe Jacques
LEEDS, Vivas Wine Bar,
 York Place (456249), Black
 Cat Yard
LIVERPOOL, Empire (051-
 706 1565), Rory Gallagher/
 Bram Tchaikovsky
LONDON, Brecknock,
 Camden (01-485 3073), RDB
LONDON, Dingwalls,
 Camden Lock (01-267 4967),
 Alexis Korner/Bob Hall/
 Charlie Watts & Friends
LONDON, Dominion
 Theatre, Tottenham Court
 Road (01-560 8562), Elkie
 Brooks
LONDON, Electric
 Ballroom, Camden (01-485
 9006), The Lurkers (2
 shows)
LONDON, Empire Ballroom,

Leicester Square (01-437
 1448), EMI Disco Dancing
 Championship/Tavara
LONDON, Golden Lion,
 Fulham (01-385 3942),
 Supercharge
LONDON, Greyhound,
 Fulham Palace Road (01-
 385 0288), The Fortunes
LONDON, Hammersmith
 Odeon (01-748 4081),
 Gonzales
LONDON, Hammersmith
 Palais (01-748 2812),
 Saturday Night Fever
 Disco Dancing Com-
 petition Grand Final
LONDON, Hope & Anchor,
 Islington (01-359 4510), Rico
LONDON, Lyceum, The
 Strand (01-832 1331),
 Ultravox
LONDON, Pegasus, Stoke
 Newington (01-226 5930),
 Soul Yard
LONDON, Nashville, Ken-
 sington (01-603 6071),
 Racing Cars
LONDON, Riverside Studios,
 Hammersmith (01-748
 3354), Julie Covington /
 Alhion Band
LONDON, Rock Garden,
 Covent Garden (01-240
 3961), Dangerous Rhythm
LONDON, Ruskin Arms,
 East Ham (01-472 0377),
 Dog Watch
LONDON, Torrington, Lodge
 Lane, North Finchley,
 445 (710), Bowles Brothers
 Band
LONDON, Two Brewers,
 Clapham (01-622 3821), Live
 Wire
LONDON, The Venue, Victoria
 (01-834 5560), Wilko
 Johnson's Solid Senders
MACCLESFIELD, Boars
 Head, Accelerators
MANCHESTER, Apollo,
 Ardwick (061 273 1112),
 Jasper Carrot
MANCHESTER, Belle Vue
 (061-235 1331), Parliament
 Funkadelic / Brides of
 Funkenstein / Parlet
MANCHESTER, Electric
 Circus, Collyhurst Street
 (061-205 5114), Wilful
 Damage
MANCHESTER, The Venue,
 Collyhurst Street (061-205
 5114), Band Of Joy
MIDDLEBROUGH, ROAB
 Club, Crazy Cavan & The
 Rhythm Rockers
PLYMOUTH, Hoe Theatre
 (01-748 4081), Mechanical
 Horsetrough / Cocky
PORTRACAWL, Stoneleigh
 Club, Real Thing
REDCAR, Coatham Bowl
 (74420), Generation X
S U N D E R L A N D, The
 University (4683), Pere
 Ubu / Simple Minds
STOKE HANLEY, Victoria
 Hall (2461), Lindisfarne /
 Chris Rea
WAKEFIELD, Theatre Club
 (76211), Mud

MONDAY

DECEMBER 11

BIRMINGHAM, Barbarellas
 (021-843 9413), Warhead /
 Video
BIRMINGHAM, Drake's
 Drum, Paradox
BIRMINGHAM, The
 Polytechnic (021-356 1918),
 Streetband
BRENTWOOD, Hermit
 House (217084), Zaine Griff
BRIGHTON, New Con-
 ference Centre (203131),
 Rod Stewart
CANTERBURY, University
 of Kent, Elliott College,
 The Cruisers
CANVEY ISLAND, The
 Goldmine (82353), Gon-
 zalez
DROGHEDA, Gem Club,
 Scene Stealer
EDINBURGH, Tiffany's
 (031-556 6292), Alberto Y
 Lost Trios Paranoias / The
 Police
EXETER, The University
 (7911), Fabulous Poodles
GLASGOW, House Castle
 (041-649 2715), Underhand
 Jones
GREAT YARMOUTH, Tower
 Club, Heathcliffe (tribute
 to Elvis)
LEEDS, Fan Club, Bran-
 nigan's (653252),
 Generation X
LEEDS, Vivas Wine Bar,
 York Place (456249), Shots
LIVERPOOL, Eric's (051-236
 7881), Tapper Zukie /
 Cygnus
LONDON, Blitz Club,
 Holborn, Extras
LONDON, Brecknock,
 Camden (01-485 3073),
 Warm Jets / Stax Marx



X RAY SPEX: at Birmingham Odeon, Sunday

LONDON, Dingwalls,
 Camden Lock (01-267 4967),
 Muddy Waters
LONDON, Dominion
 Theatre, Tottenham Court
 Road (01-560 8562), Elkie
 Brooks
LONDON, Golden Lion,
 Fulham (01-385 3942),
 Young Bucks
LONDON, Greyhound,
 Fulham Palace Road (01-
 385 0288), Bob Kerr's
 Whoopee Band
LONDON, Hammersmith
 Odeon (01-748 4081),
 Parliament Funkadelic /
 Brides of Funkenstein /
 Parlet
LONDON, Hope & Anchor,
 Islington (01-359 4510),
 Pinpoint
LONDON, Marquee, War-
 dour Street (01-437 6603),
 Marselle
LONDON, Moonlight,
 Railway, West Hampstead
 (01-677 1473), The Method /
 Essential Logic
LONDON, Music Machine,
 Camden (01-387 0428), Spud
 / Chou Pahrot
LONDON, Nashville, Ken-
 sington (01-603 6071), Oval
 Stage Show starring The
 Secret
LONDON, Pegasus, Stoke
 Newington (01-226 5930),
 David Kubinec's Xees
LONDON, London School of
 Economics, Sniff 'n The
 Tears
LONDON, Rainbow, Fin-
 shbury Park (01-263 3100),
 Taj Mahal
LONDON, Upstairs at
 Ronnie's, Frith Street (01-
 439 0747), White Rabbit
MANCHESTER, Band on the
 Wall (061-832 8625), Private
 Sector
MARGATE, Bowlers Arms,
 Piranhas
MARGATE, Winter Gardens
 (22785), Desmond Dekker
MIDDLEBROUGH,
 Teesside Polytechnic
 (244174), No Dice
NEWCASTLE UPON TYNE,
 City Hall (20007), Rory
 Gallagher / Bram
 Tchaikovsky
NEWCASTLE UPON TYNE,
 The University (26402),
 Here & Now / Gang of Four
 / Patrick Fitzgerald
NEWCASTLE UPON TYNE,
 The Coopersage (28286),
 Sabre Jets
PONTYPRIDD, Glamorgan
 Polytechnic, Mechanical
 Horsetrough / Cocky
POOLE, Wessex Concert
 Hall (83221), Frankie
 Miller / Darling
PORTSMOUTH, Guildhall
 (24355), Lindisfarne / Chris
 Rea

TUESDAY

DECEMBER 12

ABERYSTWYTH, The
 University (4242),
 Mechanical Horsetrough /
 Cocky
BATH, Pavilion (28411), The
 Clash / The Innocents
BIRMINGHAM, Barbarellas
 (021-843 9413), Ultravox
BISHOPS STORTFORD,
 Triad (266338), Alibi
B L A C K B U R N, King
 George's Hall (58424),
 Jasper Carrot
BOURNEMOUTH, Village
 Bowl (26636), Lindisfarne /
 Chris Rea
BRIGHTON, New Con-
 ference Centre (203131),
 Rod Stewart
BRIGHTON, University of
 Sussex (64881), Wilko
 Johnson's Solid Senders
CARRICK, Monster Club,
 Scene Stealer
CHESTER, Smartles, Love
 Street, The Dogs
DURHAM, New College,
 Supercharge
EDINBURGH, Astoria,
 Ignatz / Dans Band
GLENROTHES, Rothos
 Arms, Underhand Jones
GREAT YARMOUTH, Tower
 Club (65276), Heathcliffe
 (tribute to Elvis)
HEMEL HEMPSTEAD,
 Pavilion (64651), Boom-
 town Rats
HIGH WYCOMBE, High
 Wycombe College, Young
 Bucks
HUDDERSFIELD, Zetlands,
 Tragelan
HULL, College of Education,
 The Bishops
HULL, The University
 (42431), Here & Now / The
 Mekons / Patrick Fitzgerald
LEEDS, Vivas Wine Bar,
 York Place (456249), Dawn
 Watcher
LONDON, Brecknock,
 Camden (01-485 3073), The
 Tickets
LONDON, Dingwalls,
 Camden Lock (01-267 4967),
 Racing Cars

