

RECORD MIRROR

**VAN
HALEN**
Treat or
cheat?

**DAVID
ESSEX**

**BOB
GELDOF**



45

UK SINGLES

1	1	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSO
2	3	RASPUTIN, Boney M	Atlantic/Hansa
3	4	LUCKY STARS, Dash Freeman	Lifesign
4	8	SANDY, John Travolta	Midsong International
5	2	LOVE DON'T LIVE HERE ANYMORE, Rose Royce	Whitfield
6	7	SWEET TALKIN' WOMAN, Electric Light Orchestra	Jet
7	6	I CAN'T STOP LOVIN' YOU, Leo Sayer	Chrysalis
8	5	GREASE, Frankie Valli	RSO
9	22	RAT TRAP/Boombtown Rats	Ensign
10	9	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
11	10	NOW THAT WE'VE FOUND LOVE, Third World	Island
12	29	MAC ARTHUR PARK, Donna Summer	Casablanca
13	14	TALKING IN YOUR SLEEP, Crystal Gayle	UA
14	13	BLAME IT ON THE BOOGIE, Jacksons	Epic
15	38	BLAME IT ON THE BOOGIE, Mick Jackson	Atlantic
16	24	HAVE YOU EVER FALLEN IN LOVE, Buzzcocks	UA
17	37	HURRY UP HARRY, Sham 69	GTO
18	11	A ROSE HAS TO DIE, Dooleys	GTO
19	20	MEXICAN GIRL, Smokie	RAK
20	12	SUMMER NIGHT CITY, Abba	Epic
21	-	PUBLIC IMAGE, Public Image Ltd	Virgin
22	16	KISS YOU ALL OVER, Exile	RAK
23	15	DREADLOCK HOLIOAY 10cc	Mercury
24	18	PICTURE THIS, Blondie	Chrysalis
25	-	DOWN IN THE TUBE STATION AT MIDNIGHT, Jam	Polydor
26	27	DIPPETY DAY, Father Abraham and The Smurfs	Decca
27	31	RESPECTABLE, Rolling Stones	EMI
28	34	DARLIN' Frankie Miller	Chrysalis
29	33	GIVIN' UP GIVIN' IN, Three Degrees	Arista
30	25	WINKER'S SONG, Ivor Briggan	Beggars Banquet
31	36	ONE FOR YOU ONE FOR ME, Jonathan King	GTO
32	17	THREE TIMES A LADY, Commodores	Motown
33	48	HARD ROAD, Black Sabbath	Vertigo
34	32	BRANDY, O'Jays	Phil Int
35	44	GOT TO GET YOU INTO MY LIFE, Earth Wind and Fire	CBS
36	26	JILTED JOHN, Jilted John	EMI
37	28	BROWN GIRL IN THE RING, Boney M	Atlantic
38	64	GET IT WHILE YOU CAN, Olympic Runners	Buddah
39	66	COMING HOME, Marshall Hall	Harvest
40	42	FOOL IF YOU THINK IT'S OVER, Chris Rea	Magnet
41	46	MIDDLE OF THE NIGHT, Brotherhood of Man	Pye
42	52	CAN'T STAND LOSING YOU, Police	ABM
43	-	GET ON UP GET ON DOWN, Roy Ayers	Polydor
44	39	DON'T COME CLOSE, Ramones	Sire
45	21	HONG KONG GARDEN, Slausone and The Banshees	Polydor
46	19	OH WHAT A CIRCUS, David Essex	Mercury
47	50	HOLLYWOOD NIGHTS, Bob Seger	Capitol
48	40	EVE OF THE WAR, Jeff Wayne	CBS
49	49	DOWN AT THE DOCTORS, Di Feekgood	UA
50	23	AGAIN AND AGAIN, Stetsu Quo	Vertigo
51	58	BAMA BOOGIE WOOGIE, Cleveland Eaton	Gulf
52	-	YOU GOTTA WALK DON'T LOOK BACK, Peter Tosh	EMI
53	72	THANK YOU FOR BEING A FRIEND, Andrew Gold	Asylum
54	56	ONE FOR YOU ONE FOR ME, La Bionda	Philips
55	43	DON'T LOOK BACK, Boston	Epic
56	51	HEADS DOWN NO NONSENSE MINDLESS BOOGIE, Alberto Y. Last Ribos Paranoias	Magnet
57	45	BURN, Deep Purple	Purple
58	41	BRITISH HUSTLE/PEACE ON EARTH, Hi Tension	Island
59	-	CALIFORNIA DREAMIN', Colorado	Pinnacle
60	-	PART TIME LOVE, Elton John	Rocket
61	53	YOU'RE THE ONE THAT I WANT, Travolta-Newton-John	RSO
62	54	MONTEGO BAY, Sugar Cane	Arista
63	68	SGT PEPPER'S, Beatles	Parlophone
64	66	DAYLIGHT KATY, Gordon Lightfoot	Warner Bros
65	63	IT'S A BETTER THAN GOOD TIME, Gladys Knight	Buddah
66	-	SILVER MACHINES, Hawkwind	United Artists
67	-	PROMISES, Eric Clapton	RSO
68	62	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
69	-	BRAVE NEW WORLD, David Essex	CBS
70	25	JUKE BOX GYPSY, Lindisfarne	Mercury
71	67	GALAXY OF LOVE, Crown Heights Affair	Philips
72	-	HOT SHOT, Karen Young	Sky
73	-	INSTANT REPLAY, Dan Hartman	Polydor
74	-	THE CONFESSION, Rainbow	Polydor
75	-	DON'T WALK AWAY TILL I TOUCH YOU, Elaine Paige	EMI
76	-	TEENAGE KICKS, Undertones	Sire

UK ALBUMS

1	1	GREASE, Original Soundtrack	RSO
2	3	BIG WHEELS OF MOTOWN, Various	Motown
3	2	IMAGES, Don Williams	K-Tel
4	7	NIGHT FLIGHT TO VENUS, Boney M	Atlantic/Hansa
5	9	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
6	4	CLASSIC ROCK, London Symphony Orchestra	B-Tel
7	12	STRIKES AGAIN, Rose Royce	Whitfield
8	6	BLOODY TOURISTS, 10cc	Mercury
9	10	SATURDAY NIGHT FEVER, Various	RSO
10	5	STAGE, David Bowie	RCA
11	8	TORMATO, Yes	Atlantic
12	14	NEVER SAY DIE, Black Sabbath	Vertigo
13	21	BROTHERHOOD OF MAN, Brotherhood of Man	K-Tel
14	45	TO THE LIMIT, Joan Armatrading	ABM
15	13	LOVE BITES, Buzzcocks	United Artists
16	11	PARALLEL LINES, Blondie	Chrysalis
17	17	JAMES GALWAY PLAYS SONGS FOR ANNIE	Red Seal
18	15	LEO SAYER, Leo Sayer	Chrysalis
19	-	SATIN CITY, Various	CBS
20	35	LIVE BURSTING OUT, Jethro Tull	Chrysalis
21	32	20 GOLDEN GREATS, The Kinks	Ronco
22	23	OUT OF THE BLUE, Electric Light Orchestra	Jet
23	20	THE BRIDE STRIPPED BARE, Bryan Ferry	Polydor
24	24	STREET LEGAL, Bob Dylan	CBS
25	-	GREEN LIGHT, Cliff Richard	EMI
26	16	WHO ARE YOU, The Who	Polydor
27	30	WHEN I DREAM, Crystal Gayle	United Artists
28	19	NATURAL HIGH, Commodores	Motown
29	28	ARE WE NOT MEN? NO WE ARE DEVO, Devo	Virgin
30	-	JOURNEY TO ADDIS, Third World	Island
31	-	BARCLAY JAMES HARVEST XII, Barclay James Harvest	Polydor
32	18	DON'T LOOK BACK, Boston	Epic
33	31	NEW BOOTS AND PANTIES, Ian Dury	Svt
34	29	RUMOURS, Fleetwood Mac	Warner Bros
35	-	LIVE AND MORE, Donna Summer	Casablanca
36	38	THE ALBUM, Abba	Epic
37	30	THE KICK INSIDE, Kate Bush	EMI
38	46	SOME GIRLS, Rolling Stones	EMI
39	-	TIME PASSAGES, Al Stewart	RCA
40	27	THAT'S WHAT FRIENDS ARE FOR, Mathis Williams	CBS
41	22	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
42	25	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland Int
43	40	TONIC FOR THE TROOPS, Boombtown Rats	Ensign
44	56	PRIVATE PRACTICE, Di Feekgood	United Artists
45	-	WELL WELL SAID THE ROCKING CHAIR, Dean Friedman	GTO
46	52	DARK SIDE OF THE MOON, Pink Floyd	Harvest
47	37	20 GOLDEN GREATS, The Hollies	EMI
48	-	25 YEARS ON, Hawkwoods	Cherama
49	39	BACK IN THE USA, Linda Ronstadt	Asylum
50	44	HANDSWORTH REVOLUTION, Steel Pulse	Island

RECORD MIRROR

UK DISCO

1	1	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester Fantasy	12in LP
2	4	LOVE DON'T LIVE HERE ANYMORE/DO IT DO IT, Rose Royce	12in LP
3	3	NOW THAT WE FOUND LOVE, Third World	12in LP
4	2	BRITISH HUSTLE/PEACE ON EARTH, Hi Tension	12in LP
5	5	GALAXY OF LOVE, Crown Heights Affair	Mercury 12in LP
6	7	RASPUTIN, Boney M	Atlantic 12in LP
7	10	SUMMER NIGHTS, Travolta-Newton-John	12in LP
8	11	INSTANT REPLAY, Dan Hartman	Blue Sky US 12in LP
9	8	GREASE, Frankie Valli/Gary Brown	12in LP
10	13	GIVING IT BACK, Phil Hurst	Fantasy 12in LP
11	20	BLAME IT ON THE BOOGIE, Jacksons	12in LP
12	14	HOT SPOT, Karen Young	Atlantic 12in US Vinyl 12in LP
13	12	PRAISE ON CYCLOPS, Herbie Hancock/BUTTERFLY, Eddie Van Halen	Casablanca 12in LP
14	18	DANCE (DISCO HEAT), Sylvester	12in LP
15	9	WHAT YOU WAITIN' FOR, Stargard	US Fantasy 12in LP
16	15	IT SEEMS TO HANG ON, Ashford & Simpson	MCA 12in LP
17	16	CAN'T YOU SEE ME, Roy Ayers	Warner Bros US LP/US 12in LP
18	21	BAMA BOOGIE BOOGIE, Cleveland Eaton	12in LP
19	6	I THOUGHT IT WAS YOU, Herbie Hancock	CBS US 12in LP
20	4	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol 12in LP

STAR CHOICE



1	STAY	The Temptations
2	I FEEL FREE	The Temptations
3	WON'T GET FOOLED AGAIN	Ray Charles
4	AMERICA	Adam Faith
5	EVIL WOMAN	Trini Lopez
6	PIECE OF MY HEART	Gerry and The Pacemakers
7	YOU GOT ME RUNNING	Lenny Williams
8	2001	The Shadows
9	LULLABY OF THE LEAVES	Tommy Roe
10	SHE'S NOT THERE	Shirley Bassey

UK SOUL

1	1	LOVE DON'T LIVE HERE ANYMORE, Rose Royce	Whitfield
2	2	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
3	3	NOW THAT WE'VE FOUND LOVE, Third World	Island
4	4	BAMA BOOGIE BOOGIE, Cleveland Eaton	Gulf
5	5	THREE TIMES A LADY, Commodores	Motown
6	6	RASPUTIN, Boney M	Atlantic
7	12	BRITISH HUSTLE, Hi Tension	Island
8	9	WHAT ARE WE WAITING FOR, Stargard	MCA
9	11	GALAXY OF LOVE, Crown Heights Affair	Mercury
10	10	BRANDY, O'Jays	Phil Int
11	14	BLAME IT ON THE BOOGIE, Jacksons	Island
12	7	SHAME Evelyn "Champagne" King	RCA
13	8	AIN'T WE FUNKIN' NOW, Brothers Johnson	ABM
14	13	BOOGIE FUNK, Rayi Flame	RTA
15	15	IT'S BETTER THAN GOOD TIME, Gladys Knight	Buddah
16	16	HOT SHOT, Karen Young	Atlantic
17	17	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
18	19	HOLDING BACK, LTD	Admi
19	20	YOU GOT ME RUNNING, Lenny Williams	ABC
20	-	GIVIN' UP GIVIN' IN, Three Degrees	Arista

SUPPLIED BY BILLES & SOUL, 81 Nimesey Street, London W11 Tel: 036 2283

US SINGLES

1	1	KISS YOU ALL OVER, Exile	Warner/Curb
2	2	HOT CHILD IN THE CITY, Nicky Gilder	Chrysalis
3	3	ROOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
4	5	REMINISCING, Little River Band	Harvest
5	6	YOU NEEDED ME, Anne Murray	Capitol
6	8	WHENEVER I CALL YOU "FRIEND", Kenny Loggins	Columbia
7	7	LDVE IS IN THE AIR, John Paul Young	Scotti Bros
8	11	MACARTHUR PARK, Donna Summer	Casablanca
9	4	DON'T LOOK BACK, Boston	Epic
10	9	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSO
11	14	HOW MUCH I FEEL, Ambrosia	Warner Bros
12	13	RIGHT DOWN THE LINE, Gerry Rafferty	United Artists
13	20	DOUBLE VISION, Foreigner	Atlantic
14	15	GET OFF, Foxy	Dash
15	18	YOU NEVER DONE IT LIKE THAT, Captain & Tenille	ABM
16	16	BACK IN THE USA, Linda Ronstadt	Asylum
17	17	SHE'S ALWAYS A WOMAN, Billy Joel	CBS
18	19	WHO ARE YOU, Who	MCA
19	10	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	RSO
20	22	LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
21	23	TALKING IN YOUR SLEEP, Crystal Gayle	United Artists
22	24	BEAST OF BURDEN, Rolling Stones	Atlantic
23	25	IT'S A LAUGH, David Hall & John Oates	RCA
24	29	I JUST WANNA STOP, Gino Vannelli	ABM
25	31	READY TO TAKE A CHANCE AGAIN, Barry Manilow	Arista
26	28	JOSIE, Steely Dan	ABC
27	37	SHARING THE NIGHT TOGETHER, Dr Hook	Capitol
28	30	OANCE, DISCO HEAT, Sylvester	Fantasy
29	12	HOLLYWOOD NIGHTS, Bob Seger	Capitol
30	32	I WILL STILL LOVE YOU, Stonebalt	Casablanca
31	21	THREE TIMES A LADY, Commodores	Motown
32	33	ALMOST LIKE BEING IN LOVE, Michael Johnson	EMI
33	36	TOOK THE LAST TRAIN, David Gates	Elektra
34	50	TIME PASSAGES, Al Stewart	Arista
35	46	PRISONER OF YOUR LOVE, Playat	RSO
36	38	SWEET LIFE, Paul Davis	Bing
37	41	THEMES FROM THE WIZARD OF OZ, Meco	Casablanca
38	43	BLUE COLLAR MAN, Styx	ABM
39	39	LONDON TOWN, Wings	Capitol
40	45	DON'T WANT TO LIVE WITHOUT IT, Pablo Cruise	ABM
41	42	EASE ON DOWN THE ROAD, Diana Ross/Michael Jackson	MCA
42	47	CHANGE OF HEART, Eric Carmen	Arista
43	48	EVERYBODY NEEDS LOVE, Stephen Bishop	ABC
44	28	AN EVERLASTING LOVE, Andy Gibb	RSO
45	62	STRANGE WAY, Fretall	Atlantic
46	55	STRAIGHT ON, Heart	Portrait
47	53	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros
48	52	CHAMPAGNE JAM, Atlanta Rhythm Section	Polydor
49	54	GREASED LIGHTNIN', John Travolta	RSO
50	51	WAVELENGTH, Van Morrison	Warner Bros

OTHER CHART

SINGLES		
1	PUBLIC IMAGE, Public Image Ltd	Virgin
2	ALTERNATIVE ULSTER, Stiff Little Fingers	Rough Trade
3	TEENAGE KICKS, The Undertones	Good Vibration
4	EVER FALLEN IN LOVE, Buzzcocks	United Artists
5	DOWN IN THE TUBE, Jam	Polydor
6	DAMAGED GOODS, Gang Of Four	Fast Records
7	PABLO MEETS MR BASSIE, Augustos Pablo	Rough Trade
8	LIFE'S A GAMBLE, The Penetration	Virgin
9	ROCK AGAINST RACISM, China Street	EMI
10	CALLING ALL GIRLS, Half Japanese	Watts Records
ALBUMS		
1	MOVING TARGETS, Penetration	Virgin
2	FOOL AROUND, Rachel Sweet	Stiff
3	GO 2 XTC	Virgin
4	LOVE BITES, Buzzcocks	United Artists
5	MARCUS' CHILDREN, Burning Spear	Sonic Sounds
6	IMAGE HAS CRACKED, Alternative TV	Deftford Fun City
7	BEST DRESSED CHICKEN, Or Almantado	Greensleeves
8	WONDERFUL WORLD OF, Wreckless Eric	Stiff
9	MOON PROOF, Tyla Gang	Berserkerly
10	ARISE, Absynthis	Front Line

YESTERYEAR

5 Years Ago (20th October 1973)		
1	EYE LEVEL	The Simon Park Orchestra
2	DAYREAMER/PUPPY SONG	David Cassidy
3	MY FRIEND STAN	Slade
4	NUTBUSH CITY LIMITS	Ike and Tina Turner
5	MONSTER MASH	Bobby Pickett and The Crypt Kickers
6	THE LAUGHING GNOME	David Bowie
7	THE BALLROOM BLITZ	The Sweet
8	CAROLINE	Status Quo
9	FOR THE GOOD TIMES	Perry Como
10	GOODBYE YELLOW BRICK ROAD	Eton John
10 Years Ago (19th October 1968)		
1	THOSE WERE THE DAYS	Mary Hopkin
2	JEZAMINE	The Casuals
3	HEY JUDE	The Beatles
4	LITTLE ARROWS	Leapy Lee
5	LADY WILL POWER	The Union Gap
6	MY LITTLE LADY	The Tremeloes
7	LES BICYCLETTES DE BELSAZE	Engelbert Humperdinck
8	RED BALLOON	The Dave Clark Five
9	A DAY WITHOUT LOVE	The Love Affair
10	LIGHT MY FIRE	Jose Feliciano
15 Years Ago (19th October 1963)		
1	DO YOU LOVE ME?	The Tremeloes
2	THEN HE KISSED ME	The Crystals
3	SHE LOVES YOU	The Beatles
4	BLUE BAYOU/MEAN WOMAN BLUES	Ray Charles
5	THE FIRST TIME	Adam Faith
6	IF HAD A HAMMER	Trini Lopez
7	YOU'LL NEVER WALK ALONE	Gerry and The Pacemakers
8	SHINDIG	The Shadows
9	EVERYBODY	Tommy Roe
10	I WHO HAVE NOTHING	Shirley Bassey

US ALBUMS

1	1	GREASE, Soundtrack	RSO
2	3	WHO ARE YOU, The Who	MCA
3	2	DON'T LOOK BACK, Boston	Epic
4	10	LIVING IN THE USA, Linda Ronstadt	Asylum
5	3	DOUBLE VISION, Foreigner	Atlantic
6	9	LIVE AND MORE, Donna Summer	Casablanca
7	7	NIGHTWATCH, Kenny Loggins	Columbia
8	8	TWIN SONS OF DIFFERENT MOTHERS, Dan Fogelberg & Wrasberg	Epic
9	5	SOME GIRLS, Rolling Stones	Atlantic
10	15	PIECES OF EIGHT, Sly	ABM
11	11	THE STRANGER, Billy Joel	CBS
12	12	NATURAL HIGH, Commodores	Motown
13	13	STRANGER IN TOWN, Bob Seger	Capitol
14	14	GET OFF, Foxy	Dash
15	16	MIXED EMOTIONS, Exile	Warner/Curb
16	18	SKYNARD'S FIRST AND LAST, Lynyrd Skynyrd	MCA
17	19	SLEEPER CATCHER, Little River Band	Capitol
18	6	A TASTE OF MONEY	Motown
19	17	COME GET IT, Rick James	Capitol
20	22	CHILDREN OF SANCHEZ, Chuck Mangione	ABM
21	21	IS IT STILL GOOD FOR YA, Ashford & Simpson	Warner Bros
22	42	TORMATO, Yes	Atlantic
23	29	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros
24	20	SGT PEPPER'S LONELY HEARTS CLUB BAND, Soundtrack	

JUICY LUCY

You have your say

WELL MY darlings, don't you hate it? I mean I go away, I come back. I go away and I come back again. And it's still going on.

'Grease' I'm talking about. Whaddyathinkimean — as the Americans say. The fever rages on. The film. The albums. The singles. The book of the film. All number one. All sell-a-million. But is it really the best thing to hit Britain since sliced bread and the Beatles?

YOU HAVE YOUR SAY: Is there anyone who hasn't been taken over yet? Anybody who thinks John Travolta and Olivia Wooden John are about as exciting as a wet dishcloth or a plate of cold spaghetti? Somebody (anybody?) who doesn't like the film, the music, the lifestyle and (deep breath) the marketing concept? Somehow I doubt it, but we'll give it a try anyway. Tell us what you think of 'Grease' — we'll print the best letters and even send you an album (not 'Grease') as well. Write to 'Grease Gripe', Record Mirror, 40 Long Acre, London, WC2.

Anyway, for the moment and meanwhile, just to keep you up to date with your favourite superstars here's two tidbits. "Hunk" Travolta has bought a huge house in Los Angeles, an even huger house in Santa Barbara and is currently having a landing strip built at the latter for his private Lear jet.

While Ms Wooden John (30) has made the darling confession that she "never wears a dress after she's been photographed in it." Just as well she doesn't think the same about trousers, for

RECORD MIRROR

AS you already know, this week's Record Mirror has increased in price to 18p. This rise was held back as long as possible but is now unavoidable owing to ever increasing production costs. We would like to say sorry to our readers but we're sure you'll agree that even at 18p it's still Britain's best weekly colour music paper.

those famous black drainpipes must have been sprayed on at least a thousand times!



LEMMY

Motorhead. Informed sources silver-tongued and rosy-cheeked PR Alan Edwards and promoter John Curd are currently predicting big things for the masonry-moving three-piece in the ensuing months. Watch out, 'Top Of The Pops' was only the tip of the... KERRRAAANNNGGG!

And just as a reminder that "Wally" (whoever he is) still lives, evidence was provided last week at Hawkwind's (sorry) Hawklord's London concert. Here personable axe man Lemmy (a bass player of some repute) joined the cosmic rockers on stage for a head-down-legs-out-brain-in-tatters version of their hit 'Silver Machine'. Bloody good too it was I hear you shouting — dimly. As the appalling ditty makes its way up the charts yet again I can only urge you to buy the Albertos' wonderful paean of similar intent instead. They're now down to one member — currently rehearsing a solo project in Wiltshire — and are approaching despair. Shortly they'll "attain new management, look for a new deal, man" and all will be lost.

SO ELFIN-LIKE "serious actress" Julie Covington (over 30) has made a new album... at last. But to the despair of her "press aides" she refuses to be talked to about it, her shopping list, her sex life or any goddamn thing. Now Julie is that any way to behave? I know very few "acts", never mind actresses, who'd turn down the cover of the Observer magazine for the sake of an interview. On second



WOODEN JOHN: sprayed on trousers

thoughts Farah Fawcett Majors would, but who's she this year anyway?

And the search goes on (Part 301). Vaya con dios (as they say down Mexico way) to the extremely likeable Darts as they troop off to New York City to find a replacement for "loony" Don Hegarty. "We've tried 300 singers already and most of them couldn't sing," admits Thump Thompson gloomily, "so now we're trying the States." With a bit of luck there should be enough original doo woppers left from the fifties to make their task easy. Do I hear Jimmy Ricks? Do I hear Lenny Cocco? Do I hear Larry Chance? Watch this space Darts' fans!

