

RECORD MIRROR

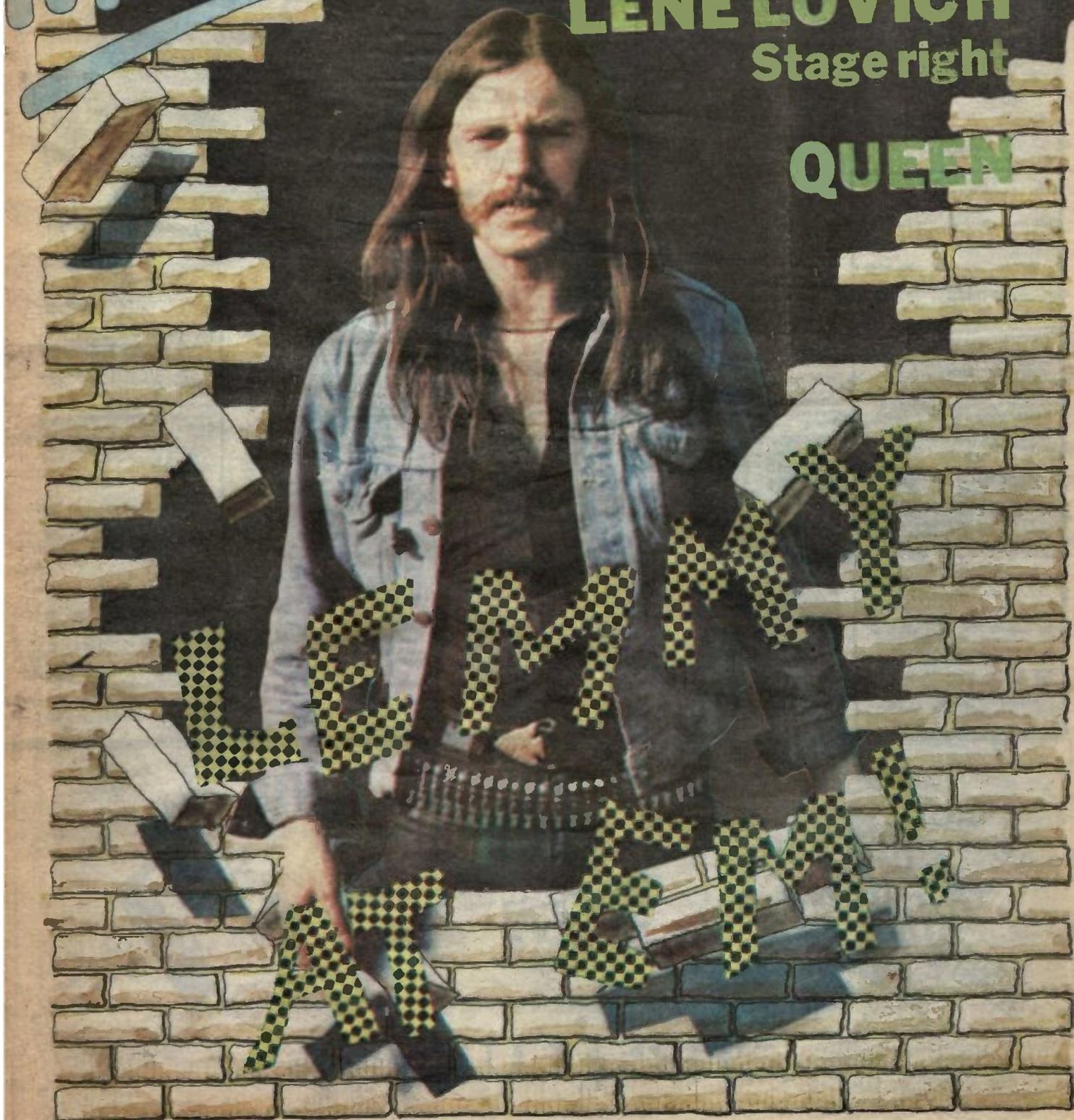
THE SPECIALS

In colour

LENE LOVICH

Stage right

QUEEN



Purple prose

FOR ONCE this week no-one can accuse me of not going out skipping the light fandango in all sorts of peculiar places. I was stunned into temporary silence at the Boomtown Rats' last gig at the Rainbow, when they did an encore of 'Under My Thumb' amidst thunderous applause with the whole of the road crew dressed in purple suits on stage and doing doo wop backing vocals with interesting dances perched on the scaffolding. Well known stud Robbie McGrath (tour manager) was complimented many times about his uncanny resemblance to Bryan Ferry on stage and now has to go through doors sideways in order to get his head through.

ON SATURDAY I rolled around on the bedroom floor for several hours and finally having got my dress on, went to see Abba, who obviously had an Irish person make their sign as the B was on backwards, I spent most of the journey there pondering how on earth they were going to sound anything like the records, but they do it perfectly, with a triff band and four singers breaking their wobbles over all the "take a chances" and 15 harmonies in two minutes.

Bjorn fascinated most of the ladies in the audience with his purple Lycra catsuit (an outfit usually favoured by female Thin Lizzy fans) "Where's his willie?" asked the woman sitting next to me. Luckily, backstage he changed into a suave looking blue suit with a Lurex jacket, so nobody fainted. Agnetha, his recently divorced wife has to put up with being referred to as "Bjorn's old friend, the little blonde" as she set down to sing this song she'd written all about surviving alone, and the plight of being a woman alone (all emotive stuff). Several boys appeared willing to adopt her immediately.

I'VE BEEN dived all week with the continuing saga of Rod Stewart's personal aide's story which has been published... Doris (that's her name, proving you don't have to be called Clarissa to get places) includes in her many duties "nestling him comfily into his lockstrap" Lord above, and he was only paying her seventy five pounds a week for flisking life and limb so close to the infamous smutty bits.

She also tells of how she had to go and buy a pair of handcuffs so he could bind the delectable Atlanta to him (actually while we're talking of handcuffs a young man leapt on stage at the Boomtown Rats' final night and attached himself to Pete Briquette so this sort of thing is obviously rife). Sadly all I can do now is await the next thrilling instalment — "The night we left a king size bed in ruins".

IN CLAPHAM this week there have been numerous exciting happenings. Apparently Princess Anne went to see the Chipperfield's circus that is currently on the Common and the audience was charged by two elephants. According to a spokesman for the circus they slipped on some mud. The saga of 'Cold Wind Over Clapham' continues. Roberto, having disentangled himself from his numerous lights with Fergal O'Niffy and flamenco guitarist Juan Martyn, this week is searching through Clarissa's bedclothes (for her bedsock which he plans to take to his bedroom as a hostage in yet another attempt at captivating her heart) when he finds a 12 inch disco single that could only have been left by the infamous Tristan Pill while his sidekick Petunia Snell was not keeping her eagle eye on him. "Revenge will be mine!" cries Roberto waving his sword in the air, and that's all till next week.

■ TAMMY WYNETTE may have just got out of hospital with her tummy upset but her daughter has been hearing love's sweet bells ringing in her ears as she now plans to marry a Turkish restaurant owner as soon as she can. All this and she's only 18 — she must have wanted the G.O.L.D.B.A.N.D.

THERE WAS a party thrown for the American heavy metal band Screams at the London Dungeon which contains numerous tableaux of hangings, tortures and the various

stages of the plague — all of which was probably meant to be symbolic as it's heavy metal.

At the party, attempting to avoid the scurrying rats and dripping walls (not the best place to be if you've got bronchitis) was the newly coiffed Poly Styrene who has no longer got most of the Forth Bridge in her mouth and has a very tempting look to her. Also there was the ex-Dart Den Hegarty wearing a surprisingly quiet jacket. During the course of the evening there were numerous squawks and cries from young ladies who'd been touched up by a drifting cobweb or got a nasty wet patch leaning against a wall.

WHEN THIN LIZZY prepared to go on Top of the Pops last week, they were shocked and stunned to discover they had lost Brian Downey. "Wherefore art thou Brian?" the incredibly attractive Phil Lynott shrieked from his balcony. Adverts and announcements were made on Ireland's television station asking him to come back at once for the show.

In the end, in the wilds of Ireland Brian finally hears the SOS and dragged himself away from his fishing rod and worms to return only to find that for the show he was replaced by Wild Horses' Clive Edwards who, like the rest of Wild Horses, wears spray on trousers and has to be lowered into the drum stool by a small crane.

I KNOW you've only read this far in order to read this week's pooey Judas Priest in America story and this week it's literally a pooey story. Judas are currently in a luxury coach that has everything a band



PAULA'S PAGES

like them could wish for — special holders for their whips, racks for Rob Halford's videos of his acting efforts and last but not least a toilet at the back which you either empty at special stations (I really feel this story lowers the whole tone of the column but I've got to fill up the space) or you can flush out on the highway at three in the morning and asphyxiate most of the livestock and cowpokers for miles around.

Anyway it was three in the morning and the band were speeding down some lonesome highway with a police car that none of them had even noticed in hot pursuit (typical) when Robbiepos retired to the loo for a meditational session during which he pulled the unload button and the whole lot gallons of unfortunate stuff poured over the police car behind them. Needless to say they were fined £40 for speeding and £75 for flushing their loo on the highway UGH.

Despite this kind of foul behaviour, the unbearably precocious Amy Carter who recently went to see Judas Priest (she's 11 and should be reading Noddy) has asked them to come and appear at the White House following in the glorious footsteps of Captain and Tennille and Abba. Unfortunately the band couldn't fit Mr Halford's scooter in so that put an end to that or else you might have had to suffer another JP in the USA story.

A CHUM in America, no not the voluptuous one that usually tells me these thrilling things, has been

telling me that Pink Floyd are only doing five dates in New York and LA and this is apparently because they are heaving around with them a 100 foot wall that gets knocked down at the end of every show.

ELTON JOHN and band mate Ray Cooper have been having rather a lot of tilliepoos after all these nights on the road. Ray was in Russia as well and apparently kept stealing Elton's furry hat, much to the cute one's annoyance. Anyway traveling with an entourage of about nine, including a sound man, make up person and various other chums, things got too much and sparks flew.

ONE FINAL thing that could only be happening in nauseating US of A and that is the latest on the Elvis industry is a wine called Always Elvis / Blanc d'Oro. I absolutely dread to think what the bouquet's like.

SADLY THIS is the last time for two weeks you'll be able to read about how good looking everyone is or what Clarissa's up to as tomorrow I shall be winging my way across the oceans to Rio, or some such place, where I'm going to get brown and wear a pineapple and two bananas on my head. Two blissful weeks of glorious and (according to the incredibly trunky Al Martin) well deserved hols. So until the end of the month a million kisses PAULA



A CONTEST for you to baffle yourselves with all week — Is this Bjorn, Agnetha or Frida's (the athletic dark-haired one) smutty bit? Question two: how do you think they got into those suits without the aid of a zip or a shoe horn?

THE POLICE
FALL OUT
ILLEGAL RECORDS

SQUEEZE
PACKET OF THREE

SHAM 69
STEP-FORWARD RECORD

THE DEBUT VINYL RE-RELEASED IN MATCHING PIC SLEEVES

FIRST CUTS

These records are genuine Faulty Products finds. They are distributed by Pye Records.

Who and Poo

THE WHO played a gig at Brighton on Sunday and I drove down in the pouring rain (not on a moped thank God) feeling like Anna Karenina on a bad day. All I hoped was that the roof didn't leak at the theatre, these things can ruin a girl's hairdo.

Due to the appalling weather we got there rather late but we did see an hour and a quarter of 'See Me Feel Me' and 'My Generation' and other wonderful tunes plus various displays from the huge arrow that lit up to say 'The Who' and did various other things like drenching the audience with very unflattering white light a couple of times (I hid). Of the people standing near us, I thought one or two of them were going to shake their heads

off during a couple of particularly thrilling bits and the rest of them looked like the paint on their parkas was going to curl up at the edges with excitement.

After the gig there was a little lig with the band and family and various other people. Pete Townshend's brother was there with his lovely new son Ben who polished off prodigious quantities of orange squash and burped loudly. Pete was telling me that they had been contemplating changing their name to the Poo but had decided against it because none of them wanted to wear their hair up in a tuft style. He had a humorous discussion with Pete Briquette about bass playing which culminated in Mr Townshend informing him

he hated all Pete's work and then collapsing laughing. The rest of the time he played with the baby and looked suave in his pyjama style pumpkin coloured cotton trousers.

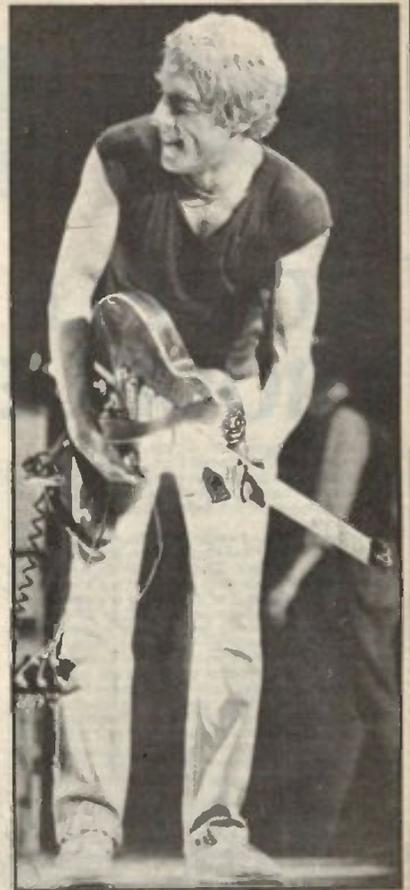
John Entwistle looked like he was still recovering from having his head behind the potted palm at The Who fashion show. However, the shock of the evening for me was the sight of Roger Daltrey whose rippling muscles make Arnold Shwarzenegger look like a six-stone weakling. The petite singer who insisted upon calling Bob Geldof toerag, which I suppose is better than sweet knees, was also incredibly tanned so maybe if someone gives him a bottle of oil he could enter a few contests.



IF I can't see Paula Yates, perhaps she won't notice me.



GOD, he HAS got a big hooter, close up.



THAT National Health orange juice sure builds you up.



unique, outstanding global reggae
BLACK MUSIC

They could never make a record like this in Jamaica
SOUNDS

RDC 2001

POINT OF VIEW
WATTOUB
THE ALBUM

A STRICTLY CRISIS PRODUCTION

TOP HANK BRIGHTON NOV 14
MUSIC MACHINE NOV 15
REGAL THEATRE SOHO RD
BIRMINGHAM NOV 16
MANCHESTER UNIVERSITY NOV 17

NEWS

News Editor: JOHN SHEARLAW

DOUBLE TROUBLE

TWO DOUBLE albums after two very long waits! That's the news this week from both the Clash and Pink Floyd — two bands who couldn't be further apart musically, but both of whom have come up with new double packages just in time for Christmas.

Over to you. The Clash's long-awaited new album will be a double set, retailing for the single album price of £5. Produced by Guy Stevens, 'London's Calling' will contain 18 tracks on two discs, both packaged in a single black and white cover. Most of the tracks are new Strummer/Jones compositions, except 'Guns Of Brixton', written by Paul Simonon. As we went to press there was still doubt about the final track listing — last minute alterations were made over the weekend — but CBS are still confident that the album will be available by its scheduled release date of December 7.

Meanwhile Pink Floyd, about whom little has been heard this year, launch into the pre-Christmas market place with 'The Wall', a double album that is their first new studio offering since 'Animals' in early 1977. 'The Wall' should be in the shops on November 30, packaged in a sleeve with graphics by cartoonist Gerald Scarle.

Full track listing is: Record One/Side One: 'In The Flesh', 'The Thin Ice', 'Another Brick In The Wall Part 1', 'The Happiest Days Of Our Lives', 'Another Brick In The Wall Part 2', 'Mother'. Side Two: 'Goodbye Blue Sky', 'What Shall We Do Now?', 'Young Lust', 'One Of My Turns', 'Don't Leave Me Now', 'Another Brick In The Wall Part 3', 'Goodbye Cruel World'. Record Two/Side One: 'Is There Anybody Out



CLASH

There?', 'Nobody Home', 'Vera', 'Bring The Boys Back Home', 'Comfortably Numb', 'Hey You'. Side Two: 'The Show Must Go On', 'In The Flesh', 'Run Like Hell', 'Waiting For Worms', 'Stop', 'The Trial', 'Outside The Wall'.

And that's not all! For this week Pink Floyd will be releasing their first single since 1967! It's 'Another Brick In The Wall Part 2', taken from the album, and it includes a contribution from a children's school in Islington.

A DOZEN FOR DEBS

AFTER MONTHS of speculation it has now been confirmed that the Blondie British tour — NOT part of their major world tour next year — is definitely ON... at the end of December.

Although no final dates have yet been confirmed, and won't be until next week at the earliest, RECORD MIRROR understands that the tour will encompass 12 dates, beginning in Scotland at the end of December and running through Manchester and Birmingham before winding up with "at least two nights" in London in the second week of January.

And, while the Scottish dates have been pencilled in for the Glasgow Apollo on December 30 and 31, promoter Harvey Goldsmith emphasised that arrangements for ticket prices and allocation have not yet been finalised for the Apollo or anywhere else.

It seems likely that tickets will be available on a personal application "first come first served" basis, with box offices all over the country opening some time next week. We'll publish full details as soon as we get them.

CHARTS MIX-UP

FOLLOWING A 'computer error' the number one record in last week's printed chart in RECORD MIRROR was incorrectly listed as 'When You're In Love' by Dr Hook.

The top record should have been, still, Lena Martell's 'One Day At A Time'. When the error was discovered apologies were broadcast on Radio 1, but it was too late to stop RECORD MIRROR who, with Radio 1 and MUSIC WEEK, use the national singles chart specially compiled for them by the British Market Research Bureau from printing the chart.

We apologise for any confusion, and print in full the statement issued by BMRB on Wednesday of last week (November 7).

AFTER THE release of the Singles Chart on Tuesday, further checks of the sales data collected from the panel revealed an error. This was diagnosed to have taken place in the preparation of the data for the computer.

Having isolated the extent of the error, and re-calculated as a result, the sole effect was to reduce the number of sales attributed to 'When You're In Love' (by Dr. Hook) so that its true chart position was No. 2, and not No. 1 as had previously been stated. The correct No. 1 was 'One Day At A Time' (by Lena Martell). No other titles were involved in any way.

The investigations revealed no suggestion of malpractice of any kind. Yours sincerely, MRG Sutcliffe Director

TRIP TO MACCA

PAUL MCCARTNEY'S Wings are back on the road at last... and the signs are that the act is as popular as ever, despite reports elsewhere of "declining popularity".

In fact such has been the demand for tickets for the Wings' shows that two extra dates have already been added to the tour.

Wings now play an extra show at the Liverpool Royal Court Theatre on November 24 (tickets on sale now), and they've also added a fourth show at the Wembley Arena on December 10 (again tickets are available now).

Macca goes solo for Christmas! See story on Christmas singles.

IN BRIEF

BOLAN EXPERT Paul Sinclair has written 'The Marc Bolan Biography' with more than 130 pages of photographs. The book is available priced £1.85 (plus large SAE) from Paul Sinclair, 17 Westpark Avenue, Cliftonville, Margate. The book took four years of research and a year to write.

ZIGZAG, Britain's longest-running independent music magazine, will be back in the shops on December 1... after a gap of over six months. The monthly mag, which has been around — on and

off — for ten years has acquired a new publisher.

RADIO ONE will be broadcasting Hot Chocolate's Hammersmith Odeon Concert on Sunday November 18 celebrating the band's 10th anniversary. There will also be interviews with Hot Chocolate's producer Mickie Most, and singer Errol Brown.

PURSEY'S PACKAGE featuring Jimmy Edwards, Long Tall Shorty, Kidz Next Door and the Low Numbers will be making its first major London appearance at the West Hampstead Moonlight Club on November 19. 20

RELEASES

HARD on the heels of their recent hit 'Whatever You Want', Status Quo will shortly be releasing their new single 'Living On An Island'. It's again taken from their current LP 'Whatever You Want' and the B-side is a Rossi J. Frost composition 'Runaway'. 100,000 copies of the single will be available in colour bags.

DOCTOR FEELGOOD release their new album 'Let It Roll' this week. Tracks include 'Feels Good' and 'Keeta Smeela', an instrumental track featuring John Mayo.

AFTER 12 months off the road following their break up with Nems Records, The Boys have signed a new deal with Salari Records. Their first release for the label, will be 'Kamikaze' due out at the end of the month. The track is taken from their forthcoming album 'To Hell With The Boys'.

TROJAN ARE re-releasing Symarip's 'Skinhead Moonstomp' yet again this week as a 12" single. The single, from 1969, was originally re-released in June and has now been re-released as a 12" following recent interest in it.

THE SALFORD JETS have signed with EMI. Their first release for the label will be a four track EP including 'I Want You' and 'Steady With You'. The Jets will also be appearing at the Blackpool Lion Bar November 9, 10, 16, 17, 23, 24. Salford Bulls Head 11, 15, 18, 25, 29, and Swinton Duke Of Wellington 12, 19, 26.

RACEY have their new single 'Such A Night To Have A Party' released this week. Their single 'Lay Your Love On Me' recently topped the Australian charts for eight weeks.

AL HUDSON follows up his disco smash 'You Can Do It' with 'Music' released this week. It comes from his forthcoming album 'One Way'.

RUFUS featuring Chaka Khan release their new 12" single 'Do You Love What You Feel' this week.

TOM PETTY releases a 12" single this week featuring three tracks, 'Here Comes My Girl', 'Don't Bring Me Down' and 'Casa Degli'.

FIVE PIECE Birmingham band The Beat release their single 'Tears Of A Clown' on November 23. It's a rework of the old Smokey Robinson song and was produced by Bob Sargeant.

VETERAN reggae singer, Tito Simon releases his single 'Monday Morning Feeling' this week. The single is available in both 7" and 12" versions.

UK SUBS release a four track EP on November 23. Tracks include 'She's Not There', and 'Victim'.

PORTRAITS release their debut single for Arista 'Little Women' this week. The band will also be appearing at the London Music Machine on November 21.

SLADE'S new single will be re-releasing a new single 'Rockin' Oky Coky' this week. The track isn't included on their latest album 'Return To Base'.

SEASONS GRATINGS

PAUL MCCARTNEY — without Wings and Mike Oldfield both line up this week with 'seasonal' singles joining the rash of Christmas hit re-releases.

McCartney's new single, his first on his own, will be the topical (?) — ED) 'Wonderful Christmase', released this week. It's also the first time since the former Beatles founded Wings that he's recorded without them.

Meanwhile Mike Oldfield's new single isn't so much a Christmas single as a 'variation on an old theme for a good cause'. For the composer has decided to release his version of the 'Blue Peter' theme, which he recorded when he appeared on the programme over a year ago. The version has been used to introduce 'Blue Peter' ever since. A royalty from the record will be paid to the 'Blue Peter' Cambodia appeal, launched to provide aid for Cambodian refugees and children.

And, as for the re-releases, topping the list must be Boney M's 'Mary's Boy Child' (Number One last year), which is being re-promoted from November 23. There's also (as always) Slade's 'Merry Xmas Everybody' and a re-release of the Eagles' 'Please Come Home For Christmas'... as well as the ever popular 'disco' version of 'Auld Lang Syne', available by Beils on Klub.

HEARTS TOUR

THE PURPLE HEARTS, best known so far for their single 'Millions Like Us', are to undertake a month-long British tour in the next few weeks.

The band, now signed to a long term deal with Fiction Records, have a new single — 'Frustration' — released on that label on November 15, and follow with dates at: Lincoln Drill Hall November 29, Blackpool Norbreck Castle 30, Wolverhampton Polytechnic December 1, Exeter Routes 4, Birmingham Underworld 7, West London Pavilion 8, Birkenhead Hamilton Club 10, Sheffield Limit Club 11, York Oval 12, Manchester Polytechnic 13, Scarborough Penhouse 14, Middlesbrough Rock Garden 15.

The Purple Hearts also hope to include local "hopeful" support acts on their tour — a system pioneered by the Damned last year. Any bands — mod or otherwise — who feel they could support the Hearts should send tapes and photographs, as soon as possible, to the Purple Hearts, c/o Fiction Records, 14-16 Chaplin Road, London, NW2. Please enclose an SAE if you want your tape returned.

AC/DC EXTRA GIGS

AC/DC aren't finished yet!

For the Australian rock band, who've already completed a series of sell-out British concerts, have now added what they call "the second half" of their tour. They'll be playing five more concerts in December... including a special 'thank you' concert at London's Hammersmith Odeon, where they sold out four nights last month.

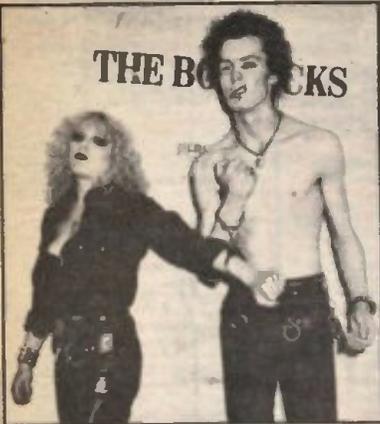
The new dates are: London Hammersmith Odeon December 17, Southampton Gaumont J8, Brighton Dome 19, Birmingham Odeon 20 and 21.

Tickets for the Hammersmith Odeon gig will be available by postal application ONLY, and applications will be limited to FOUR tickets per person. The postal box office is open now, and ticket prices and conditions will be the same as the earlier concerts.

At all other venues tickets will be available by personal application from November 15.

OK FRED
this is it the album from
ERROL DUNKLEY
called
DARLING OOH!

New York
Blondes
is a group
'Little & T.O.'



NANCY AND SID

SID LIVES ON

AT LAST a souvenir — or even a Christmas present — for the Sex Pistols fan who thought they had everything!

For Virgin Records, who apparently see their task as "providing the world with a comprehensive well-documented history of the Sex Pistols' career" are to release what they describe as another "historical artifact" at the beginning of next month.

It's an album, released on December 7, simply entitled 'Sid Vicious' — featuring the late Sid singing and playing, backed variously by the Sex Pistols and a selection of New York musicians.

The album, apparently, was gathered from a variety of "public and private" sources, and was compiled and produced by John Varnon... the man responsible for 'Carri On — Some Product'.

POLICE TEN

POLICE, possibly Britain's biggest success story this year, are to play a ten-date nationwide tour in the fortnight before Christmas.

Full dates are: Leeds Queens Hall December 10, Deeside Leisure Centre 11, Glasgow Apollo 12, Bridlington Royal Spa Hall 13, Birmingham Odeon 15, Southampton Gaumont 16, Brighton Conference Centre 17, London Hammersmith Palais 18, London Rainbow 19, Leicester Granby Hall 20.

Demand for tickets is bound to be enormous — and some dates have already been announced to the local press — so check with venues for prices and ticket details.

A support act should be confirmed by next week.

JOE ADDS MORE DATES

JOE JACKSON is to finish his most successful year so far with a short concert tour starting at the end of this month.

Jackson, whose new single, 'Different For Girls' is released on November 23, headlines at the following venues: Exeter University November 26, Birmingham Top Rank 27, Hatfield Polytechnic 29, Edinburgh Usher Hall December 2, Glasgow Apollo 3, Manchester Apollo 4, Newcastle City Hall 5, London Empire Ballroom 9, Oxford New Theatre 11, Margate Guildhall 13, Portsmouth Guildhall 14, Bristol Locarno 16, Dublin Olympic Stadium 18, Belfast Usher Hall 20.

The gig at Hatfield Polytechnic will be filmed for a forthcoming BBC2 'Rock Goes To College' show.

RADIO ONE HITS FROGS

RADIO ONE goes out and about into Europe next week, when DJ Kid Jensen will be taking his evening show to five different European cities.

You can hear the Kid in the EEC on Monday in Paris (19), Tuesday in Brussels (20), Wednesday in Hilversum (21), Thursday in Cologne (22) and Friday in Munich (23).

Friday's 'Roundtable' will also come from Munich, and it features Donna Summer's Co-producer Pete Boffette.

•STOP PRESS. The BBC TV/Radio 1 'Year Of The Child' concert at Wembley Arena (see separate story) will be broadcast on Radio 1 December 2 between 7 and 9 pm.

ROCK FOR KIDS

AS EXCLUSIVELY revealed in RECORD MIRROR two months ago, BBC TV, Radio 1 and promoter Mel Bush are to join forces to put on a special 'Year Of The Child' charity concert at Wembley Arena on November 22.

And among the top names appearing at the concert will be Wishbone Ash, Gary Numan, David Essex, Sky and Cat Stevens. Radio 1 DJ's will be introducing the artists, many of whom have made special arrangements to appear at the concert as part of their contribution to the UNICEF campaign.

