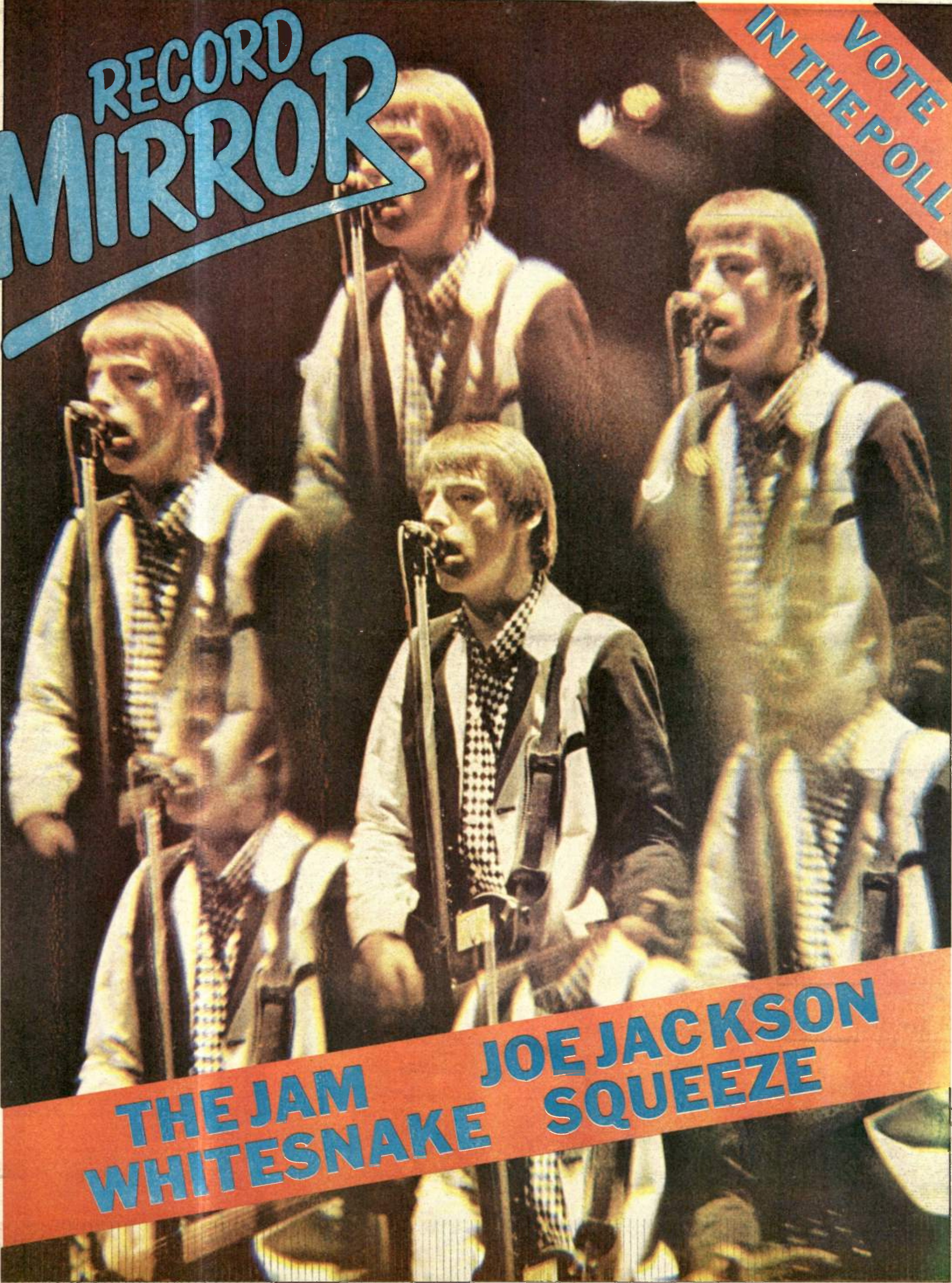


RECORD MIRROR

VOTE
IN THE POLL



THE JAM
WHITESNAKE

JOE JACKSON
SQUEEZE

SO. WAS all the fuss about Blondie tickets really worth the candle? Or could it be that the Great British Public — battered to death with everything from Blondie soap to authentic "Unused" white Bunny tails (as worn by Debbie Harry) — had had enough . . . and thenceforth failed to make a publicist's dream come true by rioting at the box office in order to buy tickets?

All this — and more — happened only a week ago when the Mighty Macca's concert dates were announced, and goodness me, his fans are surely old enough and mature enough to react in a proper manner. Even though they didn't.

So where were you Debbie Harry (or should that be Blondie The Group) fans? Box offices reported steady, orderly queues, "nothing wild, nothing scandalous" as one of them put it. But hang on a minute! Isn't Debbie Harry meant to be the sensation of the year? The biggest thing to visit Britain since Meat Loaf? Couldn't you have caused just a little bit of sensation, a little grist for our gossip-weary mill?

Although all the gigs are now virtually sold out — a week later — we at Record Mirror feel that you've let down a great and talented artist. Why if Debbie ever gets to hear about this, she might just get the hump and fly back home . . . just like she did when we tried to get her to pose on a skateboard in our offices only two years ago, when nobody had ever heard of Debbie Harry and her group, Blondie.

THERE NOW seems to be no stopping veteran 'graduate' rockers Queen. The lads, who all manage to keep remarkably straight faces as Freddie Mercury pirouettes around the stage in leg warmers on their current tour, are now making a serious claim for the British record for "the maximum number of half-crazed punters (some of whom had paid up to £8 for a ticket etc etc) packed into one covered arena at the same time." This dubious feat was apparently achieved at the Birmingham National Exhibition Centre last week, where no less than 14,003 people (plus VAT)

Just the ticket

nestled cosily alongside each other and craned for a glimpse of Freddie's shreddable leatherette shirt.

The fact that approximately 12,000 of these unfortunates heard the songs a good 10 seconds after the lucky 2,000 at the front — due to the acoustics of this cavernous hall, normally better used for Motor Shows and the like — was not reported to the Guinness auditors.

Oh, and just before we forget Queen . . . they'll be making a personal appearance at the London HMV shop on December 12 at one o'clock. This will be a secret display, SO DON'T TELL ANYBODY ABOUT IT, otherwise it might get too crowded. (Factual note: The previous attendance record at HMV is 865, made up of 800 customers, 60 Japanese tourists and 5 Iranian shoplifters.

■ AND STILL the Marc Bolan remembrance bandwagon rolls on. The latest in a long line of items — that — no — Marc — Bolan — fan — can — afford — to — be — without is the first issue of the 'Marc Bolan Magazine'. Available now from 32, Embassy Gardens, Denton Burn, Newcastle — upon — Tyne. NE15 7BB. I'm clinging like a leech my first (mint cndtn, no marks) edition. It has, uniquely I feel for a magazine of its type, an odd number of pages, and I'm sure this will add greatly to its value in the years to come.

IT SEEMS odd that the recuperating Siouxsie Sioux has turned in desperation to 'Uncle' John Peel (40), in order to find a new guitarist for her depleted Banshees. Of course you and I realise that Peel is

a better choice than, say, Andy Peebles or Jimmy Young even, but aren't there an awful lot of people who listen to his show who are nothing but those "pathetic art students" that Siouxsie seems to despise so much? Still, if you're prepared to face the potential wrath of the Banshee from Bromley, the great "find a guitarist A-Peel" (sic) begins this week. Write to Uncle John, not us. John McKay, who originally had the gig, probably prefers Shostakovich on Radio Three anyway!

MICK JAGGER, now nearly free of the enormous demands levied by the steel-clawed Nicaraguan Bianca Jagger, has decided to become a sports sponsor, I hear. In a gesture worthy of 'Blue Peter' (or even British Leyland, come to that!) he is to finance a bobsleigh team for the Winter Olympic Games in West Germany — an event normally dominated by crack army teams and rich playboys with cracked limbs. The sled will be further weighted down with the Stones' own tongue logo, and will carry the only civilian crew in the event. Mick even hopes to fly from New York to watch.

And we'd always thought that Jagger's first sporting love was cricket — a subject which several top publishers are hoping to seduce him to write a book about! (True, honest).

LONDON'S LEAST-loved radio station, Capital Radio, are barely able to contain their self-satisfied smiles and bulging chests as they announce a "new concept in rock'n'roll radio" this week. And what is it, begorrah? Why none other than a nightly series where rock stars will drivel on about themselves for 20 MINUTES. Non-stop! Without a break! And if that sounds bad, wait till you hear this. The first on the couch will be



WELL, IT fooled us for a minute too! But look closely at the top and bottom and you'll realise that the massive mammaries (above) that have inadvertently slipped into view aren't those of the elfin — like Kate Bush, but actually belong to the former lead singer of Deaf School. Bette Bright's bulging bust popped out, in true Bette Midler fashion, at the Music Machine, last Wednesday. Around 11.30 pm. Just after the pubs had closed.

We're trying for a similar exposure of Kate, but who do you think we are? Club International?

none other than shy, retiring Bob Geldof, whose spiel begins on December 3. Other artists lined up for 100 minute raps are likely to include . . . hang on, is there anybody out there still interested?

KNEBWORTH MAY be dead and forgotten to the rest of us until next

summer, but for David Cobbold — owner of the stately home estate — that's not so easy. He is due to appear before Stevenage magistrates because of complaints that Led Zeppelin were too LOUD and NOISY. Hmm, could they ever be anything else we wonder. The complaint lies in the fact the group played after the midnight deadline, and for neighbours of the estate it was the straw that broke the camel's back. Said a spokesman: "He says he can do nothing about it, but this has happened at every concert for three years." Now he faces up to £400 in fines . . .

Is everyone ready for take-off?

LAST WEEK saw the finals of EMI's disco dancing competition at London's Empire Ballroom, an event indeed. Never have I felt so out of place as I did, as apparitions wandered past me doing the strangest of contortions. One boy, for instance, was wearing only the tiniest of briefs, leaving little to the imagination, and his black face was hidden underneath a silver face make — up; wierd to say the least. In fact, the audience were probably even more elaborately dressed up — or undressed — than the 14 finalists. To say my head was on a swivel is an understatement.

The show was going out live on all ITV regions, so after instructing the audience — who had been specially invited from discos all over the country — to look as though they really were enjoying themselves, compere Peter Gordino got in position ready to burst

into action the second they were on the air. After his introductory dance routine, he explained briefly what the competition was about, and introduced the judges, which included Tessa Wyatt and Anthea Redfern. I would have thought it might have been advantageous to include a disco dancing expert such as Arlene Phillips, or even last year's winner, Grant Santino, but apparently the organisers didn't share my opinion.

Dancing to Gonzalez' 'Haven't Stopped Dancin Yet,' each contestant was given roughly 70 seconds to do their stuff while the judges eliminated seven of them. I wouldn't have made a very good judge I'm afraid — the ones I thought were worth seeing again were the first to go. Most of the seven who went into the finals would have been more at home in a circus acrobatic team — the judges seemed

to be easily impressed by this. Admittedly it must take some control to go through all these contortions in such a short space of time, but how it can be labelled dancing is beyond me.

Then, in reverse order, the lucky three were announced . . . and again I hadn't picked one. Third came Thomas McCormick from Aviemore, the most energetic acrobatic of the lot. 21 year old Lee Harold from Rayleigh was runner up . . . He included so many high kicks in his routine that I thought he'd take off into outer space through the ceiling.

Winner over all was 20 year old Julie Brown from Bridgend. I'm surprised she could retain her balance long enough to receive the cup after her several thousand elaborate twirls. I must admit I was none too impressed with her dancing until she gave a lap of honour, and suddenly you

could see the sparks fly. Apart from the enormous trophy and much coveted title, Julie received £2,000 in cash, a week's holiday for two in New York flown by British Airways Concorde, and if that weren't enough, she also picked up the Top Shop award for the best dancer — a £200 clothes voucher. Not bad for 10 minutes' work!

Julie now goes on to the World Disco Dancing Championships held on December 18, where she stands to win £5,000 in cash, a motor bike worth £2,000 and a £3,000 holiday for two in New York. In the meantime she is out of a job — having taken so long off work to practise for the competition she has been sacked from her job as a machine operator at the Sony colour television factory. DANIELA SOAVE

THE BIGGEST sighs of relief at the 'Sun/Goalriggers' charity 5-a-side football match at Wembley Arena on Sunday undoubtedly came from the St John Ambulance Brigade . . . not from the lively capacity crowd. For despite a spirited turn-out by many a portly, overweight rock star, not a single heart attack, nausea attack or seizure or leather-clad limb was reported. The sides battled furiously in soaring temperatures in a packed stadium. (For five minutes each way — Fitness Ed), with Patrick Mower's Mob finally hauling in the trophy — held by the Strangers — with an extra time goal by Chelsea's Ian Britton.

George Best contributed some flashy goals, Phil Lynott was "shaky" between the posts, Bobby Charlton battled valiantly to put



"Let's hope I don't balls this one up." Hunter and Ronson Indulge in a spot of pill-pushing at their record company HQ.



"GLAD YOU made it, mate. You're the only one here older than me."



BORING OLD POP STAR IN YOUNG MAN'S CLOTHES MEETS BORING YOUNG POP STAR IN OLD MAN'S CLOTHES: Entertainments Chairman of the Saline Working Men's Club (Affiliated) Richard Jobson (42) extends a cordial welcome to famed Roy Orbison impersonator Ian Hunter (19) who last week made a devastating comeback, setting Fife and Clackmannanshire alight with his unique combination of a guide dog, white stick and country and western music.

some order in the Status Quo team, Robert Plant collected all his own through balls, and the Darts were very unlucky.

Mick Box (aged 68, approx) of Uriah Heep sensibly "rested" in the dug out, as it was felt his stack-heeled boots might have damaged the playing surface.

INFAMOUS MOTORHEAD sticksman Phil Taylor looked anything but his usual Philthy self in Manchester last week and could be seen holding forth about the vintage vehicle he is about to buy: A 1932 Ford Street Rod with a reconditioned 2½ litre engine, spike wheels and complete with white walled tyres. Asked whether he didn't think said motor (found in Exchange & Mart) would be subject to the whims of metropolitan vandals, Phil replied: "Nah, they only go for brand noo Rolls Royces and stuff like that." We shall see.

JUST FOR once I'm glad to have some good and happy — but not necessarily substantiated — news to print about the glamorous, leather-

clad Chrissie Hynde (the over 30's answer to Suzi Quatro). For it seems, or at least it hasn't been denied, that her latest romance is none other than tall, gangly Scotsman BA Robertson. And what a lovely pair they make walking through Covent Garden ...

APPARENTLY LIVERPOOL

Councillors are loathe to erect a monument to the city's most famous sons, The Beatles. Outside the Wings gig last weekend folks were being handed leaflets asking for support and opinions on the Beatles monument that is to be erected through public contributions. Those interested in learning more about this project should send an SAE to John Chambers or Gene Grimes at 19 Ashbank Road, West Derby, Liverpool. Phone 051-256 9313.

FROM MANCHESTER to Liverpool, some 30 miles down Highway 1 (oh a right then, the East Lancs Road) where a certain Mr McCartney decided to speak to the Press, following his gig at the Royal Court Theatre on Sunday night.

Asked why he still looked so young and disgustingly healthy after all these years on the road, in dark studios and pig sties, the one-time Mop Top quipped "Senior Service — it's the low tar, y'know".



We know, Paul, we know. But did you know there will be more edited highlights from this historic conversation in next week's Record Mirror? (And all as witty as this? — Bored Ed).