SURPRISE WASN'T the word for cuddly peace loving Nick Cash of

999 at West Runton last weekend (there, my dears, it is a real place!). No sooner had he shoved a muscle-bound bouncer off the stage after complaining that their tactics were, to say the least, heavy-handed than he discovered that the part-time security aide was in fact a full-time policeman. No action ensued — "It wasn't a nasty incident", Nick assures me — although there is no doubt the warbling one would have been booked had the rozzer been in uniform. But I suppose coppers do make a change from "squad-dies" at excitable occasions such as this.



OLDFIELD

large his gardener and his PR man) ... again at last. And this time, wait for it, the recently-shorn and incredibly trim looking superstar is actually going to eloquently discuss its merits and demerits with the Press! Darlings, I'm quivering with excitement already — and I'll try not to upset him by talking about noisy aeroplanes. **SO, MY dears,** on to the week's big news from Queen. Sorry, there's never any big news from Queen any more (hi, Pweddle, did you really call me?) How about boring old Steve Harley then? It seems that the former friend to the firemen has run (literally) into trouble in his retirement in Los Angeles. Young Steve (27) insists on traversing the smog-bound freeways of that fair city in a Bentley, little realising that such vehicles are actually **LAST YEAR'S** status symbols (everybody, but everybody, my dears, drives an economy car in Los Angeles these days. Cheap or Italian darlings, trust me to know what I'm in). On the point, of course. Well

little Stevie's Bentley ran into the back of Yes' Chris Squire's limo — causing no little damage — as they drove back from some boring old party or other. I can't help giggling, although I know I shouldn't.

And in case you're wondering Brit "bottomless trousers" Ekland was there too.

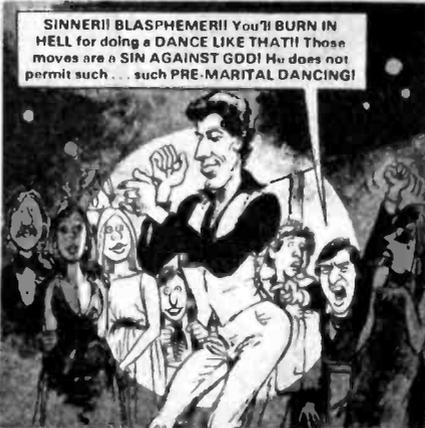
In a viable and totally meaningless scenario that would be sure to make a good documentary subject for Ken Russell (or somesuch) I hear and even see, that ever-lively Swindon combo XTC have taken to rehearsing... at a deserted holiday camp. The establishment is run by the Brothers Warner (NOT the record company my dears), and I'm assured it is an excellently seedy venue — what with ghostly buildings, litter strewn boulevards and tottery, rusting flag poles the Swindon lads feel quite at home.

WE'LL RETURN to LA soon enough my dears but how about the news that's really setting England alight. Of course, the 'Be Stiff' tour (thank you for the lunch Cosmo Vinyl, whatever can I do to repay you?) Surprises and guest appearance seem to have been very much the order of the day on this trainborne beano (it says here) — what with Graham Parker singing with Lene Lovich and Steve Gibbons with Micky Jupp and John Cooper Clarke reciting with just about everybody the fun has never set. What next though, Elvis Costello singing with the Martyn Fordie Orchestra? (No, instead of 'Star Wars', silly — Ed)

A SMACKED wrist for Dave Hill of Slade. Dave (over 30 and old enough to know better) ended up in hospital last week after putting petrol on a bonfire (what, already?) when — diddums — it wouldn't light properly. Fortunately the damage wasn't too severe (and he only missed one leg and two eyebrows) but let it be a lesson to us all; always have a grown-up present.

BACK TO business my dears; you have to smile I'll be back next week with more of the same — warts and all. Till then, byeccccccc!

WELL, MY dears, wasn't the Kraftwerk competition easy. (And didn't it take us a long time to come up with the answers?) Yes it was (Dunseldorf, yes it was 'Autobahn' and yes, of course they're real people! What else could they be? Here are the 25 famous winners. A witty T-shirt and a luminous single is on the way to the following: I Davies, Mid Glam; J Barnes, N. Yorks; Paul Rowlands, Wirral; Alan Morris, Stoke-on-Trent; Steve Bolton, West Drayton; Peter Squires, Merseyside; Andrew Waite, Bradford; Ian Parsony, Pontefract; Steve God, Sheffield; P Sweetman, Dorset; Darren Wilbey, Aylesbury; Jeffrey Romain, Bridgend, Wales; Richard Norris, Herts; S. Hardcastle, London; Steve Fox, St Leonards-on-Sea; N Byron, W. Yorkshire; Gary Dack, Co. Durham; G Henderson, Co. Durham; John Adams, Oxford; Mark Turner, Newport; D Rush, Cornwall; A Jackson, Bradford; David Isaac, Cardiff; R. Davdo, Hastings; Mark Kearnes, London.



SINNER! BLASPHEMER! You'll BURN IN HELL for doing a DANCE LIKE THAT! Those moves are a SIN AGAINST GOD! He does not permit such... such PRE-MARITAL DANCING!

AT LAST! It's 'Saturday Night Feeble' Here's a sneak preview of Mad magazine's splendid version of the movie that knocked Michael Parkinson out of the weekend ratings forever. It's out now and only 30p. Read it and find the full story of the "tough Brooklyn street kid... trying to break out of his pants!" PLUS a four-page disco supplement! (Do they know something we don't about selling papers?)

BOB DYLAN

New 12" Single

'Is Your Love In Vain?'



NEWS

News Editor JOHN SHEARLAW

PARKER OPENS THE VENUE

CLASH LP AND SINGLE

THE CLASH, due to tour Britain in November and December, were forced to cancel their London concert at the Harlesden Roxy last Saturday for the second time.

Saturday's gig was pulled out on Friday night (the news was broadcast on Capital Radio) after GLC intervened and restricted the crowd capacity for the concert to 900.

Since 1800 tickets had already been sold Roxy manager Terry Collins was forced to re-schedule the concert. Reason for the restriction was apparently the removal of 'fixed seating' to make way for a downstairs dance floor, thus cutting down the venue's capacity — according to GLC restrictions.

There will now be two replacement concerts. On October 25 those holding tickets numbered from 1-900 will be admitted, on October 26 900 and over get to see the band. Any queries about swaps and/or replacements to 01-985 9441.

The rest of the tour goes ahead as planned at: Malvern Winter Gardens November 10, Coventry Locarno 14, Manchester Belle Vue 18, Middlesbrough Town Hall 17, Leeds University 18, Sheffield Top Rank 19, Leicester De Montfort Hall 20, Bristol Locarno 21, Birmingham Odeon 22, Ipswich Gaumont 23, Derby Kings Hall 24, Cardiff Top Rank 26, Exeter University 27, Stoke Victoria Hall 29, Peterborough Warrana Stadium 30, Edinburgh Odeon December 3, Glasgow Strathclyde University 4 and 5.

And last, but definitely not least, the Clash's new album, 'Give 'Em Enough Rope' will be released on November 10, featuring 10 new Clash songs. A single, 'Tommy Gun', will be out on October 27.



Pursey's songs out of 'Quadrophenia'

TWO SONGS written especially for the Who's film version of 'Quadrophenia' by Sham 69's Jimmy Pursey will not be in the film it was revealed this week.

And the reason? They're not suitable for dancing to, according to the film's director, Franc Roddam.

Sham 69, who were due to record the songs in front of a live audience in London this week, were reportedly 'upset' by the sudden decision which was broken to them only on Monday.

Now they plan to record 'Money Money' and 'I Can't Help Myself' as a single. "to show that you can dance to them," said Jimmy Pursey.

Meanwhile filming of 'Quadrophenia' has now moved from Brighton — where mock 'mods and rockers' battles were staged last week with hired extras — to West London, the area where Pete Townshend grew up.

Picture (above) shows Sting from the Police in his 'Quadrophenia' role as 'Ace' — the mod supreme.

Darts LP on K-Tel

K-TEL INTERNATIONAL, the record merchandising company, claimed last week that they were "the fifth biggest selling record company in the UK" as they launched three new albums for the Christmas market.

Already in the album charts with 'Images' by Don Williams and a 'Classic Rock' compilation, they release Darts' 'Amazing Darts', Dolly Parton's 'Both Sides Of Dolly Parton' and a Top 20 compilation entitled 'Midnight Hustle' this month.

Commented managing director Tony Johnson: "We will be providing 20 per cent of the autumn/Christmas releases and we're aiming for 75 per cent of the sales." His confidence is borne out by the figures — 'Images' has sold over 400,000 to date and pre-release orders for 'Amazing Darts' have topped 250,000.

Elvis at Dominion

ELVIS COSTELLO is to play a series of pre-Christmas concerts at the London Dominion Theatre — the venue where David Essex held his Christmas shows last year.

Elvis and the Attractions appear from December 18 to December 24 with tickets — available this week — priced at £6, £8 and £2. It's also understood that the London appearances are to be a preview of a nationwide British tour in the New Year.

Rundgren to follow

THE VIRGIN Records' sponsored new London music venue, The Venue, is to open on schedule... with an appearance by Graham Parker and the Rumour.

The Venue opens for business on November 1, with Parker performing for three consecutive nights. There will be two shows each night — at 8.30 pm and 12.30 pm.

There follows "a full and varied" schedule leading up to a week-long residency by Todd Rundgren's Utopia commencing on December 15. Other acts confirmed are: Alex Harvey Band (November 6 to 8), Dean Friedman (one show, 9), Marshall Hain (one show, 12), Wire (two shows, 16), The Albion Band (two shows, 19), Magazine (two shows per night, 23 and 24), Fairport Convention (December 7, two shows), John Otway (two shows, 9), Wilko Johnson's Solid Senders (one show, 10), Todd Rundgren's Utopia (two shows, 15 to 21).

The Venue, situated in Victoria, will have its own box office ('phone 01-834 5600) and tickets for the first shows, priced at £3.50 will be available from October 23.

Zal joins Naz

GUITARIST ZAL Cleminson, formerly with the Alex Harvey Band, has joined Nazareth it was officially announced this week.

Cleminson's recruitment, which has been rumoured for some time, was described by the band as a case of him being "the right Scot in the right place at the right time." He'll now be writing and rehearsing with the group in preparation for their first major UK tour in two years which begins next January.

The tour will also coincide with the release of a new Nazareth album — provisionally entitled 'No Mean City'. There will also be a new single before Christmas.

Julie LP and single

ACTRESS JULIE Covington's first recorded material since the enormously successful 'Don't Cry For Me Argentina' is to be released — as a solo album — on November 10.

The album is entitled simply 'Julie Covington', and includes songs such as Kate Bush's 'The Kick Inside', John Lennon's 'How', Andy Fairweather-Low's 'Dancing In The Dark' and eight others. 'I Want To Be' The Bright Light', also on the album, is released as a single next week.

Ms Covington, who shot to fame as a singer in 'Rock Follies', has had a low profile recording career since then, preferring to concentrate on her work as a serious actress. The album, recorded in London using a host of distinguished session musicians, has taken over six months to complete.

Two dates for Elkie

ELKIE BROOKS winds up a European tour with two dates at the London Dominion Theatre in December. Elkie, backed by her full touring band, appears on December 10 and 11. Meanwhile her new single 'Don't Cry Out' is released this week, and Elkie makes TV appearances on BBC 2's 'Sounds Like Friday' on October 20, and on Leo Sayer's BBC 2 series on November 20.

Vibrators split again

FOR the second time this year the future of the Vibrators is in jeopardy.

Last week the departure of founder member Knox — to pursue 'a solo career' — led to the cancellation of their current British tour and to the conclusion, once again, that the band had broken up.

Earlier this year both Gary Tibbs and John Ellis left the band, claiming that the Vibrators had 'split up', although this was immediately denied by the band and by their record company, CBS.

At press time CBS would only say that the future of the band was uncertain. The Vibrators will however play two farewell gigs at the London Marquee on October 21 and 22 as previously announced.



DAVID ESSEX: leaves Evita in November

ESSEX TOUR AFTER EVITA

'EVITA' STAR David Essex leaves the cast of the hit production on November 4... for a short British tour.

Essex leads up to his headlining appearance at the Great British Music Festival at Wembley Arena on December 2, with dates at: Dublin RDS 3 and 4, November 26, Belfast Kings Hall 27, Glasgow Apollo 29, Cardiff Sophia Gardens 30. He will be supported by the Real Thing and Nick Van Epe.

The title of Essex's follow-up single to 'Oh What A Circus', has yet to be decided, but it's expected to be released on November 3.

VICIOUS GETS BAIL

SEX PISTOLS bassist Sid Vicious, arrested in New York last Friday and accused of stabbing his girlfriend Nancy Spungen to death, has been freed on bail, pending a further hearing today (Tuesday).

The £25,000 bail bond was put up by the former Sex Pistol's London record company, Virgin Records. Vicious was held in custody over the weekend at New York's "notoriously tough" Riker's Island prison.

His manager, Malcolm McLaren, and his mother, Mrs Anne Beverley, both flew to New York to see him. Vicious, charged under his real name of John Ritchie, was widely reported last week to have 'confessed' to murder at his room in the Chelsea Hotel, Manhattan, where Nancy Spungen was found with a knife sticking out of her stomach.

But a friend who visited Vicious in jail, NME photographer Joe Stevens, says that Sid believes he is "not guilty," and has been "railroaded" (unfairly treated).

It is now certain that Vicious will plead not guilty to the charge of murder, and now that he is out of prison his lawyers will be able to prepare a case for the subsequent trial.

A series of bail restrictions — Vicious may have to stay in America until the trial — have not yet been released.

Gallagher tour

IRISH ROCKER Rory Gallagher has re-scheduled his British tour dates — postponed earlier this year — due to "personnel problems".

With the band now down to a three-piece featuring Gallagher, bass player Gerry McAvoy and former Alex Harvey drummer Ted McKenna, they now play 14 dates, including three New Year concerts at London Hammermith Odeon.

Full schedule reads: London Warrana Odeon December 8, Birmingham National Exhibition Centre 9, Liverpool Empire 10, Newcastle City Hall 11, Edinburgh Odeon 12, Glasgow Apollo 14, Manchester Apollo 15, Bristol Colston Hall January 9, Bournemouth Winter Gardens 10, London Hammermith Odeon 12, 13 and 14, Ipswich Gaumont 14, Brighton Dome 17.

A series of Irish dates are currently being arranged for late December and early January, and these will be announced shortly.

Meanwhile Gallagher's much-delayed new album 'Photo-Finish', which was completely re-recorded with the new line-up, is released this week.

Jerry Lee heads fest

VINTAGE rock 'n' roll is top of the bill for Teddy Bear's in November with visits by Jerry Lee Lewis and an all-star package under the heading of the 'London Bush' 100th festival.

Lewis, known as the Killer to his faithful followers, plays his first British concerts for nearly two years at Marquee Winter Gardens on November 9, London Rainbow Theatre 10 (two shows) and Birmingham Odeon 10 (two shows). Wade Martin's 'Rock 'n' Roll extravaganza takes place at Harlesden Roxy Theatre on November 11 — headlined by Ronnie 60 Days Hawkins. Other artists appearing (the show runs from midday to midnight) include Crazy Caven, Freddie 'Flamingo' Lee, The Riot Rockers and Wee Willie Harris.

RELEASES

SECOND ALBUM from Japan, 'Obscure Alternatives', is now released on October 27.

A NEW single from the Lurkers, 'Just 12', is available at the end of the month. Band are touring Scotland and Ireland in November.

JAMAICAN HIT by Bunny Maizey, 'Baby Poo', Missing You', now available nationally on Dual Records.

THE Police, whose single 'Can't Stand Losing You' is currently in HRMB charts, release their debut album 'Outlandos D'Amour' next month.

FOLLOW-UP to Sylvester's silver disc 'You Make Me Feel (Mighty Real)' will be 'Dance (Disco Heat)' (Capitol) released on November 10. Both tracks are from the former Sylvester album 'Step 11' — already in UK charts.

DEBUT SINGLE from Bernie Torme Band is released this week. 'I'm Not Ready' written by Bernie Torme, takes their first album due out shortly.

NEW Kinia single, 'Black Magician' taken from Missing album, released this week.

THEY COULD TURN OUT TO BE ONE OF BRITAIN'S

FOREMOST AND EXCITING ROCK 'N' ROLL BANDS. — Kelly Pike,

Record Mirror, Oct. 7th 1978.



CHELSEA

URBAN KIDS (NEW SINGLE)

James Sayer Gene Dave Geoff



A STEP FORWARD RECORDS

TOURS

ERIC CLAPTON

ERIC CLAPTON: follows up his European tour with a string of British concerts next month. Dates are: Glasgow Apollo November 24, Newcastle City Hall 25, Manchester Apollo 26, Hammersmith Odeon 27, West Bromwich Gala Hallroom 28, Southampton Gaumont December 1, Brighton Centre 2, London Hammersmith Odeon 3, 4.

EDDIE AND THE HOT RODS

EDDIE AND THE HOT RODS: return to the road next month playing a Scottish tour plus two English concerts. Dates are Aberdeen Capitol Theatre November 8, Glasgow Apollo 10, Dundee Caird Hall 11, Edinburgh Usher Hall 12, Newcastle City Hall November 6, Preston Guild Hall 13.

HI TENSION

HI TENSION: the highly acclaimed British funk band, embark on an eight week tour next month. The band's debut album, 'Hi Tension', will be in the shops to coincide with the opening dates. They play: Carlisle Cosmo Club November 4, Peterborough Crescent 6, Swansea Top Rank 7, Newcastle Polytechnic 10, Poole Arts Centre 15, Warwick University 16, Bracknell Arts Centre 17, Manchester UMIST 18, Bognor Regis Arun Leisure Centre 19, Middleton Civic Hall 22, Liverpool University 24, Tunbridge Wells Assembly Rooms 26, Northampton Salon Ballroom 28, Middlesbrough Teeside Polytechnic 30, Edinburgh University December 1, Strathclyde University 2, London Hammersmith Odeon 4, Bristol Colston Hall 5, Sheffield Polytechnic 6, Donstable California Ballroom 31. More tour dates will be announced later.

JUDAS PRIEST

JUDAS PRIEST: the Birmingham heavy metal outfit who release a new single 'Before The Dawn' next week, play the following additional dates due to "heavy ticket demand": Bournemouth Winter Gardens November 15, Cardiff Sophia Gardens 16, Hammersmith Odeon 17, Bridlington Spa Ballroom 18, Newcastle City Hall 19, Guildford Civic Centre 21, Chelmsford Odeon 23, Peterborough ABC 24.

DEAN FRIEDMAN

DEAN FRIEDMAN: whose single 'Lucky Stars' is currently No 3 in the charts plays the following dates: Lenton The Venue November 9, Brighton Dome 11, Manchester Royal Exchange 12, Birmingham Town Hall 17, Glasgow Pavilion 19.

AC/DC



AC/DC: who release a new single 'Whole Lotta Rustie' next week have added another date to their forthcoming tour - Hammersmith Odeon November 16.

RICH KIDS

RICH KIDS: London Music Machine October 19, Newcastle University 20, Northampton Cricket Ground 21, Swansea Linton Club 22, Newport Steeplechase 23, Birmingham Polytechnic 24, Leeds Polytechnic 26, Liverpool Polytechnic 27, Manchester UMIST 28.

ONLY ONES

ONLY ONES: added dates: University of London October 28, Nottingham Tiffanies 30, Dudley JB's November 3, Bristol University 4.

THE CHIEFTANS

THE CHIEFTANS: play Southport Theatre on November 19 instead of November 21.

LUXOUND DELUXE

LUXOUND DELUXE: London Music Machine October 24, London Rock Garden 27, Chiswick John Bull November 17, Bishop Stortford Triad Leisure Centre 21, Lincoln AJ's 24.

ANDY DESMOND

ANDY DESMOND: whose new single 'Goin' Down' is available this week, headlines at: Edinburgh Heriot Watt University October 20, St. Andrew University 21, Sheffield Limit Club 22, Mansfield Civic Centre 23, Nottingham Brent Polytechnic 24, Keele University 28, London College Theatre November 1, Blackpool Technical College 2, Liverpool Polytechnic 3, Bath Brilling Arts Centre 4, Swansea University 15, Lampier St Davids University 18, Bristol Polytechnic 18, Egham Royal Holloway College 20, Newcastle Polytechnic 22, Stoke On Trent North Staffs Polytechnic 24, London Chelsea College 25.

PERE UBU

PERE UBU: the Ohio band have switched their gig at the London Electric Ballroom from December to November 28. They've also added the London College of Printing on December 5. Other tour dates are Middlesbrough Rock Garden November 17, Cambridge University Lady Mitchell Hall November 23, Loughborough University December 3, Doncaster Outlook 4.

BILLY COBHAM

BILLY COBHAM: the legendary drumming wizard undertakes the following British dates, highlighting his new album 'Simplicity Of Expression, Depth Of Thought' released last week. Dates are Oxford Polytechnic November 5, Bristol Colston Hall 10, Leicester Polytechnic 11, Brighton Dome 13, London Hammersmith Odeon 14, Birmingham Hippodrome 18, Manchester Free Trade Hall 17, Sheffield University 18.

SIMON TOWNSHEND BAND

SIMON TOWNSHEND BAND: Fulham Golden Lion October 22, Twickenham Maria Grey College 26, Fulham Golden Lion November 4, Hampstead Westfield College 18, High Wycombe Bucks College of Higher Education 24, Fulham Golden Lion December 2.

WILKO JOHNSON'S SOLID SENDERS

WILKO JOHNSON'S SOLID SENDERS: Southampton University October 26, Uxbridge Brunel University 27, Northampton Cricket Club 28, Guildford Civic Hall 29, Manchester Mayflower November 3, Glasgow Strathclyde University 4, Aberdeen Fusion Club 5, St Andrews University 6.

THE CRUISERS

THE CRUISERS: Newcastle Doice Vita October 26-28, Leeds Gaiety Showbar 29, Cambridge Grenadier Club November 3, Dudley JB's Club 4, Wolverhampton Lafayette 10, Bristol Polytechnic 16, Newport Village Club 17, Loughborough Town Hall 18, Hull Telstar Club 19, Bauldon Double Six Club 24, Manchester Polytechnic 30, Leicester University December 6, South Shields Tavern 7 and 9, London Ealing College 12.

SAMSON

SAMSON: Oxford Corn Dolly October 21, Seaford Third World 26.

THE EDGE

THE EDGE: Sheffield Limit October 23, London College of Printing November 2.

SCRATCH

SCRATCH: Coventry Canley College October 21, Rugby Emmalines Club 25, Old Warden Shuttleworth College 26, Woburn Santa Fulbrook Youth Club 27, Oxford University and City Arms 28.

PRINCE FAR I

PRINCE FAR I: the Jamaican reggae artist whose new album 'Long Life' is released this week, on the Front Line label plays the following dates: London Rock Garden October 26 and 27, High Wycombe Newlanis Club 28, Manchester Russell Club November 10.

SCENE STEALER

SCENE STEALER: London City University October 21, Weymouth College 28, London South Bank Polytechnic November 3, Sheffield Polytechnic 29, Langley Mill Rock Club 30, Liverpool Christ College December 1, Preston Polytechnic 7, Dundee Technical College 8.

HOLLYWOOD KILLERS

HOLLYWOOD KILLERS: London Dingwells October 21, Bishop Otter College 28, Hammersmith Swan November 2, London Windsor Castle 17, London Rock Garden 29.

Huge Lindisfarne tour

FOLK ROCK band Lindisfarne begin their longest ever British tour in November - coinciding with the release of a double live LP recorded last Christmas.

'Magic In The Air', recorded at Newcastle City Hall on Christmas Eve 1977, is released on November 10, the day the 40-date marathon tour begins at Bridlington Spa Royal Hall.