LONDON, Ealing College, St
 Mary's Road (01-567 3813),
 The Cruisers
LONDON, Golden Lion,
 Fulham Palace Road (01-
 385 3942), The Books
LONDON, Hammersmith
 Odeon (01-748 4081),
 Parliament / Funkadelic /
 Brides of Funkenstein /
 Parlet
LONDON, Hope & Anchor,
 Islington (01-359 4510), The
 Valves
LONDON, Kensington,
 Russell Gardens (01-603
 3248), Beaver
LONDON, Marquee, War-
 dour Street (01-437 6603),
 Ivor Biggun & The Re-
 nosed Burglars / Johnny G
 / John Spencer / Dufflo
LONDON, Moonlight,
 Railway, West Hampstead
 (01-677 1473), Handshake

LONDON, Music Machine,
 Camden (01-387 0428),
 Zaine Griff / The Freas
LONDON, Nashville, Ken-
 sington (01-603 6071),
 Punishment Of Luxury
LONDON, Pegasus, Stoke
 Newington (01-226 5930),
 Tennis Shoes
LONDON, Rock Garden,
 Covent Garden (01-240
 3961), Jockstrap & The
 Swingers
LONDON, Tramshed,
 Woolwich (01-855 3371),
 Terraplane
LYTHAM, Queen Mary
 School, The Photos
NOTTINGHAM, Imperial
 Hotel (42884), Gaffa
NOTTINGHAM, Trent
 Polytechnic (48248), Those
 Four
OXFORD, Corn Dolly
 (44761), Harem Scarem
PLYMOUTH, Woods (25136),
 Streetband
S A L F O R D, Technical
 College, Preacher
SWINDON, Brunel Rooms
 (31384), Cafe Jacques
WAKEFIELD, Unity Hall
 (6555), Rubinoos
YORK, DeGrey Rooms,
 Exhibition Square,
 Generation X

WEDNESDAY

DECEMBER 13

BIRMINGHAM, Art Gallery
 & Museum, Fashion
BIRMINGHAM, Bogarts
 (021-645 0172), Quartz
BRADFORD, St George's
 Hall (32515), Jasper Carrot
BRIGHTON, Dome (682127),
 Lindisfarne / Chris Rea
BRIGHTON, New Con-
 ference Centre (203131),
 Rod Stewart
BRISTOL, Stars & Stripes
 (Chipping Sodbury 318901),
 Freddie Fingers Lee
CAMBRIDGE, Technical
 College, Samson
CANTERBURY, Odeon
 (62480), Frankie Miller /
 Darling
CARDIFF, Cardiff College,
 Colchester Avenue, Soft
 Centres / The Hawks
CHADWELL HEATH,
 Greyhound (01-599 1533),
 Spud
CHESTERFIELD, College of
 Art (02071), Dog Watch
COLCHESTER, Woods
 Leisure Centre (71600),
 Generation X
EDINBURGH, Abercorn,
 Simple Minds
EDINBURGH, HMS Neptune
 Club, Tokyo
EDINBURGH, Odeon (031
 667 3805), Rory Gallagher /
 Bram Tchaikovsky
EXETER, New Victoria
 (72736), Brainiac Five
EXETER, Rotas (58615),
 Streetband
GREAT YARMOUTH, Tower
 Club (65276), Heathcliffe
 (tribute to Elvis)
HARROW, Leisure Centre, 90
 degrees Inclusive
HARROW, Leisure Centre,

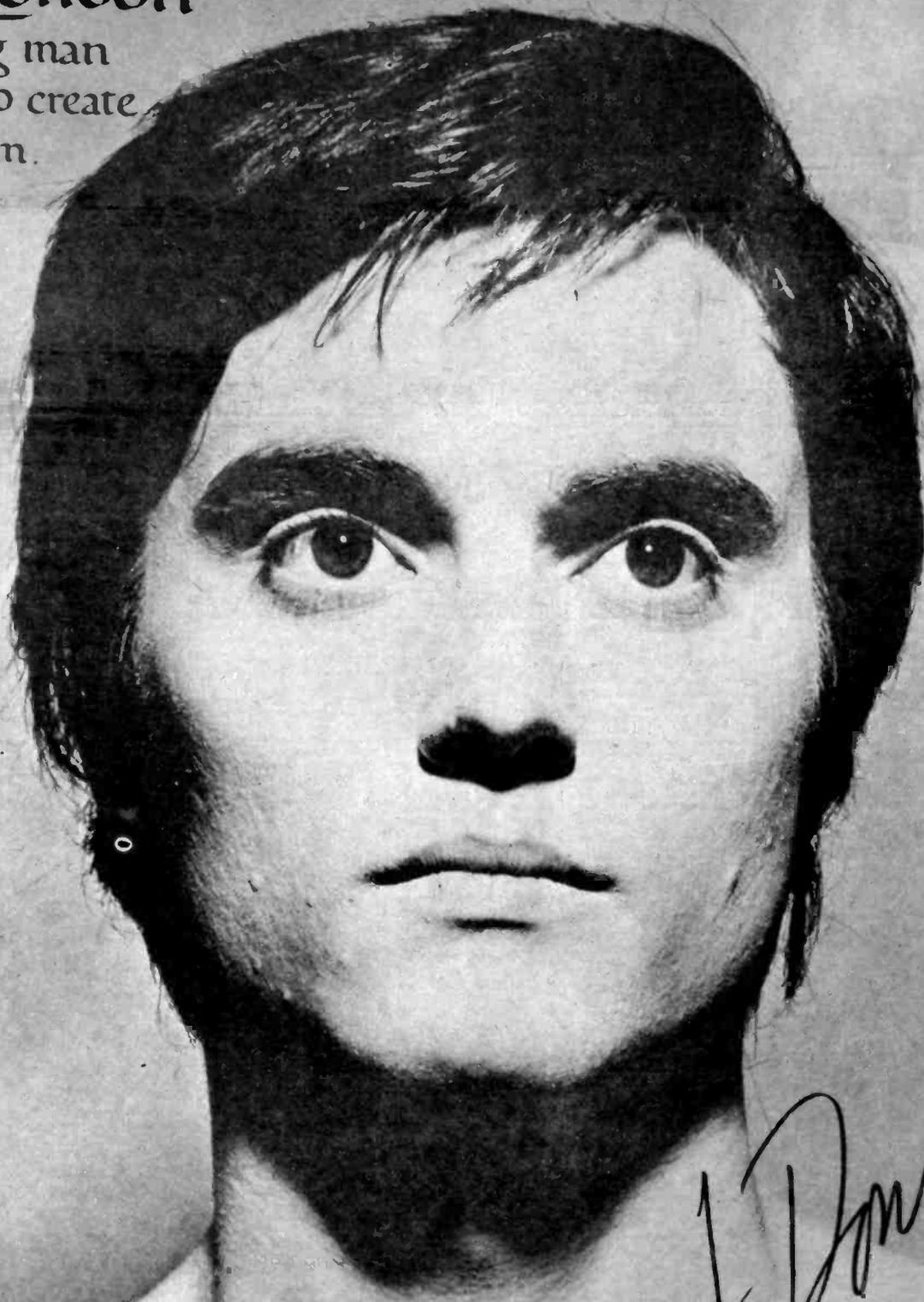
(01-422 8206), The Bishops
HATFIELD, The Polytechnic
 (64100), Crazy Cavan & The
 Rhythm Rockers
KEELE, The University
 (Newcastle 625411), The
 Cruisers
LEEDS, Vivas Wine Bar
 York Place (456249), Those
 Naughty Lumps
LONDON, Battersea 66th
 Centre, Lavender Hill (01-
 223 5558), Bob Fegg
LONDON, Brecknock,
 Camden (01-485 3073), The
 Tickets
LONDON, Courland Hall (01
 822 3571), Mechanical
 Horsetrough / Cocky
LONDON, Dingwalls,
 Camden Lock (01-267 4967),
 Matumbi
LONDON, Golden Lion,
 Fulham (01-385 3942), Phil
 Ram Band
LONDON, Hammersmith
 Odeon (01-748 4081),
 Parliament Funkadelic /
 Brides of Funkenstein /
 Parlet
LONDON, Hope & Anchor,
 Islington (01-359 4510),
 Blitzkrieg Pop
LONDON, Moonlight,
 Railway Hotel, West
 Hampstead (01-677 1473),
 CGAS / Screens
LONDON, Music Machine,
 Camden (01-387 0428),
 Black Slate
LONDON, Pegasus, Stoke
 Newington (01-226 5930),
 David Blossie Band
LONDON, Rainbow, Fin-
 shbury Park (01-263 3100),
 Adam & The Ants / Pure
 Hell / UK Subs / Menace /
 Mothers Pride
LONDON, Royalty,
 Southgate (01-888 4112),
 Cadillac / Riot Rockers
LONDON, Trent Park
 College, Cockfosters,
 Gonzalez
LONDON, The Venue, Victoria
 (01-834 5500), Alberto
 Y Lost Trios Paranoias /
 The Police
LONDON, White Hart, Acton
 (01-992 5677), The Dole / UK
 Subs
LONDON, Windsor Castle,
 Harrow Road (01-266 8403),
 The Monos (London band)
MANCHESTER, Apollo,
 Ardwick (061 273 1112),
 Boomtown Rats
NORWICH, Boogie House,
 Car Jacques
NOTTINGHAM, Tiffany's
 (40388), Gaffa
POOLE, Chequers Inn,
 Fringe Benefit
PRESTON, The Polytechnic
 (158382), Supercharge
SHEFFIELD, Limit Club
S H E F F I E L D, The
 Polytechnic, Phoenix
 Buildings, Pond Street
 (368721), Rubinoos
STIRLING, The University
 (3171), Underhand Jones
TRALEA, Abbey Inn, Scene
 Stealer
WAKEFIELD, Theatre Club
 (76211), Mud
WEST DRAYTON, RAF
 Station, Bouncer
W E Y M O U T H, Pavilion
 (3225), No Dice
YORK, The University
 (56128), Here & Now / Gang
 of Four / Patrick Fitzgerald



