

**RECORD
MIRROR**

**AC/DC
Schools out
JAM
SKIDS
CLASH**



ANGUS YOUNG SHOT DENNIS O'REGAN SCHOOL ROOM SHOT RICK MANN

RECORD MIRROR

UK SINGLES

1	DO YA THINK I'M SEXY, Rod Stewart	Rive
2	RATTRAP, Boomtown Rats	Ensign
3	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	RSO
4	MY BEST FRIEND'S GIRL, Cars	Elektra
5	HANGING ON THE TELEPHONE, Blondie	Chrysalis
6	PRETTY LITTLE ANGEL EYES, Showaddywaddy	Anola
7	MARY'S BOY CHILD, Boney M	Atlantic/Hansa
8	INSTANT REPLAY, Dan Hartman	Blue Sky
9	I LOST MY HEART TO A STARSHIP TROOPER, Sarah Brightman/Hot Gossip	Ariola
10	DARLIN' Frankie Miller	Chrysalis
11	ALWAYS AND FOREVER Heatwave	GTO
12	DON'T CRY OUT LOUD, Elkie Brooks	ABM
13	BICYCLE RACE/FAT BOTTOMED GIRLS, Queen	EMI
14	TOO MUCH HEAVEN, Bee Gees	RSO
15	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSO
16	PART TIME LOVE, Elton John	Rocket
17	I LOVE AMERICA, Patrick Juvet	Casablanca
18	LE FREAK, Chic	Atlantic
19	A TASTE OF AGGRO, Barron Knights	Epic
20	DON'T LET IT FADE AWAY, Darts	Magnet
21	SANDY, John Travolta	RSO
22	GERM FREE ADOLESCENCE, X-Ray Spex	EMI Int
23	GIVIN' UP GIVIN' IN, Three Degrees	Ariola
24	TOAST/HOLD ON, Streetband	Logo
25	Y.M.C.A., Village People	Mercury
26	IN THE BUSH, Musique	CBS
27	SHOOTING STAR, Dollar	EMI
28	PROMISES, Buzzcocks	United Artists
29	TOMMY GUN, Clash	CBS
30	YOU DON'T BRING ME FLOWERS, Streisand/Diamond	CBS
31	LAY LOVE ON YOU, Luisa Fernandez	Warner Bros
32	DANCE (DISCO HEAT), Sylvester	Fantasy
33	BLAME IT ON THE BOOGIE, Jacksons	Epic
34	MacARTHUR PARK, Donna Summer	Casablanca
35	LYDIA, Dean Friedman	Lifesong
36	ACCIDENT PRONE, Status Quo	Vertigo
37	GREASED LIGHTNING, John Travolta	Polydor
38	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
39	DIPPETY DAY, Father Abraham/Smuffs	Decca
40	LAY YOUR LOVE ON ME, Racey	RAK
41	RASPUTIN, Boney M	Atlantic
42	DOWN IN THE TUBE STATION AT MIDNIGHT, Jam	Polydor
43	DESTINATION VENUS, Rezzillos	Sire
44	I'M EVERY WOMAN, Chaka Kahn	Warner Bros
45	DR WHO, Mankind	Pinnacle
46	RADIO RADIO, Elvis Costello	Radar
47	ANYWAY YOU DO IT, Liquid Gold	Creole
48	IT SEEMS TO HANG ON, Ashford & Simpson	Warner
49	GIVING IT BACK, Phil Hurtt	Ariola
50	RAINING IN MY HEART, Leo Sayer	Chrysalis
51	SWEET TALKIN' WOMAN, Electric Light Orchestra	Jet
52	I'LL PUT YOU TOGETHER AGAIN, Hot Chocolate	RAK
53	WELL ALRIGHT, Santana	CBS
54	HAMMER HORROR, Kate Bush	EMI
55	EASE ON DOWN THE ROAD, Diana Ross/Michael Jackson	MCA
56	HOMICIDE, 999	UA
57	STUMBLIN' IN, Suzi Quatro/Chris Norman	RAK
58	BREAKING GLASS EP, David Bowie	RCA
59	PUBLIC IMAGE, Public Image Ltd	Virgin
60	SOUVENIRS, Voyage	GTO
61	PROMISES, Eric Clapton	RSO
62	JUST TO BE CLOSE TO YOU, Commodores	Motown
63	HURRY UP HARRY, Sham 69	GTO
64	NUMBER 1 DEE JAY, Goody Goody	Atlantic
65	NO GOODBYES, Curtis Mayfield	Atlantic
66	STAYIN' ALIVE, Richard Ace	Blue Inc
67	(YOU GOTTA WALK) DON'T LOOK BACK, Peter Tosh	EMI
68	CHRISTMAS IN SMURFLAND, Father Abraham	Decca
69	EVER FALLIN IN LOVE, Buzzcocks	UA
70	CLOSE THE DOOR, Teddy Pendergrass	Phil Int
71	EAST RIVER, Brecker Brothers	Arista
72	PRANCE ON, Eddie Henderson	Capitol
73	MY LIFE, Billy Joel	CBS
74	I'M GONNA LOVE YOU FOREVER, Crown Heights	Mercury
75	RIVERS OF BABYLON, Boney M	Atlantic

UK ALBUMS

1	GREASE, Original Soundtrack	RSO
2	JAZZ, Queen	EMI
3	20 GOLDEN GREATS, Neil Diamond	MCA
4	EMOTIONS, Various	K-Tel
5	GIVE EM ENOUGH ROPE, The Clash	CBS
6	LION HEART, Kate Bush	EMI
7	MIDNIGHT HUSTLE, Various	K-Tel
8	LIVE, Manhattan Transfer	Atlantic
9	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
10	25TH ANNIVERSARY ALBUM, Shirley Bassey	United Artists
11	NIGHTFLIGHT TO VENUS, Boney M	Atlantic/Hansa
12	SCREAM, Siouxsie & The Banshees	Polydor
13	AMAZING DARTS, Darts	K-Tel/Magnet
14	A SINGLE MAN, Elton John	Rocket
15	DON'T WALK - BOOGIE, Various	EMI
16	IMAGES, Don Williams	K-Tel
17	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
18	SINGLES 1974-78, Carpenters	ABM
19	CAN'T STAND THE HEAT, Status Quo	Vertigo
20	ALL MOD CONS, Jam	Polydor
21	THE BIG WHEELS OF MOTOWN, Various	Motown
22	SATURDAY NIGHT FEVER, Various	RSO
23	CLASSIC ROCK, London Symphony Orchestra	K-Tel
24	BOOGIE FEVER, Various	Ronco
25	HEMISPHERES, Rush	Mercury
26	EVERGREEN, Acker Bilk	Warwick
27	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
28	PARALLEL LINES, Blondie	Chrysalis
29	OOLLY PARTON, Dolly Parton	Lotus
30	THAT'S LIFE, Sham 69	Polydor
31	BROTHERHOOD OF MAN, Brotherhood Of Man	K-Tel
32	OUT OF THE BLUE, Electric Light Orchestra	Jet
33	LIVE AND MORE, Donna Summer	Casablanca
34	INNER SECRETS, Santana	CBS
35	EVITA, Original London Cast	MCA
36	WELL WELL SAID THE ROCKING CHAIR, Dean Friedman	Lifesong
37	SMURFS IN SMURFLAND, Father Abraham & The Smurfs	Decca
38	EXPRESSIONS, Don Williams	ABC
39	52ND STREET, Billy Joel	CBS
40	LEO SAYER, Leo Sayer	Chrysalis
41	GREATEST HITS, Steely Dan	ABC
42	KILLING MACHINE, Judas Priest	CBS
43	I'M COMING HOME, Tom Jones	Lotus
44	LIFE AND LOVE, Demis Roussos	Philips
45	JAMES GALWAY PLAYS SONGS FOR ANNIE, James Galway	Red Seal
46	ECSTASY, Various	Lotus
47	TO THE LIMIT, Joan Armatrading	ABM
48	STRIKES AGAIN, Rose Royce	Whitfield
49	SOME GIRLS, Rolling Stones	EMI
50	TORMATO, Yes	Atlantic

UK DISCO

1	INSTANT REPLAY, Dan Hartman	Blue Sky/US 12in LP
2	LE FREAK, Chic	Atlantic/US
3	DANCE (DISCO HEAT), Sylvester	Fantasy/US 12in LP
4	Y.M.C.A., Village People	Mercury/12in/US Casablanca
5	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy/12in LP
6	I LOVE AMERICA, Patrick Juvet	Casablanca/12in LP
7	MAC ARTHUR PARK/SUITE, Donna Summer	Casablanca/LP/12in promo
8	IN THE BUSH/REMIX, Musique	CBS/12in LP
9	BLAME IT ON THE BOOGIE, Jacksons	Epic/12in
10	SIX MILLION STEPS, Rahm Harris	Mercury/12in
11	GIVING IT BACK, Phil Hurtt	Fantasy/12in
12	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor/12in
13	GET ON UP GET ON DOWN, Roy Ayers	Polydor/12in LP
14	PRANCE ON/CYCLOPS (45 rpm)/BUTTERFLY/SAY YOU LOVE ME, Eddie Henderson	Tower LP/12in
15	I'M EVERY WOMAN, Chaka Khan	Warner Bros. US 12in promo
16	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros/12in
17	RASPUTIN, Boney M	Ariola/12in
18	SUN EXPLOSION/BIG BLOW, Manu Dibango	Decca/12in
19	NOW THAT WE FOUND LOVE, Third World	Island/12in
20	I'M GONNA LOVE YOU FOREVER/SAY A PRAYER FOR TWO, Crown Heights Affair	Mercury/12in LP

STAR CHOICE



NODDY HOLDER, Slade

1	THE GIRL CAN'T HELP IT	Little Richard
2	I HEARD IT THROUGH THE GRAPEVINE	Major G
3	CLEAN UP WOMAN	Betty Wright
4	PENNY LANE/STRAWBERRY FIELDS	The Beatles
5	OH WELL	Forwarded
6	WOMAN TO WOMAN	Joe Cocker
7	NEW YORK CITY	John Lennon
8	THE HOUSE THAT JACK BUILT	Ariette Francis
9	SUPERSTITION	Stevie Nicks
10	JAILHOUSE ROCK	Chuck Berry

UK SOUL

1	INSTANT REPLAY, Dan Hartman	Blue Sky
2	MacARTHUR PARK, Donna Summer	Casablanca
3	BLAME IT ON THE BOOGIE, The Jacksons	Epic
4	PRANCE ON, Eddie Henderson	Capitol
5	CLOSE THE DOOR/ONLY YOU, Teddy Pendergrass	Phil Int
6	GIVIN' UP, GIVIN' IN, Three Degrees	Ariola
7	IN THE BUSH, Musique	CBS
8	GIVING IT BACK, Phil Hurtt	Fantasy
9	I LOVE AMERICA, Patrick Juvet	Casablanca
10	ALWAYS AND FOREVER, Heatwave	GTO
11	GONNA LOVE YOU FOR EVER, Crown Heights Affair	Mercury
12	DANCE (DISCO HEAT), Sylvester	Fantasy
13	DISCO DANCING, Stanley Turrentine	Fantasy
14	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
15	SUN EXPLOSION, Manu Dibango	Decca
16	BRANDY, O'Jays	Phil Int
17	EAST RIVER, The Brecker Brothers	Arista
18	NOW THAT WE'VE FOUND LOVE, Third World	Island
19	GET ON UP GET ON DOWN, Roy Ayers	Polydor
20	SHAME, Evelyn "Champagne" King	RCA

SUPPLIED BY: BLUES & SOUL, 42 Hanway Street, London W1K. Tel: 636 2283.

US SINGLES

1	YOU DON'T BRING ME FLOWERS, Streisand/Diamond	Columbia
2	MacARTHUR PARK, Donna Summer	Casablanca
3	HOW MUCH I FEEL, Ambrosia	Warner Bros
4	LE FREAK, Chic	Atlantic
5	I JUST WANNA STOP, Gino Vannelli	ABM
6	DOUBLE VISION, Foreigner	Atlantic
7	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
8	TIME PASSAGES, Al Stewart	Arista
9	MY LIFE, Billy Joel	Columbia
10	SHARING THE NIGHT TOGETHER, Dr Hook	Capitol
11	OUR LOVE, DON'T THROW IT ALL AWAY, Andy Gibb	RSO
12	STRANGE WAY, Firefall	Atlantic
13	YOU NEEDED ME, Anne Murray	Capitol
14	ALIVE AGAIN, Chicago	Columbia
15	Y.M.C.A., Village People	Casablanca
16	31 TOO MUCH HEAVEN, Bee Gees	RSO
17	STRAIGHT ON, Heart	Portrait
18	HOLD THE ONE, Toto	Columbia
19	CHANGE OF HEART, Eric Carmen	Arista
20	SWEET LIFE, Paul Davis	Bang
21	DON'T WANT TO LIVE WITHOUT IT, Pablo Cruise	ABM
22	HOW YOU GONNA SEE ME NOW, Alice Cooper	Warner Bros
23	READY TO TAKE A CHANCE AGAIN, Barry Manilow	Arista
24	ODD BABY BABY, Linda Ronstadt	Asylum
25	POWER OF GOLD, Dan Fogelberg & Tim Weisberg	Full Moon
26	YOU NEVER DONE IT LIKE THAT, Captain & Tennille	ABM
27	PART TIME LOVE, Elton John	MCA
28	HOT CHILD IN THE CITY, Nick Gilder	Chrysalis
29	WE'VE GOT TONIGHT, Bob Seger	Capitol
30	I'M EVERY WOMAN, Chaka Kahn	Warner Bros
31	DANCE, DISCO HEAT, Sylvester	Fantasy
32	PROMISES, Eric Clapton	RSO
33	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros
34	NEW YORK GROOVE, Ace Frehley	Casablanca
35	THIS IS LOVE, Paul Anka	RCA
36	BLUE COLLAR MAN, Styx	ABM
37	RUN FOR HOME, Lindisfarne	Atco
38	EVERY 1'S A WINNER, Hot Chocolate	Infinity
39	THERE'LL NEVER BE, Switch	Gordy
40	INSTANT REPLAY, Dan Hartman	Blue Sky
41	BICYCLE RACE/FAT BOTTOM GIRLS, Queen	Elektra
42	CAN YOU FDDL, Glen Campbell	Capitol
43	FUN TIME, Joe Cocker	Asylum
44	MY BEST FRIEND'S GIRL, Cars	Elektra
45	KISS YOU ALL OVER, Exile	Warner Curb
46	HERE COMES THE NIGHT, Nick Gilder	Chrysalis
47	I WILL BE IN LOVE WITH YOU, Livingston Taylor	Epic
48	FOREVER AUTUMN, Justin Hayward	Columbia
49	DON'T HOLD BACK, Chanson	Ariola America
50	I WAS MADE FOR DANCING, Lelf Garrett	Scott Bros

OTHER CHART

1	RAT TRAP, Boomtown Rats	Ensign
2	HIT ME WITH YOUR RHYTHM STICK, Ian Dury & The Blockheads	Stiff
3	GIVE ME EVERYTHING, Magazine	Virgin
4	TOMMY GUN, The Clash	CBS
5	HANGING ON THE TELEPHONE, Blondie	Chrysalis
6	PROMISES, Buzzcocks	United Artists
7	KMB THE ONE FOR ME, Urban Clearway	Rectory Records
8	DESTINATION VENUS, The Rezzillos	Sire
9	HOMICIDE, 999	United Artists
10	AMBITION, Subway Sect	Rough Trade
11	5,000 CRAZY, Spizzol	Rough Trade
12	GERM FREE ADOLESCENCE, X-Ray Spex	EMI Int
13	PUBLIC IMAGE, Public Image Ltd	Virgin
14	TONY BLACKBURN, Binky Baker & The Pit Orchestra	Stiff
15	B.A.B.Y., Rachel Sweet	Stiff
16	GOODBYE GIRL, Soueze	ABM
17	AMERICAN SQUIRM, Nick Love	Radar
18	ALL THE BEST, Russ Taylor	Freewies Records
19	RADIO, RADIO, Elvis Costello	Radar
20	RABID NUNS, The Predators	Spew Records

SUPPLIED BY: RECORD SCENE, 14 Sunbury Cross Centre, Sunbury-On-Thames. Tel: 76 89300

YESTERYEAR

5 Years Ago (1st December, 1973)	1	I LOVE YOU LOVE ME LOVE	Gary Glitter
	2	MY COO-CA-CHOO	Alvin Stardust
	3	PAPER ROSES	Mafie Osmond
	4	WHEN I FALL IN LOVE	Donny Osmond
	5	DYNA-MITE	Mud
	6	WHY OH WHY OH WHY	Gilbert O'Sullivan
	7	YOU WON'T FIND ANOTHER FOOL LIKE ME	The New Seekers
	8	LAMPLIGHT	David Essex
	9	DO YOU WANNA DANCE	Barry Blue
	10	LET ME IN	The Osmonds
10 Years Ago (30th November, 1968)	1	THE GOOD THE BAD AND THE UGLY	Hugo Montenegro
	2	ELOISE	Barry Ryan
	3	THIS OLD HEART OF MINE	The Isley Brothers
	4	U.L.Y. THE PINK	The Scaffold
	5	ALL ALONG THE WATCHTOWER	Jim Hendrix
	6	BREAKING DOWN THE WALLS OF HEARTACHE	The Bandwagon
	7	AIN'T GOT NO ... I GOT LIFE/DO WHAT YOU GOTTA	Nina Simone
	8	ELEANORE	The Turtles
	9	I'M A TIGER	Lulu
	10	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker
15 Years Ago (30th November, 1963)	1	SHE LOVES YOU	The Beatles
	2	YOU'LL NEVER WALK ALONE	Gerry and The Pacemakers
	3	DON'T TALK TO HIM	Cliff Richard and The Shadows
	4	I'LL KEEP YOU SATISFIED	Billy J. Kramer and The Dakotas
	5	SECRET LOVE	Kathy Kirby
	6	SUGAR AND SPICE	The Searchers
	7	YOU WERE MADE FOR ME	Freddie and The Dreamers
	8	BE MY BABY	The Ronettes
	9	BLUE BAYOU/MEAN WOMAN BLUES	Roy Orbison
	10	MARIA ELENA	Los Indios Tabajaros

US ALBUMS

1	52ND STREET, Billy Joel	Columbia
2	LIVE AND MORE, Donna Summer	Casablanca
3	A WILD AND CRAZY GUY, Steve Martin	Warner Bros
4	DOUBLE VISION, Foreigner	Atlantic
5	GREASE, Soundtrack	RSO
6	PIECES OF EIGHT, Styx	ABM
7	GREATEST HITS, VOL II, Barbra Streisand	Columbia
8	COMES A TIME, Neil Young	Warner Bros
9	LIVING IN THE USA, Linda Ronstadt	Asylum
10	SOME GIRLS, Rolling Stones	Rolling Stones
11	TWIN SONS, Dan Fogelberg & Tim Weisberg	Full Moon/Epic
12	HOT STREETS, Chicago	Columbia
13	TIME PASSAGES, Al Stewart	Arista
14	CHILDREN OF SANCHEZ, Chuck Mangione	ABM
15	CHAKA, Chaka Kahn	Warner Bros
16	BROTHER TO BROTHER, Gino Vannelli	ABM
17	A SINGLE MAN, Elton John	MCA
18	CRUISIN' Village People	Casablanca
19	LIFE BEYOND LA, Ambrosia	Warner Bros
20	BACKLESS, Eric Clapton	RSO
21	BURSTING OUT, Jethro Tull	Chrysalis
22	DOG AND BUTTERFLY, Heart	Portrait
23	LIVE BOOTLEG, Aerosmith	Columbia
24	WHO ARE YOU, The Who	MCA
25	GREATEST HITS, Barry Manilow	Arista
26	IS IT STILL GOOD FOR YA, Ashford & Simpson	Warner Bros
27	INNER SECRETS, Santana	Columbia
28	WEEKEND WARRIORS, Ted Nugent	Epic
29	LET'S KEEP IT THAT WAY, Anne Murray	Capitol
30	GENE SIMMONS	Casablanca
31	WAVELENGTH, Van Morrison	Warner Bros
32	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros
33	TORMATO, Yes	Atlantic
34	CITY NIGHT, Nick Gilder	Chrysalis
35	THE STRANGER, Billy Joel	Columbia
36	REED SEED, Grover Washington, Jr	Motown
37	SWITCH	Gordy
38	ACE FREHLEY	Casablanca
39	THE BEST OF EARTH, WIND & FIRE	Columbia
40	ELAN, Fireball	Atlantic
41	PAUL STANLEY	Casablanca
42	TWO FOR THE SHOW, Kansas	Kirshner
43	PETER CRISS	Casablanca
44	STAGE, David Bowie	RCA
45	THE MAN, Barry White	20th Century
46	GREATEST HITS, Steely Dan	ABC
47	MORE SONGS ABOUT BUILDINGS, Talking Heads	Sire
48	GREATEST HITS, Commodores	Motown
49	ROSS, Diana Ross	Motown
50	TOTO	Columbia

US DISCO

1	LE FREAK, Chic	Atlantic
2	MacARTHUR PARK SUITE, Donna Summer	Casablanca
3	CRUISIN', Village People	Casablanca
4	SHAKE YOUR GROOVE THING, Peaches & Herb	Polydor
5	MY CLAIM TO FAME	AVI
6	YOU STEPPED INTO MY LIFE, Melba Moore	Epic
7	I LOVE THE NIGHT LIFE (DISCO ROUND), Alicia Bridges	Polydor
8	WORKIN' & SLAVIN' (I NEED LOVE), Midnight Rhythm	Atlantic
9	AIN'T THAT ENOUGH FOR YOU, John Davis	SAM
10	JE SUIS MUSIC/LOOK FOR LOVE, Cerrone	Cotillion
11	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY), The Raes	ABM
12	DON'T HOLD BACK/I CAN TELL, Chanson	Ariola
13	GIVING UP, GIVING IN THE RUNNER, Three Degrees	Ariola
14	QUEEN OF THE NIGHT, Locatelli Holloway	Gold Mine
15	CONTACT, Edwin Starr	20th Century
16	SINNER MAN, Sarah Dash	Kirshner
17	SHOOT ME WITH YOUR LOVE, Tasha Thomas	Atlantic
18	DOIN' THE BEST THAT I CAN, Bettye LaVette	West End
19		

JUICY LUCY

Happy days are here again

WELL, MY darlings, cold snaps are back! And don't you hate them? As the nation shivers in the coldest temperatures since the day before yesterday your faithful correspondent can only be grateful that there is so much Christmas entertainment to keep us warm.

But has the pop world gone Yuletide mad? Already I fear that the Christmas "special" — a perfectly ordinary concert taking place within two months of the ancient feast of St Nicholas — is becoming as ridiculous a concept as a penny for the guy in September.

I look forward to reporting on the first 'Easter special' concert — at the Marquee next week — while I hear plans are afoot already for nationwide May Day tours... even before the January snows recede. But one must move with the times. Stocking up these days means nothing more than getting in millions of new copies of the new Boney M single. The Christmas one, of course!

AT LAST, my dears, I've got a good word to say about the mighty Robert Segwood Organisation — the company that brought you 'SNF', 'Grease' and superb pictures of million-dollar yachts lying unoccupied in Venice. It seems that far from being upset about the timely removal of one of their money-spinners from the top of the charts they're actually pleased.

Or at least that's the message I read into their prompt dispatch of a 'Congratulations' telegram to the big-headed Boomtown Rats who managed to do what everyone else has been trying to do all year with a number one 'Rat Trap'. But evil rumours that former RSO

employee Tessa Lang (22), herself a staunch Rats' fan, paid for the telegram with her own money are entirely unfounded!



ELVIS
recently has been giving me some cause to doubt that maxim.
Not only is Paula calling herself Almost-Geldof in the earshot of everyone except the big-headed Bob (we do live in hope my dears!) but her ambitions to become a gossip-columnist have led her to toss the gaff on the best-kept secret that we used to possess. Oh well... of course it's about Elvis Costello.

It seems that the bespectacled former computer operator is now 'living in sin' with his new-found love, the equally ravishing Bebe Rungren (previous escorts include the similarly named Runt and the former gravedigger). Not only does Elvis phone her every night when he's away, they also have sappy pet names for each other — not that either were much in evidence at their last public outing in Hyde Park not-so-long-ago.

Paula darling, you can have a job any time you want one! (And I bet you wish you could hear Bob Geldof say that).

ON THEN, my dears, to a heavy round of socialising — even by my standards. First to an elegant soiree held for Jamaican reggae wizards Third World, where guests were confounded by the strength of



16-YEAR-OLD Rachel Sweet, majoring in the British economy at Akron State junior high, pictured with her tutor, Chancellor of the Exchequer Denis Healey in Leeds last week. The lesson, we're told, was a short one.

■ Not content with being a self-confessed bon viveur and appallingly unfunny comedian the redoubtable Johnny Rubbish has taken to skating close to the laws of slander. Attempting to "warm up" the crowd (believed to be in excess of 100) for the even more appalling Japan in London last week he introduced his very own Christmas game. Something about men in trilby hats shooting at dogs on bleak moorlands as I recollect. The trouble was that he named names in the bludgeoning manner of a pub lout and I fear that it might not only be the unfortunate Mr Thorpe who will be facing legal action in the near future.

IS THIS the mysterious fifth person in Boney M? Is this a free advertisement for Billy Smart's Circus? Is this any way to treat a lady? Amil Stewart, new singing sensation signing to Atlantic Records, shows there's more to the wacky world of showbiz than a good larynx and a manager with a fat cigar as she takes the chains from her part and sells herself free. Mark my words, she'll be big in Japan.



the rum bamboozles to such an extent that maintaining one's balance became well-nigh impossible. The band did turn up eventually. I think, greeting Island's favourite son, the delightful Ijahman, like long-lost brothers... or should I say Iden?

Next to the even more elegant Motions in the heart of the West End — a place where one has to be very wary of out of control Rolls Royces these days! — to engage in laid-back banter with the somewhat bemused Cars, the only group to get their picture disc into the Top 10 before most people had even heard it. By all accounts this was splendid entertainment, hosted once again by the indefatigable Moire Bellas (29, and looking not a day over 30), with much seasonal turkey and merriment.

Star of the party, outshining even the loudish Boomtown Rats, was a transformed Phil Lynott (over 30), moving through the throng with the practiced gleaming ease of a continental waiter. Indeed this could be nearer the truth than you or I realise. The Irish assist has already admitted to taking lessons from the charming Sacha Distel (a singer) when they were thrown together as Miss World judges recently and even his friends must admit that his manner (not to mention his patter) with his ever-attendant female admirers has definitely become more sophisticated.

AND LASTLY — for this week at least — and hugely under-dress to a Japan party, not so successfully crammed above the sweaty Lyceum. In attendance were factions both humorous (George Melly and boyish Alan Edwards), humourless (Hugh Cornwell) and just plain tedious (Johnny Rubbish et al). A subdued Cornwell perused a book on surrealism (how terribly bohemian my dears) as Japan minced around in their diminutively outrageous manner, tempers became frayed as guests complained noisily of the drinks being spiked (aren't they always?) and unpleasant mayhem seemed imminent. Just this once duty called... and left as early as convenient.

IS THIS wit? I hear that with the untimely demise of the Rezillos that their erstwhile local (read Scottish) rivals the Valves plan to

■ I hear that Mike Oldfield, who can now be seen frequently on television merely talking instead of playing 16 different instruments, played host to many country residents last weekend as a kind of celebration of his new public image. Having had a bucketful of this talented composer's outgoingness of late I declined to attend. How sorry, therefore, I felt for the rest of the guests who first couldn't find Oldfield's secluded mansion in the wilds and were then reduced to playing millionaire Cluedo' (regd. trade mark) in order to find their celebrity in the dark and enormous recesses when they finally did arrive!

call their first album 'Can't Stand The Rezillos Either' — when they actually get signed to someone. And that the oddily named Pete



NIXON'S BACK! Under a strick cloak of security the former President of the United States is back in England... for the first time since his resignation. That may be true, but who else but a tasteless Australian (another tasteless Australian!) could get a dummy former President to sign his record contract with Beggar's Banquet? Duffo, that's who (and he's the one on the right). Remember where you read about him first, because you won't be reading about him again!

Briquette of you - know - who (no I won't give them another plug!) is actually greeted with a cup of tea and a big hello Paddy Ousack when he arrives back in his home town of Ballyjamesduff, Co. Cavan. 'He'll always be young Paddy to us,' said local man John McBroom in the ever-caring Irish paper the Sunday World. Also that overweight, former satirist Peter Cook (41) is expecting both a critical backlash and a smaller-than-usual disgust response to his latest outpouring of filth with Dudley Moore on 'Derek And Dave' volume three. Richard 'When In Doubt Bring The Strippers In' Brandon, Virgin's shabby-trousered supreme, and no stranger to the courts, will be most disappointed.



MEAT LOAF
T H E ENORMOUS MEAT LOAF (over 20 stone) is continuing to hog the headlines (as it were) in his native America I hear. While on a radio chat show recently a listener rang in to call him gorgeous. "Where do you live," riposted the overweight aria-toting rock star. On being informed of the address — a girl's dormitory at a local college — bats from hell failed to stop Mr Loaf's rapid arrival at the aforementioned dormitory. Reporting restrictions on subsequent events haven't yet been lifted. Nor, I doubt, has Mr Loaf!

INFORMED SOURCES from absolutely everywhere, my darlings, are already talking about next summer's rock festivals and I fear that with all the garbled rumours floating around that we may already be entering a Woodstock his Britain anticipation situation. Harvey Goldsmith (32) for one is already planning a huge series of outdoor and indoor extravaganzas, and since Harv is everyone's darling at the moment who am I to suggest that his events will be anything less than magnificent. But will he win his "promotional" battle to bring Seville Wonder over I ask myself? And will every football ground in the country become a rock venue even before the FA Cup draws to a predictable close (Queens Park Rangers, my dears, place your bets now!)? The era of turnstile rock is definitely here to stay and remember where you heard that scurrilous rumour first! THAT, AS they say, about wraps it up. You'll read about the antics of my good friend Reginald Bonanquet elsewhere in these pages, but just in closing I have to mention that as a DJ he was an extremely good spinner — in fact if he would tell me what made him "spin" quite as well as that I wouldn't mind imbibing some of it sometime — and lots more besides. Which is what you'll get if you tune in next week... after the break. See you then. Byeccccccc!

NEWS

News Editor JOHN SHEARLAW

XMAS FEVER

Greedies, Otway, Rods, County play London

IT'S CHRISTMAS concert fever! But only Londoners will be able to enjoy the festive fun.

John Otway, David Johansen, Eddie and the Hot Rods and the Greedy Bastards (comprising members of Thin Lizzy and the defunct Sex Pistols) have all announced special London pre-Christmas shows.

First out of the stocking is Wayne County and the Electric Chairs, who play the London Electric Ballroom on December 2, with tickets priced at £2. The gig will be filmed and recorded with the intention of producing "the world's first video disco".