Other dates are: Lancaster University November 10, Birmingham Hippodrome 12, Oldham Queen Elizabeth Hall 13, Nottingham Theatre Royal 14, Manchester Free Trade Hall 15, Glasgow Apollo 16, Aberdeen Capitol 17, Dundee Caird Hall 18, Edinburgh Odeon 20, Middlesbrough Town Hall 21, York University 22, Derby Assembly Rooms 23, Loughborough University 25, Wolverhampton Civic Hall 26, Leicester De Montfort Hall 27, Blackburn King Georges Hall 28, Coventry Theatre 29, Wembley Great British Music Festival 30, Bristol Colston Hall December 1, Swansea Brangwyn Hall 2, Cardiff Top Rank Suite 3, Preston Guildhall 4, Liverpool Empire 5, Blackpool Opera House 6, Leeds University 9, Stoke-on-Trent Jollees 10, Portsmouth Guildhall 11, Bournemouth Village Bowl 12, Brighton Dome 13, Plymouth Polytechnic 14, Bath Pavilion 15, Bradford St George's Hall 17, Sheffield City Hall 18, Newcastle City Hall (Christmas Party) 20, 21 and 22.

Support will be Chris Rea, compered will be comedian Mike Elliott, and tickets are available now from all venues.

Bee Gees tour - then split?

PLANS ARE currently being finalised for the Bee Gees to play a series of live dates in Britain in the New Year.

But according to a report in the American magazine People these could be the last concerts the Bee Gees play together. In the current issue they claim the Bee Gees are about to break up... due to jealousy and "sibling rivalry".

"Everyone is jealous of Barry (at 31, the oldest brother)," they claim. "He writes the stuff, he produces the albums, he's the big lead vocalist, all the girls think he's the sexiest one."

"It's really too much for Robin and Maurice... Both Maurice and Robin, People continues, are dissatisfied with their part in the Bee Gees and "would like to shine on their own," perhaps following the example of their younger brother Andy.

There is now some doubt that the film 'Spirit', following the new Bee Gees album of the same name, will ever be made. But reports of an imminent "break up" were angrily denied by Robert Stigwood's London office this week.

"Rapport within the Bee Gees has never been better," they insisted. "They're working together better than they've ever done."

"There is no definite news of a British tour as of now, but there is a strong possibility that it will happen next year. This current 'story' has no foundation whatsoever."

KATE BUSH HORROR STORY

ASTRAL-VOICED chart topper Kate Bush has a new single released at the end of the month.

'Hammer Horror' was written by Kate, as was the B-side 'Coffee Home Ground'. Both are taken from her forthcoming second album, although no release date has yet been set.

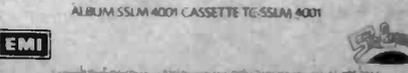
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Registered as a newspaper at the Post Office. Published by Spectrum Publications Ltd, 10 Longacre London WC2E 9LT and printed by South Eastern Newspapers Ltd, 100 Victoria Road, Beckenham, Kent, SE20 6BU.



ROS RUSSELL SPENDS A NIGHT IN GERMANY POSING WITH DAVID LEE ROTH, VAN HALEN'S FRONT MAN

DAVID LEE Roth tossed back his long fair hair and gazed at me with his dark green eyes. "Van Halen — it's the real thing, baby," he declared.

Even coming from the Walking Cliche, it was hard not to smile. This man embodies everything you've ever thought about an American rock star. He lives and breathes the part. He IS the part. If there is a real David Lee Roth somewhere under all this image, only his mother knows it.

He bounced into the hotel room — some flash place in Frankfurt — disgustingly jolly and full of himself, while all others were still reeling from excesses of the previous night. I'd already ordered my sandwich, so Roth phoned down for his. When they arrived, he turned up his nose at his own order, liked mine, and ate it, without a word. The guy seems so totally wrapped up in himself, I don't think it would have occurred to him to ask me what I wanted. So I suppressed my rubbing stomach and looked at his instead.

Who else would turn up wearing nothing on his chest but hair? He barely concealed his lithe body in a leather jacket, unhealthy

tight pants and a Van Halen symbol necklace. He talks non stop, mainly about himself. He obviously finds himself and his lifestyle totally fascinating.

The show, the night before, where they supported Black Sabbath, he was at his most flamboyant. He leapt onstage, wearing a pair of chevron patterned pants he must have had to lever on with a shoe horn. He looked like a mobile roadside crash barrier. He wore a heavy studded belt slung low across his bum. I hope he didn't try to sit down with it — he could have ruined his best asset.

His hair was kept stylishly windblown by the giant fans that were placed at each side of the stage. His sequined waistcoat showed off his brown hirsute chest to perfection.

"We're all in the rock 'n' roll regiment!" screamed Roth. The German crowd roared back. Even the backstage security people looked excited. The snarling dogs they had attached to long chains looked a bit hysterical too.

"I hear Frankfurt is the rock 'n' roll capital of the world!" yelled Roth.

Full marks for remembering where he was.

The set was predictable, but very enjoyable. I can't say they

did anything that sounded original, but they were wonderful to watch. Like the cliches that Roth uses in his speech, so the band uses them in the music. They are the amalgamation of every rock riff/leap/drum beat/strobe light that ever was. They fill the hole left in the market by bands like Led Zeppelin who no longer tour the world.

There was even a drum solo. While Alex Van Halen did his bit on his giant kit, looking exactly like Animal in the Muppets, Roth came side stage for a breather. He stood by a fan and dried the sweat off his chest hair. Alex stood up on the kit, threw sticks to the audience: cue for lover boy to get back to business.

As the sweat flew all over us, Roth bent his body into impossible arcs; his grinds and bumps taken straight from the best stripper you've ever seen.

"D'you want to rock 'n' roll one more time?" roars Roth, the veins standing out alarmingly on his neck. His audience is gratifyingly receptive. Really, Van Halen are too good to go out as a support act. Their showmanship is superb, their professionalism is undeniable. Although I think they're trading on rock cliches, I can see why they are on to a winner.

But there was a moment... a brief flash that showed Roth to be human after all. He leaned

forward to the mike — and bashed his lip. Just for an instant, he lost his place — and he laughed. I liked him for that. He quickly regained his cool, leapt up onto the PA at the back of the stage — and executed a death defying jump to the stage, pulling up his legs and touching his toes with his fingers.

The spectacle over, the band dried off — and a couple of hard faced German groupies lingered hopefully by the dressing room door.

The next day the groupies were hanging around the hotel lobby, having charmed not the band, but the road crew.

And David Lee Roth is just dying to tell me how wonderful he is. But for all his text book posturing, it's difficult not to like him.

"The kids are rock 'n' roll," he told me with a dead straight face. God knows where he gets his lines, but he delivers them with style. "Van Halen have to communicate. We ain't hippies, but we have these vibrations, y'know? We're not all sex 'n' violence. We call our sound Big Rock. We don't copy anybody."

I swallowed a smile in my tea cup.

"Van Halen is new. A Van Halen record will jump out at you from the car radio. I'm a music junkie, I consume tapes like food."

And my dinner, presumably. But music is only partly what the band is all about. Roth's sexuality plays a large part in

fanning the rock star image. I mean, this is the man who was pictured on the front of an American magazine called "Gropie Rock and named 'Gropie of the month' — and he likes it. It's a confirmation of his complete fantasy, a reaffirmation of his opinion of himself.

"Sex is a vitally important part of me," he said. "I'm a very sexual person. No, I wouldn't say I was a stud, but generally I feel sexy."

There's certainly no chance of misinterpreting the message he puts out onstage. I was only surprised there weren't more panting German ladies swarming round backstage — maybe they got put off by the guard dogs.

"You meet all kinds of people on the road," he hedged. "I'm fascinated by weird people. I like to see the red light areas in towns, the docks. The low life really turns me on."

It doesn't seem to take much to turn on this larger than life (and I mean that) Romeo.

"The girls send me a lot of danger symbols..."

What? "You know, stuffed snakes and stuff like that. It's a trip."

What about the groupies? Did he go with them?

"Oh yeah, all the time," he said frankly.

But what about the health risk? "Groupies these days are not quite what people expect them to be," he answered, wriggling away from the heart of the question.

"People tend to think of the groupies of 1968, when they were almost professional. Nowadays in the States, I don't think I've seen those kind more than twice. They're just normal, regular girls. Just like taking out the girl next door, and that's a trip too."

"People are people. If you spend the night with somebody, you gotta talk to them. I never kick them out afterwards, I wouldn't do that. I have made mistakes though."

"But this is fantasy land. I never want to grow up."

Roth tried to convince me that his life now isn't that much different to his existence as a normal human being. You mean you've ALWAYS been like this?

"Well I started out with goals in life," he said seriously. I began to feel like Terry Wogan interviewing hopeful Miss Worlds.

"Now Van Halen has gone beyond all that. But my basic goal is to be happy."

It doesn't require much money to be happy, to party, to have FUN.

FUN and PARTYING looms large in the lives of these simple living guys. It should do, they work hard enough at it. When they supported Boston in Anaheim three weeks ago, they made sure of grabbing the limelight by parachuting into the car park from a Cherokee Six plane.

"We wanted to do something death defying," explained Roth. "We wanted to prove that Van Halen are not earthbound. We did a 40 second free fall, then opened the chutes. Have you ever seen 62,000 people faint at once? We unhooked the rigs and ran onstage to the sound of sirens wailing out of the PA."

I'll bet Boston were thrilled to bits. Van Halen had forewarned Boston of their plans, but Boston thought they were kidding. Well, who wouldn't? The people at Warner Brothers must have been on their knees praying that their assets wouldn't miss the mark and land on somebody's Cadillac.

"You gotta be in shape to play Van Halen music," remarked Roth (wonder if he was counting how many times he managed to plug Van Halen in the course of an hour?). "I stretch every night before I go onstage. But that's rock 'n' roll. You gotta look like you sound and Van Halen looks like we sound. You gotta hit them with what you wear. It's one ball of wax; the music, the clothes, the lights."

"But we're not self conscious rock. We're definitely street legal."

They're maybe not self conscious, but they sure as hell know what they're doing. They're exploiting a fertile market and harvesting bumper crops.

"Van Halen is something that's bigger than all of us," declared Roth, obviously getting to the last page in his rock star's book of cliches.

But I just had to admire his gall.

SOME ENCHANTED EVENING YOU WILL MEET THE REAPER

A LIVE EXPLOSION FROM THE BLUE ÖYSTER CULT

'Some Enchanted Evening'—a live recording of highlights from the Blue Öyster Cult 1978 tour from the City Hall, Newcastle, to the Fox Theatre, Atlanta.

'Some Enchanted Evening' features electrifying live versions of

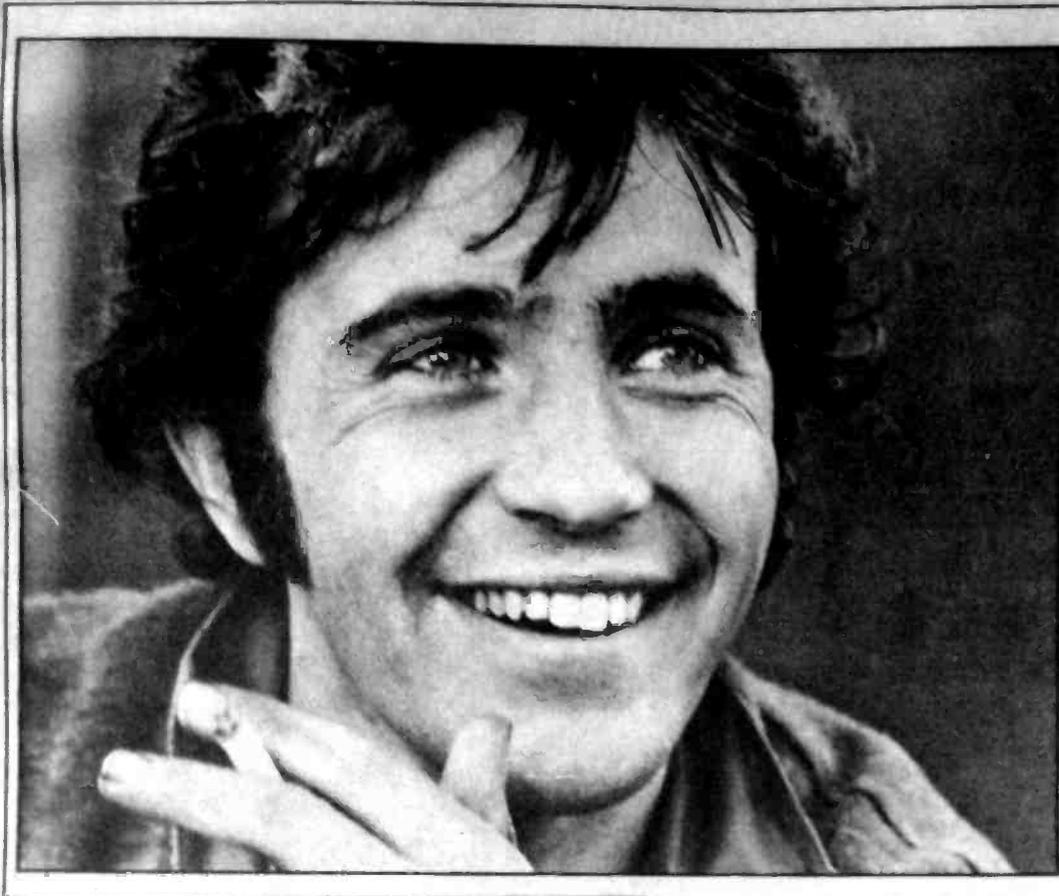
'R.U. Ready 2 Rock',
'Kick Out The Jams',
and 'Don't Fear The Reaper'



06079



Blue Öyster Cult/Live Album/'Some Enchanted Evening' Cabaret It isn't.



sneak back into the charts and hearts before they've had a long enough time to forget and dismiss.

Cunning yeah. Alvin Stardust and David Cassidy take note. Maybe you could play the title roles in a musical based on the lives of Laurel and Hardy called 'Another Fine Mess'.

Of course, Mr Essex is no newcomer to the stage. Remember when he cornered the market in cool Christs in 'Godspell' b.c. — before charting. All that audience participation and extra terrestrial delirium. Then 'Rock On' came along and he swapped his loincloth for a trendy demob suit and neck scarf.

His timing was perfect. Essex had absorbed the golden age of glitter and this, combined with his own cultivated parvenu persona, gave him a cheeky, affable appeal. Pubescent chemistry. But when it became clear that he wasn't content with such a restricting teen zone, that he wanted to actually be regarded as a THINKING artist, he was immediately rejected.

Oh sure, there were still a few loyalists who continued to haul his singles into lowly chart positions — but as a big draw, peek a boo star Essex was finito.

And then the Girl from Argentina — tall and tan and young and lovely — glided past and he went aaah!

Now, Essex playing Che Guevara (didn't he sell holdogs or something down Brewer Street?) does seem an odd choice on the surface — but it works. The Persians loved his swagger. The Egyptians raved about his jesticulations. The little Japs lived in the aisles at his voice. Gingham check Yanks identified with his cynicism.

Evita has become more popular than Big Ben.

And it was backstage at the theatre, just off Cambridge Circus, where I met the hirsute Mr Essex.

I followed a Leicester Square aroma of hamburgers down the labyrinth of grey corridors until I reached his dressing room. He was dressed in the jungle fighter khaki outfit stuffing a double Macdonald's cheeseburger and chips.

The room itself was spacious with a colour TV in one corner and a fridge full of vintage white wine in another. An adjoining room had nothing except a bed.

So how did 'Oh What A Circus' come about? "We decided it would be nice to do a song from the show — but to do it my own way. The single is completely re-structured and has an entirely different feel. I contacted Mike Batl who's an old mate and we went into the studio together. It worked right away."

He was eating while we talked. His voice has that attractive quasi Cockney intonation. Cheeky chic. Although he enjoys playing Guevara, David had no intention of growing old gracefully in the role; in fact he's leaving the show in a few weeks time.

"I'm getting into a routine now and it's becoming too much like a real job. But I'm re-joining the cast when the show goes to Broadway next year. For a long time I've wanted to get back into the theatre — it was just a question of finding the appropriate role. In the last six years I've turned stress down simply because none of them matched up to that first 'Godspell' part. But this is different. "Che was an idealist with total conviction. He was a man's man who captured the imagination of an entire generation. I'm not politically minded but I can appreciate what he desired. The only level on which I can identify with him was his love of people."

Was there any uncertainty about his future as a singer? "No. I had some problems but they're resolved. Changing record companies was a great asset. Those kind of problems obstruct creativity and I had become indolent. "But having this hit is like a whole new beginning for me. Oh, don't get me wrong, I never resented being a teen idol. I had a long life in that capacity. It was a wonderful experience. To get that reaction when you play a concert is unforgettable and quite unique. "But I feel a lot easier now. Like a heavy weight has been lifted from my shoulders. There's a lot more space around me personally, these days. "Being a teen hero is only a point of fashion anyway and consequently so very short lived. "Success gave him the freedom he demanded to explore his creative abilities. But it's arguable that it also led him into commercial feld de se. "I just wanted to be able to write and record my own songs. What a so terrible about that. I'm of the opinion that my best work came during the 'Out On The Street' period. But it never really worried me that it didn't sell as much as I hoped — I never became a musician for those reasons. "I believe I've always done things for the right reasons. I can honestly say I've never been complacent at any time in my career. "Look, I'm not a male model, I'm not one dimensional, I'm an artist. If I wasn't then I'd have become a promotion man for a record company after the teen thing collapsed. "David, at 31, appears to have transcended the 'showbiz' image he seemed to be cultivating a few years ago. He is recording an album at the moment and is considering a couple of film offers. And he's just released 'Eyes On The World', his contribution to the 'Out On The Street' album. "If I'm doing it something it will go through. The album will be called 'Imperial England' and features some great musicians like Herbie Flowers, Ken Jones and Ray Cooper. "The music is simply what I'm writing at the moment. It comes from within and that makes it original. I've always been original. I don't think there's another person like me in the world."

ESSEX COMES BACK FOR MORE

BARRY CAIN talks to David Essex about his return to the charts which he last left as a teenage idol

WHERE DOES a teen idol go when he ends up with an adoration overdraft?

When the portable 14 inch monochrome kids switch to colour and a flashier 'Oracle' model?

When the feline fans never — uh — close their eyes anymore when he kisses their lips and the ol' fingertip tenderness has gone?

I mean, it's gotta be real rough when they start criticising everything you do, huh? Betcha feel like crying cos you know something beautiful's dying? Right?

Now, does he wander on down an Ivory

strewn esoteric esplanade to the elephant's graveyard and there indulge in retrospection until a pleasant, angel packed termination?

Or does he borrow a revolver on the pretext of shooting crows, venture into some ain kissed field; lean against a tree trunk and shoot himself in the breast? (This world was never meant for one as beautiful as you).

Or does he buy a clothing business in Harleaden and dream of primal screams between checking accounts?

Maybe David Essex has discovered the ideal solution. Enter a show, release a song from that show as a single and

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- Monday, 23rd Swansea Circles Club
- Tuesday, 24th Newport, Stowaway
- Wednesday, 25th Birmingham Polytechnic
- Thursday, 26th Leeds Polytechnic
- Friday, 27th Liverpool Polytechnic
- Saturday, 28th Manchester U.M.I.S.T.



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SINGLES

Reviewed by ROBIN SMITH



VIRGIN does a tabloid spoof (below) in Johnny Rotten's honour

PUBLIC IMAGE LIMITED: 'Public Image' (Virgin VS 286). Oh, gosh, isn't this all meaningful? Young Johnny Rotten stares wide eyed at the monster he became and does a Sinatra 'My Way' - "What you wanted was never made clear, behind the image was ignorance and fear." Poor little diddum.

I thought the great Rotten re-birth would throw up at least a few particles of so far hidden talent - but no He shouts, he howls, he screams, he bawls, a la Sex Pistols. And without the publicity of saying outrageous words on family TV shows he's probably finished. I hope he invested his money well.

BLACK SABBATH: 'Hard Road' (Vertigo SAB 002). The usual meat chomping musical morasse has been tidied up with (yes) harmonies. For some strange reason, Ozzie's voice reminds me of Bryan Ferry's slant eyed vocals on 'Tokyo Joe'. This is Sabbath assailing your ears with a truncheon rather than a night stick. Heavy metal for vegetarian tastes.

WISHBONE ASH: 'You See Red' (MCA 392). Alright, so I'm a dyed in the wool fan. I have been ever since the early days, when you could see them for 40p at Oxford Town Hall (nostalgic details I've probably bored you with in reviews before). This is a masterpiece in heroic expansive guitar work, touched by the ever subtle drumming of Upton. 'B' side is a live version of 'Bad Weather Blues', at last immortalised on vinyl after being a stage favourite for so long.

SARAH BRIGHTMAN AND HOT GOSSIP: 'I Lost My Heart To A Starship Trooper' (Ariola Hansa AHA 527). Wiggling your bums and crotches provocatively at the camera doesn't qualify you for making records. Hot Gossip were the bunch of broads on the Kenny Everett show - they should stick to bump 'n' grind.

ROD ARGENT: 'Home' (MCA 393). And so the manic keyboard maestro settles comfortably into middle age and an expanding wasteline. Balladry too whimperish even for (some would say) my appalling tastes. Boy wants girl who's far away. Oh dear.

CITY BOY: 'What A Night' (Vertigo 6059 211). Curiouser and curiouser amalgamation of the Beatles, Queen and Smokie. Perhaps too elaborate for the humpty dumpty charts at the moment. Strong initial ideas but they overlap and become blurred. Not a strong enough follow-up to \$-7-9-5.

HAWKWIND: 'Silver Machine' (UA 12 UP 35381). One of the only reasons for going to see Hawkwind, was to witness the incredible mammary dimensions of their dancer Stacia, a well upholstered young lady who even out-boobed Dolly Parton. The other was to hear this classic of cosmic unconsensus, with guitars in Intersellar overdrive. There are probably enough old headbangers around, to put this back in the charts.

THE BOYFRIENDS: 'Jenny' (UA UP 36442). You remember Power Pop? Record companies signing anything that

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ALL THIS COMING SOON IN...

RECORD MIRROR

moved in straight ties and spots. Thank God it's all over apart from a few bands like this bunch, struggling for a hold on this side of obscurity.

THE GOODIES: 'A Man's Best Friend Is His Duck' (EMI DB 9053). This is not to be recommended for anyone with an IQ of more than 59. It induces jaw wobbling, followed by fits of anger and a desire to throw this single against the wall.

KEN HOLLOW: 'Hooked On Her Loving' (EMI 2843). "Some folks feel the need today to drink away their money, but me, I'm something of a different kind 'cos all I need is my honey." (fo a background of whining guitars). Nuff said?

SANTANA: 'Well All Right' (CBS SCBS 6755). Judging by this, Carlos and the Copacabana kids would seem to be heading for Edmundo Ross territory. A dignified South American canter,

Instead of a full blooded Latin gallop **CHAMPION:** 'It's Your Life' (CBS SEPC 6756).

Every so often, CBS seem to go berserk and sign bands in the fourth division Crawler heavy metal league. Champion are headed for the headbangers graveyard.

GRAND HOTEL: 'Secret Life' (CBS SCBS 6712). Oh God, a retreat of the old Sailor style - embellished with a few more harmonies. Gasp.

CHICAGO: 'Alive Again' (CBS SCBS 6787). The singing walrus slap their way through a song that sounds like a reject rescued from the waste paper basket, because they couldn't think up anything better and deadlines were fast approaching.

TUBEWAY ARMY: 'Bombers' (Beggars Banquet BEG 8). Please give up gracefully. Look here, old chums, the market for this sort of heavyweight monotony has died. Never mind, you can sit and tell your

grandchildren how you nearly made it. **13th FLOOR ELEVATORS:** 'You're Gonna Miss Me' (Radar ADA 13). I cringe when my tender and acutely trained ears are subjected to crap like this. If you waste your money on this single you get a screeching voice and a whole mess of guitars. Absolutely nothing else.

JAH WOBBLE: 'Dreadlock Don't Deal In Wedlock' (Virgin Vols 9). Pathetic. Jah Wobble is Public Images' bass player and Virgin have given him the time to indulge his juvenile sense of humour. Various friends about pussies. Even Otway's funnier.