ULTRAVOX: at London Lyceum on Sunday

in the quiet gentle healthfulness of London

a young man
helped to create
an album.



J. Donahue

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ROADSHOWS

THE CIRCUS IS HERE

BONEY M.
London, Hammersmith Odeon

THREE CLONES tearing apart Marley's 'Waiting In Vain', technical excellence in drums, bass and two guitars. A black Arab on keyboards and a midget on synthesiser, palms, Christmas trees (plastic), a mirror ball, a flower-laden backdrop (also plastic), and quantities of dry ice, enough to bring to mind a WWI mustard gas attack. Yes consumers, the Boney M circus is in town.

After an undistinguished set from these three young ladies, the 'Rasputin' drum figure and epic-like synth work sound out and the fab four mince on. First two numbers, which I presume to be filler album tracks, float by and are unbelievably tiresome. Third up, 'Never Change Your Love' is one touch away from soul greatness with the three girls and horn section loping and swinging away in unison. 'When I Need You' is performed reggae-wise a la Owen Gray but falls simply because it goes on for something like three weeks.

At this point, I pondered on the ancient tribal rites of the London peoples. It appears that the dead are not buried around here, they are simply left in a state of rigor mortis, sitting upright in a theatre in Hammersmith. Then came a gasp the medley, 'Love For Sale' with a huge bass riff that piddles out into the banal 'Do You Wanna Bump' on which Boney M's male member (sorry) proves that he can't dance, that he sings like a frog and is visually reminiscent of a constipated Orang-utan. Nothing much going for him at all really.

Then comes 'Daddy Cool', the band's best single which our ape-like friend ruins with crap scat singing... and into 'Sunny' where the three brown girls in the ring show up their buddy's inadequacy. Then an embarrassing interlude where we are told to scream that we are 'Awwwwright'. Disco fascism, the next big thing? The four troop off while we are treated (?) to a five minute drum solo. Tedium encapsulated.

On their return, the highlight of the evening follows. 'Still I'm Sad' is a great song and no mistake. Mid-paced with the kind of atmospheric vocals that one usually associates with slaves building the pyramids. Then the silly bleeders ruin it by doing an embarrassing 'Big Spender' a mediocre 'Rasputin' on which we are informed that the evil old turd was an "outsightlookingy". 'Belfast' is misinformed social commentary with much hip-grinding and bum-wiggling and is toe-tappingly repulsive.

Two more covers next, and another gem. 'Heart of Gold' finds Neil Young hysterically happy at the thought of all those royalties and B.M. do a great version. Classic horn arrangements and synth-strings which make it redolent of Smokey and The Miracles. Then they blow it again with 'King Of The Road' which the mums and dads loved.

Religion is the opium of the masses as are Boney M - hence the mass acceptance of the dreadful 'Mary's Boy Child', 'Ma Baker', the prototype 'Rasputin', had the corpses twitching and by 'Rivers Of Babylon' they were all standing, clapping and grinning maniacally.

They encored with 'Brown Girl In The Ring' I enjoyed them yet hated them. I don't understand. I've been humming 'Rivers' and 'Brown Girl' for the last two days. I'm worried. **RONNIE GURR**

V-2 THE FRANTIC ELEVATORS, Manchester Russell Club

V-2 AND the Frantic Elevators are among the fourth or fifth generation of new wave bands of the burgeoning Manchester scene which somehow got left behind in the rush. Since the cake ain't big enough to give everybody a slice, it is the likes of these outfits who are left struggling to make it.

The Frantic Elevators have obviously noticed the turn in the tide and so now follow a course briefly ploughed by Wire, the Pop Group, etc. However, monotonous

backbeats and metallic shambaling are no substitute for entertainment and despite their futuristic aspirations and expressive vocalist they are going to have to try a lot harder.

V-2 are a different kettle of punks altogether. With garish make-up and exploding thunderflashes they visually assume a Damned meets Blue Oyster Cult ensemble. Earlier in the year, they gatecrashed the scene with their passable home-made 'Speed-freak' 45 which sold three thousand copies but still managed to leave them high and dry. They boast a smart



BONEY M. opium of the masses

guitarist in Marc D Brand and a prettily wasted vocalist in Jonathan E, while the bass player staggers about in a stomach-turning silver lurex slipover.

One assumes their intention is to act out some ghastly punk parody which in itself is OK except that repetition tends to infiltrate rather rapidly.

Still, V-2 are a dab hand at churning out the riffs and the speed with which they zoom through 'Chelsea Kids', 'Trial Separation' and 'Mental' is redolent of the first Motors' album.

Their new single 'Man In The Box' is out on TJM Records and although not exactly a top 40 cert, they seem to be short on neither fun, funds or groupies which is basically what it's all about - isn't it? **MIKE NICHOLLS**

GREAT BRITISH MUSIC FESTIVAL, Wembley Arena, Day One

WHAT A jolly old way for all the consciously street-reared to spend a night: to roll up, blow a fiver on yer ticket, eighty pee on a programme, select your T-shirt, sweat-shirt, badge, poster, remnant, souvenir, keepsake. The world of the big glamour biz banks at the wave's expense, at your expense, at its leisure.

Wembley Empire Pool sucks as a venue for anything musical, a far cry from Dingwalls or the Marquee. On this occasion, it remains little more than half-full, and most of the occupants seem to be police; when Paul Weller says "We're gonna do a love song now, and if any of you are laughing, someone was stabbed tonight before launching into 'I Need You', the audience bows into a deathly, ironic hush. And the response is genuine. Paul Weller, being Paul Weller, doesn't push the point.

The Great British Music Festival. The Great British crowd violence we all know, love and can't do without. From what I saw, this event was a triumph for the Jam, a triumph for Slade, and Generation X were aw-ful.

By the time I arrived, Berni Torme, Patrik Fitzgerald and The Pirates had been hastily ushered on / off stage, and Slade were blasting through 'My Baby Let Me'. I've never liked Noddy Holder's head-splitting voice and this was painful nostalgia, kinda funny to see all those scarves and arms waving about, the halcyon days of the teeny-boom. On top of that, Slade piled oodles of solos, jams, lighting effects and daft raps about how "you paid yer f---g money, so have a good time!"

A best of Slade night. The new material don't exactly bomb, but it's pretty redundant nevertheless.

"Take Me Bak Orme", "Goodbuy 'Jane", "Mama Weer All Craaze Now" - this band's reliance on old faves is pretty astounding, pretty frightening. And when Noddy, on 'Get Down Get With It', sings "Let your hair daaaarn" to the skin-headed hoards, you (or I) just gotta laugh.

They are powerful, they do have great visual impact, they are successful in their mission. The multitudes lap 'em up, and though I didn't get off on 'em at all, that hardly matters.

"Ready Steady Go - O - O!" and Generation X are on. The whole affair is shambled sham, a heavy metal pantomime with gleaming resplendent Marshall stacks lining the stage. Billy Idol mincing around like a surrogate Ian Gillan and singing as flatly as is humanely possible. He ought to either control his voice and stop whining or stop singing. The 'Kiss Me Deadly' intro is muffed totally, and contains a worthless drug-schpiel at its centre point. A pretentious piece of crap.

And then, our William says: "They used to say we weren't good enough for places like this, but here we are and we've proven it." Proven what? Proven that you really are NOT good enough? Gen Ex, you blew it.

And with the overhead claps, metallic feedback, Billy shouting "Right ooooo" at various junctures, it could've been Deep Purple up there.

Generation X? Street-chic with a twenty grand facelift. A pose, a front, a varnish. They could sweep so many markets: heavy metal, punk, and with Billy as an idol, the teen market. But only if you stop swearing. Bill

They may well be 'nice guys' but on stage they seem contrived lacking any real motives or grasp of how to pen worthwhile songs. There was no encore.