ON TO the Ian Hunter/Mick Ronson post-gig-lig at the "plush" Pacific Plaza in Mayfair last week. Amongst those besieging the place were Pete Townshend, who far from burying himself depressively in some dark corner, was the life and soul of the party, sociably getting smashed with the best of 'em. Also in attendance were three very drunken (we hate the) ... Pretenders, Philip (surely you recognise me?) Rambo, various Leyton Buzzards, The Clash's Mick Jones, who was kept at arm's length (at least) by troublesome PR Kozmo Vinyl who has been known to perform a similar "service" for Ian Dury, (who wasn't

there), Ellen Foley who had earlier been on stage with the band and of course, Messrs H & R themselves.

Incidentally, the excuse for the party was that in the US it was Thanksgiving, hence the profusion of Turkey and Pumpkin Pie, not to mention deadly cocktails. Funny, I could have sworn both Hunter and Ronson were British.

AND FROM that to this — the temporarily resting Boila's awards for the most inconsequential gossip items of the week. And, my God in Acapulco, are they BAD. Gasp! Liz Mitchell of Boney M is pregnant ... four months after her wedding to actor Thomas Pemberton. But she's only 10 weeks pregnant, so you can put your fingers and thumbs away at the back. Gasp! The Beatles monthly magazine (an institution throughout the sixties) has now hit hard times and has merged to

become (ahem) 'Record Collector', heavily overloaded with Beatles' stories and costing a mere 60 pence. Definitely not value for money! And finally ... gasp! Graham Deakin, drummer with the Flys, last week fell down an escalator at Holborn Tube Station.

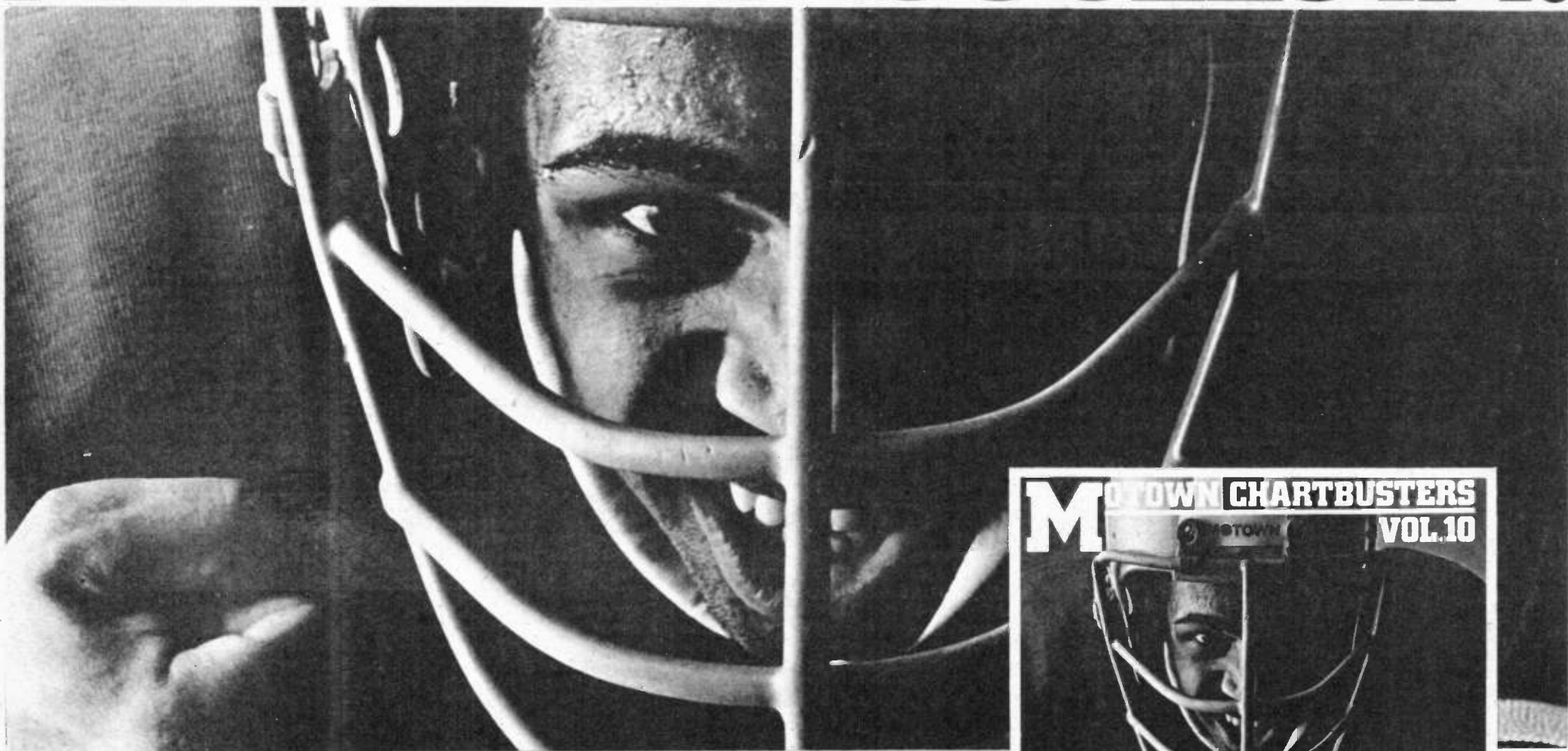
Can it get any worse than this: (Over to you, Tony 'Rent -A-Stunt' Brainsby, 35).

INSANITY KNOWS no bounds — especially at New Year. So form an orderly queue behind me if you fancy having a miserable Hogmanay with Boney M this time around. They're providing the festive cabaret at London's Hotel Inter - Continental on December 31. 500 tickets at the staggering price of £80 each go on sale this week ... but for that price just think how many miles you could get between you and this awful group!



Britt Ekland (pictured above) presented the prizes — and herself — to the winning team. Some catch

MOTOWN MUSCLES IN!

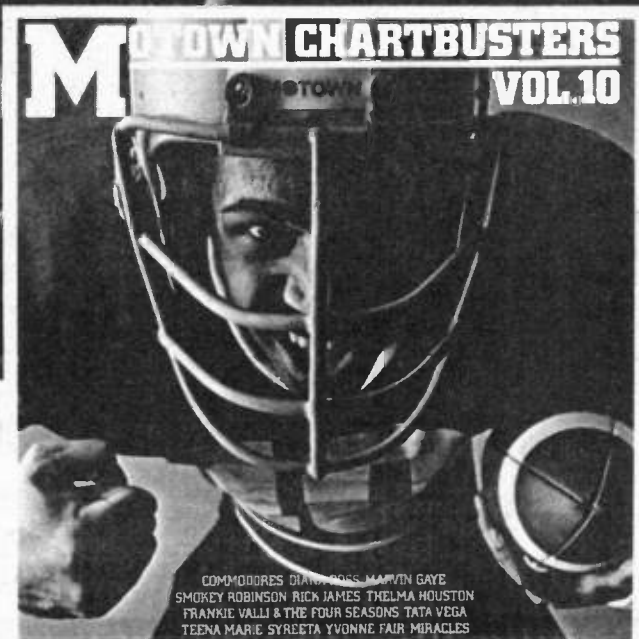


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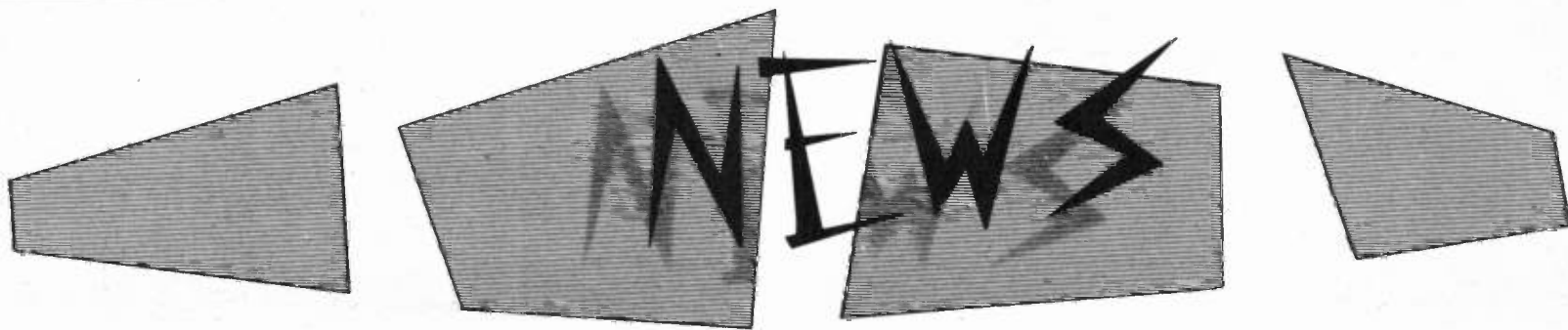
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ALL THE WAY



THE RAMONES

THE RAMONES will be arriving in Britain in January for a three-week concert tour... and this time it's definite!

RECORD MIRROR can exclusively reveal that the band, stars of the movie 'Rock 'n' Roll High School', begin a tour on

January 16 that will take in most of the country's major venues.

Plans to bring the band over earlier this year were

shelved at a late stage to allow the Ramones to finish work on a new studio album with Phil Spector. The album, described — not surprisingly — as "radically different from the Ramones as we know them" — should be released to coincide with the tour.

Tentative working title for the album is 'All The Way', also one of the tracks on the album. Other tracks already completed include a rework of the old Spector classic, 'Baby I Love You', a version of 'Chinese Rocks' and a new recording of 'Rock 'n' Roll High School'.

Although the tour is definite not all venues and dates have been finally confirmed, and full details of concerts and ticket availability will be announced next week. But the Ramones will definitely be appearing at Manchester Apollo on February 1, with other major venues fitted in around that date.



Pic by Dennis McGuire.

BTG's Jimmy, Chris and Debbie

DEBBIE'S DISC

BLONDIE's 'Eat To The Beat' chart album could become the first - ever video album to go on general sale.

That's the prediction from Chrysalis director Des Brown, who plans to market the 'videogram' in the UK by next spring at the latest.

The video is likely to retail at around £30, and it contains all the tracks on the ordinary album accompanied by film shot on location in America. The video is said to have cost 150,000 dollars to make.

And, if it is out by the spring it will become the first audio - visual "current" album available for home viewing. Chrysalis, who will support the release with a huge advertising campaign, are also discussing similar packages featuring Leo Sayer and Jethro Tull.

IN BRIEF

THE BUZZCOCKS are to return to America for their second visit this year in December. After successful gigs in August they've been persuaded back for 11 coast to coast concerts, ending in San Francisco.

THE FAN Club in Leeds are to recommence under-18's matinees on Sunday afternoons, beginning on December 2. The gigs will begin at 4.30 pm, and the band featured this weekend is likely to be Generation X, playing a "warm up" date, followed by the Purple Hearts on December 9 and the Merton Parkas on December 16 (gig still to be finalised).

THE MISFITS who financed a trans Atlantic flight themselves so that they could support the Damned on their tour, will be releasing a 12in single 'Bullet' shortly. The single will be available from Caroline Imports.

BRUCE WOOLLEY, who co-wrote the recent Buggles hit 'Video Killed The Radio Star' will be playing the London Marquee on December 3. Bruce's first album 'English Garden' is now available on Epic records.

A NEW Club open in Manchester on December 9. The Kim Philby Club is situated at De Ville's in Albert Square and guests on the opening night starting at 8 pm, will be the Pop Group and A Certain Ratio.

THE ANNUAL Rock Against Gigs Christmas Party will be held at London Acklam Hall on December 13. Guests will include the Sex Beatles, and Innocent Bystanders.

PINK FLOYD'S Roger Waters will be giving a rare interview on the Friday Rock Show on Radio One on November 30.



THE GREEDIES

GREEDIES GRAB IT

THE GREEDIES, a band that has become a part - time hobby for various members of Thin Lizzy and former members of the Sex Pistols, are planning a pre - Christmas London show.

And, although a venue has yet to be arranged, the Greedies celebrate this week with the release of a new single. It's 'A Merry Jingle', backed with 'A Merry Jangle', a cross between 'Merry Christmas' and 'Jingle Bells'.

"The single is a result of a studio jam session, and we've put it out quickly and cheaply to make as much money as possible," said a Greedies spokesman.

The money - grabbing line - up (above) is Scott Gorham, Paul Cook, Steve Jones, Phil Lynott and Brian Downey.

RELEASES

BONEY M will be releasing two singles at once this Christmas. Their new single 'I'm Born Again' from their 'Oceans Of Fantasy' album is out this week and at the same time they'll shortly be releasing 'Mary's Boy Child', their seasonal smash of last year.

GLORIA GAYNOR'S new single is 'Tonight' released this week. Her last sizeable hit in Britain was 'I Will Survive'.

AFTER AN absence of 18 months, Slaughter And The Dogs release their new single 'You're Already Now' this week. It's an updated version of Frankie Valli's song 'You're Ready Now'.

UA release a compilation album of Ike and Tina Turner's greatest hits 'Soul Sellers' this week. Included on the album are 'Nutbush City Limits' and 'I Want To Take You Higher'.

JOHNNY WINTER'S classic 'The Progressive Blues Experiment' this week. The album was first released in 1959.

CHILD'S NEW single is 'The Shape I'm In' released this week. It's a revival of the old Johnny Restivo hit.

AFTER THE FIRE release their new single 'Life In The City' this week. It's taken from their current album 'Laser Love' and it's been edited and remixed by Tony Mansfield who was also responsible for the recent New Musik single.

ITALIAN SUPERSTAR Angelo Branduardi releases his new single 'Merry We Will Be' this week. It's taken from his new album 'Fables And Fantasies'.

HOLLY AND THE ITALIANS release their first single for Oval Records 'Tell That Girl To Shut Up' this week.

THE PHILIP RAMBOW band who are currently supporting the Feelgoods release their new single 'Rebel Kind (Wild In The Streets)' on December 14. It's taken from Rambow's debut album 'Shooting Gallery'.

EARTH WIND AND FIRE'S new single will be 'Can't Let Go' released on November 30. It's their fourth single release from their 'I Am' album.

JET RECORDS release a special EP of love songs by Alan Price 'In A Word Six Love Songs' on December 7. Tracks include 'Baby Of Mine' and 'I Love You Too'.

VAN MCCOY releases a compilation album 'Sweet Rhythm' this week. The £3.25 fourteen track album includes 'The Hustle' and 'Change With The Times'. And The Stylistics release an album of their Greatest Hits shortly. 'The Hits' is a compilation of all their 16 UK hits and it's also priced at £3.25.

MOTORHEAD'S new single is 'Bomber' released next week. It's the title track from their recent 'Bomber' album.



POLICE

EXTRA POLICE

POLICE, whose short pre-Christmas tour has already sold out, have added an extra concert to their schedule.

And, to please their London fans, they'll simply be crossing Hammersmith Broadway to play two shows in one night!

The new date will be a "matinee special" at the Hammersmith Odeon on December 18, beginning at 6.00pm. Police will then take the stage at the nearby Hammersmith Palais at 10pm the same night for their previously announced sold-out show.

Tickets for the Odeon gig are available from December 5, priced from £3.00 to £2.00.

DOUBLE JOHN

DAVID BOWIE collectors are to get a pre-Christmas treat, with a double A-sided single containing two versions of 'John I'm Only Dancing' on December 7.

One version, retitled 'John I'm Only Dancing (Again)' and recorded during the 'Young Americans' sessions at Sigma Sound Studios in Philadelphia in 1975, is a much softer, after track by serious Bowie collectors. It is a soul/disco rendition of the song, barely recognisable from the original.

The other version was recorded during the 'Ziggy Stardust' sessions in 1972 but held back in favour of a shorter, more commercial, version which reached Number 12 in the UK singles charts. The hit version of the song was surrounded by controversy at the time of release because of the bisexual overtones in its lyrics.