Aylesbury loony John Otway plays his Christmas show at the Venue on December 9. This concert, supported by a backing band of "well-known musicians", will be Otway's last until next April.

The all-star Greedy Bastards, who played the first gig at the Electric Ballroom earlier this year, team up again on December 16. Line-up is expected to include all of Thin Lizzy, Paul Cook and Steve Jones and Bob Geldof... as well as plenty of "seasonal" refreshment.

While December 17 is the date for two Yuletide shows. Former New York Doll David Johansen continues his renaissance with an extra concert at the London Lyceum (tickets on sale this Friday), and Eddie and the Hot Rods play the Electric Ballroom in their first British date since the Spring.

Not to be outdone Ralph McTell, of 'Streets Of London' fame also plays his Christmas concert again in London. McTell's show is a charity concert at the Theatre Royal on December 3, with special guest guitarist John Williams.

Darts play special gig

FOLLOWING a short tour of Ireland, Darts are to make a special one-off pre-Christmas appearance in London.

The chart-starting doo woppers, who recently added American vocalist Kenny Andrews to their line-up, play the Hammersmith Odeon on December 18. Tickets are available now, priced from £3.50 to £2.

Darts have no plans for other British concerts in the near future, and will be concentrating on recording early next year — before making their debut American tour in the spring.



ROD STEWART: nothing like it before

ROD'S PARTY

SUPERSTAR Rod Stewart is to be host at a special New Year's Eve party at the Lyceum Ballroom in London.

And Stewart, a fanatical Scottish football supporter, is to compensate for not spending his Hogmany north of the border by playing a concert in between an evening of supporting "party acts" and other entertainments.

The "party" will run from 8 pm until 2 am and Rod will be playing what a spokesman described as "a completely different show to the one he'll be playing on the tour" before seeing in the New Year at midnight.

Tickets will be limited to 2000 only... and will be priced at £10 each!

And in a bid to cut out ticket touting Stewart's management are attempting to limit purchase of tickets to "the Lyceum's regular customers only". Those attending regular Lyceum disco nights on Saturdays and Mondays from December 2 right through until Christmas will have their ticket numbers drawn out of a hat, with a set number of tickets available each night.

Lucky winners will have up to 48 hours to pay the £10 ticket price — in case they don't have the money with them. The first "raffle night" is this Saturday (December 2).

Said a spokesman for Stewart: "It's the first time it's ever been done, and we feel that despite the high ticket price we're offering what will be a complete New Year Party!"



ROXY MUSIC: album and world tour

Roxy reactivate

AFTER WIDESPREAD rumours it was announced last week that Roxy Music has reactivated itself as a working band.

The band — comprising Bryan Ferry, Andy Mackay, Phil Manzanera and Paul Thompson — have added ex-Vibrator Gary Tibbs to the line-up on bass. And a new keyboards player will also be joining Roxy Music — although he hasn't yet been named.

The band have already recorded "a considerable amount of material", according to their management company, which is currently being mixed in New York. The resulting album will hopefully be released in early 1979.

And, said a Roxy Music spokesman: "Plans are definitely being considered for a world tour for the same period."

NAZ ADD DATES

SCOTTISH rock band Nazareth, have announced additions to their forthcoming tour.

The band play Southampton Gaumont February 1, Wolverhampton Civic 3, Birmingham Odeon 4, Hammersmith Odeon 5.

The group's new album 'No Mean City' is set for release in early January, having just been completed in Montreux.

Osibisa celebrate

AFRO ROCK kings, Osibisa, play a special New Year's eve concert at Hammersmith Odeon to celebrate their tenth anniversary.

Their will be the kick off on a world tour that will include their first American dates in five years. The band are currently recording a new album, although no release date has yet been set.

Ivor hits the road

THE OUTRAGEOUS Ivor Biggun and his Red Noseful Burglars take to the road this week.

Ivor, notoriously successful after his 'Winker's Song', (Misprint) will be playing a two hour show at the London Nashville December 2, and the Marquee on December 12.

Fourteen people will accompany Ivor on stage and the Nashville gig sees the debut of Miss Amelia Blawhard.

The dates will tie in with the release of Ivor's Album 'The Winkers Album (Misprint)' and a new single 'Hello My Baby'.

Bolan investigation

THE ROW that's blown up in the national press recently over the amount of money left by Marc Bolan, who died in a car crash last year, is not entirely unexpected.

His father, Mr Simeon Feld, has been trying for some time to find out what has happened to many of Bolan's possessions. And when the contents of the will were revealed last year, it was announced that Bolan had left only £10,870 net. This discounts earlier reports that he had left £10,000 each to his ex-wife June and Gloria Jones, the mother of his son Bolan.

Mr Feld has asked for an investigation into his son's royalties.

Diamond cuts

AMERICAN superstar Neil Diamond releases an album of new material in December.

'You Don't Bring Me Flowers' is scheduled for release next week and features seven new Diamond compositions. The title track, featuring a duet with Barbra Streisand, was recently released as a single and other tracks include 'The American Popular Song', 'Forever In Blue Jeans' and 'Remember Me'.

Parli/Funk add date

GEORGE CLINTON'S American funk'n' outrage outfit Parliament / Funkadelic have added yet another date to their debut British concert tour.

They now play a concert at Birmingham Odeon on December 15. Extra London dates have already been added to the tour — featuring what has been described as "the most outrageous show currently on the road" — which begins in Manchester on December 10.

Travers tour and album

CANADIAN HEAVY metal guitarist Pat Travers will be releasing a new album and touring Britain and Europe in the New Year.

Travers will be playing Europe in February and March including a string of dates in Britain, but venues and dates have yet to be confirmed. His new album 'Heat In The Streets' will be released to coincide with the tour.

RELEASES

NEW SINGLES from Ian Dury and the Blockheads, 'Hit Me With Your Rhythm Stick', released this Friday.

LATEST album from Donny and Marie Osmond, entitled 'Got'n' Coconuts' to be released this month. It's also the title track of Donny and Marie film of the same name — shot in Hawaii earlier this year.

FRENCHMAN Jean Michael Jarre's follow-up to the best-selling 'Oxygene' LP is 'Equinoxe'... out this week.

CHART funksters Olympic Runners, current hit 'Get It While You Can', release Polydor debut album 'Puttin' It On Ya' on December 8.

DUE to "popular request" Rocket are to release Elton John instrumental 'Song For Guy' — taken from 'A Single Man' album — as a single. It's backed with a new, unreleased John/Taupin composition 'Lovesick'.

HIGHLY-rated reggae female three-piece 15, 16, 17 release new single on DEP music this week 'Good Times' is backed with one of the group's earlier "hits", 'Black Skin Boy'.

DIFFERENT Records also move into the reggae market with the re-release of the Pablo Moses classic 'Revolutionary Dream', re-release of Max 'Wet Dream' Romeo's 'Revelation Time' and fourth album from Earth and Stone, entitled 'Back To Africa'.

WIN £50 WORTH OF RECORDS In This Free To Enter Competition



Clip the top right hand corner from the sleeve of TONY HAYES' new single, 'COMIN' HOME TO YOU', attach it to this advert and post it to Mettle Records — 10 Barley Mow Passage, Chiswick, London W4 4PH.

The first coupon drawn from a barrel on Friday 22nd December, 1978, will receive record tokens worth £50. Every entry will receive an autographed poster of Tony Hayes.

Name: _____
Address: _____

Send with large stamped addressed envelope to Mettle Records, 10 Barley Mow Passage, Chiswick, London W4 4PH

PS: If you're in London on December 9th, Tony is giving away 100 free autographed copies of his new single at Virgin Records in Oxford Walk, London W1.

METTLE RECORDS

Distributed by SPARTAN (OH London Rd, Wembley, Middx - 01-903 4753



REZILLOS: new group being formed

REZILLOS SPLIT

Four farewell gigs

SCOTTISH NEW wave band the Rezillos have split up... only weeks after their first chart hit 'Top Of The Pops'.

The group have cancelled their current UK tour — which would have been their largest ever — and will now play four last-minute farewell concerts in the next fortnight.

According to their manager, Bob Last: "A new group is in the process of being formed around three members of the band, John Callis (who has written most of the original Rezillos material), Simon Templar and Angie Patterson."

Record Mirror understands that the split was caused by "members of the group having different expectations of their involvement in the music industry."

Lead singer Fay Fife, who lost her voice after five days of the tour, was unavailable for comment, and her future plans remain unclear.

However "amicable" discussions between the band, their manager and the promoter of the cancelled tour, have resulted in the scheduling of four final Rezillos concerts.

The last chance to see the Rezillos will be at: Newcastle City Hall, November 30 (Thursday), London Lyceum, December 3 (Sunday), Edinburgh Odeon, December 22 and Glasgow Apollo, December 23.

Other dates on the cancelled Rezillos tour will be re-arranged, either with a new headline act, or with Irish band the Undertones — who were supporting the Rezillos — headlining in their own right.

And Marshall Hain part

AFTER A short-lived career Marshall Hain — who hit the Top 5 with their debut single 'Dancing In The City' — have split up.

Reasons for the split are said to be amicable. Female singer Kit Hain will stay with the band — and they'll be adding a new keyboard player before recording a new album and going out on the road. Julian Marshall will pursue various solo projects.

However the duo will be recording an "In Concert" radio show in December for future broadcast.

Riley quits Pulse

SINGER AND percussionist Michael Riley has left British reggae band Steel Pulse.

Reasons given are "musical differences" between Riley and the rest of the band. Riley has recently been suffering ill-health, and missed several dates on the band's last British tour.

There are no immediate plans to replace Riley and Steel Pulse will continue as a six-piece.

TOURS

ULTRAVOX

ULTRAVOX: make their first London appearance since the Marquee Club in August when they play the Lyceum on December 10 the concert will also feature The Skids, Snips and Angletrex. As a prelude to their London appearance Ultravox play Wolverhampton Polytechnic December 7 and Northampton County Cricket Ground 9.

DEAN FRIEDMAN

DEAN FRIEDMAN: plays Reading University on December 6 and will donate his proceeds to the Music Therapy charity.

THE RUBETTES

THE RUBETTES: whose new album 'Still Unwinding' was released last week, play their first British concerts for over four years in December. Confirmed dates so far read: Sheffield University December 1, Helensburgh Trident Club, 6 Norwich Cromwells 7, Blackpool Winter Gardens 15, Watford Town Hall 27.

REVELATION

REVELATION: the reggae band whose debut album 'Book Of Revelation' is released on the Burning Sounds label in December, play: London Shades November 29, London Ronnie Scott's December 1 & 2, London Walther stow Assembly Hall 6, London South Bank Polytechnic 7, Stoke Newington Town Hall 15, and London Commonwealth Institute, 16.

WILD HORSES

WILD HORSES: the band formed by ex-Thin Lizzy member Brian Robertson, play the following dates: Birmingham Barbarellas December 3, Swansea Nutz 14, Plymouth Metro 17.

THOSE FOUR

THOSE FOUR: A French band who impersonate the Beatles, play the following British dates: Durham University St Cuthberts College December 1, Retford Porterhouse Club 2, Cheltenham St Paul's College 4, Leicester University Beaumont Hall 5, Bradford University 6, Bristol Granary Club 7, London Royal Veterinary College 8, West London Institute 9, Swansea University 11, Nottingham Trent Polytechnic 12, Lancashire Leigh Casino 13, St Andrews University 14, Dundee Technical College 15, York Revolution Club 16, London Fulham Golden Lion 17.

Country stars named

NEXT YEAR'S International Festival of Country Music, set for Wembley Arena in April, will be headlined by Marty Robbins, Tammy Wynette and Crystal Gayle.

The Festival, running from April 14 to April 16, is the eleventh in the series, and is again promoted by Mervyn Conn. Other acts appearing including Billie Jo Spears, Hank Locklin, Ronnie Milsap, Asleep At The Wheel and Moe Bandy.

Tickets for all three nights are available now from the Wembley Box Office, priced from £11 to £3.50.

While the Brighton Centre is the venue for the second 'British Country Festival' next July, the success of this summer's event has meant the expansion of the festival next year to three days, and acts are currently being finalised for the weekend of July 13, 14 and 15. Further enquiries to Neil Coppendale on Shoreham 62525.

IN BRIEF

A CONCERT organised as a protest against the closure of London's Beaufort Market was stopped after five minutes by police on Saturday. The groups — The Pack, Wendy Tunes and the UK Subs, were to play on the roof of a record store there. A reported 1500 people turned up, and there were 25 arrests, including those of members of the Pack, a Canadian group who are supporting Public Image at the Rainbow over Christmas. According to the Pack's manager the intended gig was to "publicise P's Xmas shows".

BRAM TCHAIKOVSKY, the trio formed and led by their ex-Motor's namesake, have been added as support to the Rory Gallagher tour which opens at Lewisham Odeon on December 8. Band are currently working on debut album for Radar.

HARD-WORKING trio the Pirates will be making their debut US visit in December, followed by a lengthy period in the studio early next year to record their third album since their reformation.

GREEK SINGING star Nana Mouskouri returns to Britain in March for 18-date UK tour, including concert at London Royal Albert Hall on March 29.

LATEST WEA signing in the the UK are four-piece London-based Screen Idols. Band fronted by girl singer Michelle Neady and also including Woody Woodmansey (formerly of his own band U-Boat) will be gigging and recording their debut album for early spring release.

LURKERS

LURKERS: Owing to the illness of Howard Wall, the Lurkers have been forced to cancel all their tour dates until London Electric Ballroom December 10. At the gig they'll be giving away free copies of the picture disc, 'Fulham Fallout'.

YOUNG BUCKS

YOUNG BUCKS: following dates, London Stoke Newington Pegasus November 29, London Russell Gardens the Kensington 30, London College of Printing December 1, London Froebel Education Centre 2, London Islington Hope And Anchor 3, London Camden Brecknock 6, Bristol Polytechnic 7, Leeds Ffiorde Green Hall 8, Barnsley Wentworth College 9, Finchley Torrington 10, Fulham Broadway Golden Lion 11, High Wycombe College 12, London Camden Brecknock 13, Seale Hayne College Of Education 15, Bude Headland Club 16.

FABULOUS POODLES

FABULOUS POODLES: Sheffield Polytechnic December 1, York Ikley College 2, Manchester Polytechnic 7, London Goldsmith College 8, London Digby Stuart College 9, Exeter University 11, London Music Machine 20.

IMMIGRANT

IMMIGRANT: promoting their first single, 'One World', for Different Records, play the following dates: Sheffield Limit November 29, Blackpool Norbreck Castle Hotel 30, York Revolution December 8, Bishop Stortford Triad Leisure Centre 23, Seaford Third World 24.

TRIBESMAN

TRIBESMAN: London Music Machine December 8, Lincoln AJ's 9, Southampton West Indian Social Club 23.

THE SECRET

THE SECRET: Wimbledon The Nelson December 5, London Nashville 12, London City University 15.

SPECIAL CLINIC

SPECIAL CLINIC: Celebrate their 100th gig by playing Birmingham Barbarellas December 4.

DAVE LEWIS BAND

DAVE LEWIS BAND: With Dave Lewis now recovered from injuries sustained in a car crash the band play: South London Avery Hill College Of Education December 1, Birmingham Barbarellas 2, London Torrington 8, Chester College 9.

WRITZ

WRITZ: Exmouth Rolle College December 9, London Rock Garden 17, Bristol Crookers Club January 4 and 5, Birmingham Barbarellas 6, Worcester College 26.

MATCHBOX

MATCHBOX: London Rock Garden December 30, Sothall White Hart 31.

GONZALEZ

GONZALEZ: have cancelled the second half of their present tour and they will be special guests on the Tavares tour except for Stoke Jollees Club on December 3.

PANTIES

PANTIES: Following London dates; Kensington Queen Elizabeth College December 1, Chelmsford Institute Of Higher Education 2, Marquee (supporting Supercharge) 3, Music Machine 3, Charing Cross Hospital Medical School Students Union 15, plus Worthington Down Under Club 18, Sheffield Limit Club 19.

THE DOOMED

THE DOOMED: who have sacked their bass player Henry Badowski replacing him with a former member of the Saints, Alisdair Ward, play the London Electric Ballroom December 21.

SORE THROAT

SORE THROAT: Liverpool Erie's December 1, Glasgow Queen Margaret Union 2, Leeds Ffiorde Green 3, Enfield Middlesex Polytechnic 5, London Hospital Medical School 6, Birmingham Repertory 10, High Wycombe Nags Head 14.

GANG OF FOUR

GANG OF FOUR: Leeds Polytechnic December 1, London Electric Ballroom 2, Croydon Greyhound 3, Middlesbrough Town Hall 8, Manchester Mayflower 9, Cambridge Corn Exchange 15, Woolwich Polytechnic 16.

PRIVATE SECTOR

PRIVATE SECTOR: Manchester Band On The Wall December 11.

RUBINOOS

RUBINOOS: the all-American pop band play the following dates next month; Edinburgh Tiffans December 4, Preston Polytechnic 6, Leicester University 7, Birmingham University 8, Manchester University 9, Wakefield Unity Hall 12, Sheffield Polytechnic 13, Newcastle Polytechnic 15, London Lyceum 17. More dates will be added at a later date.



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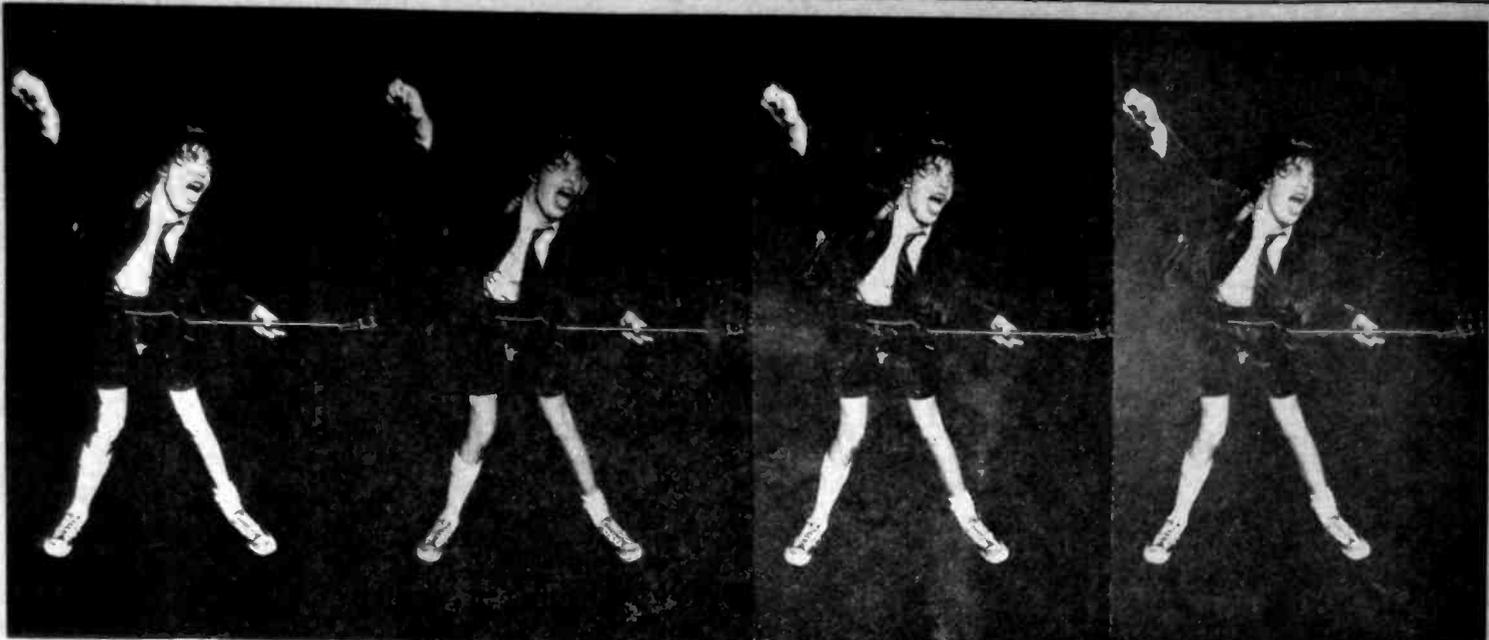
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Registered at a newspaper office
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Sourlight Publications Ltd 20
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and printed by South Eastern
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Maudslayi Kent ME9 7PQ



EVER WONDERED what Angus Young keeps in his schoolbag?

Well, forget it. I've been in there and I can tell you, it's not a pretty sight. Doesn't feel too good either. It's sort of hot and black and sticky — yuck.

"It's hot tar," explains Angus. "That's how we get the smoke effect."

The smoking schoolbag is about the biggest effect that AC/DC use onstage. No dry ice, no strobe lights, not even a stray-mirror-ball — news which comes as a great relief to me, sitting in the 20th row at the Birmingham Odeon gig.

You see, I didn't really expect to like AC/DC. No, that's not true, I actually expected to hate AC/DC. I mean, they didn't really have much going for them. They were heavy metal (yawn). They were Australians (OI, enough of this racist stuff! — ED). And they were woman haters. Well they had to be, with lyrics like that, didn't they?

Well, yes and no. They are loud, heavy, headbanging etc etc etc. But — thank goodness — they don't take it too seriously. As I said, no overblown stage effects. Just a lot of hard work, a lot of noise — and a lot of fun.

And yes, the boys do (for some reason) choose to reside in Sydney but, you'll be glad to know, they're of Scottish origin. (Or am I being biased about this?)

And the woman-hating? Angus denies the charge.

"We love women," he replies — pretty reasonably I suppose.

"I don't think we put women down," he continues. "I think it's just the way we approach the subject. They're all real life experiences. I mean, it's better to write about VD than flying saucers. Isn't it?"

WEE ANGUS AND THE MACHOMETER

**SHEILA PROPHET found AC/DC's
Angus Young scored low, while
Bon Scott nearly blew a fuse**

"I think we're probably doing the government a service. Singing those songs is providing a better warning than those pamphlets they give out, anyway."

The other sexual obsession of the group, apart from social diseases, seems to be with ladies of rather larger than average build — as in the song, 'Whole Lotta Rosie'.

"Yes, Bon has this fetish about big women," explains Angus. "He used to party around with these two girls who were called the Jumbo Twins."

Yes, well, we won't go into that. But it is true that most of AC/DC's image emanates from singer Bon Scott, who must rate at least 90 points on the machometer. He's got the lot — hairy chest, dirty songs... and tattoos.

"He's very proud of his chest," says Angus. "Bon gets a kick out of flashing those tattoos. Me? Oh, no,

I was never quite that brave."

But then Angus himself is the very antithesis of that image, which I suppose balances out the group's macho rating. (The other members of the group, by the way, rate about average). When you meet him, you can understand how the schoolkid thing came about.

Out of uniform, he's absolutely tiny — so much so, you wonder how he manages to get grown up clothes to fit him.

He says he thought up the shorts idea back in 1974 when, he claims, he was still a real-life scholar. This, by his own reckoning, put his current age at 21, although Aussie friends of mine who claim to have seen him looking more or less the same as he does now at least seven or eight years ago, reckon this is highly unlikely.

Anyway, what the hell, the gimmick works a treat. The kids love it, going bananas as he scurries round the stage shaking his head in ridiculously manic, neck-breaking fashion. When he does his walkabout amongst the people (just like royalty, isn't it?) the kids chase him round, grabbing him as he's carried past, shoulder high, still screeching away on his cordless guitar.

"Sometimes I end up covered in scratches and bruises," he sighs. Angus reckons that their sense of humour has had a lot to do with AC/DC's success. But then, in the kind of places the band started out playing, you had to have a sense of humour to survive.

"Those pubs in the outback were rough," he says with feeling. "You had to be a bit bawdy and brash."

Bawdy and brash they still are. But it's an endearing sort of brashness — the same quality that the new wave bands had when they first klicked off.

Although they might not have that much in common musically with the new wave, the group seems to share the same "have a go" ideals and the same hatred of silliness and professionalism as practised by the dinosaurs of the rock world.

"One of the first big bands I went to see was Led Zeppelin," he

remembers, "and before the show there were all these stories running round that Jimmy Page would jump on his amp and Plant would sing without a microphone."

"Then when I saw the gig, they all just stood there. All Plant did was to stand there shaking his long hair a bit and cocking his leg every so often."

"It was the same with all those bands — the ones who like to play cool. I saw them, and I was never interested. I'd come out thinking, 'What's all the fuss about?'. 'Am I missing something?'"

So the band got up and did it themselves. Now, Angus reckons: "We don't care whether it's musical or not, f * * * all those technical points. We're there to make it as interesting and exciting as possible. We like to get up and rock, and still give the kids a show."

And that's what they do. Often. All the time in fact. The band have been on the road continuously for over six months now — a schedule that would kill most folk.

"I've had some great times," says Angus. "I enjoy touring. No, I never get bored — I think touring is what you make it. I do get fidgety if we have a day off, because touring is geared round you twiddling your thumbs and getting ready for the show. If the show's missing, the day just doesn't feel right."

He admits that he and the others are getting tired now, and are looking forward to their Christmas break back home in Sydney, where they'll also be recording their next studio album before setting out on tour again in February.

"Our company own their own studios down there, so you have all the time in the world. It's completely away from the rest of the world, so you can look at things fresh, with a clear head."

"So they're not thinking of moving?"

"It's not really a question of moving — we're never there long enough to say we actually live there. I don't mind really — I think I could live anywhere."

So next year's schedule for AC/DC looks pretty much the same as the last year's.

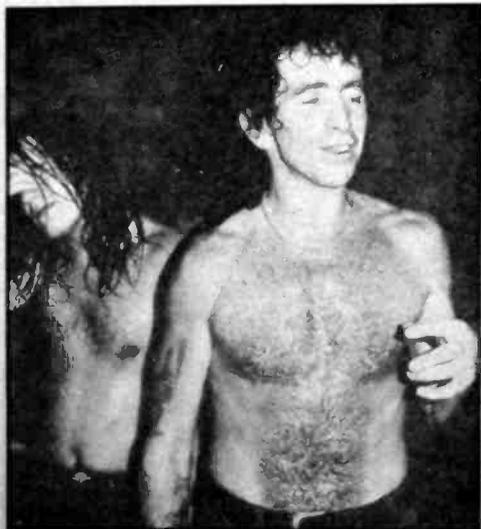
"We're not rich yet," says Angus. "We'll just keep going till we can afford to stop."

But they are working on America.

And in the meantime, fame and fortune in the world of showbusiness has already helped Angus achieve one big ambition.

"I've had all my teeth capped," he says proudly, displaying the gleaming row of pearls.

By an Australian dentist? "But of course. What else?"



TITTIES and hair — macho style. Bon wins



BUTCH? Well it's not the size that counts

WINGS GREATEST



ANOTHER DAY - SILLY LOVE SONGS - LIVE AND LET DIE - JUNIOR'S FARM
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HI HI HI - LET 'EM IN - MY LOVE - JET - MULL OF KINTYRE ADMIRAL HALSEY
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SINGLES

Reviewed by **RONNIE GURR**

SINGLE OF THE WEEK.

THERE is no single of the week.

THE BEST OF A BAD BUNCH.

TODD RUNDGREN: 'All The Children Sing' (Bearsville)
 Suitably seasonal sounding title from from Todd the man. Pulled from the 'Hermit Of Mink Hollow' album in an attempt, no doubt, to woo the end of the year consumers and thus giving his public some product to eat up after the anticipated triumph that I and other Runt fans expect his Venue gigs to be. Beautiful layered production sporting tinkling keyboards and exquisite sax - yet still second rate stuff from this fellow of rare genius. That said, this record still urinates over the majority of this week's vinyl wasteland.

IAN DURY / AND THE BLOCKHEADS: 'Hit Me With Your Rhythm Stick' (Stiff)
 With progressive listens this single forces first impressions to the back of one's subconscious. I honestly thought this Dury world tour on vinyl was the mar of the guy's output at first. You will too. Persevere, however, and become hooked on the ball - bustin' bass riff. Dury's command of the foreign patois, and the weird sax, wallings of a thousand Arabian nights. Reeks of character, but I still wouldn't buy the bleeder. I'm off to reflect on the former glories of 'Boots And Panties'.

THE RECORDS: 'Starry Eyes' (The Record Company)
 Pop music. I hear you snarl. Yesireebob, and quite a jolly affair it is too. First release from Will Birch's new bunch of chums, and, as you would expect it's down the line commercial hookerama. The production leaves a little to be desired and, as anyone who has seen The Records live will testify they are punchier than this single would lead you to believe. This should have been 'Teenerama'. A slight disappointment.

THE POLICE: 'So Lonely' (A & M)
 Sting, Summers and Copeland produced one of the singles of the year in 'Roxanne'. This is in the same vein - while reggae based on riddims and a race for hell breakneck hook. A good album track which could be a minor hit.

STATUS QUO: 'Accident Prone' (Vertigo)
 and onandonandon. Unmistakeably earthy, unmistakably Quo. A version on a theme. Rather amusing. A hit.

THIRD WORLD: 'Cool Meditation' (Island)
 Swart follow - up to the band's hit reworking of the fab Philly anthem that you all know. Smooth as the proverbial babe's ass replete with some tasty harmonica, and an assured crossover hit. Quintessential quality.

ON YER TODD



TODD RUNDGREN: second rate stuff

HI - TENSION: 'Autumn Love' (Island)
 Now is the winter of our disco - nent. H.T. are to be commended because, simply, they have taken on the besuited black Yank troupe at their own game and trounced 'em rotten. This isn't the expected Hi - Tension boogie time, rather it's a soft, low twang of a thang, very American, very Commodorish. A stone - gone smoocher. Great record, though I still couldn't, wouldn't be induced into slapping moolah down for it.

THE RUBINOOS: 'Falling In Love' (Berserkeley)
 with love is falling for make believe. The Rubes live out the American college to the hilt. Despite the fact that they all look alike they've just undergone a course of monkey gland injections. Angst - ridden teen anthem and all that kinda stuff. Good in a bizarre way. The Rubinoos make Child look like Van Halen, 'n ah think they're out there than Mom's apple 'n' blueberry pie.

MOON MARTIN: 'Hot Nite In Dallas' (Capitol)
 More mediocrity from a Yank with

more than his fair share of money behind him. Sounds like Lynyrd Skynyrd jumping on an American new wave - that means drastically old wave - bandwagon. Single's pretty naff but mebbe, just mebbe a good album.

HEROES: 'Think It Over' (Rox)
 According to the bio, Heroes have forsaken the bright lights, big hype of a major record company for local label Rox. Quite who, in higher circles, has offered to sign the Merseyside lads is never made clear. A Buddy Holly tune performed with suitable riposte, this bubbles along like Pleasers who have never had the operation. Strictly amateur league but OK.

AND NOW SEASONAL TURKEYS.