The Jam, with C-L-A-S-S stamped all over themselves, proceeded to play as well as anyone under the circumstances could hope to. Wembley sure as hell is not the right place for this genuine mod consciousness to make a mark - but 'All Mod Cons' was potent as ever (most stuff from the album was played), while older material like 'Here Comes The Weekend' was welcome and successful.

Still, in this grossly inflated stadium with these grossly inflated prices, a lot of tension, a lot of urgency went astray - even with Paul Weller's sense of control, with the band's upfront honesty and commandeering light show. Sure, The Jam are class just as Generation X were disappointing nonsense. But

This whole event - though I refer only to the opening night - was a waste of monumental proportions, a precision-calculated commercial venture with billing cock-ups and aggressive skin/mod repercussions.

If this is what big business does to our music I want out. **CHRIS WESTWOOD**

Day Two

'COURSE, THE Great British Music Festival was gonna be one of the really big ones of the year, wasn't it? Big venue, lotsa big names, lotsa advertising... oh dear it was not to be, as they say.

I was there from about eight till eleven on Thursday and the place was never more than half full, and often a lot less. Furthermore, it was

bloody cold. Not the sort of cold that hits you straight away, but as you were sitting in this charmless cavern of a venue you gradually realised that it was getting nearer and nearer sub-zero city. But to the music, which was always better than the conditions.

The young lady and I just caught the end of what looked like a set of customary wholeheartedness by Frankie Miller. Goodumin' is the phrase that always comes to mind with Francis, and he was doing it alright on 'Ain't Got No Money' (Yep, the one Bob Seger covered on 'Stranger In Town') and 'Down The Honky Tonk' (it was vice versa on this one). His last word was with 'Let's Spend The Night Together' and a nice meaty effort he made at that.

Next it was the turn of the sadly underestimated John Miles, who confirmed yet again for me that he's a guitarist of rare dexterity. The licks on 'Highly' - one of the most confident rock debut singles in memory. I suggest - are cutting and really inch-perfect. He'd opened with 'Nice Man Jack' which like many of his songs, deliberately blows hot and cold.

He uses special effects sensibly - dry ice and smoke bombs which complement rather than spoil. 'Music' was majestic, 'Stranger In The City' and 'Stand Up And Give Me A Reason' typically well-crafted, and 'Slow Down' probably as near as anyone came to physically warming us.

By the time of Lindisfarne's appearance, temperature shares were closing the day at an all time low, but the band did their best, as always, and were still enjoyable, especially on the moody 'Lady Eleanor' and Alan Hull's piano-based 'Make Me Want To Stay'. The great train race prevented us from staying to see 'Meet Me On The Corner' and maybe 'We Can Swing Together' which they must have done but by then they'd already proved it wasn't their fault the place had very little atmosphere. **PAUL SEXTON**

DEVO Hammersmith

IN THE beginning there were The Wombles, then we had The Smurfs and now we have DEVO. Are they not men? Perhaps Devo were created before The Smurfs; but both have a very deliberate image which one day will crack.

Devo at the Odeon attracted a collection of boiler-sulled fans who were ready to cheer and laugh when the short Devo-lution film was shown. It was probably very enjoyable, but having a lighting rig block your view isn't much fun.

Still I could see the band when they appeared but at first their jerky movements and overpowering heavy sound hurt. As the set wore on, my resistance broke down. 'Mongoloid' and 'Jocko Homo' showed Devo at their best. They charged around, running to the front of the stage, throwing their protective overalls to the crowd, revealing their leisure gear: black T-shirts and tight black shorts.

Watching them don their skateboard helmets I realised I was witnessing industrial cabaret full of efficient improvisation. The cordless instruments allowed the Devo singer and then the Devo guitarist to run through the audience.

'Sloppy' sharply ended the set. They had run through a series of powerfully original songs which were painful at times - but never boring. And then they returned, with the Devo singer crawling out of the photographers' pit. 'Come Back Jonee' and 'Booji Boy' continued the jagged pattern of screeching vocals, heavy guitars, weird keyboards and corny dance routines.

Then it changed. The Devo singer (what a star he is!) left and reappeared with a face sticking on, and then proceeded to sing a ballad. His soft, high feminine vocals on 'Stuck In My Throat' added a new dimension to this previously highly skilled one-dimensional band. This gentle song indicated that beneath their rubber exteriors there is a talent which cannot be easily dismissed. **PHILIP HALL**

GREAT RODS OF OUR TIME



ROD STEWART Manchester, Belle Vue

FIRST NIGHT nerves for all concerned. The crowd gather outside the out of season fun - fair, finish their bottles of cheap wine, snap up the bootleg souvenir crap, surreptitiously toss empties behind the deserted roller coaster and, finally, enter the big top. Which is exactly what Belle Vue is. A circus, literally. Not so much a Mancunian bowl, more a Salfordian saucer, and home of an event, the event.

The boys try to gain a degree of comfort on the cold, hard wooden seats whilst ruffling up their newly restyled Rod barnets and adjusting the freshly laundered and ironed tartan scarves. The girls, ah the girls. They make last minute checks on their new and best outfits - just so then reapply the final pancake, rouge and lipstick, and they dream.

Singing starts, arc house - lights dim and at 8.19 pm last Saturday the British, sorry, scratch that and make it, English leg of the Rod Stewart World Tour begins.

The taped intro is the Pathe News theme linked with 'The Stripper', guitars ring out, the

tastefully initialed curtains whip back and round and the man and his men are revealed in a flash of blanched reality. The song is 'Hot Legs' performed with suitable gusto by the six - man back - up who are littered around the white stage and the mirror - fronted riser. The band are affront a white backline of amps and cabinets and are dressed in a mixture of pastel shades and loud satins and cord. Veritable Fiorucci flash.

Rod the ex-Mod drips elegance in ocelot jacket and shirt, skin - tight satin pants, ankle boots and diamante belt. He preens and performs the usual callisthenics. The angled mike - stand flurries and spins remain and are supplemented by a hip - swivelling skip where Rod moves the top half of his body this way, then that, in a manner similar to a Siouxie who doesn't trade in inept musical boredom. Not his best song but an okay opener.

The crowd go wild, fall over, sing, and, yes, they're still throwing tartan scarves stage - ward. 'Born Loose' follows immediately in the same up - tempo vein and the new man in the band, a saxophonist whose name I missed,

makes his first contribution to the wall of sound. Again it's okay but I remain unconvinced and disappointed, on the point of disillusionment.

Then it happens. Rod confesses his nerves and invites both band and audience to "get down to business". "Tonight", never a personal vinyl fave is launched and the saucerful of fans sing every last word. Kop like. My tiny heart fluttered, my spine tingled and I sang, dammit, I sang my guts out. A moment to be treasured and the point of conversion. 'Wild Side Of Life', 'Get Back' with Billy Peek duck - walking dementedly and 'Blondes Have More Fun' raise the collective 12 - bar adrenalin and are off - set by 'I Don't Want To Talk About It' and 'You're In My Heart'. Again these latter songs were magical moments of mass melodic moanings which left this observer quivering.

At this point, a serious criticism. During 'You're In My Heart', a kid jumped on stage and duetted with an arm around Rod. In spirit, that kid was me and every last one of the crowd. At the end he walked off and returned to the seething mass with

a minimum of fuss. However, irony of ironies, while Rod sang the 'If you really want to touch me' line from 'Do Ya Think I'm Sexy' unbeknown to him some security men were stomping on the head of a kid who had also tried to get on stage. The poor bleeder was kicked around the hall and thrown out by both Stewart's own security and the hall's men. It marred the performance of the single for me and a good few other witnesses, as did the way some fans were thrown from the stage (I just thought you'd like to know that Rod).

'I Loving You Is Wrong (I Don't Want To Be Right)' and 'The Killing Of Georgie' proved that the magic is still in the Stewart throat. Nobody is going to convince me that this is not the case after the performance of the first of these. As well as featuring the evening's best soul crooning the old Luther Ingram / Millie Jackson classic featured the best guitar solo I've heard in a long time courtesy of young Gary Grainger.

'Maggie' May never shows its age. And oh how we sang. With the wave of a finger RS split the crowd and had the two halves singing in canon.

Magic just isn't a strong enough word. Then it's 'I Know' I'm Losing You' with classic slash chords and an interesting drum solo - I kid you not - from the sterling Carmine Appice who made full use of his synthe - drums. The bunch closed with - what else? - 'Sailing', a stirring away - arama and magnificent ending.

After riotous applause the curtain reopened and we gratefully received 'You Wear It Well' and, aaah here come those tingles again, 'Twisting The Night Away'. I danced, sung and everything. Rod Stewart you're still a man among men, a real hero.