Tickets for the concert are now on sale at the Wembley Box Office, and can also be obtained by post from: 'The Year Of The Child Concert' Box Office, Wembley Stadium, Wembley, Middlesex. Prices are £5.50, £8.50 and £7.50 — cheques and postal orders to Wembley Stadium Limited.

The concert will be televised and broadcast on BBC at a later date. All proceeds will go to the 'Together For Children' fund, the joint Daxam / UNICEF programme.

TOURS

THE JAM

THE JAM: The Jam sell out! All the tickets for these gigs on their upcoming tour have gone: Wolverhampton Civic Hall, Glasgow Apollo, Newcastle City Hall (both nights), Edinburgh Odeon, Plymouth Guildhall, London Rainbow (all three nights).

STILLETOS

STILLETOS: who release their debut single 'This Is The Way' this week, play the following dates; Scarborough Penthouse, November 15, Egremont Towbar 17, Redcar Beach Centre 19, Birkenhead Hamilton Club 20, North Alerton Sayers Club 21, Leysdown Islands Hotel 22, Dudley JB's 23, Dartford College of Education 24, Hull Tiffanys 26, Rugby Emmalines 27, High Wycombe Nags Head 28, Knighton Norton Arms 29, Rippon College of York and Rippon 30, December 1, Shrewsbury Cascade 2, Rotherham Thurnscoe Hotel 3, Farnborough Tumbledown Dicks 4, Bradford Queens Hall College 5, Staffs University of Keele 7, London Camden Music Machine 8, Uckfield Centre 10, North East London Polytechnic 11, Bristol Granary Club 12, Port Talbot Sandman 13, Pontypool Mid Gwent College of Education 14, Martlew Cross Hands 15, Swansea Circles 17, Exeter Roots 18, Salisbury City Hall 20, Middlesbrough Rock Garden 22, Leeds Flord Green Hotel 23.

LINDISFARNE

LINDISFARNE: have added a show to their Newcastle City Hall appearances on December 17 now making six in all. Tickets are available now. They've also a date at the Glasgow Apollo on December 15. Chas and Dave will also be supporting Lindisfarne on their tour from November 30.

THE TEENBEATS

THE TEENBEATS: a Hastings based band who release their second single 'Strength Of The Nation' on November 16, play the following dates; St Ives Scout Hall November 21, Bradford Palm Cove Club 23, Nottingham Sandpiper Club 24, Huddersfield Coach House 25, Manchester Pips 26, Reading University Wantage Hall 30, Hastings Queens Hall December 13.

TWO-TONE

TWO-TONE PACKAGE: featuring the Midnight Runners, The Selector and the Specials have added a date at the Lewisham Odeon on December 1, and a second night at the London Lyceum on December 7. And the Lyceum gig is already sold out!

SCISSORFITS

SCISSORFITS: London Southall White Swan November 16, Dorchester Tavern 17, Weymouth Gloucester Hotel 18, Fulham Greyhound 27, Bath Moles Club 30, London West Hampstead Moonlight Club December 4, Chislehurst Caves December 7, Hungerford Plume Hotel 8, Bournemouth Pinecliff Bars 8, Cambridge Alma 16, Basingstoke Magnums Beer Cellar 22, Eastleigh Crown Inn 27, Chiddingfold Six Bells January 5.

ROY SUNDHOLM

ROY SUNDHOLM: will be supporting John Miles on his tour beginning this week.

LANDSCAPE

LANDSCAPE: will be recorded by BBC Radio Scotland when they play Glasgow University on December 2. The band will also be appearing at: Dudley JB's November 17, Liverpool Eric's 22, London Polytechnic 23, Battersea Arts Centre 24, Edinburgh Buster Browns 28, Edinburgh Astoria 29, St Andrews University 30, Essex University December 15, Sheffield Limit 20, Birmingham Underworld 21.

R&B FESTIVAL

R&B FESTIVAL: London's Hope And Anchor is holding an R&B festival this month. Bands appearing are Little Roosters November 18, Pirates 20, Dingwalls House Band 21, Inmales 22, Wilko Johnson's Solid Senders 23, Blues Band 24, The Bishops 25, American Blues Legend 26, The Untouchables 27, Steppaske 28, Red Beans And Rice 29, Hope And Anchor House Band 30, Bogey Boys December 1, Lew Lewis Reformer 2.

RICHARD DIGANCE

RICHARD DIGANCE: Rickmansworth Watersmeet Hall December 2, Ashdon Under Lyne Tameside Theatre 4, Aldershot Princes Hall 5, Borehamwood Civic Hall 6, Margate Winter Gardens 7, Bournemouth Winter Gardens 12, Derby Assembly Rooms 13, Newark Palace Theatre 14, London Victoria Venue 23, Bridgend Recreation Centre January 4, Middlesbrough Town Hall 9.

TRAMMPS

TRAMMPS: the Atlantic disco soul group play the following dates; Exeter Routes December 7, Bournemouth Village Bowl 8, Leicester Bailey's 9, Blackburn Romeo and Juliet's 10, Derby Romeo and Juliet's 11, Birmingham Romeo and Juliet's 12, Nottingham Palais 13.

THE JUMP

THE JUMP: following London dates, Crystal Palace Hotel November 16, Windsor Castle 22, Woolwich Thames Polytechnic 24.

SCOTCH

SCOTCH: a Glasgow-based band play the following dates; Galashiels Textile College November 15, Dunfermline Kinema 16, Glasgow College Of Technology 17, Woking Centre Halls December 8, Blackpool Norbreck Castle 28.

LIVE WIRE

LIVE WIRE: who release their new single 'Hit And Run Driver' on November 14, play the following London dates; Islington Hope And Anchor December 14, Clapham 101 Club 15, Essex Loughton College 19, Camden Lock Dingwalls 21.

MADDY PRIOR

MADDY PRIOR: on tour again with a new band, plays: London Victoria Venue November 15, Swindon Wyvern Theatre 19, Keele University 21, Loughborough Town Hall 22, Sheffield Crucible Theatre 23, Glasgow Strathclyde Cumberland Theatre 25, Poole Arts Centre 28, East Grinstead King George's Hall, December 1.

ESSENTIAL LOGIC

ESSENTIAL LOGIC: London Notre Dame Hall November 26, Bath University December 1, Norwich St Andrews Hall 10, Bognor Riverside Ballroom 14, Northampton Race Course Pavilion 15.

THE MOVIES

THE MOVIES: who recently signed to Gem Records play the following dates; Sheffield Limits November 22, Leeds Ford Green 23, London Victoria Venue 24.

PSYCHEDELIC FURS

PSYCHEDELIC FURS: added dates; Hull Wellington Club November 15, Birmingham University 16, Kingston Polytechnic 22, Reading University 23, London Nashville 29, 30, Weybridge December 1.

BOGEY BOYS

BOGEY BOYS: following London dates, Dingwalls November 16, Brunel University 17, Moonlight Club 22, Hope And Anchor December 1.

IRON MAIDEN

IRON MAIDEN: who have delayed the release of their EP 'The Soundhouse Tapes' for a few weeks, will be playing the following dates; Burton-on-Trent 76 Club, November 16, Liverpool Metro 17, London West Kensington Nashville 19.

HOLLY AND THE ITALIANS

HOLLY AND THE ITALIANS: a trio featuring the American female guitarist, play, London City Polytechnic November 20, London West Kensington Nashville 24.

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WE OFTEN talk about groups being a funny bunch but when you get right down to it, it's us, the critics, who are the funniest. Conference time on Wednesday morning. Motorhead's album, 'Bomber' is just about to be released and they are about to start a British tour. Who wants to interview them? Silence

"Me," I say. Looks of disbelief from the rest of the staff. Then I asked myself why. Only I'm supposed to be a critic and you lot out there already know the answer.

Some of you and especially the critics will scoff at the suggestion but Motorhead, if not already, will be Britain's biggest heavy metal band.

Just look where their album jumped into the charts last week. It took a few years before Status Quo could achieve that. They held it for a number of years and now, I have a feeling, Motorhead are about to take over.

A European tour to work in the new numbers for the British onslaught but, just for the British, to go with the title of the new album, Motorhead are building a small aircraft and special lighting rig.

This whole thing starts on a small jet from Luton Airport. Gerry Bron

head of Motorhead's record company, Bronze, owns this and a few other planes and he also joins us on the trip.

We're heading for Le Mans race track which also doubles as a small airport. One guy guides the plane in sees you through customs and calls you a cab ("You're a cab"). There are no flights when the motor racing is on.

THE bar of the hotel is all that's seen of Le Mans. Phil 'Animal' Taylor, Motorhead's drummer is the first member of the band to appear. He's got this grotesque mask covering his face, broken nose, fat lips, wonky eye, lines all over the place. The only trouble is, when he takes it off, a woman screams.

Lemmy and guitarist Eddie Clarke are on their way, they've been shopping in Paris. What for, black T-shirts and jeans? A while later the two of them appear. Talk about archetypal rock stars. Of course, the long hair, high-heeled boots, bullet shell belts, jeans and leather jackets. Some eyebrows are still raised but nobody seems to worry any more.

Clean these damn blighters up I say. What a brilliant idea. I'll interview Lemmy in the bath. But it's

not to be, there's no time. They've got to go for a soundcheck. Then back for a meal and on to the gig.

Oh well, perhaps it was best I didn't, you never know what I might have caught!

Another trait of the British rock star is his longing for good old British food whenever he leaves these shores. They can never get the foreign waiters to understand them and invariably their meal comes up completely unlike what they thought they were ordering.

"Yesterday," exclaims Phil in a disgusted tone, "we thought we were ordering fish and chips. Only it came up with eyes, tail, the lot. Just staring at you. We couldn't eat it. Steaks are rare and they always have some weird sauce on them."

HE orders pate first and asks for a plain steak. I must admit the pate did look weird. He picks it up and starts waving it around for everyone to see. Lemmy takes a liking to someone else's smoked salmon and Eddie goes off his food and cancels his order.

I must remember to start a company that does grease and chips with everything for rock stars on the road in Europe. I'll make a bomb,

Talking of bombs, I understand the new album was put together really quickly. They wrote all the songs in a few weeks and then went straight into the studio.

"It only took a couple of weeks," says Phil. Eddie disagrees. "It was about seven weeks in total. We had to do all those overdubs. But it still sounds like us on stage. Like a live album."

Phil talks about the aircraft they are using on stage for the British tour.

"I've got these lights all over it and while we're playing, it gradually lifts off the ground. Getting higher and higher right till the end. We have to rehearse with it yet. We've got the new numbers all right but it's the stage show we need to work on. All I can say is it's amazing. Is there anything else?"

"What else do you bloody want? No, I suppose he's right. If you go to a Motorhead gig, you know what you're going to get. Probably deafness and brain damage."

NOW if the French police had lead-Jacques Mesrine, the gangster who was shot, ambushed and killed by them last week, into Le Mans Rotonde (the venue Motorhead were playing that night)

they wouldn't have needed bullets, Motorhead would have finished him off for them.

The plane looks like a circular aircraft hanger, but it's really a basketball stadium. Lemmy's worried about the height of the roof, hoping the sound doesn't get lost up there.

It might have done but I didn't feel it. My skull and chest still feel as though they are denting. Apparently they weren't using all the equipment they are going to use on the British tour.

You masochists will love it. I'm sure you'll also react a bit quicker than the French as well. Language barriers excepted, they were a bit slow to take off.

But after the third encore the crowd were almost as noisy as the band. Eddie came back on-stage first to give them a guitar solo. The chords have all been used before, but who cares? Motorhead do it in their own furious and sloppy way.

It wasn't until two minutes after it was over did I realise. I'd lost my hearing. Phil was taking off his 'Go to bed with Motorhead' T-shirt and putting on a jumper, mouthing something to me but I couldn't hear a word he was saying.

We had a plane to catch. We weren't late, but the air traffic controller had to be called from his home to see us off.

Everyone on that plane was shouting at one another. I wonder why? See Motorhead, you'll know Bombs away.

THE HANDSOME MEN OF ROCK

ALF "Bombs Away" MARTIN at the controls.



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SINGLES

Reviewed by RONNIE GURR

THE BRIGHT SIDE OF LIFE

A Good Week By Anyone's Standards THOROUGHbred OF THE WEEK **WILD HORSES:** 'Criminal Tendencies' (EMI International). The first from Messrs Robertson, Bain, Carter and Edwards and not, as you might have thought or prejudged a bludgeon riffsola pant bustin' head banger. Over a dinky keyboard repitition Jimmy Bain relates the tale of one man's vices. The rest of the band crunch in and out whilst Bain delivers the lad's woes in that typically plain - ve Scottish cry of a vocal. Shortly after the song's end he viz: "He walks like a dead man, he's just 22 / there's nothing you or I can do." The band collapse into the kind of controlled sloppiness that the Faces made their own. Short odds of being a winner.

DOLL BY DOLL: 'Teenage Lightning' (Automatic). For one became a success by the band's Westwood incessant playing of the damn thing. Eventually it became as tiresome as this is fresh. Now production for an old-stage favourite. Fine melodies, creamy vocals, concise lyrics. A sturdy little record. Much more than that, you don't need to know.

FRANK WILSON: 'Do I Love You (Indeed I Do)' (Tania Motown). Yes, Read correctly, Tania Motown, the original. This, according to the sleeve, is a collector's item that has been changing hands for up to about £500. Released originally in 1965 but withdrawn almost immediately this is typical of the joyous genre, as it's an irresistible dance record of the first order. Incidentally ain't it wonderful how all these old Tania classics employ brackets (to the full) in their titles?

THE FRESHIES: 'Men From Banana Island Where Stupid Ideas Never Caught On In The Western World As We Know It... Sing "Amoco Cadiz" (Razz). Longest title of the week and apparently an ode to a fated oil tanker that went to that great dry dock in the sky off the French coast. This is not the straight (?) pop that we've come to accept from Chris Sievey. Rather, it's a minor concept album that excels itself. What we're dealing with here is the

Sgt Pepper's Lonely Hearts Club Band of the independent releases to date. Each section is a joy, with the compact drumming and highly competent piano ultimately making it. The final section, in the mood of the Motors' perfect pop would chart on its own but as a concept it looks unlikely to do much. Wonderful record.

RUPERT HOLMES: 'Escape (The Pina Colada Song) (Infinity). And the brackets just keep on coming. Rupert Holmes is a much-neglected talent. Probably best known in this country for the hilariously human turntable hit 'Our National Pastime' this treads the same precarious ground, and never... but for one minute that from a relationships... ground (in the American sense, but we keep our fingers crossed) he tells the story of... But that would be spoiling the most complete lyrical single of the week and winner of the RM Pulitzer Prize for rock lyricists.

ROBERT PALMER: 'Can We Still Be Friends?' (Island). Written by someone who is in good, not brilliant, not a genius but who exceeds silly superlatives - the living musical and emotional messiah. Todd Rundgren. No question this is one of the great (after the) love songs of the past few years and though Robbo's voice cracks with emotion in all the wrong places, it is still a fine record. Try, if you can, to hear Sandy McLeod's superior version of this superior song.

IAN HUNTER: 'Cleveland Rocks' (Chrysalis). Ian Hunter, another ageless hero returns home late in the month to play London and this is a track that will, definitely splinter bones. A track from one of the albums of the year. In ecologic terms that 12in would sound like a more viable proposition. Sibil, plump for the little 'un and get 'Bastard' a perfectly malvolent love song on the reverse.

DIANA ROSS: 'It's My House' (Motown). After the recession comes the storm and old Diana is fairly charming, our some passable produce again. Thanks largely to the much-neglected Ashford and Simpson, her last album was a perky little affair. This, billed from it, had the entire staff



Snap from Ronnie Gurr's family album. (He's the one in the middle).



whistling and trying to do the old Gene Kelly on their typewriters. Exceedingly finger popping. Had me pumping my femur and, Christmas gimmicks allowing, this should be huge.

DR FEELGOOD: 'Put Him Out Of Your Mind' (UA). What can one say? A Dr Feelgood record. Moving towards an earlier sound the Feelies doop to the post, pass go, chart and collect lotsa money. A mammoth chord progression and a different Lee Brilleux harp solo. Faultless. A Dr Feelgood record.

THE PIRATES: 'Lady (Put The Light On Me)' (Cube). Quite why the Pirates have chosen to record a Goodson/Walshman song, frankly, is beyond me. They bluster through it with aplomb, however, and almost disguise the fact that this was written by Chinnchop clones. Faultless. A Pirates record.

ELECTRIC LIGHT ORCHESTRA: 'Confusion/Last Train To London' (Jet). I possess not a copy of the 'Discovery' album, but it seems that I have a hummable knowledge of every track 'Confusion' will be known to the vast majority of you already and the flip of the double A-side which is a barely disguised rip-off of Heavens's Boogie Nights will also be as well known as 'Land Of Hope And Glory' - a double platinum smasheroonie that will ravage the nation's charts until well after Christmas. Irresistible. Faultless. Horrible. An ELO record.

THE MOVE: 'Blackberry Way/Flowers In The Rain' (Cube). Talking of whom whatever happened to Gruppenfuhrer Roy Wood who always had the edge on Lynne's bombastion, though not his larceny. This is of course a classic

singalong track that won't start but is a healthy release all the same.

GODLEY & CREME: 'An Englishman In New York' (Polydor). Not an excolpudding, though the two have in the past successfully lobbed themselves off as such on their unsuspecting fans. This is greater than one would expect from the two Scorsers who in the past have produced such piffle as 'Consequences' and 'L' or 'Hell' as we in the trade knew it. This, the pair's first for Polydor, is stunningly good. With sharp and observative puns comprising the lyrics and a Gershwin-esque backdrop this trots up as a major contender for a Macanlian 'Rhapsody In Blue'.

MARVIN GAYE: 'Ego, Tripping Out' (Motown). Well, well Motown have fairly bucked up of late with Smokey Robinson

and Diana Ross releasing fine albums in the past year. Gaye, another stalwart, failed to impress with 'Here My Dear' but this is right back there, a rolling smoother of the old school. An endless hit for lovers and just good friends.

ORIGINAL MIRRORS: 'Could This Be Heaven?' (Mercury). Another fine new band. One of a number that auger well for the eighties. Down the needle and one is instantly surrounded by frantic rhythms, a dense and imaginative Bill Nelson production and a fatter played out galloping disco bass line should help sales.

ED SIRRS: 'I Think Too Much' (Oval). Ed Sirrs is one man, a drum machine, phasers, and a mini mood and is probably a Dylan for the next decade. A side mediocre though, the B-side 'Santa Claus Has Died' is a superb tongue in jewel final operetta.

THE DICKIES: 'Manny, Moe and Jack (A&M)'. A song about crashing on the way to a car accessory centre that, like all Dickie-do is almost beyond a joke, ends with perhaps the best car crash recording to date. Thus explaining the title and blood graphics of the sleeve. I laughed a lot.

CAMEL: 'Promote Romance' (Decca). Decca, famed ex-record company have flitted here. Wrong choice. Your Love Is Stranger Than Mine' is the most accessible track on the 'I Can See Your House From Here' and is, mark Uncle Ron's words, the biggest so called BOF hit since Gabriel did it with 'Solisbury Hill'.

AND NOW SOME DEFINITE ARTICLES **THE PURPLE HEARTS:** 'Frustration' (Picton) **THE CROOKS:** 'Modern Boys' (Blueprint) **THE TIGERS:** 'Savage Love' (Strika) **THE BLITZ BROTHERS:** 'Gloria' (Vertigo) **THE PHOTOS:** 'I'm So Attractive' (CBS) **THE OADS:** 'There's Never Been A Night' (Big Bear) **THE TEENBEATS:** 'Strength Of The Nation' (Salan) **THE JETS:** 'Tearaway' (Decca) **THE DIVERS:** 'Modern Girls' (Decca) **THE LAMBRETTAS:** 'Go Steady' (Rocket) **THE PHATES:** 'Cool Jerk' (Propaganda)

THE CIRRUS CORPORATION: 'Keep On Down' (Mercury) **a) Have a singer marginally better than Billy Idol (Read 'Bad'). Fairly mediocre though I must say that on a scale of 10 this mod lark is far more listenable than yer punk mob developments. b) Pretty neat. High vocal response to hook is reminiscent of The Who at their sixties best. c) Secret affair type football crowd association bit at the end should assure success with the rabble. d) The 'Gloria' all funk'd up. e) Probably the best of this bunch. Though the lads and lass would probably deny it. This comes straight from the Debbie Harry fingers-up-the-nose-and-twisted-mouth school of singing. Quite good really. f) East end, though probably not, singalong romp that is rather charming and well executed. g) The Teenbeats last outing was a fab reworking of The Troggs 'I Can't Control Myself' Fairly competent at their chosen career as mods, this sports a nice cover that signifies youth unity but the record appals the kind of inguilar narcissism that seems to run hand in hand with 'Mod'. This is true Tory rock all about the strength of the national lying in its youth. No, not Tory just ageing... I feel sorry for them. h) Showband rock. Hardly 'Tearaway' but probably as anarchic as anyone on Decca can be. i) What's it? Songs about modern subject matter tend to sound as if they were recorded during the latter years of the Great War? j) Mums will like these Brighton lads. They've seen the error of their ways and wanna go steady. Chances are their better halves might be able to... k) I'dm away from the tank we got them back into carpet sweeper. l) The Phates are, and quote, "The first all-girl electronic mod band. Good luck to 'em sez I pity that the record which I presume is supposed to be the old Motown 'Cool Jerk' is as unlistenable as a radio stuck between stations whilst doing the hovering. Perhaps they put the wrong record in the bag. Worst of the bunch. Disappointing girls. Must try harder. m) Token black disco definite article. Who**

CONT ON PAGE 10

THE JAM

SETTING SONS



November

- 18 ● Art Centre POOLE
- 20/21 ● Apollo Theatre MANCHESTER
- 22 ● Civic Hall WOLVERHAMPTON
- 23/24 ● Gaumont Theatre SOUTHAMPTON
- 25 ● Bingley Hall BIRMINGHAM
- 26 ● Trentham Gardens STOKE ON TRENT
- 27 ● Royal Hall BRIDLINGTON SPA
- 29 ● Deeside Leisure Centre LIVERPOOL
- 30 ● University LANCASTER

December

- 2/3/4 ● Rainbow LONDON
- 6/7 ● City Hall NEWCASTLE
- 8 ● Apollo Theatre GLASGOW
- 9 ● Caird Hall DUNDEE
- 10 ● Odeon Theatre EDINBURGH
- 11 ● Queens Exhibition Hall LEEDS
- 12 ● King Georges Hall BLACKBURN
- 13 ● Sophia Gardens CARDIFF
- 15 ● Centre BRIGHTON
- 16 ● Guild Hall PORTSMOUTH
- 18/19 ● De Montfort Hall LEICESTER
- 21 ● Pavillion BATH

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New Album includes 'Saturday Night' and 'Don't It'

CONT FROM PAGE 8

needs another rewrite of 'Boogie Oogie Oogie'? You do? Look no further.

... A FEW BIZARRE ONES FOR CRIBLE

MONTY PYTHON:

'Always Look On The Bright Side Of Life' (Warners)

DOLLAR: 'I Wanna Hold Your Hand' (Carrere)

SIMON 'MAC' NETTE:

'Up Your Kilt' (Waverley) THE DANCING DID, 'The Dancing Did' (Fruit and Veg)

THE BELLS: 'Auld Lang Syne' (Klub)

GRAHAM FELLOWS:

'Men Of Oates and Creative' (EMI International)

CHILD: 'The Shape I'm In' (Ariola)

JAMES GALWAY: 'Song Of The Seashore' (RCA)

THE NASHVILLE SOUL ORCHESTRA: 'Soap' (Decca)

ISLA ST CLAIR: 'Child In A Manger' (Decca)

at A classic. From the already infamous and hilarious 'Life Of Brian'.

Taken from the last scene and performed by 140 legars, dissenters, and camel thers, nailed to crosses I might add. It's Lionel Bart at his best.

And should be seen to be believed. Mixed by George Harrison, who I believe was bigger than Brian at one time.

And what the four disciples did walk the lands of the world they did leave behind hymns. The peoples heard the hymns and they were good. But it came to pass that two false prophets ventured out and took St John and St Paul's most revered offering to their latter in heaven and had waste to it 'I Wanna Hold Your Hand', fort was named thus. And the people were sore afraid of these Dollars and they were consumed by demons and went forth and listened to the demons' work in the discos and on the trainees of the land.

Thus it came to pass that the Dollars charted and the people were forced to live in subservience for time eternal. Or at least that's what it seemed like bigger than Brian among the under 35s.

(What about the thing their father had put there on the night before. Just around tea time? — Ed)

c) A stone gone solid bigeonies from chariland and where were you when this came out first time around?! Actually a disco version of 'Scotland The Brave' replete with real bagpipes. What's so funny about that?

d) Olway gets genuine Vale of Evesham soil with each copy. Hooget. Where is the Vale of Evesham? Plastered over thousands of Dancing Did singles of course.

e) A stone gone solid bigeonies from chariland and where were you (Part Two). Actually this is a disco version of 'Auld Lang Syne' that is released every year about Easter.

f) Graham Fellows was billed John but this sees the part-time actor going straight (7?A marvelous northern anthem with lines about sunsets over Barnsley, had to be taken off before the end due to the northerners in the office-breaking down, g) Great, great, great, Child, always a fave of mine (H) Doye you old rattlesnake you come forth with a real Gem Great song made half famous by Johnny Rastivo. A stocking filler a bit like cheery feet. h) A superb blow job. If

you'll excuse the phrase. i) Theme to 'Soap', the best TV sitcom around. Buy it and join Yank accent, recite your own family's names and repeat it over it. j) Remember no man is an island but Larry's lamb could well be. Pretty dread rendition of old jazz standard, Seeps like a nice get.

BEST INDIE AWARD

KILLING JOKE: 'Are You Receiving?' (Malicious Damage) Good solid progressive punk for a change. Proficient drum bass organ guitar riffing. What PIL could be but sadly are not.

PSYKIK VOLTS: 'Totally Useless' (MHG). A distinct feeling floods over me that this has been out before a creeping 'Stepping Stone' fill with a musical hall routine punk for a change. Proficient drum bass organ guitar riffing. What PIL could be but sadly are not.

SALLY OLDFIELD: 'The Sun In My Eyes' (Bronze). Very middle-class, very South American with lots of people, probably famous, sticking Latin American percussion. Oufte, er, nice.

NO: 'Moonlight And Muzak' (MCA). A kiddies lary tale record for the new decade with a hookline etched out by strings. B-side is a joooped it tips and bops and the question is posed, 'Why can't a woman be like a man?'

Listen Robin perhaps it's time you and I had a little chat. It's about well you know girls and boys and

JOHN MILES: 'Don't Give Me Your Sympathy' (Decca). I must John, I must John. She-staw likes your new single. I don't care much for it myself. Then there's your record company crumbling. Still good old Decca still press really thick records. I'll pass.

PINPOINT: 'Richmond' (Ablion). Neat from the entertainment empire on which the sun never sets, come Aringo tan or Lurker for life) and his pals thrash out a Jamming indictment of life in Richmond. Funnier if you live there.

CRAZE: 'Motions' (Cobra). More brave now Star Trekkers in ludicrous clothes standing to attention. Funk reggae and they even allow themselves a quick "Awwright!"

HOLD THE FRONT PAGE LATE ARRIVALS

THE EAGLES: 'The Long Run' (Asylum) Call me a wimp if you like (Wimp — Ed) but the Eagles always occupy a special place in my washing machine. No hang on, that's not right. In my waste disposal unit — no. Heart. That's it. I ain't proud to tell y'all that I bought, yes bought damnit, 'Desperado' and 'On The Border'. This is the only track apart from 'Heartache Tonight' that I've heard from the new album. Title track sales point, though quite a nice little tune. In fact a perfect little record and no, I won't bore you with all the cliched descriptions of West Coast rock.

DAVE EDMUNDS: 'Crawling From The Wreckage' (Swinsong). Great record. That's all

BLONDIE: 'Union City Blue' (Chrysalis). Alright. Ron. Be strict but fair. Strict but fair. This is very boring. It's not as good as earlier stuff — go on, trust yourself to that first album — 'Parallel Lines' fans — but it is fairly hummable. Might be a hit, might not. You might buy it, but you might not. I might listen to the album again but then again I might not. Use your money more profitably and buy the November issue of Playboy wherein Debbie tells about things weird and wonderful thus proving she is a deep and sensitive artist. I repeat this is quite boring, but then again maybe it's not. (Get on with it — Ed).