The single will be available in both 7in and 12in versions (making it the first ever Bowie 12in single) and packaged in a special picture bag.

U-2s HIT LONDON

NEW DUBLIN band the U2s, featured recently on the cover of RECORD MIRROR, arrive in London in December for a series of concerts. The band, who've already been tipped by many critics, are beginning to attract a lot of interest from major record companies and they'll be playing the Moonlight Club, West Hampstead on December 1, followed by gigs at: Kensington's Nashville December 2, Clapham 101 Club 3, Islington Hope & Anchor 4, Covent Garden Rock Garden 5, Camden Electric Ballroom 7 and 8 (with Talking Heads), Canning Town Bridgehouse 11, Camden Dingwalls 14, Harrow Road Windsor Castle 15.

Although U2 are currently without a record deal in Britain their CBS (Eire) single, 'Three', is available on import through Rough Trade, 202 Kensington Park Road, London W11.

BULLOCKS

MANCUNIAN comedy outfit Albertos Y Lost Trios Paranoias are to bring their latest "musical farce" to London in time for Christmas.

'Never Mind The Bullocks', described by the Albertos as "a light-hearted look at the Black Death", has already had a run in Manchester, but will be on at the London Mayair Theatre from December 13 until February 2.

'Bullocks' was written by CP Lee and John Dowlex, and in keeping with the period most of the music played on stage will be "serf music".

A single from the stage show, 'The Ballad Of Robin Hood', will be released before Christmas.

DISCO AT NEC

BIRMINGHAM'S massive National Exhibition Centre is the venue for what's described as 'The Biggest Disco In The World' on January 19.

A unique all-day event, the 'Disco' will feature live appearances from a huge variety of artists, including KC & The Sunshine Band, McFadden And Whitehead, Edwin Starr, George McCrae and the Marvelettes, as well as non-stop music.

The live section of the show will be headlined by Marvin Gaye also in this country for a concert tour — see last week's RECORD MIRROR.

All-day tickets for the show will cost £9.50, and tickets are also available for 8pm until midnight at £7.50. Tickets are obtainable only from Keith Prowse, 24 Store Street London, WC1E 7BA.

TOURS

RENAISSANCE: embark on a short British tour next month previewing new material from their forthcoming album. Dates are: Sunderland Polytechnic, December 1, Redcar Coatham Bowl 2, Liverpool University 3, Aston University 7, Dunstable Civic Hall 8, Poole Arts Centre 9, Exeter University 10, Swansea University 12. A London gig is still to be confirmed.

GIRL: who will be special guests on the forthcoming UFO tour play London Dingwalls November 30 and London Marquee, December 5, 12. The band's first single 'My Number' has just been released and their album will be available in the New Year.

DOLLY MIXTURE: London West Hampstead Moonlight Club December 1, London Covent Garden Rock Garden 5, London Rainbow (with Secret Affair) 8, Huddersfield Coachhouse 9, London Islington Hope And Anchor 11, Manchester Polytechnic 13, Scarborough Penthouse 14, Middlesbrough Rock Garden 15.



WRIZZ

WRIZZ: Who will be appearing on Irish Television's 'Our Time' play the following dates: Dublin University College December 1, London Marquee 6, City of London Polytechnic 7, Huddersfield Polytechnic 8, Exeter University 10, Taunton Youth Centre 13, North Staffs Polytechnic 14.

RALPH McTELL: Sheffield Crucible December 14, Birmingham Town Hall 17, Slough Fulcrum Theatre 19, Dublin RDSC Hall 20, Belfast Grosvenor Hall 21.

RANDOM HOLD: who are supporting XTC on their current tour will be playing Oxford Pembroke College December 8, in their own right. Their first EP 'Avalanche' is released this week.

TENNIS SHOES: following London dates: Harrow Road Windsor Castle December 7, Fulham Palace Road

Greyhound 14, St John's Hill 101 Club 17, Camden Road Brecknock 22.

SPIZZ ENERGY: London West Kensington Nashville December 1, Lancaster Art College 4, Norwich St Andrews Hall 10, Camberwell Art College 14.

Q TIPS: comprising three ex-members of Streetband play the following dates, St Albans Horn Of Plenty November 28, Fulham Golden Lion 29, Wealdstone Queens Arms 15.

THE CROOKS: who will be releasing their debut album and single at the end of January, play the following dates: High Wycombe Nags Head December 5, Fulham Greyhound 7, Weymouth South Dorset College 12, London West Hampstead Moonlight Club 14, Reading Target 15, Cippenham Alexanders 16.

THE ACT: Nottingham Sandpiper December 1, Clapham 101 Club 5, Crystal Palace Hotel 7, Clapham 101 Club 12, Bradford Palm Beach 14, Clapham 101 Club 19, London Camden Lock Dingwalls 21.

LITTLE BO BITCH: Aberystwyth College November 29, Retford Porterhouse 30, Rainham Chatford Hall December 1, Gwent Newbridge Memorial Hall 2, London Marquee 3, Norwich Cromwells 4, Middlesex Polytechnic 6, Brighton Polytechnic 8.

PURPLE HEARTS: Portsmouth Polytechnic December 3, Bristol Granary 6, Leeds Fan Club 9, London Electric Ballroom 28.

ROY SUNDHOLM: London West Kensington Nashville December 7.

ART FAILURE: Preston Warehouse November 29, Hull University December 6, London West Hampstead Moonlight Club 19, West Bridgeford Dancing Slipper January 3.

THE NIPS: St Dunstons College December 15. The band will also be supporting the Purple Hearts on several dates.

CHELSEA: will be special guests on the Dickies tour which begins this week.

JOHN OTWAY: Strathclyde University December 8, Poole Arts Centre 16. Support is London mod band the VIP's.

GINGER BAKER'S ENERGY: have changed their gig at Scarborough Penthouse to November 30, and added Middlesbrough Rock Garden on November 29.

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SINGLES

Reviewed by ROBIN SMITH

OH NO! NOT XMAS AGAIN

PAUL McCARTNEY: 'Wonderful Christmas' (EMI). The Great Christmas Crap Pumping Machine warms up this

week, as Paulie leaps smugly aboard his rocket powered sleigh, sack in greasy mil. He's in the enviable situation of not hav-

ing to try any more and this is a tarnished tinsel song sounding as if it was composed in two minutes after a heavy Sunday

lunch. Paulie's in little boy lost, granny stunning form and there's lots of lines about choirs of children singing. It's awful. Not just

awful, it's AWFUL.

SQUEEZE: 'Christmas Day' (A&M). Somewhere behind Paulie's vapour trail, Squeeze lie on their backs coughing and panting. I gave up with them after 'Slap 'N' Tickle' and this is another hopelessly convoluted song — remarkable only because it mentions Jesus Christ and Eric Morecombe in the same line.

GREG LAKE: 'I Believe In Father Christmas' (Manticore). Yes, it's been trotted out again. Greg with massed band, choir and sundry other effects which has worn well down the years. The best Christmas single of this, or any other year. The Buy Greg and Stop Paulie Reaching The Top campaign starts now. Y'hear?

ELTON JOHN: 'Johnny B Goode' (Rocket). The weary world conqueror rests in the haystack. This, quite simply, is insipid muck — a sluggish revamp that can only mean that the bright lights of the Los Angeles cabaret circuit are already flickering on the horizon.

JOE JACKSON: 'It's Different For Girls' (A&M). Meanwhile down on Credibility Corner, the man is in reflective mood. I can't take massive exposure to Jackson, but once in a long while he comes up with a sparkling gem. Aimed firmly at the American FM market, it boasts Fleetwood Mac-esque drums and it's given the final seal of approval by ice cream soft guitar. Tarum ta da, it's a rare masterpiece.

MIKE OLDFIELD: 'Blue Peter' (Virgin). Is it that long ago that Jason the cat passed away and Petra the bitch went to that big dawg house in the sky? This one will bring out the child in you as Oldfield hops and skips through the famous theme that made Monday afternoons worthwhile. A quirky hit, with some of the Royalties going to the Cambodia Appeal Fund.

MERTON PARKAS: 'Give It To Me Now' (Beggars Banquet). Onward down the road to the parka clad, pill popping eighties. More skank 'n' sweat. Ho hum.

HOLGAR CZUKAY: 'Cool In The Pool' (EMI). Naffola Signings Incorporated bring you another turkey.

Whoever he is, Holger sounds like an inebriated Freddie Mercury. Drown baby drown.

JONA LEWIE: 'God Bless Whoever Made You' (Stiff). For years Jona's been steadily hacking away in the background, apart from his Seaside Shuffle' hit. With stuff like this, he's going to be hacking away in the background for many years to come.

RUFUS: 'Do You Love What You Feel' (MCA). Redundant disco has been, back in action again, department. Decomposes almost immediately with hack lines about being alone for so many nights. Chaka's voice isn't what it was, either.

ESSENTIAL LOGIC: 'Pop Corn Boy' (Rough Trade). Beware the words ROUGH TRADE. They normally mean three minutes of pure hell. Essential Logic are purveyors of exquisite vinyl torture. They play badly and are extremely loud, that's all there is to it. Don't let anybody kid you otherwise.

MICHAEL JACKSON: 'Off The Wall' (Epic). Little Mike wraps his tonsils around an intro taken from Heatwave's 'Boogie Nights'. Pretty pedestrian stuff after the quality and energy of 'Don't Stop 'Till You Get Enough' but the wind's still blowing in the right direction for him.

STILLETOS: 'This Is The Way' (Ariola). The Skids beat goes on and on, but the single's saved from being just another rip off, by trumpeting sax and it has a neat enough hook to clamber steadily into the 40.

FOUR BE TWO: 'One Of The Lads' (Island). Rotten Productions present the continuing saga of the Lydon boys. The band are fronted by Johnny's kid brother Jimmy and for your hard earned cash you get a few minutes of blurred drums and moans. Without the publicity of Bill Grundy programmes, Jim's gonna sink.

MOTORHEAD: 'Bomber' (Bronze). Sprannng sprangggggg ouuch spranggggg sprannnggg weeeeeeeeeee. Mindboggling braincrunching headbeating

Pick up at least one Bad Habit before Christmas.

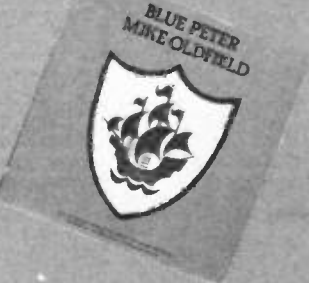
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THE BRIANS: 'My Brother's Famous' (Din Disc). Fun fun fun, from those wacky Virgin people. Pubescent humour sung in BA Robertson overtones. Somebody somewhere must like it but God knows who.

BERNIE LYON: 'Eleanor Rigby' (Mercury). When you're down on ideas try a Beatles song and a reggae backing. One more for the great nearly made it pit.

THE INTELLIGENTS: 'Sorry' (Atlantic). Floyd imitation followed by Love Affair strings from yesteryear. Stop it immediately please.

THE PASSIONS: 'Hunted' (Fiction). Anorexic reggae 'Life Is Hard In The City' song. Not too good and not too bad but too bland to do anything.

THE LAST GANG: 'Spirit Of Youth' (Graduate). This time we have wrist slitting from the Midlands. Another stream of consciousness about life and death and bits in between. Smile lads. Please.

PATRICK D MARTIN: 'I Like Electric Motors' (Deram). BA Robertson meets Kraftwerk. One of those horribly fascinating singles with drum synth hammering over and over again. As simple as a kid-dies playground chant and it'll grab you by the neck.

EDDY GRANT: 'Grandma' (ICE). Aw cosh, this strikes with a cupid's arrow in the middle of your heart. Haven't heard the like of this since Al Jolson sang 'Mammy'. As wholesome as an episode of 'The Waltons' and possibly more successful in the States than over here.

PHIL DANIELS AND THE CROSS: 'Kill Another Night' (RCA). Yes, the hero of 'Quadrophonia' rampant on record. East End knees up with vocals that surprisingly sound not unlike Genesis' Phil Collins. Now there's a thought.

POINTER SISTERS: 'All Your Love' (Warners). So who needs a collection of Tina Turners. Especially on a treadmill Bob Seger songs? A brave attempt at breaking out of the soul box, but too drastic.

ALPHA BETA: 'Space Invaders' (Magnet). Why does everybody assume that whatever or whoever is lurking out there is going to be big and nasty? Here we have something that falls between Steve Hillage and the wonderful Floyd (What them again). I'd give it a second listen but I reckon it's just too slow and ponderous for today's now happening charts.

KIM BEACON: 'Imagine' (Rialto). This one could come from behind and plot a steady course up the charts. Kim (whoever he is) hasn't altered the old masterpiece but merely embellished it, handling it

with sympathy and passion. It's not a case of digging up cold embers but resurrecting a great song.

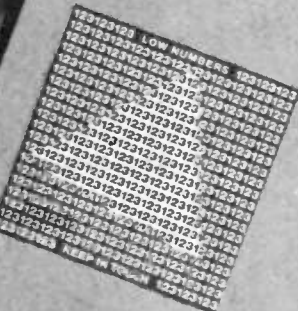
JOHNNY COUGAR: 'I Need A Lover' (Riva). Surely you're really for this by now? Surely you're not going to ignore it again? Do I have to tell you about the exhilarating build up and sheer golden eyed beauty of the chorus? Go and buy it for yourselves, you'll not be disappointed.

STEVE HILLAGE: 'Don't Dither Do It' (Virgin). Steve does NOT wear a woolly hat. He is NOT boring. Let's pull back the prejudice and examine the goods. Steve is the forerunner of Gary Numan and a host of others, only he still sounds better. On this effort Doctor Who meets Deep Purple but like all his past efforts it'll probably languish in a BBC vault somewhere.

CHILD: 'The Shape I'm In' (Arista). Sounding more like Racey than Racey the famous four re-hash the old classic. This will keep your kid sister quiet, which is worth something surely?

JACKIE MOORE: 'How's Your Love Life Baby' (CBS). Disc by computer once again ladies and gentlemen. Chocolate voiced singer. Girl section. Strings. Instrumental break. Tedious.

THE O'JAYS: 'Identity' (Philadelphia International). The Philly sound still plods its well worn



path. This sounds remarkably like everything else they've ever done and the grass is going brown beneath their feet.

EARTH WIND AND FIRE: 'Can't Let Go' (CBS). Maurice and the boys putting the hit machine into overdrive again. Sticks like Superglue, from that wonderful horn blast through to the oh so clever instrumental twists and turns Hitsville.

LESLEY DUNCAN: 'Sing Children Sing' (CBS). Down in tear jerker alley Lesley produces a marvellous piece of indulgence. In other hands it would be a wet rag she's so damn believable and there's a bit of acoustic guitar which gets me in the nape of my neck. The record also features a cast of thousands, including Kate Bush. Proceeds will go to The Year Of The Child.

LOW NUMBERS: 'Keep In Touch' (Warners). Pursey produced but it's not your usual thumperama. Instead we have bubblegum guitar, kicked along by poor boy vocals. I like it.

SEX BEATLES: 'Well You Never' (Charley). I've seen several large ads for this, it's a good way to waste money.

DEBBIE RAYMOND: 'Roller Disco' (Risk). Debbie is the daughter of strip king Paul Raymond and she's also the star of several advertising jingles. Sorry to sound extremely sexist but the best

thing about this single is the cover.

THE HEADBOYS: 'Stepping Stones' (RSO). And who can resist the hurt vocals, the sunset keyboards and the masterful words. I can't and that's why I'm saying it will make it.