WOUNDED JOHN SCOTT CREE: 'Rudolph The Red Nosed Reindeer' (Pye)
GLADYS KNIGHT & THE PIPS: 'Do You Hear What I Hear' (Bud-dah)

SANITY CLAUSE: 'Christmas Jingles' (EMI)
JUDGE DREAD: 'Jingle Bells' (EMI)
CHRIS HILL: 'Disco Santa' (Ensign)
BUZBY: 'Make Someone Happy Every Day' (Pye)
SALSOUL ORCHESTRA: 'Little Drummer Boy' (Salsoul)
ROY HUDD: '(Everybody Needs A) Christmas Tree' (State)
BOB PRYDE: 'Santa's Little Helpers' (State)
NICKEY NORRIS: 'Reggae Christmas' (Satrii)
REX HARRISON: 'One Of Those Songs' (Pye)

ANGEL / CALIFORNIA BOYS CHOR: 'Winter Song' (Casablanca)
MIKE OLDFIELD: 'Take Four' (Virgin)

Sometimes I feel so unspred. Christmas is coming... and all that festive guff, but this excreta is unlikely to inspire goodwill to all the men in anyone. W J Scott Cree croons his hoary old ditty over a douze bar blues reminiscent of a decaying blues paragon. S'awful. Old Gladys shows how far she's fallen with cloying sentimental guff that profits no - one. Dread and Hill purport to be funny, on this score they, well put yourself, dear reader, in the position of a fairy atop a Christmas tree and then imagine what it feels like to have a mighty Spruce, Pine or whatever rammed up yer jacks. That's how funny the tunes are. Buzby, along with Bernard Cribbens, should be strangled. Ditto with Roy Hudd, Bob Pryde and Rex Harrison. Nickey Norris I am assured will be huge in Shepherd's Bush. Angel, rock (sic) and roll's answer to Charlie's Angels mince it up with The California Boys Choir in a song that has the most overworked riff ever. Foreigner for paedophiles. Oldfield re - releases those fab hornpipe jigs that have made Xmas unbearable for the past couple of years. Every one a stone cold loser.

ANYTIME, ANYPLACE MORE TURKEYS.

BONNY TYLER: 'Lousiana Rain' (RCA)
 Tumbleweed orchestration with nae

class. Terminal Laryngitis is no fun Bonnie, and neither is this effort.

SANDFORD & BAKER: 'Stamp On A Skurf Today' (EMI)
 Two plugheads try to alleviate the Smurf menace and succeed only in making the pain in the arse considerably worse.

CAREY DUNCAN: 'Ragsy' (MAM)
 Carey is one of dem girls that is saving up to get married, and in the meantime she is making dreary Elkie Brooks soundlike records to attain her goals, both financial and romantic.

J J BARRIE: 'You Look Just Like An Angel' (RCA)
 The worst.

MUD: 'Why Do Fools Fall In Love / The Book Of Love' (RCA)
 Two relics given the Showaddywaddy revamp treatment. What, one wonders, have things come to when these lords among men produce pap that actually makes Showaddywaddy sound good.

RICHARD ASHWORTH & WHITE DUB: 'M3 Revisited' (Overdrive)
 Three track independent release, the cover being a parody of the title that the song lambasts, namely Highway 61 Revisited. Lead track is a honky reggae version of Uncle Bob's 'Positively Fourth Street'. Good keyboards can't save this from being entirely tedious.

THE SUSSSED: 'I Like You / Tango / The Perv' (Overdrive)
 Egbaston part - time punk are perpetrators of this surprisingly competent EP. Nothing much more need be said.

... AND FINALLY ...

LIVERPOOL F.C.: 'Hail To The Kop / We are Liverpool' (Logo)
 The lads in red take the pop world by storm!!! Hardly. This is more akin to a damp fart down Tin Pan Alley. B - side is astonishing. The Blood Reds reworking of 'Brown Girl In The Ring', proves conclusively that footballer's brains are most certainly in their feet. This is to music what Sheila Prophet is to Sumo wrestling.



GLADYS KNIGHT & The Pips

Wishing you a REGGAE CHRISTMAS

WOUNDED JOHN SCOTT CREE

JUDGE DREAD

DOWN HEAR WHAT I HEAR



JINGLE BELLS / THE MONEY CONEY

It sounds as good as he looks.

'Sandy' the new album
from John Travolta includes
his hit single 'Sandy', with
'Whenever I'm Away From You'
and 'Greased Lightnin'.



OFF CENTRE

Edited by TIM LOTT

PUMPING VINYL THROUGH THE TUBE

RECORD SHOP managers and employees will remember the days when eager would-be purchasers would walk into their shop, sing a few off-key, out-of-tune bars of a song and demand a copy of that "great record I heard on the radio".

And while this undoubtedly still happens, the anxious-to-please record dealer is now faced with a new problem... how to match a record (and mostly an LP) to a hurried description of that "really great advert I saw on TV".

You know, the one with the cricket bats, the one with all those guys in white suits, the one with all those funny wrestlers in it...

For the phenomenon of the TV-advertised album — be it a compilation of 'Greatest Hits' or the latest album from a group or artist with a single high in the Top Ten — has now become a fully-established marketing policy.

As well as a very successful one. In Record Mirror's most recent album chart more than half the albums in the Top 20 had been (and in some cases still are being) TV advertised. In exposure "slots" ranging from seven second with a snatch of the current hit right through to £250,000 "concept" campaigns lasting over a minute on peak-time TV.

Yet the TV-advertising boom, as significant a "revolution" to the major record companies as was the introduction of rock music advertising into the national press (at a hugely increased cost from advertising in the trade music papers) in the late sixties, has only taken place in the last two years.

Pioneers in the field were specialised "TV-marketing" companies K-Tel, Ronco and Arcade over five years ago — with hard-hitting "instant appeal" ads for compilation albums on familiar themes; the golden years of rock 'n' roll, non-stop party, disco action and so on.

But these companies were marketing organisations — leasing tracks from record companies, investing heavily in TV time and — at the time — reaching a section of the consumer public untouched by normal record company advertising. The leasing fees accounted for a minute part of the campaign budget, success being based on the sound business practice (to everyone then except record companies) of spending a lot to sell even more.

The instant explosion and immediate sales of K-Tel et al prompted several major record companies to think along the same lines. Faced with generally declining album sales on the one hand, and an increasing realisation that their own back catalogues were as strong as outside compilations, Phonogram and EMI tentatively entered the market in late 1975/early 1976 — the former with a Stylistics "Christmas" compilation, the latter with the first major record company TV campaign based on marketing research for the 'Beach Boys' 20 Golden Greats.

"The amount of money we spent on that campaign, around £200,000, was considered staggering at the time," says EMI's TV promotions manager Brian Berg. "Up until then we've left it to the specialised companies, who were prepared to take the risks. But the album, which was a very strong collection, has sold a million to date."

"After the success of the Beach Boys naturally we began to look at other catalogue areas and we've had a whole string in the last two years."

And Berg modestly admits: "Obviously not all the TV compilations have been as successful, but based on the amount invested — which can vary from £40,000 up to £250,000 — I don't think we've had one that hasn't made some money."

Once the first steps had been made other record companies followed suit, the creative campaigns battling it out on the box for "catalogue" material along with dog food and coffee commercials.

But the most interesting development, and one that is causing the most interest in the music business, is extremely recent — the use of TV to advertise new product, as opposed to familiar and easily recognisable material.

Since Christmas last year major record company "policy" (as much as it can be generalised here) has come to accept the idea of investing heavily in TV-advertising to promote album sales on the back of current single success. Thus Kate Bush, high in the charts with 'Wuthering Heights' had her first

album "flashed" in selected regional slots, similarly ELO with a current tour and a Top 10 single during the summer, and more recently WE A's Boney M with the album from the group that brought you 'Rivers of Babylon'.

Record company spokesman contacted by Record Mirror view the development with mixed feelings. It's beyond a doubt, they say, that "TV does sell" and many quote cases of albums suddenly rising up the charts after a stagnant period once given the "TV push".

But Brian Berg denied that the campaigns were all fail-safe. "The market is going crazy around this time, as it did last year. It's a case of the strongest material allied to the best presentation winning through," he says. "Not everyone

is guaranteed to make money."

And what is also causing the "majors" some concern is that they have turned full circle — and are once again competing for the "normal" record buying public previously won over by radio exposure and trade press advertising... at a hugely escalated cost.

This is particularly true of new artists (as Kate Bush was) or even established acts with simply a new album (ELO, say). Several companies admit to having "toyed" with the idea of breaking a completely new act ("cold"), is the business expression) on TV but this development — considering the enormous risk and cost — is unlikely even next year.

The two levels of TV-advertising currently widely employed are here

to stay High-budget 'Golden Greats' (compilations, whatever) and low-budget (and often regionally advertised only) new albums. Put them together and you have the top of the albums charts and all-round "increased" sales.

But whether the actual "volume" of extra sales will increase in relation to the amount of money being spent to achieve them will be the question every record company involved will be asking in the wake of the Christmas spurge.

And, even as those sums are being calculated the most fascinating advert since K-Tel's very first will be appearing on your screens. In January BBC records launch their TV campaign to promote the Paul Gambaccini-compiled 'America's 40 Greatest' album... on ITV!

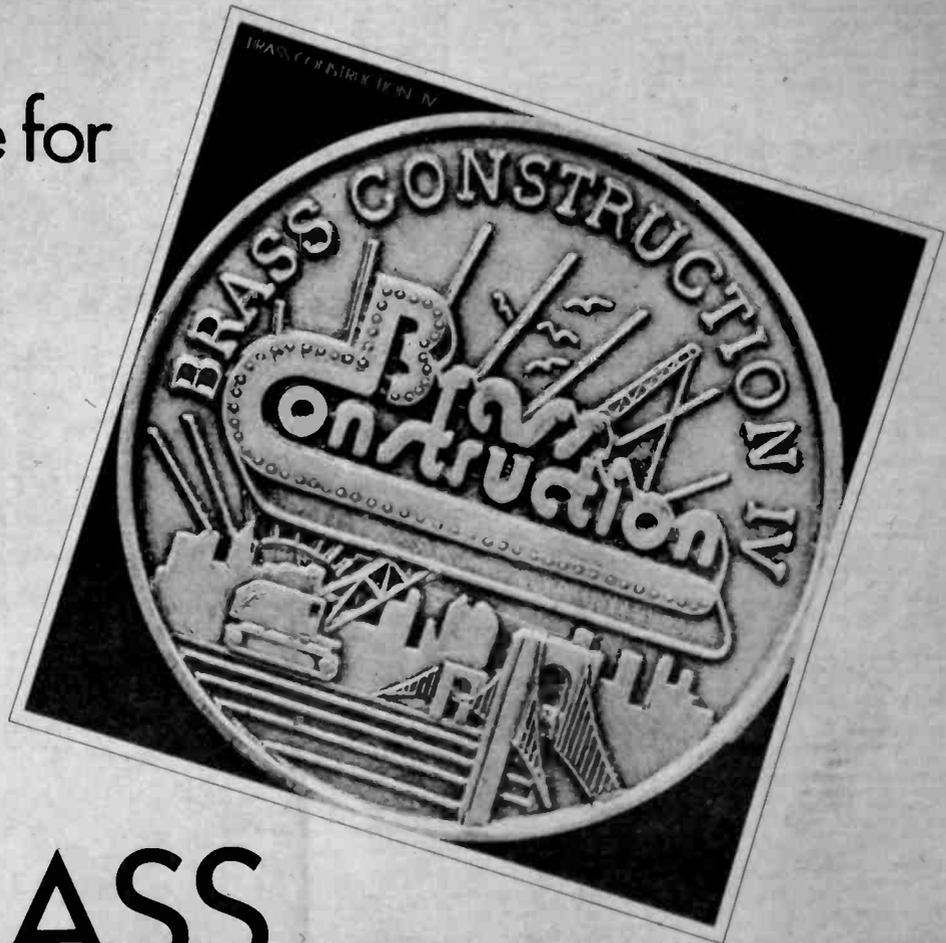


ILLUSTRATION: JOHN ELLIS

JOHN SHEARLAW on how TV advertising of albums began . . . and is likely to continue

If you think you know what
Brass Construction sound like...

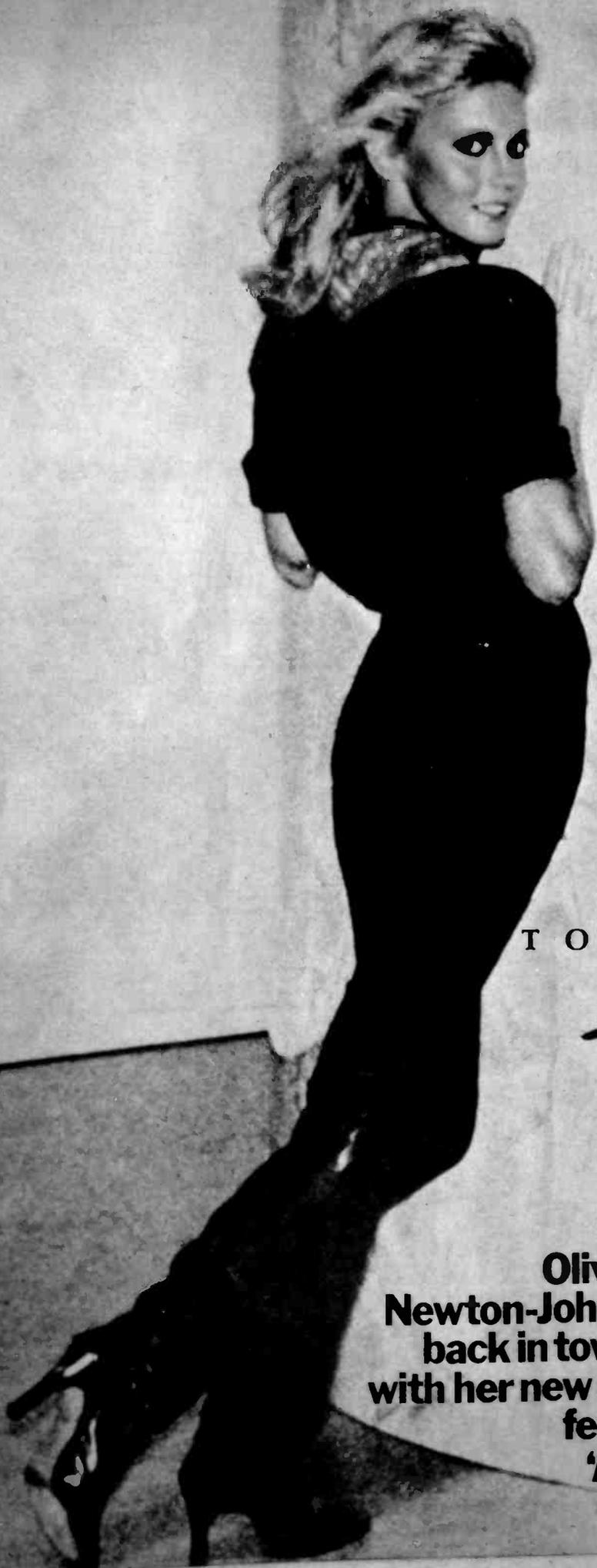
prepare for



BRASS CONSTRUCTION IV

ALBUM UAG 30210. CASSETTE TCK 30210





OLIVIA

T O T A L L Y H O T



**Olivia
Newton-John's
back in town
with her new album 'Totally Hot'
featuring the single
'A Little More Love'**

EMA 789

EMI 2879

Also available on cassette

PRISTINE BLANCMANGE

BARRY CAIN goes all wobbly at the knees while talking to David Johansen

I DON'T WANT TO TALK ABOUT THE New ★★★★★

Do you want to hear about the York? I'm sure you don't. Right? So, let's make a deal. We'll agree not to mention the Dolls.

There. Doesn't that feel better? Now we know where we stand.

'Cos the are dead. Smashed. And what's the use fondly reminiscing? What's the point of checking out that whole sordid, Biba stained past when the band in balls bulging strides groped around a company executive darkness desperately searching for the light switch but only succeeding in tripping over a fat cigar butt and breaking its head on a brandy balloon.

I mean, who wants to remember all that?

I'm sure the geezer serving cold beers in this barber sized bar off 42nd Street couldn't give a toss for the band. In fact, he couldn't give a toss for anything the way he bangs the bottles on the counter, except maybe his obese prostrate gland. Or his obsolete sex drive. Or that tiny shadow on his lung that the doctor said was nothing to worry about but come in anyway and we'll have a real look.

I'm sure David Johansen don't care that much either. Just 'cos he happened to front the band don't mean to say his needle nose is stuck in some gluey groove revolving relentlessly on a time warp turntable.

He's got a band of his own now ain't he. This lonely planet boy is back to the front.

David has a squashed boat race. But it's a subtle kind of squashiness like he's collided with a lorry load of blancmange. This naturally makes him all the more interesting because every time he opens his mouth you expect his cheeks to wobble.

They don't of course. Not even a raspberry ripple. Funny how some people make you think of food. I see Johnny Rotten and pilchards spring to mind. Bob Geldof brings visions of runny meat pies. Kate Bush gerkins. Freddie Mercury walnuts. Elvis Costello peas.

With David Johansen it's definitely blancmange. Big sloppy ones that have a whale of a time in the dish before being gobbled up. I guess that's what makes him attractive to women. Sweet tooth fantasies outside cake shop windows.

He's often likened to Jagger but in fact he's much better looking. Jagger is too much like a half eaten jaded jelly. Johansen is pristine blancmange.

"I'm an unassuming, rambling kind of guy," he smiles. "I went to high school in Staten Island."

Seeing how this guy never says "er" or "y'know" or "yeah" but proceeds with a perfect line in spiel, I'm going to take a short break while he, with the aid of untipped cigarettes and an endless stream of Carlsberg, relates his oft fascinating past.

See you in a little while. "We lived in a residential area, rather like a part of London, on the Island. There were six of us. My father used to sing Gilbert and Sullivan stuff when he was young before going into the war in the air corps.

"He never made much money so

PAUL CANTY



DAVID JOHANSEN on stage and (insert) sipping and talking



CHRIS WALTER

we lived in a real working class neighbourhood. I remember having to eat tuna fish a lot, sleeping in a warm place and selling Kool-Ade (soft drink) on the street when I was about six.

"In those places the most you can hope for is a nice jacket, two or three pairs of pants, a pair of shoes and a job in a grocery store earning 50 bucks a week.

"There's a good community spirit in those neighbourhoods though and they often stick up signs to tell you when everyone's gonna clean the street.

"All the guys used to hang out in gangs. My main gang consisted of the nuttiest guys around and all the other gangs used to like us because we were so crazy. I never used to fight much, it wasn't my cup of tea. But I did hang out with one bunch whose warlord used to beat up three guys at a time in a rumble and throw them over his head.

"I used to listen to Bob Dylan and it was at the age of 14 I joined a band playing school dates. Sometimes, just for a laugh, we'd throw a musician in 'cos we were

pretty bad. I also had this mad girlfriend and we used to write poems to each other.

"School dragged on. I still get this recurring dream. I'm sitting in my old classroom breathless. See, I used to set the alarm every morning for 8.30, get up, take a shower at 8.32, get into my clothes, shake my hair, dash out and catch the bus, travel the two miles to school and get there at 8.44. I got this whole technique perfect so I could sleep till the last minute.

"But as I got older I just couldn't get up and my mother would come home around 11.30 and I'd still be in bed. My father then used to send me to school at noon. But I soon sussed out that time and went out a few minutes before he got in and I'd wander round Greenwich Village.

"Around this time me and another guy used to play acoustics and harmonicas for the Madras crowd. Those guys had check shirts and desert boots and used to hang out at ice cream parlours. My pals used to find out where we were playing and come around to beat up the Madras mob 'cos they were

pretty nambi-pambi. "But they also used to beat up the New Jersey guys who trespassed on Staten Island territory drinking pints of Tango and pop wines.

"I was working at a supermarket by now as a cashier making 50 bucks a week which was cool. I gave my mother 20 and spent the rest on clothes — T-shirts, black leather jackets and roamers which were boots that came up to the ankle and were made to last for no more than two months. All the girls used to dye their hair black too.

"Then I moved to the city and joined Fast Eddie and the Electric Japs. We won a battle of the bands contest 'cos we had a Puerto Rican drummer and a black bassist. The night we won I knew I wanted to be a star. I walked on stage and started singing. Then I closed my eyes 'cos I thought they were going to kill us. But they cheered.

"People said we were the best band around — but that's 'cos we were the worst. We were entertaining. Bands that time made everything look so boring, taking

everything so seriously. We stood out because of our conspicuous consumption.

"Then the New ★★★★★

Right. We don't wish to know about that do we? Unless, of course, you want to hear him say:

"Our life styles in The Dolls didn't radically alter — we always used to stay up all night before we were in the band. I think one of the main things we achieved was to get a lot of record companies interested in bands they would never even have considered before."

After the band disintegrated — an appropriate word — David was not interested in making any records. "I just wanted to dig myself for awhile. Just sit around and dig myself."

It was while he was "digging" himself he met drummer Frankie LaRocka on the Staten Island ferry. Frankie said he wanted Dave to play again with him and bassist Buzzy Verno. They rehearsed, it sounded good so guitarists Johnny Rao and Thomas Trask were enlisted.

And the David Johansen band was born. (This is sounding more and more like a press handout.)

Ex-Doll Syl Sylvain, Johansen's co-writer, occasionally plays with the band too. Like happy families. The band have been touring extensively this year culminating in their current European trip.

"We've been working five nights a week and have been all over the States, including Canada, three times in the last six months."

He smiles incessantly. Initially, I thought it was of the pliss taking variety, eg: "This guy looks pretty dumb in a straight kinda way. That beard definitely ain't cool." But I soon tumbled he was a professional raconteur unleashing his life in staccato colour stories that tell you more about the milieu than the man.

David Johansen is a very contented man. "This is the life — it doesn't really change. I'm happy with this band and confident about the future."

His music is merely a Doll extension. Remember how Johnny Thunders created clubs with his phetamine frolic rock? Well his old team-mate is happy to go along with that but it's a little more tongue in chic, more cute phrasing and nefarious negation. The word is KOOL like the ade he sold on the streets at six.

But will it ever attract mass appeal?

"Who knows. But I know one thing — I'd rather be popular in New York — the Shanghai of the States — than anywhere else in this country. This place has more of a creative spirit, streets ahead of any other town.

"These days, if you're the hottest band around — that means linked in the hinter-lands — you're bound to be homogenised and a boring individual. That's 'cos you're hip amongst the people that eat white bread sandwiches.

"Yeah it's true. There are actually people in certain states that grill two pieces of white bread and then slap another piece of white bread covered in margarine in between and eat it as a sandwich.

"Who in their right mind wants to be popular with them?" Not you David. Not you

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+ Unbearable

Mixed couple

OLIVIA NEWTON-JOHN: 'Totally Hot' (EMI EMA 789)

MY STORY is much too sad to be told, but practically ev'rything leaves me totally cold. So Cole Porter began his 1934 masterpiece 'I Get A Kick Out Of You' and unfortunately this sad tale applies here.

Once upon a time Olivia Newton-John didn't make anyone much money. She was part of post-Eurovision Cliff's close coterie who always seemed to be on his half-hour tea-time shows along with old Labi Siffre and the various incarnations of the ever-faithful 'Shads' - one of whom, John Farrar, appears here in the guise of producer. Well, it seems that nowadays anyone can assume the 'producer-pose' (why, even Simple Jimmy Sham's doin' it) but cousin John Farrar has utilised a strange machine billed on the cover as the "Aphex Aural Exciter". Proudly declared and quite seriously too I suppose, but not much could excite me less aurally than this record.

Ollie (as she prefers not to be called) of course looks purr, purr, perfect, but all the powdering, packaging, poses and photos that the dollar can buy do not make this a praiseworthy album. 'Totally Hot' rates as the most misleading title ever. In my book "hot" comes in somewhere near "fervent", "lecherous", "pungent", "fiery". Well, the only fire here is that seeping from Olivia's eyes in the beautiful picture on the inner sleeve which will as from now forever occupy a place on the door of my Fridge-daire (Debbie's already on the gas stove). This music is cold, bland, sedative, and frigid. The only spark of life is on 'A Little More Love' which stinks of 'Slaughter On Tenth Avenue' and the plagiarisation of part of Richard Rodgers' spooky melody gives the album its only really discernible tune.

From the swirling synthesiser intro of 'Please Don't Keep Me Waiting' to the soporific version of Spencer Davis' 'Gimme Some Lovin' the album quickly weaves ev'rything into nothing, if you see what I mean.

'Talk To Me' could be a single but the lack of emotion and the young lady's less than powerful voice makes this a very dismal performance although she did write it herself. There is no 'Summer Nights' here but then there's no John Travolta either, sad to say.

Olivia could be the Ginger Rogers of the seventies, great with a genius but nothing much without him, for without Travolta's paternal command she has quickly reverted back to the quiet, dull, countryish singer we all once overlooked - and she seemed so confident on TOTP.

I don't want to say any more because I do rather like her. Take me home country roads.

Oh yeah, Mr Porter's song ends with the words, 'Fighting vainly the old ennui. I suddenly turn and see, your fabulous face'. If you see what I mean. +++ JAMES PARADE.

JOHN TRAVOLTA: 'Sandy' (Polydor Midsong POLD 5014)

IT'S A fair bet that this album will find its way into more homes containing pre-pubescent than any other this Xmas. With that in mind, I wonder if this true romance stuff is what comes naturally to Travolta, or if it's a calculated attempt to make as much money as possible out of the market.

OK, leaving aside my cynicism for the moment, I'll take it on face value. I don't think he's got a great voice, but (like David Soul) he can manage ballads fairly creditably. I thought he was lousy on the 'Grease' album - two songs from which are here. 'Sandy' and 'Greased Lightning'. But this set shows off his voice to more advantage. Besides, his image is strong enough to survive a mediocre voice - look how well David Essex has done.

I don't know if he has a lot to do with the music, or if they just wheel him into the studio to sing, but the arrangements are good - simple but supportive. This worked well on 'Easy Evil' which is by far the most imaginative use of Travolta's voice, with the sharp brass breaks and contrasting soft backing. He sings in a husky sexy voice, dropping in a few orgasmic gasps. But for the most part, he leaves the blatant sexual stuff alone (with the exception of a couple of startling explicit lines in 'Greased Lightning' - watch granny doesn't choke on the turkey) and relies on suggestion and high school true love.

He's expert at peddling dreams, which is nothing new, but he does it well on 'Back Doors Crying' and 'Moonlight Lady'. Neither of those tax his limitations like the more direct and forceful 'Greased Lightning'.

But really, it wouldn't matter what he was singing, it'll sell anyway. And any home it lands in can prepare for a very soggy Xmas as the teetles lock themselves away in their rooms to share his heartache. Gets you right here, doesn't it? +++ ROSALIND RUSSELL.



OLLIE and REVOLTING: perhaps we'll get some more gold



SILVER BLUE (Pye NSPL 28270)

THE TWO cold sleek temptresses on the cover have been lifted straight from one of Ossie Clark's fashion shows and they look suitably servile. Both wear silver and are being led along by the man with the pretending - to - nonchalance expression leaning on the bridge. We are led to believe that this man is 'Silver Blue', perpetrator of this disco disc and would-be conqueror of this steely pair of femme fatales. We are supposed to envy this man, after all he has won these two soon - to - be - loose women and is to be seen on the back cover undoing their collars. They remain unexcited. You too will remain unmoved after listening to 'Silver Blues' record. They are because SB isn't very handsome, you will because his record is a sin against modern 'Disco-Man'.

Play your mum's James Last records and then try to imagine it discified. Does modern Disco-Man really want to listen to jerky versions of 'Tennessee Waltz', 'Yellow Rose Of Texas', and 'Jambalaya'? To continue the theme, Silver Blue, who may possibly be related to David or Barry or Soldier as there are similitudes, is wearing a blue-grey heavy suit, has steel-blue eyes, grey-blue hair and has quickly made me feel very blue.

'Good Vibrations' does not sound like it, nor does 'Light My Fire'. The two fallen women wear white (dampster colour) silver dog collars, blue earrings, mauve eye shadow, emerald studded necklaces, silver belts and ruddy - red lipstick and nail varnish (this is a nice shade to mix with blue). The record's disgusting.

Silver Blue has a thick light - blue tie with matching shirt of a different shade, and navy-blue 'wet-look' (very appropriate) shoes and a silver bracelet. Incidentally, apologies to the featured gentleman if he is indeed merely a male model and not the wronged Silver Blue. He also wears... +

JAMES PARADE



STEELEY DAN: 'Greatest Hits' (ABC ABCD 616)

'Greatest Hits' is an ugly title for a double album of the best work of such an unusually creative band as Steely Dan. That title makes you think of all the overly commercial bands who have four hits and rush out a "best of" collection.

Sure, Steely Dan have had some great critical successes, it just seems an inappropriate banner. Actually, 'Haltin' Divorce' is their only top 20 placing in this country, but in relation to musical intellectuals as high as those of Walter Becker and Donald Fagan, chart positions don't seem to matter. There are 18 tracks here, taken from their six ABC albums over the last six years, with the exception of the newly-released 'Here At The Western World', cut for inclusion on 'The Royal Scam' but omitted. All the classics are here: the dark, creeping 'Do It Again', 'Reeling In The Years', 'Rikki Don't Lose That Number', 'Black Friday' and more recent work such as the reggae-tinged 'Divorce', and 'Peg' and 'Jossie' from 'Aja'.

The collection is basically governed by which singles the band has released over years, so tracks like 'Kid Charlemagne' and 'The Fez', both from 'The Royal Scam' and neither

of which made much impression as a 45, are included, while equally strong numbers like 'Scam' itself and 'Night By Night' from 'Pretzel Logic' are left out. Another omission, perhaps less important, is this year's 'FM', but that was never on any Dan album. 'Logic' is actually the best - represented album, with four tracks included.

It's not often that Steely Dan play a song that doesn't sound like Steely Dan, but they do that successfully on Duke Ellington's jazzy instrumental 'East St Louis Toodle - Oo'. It's a good example of a varied impact Dan have made between 1972 and 1978. I'm reeling in the years. +++ + PAUL SEXTON



JOHN PAUL YOUNG: 'Love Is In The Air' (Ariola ARL 5011)

THE SINGLE of the same name was one of those ditties that is instantly commercial, eminently likeable, beautifully produced and so lightweight. It simply vanishes from your consciousness after the requisite six weeks in the charts.