LYNSEY DE PAUL: 'Hollywood Romance' (Polydor 2059 066). Slightly better looking than the much lined Debbie Harry, ol' peroxide locks De Paul is set for a comeback. "A real eye opener mutters the press handout," about the

single. Oh really? Sounds like a rip off of Maria Mauda. Ms De Paul's new album is due out in January. You have been warned.

GERARD KENNY: 'New York New York' (RCA Victor PB 5117). So this is the record I've been catching snatches of every time I tune to Capitol Radio. It has an intro swiped directly from Billy Joel, before settling down into jumpy burlesque. Loathed it myself, but Kenny's eager to please voice will probably win over many.

CHICAGO: 'What's Going On' (RCA Victor PB 1289). Ha Ha, what a name. I bet they even dress up in mobster gear on stage as well. A Travelling down the highway, living from day to day song. Need I say more?

ANDY DESMOND: 'Goin' Down' (Ariola ARO 138). I thought he was a boring old folkie judging by the sleeve cover. Instead he turns

out to be a boring old Eagles impersonator. Wolds straight from 'The Book Of Immortal' lines 'C'mon baby this world is driving me crazy.

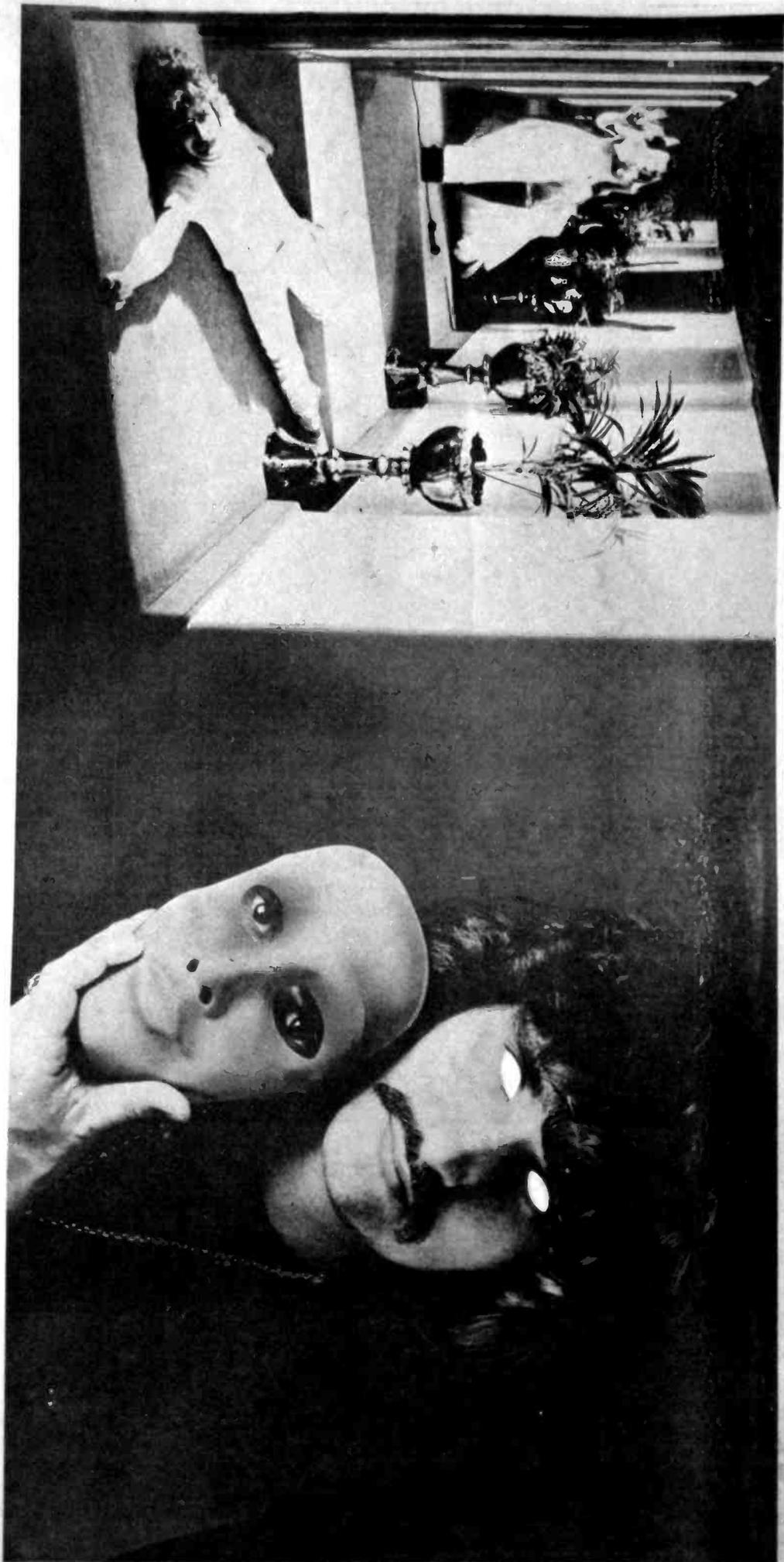
CHELSEA: 'Urban Kids' (Stap Forw SP8). Da dee dee dum, dum. Yes, it's protest time again. Kids breaking out of the cities and all that kind of guff. Marginally less banal than dear old Jimmy Pursey's 'If The Kids Are United'.

CLAUDIA HARRY: 'Doooon By The Water' (Lollipop Lolly 3). Daygo (flavoured disco) with what sounds like a bit of bazooki playing at the beginning. Winds up being second division.

BETTE MIDLER: 'Boogie Woogie Bugle Boy' (Atlantic K108102). The Glenn Miller revival boat sunk without trace about three years ago so the effervescent Bette is probably too late for much more than a slight dent in the charts. But the Sultana of Swing encapsulates the vigour of the original, while jollying up the pace.

BAY CITY ROLLERS: 'All The World Is Falling In Love' (Arista ARI 212). Does anybody care about the Rollers anymore? Travolta fever must have finally laid them to rest by now especially with this effort. All they needed to avoid like vintage 'See Gabor' clothes pegs over their noses.

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his tellingly repeated phrases and immense emotionality (if there's such a word) it's Van the man who wins the day. A growing album ++++ SUSAN KLUTH



VARIOUS ARTISTS: 'Satin City' (CBS 10010)

AM THE effect of TV albums and the companies like Ronco becomes clear to see. Now the majors are forced into giving us 20 track album samplers that contain no filler. The beneficiaries of this effect of record marketing devices turns out for a change to be the hapless consumer.

Although some of these tracks veer dangerously close to the cotton and candy floss atmosphere of the major hit, nearly all are worthy smashes suited, as the cover points out, for the later hours of the day when the batteries are running their way down to zero. The very best is Dorothy Moore's 'Misty Blue' probably the only real representative of a deep soul track on this album.

She reminds me of a female Willie Nelson in the way she manages to communicate the emotion of the song. Earth Wind and Fire demonstrate their class with 'Fantasy', the Manhattans' their faultless formula with 'Hurt', Bill Withers his song writing skills with

'Lovely Day', Heatwave their sensational mastery of their chosen idiom with 'Mind Blowing Deelions' and the list along with the beat goes on. Probably a smash itself, it is an essential album for soft soul lovers ++++ GARY TRAVIS

GARY BOYLE: 'Electric Glide' (Gull GULP 1028)

GARY BOYLE is still rather dogged with the label, the guy from 'Isotope' (who's history goes way back into the sixties including a spell in the Brian Auger Trinity. His first solo album of about a year ago was a masterpiece of rock wheeling and jazz dealing. 'Electric Glide', the second... great title, eh, and no thanks to Harley Davidson... is much more of a mixed bag and mixed impact.

Side One, for example, opens with 'Snap Crackle' (a tidy and polite, lightweight slice of funk: rather a lot of it about 'Hayabusa' co-featuring Colosseum II's guitarist Gary Moore is a really fine heavyweight shot of transatlantic rock with some mind-splitting solos. Title track pairs him up with Robby Aghal for a slightly Latin tinged 'bum man's' holiday, while 'Morning Father Joy's' with Kenny Shaw, despite its lying rather obviously in the wake of various other guitar duets (Coryell & Catherine for example) makes a good fillgree finish. Gary Boyle is indeed a man of many parts, but it's hard to handle all on one album. ++++ SUSAN KLUTH

can just about hold its own, if plucked from the bunch, but as a whole the collection fails totally flat.

It seems that Messrs Scott-Heron and Jackson struck upon one formula for arrangements, and decided to stick by it come what may for the entire album. Every song has the same basic ingredients, a crisp drum sound, quivering cybals, and an exceptionally annoying flute. (Sorry BJ) For one or two numbers it holds - but 40 minutes or so of one-girt musicianship, although formula is just too much. Music to snore to. ++ KELLY PIKE

KELLY PIKE



TRADITION: 'Tell Your Friends About Dub' (RCA: PL 2516B)

IN AN admirable move from the tradition camp they have conceived and executed the excellent idea of making a cheap price dub album to try and introduce to the public at large. John public if you prefer, to the world of dub music.

The album itself, full of gentle rolling drum phrases and beautifully echoed vocals only really hints at the possibilities involved in a really good dub album, but it does leave you feeling fairly satisfied. It sort of rolls by with the occasional nice splash of colour that draws your attention sharply into focus. The drummer bangs on his drums with the new beat that Sly brought to fame on Gregory Isaacs' 'Mr Know It All' and the effect is like George Benson adapting a guitar style that Hendrix had brought to prominence.

Tradition generally remind me of George Benson, not only because their last very successful single was a copy of 'Breezin' but because they are the commercial gentle end of reggae music.

Producer Tyrone David is to be congratulated for the clarity of this recording and tuning the style to ears unaccustomed to Dub in their closet tradition have an album entitled 'Tradition In Dub' that is much more like the genuine article, perhaps next time they will let the world hear the exciting end of

dub that they master on that album. Still this is worth a listen and is it gets you rocking and swinging then only good will follow. ++++ GEOFF TRAVIS



CLIFF RICHARD: 'Green Light' (EMI EMO 3231)

THE time is 1963. The place, Tauranga (New Zealand's Eastbourne where old crocks retire). The show is 'The Young Ones' with faddy Cliff plump and brown in a string tank top looking a bit foolish singing 'Bachelor Boy'. Youthful fan (me) thinks Cliff is 'real' in spite of spending a month's pocket money on some album called 'Please Please Me'.

The time is 1978. The place, EMI's Abbey Road studios. The 'show' is a playback of Cliff's new album 'Cliff' looks slim and brown even under the sick green light, matching champagne, cake, album cover etc I came to gander at my fallen idol, and walk where the Fab Four had made history.

There's nothing very good or bad about 'Green Light'. It's another immaculately turned out set of easy listening rock sprinkled with a couple of ballads, and at least one hit single... the already released 'Please Remember Me'. Another hit might well be the title track, a disgustingly catchy product from the FM cakemould written by Alan Tarney who was responsible for the 'hit single 'Hey Mr Dream Maker' in 1976.

Through the haze of multi backed vocal harmony backing and predictable guitar riffs emerge routine 'Cliff' tracks like 'Under Lock And Key', 'She's A Gypsy', 'Count Me Out', 'Never Even Thought' and 'Start All Over Again'. More successful is the orchestral rock-styled 'Free My Soul' and the Gerry Raffertyish 'Can't Stand The Hurt Anymore'.

EMI have shown amazing self control by not printing the first million in green vinyl. They come only in black so they're made to last like Cliff's... JOHN WISHART

Thunders' lightning

JOHNNY THUNDERS: 'So Alone' (Real Records RAL 1)

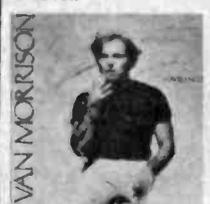
ONCE upon a time there was a band called the New York Dolls, whose style swivelled from UK punk to mid-sixties US big beat. A sandbag wall of sound that can't be forgotten. Johnny Thunders was, of course, guitarist with that band - on top of the many other things he's done - and he repeats the trick on this album.

Repeats it more or less, and with mixed genius. One reason it deserves / gets attention, is that the sandbags come from such saleable names as Mike Keille, Peter Ferrett, Steve Jones, Paul Cook and one P. Lynnott who takes the vocals on the oldie 'Daddy Rolling Stone'.

And there's been, quite rightly, much interest from such astute pundits as John Peel in the

blistering cavalcade of 'Pipeline', the old Chantay's surfing number, and that piece of timeless kitch dialogue, 'Great Big Kiss'.

'London Boys' gets a very fine Pistols clone treatment, but there are, alas, one or two cracks like 'Untouchable' that feel badly like fillers in the face of so much, ah, brilliance. ++++ SUSAN KLUTH.



VAN MORRISON: 'Wavelength' (Warner Bros K06526)

I'D HONESTLY given up on the man after finding him blundering in

sequins on 'The Last Waltz'. Combined with the fact that two of his greatest - two of the greatest albums out were 'Astral Weeks' and 'Saint Dominic's Preview', and they both happened a long, long time ago.

However, Van is one of the few of the old brigade who can still cut a few quite remarkable sides once you've waded through the mediocrities of which there are one or two.

Check out 'Hungry For Your Love', and, my God, he really does bring over the restless, fidgeting, sublime feeling of hunger, highlighted further with details like 'I Love You In Buckskin'.

Or check out 'Cheekin' It Out' whose bouncy, memorable theme doesn't hide for long the old Morrison spirituality. There are a bunch of good musicians on the set, including ex-Camel Peter Bardens, and Bobby Tench formerly with Jeff Beck, but, with

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GIL SCOTT - HERON AND BRIAN JACKSON 'Secrets' (Arista SPART 1073)

'DO YOU really wanna be in showbusiness?' ask his gruesome twosome on 'Showbiz' - one of the least interesting tracks on this less than scintillating album. If you do, you'll have to have a hell of a lot more variety and style than Gil Scott-Heron and Brian Jackson can muster between them.

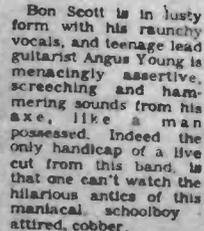
Yes folks, I'm afraid that in its entirety, this is a naff LP. Any one song



AC/DC: 'If You Want Blood - You've Got It' (Atlantic K30532)

... AND IF it's action you want, rush out immediately for a copy of AC/DC's first live album - assuredly their most explosive effort yet. Instantly the concert atmosphere is conjured up as this Aussie contingent fire away on the sunning 'Riff Raff' from the 'Powerage' LP.

Bloody heaven



Bon Scott is in lusty form with his raunchy vocals, and teenage lead guitarist Angus Young is menacingly assertive, screeching and hammering sounds from his axe, like a man possessed. Indeed the only handicap of a live cut from this band, is that one can't watch the hilarious antics of this marauding schoolboy attired, clobber.

However, AC/DC have injected more adrenalin into two sides of vinyl, than most bands realise on stage. All these numbers are 100 per cent rockers, except for Bon Scott's tale of a lady with an unmentionable social disease, 'The Jack', which, although slower, still retains that heavy vibe.

Titles like 'Bad Boy

'Boogie', 'Rockin' and 'High Voltage' give an indication of what to expect.

Whole lotta Rosie's winner when it happened on 'Let There Be Rock' is here, much, much better, and it just can't stop playing it.

Once again the production was wisely entrusted to Vanda and Young, whose contribution is beyond reproach.

Keeping their live platter a single was one of AC/DC's smartest moves, giving the one product spontaneity and thrust, that's as un-stoppable as a nuclear missile. All in all, a mouthwatering taste of the joys in store for the far-reaching tour. Keep shooting man! STEVE GYLL



BOBBY LYLE: 'New Warrior' (Tower EAST 11808)

I SOMETIMES wonder if Tower records have anything to do with the chain of gigantic record shops known as Tower. These shops are cavernous warehouses filled with hundreds of thousands of pre-shrink-wrapped albums.

On your way in and out you have to pass the security check which is as security conscious as the officials at Belfast airport. If you feel like it you can even buy an album, prove that you did buy it by showing the receipt card and make it safely out into the street. The chances of you buying the new album by Bobby Lyle are very slim indeed. The only reasons that you'd want to buy it are a. you were very rich indeed and wanted to acquire another record. b. you liked albums that sounded like they were made by jazz teachers playing around with funk in a boring and pedantic manner. I wonder if there is any connection? ++ **GEOFF TRAVIS**

CHANSON: 'Chanson' (Ariola SW 50038)

THIS IS an absurd piece of disco music, working only because it sometimes observes the rules of the disco world.

The words originate from the internal workings of the shrine itself. Disco exists for and because of disco. Reich may come and Freud may go but when you sing "Don't hold back, if it feels good, do it..." the religious context is fairly located within the ethos of discomania.

Sex of course is the hidden allure behind the flashing lights of the actual disco but all words are channelled into the safety valve of the dance floor. Disco has its own rules and if you observe them there is a fair chance you can make a passable disco record. Especially if you have the pedigree that James Jamerson Jr has.

Williams, is just as equally entirely unknown to me but that doesn't mean he wasn't one of the all time leading guitar slingers from the Motown stable as well. They are the producers and also play on the album. Nothing classic and no digress to the expensive habits of its originators. +++ **GEOFF TRAVIS**

RACING CARS



RACING CARS: 'Bring In The Night' (Chrysalis CHR 1170)

RACING CARS bring back good memories. Some classic gigs down the Nashville, and a gem of a first album. But that was all long gone and this

is reality. Racing Cars still sound tight and Morfy still has one of the finest voices in the biz. However their new album has one major fault. The songs are all bloody ordinary. Perhaps they've lost the spark of inspiration or perhaps they are aiming for a new market.

The whole album has a distinct Americanised feel, everything has been toned down. Kick out the blues, bring in the blandness. Most of the songs are mid-tempo rockers with no aggression, but plenty of class. The slower numbers are the most successful especially the 'Title Track, and the trite catchy 'Waiting For Someone.' Otherwise it is an album of average west coast 'rock 'n' roll.

Technically it can't be faulted, which is a pity. Those Nashville gigs were rough 'n' ready and far more FUN than this album could ever hope to be. +++ **PHILIP HALL**

HAWKLORDS: '25 Years On' (Charisma CDS 4014)

THE MUSIC on the new Hawklords' album is less bizarre than the cover suggests, and at times veers towards commercialism - with a capital 'C'. 'PSI Power' opens the first side, with an acoustic start and Bob Calvert coming on like an amalgam of Peter Hammill and Bowie. Soon it becomes electric, filled by harmony vocals and is so catchy that it's good - a potentially successful single. After a distorted vocal end, comes 'Free Fall', commencing with synthesiser from Dave Brock. 'Automaton' is weird but unfortunately not wonderful and the voices breaking through a synthesised frenzy of sound is just so much noise. However before it finishes, '25 Years' drives in.

If you hadn't heard of Hawkwind, it could easily be imagined that Hawklords are a new wave band. Throughout, this album has a very fresh and vital approach. 'Flying Doctor' mustn't be taken too seriously, with those Aussie vocals and distant noises from the 'bush'. It also features the only real guitar solo from Dave Brock and terminates with the buzz of an aircraft flying over the outback.

The final three numbers, which mark the appearances of Simon King and Simon House on each, are the highspots. First of all there is 'The Only Ones', with its poppy overtones and then, '(Only) The Dreams Of The Cold War Kid'. This is a Calvert composition and is undoubtedly the finest on the whole album. Finally, 'The Age Of The Micro Man' heralds further synthesiser work, on a slow paced song of very full sounds.

The Hawklords have the ability to do well, though would certainly benefit from a hit single. It will be interesting to see how they fair on stage, especially without the two Simons: King and House. +++

+ **STEVE GETT**

Wish you could hear!



Ian Gomm's "Summer Holiday" album



Includes the single "HOLD ON"

ALBUM ALBG 100
CASSETTE TCK 100



Marketed by United Artists Records

Elton moves on



ELTON JOHN: 'A Single Man' (Rocket Train 1)

IF Elton's 'Ego' took a battering a few months back there's no sign of permanent damage to his songwriting ability on this long awaited album.

But 'A Single Man' - though liberally furnished with hit material - has a curious deja vu feeling.

It's not that I don't like to be reminded of 'Country Comfort' and 'Border Song'. It's just that I would object to paying a hard cash for 'Georgia', which recreates the textures and feelings of both rather well. The same goes for 'Return To Paradise' which recalls 'Island Girl', though to be fair it's more of a sequel than a retread.

However, EJ's new partnership with lyricist Gary Osborne has produced several standard tracks. (Paul Buckmaster's orchestral arrangements contribute largely to the success of these).

Most impressive of the lot is 'Madness' where Elton pulls on his considerable resources to produce a furiously paced workout between rattling piano line, high pitched vocals, razor-edged lead guitar and orchestra. Osborne's lyrics for this

track - all holocaust and despair - would be equally at home in Jeff Wayne's 'War Of The Worlds'. Which is no small co-incidence since he worked on that one too.

Elsewhere Osborne's influence is not so noticeable. His subject matter, rhymes and metres end up sounding much like Taupin's with the exception of the silliest track 'Big Dipper', a rather shy double entendre song that leaves a strange taste in the mouth in spite of the "healthy" injections of Watford FC and the South Audley Street girl's choir helping out on the chorus.

The MoR streak in Elton's instrumental compositions is made manifest on the repetitive 'Song For Guy' (apparently a 17-year-old messenger boy who died in a crash while working for Rocket). Even longer is the slow funk of 'It Ain't Gonna Be Easy' which strings out a fairly routine 'baby you'd better be good to me or else' theme for what seems to be forever.

And of course there's a regulation slow ballad, 'Shine On Through', though nowhere near as strong as say 'Don't Let The Sun Go Down On Me', conveys the same "man at the crossroads of his life" sentiments with great restraint and finesse.

'Shooting Star' and 'I Don't Care' seem to be mere filler tracks, though the latter, disregarding the hackneyed title, has the sort of chewing gum stickyness that hits are made of.

Not quite the album I'd hoped for after two years, but a marked improvement on 'Blue Moves'. +++ **JOHN WISHART**



BOB GELDOF

RECORD
MIRROR

MAILMAN

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

The mail machine

(or the death and afterlife of the word)

THE TROUBLE with Record Mirror is that it has too many words in it. Loathsome little black garbled things of all shapes and sizes and quite uninteresting. Why don't you hacks face facts? We have our opinions. We are the audience. We will not falter in our worship for "naff" groups just because of a few digs from some faceless pen pusher.

We're not interested, in fact. Words just get in the way. What we want is pictures. Plenty of them. Preferably of a sexist or heavy metal nature, or both. These, we can pin on our wall, stick in our scrapbooks, or use of purposes of masturbation.

All these activities are a great deal less taxing than reading and certainly infinitely more rewarding. If somewhat messier.

However, I would not like you to get the idea that I was too single minded. There is no

reason why the occasional word should not be included. Retaining the words 'Record' and 'Mirror' on the cover, for instance, would seem a fairly pragmatic approach. In all other cases, however, it should be

remembered that the use of words is, in the main, undesirable. Album and record reviews should be stripped to single adjectives - 'good', 'bad' or 'fair' - and features should be abolished completely.

This, I feel, will result in a sharp upswing in sales among the mentally backward who could constitute a large proportion of your audience.

Yours respectfully,
David Stillwell, Hants.
● My mind is a total blank.

Arrogant Jean-Jacques

HOW Jean-Jacques Burnel can be so arrogant astonishes me. All that tight-lipped-stuck-out-jaw-macho garbage turns my stomach. As if that weren't enough, he now informs us that the Stranglers have a much "higher level of consciousness" than us poor stupid punters.

How terribly wonderful for you, Jean, to be so intellectually gifted. The quite brilliant literary lyrics on 'Black and White' show what a Shakespeare you really are.

And hitting people Golly, if only I was bright enough to do that like that bloke in Black Sabbath and yourself. Such a reasoned, clear headed answer to your problems.

