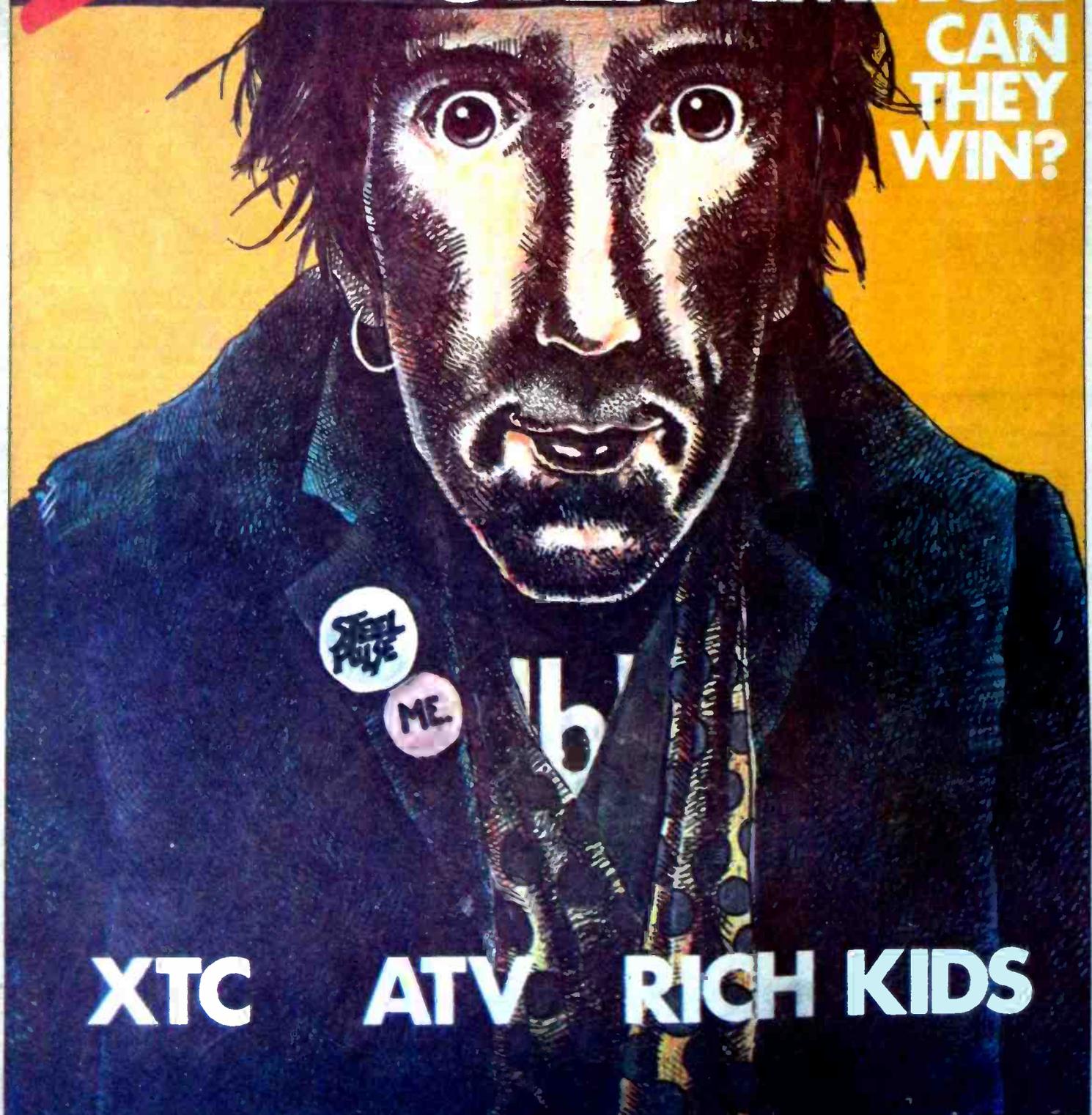


# RECORD MIRROR

## PUBLIC IMAGE

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# RECORD MIRROR

## UK SINGLES

1	1	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSO
2	3	SANDY, John Travolta	Midsong Int
3	7	RAT TRAP, Boomtown Rats	Ensign
4	2	RASPUTIN, Boney M	Atlantic
5	5	MacARTHUR PARK, Donna Summer	Casablanca
6	6	SWEET TALKIN' WOMAN, Electric Light Orchestra	Jet
7	4	LUCKY STARS, Dean Friedman	Lifesong
8	9	BLAME IT ON THE BOOGIE, Jacksons	Epic
9	13	PUBLIC IMAGE, Public Image Ltd	Virgin
10	16	HURRY UP HARRY, Sham 69	GTO
11	19	DARLIN', Frankie Miller	Chrysalis
12	14	EVER FALLEN IN LOVE, Buzzcocks	UA
13	18	DIPPETY DAY, Father Abraham and The Smurfs	Decca
14	15	GIVIN' UP GIVIN' IN, Three Degrees	Ariola
15	25	DOWN IN THE TUBE STATION AT MIDNIGHT, Jam	Polydor
16	8	LOVE DON'T LIVE HERE ANYMORE, Rose Royce	Whitfield
17	10	I CAN'T STOP LOVIN' YOU, Leo Sayer	Chrysalis
18	11	TALKING IN YOUR SLEEP, Crystal Gayle	UA
19	17	BLAME IT ON THE BOOGIE, Mick Jackson	Atlantic
20	28	INSTANT REPLAY, Dan Hartman	Sky
21	27	BICYCLE RACE/FAT BOTTOMED GIRLS, Queen	EMI
22	20	MEXICAN GIRL, Smoke	RAK
23	26	RESPECTABLE, Rolling Stones	EMI
24	—	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	RSO
25	12	NOW THAT WE'VE FOUND LOVE, Third World	Island
26	23	GREASE, Frankie Valli	RSO
27	21	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
28	—	PRETTY LITTLE ANGEL EYES, Showaddywaddy	Arista
29	63	RADIO RADIO, Elva Costello	Radar
30	32	PART TIME LOVE, Elton John	Rocket
31	38	TEENAGE KICKS, Undertones	Sire
32	22	BRANDY, O'Jays	Phil Int
33	24	A ROSE HAS TO DIE, Dooleys	GTO
34	36	SILVER MACHINE, Hawkwind	UA
35	29	ONE FOR YOU ONE FOR ME, Jonathan King	GTO
36	—	ALWAYS AND FOREVER, Heatwave	GTO
37	33	GET TO GET YOU INTO MY LIFE, Earth Wind & Fire	CBS
38	35	GET IT WHILE YOU CAN, Olympic Runners	Buddah
39	49	PROMISES, Eric Clapton	RSO
40	39	WINKER'S SONG, Ivar Biggun	Beggars Banquet
41	30	FOOL (IF YOU THINK IT'S OVER), Chris Rea	Magnet
42	58	HOT BLOODED, Foreigner	Atlantic
43	55	ONLY YOU (CLOSE THE DOOR), Teddy Pendergrass	Phil Int
44	62	PRANCE ON, Eddie Henderson	Capitol
45	46	CALIFORNIA DREAMIN', Colorado	Pinnacle
46	51	DON'T WALK AWAY TILL I TOUCH YOU, Elaine Paige	EMI
47	41	GET ON UP GET ON DOWN, Roy Ayers	Polydor
48	31	KISS YOU ALL OVER, Exile	RAK
49	73	WHAT A NIGHT, City Boy	Vertigo
50	—	EAST RIVER, Brecker Brothers	Arista
51	43	(YOU GOTTA WALK) DON'T LOOK BACK, Peter Tosh	EMI
52	45	BROWN GIRL IN THE RING, Boney M	Atlantic
53	—	THE SAINTS ARE COMING, Skids	Virgin
54	34	SUMMER NIGHT CITY, Abba	Epic
55	64	BRAVE NEW WORLD, David Essex	CBS
56	67	IS YOUR LOVE IN VAIN, Bob Dylan	CBS
57	—	I LOVE AMERICA, Patrick Juvet	Casablanca
58	48	COMING HOME, Marshall Hall	Harvest
59	53	NEON LIGHTS, Kraftwerk	Capitol
60	—	RIDE O-ROCKET, Brothers Johnson	A&M
61	60	YOU'RE THE ONE THAT I WANT, Travolta/Newton-John	RSO
62	75	LOVE IS THE SWEETEST THING, Peter Skellern	Mercury
63	—	GERM FREE ADOLESCENCE, X-Ray Spex	EMI Int
64	—	WHITER SHADE OF PALE, Munich Machine	Oasis
65	47	THREE TIMES A LADY, Commodores	Motown
66	44	PICTURE THIS, Blondie	Chrysalis
67	50	MIDDLE OF THE NIGHT, Brotherhood Of Man	Pye
68	—	TOAST, Streetband	Logo
69	42	THANK YOU FOR BEING A FRIEND, Andrew Gold	Asylum
70	52	CAN'T STAND LOSING YOU, Police	A&M
71	37	HARD ROAD, Black Sabbath	Vertigo
72	54	MOLLYWOOD NIGHTS, Bob Seger	Capitol
73	57	DON'T LOOK BACK, Boston	Epic
74	40	DREADLOCK HOLIDAY, 10cc	Mercury
75	—	YOU'VE NEVER DONE IT LIKE THAT, Captain & Tennille	A&M

## UK ALBUMS

1	1	GREASE, Original Soundtrack	RSO
2	2	THE BIG WHEELS OF MOTOWN, Various	Motown
3	3	NIGHTFLIGHT TO VENUS, Boney M	Atlantic/Hansa
4	4	IMAGES, Don Williams	K-Tel
5	5	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
6	8	BROTHERHOOD OF MAN, Brotherhood Of Man	K-Tel
7	7	ROSE ROYCE STRIKES AGAIN, Rose Royce	Whitfield
8	6	CLASSIC ROCK, London Symphony Orchestra	K-Tel
9	15	OUT OF THE BLUE, Electric Light Orchestra	Jet
10	11	SATURDAY NIGHT FEVER, Various	RSO
11	—	A SINGLE MAN, Elton John	Rocket
12	38	I'M COMING HOME, Tom Jones	Lotus
13	14	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
14	—	EMOTIONS, Various	K-Tel
15	9	BLOODY TOURISTS, 10cc	Mercury
16	24	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
17	12	STAGE, David Bowie	RCA
18	14	PARALLEL LINES, Blondie	Chrysalis
19	16	TORMATO, Yes	Atlantic
20	13	TO THE LIMIT, Joan Armatrading	A&M
21	25	WELL SAID THE ROCKING CHAIR, Dean Friedman	Lifesong
22	23	LEO SAYER, Leo Sayer	Chrysalis
23	22	MOVING TARGETS, Penetration	Virgin
24	28	LIVE AND MORE, Donna Summer	Casablanca
25	—	25th ANNIVERSARY ALBUM, Shirley Bassey	United Artists
26	10	SATIN CITY, Various	CBS
27	18	SOME ENCHANTED EVENING, Blue Oyster Cult	CBS
28	17	LIVE BURSTING OUT, Jethro Tull	Chrysalis
29	—	THE DAVID ESSEX ALBUM, David Essex	CBS
30	20	NEVER SAY DIE, Black Sabbath	Vertigo
31	19	20 GOLDEN GREATS, The Kinks	Ronco
32	26	JAMES GALWAY PLAYS SONGS FOR ANNIE	Red Seal
33	29	RUMOURS, Fleetwood Mac	Warner Bros
34	46	EVEN NOW, Barry Manilow	Arista
35	31	WAVELENGTHS, Van Morrison	Warners
36	27	EXPRESSIONS, Don Williams	ABC
37	21	GO 2, XTC	Virgin
38	43	LIFE AND LOVE, Demis Roussos	Philips
39	44	LINGALONGAMAX, Max Bygraves	Ronco
40	35	DON'T LOOK BACK, Boston	Epic
41	52	COMES A TIME, Neil Young	Reprise
42	32	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
43	37	JOURNEY TO ADDIS, Third World (Alex Sadkin)	Island
44	48	ECSTASY, Various	Lotus
45	45	SOME GIRLS, Rolling Stones	EMI
46	39	GREEN LIGHT, Cliff Richard	Status Quo
47	51	THAT'S WHAT FRIENDS ARE FOR, Mathis/Williams	CBS
48	36	NATURAL HIGH, Commodores	Motown
49	—	SKYNRDS FIRST AND LAST, Lynrd Skynrd	MCA

## UK SOUL

1	1	LOVE DON'T LIVE HERE ANYMORE, Rose Royce	Whitfield
2	3	NOW THAT WE'VE FOUND LOVE, Third World	Island
3	6	RASPUTIN, Boney M	Atlantic
4	2	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
5	—	MAC ARTHUR PARK, Donna Summer	Casablanca
6	11	BLAME IT ON THE BOOGIE, The Jacksons	Epic
7	—	PRANCE ON, Eddie Henderson	Capitol
8	4	BAMA BOOGIE BOOGIE, Cleveland Eaton	Gull
9	—	GOT TO GET YOU INTO MY LIFE, Earth, Wind & Fire	CBS
10	10	BRANDY, O'Jays	Phil Int
11	—	GET IT WHILE YOU CAN, Olympic Runners	Buddah
12	14	BOOGIE FUND, Solar Flare	RCA
13	20	GIVIN' UP GIVIN' IN, Three Degrees	Ariola
14	—	INSTANT REPLAY, Dan Hartman	Blue Sky
15	12	SHAME, Evelyn "Champagne" King	RCA
16	16	HOT SHOT, Karen Young	Atlantic
17	7	BRITISH HUSTLE, Hi-Tension	island
18	13	AIN'T WE FUNKIN' NOW, Brothers Johnson	A&M
19	—	TIME OF THE SEASONS, Gap Mangione	A&M
20	—	CLOSE THE DOOR/ONLY YOU, Teddy Pendergrass	Phil Int

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

## UK DISCO

1	1	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester Fantasy/12in LP	Virgin
2	5	INSTANT REPLAY, Dan Hartman	Blue Sky
3	2	NOW THAT WE FOUND LOVE, Third World	Island/12in
4	3	RASPUTIN, Boney M	Atlantic/12in remix
5	4	LOVE DON'T LIVE HERE ANYMORE, Rose Royce	Whitfield
6	7	BLAME IT ON THE BOOGIE, Jacksons	Epic/12in
7	17	GET ON UP GET ON DOWN, Roy Ayers	Polydor/12in LP
8	6	BRITISH HUSTLE, Hi-Tension	island/12in
9	14	DANCE (DISCO HEAT), Sylvester	US Fantasy/12in
10	16	MacARTHUR PARK SUITE, Donna Summer	Casablanca
11	11	PRANCE ON, Eddie Henderson	Tower LP/12in
12	12	IT SEEMS TO HANG ON, Ashford and Simpson	Warner Bros
13	13	GIVING IT BACK, Phil Hurtt	Fantasy 12in
14	8	SUMMER NIGHTS, Travolta/Newton-John	RSO
15	23	SUN EXPLOSION, Manu Dibango	Decca 12in
16	21	SIX MILLION STEPS, Rahni Harris	US Inspirational Sounds 12in
17	24	GET IT WHILE YOU CAN, Olympic Runners	Polydor 12in
18	10	GREASE, Frankie Valli/Gary Brown	RSO
19	30	ONLY YOU/CLOSE THE DOOR, Teddy Pendergrass	Phil Int 12in
20	19	IN THE BUSH/KEEP ON JUMPIN', Musique	CBS LP

## STAR CHOICE



STING, Lead Vocalist with Police  
The Beatless  
Brooker T & The MGs  
Weather Report  
Fonzie Rose  
Bob Marley  
Fleetwood Mac  
B.B. King  
Herbie Hancock  
James Brown  
U2

## OTHER CHART

1	PUBLIC IMAGE, Public Image Ltd	Virgin
2	TEENAGE KICKS, Undertones	Sire
3	GERM FREE ADOLESCENCE, X-Ray Spex	EMI
4	LIFE'S A GAMBLE, Penetration	Virgin
5	HYSYTERIC CONNECTIVE, Metal Urbain	Radar
6	ARE YOU RECEIVING ME?, XTC	Virgin
7	LOOK BACK IN LOVE, Yachts	Radar
8	TALK OVER EP, Cabaret Voltaire	Rough Trade
9	ACTION TIME VISION, Alternative TV	Deptford Fun City
10	PSYCLE SLUTS EP, John Cooper Clarke	Rabid
11	WAIKIKI BEACH REFUGEE, The Flies	EMI
12	URBAN KIDS, Chelsea	Step Forward
13	BEING BOILED, Human League	Fast Records
14	TAKE ME TO THE RIVER, Talking Heads	Sire
15	SOMETIMES I FEEL SO LOW, Japan	Ariola/Hansa
16	AN IDEAL FOR LIVING, Joy Division	Enigma
17	YOU ARE GOING TO MISS ME, 13th Floor Elevators	Radar
18	WIFES IN ORBIT, The Red Crayons	Radar
19	BOMBERS, Tubeway Army	Beggars Banquet
20	YOU REALLY GOT ME, 13th Floor Elevators	Austin (import)

SUPPLIED BY: VIBES RECORDS, 3 Princes Parade, Bury, Lancs  
Tel: 061 764 3013

## YESTERYEAR

5 Years Ago (3rd November, 1973)	1	DAYDREAMER/PUPPY SONG	David Cassidy
	2	EYE LEVEL	The Simon Park Orchestra
	3	SORROW	David Bowie
	4	LET ME IN	The Osmonds
	5	CAROLINE	Status Quo
	6	GOODBYE YELLOW BRICK ROAD	Elton John
	7	GHETTO CHILD	The Detroit Spinners
	8	MY FRIEND STAN	Slade
	9	TOP OF THE WORLD	The Carpenters
	10	FOR THE GOOD TIMES	Perry Como
10 Years Ago (2nd November, 1968)	1	THOSE WERE THE DAYS	Mary Hopkin
	2	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker
	3	THE GOOD, THE BAD AND THE UGLY	Hugh Montenegro
	4	LITTLE ARROWS	Larry Lee
	5	ONLY ONE WOMAN	The Marbles
	6	LIGHT MY FIRE	Jose Feliciano
	7	HEY JUDE	The Beatles
	8	JESAMINE	The Casuals
	9	LES BICYCLETTES DE BELSIZE	Engelbert Humperdinck
	10	MY LITTLE LADY	The Tremeloes
15 Years Ago (2nd November, 1963)	1	YOU'LL NEVER WALK ALONE	Geary and The Pacemakers
	2	SHE LOVES YOU	The Beatles
	3	DO YOU LOVE ME?	Brian Poole and The Tremeloes
	4	BLUE BAYOU/MEAN WOMAN BLUES	Roy Orbison
	5	THEN HE KISSED ME	The Crystals
	6	IF I HAD A HAMMER	Trini Lopez
	7	I WHO HAVE NOTHING	Shirley Bassey
	8	SUGAR AND SPICE	The Searchers
	9	LET IT ROCK/MEMPHIS TENNESSEE	Chuck Berry
	10	THE FIRST TIME	Adam Faith

## US SINGLES

1	2	YOU NEEDED ME, Anne Murray	Capitol
2	4	MAC ARTHUR PARK, Donna Summer	Casablanca
3	3	REMINISCING, Little River Band	Harvest
4	7	DOUBLE VISION, Foreigner	Atlantic
5	5	WHENEVER I CALL YOU 'FRIEND', Kenny Loggins	Columbia
6	1	HOT CHILD IN THE CITY, Nick Gilder	Chrysalis
7	6	KISS YOU ALL OVER, Exile	Warner Curb
8	9	HOW MUCH I FEEL, Ambrosia	Warner Bros
9	11	BEAST OF BURDEN, The Rolling Stones	Rolling Stones
10	13	GET OFF, Foxy	Dash
11	8	LOVE IS IN THE AIR, John Paul Young	Scotti Brothers
12	14	YOU NEVER DONE IT LIKE THAT, Captain & Tennille	A&M
13	15	READY TO TAKE A CHANCE AGAIN, Barry Manilow	Arista
14	16	WHO ARE YOU, Who	MCA
15	18	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
16	22	I JUST WANNA STOP, Gino Vannelli	A&M
17	10	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
18	19	TALKING IN YOUR SLEEP, Crystal Gayle	United Artists
19	24	TIME PASSAGES, Al Stewart	Arista
20	21	IT'S A LAUGH, Daryl Hall & John Oates	RCA
21	40	ALIVE AGAIN, Chicago	Columbia
22	35	STRANGE WAY, Firefall	Atlantic
23	25	SHARING THE NIGHT TOGETHER, Dr Hook	Capitol
24	26	DANCE, DISCO HEAT, Sylvester	Fantasy
25	31	BLUE COLLAR MAN, Slyx	A&M
26	46	OUR LOVE, DON'T THROW IT ALL AWAY, Andy Gibb	RSO
27	28	PRISONER OF YOUR LOVE, Player	RSO
28	33	SWEET LIFE, Paul Davis	Bang
29	32	STRAIGHT ON, Heart	Portrait
30	30	TOOK THE LAST TRAIN, David Gates	Elektra
31	48	YOU DON'T BRING ME FLOWERS, Barbra Streisand & Neil Diamond	Columbia
32	38	DON'T WANT TO LIVE WITHOUT IT, Pablo Cruise	A&M
33	37	CHANGE OF HEART, Eric Carmen	Arista
34	43	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros
35	36	THEMES FROM THE WIZARD OF OZ, Mecca	Millennium
36	39	EVERYBODY NEEDS LOVE, Stephen Bishop	ABC
37	12	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSO
38	42	FLYING HIGH, Commodores	Motown
39	27	SHE'S ALWAYS A WOMAN, Billy Joel	Columbia
40	52	POWER OF GOLD, Dan Fogelberg & Tim Weisberg	Full Moon
41	17	RIGHT DOWN THE LINE, Gerry Rafferty	United Artists
42	58	HOW YOU GONNA SEE ME NOW, Alice Cooper	Warner Bros
43	44	CHAMPAGNE JAM, Atlanta Rhythm Section	Polydor
44	45	GOT TO HAVE LOVIN', Don Ray	Polydor
45	49	WAVELENGTH, Van Morrison	Warner Bros
46	56	THIS IS LOVE, Paul Anka	RCA
47	51	RAININ' IN MY HEART, Leo Sayer	Warner Bros
48	54	LIKE A SUNDAY IN SOLEM, Gene Cotton	Ariola
49	53	DREADLOCK HOLIDAY, 10cc	Polydor
50	20	DON'T LOOK BACK, Boston	Epic

## US DISCO

1	1	MacARTHUR PARK SUITE, Donna Summer	Casablanca
2	3	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
3	2	INSTANT REPLAY, Dan Hartman	Blue Sky
4	4	KEEP ON JUMPIN', Musique	Prelude
5	7	AIN'T THAT GOOD ENOUGH FOR YDU, John Davis	SAM
6	16	LE FREAK, Chic	Atlantic
7	6	I'M A MAN, Macho	Prelude
8	5	BEAUTIFUL BEND, Boris Midney	Marlin
9	9	STAR CRUISER, Gregg Diamond	Marlin
10	13	MY CLAIM TO FAME, James Wells	AVI
11	17	DANCIN' IN MY FEET, Laura Taylor	TK
12	11	MR DJ, The Glass Family	JDC Records
13	14	QUEEN OF THE NIGHT, Lolatta Holloway	Gold Mind
14	18	CRUSIN', Village People	Casablanca
15	8	VICTIM, Candi Staton	Warner Bros
16	22	YOU STEPPED INTO MY LIFE, Melba Moore	Epic
17	21	STANDING IN THE SHADOWS OF LOVE, Deborah Washington	Ariola
18	19	LOVE DISCO STYLE, Erotic Drum Band	Prism
19	20	No. 1 DEE JAY/SUPER JACK, Goody Goody	Atlantic
20	10	SUPERSTAR/GO FOR THE MONEY, Bob McGilpin	Butterfly

## US ALBUMS

1	3	LIVING IN THE USA, Linda Ronstadt	Asylum
2	1	GREASE, Soundtrack	RSO
3	5	LIVE AND MORE, Donna Summer	Casablanca
4	2	WHO ARE YOU, The Who	MCA
5	6	DOUBLE VISION, Foreigner	Atlantic
6	4	DON'T LOOK BACK, Boston	Epic
7	7	NIGHTWATCH, Kenny Loggins	Columbia
8			

FIN COSTELLO

# JUICY LUCY

## Covington minus pearls

AND DIDN'T I feel sorry for poor, nervous Julie Covington (over 30) last week? Hauled into the studio for Radio 1's appalling 'Round Table' programme on Friday she did what actresses fear most - she "dried up".

Confronted with the garrulousness of Paul Gambaccini (a former graduate) and John Peel (a widely-read Liverpoolian) pearls from Julie's mouth were few and far between.

She did, however, maintain that "a lot of journalists were soppo" for pursuing her with the enthusiasm of starved wolves after her chart-topping 'Don't Cry For Me Argentina'. "If I hadn't been such a well-brought-up young lady", said the elfin-like actress, "I would have said something rude!"

● News reaches me all the way from Natchez, Mississippi that world heavyweight boxing champion Muhammad Ali has become such "firm friends" with the formerly hard-drinking singer Kris Kristofferson that they're sharing the same house. Both are in the deep South to film 'Freedom Road', based on the best-selling novel. Kristofferson, now downing "over a bottle of orange juice a day", plays a redneck who sees the light in the film, which should be ready early next year.

SO TO the world of heavy metal, and what a dangerous area that is my darlings! I was terribly amused to hear that Rob Halford, lead singer with the ponderous Judas Priest became the unfortunate victim of a jolly jape last week.

He found, too late, that the enormous whip he's so fond of cracking on stage had mysteriously become stuck fast to his black leather glove and couldn't be removed. Tee hee. The prankster, a member of the support band, later found himself unable to rise from his hotel toilet

seat. Police believe that glue was used on both occasions.

NOW IT'S boring old Queen time again. Honestly my dears, their petulance just gets worse, and they still won't speak to us. But I must tell you that the cover of their new single, remember, the one that was clothed by British record shops, has also angered the puritanical Americans. And they've gone one step further! The American single cover contains a two-piece bikini protecting the buxom model's modesty.



DON'T you love knowing people's most intimate secrets? Scarcely had the world recovered from the first sight of Elton John's million-dollar bristle last week than the football-loving one was shocking us yet again with more revelations. This time it was the size of his tax bill for last year. "I gave the Inland Revenue a cheque for (wait for it)

£1,880,000", claims the Watford chairman. Not that little things like that should upset him as he and Rod Stewart have just signed a movie contract which, if both stars like the script, will result in a screen saga about "two rock stars involved in a friendly but competitive rivalry". Now I wonder...

I HAVE told you before that those very amusing Mancunians Albertos Y Los Trios Paranoias were ridding their ranks of one member each week until they reached the Top 10, but after hearing of their latest exploits I'm not sure if they couldn't have chosen their words more carefully. In a display of gross bad taste they've allowed all their, how shall I put this, members to be photographed for one of those glossy men's magazines. Wearing only filthy raincoats the group can be seen in all their limp and distasteful glory in the current edition of Club International. It's a



I WISH I could be like the Rolling Stones! Van Halen demonstrate that once you get to the top of the rock 'n' roll tree there's nothing there but all the things that your mother warned you about. Clothes from Carnaby Street, carpets from

Kensington Market and girls from Sutton Coldfield. This contemporary snap was, amazingly, taken by Fin Costello only last month. Van Halen have been saving up for it for 10 years.

real let - down my dears, and I make no apologies for not being able to print the photograph.

A BIG hand for those ever-caring members of David Coverdale's WhiteSnake. Hearing of the bus strike in Glasgow the band - in association with community-conscious Radio Clyde - laid on a fleet of coaches to transport their fans (believed to be in excess of 200) to and from their gig at the Apollo. Congratulations to Al Clark (30), who has been appointed "overall, complete and total" Publicity Director for Virgin Records. And "have a nice stay" to jocular Linda Ronstadt, in Britain for a secret holiday with her mum. Isn't it nice to know that in the rough and tumble world of rock and roll that people can still uphold (etc)...

● The stamping of tiny feet, part two. I'm pleased to report that superstar Peter Frampton, late of sixties pop group the Herd, has won his case to receive sole star billing for much-publicised movie 'Sgt Pepper's Lonely Hearts Club Band'. The name of (dare we mention them so close), the BEE GEES (capital letters, neon lights) cannot, according to the adjudication, be mentioned on the same line as Peter's. Unless you're telling a story like this.

WHILE OVER on the other side of the Mersey the Albertos closest rivals, Supercharge, are doing their best to grab the attention of the columnists that matter. Why only last week the enormous Able 'Big In Alice Springs' Donnelly of the aforementioned outfit was seen

blowing his saxophone on the top of a taxi as it travelled through the expensive London suburb of St John's Wood. Donnelly (over 18 stone) was stared at by puzzled Arabs as he sank - still playing - into the vehicle's specially reinforced roof!

Mick ... to Britain to promote his latest record. Don't

are



Bianca Jagger

Look Back, could not be found at his London

AND DOES Bianca know you're out? Plenty of flurrying around Heathrow Airport last week as "revolting" Mick Jagger jetted out on Concorde with the leggy Jerry Hall. But aside from the divorce rumpus did the Sun (see cutting above) know something we didn't about the new Peter Tosh single? I know old "rubberlips" drowned out the former Waller on the song, but it's hardly fair to your new artist, is it chaps?

SO ONTO the continually sad saga of Princess Margaret's friend Roddy Llewellyn. Still mortified at the lack of success of his "superbly romantic" debut album 'Roddy' the spirits of the singing landscape gardener were further dampened

after a visit to the office of his record company Roddy, 25, was mistaken for a chauffeur by a normally not-so-short-sighted press officer as he arrived at Phonogram!