It was obviously very much the work of Australian writers and producers, Vanda and Young. John Paul Young seemed to be merely a pretty face and a reasonable set of vocal chords chosen to act as frontman for their talents. This album, however, comes as a pleasant surprise: John Paul (God, he sounds like the Pope) has a better voice than I suspected. On the meatier numbers like 'Fool In Love' and his own composition 'Red Hot Ragtime Band' he displays a rough edge that puts him somewhere between Frankie Miller and Chris Norman (which

can't be bad). These rather rockier numbers are of course, interspersed with songs on the same line as the single: difficult to dislike, but rather too bland for album material. They will, however, ensure him a place in the singles charts for some time to come - playing it safe perhaps, but I can't blame either Vanda and Young or John Paul himself, for that. +++ SHEILA PROPHET

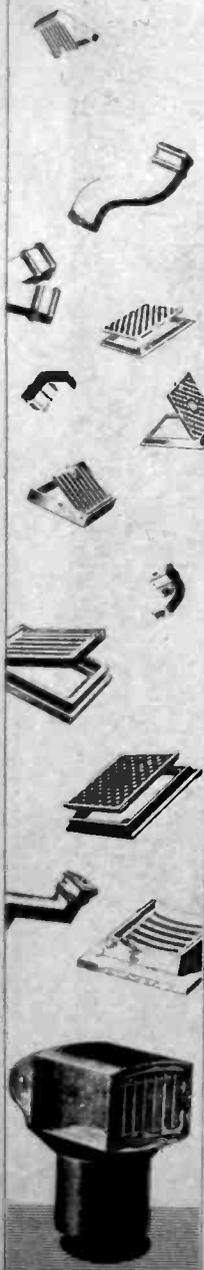
GREGORY ISAACS: 'Cool Ruler' (Frontline FL 1020)

I CAN'T say that I've been convinced of the fact that reggae transfers well on albums given the singles orientation of the whole Jamaican scene and really this album doesn't do much to change that premise.

If there is a league of Jamaican vocalists then as far as I can see Isaacs has commandeered the number two slot, elbowing John Holt, Ken Boothe and Pat Kelly out of the running, but still lacking the heartfelt ability to accurately convey his message that Dennis Brown constantly displays.

Isaacs uses the Kingston mafia of Sly Dunbar on drums, Robbie Shakespeare on bass, Bobby Ellis and Tommy McCook on horns and the Heptones on the harmonies but they all seem to be coasting on half-throttle apart from some economical but dexterous phrases from Ansel Collins on keyboards.

Thus the hopeful melancholy of 'Party In The Stum', the pleading 'One More Time', the self-determining 'Don't Pity Me' and the jaunty 'John Public' are fine because the compositions are strong but the routine musicianship fails to lift the more anemic tunes. +++ MIKE GARDNER





'DISCO FEVER' (Pickwick PLE 7013)

IF YOU'VE had the misfortune to see the once lovable Kid Jensen advertising a certain disco record on TV (it's on every single night before the Queen) and if like me you've laughed and cried at this ad you'll be interested to learn that this is not the same disc.

I really hope the 'Kid', whom I actually like, isn't thinking about taking up acting. Dirk needn't worry and all that but Kid "I like anything John Peel likes" Jensen is atrocious. Arthur "I live in Islington" Mullard and Alan "Nobody's detected my wig in 10 years" Freeman are even a lot better.

This is completely irrelevant to the record but interesting don't you think? Anyway, this one, which isn't that one, contains 13 out of 20 tracks I have never heard of (though to be fair it isn't called '20 Disco Hits') and those I know are quite rubbishy.

I only remember Lips because they came on 'Opportunity Knocks' once and one of the girls resembled my current girlfriend. Unless a few hundred of you dated Gloria simultaneously around '74 I wouldn't expect you to know them at all. Also, of the other 'stars' here, Munich Machine conjure up something even worse than Kraftwerk and I can't face that Foxx and the simpering Noosha are rubbish only dredged up from time to time for the Time Out 'How Hip It Is To Be Unhip' singles chart (and if you can understand their film reviews you're a better man than I — and more hip), the Dooleys are alright if you're in Donegal with a million lunatics (something to calm the senses you understand) and who the hell (sorry) are Joe, Al Sharp and Marie Elliot (I fancy Marie Osmond) anyway? Heatwave are good but 'Boogie Nights' sounds so much worse than on the radio it's just not worth it. Don't buy this but trot down to your unfriendly record shop and buy the two Heatwave singles instead. Must stop, Miss World is on. Oh er ++ JAMES PARADE.

CAPTAIN BEEFHEART AND THE MAGIC BAND: 'Shiny Beast (Bat Chain Puller)' (Warner Bros Import BSK 3268)

ONE OF rock's all time great eccentrics, it's unfortunate that as a result of ongoing legal hassles, the good Captain's latest waxing will not be available in this country for some time.

The sleeve artwork is redolent of 'The Spotlight Kid' era and musically this also appears to be where Mr Van Vliet's head lies. While the disappointing '74 - '75 albums showed him taking an almost commercial path, 'Shiny Beast' has him back in the more familiar territory of lyrical surrealism and avant-garde instrumentation.

Regarding the latter, he has surrounded himself with a new set of musicians who operate effectively on pieces like 'Ice Rose' and 'Suction Points'. While Beefheart's sax and Eric Feldman's keyboards make the sound essentially jazz-orientated, the slide guitars of Jeff Tepper and Richard Redus give it a definite country feel, too.

Lyricaly, 'Harry Irene' is sufficiently accessible to make airplay, while 'Love Lies' is another ballad couched in the sort of unusual romantic imagery one comes to expect from the Captain.

Elsewhere, it's back to the high surrealism of the superlative 'Trout Mask Replica' and 'Decals'.

This might not be his best album, and it's appeal to the average rock audience may well be limited, but love him or leave him, you can't ignore Captain Beefheart. +++ MIKE NICHOLLS

Whitesnake



WHITESNAKE: 'Trouble' (EMI Sunburst INS 3022)

"I LOVE to hear 'em moan and cry Cos God made men to satisfy."

Oh, it's one of THOSE albums - geared for the adolescent headbanging fantasies of beer swilling denimed hordes. A night at the pub pulling fantay birds, always a little out of reach. I'm getting on a bit for this sort of thing and so should Coverdale. But fair's fair,

THE J.A.L.N. BAND: 'Movin' City High' (Magnet MAG 5023)

GOOD TITLE, isn't it? Only trouble it that the title is more interesting than a lot of the music. So have the Just Another Lonely Night band produced just another disco album? Well, opposers of disco music would say yes, but as we all know there's disco music and disco music. This is pointing towards the pop end of the market; rather often the result is facile, almost infantile songs like 'Don't Stay Out Late', which seems to concern the writer going out with some pre-pubescent girl ("Look at the clock it's after eight, and that's the end of our date") and the single 'Get Up (And Let Yourself Go)', which has nothing new to offer. On the other hand 'Dance, Dance To The Music', despite its bland title, is a much better, lively piece of dance music.

ROBIN SMITH



THE J.A.L.N. BAND: 'Movin' City High' (Magnet MAG 5023)

The band's new single, 'Universal Love', is a change of style for them as a 45, purely because it's not disco at all, but a slow, rich ballad which is surprisingly good. With 'Don't Take My Sunshine' they do it again - producing another passable love song. It's unfortunate that, being one of the few British funky soul band around, they try so hard to sound American, even down to their song titles: if they always succeeded it might not be so bad but there are times when the production of their songs is a little lifeless and very un-American. +++ PAUL SEXTON

Other material includes the Doll's 'Mystery Girls', a below par 'Waiting For The Man' and the interestingly prophetic 'Where Have All The Bootboys Gone?'

Recorded in wonderful mono, 'Live Slaughter' documents the twilight period between the high noon of punk and the music's gradual movement into pastures more sophisticated as bands like Magazine and XTC came on to the scene. As such it is worth having and yes, since it is of limited edition, one day it might even become a collector's item. Incidentally, also on the bill that night (Saturday, July 9) were X-Ray Spex, Eater and Johnny Moped. +++ 1/2 MIKE NICHOLLS

SWEET OASIS A NEW ALBUM FROM BARBARA DICKSON



BARBARA DICKSON



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Production and Sound by Bones Howe A.B.H. Production

MAD DOGS

SLAUGHTER AND THE DOGS: 'Live Slaughter, Belle Vue, Manchester' (Rabid Hat-23)

SINCE Slaughter and Co. are on the point of reforming, this slice of instant nostalgia looks like becoming the present if not quite the future of punk's second wind.

One of the original high energy outfits who played with the Pistols in June '76, Slaughter became prime victims of bandwagon - jumping as numerous other bands with more originality and know-how overtook them in the ensuing rat race.

But the playing got better, as this fetching little artefact, recorded shortly before their second anniversary last

year, shows. Judging by Mike Rossi's tasty guitar-work, he must have spent some time practising in between hanging around the Wythenshawe Civic Centre and making midnight phone calls to his hero, Mick Ronson.

His playing on 'Johnny T' is fast and slick and certainly not restricted to three chords, while 'We Don't Care' boasts nifty use of pedals and sustain, unheard of at that particular time. Howard Bates (bass) and Muppett (drums) keep a steady rhythm going, while right upfront Wayne Barrett is alternately leaping into the crowd and showering it with blood capsules. Small wonder that two of their stage faves were titled 'Victims Of The Vampire' and 'I'm Mad'



BARBARA DICKSON 'SWEET OASIS' CBS 83198

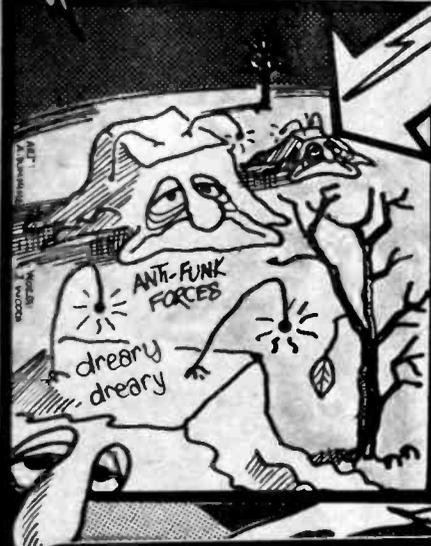
Single: 'City To City'



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SO...

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THE END



ISAAC HAYES, 'Chronicle' (EMI/STAX STM 7003)

ISAAC HAYES is one of those people who "does things" on or with records (don't jump to perverted conclusions) but you don't know exactly what it is. Rarely the question is asked, "Does he arrange, produce, engineer, write, play or sing them or a combination of all or most of these things?"

Ike actually does quite a lot. He is as far removed from the Warhol type involvement with product as he could be. Warhol merely adds his name to the factory put-out, like Helz and Mecca do. The products bear the stamp Barry White, Todd Rundgren and Ike stamp their personality all over the product. In '78 it is more difficult to realise the Hayes influence because it has been so widely imitated. The reverbed guitar intro to his masterpiece 'Shaft' for instance has adorned a million instrumentals on hotel cassette tapes in lobbies all around the world. Where would Jack Parnell be without it?

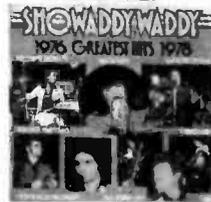
The 'Isaac Hayes Chronicle' has the distinction of including some of the most remarkable soul anthems of the seventies. Al Green's 'Let's Stay Together' features Hayes green fluent sax -

playing. William and Jerry Butler's 'I Stand Accused' shows off his smooth vocal and soft, swooping backing voices and his own 'Theme From The Man' should decorate every TV movie from 'Mission Impossible' to 'Lou Grant' which features anguished screams and revolving siren sounds and hospital.

Also for your pleasure are his version of 'By The Time I Get To Phoenix' which first saw the light on the 'Hot Buttered Soul' album, 'Stax', 'Sgt Pepper', and the innovative arrangements on Bacharach's 'Walk On By'.

The album illustrates what a golden period the early seventies was for black music. Stevie turned out the everlasting 'Music Of My Mind' and then surpassed them both with 'Innervisions', the 'Isleys' came up with '3+3' and even old Barry White let the all-time classic 'Love's Theme' slip out which led to endless mimickry of four simple chords. For once even the right tracks have been chosen. Buy it Soul Boys. + + + +

JAMES PARADE.



SHOWADDYWADDY: 'Greatest Hits 1976-1978' (Arista ARTV 1)

FACTS FIRST. This is the second 'Greatest Hits'

compilation from Showaddywaddy in two years - a straight forward assemblage of five Top Five hits and the current climber 'Pretty Little Angel Eyes' back to back with five average Showaddywaddy penned songs and the well-known Lloyd Price hit '(You've Got) Personality'.

Concept second. This album is to be the object of a full scale TV campaign in the pre-Christmas fortnight, described by Arista as "our biggest marketing effort ever". The last five hits have sold almost 3 million combined - Arista will be happy with 250,000 units for this one, spread liberally between toe-tapping granules and rattle-bashing tots.

Reservations third. Showaddywaddy have a justified claim to being one of Britain's most consistently successful bands - in the singles market. But, whereas their regular 'as-cloak-work' 'revivals' (loving recreations, dynamic reworkings, call them what you will) are bearable, even enjoyable, in small doses, all at once they sound like a dire, plastic rock 'n' cola party backing track. In short, they're deadily dull.

The ones you still like, the ones I like even, are in there somewhere. But to buy them again with generous amounts of blue to hold them together is to admit to sheer TV-dominated idleness or no taste at all.

'Greatest Hits' - as seen on TV! - is rotten roll for lazy people - and it won't save you a penny.

+ **JOHN SHEARLAW**



SANTANA: 'Inner Secrets' (CBS 88075)

IT SEEMS inevitable that anyone involved in the so-called "crossover music" in America, will eventually end up joining the ranks of disco pop in order to maintain those "platinum" record sales that have become such an essential part of the American music scene.

The Santana of '78 is not the inspired Santana of the early '70's. This new album contains only three songs worthy of attention - 'Dealer' / Spanish Rose', 'Open Invitation' and 'Wham'. 'Dealer' written by Jim Capaldi, is in fact an exception to the rest of the album, with keyboard player Cris Rhyne actually having some say. But too often we are treated to the same slick disco music which puts virtually no demand on the players and therefore produces no surprises. With so many excellent musicians around him I'll always listen to a new Santana with bated breath, but there's nothing here to match the excellent 'Lotus' set, although many fans will buy this regardless.

This album contains three good tracks as I've said and it's these which save it from disaster. More attention should be paid to 1978 music; not musac, then maybe we'll

see the real Carlos Santana. + + **WILLIAM SAND.**



RUSH: 'Hemispheres' (Mercury 9100 059)

WHEN I first listened to 'Hemispheres' I must admit that I was more than a little confused (and even disappointed) by Rush, a group whom I have now followed for many years. However, further spins on the turntable gradually altered my feelings, and I am positive that musically it rates as one of their best efforts to date.

My initial reservation was most likely due to the fact, that, because it is an extremely complex venture, and far less immediate than past works, it is difficult to appreciate straight away.

'A Farewell To Kings' ended with the promise that the story of 'Cygnus X-1' would be continued and in fact the whole of the first side is taken up by 'Cygnus X-1 Book II: Hemispheres'. Lasting over 18 minutes, it deals with the confrontation between Apollo (Bringer of Wisdom) and Dionysus (Bringer of Love) on Mount Olympus, and then the arrival of Cygnus (Bringer of Balance!).

Neil Peart's lyrics aren't up to standard on this epic, or for that matter throughout the album, but from a

musical aspect there are few problems - that first side being as good as anything they've done since '2112'. Geddy Lee's 'Robert Plant on acid' vocals you either love or hate; personally I fall into the former category, considering his singing to be especially good on the title track itself. The other remaining selections are two much shorter ones called 'Circumstances' and 'The Trees', which are similar to the style of 'A Farewell To Kings'; the grand finale is 'La Villa Strangiato', a nine and a half minute instrumental, where the pace varies considerably. It commences slowly before becoming heavier and more solid, and then it delves into Floydian slumberland for a while, with Alex Lifeson executing some pleasant lead.

My advice to Rush fans is to approach 'Hemispheres' with patience and those ignorant of the band's work would do well to check out earlier releases like '2112' and 'Caress Of Steel' first. + + + +

STEVE GETT



VARIOUS ARTISTS: 'Downtown Disco Party' (MCA MCF 2886)

THEY'RE ALL doing it, aren't they? Getting in on the act of disco compilations, that is. This one

from MCA seems to take the thing quite seriously; side one is labelled "floor filler" and side two "party".

For me the first side contains the far better disco tracks - they're more recent and, probably for that reason, more funky. What's more they're "USA disco mixes" so that each one segues cunningly into the next. The first two tracks are both by the American vocal trio Stars and the recent 'What You Waitin' For' and, even allowing for the similarity between them, the join is such that if you hadn't heard each of the songs several times before, you probably wouldn't notice it at all. Rose Royce's 'Put Your Money Where Your Mouth Is' is chopped very slightly at beginning and end, and followed immediately by War's 'Galaxy', which was probably their most blatantly disco single ever. This side comes to a breathless finish with Gwen Dickey and the team back again for 'Car Wash', which for disco-goers needs no introduction.

Side Two is a curious collection of party pieces, with Osibisa's lively 'Music For Gong Gong' from 1971, and going back even further into the mid-sixties, Shirley Ellis' 'The Clapping Song' and Len Barry's '1-2-3' (both were re-released this year). Deodato's 'Peter Gunn' sneaks in as well to keep the pace up and then we're allowed to cool off with Doble Gray's classy 'Drift Away' and, Love Unlimited's disappointing 'Walkin' In The Rain With The One I Love'. + + + **PAUL SEXTON**

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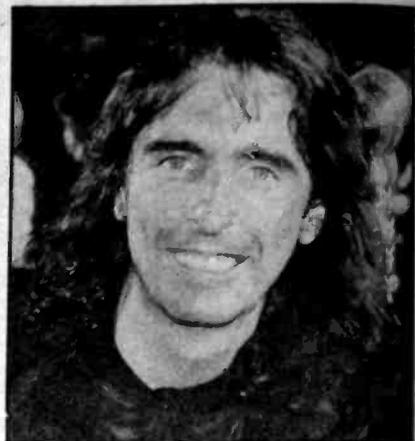
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- 8 Dec WOLVERHAMPTON Civic Centre
- 10 Dec LONDON Hammersmith Odeon

taken from the forthcoming album "Madam Butterfly"



ALBUMS

Alice inside out



ALICE COOPER: on the wagon

ALICE COOPER: 'From The Inside' (Warner Brothers K5877)

THE BAT out of hell has clipped his wings, thrown away his last bottle of booze and vowed never to be naughty again.

Alice was in danger of heading for that great boogie house in the sky, after years of pickling his liver with alcohol. But he pulled back and went on a cure.

This album is a loose concept of his reflections and hospital experiences. Apocalyptic tracks, heavy with thunderous guitar and keyboards. The title track is a panoramic view of being on the road and how the booze troubles started. Imagine 'School's Out' meeting a quality disco track and you'll get the idea of how the song sounds.

Alice now works primarily with Bernie Taupin, who hasn't lost his talent for incisive lyrics. 'The Quiet Room' is full of opposing parallels between thoughts of home and frustration about being locked in a padded cell.

But Cooper isn't going to forget about his early "weirdo" image. 'Nurse Rosetta' is a fantasy about one of the nurses wearing silk suspenders, subjected to his lust.

'Serious' is equally maniacal. Cooper balancing on a knife edge of horror-packed, atmospheric guitar. 'How You Gonna See Me Now' is the soap opera of the album as Alice prepares for his return home and a meeting with his wife.

I haven't heard a song with the lyrical calibre of 'Jack Knife Johnny' for years. A one-time war hero is reduced to paying for his morphine money and everybody hates him because he has a Vietnamese wife.

The album ends on a piece of Cooper horror show with 'Inmates We're All Crazy'. Alice spits like a Bible-thumping demon creature before being joined by a zombie chorus mouthing dark lyrics. Phew, I need a Coke. ++ ROBIN SMITH



TODD RUNDGREN: 'Back To The Bars' (Bearsville Records K6811)

AS NIKKI Lowe often says, "There is nothing new," which come to think of it isn't a bad excuse for constant carbon copies, but wait a minute. Nick calls his outdated countryish-rock pose 'pop' well listen here because somewhere out there is a man who hasn't resorted to plagiarism, gimmickry or pose and who really has made Total Pop Music.

Todd Rundgren plays a musical game of pistol-packing pop best called 'Polypopoly'. Through his

many assorted seventies albums Rundgren has cleverly fused mid-sixties idyllic American melodies with various forms of heavy-rock, soul, jazz, Eastern intrigue and even modern instrumental pieces akin to Debussy to create a complete 'pop-sound encyclopaedia', and amazingly he remains an enigmatic cult. To put it simply, if 'Revolver' is the perfect British pop record then Todd's 'A Wizard, A True Star' is its American equivalent.

The differences between the two, apart from the ever-present evocation of the respective Fatherlands is that whereas the 'Beats' songs were the product of four minds (or three - remember Ringo) working together with George Martin, the Rundgren heritage has mostly been written, sung, played, engineered and produced by him; Todd's maxim obviously being that if you want something doing properly, do it yourself.

From a humble but auspicious start in a garage-band called The Nazz, Todd Rundgren has produced 11 solo albums with his band Utopia, changing styles more frequently than Bowie (if you thought 'Low' was innovative just quickly check out the second side of 'Initiation' from two years earlier) and constantly seems to shrug off opportunities to be commercial and be famous.

This live double album covers the period from the balladeering of 'Something / Anything' through the electrical trickery of the 'Wizard' album and all that Eastern paraphernalia to the more 'Utopia', orientated 'Oops, Wrong Planet' of last year. It begins with the heavily synthesized 'Real Man', a Rundgren prime-cut and I reckon that I'm right in saying that this record has not been dubbed or altered in any way, because apart from the immaculate drum-sound and superb swooping backing-vocals the exact quality isn't soundly wonderful, which I do believe is preferential to those silly 10cc and Wings 'live' recordings which tend to sound like the original records wrapped in foam rubber.

Highlights are the cocktail-piano intro to 'never Never Land' and emotional 'The Verb To Love' but 'Hello It's Me' comes off best with its archetypal chorus utilising the vocal talents of Hall and Oates. Stevie Nicks (when she's not with her group she's alright) and Rick Derringer. The inane piddling of 'Don't You Ever Learn' works well.

Overall it's not as impressive as 'Another Live' and really serves to document the old Viking's progress through the last six years and if you have the whole Rundgren legacy there's nothing new here. Even as an artefact it's a must though and all the key tracks are there. Shake and P-P-Pop. +++ JAMES PARADE.



DR HOOK: 'Pleasure And Pain' (Capitol EA-ST 11859)

DR HOOK'LL never be rich while they record other people's songs, but they make such a good job of the interpretation, it must be a temptation they just can't resist.

At the moment, they're STILL struggling to shake off 'Sylvia's Mother' (my God, they must be sick about that, but people have such long memories) but it looks as though the fight's nearly over. They have a couple of Shel Silverstein's songs here, including 'I Don't Want To Be Alone Tonight'. Though it's a good song, I don't know why Capitol pulled it off as a single.

In fact, almost all of the songs are harder than usual, more in line with the rest of what's going on, instead of leaving the band out on a limb. Although I'm a sucker for their weepy songs (like 'I Gave Her Comfort' and 'Knowing She's There') I think they've made a smart move with the overall feel of this album. All they need now is another hit single. +++ ROSALIND RUSSELL

GUYS 'N' DOLLS — at last the shocking truth behind the simpering sextet is revealed.

Remember that cute white suited combo? All expensive dental work and underarm deodorant. Remember those wonderfully wholesome songs about starry eyed kids in love?

Well, behind the image lurked **DRINK, GAMBLING** and . . . **SEX**. All can now be revealed — courtesy of Thereze Bazar and David Van Day, who left to form Dollar. Their first single 'Shooting Star' is currently No 27.

"It was a very incestuous time in Guys 'n' Dolls," reminisces Thereze. We all paired off during the first year we were together. We used to sleep in each other's bedrooms when we were on the road. In the mornings they used to knock on the doors really early, so that we could get back to our own rooms and the press couldn't spread any scandal.

"We probably did it because we were insecure. It was a terrible life, we were living a sterile existence where we were expected to flash our pearly white teeth and remain virginal all the time. We were meant to be ideal, well scrubbed people — the sort of kids that naive parents would like to see as their children. I just didn't feel human.

"We'd go gambling as well. I remember that Dominic (the one with tinted blonde hair and big beach boy smile) was heavily into it. It was easy to spend £100 a night.

"Then there used to be arguments. I remember there was a row between Martine and Dominic in our travelling bus. He took his clog off to hit her and she kicked him in the shin. It was very painful.

"There was a time when the girls got very drunk one night before a show. We staggered on stage and the boys were very angry because we'd had so much. I was thrown across a room afterwards and I cracked my head."

And that's not all. The band used to organise food throwing parties.

A GUY, A DOLL, AND . . .



DOLLAR



One night they even pushed a porter into a swimming pool. He was so annoyed that he threatened violence.

"I had a whole vat full of food poured over my head once," continues Thereze. "One hotel even sued us for £1,200 because of the damage we'd caused. There must

be many hotel owners who have awful memories of us.

"We were all very immature because Guys 'n' Dolls was an artificially created group. I just answered an ad one day and after a brief audition I got the job. We had our photographs taken standing by plush limos and we

were made to feel and act like superstars, when we were each earning only £150 a week.

"They called the group Guys 'n' Dolls, but really it was Martine and Dominic's show. Usually all the close ups were taken of them when we did a television show, nobody else really got a look in."

So Thereze and David were destined to fall in love and strike out on their own. "The experience taught us quite a bit about life," continues David. "Before we had been put in cotton wool and pampered, but now we had to stand on our own two feet. Times got so bad I was on the dole. It took 15 months before we broke through.

"Some companies wanted us to do exactly the same thing we'd been doing with Guys 'n' Dolls. No matter how attractive their offers we turned them down. We didn't want to be doing silly things again. "The managing director of Acrobat Records took us on without even hearing us. He said he wanted to take a gamble.

"He's something of an old hippie," confides Thereze. "He sits under a table and meditates."

"We wanted a positive, almost heavy metal name so that we could disassociate ourselves forever from Guys 'n' Dolls," continues David.

"I was watching a money programme one night on TV and they flashed up this big dollar sign. I thought it was an international sign that everybody recognises, so we thought we'd use it.

"We don't want to play the cabaret circuit and we'll be going on tour when we know that we've created a demand. We don't want to rush into live performances until the audience is really hungry for us and we can satisfy them.

"I think places like the Venue in London will be ideal for us, they're comfortable but the audience isn't complacent. When we were in Guys 'n' Dolls we used to do cabaret places and the audience were too busy tucking into their chicken in the baskets to notice you when you came on — and too pissed to bother to notice you when you were at the end of your act."

"At one cabaret place there weren't any red carnations to wear with our white suits," says Thereze. "We had to use nail varnish to dye white carnations — that shows you how silly Guys 'n' Dolls became. When we tour as Dollar we won't be wearing white suits. I prefer something a little more slinky."

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CLASH





GIVE 'EM ENOUGH ROPE

The Clash are definitely one of the top five rock 'n' roll bands of all time and their new album is one of the finest rock 'n' roll records ever made ... sez RONNIE GURR. Bearing that in mind, now read on.

LOOK I play, right? And people go bonkers. That is it. That's what I want out of it, that's all," asserts Joe Strummer from the opulent cocktail bar of his safe Barnton hotel home.

The statement is true, cold hard fact. The Clash do make people go bonkers. The following night, two thousand salivating fans, splintering seats and staging the Odeon in Edinburgh are a testimony to the truth of Strummer's first piece of oratory.

Unfortunately I, and more than a few others, find as time goes by, that the Clash's opinions, statements and platforms are becoming a little difficult to agree with.

For this reason I tackled the problem with my Phillip's cassette recorder blazing. Before sharing the delights of the Clash clash with you, I think I should state that the new album, 'Give 'Em Enough Rope' is one of the finest rock 'n' roll records ever made and, as such it deserves your respect and attention.

What I find difficult to understand is that certain boy journalists write gushing articles backing the band's sensationalist and, for the most part, unfulfilled claims. Do you remember promises? I do. I do ... and babe, the sun most definitely don't shine out the Clash's asses. As someone once said, they may make good records but don't expect too much intelligence.

I knew it was going to be one of those interviews when, on reply to my first question — how is the writing split these days? — I received this eloquent discourse.

Quote from Mick Jones: "Me an' 'im write 'em"

Quote from "him" (Strummer): "We jus' write 'em, that's all."

At which point Jones hurls a rejoinder in my direction: "It's none of your business."

Hardly the incisive street-speak that one would expect from such a gathering of vital proles, eh what?

Still, we banter our way through a run-down of the tracks from the 'Rope' album. Strummer is the mainman chat wise, Jones is content to add the perfunctory snide insult and Simonon, stage right adding the occasional telling remark.

Side one opens, or rather explodes, with 'Safe European Home'. Thoughts?

'S'about Jamaica," slurs Strummer, "we went there to write songs, me an' 'im — Mick Jones is 'im — we 'ad a lousy time 'cos we couldn't find any black musicians. They were all in the bar of the Sheraton Hotel, y'know. We figured how safe it was back here y'know, and when we thought about it we wanted to come back."

Jones chips in: "We'd go back and have another go though."

Perhaps, I ponder, the man is joking. We move on. 'English Civil War' is "just about what could come", sums up Simonon concisely. This gives Strummer the cue to discuss the uselessness of both a governmental system and laws. His basic argument centres around the fact that he thinks that people are sensible enough to come to agreements without having to abide by laws.

THE WHOLE darn thing gets even sillier when we discuss the single about to be lifted from 'Rope'. The song is 'Tommy Gun'. Presumably, I venture this concerns the mercenary mentality. This signifies a deadly fascination with things

that are inextricably nasty, a trend which seems to appeal to Strummer.

"The song's more about terrorists than it is about mercenaries."

Did he support the activities of terrorist groups, I wondered, thinking back to the days of his Red Army Faction shirts.

"Yeah," he states with some polish. "I support them for this reason ... 'cos they are acting, right? And even though they kill people, it's like innocent bystanders, right? It's followed like 20 years of negotiating, and people who go out and start shooting people are like, desperate. I was wondering what kind of people they were."

At this point Mick Jones interrupts: "I don't support this killing stuff," he blurts between mouthfuls of peanuts and leaves it at that.

"I know I wouldn't, couldn't go to those extremes myself so I thought about what kind of human beings they were and wrote the song, that's all," concludes Strummer in a manner which smacks of trendy sociological bollocks.

On the same militant theme, a mate of mine, visiting Edinburgh's local radio station noticed that Paul Simonon, after being interviewed there, had signed his occupation in the visitor's book as "a mercenary". He had spelt it wrongly. I didn't laugh, honest.

Julie's Been Working For The Drug-Squad' is, as Strummer points out, pure New Orleans with some magnificent ivory tickling from one Gloves Glover. The subject here is fairly straightforward, being an aural documentation of the Operation Julie LSD busts. At which point I broach the subject of drugs and the numerous references contained on 'Rope'.

'Drug Stabbing Time' is a song about people who spend all their

time taking drugs and what a way that is to live," explains Joe.

What, I wondered, of the "Cocaine flowing up our noses" quote from 'Cheapskates'? Hypocrisy, I would have thought, considering the fact that Jones was busted for possession of said drug a few months back.

"He was busted for a quarter of an ounce of the world's worst hashish and they found a minute trace in his pocket or something. Somebody must have given it to him for nothing, that happens in this game," continues Joe in Jones' absence. "And those hipsters at NME blew it all up."

WHICH IS where things start getting heated. Fed up of Jones' jaded smart ass comments and the way Strummer takes the piss out my accent — really funny Joe — I start asking blunt questions.