DARTS: 'Reet Petite' (Magnet). This sort of stuff has always done very little for me. But it's very credibly produced and with enough feeling for the original to take them away (once again) from the Showaddywaddy mould.

NEW MUSIK: 'Living By Numbers' (GTO). NM are in the Alter The Fire situation of producing one good single and being unable to follow it up. Everything about it is merely average.

ALAN PARSONS PROJECT: 'Damned If I Do' (Arista). Well you don't Alan, not in Britain anyway. He's still soldiering on with his particularly boring blend of synthesiser stuff. I've never been able to sit through an entire album of his without wanting to do something else and this single makes me feel the same.

MANHATTAN TRANSFER: 'Foreign Affair' (Atlantic). Too many 'Two Ronnies' shows means that Man Tran have finally slipped into the cabaret mould. They're not going to break out of it with this skilful bit of cosiness. Exceptional harmonic blends but it requires too much listening to make it palatable for the singles charts.

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NO MOD CONS

Before coming back to Blighty for his tour, Joe Jackson spoke to MARK COOPER about his new album 'I'm The Man' and rejects the claim that he's a second rate Elvis Costello.



THE 'I'm The Man' album says Joe Jackson has arrived, grown up. Maybe even become the hero and got the girl. Not that he's ever going to become a member of a 'happy loving couple' or has any desire to have his brains turned to scrambled eggs by the LA sun.

'Don't Wanna Be Like That' makes that close enough. Joe's a realist, rooted in the problems and the pop he writes about. 'Look Sharp' is more about having no illusions than his style of dress.

But today he's in San Francisco, sipping orange juice, sporting the usual sharp suit and meeting the press. For all Joe's reputation as a difficult interview, he's the height of good manners and eager to explain himself. Later in the interview he remarks that he's never really had many friends. Still he's good at converting

audiences into friends.

'Look Sharp' and 'I'm The Man' are both assertive albums, declarations of intent from a man who's obviously been left out enough times and has no intention of putting up with it anymore. "This World's no place for the weak." JJ has declared war on weakness yet remained in touch with the weakness that he's overcome.

Joe's pleased with his success. He explains 'On The Radio': "It's a song of triumph. As you go along people tell you that you're not really worth anything and you'll never get anywhere."

"I feel I've risen above that. There's nothing wrong in feeling I've achieved something. . . . It's not like that now I'm a star I'm going round to beat up all the people who put me down. Just in having a record out, I'm saying I'm here and you're stuck with it."

Joe is proud of being a realist. "All the songs are real, they're not fantasies but they're things that everyone experiences, not just me." He's just more open about his feelings of inadequacy

and his sense of strength as well.

Stardom doesn't beckon. Joe's main concern on stage is that "Everyone will come away saying that at least I'm not a phoney, I'm up the front. I have to be there because I write the songs. I'm not the front man because I think I'm a star."

YET while keen on his amateur status, Joe has an eye for the image, the catch phrase. 'I'm The Man' is a tongue in cheek song yet there's a touch of that cynical conman character in Joe. After all his music is as much a product as the skateboards or rubber sharks that the man sells.

"I don't think I've contrived some sort of image that is larger than life. . . . I don't think I've ever presented myself as being anything else than an exaggeration of what I am." It's perhaps the very cynicism with which he regards images that

Joe has come up with the spiv ("from fifties English movies, figures like Harry Fowler or Arthur English") to represent himself. Joe is a conman to the extent that 'I Don't Like Mondays' is about hangovers. You take it as seriously as you want. He keeps the product real and raw.

Joe is a stylish man and the day of style has come in Britain. Here he is on the mods: "I think it's more a style than a musical movement. . . . It's more like a fashion thing, a reaction against the punks, saying 'Let's be smart again.' But I don't like belonging to a particular movement, whatever style I have is my own — I hope. I suppose I'm a bit modish — if you really want to get into style, like I wear mod suits with brothel creepers and if looks alright to me but if you're a real mod you'd say 'what's this?' — I hope I never wear a uniform."

Same with music, his style's his own. He angrily rejects comparison with Costello. "My music is not a diluted version of someone else's. It's me. I hate any kind of music that doesn't

sound as if people really mean it. . . . I like the people who sound like originators, not people just jumping on the bandwagon."

Now the subject of the day is Joe's American success and the fact that the new wave crusade is very dubious of success. "I'm sure that there's a lot of people on the street who think now I've had a gold record in America — 'Oh well, he *must* be boring.' That's the way a lot of people in England think about America. They look at the charts and they see it's mostly rubbish so they think in order to be big in America, you have to sell out."

JOE is not at all happy with the 'acceptable face of new wave' tag — particularly as he too hates the radio stations who allow him on their lists but keep off Siouxsie, the Gang of Four, the Jam, whoever.

"People always compare me to the Clash and say the Clash are aggressive, militant, a dangerous band. With my stuff, because it's more accessible, people say that it's a real drag that I've made it while the Clash haven't. On the grounds they've more to say. I love the Clash. I don't write songs about what it's like to live in a high rise in North London. I just write songs about different things — things that are perhaps more universal. I don't think an American has any problem understanding what I'm talking about."

"I think it's a very positive thing that I can have a gold album. That's hopefully going to mean that people listen more to new bands coming out of England. They should be saying 'Good for you'."

Universal Joe may be but England is his life. "I must be an English writer because I'm English. Some bands like the Jam project a very British image. In England people say we sound very American and the opposite over here. We've sold a lot more records here in America. Whatever success we have in England means more to me just because I feel closer to my audience. Every album we sell in England is great. It means a lot to me."

An American journalist asks Joe about the extreme energy in England and the frustration in his music. "Times are harder there. Everything here costs half as much, and everyone here seems to have a lot more money. England is much more class conscious. And basically, if you're working class, you don't really have many opportunities — rock music is one way of breaking out of that. And it means a hell of a lot to those kids — a lot more than 'Hey we're going to a rock concert tonight and we're gonna have a good time.' It's an escape."

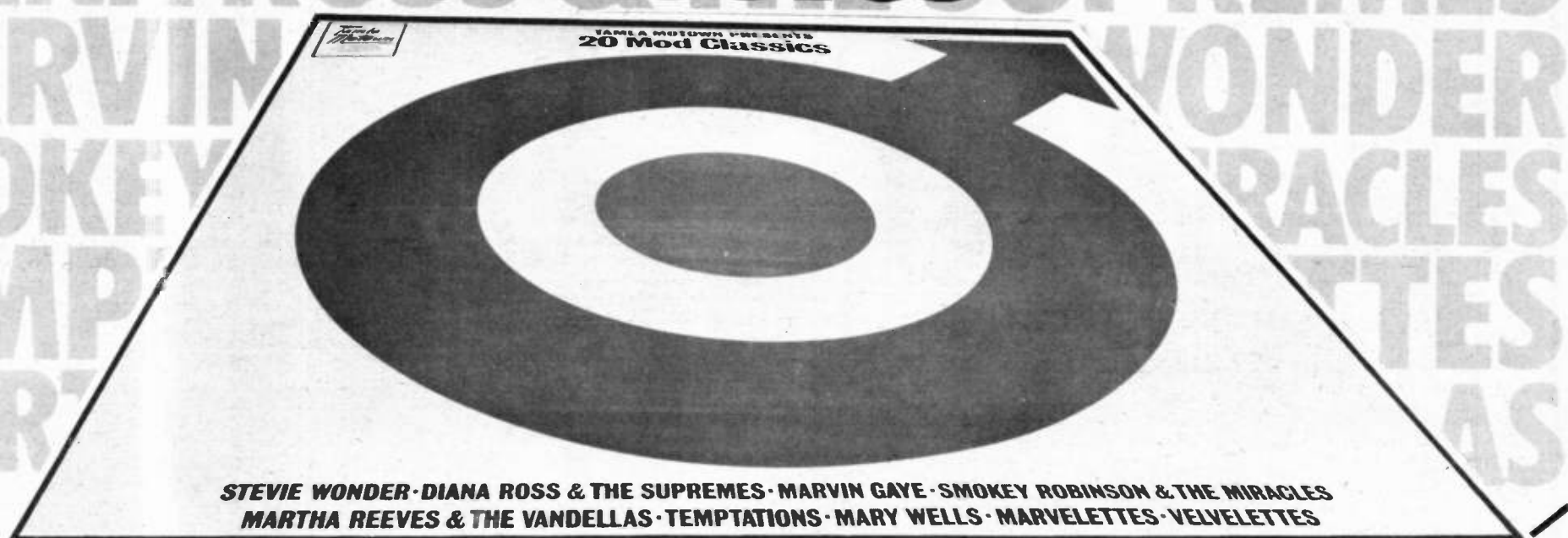
Joe as a realist is not quite happy with a definition of his music as escapism. "It's not escapism, it's trying to be positive so you're not just being ground down but trying to rise about that, not escaping from it in an unrealistic way. . . . I became very determined in my early teens not to get bogged down and just work in a supermarket."

And he hasn't. Tonight Joe plays a sell out crowd in Berkeley. He's arrived. But he's not forgotten which explains the fight in his music, the cock a snoot songs, the desire to be taken seriously, not to be left out. Not that he chooses to be a star in a system that keeps those who haven't got out ground down. He's not left out, he's got out. And now he's turning round and pointing the finger. It's no con — the goods are real.

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Coverdale — a hungry snake

DAVID COVERDALE lives the rock and roll dream. He has the long hair, the slim hips and (when I saw him) was occupying a hotel room in fashionable backstage-style disarray. He also had the obligatory hangover, so a brisk walk round the block was necessary before lucid conversation.

As the tour has just finished, he's allowed himself some celebration — though parties aren't in short supply on the road either. If I were reading this instead of writing it, I'd think it was a pop parody.

Coverdale apologised for not washing his hair to meet me, for having a hangover, and for numerous other things I hadn't noticed anyway, before settling down and launching into an enthusiastic report of the tour. Along with other ex-Deep Purple members, Coverdale is enjoying a renewed success. As Whitesnake includes Jon Lord and Ian Paice, they have the biggest slice of Purple.

"The audience treated us like kings," exulted Coverdale. "And I hope we treated them the same. It proved there's an audience for the kind of music we like to present. That type of music has never gone away — it was just ignored by the media. And I think that was a terrible injustice to the people who read the papers."

"I know the Press got sick of bloated superstars, but then they got too big for their boots and the Press ended up just as bloated. They've gone right over the top in the last two years, running four page articles on bands no-one has ever heard off."

Coverdale missed most of the anti heavy metal flak, as contract problems kept him out of the country — living in Germany and the States — for five years. He hit the UK at just the right time for the start of the HM renaissance.

"We're shifting a respectable number of records with very little help from the Press," said David, warming to his theme. "We owe everything to the kids. I read one review that infuriated me. I expect to get flak because I'm on a pedestal, but to insult the audience . . . These people *need* the emotional and physical release and to insult them on a personal level is disgusting. When you come to one of our gigs, you're guaranteed a good night out — without violence. I don't preach violence, far from it. I preach . . . f--- more."

The sexual aspect of Whitesnake's music is blatant. But then that's not surprising when you consider Coverdale's claim that he was seduced by an older woman — who was 11 years older at the

**DAVID
COVERDALE:**
*renewed
success*

time. He wouldn't say how old *he* was at the time. He enjoys the sexuality of his performance onstage.

"The excess that comes with sexcess," he told me. The statement fits in neatly to the rock and roll image.

"The Press think we can't be sincere because we've got big houses and have earned a lot of money. But there are people in my band who have been trying to make it for years. I have a new rock 'n' roll band with the hunger. Whitesnake is probably in debt."

David, however, has no debt worries. He does well enough to be able to afford to go to South America for his hols with the wife, while their new baby is being looked after by mum. He's hoping to get in some sleep and sun to recover from the tour.

"We made a point of meeting the kids, instead of making that fake dash to the bus," he told me.

"With Purple, we were surrounded by beefcake security. I only ever met record company chiefs and heads of African states. If we'd made another record it would have been a cross between Stevie Wonder and Tomika."

Coverdale doesn't think that Purple fans have divided loyalties over Rainbow, Gillan and Whitesnake.

"Obviously there's competition but I don't lose any sleep over it. I couldn't give a shit as long as we continue to pay the bills. I don't know Ian Gillan that well, but he's a good drinking partner. As to Rainbow, Cozy Powell is stunning. Don Airey is superb and Roger Glover is the nicest hippie I know. Graham Bonnet has got the pipes (*I think he means vocal chords*) but it's not an honest rock voice. And Ricardo (Blackmore) — who is probably one of the world's best guitarists — has done nothing in the past two years but disappoint me.

"I don't really like Rainbow, I don't think it's honest, there's no hunger there."

"We've been getting the most soulful rock audience in the country. Some gigs have been like playing in a rock 'n' roll church. We really do kick some ass rock 'n' roll when we play. We couldn't do too many encores because of the emotion and physical effort involved. I'm just a junkie for music."

Parody or personality? It's difficult to tell. But I know he meant every word of it. **ROSALIND RUSSELL**

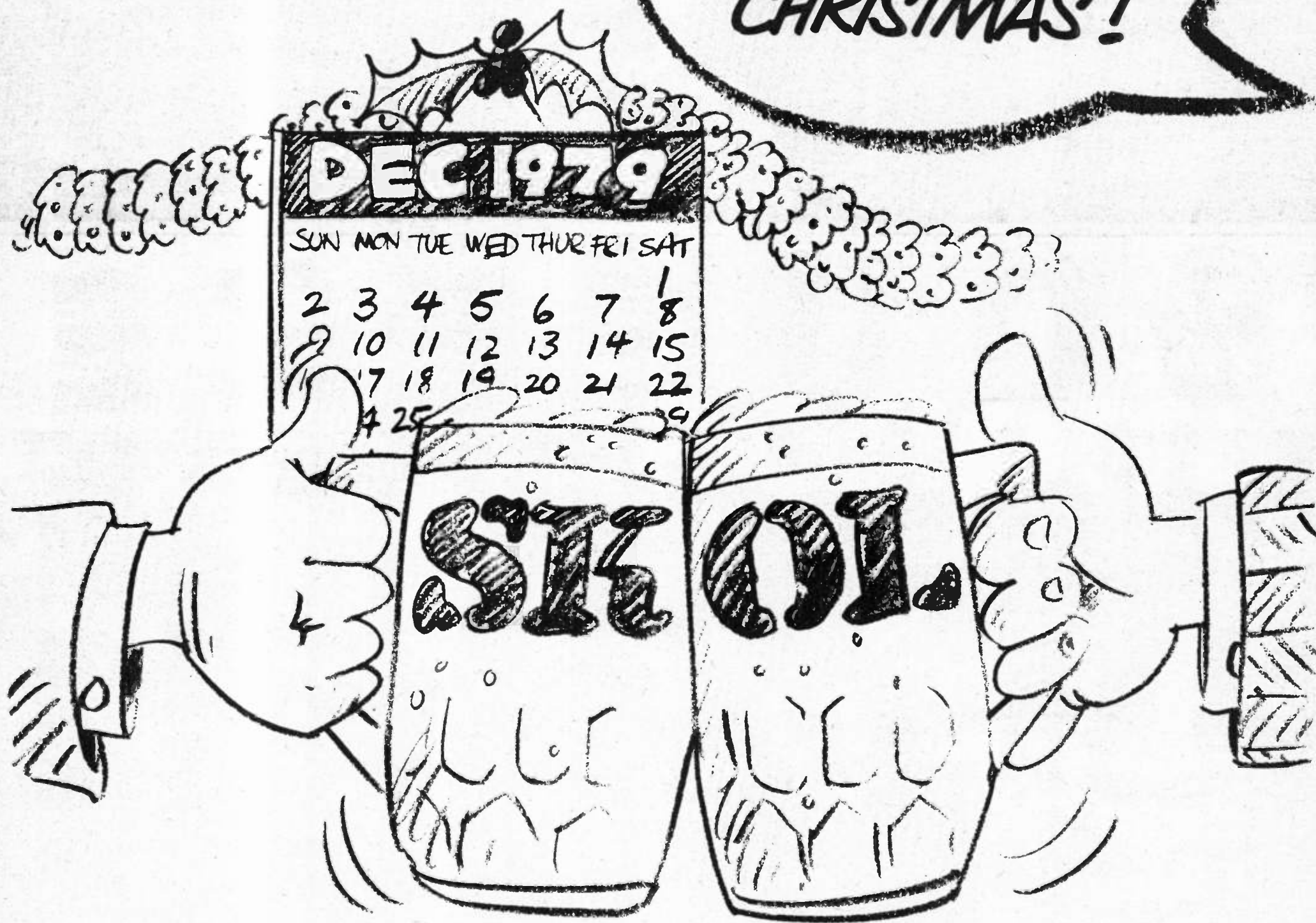


MORE THAN JUST A CHRISTMAS SINGLE

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WHEN
DOES THE FESTIVE
SEASON BEGIN
FOR SKOLARS?