Of course I may underestimate you. You may be putting on all this arrogance in order to make "good copy". But since you sell enough records not to have to bother with such luxuries now, I doubt it.

Here, then, Jean is an answer to you phrased in terms which, I hope, are lowly enough for your fans as well as you to understand.

Leith P. London.
● Can't think of anything to write after this one, either.

Revolt of the Abba people

HELLO all you little cherubs. Out of all these letters of complaint (we had 20 - odd, all of them too boring to print MM.) I am the number one Abba fanatic who arranged it all. I do hope you will take notice of us. Our petition is aimed directly at the likes of Prophet and Tim Lott. Shelia, my dear, you are frustrated. You are (abuse continues here for several lines - MM.) Tim Lott, well who are you anyway (Tim Lott, actually - TL) (abuse continues - MM).



HONEST ALL, ... don't hit me again ... something's gone terribly wrong with my Mailman typewriter. I swear it keeps looking at me!

That's all
● 'Crossroads' has gone downhill badly since Stan and Jill left. don't you think?

10cc Asian

PLEASE print my address as I'd love to have a 10cc pen pal. The trouble is, I'm an Asian boy and none of the people I know like the kind of music, and it's driving me mad. Help.
Naz 16, New Road, London, E11 8HE.
● What is a 10cc pen pal?

Gnome dome

WHOEVER reviewed David Bowie's new album must be off their head (many a true word MM) He's brilliant. I've got (this letter goes on to list a lot of fatuous details about the author's Bowie collection. It has been shortened accordingly.) ... plus the book of Bowie. (blah blah) Long may Bowie rule the (etc) The Laughing Gnome, Major Tom, Ziggy Stardust, Aladdin Sane, Five.
● It's these pills I've been taking.

OBE nominee

AM I the first person to notice that John Mahers surname is spell 'Mayer' in the credits for 'Late For The Train' on the excellent 'Love Bites' album. Do I get an OBE for this?
Judith, a Buzzcocks label reader, Thornaby.
● ... they've been making me rather sportific lately. Nobody listens to me any more. I suppose I haven't really got a lot left worth saying.

Less Quint

I AND many others agree with the letter by Elaine from Dartford (RM October 7) stop wasting good paper on rubbish like Quint and John Travolta. We want to see more photos of the amazing Buzzcocks, Ian Dury, Lurkers etc. Give the public more of what they want to see in the R.M. Smut, Hebburn, Geordie land.
● ... and the way people keep looking at me all the time. What do they want? I don't think I can take it any more! What am I doing here? Tap tap tap on this typewriter. The typewriter is looking at me.

More Quint

WHO ARE the BUZZCOCKS? A load of would-be punk rockers no musical ability and a lot of words without meaning. Just noise For your information, Sir, Quint is the best group in Kent with an enormous following of fans. Come to Kent and hear them I personally will guarantee that you will go away with a change of heart. Has it occurred to you that RCA must have great faith in them? However, the group does not go along with the corrupt stream in order to acquire recognition of their talents and abilities, and I say, Bully for them! What kind of publication are you.

Elaine Briggt, Tankerton, Kent.
● ... and all these letters, these mad, nonsensical letters keep appearing just turning up on my desk. They don't make any sense. It's a conspiracy, the letters are looking at me "What kind of publication are you" ... radiation ... mind beams are these even real letters? Or am I making them up? Do you know? Of course not. Only I know that. Only me. You don't know what to believe.

Our finest

TIM Lott is the finest writer since Shakespeare
Lom Titt, London.
● ... that for instance, is Lom Titt a real person? Or my invention? Or am I Tim Lott? Or Shelia Prophet. Or Shakespeare. You don't know. You don't know... Only me and... the typewriter.

Roller review

I HAVE to admit, I don't idolise the Bay City Rollers like I did when I was a 16 year old in 1973. I now have different tastes in groups and music, but I still enjoy listening to the Rollers and I congratulate Ronnie Gurr on the Rollers latest album review I totally agree with him saying about some time people dropped.
Susan Hensby Wakefield, Yorks.
● Gurr ... Rollers tastes ... where is it all going? If only I could pull myself together just enough to make up one more letter ... whoops what a giveaway.

HELP

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

The hell that is our home

I'M 16 and still at school studying for my 'A' levels. My trouble is in the home because my mother and father argue night and day and have done ever since I can remember. As I have stood up to my father over the past few years, he now fights everything out with me as well as my mother, both physically and verbally.

None of my brothers will tackle him as he is quite a big man. We never know when he's coming home and when he does he always complains about having his meals overcooked or from the fish and chip shop. He used to call me in the mornings but doesn't now. There's no end to what I could say.

I can't leave home because I'm still at school and I feel that if I did this would finish my mother and make one of my brothers, who is disabled, very ill. I'm going out of my mind and on top of school work that's very tough
Julian, Owent.

● You're right to stand up for your mother if you feel she's having a rough time of it, even though your father tends to resent the fact that you invariably side with her in arguments and tends to take it out on you too. Sad to say, short of trying to reason with the top, there's not a tremendous amount you can do to ease this fraught relationship.
You'll simply have to live through it as best you can.

If your parents' marriage is irreparably broken down and they're staying together simply for the sake of the children, the onus is still on them, (not you), to resolve their problems.

You're not a kid any more, and while your father's attitude towards you may hurt, you'll have to toughen up fast, and learn to stand on your own two feet even more. Get yourself up in the morning for a start! Things may improve if your father senses that you, for one, are growing up and won't just accept the everyday tantrums saying nothing.

However hard a time you have at home, don't let what's happening jeopardise your school work. If you can't always work in the house use free periods at school or stay later if you can. Try working in a local library.

There must be at least one member of staff you can confide in at school, and if things really do get you down or are affecting your studies, just talk about it. Accept that you'll eventually have to leave home. You have your own life to lead.

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 if you can't answer your letters individually.

How to make a demo

KEVIN TAYLOR of Hartlepool writes: "I need some information on making a demo disc. I am a singer, and would need a group to play the music, so how much does it cost?"

Well, you don't say whether you are a songwriter or merely a singer of other peoples' material. If you have written your own songs and have any definite material in mind for recording you can hire session musicians through any recording studio you choose to use. Prices of hiring recording studios vary enormously from about £4 to £80 per hour!

For the purposes of making a demonstration tape to play to record company persons, a small 4-track studio which should cost something like £6 - £12 per hour, should suffice. Session musicians are expensive and so are the costs of the actual recording tape.

Check out the Musicians Wanted and Musicians Available in the press and ring the Musicians Switchboard 01-435 0133 whose function is to set up coordinating body for people wishing to find other musicians to sing / play with. Good luck

All about Chas and Dave

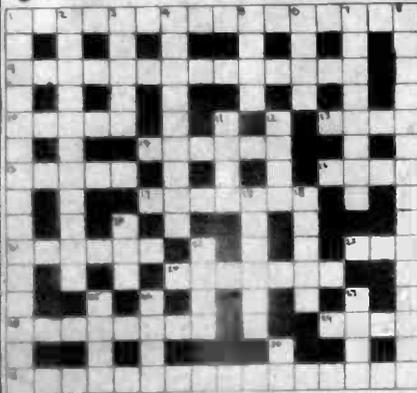
TONY Phillips of South East London would like any information on Chas and Dave, an amazing couple of guys he heard on Charlie Gillett's Radio London Honky Tonk show a few weeks ago.

Chas and Dave have both been involved in music since the early sixties. Dave being into country music. Chas was with the Outlaws and their achievements include writing songs for such groups as Jerry Lee Lewis and Mike Berry.

They actually got together as a duo about four years ago and recorded a now deleted album 'One Ring An' Another' on Retrol but which will be released on the Harvest. But even earlier they made an album produced by Tony Ashton in 1971 however, it could see no potential single among the songs, and wouldn't release it. So Chas and Dave bought the tapes back, set up a distribution deal with Lightning Records and the album 'Rockney' was released on their own Rockney label.

They now call themselves Chas & Dave with Rockney and have included drummer Mike's Bart - ex 'Rebel Rouser' - in the line up. They have licensed the Rockney label to EMI who released a single 'Strumming' on the 15th October. OK!

XWORD



- | | |
|---|--------------------------------------|
| ACROSS | DOWN |
| 1 Know long yellow dog (5) | 1 She asked us to Show Softy (5) |
| 2 Who read a Pink (5) | 2 The story of Major Tom (5) |
| 3 Sporting occasion for Quercus (5) | 3 Backstabbers (1, 4) |
| 4 Former Soft Machine (5) | 4 He's got a Part Time Love (5) |
| 5 The Troubadour (1, 4) | 5 Tasty guitar (4) |
| 6 Shemley Span singer (5) | 6 With Emerson's old outfit (4) |
| 7 One of the McGonigle sisters (4) | 7 Down Early Road (5) |
| 8 Wendy Ersk didn't want to (5) | 8 1972 Johnny Cash hit (5, 4) |
| 9 The Pig Fat (5) | 9 Tim Lott's break (5, 4) |
| 10 Lame or Wily (5) | 10 Wingsfield or Townshend (4) |
| 11 Uggly Pop's back ups (7) | 11 Gary Wright's former Tooth (4) |
| 12 What X Ray Specs are searching for perhaps (8) | 12 See 7 Down |
| 13 Are they no-men? (4) | 13 Ring Carlson (5) |
| 14 All The Plastic Ono Band are talking a ... (4, 1, 5) | 14 1978 Jackson Browne hit (4) |
| | 15 A's Murray (4) |
| | 16 Country of Real (4) |
| | 17 Who can thank his Lucky Stars (4) |
| | 18 Who was here (1, 1) |

ANSWERS

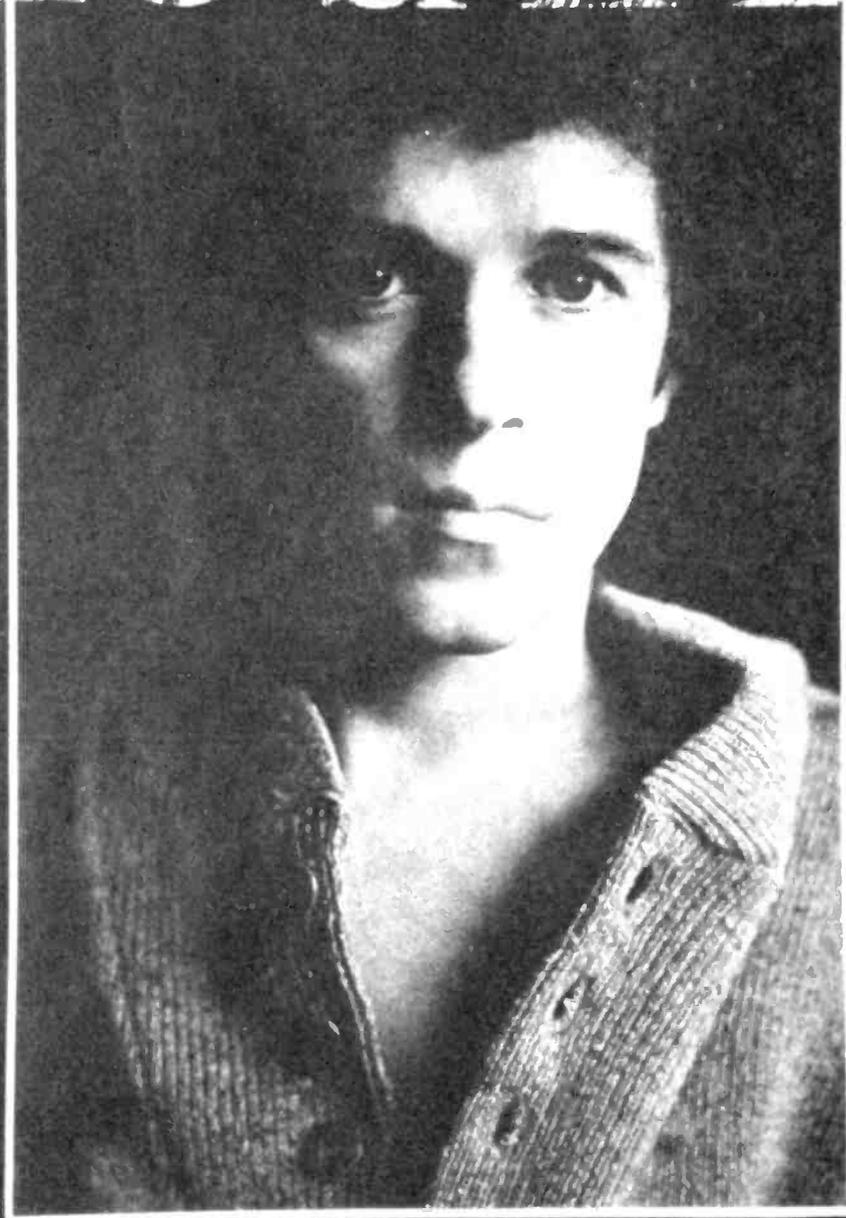
- ACROSS
1 If You Leave Me Now, 5 I Mean to Live, 9 Angie, 11 Now, 13 Killers in Things, 17 Rain, 18 Lulu, 19 In This Love, 23 Go 24 You Wear It Well, 28 Up Around the Bend
DOWN
1 If I Can't Have You, 2 Young Girl, 3 Lobo, 4 Alison, 5 Moon, 6 Now 7 Wonderful World, 8 Elton, 12 Al, 14 Lou, 16 Kiss, 17 Run, 18 Love, 20 Tee, 21 Love, 22 Lulu, 26 Eno, 26 Run, 27 Lee

THE ROLLERS

first vinyl offering

The Alien Record Company ALIX I

LEO SAYER



PURE AND SIMPLE.

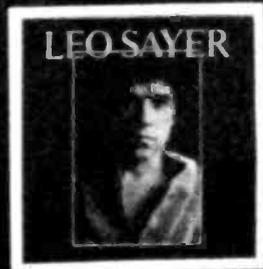
Leo Sayer. It's the name of the man and the title of his latest album. On it you'll find a mixture of his own compositions, songs by Jackson Browne, Andy Fairweather Low, and classics like Buddy Holly's 'Raining in My Heart'.

Leo Sayer is an album that's more introspective than his previous albums. Naturally there are some real rockers as well but it's on the slower numbers

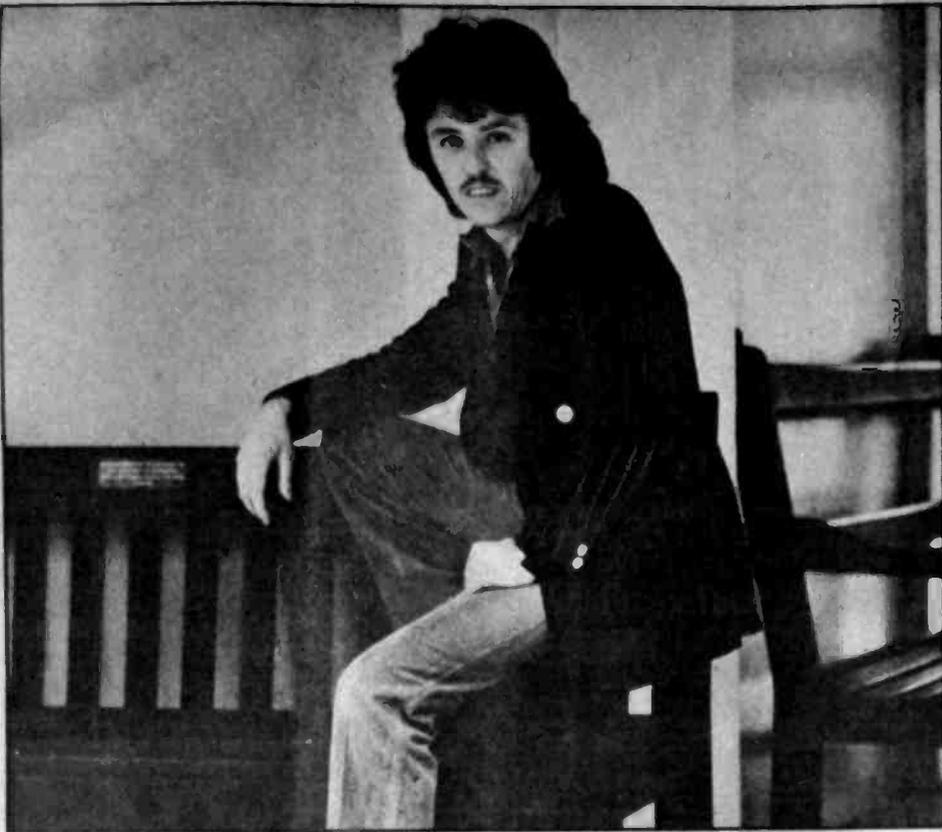
that the Leo Sayer magic will reach out and touch you.

Listen to Leo Sayer. He's a man who's been through several changes himself. Perhaps you know the feeling. You'll certainly find it on his latest album.

Listen, that's all. Just listen. The album features Leo's hit single 'I Can't Stop Loving You' (Though I Try).



LEO SAYER CDL 1198
ALSO AVAILABLE ON CASSETTE



THE PRODUCT

TIM LOTT examines the French disco machinery of Cerrone

JEAN-MARC CERRONE has a badly undernourished moustache, greying hair and a height problem.

On the other hand, as his paid lackeys never tire of informing you, he is conspicuously rich. Splattered all over his offices in a green Paris cul-de-sac are totems to remind everyone of the fact — gold records, and a dozen or so awards from people and places I've never heard of. Jean Marc is very proud of these.

Cerrone has a job which he is very good at: producing hit disco songs. His records are big all over Europe and America. His new album, due out October 25, has already gone gold in seven countries. All of which impresses me not at all. What interests me, however, is 'Supernature', the hit single championed by Kenny Everett.

Weird, synthetic and mystically rhythmic, it is kilometres away from the monotonous get-down-get-funky disco of old so beloved

by hairdressers and sweet young things nationwide.

Cerrone, the creator of both 'Supernature' and its predecessor in England, 'Love In C Minor', is a 26-year-old Parisian who got into music as a teenager so that he could make money in order to eat.

This mixture of creativity and a need for financial solvency has led to a Cerrone with two clear sides; the artist and the businessman.

Unlike many English pop contemporaries he is not ashamed of having something of the accountant in his psychological make-up.

For instance, it might surprise you that Cerrone happily admits that he does not like disco music, and is far happier listening to the hip/easy paragons, like Barbra Streisand, Stevie Wonder, George Benson and Chicago.

"They touch me here" he says, pounding his fist to his chest.

More incongruous still, Cerrone lists the Beatles, the Animals and the Stones as primary influences. All a very long way from 1978 disco synthetics.

"People may like what they can't do. I wanted to get rich rather than stay poor."

"I am not a fan of disco music. I made the music for my fans. I started the business because I had to eat."

In other words, Jean Marc's musical approach is not entirely untempered by the laws of demand and supply. There is a need for disco music. Cerrone can make it. It is only now, with success and millions of Francs behind him that he can really do what he wants.

At least he has found room for an individual approach.

"There are a lot of productions where the sound is stolen from another record. Most disco is very limited and very anonymous. But I have my own sound and I am a person, not just a production studio. My music is for the head as well as the body."

"Disco music needs stars, not just studios."

Jean-Marc describes his own stardom as "reely fantastique".

Apart from admiring himself, he has a good word for just two other disco stars — The Bee Gees and Donna Summer.

His own 'sound' he produces in Britain, because he believes he has the best musicians. But he doesn't speak English and is interviewed via translator which is very tiring and difficult business involving almost acrobatic leaps from subject to subject as wires become inevitably crossed.

Jean-Marc is not only confused by the English language but also the English music scene, of which he takes rather a quaint view. The only thing he doesn't like about England, he says, is the ponks.

"All this spitting — it is unnecessary."

And I thought Americans were out of touch! Cerrone's vagueness about such matters is further accentuated by his mistaking both The Eagles and Blondie as English groups. He is quite astonished when informed of his error.

Still, ignorance of the United Kingdom is hardly his greatest problem with his records selling at an immense rate everywhere except Britain, where he was plighted to discover that 'Supernature' took about six months to get into the charts.

Cerrone's very materialistic view of things — his pride in his gleaming Rolls Royce is barely disguised — is almost certainly a product of his beginnings in the industry.

The son of a shoe maker, he became interested in music as a child. By the age of 12 he was playing drums, and working with groups by the time he reached 14.

In his late teens he passed all his diplomas to be a hairdresser but changed his mind about his career at the last minute.

Living on money made from selling small street scene sketches to tourists in Paris, he eventually got backing to open up a few

record shops in the Parisian suburbs, the profits from which he used to set himself up as a producer.

Cerrone is very much a self-made man. When no record company in France could buy his first album 'Love In C Minor', he imported the album from England into his own record shops and sold it with such success that he was eventually signed in his home country.

Now one of the biggest disco stars in the world, he is expanding his outlook a little.

He has just written the soundtrack for a French movie called 'Vice Squad'. He doesn't like the movie, but this, he says "is business, I have obligations."

Cerrone's latest project is also involved with movies, but on a rather more personally creative level.

"I hope to be making a film in America this year," he says. "I am looking for stars. It won't be a disco movie, although I, of course, will write the soundtrack. I can't say much more about it now, until a few things are finalized."

But he will ditch disco music. It is, after all, his living.

However, he is rapidly developing an avant garde side, embodied mostly in his extremely unusual use of the synthesiser which, he says, is essential to his music.

"I didn't decide to be a disco man," he says, with what may or may not have been a French equivalent of a resigned grin.

HAWK LORDS SWOOP

Dave Brock, guitarist of the Hawklords preys on STEVE GETT

"BOB and I feel that we've really been working hard recently, and more important, we've enjoyed it. I hadn't done that for some time, as long as four years. Usually I dislike going out on the road, having done it so many times before, but now I've found new enthusiasm. We're doing things I've wanted to do for quite a while and the people in the band have a great deal of energy and drive."

The speaker is guitarist Dave Brock, who, like his long time companion Bob Calvert, seems to have adopted a totally fresh and lively approach to the latest outfit, The Hawklords.

Both musicians had Hawkwind for many years, but the situation eventually declined and resulted in their gradual demise. Dave and Bob opted to remain together, and, united with the combined talents of bassist Harvey Bainbridge, keyboardist Steve Swindell and drummer Martin Griffin, are venturing towards new horizons.

"By 1976 I'd thought of starting afresh, and after the 'Roadhawks' album, I felt that was the last I'd ever be associated with, as far as Hawkwind was concerned. But somehow through a load of tapes, the remixing them. However, I had reached a point at which I found everything boring and frustrating."

Yet the band carried on for a while, intensifying Dave's disillusion.

"If you work on a building site, filling in walls all the time, you persist with it, using less and less craftsmanship; that's exactly what happened with Hawkwind. Also there were a lot of different members involved, and plenty of traumatic internal scenes. In fact it was rather like the intrigues of the Roman Senate."

Last year he made a decisive move by forming the Sonic Assassins down in Devon, where he lives. People said he was foolish to leave when he could still make money with the old band. But Dave's Assassins played a few gigs and actually recorded an album, which hasn't been released as yet.

"The Hawklords are the Sonic Assassins in actual fact, but the band has only been together as a working unit for a few months. Bob and I started writing in July. He came down to my place, and there we worked out all of the numbers. Finally it was a question of getting musicians so we enlisted the people we'd been working with."

Within a fortnight the new album was completed, having been recorded in one week and mixed in another. After recording in Devon, they went immediately to London, exhausted by lack of proper sleep over the two weeks.

"The mind wanders, and you become inattentive. Yes, it was definitely a rushed job. At the moment we're simply laying the foundations, and in a year's time things will be a whole lot more together."

Although a theme runs through the record, the total concept evolves on stage, co-ordinated with projected film, the dancers and the specially designed sets.

"The film opens going down a subway, through to a factory and the dancers are the factory workers, so everything is related. It's a circle of life theme. Sweeping factory floors, working monotonously on a machine — things that I've done myself, in the past."

I understand that the concert effects had to be produced at breakneck speed. The film was completed only three days before the opening show, and consequently there was a minimum of time for full rehearsals.