Nor will he have been too pleased with the odd behaviour of that other much-publicised friend of the Princess, Peter Townshend. Speaking on American TV the autobiographer merrily claimed that "Princess Margaret was magnificent on the piano... And where else, we wonder?"

WELL, IT has been a bitty week I don't mind telling you. But before I slip away just let me remind you of one date for your diary November 5. That's when your faithful correspondent will be at the Wembley Arena for the charity 5-a-side football tournament organised by the Sun newspaper and the GoalDiggers (prop Elton John). As I've already told you the Strangers, Darts, ELO and maybe even Led Zeppelin will have teams playing. The most exciting news, though, is that Elton John's team is to include none other than blonde bombshell and tartan tearaway Rod Stewart himself. Those legs, my dears, how could you afford to miss them?

The great contest starts at 4 pm, with commentary by Jimmy Hill and Brian Moore. I'll be rooting (as my men friends say) for the dark horses of the tournament - and I do mean the fabulous Rubettes, their ranks swelled by the recently-transferred striker John Shearlaw (over 21) of the office adjacent to my own. Give them a shout, my darlings!

So there it is. What with all the guys and all the goals I'm sure I'll see you all there! If I don't I'll be back next week to tell you all about it. Till then darlings, byeeeeeee!!

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# RECORD MIRROR

# NEWS

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## TOURS

### IAN GILLAN

IAN GILLAN: the ex-Deep Purple vocalist hot from his sell out tour of Japan (see feature page 10) has lined up a British tour beginning in November. Dates so far confirmed are: Aberdeen Ruffles Club November 7, St Andrews University 8, Manchester Mayflower 9, Dublin University College 11, Belfast Queens College 12, Preston Guild Hall 15, Leeds Fyford Green Hotel, London St Mary's College 17, Exeate Refectory Porterhouse Club 18, St Albans Civic Hall December 2, Plymouth Wood 5, Exeter Roots 8. Further dates will be added later.

### MUD

MUD: who release a new album 'Mud Rock On' this week and a new single 'Why Do Fools Fall In Love/Book Of Love' on November 10 have added eight more dates to their pre-Christmas college and club tour. These are: Weston Super Mare Webbington Club November 17, Barnstaple Chequers 19, Plymouth Castaways 21, Reading University 22, Walsall Town Hall 24, Skegness Arcadia Theatre December 3, Barking North East London Polytechnic 5, Nottingham University 8.

### YOUNG BUCKS

YOUNG BUCKS: High Wycombe Nags Head November 2, Weybridge National College of Foods Food Technology 3 and following London dates: Canning Town Bridge House 6, Rock Garden 7, Brecknock 8, The Kensington 9, Central London Polytechnic 10, Bridgehouse 13, Rock Garden 14, Brecknock 15, Kensington 16, Bedford College 17, Goldsmiths' College 18, Marquee 19, Bridgehouse 20, Rock Garden 21, Brecknock 22, Kensington 23, Bedford Way Institute of Education 24, Canterbury Elliot College 25, Thames Polytechnic 27, Rock Garden 28, Stoke Newington Pegasus 29, The Kensington 30, South Bank Polytechnic December 1, Roehampton Froebel Education Centre 2, Hope and Anchor 3.

### CIMARONS

CIMARONS: the British reggae band who recently released the album 'Maka' play the following dates: Edinburgh Odeon November 1, Aberdeen Capitol 2, Glasgow Apollo 3, Hanley Victoria Hall 5, Sheffield Top Rank 8, Leicester De Montfort Hall 7, Birmingham Top Rank 8, Plymouth Metro 10, Taunton Odeon 11, Bristol Colston Hall 12, Cardiff Top Rank 14, Swansea Top Rank 15, Manchester Apollo 21, Bradford St Georges Hall 22, Derby Kings Hall 23, Hastings Pier Pavilion 25, Bournemouth Village Bowl 27, Portsmouth Guildhall 28, Camden Town Ballroom 30, December 1, Canterbury Odeon 2 and 3.

### CHINA STREET

CHINA STREET: Manchester UMIST November 10, London Windsor Castle 16, London Hope and Anchor 18.

### AFTER THE FIRE

AFTER THE FIRE: Manchester Polytechnic November 4, City of London Polytechnic 9, London Goldsmiths' College 10.

### SUPERCHARGE

SUPERCHARGE: Middlesbrough Town Hall November 3, London Bedford College of Education 4, Birmingham Aston University 10, Nottingham Boat Club 11, Wolverhampton Lafayette Club 17, Derby Bishop Lonsdale College 24, Batley Crumpets 25, Wigan Pluto's 28, Birmingham Barbarellias December 1, London Thames Polytechnic 2, Chippenham RAF Club 7, London Chelsea College of Art 9.

### SKIDS

SKIDS: Nunent 77 Club November 14, Manchester Russell Club 16, Birmingham Barbarellias 17, Liverpool Erics 15, Plymouth Metro 21, Reading Bones 22, Leeds Fyford Green Hotel 23, Edinburgh Clouds 24, London Lyceum December 10.

### BETHNAL

BETHNAL: added date: Brighton Polytechnic November 2.

### JAB JAB

JAB JAB: Manchester Electric Circus November 3, Batley Crumpets 4, London Hope and Anchor 9, London Queen Mary College 10, London Windsor Castle 11, London Nashville 12, London Music Machine 13.

### JOHNNY MOPED

JOHNNY MOPED: London Hammermith Odeon (Supporting Motorhead) November 5, London North London Polytechnic 17, Lincoln A.J.'s, Bristol Polytechnic 30.

### JAPAN

JAPAN: Batley Crumpets November 17, Manchester Mayfair 18, Leeds Fyford Green Hotel 19, Birmingham Barbarellias 24, London Lyceum Ballroom 28.

# ROD ON TOUR PLUS ALBUM

**SUPERSTAR** Rod Stewart is to play 12 British concerts in December — and his long-awaited new album, 'Blondes Have More Fun', will now be released in two weeks time.

Stewart's tour takes in three nights in Manchester, Brighton and London, two nights in Leicester and one night at the National Exhibition

## SCOTTISH FANS WILL MISS OUT

Centre in Birmingham. He won't be appearing in Scotland this year, although there are plans for Rod to play a large outdoor venue — possibly a football stadium — north of the border next summer.

Full dates are: Manchester Belle Vue December 2, 3 and 5, Leicester Granby Hall 8 and 9, Brighton Centre 11, 12 and 13, Birmingham National Exhibition Centre 16, London Olympia 21, 22 and 23.

The ten-track album is released on November 17, with a single from it — 'Da' Ya' Think I'm Sexy' — released on November 10. Rod told a British newspaper this week: "We recorded 13 tracks in Toronto, and then had to choose the ten best to go on the album. That was what really caused the hold-up."

Stewart is currently on holiday in England with his new girlfriend Alana Hamilton.

LONDON: Postal applications only to BHMF Concerts, c/o Olympia, Hammersmith Road, London, W11. Tickets priced at £8, 15, 24 and 28, cheques and postal orders payable to BHMF. BIRMINGHAM: Postal applications only to BHMF, PO Box 41Q, London, W1A 4JQ. Tickets priced at £5 only, cheques and PO's. BRIGHTON: Postal applications only to Ticket Booking Office, Brighton Centre, Brighton, Sussex. Tickets at £8 and £5, cheques and PO's payable to Brighton Borough Council. LEICESTER: Personal applications only to Box Office, Town Hall, Leicester. Tickets priced at £5. MANCHESTER: Personal applications only to Belle Vue, Hyde Road, Manchester. Tickets priced at £8, £5, £4 and £3. All tickets are available from November 6 with each application limited to THREE PAIRS.

### JOHN MARTYN

JOHN MARTYN: added dates: Bristol University November 10, Southampton Guildhall 12, Plymouth Polytechnic 16, Birmingham Town Hall 21, Newcastle University 23, Sheffield University 24, Keele University 29, Glasgow Pavilion 30, Edinburgh Odeon December 1, Aberdeen Capitol 2, Durham University 4, Manchester University 6, Huddersfield Polytechnic 7.

### ALBION BAND

ALBION BAND: Hull University November 16, Sheffield Crucible Theatre 17, Loughborough University 18, London The Venue 18, Exeter Roots 20, Malvern Winter Gardens 21, Poole Arts Centre 23, Oxford Polytechnic 24, Cardiff University 25, Birmingham University 28, Leeds University 29, Bristol University December 1, Sheffield Polytechnic 3, Dudley Technical College 8.

### SPECIAL CLINIC

SPECIAL CLINIC: Nottingham Mallbu Club November 3, Stratford Green Dragon 11, Wolverhampton Lafayette 15, Nottingham Sandpiper 25, Birmingham Barbarellias December 4.

### THE ENID

THE ENID: who have just cut a new version of their classic rendition of 'Land Of Hope And Glory' play the following dates: Basingstoke Technical College November 3, Leicester University 4, Salford University 10, Langley College 11, Guildford University of Surrey 17, Woolwich Thames Polytechnic 18.

### MAX BOYCE

MAX BOYCE: the Welsh 'singing comedian' continues his tour at: Leicester De Montfort Hall December 5, Sheffield City 16, Brighton New Centre 8, Southampton Gaumont 9, Bristol Hippodrome 10, Taunton Odeon 11, Reading Hexagon 12, London Wimbledon Theatre 15, 16.

### LEE FARDON

LEE FARDON: Bradford University November 1, Nottingham University 7, Newcastle On Tyne Polytechnic 3, Durham University 4, Dunstable Civic Hall 5, London Kings College 7, Keele University 8, Hull University 9, York University 10, Sheffield University 11, Birmingham Town Hall 13, Leicester University 14, Manchester University 15, Leeds Polytechnic 16, Bristol Polytechnic 17, Hitchin College 18.

### SALFORD JETS

SALFORD JETS: Fulham Golden Lion November 2, Hendon Middlesex Polytechnic 3, London Marquee 4, London Lyceum 5, London Music Machine 6.

### SORE THROAT

SORE THROAT: who will be shortly recording their second single 'On The Hook' play the following dates: London College of Printing November 2, Newton Abbott Seale Hayne College 10, London Music Machine 22, Sheffield Limit 24, Hammersmith Odeon (supporting X Ray Spex) 27, Manchester Apollo (supporting X Ray Spex) 29.

### FRANKIE MILLER

FRANKIE MILLER: added date: Norwich University of East Anglia November 8.

### STRAIGHT 8

STRAIGHT 8: whose debut single on Eel Pie Records, 'Modern Times', is released this week play the following London dates this month: Music Machine November 3, Marquee 5, Windsor Castle 10, Golden Lion 14, Hope and Anchor 18, Dingwells 17, Hammersmith Swan 23, Marquee 26, Golden Lion 28, Hammersmith Swan 30.

### PURE HELL

PURE HELL: the black punk band from New York who release their debut single 'These Boots Were Made For Walking' on November 10 fly into Britain for the following dates: Birmingham Barbarellias November 15, London Music Machine 16, Manchester Mayflower Club 17, Liverpool Eric's Club 18.

### GRAND HOTEL

GRAND HOTEL: London Barnet Duke of Lancaster November 13, London Woolwich Tramshed 14, London Canning Town Bridge House 17, London Marquee 20, Basingstoke College of Technology 24, Northampton Nene College 28, London Rock Garden December 1, London Thames Poly 4, London Enfield Polytechnic 5, Exeter University 1, London Canning 'Bridge House' 15, London Camden Brecknock 20.

### THE JOLT

THE JOLT: added dates for the Scottish band at: London Hope and Anchor November 12, Durham University 17, Manchester The Venue 18, Newcastle Canteen Club 22, Grangemouth Town Hall 23, Hamilton College of Education 24, Glasgow St Margaret's University 25, Dundee Samartha's 26, Plymouth Woods 28, Exeter Routes 29.

# GAYLE/CASH SPRING TOURS

COUNTRY MUSIC stars Johnny Cash and Crystal Gale will both be touring Britain in the spring.

Gayle, recently voted 'Female Singer of the Year' by the Country Music Association in Nashville, is currently confirming major theatre dates for March and April. Last over here with Kenny Rogers last November, she has been unable to fix a return visit until next year due to American touring commitments.

For Johnny Cash it will be his first UK visit for over four years. He'll be appearing with his wife, June Carter Cash, the Carter Family and the Tennessee Three and confirmed dates are: Brighton Exhibition Centre March 11, Wembley Conference Centre March 13, 14, 15 and 16 (extra show on March 16 at 6.15 pm) and Birmingham Exhibition Centre March 17.

Box offices will open shortly, but tickets for the Birmingham show are available now from the Johnny Cash Show, EBS, 6th Floor, Radnor House, 93/97 Regents Street, London, W1 (prices are 17, £8 and £5).

The 11th International Festival of Country Music will also take place next spring — at London's Wembley Arena on April 14, 15 and 16, 1979. Names of the stars appearing will be announced at the end of November.

# Flu hits Hot Rods

INFLUENZA has struck several members of Eddie And The Hot Rods forcing them to cancel the Scottish mini-tour reported last week.

"Since the band are currently completing an album for release early next year it was decided not to delay the work any further," explained a

spokesman. "The illnesses have already set them back over two weeks and there wouldn't have been time to fit in the Scottish dates."

Eddie and the Hot Rods will now play in Scotland as part of a full UK tour — coinciding with the album — early next year.

# Darts: new single but still no lead

THE DOO-wopping Darts, still without a lead singer, release a new single on November 3.

Entitled 'Don't Let It Fade Away', it's a new song written by bassist George Currie. B-side is 'Early In The Mornings'.

Three of Darts' vocalist are currently in New York auditioning for a 'bass vocalist' to fill the

gap left by Den Hegarty's departure several months ago. Despite over 300 applications they could find no one suitable in Britain.

A new K.Tal collection entitled 'Amazing Darts', featuring tracks from the band's two hit albums, has been certified ahead on advance orders.



## PERE UBU MYSTERY GIG

ROLL UP for the mystery tour with a difference! Simply pay your money and get on the coach... and you'll be driven to a "secret location" to see Ohio new wavers Pere Ubu!

The novel scheme has been organised by Chrysalis Records and takes place on November 16. Coaches will leave London's West End at 7.30 pm, returning at midnight - all for an inclusive cost of only £2. Customers will see a full set featuring Pere Ubu and Red Crayola.

Tickets, however, are restricted to the first 250 applicants, and can be obtained by post from: The Final Solution, 12 Stratford Place, London, W1N 9AF, or by personal application at London record shops. (Cheques should be made payable to Chrysalis Records).

## MAGAZINE ON TOUR

HOWARD Devoto's Magazine, recently joined by new drummer John Doyle, embark on a full-scale UK tour this month, before going into the studio to record a follow-up to 'Real Life'.

Dates are: Portsmouth Locarno November 21, London The Venue 23, 24, Manchester University 25, Plymouth Metro 27, Bristol Locarno 28, Liverpool Montfort Hall 29, Lancaster University 30, Newcastle University December 1, Middlesbrough Town Hall 3, Sheffield University 4, Birmingham Barbarellas 6, Coventry Locarno 7, Hanley Victoria Hall 8, Aylesbury Friars 9, Cardiff Top Rank 10.

Support for the tour will be the new band Neo, whose first single 'Trans - Sister' is released on November 10.



Young rockabilly fans at the Whirlwind concert

HATS off to young rockabilly band Whirlwind, whose free lunchtime hops in London's Notre Dame Hall we reported last week.

The gigs, with guest appearances from Radio 1 DJ Stu Colman and Capital's Roger Scott, were a "great success". Over 300 people turned up on Saturday, ranging from a five-year-old Teddy Boy right through to more than one glamorous gran.

Unfortunately due to some trouble at the hall on Sunday lunchtime - when Whirlwind weren't playing - plans to carry the sessions on until this week had to be curtailed.

But both Whirlwind and Chiswick, their record company, hope to repeat the experiment at other venues in the future.

# REAL THING ROAD STARS

BRITISH soulsters the Real Thing continue a major British tour this month coinciding with the release of a new album.

'Step Into Our World' is a ten track album with four tracks written by Ken Golde and Micky Denne who wrote the hits 'You To Me Are Everything' and 'Can't Get By Without You' and the remaining six by Chris and Eddie Amoo.

Tour dates are: Middlesex Alfred Beck Centre November 4, Maesteg White Wheat 5, Hull New Theatre 7, Whitehaven Civic Centre 8, Winsford Civic Hall 9, Bradford St Georges Hall 10, Manchester Playhouse 11, Stockton Fiesta 13, Swansea Top Rank 14, Doncaster Rotters 15, Aylesbury Civic Hall 17, Swindon Oasis Centre 18, Bletchley Leisure Centre 19, Sheffield Top Rank 20, Derby Trijays 23, Reading University 24, Dublin Royal Hall (with David Essex) 26, Belfast Kings Hall (with David Essex) 27, Glasgow Apollo (with David Essex) 28, Glasgow Apollo (with David Essex) 29, Cardiff Garden (with David Essex) 30, Wembley Arena (with David Essex) December 1, Wembley Arena (with David Essex) 2, Cleethorpes Bunnies 3, Leicester Granby Halls 4, Southend Cliffs Pavilion 5, Isle of Ely College of Education 6, Plymouth Fiesta Suite 7, Porthcawl Stoneleigh Club 10.

## SAYER'S HOGMANAY

PINT-SIZED singer Leo Sayer is to follow his series of Christmas shows in Manchester with six New Year shows north of the border.

He'll be celebrating Hogmanay on stage at the Glasgow Apollo, with a week of concerts from January 1 to 8 inclusive. Leo will be appearing with his own band, and he'll be supported by the Dooleys.

A new Leo Sayer single - 'Raining In My Heart', taken from his last album - is released on November 10.

## Beatles boxed set only £51.39

FOR a mere £51.39 you can own 12 Beatles albums in their original covers.

On November 10, EMI is issuing a deluxe boxed set of albums including a special sampler LP containing two German singles never before released in the UK and a version of 'Across The Universe' previously only obtainable on a charity album. The package also includes a colour poster of the Beatles.

The albums are: 'Please Please Me', 'With The Beatles', 'A Hard Day's Night', 'Beatles For Sale', 'Help', 'Rubber Soul', 'Revolver', 'Sgt Pepper', 'Beatles Double', 'Yellow Submarine', 'Abbey Road', 'Let It Be'.

The free sampler of Beatles rarities, is side one: 'Across The Universe', 'Yes It Is', 'This Boy', 'The Inner Lights', 'I'll Get You', 'Thank You Girl', 'Komm Gib Mir Deine Hand', 'You Know My Name (Look Up The Number)', 'Sie Liebt Dich'. Side two: 'Rain', 'She's A Woman', 'Matchbox', 'I Call Your Name', 'Bad Boy', 'Slow Down', 'I'm Down', 'Long Tall Sally'.

The set will also be available on cassette at the same price.

## YOUNG SINGLE

A SINGLE taken from Neil Young's much-delayed album 'Comes A Time' - entitled 'Four Strong Winds' - is to be released on November 17.

Young's record company, Reprise, claim they

have rush-released the single due to radio demand. They recently awarded Neil Young a gold disc for the 'delivery of test pressings of his new album in excess of half a million units'!



## TODD TO PLAY THE VENUE

AS REPORTED in Record Mirror last week Todd Rundgren and Utopia will play a week at London's newest night spot - the Venue in Victoria.

The band will play two shows each night, from December 15 to 21, with an additional matinee performance on December 17.

Tickets go on sale

## STEVE HARLEY RETURNS

SINGER Steve Harley is to return to Britain from Los Angeles this Christmas to recruit a new band and to record a new album.

And the 28-year-old former leader of Cockney Rebel also plans to begin a world tour next March. Record Mirror understands that Harley will be recruiting musicians in both Britain and Europe and that he'll begin recording - in London - in February.

Meanwhile 'Someone's Coming', from Harley's last solo album 'Hobo With A Grin', is released in a re-mixed version as a single on November 10.

## THREE DEGREES SHOWS

AMERICAN vocal trio Three Degrees, who have appeared at charity concerts in front of Prince Charles this year, play their only public British concerts in December.

The group whose new single 'Giving Up Giving In' is shooting up the charts, play at Croydon Fairfield Halls on December 3. There will be two shows at 5.30 pm and 8.30 pm. Tickets are available from November 13.

The Three Degrees latest album 'New Dimensions', produced by the highly successful team of Giorgio Moroder and Pete Bellotte - Donna Summers producers - is available this week.

## Kate's single

ASTRAL-voiced Kate Bush, poised to enter the singles charts with 'Hammer Horror', releases her second album on November 10. 'Lionheart' contains 12 tracks - including 'Hammer Horror' - all written by Kate

## IN BRIEF

INTERNATIONAL singing star Nancy Wilson is to play her first British concert for more than five years this month. She's at London's Wembley Conference Centre on November 8, for one show only.

'JUBILEE' film star Toyah Wilcox gives a special Guy Fawkes concert at the London ICA, The Mall, on November 5 at 7.30 pm.

DRUMMER Billy Cobham has cancelled his British tour it was announced this week. According to a spokesman Cobham is suffering from "complete exhaustion" after an American tour.

CHINA STREET appear in a Rock Against Racism concert at Manchester UMIST on November 10.

PATRICK FITZGERALD, currently supporting the Jam on their UK tour, has signed to Polydor Records.

Fitzgerald, previously releasing material on the Small Wonder Label will have his first Polydor product out in the New Year.

ATV Midlands to show a special 45-minute documentary on the life of John Otway on November 3. 'Stardust Man The John Otway Story' goes out at 10.30 pm. Possible national screening expected later in the year.

## RELEASES

A NEW single from Jethro Tull 'A Stitch In Time', b/w 'Sweet Dream' is available this week. First 15,000 copies will be a limited-edition pressed in white vinyl with a colour bag.

THIRD World's follow-up to 'Now That We Found Love' will be 'Cool Meditation', taken from the band's third Island album 'Journey To Addis' and released on November 10.

DISCO hit 'Bama Boogie Woogie' by Cleveland Eaton is now available as a 12" single on the Gull label.



KIKI Dee, last in the charts with Elton John and 'Don't Go Breaking My Heart', is back with a new single. She's recorded the classic 'Stay With Me Baby' and it's out on November 3 - in both 7" and 12" versions.

ISLAND Records have licensed product from America independent label ZE Records and release singles by the Reasons, 'A Hard Day At The Office' and Cristina, 'Disc Clone', shortly.

FIRST album on Rolling Stones Records by Peter Tosh is released this week. 'Bush Doctor' contains current hit 'You Gotta Walk Don't Look Back'. Tosh tours Britain from mid-November.

'NOVA VAGA' is the title of the first compilation from Warm Records out on November 10. It's described as "a mixture of New Wave music activists from diverse origins." Bands include the Exile, the Warm Group and the Fred Banana Combo.



FIRST single from new band Darling, supported Frankie Miller on his upcoming UK tour, is 'Lookin' Kinda Rock 'n' Rolled', out on Charisma this week.

NEW single from British reggae band the Cimaronsa is 'Rock Against Racism' / 'Truly', out this week.

Band supporting Sham 69 on current tour.

AMONG the new reggae releases are a new LP from Junior Degado, 'A Taste Of The Young Heart' on DEB Music, a single from Dr Alimantado, 'The Best Dressed Chicken In Town' (taken from recent compilation album of the same name) on Green-sleeves, and a DEB 12" 'Reggae Music Dragon Dance' by Al Campbell and Trinity.



THE TUBE STATION AT MIDNIGHT NEW SINGLE DOWN IN THE TUBE STATION AT MIDNIGHT

ALL MOD CONS

JAM



The JAM

- APOCALYPSE TOUR 78**  
**NOVEMBER**  
 1st EMPIRE - Liverpool  
 2nd DE MONTFORD - Leicester  
 3rd ST. GEORGES - Bradford  
 4th CITY HALL - Newcastle  
 5th APOLLO - Glasgow  
 6th CAPITAL - Aberdeen  
 7th UNIVERSITY OF ST. ANDREWS - Fife  
 8th UNIVERSITY - Sheffield  
 9th POLYTECHNIC - Leeds  
 10th UNIVERSITY - Manchester  
 11th APOLLO - Birmingham  
 12th APOLLO - Birmingham  
 13th APOLLO - Birmingham  
 14th ODEON - Birmingham  
 15th COVENTRY THEATRE - Coventry  
 16th CORN EXCHANGE - Cambridge  
 17th A.B.C. - Great Yarmouth  
 18th A.B.C. - Brighton  
 19th THE DOME - Portsmouth  
 20th T.S.A. - Canterbury  
 21st THE DOME - Portsmouth  
 22nd T.S.A. - Canterbury  
 23rd GUILDHALL - Bristol  
 24th COLSTON - Bristol  
 25th WEMBLEY ARENA - London



# SINGLES

Reviewed by **TIM LOTT**

## Luminous changes

**Luminous music** . . .  
**XRAY SPEX**: 'Germ Free Adolescents' (EMI). Synthetic sister with the thought problem straightens out. She gets un-welded, her product keeps in line, this is unheard of XRS. For instance it does not perform at the speed of sound . . . the angle is **SLOW DOWN**. A modern ballad meets Baba O'Reilly. Synthesizers meet mekkanik Shirley Bassey. Poly cracks and swallows and wades through, sticky but obsessive. Perhaps not a hit. But an attempt at changes — at this career point it's vital.

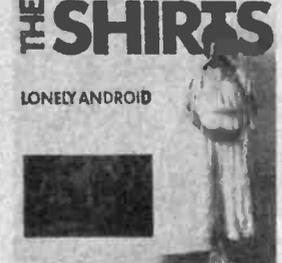
**mode electric** . . .  
**XTC**: 'Are You Receiving Me' (Virgin). XTC still fish for that hallowed hit single. Maybe if I'd seen 'Status Of Liberty' flop. I'd have given up. If the collective prat head of the public can't notice that one . . . still, to the present. Transistor tinny voice and tailored 'pop' chorus . . . the commercial desperation shows through. Maybe one of Andy Partridge's less magical moments, floundering in his determination to be on 'Top Of The Pops'.

**monochrome style** . . .  
**ADAM AND THE ANTS**: 'Young Parisians' (Decca). Nondescript and flip, camp vocal and play school soundtrack. Not quite 'Jubilee'. All the leather and hard stares on the sleeve are misleading, this is accordion and honky tonk piano sent-up. Mildly cute, mildly funny, mildly tedious.

**technicolour tack** . . .  
**ULTRAVOX**: 'Quiet Men' (Island). English pop with Germanic synthetic discipline. Insistent repeat pulse, electric percussion. The vocals are too warm, they damage the refrigerated backdrop. Not the real thing — then synthetics never are, by definition. Good enough to avoid the charts.



**strictly roots** . . .  
**BLONDIE**: 'Hanging On The Telephone' (Chrysalis). Blondie go from strength to strength. Debbie Harry, once the piece of meat looked at but never listened to, has drilled her voice into a tool of elegance and dirty power. From one of the best pop albums for years, 'Hanging On The Telephone' is the most inevitable hit this week.



**a different beat** . . .  
**SUBWAY SECT**: 'Ambition' (Rough Trade). The voice of the avant garde . . . Vic Godard (any relation of Jean-Luc?) does Tom Verlaine impersonation over flat instrumental silt. "You need two A levels to understand this" says the man who brought it in. "I got 'em and it still stinks," I replies (later).

**lost white loves** . . .  
**BRYAN FERRY**: 'Carrickfergus' (Polydor). And Ferry continues his obsession for recording other people's songs — in this case some ancient anonymous Irishman. For this is a traditional folk song . . . one half expects a chorus of thumping sheltaighs to come in any minute over the naked strumming guitar. But such crassness God has reserved for the likes of McCartney and his bagpipes. This is kept at the simplest level, and is, I suppose, fairly pretty but dreadfully disappointing after 'Sign Of The Times', which I vainly supposed, might herald a Ferry renaissance.

**found white hopes** . . .  
**KIKI DEE**: 'Stay With Me Baby' (Rocket). For once, Kiki gets a chance to work out her tremendous voice. Always blurred before by lousy production or dumb material, she elevates this classic as high as it's ever been, scaling the sonic peaks with a style and confidence that makes her almost alien to the Kiki Dee of old.



**the concussive idiom** . . .  
**THE PALEY BROTHERS AND THE RAMONES**: 'Come On Let's Go' (Sire). The continuing story of the decline and fall of the ragged kneed cowboys. The Paley Brothers are pretty, like Alessi, and boring, like shit. Ramone boogie absolutely atypical. The Paleys have butterfly balls and vacant eyes.

**no dirt under the fingernails** . . .  
**JOE JACKSON**: 'Is She Really Going Out With Him' (A&M). Joe Jackson, on the cover, black and white and stony stare. Another obscure punkoid prince? Nothing of the sort. JJ has a voice like Steve Miller and a pure pop approach that is anything but spiked. If I were so traditional as to nominate 'singles of the week' this would feature. If the playlist committee manage to remove their heads from their corporate bottles for a few minutes, this will be in **THE HIT PARADE**.

**future past** . . .  
**VAN MORRISON**: 'Wavelength' (Warners). Van up dates, up grades, spunknik synthesiser and pure rock 'n' roll fuse like plastic explosive. I thought Van was old, dead . . . I maybe had rocks in my head. This is the rebirth of Morrison, the Irish revolution. Metallic, fluid, compositional quicksilver.

**future present** . . .  
**THE SHIRTS**: 'Lonely Android' (Harvest). Or is 'Running Through The Night' the A side — the label and cover disagree. 'Lonely Android' is minus Annie Golden, hair chest muscle flex boogie (oogie) with some sci-fi devices in the middle and cute chorus at the end. Neat and tidy and very hard. 'Running Through The Night' is the reverse, tough balladising from Annie over nocturnal romantic mechanics. It has **HIT POTENTIAL**.