ON THE
THIRST DAY OF
CHRISTMAS!



When you know lager
you're a Skolar.

Paul plays the ace face

But most of the time the Jam's Paul Weller ends up losing his amps. MIKE NICHOLLS watches him win some and lose some.

'BATTLESHIP GALACTIA' is not, to the best of my knowledge the title of the latest science fiction pulp epic. Rather, it is the name of an electronic TV game about the size of a pocket calculator. A sort of portable 'Space Invaders'.

Available from all good toy shops, individual sets retail at £15.95, though Rick Buckler only paid £14 for his since it started life as a window display model. This says as much about The Jam's drummer as anything else: brisk and

businesslike to the point of being tight.

These characteristics are also displayed in his drumming, of which far too little is made, and his dress sense, which many fans will already know about. As far as clothes go, Rick has a soft spot for striped shirts and blazers.

Why, only the other day he purchased a sleek, black Barathe. It wasn't exactly what he wanted, but a good bargain all the same. So he set about refurbishing it along his own idiosyncratic lines: "What I've done, y'see, is to repress the long lapels and add a fourth button at the top. That way I can fasten it up tight."

Not necessarily the most fascinating of

subject matter, you might think, but under the circumstances it was surprising that Rick was talking at all. These were that one of the road crew had managed to score 81 on Battleship G, thus entitling him to the rank of Starship Captain, while the drummer, on 79, was a mere space cadet.

Unable to attain further honours on arriving at Manchester's Hotel Piccadilly on the Monday night, he was still having trouble two days and the same number of wildly successful gigs later at the city's Apollo Theatre.

So in between sleeping and playing it was eyes down the whole time, including during the Piccadilly Radio interview. Is the 23-year-old skins-hitter a bit thick or does he just have a curiously off-beat sense of humour? Perhaps he just doesn't like radio interviews.

Paul Weller certainly doesn't, which is why The Jam's spot was somewhat abrupt, to say the least. Paul isn't fond of doing any sort of interviews, preferring to think that most of what he

has to say is expressed in his songs and poems, both of which he has written many.

Nevertheless, despite being an essentially quiet, taciturn sort of fellow, he resigns himself to going through with the chatter, knowing that it's good publicity and a bonus for the fans.

On the Wednesday afternoon 14 of us were ushered into a generously-sized studio for the brief encounter with an efficient DJ in her mid to late twenties. It was quite obvious she'd been getting well genned up on The Jam, but first impressions were that the interview was going to be a disaster.

"What did you think of the audience last night?" she began tiresomely.

"Fab. Great," emitted Mr Weller, horizontally slumped over a hexagonal table with the rest of the band. If this wasn't bad enough, problems were compounded by the previous night's escapades. Following the gig some two score persons had headed for a plush disco done out like the inside of an aeroplane on the edge of the city's suburbs.

There we'd run into Ray Winston, star of 'Scum', 'That Summer' and 'Quadrophenia' (playing the rocker role of Jimmy's erstwhile school chum) and Paul began a long boozing binge. I distinctly recall him depositing a large empty Vodka bottle on the pavement outside the hotel where he retired for an extended session of three-card brag.

Weller, his father and manager, John Weller, and numerous roadies had still been going strong at six in the morning, Weller junior fortifying his sagging spirits with a spate of Bloody Mary's chased down by bottles of Double Diamond. The need for such remarkable topping up was doubtless induced by the fact that Paul was losing heavily.

He would not disclose by how much he was in the red, but joked that his amp, guitar and back-line now belonged to his road manager.

Such were the events leading up to the ridiculously predictable question about audiences. Having come unstuck, the DJ decided to go on the attack.

DJ: "Of course, you started off the mod revival, but don't you think it's all a bit out of date?"

Weller: "We're not trendsetters and it doesn't matter that it's a revival. Any movement's good that brings new ideas. The Purple Hearts' 'Millions Like Us' is just as relevant to our time as 'Anarchy' and 'In the City'. It's all about new kids being into new music. And it's definitely not us that started the fashion."

Buckler: "The revival thing shouldn't keep being harked back to. It's today's kids we're talking about now."

Well that knocked that one on the head. So the unperturbed woman coolly changed tack. She observed that not only had the album "of course, come in at No 4 in the charts" but that it also "had a distinct military feel, like that of recent albums by Siouxsie and The Banshees and The Skids. Could you explain this?" she asked the hitherto silent Bruce Foxton.

Foxton: "Well, there's

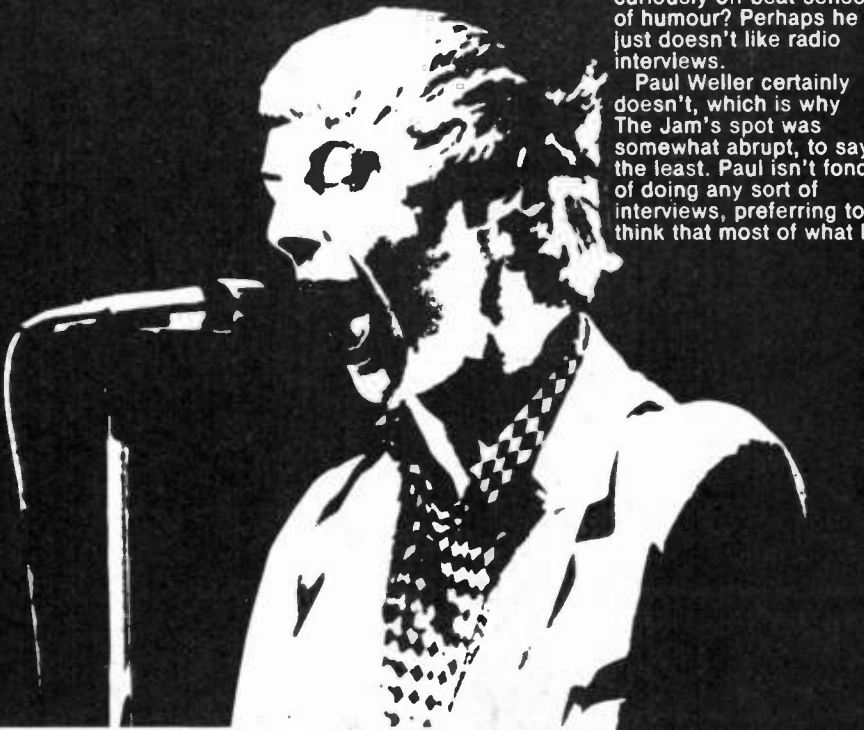
always the threat of war. You only have to watch the news and see the displays of armaments to know that."

A reasonable answer to a good question. It was one which I'd earlier asked Paul myself, half-seriously suggesting that the young writers' (including Elvis Costello) pre-occupation with the armed forces was a reaction to the fact that Britain is one of the few countries in the world where there is no conscription. Hence a question of conscience?

Weller replied that this was possible, although he hadn't exactly thought about it that way. His songs, he said, tended to reflect what he saw going on around him. It was not his intention to draw conclusions or offer solutions, as he told the DJ in his answer to her next question.

DJ: "Why do you have this anti-establishment stance? What do you hope to achieve by taking people's lives to pieces in songs like 'Saturday's Kids' and 'Private Hell'?"

Weller: "We're not pulling anyone's lives to



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pieces. I just think that in the 1980s things like misery, loneliness, slums and unemployment should be redundant in our society."

Whooh! That was a bit dodgily idealistic, though not half as ill-advised as the next question.

DJ: "And what do you think is going to change it — your albums?"

Weller: "No, or course not. It's just that there's more reason to write about it than there is in birds, flowers or whatever. I've not got the answers and don't want to claim to, either."

The tricky bit over, all three members of the band lapsed into a bout of infectious frivolity. Paul had already manifested this quality by signing himself and his girl friend

into the hotel as 'Smithers-Jones'.

DJ: "So where are The Jam going to go from here?"

Foxton: "Wolverhampton!"

Buckler: "More tours, records... a bit of gardening."

DJ (to Paul): "Are you going to stay in a rock band?"

Weller: "No. I'm going to work in Paul Raymond's Revue Bar."

Then came a long pause while the interviewer dreamed up another daft question. Paul had mentioned that his favourite track on

'Setting Sons' was 'Eton Rifles'. She wondered if the reason it was picked as the single was because being the most commercial song, it was

likely to make the band the most money. The band were, of course, so busy making money from the constant album / tour cycle that they were unable to discuss their future plans.

In the face of this assault, Weller somehow managed to remain patient. Realising that this was probably the last scraping from the barrel, he decided that he would deliver the killer punch:

"The only reason for putting it out as a single is that it's a very good one... (then, slowly rising). If you can think of anything else, we'll come back later."

As we left the studio, the band's humour turned from dry to warm as they signed autographs and casually chatted to fans on the way back to the hotel. Enconced once again in the lobby, the place gradually filled up with a motley selection of grubby schoolgirls and acned teenage lads in lightweight parkas. Occasionally an old jobsworth ventured forth to try and clear the place, but to no avail.

Hardly the best of settings for an interview with the band, but then this wasn't entirely the object of the exercise. Long term readers may recollect the interview I did with The Jam round about the time of 'Strange Town' in Spring. Since then, I've run into them quite regularly, kept up to date with Paul and his song-writing, and so wasn't inclined to go over old ground.

In March, well before most of us knew about Mod's second coming, I'd asked Paul about the group's early association with the genre. You may recall that in the long hot summer of punk in 1977 when most new wave outfits were coming onstage ripped, torn, safety-pinned or in battledress, The Jam were wearing smart

mohair suits and posing in Carnaby Street, the one-time mod mecca.

Paul had replied that it was a style of both music and dress with which he was into and could somehow identify. Last Wednesday he elaborated upon this.

"I would say I was inspired by Ray Davies' song-writing, Townshend's integrity and Steve Marriott's (circa Small Faces) clothes. Yes, I liked John Lennon, too."

I mentioned that Keith Altham, The Who's publicist, recently told me that he saw in Paul a lot of the anger and frustration of the early Townshend.

"Yeah, well I was 19 when we had our first hit single, the same as Pete when he wrote 'My Generation'."

What did he think of Townshend now? Did he think it was unfortunate that he'd become part of the rock establishment?

"Sure, but he realises it and is aware of his limitations. It's like what we were saying before about not trying to come up with solutions. I

realise my limitations in that respect by not trying to do that. The ones who try and solve the world's problems always get killed off — Jesus, Che Guevara, Martin Luther King..."

But what about your lines "It's the system — hate the system" in 'Saturday's Kids'? Do you really dislike "the system" and want to see it changed?

"Probably no more than anyone else," he admitted with laudable sincerity. It's just that we have more time about it. I don't have to be up at 8.30 every morning so I've got more time to look around and observe. But I'm waiting for the answers as well, you know."

It has been pointed out

that The Jam are increasingly resembling a one-man show. With the exception of 'Smithers-Jones' which was mostly written by Bruce Foxton, Paul was responsible for all the material on 'Setting Sons'. I asked the others how they felt about this.

"Well actually Paul's as embarrassed as anybody," said Rick, still bashing away at his Battleship whist, "but we all contribute. Nobody's told how to play."

"It's just that we like the way Paul writes," Bruce added. "Otherwise we wouldn't be able to do it. We've been playing together for some time now and have got this inner strength. So it all works out fine."

When Bruce says the band have been together for some time, he means since schooldays, even though Rick and himself are a couple of years older than Paul.

During our jolly junket to the disco, John Weller had told me that although not a studious pupil, his son had been writing songs since the age of 14 with the sole intention of becoming a musician. Such single-mindedness has undoubtedly paid off. Presumably it was inherited from his dad, who, as a former lightweight boxer, used to be on the fringes of show business himself.

Apart from managing The Jam, John also co-manages with Bruce a band called The Vapors who are the support group for the tour. An intelligent, lively pop group fronted by a qualified solicitor (!), The Vapors have a strong set of tunes which first came to the attention of Foxton "in some boozier in Goldalming."

The bassist and his manager gradually moved in and earlier this year signed them to United Artists. Quite coincidentally, who should work in the UA Press Office but Bruce's girlfriend!

Another press officer worthy of our attention is, of course, that resident Marc Bolan lookalike at Polydor, the energetic Angela Lavey.

Angela admits that she gets "bored" of going to endless gigs but expresses immense satisfaction with The Jam. Just to spoil it for you their 20-song set, complete with the most inventive lighting you're ever likely to have been dazzled by, contains most of the new album, the last five hit singles and the best of the oldies, 'Away From The Numbers'.

Lucky, really, because if you look at our front cover again, you'll see it goes with the title.



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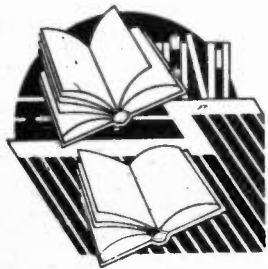
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Grey is the colour

KEITH RICHARDS by Barbara Charone (Futura £3.50)

THERE SEEMS to be little likelihood that anybody's curiosity about the Rolling Stones will ever be fully satisfied.

It's fitting therefore, given the subject matter of this book, that the drooling, titillating blurb should begin with the terse and teasing two-word sentence: "Rumours abound."

For all of us non-superhuman mortals Keith Richards is the guitarist with the Rolling Stones, a co-writer with Mick Jagger of a goodly proportion of their songs from 1963 until the present, and a man who has earned the attention of the police and the accolades of rock-oriented youth with his reportedly phenomenal capacity for indulgence in alcoholic, chemical and narcotic stimuli.

For Barbara Charone, an American rock writer, Keith Richards is someone who became a friend shortly after the Stones played in a small club in Toronto in 1977 (with Richards arrested for possession at the same time). To Charone he is

the Rolling Stones, a wholly innocent man who denies own legend, yet seems acutely aware of all it represents, and someone whose entire charisma can't be understood by anyone who isn't very close to him — merely reflected by their degrees of closeness to him. (Her italics not mine).

All of which, after three long years of research, tempered with an understandable degree of adulation, doesn't get us any further along the road of understanding what Keith Richards is all about.

Nor the Rolling Stones come to that.

Herein you will find every conceivable sideswipe on the Richards myth, from everyone from Mick Jagger to Richards' mother, strung together with a "Toronto diary" — a catalogue of boredom and elation in equal parts which breaks up the essentially monotonous and, necessarily, historical discussion which forms the bulk of the text.

But despite the insistence that this is Richards' story, with his approval, the book, disappointingly, falls half way between being a true exploration of possibly the most enigmatic and excessive of all rock stars

(from what has to be admitted is a very privileged position) and a potted history of the Rolling Stones, with Keith Richards taking all the leading parts. Naturally.