The album has been a long time coming, 18 months being the period of time usually associated with the likes of, say, Pink Floyd to come up with an over-produced, overblown 12 incher. Jones loses his head at the example I plucked out of thin air.

"You come in here with your hoary old cliches saying we're like the Pink Floyd," he explodes. (Wrong end of stick son.)

"We're pissed off with your slag angles," spits Strummer.

Why 18 months then? Cooling out Strummer explains. "The truth is, right, that we are not talented enough to produce an album as good as we have in three or four months, also we don't want to rip off anyone by bringing out a bad record, simple as that."

Admirable sentiments I suppose. How did he feel about the band's contemporaries who have produced three albums to the Clash's two. "They're all terrible records."

'The truth is, that we are not talented enough to produce an album as good as we have in three or four months, also we don't want to rip anyone off by bringing out a bad record'

though ain't they?" dismisses Strummer, with some point, I suppose.
Another pig's head which the Clash are into kicking is the rock media. I state that for what the band has actually done over the last year they have had more good press and front covers than anyone. This really, if you'll excuse the pun, put the gun amongst the pigeons. Strummer continues the mocking accent — yawn — and calls me a few well chosen expletives.

"What is the root of your belligerence?" he asks. I maintain that more than anyone the Clash have made claims that have not been carried and I doubt will ever be carried through.

Like... we ain't in it for the money. The root of my belligerence? I will not be fooled again. A straight question. Are the Clash in it for the money?

Joe Strummer: "Nah, there is no money." The man then goes on to explain how he is a party to a monumental debt. "I make sure things like that don't bother me. If you let it bother you you're in a bad way."

"It bothers me," interjects Jones.

Strummer then states that neither he nor Jones have had — no hum — a royalty cheque yet, they all went to CBS.

"Why are we talking about this?" Simonon wonders.

Strummer to Simonon: "People think we're rich."

They may not be tax exile status yet but they must be comfortable.

"Listen, I'd say that in London I had about 50 quid all told, all my worldly possessions. There is nothing else for me," offers Strummer. Simonon reckons that they will make money, but, he says rightly, it all boils down to what you do with it.

believe it or not, it's up to you and anyone else that reads the paper." Once I believed that, now, well I'll adopt a wait-and-see attitude. You would, for your own sake, be well advised to do the same.

Later, Strummer told me I could take him to task in the future, but he was gonna do something, give it away, just something with his royalties.

Something didn't gel though. The evening was riddled with contradictions in the rhetoric. The most potent example of this came when I asked why they had bodyguards. Jones and Strummer again erupted, then proceeded to deliver a diatribe on how they have no bodyguards, that this was a malicious rumour and it just was not true. The guys I referred to were drivers. At the end of their condemnation of me, the question, and the groundless rumour, Simonon leant over and said:

"Anyway in this game we need bodyguards." If the previous evening was one of contradictions, the night of the gig was one of matchless joy. The Clash proved beyond a shadow of doubt they are the most potent, vital and exciting band treading boards at the moment.

A joy, they performed 'Janie Jones', 'Garageland', 'Police And Thieves' and 'White Riot' from the most significant and important album ever released. Soaring through the new album's songs they proved their worth by performing 'Julie' and 'Stay Free' live.

The cream were the singles, 'White Man', and 'Complete Control', veritable bijous. The Clash are definitely one of the top five rock 'n' roll bands of all time. See them live, live with the new album and find out why. Sadly though their bullshit polemics prevent them from becoming heroes like say Mott, the Stones or the Faces.

As one local luminary said to me after brushing past Mick Jones in the lobby of the chichi Barnton Hotel: "He," motioning at Jones' back, "was about that" — he held up thumb and first finger an inch apart — away from being a hero.

I knew what he meant. The Clash are going to be very rich soon, they rock out better than anyone, it's just a pity that they're such a bunch of schmucks.

INSTANT REPLAY

INSTANT REACTION



LOOK BACK TO 1972 FOR AN INSTANT REPLAY OF THE DAN HARTMAN STORY. THAT WAS THE YEAR HE JOINED FORCES WITH THE EDGAR WINTER GROUP TO DELIVER A STRING OF MONSTER SMASH HITS AND A PLATINUM ALBUM. THEY ONLY COME OUT AT NIGHT. FLICK FORWARD TO '78 AND YOU SEE DAN HARTMAN RIDING HIGH AGAIN WITH 'INSTANT REPLAY', THE YEAR'S MOST IRRESISTIBLE SINGLE. NOW COMES DAN HARTMAN'S 'INSTANT REPLAY' ALBUM. BRIGHT AND HARD AS A DIAMOND, SMOOTH AND SUPPLE AS THE FINEST LEATHER. SEVEN TRACKS IN ALL, TOUCHED WITH THE MUSCLE THAT PUTS DAN HARTMAN IN A CLASS OF HIS OWN. GET INSTANT REACTION. GET 'INSTANT REPLAY'.

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WHAT WOULD he do with it? Strummer opined that he would, cheque book in hand go out and buy a pirate radio station and float it off the Thames. Simonon states that "money should be put back where it's taken from". "I'd put money into clubs and things. There's no solution to it, you just have to believe what we say."



MAILMAN

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

Funny what a review can do

Next time write to Help

FIRST OF all let me tell you that my favourite groups are Status Quo and Queen (this guy needs help - MM). Well, they were my favourite groups, but now The Bay City Rollers have taken their place (this guy needs help REAL bad - MM).

After reading Ronnie Gurr's recent interview with Eric Faulkner and the Rollers, and also his album review, I decided to buy 'Strangers In The Wind' and I was really surprised when I heard it. I can honestly say that Status Quo and Queen are nothing compared to the new sounding Bay City Rollers. My mate has just heard the new album and dropped his fave group. Will it ever end?

Mike Russell, Billings, Merseyside.

*But - Jeez - all this time we've been wasting our precious time on The Stones, Dylan, The Who... or The Clash, Stouxsie, Elvis Costello. Wow. Who would've guessed, cor, ulp (etc). Is this letter a joke?

Working class hero

I AM 17 and work in a horrible little factory in Glasgow, but I managed to save enough money to travel south for a day to see Alex Harvey at The Venue and think it was the best show I have ever seen. Then I read in your paper that "somebody" said it was abysmal. If you don't like Alex any more shut your little middle class mouths about it 'cos I don't care what you like. Just don't annoy me by slagging him.
Jim McColl, Glasgow.

*Ah, lemme get this right: you don't care what we like, but you're annoyed when we slag old Alex? This, folks, is the creme de la creme of the letters this week.

A naughty bit

I NOTICE that you have not had Ivor Biggun choosing his Top 10 records in your Star Choice feature, so here are the 10 I think he'd choose.

- 1 You Need Hands
- 2 The Flasher
- 3 Hold Tight
- 4 Move It
- 5 I Can't Leave You Alone
- 6 Get A Grip On Yourself
- 7 Tossing And Turning
- 8 Hey Diddle Diddle, the Cat And The Fiddle
- 9 Hold Your Head Up

10 Come With Me

Maybe they should put Ivor Biggun's favourite records on a compilation LP. The company who put it out should be Stiff Records!
John Sevlour, Parkstone, Poole.

*You think flith-tripe like this is gonna get printed? You must be losing yer marbles.

You'll have to do better

AS I sit here listening to my new album, I find it difficult to be annoyed, because my new album is 'Mud Rock On', but with cretins like Phillip Hall around I... (remainder of letter deleted due to lack of interest).

A Mud/Rich Kids fan.

*There must be some interesting, worthwhile, genuine letters around here somewhere. Let's um, see...

Charlie's angel

WHILE I appreciate your kind news item in last week's RM, I am very upset that you saw fit to include a picture of me, who was in fact someone trying to impersonate me. Believe me, I'm very cut up about it.

I'm sure my fans would like to know that I'm alive (what a gas) and well and drinking blood in Bath. My new single, 'It Sure Brings Out the Glare In my Eyes' is out on Stiff (Bloody liar - a Stiff spokesman), something you'll be if you don't print a genuine photo of me.

Don't lose your head man, listen to Uncle Charlie and your life will go with a bang!
Yours Affectionately,
Charles Manson. (Mr).

*Nope. Don't flnk that's one of 'em.

Lies

I THINK you make letters up.
Pete, Halifax.

And damned lies

SO DO I.
Jethro, Oxford.

He'll never play the plano again

JUST WHO does Chris Westwood think he is - Spiderman? (What the hell's Spiderman got to do with this? - MM) He thinks Alice Cooper's finished, huh? Well I've news, he's just beginning. (Majority of letter removed for medicinal purposes).

Does he enjoy hospital food? Doesn't he realise he'll be eating it if there is no apology for last week's review of Alice's single at the bottom of this letter? Doesn't he realise that if he ever sets foot in Preston I will bite him?
John Beaver, Preston.

*Well, here we are at the bottom of your letter... and still no apology.

And he's only been here a week

TO RONNIE Gurr: How dare you insult the greatest group since The Beatles (stuffed sniggers from the RM office - MM). You ought to be put against a wall and killed very slowly!

Your review of the Carpenters' single is a load of... For a start you refer to 'people like the Carpenters'. There is no one like them, they are unique and... (remainder deleted due to even less interest).
El Jo, Leeds.

*As if our Ronnie REALLY dislikes The Carpenters: he only started the Carpenters backlash to provoke a reaction. In reality, he's a warm, adaptable human being who owns all The Carpenters' records and plays them continuously, day and night. S'true.

Vile vinyl

I'M GLAD to see that Public Image are releasing an album pressed in plain black vinyl. All these dayglow-coloured vinyls make me sick. It's nice to see a band that has confidence in its record sales and doesn't rely on pretty colours.
Elaine, Dartford.

*But Lo, a free inflatable life-size gorilla and do-it-yourself terrorist kit free with every copy. Or will it be vinyl that pukes, shoots bullets, smokes pot and squirts hydrochloric acid simultaneously, continues to play even when removed from the turntable? Any more gimmicks, please?

We've dropped them

I HAVE come to the conclusion that your rag's standards are dropping. After reading last week's Judy Lucy, in which it was said that Queen were a boring English band. Alf Martin must be a senseless creep for allowing such rubbish to be printed. If the review of Queen's new LP 'Jazz' is no good then your rag will be a thing of the past for me.
Graham Smith, Hayes.

*Alf Martin would be a senseless creep if he DIDN'T allow such

rubbish to be printed. As for the review... (hello! hello?)

It's boring, but true

THIS PAGE is rilly, rilly boring today.
Ludwig V. Beethoven, South Kensington.

*Honest, we don't make this stuff up - it's all true. Who wrote that?

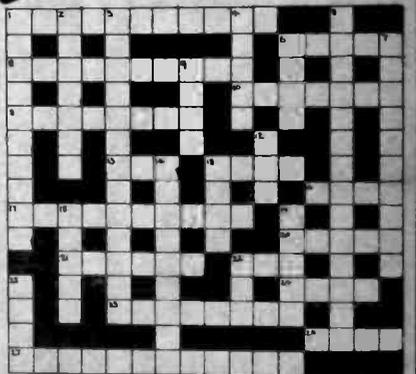
A bunch of creeps

WHY HAVE you creeps never printed an article on the greatest band in the world, I'm talking about the Vaives. You're so pathetic, with your features on Sham and the Banshees. Get it right. Do it now.
The Martian, Cleethorpes, Yorks.



Even if we do get boring letters at Record Mirror, it doesn't stop us enjoying ourselves.

XWORD



CLUES

- ACROSS**
- 1 What The Rolling Stones have become in their old age (11)
 - 6 Crusty David Gates group (5)
 - 8 Former Roxy saxophonist (4,6)
 - 10 They told us about Lady Marmalade (7)
 - 11 Isley Brothers classic (4,4)
 - 13 Obsessed heavy metalist's (1,1,1)
 - 15 Girl in Ray Davies' song (4)
 - 16 European disco queen (4)
 - 17 Darts complaining about the weather (3,7)
 - 20 Jimi Hendrix original that was a hit for Rod Stewart (5)
 - 21 Incredible Band (5)
 - 22 A face in the Stones (3)
 - 24 A friend of Lydia (4)
 - 25 The night that's alright for fighting (8)
 - 26 Generation X frontman (4)
 - 27 What they called Donovan in 1967 (6,6)
- DOWN**
- 1 The path the Ramones are taking (4,2,4)
 - 2 They had some Misplaced Ideals (5,4)
 - 3 She had an Elite Hotel and a Luxury Liner (7,6)
 - 4 She had Clapton on his knees (3)
 - 5 What Genesis were doing by the pound (7,7)
 - 6 See 14 Down
 - 7 David Coverdale's former group (4,6)
 - 9 Bob Marley album (4)
 - 12 Eddie's former partner (3)
 - 14 & 6 Down Rod Stewart single that followed 20 Across (2,2,3,2,4)
 - 15 Where Eddie and the Hot Rods were living their life on (4)
 - 16 1960 Everly Brothers hit (2,3)
 - 19 One of the singles taken from Grease (5)
 - 22 Steve Harley told us it was a mean colour (3)
 - 23 The temperature of Eno's jets (4)

Answers

- ACROSS**
- 1 Tonic For The Troops
 - 10 Rumours
 - 11 Muddy
 - 12 Boot
 - 13 Ego
 - 14 Silvester
 - 16 Stay
 - 17 In The Midnight
 - 20 Noddy
 - 21 Sweet
 - 22 Glass
 - 23 Aja
 - 24 Hour
 - 26 Here
 - 29 Alex
 - 30 Zoom
 - 31 Mud
 - 32 You Got What It Takes

- DOWN**
- 1 Three Times A Lady
 - 2 Name Of The Game
 - 3 Cruel
 - 4 Obsessors
 - 6 Tumbling Dice
 - 6 Eddie
 - 7 Ray
 - 8 Out Of Time
 - 9 Shot By Both Sides
 - 10 Rah
 - 15 Edgar
 - 16 Gary
 - 21 Spoons
 - 23 Ram
 - 26 Heat
 - 27 Rush
 - 28 Jimi

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- 9th LEEDS University
- 10th STOKE-ON-TRENT Victoria Hall
- 11th PORTSMOUTH Guildhall
- 12th BOURNEMOUTH Village Bowl
- 13th BRIGHTON Dome
- 14th PLYMOUTH Poly
- 15th BATH Pavilion
- 17th BRADFORD St. Georges Hall

- 18th SHEFFIELD City Hall
- 20th NEWCASTLE City Hall
- 21st NEWCASTLE City Hall
- 22nd NEWCASTLE City Hall
- 23rd NEWCASTLE City Hall

Single 6007 195
Album 6641 877 Cassette 7599 386



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CHRIS WESTWOOD believes the Skids are on an uphill slide. Could it all be imagery — like the group's lyrics.

LIFE ON SKIDS ROW



RICHARD JOBSON, vocalist with the Skids

LIVELY SPRATS, The Skids.

They were in London last week, playing support to the wretched Dickies, whom they adequately overshadowed, outclassed and blew off stage.

Now, they embark on a not inconsiderable tour prior to hauling ass round the studio and starting work on an album before the month chokes itself out.

A Virgin Records handout insists: "Choose another band to The Skids and you'll get the band you deserve." I never did work that one out . . .

So, with a modicum of prior info, the fresh memories of two gigs (a great one at The Marquee, and unsettled one at the Electric Ballroom) and three singles, the writer found himself lurching into an interview situation. Which, as it happens, didn't turn out as bad as I'd reckoned.

The last time we'd met, The Skids had been subjected to the rigors of a day's TOTP rehearsals, had contracted flu, and were generally about as talkative as cardboard cut-outs: low-key wasn't the half of it . . . but it all came out at The Marquee gig which they entered with a rock-hard aggressive resolve, consequently fishing out a performance which devastated.

When the time came to actually whip out me tape recorder and ask the questions, Richard Jobson, the vocalist and youngest member, revealed himself to be the band's main spokesperson, only occasionally being assisted by "the other three": Stuart Adamson (guitar), Tom Keilchan (drums) and William Simpson (bass), who basically confined themselves to concise, pertinent replies.

At first we dwelt on topics like the red-vinyl gimmickry of the 'Wide Open' EP, my misconception of the 'Contusion' lyrical angle, which is apparently Richard's conception of Communism (the blood/gore imagery representing 'Red' in the sense of Commie flags, the bursting clot image representing the all-encompassing 'threal' . . .). After ten minutes I discover the goddam mlke ain't plugged in, so painstakingly make the 'necessary adjustments' and soldier on.

Occasionally, Richard shouts "Eeeeeeeed!" or some such looniness, but basically sticks to answering questions: first comments concern pigeon-holing . . .

"We're getting criticised for this all the time . . . but the thing is, we're totally directionless. We're not aiming for any market at all. We once got accused of being directionless, but people did not realise that's exactly what we wanted."

I wondered how the band saw its "progress" since that first maxi-single.

Stuart: "There's no progression, cos that's like taking a musical direction. All we've done is write new songs."

That first single was 'Charles' which remains in the set even now. Written by Stuart, the guitarist, it's lyrically more clear-cut than Richard's songs. Since then, John Peel championed the band, Virgin Records decided to suss 'em out, and lo, a big recording contract.

Unfortunately, someone along the line had requested that the band drop certain numbers from the set, something which, frankly, astonished me.

Stuart: "When someone says something like that, you immediately start to think about the song itself and lose confidence in it."

Richard: "You could nay pogo or spit to some of these songs."

"We've lost thousands and thousands of songs, good songs. There's five songs we didn't play on Saturday that look obvious choices for LPs."

One of the shelved-songs, 'London', was a favourite of the band.

Richard: "It was just our general opinion of London. It's just a big fast place, where no matter who you are, you're a nonentity. We can go in a pub in Scotland and we'll know everybody in there, and that just doesn't happen in London. The Members are in a sort of solitary confinement . . . and that's exactly what it's like. Down here it's a big race to see who can get on . . . but up there it's really friendly. That's the thing about being isolated up in Scotland. You're not drawing from anyone else . . . you're drawing off yerself."

The gist is, then, that the band will remain Scot-based, retaining the segregation from Virgin. And the master plan?

Richard: "When we get an album out — if it does well — people will want to hear those songs live. Like, 'Contusion' was never really a popular song live, but since the EP it's become tremendously popular. When you see a band for the first time it's f---g hard to get into them unless they're something extra special. Which we are." (Har Har)

Material of the 'London' ilk, then, has not been elbowed forever and ever amen: The Skids are sitting on it . . . good old material dies hard.

And as to the band's other material, Richard comments that he's "never actually written a 'happy' song; 'Hope And Glory' is about the strife of actually writing a song . . . It's also about getting up on stage and portraying it, feeling something for the song. It doesn't matter what anybody says so long as you've still got a feeling for a song. It's when the feeling goes that . . . everything goes."

Stuart: "It's all about imagery . . . I mean you take what you want from the lyrics and what's behind them. It's like the lyrics are

the drawing and the music's the colouring."

How poetic, I'm thinking. Then he says: "I'm going for another beer."

It's fact and Skids folk-lore now that Stuart was once caught standing around, talking on the stairs of The Glasgow Apollo: a meat-head bouncer promptly seized and kicked him out . . . not realising that this was the guitarist who'd just finished a set.

Also fact: the self-same Stuart once attacked our very own Sheila Prophet when under the influence . . . but we won't go into that.

As an axe-man, he's carved out a unique sound. I ask where he'd gotten the sound from.

"I got it from the bagpipes. I did!" he insists as laughter is stifled. "When people play the bagpipes there's always a drone, just one single note playing all the time in the background. I get that by playing an open string, then playing a melody on the string next to it."

Other guitarists have already been seen to adopt this tack: listen only to the Intro of Stiff Little Fingers' 'Alternative Ulster' familiar is it?

Conversation swings back to the songs/lyrics, and Richard is saying: "I wouldn't call these songs morbid. They're depressing, like, to read . . ." and immediately one is reminded of 'Night And Day', which is introduced onstage as a paean to a chick who was raped and raped and raped.

"They make me feel anxious on stage. I hope the audience feel anxious, watching, but live it's usually nothing to do with words . . . it's more reliant on the music and the sound."

Flip the coin, listen attentively to the gorgeously dumb rendering of 'Albert Tatlock', a neat sideline after all the near-impenetrable, but studied, ramblings of their other numbers.

Richard: "The introduction to that song's great. Like, this is a great socio-political song, the one that's gonna beat yer f---g Robinsons, yer Purseys etcetera . . . and people are having nightmares."

The band then burst into a simplistic number which is nothing

but a recital of character-names, Annie Walker, Stanley Ogden, Elsie Howard, ALBERT TATLOCK and the lik. Deep and meaningless, the number is an established stage favourite.

Richard continues: "We can come up with three or four songs in a week. 'Of One Skin' for instance. That came together in five minutes. I waited till we'd finished rehearsing and showed it to him (Stuart, who writes all the music). Then he said, 'Ah, I've an idea for that,' and that was it! We played it for the first time the next night."

'Beware, little one knowledge inside, you seem to acknowledge Traced the case of your family path A maritime captain escaped the last laugh.

Deep little one ponder Sleep you seem to discover Meandered the track of a right-angled road Vesuvius my sheba erupted and bored.'

The second single was the Virgin-released 'Sweet Suburbia', which remains a delectable crowd-anthem pop song. It charted briefly at 71, a TOTP slot was filmed (just in case) but without the all-important airplay the song promptly disappeared and the TV appearance never happened.

With the third effort, namely the 'Wide Open' EP, The Skids established themselves as one of the most vital British talents of the '78 class. If the reviewers did but know it: four choice, meaty, beaty, weighty, dancey, hooky, bouncy, ebullient, eclectic, electric numbers, bound upon R-E-D vinyl . . . and the cover rammed the fact that it was red right down the gutter.

Generally, the escapade was treated like some mega-hype, which upset The Skids (who weren't responsible for the colour scheme), and the actual contents, 'The Saints Are Coming', 'Of One Skin', 'Night And Day' and 'Contusion', were tragically ignored. A pity, a pain in the butt.

Other than the occasional

reviews, Richard points out that "press-wise, we're getting zilch exposure at the moment, even simple things like adverts, posters. We did a Scottish tour with The Zones, and there was only one gig on the whole tour that was put in the gig-gulde. Just one gig . . . the Dunfermline gig. I mean, nobody cared about that one anyway 'cos that was the only gig where posters went up."

Bill: "We did the posters ourselves anyway."

Digressing, Richard mentions how the 'scene' in Scotland is very healthy, how the punk-is-dead brigade are hopelessly misfiring, how he himself was once a p-u-n-k, how the scene's "totally changed. Then (at the beginning) it was guys between the ages of 15 and 25 who were punks. Now it's eight years olds up to 14, 15 year olds, because the older guys are now either in bands or too much into looking cool and standing up the back. I'm sorry when people keep saying Punk is Dead . . . it's not really, when you've got all these young guys, who've never heard 'Anarchy', just getting into it."

'There's blood on the road Car on the motorway Screaming machine Passed by the Red Cross of Agony Or Victory or Ecstasy.'

There's blood on the streets Man in the subway Human remain passed by the Red Cross of Agony Or Victory or Ecstasy.'

We wrap up the interview. I crawl to the bog while they depart for their hotel.

The album will likely be consumption-r-ady by February: a mixed XTC tour (The Skids were eventually offered third-billing . . . which they rejected) and now a series of dates in their own right.

Musically they are the sound of today, the time and mood is right. This is a premier outfit staring you square in the mush, Jacko. Now what you gonna do about it?

Al Stewart

The Year Of The Cat' was two years ago. Quite a passage of time!

Now Al Stewart's back, with another beautiful collection of songs. And a tour in December. Until then, here's the album you've been waiting for.

TIME PASSAGES



Includes the single, Time Passages.

Record: PL 25173
Cassette: PK 25173



Produced by Alan Parsons for Kinetic Productions Ltd

Al Stewart on tour December
7th Dome
8th Hippodrome
10th New Theatre
11th Apollo
12th Odeon
14th Odeon
15th Odeon
16th Odeon
Brighton
Bristol
Oxford
Manchester
Edinburgh
Birmingham
Hammersmith (standing room only)
Hammersmith (standing room only)
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Promoted by Harvey Goldsmith

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

HELP

I AM sure that other people may have been too shy to speak up about this subject, or perhaps no answers have been published. My girlfriend is a virgin — the first virgin I've been with and although she wants to have intercourse as much as I do, we are unable to break her virginity. Possibly because she is nervous for a start, she complains of pain whenever I start to put on the pressure.

She insists I wear a condom, as I can push harder when I do. Can she break her own virginity?

My girlfriend thinks I am trying not to have intercourse with her now in case I hurt her, but the truth is that I'd feel terrible if I attempted again and failed. I really love this girl and want to stay with her.

Alan Arbroath.

● The thickness of the hymen, the membrane covering the entrance to the vagina, does vary from person to person. And, although this is not always so, it's natural for a girl to feel some pain when there is unaccustomed pressure on this thin skin or when it is broken for the first time. It is very rare though for a girl to have such a thick hymen that it has to be broken medically in order

for intercourse to take place.

Often the hymen is broken or torn during strenuous physical exercise without the girl ever being aware that this has happened. If your girlfriend uses tampons during her periods, the hymen can be broken when she inserts or, more often, removes a tampon which has swollen inside her, as it collects menstrual blood. But, although they're less bulky than the sanitary towel, some girls don't like using tampons and your girlfriend may feel this way, too.

Nervousness during attempts at intercourse, because of fears of pregnancy or being discovered in the act, or simply due to a fear of being penetrated and the unknown, can also cause a tight contraction, muscular cramp, known as vaginismus, where the entrance to the vagina is closed off completely. Penetration is easier when your partner feels secure and relaxed.

She's started seeing someone else

I HAVE been going out with my girlfriend for two years now but someone from the office where she works tells me she has been seeing another lad in the evenings after work. I still take her out and go to her house at weekends, and sometimes during the week, but feel there is

something wrong between us. The thought of her with another man makes me feel ill — but I don't know what to say or how to find out how she really feels about me.

Please help, I don't want us to break up.

Jim, Derby

● The surest way of losing someone you care for is to let barriers build up between you to the extent where you're no longer sure of where you stand with each other. Has this happened in your relationship? Or have you both known each other for so long that you take each other for granted?

Either way, the solution is in your own hands. You must be strong enough to ask her whether this rumour is true.

You may be worrying unnecessarily, even though there does seem to be a certain lack of communication between you right now. Talking to her will help you both straighten things out, even if she is seeing another guy only as a friend. Make it clear to her that you love her, accepting that you don't own her and realise she's free to live her life as she chooses but aren't prepared to be strung along. You have nothing to lose but your as yet unproved suspicion.

Try to talk to her honestly, without being heavy or insistent about it, and let her tell you why she's nervous in her own good time. Perhaps, despite what she tells you, she doesn't yet trust you enough to enjoy making love with you. She's the only virgin you've known and therefore she may also have firm moral convictions which she hasn't confided, in case of being

thought peculiar in the light of your own greater sexual experience. Take it slowly, and don't force her into an involvement she isn't ready to handle.

There's no need to feel inadequate — you too are having to deal with an experience you haven't encountered before. She's going through the same soul-searching scene. It could just bring you closer together.

Seventeen, and wants to work abroad

I AM a 17 year old bakery assistant who doesn't like living in this country. I would really like to live in Germany, where I have friends. The people I saw at my local job centre said I was too young.

I really want to do this though and have been talking to my family about it for many months.

● We receive many letters from people who want to live and work abroad, but you must appreciate that many countries, including

Germany, share a similar unemployment problem to our own, and unless you're trained in a specialist or professional skill, your chances of finding work may be small.

As you're aged under 18, you can't take up any opportunities within the EEC through your local job centre — the usual channel of information, but there's nothing to stop you from taking a holiday, staying with your friends and seeing

what turns up. For a free leaflet, 'Working in the Federal Republic of Germany' write to Information Division, Manpower Services Commission, Selkirk House, 166 High Holborn, London WC1.

The more highly skilled you are, the more likely you are to find work abroad. You could brave the UK for a couple more years and build-up your job potential, instead of trying to make the break right now.

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.

Faulty Products now address

APOLOGIES to all concerned for da booboo (R4 November 25th, 1978). Faulty Products, who distribute the Safari Label have now moved to 41B Blenheim Crescent, London W11.

Robert Johnson: the vinyl tot

BLUES collector Robert Macquarrie of Strathclyde wants to add more Muddy Waters albums to his collection and find material by legendary pre-war blues musician Robert Johnson. Waters albums released in the UK and currently available are 'Back in the Early Days' Syndicate, (SC001/2), double album, 'Good News Volume II', Syndicate (SC0007) and 'We Three Kings', the third volume in the trilogy featuring Little Water and Howling Wolf too Syndicate, (SC005).

After signing to Blue Sky Records in 1976, Muddy recorded two albums, 'Hard Again', Blue Sky (81853), 1977, and 'I'm Ready', Blue Sky (82235), 1978. Most of his previous American recordings including 'At Newport' (Pye Jazz 1960) — reissued Checker 1973) and 'London Sessions', (Chess 1973) are now deleted but are available from time to time through blues specialist shops. For details of current availability send a stamped addressed envelope to Len Fancourt, Dobells, 75 Charing Cross Road, London WC2.

While Mississippi bluesman Johnson never actually made an album, his old 78's recorded during five sessions in 1936 and 1937 for the American Record Corporation's field studio, have been compiled into two excellent CBS albums. These are 'King of the Delta Blues Singers', (CBS 62456) and volume two of the same set, (CBS 64102). Sonet have also released a 'white man sing's the blues' compilation entitled 'In Memoriam Robert Johnson', (SNT 654). But if you're into pure Johnson, avoid it.