Two other musicians on the album were Simon House and Simon King, yet neither is participating in the gigs.

"I'm not at all disappointed," comments Dave. "I'm extremely glad. You can only work with some people for so long, because they like to coast along if there's regular money, without putting themselves out. I wanted dancers in the band and also mime artists, but they didn't agree because it would have meant less money. So the fact that those two aren't around does'nt bother me."

However, one item that has displeased Dave and the rest of the group is the album cover.

It seems that the first 25,000 copies will have the original artwork and the title '25 Years', but thereafter it will simply be called 'The Hawklords'.

The next year takes the band on an extensive tour, and recording should be resumed next June. In the meantime there are a number of things which could be released. The 'PERS' album, half of which was recorded in concert, has to be re-mixed, but will probably come out by February '79.

Also there is the Sonic Assassin tape, that Dave is considering putting out, possibly as a collectors' item only. It being another live cut. And of course he has an abundance of old Hawkwind material.

Most important to Dave and his fellow musicians are the exciting possibilities that the future holds. It looks heading very healthy indeed for the Hawklords. STEVE GETT



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- 3) What was their first single on this label?

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Look out for next week's Record Mirror. More albums to be won in our Teddy Pendergrass Contest.

UPFRONT

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

THURSDAY

OCTOBER 19

AYLESBURY, Oddfellows Arms (24160), Seratone
BELFAST, Queens University (42124), John Otway Band
BLACKBURN, King Georges Hall (188424), The Hawkords
BIRMINGHAM, Barrel Organ (021 622 1363), Ricky Cool and the Icebergs
BIRMINGHAM, The Gig (021 356 2774), Wayne County and the Electric Chairs
BOURNEMOUTH, Village Bowl (26638), Siouxsie and the Banishes
BRADFORD, Princeville (78845), Linnellight
BRADFORD, St Georges Hall (82518), Leo Sayer
BRIGHTON, Richmond (29284), Nicky and the Dots/The Cornflakes
BRISTOL, Granary (28267), Quart
BRISTOL, Polytechnic, Bower Ashton Site (862178), China Street
CONGLETON, Duke of Wellington, The Accelerators
COVENTRY, Lanchester Polytechnic (24186), Wire
DUNDEE, Caird Hall (28121), The Boomtown Rats/Reggae Regular
DUNFERMLINE, Glen Lodge, Mother Earth
EDINBURGH, University (77911), Tom Robinson Band/Stiff Little Fingers
GLASGOW, Amphora (041 332 2768), Underhand Jones
GLASGOW, Strathclyde University (041 532 1270), The Tools (lunchtime)
GLASGOW, Strathclyde University (041 532 1270), Mickey Jupp / Wreckless Eric Rachel Sweet and the Records / Lene Lovich / Jona Lewie
GUILDFORD, Surrey University (71281), Steel Pulse
HIGH WYCOMBE, Nags Head (21758), The Edge
HULL, University (42431), The Fabulous Poodles
KILMARNOCK, Sandrienne, Neomanner
LEAMINGTON, Crown, The NeonHearts
LEEDS, Cherry Tree (45382), Spider
LEEDS, Florde Grene (62470), Autograph
LEEDS, Polytechnic (41101), The Pirates
LEEDS, Trinity College, After The Fire
LEEDS, Vivas (458249), Overlord
LONDON, George Hotel, Langworth, Armpit Jug Band
LONDON, Brecknock Camden (01-485 3073), The Vipers
LONDON, Bridgehouse, Canning Town (01-476 2889), Zaine Griff
LONDON, College of Printing (01-735 8484), The Yachts- o/The Soft Boys
LONDON, Dingwells, Camden (01-267 4967), Marianne Faithfull
LONDON, Green Man, Marylebone Road, UK Subs
LONDON, Hope and Anchor, Islington (01-359 4510), Interview
LONDON, Marquee, Wardour Street (01-457 6603), The Automatics
LONDON, Music Machine, Camden (01-387 0428), The Rich Kids
LONDON, Nashville, Kensington (01-603 6071), Punishment of Luxury / Cyanide
LONDON, Queen Mary College (01-980 4811), Bethnal
LONDON, Rock Garden, Covent Garden (01-240 3981), Jab Jab/Steve Linton Band
LONDON, Royalty, Southgate (01-696 4112), Crazy Cavan

LONDON, Royal College of Art (01-684 8020), The Doomed / The Members / The Softies / The Crack
LONDON, St Marks Centre, Deptford, Misty / The Rula / Debbie Bishop and Rough Edge (Albany Empire Benefit)
LONDON, Thomas A Beckett, Old Kenil Road (01-708 7334), Jerry The Prince
LONDON, Trafalgar, Shepherds Bush (01-749 5006), The VIP's
LONDON, Winter Gardens (7700), Buzzcocks
MANCHESTER, Band on the Wall (061 832 6625), Turning Point
MANCHESTER, Mayflower (061 223 4231), The Movies / Street Band
MANCHESTER, Pips (061 834 7150), The Crabs
MANCHESTER, Russell Club (061 226 8821), Slaughter / Frantic Elevators
MELTON MOWBRAY, Painted Lady (812121), Unit 4 + 2
MIDDLESBROUGH, Rock Garden (241993), The Lurkers
MILTON KEYNES, College, NW10
NEW MILLS, Bees Knees, The Eddy
NORWICH, Boogie House, Tribesman
NOTTINGHAM, Sandpiper (84881), Jenny Darren
NOTTINGHAM, Trent Polytechnic (48248), Racing Cars
PAISLEY, Technical College, Andy Dearmond
PLYMOUTH, Metro (81328), The Breeze
PORTSMOUTH, Polytechnic (819141), Richard Dignane
SHEFFIELD, Limit (709040), The Roy Hill Band
ST HELENS, Glassbridge Club, Juggernaut
STOKE ON TRENT, Inset Club, Zhai
WELLINGTON, Town Hall, Redbrans
WORTHING, Balmoral (88232), Nightrider

FRIDAY

OCTOBER 20

ABERDEEN, Capitol (23141), The Boomtown Rats / Reggae Regular
ABERDEEN, College of Education, Quats
ABERDEEN, University (572781), The Bishops / Girlschool
BARNET, Barnet College, Barnet High Street, Edgar Broughton Band
NW10, Presence / Cold Steel
BATH, University (6941), The Edge
BATLEY, Variety Club (459937), The Fabulous Poodles
BIRMINGHAM, Aston University (021 359 6531), Jenny Darren
BIRMINGHAM, Barbarellas (021 643 9413), The Pleasers / Autographs
BIRMINGHAM, Centre for the Arts, Redbrans
BLACKPOOL, Tiffanys (21572), Buzzcocks
BOGNOR, Sussex Hotel (5426), Stee Marx
BRADFORD, Royal Standard (27789), John Hedley Haggart Band
BRAintree, College (21711), The Only Ones / HI FI
BRIDLINGTON, Spa Pavilion (78255), Leo Sayer
BRISTOL, St. Saviour's University (4461), The Doomed
BRIGHTON, Top Rank (82888), Tom Robinson Band / Stiff Little Fingers
BURTON, Half Circle, Paris
BURTON ON TRENT, 76 Club (61037), Marsellie
CANTERBURY, Odeon (62480), Dr Feelgood / Squares

BETHNAL set out on their first headlining tour this week a 30-dater called 'The Crash Landing Tour of Great Britain' after the title of their new album 'Crash Landing'. Dates are London Queen Mary College (Thursday), Edinburgh University (Friday), Redcar Coatham Bowl (Sunday), Belfast The Pound (Tuesday and Wednesday).

GORDON GILTRAP and his band start a tour at Leicester De Montford Hall (Sunday) followed by Brighton Dome (Monday) and Oxford New Theatre (Wednesday).
Former Genesis guitarist STEVE HACKETT goes out on his first solo tour with a band specially put together featuring Peter Hicks (lead vocals), John Hackett (flute and guitar), Dick Cadbury (bass), John Shearer (drums) and Nick Magnus (keyboards). They play Cardiff University (Monday), and

Manchester Apollo (Tuesday). XTC continue the second part of their tour at Canterbury Odeon (Monday), Salisbury City Hall (Tuesday), and Reading Top Rank (Wednesday).

Birmingham heavy metal band JUDAS PRIEST begin a 20 dater tour this week at Blackburn King Georges Hall (Tuesday) and Newcastle City Hall (Wednesday). Their new album 'Killing Machine' will be released to coincide.

SPRIT, the Los Angeles cult band fly in to headline a string of major dates this month. This week they're at Bristol Colston Hall (Tuesday) and Oxford New Theatre (Wednesday).

THIRD WORLD tour Britain for the first time in three years since they appeared on the Bob Marley tour. With their current single 'Now That We've Found Love' high in the charts their only date this week is Oxford Polytechnic on Wednesday.

CARDIFF, University (89462), Whistons At
CHELSEA, ST. GILES, Newland Park College, Sciard
CHIDDINGOLEY, Six Bells, The Vagrant Rock Band
CRAWLEY, Apple Tree, Nightrider
DINGWALL, Strathpeaseer Spa Pavilion, Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records / Lene Lovich / Jona Lewie
DUBLIN, Trinity University (77294), John Otway Band
DUDLEY, JB's (53597), After The Fire
DUNBAR, Victoria Ballroom (63348), The Valves
EDINBURGH, Art School (031 229 9311), The Tools
EDINBURGH, Heriot Watt University (031 229 3574), Armstrong
EDINBURGH, University (031 667 1260), Bethnal
FARNWORTH, Old Vets (Bolton 20358), Raddy
GLASGOW, Queen Margaret Union (041 334 1566), 999
HARRINGTON, Airport Hall, The Trogs
HARROW, Technical College (01-422 3206), Wayne County & The Electric Chairs
HASTINGS, Pier Pavilion (421210), Siouxsie and the Banshees
HATFIELD, Forum, Barbara Dickson
HATFIELD, Polytechnic (819100), The Late Show
HULL, DEREK FLELD, Polytechnic (81816), XTC
HUDDERSFIELD, Storthes Hall Hospital Club, Spoonkey
HULL, College of Further Education (231421), Fairport Convention
IPSWICH, Buttermarket Tavern (212146), Kangaroo Alley
KIRKALDY, Dutch Mill, Breeze
KNOTTINGLEY, Warbotle Hotel, Spider
LANCASTER, University (65201), Budge / Strife
LEEDS, Vivas (454248), The Breeze / Cal Yard
LEICESTER, Phoenix Theatre (88832), Wendy Tunes
LEIGHTON BUZZARD, Hunt Hotel (Linsdale 2746), The Breeze
LIVERPOOL, Eric's (061 236 7881), Matumbi
LIVERPOOL, Open Eye Film Society, Turning Point
LOWESTOFT, College of Further Education (4377), The Crabs
LONDON, Acklam Hall, Portobello Road (01-960 4500), Prag Vec / Raped / Swell Maps
LONDON, Brecknock, Camden (01-485 3073), Urchin
LONDON, Bridgehouse, Canning Town (01-476 2889), Filthy McNasty
LONDON, Central Polytechnic (01-486 5811), Supercharge
LONDON, City Polytechnic, Whitechapel High Street (01-247 1441), Landscapes
LONDON, Dingwells, Camden (01-267 4967), The Casual Band / Heart And Soul
LONDON, Hope and Anchor, Islington (01-359 6310), The Soft Boys
LONDON, Kings College, Surrey Street, (61 436 7123), Cuddie Ball
LONDON, Lark Hall, Clapham, Statistics
LONDON, Marquee, Wardour Street (01-457 6603), Bram Tschikovsky's Battlaxas

LONDON, Music Machine, Camden (01-387 0428), Whirlwind / Sid Sideboard and the Chairs
LONDON, Nashville, Kensington (01-603 6071), Barry Ford Band / Matt Stagger
LONDON, New Ambassadors Hotel, Upper Woburn Place, Misty
LONDON, Pegasus, Stoke Newington (01-226 5830), The Monos
LONDON, Rock Garden, Covent Garden (01-240 3981), Pressure Shocks
LONDON, Royalty, Southgate (01-696 4112), Chris Hill Band
LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch
LONDON, London School of Economics / 01-402 1977, Aswad / Silver Camel Sounds (LOC)
LONDON, The Studio, Patcham Terrace, Battersea, Flaggs
LONDON, Westfaire at Ronnie's, Frith Street (01-439 0747), Basement Band
LONDON, Westfield College, Hampstead (01-435 6583), Steel Pulse
LONDON, White Lion, Putney (01-788 1540), John Spencer & Louis
LONDON, Windsor Castle, Harrow Road, Trans-Am
MANCHESTER, Mayflower, (061 223 4231), Autograph
MANCHESTER, Salford University (061 736 7811), Radio Stars / Reaction
MARGATE, Dreamland (27071), Doll By Doll
MARGATE, Winter Gardens, (Thanet 21348), Jasper Carrott
MELTON MOWBRAY, Painted Lady (812121), Steel Pulse
MIDDLESBROUGH, Rock Garden (241993), The Lurkers
NEWCASTLE, Mayfair (23109), The Strawbs
NEWCASTLE, Polytechnic (27071), Doll By Doll
NEWCASTLE, University, (26402), Rich Kids, NEWPORT, Village Diaco, Little Acre
NORWICH, University of East Anglia (32068), The Pirates
OXFORD, Polytechnic (68788), The Enid
PETERBOROUGH, ABC (3504), Smoke
PAISLEY, College of Technology (041 889 9950), Zhai
PLYMOUTH, Metro (81328), The Yachts
PRESTATYN, Royal Victoria, Juggernaut / The Breeze
READING, University (806222), Cheap Flights

RETFORD, Porterhouse (74981), Racing Cars
SCARBOROUGH, Penthouse (3204), The Movies / Street Band
SHEFFIELD, Bradfield, Dalespate
SHEFFIELD, University, Earnshaw Hall (24076), Whitefire
SOUTHAMPTON, University (56291), Jab Jab
UXBRIDGE, Brunel University (887188), The Adverts / The Night
WATFORD, Red Lion (25208), The States
WEYMOUTH, Steering Wheel, Fringe Benefit
WINCHESTER, Riverside Inn, Press-Ups
WOLVERTON, Grayford Rock Club, Scratch
YORK, Revolution (26224), The Squares

SATURDAY

OCTOBER 21

ANGLESEA, Amlych Memorial Hall, Spider
BIRMINGHAM, University (85708), Jenny Darren
BARNET, Barnet College, High Street, Edgar Broughton Band / Chris Major / No Jip / Blue Screaming / Barbarous / Thanks For The Money
BELFAST, Punk Workshop, The Bears
BEXLEY, Black Prince (Crayford 521948), The Fabulous Poodles
BIRMINGHAM, Barbarellas (021 643 9431), Bram Tschikovsky's Battlaxas
BIRMINGHAM, Centre for the Arts, Redbrans
BIRMINGHAM, Odeon (021 643 6101), Dr Feelgood / Squeeze
BLACKPOOL, Norbreck Night Spot (82341), Wayne County and the Electric Chairs
BOGNOR, Sussex Hotel (5428), The Vagrant Rock Band
BOLTON, Technical College (26961), Racing Cars
BRADFORD, Royal Standard (27789), John Hedley Haggart Band
BRADFORD, University (33466), Radio Stars / Reaction
BRIDPORT, Bull Hotel (22278), The Fall
BRISTOL, Blue Lagoon (21126), Aswad
BRISTOL, Crown Cellar Bar, Wild Beasts
CARLISLE, (25411), The Boomtown Rats / Reggae Regular

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8pm - 11pm
Don't Miss - Big 15 'They Shoot Horses, Not Us' and DISCO ROAD SHOW

AJ'S NIGHT CLUB
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Thursday 19th THE VYE
Saturday 21st MIAMI DOLPHINS



WHITESNAKE and the Average White Band are the studio guests on The Old Grey Whistle Test on Tuesday at 11.30. Introduced by Bob Harris and Anne Nightingale and repeated next Saturday at 8.20pm.

CHESTER, Albion Hotel (25717), Mainline Station
 CHEDDINGLEY, Six Bells (2271), The Executives
 COOK, University (26871), John Otway Band
 COVENTRY, Canley College, Scratch
 CRANFIELD, Cranfield Institute, The Yachts
 DUNDEE, Technical College (17225), Girlschool
 DUNFERMLINE, Carnegie Hall Annex (031 225 387), Simple Minds
 EASTBOURNE, Congress Theatre (36363), Jasper Carrott
 EASTBOURNE, Lottbridge Arms (53310), Night rider
 EDINBURGH, Usher Hall (031 228 1155), Mike Harding
 GLASGOW, Apollo (041 332 6954), Buzzcocks
 GLASGOW, Strathelyde University (041 502 1270), Budgie / Strife
 GLASGOW, University (041 339 8555), Bethnal
 HAMILTON, Accles Club, Underhand Jones
 HIGH WYCOMBE, Town Hall (26100), Doll by Doll / The Urge / The Vents / The Good Guys
 HOPWOOD, WRC Caravan Park, Jameson Raid
 HUDDERSFIELD, Coach House Club (20900), The Vys
 HUDDERSFIELD, Polytechnic (58156), The Movies / Street Band
 KINGHORN, Cuznie Nook, Dans Band
 KNOTTINGLEY, Warbottle Hotel, Red Eye
 LEEDS, Royal Park (785076), Franc Blanc
 LEEDS, Staging Post (45672), Giant Killer
 LEEDS, University (38071), Sixx and the Banishes
 LEEDS, Vivas (458249), Luigi Anadia Boys
 LEICESTER, Polytechnic (27452), The Panties
 LEICESTER, University (26681), Staa Marx
 LINCOLN, AJ's (30874), Eric Bell Band
 LIVERPOOL, Eric's (051 236 7881), Wire
 LIVERPOOL, Oak Tree, Hayton, The Eddy
 LONDON, Action Space, Chelsea St (01-457 7664), Action Space Band
 LONDON, Brecknock, Camden (01-485 8078), Zane Griff
 LONDON, Bridgehouse, Canning Town (01-487 7664), Filmy McNasty
 LONDON, City University, St John Street (01-253 4399), The Monos
 LONDON, Dingwells, Camden (01-267 4967), Sandy and the Backline / The London Killers
 LONDON, Electric Ballroom, Camden (01-485 8086), The Tourists / The Physicals
 LONDON, Hope & Anchor, Islington (01-359 4510), Pinhead
 LONDON, London School of Economics, Houghton Street (01-400 1977), The Monos

WICK, Assembly Hall (2544), Micky Jupp / Wreckless Eric / Rachel Sweet and the Records / Lene Lovich / Jona Lewie
 WOKINGHAM, King of Clubs, Muscles
 YORK, Revolution (26224), Immigrant

SUNDAY
OCTOBER 22
 ABERDEEN, Capitol (23141), Buzzcocks
 ACCRINGTON, Sweet and the Records / Lene Lovich / Jona Lewie
 BIRMINGHAM, Barbarellas (021 643 9413), Quartz
 BLACKPOOL, Opera House (23252), Leo Sayer
 BRIDLINGTON, Spu Pavilion (78255), Wishbone Ash
 BRIGHTON, Alhambra (27874), The Piranhas
 BRISTOL, Colston Hall (291768), Dr Feelgood / Squasee
 CARLISLE, Market Hall, (23411) Slade
 CHELMSFORD, Town Hall (61733), Sore Throat
 CWMBRAN, Congress Theatre, Gwent Street, George Melly & John Chilton's Feetwarmers
 DAGENHAM, The Bull, Jerry The Ferret
 DUBLIN, Magonnigles (77697), John Otway Band
 DUMFRIES, Stagecoach, The Movies / Street Band
 DUNDEE, Samanthas, 99 / Razer
 EASTBOURNE, Congress Theatre (36363), Four Tops
 EDINBURGH, Glenburn Hotel, Zhai
 FOLKESTONE, Leas Cliff (53193), Barbara Dickson
 FOLKESTONE, Golden Arrow, Record Players
 FOLKESTONE, Pullman, The Executives
 GLASGOW, Doune Castle, The Eddie / Friction
 LEEDS, Florde Grene (623470), Zhai
 LEEDS, Vivas (456249), New Jazz Review (lunchtime)
 LEEDS, Vivas (456249), Red Eye, Body Scanner Appeal
 LEICESTER, De Montfort Hall (22880), Gordon Giltrap
 LIVERPOOL, Everyman Theatre (01 708 4778), Redbrass
 LIVERPOOL, Wooley Hollow (051 263 2798), Spookley
 LONDON, Brecknock, Camden (01-485 8078), The Young Bucks
 LONDON, Bridgehouse, Canning Town (01-476 2889), The Young Bucks
 LONDON, Dingwells, Camden (01-267 4967), The Monos / V/Ps

LONDON, Dingwells, Camden (01-267 4967), Blast Furnace and
 LONDON, Duke of Lancaster, Jerry The Ferret, 0473, Sucker
 LONDON, Golden Lion, Fulham, Simon Townshend Band
 LONDON, Half Moon, Putney (01-480 4485), Cliff Augter / John Benz
 LONDON, Hope & Anchor, Islington (01-359 4510), Mirage
 LONDON, Marquee, War-dour Street (01-457 6003), The Vibrators
 LONDON, Nashville, Ken-sington (01-603 6071), Cado Belle / The Monos
 LONDON, Pegasus, Stoke Newington (01-226 5930), The Business
 LONDON, Rainbow, Fin-shury Park (01-263 3140), Van Halen / Bram Tchilovsky's Battleaxe
 LONDON, Red Garden, Covent Garden (01-240 3961), First Aid
 LONDON, Roundhouse, Chalk Farm (01-267 2564), Andy Desmond
 LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch
 LONDON, St Albans Club, Dulwich, Plaques
 LONDON, Torrington, North Finchley (01-446 4710), Micky Jones Band
 NEWCASTLE, City Hall (20007), Budgie / Strife
 NORWICH, Prison (37331), Kangaroo Alley
 NOTTINGHAM, Boat Club (689032), Kyro
 OXFORD, New Theatre (45441), Smoke
 POOLE, Art Centre (70521), Motorhead
 PORTSEA, Rotary Club (27074), Night rider
 REDCAR, Ontham Bowl (24293), Bethnal
 SALT BURN, Philmore (2022), Radio Stars / Reaction
 SHEFFIELD, Limit (730940), Andy Desmond
 ST ANDREWS, University (4863), Jenny Darren / Girlschool
 STOKE ON TRENT, Victoria Hall (24641), Steel Pulse / China Street
 UPMINSTER, New Windmill Hall, Zains Griff
 WOLVERHAMPTON, Civic Hall (213559), The Hawklords

LONDON, Hope & Anchor, Islington (01-359 4510), The Members
 LONDON, Kensington, Russell Gardens (01-603 6071), Jerry The Ferret
 LONDON, Marquee, War-dour Street (01-457 6003), Riff FI
 LONDON, Moonlight, West Hampstead (01-477 1473), The Inmates / Under
 LONDON, Music Machine, Camden (01-387 0428), Nichol and Marsh / Ex-citator
 LONDON, Nashville, Ken-sington (01-603 6071), Eric Bell Band / Joe Jackson
 LONDON, Pegasus, Stoke Newington (01-226 5930), NW10
 LONDON, Rock Garden, Covent Garden (01-240 3961), Pickpocket
 LONDON, Southbank Polytechnic, Rotary Street (01-261 1535), Trailors Gait
 LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Fame
 MANCHESTER, Band On The Wall, Rockin' Ricky and the Velvet Collars
 MANCHESTER, Civic Centre (23882), Andy Desmond
 MARGATE, Bowlers Arms, (Thames 28633), Staa Marx
 MILFORD HAVEN, Torch Theatre, George Melly & John Chilton's Feetwarmers
 NEWCASTLE, University (20007), Racing Cars
 NOTTINGHAM, Sandpiper (5811), Wire
 PLYMOUTH, Breakwater, The Fall
 PLYMOUTH, Metro (51326), Matumbi
 PLYMOUTH, Polytechnic (21312), The Hawklords
 PLYMOUTH, Woods (266118), The Pirates
 PRESTON, Guildhall (27721), Smoke
 RYELEIGH, Crocks Club, Matchbox
 SHEFFIELD, Polytechnic (738934), Slade
 SHEFFIELD, University (25878), The Vips / Art Objects
 SUNDERLAND, Empire (73274), The Boomtown Rats / Reggae Regular
 SWANSEA, Circles, Rich Kids
 WOLVERHAMPTON, Civic Hall (213559), Budgie / Strife
 WOLVERHAMPTON, Queens Hotel (22839), Samson