**tired noises** . . .  
**BETHNAL**: 'Nothing New' (Vertigo). I apologise for being flip but, quite.

**the sound of bursting pimples** . . .  
**CHILD**: 'Still The One' (Ariola). Taploca.

**et maintenant** . . .  
**EUROPEANS**: 'Europeans/Voices' (Heartbeat). Inspires me to think of nothing. Ill defined, badly arranged noises of little consequence; flannel over the speakers production.

**motorcade in the shade** . . .  
**SNIFF 'N' THE TEARS**: 'Driver's Seat' (Chlawick). Breaking into the safety zone of Radio One playlist territory. Contravenes no curfew, terribly soothing drive-along-M1-melody.

**dunfermline dunroamin** . . .  
**THE SKIDS**: 'Wide Open' (Virgin). Ho hum, esoteric lyrics red and whited on the back of the candy striped EP packet. Please to pay £1.49 for the red plastic inside. Fulsome, yawnsome and somewhat vague. Vocals lack voice and the charade lacks commitment. They tried.

**from the outbreak** . . .  
**ROD MCKUEN**: 'Kearney Street' (DJM). A close second in the Nauseating League — pipped at the post by 'Flowers For Mama'. Inevitably destined for a lot of the Christmas spirit in the Santa Claus stocking fetish. Makes John Cooper Clarke into the Marquis de Sade.

**grease is a nerd** . . .  
**FRANKIE VALLI**: 'Save Me, 'Save Me' (WEA). Mummy likes it.

**stylistic variations** . . .  
**FLINTLOCK**: '(Hey You) You're Like A Magnet' (Pinnacle). . . and after we'd all jacked up in our feet, gulped down the purples, snorted the whites and gurgled at the black . . . we woke up to this . . . TV land 625 lines, kool for kiddies, guitar with flash, goodbye 'Oh Boy' hello 'Rock On'.

**black is not a colour . . . but a total absence of colour** . . .  
**SWITCH**: 'There'll Never Be' (Tamlia). The world of equilibrium and balance and taste. Pure sounds for those into that sort of thing, soft soul shuffle, gentle and baby bottomed.



**out of the void came chaos** . . .  
**GLORIA MUNDI**: 'Glory Of The World' (RCA). The bassist all, the low sound is the real sound. Domesday and plutonium. Ever hear 'Crown Of Creation' by the Jefferson Airplane? The parallels are inescapable . . . history repeats itself. This has a large scratch on it — gothic decay and charm.

**electronic and mechanical industries** . . .  
**CHARLIE AINLEY**: 'I Don't Need No Doctor' (EMI). Whimsical treatment of old Ashford/Simpson chestnut. Prepossessing; Ainley has a high, reedy voice with potent edge. Funk production with muscle and grace.

**obscurity is the spice of life** . . .  
**THE GOLANT PISTONS FEATURING ALAN HODGE**: 'I Can See Where I'm Going' (Sawmills Records). Golant Pistons . . . nice name. Lesley Duncan probably did the original better.

**or is it perversity** . . .  
**BONNIE POINTER**: 'The Me To A Tree (Handcuff Me)' (Motown). I only listened to this for the title . . . the musical of 'The Story Of O'. Absolute crap.

**yellow hair, buck teeth, flying V gymnastics** . . .  
**TOM PETTY AND THE HEARTBREAKERS**: 'Listen To Her Heart' (Shelter). The acceptable face of American pop. Petty is a hero thru and thru, from his pretty image to his swamp soul. Simple love songs with a mulekick; this is no exception. The rare joining of shock power and melodic energy. The Boss.

**sartorial plastic** . . .  
**THE CARS**: 'My Best Friend's Girl' (Elektra). All dressed up and nowhere to go . . . The Cars have a smartass producer and a single that looks like a wedding cake, but it's all just window dressing, all image welding, to beef up puny material. Money doth not make the man; though since moolah begat moolah, this could shift product.

**cheap buzz** . . .  
**THE FLYS**: 'Walkin' Beach Refugees' (EMI). Numb numb . . . the yellow vinyl offends my eyes . . . the puce and red label is ugly . . . the cover has a pretty back . . . the song has a nice chorus and nothing in between. cheap though . . . 45p the lot . . . buy now . . . two for 90p . . . buy now.

**parp pap** . . .  
**JETHRO TULL**: 'A Sitch In Time' (Chrysalis). Dim and wayward, Jethro Tull continue to sound silly, a self parody, warbles and needs, meticulously arranged and/flaccidly performed.

**pap.pap** . . .  
**UK SUBS**: 'CID' (City Records). In their own painful way, the UK Subs are at least as anti-creative as Jethro Tull, as dumb as a can of beans and about as imaginative, despite John Peel's patronisation — a sure sign of his increasingly loose grasp on 'The State Of Music'.



**OUTRAGE**

**NEW SINGLE 'ROSEMARY' / 'UP EH UP'**  
 (LANCASHIRE DUB)

**Berberley**  
 Division of the BPI

**BZZ 23**

FIRST 10,000 IN SPECIAL BAG

# Blondie



*NEW SINGLE*  
**'HANGING  
ON THE  
TELEPHONE'**

CHS 2266

**IN A COLOUR BAG  
LIMITED EDITION ONLY**



**THE ALBUM 'PARALLEL LINES'**  
COL 1182

 Chrysalis

# ONE GREAT BAND

**BIG IN** Japan, where memory still colours Ian Gillan deep purple. Bigger than they are in Britain, where everyone got carried away with new wave and forgot the old heroes.

But big enough to merit 67,000 riot police? No, of course not. But how inconvenient the Chinese to choose the same week to come to Tokyo to conclude their peace treaty with the Japanese. Not only that, some of the delegation stayed in our hotel, which meant the place bristled with plain clothes security men with gun shaped bulges under their arms. We took care not to reach to scratch our armpits while walking by.

This was Gillan's first visit with his new band (except for keyboards player Colin Towns, who was the only one he kept from the previous group): Steve Byrd (guitar), John McCoy (bass) and Pete Barnacle (drums). But the sales of the band's new album, 'Gillan' (not available in the UK until next year) had ensured that everyone was known to the knots of little Japanese girls that hid in corners all over the hotel — breaking rule number four in the list that had been compiled by the promoter.

The girls came to the concerts to scream and the boys to sing every word of every song. At the end of the first gig in Tokyo, I was bewildered to hear them call out "One gallon band" over and over. Then it dawned that they couldn't pronounce Ian Gillan Band.

The first show proved that Gillan hasn't lost any of the fire he showed with Purple, but the band are nothing like the old set up. From the moment he opens his mouth to sing — and especially to scream — it's like an icy finger running down your spine. With Colin — who has already had his own album out, the soundtrack to the Mia Farrow film 'Full Circle' — he deliberately chose young players for his band. Steve Byrd, who's 22, came from Neo with John McCoy. And Pete Barnacle is only 19.

As soon as Gillan ran onstage to begin 'Secret Of The Dance' the audience went mad — well, as mad as they're allowed to go. Since a fan was killed in the crush at a Ritchie Blackmore gig in Japan earlier this year, security has been strict. Because they're not allowed to run forward to the stage — and crash barriers are erected all the way down the aisles — they all sit with their bums just touching the edges of the seats, leaning forward and

**ROS RUSSELL**  
our woman from Tokyo goes on the road with the unpronounceable Ian Gillan Band

punching their arms in the air. The set takes in all but one of the songs from the new album, and includes three Purple numbers, by popular request. 'Smoke On The Water' is a must, and the cue for the dry ice which has become synonymous with the song. 'Child In Time' is another Gillan trademark, but the supreme moment for the Japanese is obviously 'Woman From Tokyo'. For me, after all the concerts in Tokyo, Nagoya and Osaka, 'Fighting Man' emerged as a future classic. It's a bit different from Gillan's usual style, building slowly to a hair raising climax. The other showstopper was 'Dead Of Night', where John McCoy's shaven head slowly turns electric green, courtesy of a special radio active ingredient which I had to paint on for him

every night — so if you think I'm going a bit mad over the next few weeks, you may well be right.

Each show was punctuated by cries of "Corin" (Japanese pronunciation of Colin) who's become something of a sex symbol out there — underlined by the crowds of girls who waited every night at the backstage door. It was frightening when they threw themselves against the cars as we made the getaway, but frustrating for young Pete who spent most of his waking hours trying to lure pretty Nippon ladies up to his room.

All this adulation in the land of the rising yen is the more surprising when you discover that the Japanese market has made a complete reversal in recent months and that domestic groups are beginning to outsell their British and American counterparts (and you should see their own bands — they're so little and pretty).

Ian explained all this while we travelled to the next gig on the Bullet Train — a wonderful invention which goes at 130mph and actually runs on time.

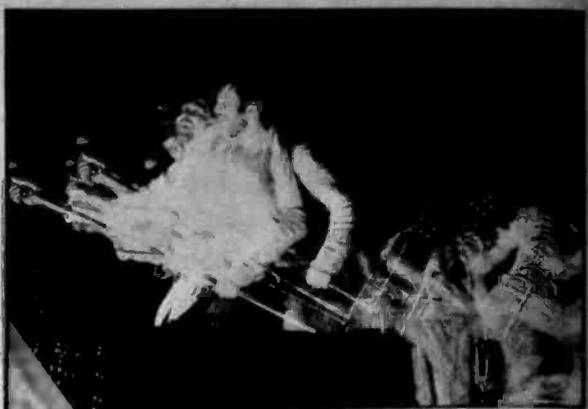
"I think the Japanese dream that they'll take over rock music, like they did with cameras — absorb it and then spit it out at the rest of the world, very cheap. We are reasonably big in Japan — I've always been voted in the top four singers every year. I think being in Purple helped to keep my name alive during the two or three years I wasn't working."

Talking of Purple, whatever happened to the rumoured re-formation of the band?

"We were going to re-form to do five concerts. I was planning to promote concerts at a beautiful venue in Ibiza, to 25,000 people. It seemed like a terrific idea for everyone — to do something special instead of just an album."

"Everyone agreed to do it, then I decided I didn't. I don't want to turn over too many stones that have been lying too long — you never know what might crawl out. It wasn't anything to do with the band... just tangled administration. I got a couple of nasty shocks, that's all I'm prepared to say. I still wouldn't be against it coming off."

Purple was never the same without Gillan. It's four years since he left, he's 33 now and has a few silver hairs, but he's a survivor. With that voice, he could never be anything else. His last band didn't work out — not he thinks, because the people weren't good musicians, but because they'd been through it all before. "Everyone goes through difficult times," he said. "Last year it was



Photos by Kifji Miyazaki of Toerni

IAN GILLAN on stage



JOHN MCCOY: bass guitarist and chain smoker

difficult for everyone who wasn't punk. Now there's not the complete apathy about rock music there was last year. Then, the only thing people would write about, talk about or go to see was punk music.

"I'm not into music for musicians, but if the chemistry is right I'm happy doing anything."

Although Ian doesn't like referring to the Japanese as a "market", the fact is that it's an ideal ground for his music. Punk didn't take off there — despite the Pistols selling 50,000 copies of their album there — and the people are very loyal to their heroes. And in accepting Gillan as a star, they've also given his new band the same treatment.

The fact that his records might not be million sellers at home doesn't worry him much. "If you're happy doing something but your records aren't doing well, at least you're enjoying yourself. Success that isn't enjoyable is a shallow kind of success. I sing because it's what I'm best at, I love singing."

Has he ever failed with anything?

"I've failed with thousands of songs I've half written. That's the biggest choker of all to a young writer. You start off thinking your songs are great, then they don't work out. That's a bitter blow to accept."

Gillan may have had a few bitter blows, but he seems resilient enough to carry on, to fight for his success. And he's not worried that people might think he's too old to keep fighting.

"I could never understand people that said you were over the top at 20. There are people listening to the band now who were in primary school when Purple was going. We can reach them."

"But some people do terrible

things to themselves. Like Presley — that was tragic. It annoys me what he did. A couple of months before he died, I wrote a song called 'Poor Boy Hero' — it was on the 'Scarabus' album. He threw integrity out of the window, all those crap films he made and the garbage he was singing. Presley was my idol, I knew every song he did, every guitar solo. If you've got it, you never lose it. It's what you do with it that counts. By the time he died, I'd already buried him.

Now the singers I like are Frankie Miller, Edgar Winter and Jagger. Rod Stewart was good, now he's a parody of himself. He had charisma onstage. I remember on Purple's first concert tour in the States, we were guesting on his shows. He was so cocky, he strutted everywhere."

What about criticism of himself, how does he take that?  
"If you're able to pick out the constructive bits, that's all right. But if you get terribly affected by all of it, you can get shattered. In retrospect you can tell if you've made a mistake, the audience will tell you."

The audience at the Reading Festival this year told Gillan they thought he was great... but the band are so cautious, they're too afraid to tell themselves they might have cracked it.

"Today's fantasy is tomorrow's reality," says Gillan. Well, Japan wasn't a fantasy, it was fact. Gillan has come out of the shadows, he's purple or pink, and with co-writer Colin Towns they're proving they can come up with powerful music.

The last word to Colin: "Ian's a rock and roll singer and he wasn't singing rock songs with the last band. It's quite a challenge to write rock songs and not make them sound like Deep Purple."

Welcome to Japan!

You may find management of Japanese hotels and auditoriums are a little rigid. But in order that this tour goes smoothly and that you can relax, your cooperation would be imperative.

We would appreciate your kind attention on the following:

1. NO SMOKING please on stage and in audience area. Please use ash-trays when you smoke in your dressing-room.
2. NO LOUNGING ABOUT in T-SHIRTS in hotel lobby. Jackets printed with a band name will be undesirable as well to wear in a hotel.
3. Please do not make unnecessarily BIG NOISE in your hotel room.
4. Hotels would not let in teeney-boppers. When you wish to invite a Japanese lady to your room please be careful.
5. DRUGS ARE NOT AVAILABLE in Japan. Authorities are extremely strict about them.

Thank you very much.

# ALBUMS

## Jamming Shamming and Sladeing



THE JAM: 'All Mod Cons' (Polydor 5008)

"NO MATTER where I roam, I will return to my English Rose". Soft acoustic guitar, gentle vocals. The waves and wind create an atmospheric background. Not what you'd expect from the Jam, but this beautiful ballad is one of the highlights of their progressive third album. Forget the crash, bang, wallop revivalist style of their early days; The Jam have come of age.

Paul Weller's songwriting has taken on a new mature subtlety, which adds constant variety to this powerfully melodic album.

The opening three tracks show that the band have not lost any of their youthful energy, but it is now controlled, making for a longer lasting enjoyment. The short sharp title track shows that the sixties influence still remains. But who cares, they are not imitators but upholders of a great British tradition.

This is Sixties music handled in an original and modern way, which has given The Jam their distinctive and now truly distinguished style.

"On To Be Someone", Weller attacks trendy superstars while on "Mr Clean", hypocritical businessmen are the subject of his angry lyrics. "David Watts" follows, being the most commercial song on the album, and as such is perhaps the most disposable.

"English Rose" is not credited on the record cover or lyric sheet but thank goodness it is on the vinyl. With its simple romantic lyrics this song

clearly shows the new found scope of Weller's songwriting. The side closes on a high, with the hypnotic 'In The Crowd'.

On to Side Two which opens with the fast and furious 'Billy Hunt'. However The Jam have slowed down and now concentrate on carefully constructed arrangements, which make them far from one dimensional.

'It's Too Bad' and 'The Place I Love' are pure Beatle-ish pop songs. The romantic 'Fly' adds further polish to this successfully diverse album. It ends with the aggressive 'A Bomb in Wardour Street' and 'Down In The Tube Station' Both conjure up frighteningly realistic visions of violence:

"I glanced back on my life, I thought about my wife 'cause they took the keys, And she'll think it's me"

No clever final comments, just that this is one of three albums of '78.

+++++ PHILIP HALL



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

SHAM 89: 'That's Life' (Polydor POLD 5010)  
SLADE: 'Slade Alive Vol 2' (Barn 2314 106)

IT WOULD be easy, I s'pose, to be glib about the simultaneous release of these two albums: to quickly sum up Slade and Sham as passing strangers, heading inexorably in their opposite directions: one up, one down. But the truth, it seems to me, is more complicated than that.

True, Slade, after staying at the top throughout the early Seventies (a more successful reign than practically any other group of this decade?) have been heading for the pits in the last few years, and a totally horrendous gig in Denmark last year had me more or less convinced they were to be resigned firmly to (happy) memory. But Monday night's gig at the Music Machine, saw the boys (mind you, considering the time they've been around, I have to use that term extremely loosely) somewhere near old form, and this album, while patchy, confirms my opinion that they could still be doing something going for them enough to make this record a worthwhile, if not exactly essential purchase, and enough, possibly, to get the group back on an even keel.

Their big problem, however, the one I still can't see a solution to, is the same old one of material: the oldies are still way the best. It's 'Take Me Back Ome', 'Everyday', 'C'mon Peel The Noise', and the eternal 'Mama Weer All Craze Now' that are the highlights of this album: forget the new stuff. Their ability to turn out those neat, complete, stomping ditties seems lost forever.

If they could get that back though I'd put Slade back up there above 90 per cent of their successors.

Ironically, if there is to be a renewal of interest in Slade's careers, one of the factors involved could be the ready acceptance by one of those successors, Sham 89, of the former's influence on them. The similarities, both musical (the same perfect three minute anthems, the same unstoppable rhythms, the same guts and enthusiasm) and ideological (the unpretentious delinquent - next - door - with - a - heart - of - gold approach).

I should say that Sham are like early Slade: Slade's problems really started when they got involved with musicianship. Musicianship is of course

irrelevant to groups of their ilk, dealing as they do in something much more basic. Sham thankfully haven't reached that stage yet, and in fact, don't ever look like reaching it: a group who only rehearse when they're forced to it. A group who couldn't care less about technical mistakes.

Sham are on their way up, driven mainly by some great live gigs and a bunch of irresistible singalong singles. But with this, their 'concept' album, I personally feel that they've perhaps found a few obstacles in their way: that the route is just a little steeper than they first thought.

I know Jimmy Pursey himself is pleased with the result, and I'm sure

his fans will be equally delighted, but after a few listens, I can't help sensing a niggling disappointment, a feeling that it's not quite all it could've been. Maybe it's my own concept of concept albums (if you follow me) that's at fault - the concept albums that have gone before have perhaps conditioned me into expecting gloss and slickness. Of course you don't get that here: slick is the very last word you could use to describe Sham. Which, normally, I find endearing. This time though, it gets a bit much - the spoken scenarios linking the tracks for instance, while entertaining at first, soon begin to grate. Musical amateurism is one thing: theatrical amateurism

something else. Perhaps, as a device it's simply overused: whatever, I don't think it works that well in the long run.

Nor am I convinced about the wisdom of doing 'slow songs': the opening tracks 'Leave Me Alone' and 'Who Gives A Damn!', still sound weak and flat to me. Side one picks up again though, with the title track and 'Win or Lose', and side two is something else again: I mean, how could it fall, including as it does, 'Hurry Up Harry' (which even Robin Smith is humming these days), 'Angels With Dirty Faces' and 'Sunday Morning Nightmare', still my favourite track. (Unless, of course, you've bought them all already...)

shows the group at their best: perfectly displaying their ability to capture and reflect everyday life (in this case the aftermath of the disco). The rest of the tracks contain the same embodiment of real life to a greater or lesser extent. The result is, I don't think, totally successful, but despite my quibbles, it's not a failure by any means.

Not that it matters too much in the end, anyway: because one more thing that Sham have in common with Slade is that they are essentially a live band. No matter how good their records are, they'll never match up. All they'll ever be are plastic souvenirs of a great live show. Sham + + + 1/2 Slade + + + SHEILA PROPHET

# HI TENSION

On Tour

NOVEMBER

- 1 NORWICH, University of East Anglia
- 4 CARLISLE, Cosmo Club
- 7 SWANSEA, Top Rank
- 8 PURLEY, Tiffany's
- 9 BIRMINGHAM, Barbarella's
- 10 NEWCASTLE, Polytechnic
- 13 MIDDLESBROUGH, Madisons
- 14 NEWCASTLE, Madisons
- 15 POOLE, Arts Centre
- 16 COVENTRY, Warwick University
- 17 BRACKNELL, Sports Centre
- 18 MANCHESTER, U.M.I.S.T.
- 19 BOGNOR REGIS, Arun Leisure Centre
- 22 MIDDLETON, Civic Hall
- 24 NOTTINGHAM, University
- 27 Gt. YARMOUTH, Tiffany's
- 28 TUNBRIDGE WELLS, Assembly Hall
- 29 NORTHAMPTON, Salon Ballroom

DECEMBER

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

The New Single  
**AUTUMN LOVE c/w UNSPOKEN**  
(Produced by Kofi Ayivor & Alex Sadkin)  
Released on 17th November 1978 - WIP6462  
Taken from the album HI TENSION - ILPS 9564  
Released Soon



# OFF CENTRE

Edited by TIM LOTT

## PEARLS BEFORE SWINE

THIS WEEK, due to Alf Martin blowing one of the P&S fivers on booze, we have been forced to offer the Pearls spot to RM sassy newcomer Chris Westwood. The remaining blue note goes to A E Neal of 15 Restbury Close, Sawston, Cambs for his Swine.

### PEARLS:

1. 'Waiting For the Man' - Velvet Underground.  
Almost certainly one of the greatest rock numbers of the 60's, graced by an inspired and timeless riff: those two chords could chug away for a full half-hour without ever becoming boring, and they've undoubtedly proved the lifeblood of a zillion New Age rock and roll bands. Uncle Lou's lyrical / vocal slant is also simple, calculatedly effective and totally addictive.
2. '30 Seconds Over Tokyo' - Pere Ubu.  
Doom-laden overtones of a more realistic gender than the death - and - destruction heavy metal crap pumped out by the likes of Judas Priest. Musically, it travels between avant - garde territory, and discordant gothic rock, holding the listener (me) in an icy vice - like grip. The A-bomb overtones are thoughtfully conceived, and constantly disturbing. The final synthesizer rush / stop is FATAL.
3. 'Jumping Jack Flash' - Rolling Stones.  
There's really zilch point in analysing this. Simply: it's 'Jumping Jack Flash' by the Stones.
4. 'Top of the Bill' - Scorpions.  
This inclusion of this will undoubtedly haul the last of my 'credibility' straight out of the nearest window. EM? German HM? With English lyrics? Yes actually. This is one where the actual word - content takes secondary importance to the sprawling, venomous, pounding rock and roll sawn - off - shotgun aggression. Pretty much over - the - top, this is here as a token statement from THE heavy rock band of the last couple of years.
5. 'Anarchy In The UK' - Sex Pistols.  
An inevitable inclusion - as inevitable as, maybe, 'Jumping Jack Flash'. As the number which virtually kicked off our wunnerful New Age, 'Anarchy' deserves every last scripture of hyperbolic - overkill laid on it... a vital, raucous rock single.

### SWINE:

1. 'All I Want For Christmas Is A Beattle' - Dora Bryan  
A festive offering of quite unbelievable tedium. As a singer, Dora Bryan is an average actress.
2. 'Back Home' - The England Squad  
This cacophony of caterwauling brought the recording industry into disrepute. A definite foul.
3. 'Johnny Reggae' - The Piglets  
A combination of banal lyrics and a highly forgettable tune makes this offering truly nauseous. Should have been left in the swill with its perpetrators.
4. 'Broad Old Woman (6am Insanity)' - Nell Diamond  
From the 'Velvet Gloves And Spit' LP - Diamond totally cocks up recording session. Bow your head, MCA.
5. 'Witch Doctor' - Don Lang  
Lang goes frantic. Definitely the worst of the fifteen.

# Bolan exposed...

A DISTURBING document that will outrage all true Marc Bolan fans has come into my hands.

It is a stark reminder of the unscrupulous business that still surrounds the tragedy of Marc's death. I was both shocked and stunned to read the content.

Indeed, I could hardly believe what was written. But the accompanying photographic evidence makes the story frighteningly plausible.

The letter, which I reprint here for all to shudder at, was submitted by one John A. Bolanoid of Nottingham. I welcome correspondence

on the matter to either clear or condemn the parties involved.

"Dear Sir,  
On the 30.9.78 I went to a Marc Bolan party. At about nine o'clock there was a raffle, the main prize being a pair of Marc's stage trousers, which were very kindly donated by Marc's mother. The money made from the raffle was to be given to charity.

Now I'm not saying that the money didn't go to charity. What I am saying is that Marc's trousers didn't go to the winner. Instead, the winner was - we have since found out - fobbed off with a new pair of

trousers, made of the same material and the same size as Marc's. Marc's real trousers were kept by one of the organisers.

The creeps that held the party not only tricked us and the winner, but also Mrs Feld. Please print this letter so that the winner of the fake trousers can write to either Kim or Marilyn and ask for his prize. Yours faithfully, etc."

This sort of practice must stop. I urge the Bolan fan club to conduct an official enquiry immediately. If Marc's memory is not to be tarnished by such misconduct,

# Disco droogs



TIM LOTT takes the first hesitant steps to Travoltadom

## Hah! Hah!

TODAY my Album of Love Songs, sung with the Royal Philharmonic Orchestra comes "out." People who have heard it, say that it makes them "feel happy." I think music not only portrays the mood of the era but definitely affects it. With radios blaring all day long in every home and car, I am sure that during the last five years amplified steel guitars and "Yah! Yah! Yah!" have added to the tension, the nerves, the bad temper and the "bloody mindedness" of the nation.

PROFESSIONAL POST person and accomplished wet Barbara Cartland gave us all something to think about with this astute and well informed appraisal of the decay of the Western World in the London 'Evening Standard' last week. Nice one, Barb. You'll get that Nobel prize for literature yet, hur hur.

DO YOU love me (do ya love me) do you love me (do ya love me) do you love me (do you love me) now... that I... can dance?

Brian Poole and the Tremeloes told it like it was in 1963. The perennial adolescent trauma - "don't I look a bit silly doing this?" "am I spinning when I ought to jump?" - has diminished not at all with 'Saturday Night Fever' and 'Grease'.

The dance floor remains the focus of social contact for teenagers and beyond. If you want to meet your perfect mate you don't check the school library. You lays down your money, you unbuttons your shirt and you boogies.

Which is alright if you're one of those slim hipped superstars who've got it natural. A few girls have that talent. In men it is rarer. Watching nervous dudes conspicuously falling to move like anything but a seized up Action Man is one of the great 70s spectator sports.

I can sympathise with these disco cripples, since I number myself very firmly among that number. Which is why I think the Arthur Murray School Of Dancing have made a very shrewd move by acquiring the franchise from the Stigwood organisation for the Grease Hustle.

You've maybe heard of Arthur. He started his school 65 years ago and his network of tutors have taught everything since from the Bunny Hug to the Turkey Trot, the Chicken Scratch, the Crab Step and the Grizzly Bear. Now his schools have moved into 1978 with the exclusive Grease Hustle - a mixture of all the dances featured in Grease.

At a sumptuous reception at Murray's studios off The Strand, a party of faintly apprehensive journalists were ushered to witness the launch of the GH. We were promised - or threatened - that we would be given a chance to learn the basic steps ourselves.

John Berry, the mainman teacher, met me immaculately turned out, suit and trim beard. I

became acutely conscious of my shirt sticking out and shuffled in my cracking black pumps.

John Smiles all the time, "lives in disco" and thinks Travolta dances well, but without a soul. In fact all the teaching staff smile and smile and smile. They also dance like angels.

In a demonstration of dancing through the ages - which made me, for one, just feel all the more inadequate - the dozen or so teachers stepped daintily through the decades, and though some of the men still managed to look incongruous (bank clerks on a fling) they were always graceful.

Then it was time for the Humiliation Of The Media. My tutor, Pat, partnered me as Berry gave a crash course in rock 'n' roll and disco dancing which I'm convinced must have constituted some obscure revenge on the press for hammering 'Grease' as thoroughly.

Hindered by shoes so smooth I nearly took a pratfall every step, I stumbled moronically through every step turn and twist, blushing furiously. I had the vague notion that everyone around me were performing like satyrs while I maintained the demeanour of a frog.

After about twenty minutes - by the time which, I'm convinced, just about everyone else was doing handstands and double over the head flips with variations - I had just about mastered the first three steps and half wiggle of the Grease Hustle.

Full credit, though, to Pat, who was a model of patience in the face of my idiocy.

Patience had to be paid for though. A full package covering all dances, ballroom and disco, will cost £600. But the less well-heeled student can take one private lesson and two group lessons for just under £20.

However, after my short tutorial I left convinced that with maybe a couple of month's hard work, I could pass unmocked at the Hammersmith Palais And miracles, at any price, are cheap.

# ... Pistols indecent



THE FAKE strides

'INDECENT EXPOSURE' is the title of a 'new' Pistols bootleg currently nestling snugly in the hipper of the vinyl shops.

Recorded at the 76 Club, Burton, on September 24th, 1976, the album was apparently pressed up in Europe sometime last year, the finished article having only just - and finally - surfaced here, equipped with a tasty sleeveful of zany press - clippings and band photo

stills. As a summer - of - '76 recording, the thing captures the chaotic frenzy of the original Matlock - Pistols.

Among the cuts are versions of 'I Wanna Be Me', 'Don't Give Me No Lip', 'Stepping Stone', 'Anarchy', 'Liar' and 'No Fun'.

Sound quality throughout is pretty damn decent, being brush / electric, if a shade tinny.

And even the hint of that Rotten - sarcasm one or two junctures. "If you want more you can ask..." says he all the end. So this is a satisfying and exciting album, powerful as a 'rock' album or as a document. Either way, and with the face - lifted 'Spunk' bootleg currently doing the rounds under the guise of 'No Future UK' the Pistoleers legend is still a long way from burned out. CHRIS WESTWOOD.