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"Greatest Disco Hits" not available until December 9

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 30

ABERDEEN, Capitol Theatre (23145), Lonnie Donegan
 BATH, Public Hall, Here And Now
 BELFAST, The Pound, The Doomed
 BELFAST, Ulster Hall (21341) The Darts
 BIRMINGHAM, Barbarellas (021-643 9413), Japan
 BIRMINGHAM, Hippodrome (021-622 2576), Jasper Carrott
 BIRMINGHAM, Mayfair (021-528 9083), Matchbox
 BIRMINGHAM, Railway, Orphan
 BLACKPOOL, Norbreck Castle (52341), Sasafinas
 BRIGHTON, Richmond (29234), Nicky and The Dots
 BRISTOL, Granary (28267), Bullets
 BRISTOL, University (552621), Catrs
 CARDIFF, Sophia Gardens (2765718), David Essex/The Real Thing
 CHELTENHAM, Town Hall (25690), Generation X
 COVENTRY, Warwick University (23359), Fairport Convention
 DERBY, Assembly Rooms (31111), Showaddywaddy
 DONCASTER, First Aid Centre (21918), Belt & Braces Band
 DUNDEE, Bonnar Hall, Boys Of The Lough
 DUNFERMLINE, Glen Lounge, Mother Earth
 EDINBURGH, Astoria, The Monos/The Sculbs (Scots Monos)
 EDINBURGH, Ital Club, Cygnus
 EDINBURGH, The Place, Light Of The World
 FLINT, Raven Hotel, Juggernaut
 GALASHIELS, Tallisman, Charley Brown
 GLASGOW, Pavilion (041-332 0478), John Martyn
 HALESOWEN, Tiffany's (021-422 0761), Blazer
 HARLOW, Victoria Hall, The Sods
 HAVERFORD WEST, Masonic Hall, Muscles
 HINKLEY, The Bounty, Kidda Band
 ILFORD, Cranbrook (01-544 8659), Jerry The Ferret
 KEFELE, University (Newcastle 621111), Stadium Dogs
 LANCASTER, University (165201), Magazine/New
 LASKLEY MILL, Langley Mill Club, Scene Stealer
 LEEDS, Fan Club, Branngans (663252), The Boyfriends/The Backbeats
 LEEDS, Ffiorde Green (623470), C Gas 5
 LEEDS, Polytechnic (41101) Wilko Johnson's Solid Senders
 LEEDS, Vivas Wine Bar, York Place (456249), Alwoodley Jets
 LONDON, Brecknock, Camden (01-485 3073), Scarscrow
 LONDON, Bridge House, Canning Town (01-478 2689), The Inmates
 LONDON, Dingwalls, Camden (01-267 4867), The Retainers
 LONDON, Electric Ballroom, Camden (01-485 9008), Sham 69/The Cimarrons
 LONDON, Golden Lion, Fulham (01-385 3942), The Jam
 LONDON, Greyhound, Fulham Palace Road (01-478 0526), The Foundations
 LONDON, Hammersmith Odeon (01-748 4081), Boney M
 LONDON, Hope and Anchor, Islington (01-358 4510), The Sinceros
 LONDON, 100 Club, Oxford Street (01-436 0533), Merger
 LONDON, Kensington, Russell Gardens (01-903 3245), The Young Bucks
 LONDON, Marquee, Wardour Street (01-437 6683), No Dice

LONDON, Music Machine, Camden (01-387 0428), Zaine Griff/Tall Story
 LONDON, Nashville, Kensington (01-603 6071), Chas & Dave
 LONDON, Pegasus, Stoke Newington (01-226 5930), Barry Richardson Band
 LONDON, Rock Garden, Covent Garden (01-240 3961), Hollywood Killers
 LONDON, Swan, Hammersmith (01-748 1043), Tiger Ashby
 LONDON, Royalty, Southgate (01-886 4112), Crazy Cavan and the Rhythm Rockers
 LONDON, Swan, Hammersmith (01-748 1043), Straight 6
 LONDON, Wembley Arena (01-902 1234), Lindisfarne/John Miles/Frankie Miller/Chris Rea/Bandi/Mike Elliott
 MACCLESFIELD, Krumbles, The Accelerators
 MANCHESTER, Apollo, Ardwick (061-273 1112), Covid Newton-John
 MANCHESTER, Band On The Wall (061-832 6625), Swift
 MANCHESTER, Kellys, A member Street, Knives/Wilful Damage
 MANCHESTER, Mayflower, Squeeze
 MANCHESTER, Polytechnic (061-273 1162), The Cruisers
 MANCHESTER, Russells Club (061-226 6821), The Police/The Beat
 MELTON, MOWBRAY, Painted Lady, The Cresters
 MIDDLESBROUGH, Teeside Polytechnic (244174), Hi Tension
 NOTTINGHAM, Malibu Dog Bowl (254758), The Forwards
 PAISLEY, Marksworth High School, Chou Pahrol/Flat Out
 PORTSMOUTH, Cumberland Tavern (730445), Stax Marx
 PORTSMOUTH, Polytechnic (818141), Pere Ubu
 READING, Bones, Skate-drivers
 ROTHERHAM, Dickens Inn, The Sneakers
 RUGBY, College, Kidda Band
 SEAFORD, Third World, The Flys
 SHEFFIELD, City Hall (22845), Devo/Doll By Doll
 SHEFFIELD, University (24078), Mud/The Cruisers
 SHREWSBURY, Music Hall (52019), Spud
 SOUTHAMPTON, Gaumont (22001), The Platters
 SOUTHPORT, Scarlsbrick Hotel, Orchestral Manoeuvres in the Dark
 STEVENAGE, Swan, Scratch
 STRATFORD, Pavilion, The Tools
 WITHERNESSE, Pavilion (2158), Tavares
 YORK, Bargo (32530), Defunkel
 YORK, Revolution (26224), Ethel The Frog

FRIDAY

DECEMBER 1

ABERDEEN, Capitol Theatre (23145), Lonnie Donegan
 ABERDEEN, College of Education, The Tools
 ABERDEEN, Music Hall (27688), Boys Of The Lough
 ABERDEEN, University (57251), The Rubinoos
 AIRDRIE, Fye Club, Underhand Jones
 ALDENHAM, Red Lion (55355), Agenda
 BANGOR, University (43709), Here and Now
 Patrick Fitzgerald
 BATH, Academy of Art, Corsham, 90 Degrees Inclusive
 BATH, Brillig (64364), Robin Williamson
 BATH, University (64364), Alberto Y Lost Trios Paranoias/The Police
 BATLEY, Crumpets, Marselle
 BELFAST, The Pound, The Doomed

GREAT BRITISH music continues at Wembley arena this week, featuring headliners LINDISFARNE, FRANKIE MILLER and JOHN MILES (Thursday), and RICH KIDS, DAVID ESSEX and REAL THING (Saturday)
 ROD STEWART returns to play a multi-dater tour, taking him thru' December, kicking off with four nights at Manchester Bellevue (Saturday, Sunday, Tuesday and Wednesday), with dates in Brighton, Birmingham and London to follow. Two new band members, Kevin Savigar (keyboards) and Phil Kenzie (sax) who appear on latest album 'Blondes Have More Fun' join regulars Carmine Appice (drums), Billy Peek, Gary Grainger, Jim Cregan (guitar) and Phil Chen (bass) for the tour.
 Chart racers BONEY M fly in for six major concert appearances, opening at London Hammersmith Odeon (Thursday and Friday) More at Birmingham Odeon (Saturday), Liverpool Empire (Sunday), Manchester Apollo (Monday) and Brighton New Centre (Tuesday).
 Funrock hits the road with a vengeance and a video show as ALBERTO Y LOST TRIOS PARANOIAS skate into their Winter tour, supported by (ello, ello, ello), THE POLICE, also gigging in their own right. Catch more DEVO headlining at London's Hammersmith Odeon (Saturday & Sunday) 'Gross' escapee OLIVIA NEWTON-JOHN has an extra night at London's Rainbow (Sunday) and there's more from THE CLASH, WILKO JOHNSON'S SOLID SENDERS, PERE UBU, GENERATION X, ERIC CLAPTON / MUDDY WATERS. Meanwhile, MS WAYNE COUNTY with THE ELECTRIC CHAIRS, bridges the gender gap at London's Electric Ballroom (Saturday), supported by a well known brand of bra, COLORTAPES and GANG OF FOUR.
 Check out at Hammersmith Odeon on Thursday, but don't forget to ring before you commit yourself to a hazardous journey thru' the wilds of gigland.



BONEY M: open at Hammersmith Odeon on Thursday
 MORE DATES ON PAGE 34

BIRMINGHAM, Aston University (021 359 6531), Generation X
 BIRMINGHAM, Barbarellas (021 643 9413), Supercharge
 BIRMINGHAM, Hippodrome (021 622 2576), Jasper Carrott
 BIRMINGHAM, Odeon (021 643 8101), Devo/Doll By Doll
 BLACKPOOL, Norbreck (52341), The Accelerators
 BRIGHTON, Buccaneer (66906), Fan Club
 BRIGHTON, Sussex University (64681), Pere Ubu
 BRISTOL, Colston Hall (291768), Lindisfarne
 BRISTOL, University (24181), The Albion Band
 BURTON ON TRENT, 76 Club, Blazer Blazer
 BURY, ST EDMUNDS, Griffin (0617), Quasar
 CHELTENHAM, North Gloucester, Mechanical Horse/rough/cocky
 COVENTRY, New Theatre (23141), Showaddywaddy
 DONCASTER, First Aid Centre (21918), Belt & Braces Band
 EASTBOURNE, Lottbridge Arms, The Little Jimmies
 EDINBURGH, Clouds (031 229 5353), The Lurkers/The Valves
 EDINBURGH, Odeon (031 667 3865), John Martyn
 EDINBURGH, University (031 667 1590), Hi Tension
 EXETER, University (77911), Wrtz
 GLASGOW, Burns Howff (041 332 1813), Necromancer
 GLENROTHES, Rothes Arms, East West
 HERTFORD, College of Education, Zaine Griff
 HULL, Bestobell House, Section 6
 ILFORD, Cranbrook (01 554 8659), Jerry The Ferret
 INVERNESS, Muirton Hotel, The Monos (Scots band)
 IPSWICH, Gaumont (53644), Fairport Convention
 KINGFORD, Cuncie Neuk, Nightlight
 KIRKCALDY, Dutch Mill, Simple Minds
 KNOTTINGLEY, Kellingley Club, Liminalight
 LAMPETER, St Davids College, Scene Stealer
 LEEDS, Ffiorde Green (623470), No Dice
 LEEDS, University, Riley Smith Hall, Red Eye
 LEEDS, Vivas Wine Bar, York Place (456249), Ethel The Frog
 LINCOLN, Bishops Grosseteste College, Paradox
 LIVERPOOL, Bradford Hotel, Swift
 LIVERPOOL, Christs College, Scene Stealer
 LIVERPOOL, Polytechnic (051 236 2481) China Street
 LONDON, Acriam Hall, Portobello Road (01 960 4590), Pressure
 Shocks/The Sinceros
 LONDON, Bridge House, Canning Town (01 478 2889), Jackie Lynton's HD Band
 LONDON, Crackers, Wardour Street (01 734 4918), Harlem Seaman
 LONDON, Dingwalls, Camden (01 267 4867), The Sinceros
 LONDON, Electric Ballroom, Camden (01 485 9008), Sham 69/The Cimarrons
 LONDON, Golden Lion, Fulham (01 385 3942), Ricky Cool and the Icebergs

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UPFRONT

FROM PAGE 33

LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Foundations
 LONDON, Hammersmith Odeon (01 748 4081), BONEY M
 LONDON, Hope and Anchor, Islington (01 359 4510), The Dogs
 LONDON, 100 Club, Oxford Street (01 636 0933), Jubula
 LONDON, Institute of Education, Russell Square, Metabolist/This Heat/Office
 LONDON, London School of Economics, Houghton Street (01 405 7686), Viv Stanishall
 LONDON, Marquee, Wardour Street (01 437 6603), Spud
 LONDON, Middlesex Polytechnic, Hendon, Adverts
 LONDON, Music Machine, Camden (01 387 0428), Cafe Jacques/Fame
 LONDON, Nashville, Kensington (01 603 6071), Starjets
 LONDON, Old Swan, Notting Hill Gate, The Crack
 LONDON, Oval House, Kennington (01 735 2786), The Sadiatas
 LONDON, Paddington College, Paddington Green (01 723 4214), Poser/Moonstone
 LONDON, Pegasus, Stoke Newington (01 226 5930), The Monos (London bad)
 LONDON, Polytechnic of North London, Prince of Wales Road, Desmond Dekker/Screaming Lord Sutch
 LONDON, Queen Elizabeth College, Camden Hill (01 897 5411), Squeeze/Cado Belle/The Panties
 LONDON, Queen Mary College, Twickenham, The Streetband/Deadringer
 LONDON, Rock Garden, Covent Garden (01 240 5951), Grand Hotel
 LONDON, Sinfonietta Theatre (01 836 4598), The Platters
 LONDON, Southbank Polytechnic (01 281 3535), The Young Bucks
 LONDON, Swan, Hammersmith (01 748 1043), The Piranhas
 LONDON, Upstairs at Ronnie's, Frith Street (01 439 0747), Revelation
 LONDON, White Hart, Willesden, Crazy Cavan and the Rhythm Rockers
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Lightning Raiders/Steve Linton Band
 MANCHESTER, Apollo, Ardwick (061 273 1122), Olivia Newton-John
 MELTON MOWBRAY, Painted Lady, The Crusters
 MIDDLEBROUGH, Rock Garden (241995), Wild Horses
 MIDDLEBROUGH, Town Hall (45432), Tavara
 MILTON KEYNES, College of Education, Bullets
 NEWCASTLE UPON TYNE, The University (28402), Magazine/Neo
 NEWCASTLE UPON TYNE, Northern Counties Polytechnic (28671), The Bishops
 NOTTINGHAM, University, Sherwood Hall (58912), Japan
 OXFORD, Corn Dolly (4476), Dog Watch
 OXFORD, Oranges and Lemons (42660), Scratch
 OXFORD, Polytechnic (68789), Gillan
 PORTRUSS, Arcadia (Newcastle 23788), The Darts
 RAYLEIGH, Croca, High Street (770003), The Olympic Runners
 ROTHLEY, Pippin Inn, The Zips
 ST ALBANS, Art College, The Bleach Boys
 SALFORD, University (061 736 7811), Frankie Miller/Darling
 SHEFFIELD, Limit (730940), The Struts
 SHEFFIELD, Polytechnic (368721), The Fabulous Poodles
 SHEFFIELD, University (24076), Mud/The Cruisers
 SOUTHAMPTON, Gaumont (22001), Eric Clapton/Muddy Waters
 WATFORD, Hertfordshire College, Gonzales

WOLVERHAMPTON, Lafayette (26285), Penetration
 YORK, Revolution (26224), The Sneakers
 YORK, University (56128), Wilko Johnson's Solid Senders

SATURDAY

DECEMBER 2

ABERDEEN, Capitol (23145), John Martyn
 ABERTILLERY, Six Bells, Cryer
 BANBURY, Banbury United Club (710339), Chicken Shack/Tequilla Brown
 BASILDON, Double Six Club (01 485 9060), Wayne
 BIRMINGHAM, Barbarellas (021 643 9413), Dave Lewis Band
 BIRMINGHAM, Hippodrome (021 622 2876), Jasper Carrott
 BIRMINGHAM, Mayfair (021 643 2137), Penetration
 BIRMINGHAM, Odeon (021 643 8101), Boney M
 BIRMINGHAM, Town Hall (021 236 2339), Robin Williamson
 BIRMINGHAM, University (021 472 1841), George Melly
 BLACKBURN, Set End Inn, Black On
 BLACKPOOL, Norbreck Castle (52341), Jab Jab
 BRACKNELL, Sports Centre (64203), Boomtown Rats
 BLACKBURN, University (32488), Mud/The Cruisers
 BRIGHTON, New Centre (203131), Eric Clapton/Muddy Waters
 BRISTOL, Granary (28267), Cafe Jacques
 CANTERBURY, Odeon (62480), Sham 69/The Cimarrons
 CARSHALTON, St Hellers Arms, Vernon and the GI's
 CHELMSFORD, Institute of Education, The Panties
 CHELTENHAM, Town hall (23890), Crazy Cavan and the Rhythm Rockers
 CHESTER, Dossie Leisure Centre (816731), Tavara
 CHIDDINGLY, Six Bells: Possum
 CORK, Arcadia, The Doomed
 COVENTRY, University of Warwick (20359), Bethnal
 CUMBERNAULD, Golden Eagle Hotel, Flat Out
 DERBY, Kings Hall (3111), Magazine/Neo
 DUNDEE, Mickledover College, Bullets
 DONCASTER, Bircotes Leisure Centre (743979), Frankie Miller/Darling
 DUBLIN, Stardust (01-722 172), The Darts
 EDINBURGH, Clouds (031 229 5353), Skrewdriver
 FELTHAM, Blson Club, Matchbox
 FOLKSTONE, Leas Cliffe Hall (20359), Bethnal
 GLASGOW, Maggie Sauchiehall Street (041 332 4374), Underhand Jones
 GLASGOW, Strathely University (041 552 1270), The Darts
 GUILDFORD, Civic Centre (67314), Eric Clapton/Muddy Waters
 HALIFAX, Good Mood, Blazer Blazer
 HORNCHURCH, Bull (42123), Jerry The Ferret
 HUDDERSFIELD, Coach House, Alwoodley Jets
 HULL, Bestobel House, The Odds
 INVERNESS, Muirton Motel, The Yodels
 IPSWICH, Gaumont (53641), The Platters
 IPSWICH, Royal William, Witbynde
 IPSWICH, Traces (214991), Maudsley
 LEEDS, Florde Green (62470), Kidda Band
 LEEDS, Royal Park (785076), Agony Column
 LEEDS, Vivas Wine Bar, York Place (46526), Knife Edge
 LEICESTER, University (50000), Fairport Convention
 LINCOLN, AJ's (30874), Eater
 LIVERPOOL, CF Mott College, Scene Stealer
 LONDON, Battersea Arts Centre (01-223 5356), GFR/Massagan
 LONDON, Cock, Edmonton
 LONDON, Scherzo
 LONDON, Dingwalls, Camden Lock (01-267 4967), Teresa D'Abreu/The Cleaners



OLIVIA NEWTON-JOHN: London's Rainbow on Sunday

LONDON, Duke of Lancaster, New Barnet (01-449 0467), Earthband
 LONDON, Electric Ballroom, Camden Town (01-485 9060), Wayne County & The Electric Chairs/Gang of Four/Colorapes
 LONDON, Golden Lion, Fulham (01-385 3942), Simon Townsend Band
 LONDON, Greyhound, Fulham Palace Road (01-385 0526), The Foundations
 LONDON, Hammersmith Odeon (01-748 4081), Dove/Doll By Doll
 LONDON, Hope & Anchor, Islington (01-359 4510), Lew Lewis
 LONDON, London School of Economics, Houghton Street, Viv Stanishall
 LONDON, Marquee, Wardour Street (01-437 6603), The Speed-O-Meters
 LONDON, Moonlight, West Hampstead (01-677 1473), Split Rivvit
 LONDON, Music Machine, Camden (01-387 0428), Merger/Extras
 LONDON, Nashville, Kensington (01-603 6071), Johnny Spence
 LONDON, Oval House, Kennington (01-735 2786), The Sadiatas
 LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
 LONDON, Rock Garden, Covent Garden (01-240 5951), Innmates
 LONDON, Ronnie Scott's, Frith Street (01-439 0747), Revelation
 LONDON, Thames Polytechnic, Woolwich (01-854 2030), Supercharge
 LONDON, University College, Gower Place, (01-387 3611), Dog Watch / 66 Spoons / Nicky and the Dots
 LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Revelation
 LONDON, Wembley Arena (01-902 1234), Rich Kids / David Essex / Movies / Nick Van Eede / Real Thing
 LONDON, Wheatsheaf, Kings Road, The VIP
 LONDON, Windsor Castle, Harrow Road (01-266 8403), Jackie Lynnton's HD Band / Roy St John
 MANCHESTER, Apollo, Ardwick (061 273 1122), Showaddywaddy
 MANCHESTER, Belle Vue (081 223 1331), Rod Stewart
 MANCHESTER, Mayflower (081 624 1340), No Dice
 MANCHESTER, Polytechnic (061 273 1322), Here & Now / I/Th Angel / Danny and the Dressmakers / Patrik Fitzgerald
 MANCHESTER, University (061 236 9114), Wilko Johnson's Solid Senders
 MANOR PARK, Three Rabbits, The Struts
 MELTON MOWBRAY, Painted Lady, Crusters
 MIDDLEBROUGH, Rock Garden (241995), C'Gee 5
 NEWCASTLE UPON TYNE, Polytechnic (28761), The Clash / The Sitta / Pressure Shocks

SUNDAY

DECEMBER 3

ACCRINGTON, Lakeland Lounge (381263), Whitefire
 BIRMINGHAM, Barbarellas (021 643 9413), Wild Horses
 BLACKBURN, King George's Hall (58424), Frankie Miller/Darling
 BRADFORD, Royal Standard (77886), CGAS 5
 BRIGHTON, Alhambra (27874), Piranhas
 BRISTOL, Locarno (26193), Generation X
 CANTERBURY, Royal Odeon (62480), Sham 69 / Cimarrons
 CARDIFF, Top Rank (26538), Lindisfarne
 CHELMSFORD, Chancellor Hall (58948), Pere Ubu
 COLCHESTER, Embassy Suite (5910), Detroit Emeralds
 CLEETHROPES, Bunnies (67128), Real Thing

MORE DATES PAGE 36



Carol Douglas' new album 'Burnin' is non stop disco music all the way and includes: 'So You Win Again', and her hits 'Night Fever', and 'Burnin'. It's a hot new album. Can you handle it?



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90 LED ZEPPELIN 33" x 23" £1.00
91 STATUS QUO 38" x 25" £1.15
92 ABBA (No 4) 38" x 25" £1.15
93 WINGS 172
94 BONEY M 178
95 BEE GEES 178
96 GENESIS 178
97 QUEEN (I) 178
98 QUEEN (II) 178
99 DARTS (LIVE) 181
100 HONOLUIA (I) 182
101 THE JAM 183
102 FOUR 184
103 SHOWADY WADDY 185
104 THINK LIZZY 186
105 CLOSE ENCOUNTERS 187
106 LINDSAY WAGNER 188
107 PAUL McCARTNEY 189
108 DAVID BOWIE 190
109 BARRIE SHEEN 191
110 CARLOS SANTANA 192

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 - 89 RUSH
 - 90 SHAM (I)
 - 91 BLONDE (I)
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 - 93 YES
 - 94 JIMMY PAGE (I)
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 - 128 BOB SEGER
 - 129 BOB SEGER
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 - 131 RANGAS
 - 132 BOSTON
 - 133 QUEEN (I)
 - 134 QUEEN (II)
 - 135 GENESIS
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 - 147 WAR OF THE WORLDS
 - 148 MAARILYN MONROE
 - 149 ALESSI BROTHERS
 - 150 BUDDY HOLLY LET US
 - 151 ELVIS (LAS VEGAS)
 - 152 DONNA SUMMER
 - 153 SHOWADY WADDY
 - 154 THINK LIZZY
 - 155 CLOSE ENCOUNTERS
 - 156 LINDSAY WAGNER
 - 157 PAUL McCARTNEY
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 - 163 BEE GEES
 - 164 GENESIS
 - 165 QUEEN (I)
 - 166 QUEEN (II)
 - 167 DARTS (LIVE)
 - 168 HONOLUIA (I)
 - 169 THE JAM
 - 170 FOUR
 - 171 SHOWADY WADDY
 - 172 SLITZIE QUATRO
 - 173 BOB MARLEY
 - 174 STRANGLERS
 - 175 TWIGGY
 - 176 PINK FLOYD
 - 177 THE WHO
 - 178 ABBA (I)



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66 YELLOW BIRD IS DEAD (by Rodney Matthews) 40" x 20" £1.50



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UPFRONT

FROM PAGE 34

CORK, Savoy, The Darts
CROYDON, Fairfield Halls (01-688 9291), Three Degrees
CROYDON, Greyhound (01-681 1445), Penetration
DUBLIN, McGonigle, The Doomed
DUNDEE, Royal Centre Hotel (24074), Skrewdriver
GUILDFORD, Civic Hall (67314), Boomtown Rats
LEEDS, Vivas Wine Bar, York Place (456249), Deadringer
LIVERPOOL, Empire (051 709 1555), Boney M
LIVERPOOL, Pickwick, Here & Now, Patrick Fitzgerald / The Table
LONDON, Bridge House, Canning Town (01-476 2889), RDB
LONDON, Dingwalls, Camden Lock, Cousin Joe from New Orleans
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Foundations
LONDON, Hammersmith Odeon (01-748 4081), Devo / Doll by Doll
LONDON, Hope & Anchor, Islington (01-359 4510), Young Bucks
LONDON, John Bull, Chiswick (01-994 0682), First Aid
LONDON, Marquee, Wardour Street (01-437 6603), Supercharge
LONDON, Nashville, Kensington (01-803 6071), Voice Squad
LONDON, Oval House, Kennington (01-735 2786), The Sadistas
LONDON, Pegasus, Stoke Newington (01-226 5930), Soul Yard
LONDON, Rainbow, Finsbury Park (01-263 3140), Olivia Newton-John
LONDON, Royalty, Southgate (01-886 4112), Robin Williamson
LONDON, Ruskin Arms, East Ham, Dog Watch
LONDON, Theatre Royal, Drury Lane, (01-534 0310), Ralph McTell / John Williams
LONDON, Torrington, North Finchley (01-445 4710), Dave Lewis Band
LONDON, Trashed, Woolwich (01-855 3371), Five Hand Red / Brian Dewhurst / Joe Stead
LONDON, Two Brewers, Clapham, Live Wire
LYTHAM, St Pauls Church Hall, The Photos

MANCHESTER, Apollo, Ardwick (061 273 1112), Peter Toah / Matumbi
MANCHESTER, Bellevue (061 223 1331), Rod Stewart
MANCHESTER, Mayflower, Wild Horses
MIDDLESBROUGH, Town Hall (45432), Magazine / Neo
NEWCASTLE UPON TYNE, Polytechnic (28761), Streetband
PORTSEA, Rotary Club, Night Rider
PORTSMOUTH, Guildhall (24355), Boomtown Rats
REDCAR, Coatham Bowl (74420), Wilko Johnson's Solid Senders
REDHILL, The Lakers, Little Jimmies
SHEFFIELD, Limit (730940), New Jeta
SHEFFIELD, Polytechnic (368721), Ablion Band / Mechanical Horsetrough / Cocky
SHEFFIELD, Top Rank (21927), Alberto Y Lost Tris Paranoids / The Police
SLOUGH, Fulcrum Theatre (29291), The Platters
SOUTHAMPTON, Gaumont (29772), Child
STOKE, Jollees (321611), Tavares
SUNDERLAND, Empire (73274), Showaddywaddy

MONDAY

DECEMBER 4

BIRMINGHAM, Barbarellas (021 643 9413), Special Clinic
BIRMINGHAM, Mercat Cross, Orphan
BOLTON, Technical College (29991), Here & Now / The Fall / Patrick Fitzgerald
BRENTWOOD, Hermit Club (217084), Blazer Blazer
BRISTOL, College of Education, Judas Priest (film)
BRISTOL, Hippodrome (29444), Child / Playboys
CARDIFF, Sophia Gardens (27657 / 8), Peter Toah / Matumbi
CHESTER, Smarties, Blitzkrieg Bop
CLEETHROPES, Winter Gardens (82925), No Dice
DERBY, The Polytechnic, Fashion
DURHAM, The University (64466), John Martyn
EDINBURGH, Tiffany's (031 556 8292), Rubinoes
EXETER, The University (77911), Boomtown Rats
HULL, The University (42431), Belt & Braces Band

LEEDS, Royal Park Hotel (76978), City Limits
LEEDS, Vivas (456249), John Hedley Haggott Band
LEICESTER, Granby Halls (24302), Real Thing
LEICESTER, De Montfort Hall (22300), Tavares
LONDON, Bridge House, Canning Town (01-476 2889), Spud
LONDON, Dingwalls, Camden Lock (01-267 4967), Slow Motion / Rivvita / The Tights
LONDON, Greyhound, Fulham Palace Road (01-385 0826), Bob Kerr's Whoopie Band
LONDON, Half Moon, Putney (01-480 6465), Georgie Fame & The Blue Flames
LONDON, Hammersmith Odeon (01-748 4081), Hi Tension
LONDON, Hope & Anchor, Islington (01-359 4510), Pippint
LONDON, Kings College, Surrey Street (01-836 7132), Boyfriends
LONDON, Marquee, Wardour Street (01-437 6603), Zaine Griff
LONDON, Moonlight, Railway Tavern, West Hampstead (01-87 1478), Necromantz / Clifton Hill
LONDON, Nashville, Kensington (01-603 6071), Bowles Bros
LONDON, Pegasus, Stoke Newington (01-226 5930), The Crooks
LONDON, Quaglines, Bury Street (01-930 6767), The Platters
LONDON, St Mary's College, Twickenham, Mechanical Horsetrough / Cocky
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Stoneshot
MANCHESTER, Apollo, Ardwick (061 273 1112), Boney M
MANCHESTER, Free Trade Hall (061 834 0948), Devo / Doll by Doll
MIDDLESBROUGH, Town Hall (45432), Showaddywaddy
OLDHAM, Civic Hall (061 624 0505), Alberto Y Lost Tris Paranoids / The Police
PRESTON, Guildhall (21721), Lindisfarne
RAYLEIGH, Cross, High Street (770003), Flying Saucers
SHEFFIELD, The University (24078), Magazine / Neo
STOKE HANLEY, Odeon, Lonnie Donegan
STOKE HANLEY, Victoria Hall (24641), Jasper Carrott
WALSLEATH, Chequers, Paradox
WALSALL, Three Crowns, Muscles
WARRINGTON, Lion Hotel, Ferragamo
WOLVERHPTON, The Cranford, Eyes

TUESDAY

DECEMBER 5

ABERDEEN, The University (57251), Judas Priest (film)
BIRMINGHAM, Barbarellas (021-643 9413), No Dice / The Business
BIRMINGHAM, Odeon (021-643 6101), The Platters
BISHOPS STORTFORD, Triad Arts Centre (66833), Cypri
BRADFORD, St George's Hall (32513), Peter Toah / Matumbi
BRIGHTON, New Conference Centre (20131), Boney M
BRIGHTON, Richmond (29234), Staa Max
BRISTOL, Colston Hall (291768), Hi Tension
CARDIFF, Sophia Gardens (27687), Boomtown Rats
CARDIFF, Top Rank (26538), Tapper Zukie / Cygnus
GLASGOW, Doune Castle, Underhand Jones
HERTFORD, Castle Hall, Generation X
LEEDS, Haddon Hall, Nova / Red Eye
LEEDS, Hofbrauhaus (663252), Wilko Johnson's Solid Senders
LEEDS, The Polytechnic (41101), Magazine / Neo
LEEDS, Vivas Wine Bar, York Place (456249), Aqua Vita
LIVERPOOL, Empire (051-709 1555), Lindisfarne
LONDON, Bridge House, Canning Town (01-476 2889), Zaine Griff
LONDON, Clouds, East Grinstead, Piranhas
LONDON, Dingwalls, Camden Lock (01-267 4967), Charlie Dore's Back Pocket
LONDON, Electric Ballroom, Camden (01-485 9006), Wild Horses / Physicals

LONDON, Greyhound, Fulham Palace Road (01-385 0526), Richard Digance
LONDON, Hammersmith Odeon (01-748 4081), Eric Clapton / Muddy Waters
LONDON, Hope & Anchor, Islington (01-359 4510), Red Beans & Rice
LONDON, Kensington, Russell Gardens (01-603 3245), Beaver
LONDON, London College of Printing, Elephant & Castle (01-735 6871), Pere Ubu / The Human League
LONDON, Marquee, Wardour Street (01-437 6603), Fischer-Z / Redwood
LONDON, Moonlight, Railway Tavern, West Hampstead (01-87 1473), The Vye / Embargo
LONDON, Music Machine, Camden (01-387 0428), Girlschool / UK Subs / The Stax
LONDON, Nashville, Kensington (01-603 6071), Misty
LONDON, North East London Polytechnic, Barking, Mud / The Cruisers
LONDON, Pegasus, Stoke Newington (01-226 5930), Tennis Shoes
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Tadi
LONDON, Windsor Castle, Harrow Road (01-286 8403), Blazer Blazer
MANCHESTER, Apollo, Ardwick (061-273 1112), Child / Playboys
MANCHESTER, Belle Vue (061-223 1331), Rod Stewart