It's an interesting fact that on one verse of 'You Wear It Well' the man changed the title line from second to first person singular. He does, he's right and he knows it, and he's shouting it loudly and proudly.

Criticisms? He could and should cut ticket prices, and he could and should have done 'Mandolin Wind', 'Oh No Not My Baby', 'Standing In The Shadows Of Love', 'It's Not The Spotting', 'Angel', 'This Old Heart Of Mine', 'What Made Milwaukie Famous', 'Attractive Female Wanted', etc ad infinitum. RONNIE GURR.

ROD STEWART: a real hero

the Rubinoos

What's the last thing you'd do if your new single and album were due for release in January?

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- Thursday December 14th LEEDS Polytechnic
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- Sunday December 17th LONDON Lyceum

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Their (old) album "The Rubinoos" BSERK 10

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Some of the old.



ROADSHOWS

BRAY LADY BRAY

OLIVIA NEWTON JOHN
The Rainbow, London

COMING as I do from the most southern colonies, where blandness and niceness are among the most highly prized of feminine attributes, I am easy prey for the soft focus charms of ONJ. That is, as long as she stays in mid register, keeps flashing her enamel and remains endearingly naive.

Clearly Hollywood (or Sligwood) has turned her head. I got the distinct impression on the last night of four London dates that Livvy is fed - up with her image of reigning MOR queen - though she did her best not to dose off during some of her more comatose numbers.

She's never really had her heart in country music either. I believe she's never had her heart in anything.

But, as we all know, 'Grease' has given our lady of the norms a brand new old image. Not that we saw her dressed in anything heavier than satin drainpipes and fetching sequined blouse at the Rainbow.

But the totally hot hype has forced the lovely Livvy's vocal chords into a brand new key - somewhere between her silvery top and sweet bottom. And it sounds godawful. Not as bad as on the album, mind you, but far too harsh and strained for a voice so thin.

Her only full - blooded song of the evening, and the one which showed her voice off to the best advantage, was Dolly Parton's 'Jolene'. Though not a patch on the original, Olivia managed some nice harmony bits with her three girl backup singers. Her top notes are unreal as Linda Lewis's.

But as she waded through her repertoire of sleep-time smashes and country rock toe tappers I grew increasingly restless (along with all the teenies in the crowd) for the gargantuan Greasons.

They came Labi Siffre came too. So did the one funny line (well the one line that moved the moribund audience to titter). 'You're The One That I Want' calls for a John Travolta, right? Labi's tinted, but not Italian, right. Ready for it. Livvy to labi: 'You don't look like a school girl.' For our sins they repeated the song twice.

The 12 - year - old girl next to me kept reverentially mute throughout in spite of Livvy's urgings to join in the Ooh ooh oohs. The same little girl shuffled her feet and picked her nose during the totally hot offerings.

Livvy, this is your life. Those little girls are the hottest part of your public. You might have waited a year or two before turning into a big "bad" woman with those awful new songs those horrid synths and noisy guitars. JOHN WISHART

THE RUBINOOS Edinburgh Tiffanys

IT'S A cold, crisp night and a curious crowd mixture of hippies, disco devotees and ageing businessmen join this jaded scribe at the bar, waiting to be entertained.

Support act The Cheetas tried hard - their enthusiasm makes them a damned fine dance band, but they are still trying to find their own direction. The inclusion of oldies such as 'Tobacco Road' gives manager Phil Grieves a chance to come onstage and blow some tasty harp, but when he's still there five numbers later, it all seems a bit, er, excessive.

Despite a certain heavy handedness at times, for such a young band (they've only been gigging for a few months) they're pleasantly entertaining, with their own 'Another Umbrella' a stomping Rods' type rocker - a definite

highlight. If they continue to improve, they are a band to watch.

As are the teenbeat pinup, lovesick cleancut Rubinoos. So many high hopes, I was almost certain I'd be disappointed, oh please no. My worst fears were nearly confirmed when the first couple of numbers were merely inoffensive pop pap, too bland to blend.

However, from the opening chord of their first single 'Gorilla' you just know it's gonna be all right. All the magic ingredients are there: light choppy guitar work, heavenly harmonies, but most of all, chunes. (You remember them doncha?)

Yeah, chunes like 'I Think We're Alone Now' (introduced tongue in cheek as "a Leni Lovich song") P J Probly's 'Hold Me' and even the Fab Four's 'Please Please Me', which was a note perfect journey back to '63.

The only let down was their between song patter



OLIVIA NEWTON-JOHN: this is your life

— so corny, so embarrassing, so American. Don't talk, sing. But any group that can throw in a fee tapping version of the Ventures' instrumental 'Walk Don't Run', then encore with the ultra bouncy pop classic 'Sugar Sugar' gets my vote. JOHNNY WALLER

JAPAN, London Lyceum

AFTER THEIR recent visit to the States, Japan returned to London on Sunday, as this week's 'in band'.

Before them, though, several other acts appeared, including The Edge and Johnny Rubbish. The former, featuring ex-Damned guitarist Lu and drummer John Moss were best described as a heavy metal Strangers. They seemed to lack stage personality but were interesting to listen to, particularly during 'Downhill', 'American Excess' and should deliver worthy vinyl material in the new year.

Johnny Rubbish gave us further proof of his controlled lunacy with half a dozen highly amusing numbers where he succeeded in ridiculing Rod Stewart, The Bee Gees and J. Rotten amongst others - not forgetting himself.

Japan finally came on soon after half past ten opening with 'Don't Rain On My Parade', from their debut 'Adolescent Sex' album. There were sound problems throughout their exceedingly short spell on stage (less than an hour) and sadly it was one of the least enjoyable Japan gigs I have witnessed. The finest items were 'Suburban Love', again from that first platter, and 'Love Is Infectious', from 'Obscure Alternatives', where I delighted in hearing Dave Sylvian sing, in his casually suggestive manner that "constant love is Oh Oh so negative - with stimulating sex instead," he has of course continually informed us that he finds sex boring! There was little communication with the audience and the group were without the bite and attack seen on previous occasions.

However, Japan are undoubtedly one of the best British bands to have

emerged this year and are capable of climbing to greater heights in 79. So come on lads, I KNOW you can do better than you did last weekend. STEVE GETT

ADVERTISING London Bedford College

THE ADVANTAGES of a college gig do sometimes outweigh the disadvantages. While you have to walk about all night with a stamp on the back of your hand (not exactly glamorous), and the booze is exceptionally cheap. The RM staff, who turned out in force to see Advertising (because we quite like them and also because there was nothing else on that night) took full advantage of this bonus. Which is why my (our) recollections of the gig are hazy and enjoyable.

If we had problems standing up, Advertising overcame a greater problem. Drummer Paul Buitutte is currently yo - yoing in and out of hospital to be treated for an ear condition and the gig was fitted in hastily between visits. It couldn't have helped that he's deaf in one ear at the moment, so tends to play louder than anyone else. The band make up for this by playing louder too, but they restrained themselves at the gig - a shame really, because then they could have drowned out the juke box

that played in the bar throughout the set.

Anyway, we had a wonderful time jiggling around to Advertising's more familiar numbers - 'Lies', 'Lipstick' (I remember them clearly, because they were at the beginning of the set), 'Stolen Love' and 'Ich Liebe Dich' (less clearly).

They've been working on some new songs too (despite having no record company at the moment) which you'll be able to hear when they start touring again in the new year: 'I'm Very Bad At Being Brave' and 'French Affair'.

Everybody else seemed to be having a good time too, so it couldn't have just been the effect of the drink on the RM staff. We'll come again, chaps, and this time we'll stick to tea. ROSALIND RUSSELL

PETER TOSH Manchester Apollo

TWIN PROFILES of the acceptable (and accessible) face of modern reggae. After seven years in the wilderness Matumbi have finally emerged as a musical force able to carve a niche for themselves in the expanding market politely labelled crossover. They create a vital exuberant sound which like a good sauna both relaxes and invigorates.

It is grounded in a roots

reggae bedrock with plenty of bass drum to offset the tension aroused by the knife-edge dub guitars. In the near distance a snappy brass section adds colour to the layered effect. The individual elements combine on a number like 'Empire Road', the latest single which could provide them with long-awaited commercial success.

In contrast, Peter Tosh offers the genre a staunchly political figurehead. The ex-Wallers' 'Get Up, Stand Up' attitude is widely known, while his recent brush with the law in Jamaica can only have fuelled the flames of his burning commitment to equal rights, legalisation of dope and so on.

Clad in traditional gold tunic and black pants, Tosh swaggered onstage, the brash buccaneer hot from his European conquest with a dagger hanging loose about his hip.

Launching into standards like 'I'm The Toughest' and newer material from the 'Bush Doctor' album, he soon breathed life into a cold and dispirited Manchester audience.