I dipped in and wasn't titillated. I read it and wasn't informed. It's that sort of book — all the way through — and, I have to confess, a disappointment after such a long wait and what must have been painstaking and earnest research. The hunger for more inside stories, thankfully, will continue, and maybe someone will get it right next time.

Even the pictures — More than half never before published! From Keith's own collection! And so on! — fail to illuminate. Like the text they're grey — a shadow of an enigma and not its illumination. JOHN SHEARLAW

'ONE TOO MANY MIDNIGHTS' by Garth Pearce (Published by Arrow £1.10).

FIRST OF all let me tell you that this book isn't another one of those cheap and nasty attempts to inform you about the evils of the music business. One of those that changes the names but you know who they're talking about.

It is a novel, a first class novel that does give you an extremely accurate in-

sight into the hoary goings on of a lot of top managers, promoters, bodyguards, record companies, PR's and rock stars.

But Garth Pearce, a rock columnist for the Daily Express, has used his knowledge of the rock business to put together a story that is well over the top but could quite easily be true.

Struggling singer, Rory Miller, goes back to girl friends house with his mate. Her mum, who runs a classy whore house, is having a party with various top knobs including an up and coming MP. Rory gets stoned. MP is homosexual and joins Rory in bedroom. Rory's mate blackmails MP, starts record company. Rory becomes famous with bribes from the money. When Rory's on his way down, so is the mate's record company. Blackmail starts again but now the MP is Foreign Secretary. He uses his power in the Government, thinking Rory is the one behind the blackmail, to have him killed. It gets bungled, everyone else but Rory gets killed. The story gets more intriguing, tough and compelling. Does Rory get killed? Will the Foreign Secretary be found out?

Read it, you won't want to put it down from Page 1 to 286. It would also make an excellent film and probably the best on the music business there's ever been.

ALF MARTIN

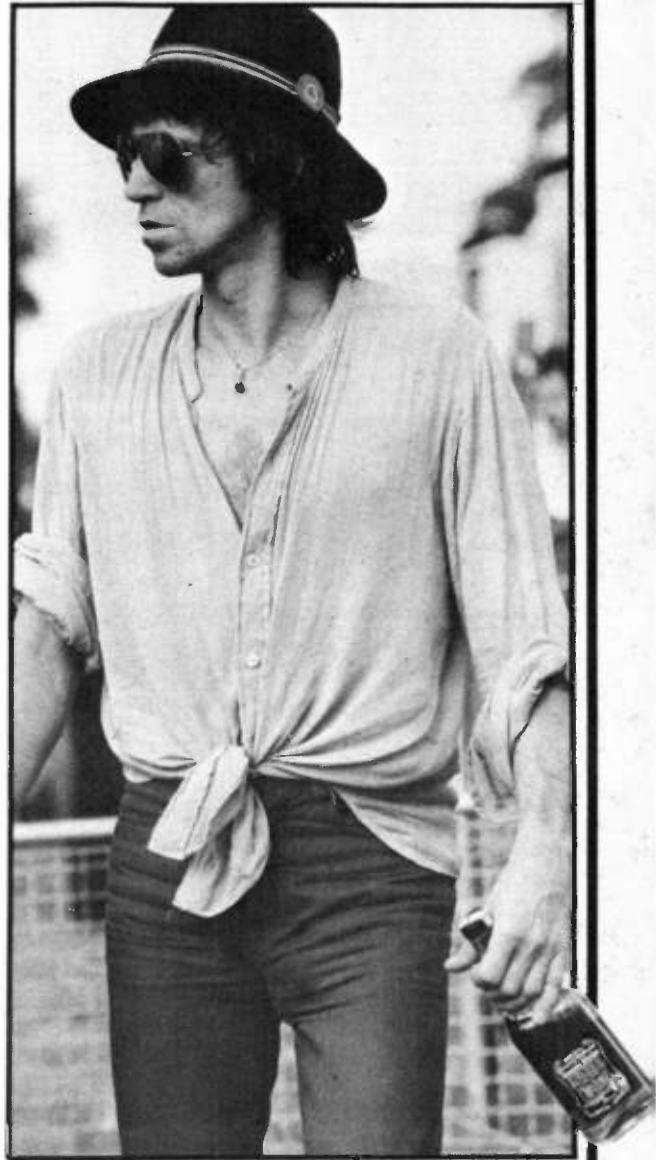
'THE MARC BOLAN BIOGRAPHY 1947-1977' by Paul Sinclair

A D O W N - H O M E biography, not exactly "available from good bookshops everywhere." Paul Sinclair used to write and publish 'Cosmic Dancer', the first British Marc Bolan fanzine. He regards this book as a farewell tribute, and certainly seems to be a qualified Bolanite. Apparently the book took four years of research and another year to write — hardly a cash-in on Marc's death, which anyway was well over two years ago.

Sinclair has only printed as many copies — by hand, judging by the quality and number of errors — as he has orders for. The biog has a softish cover and more than 130 semi-professional pages; but aside from the errors ("special thanks to the following for information") and often colourless writing, the book is well researched, with previously unpublished photos from the author's collection.

Even for the most dedicated fans, there's some interesting reading here, and to the author's credit he doesn't dwell unnecessarily on Bolan's death (although the last line, "He will never be forgotten" is spectacularly corny). There's a full discography too. Sinclair may soon be printing a revised edition; in the meantime it's available for £1.85 (plus large SAE) from 17 Westpark Avenue, Cliftonville, Margate.

DANIELA SOAVE



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DRIVEN UP THE WALL

PINK FLOYD: 'The Wall' (Harvest SHDW 411)

THE BIRTH of Pink Floyd appropriately coincided with that of psychedelia and for some time each fertilised the roots of the other. With and without Syd Barrett, the band was one of progressive musicians, religiously breaking all barriers and consciously discovering experimental rock.

Without exception, all their great early works were instrumental, not until the historic 'Dark Side Of The Moon' did singer and bassist Roger Waters start to show real promise as a songwriter.

Though ambitious, 'Animals' was ultimately unsuccessful, but the

preceding 'Wish You Were Here' showed further lyrical development and 'The Wall' is really the son and heir of that album, specifically 'Shine On You Crazy Diamond'. The latter supposedly concerned acid casualty Barrett, but this time round Waters is preoccupied by his own psyche.

On the first two sides of this double album, The Wall is depicted as a symbol of captivity and repression. The bricks in the wall include the singer's mother, father, school-teacher and wife, each of whom he blames for his inhibitions and hang-ups.

Yes, this is a good old-fashioned concept album in the best sense of the word, but on sides three and four the concept gets a little cloudy. Well out of his box, the wall is now the

narrator's means of refuge, as the protagonists are either reincarnated, or reduced to worms.

Whatever the vagaries, the theme is an excellent vehicle for Waters to expose and exorcise his neuroses and present us with the acceptable face of paranoia. In 'Comfortably Numb' there is some black humour insight into the life of a rock star, which might be a clue as to why the Floyd tour so rarely.

There is also some classic guitar-work from David Gilmour, as fresh but at the same time as unmistakably Floydian as the music on the whole album.

But above anything, these records show that what sets them apart from contemporary competitors like Yes and Genesis is their ability to eschew technical excess, of which they are more than capable, in favour of pure emotion.

This extends beyond Waters' wistful recollections of his childhood to the dreamy musical backdrops which, as ever, characterise at least half the numbers. The band also display great reserves of anger and frustration. Roger's constant portrait of himself as a tortured artist is bitterly epitomised in 'One Of My

Turns', another satirical gem.

Waters has always been obsessed with mental illness (his own?) and 'Run Like Hell' shows deterioration to the point of schizophrenia before the grandiose rock operatics of 'The Trial' dramatically draw the album towards its conclusion.

Outside the deep emotional traumas but within the framework of the plot there are some pleasant individual tunes with irresistible melodies and even hooks. Obvious examples are 'Another Brick In The Wall' (Parts 1, 2 and 3) featuring the Islington Green School Choir and the absurd 'Vera Lynn' / 'Bring The Boys Back Home', whose inclusion is as surreal as Gerald Scarfe's relevant cartoons on the sleeve.

Altogether, marvellous music of great variety and depth which shows the Pink Floyd neither stagnating or getting soft. 'The Wall' is an exceptional expression of the band's intention to be as important in the next decade as they have been in the last two, and if we have to wait another three years for the next opus, it will be worth it even if it's only half as good as this.

+++++

MIKE NICHOLLS



THE MEKONS

THE MEKONS: 'The Quality Of Mercy Is Not Strnen' (Virgin V 2143)

OUT OF the grey suburb and into the modern pop metropolis: The Mekons constitute part of the new fleet of mutant pop protagonists. Their songs are instrumentally flat, similar in some ways to the Gang Of Four, though generally The Mekons are more good - time orientated; they're a fun proposition with no big ideas but the odd interesting one, if that's not too condescending.

'The Quality Of Mercy Is Not Strnen' — the title, like the cover - photos, play on the age-old chimpanzee / typewriter thesis — is The Mekons' first

long player. That it's essentially different is not, in itself, sufficient to elevate the record into territory of the unimpeachable, its main strengths being that it's both funny and anxious enough to hold attention.

There are moments of pure genius like the first side's 'After 6' where the shallow nature of the subject matter becomes submerged by the imaginatively bubbly enthusiasm The Mekons manage to muster whatever they're doing.

Not that they're evasive; not that they're brushing over a kind of artistic emptiness with a cardboard replica "Good Time" visage — quite the contrary — it's more that they're injecting musical ideas into a simple, unpretentious format of

generally stolid songs.

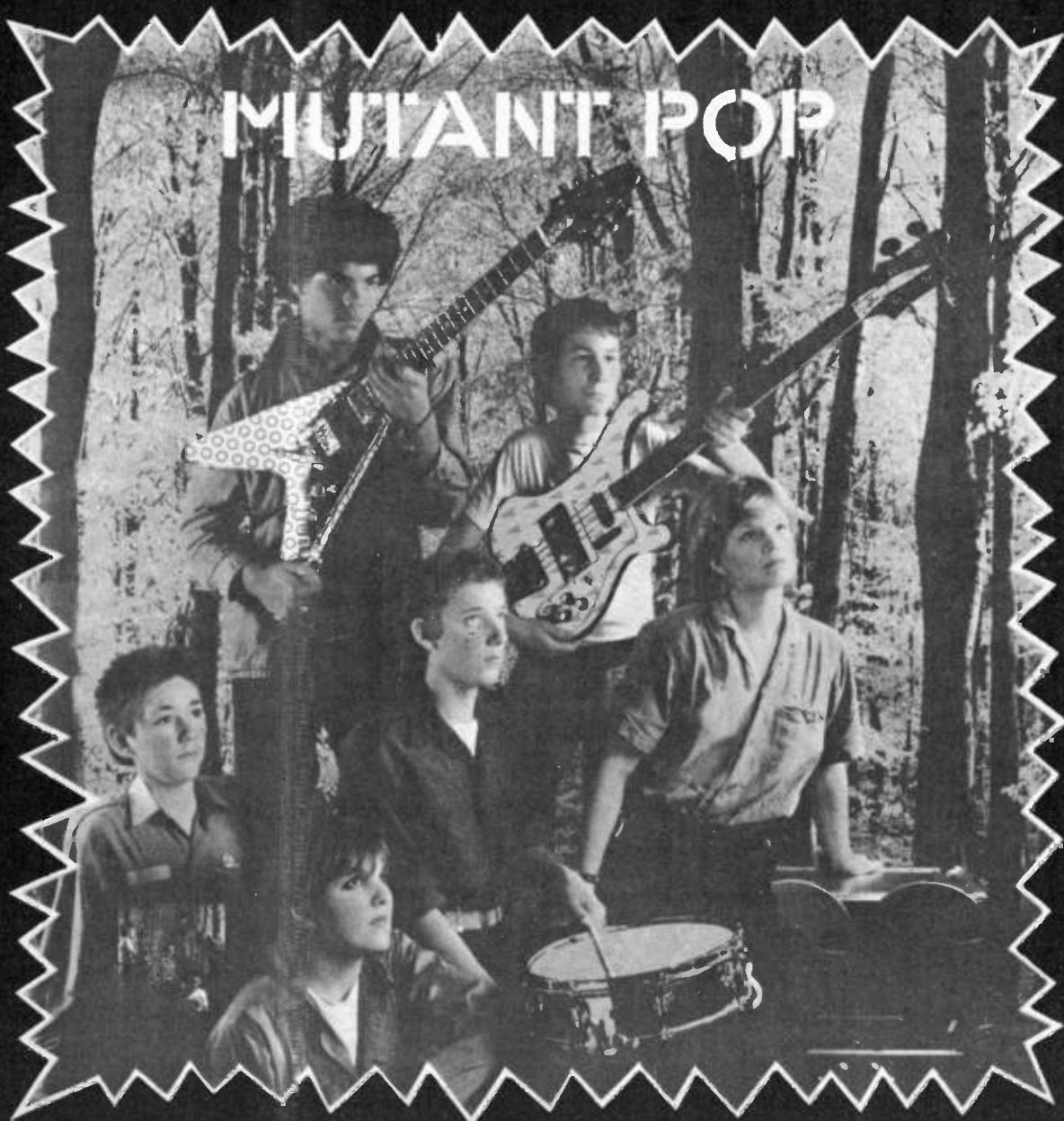
Produced discerningly by Fast Products' meaningful Bob Last, 'The Quality Of Mercy Is Not Strnen' hardly defies any sort of Trades Descriptions Act: musically, The Mekons are chimps toying with something that interests and amuses them. They rarely take it further than that.

There's nothing here to equal their 'Where Were You' pinnacle of a year ago, but — and I suppose I have to deal in terms of what else is available, rather than what *should be* — it's somehow strangely synonymous with the greater proportion of good current releases. Hardly essential, hardly offensive, but here and there very much on-target.

+++ 1/2

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WRECKLESS ERIC: 'The Whole Wide World' (Stiff USE 1).

WRECKLESS, DESPITE forever singling like a lovelorn frog with terminal cancer, is pretty neat. A headcase it's true but a neat one. Anyone who likes the Flying Burritos and getting comatose can't be all bad. This, a compilation of the 10in brown thing, the 'Wonderful World Of Wreckless Eric' album and various singles, is the cream of a rather disturbed crop, and will be America's first exposure to the little feller.

'Whole Wide World' should be known to all Stiff devotees. A long lost gem Eric has never bettered it. Also here is 'Semaphore Signals' the B-side of that first single and welcome it is. 'Take The Cash (KASH)' is a veritable footer crowd thumper as is 'Let's Go To The Pictures'. 'Walking On The Surface Of The Moon' is Eck doing his interplanetary Buddy Holly and 'Hit And Miss Judy', the last single is another jolly romp. Final cut side one is 'I Wish It Would Rain', originally produced as a demo by Eric himself. Not the 'I Wish It Would Rain', it possesses all the off the wall Wreckless crescendos and diminuos.

'Reconnex Cherie' is a gem with the exquisite sax and accordion. True romance kiddies, 'Veronica' is yet another unrequited love song from the beautiful loser. 'Brain Thieves' is perhaps a clue to the man's lyrical talents and from whence they came. 'I Need A Situation' rocks out boldly and is amongst the best here. 'The Final Taxi' is a pathos ridden calypso that is a perfect pastiche of the death ballad with some beautiful lines and a great girlie chorus. Hilarious. Hear it. 'There Isn't Anything Else' ends with an air of finality. Eric trying to be doomy and cheering up the world no end.

Wee Eck cheers me up a lot, if only because he makes you realise how lucky you are to be perfect. The best Eric album yet, buy it and get Wreckless crazy tonight.