# ALBUMS

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

## Fly me to Waikiki

**THE FLYS:** 'Waikiki Beach Refugees' (EMI EMC 3249)

THE FLYS metamorphosed about a year ago, released two excellent singles and then, like the flies in winter, disappeared. No gigs, no records, no nothing. Shame!

But at last they've released their debut album and I'd like to be able to say its been well worth waiting for. The

trouble is I'm not sure about it. Oram I?

First impressions are deceptive. Many of the Flys songs are so simple that they sound very similar. They are lucky to have a distinctive sound of their own which is at times very reminiscent of early Bowie.

Neil O'Connor has an unusual Ian Hunterish voice which fits in well with the melodic pop sound they are creating.

'We Don't Mind The Rave', 'Moonshot Sky'

and 'Don't Moonlight On Me' were the instant highlights. Some tracks are weak but that's not to surprising for a young band's first album.

Certainly on this showing the Flys have enough to work on. They are a jangly powerful pop group with a good line in nagging melodies.

On this album they are still somewhat restrained — on stage they should be worth watching. ++++ PHILIP HALL.

slick sax and flute work blends in well with the material.

All ten tracks are pleasantly relaxing but none stands out as a real gem. In fact, had it not been for their composer's association with Floyd, this album would have very likely remained unnoticed.

I do not mean to insult Richard by that supposition, but it will be mainly flying pig addicts who actually buy the record.

They will doubtless be happy as hints of the band are easily recognisable at times, particularly on 'Cat Cruise' and 'Drop In From The Top'. Yet when it's all over, the effect is as illusory and disappointing as the too apt title suggests. ++ STEVE GERT.



**STEELEYE SPAN:** 'Live At Last' (Chrysalis CHR 1189)

ALMOST AS an afterthought, here's the last album from the former leaders in electric folk music. It's Span's eleventh bona fide release and their first live one, recorded in Bourne-mouth five days before their divorce in March.

Guitarist Tim Hart notes their music as "timeless, indestructible and, curiously enough, popular", which is particularly true of the slightly surprising selection here.

I'll confess I'd never heard of any of the songs before, they're almost all traditional, with typical Span arrangements. There are a couple of fairly straightforward reels, 'The Atholl Highlanders' / Walter Bulwer's Polka' and 'Bonnets So Blue', but the rest of the content is not very diverse. They were able to vary their material, but they've gone for a conservative choice here.

Montrose's is an epic 15-minute saga and 'Saucy Sailor' / 'Black Freighter' a lively piece from the Three Penny Opera, written by Bertold Brecht and Kurt Weill. There's not quite so much rapport with the audience as you might expect — this is all from one gig but it's not continuous, as there are fadeouts between most of the tracks.

As a parting shot I'd like to have seen them letting go a bit more, if only for variety, with perhaps 'To Know Him Is To Love Him', which they did on 'Now We Are Six' or 'Rag Doll', their last, charmingly incongruous single. But the album's a fair memorial and generally representative.

+++ PAUL SEXTON



**RANDY BROWN:** 'Welcome to My Room' (Parachute RRL 2005)

RANDY BROWN is a gospel-rooted singer from Memphis; this I

think is his debut solo album; and it was produced by those sometime Stax heavies Homer Banks and Carl Hampton, pilots of such hits as Johnny Taylor's 'Who's Making Love?' and Luther Ingram's 'If Loving You Is Wrong'.

'Welcome to my Room' is very good in isolation. Mr Brown is an expressive singer with a wide range, more of the middleweight Charles Jackson class than a real deep Teddy Pendergrass scorcher. Songs, all Hampton / Banks penning, range from the laid-out slowie 'I Love You Baby' to the uptempo 'I'm Always In The Mood', inevitably with a full bloom romantic orchestration behind.

But in competition with its fellows, the album starts to falter. Randy Brown doesn't, at the moment, have the final sharp cut of a Charles Jackson or the dedication of a Teddy Pendergrass.

Maybe it's because he's swimming in a load of heard-it-all-before love lyrics and cloying, inflated arrangements. Ultimately, the thing lacks real presence which doesn't stop it from being still a good eight tracksworth of easy listening. +++ SUSAN KLUTH

**JOHN PAUL YOUNG:** 'Love Is In The Air' (Ariola ARL5011)

JOHN PAUL YOUNG is from the famous Australian musical stable of Vanda and Young who have sired such greats as 'The Easybeats' (remember 'Friday On My Mind?'), and the not so wonderful 'Sherbet' and 'William Shakespeare'. Vanda and Young are the Aussies'

equivalent to Chinnichap though they've been around a bit longer. John Paul Young surprisingly is not related to the latter although two of the members of AC/DC are (Isn't this thrilling?).

The single, 'Love Is In The Air' was one of the best MOR singles to captivate the airwaves last summer and the follow-up, 'The Day That My Heart Caught Fire' is just as good; you know, it actually makes you feel better after hearing it unlike Dan Hill and his sort. Both songs are included here and their secret is that they manage to mix some of the old pop melodic clichés with a few unusual chord changes that can keep you interested for anything up to three minutes which is obviously the general idea.

Of the other tracks, 'Lost In Your Love' utilises the same samba beat that also contributed to the success of the single but 'Red - Hot Ragtime Band' is less interesting, boring even, and 'Open Doors' unfortunately has the same tune as ELO's 'Telephone Line' (how I wish Paul McCartney sounded as good nowadays as Jeff Lynne's parody of him).

'Lovin' In Your Soul' is the best track, apart from the single. Vocally JPY is somewhere between the blond man in Guys and Dolls (I like them) and Frankie Miller (personally I don't think he can sing at all) although I wouldn't exactly say he has a distinct voice. But if you are a fan of the not-so-bland MOR this album is worth buying and I would imagine that it grows on you after a few spins, and he doesn't sound Australian at all. +++ 1/2 JAMES PARADE



**RICHARD WRIGHT:** 'Wet Dream' (Harvest SHVL 818)

ALTHOUGH PINK Floyd are one of the most popular bands of the past decade, it is dubious whether their keyboard player Richard Wright's debut solo project will achieve the same retrospective value in years to come as classics like 'Dark Side Of The Moon' and 'Animals'.

Unlike guitarist David Gilmour's effort of a few months ago, 'Wet Dream'

is nothing more than an agreeable, easy-to-listen-to package.

The majority of the numbers are instrumental, and one must be thankful that a multi-keyboard experiment has been tactfully avoided, and for the fact that several worthy session musicians are showcased.

Notable among these is Mel Collins, whose very

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# ALBUMS

## Dignity 'n tact



**THE PIPS: 'Callin' (Casablanca CAL 2031)**

IT'S A tough task for a vocal group who've been around for as long as the Pips, with or without Gladys, to forge something a little bit new, and yet retain their dignity. But this is what they've done on 'Callin' — just.

Can't overlook of course, the talents of Messrs Knight, Guest and Faltern, with careful, unpushy leads and smack-on silky harmony work; but a big credit must go (and goes) to one Bundino (Siggaucci).

Not only did he take care of a snappy but sophisticated production, but also scripted the

majority of the lyrics, often of the larger-than-life and twice-as-jokey ilk, title track being one good example (OK, stop guessing, it's Bunny Sigler). Some good instrumental contributions, especially Scotty Miller's drumming, brighten the show as well.

'Callin' opens unworthily with a thing called 'Baby I'm Your Fool', and I was frightened it was going to be just another of those draggy old soul ventures, especially disappointing considering what the band have done. A spin or two right through the album convinces otherwise and they kept their dignity. + + + + SUSAN KLUTH



**DUDU PUKWANA: 'Diamond Express' (Freedom FLP 41041)**  
**CHRIS MCGREGOR'S BROTHERHOOD OF BREATH: 'Procession' (Ogun OG 624)**

TWO ODDBALL albums with a lot in common, both in their line-ups and in their links with the music of South Africa with its strange combination of the very free and poetic, and the almost para-military 'Work that one out!'

Dudu Pukwana is a sax player who's worked with, among others, Traffic and Incredible String Band. Later he led a band called Spear which gave a distinct jazz slant to its African basis. But 'Diamond Express', recorded a couple of years back, culls a far wider area with its commitment to American R & B on 'Madodana', its almost straight jazz blow on 'Bird Lives' and a typical piece of SA in 'Ubaque (See saw)' with its joyful but laconic melody and slightly jagged rolling rhythm.

The chirping muted trumpet comes from Mongezi Feza, Dudu's right hand man before his (Feza's) tragic death, and the double drum kits used on most tracks make the complex rhythms even more dominating.

Brotherhood is even more of a multi-racial outfit, with South African, West Indian and European musicians collaborating for a wilder, more abstract type of Afro-jazz. Pianist leader Chris McGregor lays his cards on the table in a quite different fashion from the order of, say, Manu Dibango.

Prime feature is the seven-strong horn sections whipped on by the vivid, infectious drumming of Louis Moholo. In the long run, a piece like Dudu Pukwana's 18-minute 'K'walo' is really exhilarating — but it needs quite a bit of courage and energy to swing round to the Brotherhood's way of thinking in the first instance. + + + 1/2 SUSAN KLUTH



**HODGES JAMES & SMITH: 'What Have You Done For Love?' (London SHU 8512)**

NO, NOT a firm of wholesale greengrocers, but three LA ladies otherwise known as Pat, Denita and Jessica.

Basically a nightclub-slanted act (up to the hilt with top hats and tails on the cover of this one), they cut a couple of albums for 20th Century before switching to London, where this is their second outing.

A patchy album but better than the first, not so much for the gravelly ensemble vocals as for the points when they break out solo, as on the irresistibly funky Bill Withers' 'Hide Away'.

And at their best the arrangements are bitch-try out the deliciously sour scoring for the title track with its see-to-your-neighbour message. So, at their best, Hodges James & Smith are up with the top crew of mature soul singers, poised and earthy all at once.

Even when not at their best, it's still good listening. An album that might surprise a few people. + + + 1/2 SUSAN KLUTH



**MIDNITE FOLLIES ORCHESTRA: 'Hotter Than Hades' (EMI Odeon ODN 1001)**

THE grip of that thirties nostalgia remains as strong as ever. After people like the Pasadena Roof Orchestra and, in a different vein, Manhattan Transfer, comes this hot-off-the-boards bunch of 12 tooting rooties with their larger-than-life crooner Johnny M — apparently no relation to Boney.

With a big launch from

the lively yet sensitive arrangements of Keith Nichols and Alan Cohen, the Follies bob and dart their way through a collection of 14 numbers ranging from Duke Ellington and Irving Berlin to a couple of originals, with the highlight maybe 'Hot and Anxious' with its punchy sax lines.

Well, you'll probably know your opinion of this type of thing better than I, but it could be worth bearing in mind for a Chrissy prezy for your foot-tappin' Mum or Dad. + + + SUSAN KLUTH

**HEART: 'Dog And Butterfly' (Portrait PRT 83080)**

DOG AND Butterfly? "Bulldog aggressive and butterfly gentle" it says here. Such wonderful perception, these people; such a grasp of aesthetics. The cover... So arty, so tasteful, so pointless. This music... so clinical, so laid back, so 'emotional' so, ah, insipid.

Occasionally, Heart make Led Zeppelin sound like Olivia Newton-John and Olivia Newton-John sound like Led Zeppelin, but mostly they just come on like a dried-up wimp offspring of the two, with nuthin' to say and nuthin' to offer.

First thing we're subjected to on this irredeemably impotent heap of wallpaper-pap is a 'C'mon, ah said a 'mon!' shriek and a sadly ham-listed 'rocker' (Ha!) under the name of 'Cook With Fire'.

What else? Throw in lyrics like 'Hot night wind is mine I know / Gust of love ain't no liar / Steamed up no Blown out / Stoked from below / Ready to cook with fire' — and you got a Grade One recipe for Bland-land.

But the Heart market is already suitably ordained, pre-cut and pressed: simply bridge the gap between the HM and fashionable MOR audiences, and you score yourself zillions of bucks, bay-bee. Fast ones, too.

That audience will be well satiated by 'Dog And Butterfly' — anyone else might well find it to be a very dreary prospect indeed, sans even the merest half glimpses of lustre, gut or creativity.

Have you got YOUR copy yet? Mine's going down the second-hand shop. + CHRIS WESTWOOD

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# PRICE'S ENGLAND

**ALAN PRICE: 'England My England' (Jet DL300)**

I DON'T know what happened to the champion of the working classes, but if you believe the sleeve he's made his fortune and is tired to a country mansion. Alan Price's music, though, retains much of the quality it used to have. He was always a slightly different songwriter, quite enigmatic and usually entertaining. Most of the time he keeps those qualities here.

The single 'I Love You Too' was a misleading preview of the album. It's probably the most lightweight, throwaway song of all. The others, if a little MOR and middle-class, have at least more depth, especially the haughty title track and 'Citizens Of The World Unite' (so that's what happened to the champion of the working classes!) The lyrics of this selection contain

some good, reflective comments. You don't necessarily have to believe them but their sentiments often fit the music well, as on the 8½ minute 'Help From You'.

What with that and other titles like 'Pity The Poor Boy' and 'This Ain't Your Lucky Day (The

Girl Won't Get Under) you might think he's getting a bit self-pitying. I can't figure out why, I don't like this album more, it's well extended and thoroughly pleasant, and few people would object to it. I suppose that's not quite enough. + + + 1/2 PAUL SEXTON



ALAN PRICE

# HIT THE HEIGHTS!

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# THE PAST IS OVER

The Rich Kids' problem is living down their reputation. They're sure they can do it. Will you let them?



MIDGE URE



STEVE NEW



Will you be?



GLEN MATLOCK



RUSTY EGAN

IT SHOULD have been a simple task to write a piece on the Rich Kids as a unit without the spectres of their individual histories, especially as they've now been together for a full year. But I reckoned without that cruel twist of fate that makes Friday the 13th the day that should be abolished.

The news of Nancy Spungen's death had just

made the late editions of the morning papers. Consequently, the evening papers were having a field day, using the unsavoury cheap trick of inverted commas to apply an instant verdict to sell papers, so a New York detective's off-the-cuff remarks now became the facts, the judge and the jury.

A very dark cloud hung over the Rich Kids camp. Glen Matlock was playing some taped ideas for the little track of the 'Great Rock 'n' Roll Swindle' film and vacantly reading and re-reading the Evening Standard. He

later admitted to me that he was close to tears.

The band were playing a hastily arranged gig at the City Of London Polytechnic in London's Aldgate, especially to give the director of 'Rock Goes To College' a chance to plot camera positions for the recording on the following Wednesday at Reading University.

The sound check was fraught with Friday the 13th gremlins. But then the first year of the Rich Kids has been peppered with the same gremlins. The group were ushered into the deep end without a life jacket by an over-eager music press and an equally over-eager record company on the sniff of a fast buck.

"I saw impending doom and it was worrying," said Midge. "People were saying we were great even before we had played. The press and record companies got carried away and we suffered. Magazine got it as well but not as badly as we did. We've got our past reputations to live down."

"People are still asking us about the Pistols and Slik and that's all they seem to be interested in. Are we going to go through our lives talking about things we did three years ago?"

But surely, I venture, you should have expected the notoriety of the Pistols to take some time to wear off.

"Rock and roll should be about fun, just having a laugh," retorts Glen. "But today's news isn't funny. A lot of people find it funny just something to tickle their interest, something to talk about at work. Some bloke's going to spend his life in prison and somebody's dead and all that's a direct result of the media hammering the guy, telling him it's great

to be so disgusting and so notorious. Notoriety is afforded too much power by those who don't understand it and people take it too lightly.

"We tried to be forward looking. I heard the new Clash album and it sounded like the first one. It's the same to me as Status Quo, just finding a formula and getting on with it. The ideologies of the Pistols and Clash are really strong but the music leaves a lot to be desired, and we're more into music. I'd rather be known as a musician, a bassplayer than a statesman."

But even now the band are resented by people who see Midge as a teeny star or Glen as a person who's sold out the punk cause.

"It was great to have that attitude two years ago, because it's good to smash everything down in order to build yourself up both personally and as a movement. But surely, after a while you look for new avenues and new ways to be, but they don't. They're blockheads. I'm sure if you print that I'm going to get more of it, but somebody should tell them," he adds defiantly.

Was part of these new avenues playing kids' programmes like 'Magpie' early on in the band's career?

"I don't like the idea of being precious and special and only doing certain gigs I'd like to play continually. That's why I hated being in the Pistols because you could never do a gig and when you could the management wouldn't let you because we wouldn't look right — you know, building up an image."

"I loved 'Renaldo And Clara' (Bob Dylan's cinematic account of the Rolling Thunder tour), I

didn't get off on the style of music but the idea of all those people getting together without making a big deal out of it and a big pretence. People joining in, people drop out, people play with someone else. But everybody plays and that's what I'm into."

"That's why we did those gigs with Mick Ronson and Ian McLagan, that's why we did the gig with Sid Vicious (as the White Kids, Sid's farewell gig to Britain in August), and that's why we had Steve Jones playing with us in the first place because the idea was to get everybody playing."

"That's what's wrong with bands, they're too insular — everybody has to be in competition with another band."

"I kind of prefer not to be in a band at all. It's good to be in a band because you get to know how everybody plays and it's real easy, but on the other hand it's good when you don't know how they play and you have to learn as you play with them. It's the excitement of discovery."

At this point we were sitting in the college canteen, and Glen asked a guy sitting across the table for a glance at his copy of the Evening News.

"Look what your mate's done," said the guy, through a bleary-eyed alcoholic haze.

"Yeah, he's my mate," Glen replied absently, already completely absorbed in the tragic tale of Sid and Nancy.

"Bit of a silly thing to do, wasn't it?" probed the critein.

Glen ignored him and points at the picture of Sid handcuffed and surrounded by detectives and newsmen.

"Look, he's crying." I'd seen the picture dozens of times throughout the day, but it was only then that I noticed the puffy eyelids. It was hard not to get caught up in Glen's feeling of helplessness.

"He went to the States because he thought the police were about to nick him. Ironic isn't it?"

The cherubic Steve New meanwhile was flitting to and fro, too nervous to stand still for more than a few seconds at a time. We decided to take a walk and ended up in one of those jolly East End pubs you thought only existed in TV serials. The only difference was that the rolling piano had been superseded by a topless go-go dancer who seemed as bored as she was boring.

Maybe it was the nerves that Steve admits to suffering before a gig, or maybe it was the rather depressing day. But somehow I wasn't quite expecting the torrent of disillusionment that flooded from his lips.

"I expected it to be a creative business for people who are creative. But it is a business business. If you don't conform to the rules, a lot of people are going to turn their backs on you. You've got to prostitute yourself. I'll eat shit and say it tastes good if there's any money in it for me. I've now brushed away all my illusions."

"I've always been a jazz fan and listened mainly to albums. Gigs were always pretty irrelevant. I think of gigs as just promotion. A gig doesn't surpass recording and it doesn't satisfy enough."

"People don't believe us that we are cynical. I think it's something to do with the clean cut image we've been given." Fifteen minutes later

the Rich Kids were on stage. The sound was loud. The hall was narrow. The ceiling was low. Consequently, the sound was being fired down the hall like it was in a gun barrel. Rusty was firm and decisive, nailing the punchy rhythm to 'Hung On You' down. By the time they got to the frantic rendition of 'Rich Kids' I began to notice a new ingredient in the mix, one of anger and pent-up rage.

The sound was thick and much too loud for the hall, as the various textures sought and bounced off one another looking for space.

The crowd appeared to be a molten mass of bubbling bodies, apart from one drunken dodo who punctuated each break with a "Where were you in 78?" or "Play some music."

Even a sloppy rendition of Iggy Pop's 'Shake Appeal' with Billy Idol in the frontman slot didn't appease the dodo who continued to harangue the band.

I was left with the thought of Midge's words about going to Rich Kids gigs with preconceived ideas.

"I think if people come and slate us now then they're pretty simple-minded or they know a hell of a lot more than we do."

Somewhat the dodo didn't quite match up to the latter category. I hope he felt his hangover on Saturday.

Interview  
MIKE  
GARDNER

ADAM & THE ANTS

WEDNESDAY 1st NOV. MUSIC MACHINE



# MOTORHEAD MAYHEM



Photo of LEMMY by Fin Costello

"ROCK 'N' ROLL is still a bastard, cut-throat, backstabbing business. I think it's a miracle I've survived; I don't know how I did it but I'll go on as long as I can. They'll have to kill me to stop me."

Fighting words from Lemmy, long time rock'n'roller and mad genius behind the braindamaging force of Motorhead.

Actually it amazes me that he has lasted in the music world, or indeed the universe at large, for even one day with Motorhead was enough to convince me that they're one of the most outlandish bands ever.

On my way to witness them in action, I found myself on the same southbound train as one of the group's badge-covered fans, willing to travel sixty miles for an evening of Brighton rock at Top Rank - on sea.

The lads in the band were missing when their publicist Alan Edwards and I looked for them at the venue. They were otherwise engaged on the machines of a nearby amusement arcade whose brash decor makes the town's Royal Pavillon seem chaste to the point of boredom. Still, I'm certain local residents would much rather see them in the hands of a one arm bandit, than causing chaos in the Regency building.

Before Lemmy was ready to talk to us, he commendably made it his business to see that refunds were given to under-18's who had purchased tickets but could not be admitted to the gig.

The evening wore on and I soon learnt that Motorhead means mayhem.

"Well I hope we do," confirmed Lemmy, "because rock 'n' roll's

about mayhem. We are all pretty well rowdy and drunk, but some of us are more rowdy and some more drunk than others."

Take drummer Phil Taylor, for instance. Known in the trade as Philthy Animal (and proud of the nickname), he is the quintessential rock world headcase, with his scruffy appearance and crazy carefree ways.

"Is it hard to control him?" I asked Lemmy. "Not all that difficult. All you have to do is hit him on the head with a blunt instrument, and he falls down."

Lemmy's penchant for fisticuffs was roused after the gig, when guitarist Eddie Clark caused quite a backstage scene, resulting in the beefy bass player deciding "I'll have to hit him."

We stood in relative safety in the front of the auditorium, while to our dismay, there followed much shouting, and ungentlemanly pushing and shoving. "Leave me alone, leave me alone!", begged the guitarist; doubtless Philthy Animal was on the rampage.

Manager Doug Smith, however, assured me: "This happens all the time and everything will be fine this time tomorrow." I believed him as well.

That's Motorhead all the way and after a couple of years together, with one album and a handful of singles to their credit, they have an incredible cult following. Lemmy himself, now 32, first made his name in Hawkwind, though he had an unconventional entry into that band.

"Well I wanted to get into Hawkwind and they didn't need a guitar player but a bass player. So I became a bass player overnight."

A career in music was the only real one for him; if fate had not been

so kind our interview could have conceivably taken place between iron bars, and on the Isle Of Wight instead of Brighton. "I'd have probably been a crook - a dope dealer or a thief!"

Motorhead have been back in the studios recently. "We've been recording and have a new single in the can. It's called 'I'm Pay Your Price' and should be out at the start of the New Year. There's an album as well, which will probably be titled 'Overkill'. Jimmy Miller, who did the Stones' Sticky Fingers, is producing."

At present he's doing what he likes best and that is enjoying life on the road, doubtless believing that if matters are out of control, especially women, then everything's fine.

Motorhead's audiences tend to be predominantly the male denim hordes, but Lemmy admits:

"I'd like to see more female denim hordes. Any female hordes are a good thing."

Yet down on the South Coast I only caught sight of about one exceptional young nubile. Maybe there were more at the Revolva type disco over the road.

Before my chat concluded there was to be one more interruption. Several autograph hunters came into the pub, only to be swiftly ushered out again by the lady of the premises, who informed them that an interview was taking place. She then began conversing with Lemmy: "What are you, a bloomin' van driver?"

"I beg your pardon?" said Lemmy.

"Are you in the group then?"

"Yes."

"I heard it was a punk rock band or heavy metal."

"Fast metal it is. LADY"

STEVE GETT

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Donning his sardonic mask, **BARRY CAIN** lurches into Sloane ranger territory (Chelsea to you) and tracks down one J. Lydon and his mate Jah Wobble; the former sounding frighteningly sane — the latter not.

NOT A bad gaff this. Wallfull of posters. Floorfull of pretty good carpet. Telefull of interference. Speakerfull of Public Image. Fridgefull of lager. Rottenfull of bitter (draught). Wobblefull of cute quips. Sidfool in NYC. John looks like he's ready to take over from David Essex in Evita. Khaki jungle fighter outfit and black barnet. Clambering around Epping Forest gunning down pliable picnickers and quick jab courting couples. Whatever happened to the incandescent revolution? Maybe Malcolm McLaren bought it and sold it at a profit. Maybe straight bottoms held the shit in too long. Maybe, just maybe, it's in abeyance, a kind of splendid hibernation, ready to stretch and pounce on some future crazy kid. So what remains? Public Image for one thing. JR (Lydon to you John), Jah Wobble, Keith Levine and Jim Walker. JR — A well known singer about town. Part-time existentialist, part-time headline hoarder. Full-time rock 'n' roll artist. JAH — The best is yet to come.

KEITH — Ex-Clash guitarist (two weeks). Ex-Slits sound mixer. Ex-act. Lee. JIM — Canadian. Moose lover. Spent his P. Image money on a moose head which he hangs in his flat and talks to. Incessantly. Flat littered with stale bread. What can a poor boy do?

Acting on information received I proceeded to a terraced house in Chelsea where, after gaining admittance, I questioned the accused in relation to the primal past, the oppressive present, the fulsome future. I concluded, your worship, after looking at their glazed eyes, after smelling their drink soaked breath, after noticing they were unsteady on their feet, that perhaps things hadn't changed that much. So I partook in their little soiree and feel a better man for it sir. Consequently, I'd like to hand in my badge. "Oh, you must mean the Sex Pistups. . . " John, lost in his huge sofa, spat (you mean he's still up to his old salivary tricks then, Ed) out the words. "There weren't many songs that band wanted to do. They were such a bunch of arseholes. "They wanted to chug, chug,



# IMAGES OF PUBLIC IMAGE

'This is not Johnny Rotten's band. If anything I'm probably the weak link' Johnny R.

chug, chugchugchug," adds Wobble, grinning. "Yeah," continues John, "they are only really happy doing Johnny B. Goode and cover versions of Everly Brothers' songs. If I'd have asked them to listen to this," indicating the PI sound on the speakers, "they would have gone 'Oooh, that's a bit heavy ain't it John?'" "Anyone who expects us to come out with 'Cooch The

Driver' ditties is in for a big surprise. "Annalysa' (six minutes long — don't seem like it eh John?), 'Theme' ('About things going on and on and on'), 'Religion' ('A put down of what they have made religion into. I started writing that song in the States'). All three songs confirm his "surprise" expectations. Elegant writhings from four levels — voice, guitar, bass,

drums — surging to a coupling climax. A million miles away from the Pistols. A million miles away from anything. "We've written 469 songs already," says Jah. Somehow you never really get to believe Jah. "That's exactly the way we want to hear music. Danceable but good. High, high treble," adds John calming down from a newspaper report he had just read which detailed his life as

a drug addict. (The actual article confusingly said he took "smack (cocaine)" and also mentioned how punk stars fell into a life of drug taking "smoke, cocaine, sulphate AND speed. . . " Damned informed lot these journalists.) Actually, the article was merely an excuse to get John on the subject of Sid. "Contrary to popular opinion, I've never taken heroin. Oh sure, they used to say it was in

my eyes and all that shit. Taking that stuff is totally against everything I stand for. I'll sue." So — uh — while we're on the subject what about "Sid eh? Nope. I'm not giving out any sensationalist copy." I attempt to comfort him (a good substitute word for persuade) by swearing whatever he says won't be misconstrued or given pride of place.

"There's nothing to say anyway. See, the geezer has always been a failure. He couldn't play bass and he couldn't even cope with his images. And as for him being violent. "He met Nancy when she followed Heartbreakers' drummer Jerry Nolan over here from New York. He just picked her up and that's when he started on heroin. "Right away she tried to

interfere with the Pistols. Y'know . . . " he and Jah both begin to mimic a ramshackle, nail across the blackboard, feline East Coast voice "Ooooooh Sed, yawre reeely good. Yawd be soooo much better off withoutw those other guuys. "She was a star f\*\*\*\*\*. "I spent a year trying to get Sid off his habit. A year. And everytime I turned my back he would start shooting up

again . . . thanks to Nancy. And when he did eventually try and kick it he got hooked on the cure (methadone). "Would he like to assist Sid out of his predicament? "If I could help him personally I would. But he'd have to get rid of McLaren for a start and then stop trying to kill himself. "I know a few people think I got jealous of Sid grabbing some of the limelight in the States. That's absolute crap.

Steve and Paul never wanted him in the band at all. It was me who got him in. Me. "And when we were in America it was Sid and me who decided we didn't want to get involved with a failed bank robber. McLaren was infuriated and he never ever bothered to book hotel rooms for us over there. "There was no reason for the Pistols to bust up. No reason at all. . . except for McLaren. Sid agreed with me. Steve and Paul were over concerned at finding themselves on their own. They were scared of that 'cos they need someone else to do everything for them. They like people telling them what to do. It was all just a nine to five job with them — and that's a contradiction of what the band was all about. "Consequently with them whatever Malcolm said they would do. I spent a lot of time writing lyrics I felt were important and valid. But when I confronted the others with it they'd say, 'I don't think Malc's gonna like these words John'. How can you run a band like that? "As a group we had regular talks about his role. It used to get me down but at the same time I kept thinking at least the songs were getting out. Getting across to people. "And all the time Steve was happy with his Chuck Berry impressions and Paul with his never-sounding-different drumming. It was me who had to bear the brunt of the studio work. They would f\*\*\* off leaving me and producer Chris Thomas to listen to the final mixes. Chris trying to make us sound like Roxy Music and me trying to fight it. "We were just too limited."