GARY NUMAN: 'Complex' (Beggars Banquet). Only the dog says Gary is fat. I find him a little hard to handle, I quite like humans you know, Gary. If we are to believe his ludicrous press, has never spoken to another human being, preferring instead to hold social intercourse with broom cupboards, E type Jaguars and stuff like that. Aren't we humans nasty? A side begins before it finishes, no sorry, finishes almost before it begins. Very Neo-modern classical. B-side is live though one would hardly realise that this was the Hammermith Odeon. Song is 'Bombers' and is saved by some stunningly atmospheric violin from Billy Currie.

JOY DIVISION: 'Transmission' (Factory). This I like if only because the band with the crappy name dig up Jim Morrison and pretend to be new.

WARM JETS: 'Big City Boys' (RSO). Liam Sternberg production, which can't be bad. This band's most commercial song and with the folk's at RSO's record, a hit

KIDZ NEXT DOOR: 'What's It All About?' (Warners). Jimmy's wee brother Robbie Pursey with a cute little pop song that might do summat thanks to our own Daniela. Solve who has a cameo role next way through.

AND FINALLY

THE SKIDS: 'Working For The Yankee Dollar' (Virgin). The big one and how can you resist it? A remixed track from the 'Days In Europe' album whereon one can hear every word thanks to Jobson's new found pronunciation. The band's biggest hit to date, or else something is drastically wrong. Backed by unreleased track 'Vanquard's Crusade', the story of an old man relating the tale of how the struggle was won and lost. Another step away musically, you'll like it. Move fast and secure a free single. Bowie and Mot's "All The Young Dudes" languishes in the fine-philatelic sleeve and though the voices are strained to the extreme, the guitar is superb. A great version of a great song. Also from another Peel Session is 'Hymns From A Haunted Ballroom'. This, a story in the traditions of Roald Dahl, features a rolling repetition and keyboards from Midge Ure, who despite last week's live report does not play (woves live with the band. Is it too early to say enough of the year? Buy follow fans.

JOY DIVISION: 'Transmission' (Factory). This I like if only because the band with the crappy name dig up Jim Morrison and pretend to be new.

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HUGH CORNWELL OF THE STRANGLERS AND ROBERT WILLIAMS NEW ALBUM

Nosferatu



ALBUM
UAG 30251

CASSETTE
TCK 30251

INCLUDES THE SINGLE WHITE ROOM
CW LOSERS IN A LOST LAND (INSTRUMENTAL)

BP 320 L A



A DAY IN THE LIFE OF



LENE LOVICH

Script: MIKE NICHOLLS

Camera: KEVIN CUMMINS

Act one: Promo A Go Go

THE LADY shakes a white Gem Marker and prepares to sign the sleeve of another copy of 'Bird Song'. "To Ian with love. Be Stiff, Lene Lovich". she scrawls for about the 20th time that afternoon. The scene is Virgin Records, The Headrow, Leeds.

Lene Lovich is making what is commonly known as a Personal Appearance at the said store as a means of promoting her latest waxing, now hovering on the brink of the Fun 30. A passing assistant admits that this is a Melody Maker chart return shop. Ah!

"I'm afraid it's only the big stores of this world that do the national (SMBRB) returns round here. That's why the other Lena (Martell) was Number One for weeks," he states categorically.

Well, you live and learn. Meanwhile Lene's still diligently scribbling away. Another 12th single is bought, divested of its shrink-wrap, autographed and returned to its thinking owner. In the background 'I Think We're Alone Now' from her 'Stateless' LP incongruously regales the gathering hordes.

To her left, boyfriend, guitarist and co-songwriter Les Chappell distributes photos to the be-dimmed punters patiently milling round. He is friendly, courteous and very bald. In contrast to his extreme bareness, Lene is sporting her usual complicated array of headgear. A bright red net veil is offset by black chiffon scarves tangled amongst her strikingly henna-od plaits of hair.

The whole lot is topped off with a shawl, blue to match her beautifully big eyes. Blue eyes and red hair. Quite a combination, eh, Lene?

"Well, they're not always blue," she smiles amidst fluttering violet-painted eyelids, "they change all the

time. Sometimes they look grey."

Whatever, they always look startled. This gives her face a permanently frightened expression, although at the same time one which is very much alive and alert.

Just as we're about to leave the shop, our subject is presented with a weighty tome. Lene's number one fan has produced a scrapbook of staggering comprehensiveness for his — wait for it — Duke Of Edinburgh Award. This is suitably stamped with the largest signature of all and we make tracks for Leeds University, scene of tonight's gig with the ever-present Meleors and Jane Aire and the Belvederes. In an adjacent hall live at Leeds another few hundred are to be entertained by Low Lewis and The Revillos. And you thought students had it tough, huh?

Act Two: I Think We're Alone Now

LEEDS University is a curious amalgam of the past and present. Whereas the lawyers and historians are appropriately ensconced in the dusty, delapidated edifices of a bygone age, tomorrow's technocrats are to be found within a gleaming concrete jungle that appears to stretch for miles.

Lene and I stroll through the late afternoon sunshine as lensman Kevin Cummins romps ahead to find suitable props for The Photo-session. A warm breeze revitalises spirits, somewhat sagging after the long stint in the sweaty record shop. Ms Lovich is in a happy mood.

"Look at those clouds!" she marvels, gesturing towards the vermilion haze on the horizon. It's certainly a strange environment. Our footsteps echo as we glide across the empty paved terraces and The Police's 'Walking On The Moon' springs to mind.

Lene suddenly thinks of a different star of '79 altogether. General Tubeway to be precise. "Gary Numan should be here," she declares

earnestly, pointing at a sort of pyramid structure in front of us. What did she think of the young clone? "Well, I like his sounds, but I feel the words... well, I don't know how real they are coming from him. And in visual terms he's a bit too close to Bowie. But then maybe he's naturally like him."

A brief gust of wind causes her head-dress to wrap itself round her face, almost obliterating those fine features. "His ideas are good," she continues, "but not as fully realised as they could be. But having come so far he might as well go on in the same way."

How much further do you think you can go in your particular direction?

"I don't know what's gonna happen," she replies, "it's impossible to say. We've had to put a lot of work in to get the present set together."

Indeed, before setting off on the current European trek, the band spent weeks in intensive rehearsals.

"We were under a lot of pressure even before the tour started," she explains. "There was a whole new band to rehearse with fresh material and a synthesiser to experiment with and it all took a long time."

Still, that's not to say it wasn't worth it. The addition of Dean Klevati on keyboards has improved the group's live sound no end, and it is worth pointing out that the slim bespectacled American gent used to back the likes of Donna Summer in the Munich Machine of session musicians.

It is a tribute to Lene's, er, artistic integrity that she is bothering to tour at all, particularly since no new album will be released until the new year. So why the anxiety to get back on the road, I wonder?

"It's important to have something to do. I've done so many TV shows in the last one and a half years that there's a danger of losing touch with reality. So as much as I enjoy TV and film work, right now I think it's time to get back on the road."

In other words, a girl's gotta do what a girl's gotta do. We continue striding across the breezy campus

and pause in front of a shallow pool. The water is full of chemicals and probably belongs to some science department. Its red tinge matches the colour of the tennis courts below, where one or two hardy spirits are energetically dashing about.

The atmosphere is strangely still, and Lene poses self-consciously on a low stone pillar. Little Miss Muffet, I suggest, as she squints at the photographer.

"No, I'm a vulture!" the girl retorts, assuming a sinister crouching position. Her darting eyes suddenly spy some odd-looking mushrooms.

"Such big ones!" she enthuses, offering one to me. "Mmmm, try one. Go on! Just a little bit!"

Act Three: Pizza, Parlour Parlance

MORE conventional sustenance is swallowed downtown — when we finally find a restaurant. Considering Yorkshire is the domain of the high tea, it's a devil of a job trying to get a pre-gig meal at 5.45.

Following the sound-check our party has now swollen to 10 and the first port of call is an Italian joint. The owner of the equally empty pizzeria disapproves of our pushing three tables together so we walk out.

Parlour number two won't serve till six o'clock, so some business is given to a neighbouring pinball arcade. We eventually sit down and conversation resumes. Our cosmopolitan surroundings cause me to enquire what countries Lene would like to visit.

"South America, the East, all sorts of places," she replies. "We've already played most of Europe and, of course, there were the eight shows at the Bottom Line in New York on last year's Still Tour."

It transpires that here is a born traveller. Brought up in Detroit, she left the heavy metal Mecca at the age of 13, when her mother moved to Hull after separating from her husband. Lene's father, incidentally, was of Yugoslavian extraction, hence her

exotic handle.

It seems that Mrs Lovich had a yen for strong men, since daddy number two was even more of a drag than daddy number one. "He was very strict," Lene recalls. "Irrationally so. We couldn't even watch telly and have tea at the same time. So at 18 I applied for art college in London. It was about as far away as I could think of."

Unfortunately life wasn't much better there. "The problem was, everything we did had to be justified intellectually," she explains. "It took me two years to even understand what people were talking about. When I did, I discovered my work wasn't trendy enough. It appears I was old-fashioned in choosing to be therapeutic rather than conceptual," adds the reluctant artist. "Towards the end I thought they'd throw me out, but I'd been there so long."

Soon a tray of steaming pizzas arrive, and it occurs to me that the last time I'd tucked into such a sweetmeat while conducting an interview was, alongside Dutch rock star Herman Brood. Quite a coincidence, really, since Lene, Herman and his estranged girlfriend, chanteuse Nina Hagen have all recently finished filming the sub-Warholian epic, 'Cha Cha'.

How did Lene get involved with that most odd of couples?

"We happened to appear on the same TV show in Brussels," she informs me, "and he recommended to the director that I appear in the movie."

Any advance info?

"Well I don't play the part of myself since it was intended to be a documentary, but I do some singing. Then again, there's one scene — a bank robbery — where I appear incognito in a raincoat and shades. No-one recognised me! Not even on the set! It's going to be a weird film, I can tell you. Somewhere else, I appear as a hostess in a nightclub."

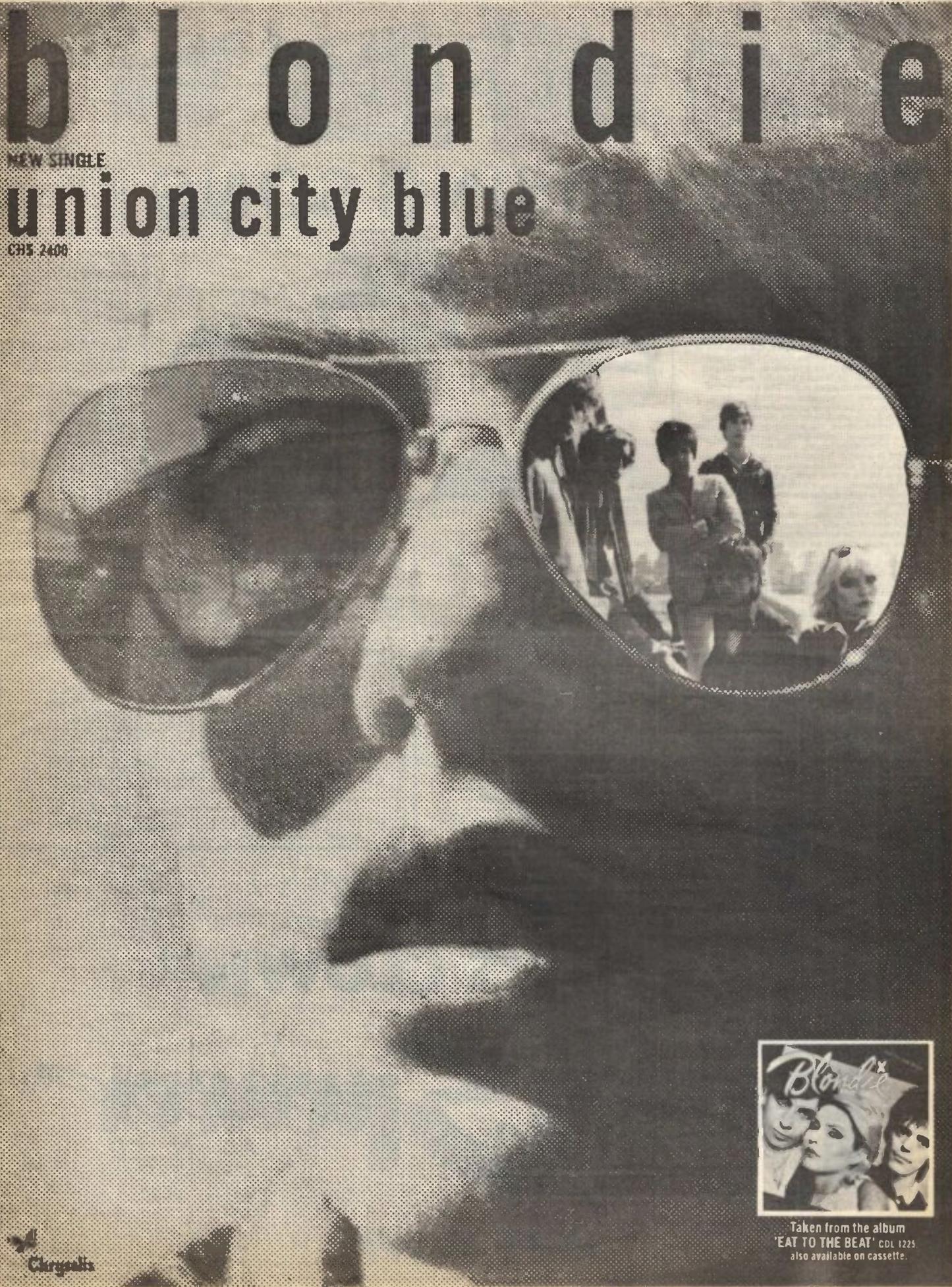
A far cry from the strikingly attired warbling maiden who appeared before almost two thousand delirious fans on stage that night, but what's that they say about variety?

blondie

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

ALBUMS

THE 80's RISING SONS

EMERSON LAKE AND PALMER: 'In Concert' (Atlantic K50652)

THE JAM: 'Setting Sons' (Polydor POLD 5028)

WHEN THE JAM first crashed the scene four albums ago in a blaze of Union Jacks and Carnaby Street haute couture, it was inconceivable that they would become our most peculiar British band.

Like Ray Davies of The Kinks, Paul Weller is obsessed with England, its traditions and the way of life of its people. In the past this has caused him to write specifically about London ('In The City', 'This Is The Modern World', 'Strange Town'), the violence of the city ('Tube Station', 'In The Street Today') and even the haplessness of its inhabitants ('Mr Clean').

On 'Setting Sons' he takes a broader sweep all round. One number is even about The Empire and indirectly provides the album with its title. Others paint portraits of typically English characters, often with ruthless precision. Elsewhere there are songs about loss of innocence, the injustices of the system and even a couple of throwaways, just to remind us that we are being entertained, after all.

The result is a set of tunes of emotional depth and maturity. In fact, it would be easy to fall into the trap of thinking in terms of this being a Weller solo album, if the powerful playing on each of the 10 songs weren't a reminder of the crucial importance of The Jam's rhythm section.

Bruce Foxton also co-wrote 'Smithers - Jones', a song about one of society's classic victims. A pin-striped commuter, he arrives at work one morning on time, as usual, only to be told that having worked his "arse off", he is now to be made redundant.

If 'Saturday's Kids' is not the next single, the chances are that it will be 'Thick As Thieves', an elegy to an exhausted childhood friendship. One of the few songs on the album to use a hook-line, it is one of nostalgic poignancy.

"Thick as thieves us, we'd stick together for all time, And we meant it — but it turns out just for a while."

At the same time, Rick Buckler's resonant drums and Weller's brisk powerchords give the song a tough edge which prevent it from sinking into maudlin pathos.

The other number concerning loss of innocence is 'Burning Sky', seemingly a metaphor for money, or at least the material world. It takes the form of an apologetic letter to an old mate explaining why old values are obsolete and excusing himself for not having the time to see him any more.

As on most of his compositions, here Weller is pointing his finger at the protagonist whilst accepting that he is merely a pawn in society's game. This idea is more fully realised in 'Little Boy Soldiers', a song about a "blessed son of the British Empire", and ultimately one of resignation:

"These days I find that I can't be bothered to argue with them — well, what's the point, Better to take your shots and drop down dead, then they send you home in a pine overcoat."



Pic by Kevin Cummins

THE SETTING Sons of the seventies looking forward to the eighties. From left to right: Buckler, Weller and Foxton.

On the other hand, the fact that the album is called 'Setting Sons' is perhaps a suggestion that such a system is on the decline. Working hand in hand with 'Little Boy Soldiers' is the excellent 'Eton Rifles', another crack at both the military and the establishment, combined to focus on the public school's cadet corps.

Of the remaining songs, 'Wasteland' is an elegantly wistful love song which would have slotted neatly into either of the last two albums and 'Girl On The Phone' is the record's tongue-in-cheek introduction, showing Weller in an unusually flippant mood.

So far, there hasn't been a reference to mod or an indication of whether the disc measures up to last year's exceptional 'All Mod Cons'. Well, to deal with the first problem, The Jam show allegiance to the movement they are thought to be responsible for reviving by closing the album with a rousing version of Martha Reeves' 'Heatwave' and by including a painting of Brighton pier on the inner sleeve.

As far as being a worthy follow-up to its predecessor is concerned, let's just say 'Setting Sons' is a far more ambitious and adventurous project in every respect. Weller is a fine, ever-improving song-writer and, yes, to be someone must now be an even more wonderful thing.

'Setting Sons' is a masterpiece of a milestone in the increasingly star-spangled path of the nation's top trio and quite appropriately, the last great album of the seventies. +++ + MIKE NICHOLLS

QUANTUM JUMP: 'Mixing' (Electric TRIX II)

'MIXING' shows Quantum Jump's music to be nothing more/less than a vague form of psychedelic disco. 'The Lone Ranger', a clever, irritatingly catchy record that weaved drug and homosexual references into a nursery rhyme pop song that slotted neatly into the charts, must be familiar to everybody now. The TV programme will never be the same again.

The standard of musicianship is never less than excellent, though Quantum Jump (Rupert Hine, Trevor Morais, John G Perry and Mark Warner) all have the look of studio-weary session players and various "star" contributions are provided by Ray

Cooper, Morris Pert, Elkie Brooks and The Penguin Cafe String Ensemble.

Many of 'Mixing's' songs are an unsuccessful attempt at matching 'The Lone Ranger', as though a hit formula will be invented. Instead 'No American Starship' and in particular 'Capt Boogaloo' sound like a bad cartoon alternative to Lennon's syrupy 'The Continuing Story Of Bungalow Bill' from the white album.

Quantum Jump may or may not have the flair or imagination to make records like 'Maxwell's Silver Hammer', 'Haitian Divorce' or 'I'm Mandy Fly Me' but I think that's where they should channel their talents. You see chaps, you can be clever AND sell lots of records. You should try it sometime. +++ PETER COYNE

THIS WAS the big one. ELP and a cast of thousands including a full size orchestra and choir mounted on a specially-constructed stage. Their 1977 tour dented their bank balances so much that the orchestra had to be ditched for all but the most important dates. Montreal's Olympic Stadium was one of them.

After the promise of one of those truly monumental opening fanfares, their version of Mancini's 'Peter Gunn' is a side step into the shadows. Palmer merely tapping away as if he has pressing problems on his brain 'Tiger In The Spotlight' is equally half-baked, but there's Gregory's Charles Aznavour spot on 'C'Est La Vie' handled tastefully and delicately. Hell, we could have done with a lot more of this, including 'Take A Pebble', but off we go with 'The Enemy God' an amazingly boring piece of pretentious reworked Prokofiev (try saying that with your false teeth out).

To close side one they've shaken 'Knife Edge' out of the mothballs and it's magnificently depressing in its intensity. Emerson gamely trots his way through 'Piano Concerto No 1' on side two scampering mouse-like up and down the keys. There's no denying his skill but this piece has always been too disjointed for my dumb tastes. 'Pictures At An Exhibition' (what that again?) is far from being a closing masterpiece. The ideas are too ragged to make much of an impact and Greg really ruins it all with his unusually strained voice. Ouch ++ ROBIN SMITH

THEY HELPED CLIFF RICHARD MAKE No. 1.
 WITH "WE DON'T TALK ANYMORE"
 NOW THEIR OWN SINGLE IS A HIT

"CATHY'S CLOWN"



OUT NOW



GYPSIES' BROOD

DOLL BY DOLL: 'Gypsy Blood' (Automatic K 56755)

TWO THINGS HAPPENED THIS WEEK. Draghet and 'Gypsy Blood'. It's really as simple as that.

The Fall and Doll By Doll are taking to task the things that matter; they are both fighting. While The Fall attack the society and industry they work and live within, Doll By Doll's battle has been less clear.

The state rock and roll — as a communications medium — has degenerated into, really requires a kind of realistic emotional input, just as it needed it a decade ago. While armies of pathetic slobbering pseudo-romantics sell their gratuitous fake "love" songs in the name of rock and roll, the whole scene is slipping into a soya bean rebellion, where all statements and expressions are muffled, sanitised. State Approved, and like that.

Doll By Doll have fibre. Their first album — 'Remember' — was harangued by critics with such a concern for new forms, structures and sounds that they negated the possibility of it having even the slightest impact, emotionally. It was a very powerful record; it applied pressure and release; it dealt with topics as

necessary as they were "uncool" — it was an album with implications far wider than seemed possible at the time.

Best summarised by 'Gypsy Blood's own Strip-show' — "I'll give you something that you can't ignore / I'll give you something you've been searching for" — it was a debut of disturbing honesty and relentless pain. It was life and hurt and confusion and love and violence and self-honesty. It was Doll By Doll, and it still bites.

The almost relaxed, plush surface of 'Gypsy Blood' belies the deep insight it facilitates — not only into the personalities and experiences of Doll By Doll, but into one's own. It depends how honest you are with yourself.

'Gypsy Blood' is an album of delicate subtlety. Its apparent accessibility is deceptive, but its ultimate rewards are limitless. It's an album where Doll By Doll unload joy and tragedy from their past without over-personalising their subject matter or overstepping the border between intensely and shock effect.

Jo Shaw's 'Endgame', for instance, is a song of grief and hope, resulting from his involvement with the heroin culture. It examines, with a terrified, unrelenting application, the destruction and degradation heroin has



JACKIE LEVEN of Doll by Doll

become synonymous with:

"Tonight we hear a shout / girl got taken out / by the devil's triangle / stuff they could not handle / I deep down inside I hear her cry."

Similarly, 'Binary Fiction' questions the concept of marriage as a sturdy, solidly-founded institution, its actual insecurities — it's a result of broken marriage a song of self-assertion and deceiving optimism; the perception and relevance of much of 'Gypsy Blood' is as emotionally real as The Fall's cryptic quirkiness is direct and cutting.

Just like the sub-garageband sound of 'Dragnet' needs fighting if anything is to be retrieved, the Sinclair-produced gloss of 'Gypsy Blood'

needs conquering before its absolute worth becomes apparent; the material does not necessitate "Production" but when you're dealing with emotions rather than strategic statements it helps and emphasises.

The mysteries of 'Gypsy Blood' do not deter; they encapsulate. They fascinate, they invite, they consume. If "reality" is a deterrent, then that itself speaks volumes of our frightened, misconceived, abused rock and roll culture.

"I often wonder just what is going on / I turn away from the headlights / I'm sick and tired of the same old song."

Remember, Doll By Doll still haven't gone away. Now what are you going to do with them? + + + + CHRIS WESTWOOD

FUNKADELIC: 'Uncle Jam Wants You' (Warner Bros K56712)

READY TO go on groove manoeuvres? Good, 'cos Uncle Jam wants you to funk with him. After all, it is the American heritage, according to George Clinton, the freak with more alter egos than the worst schizo in the street.

Last year the Funkadelic battle campaign was based on the ideal of having one nation under a groove. This year the plan is to "Rescue Dance Music From The Blahs". No I don't understand either, but once again this is invariably enjoyable comic book funk. Aside from the "Exclamation of Funkation", the "Funk Army" and all the other

lunacy, Clinton and the gang really do believe in funk as a religion.

'One Nation' was, I suggest, THE funk single of '78 and the monster on this album is 'Not Just Knee Deep', a whole 15 minutes of clapping, whooping, freakin' — the Funkadelic / Parliament sound — is an unusually complex one and often requires patience, but give this track and the rest, a play or three and you'll be well away.

'Freak Of The Week' is a slower, almost sensible piece, like the instrumental, electric 'Field Manoeuvre'. There's a ballad 'Holly Wants To Go To California' ('Holly would, y' see') and more freakin' with 'Uncle Jam' and 'Pool Soldiers (Star-Spangled Funky)'. They're real funk junkies, these guys and gals. + + + + PAUL SEXTON

merit their monicker, Speed playing half-paced un-speedlike "tough" pop, Eddie Mooney with his deeply cutting disco-goes analysis, nomads like She Crackod, Sister Ray, Steroid Kids and The Tear-drops — good, very Manchester-like names for Manchester bands. It's a tidy, calculated, T.J.M. package for people who think they like the idea of alternatives but don't know why, all voice-of-the-nation's youth, snore, etcetera. + + CHRIS WESTWOOD

GLADIATORS: 'Sweet So Till' (Front Line FL1048)

BEING a Studio One prodigy, the Gladiators are not considered totally unhip by reggae cognoscenti, just a little MOR. Their cheerful, optimistic tunes have something of the effect of a Chinese meal — half an hour later you're hungry again.

There's nothing here as good as 'Naturality' or 'Struggle' from their last album of 10 months ago, but on the whole they maintain their high standards. The first time self-production job seems to have done no damage and Albert Griffiths' voice has lost none of its character, even if the title track is blighted by an attack of syndrome.

But the PR handout conveniently points out (inadvertently) the trouble with this album; "it's guaranteed to keep us sweet until the next album arrives". Aye, and by my reckoning that should be in about 20 minutes time. + + + ALEX SKORECKI

VARIOUS ARTISTS: 'Identity Parade' (TJM TJML1)

A SLEEVE note that goes "Punk is dead... VIVA LA REVOLUTION!"

Manchester indulging in self-back-patting frolics, lumping their brave new talents into one labbo "new music statement"? Are these limp-dingus V2s, Melotrons and Direct Hits the "catalysts of the future" (sleeve note) with their self-consciously different, awfully Mancunian alternative-like plonkings???

Is Manchester a myth????

Are there too many question marks here???? It's a band with a cummy-sensationalist name like Genocide playing like they're trying to

FAST Product

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2-3

THE HUMAN LEAGUE GANG OF FOUR SCARS MEKONS

THE FIRST SIX SINGLES

EMC 3312 ALBUM ALSO AVAILABLE CASSETTE



CAPTAIN SENSIBLE

THE DAMNED: 'Machine Gun Etiquette' (Chiswick CWK 3011)

NEW LABEL, new production, new packaging, old tricks, old tricks.

The Damned have always been the stumblebum Mickey Mouse caricatures of junk, the "Three years of anarchy, chaos and destruction" embellishment on the inner sleeve shouldn't be taken seriously; neither should The Damned.

But in 1979 The Damned's — already acknowledged — return to form and limelight is celebrated with this release it leaves a lot to be desired, but then, it's hardly as important. Judged on its own terms and by The Damned's own aspirations, 'Machine Gun Etiquette' can be seen to consolidate quite a lot, even though it's rife with blunders and nagging trademarks.

The Damned still fart, belch and guffaw like schoolboys; maybe they

still feel it's expected — of them — but their "humour" often misfires. Instance: on "These Hands" — presumably comic-cuts by intention — they scream "Stop laughing!" But no one's laughing but The Damned.

Or there are riffs which are excited but not exciting, fast bombardments of in-tune (even) guitar and Muppet drumming, things you'd generally expect. It works, in moderation.

But when 'Machine Gun Etiquette' gets to grips with itself and where the new Damned are at, it really starts to sound worthy. Things like 'I Just Can't Be Happy Today' don't work all that well; it ends up all sub-Stranglers, and you know what that means.

'Smash It Up' — very Damnedesque title — is included in longer form, starts on an enchanting, very un-Damnedesque instrumental lead-in; it turns into crashing throwaway pop, the thing they're best at, and it sounds reasonably modern.

The basis of 'MGE' suggests a Damned with a new-found spark of

Damned blusters

creativity, a band with rediscovered resources. Instead of wallowing under their self-imposed anarchy / chaos banners and suffocating their chances through almost obligatory silliness they're now in a position to mature and build. If that's what they want. +++ 1/2 CHRIS WESTWOOD



EARTH, WIND AND FIRE: 'Last Days And Time' (CBS Embassy CBS 31761)

MUSICAL HISTORIANS and EW&F fans alike will welcome the release, for the first time in this country, of EW&F's first CBS album from 1973. Not their first time on vinyl, by the way — there were a couple of even earlier efforts.