+++ RONNIE GURR

HARRY CHAPIN: 'Legends Of The Lost And Found' (Elektra K62026)

ON THIS double live album, Harry Chapin has written and dedicated a song called 'Old Folkie' to Pete Seeger. "Whenever somethin's burning, or a lesson needs some learning... the 'Old Folkie's' there. Sad to say, a lot of people — in this country at least — regard Chapin himself as some kind of middle-aged folkie. To be remembered for 'WOLD' and 'Cat's In The Cradle' and forgotten for an embarrassment of other story songs. As you'll guess, these ears hear otherwise.

The album's subtitled 'New Greatest Stories Live' and doesn't include any really well-known tunes. But he can write catchy melodies, and they make his stories — which he seems to write compulsively — all the more

interesting. There are the light, 'throwaway' numbers like 'Odd Job Man', and 'Pretzel Man'; deep and emotional love songs of the order of 'If My Mary Were Here', 'Get On With It' and 'Poor Damn Fool'; and those which touch on specific, and often relevant, areas of life.

'Flowers Are Red' is a simple story of the indoctrination of a child, 'Copper' tells of police protection, and 'You Are The Only Song' is autobiographical.

Chapin delivers messages and stories without ever being didactic and remains warm and self-effacing. The band and recording are near-faultless, but it's Chapin's deepness that retains the listener. To borrow his own words, "When you look in his eyes, you know that somebody's in there." ++++ PAUL SEXTON



YVONNE ELLIMAN: 'Yvonne' (RSO Super RSS 16)

SHE'S ALWAYS been one step ahead of most of the others in the MOR game, has Yvonne Elliman; she's hit with some tastefully delivered tunes like 'I Can't Get You Out Of My Mind', 'Love Me', even 'If I Can't Have You', from a certain film. More of the same here; smooth interpretations of well varied material.

'Love Pains' is a single in the style of that song I mentioned from 'Saturday Night Fever', her strongest 45 for a while, and in the same mood are 'Savannah', a previous single, 'How Long' and an interesting attempt at 'Green Light', where her vocal performance falls some way below Cliff Richard's.

There are a couple of stylish ballads, 'Cold Wind Across My Heart' and the particularly ambitious 'Everything Must Change'. 'I'm Gonna Use What I Got To Get What I Need' has a tropical taste and the medley of 'Sticks And Stones / Hit The Road Jack' features the wonderfully sleazy tones of Dr John. All round there's more variety and interest here than you come to expect from this kind of album. I haven't even mentioned her looks. +++ 1/2 PAUL SEXTON



CAROLYN MAS: 'Carolyn Mas' (Mercury 9100 068)

IT'S BEEN a real year and a half for the girls. So many young ladies of excitingly fresh talent have emerged in '79, on a personal and public level: Patrice Rushen, Angela Bofill, Pat Benatar, Ellen Foley, Rickie Lee Jones... and at the year's tailend there's still time to add



NEIL YOUNG

RUST JOB

(TO BE READ IN A SCOTS ACCENT)

NEIL YOUNG & CRAZY HORSE: 'Live Rust' (Reprise K64041)

Geniuses come and go (off their heads usually), but Mrs Young's wee boy goes on forever.

'Live Rust' is the soundtrack for the apparently excellent film of the last American tour that played its course under a backdrop of 20 foot high amplifiers and whose problems were smoothed out by a roadcrew dressed in monks' habits. The record is nowhere near as disorientating.

The acoustic whine that secluded the sixties devotees is taken outside and, if not kicked to death, then seriously harmed bodily. Basically, the first record traces the whine's past with 'Sugar Mountain', 'Comes A Time', 'After The Goldrush', 'The Needle And The Damage Done' and 'Lotta Love', all familiar, or at least they should be to anyone with half an interest in quality. The desperation which was always present in Young's work is poured out to the full here and magnificently so.

With sides three and four we nod back to 'Cinammon Girl' and hit real nerve endings with 'Cortez The Killer', 'Like A Hurricane', and 'Hey Hey, My My (Into The Black)', arguably the man's finest trilogy.

No question, a great live album that finds Young and band — full credit to the weighty trio of Frank Sampedro, Billy Talbot and Ralph Molina — yanking up the past and making it acceptable to old and new rock lovers. This is tender and brutal, precise and dirty, and black and blue. Cry tough, throw down your soul, you just need another shot of rock and roll. Hey Hey My My, rock and roll may well die, but with 'Live Rust' Young makes it clear that the baby is hale and hearty and possesses a clean bill of health.

+++++ RONNIE GURR

Carolyn Mas to the list.

Of course, she's got the buzz in the States, with rave live reviews and a good reaction to this album. Over here it's chiefly down to the usual record company claims about this "street elegant New York rock 'n' roller". The album does rock, and roll too, with considerable style. The female Springs-teen? I'm not sure; she writes songs of power and true "American-ness" like Bruce, but Carolyn is a woman and these tunes retain some delicacy.

The first single 'Still Sane' was shamefully ignored a month or two back, but the new one 'Quote Goodbye Quote' has similar supplies of commercial energy. Like so many others here — 'Sadie Says', 'Baby Please' and 'Do You Believe In Love You', all delivered with a complete absence of pretension and its place, instant appeal. 'Snow', in particular, shows of her quieter side. The album and the lady have enough talent to come out at the other side

of Christmas still fighting.

+++++ PAUL SEXTON

VARIOUS ARTISTS: 'Blue Monday — The Stax Blues Masters Vol 2' (Stax STX 3015).

EXACTLY as the title suggests, this is a vaults excursion at Chateau Stax, resulting in a good dripping handful of tracks released and unreleased, cut in the late sixties and early seventies.

Admittedly the studio boys have done an excellent job in sweeping away the cornflakes and sieving off the sweetening. Sound quality is impressive: it's also dry, deadpan and dull.

Tracks that stand out for me, however, include Freddie Robinson's 'After Hours' with its nimble guitar work and huge brass backing; Albert King's low-rider cut of 'Born Under A Bad Sign'; and Little Milton's 'Married Woman' — old theme, new tune at last. +++ SUSAN KLUTH

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• QUEEN OF MY SOUL • CUT THE CAKE • YOU GOT IT •
• WORK TO DO • I HEARD IT THROUGH THE GRAPEVINE •
• A LOVE OF YOUR OWN • WHEN WILL YOU BE MINE •
• WALK ON BY • PERSON TO PERSON •

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ROCK 'N' ROLL FINALE

LITTLE FEAT: 'Down On The Farm' (Warner Bros K56667)

WITH THE sad death of Lowell George this album is Little Feat's modest rock 'n' roll finale. Little Feat always represented the honest face of rootsy American music. This album is a good example of their distinctive style.

The title track is moody. Feat rhythms and soulful vocals makes for laid-back but thoroughly satisfying listening. However, only about half of the tracks here live up to the high standards expected from this respected band.

All the songs roll along at a lazy pace with Lowell's hearty vocals and the band's subtle musicianship making for a classy vinyl atmosphere. However at times no amount of skilful playing can make up for the lack of killer melodies.

When the song is strong, as on 'Perfect Imperfection' and 'Front Page News', Little Feat create magical sounds. This album, like most of Little Feat's work, will undoubtedly mature with repeated playing, but Lowell George's perfect epitaph must be the excellent solo album he released just before his death. + + + 1/2

PHILIP HALL

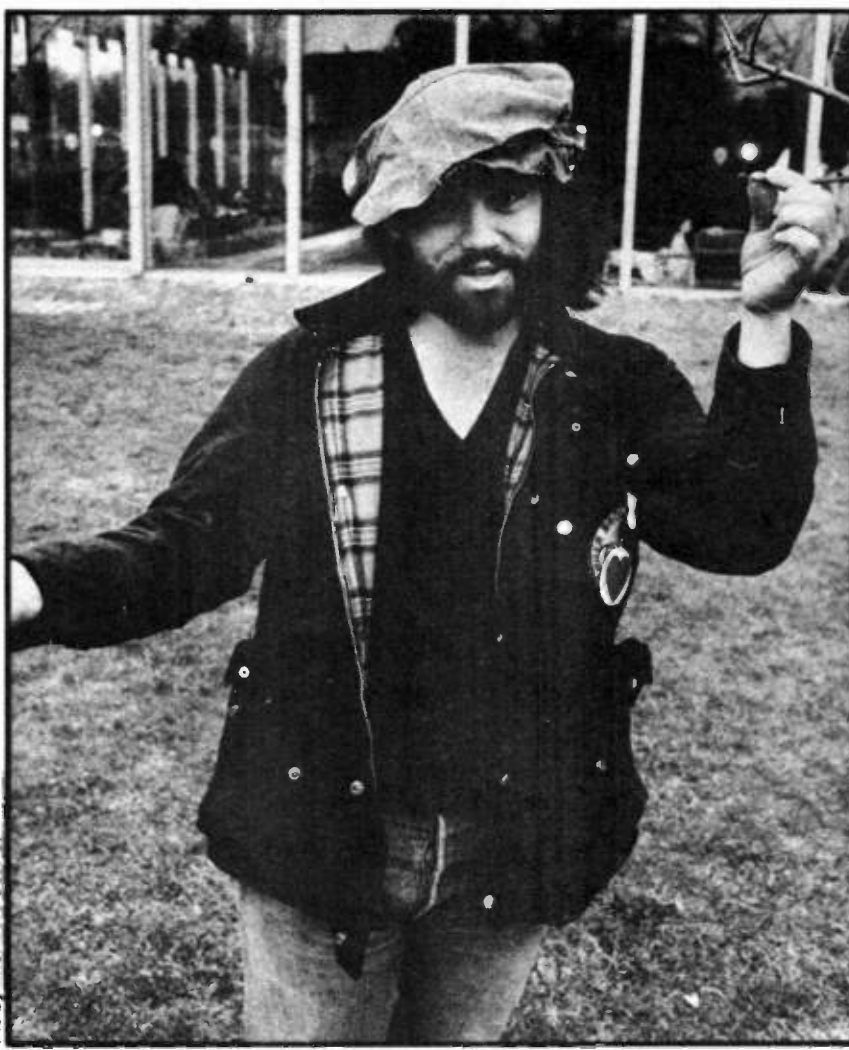


THE BUZZARDS: 'Jellied Eels To Record Deals' (Chrysalis CHR 1213)

THE (formerly Leyton) Buzzards have been one of the more sensible events of the year, with much John Peelplay and — for once and either way — some real press reaction.

'Jellied Eels', retailing for a succulent £3.99, is almost a retrospective, hooking in as it does the moderately arresting '19 And Mad' made for Small Wonder, as well as subsequent unreleased, unreleased and bone fide Chrysalis material. The argument is that there's a change in the air and the band felt it worthwhile to clear the decks beforehand. Not a bad idea, considering a certain tension between elderly NW musical tactics and a sizeable slice of vision from the foursome.

If nothing else, it's well



LOWELL GEORGE

stocked. Among 17 cuts — yes, 17 just like Ronco's — the confused, if not entirely lacklustre, 'I'm Hanging Around' and the ponderous, if accurate, 'We Make A Noise' are B-sides rather than album fillers (wooden stylus award to 'People Of The Street'). The instant timeless classic, 'Saturday Night Beneath The Plastic Palm Trees' links via Geoff Deane's razorish lyrics to 'I Don't Wanna Go To Art School': to which, say no more. + + + + (just)

SUSAN KLUTH



THE MONKS: 'Bad Habits' (EMI EMC 3309)

QUITE WHY Hudson Ford gave up making "proper"

records I don't know. It was a shame they didn't continue, because 'Floating In The Wind', 'Free Spirit' and the like showed that it was very much worth their while leaving the Strawbs. Anyway, this was the year they re-emerged, somewhat secretively, as members of the irreverent Monks, with an entertaining novelty single called 'Nice Legs Shame About Her Face'.

One or two jokey singles like that, fine. But a whole album, not really. It's one thing to have a healthy

comic style, another to plug that to death and have nothing in reserve. And some of these tunes just might be serious, like 'Love In Stereo' and 'Dear Jerry'. They're English songs about English problems — 'I Ain't Gettin' On' (quite a universal problem, that one), 'Spot-ly Face', even 'Out Of Work Musician'. There's a Shadows - style number called 'Skylab (Theme From The Monks)' and overall this is the lightest of lightweight pop. But — dare I say it — nice single, shame about the album. + + +

PAUL SEXTON



THE SPORTS: 'Don't Throw Stones' (Sire SRUK 6001)

AUSTRALIA'S NEW golden boys, The Sports, have had all their rough R&B edges smoothed down on this first rate debut album. On stage I'd always thought The Sports were a messy pub band with a couple of good songs. This album proves my judgement wrong again.

'Don't Throw Stones' is full to the brim with class melodies and a stylish production which brings the best out of The Sports. They play accessible rocking pop music with a rough sophistication.

Of course what makes this album special is the quality of the songs. 'Suspicious Minds' and 'Don't Throw Stones' are fresh slabs of raw pop while 'Reckless' is a warm G Parkerish ballad. In fact there aren't really any

stand out tracks, though the classic single 'Who Listens To The Radio' does come close.

This album should establish The Sports as a mainstream rock band with a very wide appeal. + + + +

PHILIP HALL

JOHNNY WINTER: 'Progressive Blues Experiment' (UA LBR 1001)

IKE & TINA TURNER: 'Soul Sellers' (UA LBR 1002)

APPEARING UNDER all respective barriers of 'Soul File' and 'Blues File' gives no prizes for guessing why these two have been dragged out of the vaults.

Although on second thoughts I can't understand why UA should reckon there to be a sudden Johnny Winter Xmas market, the brilliant albino blues guitarist is back and on board after protracted smack hassels, but this shoddy package ain't the way to seduce a new following and devotees will already have the goods elsewhere.

Yet again it plays all of the songs and occasionally established classics ('Rollin' And Tumblin') precipitate blues revival. Well, it's all done it's bit for society.

The Ike and Tina collection is a logical proposition of course. They've had compilations in the past, but the chances are they've been deleted now, so here you have hits like 'Nutbush City Limits', 'Proud Mary', 'Get Back', and of course the immortal 'River Deep Mountain High' even if it is an inferior live version. Here, it's all on platter thereby saving the effort of rummaging through acres of dusty 45s.

There are eight tracks in all which the standards of the aforementioned can't possibly be maintained, but it's good value and a reasonable if definitive introduction to one of soul's most celebrated duos. + + + and + + +

MIKE NICHOLLS

ABBA: 'Greatest Hits Vol 2' (Epic EPC 10017)

I SUPPOSE this album has the dubious validity of showing the extent to which Abba have lost their golden touch (and that's not meant financially).

Newer stuff like 'Chiquitita' just ain't in the same league, as Joe Public knows, hence his decision not to let it chart top. Lesser - known cuts like 'Eagle', from their last - but - one album show the band churning out better stuff than the awful 'Gimme! Gimme! Gimme!' but 'Abba - The Album' wasn't a patch on the preceding 'Arrival', although to appreciate this more fully requires a greater sample of both records than can be provided here.

On the other hand, the recent 'Voulez-vous' showed an improvement and is accurately represented here with 'Does Your Mother Know' and the catchy 'Angel Eyes'.

I don't know where 'Summer Night City' came from (Grease?) but it's something of a hum-dinger, and its inclusion here maybe enough to seduce more than just first - time Abba buyers.

In fact, come to think of it, 'Vol 2' is fairly mandatory buying all - round.

Plus they tell me Xmas is coming up. + + + +

MIKE NICHOLLS

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View from Linda's winda

LINDA LEWIS: Hacienda View (Ariola ARL 5033)

AT ONE time I really believed that Linda Lewis could do it. She had and has still got the voice, she wrote some good songs and, unlike someone like Joan Armatrading, she has a warm and, on the surface, happy personality.