And I always thought they were a good band. It's easy to slag off in retrospect but Rotten transcends the "He owes me three quid" syndrome. What he feels is unrefined, diamond tough hatred. We are to assume then that he never liked anything the band achieved? "I like the good things. I like 'Problems'. I like 'God Save The Queen'. I like 'Anarchy'. Not much else. "But what I loathe most of all is being set up, taken for a mug. And that's exactly what happened. Malcolm would tell me we were banned from playing everywhere. And I believed him. It took six months to discover he was lying. "At the beginning he was great. Then it was all so perfect for us to dominate the world. And then he changed. We never saw him from one month to the next. And when we did try to ring him a strange voice at the other end of the 'phone would say he was in LA or Paris or anywhere. "Hahahahahaha," courtesy of Wobble. "And while Malc was busy having global fun poor ol' John was living in a £100 a week dive in Kings Cross amongst a bunch of squatters. It was so damp I swear people actually drowned. . . " So, John demanded £12,000 and acquired his current home. And that, according to him, is all he ever made. Keith Levine comes skateboarding in. "Good ennit John. Only cost £35 too." Rotten examines the board enthusiastically. "Great. See, we can't go surfing up the Thames so we go skateboarding along the Embankment." You can imagine the four of them (when Jims around)

Colour pic of PI: DENNIS MORRIS. Silkscreen: ROSE HARRISON



Top row: Rotten and Wobble. Bottom row: Levine and Walker. Pics: Dennis Brown

wending their merry ways past the bridges — managerless, promotorless, boundless.

No more bad times eh John?

No more stitch ups. No more misanthropy (feigned). No more midnight beatings. No more torrid TV. Just Public Image.

"At last I'm not limited to the old ways of doing things. At last I find myself in a situation that far surpasses my wildest dreams — I feel totally proud of being in the same band as this bunch of c\*\*\*\*. Christ, it took me so long to realise that these people have always known what I was about. They're old friends. Friends I've known so much longer than the Pistols.

"Public Image Limited is a collection of friends."

"And they've got a bass player who looks good too," says bassist Jah. What a happy chap.

We're in the boozier round the corner from John's place. The girl who wrote the erroneous drug angled article was dealt with — verbally — when she came round to explain.

"Piss off shitbag."

She does... and over a pint John pleads ignorance: "I really never seriously realised the consequences of being a member of the Pistols and talking the way I did. The press has never behaved like that before. Never so sensational. Never so personal. Never so hateful. Normal situations begin to look extreme.

"But as much as people try

to put me down at least I've done something. Something they'll never do. People who have attacked me are so, so silly. Now I've managed to get myself into the best possible set up. Now I'm more involved with the way things should be rather than the way things are.

"This is not Johnny Rotten's band. If anything, I'm probably the weak link."

Keith, up until now, has taken a "no comment" stance. But the mellifluous tones of John's voice bring out the bee in him.

"The Pistols was a totally different thing to Public Image. Last time I saw that band perform Johnny looked as if he was doing a cabaret act or something. Completely out on a limb. Alone.

"It remains to be seen whether this band will be all Rotten or just us. That it just so happens to be the most important band to emerge in a long time is irrelevant."

"To me, it's the only set up that has four personalities. Sure, with John we're gonna get a certain amount of attention — but we'll get over that. We'll succeed because we are interesting. An interesting unit in an uninteresting climate. The only alternatives you have are Jimmy Pursey and Boney M. And they're only alternatives because there are no alternatives."

Johnny the Sylph has wandered back home alone. Dave, company secretary etcetera, was just a little concerned about ill-intentioned iconoclasts of the pugilist kind. "It still happens. Some people still have grudges."

We follow Johnny back. He's

laying in front of the TV watching 'The Hustler'. Keith leaves. Dave opens a bottle of lager. Jah and I decide it's time to split.

**A**ttitude with a Wobble on Chelsea cobbles is an altogether illuminating affair.

His jacket collar upturned, his head submerged, the headless phantom of the Kings Road avoids the pavement cracks and basks in the shadows between the lamplights.

A quarter of a mile behind us Minnesota Fats stalks the blue beige metulously and Rotten revels in the ivory clicks and squeaking chalk.

He met Wobble at Kingsway College of further education when both enrolled for their 'O' levels. The two remained firm friends.

Keith knew Johnny from way back. He just rang him up after the Pistol debacle and the PI kernel materialised.

Jim Walker (remember him) was found through a classified ad.

And that, dear friends, is how all good fairytales come true.

"Let's go in here," says Wobble indicating a flasho Frenchie establishment custom made for garrulous, three piece suit execs with Chicago tapes in their TR7's.

Avocado and prawns eventually arrive. He proceeds to eat. Stops. Drops his fork. Pauses. Picks up his fork again and resumes eating. Then he throws the fork to the table.

"Do you really wanna know something? This whole thing,

Public Image and all, it means absolutely nothing to me. Nothing. It.

"They put me away y'know. Put me in a psychiatric ward for cutting up a copper. Said I went a bit mad they did. Truth is, they're waiting. Always waiting. Waiting for months, years. Ready to pounce when you crack. Then they're on you like vultures. Then you're in the hospital.

"And that's only like being on the outside, but more acute. Then they 'calm' you down. That means they stick electrodes on your brain and drugs in your arms. I shit myself. I really shit myself. I quietened down. I conformed. You always lose. Nobody, nobody's gonna stick up for you. So I said I had too much to drink, 'sir'. If I hadn't they would have certified me and I'd have been in there for the rest of my life.

"I stuck my neck out, I lost. Johnny Rotten is gonna lose, Keith Levine is gonna lose, Jim Walker is gonna lose. And all the kids are gonna watch us get our heads kicked in." (Wobble is a 20-year-old Whitechapel waif well into reggae. He acts as unofficial minder of Public Image and has a solo single 'Dreadlock Don't Deal With Wedlock' which, in it's perfect parody of OD dub, is cleverfunny).

"Put this down," he picks up my pen which I put down to eat my little baby veal, and pushes it into my hand. "All these people in the restaurant," he frantically rubs the top of his head and looks around with psycho killer eyes, "are never gonna stick their necks out. They're

all following their little set patterns. Look at them, look at their stupid f----- grins and their despicable foursofes.

"They've watched me bang my head against the wall. All through school — I hope some of those ex-pupils are reading this — all my life. But I will be nullified. I will be made impotent. My spirit is gone.

"Please, please never let them kill your spirit. Keep stoking the fire of your hatred. That's all you've got left. Let me make myself a martyr. Let me try to break down their huge, indescribable rubber wall. The one that everyone bounces off.

"See, the rest of the band think they are going to break it. I know they won't. They'll try, try, try. But they'll fail because the wall is 360 degrees."

I paid the bill and we left. There's no way he's a new Sid in town.

It's all becoming a game. Public Image will obviously succeed but just exactly how long they will last is entirely up to them. The public don't really matter much anymore. Like Jah said earlier: "You can sell people bags of shit and they'll be happy."

PI ain't crap as their tapes confirm. It's just that it doesn't really matter anymore. Wobble's paranoia (and I don't doubt a word he said) doesn't really matter. It's up to him whether he enjoys himself or not. Eighteen months ago it was a different world.

Now we're back to the same old shit. And it really doesn't matter.

# CATCHING FISCHER WITH A Z

JOHN WATTS, vocalist, guitarist and frontman with Fischer-Z stretches out in his hotel room and savours his first true experience of life on the road, as support band to Wilko Johnson's Solid Senders tour.

"It's amazing what touring does to a band," he says. "We've improved so much on this tour, you can literally see the difference between each gig-playing eight shows in 10 days when you're used to one or two a week makes a hell of a difference to your whole act."

"When we first started playing live (only a matter of months ago) there was no stage act at all — it was very much a case of either you accept us as we are or hard luck. There was none of ourselves coming across — it was very clinical, and for a live audience that's terrible. I certainly wouldn't have gone to see us, I would have been bored rigid."

"Then we went the other way," chips in drummer Steve. "We were trying to draw the crowd into it all — and ended up going over the top and selling ourselves."

John takes up the story. "I got to the stage where I wasn't enjoying performing because I was constantly thinking about what I was, or should be, doing. It wasn't until we made a video that we realised that there was too much

going on — with Steve (Skolnik, keyboards) and I both trying to be the frontmen — and leaving an audience with nothing concrete to focus on. It seemed we were slowly disappearing up our own rear ends."

"We decided that I would front the band, Dave and Steve would provide the foundations as the rhythm section, and Steve's personality would come through on the keyboards, as they take all the lead roles in our band, as I'm the only guitarist, and mainly a rhythm one. Once we were clear in our roles it was a lot easier."

Throughout the tour there have been encores nightly. Catching them at Newcastle University, it was apparent, not only from the riotous crowd, but also from the incredulous local hacks, that Fischer-Z were afforded a reception usually only reserved for the cream of headlining bands.

"This is an excellent tour for us to come on — because Fischer-Z and The Solid Senders are like chalk and cheese," explains drummer Steve. "All we can do is benefit one another being Wilko they draw big crowds — which is vital to us as we're



virtually unknown and need as much exposure as we can get. As we're so different in style to them though, even if we play a fantastic set, there's no way there could be any jealousy arising from it, because all we can do is warm the crowd up for them."

"We really are concentrating upon putting on a good show," adds Steve Skolnik. "That's the real thing for a band to do, get the crowds jumping about and enjoying themselves — unless you can do that you're sunk."

"There's a big difference in the way you record something and the way it turns out live," continues John. "Although we've got to impress on record at the moment if we want to break the market, it's a very dodgy business — and you can't guarantee a hit single, whoever you are. On the other hand if you've got an act which is consistently good, you're gonna keep getting people coming back for more."

"We're much more into entertaining people than flattening them with a message. We don't insist that our music is better than anyone else's, we just want people to enjoy it. Hopefully they'll

catch it at different levels. Firstly on a musical level, and then on a dynamic level, you know, moving up and down. At a live performance people don't really get a chance to listen to you very carefully, but if you can arouse interest on those two planes, then they can take it that bit further and analyse the music or pull the words apart."

"We're very interested in the lyrical side of the music — not just using voice to make words, but as an instrument. You can use it like a machine gun, like a staccato, soft, harsh, just like any instrument. We try not to overload though, so we go down low, and then come in full — if you play powerfully for the whole set people forget what powerful is — and that's just as true for the vocals. There are a lot of puns in the words, I think our overall attitude is fairly humorous, not light-hearted, but humorous, because that's the way we feel naturally when we're on stage and enjoying ourselves," John concludes.

"I think our songs are about the same things that everybody else's are (Kitten Curry? Mantovani? Oddball?) It's just that we tend to play about with the words a little more, and see everything from a slightly different viewpoint, that's all."

KELLY PIKE

# On tour or on record Isaac puts his soul into it.

Hayes is the name, Isaac Hayes.

And when it comes to great albums he's a regular hit man.

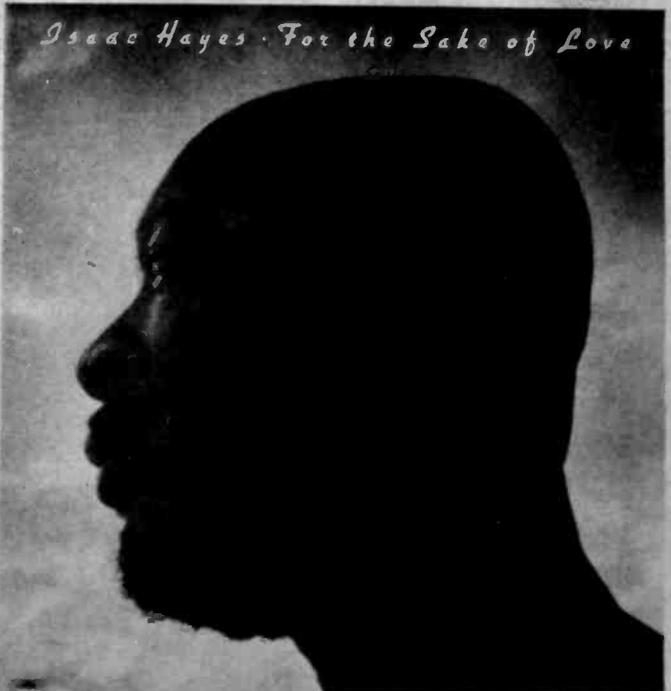
Hear him on 'New Horizon' and his latest album 'For the Sake of Love'.

Isaac gives his all, in fact his soul.

## ISAAC HAYES TOUR DATES

2nd Nov	California Ballroom	Dunstable	6th Nov	Guildhall	Portsmouth
3rd Nov	Tiffany's	Blackpool	7th Nov	Wessex Hall	Poole
4th Nov	Empire	Liverpool	10th Nov	Rainbow	London
5th Nov	Odeon	Birmingham			

Tour promoted by Jeffrey Kruger for Ember concert promotions.



# MAILMAN

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

## Housing problems in Milton Keynes

WELL, it had to come I suppose. I've just read that Dave Greenfield of the Strangers has gone and bought himself a house — a very expensive house at that — right on my doorstep. I'm all for these pop stars hanging onto their money and that but what my dad wants to know is, will this affect the value of his semi?

Susie Taylor (Tim Lott hater), Milton Keynes.  
PS I haven't seen him collecting his milk in the mornings yet!

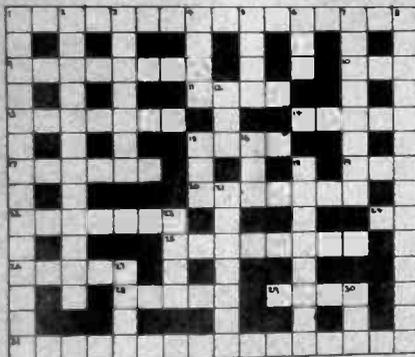
● According to our property consultant it seems likely that far from suffering any loss on his house value your father may well be sitting on a goldmine. The migration of the rich and the artistic to urban overspill areas has often resulted in ... (continued in The Times Business News)

## Precisely our thoughts

WHO'D want to live next to one of the Strangers? Come to think of it who'd want to live near Milton Keynes?  
Alan Edwards, London.

● Don't tell me you still hate the poor, misundestood Strangers? That was last year's thing! — Mailman

# XWORD



## CLUES

- ACROSS**
- 1 Bee Gee's composition that was a hit for Candy Station (6,2,8)
  - 9 Magazine album (4,4)
  - 10 Reed or Adler (3)
  - 11 He believed in Father Christmas (4)
  - 13 & 14 across: 1973 hit for Kenny (5,2,5)
  - 14 See 13 across
  - 15 Late night DJ (4)
  - 17 See 21 down
  - 19 1972 Michael Jackson hit (3)
  - 20 O'night Band (7)
  - 22 They were suffering from Fulham Fallout (7)
  - 24 Mr Coorder (2)
  - 25 Letter-day Isley brothers hit (4,4)
  - 26 He was tired of Being Alone (5)
  - 28 Goes with Wind and Fire (5)
  - 29 They wanted us to be Sirff (4)
  - 31 Original Drifters song that was a No. 1 for The Searchers (6,3,2,5)
- DOWN**
- 1 A Song for all Seasons from Renaissance (8,6)
  - 2 He gave us some Heat Treatment (6,6)
  - 3 Tornado's classic (7)
  - 4 Former Jimi Hendrix Experience Bassist (4)
  - 5 He had a Criminal Record (4)
  - 6 Steely Dan Label (1,1,1)
  - 7 Strangers single (4,2,2)
  - 8 Rod Stewart showing his affection (5,2,2,5)
  - 12 Had hit with How Long (3)
  - 15 The Beach Boys sounds (3)
  - 16 Kate Bush label (1,1,1)
  - 18 Beatles power pop imitators (8)
  - 21 & 17 across: Jazz Rockers that featured Chester Thompson (7,6)
  - 23 David Essex was gonna make us one (4)
  - 27 Damned single (4)
  - 30 Poetic label (3)

## Answers

- ACROSS**
- 1 Love Is Like Oxygen, 7 Virginia Plain, 9 Ape, 10 I'm a Boy, 11 Tomita
  - 12 Jim, 13 I'm In Love, 14 Noel, 15 One, 17 Tank, 18 Page, 19 Pie, 22 Roe, 24 America, 25 Bad, 26 Poco, 27 Roll Away The Stone
- DOWN**
- 1 Love Is In The Air, 2 Variations, 3 If I Could, 4 Can't Let Go, 5 Elinor, 6 Eruption, 8 In The City, 9 Elinors, 10 EMI, 21 Clash, 22 RSO, 23 Kaya, 26 Pat

# STRANGLERS AGAINST ELITISM SHOCK/BORE

## Student bashing corner

WHETHER or not the Strangers walked off stage at the University of Surrey for merely publicity reasons is a matter of opinion. But I fully support them for putting down an elitist audience. Students are the biggest bunch of hypocrites around. Many of them say they are socialists, and against such things as elitism, but I have not met a bigger elitist bunch than students. I discovered what the 'poor students' were like when I recently attempted to see Jonathan Richman. I discovered that to gain admission you had to be signed in by a student. So I asked a number of students to sign me in but they all curiously refused, answering that they wouldn't stoop as low as to aid members of the public to gain entrance. The Strangers struck a blow for all anti-elitists. They are prepared to stand up for what they believe in.



JEAN JACQUES

If you regard the antics of the Strangers as those of eight year olds then you ought to read some of your own comments, Tim Lott. Be warned. If you continue to write such drudge you must expect to meet Jean Jacques sooner rather than later — the fight can be arranged without publicity if you wish. To infer that the kids attending the Strangers' gig couldn't be elitist because they were working class is ridiculous. Bernard Cribbins, Hull.  
● Some students are certainly elitist just as some policemen are corrupt and some Scotsmen are mean. But it's a ridiculous myth to suggest that all students walk around with their corporate noses in the air. Anyway, as I pointed out last week, the Strangers

must have known perfectly well that the audience was mainly students — the series is, after all, called 'Rock Goes To College'. Incidentally, doesn't Jean-Jacques believe in elitism? I thought I read somewhere that he considered himself to be superior to the vast majority of human beings, students or otherwise. The other thing that irritated me about the outburst is that the Strangers somehow decided that being a student somehow precluded one from being a 'fan', which is plainly ludicrous. And in case you should have any illusions on the score, I am not and never have been to any university. Finally, I would rather not fight JJ in private or in public or anywhere else, simply because I nurture the rather powerful suspicion that he would beat the shit out of me. I treat my case. TL

## TVOD and selfish with it

I'M A disgruntled Strangers fan who is pissed off and has no one to turn to. Just what the Strangers hoped to prove by their walkout during the filming of 'Rock Goes To College' is anyone's guess. If it was in the protest over ticket distribution, the band's actions affected those responsible least of all. All it accomplished was a large scale denial to the band's fans who can't all rush around the country and see them live. It also got the band some bad press and a probable ban by the BBC. Personally I think they're a great band and welcome any chance to see them. Maybe I'm just a selfish fan who watches TV too much. Confused, Derby.  
● Thus spoke the voice of reason.

## Lump worms awaving

AFTER reading Tim Lott's critical and abusive report of the Strangers in Guildford, I thought I would write and get the record straight. All tickets had gone to the lowest of low — the university. These peasants were only there because the cameras were there and they wanted to see an Andy Pandy show. I was lucky enough to get in and was one of the only true fans there.  
When the group came on stage there was activity from the crowd at the front just a load of lump worms waving at the cameras. The Strangers did the only

thing they could do to save themselves being shown up on TV in front of their true fans. Chris Rutherford (Tim Lott Basher)

## Smith singles slugging slur

LIVING a bit out in the sticks I tend to take a lot of notice of your reviews because I have to travel 16 miles to the nearest record shop. But having read Robin Smith's recent drive I think I'll leave Record Mirror alone for a while.  
Out of the 25 singles he reviewed, he managed to completely slag off 20 in a way that said absolutely nothing. All he could say was that he liked Wishbone Ash. Next time you get someone to review the singles let it be someone who can say something about today's music, not

someone living in the past as he confirmed in his Ash review. HK, Suffolk.

● Doesn't anybody out there like me? — RS

## Rollers — you know it makes money!

AFTER READING Susan Hensby's letter, I felt I had to write and say how much I agree with her. I too used to be a screaming Roller fan but my approach to them has matured. In fact, I think that all the other fans I know have also matured — we're no longer ignorant screaming kids. At the same time, the Rollers are no longer producing boppy music. Their new album has been compared to the Eagles by many disc jockeys which can't be a



WOODY

bad thing. So come on all you critics, give them a chance and listen to 'Strangers In The Wind'. Gail Gamble, Manchester.

## Bolan contact mystery plea

PLEASE print this letter as it is my only hope of getting in touch with someone. On Thursday October 19 I went to see the fantastic film 'Born To Boogie', and I met someone. I think his name is Paul and he has curly blonde hair. He will know me because he showed me his Marc lyric book. I also met him at Golders Green when we went to visit Marc. I was the one with the friend who didn't say much (he'll know what I mean). I think he lives in Wimbledon and I know all Marc's fans read RM as it is the only paper that keeps us in touch. Please print my name and address so that he and any other Marc fans can get in touch.  
Iain McDougall, 41 Cavendish Road, Highams Park, London E4.

## Prophet puff, a gin and thou

ALL YOU berks who put down Sheila Prophet must be nuts. She's the most. Everything she writes is brilliant, witty and clever. How about a Sheila poster? She's so yummy.  
Brian B, A Sheila Prophet, London.

● For £5 and a bottle of gin, Sheila can be yours for an entire evening. Bring your own baby oil.

## Julie Covington versus Juicy

WHO THE hell does Juicy Juicy think she is — going on about Julie Covington not wanting an interview. It's not everybody that wants people to know about their sex life and what they do all the time. If you ask me Juicy is just jealous because she doesn't sing or even look like Julie.  
Gale Cockburn, Ayrshire.  
● Who would want to my dear?



## Padded cell ponderings

DID John Wishart come from the same padded cell as Tim Lott? It would seem so after reading the rubbish he has written about Cliff's latest LP 'Green Light'. If he feels the need to make stupid remarks then he ought to get his facts right first. 'Bachelor Boy' was from 'Summer Holiday' not the 'Young Ones'.  
Cliff is not a fallen idol and never will be. He produces songs that will be played and remembered for many years to come when your so called stars of today have crawled back under the stones they came out of and their apology for music long forgotten. There may be some mindless idiots in this world that want to buy this trash, but while Cliff is here making superb records, you can be sure he will always have a buying public.  
A lot of groups have to have their records pressed in various colours but Cliff doesn't have to resort to this pathetic gimmick to sell his records. If Mr Wishart decides to review more of Cliff's albums in this mindless manner, I suggest he thinks again.  
Christine Gibson, Kettering.

● Mixing up Cliff's films is a falling common to all who have seen them. But punishment has been meted out. The office copy of Cliff's autobiography 'Which One's Cliff' has been beaten about my person (mainly where it hurts). Funny how it fell open at page 91 where this mindboggling piece played my cerebrum. I've seen Cliff in some revealing poses but this one makes me positively livid! (geddit) JW

# HELP

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

## All about contraceptives

I HAVE been going out with my boyfriend for several months now, and recently he's been talking about having sex. I have not been living in England for long and, as I have never had sex before, I am not quite sure what I should do, as I have no contraceptives.

What kind of contraceptive should I take? What exactly can I buy at the chemist? Is it safe to use any sort at my age (I'm 16). I don't really want to go to my doctor and ask as he might tell my parents.

Also, can you tell me if it is safe to have sex during my period, as I would feel embarrassed. Do you think my boyfriend would mind? Ann Christine, Doncaster.

● Your boyfriend might enjoy having sex with you during your period but this is not advisable right now. It's NOT safe to make love just before, during or after your period without using a reliable contraceptive, so don't let anyone tell you otherwise.

Meanwhile, if you're absolutely sure that both you and your boyfriend are ready for a sexual relationship, you're very wise to be thinking about taking birth control precautions.

In this country, both family doctors and birth control clinics can provide general advice and information and contraceptive supplies, often free of charge, to girls and women of all ages. It's often best to see a doctor who knows your medical history.

Many girls find that the Pill, the oral contraceptive supplied in handy monthly packs, is the most convenient form of birth control, and, as long as it's used according to instructions, the Pill is the only method which offers complete protection against pregnancy. Like the IUD, (intrauterine device, the coil, the loop, a flexible plastic gadget, placed in the womb by a doctor, and generally used by older women who've had children), or the cervical cap, (a self-inserted rubber cap placed in the vagina before intercourse and removed after), medical advice is needed before the Pill can be described. If a doctor agrees that there's no medical reason why you shouldn't take the Pill, after giving you a complete check-out you're okay.

While condoms, (rubber johnies, sheaths, french letters), spermicides and the cap can be bought over the counter at the chemists without a prescription, the sheath, (although safer with a spermicide), varies in quality from brand to brand and is not totally reliable, and the cap must be fitted by a doctor to ensure that it's the right size and shape. Otherwise there's little point in using one! Sheaths can also deteriorate with age, (old slot-machine supplies should be avoided) and it's always best to choose a brand carrying a British Safety Standards kite mark.

To discuss and decide on the best method of

contraception for you, and your boyfriend, make an appointment with the Youth Advisory Clinic, Family Planning Association Health Centre, Chequer Road, Doncaster. (Tel: 67061). Sessions are held every Wednesday evening from 6.30 pm onwards.

Other readers who're looking for contraceptive advice in your areas should either see a doctor, who can provide the Pill, the coil, the cap and spermicide free check-out the phone-book, or drop a line to Family Planning Association, 27/35 Mortimer Street, London W1 (01-636 7868). The FPA Information Service provides a range of free leaflets on all forms of contraception too.

### Reluctance or cowardice

OVER A year ago, I left home due to an argument with my parents, and am living with a girl I met then. Originally, I thought I was so much in love with her that it would only be a matter of time before we married. It turns out I was wrong.

Now I'm living a lie, as I'm no longer in love with her.

A girl who lives nearby has her own house and I know she feels a lot for me. A couple of months ago, I would have laughed

it off, but since then, I've got to know her very well and know I haven't felt the same about any girl before. I can't even ask her out though, as the girl I'm living with may get to know and kick me out.

She's already suspicious and has asked me about the other girl. I tried to put it to her gently once, but she started to cry, so I ended up denying everything. My mates are no help — they say, stay with the one who's best in bed.

C.F. Paisley  
● Your biggest problem now is sheer cowardice — a reluctance to be honest with yourself or the girl you're living with about the way you feel, and a fear of making the break and trying out a new relationship. One thing's for sure, make-up your mind time has arrived.

If there's really nothing left between you and your current girlfriend, why the doubts about going right ahead and moving in with your new love? Examine your motives for staying.

If you're convinced that the grass is going to be far far greener on the other side, and that's where your feelings genuinely lie, then you're not being fair to your lover by deceiving her.

Grow up. No-one's going to ease your conscience for you if breaking up is hard to do.

## FEEDBACK

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

### Rachel and Lene's records

COULD you print some details of all the releases by Rachel Sweet and Lene Lovich, asks R H N Tomson of Portsmouth.

They number very few actually. Rachel Sweet released her first album 'Fool Around' (SEEZ 12) Stiff Records on October 13 this year. The first 10,000 were pressed on white vinyl, the next 2,000 on black and the rest on white. The tracks include 'Stranger In The House' an Elvis Costello song, and the single (complete with pic sleeve) to be released on November 17 takes two tracks off the album 'E.A.B.Y. Baby' (A side) and 'Suspended Animation'. Rachel also has two tracks on a sampler album called 'Akron Compilation' (GET 3) Stiff Records.

Lene Lovich's album 'Stateless' (SEEZ 7) Stiff Records pressed on both red and black vinyl was also released on October 13, 1978. Most of the songs are written by herself and Les Chappell. A single which hasn't actually been released but is available from Stiffs Secret Service, 32 Alexandra St., London W1, features tracks off the album 'I Think We Were Alone Now' (A Side) and 'Lucky Number' (BUY 32) Stiff Records.