Maurice White was still the wallah even in those days, but the band hadn't really established their sound, although the material they used was not enormously different. The lush production, and White's domination of the vocals, are not there, and there's a greater reliance on other people's material. Such as, curiously enough, David Gates' 'Make It With You' and even more unlikely, Pete Seeger's 'Where Have All The Flowers Gone'. White wrote or co-wrote four numbers here, including the instrumental 'Power and Mom', one of the highlights.

But "formative" is the word — the album's interesting rather than fulfilling, but at a budget price, maybe you can afford to take that chance. +++ PAUL SEXTON

THE PIRATES: 'Happy Birthday Rock 'n' Roll' (Hi Fly 33)

AFTER 15 years' absence, the Pirates, re-emerged not on nostalgia but on new wave energy.

'Happy Birthday', the trio's third album is a mixed affair. Some of the songs, not least the title track, are still back in the torrid zone where balls and guts are beginning to feel almost defunct. Some of the playing's neat, particularly Mick Green's guitar; but the material just doesn't carry the panache of their past creations.

It's currently a tricky stage for the Pirates, but they're too smart to be really locked into one era. Certainly they've come a long way since cutting Duane Eddy-type demos in Willesden cars. +++ SUSAN KLUTH

STYX: 'Cornerstone' (A&M AMLK 63711)

IF YOU'RE a heavy metal freak then forget this pretentious slab of vinyl.

Styx, like Queen, whom they seem to be attempting to emulate, have become too clever. 'Cornerstone' is a conglomeration of turgid posh-rock and very far remov-

ed from their excellent last album 'Pieces Of Eight'. The only track likely to stand up to HM scrutiny is the peppy 'Eddie', although 'Borrowed Time' runs it pretty close.

Styx American chart single 'Babe' is the best of the rest, despite being a slowie, the melody lingers on, as they say.

As for the rest of the tracks, well row them right out. Especially 'Boat On The River'. After all when one hears lines like "Time stands still as I gaze in her water", you find yourself crying out for the blistering guitar attack one hears on 'Blue Collar Man' from the 'Pieces' album. (Anyway, I wouldn't like to gaze in anyone's water!)

Unfortunately, this seems to be the Styx bag at the moment. Most of the songs are full of twee lyrics. Another example can be found on 'First Time'. "The moon lights up our first embrace", indeed. +++ NORMAN SMITHERS

DR FEELGOOD: 'Let It Roll' (Liberty/United UAG 30269)

DOESN'T BODE well, that little Been done before, and sure enough this is another purely derivative selection from the Canvey Cowboys.

Let's not be too hard — 'Hong Kong Money', 'Pretty Face', 'Drop Everything And Run' and the like are all perfectly enjoyable, but all terribly safe. As usual we come back to the old comparison between albums and gig — damn the Mar-

quee these would sound great, 'cos all you need is the rock 'n' roll mood and individual song details don't matter. But in your own room something is definitely lost. I've most time for one called 'Shotgun', a caricature blues number, like something Fleetwood Mac might have done in the early Peter Green days. Overall, I suggest that the Feelgoods may be running out of steam. +++ PAUL SEXTON



MAGNUM: 'Magnum II' (Jet LP 222)

POP THE corks for Magnum who come up with an extravaganza of pomposity on their album 'Magnum II', which comes resplendent in a silver sleeve. Magnum boast the talents of classically trained and short haired member Richard Bailey on keyboards and flute whilst Tony Clarkin on vocals and lead guitar, wrote all the music and lyrics. Bob Catley, lead vocals, Colin Lowe, vocals and bass and Kex Gorin, drums and percussion make up the rest of the band.

Excellently produced by former Ten Years After bass player Leo Lyons, the album reminds one of the old Wishbone Ash classic Argus with its medieval theme.

'Great Adventure' has made an appearance in some HM charts but to me it doesn't come in that category, though perhaps 'Changes' or 'The Battle' might loosely fit that description. The skilful playing of

Tony Clarkin on guitar is augmented by the dominating keyboards work from the talented Richard Bailey, particularly on the memorable tempo-changing 'Firebird' which is indicative of the whole album. Side two contains the stronger material, such as the commercial 'Foolish Heart', soon to be released as a single and 'So Cold The Night', with its heavy style intro. +++ 1/2 NORMAN SMITHERS

MARIANNE FAITHFULL: 'Broken English' (Island M1)

I WILL make this as brief as possible as I don't want to drive you to the brink of suicide too. This record, although it has one of the best sleeves I've seen in a while, is so bad I'm beginning to think even Lena Martell is preferable. Yup, 'I said so, Marianne's voice sounds cracked, old, thin, witchlike and not at all entertaining. The songs are dull, plodding, unimaginative and are so boring they go right in one ear and straight out the other. There is not one song to redeem this album, not even the lovely 'Ballad of Lucy Jordan'.

I wouldn't even inflict this on my worst enemy. No stars DANIELA SOAVE

MARY WILSON: 'Mary Wilson' (Motown STML 12124)

MARY WILSON was, along with Diana Ross and the late Florence Ballard, an original member of The Supremes. Their illustrious career doesn't need re-sketching here, but having spent most of her working life standing in the shadows of Ms Ross, 'Mary Wilson' (her debut solo album) is in fact very similar to her former partner's current releases, mediocre and

lifeless. It's an achievement of over-production and weak compositions. Mal Davis' production is confident, though uninspiring and the seven songs provided for Mary by Frank Busey and John Duarte are an insulting education in how not to write for an ex-Supreme.

It's not a dismal failure but the result is one of complacency. +++ PETER COYNE



SPEEDOMETERS: 'Day In The Lights' (Acrobat ACRO 5)

THE TRUTH is now revealed, and it's "Liverpool ladies give me your hearts" rather than "give me the hots" as I fondly imagined from previous sightings of Speedometers. The song which spawns this sentiment, 'Tonight Tonight', remains the ultimate Speedosong, all crazed, Byrd-like guitars and shamelessly heroic chord switches. Compared to which, much of the quintet's remaining material — 'Can't Eat', 'Hit The Highway', 'Out On The Streets' (stunning titles, hey?) — leave them sounding like a safe bet pub band with HM aspirations.

Lenny's 'Brudee', presumably is one exception, a sturdy, emotion-riddled ballad with token sax in the background. At her best, Speedometers definitely have their own sound, but they can also be embarrassingly derivative. +++ 1/2 SUSAN KLUTH

Falling in love again



THE FALL: brilliant.

THE FALL: 'Dragnet' (Step Forward SFLP 4)

"UP HERE in the north there is no way of packing in jobs for us, thank Christ, while young married couples discuss the qualities of their self-built tracks and the junior clergy demand more cash, we spit in their plates and wait for the ice to melt..." 'Dragnet' is brilliant. It makes you fumble; it forces self-doubt, attacks the very core and point of modern beat music, questions what counts and travels not in straight lines but at tangents.

It is not successful or unsuccessful, it is... The Fall. And its brilliance is not even rare, it's the kind that belongs to all of us because it hinges on truth, experience and communication. It's the work of schmucks no better than anyone reading this, a record of such obstinacy and modesty it makes things of purported relevance appear trivial.

'Dragnet' is a brilliant thing because it gave this critic a severe shaking, from the first, its clattering demo-tape production seemed to inhibit any form of expression, dropping into a kind of non-communicative frustration, it demanded a different way of listening, a different context. And with that came a gradual, growing understanding; odd lines of vocal stick, and its odd lines that count. The album suddenly develops a furious logic, an almost

organic form hovering round a nucleus of spite, nihilism and realism.

Nothing is spared — media, industry, religion, the false and questionable elevation of "pop star" over consumer, the apathy and detourment it represents, and — "Pop stock buy my pop stock" — the hard-sell techniques so speciously attached to the entertainment business. The Fall mirror what happens around them — I know what "up north" is about, too — and they simply do it better than almost anyone else. They distort nothing...

On 'Dragnet' The Fall are aware and fighting: the drag-net on the sleeve itself pits the spider (music business) against the butterfly (The Fall/any band) and 'A Figure Walks', lurching, threatening — 'Printhead', pointed, ruthless — and 'Choc-Stock', parodist, magnificent — all enforce this with a vengeance, with a self-effacing humour that is scant.

'Before The Moon Falls' is the lyrical centrepiece, a track which spits and bites and flicks through so many ideas you have to force your way in, with The Fall, you can't afford to let the music come to you... It's about action and reaction, tension and counter-tension, insight and license. After the initial shock of 'Dragnet's' unassuming sparseness, it becomes clear that this is the expression, the mode, the... Fall.

Don't buy 'Dragnet' through acclaim, don't investigate The Fall because people say you should. Look at them if you need them: the crap that talks back... +++ CHRIS WESTWOOD

THE DAMNED

Machine Gun Etiquette
I Just Can't Be Happy Today
Ballroom Blitz
Turkey Song



Blitz on Ballroom Blitz Bill Gemmy

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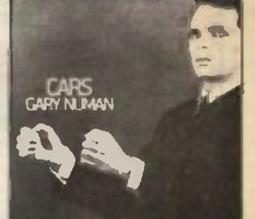
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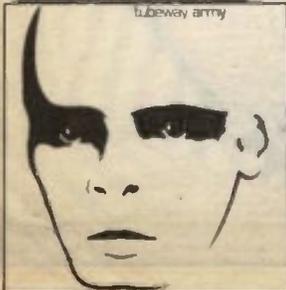


BACK 2

BEG 17

BEG 18

BEG 23



tubeway army

TUBEWAY ARMY
Listen to the Sirens
My shadow in vain
The life machine
Friends
Something's in the house
Everyday I die
Steel and you
My love is a liquid
Are you real?
The dream police
Jo the waiter
Zero bars (Mr. Smith)
BEGA 4



REPLICAS

REPLICAS
Me I disconnect from you
Are 'friends' electric?
The machman
Praying to the aliens
Down in the park
You are in my vision
Replicas
It must have been years
When the machines rock
I nearly married a human
BEGA 7



THE PLEASURE PRINCIPLE

GARY NUMAN

THE PLEASURE PRINCIPLE
Airplane
Metal
Complex
Films
M.E.
Tracks
Observer
Conversation
Cars
Engineers
BEGA 10

THE
SPECIALS



Who said Fred didn't have, er, guts?

BARRY CAIN sorts out the men from the . . . Queen

WHEN THAT veritable Fonteyn of youth Freddie Mercury pirouetted across the stage with the Royal Ballet recently in his skin tight leotard, Roger Taylor was in the audience.

And the blond drummer just had to admit — Freddie had a lot of balls.

"I was more nervous than he was," said Roger who is not the biggest ballet fan in the world. "I mean, I wouldn't do it. That's just not my scene."

"But I'd like to see anyone else have the courage to do that — and carry it off as well as he did. He had a lot of balls to go on that stage. He loves all that stuff."

And as Freddie delighted the dicky bowed darlings with his well developed pas de deux and diffused his obvious terpsichorean talents around the theatre young Roger lent a hypercritical ear to the music — orchestral versions of 'Bohemian Rhapsody' and 'Crazy Little Thing Called Love'.

He was not impressed. "It was awful. Badly played, under rehearsed, they couldn't even keep time. These guys seem to be

ruled by opinions, not by music.

"And the same can be said for the version of 'Bohemian Rhapsody' that appeared on the 'Classic Rock' album. I would never have released that. It was absolutely terrible."

"A lot of people are conned by these classical musicians who bandy the word 'culture' about so frequently. They hide behind it."

"Rock 'n' roll isn't culture — it's vulgar, thank goodness."

Still, you could hardly accuse Freddie of being "vulgar", more Olga as in Korbut. Such is his gymnastic dexterity when he leads Queen across the otherwise quiescent wastes of pomp (as in adour) rock.

"Freddie is only being himself. He doesn't care — and it's the only way to be. Some people think that's great — others simply hate it."

But does Roger ever get well, frustrated when the band are on stage, drummers usually being the forgotten men?

"I must admit, I do get rather frustrated at times, like when there is something you want to do yourself but can't. But Freddie is the

natural front man — I'm not. But I guess I'm more involved than most drummers because I contribute a lot to the singing."

"There are times that I would like to be on my own — making all the decisions. All the band probably think that."

Does that mean the four often bicker, or even throw the occasional left hook?

"Oh, sure, we argue a lot — but it's always resolved in the end."

Is there anyone who is particularly prone to intransigence?

"Brian can be very hard to budge at times — but we usually gang up on him and stick it out to the bitter end. Then we all go home."

Ah, home sweet home. Or in Roger's case, home sweet homes. Three to be precise. Number one is set in 20 acres and lies, in state naturally, a few miles outside London. Then there's the town house in Barnes and the latest purchase is another town house in Chelsea.

He lives in them, when he's not living in another one, with his charming French girlfriend Dominique.

And then of course there's an even more recent

acquisition — the trifling matter of an entire recording studio situated at the foot of a Swiss alp (and I can tell you now he isn't very pleased. Well, you know that alps are like).

"The band bought it a few months ago," said Roger. "It's actually part of a casino. Lucky none of us are gamblers — although John does have the occasional flutter on the blackjack table."

"David Bowie recorded his last album there."

Roger has also been busy recording there himself — with his prodigy Hilary.

"I used to know her years ago and when she sent me a tape I was very impressed. She has an unusual voice. I suppose the best description of it is modern."

"It's great to have the time to do something like that — and also to find the right person to do it with."

So, what further news from the Queen camp? Do I hear FILMS . . . ?

"We are thinking of writing the music for the multi million dollar production of 'Flash Gordon'. It's going to be like a thirties film — not nearly as serious as something like 'Close Encounters' — and it will be

full of aft decor sets. Great stuff."

"We've been approached to do so many movies ourselves — but it's just so much trouble. But there should be a documentary about Queen coming up on TV in the not too distant future. We would never actually act in a film. Rock stars are very often hopeless when it comes to acting."

Do I hear RECORDS . . . ?

"We are finishing off the new album in bits. 'Crazy Little Thing' is one of the tracks. There won't be anything revolutionary about it — but the album will certainly be different for us. Oh, and don't think we've changed or image after seeing the video on Top Of the Pops. It was just a bit of fun."

Do I hear TOURS . . . ?

"The new tour starts on November 20th and all 20 dates are already sold out. We're playing much smaller venues because we thought it would be much more atmospheric, hence in London we are playing gigs in places like Purley Tiffanys and The Lyceum. Should be interesting . . ."



QUEEN: all gang up on Brian

A BREATH OF FRESH AIRE

(Part two in a series of RM headlines-on-a-theme)

RONNIE GURR has an uncontrollable urge.

JANE AIRE is basically a cutesie - pie. Born 22 years ago and raised (where else?) in Akron Ohio, the young Ms is entirely affable, has her head screwed firmly on and is the proud possessor of one of the great voices.

The lady is currently touring this fair Isle with Lene Lovich and Dutch punk The Meteors. Going on Ms Aire and her Belvederes' performance in the dense tropicana of Edinburgh Tiffani's, she is destined to, at the very least, give Lene a good run if not steal the tour.

The Belvederes aka The Edge plus Ian Mitchell (ex Deal School sax man) trot on and trot out a jazz work out of The Sainsi theme. Pretty neat. It conjures up the ethos of sixties sleaze, and while one marvels at the bands identical T-shirts, on bounces the first lady and the band chug into 'Come See About Me', an old Tamla gem. Aire's voice comes from the gut, the sax blows mightily and Lu Edmunds and Gavin Pevey, guitarist and keyboards respectively, croon the 'ooh oohs' with true aplomb. 'Wind Me Up', a Sternberg stormer, comes on all Lovichly weird with stops starts honks and twiddles. 'Love Is A Fire' is again an oldie which has diminutive Ms delivering forth the same boomy qualities that stem from Brenda Lee.

'Take Me To The Next Wave' contains a Spectorish bass line that links into a great melody and hook repeat. It is followed by a real high in the set 'When You Can't Be Loved'. It is Sternberg at his most melancholy, and hence at his best. Ethereal piano evokes Westside Story scenarios whilst Aire twangs those superb vocal chords and delivers her most poignant line of the night. "Don't explain," she cries. "Just show me the way to get out of here." Perfection exemplified, the empathy is so great you almost want to hug her.

Chaos reigns with 'Drivin'. It sounds like XTC at their most lippant then straightens out into a typical motorway tune. 'Yankee Wheels', the classic Still release from yesteryear, is the new vaudeville anthem, while 'Lazy Boy' is lunk R&B. 'No More Cherry icing' is a veiled threat that bursts to a climax with the old Johnny Johnson And The Bandwagon classic 'Breaking Down The Walls Of Heartache'.

Despite the fervour of a wholly appreciative crowd, time constraints meant no encore. A real shame because Jane Aire gave this boy a real buzz, a thrill which very rarely cuts through all the crap and cynicism inherent in rock biz involvement. You might have guessed, I liked her a lot.

The morn after the night before, Jane is holding court in the restaurant room of her hotel. She has already entertained a local journalist over breakers and come 10.30 it's the turn of yours truly.

Italian waiters scuttle excitedly between tables. One pages a guest and Aire excitedly screeches. "He sounds exactly like a my uncle in a Chicago." This prompts me to ask if the lady misses her homeland. With alarming honesty Ms Aire confesses that she phones home every day and that the previous day she had spoken to her parents and had been reduced to tears, her sister had been married the same day and the last time she had seen her sister had been in Edinburgh during a promotional visit. "I really miss it a lot," she confesses frailly and you feel like throwing your arms around the gal. (The boy's in love, Ed.)

Another slug of coffee and we continue. Jane Aire to begin with had no desire to pursue the path to rock stardom. "My sister was always the only one in our family who was the singer. Then when I was about 20 I had it in me to make a living from it. So I quit school and my job and worked for five or six hours a day six days a week and I made a living doing copy material. In the States you have to establish yourself as a dance band before you can do anything. So I sang standard popular music. You know a bit of Donna Summer, a bit of Streisand with a few bands, though never as Jane Aire and The Belvederes."

Meanwhile back in Akron one Liam Sternberg was playing in what Jane describes as "the worst band in town" and was taking classes in music at university. Through a friend of a friend Jane met Sternberg and began a formidable working relationship. First fruit of this was the aforementioned 'Yankee Wheels' which surfaced on Still.

That august company never asked Aire to sign and so our lass switched allegiance to Virgin from whence came one of the year's best singles 'Call Me Every Night'. I wonder why this fine single failed to do well and the wunderkind expresses her opinion. "That really discouraged Liam and I. We thought that



JANE AIRE: Akron emigre.

perhaps we'd gone over the top on the production and thought that perhaps we'd made the whole thing too clean. That's why on the album the voice is always fighting the music and the whole thing is a lot rougher.

That album may well be rougher than the single but it is no less fine. The Belvederes on the album are the Edge, who Sternberg incidentally has also produced. I wonder if the use of pick-up bands stills her at all. Aire: "It is something which concerns me. I'm very band orientated. I want the whole thing to be a unit. Obviously the Edge would be perfect but they've got their own thing to do. A band is great because you get familiarity and live, and you can create, so that's something which does concern me."

Being in a foreign country trying to find musicians is, to quote Aire, "brain damage" and once again she reiterates her longing for Akron. She takes delight in describing the Ohio landscapes. "Akron is a very industrial area which means it's also very wealthy. So although it was the rubber capital of the world it does have some amazing homes. It's not all stonch and filth and you don't bump into new wave bands at every corner. It's a really nice place."

Did your parents ever stand in the way of what you wanted to do? "My parents were very surprised when I quit school but out of all my musical relatives I was the one who got the deal. Now they are very supportive and seem to understand all my inklings."

Ink, ink, little star, you, along with Rachel turn the Sternberg magic into reality. You will go far. I repeat. I like Jane Aire a lot.

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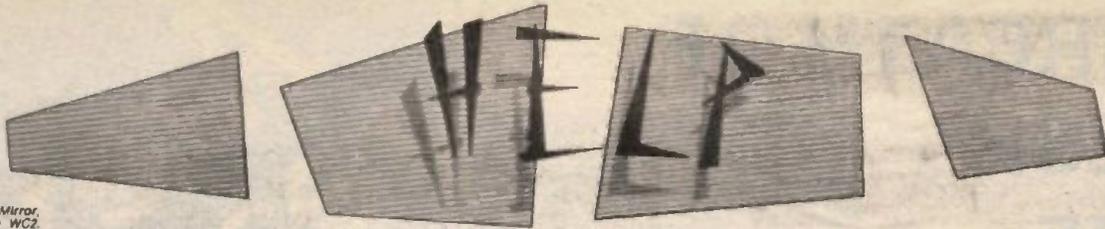
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Edited by SUSANNE GARRETT

New girl in school

A NEW girl started at my public school recently, and while she's in the same year, my only chance of talking to her is in the Sixth Form club and in the dining hall, as we study different subjects. I'm just a little younger than she is, I really love her, and this is affecting my work. She seems to walk around in a cocoon of shyness, and is always with one particular guy — though I don't think she's going out with him.

I don't know how I'm going to be able to face her now because he started showing off by putting me down in front of her. They're both Tories and I'm a Socialist, and he taunted me for my political beliefs.

I've invited her to a gig, but she said no because she had too much work on. When I've invited her for coffee she's only come once in two weeks.

Even so, I've caught her looking at me once or twice, and my friends say she thinks I'm sexy.

Should I forget her? Should I do something before it's too late? Dan, Essex

• Sure, this girl seems to like you. She made the first move after all. But on what basis? You've given her plenty of chances to get together and there's been no positive action on

her part. Even if she is shy, which sounds doubtful, as she seems to be outgoing when she feels like it, she should still make her feelings known to you. Maybe she realises that you're interested in her, and is naturally aware of your presence when you're around.

Try not to be so obvious about the fact you fancy her. She'll be curious. Maybe even enough to make some moves of her own. If she doesn't you'll know she's just not interested.

Cancer fear

FOR TWO years now I've had a lump in my left breast and am worried that this could be a sign of breast cancer. I'm extremely worried, although I've been told that this is a cyst and will probably go away. Is there anything I can do? I don't really want to see my doctor. Sue, Cheshire

• Statistics show that any woman stands a five per cent chance of getting cancer of the breast, and although it's quite likely

that this lump is merely a non-cancerous growth, you should see your GP for an examination as soon as possible. Symptoms which may indicate breast cancer include a painless lump in the breast, usually in the upper or outer area, bleeding from the nipple and a soreness of the nipple with flaking skin lasting for a period of several weeks. See the doc to set your mind at rest.

Nuke knock

SINCE reading that Britain is likely to become a kind of dump for nuclear waste from other countries in the world, I've been interested in the possibility of joining a group campaigning to avert the nuclear menace. Can you provide me with some addresses? Harry, Strathclyde

• Organisations against nuclear power based in Britain are: Friends Of The Earth, 9 Poland Street, London W1V 3DG; Colonialism And Indigenous Minorities Research Action, 70 Durham Road, London N17; London Greenpeace, 6 Endsleigh, London WC1; Nuclear Information Network, 29 Great James Street, Lon-

don WC1; Scottish Campaign To Resist The Atomic Menace (SCRAM), 2A Ainsley Place, Edinburgh; Socialist Environment And Resources Association, 9 Poland Street, London W1V 3DG. International organisations which you can also approach for information are: World Information Service On Energy, 2E Wateringplantsoen, 9 Amsterdam, Holland; International Mobilisation For Survival, c/o 8 Endsleigh Street, London WC1.

For further reading on the subject of nuclear energy and its kickbacks

there are a number of recent publications well worth reading, including 'Windscale Fallout', by Ian Breach (Penguin), 90p; 'Overkill', by John Cox (Peacock), a study of modern nuclear weapons, 80p; 'Politics Of Nuclear Power', by Dave Elliott (Pluto Press), £1.95; 'The Nuclear State', by Robert Jungk (John Calder), £2.95; 'Hazards Of Nuclear Power', by Alan Roberts (Spokesman), 95p; 'Nuclear Power For Beginners', by Stephen Croft and Kalanders Semler, including the alternatives (Writers And Readers / Beginners Books), £1.80.

X WORD



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- The cockney cowboys (7,4)
 - He's worrying about When The Money Runs Out (3,5) 4
 - Who The Specials have been threatened by (8)
 - Recent Wings' Single (3,4,3)
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 - What Devo have now for the future (4)
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 - 18 Across: What Jethro Tull were doing in 1969 (6,2,3,4)
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 - Group that had 1977 hit with 'Drummer Man' (7)
 - ELP drummer (8)
 - They wanted to Kiss You All Over (5)
 - The girls David Bowie was waiting for (3,3,6)
 - Affirmative group (3)
 - The Clash had a white one (4)
 - The sound The Beach Boys were making in 1966 (3)
 - Bob the night mover (5)
 - The number of steps it takes to get to heaven (5)
 - Not Costello (7)
 - Mr Chapin (5)
 - Fox only had a single (3)
 - Raincoat for Mick Fleetwood (3)

- LAST WEEK'S SOLUTION**
- ACROSS:** 1 Street Life, 9 A Curious Feeling, 10 White Man, 12 Art, 15 My Sharona, 16 Kid, 18 Entente, 23 Easter, 24 Trash, 25 Drive In Saturday, 26 Cat Stevens, 27 Stay
- DOWN:** 1 Stay With Me Till Dawn, 2 Reunited, 3 Exit On Main Street, 4 Lou Rawls, 5 Five, 6 Jailbreak, 7 Roger, 8 Beat, 11 Small, 13 Wow, 14 Bad, 17 The Man, 19 The Prince, 20 Tankus, 21 Eat To The 22 Diana Ross

FEEDBACK

JAM SCAM

PERPLEXED Jam fan Paul Bateman of Bishop Auckland, who bought no less than two copies of their last selling new single 'Eton Rifles', one in a picture bag and one not, notices that the individual record labels are completely different in design, although the catalogue number reads POSP83 on both.

Their basic contrast, which other schizoid readers may have noticed too, is that one label reads 'Made in France' — is this an import? Yes. Is the Frog infested copy a collector's item? Possibly.

Ah! This record has a relative rarity value in that a limited number were pressed in France. A spokesman for International pressing giant Polygram which has tentacles stretching worldwide explains: "Some 30,000 copies of The Jam single were pressed in France as we couldn't handle the pre-pressing demand totally from our UK factory in Walthamstow."

Polygram often farms - out pressing to its factories in America, Jamaica, Spain, Portugal, Germany and elsewhere, and their policy of pressing abroad and importing back into Britain is common.

The rarity value of your French pressing is debatable — but so far the French connection accounts for some 12 per cent of singles in circulation.

Meanwhile, everyone who buys 'Eton Rifles' should have received the picture bag, and your sleeve is winging its way to you. Anyone else who bought 'Rifles' with a plain sleeve only should drop a line to Feedback.



THE JAM'S Bruce Foxton

MUCH MORE fan club fax for everyone who asked. Joan Armatrading, c/o A&M Records, 136 New Kings Road, London SW6. Kate Bush, PO Box 38, Brighton BN1 5QA. Steve Hillage c/o Virgin Records, 2-4 Vernon Yard, Portobello Road, London W1. Wings c/o McCartney Productions, 12-13 Greek Street, London W1. The saga of appreciation continues next week.

• Anyone want a Korean penfriend? Teon-soo Kim of Seoul has written to say that her school has 3,300 students — ranging from 13 to 18, and most of them would like to improve their English as well as finding out about "traditional customs, lifestyles and various other topics of mutual interest" — including music. Interested? Write to Teon-soo Kim, PO Box 100 Central, Seoul, Korea. Anyone else in far-flung and exotic places read 'Record Mirror'. Let us know.

RECORD MIRROR'S

T-SHIRT BARGAIN

This week: **GENERATION X**

Offer Price £2.25
(Normal shop price £3.25)
you save £1.00

Colour transfer on black cotton
in sizes: small/medium/large

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GENERATION X T-Shirt

Please send me..... T-Shirts in the following size(s)

Size..... Size..... Size.....

I enclose £2.25 (incl. VAT) for each T-Shirt ordered plus 20p postage for any number of T-Shirts ordered (e.g. one T-Shirt ordered—£2.45; two T-Shirts ordered—£4.70; three T-Shirts ordered—£6.95). Please make payable to Record Mirror.

Offer open to readers resident in England. Scotland & Wales—extra stocks last. Please allow 77 days for postal delivery on this offer.