LONDON, Duke of Lan-caster, New Barnet (01-448 0487), Young Bucks
 LONDON, Hammersmith, Odeon (01-748 4054), Wash-bone Ash
 LONDON, Hope & Anchor, Islington (01-359 4510), Riff Raff
 LONDON, Kensington, Russell Gardens (01-603 6071), Jokers
 LONDON, Marquee, War-dour Street (01-457 6003), The Business
 LONDON, Moonlight, West Hampstead (01-477 1473), Ester Cudd
 LONDON, Music Machine, Camden (01-387 0428), Zane Griff / Lankound
 LONDON, Nashville, Ken-sington (01-603 6071), Sandy and the Backline / Liffline
 LONDON, Pegasus, Stoke Newington (01-226 5930), Tuba Shooz
 LONDON, Rainbow, Fin-shury Park (01-263 3140), Steel Pulse
 LONDON, Rock Garden, Covent Garden (01-240 3961), Nicky Shy
 LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Heroes
 MANCHESTER, Apollo, Ardwick (081 773 1112), Steve Hackett
 MANCHESTER, Band On The Wall (081 632 6025), The Not Senalies
 MANCHESTER, Polytechnic (081 773 1122), 999
 NEWCASTLE, City Hall (20007), Buzzcocks
 NEW MILLA, Bees Knees, Juggernaut
 NOTTINGHAM, Stowaway (50978), Rich Kids
 NOTTINGHAM, Trent Polytechnic (48248), Andy Desmond
 NOTTINGHAM, 77 Club (38623), The Lurkers
 OXFORD, New Theatre (4544), Gordon Giltrap
 PAIGNTON, Festival Hall (58641), Barbara Dickson
 PENZANCE, Gardens (2475), The Pirates
 PLYMOUTH, Woods (266136), UK Subs
 SALISBURY, City Hall (20991), XTC
 SHEFFIELD, City Hall (27074), Hawklords
 SHEFFIELD, Limit (730940), The Crabs / V/Ps
 WALSALL, Town Hall (21244), The Pleasers
 WISHAW, Heathery Bar, Underhand Jones
 WOLVERHAMPTON, Lord Regain, Neon Hearts

LONDON, Top Rank (26558), Matumbi
 CARDIFF, University (39642), Budgie / Strife
 DUBLIN, Bell Hotel, Samson
 GAUMONT, Gaumont (2428), Jasper Carrott
 DUMFRIES, The Stagecoach, The Sheds / The Zones
 EXETER, Haines (8615), The Pirates / Blaser Blazer
 FALMOUTH, Greenlawn Hotel, George Melly / John Chilton's Feetwarmers
 HANLEY, Victoria Hall (24641), Leo Sayer
 KETTERING, Free Wheeler, Muscles
 KIRKALDY, Birkgate Hotel-Channel 4
 LEEDS, Vivas (456249), Aftermath
 LEICESTER, University (50006), The Fabulous Freedom
 LIVERPOOL, University (051-706 4744), Steel Pulse
 LIVERPOOL, Wooley Hollow, Spookley
 LONDON, Brecknock, Camden (01-485 8078), Little Bo Bitch
 LONDON, Bridgehouse, Canning Town (01-476 2889), Cheap Thrifts
 LONDON, City University (01-253 4399), Mike Abalom
 LONDON, Dingwells, Camden (01-267 4967), The Invaders
 LONDON, Hammersmith Odeon (01-748 4051), Wash-bone Ash
 LONDON, Hope & Anchor, Islington (01-359 4510), Hi Fi
 LONDON, Kensington, Russell Gardens (01-603 3945), Music Business
 LONDON, Marquee, War-dour Street (01-457 6003), Cado Belle
 LONDON, Moonlight, West Hampstead (01-477 1473), Metalhead / Crass
 LONDON, Music Machine, Camden (01-387 0428), Arwad / King Sons
 LONDON, Nashville, Ken-sington (01-603 6071), Champion
 LONDON, Pegasus, Stoke Newington (01-226 5930), David Sloane Band
 LONDON, Rock Garden, Covent Garden (01-240 3961), Johnny Curious
 LONDON, Thomas A Beckett, Old Kent Road (01-703 7334), Dog Watch
 LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Baxter Roberts
 MIDDLESBROUGH, Town Hall (45432), Four Tops
 NEWCASTLE, City Hall (20007), Judas Priest
 NEWCASTLE, University (25402), Wayne County and the Electric Chairs
 NEWPORT, Stowaway (50978), 999
 OLDBURY, Tube in-vestments Ballroom, T Ford and the Boneashers
 OXFORD, Polytechnic (68780), Third World
 PORTSMOUTH, Guildhall (24558), Barbara Dickson
 PLYMOUTH, Metro (51326), The Fall
 READING, The Electric (57282), XTC
 SHEFFIELD, Limit (730940), Immigrant
 SHEFFIELD, Radio Stars / Reaction
 SHEFFIELD, University (24076), V/Ps
 STOKE ON TRENT, The Rock Little A
 SWANSEA, Top Rank (23955), Dr Feelgood / Squasee
 WESTON SUPER MARE, Webington Country Club, Slade
 WIGAN, Butoas Headquarters
 WOLVERHAMPTON, Civic Hall (20212), Boomtown Rats / Reggae Regular

MONDAY

TUESDAY

WEDNESDAY

OCTOBER 23
 ABERDEEN, Ruffles, Micky Jupp / Wreckless Eric / Rachel Sweet and the Records / Lene Lovich / Jona Lewie
 BASILDON, Double Six (23411) Champion
 BIRKENHEAD, Hamilton Club (051 647 8093), Cheap Flights
 BIRMINGHAM, Drakes Drum (021 360 2224), Benny and the Jets
 BIRMINGHAM, Mayfair (021 523 9083), Stoussie and the Banishes
 BIRMINGHAM, The Gig (021 256 3989), Marshall
 BURNWOOD, Hermit (217084), Ramrods
 BRIGHTON, Dome (682127), Gordon Giltrap
 BRISTOL, Colston Hall (291768), Barbara Dickson
 CANTERBURY, Odeon (42480), XTC
 CARDIFF, University (39642), Steve Hackett
 CARLISLE, Market Hall (23411), Radio Stars / Reaction
 COVENTRY, Lanchester Polytechnic (241668), Redbrass
 DONCASTER, Outlook (6434), 999
 EDINBURGH, Odeon (031 867 3821), Buzzcocks
 EDINBURGH, Tiffany's (031 506 6292), Ignatz / Simple Minds
 FALKIRK, Maniqui (34688), Zhai
 GLASGOW, Burns Howff (048 327 1813), Underhand Jones
 GLASGOW, Doune Castle (041 649 7745), Simple Minds
 HULL, University (42431), Steel Pulse
 IPSWICH, Gaumont (53641), Four Tops
 LEEDS, University (39071), Richard Digance
 LEEDS, Vivas (456249), Skinny Cat
 LIVERPOOL, Wooley Hollow (051 263 2798), Spookley
 LONDON, Bridgehouse, Canning Town (01-476 2889), The Young Bucks
 LONDON, Dingwells, Camden (01-267 4967), The Monos / V/Ps

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ROADSHOWS

A SURE TOUCH

MARSHALL HAIN
Drury Lane Theatre, London

THANK YOU Marshall Hain and most worthy band for the most enjoyable, least predictable gig of the year so far. You've no idea how hard I tried to remain cynical and bored throughout your set. You see, it is writ that no band, no matter how good, deserves serious attention if their first single (a disco one at that!) rockets up the charts after being virtually ignored by the music press.

But then Marshall Hain are not a run of the mill band. Neither is Kit Hain one of your ordinary vocalists. Even her homely looking attire and her slightly mumble attitude to other members of the band are at odds with her singing voice, at once strident then almost crooning. This small woman, who rightly hogs the spotlight for much of the show, has the unusual talent of making clear the meaning of her lyrics while sacrificing none of the musical appeal of each song.

In fact, the band bears the hallmarks of the kind of professionalism you would expect from some of the world's top acts. In other words, they make it all sound and look easy.

Most of the set is a run through of their 'Free Ride' album, with a few new numbers thrown in. Unlike their hit, none of these concerns dancing (unless I missed a line or two) and I don't think any disco will be found playing any of them. Though a pleasure to listen to, this is no MOR band. Rock influences abound with dashes of jazz and funk. Their sound balance was admirable, one reason for the success of such intriguing numbers as 'Sweet And Red', where the vocal harmonies are sung (at times) over the barest backing, and 'Back To The Green' in which Ms Hain's guitar playing was heavily featured.

The subtlety of the latter number was not lost on the enthusiastic crowd who warmed to the band right from the start and gave a big hand to their haunting new single 'Coming Home'.

The coup of the night was, however, the creation of a football terrace anthem out of 'Dancing In The City' after a perfectly straight rendition first.

JOHN WISHART

THE POP GROUP, NICO, LINTON KWESI JOHNSON, CABARET VOLTAIRE, London Electric Ballroom

THERE WASN'T much dancing at the ballroom on Thursday night. This was an evening of music for the intellect and the political conscience.

Strictly serious stuff. The names on the bill were of a compatible ilk, all with that sense of the search for creativity. And the proceeds were going to Amnesty International, fighters for freedom and human rights throughout the world.

The gig brought together new bands like Cabaret Voltaire with longer established experimenters like Nico. John Cale had been expected to appear too, but didn't show in the end, though it's possible The Pop Group may do some recording with him in the future.

The half was well filled by the time the awesome trio from Sheffield appeared. Cabaret Voltaire drift into their set gradually, one piece linked to the next by

random radio recordings. Lead and bass lay down simple staccato rhythms while their keyboarders play / maintenance man twiddles knobs here and there. At times it threatens like the buzzing of a swarm of killer bees, at others it hypnotises. Despite the heavyweight purposefulness of it all, it fascinates wondrously.

Linton Kwesi Johnson on stage is no star, just a man with poems. Some set to reggae, like 'toasting with high quality lyrics'. 'I Dread Ina Ingran' and 'Man Free' were two poems for prisoners of conscience. Even unaccompanied, he maintains a pulsating, vital force into lines like 'Steel blade drinking blood in darkness, madness, madness war' (Five Nights Of Bleeding). To hear a crowd stamp their feet for an encore of poetry was astounding. Much more could be written, but space forbids.

Disappearing to the bar, the opening drones of Nico's set were easily missed, but when I caught up with her it was only to find that she hasn't changed one little



KIT HAIN and Julian Marshall

bit. The same serious, husky voice over that monotonous harmonium Sikh temple music for Sunday morning hangovers. But her voice is as beautiful as ever. High point of her set was her totally Nicosque version of Jim Morrison's 'The End', and she encores with the surprising 'Deutschland Uber Alles'. Straight into action with a yell and a scream, the Pop Group's vocalist Mark Stewart cuts the classic agonised stance. One hand clutches the mike desperately, the other he pushes through his 50's quiff obsessively, as if the devil were driving him to sing.

Theirs is a complicated sound. Bass and drums (Simon Underwood and Bruce Smith) will lead off with recognisable, though far from conventional, heavy rhythms. But these usually break up some way into the songs with flurries of quicker tempo, and the pained vocals continue throughout, pushing their music to the limits of accessibility.

There's some easier listening, like the lead and bass interplay on 'Dance Without Moving' and the repeating, high-pitched riffs in 'Words Disobey Me', rather like Bowie's 'Fame'. They have an earthy funkiness, but it never relaxes quite enough to allow much comfort to set in.

Although I approve wholeheartedly of their search for art in pop, the wailing clarinet and screeching harmonica finally got the better of me and I had to split.

When they discover how to deliver their powerfully creative works with a little less pain we will have a band of major innovators to deal with.

ALEX SKORECKI

GRUPPO SPORTIVO Marquee, London

THE 'House Full' notice was up by the time I arrived and amid the many armless huddles of disappointed punters that sprawled across Wardour Street was a solitary guy. Since I had two tickets I gave him one (free of charge, of course) and I felt better than the good Samaritan when he told me he had come down from Birmingham just to see the band.

But this is indicative of the support that this Dutch outfit are now deservedly gathering. The audience was in the palm of their hand, surprisingly, singing

every lyric from the immensely likeable '10 Mistakes' album. I say surprisingly because their music isn't about mechanical sloganeering or mindlessly pretty choruses.

Gruppo Sportivo play music in a similar fashion to the way their national team play football, i.e. with style, intelligence, flair and most importantly, wit.

I mean, what other band would write their own 'put down' review as they do with 'Blah Blah Magazines'.

"We are a cross between Abba and er..."

"Yes, we are like the Monkees we have no ideas..."

Of course they have the two delightful Guppettes and the catchy tunes like Abba but there any similarity ends as the engagingly rich and sometimes black humour puts them way ahead of the Scandinavian foursome.

As for having no ideas, well, they managed to display more varieties than Heinz with material from '10 Mistakes' and the forthcoming 'Back To 78'. Of the new stuff the scintillating bitness of 'Bernadette' - the infectious catchy single 'Hey Girl' - the aforementioned 'Blah Blah Magazines' and the stinky reggae of 'Are You Ready' sounded particularly outstanding.

This was the fourth time I've seen the band and each time a phrase has stuck in my head. The phrase 'Sheer Enjoyment' used to be synonymous with a certain cigar ad but Gruppo Sportivo has deservedly commandeered it for themselves.

MIKE GARDNER

LEO SAYER London Palladium

NOW LOOK here. I did not want to sit through two busy support acts. I did not want to see a bunch of singing Australians called Xanadu (Gawd what a name) or the toothy Edge Cutler - who I recall supported Sayer last year. Considering Sayer only tours Britain once a year, could they have not cut out the supports and paid him a little extra to play a little longer?

At last he arrived. The cocksure eternal schoolboy with the rubber face. He's been cleverly established in the MOR market, but for all of that he's never extinguished his roots.

'Sister Morphine' (another one) and even by now it's all getting a bit boring. Audience chatter makes it difficult to hear her low, husky chatter in between songs and people are starting to leave.

Never mind, although reports have been heard to the contrary Marianne is looking in very good shape, sporting hairdo circa '68 with black leotard and black leather mini-skirt recalling the girl on a motorcycle era.

The thing is, it all could have been so much better, her choice of songs should have been more up-to-date, she even included Marsha Hunt's 'Walk On Gilded Splinters' and the Faces' 'Honky Tonk Angels' and the band looked as if they'd spent too many nights at the Marquee.

It would have been a lot better if the support band the Straights had backed her as they were the evening's only real bright spot. They seemed to be really enjoying themselves and although the songs could have been executed with slightly more flair they do have a couple of hits in there somewhere. Sign 'em up Marianne, or if you come back, bring a different band and play some newer songs. I suppose it was really you, beloved infidel, no tears, so long Marianne, toodle-oo. JAMES PARADE

WISHBONE ASH Newcastle City Hall

ASH TO ashes. A once great band lost in musical debris? I think not.

Many of the fans who crowded Newcastle City Hall, were youngsters compared with old veterans like me. Some of them would have been barely out of primary school (tearfully thought) when the first Ash album was released.

Wishbone haven't become a slow and sluggish neutered tom cat after all these years. The vitality is still there - the excitement of twin duelling guitars and broad masterstrokes of songs printed indelibly on your memory. Ash look set to be established on new blood for at least the next decade. The two hour show was value for money if nothing else.

The King came copiously with Wisefield preening himself as he flourished through the guitar fills. But you were allowed more than just a brief memory of their classic 'Argus' album. Powell revelled in 'Warrior' and for once ('I've seen them many times on stage) they managed to play the quiet passage smoothly.

'You See Red' was a gaudy piece of theatre complete with deep red spotlights. I found Wisefield more confident vocally with even clearer diction than on the new album. W/BSB led to the first real outpourings of

emotional guitar work - Wisefield and Powell aside by side.

As I predicted, 'Way Of The World' will soon become the second Ash anthem. Like 'Phoenix' it's backed by momentary peaceful philosophy before frenid solos. BLISS, ROBIN SMITH

WEATHER REPORT Hammersmith Odeon, London

WEATHER REPORT?

Huh? One of those obscure American jazz rock bands, aren't they? Well, yes, perhaps from the outside they are. But, being intrigued by last year's 'Birdland' gem, I thought they were worth investigating, especially as they don't tear over here every day of the week.

They were worth it. The phrases jazz-rock and modern jazz are too cursory for this band and fail to acknowledge a deep eclecticism in their work.

The line-up, a strange one, is Joe Zawinul on keyboards, Jaco Pastorius (bass), Wayne Shorter (sax), and Peter Erskine on drums. With no lead guitarist, the sound pivots on the bass and Zawinul's great range of keyboards from acoustic piano to complex synthesizers.

Titles are largely unnecessary and in any case none were offered, what was important was the way, in many of the long, rambling pieces, they created a theme, digressing from it and returning to it. Each member gave a solo; Shorter on saxophone, was arresting and stark. He played alone for several minutes before walking off, still playing, the sound fading away elegantly.

Pastorius, over-indulgent at times, even accompanied himself on bass by echoing a riff and playing over it. 'Birdland' was the highlight, the musicianship throughout was, well, American; impeccable, that is. The Report was favourable. PAUL SEXTON

999 Bath University

ONE OF the most unpleasant aspects of punk is its menacing quality, a demonstration of this occurred when local band 'Studio' stood in as support, did a fine set of clean rock and almost got thrown off stage for their pains.

999 almost got thrown off stage too, but for a different reason, by the end of their set you couldn't see the band, they were a small part of what resembled a wild party on stage, a mass of swaying, singing drinking men. Yes men, it's a man's game and you give as good as you get in the way of spit, beer and glasses - a funny way to enjoy yourself, relying more on mob rule than music appreciation.

But then, 999 are not the British Legion and this was no tea party.

They're a punk band, and a good punk band, embodying the whole sub culture in one hour of heavy duty tenston building - and it works.

The kids loved it and that in itself justifies what they are doing. Or does it? I cannot imagine that in 10 years time 999 are going to be at the top of the album chart for the 10th time, can you?

I went home feeling indifferent and old and played a Stones album. FRED WILLIAMS



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DISCOS

By JAMES HAMILTON

DISCO DATES

THURSDAY (19) Pete "Purley" Matthews' new Stateline Disco Diner opens in Southampton's East Street Centre. Caroline Roadshow rocks Maldstone Corn Exchange. **FRIDAY (20)** Chris Hill plays New York disco and plugs Permed at Southgate Royalty. Owen Washington & Pete Tong funk Tunbridge Wells Elizabethan Barn. John DeSade funks Laydown King Henrys. Ashley Woods funks Heckington Village Hall. Froggy & DLT hit Stevenage Mecca. East London Community Radio Campaign's roadshow hits Barking FC in Lodge Avenue. Southern Counties National Roadshow hits Street VC Bournemouth Village has a huge 'Grease' dance competition for couples only. Caroline Roadshow rocks Ipswich Corn Exchange. **SATURDAY (21)** Owen Washington & Froggy funk Southgate Royalty. Brother Louie funks Peterborough Fleet Centre. Pete Tong spins solid jazz at Gravesend Nelson. Rodger Carr funks Chelmsford Cathedral Hall. Ashley Woods funks Steaford Quarrington Hall. Roger Davis funks Halesowen Tiffany. Steve Dee gives away bananas at Tyers Green Village Hall. **SUNDAY (22)** Steve Allen funks Peterborough Lime Tree. **MONDAY (23)** Graham Gold funks Eastcote Clay Pigeon in Fields Road. Owen Washington & Pete Tong funk West Kingsdown Kings Lodge near Brands Hatch. **TUESDAY (24)** after months of preparation the deluxe new Sinatra opens at 48 Park Street in Bristol. Pete Tong returns to jazz - funk Cliffonville Hades. Bob Jones & Paul Gratue jazz - funk Hornchurch Kingswood Club next to bus station. Craig Royale funks Copford Windmill near Colchester. **WEDNESDAY (25)** Marc Damon awards lavish prizes like stereo systems and TVs at funky Sutton Scampers. Stuart Robinson souls Collingham. YC weekly. Pete King hits Halesowen Tiffany's weekly. Peter Young is penultimate Capital DJ at Southgate Royalty.

DISCO NEWS

HEATWAVE'S REGGAE remix of 'Mind Blowing Decisions' will now be B-side of their 'Always And Forever', due on 20,000 limited edition 12in this Friday (GTO GT 12 236). Sylvester 'Dance (Disco Heat)' is finally confirmed as his follow-up here on Nov 10, while a week earlier Chaka Khan's great 'I'm Every Woman' is set for 12in release. Commodores 'Three Times A Lady' is currently about on 6.31 Dutch 12in, with 'Brick House' as flip, and there's evidently a Mick Jackson extended remix 12in on yellow vinyl. Parliament/edification tour in early December with three nights at Hammersmith Odeon, which means Funkadelic's 11 minute remix 12in of 'One Nation Under A Groove' could be out here then. James Valley DJ Assn members meet at Noon in the Tower Arms, Richings Park, Iver, Slough, to meet WEA's Fred Dove and Phonogram's John Waller, and learn about crime prevention - on - hmmm, if I'm awake I could make it too!

NEW SPINS



PETER TOSH: pop-reggae.

ONCE AGAIN pressure of events have made me late with the deadline, so there was no time to listen to the newies - sorry! However, these look like being the week's most interesting: PHIL HURTT 'Giving It Back' (Fantasy 12 FTC 161) on full 12in remix of 3:45 7in; MANU DIBANGO 'Sun Explosion' 'Big Blow' (Decca GFR 13810) on 12in at full 8:05 and 8:00; QUARTZ 'Beyond The Clouds' (Pye 7NL 25797-12) great energetic 12in goes well with Cerrone; VELVETTES 'Needle In A Haystack' / 'He Was Really Saying Something' (Motown TMG 1124) classic stompers. AFRO CUBAN BAND 'Rhythm Of Life' (Arista ARIST 214) on 5:46 12in or 3:24 7in; BUNNY MALONEY 'Baby I've Been Missing You' (Gull GULS 65) great reggae; PETER TOSH & MICK JAGGER 'You Gotta Walk' Don't Look Back' (EMI 2859) pop-reggae; TIMMY THOMAS 'Freak In Freak Out' (TK TKR 7505); RICK JAMES 'Mary Jane' (Motown TMG 1121) heavy funk; FINISHED TOUCH 'Need To Know You Better' LP (Motown STML 12085) mid-tempo little track remains most popular; PAUL JABARA 'Keeping Time' LP (Casablanca CAL 2029) includes original of 'Last Dance'; EASTBOUND EXPRESSWAY 'Never

Let Go' (Pye 7NL 25788) on 9:55 12in; STEVE KHAN 'The Blue Man LP' (CBS 83148) with jazz - funk 'Some Down Time'; DONNA MCGHEE 'Do As I Do' (Anchor ANG 1061) on 12in and 7in; KRAFTWERK 'Neon Lights' (Capitol 12CL 15098) on luminous 12in; KEBEKELERTRIK 'Kebekelektrik' LP (Epic

EPC 83005) with 8:57 'War Dance'; CON-STELLATION ORCHESTRA 'Perfect Love Affair' LP (CBS 83004) with 7:20 'Perfect Love Affair'; 7:07 'Cosmic Melody'; and 6:40 'Funk Encounter'; INNER CITY EXPRESS 'Spring Rain' (Ebony EYE 151) cover of Sylvetti; CLAUDIA BARRY 'Down By The Water' (Lollipop LOLLY 3) Boney M sound - alike; MADLEEN KANE 'C'est Si Bon' (Decca FR 13406); SWITCH 'There'll Never Be' (Motown TMG 1123); TYRON E ASHLEY; 'Don't Stop Dancing' (UA UP 34431); M. J. WILLIAMS 'Only Your Love Can Save Me Now' (Ariola ARO 136); WEATHER REPORT 'River People' (CBS 6745); GIL SCOTT HERON 'Show Bizness' (Arista ARIST 215); HARVEY MASON 'Pack Up Your Bags' (Arista ARIST 208); IN CROWD 'A Little Bit Of Reggae' (Cactus CT 114); VIVIAN WEATHERS 'Hip Hug' (Virgin Front Line FLS 114); ZAPPOW 'Let's Fall In Love' (Island WIP 8451). Full reviews next week, hopefully.