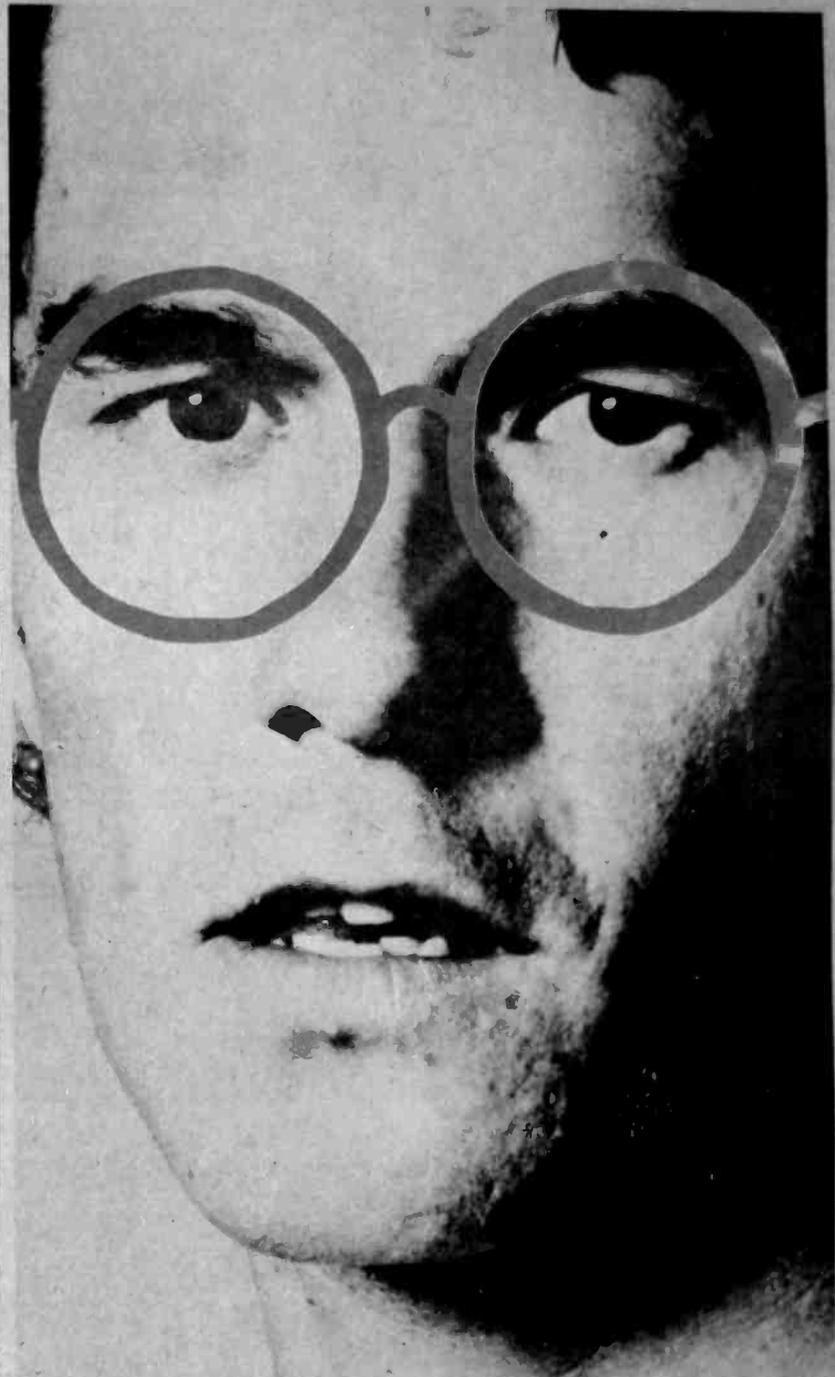
### Fan club for Quo?

DEREK WOODFIELD of Plymouth wants to know if he can start a Status Quo Fan Club in Britain, as he's concerned that there isn't one. Well, according to their management office, someone is actually in the process of doing so. However, as they've only just started it's not known when the whole thing'll get off the ground. As soon as I hear anything I'll let ya know.

### Jimi's Purple Haze

IS 'PURPLE HAZE' by Jimi Hendrix available on any album asks R Savage. If so, which one, and what other albums are there.

Purple Haze is only on the Smash Hits album (Polydor 2310248). As for other albums, there are plenty, but a lot of them are very poor quality live bootlegs. Probably the best actual recordings are 'Are You Experienced', 'Axis Bold As Love', 'Electric Ladyland' and 'Cry Of Love'. Most record shops will stock these albums and they are well worth having.



FROM THE  
**FABULOUS POODLES**  
A VERY SUITABLE SINGLE  
FROM THEIR 'UNSUITABLE' ALBUM  
**'MIRROR STAR'**



RECORDS

IN THE PINK

# SAILS TO THE WIND



Jolly old Yachts go around pulling journalists' legs about their bacteria count and suchlike. We sent MIKE GARDNER along to sort the facts from the rumours and the rumours from the rigging

**YACHTS BREEZED** onstage with their clean-cut short sleeved shirts, slacks and plimsolls, dressing up their healthy, well-scrubbed fresh faces. Their sound was as fresh as the salty sea air. Henry 'Heem' Priestman's organ ebbed and flowed while the rest of the crew performed in shipshape and Bristol fashion. Guitarist Martin 'Rocky' Watson steered and

balanced the vessel with his neatly dovetailed interjections and the twin propeller unit of bassist Martin 'Dinky' Dempsey and drummer Bobby 'Norris' Bellis keeping the boat streamlined.

"You know, all our features and reviews are so predictable," said Bobby back at the band's hotel after the gig. "Ever since we kidded a certain journalist about how we clean our teeth all the time and don't go around with girls, the same things are written about us. The fact was

that we hadn't cleaned our teeth for a month and Rocky had bought a new toothbrush and we were all using it."

Oh well, bang goes the clean-cut image. "When we started, everyone around us was leather clad and spewing on the audience," said Bobby. "All the stuff that we liked. We managed to cut through with what passed for a clean-cut image, but if anyone had looked at our neat shirts they would have realised that they hadn't been washed for six months."

Yachts emerged from the remnants of The Albert Dock, a band who, like the Tubes, became known for their comedy gags like sailing down the side of a warehouse at an open-air concert.

But their big break came quickly when they supported Elvis Costello in their hometown of Liverpool.

"People thought we were Elvis and gave us a standing ovation," Bobby recalled. "It obviously impressed the Stiff people who couldn't hear the people whispering 'This must

be Elvis Costello — give him an encore'." But they repeated that feat at London's Nashville two weeks later, by getting two encores, a rarity for a support band.

This was followed by a single, 'Suffice To Say' which established the then five-piece band as an outfit whose classy melodic sense was outweighed only by their wily wit. Even a year ago after release it remains an essential acquisition by anyone with even the remotest interest in music.

The single became a critically acclaimed classic, but the lead singer JJJ 'Arkwright' Campbell, the focal point of the band, left for a Fine Art Course at college and the prospects for the Yachts seemed dim to both the press and the group themselves.

"His stage presence was the Yachts and we didn't know what we were going to do. The press assumed that he was the writer of 'Suffice To Say', but he really only wrote the speaking parts," said Henry. "He told us that he wanted to leave and

spent three weeks 'umming and 'arring and some nights he'd be really good and some nights he'd be really moody, which was bad because we were all best of mates and it was messing us up."

About this time last year our manager finally asked him what he wanted to do at High Wycombe and he opted out, and it was one of his best gigs. It just cleared the air and the trip back to Liverpool was a bundle of laughs."

Of the four remaining members who were forced to develop their stage personalities to cover the gap left by JJJ, 'Rocky' Watson has benefited most significantly. He used to seem totally disinterested in performing, but now he wanders around the stage thrashing out chords with his arms flailing, coating his strings and pick-ups with blood from his sliced hands. He has also taken over the majority of the vocal duties which are now handled in a way that doesn't for once allow you to even consider the loss of JJJ

Henry is now the other focal point of the band, playing the organ in a stance that resembles the dashing Errol Flynn in mid-swash. He also handles all the introductions and chit-chat with the relaxed congenial air of a Derek Batey styled quizmaster. And on the rare occasion he has been known to honk out a few noises on the saxophone.

Yachts' sound has been based on the peculiar tone of Henry's organ, though he didn't particularly care for the description, in no less than four separate items in different papers in one week, of his tone as 'lacky'.

"Sounds like I had an accident with some Evo-Stick," he mused.

But the sound was instrumental in the birth of the term power pop, before it became synonymous with revivalist bands out for a fast buck.

"We thought great — power pop — that's what we mean and we went along with it," said Bobby. "Suddenly we were smashed down by bands like Stukas.

Pleasers and the Boyfriends. All that stuff is just totally revivalist. We're trying to strive forward. We don't like the idea of being thought of as contrived."

"You can spot those who are jumping on a bandwagon from a mile off and those who are doing what they want to do. Someone like Bruce Springsteen rings true," continues Henry.

"Yeah, honest music," chips in Bobby.

It seems that at last, if I'm reading my signs right, the Yachts' 'honest' music is about to pay dividends after a period of uncertainty, during which they made a mistake in releasing the weak 'Look Back In Love (Not In Anger)' as a single, they are now on the right tracks.

Radar have taken up the option to make an album and a new single 'Yachting Types' is released on November 10th, which is as strong as 'Suffice To Say' if not better and if there's any justice in this world it should see some chart action.

'Justice For Honest Music' Hmm, there's an ad campaign there.

**THE TRIVITIS**

first vinyl offering

The Alien Record Company ALIX I

**THE MEMO** was headed 'Brothers Johnson — the Quincy Jones Connection' and the Boss didn't waste much time

"You've heard of Funk America, right?" he barked. I nodded. "You've caught the last Brothers Johnson single, right? You heard their album 'Blam!', right?" "Right", I agreed. (Pretty funky, huh?)

"Well I'm telling you deez boys are somethin' else, OK? So you just get your ass out here and get me a story. And get movin'. RIGHT?"

Right. I sniggered at the recollection. The boss hadn't told me Brothers Johnson had their own private plane. That they were both qualified pilots. That they were going to be so downright friendly about taking up the story.

For George and Louis Johnson, funk thoroughbreds out of the Quincy Jones stable, progress since 1975 — when they cut loose from Quincy's band after a tour of Japan — has been meteoric. Right round to flying themselves around America for a sell-out tour at the present time.

George, now 25, and Louis, 23, as they put it "took straight off" after the release of 'Look Out For No 1' in that year.

Which was no surprise, naturally, to those who knew them as musicians — Quincy included. The brothers had been working with various bands (Billy Preston, originally) since the early seventies, rapidly earning themselves the reputation of funk whizz kids, even before the break came.

Which, again, wasn't really a break at all. As George puts it:

"The material we were doing with Quincy and what we were writing had the same feel. We were getting into high-energy music around about the time Quincy was planning on cooling out of live performances. It was a choice, we could have carried on with his orchestra, or cut loose."

A bountiful choice, as it turned out.

It was the combination," George says. "Our writing and



# FRATERNAL FUNKSTARS

**JOHN SHEARLAW raps with George and Louis Johnson in America**

Quincy's production. You don't pass anything up for him, no way. You can tell what he's done — he's a teacher more or less. The Brothers found their feet remarkably quickly, going straight on the road with a 10-piece band, and, as is the case with most American black bands, building up live strongholds.

## Groove

Says George: "We began to happen in Atlanta and Washington, DC, with the first LP. They're a great live audience. They can groove, they can feel what we feel."

"We got feedback from the audience straight away, bringing in new tunes before they were

recorded. Really getting off!"

Atlanta, almost a home crowd, is to be the venue for the recording of a 'Brothers Live' album before Christmas, I discovered. An album which will hopefully be a taster for a return UK visit by the Brothers in February or March.

"A lot of new material comes out because of the people. It's the best way to do it."

George says. "People might call our stuff disco sometimes, but disco isn't as planned as much as it is in Europe."

"We play and record the way we feel. Jazz, funk, laid-back, this or that! We're known for funk but that's not all we do."

And the Brothers ain't stopping

there. Three albums later — their name and reputation established — they recently toured on the same bill as the Bee Gees. In search of the crossover, in common with many high-steppin' black bands.

As George explains, "The white audience could really discover us y'know. If you do play with a big white rock act like Kiss or Frampton it's the key to the whole crossover thing in the States, where the audiences are really split."

"Otherwise it's the same old problem. We could survive on the black audiences, but black acts don't often seek to go any further than that. Just as long as they can keep selling to blacks."

## Barriers

The 'crossover' — "a black band so the whites stay away", says George — is well-established but the barriers are breaking. Clinton's Parliament/Funk Parliament, Funkadelic and Bootsy Collins were among the first to increase their white audience. While the Brothers maintain that matters are "definitely improving" in their own case.

The Bee Gees have asked them to tour again for one, so "you'll be hearing a lot more from that", says George grinning. "We're just about music in general — the 'funk' and 'disco' bit doesn't mean so much if you just listen to it!"

"It's good for us to play in Britain and Europe in that respect — the audiences are a lot more mixed, they accept you a lot easier."

With their current workload though it's a question of business first, philosophy later. And there's music bursting out in all directions. 'Blam!', I'm told was a rapid but satisfying affair, two weeks recording then back to writing again.

Says George: "We work things out, either alone or together, then take the ideas to Quincy. Producing ourselves is something that's coming, but we're still learning as we go along — keeping a close watch. We want to get

as much information out of him as we can!"

All I can say is that they're looking good on it. How's the success affecting you personally, though?

George pauses briefly: "If I had to do it all over again I wouldn't!"

He's half-serious. I think. "You lose your privacy", he says. "You find people hanging around you, or your house, or calling you up at home. Yeah, some people do like it, some people do get off on the star trip. But we were brought up normal people. I like a family life, y'know?"

"There aren't any stars in our group, and we certainly don't see ourselves that way. You can't separate yourself from a band that's a lot older and more experienced than you."

But the life suits you? "Los Angeles is fine. It's good for what we're doing. Not too fast, not too slow. New York it's too much like a big city. LA is very easy. There's a lot of phones, but whatever you want to do there's somewhere to do it, someone to do it with."

And says George: "If the frustration had got too bad we'd have a job at MacDonald's by now!"

## Stable

Well, not quite MacDonald's, George. What would you have been doing if the Brothers hadn't taken off? (I was nearly there anyway, and the pilots were happy enough)

"We'd still have been writing, for sure. We've got a publishing company set up — we would have been stable anyway. But I think sometimes that being a behind-the-scenes man is more my scene. Who knows? Another few years and we may just sit back and produce."

What, I said thinking of the Boss back home, funk'n' now and steppin' into Quincy's shoes later on?

George laughs: "I'm personally really glad that Quincy is where he is right now... it just gives us all the more to strive for."

# SARAH BRIGHTMAN & HOT GOSSIP

SPECIAL 12" SINGLE LIMITED EDITION

**I LOST MY HEART TO A STARSHIP TROOPER**

Sarah Brightman and Hot Gossip, the dynamic dance team who put the naughty bits into Kenny Everett's Video Show now launch into the record world with a powerful sci-fi extravaganza. It's a galactic first — a 12-inch cosmic masterpiece that'll put stars in your eyes and place The Force deep within you.



# 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

### NOVEMBER 2

- ABERDEEN, Capitol (021 359 3491), Sham 66
- BATLEY, Crumpets (Leeds 459937), John Oway Band
- BELFAST, Queens University (42124), The Adverts
- BIRMINGHAM, Barrel Organ (Job Jax/Red Eye 922 1353), Rickey Cool and The Icebergs
- BIRMINGHAM, Hippodrome (021 622 2578), The Four Tops
- BIRMINGHAM, Odeon (021 643 8101), Whitemake / Magnum
- BIRMINGHAM, Railway (021 359 3491), Orphan
- BIRMINGHAM, The Gig (021 358 2774), Radio Stars
- BIRMINGHAM, Tiffanys (021 422 0761), Quartz
- BLACKPOOL, Mardi Gras Matchbox
- BLACKPOOL, Technical College (82352), Andy Desmond
- BOURNEMOUTH, Chelsea Village, Deep Freeze
- BRADFORD, Princeville (78945), Job Jax/Red Eye
- BRIGHTON, Richmond (29234), Nicky and the Dots / The Dodgems
- BRISTOL, Granary (28267), Dave Lewis Band
- BRISTOL, Polytechnic, Bower Ashton (662178), Penetration
- CARLISLE, Market Hall (23411), 999
- COVENTRY, Lanchester Polytechnic (24166), Steel Pulse
- CROYDON, Fairfield Hall (01-688 9291), Billie Jo Spears
- DUNDEE, Caird Hall (28121), Leo Sayer
- DUNFERMLINE, Glen Lounge, Nightlift
- FARNHAM, Art College, Sisa Mats
- GREENOCK, Hamilton Suite, Chou Pabrot
- HIGH WYCOMBE, Nags Head (21758), The Young Bucks
- HORNCHURCH, The Bull, Redrite
- HULL, University (42431), Mickey Jupp/Wreckless Eric/Rachel Sweet and the Records / Lene Lovich / Jona Lewis
- LEAMINGTON SPA, Crown Hotel
- LONDON, The Defendants
- LEEDS, Polytechnic (41101), XTC
- LEEDS, Vivas (450249), Howard Ellis Band
- LEICESTER, De Montfort Hall (22850), The Jam / Patrick Fitzgerald
- LIVERPOOL, Empire (051 709 550), Gordon Giltrap
- LONDON, Black Bull, Lewisham (01-690 1028),

- The Streets
- LONDON, Bridgehouse, Canning Town (9478 2688), Warm Jets
- LONDON, Dingwalls, Camden (01-267 4967), Landscape
- LONDON, East Ham Town Hall (01-472 1430), Richard Digance
- LONDON, Golden Lion, Fulham (01-385 3942), Salford Jets
- LONDON, Hammersmith Odeon (01-748 4081), Suxi Quatro/Shooter
- LONDON, Head Theatre, Fulham, Mid-day Dreams (revue)
- LONDON, Hope & Anchor, Islington (01-359 4510), Johnny Curious
- LONDON, Loo Club, Oxford Street (01-638 0933), Tribesman
- LONDON, London College of Printing, Elephant & Castle, The Edge / Sore Throat
- LONDON, Marquee, Wardour Street (01-437 6603), The Tourists
- LONDON, Musicians Collective, Gloucester Avenue, Duets with Andrea Centazzo & Eugene Chadbourne
- LONDON, Music Machine, Chalk Farm (01-387 0428), Mooten / Street Band
- LONDON, Nashville, Kensington (01-603 8071), The Yachts (video recording)
- LONDON, North East London Polytechnic, Walthamstow (01-527 7317), Jerry The Ferret
- LONDON, Pegasus, Stoke Newington (01-226 6930), Barry Richardson Band
- LONDON, Rock Garden, Covent Garden (01-240 3981), The Vales / The Decorators
- LONDON, Roundhouse, Chalk Farm (01-267 2665), Lester Bowie Duo / Howard Riley Trio (Camden Jazz Fest)
- LONDON, Royalty, Southgate (01-886 4112), The 100
- LONDON, The Plough, Stockwell (01-274 2537), Swift
- LONDON, The Swan, Hammersmith (01-748 1043), Howard Killers
- LONDON, Thomas A Beckett (01-703 7334), John Grimaldi's Cheap Flights
- LONDON, Trafalgar, Shepherd's Bush (01-749 5005), The VTPs
- LONDON, Two Brewers, Clapham (01-874 1128), Live Wire
- LONDON, The Venue, Victoria (01-834 5500), Graham Parker and the Rumour
- LONDON, Windsor Castle, Harrow Road (01-286 8403), The Accelerators
- MALVERN, Winter Gardens (2700), The Hawklords
- MANCHESTER, Blythys (Farnworth 792022), Desmond Dekker
- MANCHESTER, Russell Club (061 226 6821), The Smirks (two shows)
- MELTON MOWBRAY, Painted Lady (812121), Hogarth's World
- NEWCASTLE, Canteen, The Squad / The 45's
- NEWCASTLE, Mayfair (23109), AC/DC / Blazer
- NEWTON ABBOT, Dyrons, The Fall
- NOTTINGHAM, Sandpiper (54381), Raymond Froggatt Band
- NOTTINGHAM, Theatre Royal (423281), Lonnie Donegan
- NOTTINGHAM, Trent Polytechnic (48248), Dire Straits
- PERTH, St Alhans Hotel (21494), Underhand Jones
- PETERBOROUGH, Barnabas Hall, The Dole
- PLYMOUTH, Metro (61328), The Lurkers
- SHEFFIELD, City Hall (22885), Judas Priest
- SHEFFIELD, Limlitt (730940), Jenny Darren
- ST HELENS, Glass Bridge (28324), Ary Trouble
- STOKES TRENT, Gaiety, Juggernaut
- SWANSEA, Nuts Club, The Pirates
- WANTAGE, Swan (3700), NW30
- WATFORD, Balleys (39848), Smokey Robinson
- YORK, Barge Club, The Straits

THE BOYFRIENDS, who release their new single 'Last Bus Home' on November 19 start an autumn tour at Hatfield Polytechnic (Friday) followed by Nottingham Trent (Saturday) (Tuesday).

MI TENSION get out on their first major headlining tour this week following the success of their single 'The British Hustle' they play Carlie Cosmos (Saturday), Peterborough Crescent Club (Monday) and Swansea Top Rank (Tuesday).

SMOKEY ROBINSON, complete with seven piece band and two girl vocalists - The Quiet Storm Orchestra, B appearing at Plymouth Top Rank on Wednesday.

EDIE AND THE HOT RODS are back on the road for their first tour since spring. This week they play Newcastle City Hall (Monday) and Aberdeen Capitol (Wednesday).

SQUEEZE, who will be playing some dates with the Rods have a date in their own right this week at Manchester University on Wednesday.

THE ONLY ONES have added Plymouth Metro (Sunday) and 999 play the Lyceum on Sunday with JOHN COOPER CLARKE, THE SALT FORD JETS.

THE BIG promoting their new album 'Step Into Our World' play Crawley Sports Centre (Friday), Hayes Alfred Beck Centre (Saturday) Maesteg White Wheat (Sunday) and Whitehaven Civic Hall (Wednesday).

ISAAC HAYES add three more dates - Dunstable California Ballroom (Thursday), Blackpool Tiffanys (Friday) and Liverpool Empire (Saturday).



ALEX HARVEY: play three nights at new place, The Venue, From Monday.

- sington (01-603 6071), The Pleasers / The Valves
- LONDON, North London Polytechnic, Holloway Road (01-607 2788), John Cooper Clark / ED Banger / Giro / Jeff Hill Band
- LONDON, Rock Garden, Covent Garden (01-240 3981), Mick Abrahams
- LONDON, Roundhouse, Chalk Farm (01-267 2664), Joe Henderson Quartet / Johnny Dyani's Wilddoctor (Camden Jazz Fest)
- LONDON, Southbank Polytechnic (01-261 1535), Scene Stealer
- LONDON, The Venue, Victoria (01-834 5500), Graham Parker and the Rumour
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Little Bo Bitch / The Idols
- MANCHESTER, Blythys, De Montfort (23109), Desmond Dekker
- MANCHESTER, Electric Circus (061 205 9411), Jab Jab
- MANCHESTER, Factory, Penetration
- MANCHESTER, Free Trade Hall (061 834 0943), Motorhead
- MANCHESTER, Mayflower, Wilko Johnson's Solid Senders
- MANCHESTER, New Century Hall (061 843 1212), Filmlock
- MELTON MOWBRAY, Painted Lady (812121), Hogarth's World
- MIDDLESBROUGH, Rock Garden (21998), The Mekons / Gang of Four
- MILTON KEYNES, Torch Theatre (4192), Jenny Darren
- NEWCASTLE, Polytechnic (28761), Dire Straits / Lee Farnes
- NOTTINGHAM, Sandpiper (54381), The VTPs
- NOTTINGHAM, Theatre Royal (42328), Lonnie Donegan
- OXFORD, Corn Dolly (44761), Dog Watch
- PERTH, St Albans Hall, The Movers
- PLYMOUTH, Metro (51236), Bethnal
- PRESTON, Polytechnic (58382), 999
- READING, University Stadium Dogs
- RINGWOOD, Elmire Inn, Deep Freeze
- SALFORD, University (061 736 7811), Richard and Linda Thompson
- SCARBOROUGH, Penthouse (63204), Racing Cars
- SHEFFIELD, Crucible Theatre (799223), Ralph McTell
- SHEFFIELD, Limit (730940), The Smirks
- SHEFFIELD, University (24078), XTC
- SMEATHWICK, Gaiety
- SOUTHAMPTON, Gaumont (22001), Millie Jackson
- STAFFORD, Bingley Hall (58080), Santana
- ST ALBANS, City Hall (6451), Budgie / Strife
- ST ANDREWS, The University (4411), Whirlwind
- ST HELENS, Glass Bridge (23234), Petrol
- UXBRIDGE, Brunel University (8937188), Steel Pulse
- WATFORD, Bailey's (39848), Smokey Robinson
- YORK, Revolution (26224), Ziggy Hero

Osdon (01-748 4081), The Buzzcocks

LONDON, Hope & Anchor, Islington (01-359 4510), The Valves

LONDON, London School of Economics (01-405 1977), The Inmates

LONDON, Moonlight, Railway Hotel, West Hampstead (01 667 1478), Split 8

LONDON, Music Machine, Camden (01-307 0428), The Steve Lynton Band

LONDON, Nashville, Kensington (01-603 8071), The Flies / The Flames

LONDON, North East London Polytechnic, Walthamstow (01-527 7317), The Extras

LONDON, Pegasus, Stoke Newington (01-226 6930), Big Chief

LONDON, Rock Garden, Covent Garden (01-240 3981), Joe Jackson

LONDON, London School of Economics (01-405 1977), The Inmates

LONDON, Musicians Collective, Gloucester Avenue, "Duets" with Fred Frith & Sally Porter

LONDON, Music Machine, Camden (01-287 0428), Gonzales / Steve Lynton Band

LONDON, Roundhouse, Chalk Farm (01-267 2664), Ian Carr's Nucleus / Barbara Thompson's Jubilation / Turning Point (01-267 2664)

LONDON, Thomas A Beckett Polytechnic, Woolwich (01-855 0616), Bethnal

LONDON, University of London (01-260 5581), Inkmark / Oxy & The Morons

LONDON, Windsor Castle, Harrow Road (01-286 8403), The Dole

LOUGHBOROUGH, University (63171), The Yachts

MANCHESTER, Apollo (061 773 1112), Santana

MANCHESTER, Blythys (Farnworth 792022), Desmond Dekker

MANCHESTER, Electric Circus, (061 205 9414), Speedometers

MANCHESTER, Mayflower, Racing Cars / Straw Dogs

MANCHESTER, Polytechnic (061 278 1162), After The Fire

MANCHESTER, University (061 258 9114), Slouxi and the Banashes

MELTON MOWBRAY, Painted Lady (812121), Hogarth's World

NEWCASTLE, City Hall (20007), The Jam / Patrick Fitzgerald

NEWCASTLE, Polytechnic (28713), Sham 66

NEWCASTLE, University (28408), XTC

NOTTINGHAM, Boat Club (880023), Krassnoff

NOTTINGHAM, Sandpiper (54381), Raymond Froggatt Band

NOTTINGHAM, Retford College of Education, Parades

NOTTINGHAM, Theatre Royal (42328), Lonnie Donegan

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## FRIDAY

### NOVEMBER 3

- ABERDEEN, Capitol (23141), Leo Sayer
- AIRDRIE, Snug Bar, Necromancer
- ANFIELD FLAIN, The Plainsman (33113), The Squad
- BATH, Brillig Arts Centre (64384), Landscape
- BIRMINGHAM, Barbarellas (021 643 9413), Little Acres
- BIRMINGHAM, Polytechnic

- (021 226 3066), Specials / Denizens (Rock Against Racism)
- BRADFORD, St Georges Hall (32513), The Jam / Patrick Fitzgerald
- BRISTOL, University (24161), Radio Stars
- CAMBRIDGE, Corn Exchange (68767), The Hawklords
- CAMBRIDGE, Grenadier, The Cruisers
- CANTERBURY, Odeon (82480), The Buzzcocks
- CHELMERSFORD, Chelmer Institute, The Soda
- CHIDDINGLEY, Six Beils, The Executives
- COVENTRY, Theatre (23411), Jasper Carrott
- DERBY, Kings Hall (31111), Whitemake
- EASTBOURNE, Cavalier (22307), Nightrider
- EDINBURGH, Art School (031 229 8311), The Tools
- EDINBURGH, University (031 667 1260), Cado Belle
- EXETER, University (77911), The Lurkers
- FAREHAM, John Peel Hotel (281693), The Bats
- FARNHAM, Old Vets Club (Bolton 20358), Dave Lee Sand
- GLASGOW, Apollo (041 332 8055), Sham 66
- GLASGOW, Third Eye Centre (041-332 7521), Pigmil / Flat Out
- GUILDFORD, Royal Hotel (75173), NW10
- HARLOW, Technical College, The Snigs
- HARROGATE, USAF Base, Menwith Hill, Strange Days
- HATFIELD, Polytechnic, The Boytrinds / The Backbeats
- HEMEL HEMPSTEAD, Arts Centre (Bedford 44784), Really Free / Rave From The Grave
- HEMSWORTH, United Services Club, Llmelight
- HIGH WYCOMBE, Bucks College of Higher Education (22141), Stas Mats
- HUDDERSFIELD, Coach House (20930), Anniversary
- HULL, HULLERS, Polytechnic (381550), Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records / Lene Lovich / Jona Lewis
- HULL, College of Education, Chalk Farm
- IPSWICH, Royal William, The Kidda Band
- KINGHORN, Cuznie Neck, The Monos
- KIRCALDY, Dutch Mill, The 100
- KIRKLEVINGTON, Country Club (Eaglescliffe 780093), Chas & Dave
- LANGLAY, MILL, Rock Club, Scene Stealer
- LEEDS, Vivas (456249), Red Eye
- LEICESTER, De Montfort Hall (22850), Judas Priest
- LEICESTER, Russell Club (27852), Raw Deal / RTR's / Nice Boys / Dead Centre
- LEICESTER, University (5000), The Yachts
- LEITH, Transport Hall, Nightrider
- LIVERPOOL, Empire (051 709 1555), Washbone Ash
- LIVERPOOL, Mountford Hall (051 709 4744), Slouxi and the Banashes
- LIVERPOOL, Polytechnic (051 236 2481), Andy Desmond
- LONDON, Acklam Hall, Portico Road (01-680 4590), Cygnus / The Idols / The Night
- LONDON, Battersea Arts Centre (01-223 5556), Tasty Oilly
- LONDON, Bedford College (01-486 4400), The Inmates
- LONDON, Bombay, Bow, The Accelerators
- LONDON, Brecknock, Camden (01-485 3073), Sucker
- LONDON, Bridgehouse, Canning Town (01-474 2889), Jackie Lynton's HD Band
- LONDON, City Polytechnic (01-247 1411), Blackslate / The Members
- LONDON, City University (01-263 4396), The Pirates / Blast Furnace And...
- LONDON, Dingwalls, Camden (01-267 4967), United
- LONDON, Hammersmith Odeon (01-748 4967), Four Tops
- LONDON, Head Theatre, Fulham, Mid-day Deama (revue)
- LONDON, Hope & Anchor, Islington (01-359 4510), Juice On The Loose
- LONDON, Marquee, Wardour Street (01-487 6603), Dave Lewis Band
- LONDON, Middlesex Polytechnic, Hendon, The Bishops / Salford Jets
- LONDON, Musicians Collective, Gloucester Avenue, "Duets" with Eugene Chadbourne & Fred Frith
- LONDON, Music Machine, Chalk Farm (01-387 0428), Tribesman / Straight 8
- LONDON, Nashville, Ken-