Please request for return
Name: _____
Address: _____



ROCK GROUP FOR SALE

Leading exponents of 'sound-verité', Marantz -today announced that they are to go on sale in aid of charity.

The asking price of *£369.50 including VAT for the entire group is expected to cause a tidal wave of eager buyers, so the sale will be conducted on a first come first served basis in conjunction with Comet electrical discount stores.

Individual group members can be bought separately. Silver clad group leader Ampli Fier for example can be bought for £79.90.

The charity involved is the Distressed Sound Freaks' Benevolent Society which exists to help victims of silent homes, who lack the means to equip themselves with decent sound systems.

*cartridge and rock extra

marantz. at **COMET**

ILLUSTRATED: TURNTABLE 6025. CASSETTE DECK 5000. AMPLIFIER 1050 (25W PER CHANNEL RMS) TUNER 2050 SPEAKERS 2x4G. MARANTZ HIGH FIDELITY SOUND EQUIPMENT - A RANGE OF HI-FI SEPARATES AND COMPLETE SYSTEMS - DESIGNED AND PRODUCED TO PROFESSIONAL STANDARDS. FOR FULL DETAILS RUSH ROUND TO YOUR NEAREST COMET STORE OR DIAL 100 AND ASK THE OPERATOR FOR FREEPHONE 2347 OR WRITE TO MARANTZ AUDIO (UK) LTD, DEB MARC HOUSE, 193 LONDON ROAD, STAINES, MIDDLESEX. SALES & SERVICE TEL: STAINES 50132

Johnny B. Goode

Thunder in the Night

Elton John's new single available in 7" or 12"
(from the album "Victim of Love")



7" Single XPRES 24
12" Single XPRES 2412
Album HISPD 125
Cassette REWMD 125

marketed by
phonogram 

MAILMAN

FESTERING

A LOT of letters like THOSE FESTERING prats Buggles should be forced with

And that kind of thing. Agitated bursts of froth from our readers, all striving for recognition, to get their thoughts printed so they can show it to their friends and be recognised in the street. But you don't get paid, suckers, ha ha, so you may as well attempt something tangible and useful. Instead of

I NOTICED that you saw fit to print some of my letter in your November 3rd issue, you put the wrong name at the bottom

All those letters about letters about letters about letters — ho ho — it's all so jolly and empty. And then you get

RUBBISH

LIKE EVERYTHING else today the music industry prattles on and on with verbose scriptures about the new era of rock and roll, punk, and this, that and the other. And a right lot of gibberish that can

be found either on programmes like the Old Grey Whistle Test or Top Of The Pops has clearly outstayed its welcome. For those with more flippant minds the music press letters section often contains a few short, sharp pieces of vulgar witicism.

Truthfully, there is little to smirk about in the music business of today especially if you pay out an exorbitant amount of money to buy an album that proves to be awful. Small wonder then that record sales have decreased as the purchasing public only buys albums by proven artists that they like. Thus companies like EMI falter and the prices go up still further and new bands are not encouraged unless they fit the commercial pattern.

When all's said and done all everybody wants to do is hear a good tune. The extraneous activities of nailing your ear to a block of wood, wearing torn clothes and using tea-pots as hand bags are irrelevancies and should

not be dwelled upon by the media (Who dwells upon tea-pot handbags? — MM). There was nothing new about punk, indeed this new era was as big a non-event as Khoustek the-Comet.

Everything turns in circles and the old story of history repeating itself is true — which means we can expect more garbage like the Sex Pistols to appear on the scene and be paid an enormous amount of money to appear anti-social, rebellious, and sing bloody awful songs which had no musical merit whatsoever. Hiram D T McStencher, Donaghadee, NI.

• So what do you intend to do about it — and what are we supposed to do about it? All that "good tune" business — can you possibly believe there is any point at all in rock and roll if it revolves around "good tunes"? We shouldn't be criticising a movement when the real fault lies in the foundation of the industry and consumerism itself



Pic by Adrian Boot

VIV STANSHALL: "Don't laugh, dammit. These tea-pot hand bags are heavy."

the kind of environment which necessitates something like punk, and survives, and then equips itself for something more "acceptable" like mod. No one wins; you can play the game or you don't, you react or you conform, the "non-events" cannot be totally aligned with things like the punk movement, although it did allow itself to become a commercial enterprise. Rock and roll is a small dot on the map, a commune of lemmings.

- A bit strong that, innit? — a lemming
- Yeah, but the next letter's the best — Chris Westwood.
- Oh shut up — God.

SUPERHACK

IT'S ABOUT time that we wrote to you to say how brilliant Chris Westwood is (and this is in spite of him not paying to our last (an letter). He's a great journalist, one who should be editor of Record Mirror. How can

PRATS

you fail to recognise his talent? To enable you to give him the editor's job, Chair and all, we thought you'd like to know that he likes Lena Martell and has all her 90 albums. Love, The VGFs.

• What! Really?? — Lena Martell.
HA HA
 THAT MISPRINT in the small ads page which was supposed to say Gairly Numan wasn't at all funny. J Wallace, Southend - on - Sea.
 • Oh, you fruit you. — A Machman.

TAKE ME

IN YOUR October 27 issue our new single got slagged off as a three - year - old - date Manhattan Transfer. In the next issue it was single of the week. It suddenly hit me — they want an interview. Well, as I'm the only member of Queen that gives interviews you can go and jump in a lake (unless you send Ronnie Gurr).
 Roger Taylor.

PS. Please can I have an LP token 'cause our last album only got to Number Three.

- Very Interesting. — MM.
- Who said we wanted an interview? — The Royal Tyle.

BILGE

IT'S ALL so much bilge water. What the hell does it matter that Mike Nicholls dislikes the Brighthouse & Rastrick colliery band and instead chooses to ingratiate himself up the arseholes of The Strangers and I or all those crappy Salford two-note wonders. Honest, it's enough to make yer puke. Horny Alice, Deptford near Afghanistan.
 • Is that Afghanistan near Manchester? — Mike Nicholls.

—
 CAN I just mention about my new book? It's really (rest deleted).
 John Shearlaw.

- Sorry — there isn't time. Space is running out.

THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE

Moment by Moment



STARRING

JOHN TRAVOLTA

FEATURING TRACKS BY

10cc, STEPHEN BISHOP, DAN HILL & YVONNE ELLIMAN



The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.



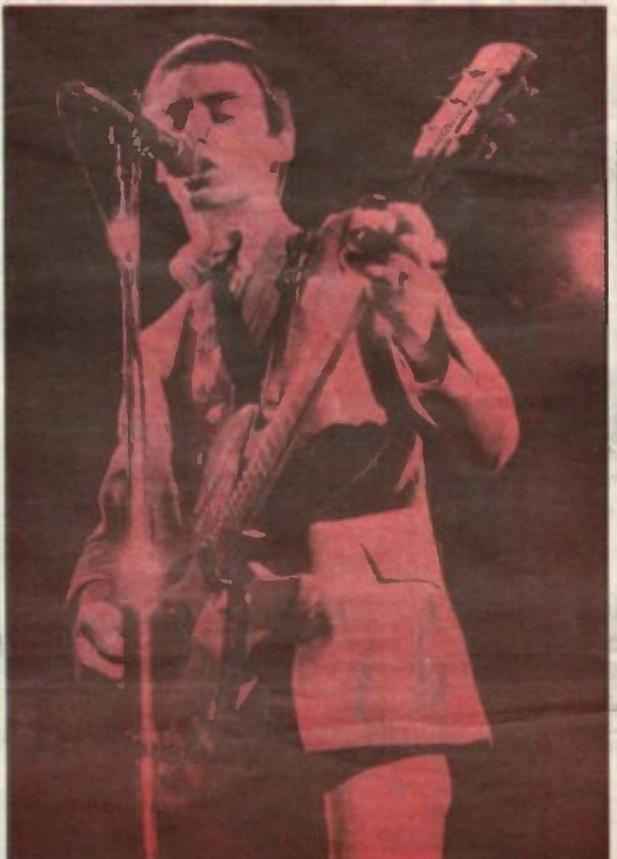
**THURSDAY
NOVEMBER 15**

ABERDEEN, Ruffles (2902), Wild Horses / Firebird
 BARROW, Football Club, JALN Band
 BASINGSTOKE, Magnums (5757) The Romantics
 BELFAST, Queens University, 45133, Flying Saucers
 BIRMINGHAM, Top Rank (021-236 3226) Black Gorilla
 BIRMINGHAM, Underworld (021 477 7865), Bruce Woolley And The Camera Club
 BLACKPOOL, Norbreck Castle (52341), Bethnal
 BLACKPOOL, Jenks (29203), Dick Smith Band
 BODMIN, Jail Club, Metro Gliders (private party)
 BOURNEMOUTH, Tiffany's (36238), Steve Hooker Band
 BRIGHTON, Buccaneer (669956) The 45's
 BRIGHTON, Dome (682127), Steve Hillage
 CARLISLE, Market Hall (23411), The Specialists / Selector / Dexy's Midnight Runners
 CHRISTCHURCH, Jumpers Tavern (5819), The Marlian Schoolgirls
 COLNE, Union Hotel (857259), Sic
 COVENTRY, Tiffany's, (24570) Secret Affair
 COVENTRY, University of Warwick (27406), John Cooper Clarke / King Sound And The Traillites / Dudu Pukwana Band
 DERBY, Assembly Hall (31111 + 2255), Motorhead / Saxon
 DUNDEE, Technical College (27225), Roger Chapman And The Shortliff
 EDINBURGH, Astoria (031-661 1662), Little Bo Bitch / The Provokers
 EDINBURGH, Heriot Watt University (031-229 3547), The Prats / The Cheats (RAR)
 EDINBURGH, Royal Highland Exhibition Hall, Ingleston (031 333 2320) Blue Oyster Cult
 ELLESMERE, PORT, Bulls Head (051 339 5836), The Yve
 FARNBOROUGH (Hants), College Of Art (515511), The Academics
 GLENROTHES, Rothies Arms (751701), Black Market
 GREENOCK, Victorian Carrage (25456), Visitors / Day Trippers
 HALESOWEN, Tiffany's (021-422 0761), Siedgarhammer
 HAYES, Adam And Everd (571 045), The Details
 HEMEL HEMPSTEAD, Dacorium College (63771), The Fall
 HEMEL HEMPSTEAD, Pavilion (84451), The End / John Benns
 HIGH WYCOMBE, RAF Station (29189), High Flames
 HULL, University, (42431), Richard and Linda Thompson
 KINGSTON, Grove Tavern, Furniture / Two Against Two
 LEICESTER, Bailey's (26462), Mary Wilson
 LEICESTER, Nags Head, Oxford St (540138), The Observers
 LONDON, Bridge House, Cannon Town (01-476 2899), Stan's Blues Band / Spoof Order
 LONDON, Dingwells, Camden Lock (01 267 4967), Sleepy La Beef
 LONDON, Electric Ballroom, Camden (01 485 7895), The B-52's
 LONDON, Hope and Anchor, Islington (01-359 4510), The Carpettes
 LONDON, 100 Club, Oxford Street (01 636 0933), Merger

LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Bobby Henry
 LONDON, John Bull, Chiswick (01-934 0062), The Di Band
 LONDON, Marquee, Wardour Street (01 437 6603), Original Mirrors
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0863), Carol Grimes / Agony Column
 LONDON, Music Machine, Camden (01-387 0428), Matumbi / Janet Kay / Tasty
 LONDON, Nashville, Kensington (01-603 6071), The Screams / Limited Edition
 LONDON, North London Polytechnic, Ladbroke House, Highbury (01-607 2789), Bell And Braces Band
 LONDON, Notre Dame Hall, Leicester Place, Leicester Square, (01-437 5571), Misty / Bjorn Atzelius Band (RAR)
 LONDON, Pied Bull, Islington, Woking Wounded
 LONDON, Rock Garden, Covent Garden (01-240 3961), Fingerprintz
 LONDON, Royal, Southgate (01 866 4112), Matchbox
 LONDON, Ruskin Arms, East Ham (01-478 0371), Urchin
 LONDON, The Squires, Catford, Gina And The Rockin' Rebels
 LONDON, Tramshed, Woolwich Road (01-855 3371), Jamestown Ferry
 LONDON, The Venue, Victoria (01 834 5600), Maddy Prior
 LONDON, Windsor, Castle, Grosvenor Road (01-286 8403), Thieves Like Us
 MANCHESTER, Apollo, Ardwick (061-273 1112), Hawkwind
 NEWCASTLE UPON TYNE, Mayfair (23109), John Miles
 NEWPORT, Stowaway (50978), The Toys
 NOTTINGHAM, Little Milton Club Zorro
 PORTSMOUTH, Polytechnic (01814), The Toys
 PORTSMOUTH, HMS Nelson, Clem Curtis And The Foundations
 PORT TALBOT, Troubador (77968), Revillos
 PRESTON, Clouds Zoom
 PRESTON, The Warehouse (53216), The Fall
 SCARBOROUGH, Penthouse (63204), Rokks
 SHEFFIELD, The Limit (730540), Cowboys International
 SHEFFIELD, Penguin Hotel (365897), Lies All Lies
 SOUTHERN, Pavilion (351135), Cliff Richard
 STOKE HANLEY, Victoria Hall (74641), John Martyn
 SWANSEA, University (25678) Squeeze / The Photos
 TILBURY, Railwayman's Club, Bastille
 WOLVERHAMPTON, Hollybush, Roaring Jelly
 WOLVERHAMPTON, RAF
 YORK, Assembly Rooms, Zippy Hero

**FRIDAY
NOVEMBER 16**

ABERAVON, Nine Volts (Port Talbot 8769), Caravan
 ABERDEEN, University (57251), Simple Minds
 BELFAST, Queens University (681286), Misty / Bjorn Atzelius Band (RAR)
 BIRMINGHAM, Odson (021 643 8101), Motorhead / Saxon
 BIRMINGHAM, Regal Club (021 554 1801), Matumbi
 BIRMINGHAM, Underworld Club (021 477 7865), Jane Aire And The Belvederes
 BISHOPS STORTFORD, Triad Leisure Centre (56333), The Cut



MEGA-BAND THE JAM spread it about a bit, lifting the lid off their month-long British tour with a double-niter at Manchester Apollo (Tuesday and Wednesday), before another 22 dates taking them thru' mid-December. Meanwhile, **THE WHO** put the boot in at Stafford Bingley Hall, (Friday and Saturday), before zooming off on their Stateside tour. And **QUEEN**, complete with full regal entourage begin their long-awaited chain of gigs at **City Hall**, a venue as yet unvisited by the Pope (Tuesday). What's new on the import front? New York band **SCREAMS** who signed to the Infinity label earlier this year move on to London Nashville Kensington (Thursday), Scarborough Penthouse (Friday), Retford Porterhouse (Saturday), and London Marquee (Tuesday). The B52's the five-piece pop/dance band from Georgia who first hit Britain in July, play one night only at London Electric Ballroom Camden (Thursday), as part of their current European schedule. Other highlights must include the unlikely team-up, **KATE BUSH** and **CLIFF RICHARD** treading the boards together in a special charity gig, backed by the combined forces of the London Symphony Orchestra - Royal Albert Hall (Sunday) . . . **JOHN COOPER-CLARKE** waxing lyrical around the provincial college circuit, and lotsa laughs with **MADNESS**, two nights at London Electric Ballroom (Friday and Saturday).

BLACKPOOL, Jenks (29203), Dick Smith Band
 BOURNEMOUTH, Stateside (26636), Rikiki And The Cufflinks
 BOURNEMOUTH, Winter Gardens (26446), Cliff Richard
 BRANDON, RAF Lakenhead (Erswood 3131), JALN Band
 BRIGHTON, Alhambra (27874), Peter And The Test Tube Babies / Kempdown Rockers
 BRIGHOTN, Polytechnic (681286), Misty / Bjorn Atzelius Band (RAR)
 BRIGHOTN, Sherrys (21629), High Flames
 BRIGHOTN, Sussex University (698114), Piranhas
 BRISTOL, Castle Green, A Block
 BURTON-ON-TRENT, 76 Club (61037), Iron Maiden
 CAMBRIDGE, Corn Exchange (6876), Secret Affair
 CARDIFF, University (386421), Squeeze
 CARLISLE, Twisted Wheel (20335), The Freeze
 CHESTERFIELD, Grimington Tavern (32344), The Speedy Bears
 DUNDEE, University (23181), Wild Horses / Little Bo Bitch
 EDINBURGH, Art College (031 229 9311), Another Pretty Face
 EDINBURGH, Meriot Watt University (031 229 3547), Neil Innes
 EDINBURGH, Napier College (031 457 7070), Black Market
 EDINBURGH, University (031 667 0714), Roger Chapman And The Shortliff
 EGREMONT, Towbar Club (820478), Bethnal
 GLENROTHES, Rothies Arms (751701), Ever After
 GREAT YARMOUTH, Caister Holiday Centre (728931), Yakety Yak
 HALESOWEN, Borough Hall, Diamond Head
 HARROW, King's Head (01 422 5541), The Mods / Mark Casson / The Spiders / The Totals
 HATFIELD, Polytechnic (88343), Eddie O Campbell / Good Rockin' Charles / Billy

Emerson / Lester Davenport / Onco Chism / Little Smokey Smothers (American Blues Legends)
 HUDDERSFIELD, Great Hall, Gang Of Four / Delta Five / Au Pairs / Red Clayots
 KEIGHLEY, Downtown Club, Agony Column
 LEEDS, Florida Green (490984), Grace / Rocka
 LEEDS, Wakefield Unity Hall (75719), Specialist Selector / Dexy's Midnight Runners
 LEICESTER, Bailey's (26462), Mary Wilson
 LIVERPOOL, Empire (051 709 155), Hawkwind
 LIVERPOOL, Eric's (051 736 7861), The Cure
 LONDON, Acklam Hall, Under The Flyover, Poribello Road (01 960 4590), Embryo / Innocent Bystanders / Letarza
 LONDON, Bedford College (01 486 4400), The Crooks
 LONDON, Brecknock, Camden (01 485 3073), The Features
 LONDON, Bridge House, Cannon Town (01-476 2899), Special Branch
 LONDON, Chelsea College of Art, Manresa Road (01 352 6421), Merton Parkes
 LONDON, City Polytechnic (01 247 1441), Belt And Braces Band
 LONDON, Conway Hall, Theobalds Road (01 242 3032), Crass / Poison Girls / Epitaphs
 LONDON, Dingwells, Camden Lock (01 267 4967), The Bogey Boys / The Method
 LONDON, Electric Ballroom, Camden (01 485 9006), Madness / Red Beans And Rice / Bad Manners
 LONDON, Gresham, Fulham (01 85 0528), Tenna Shoes
 LONDON, Hall Moon, Pulney, The Blues Band
 LONDON, Hammersmith Odeon, (01 746 4061), Gallagher and Lyte / Judio Tzuke
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Warm Jets
 LONDON, John Bull, Chiswick (01 994 0062), One Hand Clapping
 LONDON, Marquee, Wardour Street (01 4376 6603), Cowboys International / Vice Versa
 LONDON, Moonlight Club, West Hampstead (01 992 0863), Spider / Chapa
 LONDON, Nashville, Kensington (01 603 6071), The Pirates
 LONDON, 100 Club, Oxford Street (01 636 0933), George Melly And John Chiltern's Feetwarmers
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), The Chaps
 LONDON, New Golden Lion, Fulham Road (01 85 3842), Jackie Lyton's HD Band
 LONDON, Princess Louise, High Holborn (01 405 8816), The Scoop
 LONDON, Queen Elizabeth College, Kensington (01 963 2380), Decoys
 LONDON, Queen Mary College (01 980 4811), Tours
 LONDON, Royal Albert Hall, South Kensington (01 589 8212), Rancy Edelman
 LONDON, Southbank Polytechnic (01 261 1525), Electrotunes
 LONDON, Star and Garter, Putney, Putney (01 786 0345), Tymon Dogg
 LONDON, University of London (01 580 9588), The Pop Group / Scripps Point
 LONDON, The Venue, Victoria (01 834 5500), Andrew Matheson
 LONDON, Windsor, Castle, Harrow Road (01 286 8403), The Vips
 MANCHESTER, Mayflower, The Lambrettas
 MANCHESTER, Royal Oak, The Now
 MANCHESTER, University of Salford, Hatfield Hall (061 736 5842), John Miles
 MANCHESTER, University (061 273 5111), John Martyn
 MIDDLESBROUGH, Rock Garden (241895), Bruce Woolley And The Camera Club
 NEW BRIGHTON, Empress Club (051 639 4825), Vardis
 NEWCASTLE, Sirling House, Gateshead (701199), Hero And Now

NEWCASTLE-UPON-TYNE, University (128402), Sanson
 NEWPORT, Harbor Adams Agricultural College (811280), Girtschool
 NEWPORT, Village (811949), Revillos
 NOTTINGHAM, Sandpiper (54381), Original Mirrors
 OXFORD, St Catherine's College, The Act
 P E N ZANCE, Culval Meadowhouse (2405), Metro Gliders
 PLYMOUTH, Top Rank (62479), Sleepy La Beef
 READING, University (860222), After The Fire / Passengers
 RETFORD, Porterhouse (704981), The Fall
 ST IVES, Curlew Club (7572), Sabotage
 SCARBOROUGH, Penthouse (63204), Screams
 SHEFFIELD, Polytechnic (73834), John Cooper Clarke
 SHEFFORD, RAF Chicksands, Hitchin (152571), Sheer Elegance
 SOUTHAMPTON, Gaumont (29772), Steve Hillage
 STAFFORD, Bingley Hall (39060), The Who
 STOCKPORT, Technical College (061 480 7331), Private Sector
 TELFORD, Oakengates Town Hall (612718), The End
 URBIDGE, Brunel University (01 893 7188), Chas and Dave / Trimmer And Jenkins
 WEST MALLING, Greenways (84555), Clem Curtis And The Foundations
 WEST BUNTON, Pavilion (203), Richard And Linda Thompson
 WORCESTER, Golden Lion (22593), The Last Gang

**SATURDAY
NOVEMBER 17**

BARNSELEY, Civic Hall (6757), Cowboys International / Vice Versa
 BICESTER, USAF Base, Siedgarhammer
 BIRMINGHAM, Bogarts (021 643 0172), Berlin
 BIRMINGHAM, Digbeth Civic Hall (021 235 2434), The Eric / John Benns
 BIRMINGHAM, Top Rank (021 236 3226), Black Gorilla
 BIRMINGHAM, Underworld Club (021 477 7865), Bethnal
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Supercharge / Fun Boy Five
 BLACKPOOL, Jenks (29203), Dick Smith Band
 BLACKPOOL, Norbreck Castle (52341), Revelation
 BOURNEMOUTH, Winter Gardens (26446), Cliff Richard
 BRIGHOTN, Concordo (85646), The Littletes
 BRIGHOTN, Northern Hotel, York Place (602519), Airport
 BRIGHOTN, Polytechnic (681286), The Fall
 BRIGHOTN, Sherrys (21629), High Flames
 BRISTOL, Crown Collar, Bar, The Fans
 CAMBRIDGE, International Centre, Misty / Bjorn Atzelius Band (RAR)
 CARDIFF, RAF St Athan, Nightmare
 CHELTENHAM, Town Hall (23601), Gina And The Rockin' Rebels
 CHORLEY, Joiners Arms, Withylands
 COVENTRY, Lanchester Polytechnic (24168), Sweet Maria
 DAGENHAM, North East London Polytechnic, London Road (01 590 2262), Cygnus / Dshama
 DUBLIN, University (751752), Squeeze
 DUDLEY, JB's (13597), Landscape
 DURHAM, University (3404), Pressure Shocks
 EASTBOURNE, More House School, Threeves Like Us
 EDINBURGH, Allan Ramsey Hotel, The Cheats
 EDINBURGH, Heriot Watt University (031 229 3547), Wild Horses
 EDINBURGH, Odson (031 667 3805), Hawkwind
 GLASGOW, Queen Margaret Union (041 334 1563), Simple Minds
 GLASGOW, Sjrathclyde University (041 552 4400), Neil Innes
 GLASGOW, Technical College, Deff Jerks

PORTERHOUSE CLUB
 20 Carolgate,
 Retford, Notts
 FRIDAY 16 NOVEMBER
THE FALL
 SATURDAY 17 NOVEMBER
FROM USA
SCREAMS

SKA, MOOS &
**SKINHEAD
 MOONSTOMP**
 MAXI-SINGLE TROJAN TMX 4007 D151-CBS

CC MANN
 My Shooting
 Star

ROAD SHOWS

BOB DYLAN Fox Warfield Theatre, San Francisco

DYLAN has always been the master of changes, following his muse wherever it led him regardless of fashion. Resurrection however is more than a change. There's a depressing ring of finality to it. Dylan has swapped his muse for the Lord — the prophet becomes a servant, the poet a preacher.

Dylan isn't touring, just playing 10 dates at the relatively tiny Fox-Warfield theatre in San Francisco (2,200 seats). Reasons unspecified. A special preview or maybe just a whim.

Outside the pavement swarms with evangelists with designs on your soul, inside things ain't that different. When Dylan isn't singing about the personal significance of his rebirth, he's after your soul. Which induces the kind of claustrophobia that results from being button-holed by a drunk who is determined to have you for a confessor.

Dylan has continually denied that he's a leader, continually refused to

press a moral. Until now. With God on his side, he's dodging his duty if he does anything else.

The evening begins with the appearance of Regina Havis, one of three black gospel singers who back Dylan tonight. She begins to narrate the story of an old woman in the protection of the Lord. She breaks into gospel and the other ladies join in. They run through five gospel tunes of the 'Fire Next Time', 'This Train' variety backed by a piano, hand-claps, tambourines.

Baptism, fire and primstone, fundamentalist American religion. The tone of the evening is set. The audience is familiar enough with the set-up to enjoy it even if they've come to see Dylan. Nobody will call out 'Judas' tonight.

Dylan appears, dressed in leather jacket, accompanied by an LA studio band — Jim Keltner on drums, Tim Drummond, bass and band conductor, Spooner Oldham on keyboards and Fred Tackett on guitar. Tackett plays Mark Knopfler's solos from 'Slow Train' note for note. Competent enough, they are never allowed to stretch. Gospel is communal, but Dylan insists on remaining centre star.

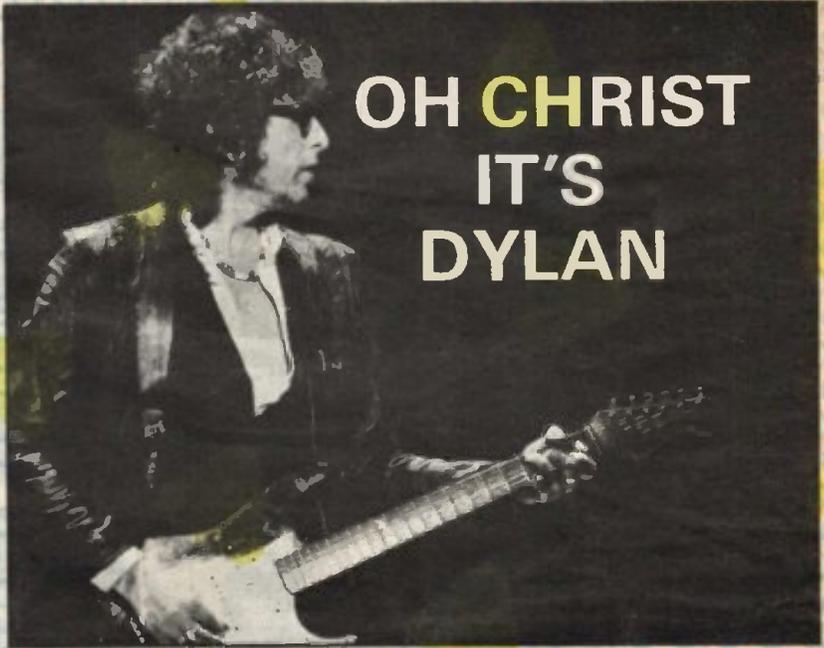
Which gives the evening a grim formality. He launches into 'You Gotta Serve Somebody'. Dylan doesn't smile all night. There's no sugaring of the dose.

There's not a single pre-'Slow Train' song, it's as if Dylan tied up the past in the Budokan album, looked at the size of it, gave it its due and then took the only total transformation train in the station. Reborn, his past is dead, the dog days of a sinner who's finally found the light.

All the new songs pursue the conversion further into Bible-belt territory. 'What Can I Do For You?', 'Saved By The Blood Of The Lamb', 'Hanging Onto A Solid Rock Made Before The Foundation Of The World'.