It is ironic that although Tosh's radical stand tends to make him the definitive reggae artist, his outfit plays very much in a rock idiom. Robbie Shakespeare is visually what Junior Marvin is to Bob Marley: the band leader whose presence provides an alternative

focus to his boss's, but musically he discharges 12 bar licks like the best of 'em, while Sly Dunbar's synth drum even suggests a touch of disco. Yet elsewhere the sentiments are characteristically Rastafarian. The political rap preceding 'Equal Rights' had the multi-racial crowd howling in agreement with 'Steppin' Razor' proving another highly charged emotional song.

His handcuffs were still swinging as he led the band into 'Walk And Don't Look Back' and a series of three encores had everyone in the house living on their seats.

At the end Tosh returned in a cloud of Ganja smoke to pass a joint into the audience before disappearing in a blaze of gold, black and green. The last image of the self-styled minister of herb still fighting to 'Legalise It'. MIKE NICHOLLS

VIV STANSHALL, London School Of Economics.

THE SCENE: A drawing room somewhere in rural England. The characters: Sir Henry Rawlinson, Aunt Florrie, Old Scrotum, the wrinkled retainer, Reg Smeeton and Hubert (Forty and still unusual).

Open your eyes and the scene changes. In front of me there is a theatre packed with short-haired hippies. Beards and spectacles rule ok. The carpeted stage contains a seven piece orchestra in dinner suits. Beside a table containing a bowl of fruit stands a tall long haired orator. This is Viv Stanshall performing his hilarious epic 'Sir Henry At Rawlinson End'.

Viv contributes all the voices in this witty tale of upper class ignorance. It is like watching a radio play except you have to keep your eyes open to appreciate Viv's sly hand movements.

The dialogue is occasionally broken with jolly renditions of such songs as 'Socks', 'The Rub' and 'Nice 'N' Tidy'. Special mention to the drummer playing the skeleton, making for chamber music with a difference... or as Sir Henry would say 'art with a capital F'.

The humour is very wordy and clever to the point that you often miss nuances if you don't get the opportunity to laugh at him live, buy his album, then you too will realise that there is no name for the back of the knee. PHILIP HALL.

Cerrone baloney

CERRONE Pavillon, Paris

THE FRENCH are megalomaniacs. I didn't say that, a Frenchman did.

He could be right. Cerrone, the disco star who's sold over 10 million records, is a millionaire and owns his own record company certainly believes in doing things in a big (bloody enormous, actually) way.

This is his first ever concert in Paris, at a place that was once an abattoir. He has everything lined up to get you to like him. Lasers, male and female nudes, dry ice and even a pyramid. It was also said that he was going to use holograms but the police wouldn't let him.

The show started with the pyramid throbbing to the beat of the music, then the sides lifted to reveal the eight nude dancers, four male, four female, sitting about amongst dry ice.

Cerrone is at the biggest drum kit I've ever seen,

pounding away to the old Spencer Davis hit 'Gimme Some Lovin'. There's about 16 other musicians onstage. The lasers start, bouncing off mirror balls, mirrors, his name, projected by a laser, darts all over the place and everything is thrown in at once. But it doesn't do anything for me. No hairs on the back of my neck standing up, no dancing, just a slight tap of the feet and a gentle sway of the body.

I could go on describing everything that happened - and some of it was spectacular - but nothing great musically came across. He did 'Supernature', his new single that comes out in January - 'Je Suis Music', 'Living It Up', 'Rocket In The Pocket' and a couple of others but my socks have curled more with my smelly feet than to the music of Cerrone. He's like a Dave Clark gone mad.

All I can say is that Cerrone sells millions of records without playing concerts. He should leave it at that.

I must praise the guy for one thing, he did his concert for a children's charity. Now that was nice. ALF MARTIN

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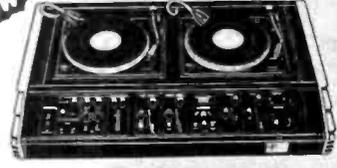
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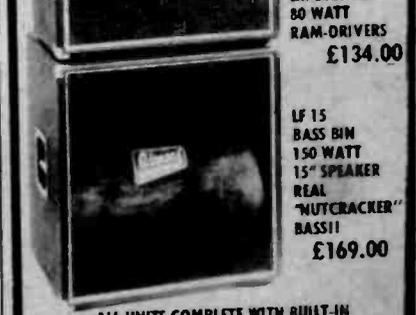
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DISCO NEWS

'BRITISH HUSTLE', the disco documentary starring Chris Hill & Greg Edwards filmed respectively at Carvey Goldmine and Brixton Clouds, will go on release next month with the space adventure 'Capricorn One' - but actually opens as the A-film at Southend's Westcliff Classic on January 11th!

WEA proved their point about the national pop chart; you spotted of course that the limited 1500 - only 12in issues mentioned last week were Goody Goody, Curtis Mayfield and Joe Farrell. Bettye LaVette on remixed 12in is their project, to be promoted as a newie in January. RCA are importing 15,000 pink vinyl 12in remixes of Dolly Parton 'Baby I'm Burning' (really disco in this form!), while about now is a dynamite US promo 12in coupling of Dan Hartman 'Instant Replay' / 'Countdown - This Is It' (full length!). Eddie Horan is due next month on Decca 'Foxy Get Off' is now on 5'44 remix 12in (TK 12-6040), while Chanson 'Don't Hold Back' is on red vinyl 12in (Ariola AR0D 140/12). Capuchino has moved bases to Bristol, where he's resident at Reeves in Bath Road. Graham F. Wood's gig at the Chesford Grange Hotel near Kenilworth has changed names from the 1812 Club to Stables. Ian Hay has guest funk jams every Monday at Cleethorpes Clouds, while Steve Orpin is running a DJ contest every Thursday until Xmas at Brighton's Night Fever in Ship Street. Mister Tee Promotions of 86 Stoney Lane, Kiddersminster, Worcs (0562-68487/64198) make button badges and offer discounts to DJ associations or similar making bulk purchases.

Stevie Quirn (Farnborough 43401) has had a Danish gig fall through and now needs a residency. Alfie Jarvis (Medway 63712), experienced sound electrician responsible for the installation at Hastings Tofts, has started a 24-hours-a-day DJ emergency service and will zoom off anywhere in Kent to help jocks in distress. 'Carole', resident with Jerry at Birmingham's Outrigger, would like to hear from other girl DJs to be pals, so write her at 78 Birmingham Road, Water Orton, B46 1TH - she's been jocking over six years and says there aren't many other female DJs - prove her wrong!

DISCO DATES

THURSDAY (7) Chanter Sisters visit Johnny Mason at Hastings Emmas; FRIDAY (8) Steve Dee hits Haddenham Village Hall; SATURDAY (9) Les Aron's 50s Again bops for charity at Bognor Dantes, John DeSade funks Charing King Arthur's Court, Ric Simon hits Sandiway Chesters; SUNDAY (10) Mike Shaft, Darryl Jay & Mike Parker's Roadshow hit Macclesfield Fermanin Club; MONDAY (11) Greg Edwards & Pete Tong funk West Kingsdown Kings Lodge near Brands Hatch, US Roadshow starts a weekly funk night at Bristol Lourdes Club; TUESDAY (12) Akin Ont funks Newcastle - upon - Tyne Scamps weekly; WEDNESDAY (13) Chris Browne (with an "e") funks Muswell Hill Pebbles weekly, King Enri does Calford J. Arthur's weekly but still funks Peckham Red Bull every THURSDAY.

HOT VINYL

CURRENT IMPORTS also with DJ support include Fat Larry's Band 'Boogie Town' (Fantasy LP), Freda Payne 'Happy Days Are Here Again' (Capitol 12in), Joe Biso 'Play me' (Jobis LP), THE Orchestra 'Tender Is The Night' (Butterfly LP), Wayne Henderson / Roy Ayers 'Beat For The Heat' (Polydor LP), Fantastic Four 'Let's Groove' (Versaille LP), Philly Cream 'Sly - Hi' (Fantasy WMOT 12in), Patrice Rushen 'Let's Sing A Song Of Love' (Elektra LP), Kinsman 'Let's Saturday Night' (20th Century LP), Evelyn 'Champagne' King 'I Don't Know If It's Right' (RCA 12in), Charo 'Ole Ole' (Salsoul 12in), Futures 'Party Time Man' (Phil Int 12in), Blackbriids 'Night Grooves' (Fantasy LP), Phreak 'I'm A Big Freak' (Prelude LP), Boppers 'Everybody Wants To Be A Star' (Fantasy), Slnedey Barnes 'Foot Stompin Music' (Parachute LP), Brides Of Funkenstein 'Disco To Go' (Atlantic 12in), Kikrokos 'Jungle DJ' (Polydor LP), Bonnie Pointer 'Heaven Must Have Sent You' (Motown LP), General Johnson 'Can't Nobody Love Me Like You Do' (Arista 12in), Bob McMillin 'Superstar' (Butterfly 12in), Double Exposure 'Neway Neighbours' (Salsoul 12in), ADC Band 'Long Stroke' (Cotillion LP), Cheryl Lynn 'Got To Be Real' (CBS 12in).