NEWCASTLE UPON TYNE, Gateshead Labour Club, Belt & Braces Band
NORWICH, St Andrews Hall (22233), Penetration
NOTTINGHAM, The University (35912), Here & Now / Blank Space / Patrick Fitzgerald
PLYMOUTH, Fleets (20077), Detroit Emeralds
PLYMOUTH, Metro (513 2817), Frank Miller / Darling
SALFORD, The University (061-736 7811), Whitefire
SHEFFIELD, Limit (730940), The Mekons
SHEFFIELD, Polytechnic, Totley Site (368721), Streetband
SOUTHEND, Cliffs Pavilion (351135), Real Thing
STOKE HANLEY, Odeon, Lonnie Donegan
YORK, The University (56128), John Martyn

WEDNESDAY

DECEMBER 6

ABERYSTWYTH, The University (4242), Wilko Johnson's Solid Senders
BIRMINGHAM, Barbarellas (021 643 9413), Magazine / Neo
BIRMINGHAM, Golden Lion, Blakely (01-385 3942), Scene Stealer
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Girlschool

BIRMINGHAM, Golden Lion, Solihull, Orphan
BLAKEPOOL, Opera House (25252), Lindisfarne
EASTBOURNE, Congress Hall (36363), Tavares
EDINBURGH, Abercorn, The Valves
EXETER, Routes (58615), The Fans / Steve Toy / Tight Shoes
GLASGOW, Amphora, Necromancer
HATFIELD, The Polytechnic, Mechanical Horsetrough / Cocky
LANCASTER, New Planet City, Here & Now / The Mekons / Patrick Fitzgerald
LEEDS, Fan Club, Branigan (683282), Line Shooter
LEEDS, Vivas Wine Bar, York Place (456249), Argus
LIVERPOOL, Empire (051 709 1556), Devo / Doll by Doll
LIVERPOOL, University (051 236 2481), The Clash / Silts / Pressure Shocks
LONDON, Battersea Arts Centre (01-223 3359), Nick Cudworth / Charlie Prince
LONDON, Bridge House, Canning Town (01-476 2889), Nicotinus
LONDON, Clouds, East Grinstead, Piranhas
LONDON, Dingwalls, Camden Lock (01-267 4967), Rico
LONDON, Golden Lion, Fulham (01-385 3942), Scene Stealer
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Girlschool

LONDON, Hammersmith Odeon (01-748 4081), Eric Clapton / Muddy Waters
LONDON, Hillside School, Boreham Wood, Ego (rock musical)
LONDON, Hope & Anchor, Islington (01-359 4510), Left Hand Drive
LONDON, Marquee, Wardour Street (01-437 6603), Streetband
LONDON, Moonlight, Railway Tavern, West Hampstead (01-87 1478), Lightning Raiders
LONDON, Music Machine, Camden (01-387 0428), C GAS 5 / Screens
LONDON, Pegasus, Stoke Newington (01-226 5930), Line Shooter
LONDON, Rainbow, Finsbury Park (01-263 3140), Peter Toah / Matumbi
LONDON, Rock Garden, Covent Garden (01-240 333), Ramrod
LONDON, St Mary's College, Twickenham, Spud
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Earthbound
LONDON, The Venue, Victoria (01-834 3500), Hinkley's Heroes
LONDON, Walthamstow Assembly Hall, Revelation
MANCHESTER, Bellevue (061 223 1331), Rod Stewart
MANCHESTER, The University (061 226 9114), John Martyn
NEWCASTLE UPON TYNE, City Hall (20007), Childs / Playboys
NEWPORT, Stowaway (50978), Generation X
NORWICH, University of East Anglia (82068), Fairport Convention
POITYPRIDD, Polytechnic of Wales, Swi
PORTSMOUTH, The Polytechnic (819141), The Undertones
SHEFFIELD, Limit (730940), Solid Senders
SHEFFIELD, Polytechnic (368721), Hi Tension
SOUTHAMPTON, University (356291), Gillan / Sampson
STEVENAGE, The Swan, Quasa
STIRLING, University (3171), 90 degrees inclusive
STOKE HANLEY, Odeon, Lonnie Donegan
TAUNTON, Odeon (2263), The Platters
TORQUAY, Carlton Club (22079), Detroit Emeralds
UKBRIDGE, University of Brunel (01-893 7185), Pere Ubu
WISBECH, Isle of Ely College, Real Thing
WORTHING, Balmoral, Night Rider
WREXHAM, Jolly Tavern, Harem Scarem
YORK, Revelation (98224), The Boys
YORK, The Venue, Rensdovvas, Marseille



ROD STEWART: starts his tour at Manchester Bellevue on Saturday

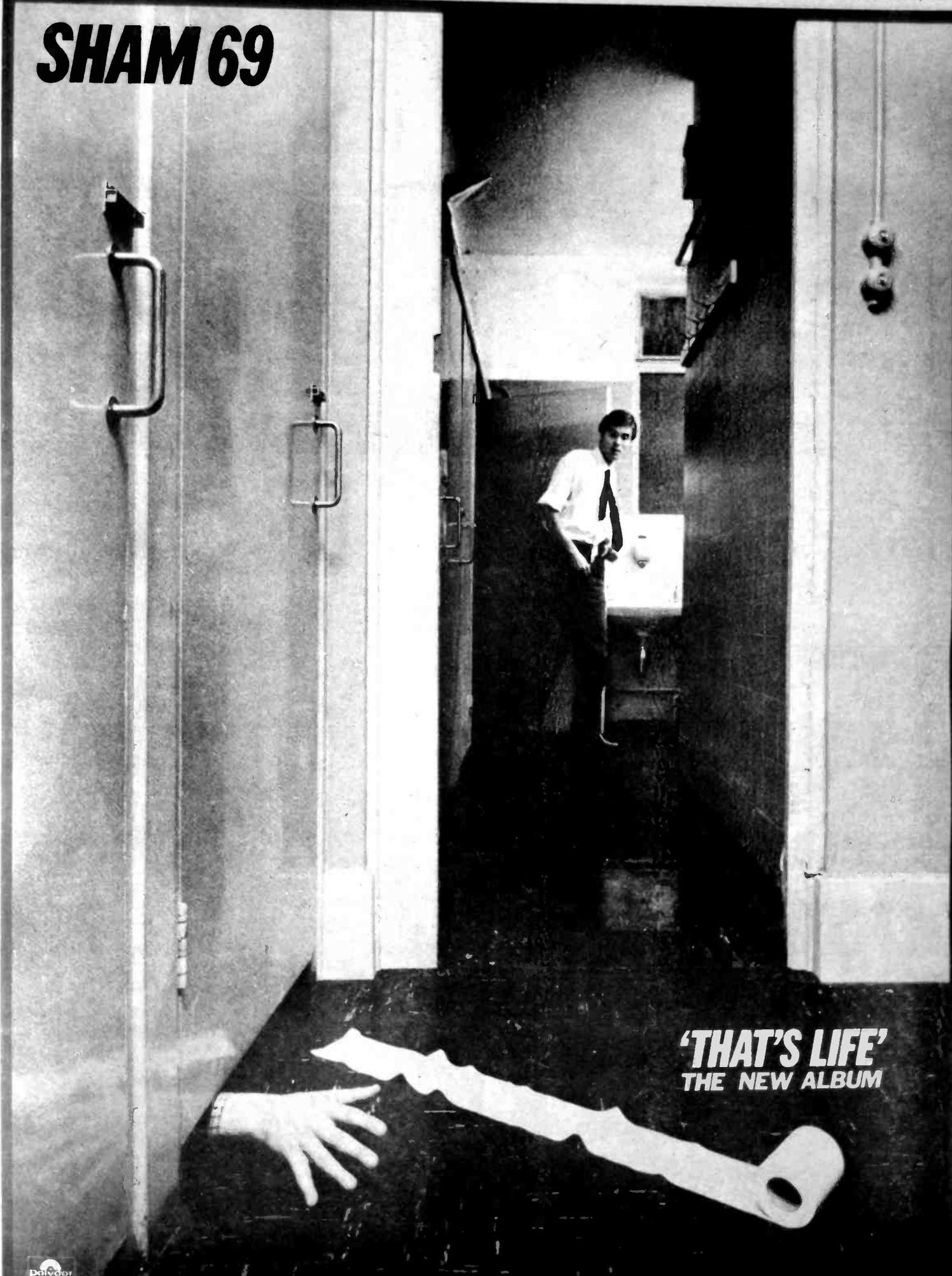


ALBERTOS Y LOST TRIS PARANOIS: with video show and Police

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SHAM 69



'THAT'S LIFE'
THE NEW ALBUM

ROADSHOWS

HOT CARS

THE CARS Lyceum, London

A CAR revs up, noisily increases speed then smash, it crashes. This is the tape that heralds the entrance of The Cars. Surprisingly enough it is the only gimmick they use in their clean American set.

Their excellent debut album is not only full of very clever pop songs but is wrapped up in a glossy production. They sounded like a superior studio band who would struggle to cut it live. I was wrong.

At a sold out Lyceum they played the whole of their album and perfectly captured its intricate but melodic atmosphere. They even sang the high harmonies almost note perfect.

However, as personalities there was something missing.

Lanky Ric Ocasek with his jet-black hair and macabre pale face was the obvious focal point, and when he took the lead vocals his sharp penetrating voice added wierd relief to their organised music. Unfortunately bassist Ben Orr is the chief lead vocalist, but his softer characterless voice failed to impress. Perhaps the unsung star is keyboard player Greg Hawkes — a fresher faced version of John Denver. He walks to and from his keyboards like a clockwork robot, contributing imaginative tinkling noises.

What the band lack in character they certainly make up for in the quality of their music. It is fine, hectic pop played with skill and restraint. 'Best Friends Girl' and 'Bye Bye Love' showed The Cars to be masters of commercial melody.



CARS: masters of commercial melody

They are odds on favourite hit machines.

The Cars combine English pop with the refined US Foreigner rock, very successfully. They overstepped this delicate fusion at the end of their highly enjoyable set with an overlong, tedious guitar solo. I

suppose it pleased the instrumental connoisseurs, but I found it totally unnecessary. Oh well, you can't win them all. This was just one black mark for a set which proved that The Cars will be very successful without the help of picture discs. PHILIP HALL

X RAY SPEX. Hammersmith Odeon

A BALLAD? Is this the end of X Ray Spex as we know them? Is there life after germ-free adolescence?

Yes, but for a far more professional band with the emphasis less on continual all round movement and more on tight musical ability, laced with fun.

Presentation was rather more polished too — three X Ray Spex logos hung resplendant about the stage, and a mightily impressive show of vivid lights illuminated the stage and back drop in sharp clear colours.

Whenever I hear X Ray Spex live or on record, I always get the feeling that there is a minor earthquake going on in the immediate background; such is the spectacular sound and image they conjure up even in the face of the particularly average sound system they had to contend with.

Instrumentally the first thing to strike the increasing role of the guitar, now a little starlet in its own right, guided by Jack Alproh through a series of neat introduction solos rather than the previous, function as a backing instrument providing the power behind the sound and leaving most of the lead line to sax. Sax and saxist Rudl Thompson are still as essential to the band as salt to the sea but its presence is more precise, adding to the sound rather than its previous wont of trampling all over it. Along with the chunky rhythm section of B.P. Hurding

(drums) and Paul Dean (bass) we were faced with a near perfect band.

The centre of attention was of course Poly Styrene, who cut a dashing figure in black trousers, peaked hat and blood red drummer boy jacket. With more control over her voice now and yet exuberant as ever, she led the band into a collection of new and old numbers.

'Obsessed With You', 'Warrior' — an up tempo song with deceivably slow vocal and, I think, 'I Can't See' were the best of the new numbers, each with clear progressions from their earlier material. There was an overall almost oriental feel creeping into the music, and definite traces of reggae influences lurking within. Only one fairly drab number 'Age' which lacked the spice of the other material brought a slight down to the set. The pace soon stepped up again however, as they launched into a stream of old favourites, until suddenly, midway through 'I Am A Poser' disaster! X Ray Spex were silenced as the PA system broke down completely under the strain. They left the stage for several minutes until emerging to restart 'I Am A Poser' with the well behaved, capably crowd seeming gleeful that they had got half an extra song. Following with the excellent single 'Germ Free Adolescence, (OK, I give up, where did you hide the electric piano?) and (finishing with 'Daygio'; there was no alternative but an encore. Taking to the boards for the third time that night for 'I Am A Cliche', BP exploded in a crowd of

dry ice which lasted through to the final number, the inevitable 'Oh Bondage Up Yours'.

There's no doubt that the show was a runaway success. At present X Ray Spex have everything going for them — I only hope they continue to rise. KELLY PIKE

**DAVID ESSEX,
REAL THING,
NICK VAN EEDE
Dublin RDS Hall**

RDS, IN case you're wondering, stands for Royal Dublin Show — this gig is more suited to horses than people. The fact that it was only three quarters full didn't help matters, especially towards the back where the shivering masses began to thin out.

The prospect of a lone singer songwriter making any sort of dent on this great, cold barn seemed fairly remote, but Nick Van Eede's cheery stage presence somehow managed to fill the empty spaces. In such a short set (he was allotted 20 minutes) it's difficult to judge his potential as a songwriter, but all in all, his catchy numbers seemed pleasant enough, and I thought he went down pretty well, considering the circumstances.

Real Thing fared even better with a crowd who seemed determined to have a good time, despite the dreadful environment. The hits were greeted with storms of applause, and the rest of the numbers — which I found on the mundane side — got a surprisingly warm reaction.

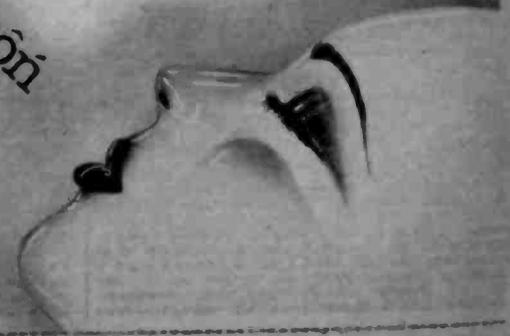
Really, they are a totally slick and



Don't Hold Back

It's pronounced Shān-sōn

Chanson are two very classy, well-seasoned session musicians — David Williams and James Jameson Jr. — who debut with a funk heavy R&B disco sound. Don't hold back on discovering Chanson, and remember — it's pronounced Shān-sōn



professional outfit, but their material is the big problem. With so many groups around aiming for the same sort of sound, you have to be something special to stand out. And sadly, I just don't think Real Thing are special enough.

They were back on-stage as back-up singers to a bearded David Essex, setting foot on-stage for the first time since 'Evita'. I think he was suffering from the transition to a bigger audience - I hope that was the reason, anyway. At any rate, found his mannerisms, once endearing, overdone and over-mannered, his songs rather laboured, his inter-song chat well off the mark. Very different from the charismatic figure who, a couple of years ago, could have an audience eating out of his hand.

Meanwhile, his band of super slick session musicians did all that was required of them, without expending one ounce more adrenalin than they were being paid for. This naturally, did not help build up the atmosphere.

The kids still screamed in all the right places, but I felt something was badly missing. Perhaps it was simply the dreadful choice of venue - this place should be handed back to the livestock forthwith.

Hopefully, things will have warmed up by the time they reach Wembley - but if I were you, I'd wear my woolly undies, just in case. SHEILA PROPHET

W I R E / MANICURED NOISE

Marquee, London

TWO DIFFERENT musics in the same place, the correct place, this sweaty little joint on Wardour Street.

Wire - to dispel all memories of the duffo Venue gig (that place eats bands for breakfast) by unleashing a great set which devastated, and...

Manicured Noise - to confirm that the current 'buzz' on their behalf holds water. These Mancunians opened the proceedings at 8.30, and with the exception of a vocalist whose larynx was lacking and whose visual pull was questionable, they were really quite arresting, utilising a strict bass / drums / guitar / sax front, with occasional clarinet interjections: they sounded not a zillion metres from The Magic Band circa '69.

Although I missed the titles (the vocalist's announcements were whispered, slurred and redundant) I couldn't help admiring their probing, searching, grappling style, organised, ordered disorder. They will not be 'huge' but they're better than many who will be.

Wire, a stark contrast, were ineffable. Essentially, their compound is time / pace / synchronisation / 'effect' dynamics, deadpan humour and surprise are important factors, while their sheer energy quotient - often deceptive - is occasionally above and beyond that of any other band currently treading the boards - even The Clash. Energy - and they know how to use it.

I admire Wire's use of minimalism as a play or tactic - not as an end in itself - I admire their attitude to the punters, napping through the lightning flash 'Sand In My Joints', then crashing into a slower,

uncomfortable number, almost numbing or murdering the effect, stifling.

I admire their willingness to 'branch out' to move on... some of the better numbers here were new ('On Returning' and 'Mutual Friend' - 'We might replace the old / With the new''). Replace the old with the new is exactly where it's at: almost all 'Pink Flag' is now absent, so's 'Dot Dash' and various chunks of the 'Chairs Missing' album.

Instead, 'Mercy' has become an awesome, spectacular triumph, a forceful menace / message, while 'I Feel Mysterious Today' boasts what is almost certainly the best ever shock finish.

'Did you ever conceive / That you too can leave / EXACTLY WHEN YOU LIKE!'

It builds, builds, builds, layer-upon-layer of cold steel, sawn off guitar, thrashing, manipulating, then dead stopping. Uip. Whew.

Three encores? They oblige. The finale, 'Too Late' is a chaotic, bruising 10-minute epic and it's still too bleedin' short.

Wire, when circumstances permit (which, in my experience, is three-quarters of the time) are a brutal, unstoppable, self-consciously comic and ugly confrontation, a band whose improved musicianship, whose 'natural' progression, has allowed them to fill out the sound and to facilitate / fulfill their ideas, of which there are plenty.

Wire are my favourite band. Catch them in an appropriate setting and find out why. CHRIS WESTWOOD

MAGAZINE The Venue

THE MAN with the high forehead and the low slung eyelids just made a slip up, hardly in keeping with his highrow image. I.e. he played the Venue late show.

The Venue late show has very quickly become something of a phenomenon in the way of gigs. The fact is, by the time a band comes on for the second set - in this case it's about 2 am - the band are knackered, the audience are knackered, and the atmosphere, consequently, is most certainly knackered.

As far as I know, Magazine are a tremendous band, but I can't be utterly sure because like most of the incredibly reserved audience I kept falling asleep.

We'd spent most of our energy earlier in the evening, either boozing or cheering a bunch of appalling Slouxsie and the Banshees imitators who qualify as the band most bereft of talent I've seen this year.

Magazine, in contrast, are perhaps one of the most inspired bands of 1978; and they didn't really get their due for that.

The band did not play badly, though the vital keyboard electronics seemed to be lost in the mix somewhere. Howard Devoto kept a stiff upper lip - despite a few sour comments about the only minimal interest that he was generating - and Magazine did not disgrace themselves in the face of apathy.

It has to be said that their newer material doesn't hold a light to what appeared on 'Real Life', but then it's got a lot to live up to: 'My Tulpa' and 'Motorcade' are dual zeniths that even

Devoto is going to have trouble surpassing.

On stage, the ex-Buzzcocker is a very small, undernourished-looking figure, but he has a charisma of sorts. It wasn't just the noise from the speakers that occasionally managed to jar people out of their torpor, but his self-projection, his little runt persona, almost threatening the audience, ordering them to attend, because something important is happening up here.

All the same, his disconcerting habits of disappearing off stage when he didn't have anything to sing, lent the concert a rather detached atmosphere. It was easy to get the impression that he was doing his duty but not really enjoying himself.

In a healthier environment, I know they would have knocked me flat. But as we were all knocked flat before they started, Magazine didn't really stand a chance. TIM LOTT

JAMES BROWN Hammersmith Odeon

YOU NEVER really appreciate how vital those two hours between leaving work and going to a concert are until you're thrust into an early show. I was expected to get my adrenal gland pumping after an energy draining day and a frantic struggle across the metropolis on London Transport's sardine tins during the crush hour.

I could have made the effort but the JB's were half heartedly churning out lukewarm instrumentals with both eyes on the clock and the second house, and were meeting a deserved morgue - like response from the audience.

At first I attributed the lack of commitment as limboosing, but the level remained constant throughout - accomplished but limp.

Next came Martha Hyde and the Lasers, a female trio, who sang note perfect covers of Peter Brown's 'Dance With Me', 'Boogie Oogie Oogie' and 'Love Don't Live Here Anymore' but they didn't stamp any personality on the songs and generated the energy of a worn out torch battery.

But my hopes were raised when the MC, in customary white suit, greased down hair and shades, got everybody off their collective bottles for the entrance of the main man.

He attacked 'Get Up Offa That Thing' and 'Body Heat' and the audience went through the motions of adulation but we were all on the wrong foot. Papa didn't have a new bag and he needed the fire that Bootsie and the Clintonians gave him before their transfer.

He still had the moves and nobody can drag the word 'Baby' from the heart in quite the same way but the only person who wanted to work really hard was the go-go dancer at the back of the stage.

We were even denied an encore which was struck up by the band, all of whom waited for the man but they were hastily halted and the curtains were drawn rather embarrassingly.

You see James, every audience likes the illusion that it is special. We know it's an illusion, you know it's an illusion but if it's not there it really leaves a nasty taste in the mouth. MIKE GARDNER

THE CLASH

new 45 r.p.m. single

TOMMY GUN

B/W 1-2 CRUSH ON YOU (previously unavailable)



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الكويت - بغداد 1 كانون الاول 1978
الكويت - بغداد 1 كانون الاول 1978
الكويت - بغداد 1 كانون الاول 1978

سركيس يفتتح اجتماعات مؤتمر بيروت التي ستقرر مصير قوات الردع العربية

البيروت 1 كانون الاول 1978
البيروت 1 كانون الاول 1978
البيروت 1 كانون الاول 1978

فتح اجتماعات مؤتمر بيروت ر مصير قوات الردع العربية

البيروت 1 كانون الاول 1978
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البيروت 1 كانون الاول 1978



تاجيل قمة بغداد ليوم واحد وزراء الخارجية يجتمعون في نهاية أكتوبر

البيروت 1 كانون الاول 1978
البيروت 1 كانون الاول 1978
البيروت 1 كانون الاول 1978

THE CLASH

'SORT IT OUT' TOUR CONTINUES

December 2 Polytechnic, Newcastle
12 Pavilion, Bath

SHEER POWER AND MAJESTY

NEIL YOUNG
LA Forum

FORGET ALL that guff about industrial music for the industrial 80's. 1978 has been the year when the heroes have come home to roost. Dylan again confounding the critics, this time with unabashed polished professionalism; Bowie with one eye over his shoulder as the other beadyly scans the future - and Neil Young back on the road.

Of the three, Young has been by far the least-celebrated and the most erratic. But on this performance, the last of his six-week tour, he would have blown the others clean off the stage, notwithstanding the superfluous whimsy of some of the act.

The pacing was fustian. The first set was acoustic, showing the little lost troubadour of the days of yore. Three numbers from the 'Comes A Time' album followed the opening 'Sugar Mountain' before Neil switched from guitar to piano for a faultless rendition of 'After The Goldrush'.

Each note penetrated the roaring silence of the vast auditorium with unearthly precision, enhancing the poignancy of his fractured vocal. Whereas the White Duke overcomes audiences with sheer power and majesty, Young adopts an almost inverted charisma, magnetising his fans with harp-wailing vulnerability.

The highlight of the first set was a new number, 'Out Of The Blue Into The Black' containing the immortal lines: 'The king is gone but he's not forgotten / This is a song about Johnny Rotten. It's better to burn out than fade away / rock 'n' roll is here to stay.'

Young himself has always subscribed to the 'burning out' ethic, which explains why his career has continually peaked and troughed. But if his output in recent years has left a lot to be desired, the second half of the evening showed him doing anything but fading away.

When the roadies dressed as the Jawas from Star Wars had disappeared, along with the light cases and Woodstock bulletins coming over the P.A., Neil returned with Crazy Horse to play the most apocalyptically brilliant set of electric music I have ever witnessed.

Straight away they energetically locked into 'When You Dance (I Can Really Love)', juxtaposing this with 'The

Needle And The Damage Done'. From this point the pace quickened as the band rocked out, with Young calling all the shots with some devastating guitar lines. 'Cortez The Killer' appeared the stand-out track until this in turn was excelled by 'Cinnamon Girl'.

At this stage the furious momentum would have been worthy of a Parker or a Springsteen, as they reached a glorious climax with 'Like A Hurricane'. Neil seemed unstoppable as, with amp cranked up high, he discharged a stunning series of licks which would have left the average HM punter begging for mercy.

It's almost unbelievable that one generally noted for his singer-songwriting talents should also be such a fine guitarist, and one whose wild abandon never entirely eclipses the vulnerability which each resounding note nevertheless retains.

It's also tempting to see his two contrasting sets as symbolising the relationship between rock 'n' roll and the individual's acoustic innocence of 'I Am A Child' giving way to the loss of idealism, as represented by the heavier guitar work of the second part of the show.

However, I would prefer to think of it in terms of two sides of the artist's personality, which both complement each other and demonstrate Neil Young's continuing importance as a major figure of modern music.
MIKE NICHOLLS

BOB DYLAN
Forum, L.A.

BOB DYLAN has done a lot of road work since his appearances in Britain, and apart from the money, he must sometimes wonder if it's all worth it.

His voice (never the most melodic) is cracked and ravaged so that it resembles Joe Cocker with laryngitis, and for all his efforts he is rewarded with little thanks from the critics and Dylan Watchers of America.

In a recent LA Times interview, Dylan commented that he no longer knew what some reviewers meant anymore, and that it is them, and not him, that have moved away from the rebellious spirit of the sixties. When an artist of such intellectual, social and political stature is subjected to such insightful debate as to

whether his trousers should or should not have stripes on them, or whether gods should shake hands with their audience, then one can sympathise with Dylan for feeling that the point is being missed.

At the Forum he gave the most eloquent and powerful portrayal of what the point is, as meaningful now as it was 12 years ago.

Few people have the opportunity of seeing Dylan perform from less than 50 yards away, and from that distance you get the full power and presence of this slight figure with the tuneless voice. Since this band formed earlier this year, his songs have been honed to a razor sharpness and many of the new arrangements have become much clearer. 'Tangled Up In Blue' is now so chilling. If for one, I would be glad if the new version featured on his next album. For those that wanted to hear the "old" Dylan, he performed a couple of solo acoustic numbers, one of which, 'It Ain't Me Babe', demonstrated that none of the power is lost when the band is off the stage.

However, the band he has now-unashamedly rock and roll - is one of the best he has ever had. Anyone who wants to accuse him of copying other artists must come up with a better act and a better band than his as evidence. At least those who think he is on a nostalgia trip should be happy, and those who feel he is just a throwback from the sixties should pay attention to his main contribution - the lyrics to his songs.

How have times changed since he wrote 'The Times They Are A-Changing' except they are changing faster and more drastically? 'Master Of War' is surely more relevant today in the age of the neutron bomb than ever before, and his love songs grow more welcome in the face of the increasing computerisation of our society. It is the critics who have altered the way - Dylan's aim remains true and he just gets better and better.

He has given two of the best concerts (from all aspects) I have seen this year, and a sold out

crowd between the ages of 12 and 60 echoed that feeling.
FRED RATH

LINDISFARNE / CHRIS REA:
Edinburgh Odeon

TO PARAPHRASE Lennon and McCartney, "E was a working lad, north of England way, now he's hit the big time, in the U.S.A." Chris Rea's this particular honey pie, and, on stage, the reason for the lad's success Stateside is apparent. Only witnessing his last five songs, I would hesitate on making any hard and fast judgement on the man and band, but suffice to say, he had the crowd on his side to a man. He churns out the kind of west coast clichés that our colonial cousins crave and are apt to wet their denims over. Still, I'm sure the album 'What Ever Happened To Benny Santini?' the title track of which was the epic of the evening, is insidiously listenable. For this reason Rea will be recognised and cherished in the UK by the minority audience of bed-sit boys currently shared by Al

Stewart and Gerry Rafferty. If Rea and band produce slightly sterile, although I hasten to add (again), insidiously pleasant and listenable music, then headliners Lindisfarne are their perfect complement. The five Geordie lads still exude the early warmth and humour that made them a special part of my past. The newer material retains these roots yet is more melodic; less bawdy - in the nicest possible way - and is still as enjoyable as the joyous sounds of time gone by.

Eighteen songs, each an exercise in booby country blues and each given a justified amount of hysteria. Yes, folks, they are all here - for your sins and money to get 'We Can Swing Together', 'Meet Me On The Corner', 'Lady Eleanor' and the classic 'Winter Song'. The last song displays Alan Hull's almost unique talent of observing a social problem and balladeering about it without sounding too or patronising. A real talent.

Of the newer material you'll get a major part of 'Back and Fourth' album

DAVID JOHANSEN
The Venue, London.

A LITTLE bit of New York flew in last week and proceeded to conquer The Venue. I didn't think it was possible but The David Johansen Group actually created a real atmosphere at this trendy hamburger joint. It was cabaret of the gutsy rock 'n' roll kind. Music to get indignation to.

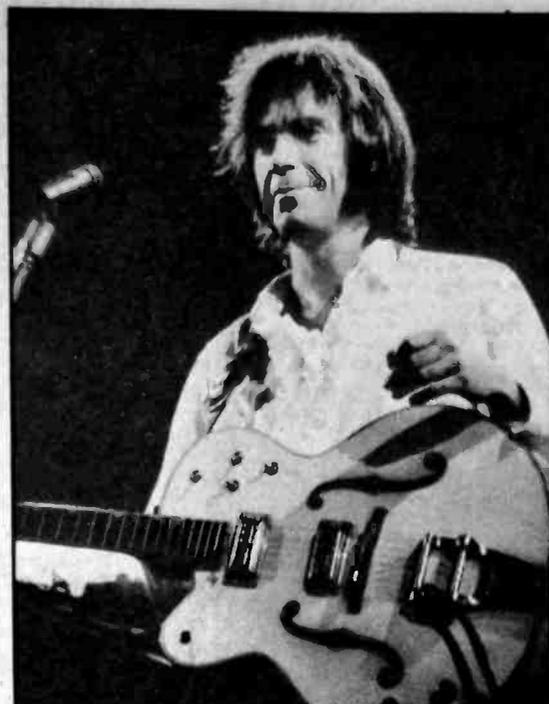
The band, looking like extras out of West Side Story, stormed through a set full of noisy power. Johansen and his Italian cronies showed that they are one of America's most important and exciting talents.