Trouble is, in accepting Christ, Dylan's taken up the hackneyed language of fundamentalist religion. Both musically and lyrically he no longer uses religious themes, they use him.

The tools of Dylan's trade are in excellent shape, the voice more dramatic. But the subject matter is narrowed and gospel a groove that gets repetitive. Especially when it lacks joy, Dylan's religion is close to paranoia with its tales of broken friendships and its



BOB DYLAN; if the Pope can do it...

OH CHRIST IT'S DYLAN



a bird in the hand is worth two overhead

Iene Lovich
bird song
stiff single
buy 53

finger pointing at the oddest targets from Arab oil sheiks to women who talk too much.

He performs all of 'Slow Train'. Halfway through he leaves the stage to Regina to sing 'The Man From Galilee'. 'I really wanna hear it so bad,' he mumbles.

Two encores, the last entitled 'Praising On', with Dylan at the piano. He explains how you can't prove the Lord to unbelievers. 'How can you explain an experience within?'

It's a hook line and sinker job. Faith is the oldest drawn line in the book and Dylan's crossed it.

He finishes standing centre stage chanting 'Praising On' clapping his hands, eyes closed, looking uncomfortable. The audience are either accepting or confused.

I prefer the poet to the preacher but with Jesus on the mainline, who needs fans? MARK COOPER

CABARET VOLTAIRE Prince Of Wales Conference Centre, London

LIKE A vulnerable Fast Product reaction to packaging and product-classification, the depths of the YMCA stands for a manufactured but valid 'other' market: the goings-on over the fence.

This particular advertisement incorporates three bands who question the makings and meanderings of conventional music, creating their own formats. The throwaway Tiller Boys fumble through a set of instrumentals. A bassist who cuts viciously through the blur of rhythmic noise, a drummer who drops sticks and loses mics, a guitarist who

chords and thrashes away, they're a three-piece with the seed of something convincing.

The Passage have assembled their format, but don't know what to do with it. Their sparse, rugged sub-pop seems hollow and short-changing; they lose around variants on mainstream beat music, fall somewhere between the angry and the haunting, try with their limited resources to present something approaching a feasible blend of dynamics and expression. They lack facilities, their 'identity' slots into nothing in particular, and they end up dull and wasteful.

Cabaret Voltaire have at least forged their own path: not all that pretty or approachable, but balanced and cynical, harsh and claustrophobic. And at least they can provoke people to hate them, which is more than can be said for The Passage.

Their chief pitfall is the image-bound sphere they've holed themselves into. They come across too serious and bleak on occasions.

'Nag Nag Nag' is brilliant pop with the limbs shorn off. 'Set Up' is droning, hard and relentless. 'Baader-Meinhoff' is formless and fuzzy. Over three-quarters of an hour, Cabaret Voltaire become progressively more itchy, ugly and ifenetic. My companions take a breather outside: other people persevere and dance, doing the Dada hustle.

Cabaret Voltaire are stripping away the utter pointlessness of contemporary beat music, pasting in droplets of sound and cascades of distortion; they take all the bits but organise them in a foreign way. They expect nothing.

A right old mix-up. I don't think Cabaret

Voltaire are actively likeable, but they're still rather special. CHRIS WESTWOOD

STEVE HILLAGE Colston Hall, Bristol

THIS is a biased review. Two reasons for it, by the time I arrived, the only seat left was in the crowd's nest, where I had knees in Hillage's hairline, and (to compensate for the distorted sound) the distracting sight of a chubby bloke in a Spiderman mask, crouching behind the drummer. A spare?

The other reason, not to put too fine a point on it, was Steve Hillage. He's still got enough knobs and buttons on stage to launch an Apollo mission (space-rock?), still got a fetish for long instrumental pieces where nothing much happens, and still, above the now-grey boiler-suit, he's got that bemused grin on his face, the sort of look that serves you chips after midnight.

The rest of the band are more credible, especially the rhythm section. Andy Anderson on drums, and Paul Francis on bass played one of the tightest sets I've ever heard. Amen. They could sink without trace in Steve Hillage's material. Even though the arrangements do turn up some diamonds occasionally, like 'Salmon Song' and the classic cover of 'It's All Too Much', the rest is just padding, with aimless melodic wanderings over a soul-versus-krautrock rhythm. Having appreciated the basic Hillage sound, there's not much else to discover. He hasn't changed. But then, perhaps his very virtue lies in being changeless. — Rock of Ages? FRED WILLIAMS

Simon Fester

EMPTY MOTELS

THE MOTELS Sheffield University

LIKE MANY others I had come to this gig hoping that the Motels would blow away all my pre-conceived notions of Los Angeles as the home of adult American "snooze-rock".

Sadly, my optimism was misplaced and I was treated to a slab of MOR rock with a token new-wave gloss that made me glad to be British. Kicking off with a crushingly tedious instrumental that was little more than Steely Dan in pointy shoes, they proceeded through a bunch of the most tropical rubbish I've heard since I last dozed through a Dare Strains gig.

Lead Singer Martha Davis has a fair voice and I'm sure that somewhere under that morass of generic guitar work and jazz rock Moog doodlings there were good songs trying to get out. However, all subtlety and originality was bulldozed away by Jeff Jourard's tasteless hard-rock guitar soloing.

The rest of the band looked and sounded like ageing LA studio house musicians (which they probably were until last month), and the only moment of true instrumental interest was provided when Martin Jourard blew some haunting sax in the middle of the set.

Where the Knack borrow from sixties beat music, and the Cars have successfully re-modelled the Bowie/ Roxy era for American consumption, the Motels' roots are firmly in the rock mainstream. They owe more to Tolo than the Sex Pistols.

Groups like this span the length and breadth of America. This is corporate rock in new clothes. JACK BOWER

CARAVAN, Bath University

'And the Caravan is on its way... as Van said, not to promote a new album or with a haze of press noise, just to remind people that they're still open for business. A much more personal way of doing it, and unthinkable by American standards. But then, Caravan have been around for so long it seems they're timeless, completely representing the English way of doing things, musically typified by wandering melodies

and emotional chord-phrasings, which people like the Cars have taken to extremes.

So is it nothing more than a trip, even a fall, down memory lane? Well, not for me, it was my first taste, which means you get an objective viewpoint, at least. And I was impressed. While hardly tour-de-force trendsetters, Caravan have enough expertise to produce some stunning — wait for it — quality. In particular, (deep breath) If I Could Do It All Over Again I'd Do It All Over You, not only a great little but such a bloody obvious song; and 'Last Unicorn', full of intricacies like a military drumbeat, intro and sudden up-tempo surges that make it fascinating. Geoffrey Richardson plays a mean violin there. In fact he's the most visually aggressive bloke on stage, and it might seem a pretty flat set without him.

The three new numbers in the set follow the vein of older themes, with more emphasis on a continual beat as a nod to contemporary trends. Not exactly adventurous, but while Caravan's future may not seem rose, it's certainly more pink than grey. FRED WILLIAMS

THE INMATES Electric Ballroom, London

'NOW FOR A Wilson Pickett (fill in appropriate name) number...' says handsome lead vocalist Bill Hurley at the beginning of almost every track. Not that the Inmates are by any means guilty of doing thin and flimsy cover versions, but too many R & B bands are busy doing someone else's songs. The Inmates, currently one of the most esteemed British R & B bands, should be reaching for something more.

The Inmates were last on, topping a bill that included Lew Lewis. Did a large proportion of the audience leave after Lew Lewis to get the last tube or because in their eyes Lew Lewis was top of the bill, and to stay any longer would be a drop in the peak of sheer pleasure? Opening with 'Don't Lie To Me' and 'Ain't Got You', and the quick-dissolving magic began to flow — working away with a rhythm difficult to ignore. Totally transfixed for an hour or more, and find-

ing it impossible to keep still.

The old single 'Dirty Waivers' was the most memorable track of the evening probably because subconsciously everyone had heard it many times before.

The Rumour brass section (bassoon, tenor and trumpet) made a couple of appearances during the set. They contributed a wider sense of depth and sound, especially on 'Three Time Loser' which was superb. The other tracks, although brilliant at the drunken instant, faded fast when you hit the cold outdoors. No inmates songs resounded in my ears on the way home, only the traffic. A captivating evening but sadly short-lived. GILL PRINGLE

THE FALL Doncaster Leisure Centre

WELL, well! What a surprise! The last time I saw the Fall, around March of this year, I found them 'formless, self-indulgent and ultimately dull. This time around, however, I was pleasantly taken aback by their improved instrumental technique and broader musical scope. Though still harsh and austere, their overall sound now seems to have taken aback by their improved instrumental technique and broader musical scope. Though still harsh and austere, their overall sound now seems to have taken on a new dimension of accessibility and vitality.

The Fall recently parted company with Yvonne Paulette, and her place behind the keyboards is now occasionally fulfilled by Marc Riley, who has also switched from bass to guitar. As a result of this juggling most of the old songs performed tonight sounded more involved and involving than ever before. The new material didn't represent any significant 'progression' as far as I could make out, but it was nevertheless subversive and stimulating. Much of the guitar-work was excellent, and Mike Leigh's drumming seemed much less incongruous than it sometimes did in the past.

As ever, Mark Smith radiated an air of shabby intensity. With his crumpled, deadpan features and neurotic stoop, he's an unlikely a frontman as you're ever likely to see. His voice is limited in range, but still quite expressive, and his manner verges on arrogance at times. 'The only difference between you and us is that we have brains.' He announced to the audience at one point.

Highspots among the songs I recognised were an invigorating 'Rowche

Rumble', and a fast, trebly and brain-freezingly mind-boggling 'No Christmas For Junkies', a song I used to actively dislike. The other stuff was much in the same vein — tough, challenging and uncompromisingly modern.

On the evidence of this showing I'd say the Fall are at last starting to live up to their own self-important mystique. Right now they're definitely worth seeing — no, experiencing — at least once.

PETE SCOTT

THE MOODY BLUES Wembley, London.

THE TICKETS and the tout said 7.30 start so at 8.00 the patient audience (they've only waited 6 years) were treated to some Yank!-drifted living bill. The Singer Songwriter Years 'Strumming, last harmonics, high up on his guitar neck and boring the arse off everyone.

Another hour shuffled by the merchandisers go! live you know — until the Moody's "People" decided to spin a couple of Moody's discs over the PA. Oh, the psychology of it! Here we are listening to their records, but in a mo they're actually be up there themselves! Yes! they will! you will be looking at them. Yep, the real thing, and they're probably pure carbon dioxide.

Anyway, pretty soon there they were. Ooh, those neatly pressed blue jeans, those shiny satin waist coats, those bulging shirt buttons just about to pop, those wet foot slippers, those paunches and all those glamorous record people from Happy Deca — even overheard one of them say "Err, they've only got plastic glasses here!"

Well the Moody's, who actually appeared to be absolutely mentally stable, took their middle-aged audience through a mid-paced, middle-aged set which sounded very ropey at the start and got a little better towards the middle. 'Nights in White Satin', 'Questions', 'Isn't Life Strange', 'Top Rank Suite', and 'Timothy Leary's Dead' — featuring a mist of dry ice (what can you say?) were all covered during one and a half hours of prime British AOR.

With keyboardist Patrick Moraz seemingly jumping bullets continually in his Wakeman Merlin blouson, the Moody's rattled rather than rocked the audience. I loved it, but then audiences expect very little nowadays.

Me? Oh, I have to admit I left just before the end. You see I like my pop stars thin. JAMES PARADE



MARTHA DAVIS of the MOTELS

CHARLIE DORE The Venue, London

THE VENUE was so packed, I thought Charlie Dore must have become a superstar when I had my back turned. However, closer inspection revealed that a large proportion of the audience were punters who would have turned out no matter who was on. So this is where the young middle classes go for their night out. Maybe they couldn't get into Abba.

Charlie Dore and her band were OK, but hardly worthy of the hollering adulation that fringed the edges of every song. Charlie is a skinny lady, not unlike Karen Carpenter, but with a reedier, sharper voice. She has a five piece band behind her, augmented by Red Beans And Rice the sax player on a few of the numbers. The band was competent, if not sparkling, but the piano player wants to do something about his awful posing — well, maybe not. He gave me the only laugh I had all night.

As stage presentation is minimal, and Charlie's between-song chat is diabolical, I think I'd prefer to listen to her on record — that way I wouldn't be disappointed with the visuals and wouldn't have to put up with a ypcophany of the hordes of Bradford & Bingley ladies on their office outing.

Charlie's voice is deserving of better things too — like some good songs for instance. She did her 'turntable hit', 'Fear Of Flying', which is an ex-

cellent tune with crummy words and her current single (which I really like) 'Pilot Of The Airwaves'. Those were the two reasons that prompted me to go along and see her. Unfortunately, the rest of the material was paralysing, well-performed, but dreadfully dull. The most surprising thing that happened, was one of the building society type ladies on my table rolling up a joint. It's amazing what they keep in their handbags. ROSALIND RUSSELL

CUDDLY TOYS Music Machine, London

WAS THIS some kind of bad joke? Cuddly Toys appeared among coloured lights and smoke to play to an empty Music Machine. With dyed hair, make-up, and satin harlequin pants, not to mention the guitar heroics I'd not seen in many years, they aspired to be the latest Bowie or even Mott Me Hoople.

It soon became painfully obvious that this was no joke. Well, Cuddly Toys themselves didn't view it as one. They were dead serious. I suppose Gary Numan must be a source of inspiration to them. "He pulled it off, why can't we?" Not as clever as Numan, they have failed to deceive the British audience, and so have ventured to foreign lands — namely Japan. And where else? We're not bothered about Britain any more — we've got Japan, gloated

the lead guitarist after the gig. Japan is welcome to their child-like reticence was my first reaction. Although to be fair, they did show some originality (not much mind you, but some), and the unnecessary aggression was a display of hurt feelings and knocked confidence, due to their non-recognition solar.

When the band failed musically you could always take up on the visionary. Although today any kind of "psychedelic set up" is something of a large, at least it's entertaining.

I was surprised to find that Cuddly Toys, pursuing this career in glam-rock long extinct from the British stage, had not developed more of a cult following. Fashion, fanaticism and music go hand in hand, yet there they were posing for all the world on stage, and no one posing along in the audience.

They tried hard with 'Wham Bam', and on 'Universe' they almost succeeded. 'You Keep Me Hanging On' was plausible, and indisputably the best offering of the evening. Handled with flash competence, although even this didn't manage to break through the stale air and cobwebs surrounding their whole style.

Strange it may be, but Cuddly Toys do find a certain validity in that they are the only ones around doing this kind of thing. This alone should be enough to attract some kind of interest. They have absolutely no competition, apart from the vinyl recordings from years ago. GILL PRINGLE

ARE YOU SHRINK RESISTANT?

'I AM A DOLL'

the new single by

SHRINK

comes in a full colour bag.

HACKETT THE AXE

STEVE HACKETT, Theatre Royal, Drury Lane, London

STEVE HACKETT is not a boring old fart, despite resorting to playing his most elaborate of venues. He is an accomplished musician and an original guitarist whose determination to move on from his Genesis' roots has resulted in some fine modern music.

His fans recognise this and react hysterically. If he'd announced that it was raining outside, they would have gone unanimously apeshit, such is their dedication.

Hackett opened this future Capital Radio broadcast as he meant to go on: Producing unearthly, ethereal sounds to a backdrop of thundering syndrums, through a stark curtain of white light. There followed numerous pieces from the hideously ignored 'Spectral Mornings' album, including the title track, 'Tigermoth' and the gorgeous 'The Virgin And The Gypsy'.

The latter was dedicated to the author of the book of the same name, D.H. Lawrence, which elicited huge hurrahs from the audience. Understandable, really, since Old David Herbert is every adolescent's favourite author and most of his fans tend to be teenagers.

That's not to say they weren't able to appreciate the subtleties of new material like 'Sentimental Institution' which Hackett described as "the recreation of a bygone age when girls wore silk stockings and good girls were no good at all!"

The piece was performed semi-operatically with luted-out wideboy vocalist Pete Hicks in particularly good form. Elsewhere Steve's brother, John, shone on keyboards and flute. His contribution to the overall sound is unmistakable, with the subtle blending of guitar and organ reminiscent of the ingenious technique adopted by The Doors in the late 60s.

Some of the extended, though never as indulgent, instrumental passages were punctuated with odd touches of humour, like 'Please Don't Touch' introduced as a "Vera Lynn-type drug song."

In the second half, atmospheric, if slightly out of date storm effects were used on 'A Tower Struck Down', before some crunchy, long note soloing on 'Clocks'.

The proceedings concluded with the ludicrous punk spook, 'Mercurus Unchained', complete with exaggerated use of dry ice and gauche poses. Something of an anticlimax to an evening of such majesty, one: in

which Hackett showed that far from being the last of the great guitar heroes, he is moving with the times to the point of distinctively redefining the use of the instrument. MIKE NICHOLLS

PENETRATION London Nashville

FOND BUT SAD FAREWELL, on the East-bound platform of the West Kensington tube, I reflect on my first meeting with Penetration, a year back, almost to the week. During the year I formed a loving relationship with their music a music which, at best, drew a perfect balance between the romantic, the sensual and the enervating.

Penetration played their last gig tonight. They went out with a bang, not a whimper. There were fireworks amongst the crowd — I almost forgot the date.

Penetration were brilliant and they didn't know it.

"WE ARE NOT AN EXHIBITION!" there were parts of the crowd gawping, waiting for the end, revelling in a pseudo-historical moment ("I was at the last Penetration gig" and such).

"Sometimes I feel people are after a part of your soul, like they can't accept



STEVE HACKETT: redefining his instrument

you for what you are" — Pauline Murray, May 1979. Penetration didn't lose or sell their souls at the Nashville; people carried home off-the-wall posters for their bedroom walls, trivial emblems, fake let's-pretend souls.

There was no passion in the audience, there were very few fans. But there were distant well-wishers, stoned poggers who went through a similar ritual at the last Sham sham, clowns with 'Coming Up for Air' masks with peepholes, 'business people paying last respects.

Penetration are probably sick to death of pandering to whims they only get hard-headed towards themselves, not their audiences. The old daze are revisited for the last time — 'Firing Squad' and 'Don't Dictate' (such an ironic title, what with the Virgin-activated spit and all).

They played with a sparkling vengeance and determination; they played brilliantly and didn't realise it, they played with a terseness and theatrical sensitivity reminiscent of their finest past-live battles.

You could tell it was their last gig if you studied them and not their spectators.

A Hounslow mobber on the stage and the evening ends with more people up there than down here.

A sad shame that Penetration should eventually go under to the business-image of themselves; a brave statement that the pawn in the game should about-face on the King and bill him one in the wallet.

The best of luck Penetration. CHRIS WESTWOOD

DOLL BY DOLL Music Machine, London

THE DIFFERENCE between Doll By Doll and any other expressionists is that the "others" do what they want and Doll By Doll do what they have to.

Rock and roll shouldn't dictate lifestyle, it should be motivating individuals to acknowledge their roles, adjust to them, to break from the distorted values of rock "culture" and one's own self-

doubts, to come to terms with what you're fighting for.

Doll By Doll have never played under any other apprehension. They play songs of urgent power and simple beauty, songs of substance and involvement — more than quaint, meaningful expressionism, this is communication, information to be used as the individual requires.

They are of the dark hours — moody, but not morose.

This is music of fear and violence and romance, this is 'Butcher Boy', 'The Human Face', 'Palace Of Love', music which articulates whole new areas of meaning and susceptibility as it surfaces in differing live situations.

The Music Machine appearance was notably happy, relaxed, devoid of frustrated tensions or shocks — an ironic refection of Doll By Doll's — and the audience's — calm state of mind. They are the most real band I've ever seen.

They are real and moving at a time where the industry is sluggish side-stepping realism for the sake of hard-sell cartoon-pantomime pop star cop-outs and blank, ineffectual escapism.

Doll By Doll's main problem is the extent of their task; they are a growing, gradual thing still presenting themselves to audiences of would-be fun-grabbers — not what "it" should be about at all, it needs time for something like Doll By Doll to take effect — and they deserve it — but in rock and roll, time is patient for no-one.

So: euphoric steps from obscurity? They're certainly getting more accessible, more perplexing and deceiving. They are still waiting for you, patiently.

Your move CHRIS WESTWOOD

LITTLE BO BITCH Marquee, London

IT'S A TOUGH life for today's kids. I mean what are the options if you wish to be (in) famous? A footballer, rock 'n' roll star or a criminal, right? Now according to their manager, LBB considered

the latter. But so incompetent were their attempts at snatching old ladies' handbags that they were obliged to vent their frustrations on stage.

First impressions of their EMI album indicated that this was another poor decision, but live it's a different story. Bright-eyed vocalist Tony Watson scores high in the charisma stakes while Dermot Moughan fleshes out the basic rock riffs with some neat keyboard fills.

Their guitarist is also supposed to be a dab hand, but an untimely car crash prevented his being there. Instead we had a Steve Jones-style brickie called Clive who made a reasonable job of interpreting a few new numbers as well as some of the more naff stuff from the LP.

'Lorraine' had some fine moody boogie while 'Red Lucy' was a concise exercise in the art of low rent heavy metal, best up, however, was a slow piece entitled 'Peter Pan', which opened with a set piece mime from the singer before the rest of the band contrived to turn it into a formalised rock workout.

All in all, not a bad looking sounding bunch, young enough to carve themselves a future if they can maintain their initial burst of enthusiasm. Pity about the dreadful name, though MIKE NICHOLLS

WHO Brighton Conference Centre

WHOMANIA STRUCK Brighton at the weekend when 9,000 fans packed into the Brighton Centre.

'Hello Brighton, it's been too long', shouted Daltrey. The band were back in Quadrophenia territory.

It was meant to be a low key concert thanking local kids who helped in the films, but word spread to London and the north. The place was crammed with mods from all over the country and gave both Saturday and Sunday gigs the atmosphere of a cup final.

Cheers, chants and toilet rolls, and Daltrey launched into 'Substitute'.

With this tension in the

air, all the Who had to do was deliver the goods, and they did that twice over. In a show more than 2 hours long they built up not just a string of latest hits but a fluent, controlled jamming session that they enjoyed as much as the crowd. It confirmed that they are still one of the greatest rock bands in the world. Daltrey weaved around like an athletic youngster. His singing voice has lost his harsh lighting edge but still has attack. Townshend looked set to go on all night. As the driving force of the Who he must have been delighted by the reception.

Kenny Jones doesn't have the lunatic energy of Moon on drums, but he's still powerful, and John Entwistle, as always, conserved his energy but gave a thundering performance, particularly on his own composition 'Boris the Spider'.

The banks of lights were the best that money could buy, there was no need for gimmicky lasers, or smoke effects. The band had obviously come for a good time. They wore no glitter - just jeans and tops.

Among hills were 'Teenage Wasteland' with Daltrey on harmonica, 'The Music Must Change', 'Pinball Wizard', Daltrey especially dramatic and well paced on this classic and 1965's 'My Generation'.

The Who's appeal today is partly nostalgic for those who remember them as articulate street fighters of the sixties, but for 15-25 year olds who made up the majority of the audience, it was time to worship the fathers of the mods.

Townshend referred to the mod movement several times on Saturday night and it was a backward look tinged with irony. "If you're mod's you are supposed to be able to dance," he declared at one point.

For all their power, the Who must know their days are numbered. In a few years time - despite the lasting qualities of the opera Tommy - they will be as much a part of their era as Bill Haley and the Comets belong to the fifties. TIM CURRAN



THE WHO'S Pete Townshend attempts intergalactic travel with a Strat.

Pic by Bob Ellis

November HiFi for Pleasure

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By JAMES HAMILTON

ODDS 'N BODS

LAKE DISTRICT, look out — Chris Hill plus a cartload including myself will be at Whitehaven's Whitehouse in Strand Street this Sunday for a Cartoon Characters & Monsters fancydress funkathon. Rose Royce is due on 12in after all. Fern Kinney is now on UK-issued German import 12in (K 79101). Riccio Family 12in is but next week. Stargard will only be on 7in. Village People 'Seazy' is deleted as of this weekend to be replaced by 'Ready For The 20s'. Nature's Divine 'Nature Divine' 1. 'I Just Can't Control Myself' is due on 12in. Positive Force has been delayed until early December. Brick and the Bang label evidently are no longer Phonogram's. Sunday's Disco Forum at the Victoria Venue in London, all the usual faces plus some new ones but fewer in total than last year, and while some of the panel sessions spluttered into controversial life, the main value as usual was in being able to meet people — for instance, London's Steve Walsh discovered he was born a few doors down from Paul Anthony's RGS Records shop in Lightfield Street, Walsall, while established local Gloucester's Honey Bee Benson looks even better than her photos! Fatman Graham Cantor fills the 3 to 4.30 mid-afternoon MoR slot on BBC Radio London this week. Chris Browne (High Wycombe Tuesdays) says that Wednesdays & Saturdays have finally become funky with big crowds, Thursdays being decidedly Wally night, and that despite misleading advertising he has no dates at Maidenhead Alex's (nor does Chris Browne). Tees Valley Roadshow of 7 Crossbeak Vye, Ormsby, Middleborough, Cleveland (Redcar 47584) would like into about good hotels to stay at while touring Germany next Winter. Manor Park's Rock For Music at 526 Romford Road, London E12 5AD, have some nifty Jazz-Funk T-shirts for sale, cream/brown or sky/white, at £3 by post (state size, colour and inside leg measurement). £275 could buy you a D-registration Mini Traveller, ideal for compact mobile gear, which runs beautifully but needs body repairs and new locks — I can't recommend it as I'm currently driving a white Mini Transit's at Mini owner Sparrow's garage (01-589 6900). POP TEN (titles outside UK Disco 90, 11; Dr. Hook 2; 3) Village People 3; 7) Buggles, 4; 7) Selector, 5; 8) Freda Payne 'Band Of Gold', 6; 4) Dooleys, 7; 6) Police, 8; 1—) Sparks, 9; 1—) Umberto Tozzi 'Gloria', 10; 1—) Specials. Chart contributors, please do your utmost to get 'em here by Wednesday each week — some South Coast, North Wales, North West, Northern, Scottish and even London jocks are consistently late (though they're gratefully received of course).

DJ TOP TEN

RUSSELL BURTONSHAW, now calling himself 'Able', has jumped the gun in compiling the year's best danceable and consistently popular disco hits at his Bedford MAVC residency (he also runs the Disco Inferno roadshow from 53 Galway Crescent, and his mum works for his mum's doctor — but that's by the by).