BREAKERS

BUBBLING UNDER the Disco Top 90 are Peaches & Herb 'Shake Your Groove Thing' (US Polydor 12in), Real Thing 'Can You Feel The Force?' (Fye LP), Liquid Gold 'Anyway You Do It' (Creole / 12in), Hi-Tension 'Autumn Love' / 'Unspoken' (Island), Gold Bullion Band 'Baise Moi' (US Channel 12in), Bionic Boogie 'Cream' / 'Chains' / 'Rocket Pocket' / 'Fess Up To The Boogie' (US Polydor LP), Quazar 'Funk 'N Roll' (Arista / LP), Lorraine Johnson 'Feed The Flame' (US Prelude LP), David Fathead Newman 'Keep The Dream Alive' (US Prestige LP), Quartz 'Beyond The Clouds' (Fye 12in), David Simmons 'Will They Miss Me' (US Fantasy WMOT 12in), Idris Muhammad 'Disco Man' (Fantasy LP), Vince Montana 'I Love Music' (US Atlantic LP), Sarah Dash 'Sinner Man' (US Kirshner 12in), Foxy 'Get Off' (TK 12in), Instant Funk 'I Got My Mind Made Up' (US Salsoul), Ollie Baba 'Stomp Your Feet' (US Polydor LP), Mandrill 'Stay Tonight' / 'It's So Easy Lovin You' (US Arista LP), Creative Source 'Who Is He And What Is He To You' (Fool Winley 12in), Zulema 'Change' (London / US Sam 12in), Family Ain't That Enough 'For You' (US Sam 12in), Family Affairs 'Love Hustle' (Fye), Matumbi 'Empire Road' (Harvest / 12in), Jerry Butler 'Cooling Out' (Phil Int / US 12in remix), David Boydell 'City Music' (Electric / 12in).

UK DISCO TOP 90

- 1 1 INSTANT REPLAY, Dan Hartman Blue Sky/US 12in/CBS promo LP
- 2 2 LE FREAK, Chic Atlantic/12in
- 3 4 YMCA, Village People Mercury/12in/US Casablanca promo 12in remix
- 4 3 DANCE (DISCO HEAT), Sylvester Fantasy/US 12in
- 5 8 IN THE BUSH/REMIX, Musique CBS 12in
- 6 6 I LOVE AMERICA, Patrick Juvet Casablanca/12in/LP
- 7 10 SIX MILLION STEPS, Rahm Harris & FLO Mercury 12in
- 8 21 DA' YA THINK I'M SEXY, Rod Stewart Riva/12in promo
- 9 12 I LOVE THE NIGHTLIFE, Alicia Bridges Polydor 12in
- 10 15 I'M EVERY WOMAN, Chaka Khan Warner Bros/US 12in Promo
- 11 5 YOU MAKE ME FEEL (MIGHTY REAL), Sylvester Fantasy/12in
- 12 7 MACARTHUR PARK SUITE, Donna Summer Casablanca/LP/12in promo
- 13 11 GIVING IT BACK, Phil Hurt Fantasy 12in
- 14 16 ONE NATION UNDER A GROOVE, Funkadelic Warner Bros 12in
- 15 9 BLAME IT ON THE BOOGIE, Jacksons Epic 12in
- 16 24 TAKE THAT TO THE BANK, Shalamar RCA 12in
- 17 17 RASPUTIN, Boney M Atlantic/12in
- 18 18 SUN EXPLOSION/BIG BLOW, Manu Dibango Decca 12in
- 19 14 PRANCE ON/CYCLOPS (45 rpm)/BUTTERFLY, Eddie Henderson Tower LP/12in
- 20 20 I'M GONNA LOVE YOU FOREVER/SAY A PRAYER FOR TWO, Crown Heights Affair Mercury/12in LP
- 21 23 GIVING UP GIVING IN, Three Degrees Ariola/12in
- 22 27 GET DOWN, Gene Chandler US 20th Century Chi-Sound/LP/12in promo
- 23 22 IT SEEMS TO HANG ON, Ashford & Simpson Warner Bros/12in
- 24 30 I LOST MY HEART TO A STARSHIP TROOPER, Sarah Brightman & Hot Gossip Ariola/Hansa/12in
- 25 25 ALWAYS AND FOREVER/MIND BLOWING DECISIONS, Heatwave GTO/12in
- 26 13 GET ON UP GET ON DOWN, Roy Ayers Polydor/12in LP
- 27 19 NOW THAT WE FOUND LOVE, Third World Island/12in
- 28 34 CAN'T STOP DANCING, Chantier Sisters Safari/Germany 12in
- 29 28 YOU'RE A STAR IT AIN'T TWHANZA SAY/FANTASY, Aquanum Dream Elektra LP
- 30 32 LAY LOVE ON YOU, Lusa Fernandez Warner Bros
- 31 42 CONTACT, Edwin Starr US 20th Century LP/12in promo
- 32 54 JUST TO BE CLOSE TO YOU, Commodores Motown/LP
- 33 45 DR WHO, Marking Prince 12in
- 34 53 QUETAL AMERICA, Two Man Sound Miracle 12in
- 35 36 No 1 DEE JAY, Goody Goody Atlantic 12in
- 36 37 SHOOT ME WITH YOUR LOVE, Tasha Thomas US Orbit 12in
- 37 26 RIDE-O-ROCKET, Brothers Johnson Funk A&M/Merica/12in
- 38 62 LET'S DANCE TOGETHER, Wilton Felder ABC LP
- 39 43 STAYIN' ALIVE, Richard Ace Blue Inc 12in
- 40 35 DISCO DANCING/FEEL THE FIRE, Stanley Turrentine Fantasy 12in
- 41 48 IT'S ALL THE WAY LIVE, Lakeside US Solar 12in
- 42 38 ONLY YOU/CLOSE THE DOOR, Teddy Prandergras Phil Int 12in
- 43 66 SOUVENIRS, Voyage GTO/12in
- 44 29 BURNIN', Carol Ouegias Midsong 12in
- 45 40 SUMMER NIGHTS, Travolta/Newton-John RSO
- 46 31 GET IT WHILE YOU CAN, Olympic Runners Polydor/12in
- 47 81 TOO MUCH HEAVEN, Sea Green RSO
- 48 44 EAST RIVER, Brucke Brothers Arista
- 49 - MARY'S BOY CHILD/DANCING IN THE STREETS, Boney M Atlantic
- 50 75 SEPTEMBER, Earth Wind & Fire CBS
- 51 41 STAND UP, Atlantic Starr Funk A&M/Merica 12in
- 52 56 PARTY, Leon Haywood MCA 12in
- 53 50 THANK YOU FOR FUNKING UP MY LIFE/HAVE YOU HEARD THE NEWS, Donald Byrd Elektra LP/US 7in
- 54 39 NIGHT DANCING, Joe Farrell Warner Bros 12in
- 55 51 I'M FIRED UP, Fatback Spring
- 56 33 PLATO'S RETREAT, Joe Thomas TK/US 12in
- 57 78 I'M A MAN, Macho EMI 12in
- 58 52 IT'S MUSIC, Damon Hams US Fantasy WMOT 12in
- 59 87 PHYSICAL ATTRACTION/TURN ME UP, Keith Barrow US Columbia LP
- 60 74 SING SING/BOOGIE WOMAN, Gaz US Salsoul LP
- 61 65 YOU STEPPED INTO MY LIFE, Maiba Moore Epic/12in
- 62 64 EASE ON DOWN THE ROAD, Diana Ross/Michael Jackson MCA
- 63 72 HARLEM HUSTLE, Shampoo Ensign 12in
- 64 49 FREAK IN FREAK OUT, Timmy Thomas TK/US 12in
- 65 63 NO GOODBYES, Curtis Mayfield Custom 12in
- 66 45 BRITISH HUSTLE, Hi-Tension Island/12in
- 67 67 I LIKE THE MUSIC MAKE IT HOT, Rodriety Franklin US Columbia LP
- 68 79 LET ME BE YOUR FANTASY, Love Symphony Orchestra US Penthouse LP
- 69 - FIFTY FOUR, Sea Level US Capitol/CBS LP
- 70 59 SAVE SOME FOR THE CHILDREN, Howard Kenney US Warner Bros LP
- 71 - COUNTDOWN/THIS IS IT, Dan Hartman Blue Sky LP/US 12in
- 72 60 I LOVE TO SEE YOU DANCE, Finished Touch Motown/US 12in promo
- 73 47 HAPPY SONG, Ronnie Foster US Columbia LP
- 74 73 STAR CRUISER, Gregg Diamond TK/US LP
- 75 73 SHAME, Evelyn 'Champagne' King RCA 12in
- 76 69 KNOCK ON WOOD, Ami Stewart Atlantic/12in
- 77 70 HOPELESSLY DEVOTED TO YOU, Olivia Newton-John RSO
- 79 68 I CAN TELL/PLAY THE MUSIC, John Handy US Warner Bros LP
- 80 76 SUDDEN SAMBA, Neil Larsen A&M Horizon LP
- 81 - NEEDLE IN A HAYSTACK, Velvelettes Motown
- 82 BABY I'VE BEEN MISSING YOU, Bunny Maloney Gull 12in
- 83 88 LOVE DISCO STYLE/PLUG ME TO DEATH, US Prism LP
- 84 - EROTIC DRUM BAND, Erotic Drum Band US Mercury LP
- 85 - COMING ON STRONG, Carolyn Crawford US Mercury LP
- 86 - A WHITER SHADE OF PALE, Munich Machine Oasis/12in
- 86 - MONEY IN MY POCKET, Dennis Brown Glabz 12in pre
- 87 - SHAFT HIZEKE THE FREAK, Isaac Hayes Polydor LP
- 88 - DON'T HOLD BACK, Chanson Ariola 12in
- 89 71 BLACK IS THE COLOUR, Wilbert Longmire CBS LP
- 90 84 ALWAYS THERE, Willie Bobo US Columbia/LP