He has a deep bassy voice, which is equally at home on a raw ballad or a thumping city rocker. This is aggressive New York City music. 'Cool Metro', 'Funky But Chic' and 'Lonely Tenement' were pounded out, with Johansen acting out the words to every song. It is a corny stage show with plenty of traditional rock 'n' roll poses. Johansen even has a collection of different hats on stage with him. They are all so naturally cool, that you can't help but like them.

Johansen's fellow New York Doll, Syl Sylvain, deserves a special mention for his dumb expressions and high harmonies. Sylvain contributes the delicate piano opening to the sets classic number 'Frenchette', which builds up into a wild singalong climax. 'Reach Out, I'll Be There' and 'Build Me Up Buttercup' were attacked with violence, passion - turn up the volume!

They ended with a Doll's oldie, 'Personality Crisis' which sounded like a punk anthem. There were even kids dancing on the stage; gosh, The Venue will never be the same.

Come back soon Mr. Johansen and Group, England may not need you, but I'm sure we'll always appreciate your brand of sweaty club music. **PHILIP HALL**



NEIL YOUNG: inverted charisma

and the excellently bland new single 'Brand New Day'. All pure escapism with absolutely novt to say and, hey, aren't we glad of it.

This billing has the makings of the best of its sort of the year and as such should be investigated. If you love sloppy, outta lute yet vibrant music, the best Christmas present you could wish for would be a ticket for the 'Magic In The Air' tour. The new live record is 'Magic In The Air', the tour is 'Magic In The Air'. Listen and see 'Magic' in more ways than one. **RONNIE GURR**

THE MONOS:
Edinburgh, Heriot-Watt University

THE MONOS are the band who, because of their name, were dismissed after their recent London trip as being - oh dear - monotonous. Still, journalists in need of a natty last line have got a job to do, even if it is at the expense of struggling musos. Hell, even if they have to bend the truth to support their own brand of smarmy and inept prose.

Get this. The last thing The Monos are is monotonous.

The Edinburgh-based Monos, unlike their eponymous English cousins, are not diluting the sixties in another power slop dream. They prefer - instead - to proclaim that - Power Swing Calypso or - Power Swing Calypso. Every song differs significantly, thus claims of being 'directionless' would appear valid if you listen with hardened critical ears. Me, I went to have a good time, and was hugely impressed and entertained.

Impressed by the potential which lurks under The Monos' rough edges, impressed by the rock tight bass of Winston Oddy, the varying texture of Dave Buchanan's lead guitar, the electric drum skills of Bod and the smooth hook vocals and guitar of Jah Whoosh. Entertained by the mincing theatrics of Cockney Freddie King on lead vocals. The man's voice is perfectly offset by Whoosh's vocal contribution, being as it is a classic mixture of vocal inflections.

Personally he evoked Ferry's d-e-e-p twang, and King could be the missing link between El Ferrarri and the absurd hiccoughing of say XTC's Andy Partridge.

Visually he comes on all bare chested and cropped hair, his brummed torso flopping every which way a la Fred Mercury. He could be the new Helen Shapiro.

The very antithesis of monotony, the songs are the band's varying influences spilled on the boards for all to dissect. Calypso, reggae, bluebeat, in all their forms are spliced with some hard rock of the old school, and a fairly irresistible blend the end result is too. Personal faves were 'Movie Queue Romance' a jerky caribbean cut with gruff vocals, 'Talking Pictures' a quirky neo-nipponese, Roxy Music-like tender for a single, and 'One Way Love', a song which, again, is a potential hit, containing as it does all the quintessential Mono calypso requirements. Having chosen a mere three tunes, I think it only fair to state that all the songs have something commendable about them.

It's a comforting thought that The Monos, along with bands like The Members, The Simple Minds, The Valves, The Skids, and The Zones are forming the vanguard that will make rock bearable for the coming year. See them or be damned. **RONNIE GURR**

JOY DIVISION:
Atrincham Check Inn Club

A NEW gig in town and right on me own doorstep! And not only that, but promotions are taking place courtesy of mankind's first punk chiropridist.

It was unfortunate, then, that for operators we had to be subjected to disposable local group the Bidet Boys, a drummerless trio with a drummer and the slightly better Surgical Supports, who apparently go down a storm on the Grammar school circuit.

Still, Joy Division were OK and could well prove to be to next year what the Fall have been to Manchester this year and what Buzzcocks were to last year, etc. etc.

Over the last 12 months they have dropped their (denied) affinity to Nazism and are instead concentrating on producing some bit dynamic music with above average lyrics.

Fronting the band is the pallid, hyperactive Ian Curtis, whose weird, wired mekkanik dance routines are reminiscent of Lou Reed circa '74. The Velvets connection is maybe a little superficial, but certainly the downer rhythms of Peter Hook (bass) and Stephen Morris (drums) are very like Sister Ray which as it happens, is also the band's encore.

Nevertheless the overall sound is well grounded in the late seventies, mainly due to the Banshees-esque metallic chord-chopping of guitarist Bernard Dickin, who interestingly has dropped his erstwhile stage monicker, 'Abrecht'. The Teutonic influence extends to the subject matter of most of their songs including 'Leaders of Men', the only number I recognised from their home-made 'An Ideal For Living' EP. None of the titles were introduced and indeed there was no stage talk whatsoever, which obviously suits their austere and abrasive image.

Altogether, a band to definitely watch out for if you caught them on the Rezillos tour you'll know what I mean. **MIKE NICHOLLS**

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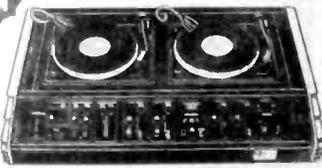
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UK DISCO TOP 90

- 1 INSTANT REPLAY, Oan Harriman Blue Sky/US 12in/LP
- 2 LE FREAK, Chic Atlantic/12in
- 3 DANCE (DISCO HEAT), Sylvester Fantasy/US 12in/LP
- 4 YMCA, Village People Mercury/12in/US Casablanca 12in
- 5 YOU MAKE ME FEEL (MIGHTY REAL), Sylvester Fantasy/12in/LP
- 6 I LOVE AMERICA, Patrick Juvet Casablanca/12in/LP
- 7 MAC ARTHUR PARK /SUITE, Donna Summer Casablanca/LP/12in promo
- 8 IN THE BUSH/REMIX, Musique CBS/12in/LP
- 9 BLAME IT ON THE BOOGIE, Jacksons Epic/12in
- 10 SIX MILLION STEPS, Rahm Harris Mercury 12in
- 11 GIVING IT BACK, Phil Murr Fantasy 12in
- 12 I LOVE THE NIGHTLIFE, Alicia Bridges Polydor/12in
- 13 GET ON UP GET ON DOWN, Roy Ayers Polydor/12in LP
- 14 PRANCE ON/CYCLOPS (45 rpm)/BUTTERFLY SAY YOU WILL, Eddie Henderson Tower LP/12in
- 15 I'M EVERY WOMAN, Chaka Khan Warner Bros/US 12in promo
- 16 ONE NATION UNDER A GROOVE, Funkadelic Warner Bros/12in
- 17 RASPUTIN, Boney M Atlantic/12in
- 18 SUN EXPLOSION/BIG BLOW, Manu Dibango Decca 12in
- 19 NOW THAT WE FOUND LOVE, Third World Island/12in
- 20 I'M GONNA LOVE YOU FOREVER/SAY A PRAYER FOR TWO, Crown Heights Affair Mercury/12in/LP
- 21 DO YOU THINK I'M SEXY, Rod Stewart Riva 12in promo
- 22 IT SEEMS TO HANG ON, Ashford & Simpson Warner Bros/12in
- 23 GIVING UP GIVING IN, Three Degrees Ariola/12in
- 24 TAKE THAT TO THE BANK, Shalamar RCA 12in
- 25 MIND BLOWING DECISIONS/ALWAYS & FOREVER, Headwings GTO/12in
- 26 RIDE O-ROCKET, Brothers Johnson Funk A&M/Merca/12in
- 27 GET DOWN, Gene Chandler US 20th Century Chf-Sound/LP/12in promo
- 28 YOU'RE A STAR, Aquarian Oream Elektra LP
- 29 BURNIN' Carol Douglas Midsong 12in
- 30 I LOST MY HEART TO A STARSHIP TROOPER, Sarah Brightman & Her Gossop Ariola Hansa/12in
- 31 GET IT WHILE YOU CAN, Olympic Runners Polydor/12in
- 32 LAY LOVE ON YOU, Luisa Fernandez Warner Bros
- 33 PLATO'S RETREAT, Joe Thomas TK/US 12in
- 34 CAN'T STOP DANCING, Chantier Sisters Safari/German 12in
- 35 DISCO DANCING, Stanley Turrentine Fantasy 12in
- 36 NO 1 DEE JAY, Goody Goody Atlantic 12in
- 37 SHOOT ME WITH YOUR LOVE, Tasha Thomas US Orbit 12in
- 38 ONLY YOU/CLOSE THE OODOR, Teddy Pendergrass Phil Int 12in
- 39 NIGHT DANCING, Joe Farrell Warner Bros 12in
- 40 SUMMER NIGHTS, Travolta/Newton-John RSO
- 41 STAND UP, Atlantic Starr Funk A&M/Merca 12in
- 42 CONTACT, Edwin Starr US 20th Century LP/12in promo
- 43 STAYIN' ALIVE, Richard Ace Blue Inc 12in
- 44 EAST RIVER, Brecker Brothers Arista
- 45 BRITISH HUSTLE, Hi-Tension Island 12in
- 46 DR WHO, Mankind Pinnacle 12in
- 47 HAPPY SONG, Ronnie Foster US Columbia LP
- 48 IT'S ALL THE WAY LIVE, Lakeside US Solar 12in
- 49 BREAK IN BREAK OUT, Timmy Thomas TK/US 12in
- 50 THANK YOU FOR FUNKING UP MY LIFE/HAVE YOU HEARD THE NEWS, Donald Byrd Elektra LP
- 51 UNFIRED UP, Fatback Spring
- 52 IT'S MUSIC, Damon Harris US Fantasy WMOT 12in
- 53 ONE TAL AMERICA, Two Man Sound Miracle 12in
- 54 JUST TO BE CLOSE TO YOU, Commodores Motown/LP
- 55 LOVE DON'T LIVE HERE ANYMORE, Rose Royce Whitfield MCA/12in
- 56 PARTY, Leon Haywood Gull/12in
- 57 BANIA BOOGIE WOOGIE, Cleveland Eaton Polydor LP
- 58 CAN'T YOU SEE ME, Roy Ayers Polydor LP
- 59 SAVE SOME FOR THE CHILDREN, Howard Kenney US Warner Bros LP
- 60 I LOVE TO SEE YOU DANCE, Finished Touch Motown/US 12in promo
- 61 TURN MY WORLD BACK AROUND, Eddie Horan US HDM LP
- 62 LET'S DANCE TOGETHER, Wilton Felder ABC LP
- 63 NO GOODBYES, Curtis Mayfield Curtom 12in
- 64 EASE ON DOWN THE ROAD, Diane Ross/Michael Jackson MCA
- 65 YOU STEPPED INTO MY LIFE, Melba Moore Epic/US 12in
- 66 SOUVENIRS, Voyage GTO/12in
- 67 I LIKE THE MUSIC MAKE IT HOT, Rodney Franklin US Columbia LP
- 68 I CAN TELL, John Handy US Warner Bros LP
- 69 SHAME, Evelyn 'Champagne' King RCA 12in
- 70 HOPELESSLY DEVOTED TO YOU, Olivia Newton-John RSO
- 71 BLACK IS THE COLOUR, Wilber Longmire CBS LP
- 72 HARLEM HUSTLE, Shampoo Ensign/12in
- 73 STAR CRUISER/THIS SIDE OF MIDNIGHT, Gregg Diamond TK/US LP
- 74 SING SING/BOOGIE WOMAN, Gaz US Salsoul LP
- 75 SEPTEMBER, Earth Wind & Fire CBS
- 76 SUDDEN SAMBA, Neil Larsen US Horizon LP
- 77 GET UP/HELP YOURSELF, Brass Construction US UA LP
- 78 I'M A MAN, Macho EMI 12in
- 79 LET ME BE YOUR FANTASY, Love Symphony Orchestra US Penthouse LP
- 80 RAT TRAP, Boomtown Rats Ensign
- 81 TOO MUCH HEAVEN, Bee Gees RSO
- 82 SAVE ME SAVE ME, Frankie Valli Warner Bros
- 83 DOIN' THE BEST THAT I CAN, Bettye LaVette Atlantic/12in
- 84 ALWAYS THERE, Willie Bobo US Columbia LP
- 85 VICTIM, Candi Staton Warner Bros/LP/US 12in promo
- 86 GREASE, Frankie Valli RSO
- 87 PHYSICAL ATTRACTION/TURN ME UP JOYFUL MUSIC, Keith Barron US Columbia LP
- 88 LOVE DISCO STYLE/PLUG ME TO DEATH, Eric Drum Band US Prism LP
- 89 ONE FOR YOU ONE FOR ME, La Bionda Mercury/12in
- 90 PART TIME LOVE, Elton John Rocket

CHART ACTION

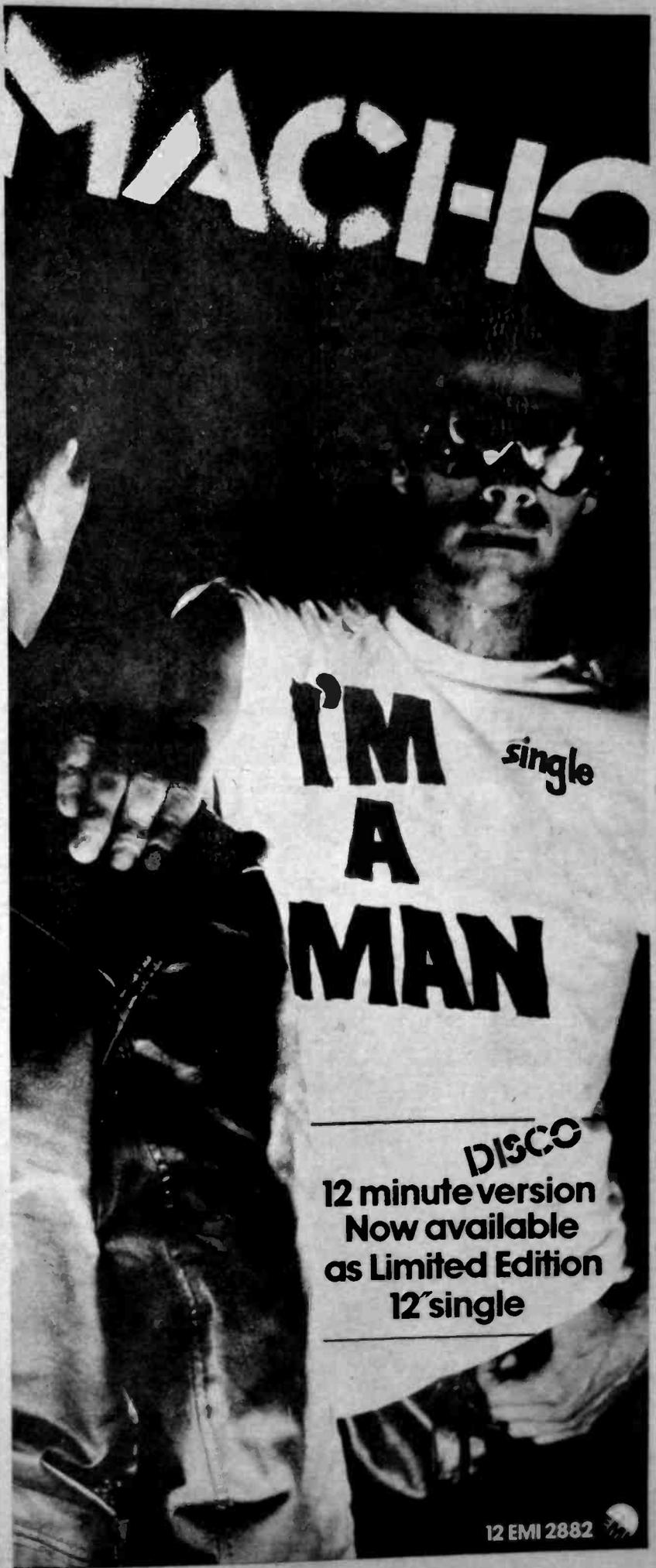
BUBBLING UNDER the Disco Top 90 are Isaac Hayes 'Shaft II' / 'Zeke The Freak' (Polydor LP), Liquid Gold 'Anyway You Do It' (Creole / 12in), Peaches & Herb 'Shake Your Groove Thing' (US Polydor 12in), Munich Machine 'A Whiter Shade Of Pale' (Oasis / 12in), Olle Baba 'Stomp Your Feet' (US Polydor LP), Family Affair 'Love Hustle' (Pye), Bunny Maloney 'Baby I've Missing You' (Gull / 12in), Boney M 'Mary's Boy Child' (Atlantic), Gold Bullion Band 'Balse Moi' (US Channel 12in), Sea Level '54' (US Capricorn LP), John Davis 'Ain't That Enough For You' (US Sam 12in), Quartz 'Beyond The Clouds' (Pye 12in), Foxy 'Get Off' (TK / US 12in), Patrice Rushen 'Let's Sing A Song Of Love' / 'Play' (US Elektra LP), David Boydell 'City Music' (Electric / 12in), Mandrill 'Stay Tonight' / 'It's So Easy Lovin' You' (US Arista LP), Charles Jackson 'Tonight's The Night' (Tower 12in), Chanson 'Don't Hold Back' (Ariola), Sun 'Wanna Make Love' (Tower 12in), Dan Hartman 'Countdown / This Is It' (CBS LP), Richard Groove Holmes 'Let's Groove' (US Versatile LP), Dennis Brown 'Money in My Pocket' (Gibbs 12in), Martyn Ford 'Happy People' (Mountain / 12in), Real Thing 'Can You Feel The Force?' (Pye LP), James Brown 'Nature' (Polydor).

HOT VINYL

CURRENT IMPORTS also with DJ support include Bionic Boogie 'Cream' / 'When The Hits The Fan' / 'Fees Up To The Boogie' (Polydor LP), Charo 'Ole Ole' (Salsoul 12in), Creative Source 'Who Is He And What Is He To You' (Paul Winley 12in), Fat Larry's Band 'Boogie Town' (Fantasy LP), David Fathead Newman 'Keep The Dream Alive' (Prestige LP), Kinsman Dazz 'Saturday Night' (20th Century LP), Al Hudson 'Spread Love' (ABC 12in), David Simmons 'Will They Miss Me' (Fantasy WMOT 12in), Sarah Dash 'Sinner Man' (Kirshner 12in), Vince Montana 'I Love Music' (Atlantic LP), Philly Cream 'Sly Hi' (Salsoul 12in), Laura Taylor 'Dancin In My Feet' (TK 12in), Patrick Adams 'Phreek 'I'm A Big Freak' (Prelude LP), Lorraine Johnson 'Feed The Flame' (Prelude LP), Sidney Barnes 'Foot Stompin Music' (Parachute LP), ADC Band 'Long Stroke' (Cotillion LP), Lemon 'Freak On' (Salsoul 12in), Double Exposure 'Newy Neighbours' (Salsoul 12in), First Choice 'Hold Your Horses' (Salsoul 12in), Kikrokos 'Jungle Dj' (Polydor LP), Bob McGilpin 'Superstar' (Butterfly 12in), Carolyn Crawford 'Coming On Strong' (Mercury LP), Jerry Butler 'Cooling Out' (Phil Int LP).

JOX YOX

JOHNNIE WALKER, off to Tenerife for a holiday from Fernborough Gallaghers, leaves with a goodie. "For the past week a certain fellow has been requesting a record called 'Pizza Pie'. This of course had me baffled, until while I was spinning 'In The Bush' he rushed up and said this is it. Strange how 'peace of mind' can sound to some like 'pizza pie'. I'll now who's for a slice of Musiquet."



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TWO LONELY girls, 18, wish to write/meet two fellas, please enclose photo. - Box 1840.

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QUIET GUY, 22, seeks girlfriends, age, looks unimportant. - Box 1838.

GUY, 20, not bad looking, seeks girlfriend for discos etc. - Bearwood Quinton, West Midlands, Box 1837.

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"THEY'RE A boring bunch of f ★ ★ ★ ★ ★ s."

At least one of my colleagues was not over optimistic about the entertainment potential of a night with The Jam.

The digestion of a dozen or so interviews from 1976 to modern times did little to dispel the impression that if the Jam weren't exactly boring to talk to, they tended towards the — conservative, with a small "c".

This is, of course, something of a crime as far as journalists are concerned. If bands don't make "good copy" they get attacked, I've done it myself. It's quite fun, really, but a trifle self-indulgent.

Besides, being utterly average is nothing to be ashamed of.

As Paul Weller puts it: "We don't abide by any rock 'n' roll laws, we don't conform to any stereotypes. We're not into smashing up every hotel we go to. We don't take drugs. I don't think that approach is too nice."

In that light, the Jam are non-conformists rather than the reverse. It seems absurd, but when you're thrust into a position of "youth spokesman", it takes courage to be normal.

And if the Jam have nothing shocking to say, no half-baked theories to unload, then it is because they are you and your uncle Stan and the guy at the back of the bus. They are the working class of traditional invention — inarticulate, unexciting, but diligently honest.

I use "unexciting" to describe their lifestyle and attitudes, not their onstage performance. This wasn't always true. In fact, until this album, 'All Mod Cons', they seemed musically blinkered; occasionally successful Who copyists.

'All Mod Cons' is the birth of the group, as their own men, or rather, Weller's own men. It eclipses its predecessors utterly.

The quality of the new material pays off handsomely onstage, especially as it is fused with a new awareness of the live possibilities of the band. Effects are used sparingly, but not for their own sake. The explosions, both musical and actual, of 'A Bomb In Wardour Street' are not just expensive gimmicks. They add to the excitement in a definite way.

Paul tells me that he feels old at 20, but its a statement that doesn't make too much sense after seeing him play. Teeth bared and limbs sweating, pink flesh and matted hair, a sartorial thunderbolt.

But the flamboyance is only of an onstage variety. Immediately afterwards, Paul sinks into a cluttered sofa beside his pretty and quiet girlfriend Jill ('English Rose' on the album is for her benefit).

John Weller, father and manager, attends to the flocking fans politely and diligently. A very likeable and consistently genial man, his respect and affection for the kids who crowd the dressing room, prevents even the slightest note of discontent when he is forced to turn one bunch out to let another faction in.

Bruce Foxton stands in a gaggle of fans by the doorways, nursing his ribs which were damaged in a nasty rucus in Leeds a short while before with some Australians. One antipodeny went home with three stitches in his head that night.

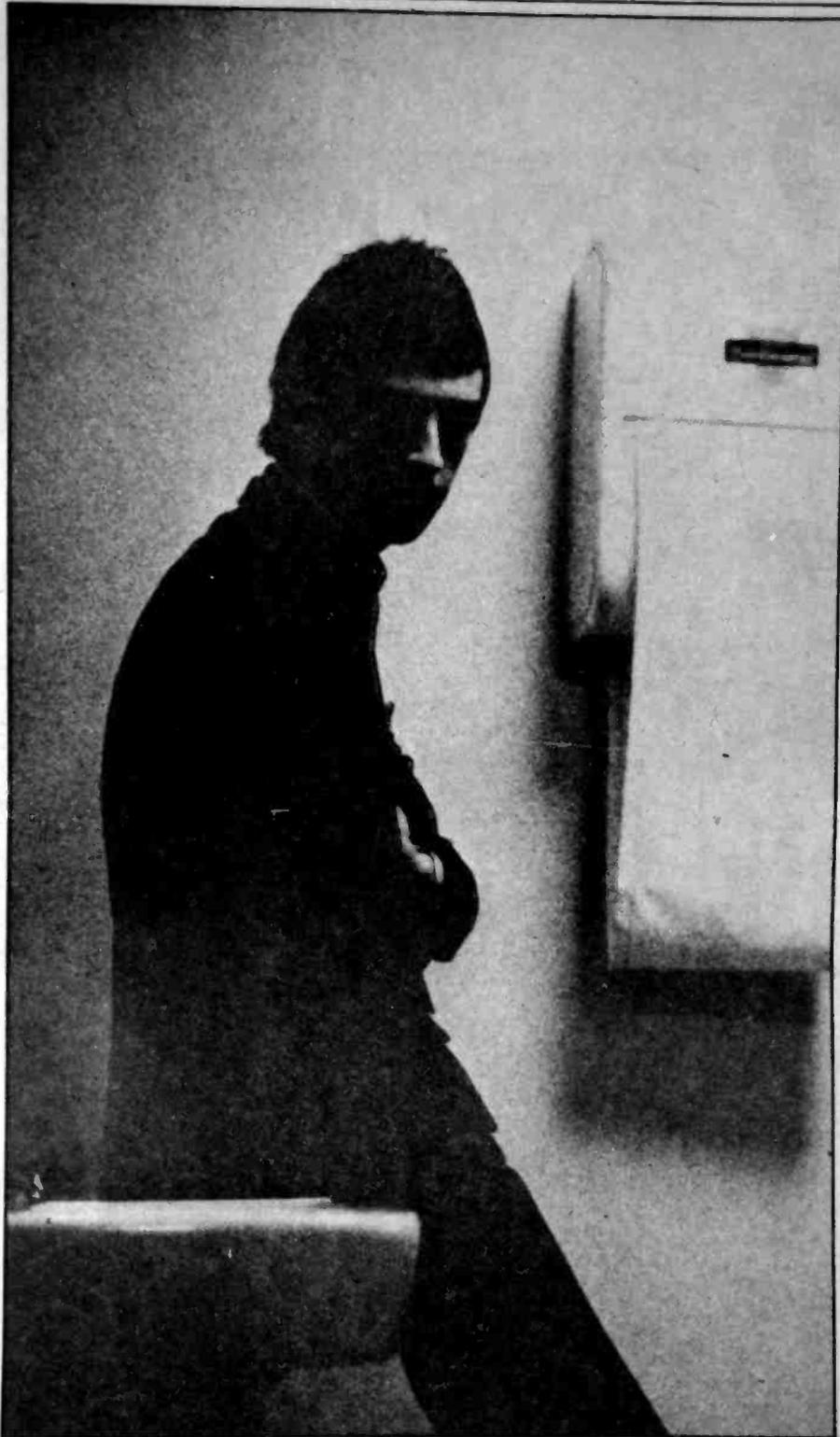
You're probably not interested in all this crap, but it's better than the quotes. You want some more? "Paul Weller signs autographs while Rick Buckler poncees fags" nonsense? Well forget it, I'm fed up to here with it.

So anyway, we got the coach and cruised on back to the hotel. John sits next to me.

"Me and Paul, we don't really have arguments," he says. "I understand him and he understands me."

"I enjoy working with him. I've managed the band from the start, bought Paul his first guitar. There have been times when I think I was the only one who believed we were going to make it. I knew we'd get there in the end."

And we did get there in the end; the hotel that is. There was a buffet



UTTERLY AVERAGE

TIM LOTT gets bombed in the tube station at rush hour and ends up feeling a gooseberry in Wardour Street at midnight

laid on, which I found slightly embarrassing because Weller, who I shared a table with, is so insular when couched with his girlfriend. I honestly believe that outside of the group and Jill he has barely any interest in anything.

This is not a criticism. On the contrary, such dedication to the things that are important to him is extremely laudable.

But it makes me feel like a gooseberry.

So I nip upstairs to have a wash with the intention of returning in a

few minutes to see if the atmosphere has livened up a bit. After a couple of minutes in my room, the phone rings. It's John, concerned that someone might have offended me.

This, in a small way, sums up the personal life of the Jam. That little spot of olde-world courtesy, that may sound trivial to an outsider, but which is so unusual in the rock 'n' roll world, because it's a rude world, an indifferent world.

The Jam have insulated themselves from this. They retain

manners, they maintain civility. They have avoided the almost compulsory cynicism that comes with any sort of success, and that I truly respect. Paul Weller even says he is less cynical about the music business now than ever before, an admission which is unusual to say the least for a band of his generation.

I return downstairs and Paul temporarily separated from Jill, becomes more talkative. "I've gone through a lot of changes since I was 18," he says.

"The obvious sort of thing, I suppose. I've grown up, both mentally and physically."

"I was really very idealistic when we started out. We're playing places now that I never imagined we would play — like Wembley for the Festival. Mind you, we wouldn't have played that if it hadn't been a festival. Hopefully there'll be a bit of a carnival atmosphere, so it won't matter so much."

"In the beginning, we said, 'we're not going to end up the same'. But you learn that you have to make some compromises."

Paul is insistent that he hasn't compromised in any major ways — he reminds me that they are the only band out of 76 who've made it who still go back and play the small clubs — but he acknowledges there have been a few minor things, like taking out a swearword from the single so that it got onto the playlist. They've abandoned such naiveties as "total control".

It is this recognition that things are as they are, and that there is precious little a single band can do to change that, that has given Paul some peace of mind. Despite all appearances that the Jam are essentially a miserable bunch of sods — even the Clash smile for their photographs now — Paul says it's probably the first time since he started that he's really enjoyed himself.

"We lost our direction a few months back. I was writing some ridiculous songs and feeling pretty pissed off. But now, with 'All Mod Cons' we've really shown everybody. Things seem so much more important now than they did before."

Quite apart from their inspirational problems, The Jam were having problems with their record company Polydor.

"When you're making money for them everything's wonderful," says Paul. "When you're not, they don't want to know. Even Polydor wouldn't deny that."

By the way, everything's wonderful between the band and Polydor at the moment of course.

"You've got to suss out who's on your side and who isn't. I trusted some of the wrong people originally, but I've got everything sorted out now."

Paul is feeling secure as well as happy, a fact that cannot be unconnected with his on-the-road personal retinue, John and Jill.

"Other people think there's something peculiar about it, but I don't. John is very good at his job, it's as simple as that."

Paul says he doesn't take them on the road out of any emotional need to compensate for leaving all his friends behind in Woking, while he follows the full-time profession of being a pop star. (Incidentally, he naturally

Doesn't-Want-To-Be-A-Star, though it's a bit inevitable now).

"I never really had any friends back in Woking anyway, only one or two, and we've got plenty to talk about when I see them. Most people are jerks anyway. I don't give a f ★ ★ ★

Which sounds incongruous for someone who displays such obvious politeness to everyone he meets (or maybe not so incongruous seeing as it was him that was responsible for those three stitches mentioned earlier).

But to sort out the mysteries of Paul Weller's soul, is not difficult but probably impossible, since I don't think their are any secret depths to be plumbed. As an interviewee, he is a disappointment copy-wise, simply because he is a "dull and simple lad" who just might be the finest working-class songwriter since Ray Davies.

Don't bother looking for a startling inner self; either Weller is so determined to keep it hidden that he hasn't given a glimpse of it in the last two years — or, far more likely, there isn't one.

As Paul says himself: "I do my shopping at Tesco's on Friday afternoon just like everybody else." Weller believes in having nothing to say. That's his drum, but completely admirable. You wanted a story, you got this. Your hero, the man in the street, is you.

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