- 1 I'VE GOT THE NEXT DANCE, Donelce Williams CBS 12in
- 2 BOOGIE WONDERLAND, EWF/E Emotions CBS 12in
- 3 CONTACT, Edwin Starr 20th Century 12in
- 4 AIN'T NO STOPPIN' US NOW, McFadden & Whitehead Phil Int 12in
- 5 THE BUNCH, Olympic Runners Polydor 12in
- 6 DO IT AT THE DISCO (KEEP ON DANCIN'), Gary's Gang CBS 12in
- 7 THE BOSS, Diana Ross Motown 12in
- 8 TURN THE MUSIC UP, Players Association Vanguard 12in
- 9 YOU CAN DO IT, Al Hudson & The Partners MCA 12in
- 10 MAKIN' IT, David Naughton RSO 12in

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 30) with increased support are Myl Starvin' Feeling Good Being Bad (Ariola 12in), Steve Wonder 'Send One Your Love' (Motown), Urvuey Keep On Making Me High (20th Century 12in), Rick James 'Come Into My Life' (US Gordy), LP, Rose Royce 'It's Love You're After' (Whitfield), Love Unlimited 'High Steppin' Hip Dressin' Fella' (US Unlimited), 12in, Sonny Rollins 'Harlem Boys' 7, 'Disco Monk' (US Milestone LP), Chic 'My Feet Keep Dancing' 7, 'What About Me' (Atlantic LP), Wilson Pickett 'Groove City' 7, 'I Want You' 7, 'Love Of My Life' 7, 'Superstar' (EMI America) 7, US LP, Delegation 'Put A Little Love On Me' (Ariola 12in), Patrice Rushen 'Haven't You Heard' 7, 'Let The Music Take Me' 7, 'Call On Me' (US Elektra LP), Eunice Doodat 'Whistle Bump' (US Warner Bros 12in), Little Jackson 7, Isaac Hayes 'Secret House Soft Light' (US RCA 12in), Brick 'Dancin' Man' 7, 'We'll Love' (Bang 12in), Dazzle 'You Dazzle Me' (US De-Lite LP), James Brown 'Star Generation' (Polydor 12in), Billy Preston & Syreeta 'With You I'm Born Again' (Motown), George Duke 'I Want You For Myself' 7, Games (US Epic LP), The Force 'Dirty Dog' 7, Rock Your Body (US 12in), Detroit 'Rockin' Rides' 7, 'Two One Two Boogie Woogie Avenue' 7, 'Let's Boogie' 7, 'With My Eyes' 7, 'Forgive Me' (US Atlantic LP), Stanley Clarke 'Together Again' (Epic), Match Misster Dee Jay (Flamingo 12in), Deborah Washington 'Rock It' (Ariola 12in), Real Thing 'Give Me Your Love' 7, 'You Can't Force The Funk' (Pye 12in), Lady B 'To The Beat 'Y All' (US TIC 12in), Rufus & Chaka 'Do You Love What You Feel' (MCA 12in), Marvin Gaye 'Ego Tripping Out' (US Tamla), Yusuf Lateef 'Morocco' 7, 'Bismillah' (US CT LP), Angela Bofill 'People Make The World Go Round' 7, 'What I Wouldn't Do' 7, 'Angel Of The Night' 7, 'US Arista GRP LP), Carlos Romanos 'Are You Ready' (PVC 12in), Nostromo 'Allen' (Bronze 12in), Ronnie Milsap 'Get It Up' (RCA 12in), Chantal Curtis 'Hit Man' (Pye 12in), Donald Byrd 'Giving It Up' 7, 'I Love You' 7, 'Pretty Baby' 7, 'Morning' (US Elektra LP), Charmo 'Do It For Love' 7, 'Georgy Porgy' (US RCA 12in), Bar Kays 'Move Your Body' 7, 'Up In Here' (US Mercury LP), Martin Circus 'Shine Baby Shine' (Pye 12in), Stephanie Mills 'You Can Get Over' (US 20th Century-Fox 12in), George Benson 'Hey Girl' (Warner Bros), Billy Moore 'Go Dance' (US Emergo 12in), Revanche '1979 It's Dancing Time' 7, 'Music Man' (Atlantic LP), Smokey Robinson 'Givin' It Motown', Phyllis Hyman 'You Love Me To Love Me' (US Arista/LP), Dave Valentine 'Do It Again' 7, 'Blackbird' (US Arista GRP LP), Lakeside 'Put My Strings' 7, 'From 900 Univ' 7, 'Rough Riders' (US Solar 12in LP), France Joh 'Come To Me' (US Prelude LP).

UK NEWIES

SUGARHILL GANG: 'Rapper's Delight' (Sugarhill SHL 101, via Pye). Try riding the rhythm of a 15 minute 12in instrumental version of 'Good Times' by rapping 'I said a big one, the rabbit, the hip pidibby hip hop hoppa you don't stop the rock and do the bad man boogie say up jumped the boogie to the rhythm of the boogie da beat'.

STIX HOOPER: 'Cordon Bleu' (MCA MCAT 536). Madly jaunty accordion jitterer by the Crusaders' drummer stix-accelerates through 109-111-113-114-115bpm on 'ramised' 7in.

SHALAMAR: 'The Second Time Around' (Solar FCP 1709). Shuffling 'rock' chugger with syndrome and real groove — on you appeal is sadly only 115bpm on UK 12in, as the US version syncs perfectly between Al Hudson 'You Can Do It', and 'Toborah' Washington 'Rock II'.

MICHAEL JACKSON: 'OH The Wall' (Epic EPC 8045). Heatwave-type smoothly tripping 119bpm smash, only on 7in, with the sparsely frantic isley-ish 133bpm Working Day and Night as flip.

ELECTRIC LIGHT ORCHESTRA: 'Last Train To Lon-



NOW we can put names and faces to the Sugarhill Gang: (L to R) Guy 'Master G' O'Brien, Michael 'Wonder Mike' Wright, Henry 'Big Tank' Jackson. Their crazy-steering 'Rapper's Delight' is now the biggest thing in both New York and London, so look out the rest of the country, as it'll be spreading your way!

don' (Jet JET 166). Amazingly Heatwave-like 120bpm 7in chugger.

ONE WAY featuring AL HUDSON: 'Music' (MCA MCAT 542). The re-named Partners are more bubbled but recognisable on this subtly pulsing 12in 'rock' jitterer, beelied and slightly speeded up from LP 101-117-121-123bpm.

HERB ALPERT: 'Street Life' (LP 'Rise' A&M ANLH 47490). 'Rise' like 88 1/2bpm instrumental version syncs like a dream into Lowell which then goes nicely into 'Millie & Lee', followed being an odd percussive 105bpm slow jiterer. Behind The Rain a strange anaredum - bashing 135bpm skitterer and '1980' a languid but bright brass — good as D.D. but are people really dancing to the insubstantial 70-105bpm aftermath?

FUNKADELIC: 'Not Just Knee Deep' (LP 'Uncle Jam Wants You' Warner Bros K 56172). Overlong at 15:32 but inaudiously napping 116 bpm P'unk jigger, into which George Duke 'New' '1980' is a dramatic change, and into which so perfectly you won't notice the change!

THREE DEGREES: 'My Simple Heart' (Ariola ARO 202). Frighteningly catchy 110bpm



7in jigger with Xmassy chimes.

DIANA ROSS: 'It's My House' (Motown TMG 1169). Her last one never did materialize on 12in, but this pretty joggling 101-102bpm 7in swayer is sure not to.

VIOLA WILLS: 'Gonna Get Along Without You Now' (Ariola Hansa AHAD 548). Not only a bass bopped great instrumental central section that transforms the 122bpm MoR into a real disco contender.



7in jigger with Xmassy chimes.

LORI & THE CHAMELEONS: 'Touch' (Sire SIR 8025). Great synthetically pulsating 130bpm pop 7in like Flying Lizards meeting Benetton, Shangri La's and Giorgio Moroder.

THE WORD: 'The Naz' (Charisma CB 345). Oddball 119bpm 7in pop rapper based on vintage be-pop hipster Lord Buckley's live talk tale of Jesus of Nazareth.

RUFUS & CHAKA: 'Do You Love What You Feel' (MCA MCAT 531). 'Heaven Bound' is the LP's best cut but this spikily lurching and jittering 122bpm 12in remix ain't bad if a bit empty (the 7in is 125bpm and LP 120bpm).

FREDDIE JAMES: 'Get Up And Boogie' (Warner Bros K 124787). Better late than never, the juvenile-sung 130bpm 'stam bam wham

IMPORTS

Avenue Home Of The Boogie House Of The Funk! seag 40bpm smooth-intro'd then galloping Village People lype 125bpm 'Let's Boogie, Let's Dance' melodic slinky chugging 126bpm 'With My Eyes, Four Seasons' screeching creamy 121 1/2bpm 'Medley: Working My Way Back To You' 120bpm 'Gimme Gimme' and chugging 120bpm 'Body Language' which seaches some 'Let's All Chant' - copying breaks not on the 125bpm 'Barbie' 'Theme From Firepower' (LP 'Euphoria' US A&M SP-477). Moody almost James Bond-style 122-121-122-121bpm instrumental shattered by distinctly rasping tenor sax meanders off into a quieter percussively tapping section before the sax come squealing back '3 equal Love' and '12 in' intro 50-59bpm smoocher that picks up power to become nappingly noisy while the gentle 35bpm Lions Aloa Cry and jazzily specialist 59-113bpm 'Secret Fiesta' 109bpm 'Carnavallito' are worth checking too.

JOHN SERRY: 'Care To Dance?' (LP 'Exhibition' US Chrysalis CHR 1210). Intriguingly nagging instrumental 116bpm jazz jiterer in 12/8 time slightly like a quieter 'Expansions' while the 103bpm 'Acting Up' is even more complex but equally pleasant.

TOM SCOTT: 'Street Beat' (US Columbia JC 36137). Specialist set by the jazz sax sessionist 'Who's Going On' a growing sinister slow brassy 98-99bpm jiggler, 'Come Closer Baby' a relaxed pitter-patterly swaying 46/92-47/94 bpm jigger reminiscent of 'Who's Going On' and 'Shakedown' a jittery jagged 100-110bpm jumper with acidguitar.

ANGELA BOFILL: 'People Make The World Go Round' (LP 'Angel Of The Night' US Arista/GRP GRP 5501). Vocally clipped jittery 124bpm Stylistic oldie with Donna Warwick 'Gimme Gimme' wouldn't do for 'The Love Of You' being a pleasant swaying 102bpm jigger, 'I'm a dead slow 2:55pm smoocher and the title track a tempo-changing 52/26bpm 12in.

PARLIAMENT: 'Party People' (US Casablanca NB 2222). Chic-backed sparsely instrumental deceptively fast 124 bpm 7in smacker with isley Afro-tempo.

BAR-KAYS: 'Move Your

Boogie Body' (LP 'Injoy' US Mercury SRM 1-3781). Thoroughly derivative heavy 113-114bpm lunk chugger. 'Up In Here' being a bass bopped jittery 121-122bpm jollier and More And More an unexpected lively 123-124-125bpm soul jigger.

INSTANT FUNK: 'Bodyshine' (LP 'Which Doctor' US Salsoul SA 6529). Mainly instrumental but less interesting 120bpm 'I Got My Mind Made Up' flip-off even quotes 'anytime' as a 117bpm 'Rock' changer. 'Slap Slap Lickedy Lab' a slightly 'Punky', 113bpm chanting rhymed the hoodoo-woodoo intro'd title track a heavy 107bpm P'lunker and 'It's Your Love On My Mind' a spikily disjointed 122bpm EWF-ish lurcher that needs a better remix.

SOUTHWARD CONNECTION: 'Ain't No Time To Sit Down' LP (US UA LT-367). Determinedly dance-orientated soul set in undisciplined Brass Construction style with enthusiastically leaping 130-132bpm title track and rattling 126-130bpm 'Take Me Back For More'.

DIAMOND DOLLS: 'Too Too Too' — 'Goodbye' (US Vanguard - Disco SPV 27). Surprisingly beefy long bouncing 122bpm clap beat intro before teetle cooping chit spot what could have been a great 12in if it still instrumentally strong though with rattling 126bpm track and finish.

JANICE McCLAIN: 'Smack Dab In The Middle' (US RFC DRCS 8993). Larry Lavammiss frothy 123bpm 12in thumper with nice jazzy electric piano through the waiting near the end.

CRYSTAL SKY: 'Moon Child' (LP 'Pop Gods The Captain' (US AVI AVI-6077). Bland bloke-sung smooth 123bpm chugger with byndrum.

THE RING: 'Jump!' (US Vanguard Disco SPV 28). Disjointedly like those New York DJ-booteleged cut-ups, the clomping 132bpm 12in chops from section to section with abrupt changes of backing though the beat stays consistent.

STREET PLAYERS: 'Boogie Doogie' (US Ariola AR-9025). Heatwave-ish jittery churning 126bpm 12in chanter.

Wayne Henderson: 'Dancin' Love Affair' (Polydor STEP 7). Pleasant squeaky-sung smooth yet jittery 114-115bpm 12in jigger goes well with the trombonist's old Crusaders mates' things.

RAY GOODMAN & BROWN: 'Special Lady' (Mercury 6008500). The famed Moments with a chaf and scapella intro'd sweet 42bpm 7in smoocher.

PS: BBC 1's 'Roadshow Disco' from Birkenhead's hip Hamilton Club with Terry Lerman jocking was actually worth watching this week, so you can catch it again on Sunday morning at 10.40am!

DISCO DATES

FRIDAY (16) North meets South with Steve Walsh, Colin Curtis, Tony Hodges & Dave Tili at Brixton Great Hall Leisure Centre in Peterborough, Nikki Peck does Larkfield Hunting Lodge, Jason West wows RAF Digby Silver Maple Club, Steve Dee does Beaconsfield Curzon Centre, John De Sade does Faversham Youth Centre, AFW's Under-18s 'Year Of The Child' dancing central is at Harrow Leisure Centre, SA 'URDAY (17) Falman & The Dancers at Harrow Leisure Centre, Bristol's dance group Switch with Dennis Richards and a coach including Martin Starr join Steve Walsh at London Lyceum, Tony Hewlett & Nick Frangoulis do Barry Bindles, Nikki Peck & Chequers play Leydown Island Niteclub, SUNDAY (18) Chris Hill lunk Whitehaven Whitehouse, Groovy Louie & Steve Allen lunk Peterborough Crescent Gallery Bar's Slickers, Pete Tong lunks Gravesend Woodville Halls, Jason West wows RAF Swanton Horley Skyline Club, Larry Foster has a golden oldie competition at Upton Park Albion weekly, MONDAY (19) Dave Middleton lunks Blechley Sycamore, TUESDAY (20) Steve De Sade does High Wycombe Town Hall, WEDNESDAY (21) John De Sade does Leydown Stage 3.

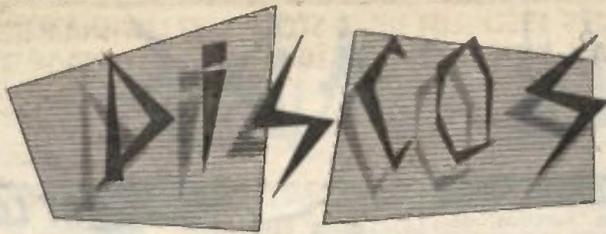
HOT VINYL

THIS WEEK we start a new spotlight on what individual record shops are actually selling to DJs around the country (this feature will normally be separate from this jocks-intended Hot Vinyl section), so if you have a local disco - oriented record shop that sells a sufficiently interesting range of stuff, get them to send in a top ten to arrive no later than Thursday. To kick off, the shop where I get my own imports (and do most of my record reviews), Groove Records of 52 Greek Street, Soho, London W1 (01-439 8231) is currently selling: 1 Prince LP, 2 Sugarhill Gang 12in, 3 George Duke LP, 4 Rufus & Chaka LP, 5 Positive Force 12in, 6 Love Unlimited LP, 7 Stargard LP, 8 Jay Hoggard LP, 9 Dave Valentin LP, 10 Crane D'Cocoa 12in.

JOX YOX

PHILIP CROFT (Workshop 473852) together with Here 'N' There mobile partners Steve Foster & Graham Cartington recently encountered an aware member of the public. "We were doing a boring old wedding when this fellow came up and asked, 'Can you play some reggae please, anything so long as it's proper reggae like, y'know?' 'Sure you don't want anything in particular?' — to which the chappie replied after a moment's thought, 'How about 'Reggae For It Now' by Bill Lowley?' 'Yeh folks,' I comment. Phil's 'Workshop reality is 'THE' place for 'in' people!' (well, at least you were 'in' work that night, but will you be after this?)

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By PAUL SEXTON



THE FIRST in a new series of unromantic photographs: Scotch Y387 cloth tape in action.

Legal taping

MUSICAL EQUIPMENT and the stray cables — it's not the name of a new electronic band, it's a problem faced by live bands and DJs. In sparks' terminology, what you need is some "gaffer" tape to hold things down a little.

Scotch, those sticky people, might have the answer. They make a brand of gaffer tape, more technically Scotch Y387 cloth tape, which can anchor exposed lengths of cable to the stage floor.

Recently it did so in the musical 'Reggae Britannia' being performed at the Royal Court Theatre by the English Stage Company. During the show, the road managers of a reggae band are seen setting up on stage.

Like masking tape, Scotch Y387 cloth tape can be torn by hand from the roll. It's waterproof and comes in several widths and colours, so that it can be blended in with its background. If you're fed up with stepping through a land mine on stage, perhaps you should get it taped.



THE 'TIME Lord' from Sensors and Systems Ltd.

FACE THE MUSICRAFT

FEELING DULL and uninspired at the end of your working day? Perhaps what you need is a crafty little light show after hours. If so, then every Wednesday evening from now on, Musicraft, the manufacturers and retailers in the Edgeware Road, can help you out.

Last week, Musicraft opened a new lighting showroom at the back of their relatively new premises at 303 Edgeware Road, where they moved recently from number 367. Now they plan to hold a lighting demonstration, primarily featuring Optikinetics equip-

ment but with others to follow, every Wednesday between six and eight pm. The showroom gives them better and more spacious demo facilities than ever before.

Musicraft take their own sound to light units, disco cabinets, pre-amps and high voltage amps, and stock most of the big names like FAL, Opti, Chronic, Pulsar, Ice, Pluto, Soundout and TK Equipment. The shop, at 303 Edgeware Road, London W2, is close to Oxford Street, and the phone numbers are 01-402 9729 and 2898. Amru and Jack are the men to talk to.

SMALL ADS

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SMALL ADS

Personal

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1	WHEN YOU'RE IN LOVE	Dr Hook	Capitol
2	ONE DAY AT A TIME	Lena Martell	Pye
3	CRAZY LITTLE THING CALLED LOVE	Queen	EMI
4	ETON RIFLES	Jam	Polydor
5	STILL	Commodores	Motown
6	GIMME GIMME GIMME	Abba	Epic
7	EVERY DAY HURTS	Sao Cafe	RCA
8	ON MY RADIO	Solecier	2 Tone
9	TUSK	Fleetwood Mac	Reprise
10	MESSAGE TO YOU RUDY	Specials	2 Tone
11	SHE'S IN LOVE WITH YOU	Suzi Quatro	Rat
12	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills	Ariola/Hansa
13	THE SPARROW	Rambiers	Decca
14	NO MORE TEARS	Summer/Stressand	Casablanca/CBS
15	KNOCKED IT OFF	B A Robertson	Asylum
16	LADIES NIGHT	Kool and The Gang	Mercury
17	RISE	Herb Alpert	AMM
18	HE WAS BEAUTIFUL	Iris Wilder	Columbia
19	OK FRED	Erol Duzunler	Scope
20	MAKING PLANS FOR NIGEL	JTC	Virgin
21	STAR	Earth Wind and Fire	CBS
22	ONE STEP BEYOND	Madness	Silt
23	MY FORBIDDEN LOVER	Chic	Epic
24	IT'S A DISCO NIGHT	Isley Brothers	Epic
25	VIDEO KILLED THE RADIO STAR	Buggles	Island
26	IDON'T WANT TO BE A FREAK	Dynasty	Solar
27	SARAH	Thin Lizzy	Vertigo
28	CHOSEN FEW	Dooleys	GTO
29	LUFON AIRPORT	Cals UK	WEA
30	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels Band	Epic
31	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic
32	ROCKABILLY WHEEL	Maxxbox	Magnet
33	CONFUSION/LAST TRAIN TO LONDON	ELD	Joi
34	QUE SERA MI VIDA	Gibson Brothers	Island
35	DIAMOND SMILES	Boombtown Rats	Ensign
36	MONKEY CHOP	Doni	Island
37	SAD EYES	Robert John	EMI
38	LET YOUR HEART DANCE	Secret Affair	Isoly
39	BIRD SONG	Lena Lovich	Silt
40	THE GREAT ROCK 'N' ROLL SWINDLE	Seg Pistola	Virgin
41	NIGHTS IN WHITE SATIN	Moody Blues	Deram
42	YOU'VE GOT MY NUMBER	Understones	Sire
43	ONLY WANT TO BE WITH YOU	Tourists	Logo
44	CAN'T GET ENOUGH OF YOUR LOVE	Doris	Magnet
45	SINCE YOU'VE BEEN GONE	Rainbow	Polydor
46	HOT SHOT	Chil Richard	EMI
47	MESSAGE IN A BOTTLE	Police	AMM
48	A NIGHT AT DADDY GEE'S	Showaddywaddy	Ariola
49	YOU'RE A BETTER MAN THAN I	Sham 69	Polydor
50	IF YOU REMEMBER ME	Chris Thompson	Plant
51	DREAMING	Blondie	Chrysalis
52	NEVER AGAIN	Angels Unearth	Warner Brothers
53	QUEEN OF HEARTS	Dave Edmunds	Swan Song
54	WHATEVER YOU WANT	Status Quo	Vertigo
55	LONG WAY FROM HOME	Whitesnake	United Artists
56	TRYOUTS FOR THE HUMAN RACE	Sparks	Virgin
57	BRASS IN POCKET	Pretenders	Real
58	NUNG DIMITTIS	Trinker Tador	L Paul Phoenix
59	YOU CAN DO IT	Al Hudson	MCA
60	IS IT LOVE YOU'RE AFTER	Rose Royce	Whitfield
61	WASTED	Del Leppard	Vertigo
62	THEME ONE	Cory Powell	Ariola
63	SMASH IT UP	Damned	Chiswick
64	SPOOKY	Atlanta Rhythm Section	Polydor
65	GLORIA	Jonathan King	Ariola
66	TREAD OF TOEIN' THE LINE	Rocky Burnette	EMI
67	FLY TOO HIGH	Janis Ian	CBS
68	DANCING IN OUTER SPACE	Atmosfear	MCA
69	JEALOUSY	Amii Stewart	Atlantic/Hansa
70	FALL OUT	Police	Illaga
71	IT'S MY HOUSE	Storm	Scope
72	NEW GUITAR IN TOWN	Lurkers	Beggars Banquet
73	BABY BLUE	Dusty Springfield	Mercury
74	LET ME KNOW	Gloria Gaynor	Polydor
75	PILOT OF THE AIRWAVES	Charlie Dore	Island

UK ALBUMS

1	GREATEST HITS VOL 2	Abba	Epic
2	GREATEST HITS	Rod Stewart	Riva
3	TUSK	Fleetwood Mac	Warner Bros
4	REGGATA DE BLANC	Police	AMM
5	ROCK 'N' ROLLER DISCO	Various	Arco
6	GREATEST HITS 1972-1978	10cc	Mercury
7	GOLDEN GREATS	Diana Ross	Mercury
8	THE SECRET LIFE OF PLANTS	Stevie Wonder	Motown
9	LENA'S MUSIC ALBUM	Lena Martell	Pye
10	SPECIALS	Specials	2 Tone
11	GOLDEN GREATS	Mantovani	Warwick
12	OFF THE WALL	Michael Jackson	Epic
13	STRING OF HITS	Shadows	EMI
14	THE FINE ART OF SURFACING	Boombtown Rats	Ensign
15	ONE STEP BEYOND	Madness	Silt
16	OUT OF THIS WORLD	Moody Blues	Deram
17	EAT TO THE BEAT	Blondie	Chrysalis
18	OUTLANDS D'AMOUR	Police	AMM
19	BEE GEEKS GREATEST HITS	Bee Gees	RSO
20	I AM	Earth Wind & Fire	CBS
21	DISCOVERY	Electric Light Orchestra	Jel
22	THE LONG RUN	Angels	Asylum
23	WHATEVER YOU WANT	Status Quo	Vertigo
24	ON THE RADIO GREATEST HITS VOLS 1 & 2	Donna Summer	Casablanca
25	PARALLEL LINES	Blondie	Chrysalis
26	THE UNRECORDED JASPER CARROTT	Jasper Carrott	DJM
27	MIDNIGHT MAGIC	Commodores	Motown
28	QUADROPHENIA	OST	Polydor
29	ECHOES OF GOLD	Adrian Brett	Warwick
30	BREAKFAST IN AMERICA	Supertramp	AMM
31	BOMBER	Motörhead	Blizzard
32	SOMETHING YOU WIND UP	Dr Hook	Capitol
33	OCEANS OF FANTASY	Boney M	Atlantic/Hansa
34	NEW HORIZONS	Don Williams	K-Tel
35	UNDERTONES	Undertones	Sire
36	SKY	SKY	Ariola
37	CREPES & DRAPES	Showaddywaddy	Ariola
38	DOWN TO EARTH	Rainbow	Polydor
39	ONE VOICE	Barry Manilow	Anise
40	IT'S OF THE WORLD	Jeff Wayne's Musical Version	CBS
41	THE PLEASURE PRINCIPLE	Gary Numan	Beggars Banquet
42	SMASH DISCO HITS (THE BRITCH)	Various	Warwick
43	VOULEZ VOUS	Abba	Epic
44	MERUNIVERSE	Gillan	Acrobol
45	BAT OUT OF HELL	Motörhead	Epic
46	THE CRACK	Rut	EMI
47	FACEADES	Sad Cafe	CBS
48	THE MARATHON	Sentana	CBS
49	MANLOW MAGIC	Barry Manilow	Anise
50	HOT TRACER	Various	K-Tel
51	MACHINE GUN ETUQUETTE	The Damned	Chiswick
52	ROCK 'N' ROLL JUVENILE	Chil Richard	EMI
53	NOT THAT I AM BIASED	Max Boyce	EMI
54	PLEASURE & PAIN	Dr Hook	Capitol
55	REALITY EFFECT	Tourists	Logo
56	LAST THE WHOLE NIGHT LONG	James Last	Polygram
57	THE CHOSEN FEW	Dooleys	GTO
58	THE HAVEN	Stranglers	UA
59	MATHS MAGIC	Jonny Matthews	CBS
60	THE CRACK	Rut	Virgin
61	EXTENSIONS	Manhattan Transfer	RCA
62	OUR COURAGE FEELING	Tony Banks	Chrysalis
63	EXTENSIONS	Manhattan Transfer	Atlantic
64	RUMOURS	Fleetwood Mac	Warner Bros
65	WELCOME TO THE CRUISE	Judie Tzuke	Rocke
66	LOVE HUNTER	Whitesnake	United Artists
67	UNLEASHED IN THE EAST	Judas Priest	CBS
68	NIGHT OUT	Ellen Foley	Epic
69	DAYS IN EUROPA	Saids	Virgin
70	IN THROUGH THE OUT DOOR	Led Zepplin	Swan Song
71	DAMN THE TORPEDOES	Tom Petty & The Heartbreakers	MCA
72	SURVIVAL	Bob Marley & The Wailers	Island
73	REPLICAS	Tubeway Army	Beggars Banquet
74	RISE	Herb Alpert	AMM
75	WET	Barbra Streisand	CBS

US SINGLES

1	STILL	Commodores	Motown
2	DM ALL THE LIGHTS	Donna Summer	Casablanca
3	NO MORE TEARS	Stressand & Night	Columbia/Casablanca
4	BABE	Sly	AMM
5	HEARTACHE TONIGHT	Eagles	Asylum
6	RISE	Herb Alpert	AMM
7	YOU DECORATED MY LIFE	Kenny Rogers	United Artists
8	TUSK	Fleetwood Mac	Warner Bros
9	PLEASE DON'T GO	KG & The Sunshine Band	TK
10	GOOD GIRLS DON'T	The Knack	Sire
11	SHIPS	Barry Manilow	Capitol
12	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic
13	SEND ONE YOUR LOVE	Stevie Wonder	Tamla
14	COME TO ME	France Job	Prefuse
15	BROKEN HEARTED ME	Anne Murray	Capitol
16	TAKE THE LONG WAY HOME	Supertramp	AMM
17	YOU'RE ONLY LONELY	JD Souther	Columbia
18	THIS NIGHT WON'T LAST FOREVER	Michael Johnson	EMI America
19	IF YOU REMEMBER ME	Chris Thompson & Night	Planet
20	LADIES NIGHT	Kool & The Gang	De-Lite
21	I'LL NEVER LOVE THIS WAY AGAIN	Donna Warlock	Ariola
22	ESCAPE	Rupert Holmes	Infinity
23	COOL CHANGE	Little River Band	Capitol
24	PLEASE DON'T LEAVE	Lauren Wood	Atlantic
25	RAINBOW CONNECTION	Kermit The Frog	Warner Bros
26	DREAM POLICE	Chae Tack	Epic
27	HALF THE WAY	Crystal Gayle	Columbia
28	DO THAT TO ME ONE MORE TIME	Captain & Tennille	Casablanca
29	DREAMING	Blondie	Chrysalis
30	VICTIM OF LOVE	Eton John	MCA
31	BETTER LOVE NEXT TIME	Dr Hook	Capitol
32	WHAT YOU TONIGHT	Pablo Cruise	AMM
33	SO GOOD	So Right	Horizon
34	I NEED A LOVER	John Cougar	Riva
35	CRUISE	Smokie Robinson	Jama
36	CONFUSION	Electric Light Orchestra	Jel
37	DAMNED I DO	The Alan Parsons Project	Ariola
38	DIRTY WHITE BOY	Foreigner	EMI America
39	WE DON'T TALK ANYMORE	Chil Richard	Ariola
40	IF YOU WANT IT	Hillside	Eloira
41	ALL I CAN DO	The Cars	Atlantic
42	HEAD GAMES	Foreigner	Grant
43	JAME	Jefferson Starship	Anise
44	PRETTY GIRLS	Meissa Manchester	RSO
45	LOVE PAINS	Yvonne Elliman	Columbia
46	THIS IS IT	Kenny Loggins	Ariola
47	LOVIN' TOUCHIN' SOUZEZIN'	Journey	RCA
48	WHO LISTENS TO THE RADIO	The Sports	Scotti Bros
49	GET IT UP	Ronnie Milsap	Big Tree
50	WAIT FOR ME	Daryl Hall & John Oates	Polydor
51	SLIP AWAY	Ice Cube	Atlantic
52	WHAT CAN I DO WITH THIS BROKEN HEART	Enquand Dan & John Ford Copley	Polydor
53	PETER PAPER	Frank Mills	Atlantic
54	HIGHWAY TO HELL	AC/DC	Polydor
55	DON'T LET GO	Isaac Hayes	Ariola
56	I KNOW A HEARTACHE WHEN I SEE ONE	Jennifer Warnes	Ariola
57	IN THE MOON	Earth Wind & Fire	ARC/Columbia
58	ROCK WITH YOU	Michael Jackson	Epic
59	CHIQUITITA	Abba	Atlantic
60	NO CHANCE	Moon Martin	Capitol
61	TRAIN TRAIN	Blackfoot	Arco
62	COWARD OF THE COUNTY	Kenny Rogers	United Artists
63	GOTTA SERVE SOMEBODY	Bob Dylan	Columbia
64	STILL HAVE DREAMS	Richie Ffury	Asylum
65	STREET LIFE	Crusaders	MCA
66	MY FORBIDDEN LOVER	Chic	Ariola
67	LET ME KNOW (I HAVE A RIGHT)	Gloria Gaynor	Polydor
68	READY FOR THE 80's	Village People	Casablanca
69	DEJA VU	Donna Warlock	Ariola
70	DON'T DO ME LIKE THAT	Tom Petty and The Heartbreakers	Backstreet
71	RAPPER'S DELIGHT	Sugar Hill Gang	Sugar Hill
72	THIRD TIME LUCKY	Foghat	Beersville
73	VIDEO KILLED THE RADIO STAR	The Buggles	Island
74	I JUST CAN'T CONTROL MYSELF	Nature's Divine	Infinity

CHARTFILE

FLEETWOOD MAC'S 'Tusk' single written by group member Lindsey Buckingham continues to climb the charts and is now Mac's biggest hit since the re-issued 'Albatross' reached Number Two in 1973. 'Tusk' features the largest ensemble ever to chart in Britain. Lindsey Buckingham, Stevie Nicks, John McVie, Christine McVie and Mick Fleetwood are joined on the disc by 125 members of the USC Trojans Marine Band. It makes the 70 member Rambiers seem insignificant! Stateside, the largest 'group' to chart is the 320 strong Mormon Tabernacle Choir whose patriotic version of 'The Battle Hymn Of The Republic' reached Number 13 in 1959.