## SATURDAY

### NOVEMBER 4

- BATH, Brillig (64384), Andy Desmond
- BATH, University, The Snigs
- BIRMINGHAM, Barbarellas (021 643 9413), Little Acres
- BIRMINGHAM, University (021 472 1841), Dave Lewis Band
- BISHOPS STORTFORD, Railway Hotel, The Soda
- BLACKBURN, St. End Imn (82283), Freddie Fingers Lee
- BLACKPOOL, Norbreck Castle (52431), The Jags
- BRISTOL, Polytechnic, Redland Site (403990), Muclele
- CAMBRIDGE, Alma (68748), Gyp

- LONDON, Liverpool (051 236 2481), Joy Division / Ded Byrd
- LONDON, Bridgehouse, Canning Town (01-476 2889), Zaine Griff
- LONDON, Club Noreik, Seven Sisters Road (01-800 3701), Revelation
- LONDON, Dingwalls, Camden (01-267 4967), Steve Brown Band
- LONDON, Duke of Lanchester, New Barnet (01-459 0467), The Accelerators
- LONDON, Electric Ballroom, Camden (01-460 9008), The Human League / The Mekons / Gang of Four
- LONDON, Golden Lion, Fulham (01-385 3942), Simon Townshend Band
- LONDON, Hammersmith

**Donna**  
OXFORD, College of Further Education (40318), The Pirates / Blast Furnace

**Phonetic**, Charley Theatre (21921), John Oway Band (19094), Billie Jo Spears (22828), Dennis Rousseau

**SHEFFIELD**, Polytechnic (78954), AC/DC / Blazer

**Slough**, College (43300), The States

**SOUTHAMPTON**, Nags Head, Deep Fressa

**SOUTHERN**, Theatre (40904), Billie Jo Spears

**SUNDERLAND**, Polytechnic (78191), Fabulous Foodles

**TOLWORTH**, Recreational Centre, Swir

**WATFORD**, Balloos (39948), Smokey Robinson

**WEYMOUTH**, Steering Wheel, Fringe Benefit

**WIGAN**, Casino (43501), Flinck

**YORK**, Revolution (26224), The Screens

**GLASGOW**, Royal Holloway College (4608), The Pirates / Blast Furnace And

**GLASGOW**, Apollo (041 322 6025), The Jam / Patric Fitzgerald

**HULL**, Humberhead Theatre (22828), Section 60

**JACKDALE**, Grey Tipper (Leadbros 3232), Jerry Daines

**LEEDS**, Vivas (456249), New Jazz Review (hmc time)

**LEEDS**, Vivas (456249), No Wags Fuming (evening)

**LIVERPOOL**, Empire (051 709 1550), Mills Jackson

**LIVERPOOL**, Wooley Hallow (051 783 7596), Heathcliffe (Tribute to Elvis)

**LONDON**, Bridgehouse, Canning Town (01-476 2889), Remus Down Boulevard

**LONDON**, Club Norfolk, Seven Slaters Road (01-600 5731), Revelation

**LONDON**, Dingwalls, Camden Lock (01-267 4967), Ramrod

**LONDON**, Goldsmith's College, Lewisham Way, Eddie & The Hot Rods (RAR)

**LONDON**, Hammersmith Odeon (01-748 4081), Motorhead / Johnny Moped

**LONDON**, Hope & Anchor, Islington (01-350 4510), OK

**LONDON**, Lyceum, Strand (01-336 3715), Chelsea / John Cooper - Clarke / Salford Jets

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Zaine Griff

**LONDON**, Rock Garden, Covent Garden (01-240 3961), Brockley Boogie Band / Nuthin Fancy

**LONDON**, Tramshed, Woolwich (01-855 3371), Dave Swarbrick & Friends

**LONDON**, Marquee, War-dour Street (01-437 6603), Salford Jets

**LONDON**, Nashville, Kensington (01-603 6073), Little Bo Bitch / The Idols

**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Radio Stars / Bram Tchaklovskys Ballhouse

**LONDON**, Ruskin Arms, East Ham (01-472 0377), Dog Watch

**LONDON**, Torrington, North Finchley (01-445 4710), Dave Lewis Band

**MANCHESTER**, Ardwick, Apollo (061 273 1121), Santana

**MANCHESTER**, Electric Circus (061 205 5114), The Lurkers / Noon Hearts

**NEWCASTLE**, City Hall (92027), Dennis Rousseau

**NOTTINGHAM**, Roost Club (88082), Kyro

**PLYMOUTH**, Metro (31325), The Only Ones

**PORTSMOUTH**, Lezarno (25491), Stax Stars

**READING**, Hexagon (58215), The Hawklords

**REDFAR**, Oaflham Bowl (74201), XTC

**SHEFFIELD**, City Hall (22828), Leo Sayer

**SHEFFIELD**, Top Rank (21921), Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records / Lene Lovich / Jona Lewis

**STOKE**, Hanley, Victoria Hall (45341), Sham 69

**STOKE ON TRENT**, Meir Club, Strange Days

**UXBRIDGE**, Brunel University (8937188), Richard Dignace

**HEMEL HEMPEHAD**, Pavilion (64451), The Buzzcocks

**LEEDS**, Royal Park Hotel (78576), Dawes / Vivas

**LEEDS**, Victoria (452984), The Sneakers

**LEEDS**, Vivas (456249), The Elevators

**LIVERPOOL**, Empire (051-709 1550), Judas Priest

**LIVERPOOL**, Wooley Hallow (051 783 7596), Heathcliffe (Tribute to Elvis)

**LONDON**, Bridgehouse, Canning Town (01-476 2889), The Young Bucks

**LONDON**, Dingwalls, Camden (01-267 4967), The Idols

**LONDON**, Half Moon, Putney (01-480 6451), Noel Murphy

**LONDON**, Hope & Anchor, Islington (01-359 4510), Zaine Griff

**LONDON**, Kensington, Russell Gardens (01-603 6248), Jerry The Ferret

**LONDON**, Moonlight, Railway Hotel, West Hampstead (01-867 1473), Prag Vee / The Streets

**LONDON**, Music Machine, Camden (01-387 0428), Salford Jets / Angelo Falasino

**LONDON**, Nashville, Kensington (01-603 6073), The Members / The Ruts / The VPS

**LONDON**, Palladium (01-437 7373), Smokey Robinson

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Leargo

**LONDON**, Rock Garden, Covent Garden (01-240 3961), Intellektual / Lightning Raiders

**LONDON**, The Venu, Victoria (01-834 3500), Alex Harvey Band (two shows)

**MANCHESTER**, Band On The Wall (061-832 6625), China Street

**MANCHESTER**, Russell Club (061-226 6821), Prince Fair

**NEWCASTLE**, City Hall (20007), Eddie and the Hot Rods

**PETERBOROUGH**, Cresset Club, El Tenon

**PORTSMOUTH**, Guildhall (24355), Isaac Hayes

**PORTSMOUTH**, John Peel (Fareham 281893), The Piranhas

**PRESTON**, Guildhall (21721), Gordon Giltrap

**SALFORD**, University (061-736 7811), Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records /

**Lene Lovich / Jona Lewis**  
**SHEFFIELD**, Limit (78954), Jags

**SHEFFIELD**, Top Rank (21921), Sham 69 / The Invaders

**ST ANDREW'S**, University (4833), Wilko Johnson's Solid Senders

**SWANSEA**, Top Rank (22828), Showaddywaddy

**WOLVERHAMPTON**, Civic Hall (21259), AC / DC / Blazer Blazer

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Soul Yard

**LONDON**, Rock Garden, Covent Garden (01-240 3961), Young Bucks / Portall

**LONDON**, The Venue, Victoria (01-424 5600), Alex Harvey Band (two shows)

**LONDON**, Western Counties, Paddington (01-723 0853), The Windy

**NEWCASTLE**, University (28472), Mickey Jupp / Wreckless Eric / Rachel Sweet and the Records / Lene Lovich / Jona Lewis

**NOTTINGHAM**, Trent Polytechnic (45248), The Boyfriends / The Backbeats

**NUNEATON**, 77 Club (38321), Penetration

**PENZANCE**, Winter Gardens (2473), The Lurkers

**POOLE**, Wessex Hall, (70521), Isaac Hayes

**SCUNTHORPE**, Tiffany's (73094), Fish Co

**SHEFFIELD**, Limit Club (73094), The Straits

**SHEFFIELD**, Polytechnic (78954), Fish Co

**SHEFFIELD**, Tiffany's (22586), The Kidia Band

**SOUTHAMPTON**, Gaumont (22801), AC / DC / Blazer Blazer

**ST ANDREW'S**, University (4833), The Jam / Patric Fitzgerald

**STOKE HANLEY**, Victoria Hall (24641), Whitesnake / Magnum

**SWANSEA**, Top Rank (22828), Hi Tension

**WOLVERHAMPTON**, Brinsford Lodge, John Cooper - Clarke

**YORK**, Oval Hall (24252), Juggernaut

**BRIGHTON**, Sussex University (6088), John Cooper - Clarke

**BRIGHTON**, Top Rank (22828), Buzzcocks

**BRIGHTON**, Crochans Stoney Carvery, Top Rank (28308), Third World

**CARSHALTON**, M Heller Arms (61-62 2886), Crazy Cactus & The Rhythmic Rockers

**COVENTRY**, New Theatre (23141), AC / DC / Blazer Blazer

**DERBY**, Old Belle (43701), The Hawklords

**THE ACCELERATORS**  
**EXETER**, Victoria Inn, The Hawks

**GLASGOW**, Apollo (041 322 6025), Judas Priest

**GLOUCESTER**, Leisure Centre (34698), The Hawks

**KEELE**, University (625411), Dire Straits / Lee Fardon

**LIVERPOOL**, University (051 709 4744), Howard

**LONDON**, Bridgehouse, Canning Town (01-476 2889), The Crusaders

**LONDON**, Dingwalls, Camden (01-267 4967), Pressure Shocks

**LONDON**, Marquee, War-dour Street (01-437 6603), The Edes

**LONDON**, Music Machine, Camden (01-387 0428), Dave Lewis Band / Tazza

**LONDON**, Neilsons Club, Wimbledon (01-894 3611), The Late Show

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Mystery Band

**LONDON**, Rock Garden, Covent Garden (01-240 3961), Zaine Griff / Sam Gooding

**LONDON**, The Venue, Victoria (01-424 5600), Alex Harvey Band (2 shows)

**MANCHESTER**, Ardwick, Apollo (061 273 1121), Mills Jackson

**MANCHESTER**, Mayflower, The Vibrators

**MANCHESTER**, University (061 226 9114), Squasee / Jays

**READING**, Bones, Penetration

**SOUTHAMPTON**, Gaumont (22801), Leo Sayer

**TAUNTON**, Odeon (2293), Billie Jo Spears

**TORQUAY**, 400 Club (28103), The Larkers

**WOLVERHAMPTON**, Polytechnic (28521), Richard & Linda Thompson

**YORK**, Pop Club, Gloria Munn

**YORK**, Revolution Club, John Cooper - Clarke

**SUNDAY**

**NOVEMBER 5**

**ABERDEEN**, Fusion Ballroom, Wilko Johnson's Solid Senders

**BIRMINGHAM**, Barbarellas (021 643 9413), Cryer

**BIRMINGHAM**, Fighting Cochs (021 649 2584), Fins

**BIRMINGHAM**, Odeon (021 643 6107), Isaac Hayes

**BRACKNELL**, South Hill Park Arts Centre (27272), Swift

**BRADFORD**, Alhambra (27007), Barbara Dickson / The Blue Max

**BRADFORD**, Princeville (78845), The Eddy (lunchtime)

**BRADFORD**, Royal Standard (27893), The Mekons / The Jags

**BRIGHTON**, Alhambra (27874), The Piranhas

**BRISTOL**, Colston Hall (291765), Showaddywaddy

**CROYDON**, Fairfield Hall (01-888 9291), Gordon Giltrap

**CROYDON**, Greyhound (01-681 1445), The Lurkers

**DONCASTER**, Yarrowburgh Social Club, Linsight

**DUNSTABLE**, Civic Hall (803236), Dire Straits / Lee Fardon

**MONDAY**

**NOVEMBER 6**

**ABERDEEN**, Capitol (23141), The Jam / Patric Fitzgerald

**ABERDEEN**, Russell's, Cado Belle

**BIRKENHEAD**, Charing Cross Club, The Germans

**BIRMINGHAM**, Crown & Cushion, The Kidda Band

**BIRMINGHAM**, Mercat Orphan (021-622 3281), Orphan

**BIRMINGHAM**, The Gix (021-336 2774), Racing Cars

**BOURNEMOUTH**, Winter Gardens (2 6 4 4 6 1), WhiteSnake / Magnum

**BRENTWOOD**, Hermit (217084), The Blahos

**BRISTOL**, Crookers Stoney

**BRISTOL**, Hippodrome (299444), The Chieftains

**BURY**, Crystals, Whitefire

**CANTERBURY**, Kent University (65224), The Pirates

**CARDIFF**, University (396421), The Hawklords

**CASTLEFORD**, Roundhill Club, Linsight

**CROYDON**, Fairfield Hall (01-688 9291), Jasper Carrott

**DERBY**, Assembly Rooms (31111 22255), Budgie / Strife

**EDINBURGH**, Tiffany's (031-556 6292), Whirlwind / Simple Minds

**EXETER**, Routes (58615), The Lurkers / Noon Hearts

**TUESDAY**

**NOVEMBER 7**

**BIRMINGHAM**, Barbarellas (021 643 9413), The Vibrations

**BIRMINGHAM**, Odeon (021-643 6101), Gordon Giltrap

**BISHOP'S STORTFORD**, Triad (58333), The Heat

**BOURNEMOUTH**, Winter Gardens (26444), The Buzzcocks

**BRISTOL**, Locarno (26193), XTC

**CARDIFF**, Top Rank (26538), Showaddywaddy

**CROYDON**, Fairfield Hall (01-688 9291), Jasper Carrott

**EDINBURGH**, Odeon (051-667 3805), Judas Priest

**EXETER**, Routes (58615), Reggae Regular

**GLASGOW**, Kelvin Hall (041-334 1185), Dennis Rousseau

**LEICESTER**, De Montfort Hall (22850), Sham 69

**LEICESTER**, University (50000), Third World

**LONDON**, Bridgehouse, Canning Town (01-476 2889), Sounder

**LONDON**, Dingwalls, Camden (01-267 4967), Dave Lewis Band

**LONDON**, Hammersmith Odeon (01-748 4081), Budgie / Strife

**LONDON**, Hope & Anchor, Islington (01-359 4510), One Way Subway

**LONDON**, 100 Club, Oxford Street, (01-636 0933), Pressure Shocks

**LONDON**, Kings College, The Strand (01-836 7132), Dire Straits / Lee Fardon

**LONDON**, Music Machine, Camden (01-387 0428), Punishment of Luxury / The Valves

**LONDON**, Nashville, Kensington (01-603 6071), Matchbox / Beach Boys

**LONDON**, Palladium (01-437 7373), Smokey Robinson

**WEDNESDAY**

**NOVEMBER 8**

**ABERDEEN**, Capitol (23141), Eddie and the Hot Rods

**BIRMINGHAM**, Top Rank (021 236 3236), Sham 69

**BISHOP'S STORTFORD**, Triad (58333), Fabulous Foodles

**BOLTON**, Rightys (Farn-worth 792022), Showaddywaddy

**BRADFORD**, University (33486), The Pirates / Blast Furnace and ... The Bishops

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# ROADSHOWS

## STUCK ON TOP

**THE CLASH**  
London,  
New Roxy

THEY CAME, they saw, they conquered... nothing. This gig worried me. It worried me because The Clash are currently under momentous pressure to prove their worth and staying power, but they still only pulled out a performance which was: unexceptional, ordinary, uninvolved.

First and foremost, I blame the venue. The New Roxy, being a converted cinema, is cold, unthoughtful and open-faced. The Clash deal in harnesses, hand-cuffed, concentrated power and dynamics. At The Roxy, the whole schmeer escapes out the window, through the air vents and into the cold air. Even when the naive masses are up there pogging, the spectacle lacks the claustrophobic sweat-box atmosphere The Clash need.

They were here to satisfy the punters, not the critics: that was made obvious by the over-generous reliance on 'old faves', a la 'Janie Jones', 'White Riot' and the ilk. To be fair, there was a dash of new material, which promises to be lethal on vinyl, but basically the event was disconcertingly like a best-of-the-Clash night, predictable and - Jesus, I never expected to say this - routine.

That said, Strummer, Jones, Simenon and Heaton weren't actually bad; they just failed to suckle in this particular spectator (and, from all accounts, one or two others), that's all.

Most frustrating is the fact that elements of the REAL Clash were in evidence, particularly through the underrated ace-riff of 'Capital City Rockers', the sheer brute force of the final build up of 'Capital Radio' and the gem-like dynamism of the opening 'Complete Control'. Mostly, though, it was The Clash sounding forced, striving to capture top-notch form and not succeeding particularly well.

I realise the screws are on now. Tight. What with Bernie's lawsuit and the lifetime-long wait for the second album raising anticipation/cynicism to fever pitch, these gigs seem to have been instigated out of what The Clash consider necessity, rather than through any genuine 'want'.

I hate having to watch 'em stumble around on this traumatic pedestal, but they've set themselves hard-ass standards to keep up... and there they are. CHRIS WESTWOOD.

### XTC Reading Top Rank

WHAT'S WRONG with me? I folded my arms and hopped from foot to the other. Then I unfolded my arms and turned around - before fending my left thigh and folding my arms again. Then I scratched my nose before getting a drink and standing upstairs. Everyone else was having such FUN bouncing up and down to that hot little Swindon combo, XTC. But Smithy remained unmoved on one of his rare outings to see a new up and coming band. I found myself alienated by their manic musical box. Something akin to setting off a collection of kiddies' toys and listening to the

resulting cacophony. Now, I'm dumb enough to like tunes, so therefore the note shattering XTC just doesn't appeal. Of course, I realise XTC are ART, but to me there's a world of difference between a masterpiece by Michelangelo and the pretension of Picasso (wowie).

But hold on. I was impressed with 'Battery Brides' with its slow chundering of soft guitar. 'State Of Liberty' was also intriguing with its lyricism about New York's most famous monument.

I tried desperately to latch on to their other themes and be MOVED. But my ears were booted in 11 different directions and I began to feel as cold as a deaf Eskimo without a coal. Oh well. ROBIN SMITH.



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### STEVE HACKETT, Cardiff University

STEVE'S OPENING concert - his first solo tour since leaving the cosy fold of Genesis - baffled me.

Or at least the encore did. For, while showing confidence on stage and some flashes of his delicate guitar style, he underplayed himself and was content to sit back on laurels earned in the past.

When he launched into 'I Know What I Like' as an encore, my own frustration was matched by the audience's unbounded enthusiasm. Cardiff's students evidently came to the concert to see one quarter of Genesis and thoroughly enjoyed the experience.

While the song is one of my favourites, and I could not help but like it, I hope Steve will replace it with material which allows his guitar work more freedom in future.

Some numbers did contain genuinely exciting guitar work such as 'Racing In A', 'Icarus Ascending', and the new single 'Narnia', which represents the most significant departure from the Genesis style, being much simpler and more accessible.

But the material from the next album, to be recorded at the end of the present tour, sounded too similar to the present set suggesting that there are no real surprises in store.

On stage, Steve's brother John, whose flute work often outshone Steve's guitar, and vocalist Peter Hicks, made the band look like the old five-piece Genesis.

Drummer John Shearer, almost totally obscured inside a cocoon of tom toms and cymbals, Nick Magnus, grappling with an array of keyboards and Dick Cadbury prominently using the top octave of the bass served up layers of textured sound over which Steve worked.

Complete with slick lighting and a backstage screen the only thing missing was dry ice.

Steve made up for that with cascading paper snow during the first encore, after which the crowd howled for a second and received a short snatch of acoustic work from 'Racing In A'. They seemed satisfied with this and their happy faces proved that while Steve's current musical output may not attract many new fans, he's probably inherited enough already. JONATHAN WHEELER

### PANTIES Chelsea College

IF PANTIES sell you two happy, bouncing blondes, you can rest (?) assured that's only the first round. Anything more than ten minutes with the band and you realise that Kim and Marilyn, with their well-shaped, sharpish vocals, their tambourines and cowbells, are very much two of the boys. Should anyone wish to make Debbie Harry's of them that's their problem: Panties are a collection of individuals, and highly egalitarian musically.

It's something of a thinking man's boogie band - cunning songs (about dismembered limbs and octogenarian bandits apparently - I've never yet been able to hear the words) with an affinity closer to Steely Dan or Earth, Wind and Fire than most things British, and a solid boppable base beyond all.

There's plenty of energy lots of light and shade, a good humour that doesn't need to be plugged as much as it is, and more than a touch of Latin on songs like 'Chicuada' and 'Walking Thru the Sky' - most of which are penned by drummer Hamish Stewart.

Where Panties got torn at Chelsea College was in their sound projection, which reduced the products of its eight members into one distorted cluster with the keyboards (Dushko Manestar) almost altogether lost. They also made the mistake (as an unacceptorible band) of opening with a clutch of numbers that didn't say about what they were up to. However, it's to their credit that they continued cutting through solid ice for half an hour; until the night was theirs. Panties are an unusual band but not at all painful for their sins go see 'em. SUSAN KLUTH

### THE DOOMED Croydon Greyhound

AFTER A period of ebb tide, new wave returned to the Greyhound on Sunday with some pretty severe restrictions imposed. No drinks to be taken into the hall and no pogging. Not that anyone fell like jumping up and down to the Snivelling Shits, who were fascinatingly awful. I was amazed at how they could be so tuneless for so long. The reception for the transparently-named Doomed was nothing

short of rapturous. The audience was obviously very willing to welcome back Messrs. Scabies, Sensible and Vanian. Comments about their set are difficult as I never really spoke the Damned's language. But this new entity of theirs is clearly all about good times and playing for the enjoyment, not the money.

They started with 'Jet Boy Jet Girl' and after that, I will not lie, I heard about half a dozen words. There were mach one versions of 'Ballroom Blitz' - rather appropriate in view of the wild scenes - and 'Help', and everything they greeted with roars of approval. Maas pogging began, and the chief "culprits" were swiftly removed by Luigi and the boys, which was sad.

Rat Scabies, loving every minute, took the lead for a "song about my illegal youth" - 'I'm A Bungler'.

They're still raw, crude and all the rest of it but they worked like the clappers and were well rewarded. PAUL SEXTON

### AL STEWART Santa Monica Civic, LA

WHEN Al Stewart played a British 'farewell' concert in 1975 he told us he didn't know when he'd be back. The last three years have seen him achieving considerable success in the happier hunting grounds of the USA, rounded off with the huge popularity of 'The Year Of The Cat' - album and single. As he demonstrated in LA last week he's wearing a safer smile these days - perhaps too safe.

For Stewart, who left England because after years on the same circuit

there was nowhere else for him to go, America has provided a style, a formula and success. He's mastered the radio with "intelligent" well-backed and well-produced songs - the latest, ironically, 'Song On The Radio' - and with this show at least he's halfway to doing the same for a live audience.

He plays with a full band now, taking some of the limelight away from his previous strength as intimate singer/songwriter, but gaining the appreciation of the audience weaned on this year's hip, easy listening sound. The songs are the songs from the radio - from the last three albums. Occasionally the new formula rests uneasily on his shoulders, even as the lyrical power of 'Palace Of Versailles' or 'On The Border' stands out the audience's ecstatic applause is saved for the sax player on 'Year Of The Cat'. Yet Stewart, unaffected in some ways, still seeks to educate - pacing his set with lengthy explanations of the songs.

In the end his songs are only rarely swamped by the gloss and the formula. Stewart, switching from acoustic to electric guitar and skilfully changing tempo to slow and thoughtful delivery is well served by his band and the clear backing vocals of Krystia Kristianne. It's a safe path, but then again it's more interesting than the one he trod for too many years too long as a folk singer.

He knows now that he'll be back in December - and in turn 'Time Passages' have prepared us for the new look. We'll hear him on the radio first. JOHN SHEARLAW

### SLADE London Music Machine

IT WAS like 1973 all over again. Gary Glitter on the disco, even a member of the Glitter Band amongst the liggers. The crowd a strange mixture of skinheads, erstwhile fans and even a few tinyboppers brought along by mum and dad. (Or was it mum and dad who were the fans?)

The last Slade gig I saw was a terrible confusion of indulgence and pretension. This time they were back on the right tracks, no guitar solos at all, and only one bass solo from Jim Lea (not quite forgivable) and a crazed violin solo, which was so silly it was forgivable.

Thank God for that. We've got back the Slade we knew and loved. Well, almost. Their stage show still amarks of nostalgia; the new material does not compare well. Of course, Slade could keep on churning out the old stuff till either Noddy's vocal chords or Dave Hill's boots wore out, but sooner or later they'd run out of audience. Already they've come down from Hammersmith Odeon to the Music Machine, which is a welcome move for me, as the latter is by far the better venue, but in terms of prestige, it's a lot more lowly.

No, what Slade need to do now is produce some decent new material that measures up to the oldies - and still - goldies. If they can do that they will, I'm sure, regain their rightful place as respected old-timers like Rod Stewart... or Status Quo... or... well, you know who I mean. Don't you? SHEILA PROPHE'T.



## Making degrade

### JUDAS PRIEST, Hammersmith Odeon

NOWHERE in London could heavy metal S&M addicts have found more satisfaction than at Judas Priest's concert last weekend. The moment the house lights dimmed and the music started, lead vocalist Rob Halford, menacingly clad in black with a Gestapo type cap, brandished a 12-foot weapon in the direction of the audience, as if to promise the masochists present a fair crack of the whip.

'Evil Fantasies', a number from the new 'Killing Machine' album, seemed to be the theme for the evening's proceedings, during which the Priest introduced several other fresh songs. A teasing opener was 'Exciter', featuring the first of many solos from twin guitarists Glen Tipton and KK Downing. Throughout, Tipton handled the bulk of the lead but KK's solos, though few and far between, were delightful, especially the scorching beauty 'Sinner'. He really manages to look the part of the mean macho guitar player, with fetid black leather clothing and knee

length boots, and long blond hair; not forgetting generous lashings of '78 axeman posing.

Judas Priest's attack is very much a three pronged affair, with the two guitarists allied to Halford's strong vocal chords, which produce some ear-splitting screams. The 'Killing Machine' material worked well but it was classics like 'Victim Of Changes', 'Sinner' and 'Ripper' that were relished most of all by the audience. Personally, I thought that 'Beyond The Realm Of Death', surely the band's 'Stairway To Heaven', was the highlight, including lead from both Glen and KK. With its acoustic passages, the song filled the hall with atmosphere and provided a break from the one hundred riffs a minute style that generally predominated.

On the following day I listened to the new album in its entirety, and extend this advice to impoverished JF admirers - spend your hard-earned cash on going to see the group in concert, in preference to the somewhat disappointing platter. Judas Priest are a live band and a damn good one at that. STEVE GETT

**YES**  
**Wembley Arena**

THUNDEROUS waves of Yesounds roll portentously round the stadium. Yesongs rend the English ether once more. With studied ease the merrily converted thrill to Wakeman's icy plinnancies and swooping troughs of synth wonder. Willingly we are led ever backward through our Yesfantasies, headphone freaks united before the circular altar.

Well, those were roughly my feelings for the first and last 15 minutes of this immaculately staged event. And even though my enthusiasm waned from time to time there was no mistaking that this was indeed an EVENT. After all, Yes never let you forget how brilliant, at time too brilliant, they are.

Who else, for instance, can match their opening? Even the staunchest fans of minimalist presentation can applaud Yes for their superb showmanship and timing on this count. As the canned strains of the Firebird Suite mount to a crescendo, huge shadows of the group walking toward the central revolving stage are thrown up on part of the crowd. The welcoming roar. The crowd on its feet. Then the darkness broken by the blasts of sounds and solar flare lighting as the first bars of 'Siberian Khattru' cut through the bellowing fans. Tormatour has arrived.

Jon Anderson's heavily echoed vocals tended to get lost from time to time, or rather the meaning did. Not being familiar with every Yes album only added to my confusion. But there was no mistaking the charm and innocence of 'Circus Of Heaven', a track from 'Tormato', which features one of the best bass lines I've heard in a while. 'Future Times' was the only other cut played from the new album apart from 'Don't Kill The Whale'. The final organ chords of 'Whale' were extremely satisfying, and almost made up for irritating cannon-like boom of the bass drum.

Light relief followed in the form of Steve Howe doing an impressive piece country folk picking on acoustic guitar. I hadn't counted on toe tapping at a Yes concert.

'Starship Trouper' pulled on the full force of the lighting department to assist the eventual musical blast-off; an inimitable Yes song with all five musicians literally slaving at their art.

More relief, the sort that mums and dads can appreciate, comes with Wakeman's solo, a medley of slowest and most hummable bits from his albums, ending magnificently with thunder and lightning effects.

Nothing as yet from 'Close To The Edge'. Was my fave album of '74 going to be forgotten? It was. Later I commiserated with other 'Edge' fans from Wales. They were very upset.

But even they had stood and screamed for the inevitable closing numbers 'All Good People' and 'Roundabout', both sounding remarkably fresh.