UK DISCO TOP 90

- 1 YOU MAKE ME FEEL IMIGHTY REAL, Sylvester Fantasy/12in/EP
- 2 LOVE DON'T LIVE HERE ANYMORE/DO IT, Wanda 12in
- 3 NOW THAT WE FOUND LOVE, Third World Island/12in
- 4 BRITISH MUSTLE/PEACE ON EARTH, Mr. Tension Island/12in
- 5 GALAXY OF LOVE, Crown Heights Affair Mercury 12in/EP
- 6 RASPUTIN, Boney M Atlantic/12in
- 7 SUMMER NIGHTS, Trevioli/Nevion John ASD
- 8 INSTANT REPLAY, Dan Hartman Blue Sky/US 12in
- 9 GREASE, Frankie Valli/Garry Brown RSO
- 10 GIVING IT BACK, Phil Hurtt Fantasy 12in
- 11 BLAME IT ON THE BOOGIE, Jacksons Epic 12in
- 12 HOT SHOT, Karen Young Atlantic/12in/US West 12in
- 13 PRANCE ON/CYCLOPS (45 rpm)/BUTTERFLY, Eddie Henderson Capitol/12in/EP
- 14 DANCE (DISCO HEAT), Sylvester US Fantasy 12in
- 15 WHAT YOU WATTIN' FOR, Stargard MCA/12in
- 16 IT SEEMS TO HAVE, Ashford/Sand Simpson Warner Bros/US LP/US 12in promo remix
- 17 CAN'T YOU SEE ME, Roy Ayers Polydor LP
- 18 BAMA BOOGIE WOODIE, Cleveland Epton CBS 12in/EP
- 19 I THOUGHT IT WAS YOU, Herbie Hancock CBS 12in/EP
- 20 BOOGIE OOGIE OOGIE, A Taste Of Honey Capitol/12in/EP
- 21 DREAMCLOCK HOLIDAY 10cc Mercury
- 22 LET'S START THE DANCE, Hamilton Bohannon Mercury 12in
- 23 THREE TIMES A LADY, Commodores, Motown/LP/US 7in
- 24 IN THE BUSH/KEEP ON JUMPIN, Muskruc CBS LP/US Prelude remix
- 25 SIX MILLION STEPS, Rahm Harris US International Sounds 12in
- 26 MONTEGO BAY, Sugar Cane Arista/Island/LP
- 27 SUPERNATURE, Cerrone Atlantic/12in
- 28 BLAME IT ON THE BOOGIE, Mick Jackson Tappan Zee LP
- 29 BLACK IS THE COLOUR, Wilbert Longmire Tappan Zee LP
- 30 GET ON UP GET ON DOWN, Roy Ayers Polydor 12in/EP
- 31 TAKE THAT TO THE BANK, Shalamar US 12in/EP
- 32 ONLY YOU, Teddy Pendergrass Phil 12in
- 33 DISCO DANCING, Stanley Turrentine Fantasy 6P/12in
- 34 NO GOODBYES, Curtis Mayfield US Custom LP
- 35 ONE I DEE JAY, Goody Goody US Atlantic 12in promo/EP
- 36 ONE FOR YOU ONE FOR ME, La Bionda Mercury/12in
- 37 SUN EXPLOSION, Manu Dibalgo Decca 12in
- 38 PLATO'S RETREAT, Joe Thomas TK/US 12in
- 39 SAY A PRAYER FOR TWO/I'M GONNA LOVE YOU FOREVER/LOVE YOU DREAM WORLD, Crown Heights Affair Mercury LP/US 7in remix
- 40 I'M IN LOVE/FIRST COME FIRST SERVE, Rose Royce US Warner Bros LP
- 41 AIN'T WE FUNKIN' NOW, Brothers Johnson Funk AB/Merica ABC 12in
- 42 HOW DO YOU DO, Al Hudson Gap Mingers
- 43 TIME OF THE SEASON/MELLOW OUT, Gap Mingers Atlantic/12in
- 44 MCCARTUR PARK SUITE, Donna Summer Casablanca/LP
- 45 I LOVE AMERICA, Patrick Juvet Casablanca LP/12in promo
- 46 MIND BLOWING DECISIONS, Heatwave US Epic 12in remix
- 47 YOUNG SAMUEL JONATHAN JOHNSON US Columbia 12in remix
- 48 SAVE SOME FOR THE CHILDREN, Howdy Kevney US Warner Bros LP
- 49 OUTSIDE LOOKING IN/MIDNIGHT BOOGIE/TAPPOCA (45 rpm), Jimmy McGriff US LRC LP
- 50 GIMME YOUR LOVIN', Atlantic Starr Pointe/AB/Merica/12in
- 51 BOOGIE FUND, Solar Flare MCA 12in
- 52 DOWN FOR THE THIRD TIME, Robby Crawford US 12in
- 53 VICTIM LAND, Staton/Vanars/Bros/LP/US 12in promo
- 54 EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder US Fantasy WIMOT 12in
- 55 STUFF LIKE THAT, Quincy Jones A&M 12in/EP
- 56 GOT A FEELING, Patrick Juvet Casablanca/12in
- 57 NIGHT ON L.T.B., RCA 12in
- 58 GET IT WHILE YOU CAN, Olympic Runners Polydor 12in
- 59 LUCKY STARS, Dean Friedman/Denise Manns Lifesong
- 60 LET THE MUSIC PLAY/OVER AND OVER Charles Earlband Mercury 7.5in/US LP
- 61 BRANDY, O'Jays Phil Int
- 62 TURN MY WORLD BACK AROUND, Eddie Horley H&M LP
- 63 STARCRUISH FANCY DANCER, Gregg Diamond's Star Cruiser US Merlin LP
- 64 RIDE-O-ROCKET/STREETWAVE/MISTA COOL Brothers Johnson A&M LP
- 65 STAND UP, Atlantic Starr A&M LP/US 12in remix
- 66 BETTER THINGS TO COME, Nigel Martinez Star/12in
- 67 GIVING UP GIVING IN, Three Degrees Avicore/12in
- 68 GROOVIN'/GIMME LITTLE SIGN/ME AND MYSELF Ronnie Jones Lollipop LP
- 69 HONEY I'M RICH Raydio Arista
- 70 HOLDING ON, LT.B. Funk AB/Merica/12in
- 71 ONE FOR YOU ONE FOR ME, Jonathan King GTO/12in
- 72 I LOVE THE NIGHTLIFE, Alicia Bridges Polydor/US 12in
- 73 YOU GOT ME RUNNING, Lemmy Williams ABC 12in/EP
- 74 YOU AND I, Rapp James Motown/12in/EP
- 75 SUPERJOCK, Goody Goody US Atlantic LP
- 76 NIGHT ON L.T.B., Rapp James US Warner Bros 12in promo
- 77 DO DAT, Staton/Vanars Jr US Motown LP
- 78 ALL THE WAY LIVES/DON'T LOOK BACK/MIDNIGHT, Ramsey Lewis US Columbia LP
- 79 NIGHT LIFE, Blue US Star Sources LP
- 80 IT'S BETTER THAN GOOD TIME, Gladys Knight Island/12in
- 81 SUMMER NIGHT CITY, A&B Epic
- 82 GOT TO GET YOU INTO MY LIFE, Earth Wind & Fire, CB
- 83 RHYTHM OF LIFE, Afro-Cuban Band/Arista 12in
- 84 BALTIMORE, Nina Simone CTI
- 85 DO OR DIE, Grace Jones Island/12in/EP
- 86 SAVING, John Tappan Star/12in
- 87 YOU'RE A STAR, Acadian Dream US 12in/EP
- 88 DON'T HOLD BACK/CAN TELL, Chemsom US Avicore LP
- 89 TAKE IT ON UR, Pockets/US Columbia/LP/12in promo/remix
- 90 LOCO MOTIVE, Pafaroot US Arista 12in

paul gee

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GREAT NEW DISCO SINGLE

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33 GOES 45

EDDIE HENDERSON'S 'Cyclops' sounds great at 45rpm instead of the LP's normal 33/45rpm, as has been discovered, and now lots of jocks have been searching instrumental albums for further speed-spins. Others that have surfaced include Phil Upchurch 'Free' (TK), Jimmy McGriff 'Tapioca' (US LRC), while Wilbert Longmire 'Starlight' and 'Good Morning' (US Tappan Zee), Joe Farrell 'How Deep Is Your Love' (US Warner Bros LP), Deodato 'Tahiti Hit' (Warner Bros) are suggested by Russ Phillips of Manor Park Broadway's Ere For Music disco dept. incidentally, Russ has a few rare 12in oddsies for sale when he's open on Saturdays, and is looking for a jazz - funk venue in a welcoming pub - anyone know of one?

Attention All Deejays

ALL CHANGE AT JUNCTION ROAD?

There is a change of faces at Roger Squire's London Disco Centre. After a busy year of Tours, Exhibitions and Special Open Days we're now open to new clients in the new location who are not to be missed.

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First of all there's Sales Director Nigel Roberts who's tied up with promoting at Head Office, and to be seen at the bank where the account is. He's there now together with our new Manager Manager CHR Lobb giving the kind of friendly helpful service that Roger Squire's has become famous for. You'll also find Paul, Tim and Gail who are in the new 45 dept.

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HOT VINYL

OTHER IMPORT breakers include Laura Taylor 'Dancing In My Feet' (TK 12in), Jorge Santana 'Beychelles' (Tomato LP), Chaka Khan 'I'm Every Woman' (Warner Bros LP/12in promo), Grey & Hanks 'You Fooled Me' (RCA 12in), MFSB 'Dance With Me Tonight' (To Be In Love/Let's Party Down' (Phil Int LP), Erotic Drum Band 'Plug Me To Death' (Prism LP), Ronnie Foster 'Happy Song' (Columbia LP), Leon Haywood 'Party' (MCA), Ritchie Family 'American Generation' (Marlin LP), Prince 'Soft And Wet' (Warner Bros), Phyllisia Allen 'Josephine Superstar' (Casablanca LP), Al Green 'I Feel Good' (Hi 12in), Quazar 'Funk 'N Roll' (Arista), Cameo 'Ugly Ego' (Casablanca LP), John Davis Orchestra 'Ain't That Enough'/'Disco Fever' (Sam 12in/7in/LP), Sylvers 'Don't Stop Get Off' (Casablanca/LP), Vivian Reed 'It's Alright' (UA LP), Richard Groove Holmes 'Let's Groove' (Versatile LP), Cheryl Lynn 'Got To Be Real' (Columbia), Patti LaBelle 'Eyes In The Back Of My Head' (Columbia 12in).

DJ TOP 10

PHIL BLACK from Cardiff jocks at Barry's Bullins but also runs the South Wales Independent Record Promotion Service, from 92 Heol-yr-Odyn, Ely, Cardiff, which services certain promotional records to mobile jocks in the area... and he needs more jocks on his books! If you're a Welsh mobile, drop him a line. Anyway, Phil spins a lot of reggae, these being his current hot ten.

- 1 YOU'RE STILL WAITING, Sandra & Jah Larry Charmer's 12in
- 2 RIVERS JORDAN, I-Roy Observer 12in
- 3 PAY DEM DUES, Ras Ibuna Grove Music 12in
- 4 FLY NATTY DREAD, Winston Fergus Arawak 12in
- 5 EMOTION, 15.16.17 Deb Music 12in
- 6 WAITING IN THE PARK, Chantells Phase One 12in
- 7 WAR, Waiting Soul/Ranking Trevor Greensleeves 12in
- 8 WHAT'S YOUR, Tapper Zukie New Star 12in
- 9 FREE AFRICA, Trinity Grove Music 12in
- 10 IF YOU SHOULD TAKE ME, Leroy Smart/Dread Hot 12in

SHOPPIN' AROUND

LAST WEDNESDAY I had a flap, as the disco gear provided for me to use at Time Out magazine's massive tenth anniversary party in London's Lyceum was so wonky that only one deck worked! So, I spent a sweaty hour and a half ringing around - and trying to find a number that wasn't permanently engaged - the few disco equipment hire firms who advertise in Record Mirror.

Finally, just an hour before the party started, I got through to the Record & Disco Centre at 355 Rayners Lane, Pinner (01-888 8637), where owners Andy Mann and Greg Jensen kindly agreed to stick a Sound-out console into a minicab for me... and it arrived literally just in time. (However, don't expect that sort of service unless you're known to them.)

Anyway, on taking the console back to them, I discovered what a little goldmine their shop is for disco DJs. As well as operating a general records department, they specialize in disco product (UK and import), with lots of oldies and carefully separated interesting categories in boxes like Party, Knees-up, Funnies, TV Themes, DJ Themes, etc. They have drawers full of equipment spares and cheap effects gimmicks, plus they carry a range of disco gear from the cheaper end of the lines of makers like Soundout, Simms/Watt, Audiotech.

As I had discovered, their equipment hire department is booming, supplying everything

JOX YOX

ZIPPY ZIMMERMAN of the Tony James-fronted Southern Counties National roadshow (Dorchester 66254) had fun with a radio mike recently. "A few Fridays ago at Wineanton Transport Social Club we were playing until one o'clock but the bar closed at 11, and the bar staff asked us to stop for a few minutes while they collected up the glasses. Now, the audience had been good but not particularly willing to join in with competitions, so during the lull I took the radio mike with me and went down into the audience intent on having fun with somebody. First, though, I decided to visit the toilet and do the obvious. However, there was a queue... so out came the radio mike, and a chorus of 'Brown Girl In The Ring' followed. The best thing was that nobody realised they were being heard in the main room, but when they did, the queue disappeared pretty quick! The audience appreciated this, so to add to the fun we sent our roadie out to the changing room, where he painted and groaned into the mike most realistically, much to everyone's enjoyment. When we started up the music again the crowd was right behind us, and a great time followed. We must try that again!"

REFERENDUM RESULT - 'YES'

OUR REFERENDUM posed the question, WOULD YOU BE PREPARED TO PAY £1.50 FOR A 12in IF IT WAS IN UNLIMITED EDITION? Sensibly, some people qualified their replies by saying that they would only as long as the 12in was longer, remixed or otherwise different and unobtainable on 7in. Others said that they'd prefer a £1.25 price. However, the final result saw the question answered with a fairly resounding "YES", in the ratio of 72 per cent affirmative and 28 per cent against. And even before the result was known, RCA Records were announcing that they intend to press more unlimited 12in runs with a new price of £1.49. With luck, more and more companies will join the trend, thus making hot 12in hits available to all who want them, even in the most far-flung areas.

from decks and lighting to fog machines and group PA, and as I then discovered, they give big discounts to bona-fide DJ record buyers: UK 7in at 69p, while imports are 7in at 85p, 12in at £2.59, LP at £4.85. They're open usually until 7pm, later

on Thursdays, and are right opposite Woolworths at the southern end of Rayners Lane.

And if you think that this has been a blatant plug, you're wrong... they really impressed me.

DJ HOTLINE

BUBBLING UNDER the Top 80 are Rolling Stones 'Respectable' (EMI), Charter Sisters 'Can't Stop Dancing' (Safari), Lon Boone 'Love Won't Be Denied' (Crysalis 12in), Ashford - Simpson 'Get Up And Do Something' (US Warner Bros LP), Funkadelic 'One Nation Under A Groove' (US Warner Bros LP), Kool & The Gang 'Everybody's Dancin' (US De-Lite LP), Willie Hutch 'Easy Does It' (US Whitfield LP), Lord Kitchener 'Sugar Bum Bum' (Ice 12in), Rodney Franklin 'I Like The Music Make It Hot' (US Columbia LP), Melba Moore 'You Stepped Into My Life' (US Epic 12in LP), Carrie Lucas 'Street Corner Symphony'/'The Toc' (RCA 12in), Peter Brown 'You Should Do It' (TK), Wayne Henderson 'Hot Stuff' (Polydor), Four Tops 'I Can't Help Myself (Motown), Luv You Madly Orchestra 'Rockin' Rock' (US Salou 12in), Ray Barretto 'Can You Feel It' (US Atlantic LP), Switch 'We Like To Party... Come On' (Motown LP), KC & The Sunshine Band 'Do You Feel Alright' (TK), Marsha Hunt 'The Other Side Of Midnight' (Magnum 12in), DC LaRue 'Let Them Dance' (Pye 12in), Prime Time 'Good Times'/'Soul Train' (US Motown 12in promo), El Coco 'Dancing In Paradise'/'Love In Your Life' (Pye 12in), Finished Touch 'Need To Know You Better' (Motown LP), Willie Hobo 'Always There'/'Keep That Same Old Feeling' (US Columbia LP), Ollie Baba 'Stomp Your Feet'/'Do It Good'/'Give Me A Break' (US Polydor LP), Putee / Ipi Tombi 'The Warrior' (Ipi Tombi / 12in). Starting again by geographical order, chart contributing DJs include Graham Carter / James Hamilton (Mayfair Gullivers), Tony Barnfield (Mayfair Saddle Room), Tony Jenkins (Mayfair Playboy), Tricky Dicky (Soho Spots), Gary Hirst (Soho Sunlow Sunday Club), Graeme Hilton (Thames Riverboats), Chris Browne (Elephant & Castles Charlie Chaplins), Enri Yori (Peckham Red Bull), Roy Gould (Fulham), Terry Prince (Swiss Cottage Les Elites), Phil Bishop (Golders Green Great Expectations), Owen Washington (Helsize Giovanni), Sterling Vann (Bethnal Green Tipples), Keith White (Bow Royal Cricketers), Ian Titchener (Wilmington), Marc Damon (Sutton Scamps), Graham Gold (Greenford Chambers), Froggy (Southgate Royally), Steve Day (Chingford), Terry Hooper / Larry Foster (Hford Room At The Top), Tom Holland (Seven Kings Lacey Lady), Rus Phillips / Colin Grita (Seven Kings), Dave Potter (Grays Torrella), Chris Hill (Canvey Gokimime), Craig Royale (Wickford Brighton Run), Bob Jones (Chelmsford Dee Jays), Bob Harris / John Housome (Chelmsford), Michael Morgan (Chelmsford), Rob Harinett (Harlow Gilbey Vintners), Greg Davies (Stevenage Bo Jangles), Terry Emm (Dunstable), Robbie Stewart (Hetchley Peaches), Phil Cooper (Holmer Green), Steve Dee (High Wycombe), Andy Sherwell (Reading), Thames Valley DJ Assn, Dave Hawkins (Basingstoke Maxwells), Robin Naah / Chris Brown (Camberley Frenchies), Johnnie Walker (Farnborough Gallaghers), Peter Reilly (Aldershot), Geoff & Phil (Godalming), Dave Elm (Guildford Wotton Bridge), Alan Crawford (Gatwick Manor Inn), Dave Keinani (Crawley), Pete Tong (West Kingdown Kings Lodge), Colin Hurd (Gravesend Wings), John DeLade (Maidstone), Dave Stodart (Canterbury Kent University).

THEY'RE HOT -

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THEY'RE A MUST FOR THE TOP DJ'S



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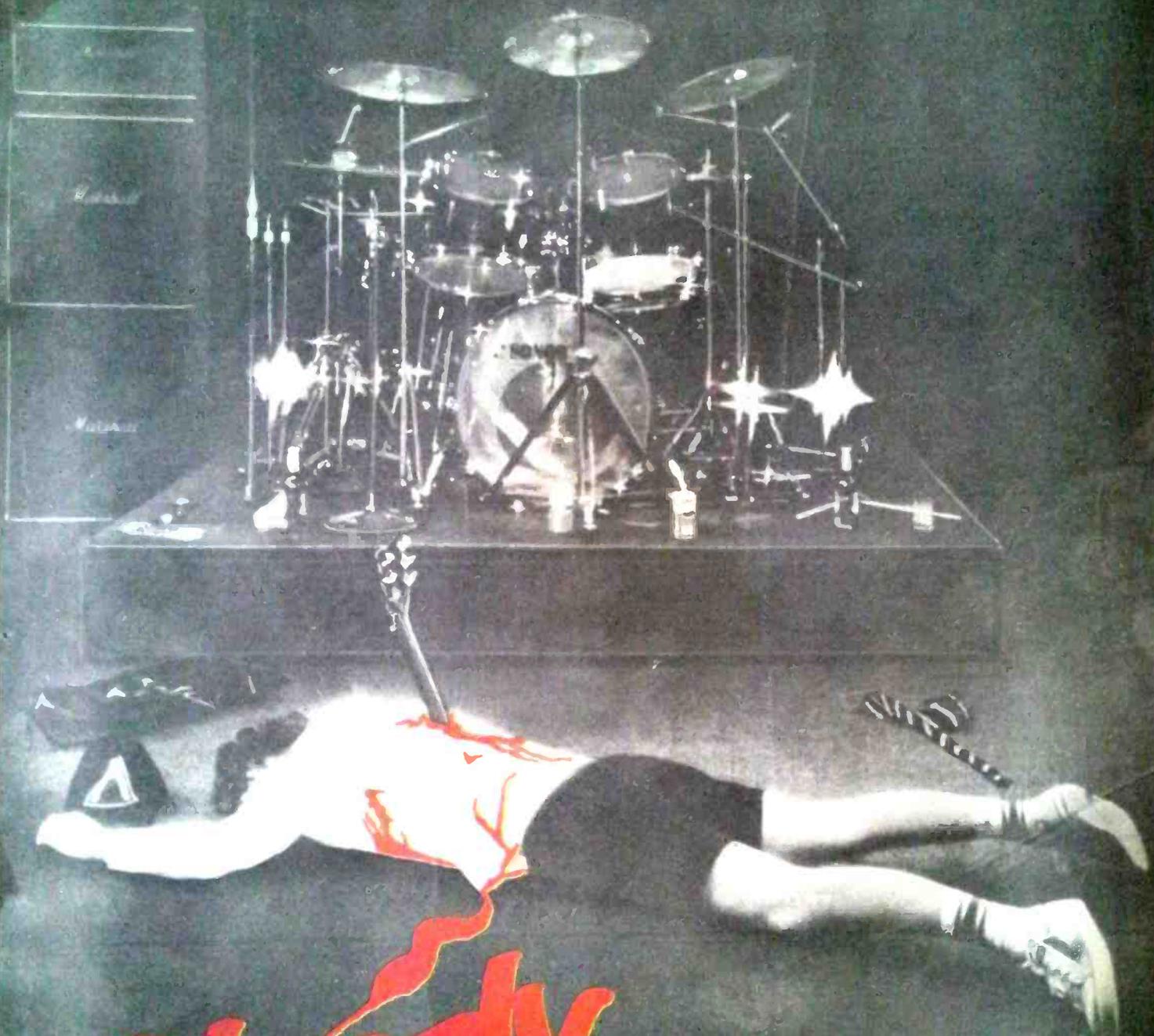
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Despatching details will be included in RECORD MIRROR, issue dated 28 October 1978.

ON TOUR

OCTOBER	NOVEMBER			
30th LIVERPOOL Empire	1st GLASGOW Apollo	7th SOUTHAMPTON Gaumont	12th STOKE on TRENT Trentham Gardens	
31st EDINBURGH Odeon	2nd NEWCASTLE Mayfair Ballroom	8th COVENTRY New Theatre	13th BRISTOL Colston Hall	
	4th SHEFFIELD Polytechnic	9th BIRMINGHAM Odeon	14th DERBY Assembly Rooms	
	6th WOLVERHAMPTON Civic	10th MANCHESTER Apollo	15/16th LONDON Hammersmith Odeon	



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