Stevie Wonder's new American hit 'Send One Your Love' ends the decade on a high point for the 29 year old from Saginaw. Of America's indigenous singers, only the Carpenters have had more hits in the seventies. The Jacksons are a close third, ironically three British acts — the Bee Gees, Elton John and Wings — have scored more hits than any American on Billboard's chart.

Martin Mull, a comedian, holds the record for America's shortest hit. His 'Dueling Banjos' parody, 'Dueling Tubas', which charted briefly in 1977, runs a mere 55 seconds! Cleo Laine has always been an admirer of Stephen Myers' instrumental composition 'Cavatina'. So much so, that a few years ago she wrote some words and recorded the song with classical guitarist John Williams — who had previously released an unaccompanied version in 1971. Cleo and John have frequently performed the song together on television. It must, therefore, have been particularly gratifying for Cleo to watch Williams' original instrumental version and the song with her on the charts after this year. The present success of Welsh songstress Irl Williams' version at least gives Cleo some compensation in the form of 50 per cent of the composing royalties. Nevertheless, she must cry 'Woe is me' for her first hit since 'You'll Answer To Me' reached 18 years ago.

Herb Alpert scored 13 instrumental hits in America between 1953 and 1967. The first, 'The Lonely Bull', was recorded on a budget of \$200 in 1959. Herb scored a million seller

with his only vocal hit. 'This Guy's In Love With You', which reached Number One in America and Number Three in Britain, it's ironic that his 14th and most successful disc should be his last hit for 10 years, in 1974, after five barren years. Herb gave up recording altogether and concentrated on building up his record company AMM (Arpert & Moss). Four years later, Herb recorded a jazz album and earlier this year Herb's nephew, Randy Bazzaz, brought Herb a song he'd written with a friend, Fife. Herb decided to record the song, and now it's sold nearly two million copies worldwide and Herb is 62, has started recording regularly again.

It's hard to believe that Michael Jackson, after 10 successful years, is only 21. Michael, born in Gary, Indiana, first came to fame as a squeaky-voiced but talented 11 year old 'I Want You Back' was a worldwide smash reaching Number One in America and Number Two in Britain. Michael has now scored with over 20 hits on his own and with his brothers. The latest 'Don't Stop 'Til You Get Enough' has sold a million in America and over 750,000 in Britain. It's taken from the highly successful album 'Off The Wall' produced by veteran jazzman Quincy Jones. Michael co-produced four of the tracks including 'Don't Stop' which he also wrote. The album is proving to be a huge success in discos 'where...it has now overhauled EWING'S 'I Am' as the top album. Deserving success indeed for a fine album from which 'Rock With You' will be the next single. 'Burn This Disco Out', 'Off The Wall', and 'Working Day and Night' are other stand-out tracks.

Despite producing fine artists like AC/DC, The Little River Band, Jo Jo Zep and The Falcons, Australian music is still regarded with suspicion by the rest of the world. It is currently being further tarnished by a dreadful record called 'Up There Cazaly'. In the last four months the record has sold almost 250,000 copies, becoming Australia's biggest selling disc ever. 'Up There Cazaly' tells the tale of a legendary Aussie footballer who was at his peak in the 1920's. The success of the record has spawned a handful of equally bad tributes and anthems (though thankfully none has yet duplicated the success of 'Cazaly'). The disc was released in the wake of the equally pathetic cricket anthem 'C'mon Australia C'mon' which topped the chart for some weeks earlier this year. Incidentally, prior to 'Up There Cazaly' Australia's biggest seller was the 1959 Slim Dusty hit 'Pub with No Beer'. ALAN JONES

OTHER CHART

1	LONG WAY FROM HOME	Whitesnake
2	WASTED	Del Leppard
3	SHE'S GOT RHYTHM	AC/DC
4	VENGEANCE	Ian Gillan Band
5	SARAH	Thin Lizzy
6	THEME 1	Cory Powell
7	BRING ON THE DANCING GIRLS	Marcel
8	DIAMOND SMILES	Boombtown Rats
9	DON'T YOU EVER MOVE	Trevor Rabin
10	FALLING FOR THE WRONG GIRL	Thelma Houston
11	SATURDAY NIGHT	Herbert Brood
12	CLOSETS AND BULLETS	Boyz
13	SINCE YOU'VE BEEN GONE	Rainbow
14	SHARE IT ALL OVER	Alan Harvey
15	WHAT EVER YOU WANT	Status Quo

US ALBUMS

- 1 THE LONG RUN, Eagles, Asylum
- 2 IN THROUGH THE OUT DOOR, Led Zepella, Swan Song
- 3 CORNERS ONE, Sly, A&M
- 4 TUSK, Fleetwood Mac, Warner Bros
- 5 ON THE RADIO—GREATEST HITS VOLUME ONE & TWO, Donna Summer, Casablanca
- 6 MIDNIGHT MAGIC, Commodores, Motown
- 7 RISE, Herb Alpert, A&M
- 8 WE, Barbra Streisand, Columbia
- 9 ONE VOICE, Barry Manilow, Arista
- 10 GREATEST, Bee Gees, RSO
- 11 KENNY, Kenny Rogers, United Artists
- 12 HEAD GAMES, Foreigner, Atlantic
- 13 BREAKFAST IN AMERICA, Supertramp, A&M
- 14 OFF THE WALL, Michael Jackson, Epic
- 15 THE KNACK, The Knack, Epic
- 16 DREAM POLICE, Cheap Trick, Epic
- 17 HIGHWAY TO HELL, AC/DC, Atlantic
- 18 SLOW TRAIN COMING, Bob Dylan, Columbia
- 19 EAT TO THE BEAT, Biondini, Chrysalis
- 20 FURTTIN' WITH DISASTER, Molly Hatchet, Epic
- 21 EVOLUTION, Journey, Columbia
- 22 EVE, The Alan Parsons Project, Arista
- 23 UNCLE JAM WANTS YOU, Funkadelic, Warner Bros
- 24 LADIES NIGHT, Kool & The Gang, De-Lite
- 25 COMEDY IS NOT PRETTY, Steve Martin, Warner Bros
- 26 FRANCE JOLI, France Joli, Prelude
- 27 KEEP THE FIRE, Kenny Loggins, Columbia
- 28 FBI THE MAN, Joe Jackson, A&M
- 29 VOICED, Jimmy Buffet, MCA
- 30 DAMN THE TORPEDOES, Tom Petty & The Heartbreakers, MCA
- 31 RESTLESS NIGHTS, Karla Bonoff, Columbia
- 32 THE MUZZETS, Soundtrack, Atlantic
- 33 MARTHON, Santana, Columbia
- 34 FIRST UNDER THE WIRE, Little River Band, Capitol
- 35 THE GLOW, Bonnie Raitt, Warner Bros
- 36 VICTIM OF LOVE, Elton John, MCA
- 37 FEAR OF MUSIC, Talking Heads, Sire
- 38 LIVE AND SLEAZY, Village People, Casablanca
- 39 RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
- 40 REGGATA DE BLANG, Police, A&M
- 41 DISCOVERY, Electric Light Orchestra, Jet
- 42 J. STATIC, Daryl Hall & John Oates, RCA
- 43 MISS THE MISSISSIPPI, Crystal Gayle, Columbia
- 44 FIRE IT UP, Rick James, Goin's
- 45 CANDY, O. Cars, Elektra
- 46 QUADROPHENIA, Soundtrack, Polydor
- 47 30, Weather Report, ARC/Columbia
- 48 DIONNE, Dionne Warwick, Arista
- 49 STORMWATCH, Jethro Tull, Chrysalis
- 50 TWICE THE FIRE, Peaches & Herb, Polydor
- 51 ONE ON ONE, Bob James & Earl Klugh, Yazon Zee/Columbia
- 52 PRESENT TENSE, Shoes, Elektra
- 53 FEARLESS, Tim Curry, A&M
- 54 BOOGIE MOTEL, Foghat, Borealis
- 55 IN THE NICK OF TIME, Nicolette Larson, Warner Bros
- 56 IDENTIFY YOURSELF, Q. Jays, PIR
- 57 ANGEL OF THE NIGHT, Angela Bofe, Arista/GRP
- 58 I HAVE A RIGHT, Gloria Gaynor, Polydor
- 59 A TASTE OF PASSION, Jean Luc Ponty, Atlantic
- 60 STREET LIFE, Crusaders, MCA
- 61 INTO THE MUSIC, Van Morrison, Warner Bros
- 62 I'LL ALWAYS LOVE YOU, Anne Murray, Capitol
- 63 IN THE EYE OF THE STORM, Outlaws, Arista
- 64 STAY FREE, Ashford & Simpson, Warner Bros
- 65 BRENDA RUSSELL, Brenda Russell, Horizon
- 66 OASIS, Jimmy Mastria, Columbia
- 67 DON'T LET GO, Isaac Hayes, Polydor
- 68 FUTURE NOW, Pleasure, Fantasy
- 69 SECURE, Robert Palmer, Island
- 70 UNLEASHED IN THE EAST, Judas Priest, Columbia
- 71 INJOY, Bar Kays, Mercury
- 72 YOU'RE ONLY LONELY, JD Souther, Columbia
- 73 BAD GIRLS, Donna Summer, Casablanca
- 74 MORNING DANCE, Spyro Gyra, Inlinity
- 75 ARE YOU READY, Atlanta Rhythm Section, Polydor

UK SOUL

- 1 LADIES NIGHT, Kool & The Gang, Phonogram/Mercury
 - 2 DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
 - 3 DISCO NIGHTS, (Rock Don't Stop), Isley Brothers, Epic
 - 4 RISE, Herb Alpert, A&M
 - 5 I DON'T WANNA BE A FREAK, Dynasty, RCA
 - 6 STILL, Commodores, Motown
 - 7 STAR, Earth Wind and Fire, CBS
 - 8 MY FORBIDDEN LOVER, Chic, Atlantic
 - 9 DEJA VU, Paulinho Da Costa, Pablo Today
 - 10 YOU CAN DO IT, Al Hudson and Partners, MCA
 - 11 CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones, Polydor
 - 12 NOW HIGH, Cognac, Electric
 - 13 GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola/Marsa
 - 14 GROOVE ME, Vern Kinney, VEA
 - 15 SING A HAPPY SONG, Q. Jays, Phil Int
 - 16 THERE'S SO MUCH TROUBLE IN THE WORLD, Bob Marley, Island
 - 17 SHAKER SONG, Spyro Gyra, MCA
 - 18 LET ME KNOW (I have a right), Gloria Gaynor, Polydor
 - 19 POINT OF VIEW, Matumbi, Matumbi
 - 20 STRUT YOUR FUNKY STUFF, Frantique, Phil Int
- Compiled By: BLUES & SOUL, 153 Prasad Street, London W7
Tel 01 432 6597

US SOUL

- 1 LADIES NIGHT, Kool & The Gang, De-Lite
- 2 STILL, Commodores, Motown
- 3 I WANNA BE YOUR LOVER, Penna, Warner Bros
- 4 CRUISING, Smokey Robinson, Tama
- 5 DO YOU LOVE WHAT YOU FEEL, Rufus And Chaka, MCA
- 6 I JUST CAN'T CONTROL MYSELF, Nature's Divine, Infinity
- 7 KNEE DEEP, Funkadelic, Warner Bros
- 8 RAPPER'S DELIGHT, Sugar Hill Gang, Sugar Hill
- 9 RISE, Herb Alpert, A&M
- 10 MOVE YOUR BOOGIE BODY, Bar Kays, Mercury
- 11 I CALL YOUR NAME, Switch, Gordy
- 12 DON'T LET GO, Isaac Hayes, Polydor
- 13 DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
- 14 BREAK MY HEART, David Ruffin, Horizon
- 15 SO GOOD, SO RIGHT, Brenda Russell, Arista
- 16 I DO LOVE YOU, GO, Tama
- 17 EGO TRIPPING OUT, Marvin Gaye, Epic
- 18 ROCK WITH YOU, Michael Jackson, RSO
- 19 BLEND WITH YOU BABY AND ME, Curtis Mayfield & Linda Clifford, RSO
- 20 GLIDE, Peasure, Fantasy

US DISCO

- 1 BEAT OF THE NIGHT/PUMP IT UP, all cuts, Feset, Fantasy
- 2 MAROON 5, DON LALA, Suzi Lane, Elektra
- 3 NO MORE TEARS, Summer's Strassand, Casablanca/Columbia
- 4 DEPUTY OF LOVE, Don Armando's Second Avenue, ZE
- 5 M-CI, all cuts, Giorgio, Casablanca
- 6 MOVE ON UP/UP/UP/DESTINATION'S THEME/ MY NO. 1 REQUEST, Destination, Butterfly
- 7 POP MUIZ, M, Sire/Warner
- 8 SADNESS IN MY EYES/BOYS WILL BE BOYS, Duncan Sistrer, Earmarc
- 9 DON'T LET GO, Isaac Hayes, Polydor
- 10 LADIES NIGHT, Kool & The Gang, De-Lite
- 11 WEAR IT OUT, Stargard, Warner
- 12 DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
- 13 ILL TELL YOU, Sergio Mendes - Brasil '83, Elektra
- 14 HOLLYWOOD, Freddie James, Warner
- 15 LOVE INSURANCE, Front Page, Panorama/RCA
- 16 THIS IS HOT, Pamela Stanley, EMI
- 17 TAKE A CHANGE, Queen Samantha, TK
- 18 ANOTHER CHA CHA, Santa Esmeralda, Casablanca
- 19 KEEP ON MAKING ME HIGH, Uniqwe, RSO Records
- 20 NIGHTDANCER, Jean Shy, RSO

UK DISCO

- 1 DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic 12in
- 2 LADIES NIGHT/DOO HOT, Kool & The Gang, Mercury 12in
- 3 YOU CAN DO IT, Al Hudson & The Partners, MCA 12in
- 4 I DON'T WANT TO BE A FREAK, Dynasty, RCA 12in
- 5 STAR, Earth Wind & Fire, CBS
- 6 RISE, Herb Alpert, A&M 12in
- 7 IT'S A DISCO NIGHT, Isley Brothers, Epic 12in
- 8 MY FORBIDDEN LOVER, Chic, Atlantic 12in
- 9 STRUT YOUR FUNKY STUFF, Frantique, Phil Int 12in
- 10 DEJA VU/LOVE TILL THE END OF TIME, Paulinho da Costa, Pablo 12in
- 11 STREET LIFE, Crusaders, MCA 12in
- 12 OFF THE WALL/ROCK WITH YOU/GET ON THE FLOOR/HORNING DAY AND NIGHT/SHE'S OUT OF MY LIFE, Michael Jackson, Epic LP
- 13 NOW HIGH, Cognac, Electric 12in
- 14 MELLOW MELLOW RIGHT ON, Lowren, AVI 12in
- 15 GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola Hange 12in
- 16 CORDON BLEU, Sini Hooper, MCA 12in
- 17 BOOGIE ON DOWNTOWN (INSTRUMENTAL), Hudson People, Virgin 12in
- 18 OK FRED, Errol Dunkley, Scope 12in
- 19 RAPPER'S DELIGHT, Sugarhill Gang, Sugarhill 12in
- 20 EXPANSIONS, Lonnie Liston Smith, RCA 12in
- 21 WE GOT THE FUN, Positive Force, US Turbo 12in
- 22 STILL, Commodores, Motown LP
- 23 DANCING IN OUTER SPACE, Atmosfer, MCA 12in
- 24 THE RIVER DRIVE, Jupiter Beyong, Pye 12in
- 25 DIM ALL THE LIGHTS, Donna Summer, Casablanca 12in
- 26 LET ME KNOW (I HAVE A RIGHT), Gloria Gaynor, Polydor 12in
- 27 SING A HAPPY SONG, Q. Jays, Phil Int
- 28 CAN'T LIVE WITHOUT YOUR LOVE, Tamaq Jones, Polydor 12in
- 29 WEAR IT OUT, Stargard, US Warner Bros 12in
- 30 RIGHT IN THE SOCKET/THE RIGHT TIME FOR US/I LOVE YOU ONE, Shalamar, Solar LP
- 31 GROOVE ME, Fern Kinney, Gordy
- 32 THE SECOND TIME AROUND, Shalamar, Solar 12in
- 33 MUSIC, One Way/Al Hudson, MCA 12in
- 34 BABY BABA BOOGIE (I SHAKE), Gao Band, Mercury 12in
- 35 NO MORE TEARS (I ENOUGH IS ENOUGH), Streasand/Summer, CBS 12in
- 36 THE MUSTLE (REMIX), Van McCoy, H&L 12in
- 37 THIS TIME BABY, Jackie Moore, CBS 12in
- 38 JAZZ CARNIVAL, Arzymut, US Milestone LP
- 39 SWEET TALK, Robin DeCa, US Mercury 12in
- 40 LOOKIN' FOR LOVE TONIGHT, FLB, Fantasy 12in
- 41 FEEL THE REAL, David Bendish, Sidewalk 12in
- 42 SEXY CREAM, Slick, Fantasy 12in
- 43 REACHIN' OUT FOR YOUR LOVE, Lee Moore, Source 12in
- 44 COME ON AND DIT, Poussez, Vanguard 12in
- 45 S-CALLED THE ROCK, Edwin Starr, 20th Century-Fox 12in
- 46 DANCE TO THE MUSIC, Sly Stone, US Epic 12in
- 47 THE BREAK, Kat Mandu, US TK 12in
- 48 I WANNA BE YOUR LOVER/SEXY DANCER, Prince, US Warner Bros LP
- 49 QUE SERA MA VIDA, Gibson Brothers, Island 12in
- 50 WEST END DANCER/SAMBA PA NEGRA, Jay Hogard, US Arista GRP LP
- 51 STREET LIFE/ROTATION/WE'VE BEYOND THE RAIN, Herb Alpert, A&M LP
- 52 (NOT JUST) KNEE DEEP, Funkadelic, Warner Bros LP
- 53 LOST IN MUSIC, Sister Sledge, Atlantic
- 54 DON'T LET GO, Isaac Hayes, Polydor 12in
- 55 WHEN YOU'RE NUMBER 1, Gene Chandler, Ch-Sound 12in
- 56 POINT OF VIEW, Matumbi, Matumbi 12in
- 57 SAIL ON, Commodores, Motown
- 58 FIND MY WAY/IT'S SERIOUS, Cameo, Casablanca 12in
- 59 JUMP THE GUN, Three Degrees, Ariola 12in
- 60 I JUST CAN'T CONTROL MYSELF/NATURE DIVINE, Nature's Divine, US Infinity LP/12in promo
- 61 GIMME GIMME GIMME, Abba, Epic
- 62 GET UP AND BOOGIE, Freddie James, Warner Bros 12in
- 63 DOWN THE DOG, Creme D'Coce, US Venture 12in
- 64 THE BIRMINGHAM TRAIN/GET OFF/FREE AT LAST/I DON'T KNOW/BURNIN', Cleveland Eaton, US Ovation LP
- 65 FOUND A CURE, Ashford & Simpson, Warner Bros 12in
- 66 MOVIN', Brass Construction, UALP
- 67 JINGO/DANCIN' & PRANCIN'/THOUSAND FINGER MAN, Cardico, Salsoul 12in LP
- 68 IN JRO DISCO, Discotheque, Mercury 12in
- 69 DON'T DROP MY LOVE, Anita Ward, TK 12in
- 70 MY LOVE DON'T COME EASY/WHEN I FIND YOU LOVE/GIVE IT UP/WAS THAT ALL IT WAS/WHAT'S ON YOUR MIND/LOVELY GIRL IN A COLD COLD WORLD, Jean Carr, US Phil Int LP
- 71 MONKEY CHOP, Dan-I, Island
- 72 HANDS DOWN, Dan Hartman, Blue Sky 12in
- 73 ILL TELL YOU, Sergio Mendes Brasil '83, US Elektra 12in
- 74 IN THE STONE/CAN'T LET GO/LET YOUR FEELINGS SHOW, Rock That!, Earth Wind & Fire, CBS LP
- 75 JUST A FEELING, Stanley Clark, US Epic 12in
- 76 UNDERCOVER LOVER, Debbi Jacobs, MCA 12in
- 77 SWISS KISS, Patrick Juvet, Casablanca 12in
- 78 SHAKER SONG, Spyro Gyra, Inrinity 12in
- 79 I SHOULD BE DANCING, Emotions, CBS
- 80 EVERYBODY GET UP/LOVE THE WAY YOU DO IT, Ren Woods, US ARC 12in LP
- 81 I WANNA DO THE DO, Bobby Rush, Phil Int 12in
- 82 BABY BLUE, Duaty Springfield, Mercury 12in
- 83 DANCIN' LOVE AFFAIR, Wayne Henderson, Polydor 12in
- 84 PUT YOUR FEET TO THE BEAT, Ritchie Family, US Casablanca 12in promo
- 85 DON'T LOOK BACK, Teena Marie, Motown 12in
- 86 I NEED LOVE/LOVE LIFE/ENJOY YA, Shadow, US Elektra 12in LP
- 87 A SONG FOR THE CHILDREN/NIGHTLIFE/STREET FESTIVAL/FRUIT MUSIC, Lonnie Liston Smith, US Columbia LP
- 88 SO MUCH TROUBLE IN THE WORLD, Bob Marley, Island
- 89 MOVE ON UP/UP UP UP, Destination, US Butterfly 12in
- 90 ROLL HER SKATER, Sterling, Motown 12in

STAR CHOICE



LENA LOVICH

- FANTASTIC VOYAGE, David Bowie, Residence
- MATURE FRAME, Nina Hagen, The Hollies
- GET OVER YOU, Understones
- NIGHT NURSE, Fingerpritz
- THE ROBOTS, Kraftwerk
- MASQUERADE, The Sands
- TOUJOURS, Roedelius
- GREEN SHIRT, Elvis Costello
- SURAVAYA JOHNNY, Lotie Lenzo
- This chart is not in any order and is valid as Lena's personal Top 10 until December 31, 1979

YESTERYEAR

- ONE YEAR AGO (November 10, 1978)
- 1 RAT TRAP, Boomtown Rats
 - 2 HOPELESSLY DEVOTED TO YOU, Olivia Newton John
 - 3 SUMMER NIGHTS, John Travolta-Olivia Newton-John
 - 4 SANDY, John Travolta
 - 5 MY BEST FRIEND'S GIRL, Cars
 - 6 DARLIN', Frankie Miller
 - 7 PRETTY LITTLE ANGEL EYES, Showaddywaddy
 - 8 INSTANT REPLAY, Don Hartman
 - 9 MACARTHUR PARK, Donna Summer
 - 10 BLAME IT ON THE BOOGIE, Jacksons
- FIVE YEARS AGO (November 16, 1974)
- 1 GONNA MAKE YOU A STAR, David Essex
 - 2 KILLER QUEEN, Queen
 - 3 EVERYTHING I OWN, Ken Boothe
 - 4 WE'RE HERE LONELY GIRL, Eddie Holman
 - 5 YOU'RE THE FIRST, THE LAST, MY EVERYTHING, Barry White
 - 6 FAR FAR AWAY, Slade
 - 7 ALL OF ME LOVES ALL OF YOU, The Bay City Rollers
 - 8 DOWN ON THE BEACH TONIGHT, The Drifters
 - 9 LET'S PUT IT ALL TOGETHER, The Byrds
 - 10 PEPPER BOY, The Peppers

- TEN YEARS AGO (November 15, 1968)
- 1 SUGAR SUGAR, The Archies
 - 2 OH WELL, Fleetwood Mac
 - 3 CALL ME NUMBER ONE, The Tremeloes
 - 4 SHEILA LALA, The Hollies
 - 5 RETURN OF DJANGO DOLLAR IN THE TEETH, The Upstarters
 - 6 SOMETHING COME TOGETHER, The Beatles
 - 7 YOU'RE A WONDERFUL WORLD/BEAUTIFUL PEOPLE, Jimmy Cliff
 - 8 LOVES ME SO GOOD TO ME, Frank Sinatra
 - 9 NERDIE & CHILD, Kean Young
 - 10 I'M GONNA MAKE YOU MINE, Lou Christie
- FIFTEEN YEARS AGO (November 14, 1964)
- 1 OH PRETTY WOMAN, Roy Orbison
 - 2 THERE'S ALWAYS SOMETHING THERE TO REMIND ME, Sandie Shaw
 - 3 SHA LALA, Manfred Mann
 - 4 WALK AWAY, Matt Monro
 - 5 BABY LOVE, The Supremes
 - 6 HE'S IN TOWN, The Rocking Berries
 - 7 ALL DAY AND ALL OF THE NIGHT, The Kinks
 - 8 I'M 554 UM UM UM UM, Wayne Fontana
 - 9 THE WEDDING, The Swinging Teens
 - 10 GOOGLE EYE, The Nashville Teens



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U.K. TOUR DATES 1979

NOVEMBER		DECEMBER			
20	UNIVERSITY	CARDIFF	1	ODEON THEATRE	BIRMINGHAM
22	OLYMPIC STADIUM	DUBLIN	2	DE MONTFORT HALL	LEICESTER
23	QUEENS UNIVERSITY	BELFAST	3	NEW THEATRE	ORFORD
25	APOLLO THEATRE	MANCHESTER	4	UNIVERSITY	SHEFFIELD
26	TIFFANY'S	EDINBURGH	5	UNIVERSITY	BRADFORD
27	APOLLO CENTRE	GLASGOW	6	UNIVERSITY	SOUTHAMPTON
28	CITY HALL	NEWCASTLE	7	UNIVERSITY OF EAST ANGLIA	NORWICH
29	CITY HALL	HULL	8	UNIVERSITY	NOTTINGHAM
30	PAVILION PONTRHYDFEDIGIAD	ABERYSTWYTH			
			9	COATHAM BOWL	REDCAR
			10	UNIVERSITY OF ESSEX	LANCASTER
			12		BEDFORD
			15	PRUDEN	WEST BUNTON
			16	CIVIC HALL	DUNSTABLE
			19	HAMMERSMITH ODEON	LONDON
			20	PADDOCKS	CANVEY ISLAND
			21	CORN EXCHANGE	CAMBRIDGE
			22	WINTER GARDENS	MALVERN



UNITED ARTISTS RECORDS