'Tormato' went gold this week. Their eighth. The Yesmachine shows no sign of slowing down. JOHN WISHART.

# Roundabout ways of being affirmati



RICK WAKEMAN: stabilising himself during rotations.

**DR FEELGOOD,**  
**HammerSmith**  
**Odeon**

THE FEELGOODS - the name rolls off the tongue with more than a hint of familiar affection. The essential do-it-yourself pop rock band. Even without Wilko, a legend in their own time.

And why? For the feeling they put back into r'n'b, essence of rocknrollmanship. Lee Brilleaux would blow harp like his life depended on it, and he still does. At this moment, when an outbreak of r'n'b fever seems imminent, we can thank the Feelgoods for making this music feel good again.

And so to the HammerSmith Odeon. Reports from the provinces had not been all thumbs up; would they show us a good time on their last date?

It took them a while to get the sound right. You couldn't hear Lee's voice at all on the opening shots 'Looking Back' and 'Going Back Home'. But by 'Ninety Ninety Nine' and 'A Half Won't Do They were pumping it out brilliantlike slick; spunky drumming from the Big Figure, and Gypie wandering about peeling off licks perfectly. If he missed a note it certainly wasn't missed by me. And Lee's voice got stronger and gruffer, while his harmonica playing had him falling all over the floor in true hero-worship style.

'Back In The Night' was one of the highs of the evening for the audience. 'Milk And Alcohol' a personal high for me with that arpeggio riff that must demand much concentration and precision on Gypie's part. 'The Shotgun' was a beautiful - slow blues, pure and simple, with a stinging guitar solo.

From 'Baby Jane' onwards, the crowd were in full dancing mood and jived their way through a hot-blooded final section, including two encores. Perhaps John Mayo's 'Roxette' doesn't quite have edge that Wilko's has, or perhaps it's just perverse nostalgia. But the difference is only a hair's breadth, and it spilt nobody's fun - 99 1/2 will do. The Johnny B Goode finale sealed the evening with a definite thumbs up.  
**ALEX SKORECKI.**

**STEEL PULSE/**  
**CHINA STREET**  
**London Rainbow**

AWRIGHT, A black n' white reggae nite returns against racism.

China Street are the white band, playing pseudo-black JA-music with such a degree of authenticity that I originally took their debut 'Rock Against Racism' single to be the real McCoy. Unlike The Clash, whose 'Police And Thieves' is classic WHITE reggae, this bunch come on like whites trying to sound like BLACK reggae musicians. Although I'm still unsure an will doubtlessly remain - wary of white reggae, I ought to mention that China Street delivered with greater panache than most other white JA - fixation bands I've encountered.

The sound was good, and the band played a full set of solid, catchy, professional but unexceptional numbers, though their devotion to the RAR cause was obvious and heartwarming (why else 'Rock Against Racism' as debut single). Steel Pulse, though, are another story. For once, I feel totally at liberty to condone the gaga-reaction of the audience, because - despite their absolute control and clinical 'perfection' - they were very good

indeed. They've managed to graft powerful riddims and extreme subtlety into a unified whole, helped no end by a very well balanced P.A. On top of that, they've herded together a very dangerous set of material which is anything but lyrically naive, whilst the music - as has been explained time and again - is never one-dimensional, always shifting, ruthless, insistent patterns.

Steel Pulse explain why there's - nuffin - like - black - reggae, by exhibiting a thoroughly 'natural' rhythmic flow from number to number, eventually succeeding in lifting at least two-thirds of the hall outta their seats, and incurring the delight of the remainder.

They glided through a whole line-up of familiar, quality material, much of which was lifted from the 'Handsworth Revolution' album, and all of which was full-blooded, satisfying stuff.

It's painfully easy - especially for me - to be put off by perfection, but this was quite something else. Steel Pulse are now established as the premier British reggae outfit; rightly so. People just don't ignore music of this stature. CHRIS WESTWOOD.

**PENETRATION**  
**London, Roundhouse**

PUNK? Ha Ha Ha Ha Ha...

Penetration actually the first heavy metal band in an age to get up and equip themselves with a full set of decedent ideas.

Strip Pauline (now there's a thought) from the musical backwash... and what have we got? Riffs, solos, feedback, bludgeon-chords. Heavy metal And - as demonstrated here - there's not-too much wrong with HM when

(occasionally) it's presented properly. For instance, Penetration have a fistful of great hooks, the lyrics and musicianship stand leagues above the likes of Sabbath with their push brand of demented doomola.

They are efficient, polished, calculated, dynamic, near-perfect (if anything, too near-perfect).

They play great songs: 'Don't Dictate' and 'Life's a Gamble' (two worthy singles), plus Patti's 'Free Money' are just three name-drops from an even, crackling, solid set.

And Pauline's voice eats me alive (Pauline herself may undertake to do so any time she chooses), being vibrant, throaty, saccharine, voluptuous; only Slouxsie is over and above this class at the moment.

The Roundhouse was packed (took your correspondent the best part of 40 minutes to get hold of a drink) with enthusiastic, pogging, dye-haired, jacket-studded, chain-bearing, beer-swilling punkies... all getting their knees off to this brand of New Age metal.

Punk? Ha Ha Ha Ha... By the climax, the place was sweat-stained, steamy, and alive with the bansheewalls of moremoreMORE. Some lunk-heads spat a few gob-drops, but basically it was a clean, tidy, intrinsically satisfying occasion, undeserving of terms like 'brilliant' but worthy nonetheless.

Just now, irrespective of what they are, Penetration are safely poised for the kill, and a well-merited scholarship. CHRIS WESTWOOD.

**THIRD WORLD**  
**Oxford Polytechnic**

With Third World riding high in the charts, it

wasn't any surprise that the second-world reggae outfit copped a full house at Oxford Poly on the opening night of their UK tour. It's been three years now since they were here with Bob Marley, in the interim they've passed a lot of time in the States, and it shows in their prudently measured and carefully tailored act.

Warming up with things like 'Cold Sweat', the band, rather dominated by Ibo bouncing between two banks of side-on keyboards, marched through most of the current album tracks. Strongest of all was a hypnotic 'African Woman' whose headiness came down to Willie's drum licks, and a gunfire - heralded '98 Degrees In The Shade' - title track off the previous album. Third World aren't album suckers however: every song has some extra spice added, another instrumental break, a freak ending. The big revelation to me was the power of bassist Richard Daley (resplendant in a suit in a stageful of bare skin and beads) with his omnipotent phrases running up across the grain of the song.

There was a something lacking however in what was a technically OK performance. Spark or fire, it never absolutely came across: accordingly the audience were often quite modest in their reactions. The inevitable encore 'Love' was disenchantedly ragged round the edges as well. However, I'll be generous and put that down to first-night hassles; Third World are still a first rate band. SUSAN KLUTH

**WHITESNAKE**  
**Newcastle City Hall**

WHITESNAKE kicked

off their debut tour with a set that can best be described as questionable. Their own material, which they warned us is soon to appear on the debut album was so devoid of originality and imagination, it was almost embarrassing. Coupling that with slipshod versions of some rock and blues standards, it made for a very sad sight indeed. After all, people like Coverdale and Lord have been assaulting people's nervous systems with the likes of Deep Purple for years now; one would think they might branch out and progress just a little bit.

The one glimmer during the gravel and guts came near the beginning with their new single entitled 'Lie

Down', that does possess one or two promising moments, but never quite achieving its possibilities. At the opposite end of the scale, a totally sterile version of the classic 'Mistreated' (say no more) was just about all I could take. It floundered along for a full fifteen minutes before grinding to a halt like a tank in a swamp, as the audience went barmy. Coverdale, I might add, sang with all his might and threw every last ounce of energy into the numbers, but even that couldn't alter the facts. All told it was an extremely bruising experience.

Whitesnake are a band that will pack concert halls and sell lots of albums, such is the law as it stands, so why should they worry? AIDAN CANT

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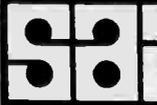
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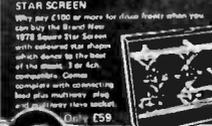
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# DISCOS

by ROBBIE VINCENT

## Scotland the rave

THREE WEEKS on the road with the Olympic Runners and Kandidate has given me a good chance to get out of the Robbie Vincent funkometer to gauge the booginess in parts of the country.

Despite the Radio One show through the summer and the chance to reach the parts of the country my Radio London show cannot reach, it's good to get out into the streets of any town or area to find out what is really going on.

Conclusion. I'm astounded how similar the music pattern is right across the country but amazed such small groups of people generate so much excitement and genuine enthusiasm for a certain kind of music.

Glasgow is a fine example. When I arrived, hot from the excellent shuttle service at the venue, I thought it was closed. No posters outside, hardly any people early on. In fact, crowd wise, the turn out was disappointing to say the least.

But for people to travel from Aberdeen and Dundee, mixed with the few Glasgow funkners who took the trouble to show up, you have the ingredients for one of the nicest crowd of people I have ever had the pleasure to work with. Their response to the two groups was magnificent and for almost every individual to take the trouble to come up and say a personal hello made the long journey worth it.

Although we are a very small country, people from the bigger cities like London and Manchester etc take for granted the scene they have going because there is plenty of it. But the Scottish funkners and hundreds of people who have written to me at Radio One do not take it for granted and only by their own enthusiasm — like in Scotland — have started to generate a small but growing scene. Thank you Scotland, may you Funk for ever.

THE ANSWER to All Dayers will be upon us next April. A weekend Funkaway with a most non-stop



ROBBIE VINCENT

funk, jazz and soul over three days. To supplement the music The Caister Holiday Centre near Great Yarmouth in Norfolk will also be the scene of much alliness.

The Robbie Vincent funky football cup will be up for grabs, but beware anyone representing a funky club who takes it all too seriously — you will be sent off for playing well. We have the Soul Olympics with our own sports not seen at Montreal and not likely to be seen in Los Angeles for the next real Olympics. A marathon dance contest (serious), National Wally (silly), and much more. It's all being organised from the Royalty Ballroom in Southgate, North London. Please get in touch with them on 01-888 4312, not me. Details have only just been finalised but already I've got a sore throat answering questions.

DJ line-up is expected to include myself, London's answer to a funky Hopalong Cassidy, Chris Hill; Greg Edwards; Chris Brown; Owen Washington and the up and coming smoothy, Jeff Young. By the way, it all happens on April 20 to 22 inclusive, so I hope we see some funky football players from all over the country.

SAW A preview of the ultimate disco film last week. Entitled 'The British Hustle', it's full of real people and has really captured what goes on in discos, as opposed to what people think should go on. Some of the dancing is breathtaking and to the outsider it must look like some special, as yet undiscovered, culture. Long may it remain undiscovered. You'll be able to see it supporting one of the big films in the near future.

ON THE vinyl front some of the big guns are due to release albums soon. Stevie Wonder has almost finished mixing the last track of his new album and despite a strong pre-Xmas release line-up, Motown might get it out soon. Marvin Gaye has a new due but Earth, Wind and Fire, heavily involved with people like Pockets, won't have their latest out until next year. Don't despair, a greatest hits is being pulled together.

Some tasty jazz funkners about. Ronnie Foster on American CBS has a class album on import called 'Love Satellite'. Most jocks have gone for the 'Happy Song' cut but try 'Midnight Plane', which not only has Stevie Wonder on lead vocals but a great instrumental break featuring the distinctive



STEVIE WONDER: new album soon

sound of Roy Ayers. If your import shop has sold out of 'Six Million Steps' by Rahne Harris and FLO don't worry, it's coming out in the UK via Phonogram. Also waiting to be snapped up by a British company is another of this month's 12 inch killers, 'Shot Me (With Your Love)', by Tasha Thomas on a small American label called Orbit. It could be another 'Hot Shot', although personally I hated 'Hot Shot'. Other 12 inch musts include Damon Harris on Stateside Fantasy/WMOT with a cut called 'It's Music'; Chaka Khan with a superb track from her forthcoming album 'I'm Every Woman'. It's another strong Ashford and Simpson composition.

By the way, talking about Ashford and Simpson, if you are one of the out of work or retired DJ's who got a 12 inch copy of their 'It Seems To Hang On' from Warner Bros in the UK and you don't want it, I'll give it a home. The retired jock I know who was given one says he wants it to play to his grandchildren.

Joe Farrell 'Night Dancing' on Warner K plus Melba Moore on Stateside Epic with 'You Stepped Into My Life' round off the 12 inchers. Yes, the Donald Byrd album 'Thank You For Funking Up My Life' is great but I'm a Donald Byrd freak and biased. Watch out for Idris Muhammad on tour and his new album on Fantasy called 'You Ain't No Friend Of Mine'. Try 'See Saw', an instrumental, or 'Tell Me Where Did I Go Wrong', which is almost in the calypso groove. Great drum break half way through.

ON THE road in November includes funking the California Ballroom in Dunstable to death on November 3 with the Purley roadshow which includes Chris Brown, Greg Edwards and Sean French. Chertsey Lock in Surrey on Wednesday, November 8, The Essex Barn at Braintree on November 15 and a welcome return to Bardots on Carvey Island in Essex on Friday the 17.

See you on the road, on the air or in next month's Record Mirror. Have a funky one.

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**BOLAN FANS!** for free badge, pen and comb, plus a regular stockiest, send and six SAE's to: Zine Alloy (New Address), 61 Saltburn Road, Wallasey, Merseyside.

**ELVIS BRACKLES** in solid minted brass, 3 1/4 x 3 1/4 on leather backed belts, £4 95. - Bents Leathergoods, 202 Main Street, Newbold, Verdon, Leicestershire.

**POSTERS:** £1.10 each, 2 for £2.10 Plus 25p P&P. Abba, Gay Advert, Blondie 5 diff, Sabbath, Boney M, Bee Gees, Clash, Dury, Dylan, ELO, Eastwood, Essex, Eagles, Fleetwood Mac, Fonz, Frampton, Farrah 5 diff, Ferry, Genesis, Andy Gibb, Hendrix, Billy Idol, Jam, Kiss 3 diff, Olivia 4 diff, Floyd, Elvis 6 diff, Twiggy, Suzi Quatro, Rainbow, Live, Runaways, Rotten, Strangers 3, Quo, Santana, Stewart, Pat Smith, TRB, Lizzy, Travolta 4 diff, Linda Tioegs, Bardot, Cindy Carter, Yes, Bruce Springsteen, Ted Nugent, Jagger, Foreigner, Joe Walsh, Foghat, UFO, Rush, Lynott, B.O.C., Slouxsie, Rezzillos and Elvira, 3-D picture only, £2.25. Colour rock photos - 10 diff - Bowie, Blondie, Bolan Exclusive photos - £3.50 per set. Also 10in x 8in pics £1.75 each, 5 diff or each, Bolan, Blondie, Bowie, Fred. Catalogue of posters, photos, books, badges - SAE Harlequin, 68 St Peter'sgate, Stockport, Cheshire.

**BOWIE AT Earls Court**, '78, set of 10 super glossy 5in x 3 1/2in colour photos, only £2.50. - From S Flinders, 5 Main Street, Stanton By Dale, Ilkstone, Derbyshire.

**BOWIE EXCLUSIVE:** Immaculate Record Company promotion material, "Pin-Ups", "Ziggy Stardust", "Young Americans" postcard, £1.80 each, plus 20p P&P - J. Logie, 55A Park Road, Bushey, Herts.

**DANA, SET** of 6 photos, £2. Marc Bolan, 2 photos 80p. - Robert Cleaver, Actacon, The Green,

Wingham, Canterbury, Kent.

**AMERICAN COM-MERCIALS** on C-60, £1 + SAE. - Keytape, P.O. Box 3, Tamworth, B77 1DR.

**T-SHIRTS, DESTROY**, Flith, Clash, Adverts, Generation X, Jam (Bloodstained), I, taught John Travolta to dance, Studio 54, New York Small, Medium, Large, £2, plus 25p P&P. - Stuart Reynolds, 36a Thornhill Road, Rastrick, Brighouse, Yorkshire.

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

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

**LIVE COLOUR** rock photos now available - Blondie at Ham-mersmith, exclusive pix of Patti, Quo, Tom Robinson, Motors, Gillian. - Also Bowie '78, Abba, Runaways, Genesis, Sabbath, Rush, UFO, Oyster, Cult, Zeppelin, Kiss, Lizzy, Blackmore, Purple, ELO, ELP, Nugent, Who, Wings, Yes, Tubes, Stewart, Mac, Ferry, Gabriel, Dylan, Eagles, Elkie, Parker, Miles, Queen, '78, Stones, Ramones, Ronstadt, Essex and many more. Set of 10 3 1/2 x 5 in borderless colour prints costs just £3.40 + 20p P&P or send SAE for free catalogue. List the prints you like. Sample print 25p. - For quickest service and best photos write to Dick Wallis Photography, 159 Hamilton Road, London SE27 9SW.

**JOKES, STINK** bombs, fart powder, snow blizard, cigarette bangers, hot sweets, exploding matches, volcanic sugar, dirty teeth, sneezing, itching powder, mucky pup, garlic toffees, saucy posters, novelties. Send SAE for long list and free gift, Dept. R, 167 Winchester Road, Winchester, Bristol BS4 3NJ.

**TRAVOLTA** 7in x 8in colour, in folders, 3 different, £1 each. - O'Heir, 1 Rosslyn Bray, Co Wicklow, Ireland.

**CLOTHES MADE**, Stagewear, Daywear designed and made to your requirements in our West End London shop. Reasonable prices, quick delivery. Telephone for details: Colin Wild 01-437 5168, 12 noon to 7.30 pm.

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

50p, 11 diff £5. - Send PO's to G. C. Pace, 109b Viani Street, Silema, Malta.

**Situations Vacant**

**LYRIC WRITERS** required by recording company - Details (sae): 30 Snayd Hall Road, Bloxwich, Staffordshire.

**MUSIC INDUSTRY** jobs are rarely advertised. You need to know where and what the opportunities are. 'Music Industry Employment and Business Guide' will give you all the information you need. There's even sections for those without experience! £1.00 from R.S. Productions, Hamilton House, 8 Nelson Close, Staverton, Tolnes, Devon.

**RESIDENT DJ REQUIRED**

**FOR HIGH CLASS CABARET CLUB AND RESTAURANT ON SOUTH COAST**

Subsidised Accommodation Available

Please send tapes with photograph to: **NIGHT CLUB MANAGER** 4.5 ST. MICHAEL'S SQ. SOUTHAMPTON

**YOUNG PERSON** required to assist Disco Roadshow lighting and equipment. Some electrical knowledge useful. Accommodation available - 01-965 2991.

**BRUNEL ROOMS** NAVELOCK SQ, SWINDON 31384

**REQUIRES A RESIDENT DISC JOCKEY** (Full time position)

**TO WORK 4 TO 5 EVENINGS PER WEEK**

**EXPERIENCE AND GOOD SOUNDS A MUST!!**

Please write giving relevant details

**Records Wanted**

**P. J. PROBY RECORDS** Wanted - McCue 50 Galanie Road, Cowplain, Hants.

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

**YOUR WEEKLY POSTER GUIDE**

**ACTUAL LIFE-SIZE CHERYL LADD**

TRAV. 7 £1.20 OLIVIA (G) £1.10 OLIVIA & JOHN £1.10 OLIVIA 4 £1.10

DEBBIE 1 £1.20 DERIS £1.10 ABBA (GIRLS) £1.20 C. TRIGS £1.10 CHERYL (5) £2.35

OLIVIA 3 £1.10

HOLLY (B/W) £1.20 C. LADD 3 £1.10 L. CARTER 3 £1.10 FARRAN 6 £1.10

DEBBIE 3 £1.10

HST (1) £1.10 HST (2) £1.10

• BLONDIE FANS! ORDER NOW LATEST No 7 & 8 POSTERS £1.70 EA NEW ABBA No 5 £1.20

**"CARDS & POSTERS"** 22 MOOR STREET, BIRMINGHAM

Also £1.10 each C. Ladd No 1 2 Tega 2 Doo 2 £1.10 Spaca NEW Dylan Bowie, Blackmore Nugent, Garnette, ELP, Rush

£1.20 each: Deh & Rainbow Yes Strangers, Kiss Bikes, Boney M, Kerri Bush Bonamtown, Rats

Leather/Water Brands (Male Size) 70p inc post Zeppelin, Quo, Sabbath, Rush, Clash, Jam, Yes, Olivia, Farrah, Cheryl Ladd Pistols, Van Halen, ELO (Any name to 10 letters)

Debbie 8 £3 3 Colour Photos £3 40 inc a 4 Glossy 8 70p £2.30 inc. Debbie or Olivia

• ADD 30p post/packing for 1/2 Posters, 5p each extra one

**Special Notice**

**QUEEN PICS** and info etc. Debbie, 34 Dales Road, Ipswich

**"COSMIC DANCER"** FACT 1 - Reaches every Bolanite - huge circulation

**HAPPY BIRTHDAY** Eric. Take care, all my love Jane XXXXX

**"COSMIC DANCER"** FACT 2 - Unreleased lyrics now - Exclusive interviews in coming issues.

**ALESSI FANS** please write and tell us you want a fan club for Alessi.s.a.e. will reply as soon as possible. Jan and Sue, 71 Gaiway House, Pleydell Estate, Radnor Street, London EC1V 3SN.

**"COSMIC DANCER"** FACT 3 - Now monthly!! & Larger!!

**MARC** - THE winds of fate took you away, but I think about you every day. I'll never forget you - love, Purple Pie Pete, Perth

**"COSMIC DANCER"** FACT 4 - All societies speak through Cosmic Dancer.

**ROY WOOD!** Happy Birthday How about a tour then? Rock on! Marlin, Dave, Tex, Gerry, Glen and Jane

**"COSMIC DANCER"** I S S U E T W O AVAILABLE NOW. 25p plus large sae: 117 Westpark Ave, Cliftonville, Kent.

**AIN'T SLAVE** great Kevin?! Dave Demp.

**HAPPY BIRTHDAY** Hank Marvin 28th October. All the very best love Jackie. Happy Birthday Bruce Welch, 2nd November. Lots of love and kisses to my love Deluxe Man. Love Jackie.

**YES TICKET** want to exchange £5 Friday Ticket for £4 or £5 Saturday Night Ticket. - Ring Medway 49188 or write to M. Blunden.

**T. REXMAS BOP** disco party convention, December 2nd. SAE for details to T Rex Appreciation Society, 148 Wenington Road, Southampton, Merseyside PR9 7AF. Marc lives on forever.

**TO DAVID ESSEX.** Thank you for your amazing performance in EVITA. There will never be another like it. Good luck with the oncoming tour. Every good wish for the future, lots of love Elaine and Mandy XXXXX - PS. Thanks for putting up with us! and a special thanks to JOHN.

**Penfriends**

**PENFRIENDS WANTED.** - Box No. 1763, Wanted female Box No. 1787

**Mustard X-ray sight**

If you wear a spec that gives you the amazing vision to see right through anything, you will see the bodies in your hands, the yolk in an egg, the lead in a pencil and - the most amazing thing, when looking at girls and friends! Especially amusing if those fun parties!

£1.75 incl P & P

**SMALLS - order form**

**Rates & Conditions**

Effective from 16th October 1978

Under the headings: **FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, RECORDS WANTED, INSTRUMENTS FOR SALE, TUITION, SPECIAL NOTICE, RECORDS WANTED, SITUATIONS WANTED,** and any other private/trade announcements 10p per word.

After first two, all words in BOLD type 50p per word extra.

**BOX NUMBERS** Above two words plus 50p service fee.

**SEMI DISPLAY** advertising £7.25 per single column inch £2.90 per single column centimetre.

**SERIES DISCOUNTS** 5% for 6 insertions, 7% for 12 insertions, 10% for 26 insertions, 12% for 52 insertions.

Send completed form with Cheque/Postal Order to Small Ads Dept Record Mirror, 40 Long Ace, London WC2E 9JT.

PLEASE PUBLISH my advertisement under the heading ..... for ..... insertion(s) commencing issue dated .....

I enclose a cheque/postal order for ..... to cover the cost made payable to RECORD MIRROR

**ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED**

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

Name and address when included in advert must be paid for .....

ENTER NOW!

# WIN A DISCOLAND DISCO SYSTEM!

in the **RECORD MIRROR** Disco Spectacular! Your one and only chance this week

DISCOLAND gives you the big chance—a once only opportunity of winning a superb disco system. All you have to do is try your hand at being a DJ in our contest and you could win this amazing DISCOLAND system—the new 'Ranger' console with slider fader controls, autofade with music override, headphone pre-fade monitor, illuminated rocker switches, tape or jingle inputs all this complete with its own stand and mike together with a pair

of 120 watt RMS speaker cabs for a real disco sound. Plus some fantastic disco accessories like a selection of Decor light boxes, automatic sound to light controller, a fuzz light and a multi-purpose projector.

Altogether a system worth having.

And that's not all

We're giving away over 100 PRIZES to runner-up winners! An amazing package from A&M Records of 5 great 12" singles together with a special grey issue 'Funk America' T-shirt and badges. 40 of The Jacksons limited edition 12" single.

PLUS ALBUMS GALORE FROM:

- BONEY M
- BRASS CONSTRUCTION
- TINA TURNER
- SYLVESTER

### HOW TO ENTER

Be a DJ in our contest and answer the easy question below. When you have completed the form cut it out and send it to us at: Record Mirror Disco Contest, PO Box 16, Harlow, Essex CM17 0HE. All entries must reach us no later than Monday 20 November.



Name \_\_\_\_\_

Address \_\_\_\_\_

Say in not more than 20 words how you would introduce one of the records in the TOP TEN at the moment if you were a DJ.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Cut out and send to Record Mirror Disco Contest, PO Box 16, Harlow, Essex CM17 0HE

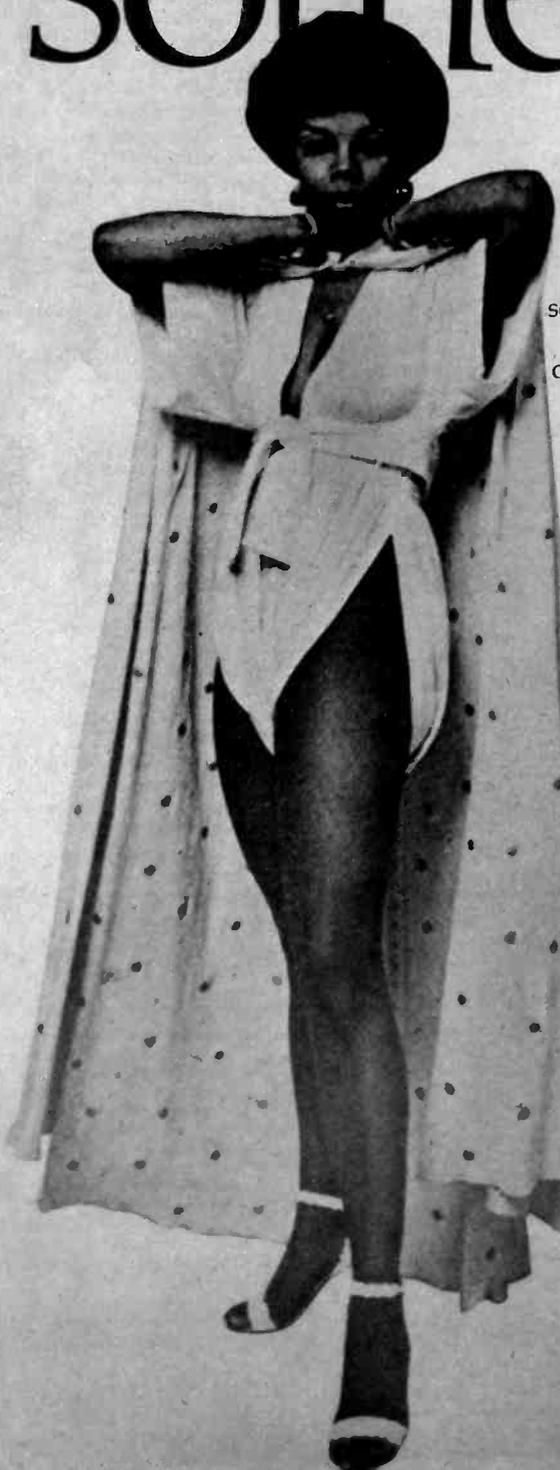
### RULES AND REGULATIONS

The prizes and competition are exclusive to Record Mirror readers. Employees and their families of Morgan Grampian, Spotlight Publications Ltd, Spotlight Magazine Distribution Ltd, and South Eastern Entertainment Ltd, are not eligible to enter this competition. The closing date for all entries is 20 November.

All entries will be judged by a panel of judges including the editor of Record Mirror. The judges' decision in this and all matters concerning the competition is final and legally binding.

It's so easy to win something in our disco contest. You just can't afford to miss it ENTER NOW!

# "Come up and see me sometime."



Millie Jackson that is.  
The no-holds-barred body and soul singer.

On her nationwide 'Get it out'cha system' tour.

The queen of rap will lay it on you about life and love like no-one else can.

So don't resist Millie's tempting offer, 'Get it out'cha system' with her tour and album.

- 3rd Nov. Southampton, Gaumont
- 5th Nov. Liverpool, Empire
- 8th Nov. Manchester, Apollo
- 9th Nov. Croydon, Fairfield Hall
- 13th Nov. Nottingham, Theatre Royal
- 14th Nov. Oxford, New Theatre
- 15th Nov. Brighton, Dome
- 16th Nov. Birmingham, Odeon
- 17th Nov. Ipswich, Gaumont
- 18th Nov. London, Hammersmith Odeon
- 19th Nov. London, Hammersmith Odeon

Her new single: Go out and get some  
(Get it out'cha system).

THE  
*Get it out'cha system*  
TOUR