SINGLE FILE

GRAEME BILTON (Croydon), who prefers paper sleeves for identification but uses cardboard for protection instead, has a coding system for his singles. The example DM 037 breaks down into a first letter standing for Disco/soul/funk (or R for Rock/'n' roll), P for Pop/sing-along/party), with the second letter relating usually to the label's initial (or some other grouping like the dreaded SN Fever/Grease code!). The numbers are then assigned, leaving space for other records by each artist, and a ring binder is kept with a page for each label code, showing number, title, artist of every record carried. It sounds complicated says Graeme (no!), but evidently it's quickly mastered. As every number is unique to its record, oldies can be kept safe even when out of the current box and there are 78,000 possible code permutations.

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SMALL ADS

Personal

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LONELY LEEDS guy, 17, into photography and E.L.O., seeks sincere girlfriend (local) or penfriend. — Box No. 1849.

SHY YOUNG man 23 seeks sincere girlfriend Hull area. — Box No. 1852.

GIRL, 18, seeks guy 18-23 to write/meet — London / Surrey area. Interests: Rock, Cinema, Theatre etc. — Box No. 1851.

SUE 17 seeks penfriends anywhere — 59 William Green Road, Wednesbury, W. Midlands

ROD STEWART fans wanted for penfriends. — S.A.E. Music Fans Club, 10 Charlton Road, Tetbury, Glos.

PEN FRIENDS MAGAZINE for all age groups — Only 50p fortnightly (pay after receiving 8). Write:

Leisure Times, (RK 35), Chorley, Lancs.
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POEMS PUBLISHED. — New Horizon, Dept 5, Victoria Drive, Bognor Regis.

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"WHAT, NOT even my genuine leather Gucci handbag with the brass edging and the dinky straps?"

"Sorry sir, you're not allowed to take one piece of baggage on the plane."

The Belfast shuttle flight is full of subdued looking Irish businessmen who can't open their document cases and do the things Irish businessmen do in transit and women who look positively naked without their fifth limb and all its regalia — make-up, clandestine diaries and superfluous bric-a-brac.

And all the little bags come out at the other end in polythene prisons and X-ray ridden.

From bore torn London to war torn Belfast in 55 minutes.

Pointless re-iterating the "Belfast at night — barbed wire and brimstone" descriptions of the donkey jacketed metropolis. Suffice to say I stayed in the most bombed hotel in Europe where walking in and out was akin to reporting at the checkpoint on the Berlin wall. And there are more army vehicles than cabs in the centre.

Apart from that you could be in Brighton.

Bethnal, those felicitous, florid fellows of fiddle rock, are spending their second night in Belfast as part of a three gig stint at The Pound, a particularly pallid club, half the size of the Marquee, which is nestled between a police station and what looked like a wasted warehouse.

This is a massive and crucial tour for a band who appeared assured of filling an affluent orifice early this year. Their debut album 'Dangerous Times' released in a gala of record company promotion and press interest was a mighty flop.

In retrospect the band realise 'DT' didn't mummify the excitement inherent in their live work. It was an ordinary album with ordinary songs and not at all representative of their overall out-of-the-ordinary quality.

So they're looking for solutions. Backstage at The Pound they reveal solution number one — a subtle change in stage clothes. Gone is the over reliance on the uppermost, punch in the mush garb — heavy Dr Martens and masticated denim. Singer George Csapo now wears a sleek black two piece, accompanied by slinky knee length boots. The others rely on slightly under tarty outfits, ones you can feel comfortable in at home or The Palace (unless you happen to be Prince Charles in which case both are the same, and you'd be too old anyway).

As they strip they ponder on the past, always a good habit at such times. Everton (lying second in the league) Williams tries hard to pinpoint what exactly went wrong. But he can't really resolve what was after all a universal problem with many bands that kicked and died last year.

Like they say in all the best movies: "Let's pick up the pieces and start again dear. We've got our whole lives ahead of us."

The moment they walk on stage we come across solution number two — a more organised SHOW. The lighting, virtually wasted on this place, has improved tenfold. No longer ossified it now actually



ON THE FIDDLE

But Bethnal aren't doing you. It's just a new beginning for them



blends in with their presentation, accentuating the effect.

Solution number three is really in two parts although both involve Csapo's zap's contribution.

See, the violin has always been Bethnal's polaris missile. Before they only brought it out occasionally just to let everybody know they weren't simply another band. Now the instrument is promoted to number one. Nearly

every number bears a violin solo. And that means Csapo's role has been upgraded. He's now very much the front man, something the band always appeared unsure of having in the past.

The far from insipid Cyp shang a lings the night away spending much of his time vacillating between keyboards and violin. Maybe he ought to add a bouzouki just for the hell of it.

The stage is laughably small. There's very little room in front so the punters are squeezed either side rather like toothpaste out of a tube with a hole in the bottom.

Naturally, the band's movements — or rather Ev's and George's — are badly restricted. Every time zap leaps his head touches the ceiling and Ev's upright duck walk is non-existent. He punches the milkstand with frustration and it

catches a crouched roadie in the eye.

The songs from their second album, 'Crash Landing', make up the body of the set. On one showing it's too difficult to tell whether or not they're simply 'DT' re-runs or trailblazing transmutations. The two standouts were 'Clown In The Crowd' and the single 'Nothing New' (hope they don't mean that).

Guitarist Nick Michaels, an inanimate contrast to the rest of the band, is a competent, if somewhat restrained, performer. There are very few solos for him to handle as he takes a back seat to the fiddle. Drummer Pete Dowling does a rushed solo at the tailend of the set but is always conspicuous by his good sense.

"Ver de best bassist dat olve ever sheen," says a bespectacled, benign begorrah backstage as Ev sweats. The band don't discuss the set, although they smother the room with verbal assaults on the size of the stage.

Back at the hotel (funny how many paragraphs in music papers begin with those four words) we wander up to the Penthouse Suite with its "panoramic splendour" where Belfast's answer to the bunny girls — "Popettes", rubicund girls approaching adiposity in unflattering pink leotards — serve surrogate ke-babs and pizzas while a three-piece band trips the light fantastic.

"Pete Townsend was an advisor on the new album," explains George as he sits in the shadows. "He heard the first album and really liked our version of 'Baba O'Reilly' and he wanted to be involved in an advisory capacity on the follow-up."

"We played him some demos and he made suggestions on how they should be recorded — especially on 'Clown In The Crowd'."

So why is the violin so pronounced in your act now, even to the point of incorporating a classical piece specifically composed for the instrument?

"The violin makes us that bit different from the rest, so why shouldn't we use it more often? Seven tracks out of the 10 on the album showcase it. See, people can't slot us into a particular bag — and that makes them uncomfortable. It also may be a contributory reason why the last album didn't sell."

Suddenly, out of the darkness in the far corner of the room a star emerges. It's none other than Ronnie Carroll (who? Ed), famed singer and ex-husband of Millicent Martin (who? Ed). He takes a bow, sings a song, casually, and walks off. "Now of tink we hev some udder stars in de audience," says the comper. "Mebbe dey'd loike ta come up and sing?"

George looks totally embarrassed, but the other three insist on having a go. They proceed to play a rock 'n' roll medley including 'Good Golly Miss Molly' and 'My Generation' (George forgets the words) while the roadies rock and the evening dressed diners roll.

After the show a breathless George tells me about the band's gig at the Hammersmith Odeon recently: "It was a calculated risk. It could mean the beginning or the end for us."

It'll be the end there's always the Popettes. And Ronnie Carroll.

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