What more do you need to hit the top?

She's obviously had a lot of problems over the last couple of years so this album, her first for Ariola, is a sort of musical comeback. Even though you've seen her on TV a lot lately.

Direction is what she's always needed and Mike Batt, who produced, arranged, conducted and wrote some of the songs on this album and is now her manager, has given it to her. He's given her love, confidence and a superb album.

Of course he couldn't have done it without Linda's excellent voice but I'm sure she'll agree that it's her best album to date.

Some of you will think she's moved away from the rock market and that's true when you listen to 'My Aphrodisiac Is You', the beautiful 'Beggars And Kings' — both written by Mike Batt — 'Sleeping Like A Baby' and 'The Best Days of My Life', written by her husband Jim

Cregan and Rod Stewart, but her voice melts the spine like butter as the nectar moves in and around your system. Her current single, '109, Jamaica Highway' shows that she can still be a rocker.

Whether she can get a hit record again, who knows. There're certainly enough songs on this album to do it.

Linda's only written one song here — 'Rolling For A While' — and that's with Jim Cregan but she's got her confidence back and I bet there I be more on her next one.

I almost gave this five stars but I am biased towards Linda and almost anything she does I love. I'll settle for a good... + + + + ALF MARTIN

10CC: 'Greatest Hits 1972-78' (Mercury 9102 504)

A FINE nostalgia trip through the seventies. Why, 'Rubber Bullets' reminds me of those fabbc summer days spent sitting 'A' level (NB the lines 'We've all got balls and brains / but some got balls and chairs'), 'Life Is A Minestrone' of fumbling round the college cooker, 'Good Morning Judge' of getting blasted and so on.

Every track here is a gem, top marks going to 'I'm Manly Fly Me' and 'I'm Not In Love', both tracks indicating what a

drag it was that Godley & Creme split from the band in pursuit of the dreaded gizmo, with dire 'Consequences'.

None of the stuff either pair has produced since has been up to this standard (perhaps with the exception of 'Dreadlock Holiday', also included here) and so this wackily-packaged conglomerate stands as testimony to one of the greatest and certainly most creatively inspired pop-rock outfits of all time. + + + + +

MIKE NICHOLLS

VARIOUS ARTISTS: 'Propaganda' (A&M AMLE 64786)

CONSIDERING THE name bands involved, 'Propaganda' has to be one of the dullest compilations for ages. Side one is a lukewarm live excursion involving The Police, Joe Jackson and Squeeze recorded, presumably, at encore time in various notable American clubs. Side two fares a little better with Shrink and Bobby Henry deservedly getting the upper hand.

Squeeze give 'Goodbye Girl' a disastrous fast treatment that completely destroys whatever pop merit the single may have had. The Police, almost as if they are trying to prove something, literally bash out 'Landlord' and 'Next To You' at a ridiculous goose-step pace.



LINDA LEWIS: best album to date.

Joe Jackson, definitely last year's model, contributes 'Throw It Away' and an arrogant, unconvincing version of Chuck Berry's 'Come On'.

Shrink is visually and vocally a bizarre re-model of David Bowie. With the inclusion of 'The Doll', 'Propaganda' is given a wry touch of insane humour. + + + PETER COYNE

STIX HOOPER: 'The World Within' (MCA MCG 4006)

AS DISCO music begins to grow up a little, it's in-

teresting and pleasing to note that a lot of people are dancing to music far more diverse and specialist than, say, a couple of years ago. I guess we have the jazz-funk boom to thank for that. And now, from Stix Hooper's album, folk are moving to a disco accordion record.

That's a misnomer for 'Cordon Bleu'. It certainly isn't a purpose-made disco number, and the instrument in question is a musette, if I've made my guess from the sleeve notes correctly. It's played not by Hooper at all — he's the percussionist and drummer from the

Crusaders — but by Frank Marocco. Indeed Hooper gets a lot of help from fellow Crusaders Joe Sample and others, in making a classy, upmarket product.

The one vocal track is the refined 'Passion', with singing, and he takes a percussive lead on 'African Spirit' and 'Jasmine Breeze'. Otherwise it's a band effort with other popular dance tunes like 'Brazos River Breakdown' and 'Rum Or Tequila?' (neither thanks, but keep playing). Highlight of the album, though, is an intelligent reading of 'Little Drummer Boy' with sterling performances from the Sea-wind Horns. One drummer does not a fine album make. But one band like this certainly does. + + + + PAUL SEXTON

MIKE HARDING: 'Komic Kutz' (Philips 6625 041)

YOU EITHER love him or you don't. Hate doesn't come into it, but Mrs Ardin's kid does go down better up north. Down south, as he says himself, a lot of people just say "Oh, how quaint" and go back to their suburban parties.

Anyway, Michael makes a lot of people laugh and here's ANOTHER double live album, ranging in taste from fair to appalling and in humour from funny to not funny. His conversation usually beats his songs, and he revels in the image of the naughty little boy grown up. Worth a listen, this. By the way, I suppose you've heard the one about the girl with legs like an all-night chemist? + + + 1/2 PAUL SEXTON



MIKE OLDFIELD: 'Platinum' (Virgin V2141)

"BYE BYE, dear. I'm just off down the studio to record my next multi million dollar album. The mortgage rate's going up and a boy's got to do something, after all."

Oldfield's third album in two years and the image is cracking. I can take three minutes of his 'Blue Peter Theme' but I can't take this. The four part title track is just too 'Tubular Bells', for all its whimsical finesse. Can't you just predict when every break is going to come in, with much used strangled guitar? It really does go on and on, with the much used ploy of angelic choir and horn section who merely sound like the East Dingley Silver Brass Band on a cold night.

'Woodhenge' is yet more 'Horizon' background music, starting off ponderously before working itself into half energy and disappearing up its own backside. 'Sally' is a wet mess and it's followed by one of those snappy Oldfield jingles 'Punkadiddle'. Finally there is 'I Got Rhythm', re working the old song into something approaching a swaying chant. Sorry Mike, but this time it's + + ROBIN SMITH

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Squeezing out the tension



YOU DON'T hear the bullets and bombs. You don't feel the ache in their hearts. But, in some, you see the hate in the eyes.

What side are they on? Who can you trust?

Squeeze are midway through a British tour, taking them to Ireland for three dates. First meeting is in the dressing room before the gig at Dublin University.

An instrument case is laden with tin foil containers, brimfull with Chinese food. Band and road crew are shifting themselves and introductions are made in between mouthfuls of food.

A crew member disappears into a toilet to eat his, not enough seats to go round. "In one end, out the other," jokes one of the band.

10 minutes to go. You could cut the atmosphere with a knife. The tension sets in and some of them scrounge fags to help their nerves.

Playing in Ireland is a daunting prospect and the only way these boys can relieve their tension is to try to be humorous. Drummer Gillson Lavis:

"Listen boys, let's have one rule now. If a bomb lands on the stage we all get off, right?"



SQUEEZE

Brave ALF MARTIN boldly goes etc
with SQUEEZE (knees-a-knocking) into Belfast

Chris Martin says that he's decided to move around more on stage, so a moving target will be harder to hit.

As the transformation of the 10 minute warning changed them, so do their stage clothes. Keyboardist Jools Holland is the most outrageous as he puts on his "dead man's clobber".

"I got all of these in America," he says, "all dead men's clothes from secondhand shops." The suit, to say the least, is baggy. He goes into one of the toilets and comes out with sunglasses on, lips doubled over and does an impersonation of Ray Charles.

"Two minutes," says the tour manager. "I thought you might like to know there's some group out there calling themselves the Black Catholics." Gawd, he certainly knows how to cheer a body up.

"Oh well," says guitarist and singer Glen Tilbrook, "here goes, we might see you when it's finished. Bye lads."

PATRICK FITZGERALD is on these three dates with them, putting on a creditable show with no trouble from the audience, and that's

obviously a relief. Squeeze bounce up the stairs on to the stage and go straight into 'Touching Me, Touching You'. Jumping at the front are the Black Catholics, really a bunch of skinheads, chanting something I can't hear. Glen says, "I think we have a certain amount of malicious people in the audience but I think we'll ignore them."

All I can see is their bald heads but in the middle of the set, halfway through 'Cool For Cats', Glen shouts, "Oy, oy, oy" and stops playing. "Would you lot stop?" The band start again with 'Library Girl', Glen pleading that the rest of the audience ignore these monkeys and steps back as one of them reaches out for him. The crowd cheer as the Black Catholics are escorted out of the hall.

Because the band stood up to them the audience seemed to come alive and Squeeze could hardly fail. Next came 'Misadventure', 'Goodbye Girl' and 'Going Crazy'. Chris might have joked about moving about on stage earlier but on these they all joined in, audience included.

As they finish and leave the stage they wait for an encore. Nonchalantly returning for the cheers and going into 'Up The Junction'.

Of course the topic of discussion in the changing room is the trouble. "Who let them in? We were told the security was good. Let's get out of here." The only problem is that there's a disco on downstairs and some of the Black Catholics are down there. Who's going first? Glen should be in the middle because if there is any trouble they're likely to go for him first.

Bravely and with some cockiness he goes out. Only we can't get out of the side door as arranged and have to go out of the front with the rest of the crowd. It was all an anti-climax, as they get into the van and go off without a murmur. Glen is praised for the way he handled the situation. Standing up to them worked.

The band have arranged to have drink up at their hotel and invite our party along. Security is something they forget. We're non-residents and they won't serve us. Still, it's a good job, we'd all be moaning if the security wasn't there and something did happen.

Cont over

contd from previous page

THE BAND'S Irish driver gets a phone call and an invite for everyone to a party. Chris and the tour manager decide to opt out. I've got better things to do: bed.

It's a cab ride back to our hotel and one thing we forgot was the disco next to the band's hotel. It's impossible to get a cab. Too far to walk, freezing cold. Down the road a bit we head back, scared of walking through the quiet roads.

Before meeting the band we'd walked around for a bar, forgetting the Irish really do drink a lot. Ten bars visited, every one of them jam packed to the rafters. Even people queuing outside to get in. Now we're on this quiet road and they've all finished their drinking. Drunks all thumbing lifts. A cab comes just at the right time.

The streets in Dublin are perfectly sane compared to the streets in Belfast. Two things we didn't think about. Our car, hired in the South, has different number plates to those in the North. And, as the tour manager finds out later, the money's also different. He walked into a shop and the owner stepped back in horror as he laid his Southern cash on the counter. And then there's the Crumlin Road. Corrugated iron fences, shells of houses, soldiers and road blocks. The stomach leaps at every corner.

Our hotel is supposed to be better than the band's. If you call rebuilding the reception area from a bomb blast and being woken first thing in the morning by bricklayers and cement mixers better, then you can keep it.

CHRIS AND Glen, the two main songwriters, in Squeeze, are in the crowded bar of their hotel waiting for me to interview them. I decided not to start off with the previous night's situation, the nerves won't take it.

Chris looks solemn but Glen is his usual cheery self. "Our next album will probably be called 'Argy Bargo'," says Chris, "we're thinking of having a reception where we invite all these people, give them champagne and then knock them about a bit."

"Or," says Glen, "put all the drinks on the bar and take them away after two minutes."

Funny boys these Squeeze fellows. Although one thing that's bothered me about Squeeze is whether they can adapt to a wider audience. Their South London humour might not go down too well in other parts of the globe.

"To try to broaden our music for a foreign market would be a real mistake," claims Glen, "the most important thing is, does it appeal to you? You can calculate what you write for an American market but there's no future in that."

"There are songs that can be accepted in any part of the world," chirps in Chris, "love songs like 'Take Me I'm Yours', 'Cool For Cats' and 'Up The Junction' were written about our home town but even in Dublin they all call out for them. On the last American tour they did the same."

Are they one of the groups that can break it for more British groups in America?

Chris: "I think we've already done it."

Glenn: "Our music is more accessible than some of the more hard core punk or new wave bands. When we first went over there, people were expecting to see the Sex Pistols, because we were a young British band."

"People like us, Elvis Costello, Nick Lowe and Police opened it up for some of the American bands on the radio now. Like The Cars and Knack, which is becoming mainstream rock. Playing those bands is a healthy sign compared to what they've been playing over the last seven or eight years. Even though I don't think they're particularly good."

Chris: "If we were concerned about hitting a mass market we would have brought out another 'Cool For Cats' or 'Up The Junction' but we've decided to bring out 'Christmas Day'. Not all of the band agree with it because it's near Christmas we thought it'd be good. We won't be able to play it live though, because it's got a harp and sleigh bells on it. We play it on a tape at the end of a gig."

I'd heard that between them they'd written hundreds of songs, how do they go about choosing the ones to use?

"We had about 45 to choose from

on the next album," beams Glen, "and we've got about 14 now but we decide on a strict votes basis. We always record more than we put out. We wrote 15 in one week."

What about the rest of the songs?

"It seems a waste really," says Chris, "but at this point in our career we don't have time to do anything else with them."

"I'd like to write songs for someone with absolutely no musical personality of their own at all," laughs Glen.

"Someone who you could totally manipulate and give them an image. I wouldn't want to do it as a career, just a one off. Or it would be nice to give a band one of your songs to see what they'd do with it and how they'd envisage it."

"I would have liked to have worked with Elvis Presley. To have guided

and then they just wanna beat everybody up. It doesn't make sense. If they wanna fight they should go to a football match."

"But I used to do it. I was in a mob when I was 15, we used to sit on a wall, smoking our No. 6 and if someone walked past that you didn't like, you'd just plough into them. I wasn't one of the instigators of the trouble but one of the sheep in a crowd. I got in trouble with the law a few times. In the end I had to face the facts that I wasn't getting anywhere."

Because we came from the same area we started reminiscing about our old secondary modern schools.

"I went to an appalling school called West Greenwich," says Chris. Mine was William Penn School. "Oh," he beams, "we 'ad your mob one night. It was like that. One day I came

people to Thamesmead. People from South London and East London. So you've got people living next door to one another that used to fight each other." Blimey, this is beginning to sound like Ireland.

TONIGHT'S GIG is at Belfast University, when I arrive U2 and Patrick Fitzgerald have already played. The band have changed into their stage clothes and Jools has his baggy suit on again.

"I could put a plastic bag down these and no one would notice if I'd shit myself," he said.

A good crowd, a much better feeling and a superb set shows that Squeeze aren't just a hit pop group. Live they are excellent musicians. John Bentley's bass, Gilson Lavis'

Next morning the band decide to change hotels. They've had no phones, hardly any bathrooms and the rooms, as Glen says, "are small and freezing. You have to be three inches away from the heaters to warm you up. My room's so small there's only three inches around my bed and it's still freezing."

They did manage to get a drink in their hotel. Then the tour manager went out to get some food. He looked for an hour and a half. Of course, they were unduly worried where he'd got to.

Patrick Fitzgerald had been out for some time the next morning and when he came back Chris said with a stern face, "Where've you been? We've all been sitting here worrying about you." Patrick just looks bemused. He hasn't taken in too



FWOAAHHHHHHHHHH!! (sexist picture caption of the week).



'DARING': Jools Holland, 'Real Men In Action': John Bentley, 'Stag': Gilson Lavis, 'Adventures For Men': Chris Difford, 'War Criminals': Glen Tilbrook.

him the way he should have gone. I want to write a song for Bonnie Tyler, she's got a good voice. We did 'Top Of The Pops' with her and I told her but she wasn't that interested."

Now that we'd loosened up a bit, it was time to talk about the fracas at the Dublin gig. Were they worried?

CHRIS admits that being in Ireland has made him nervous: "I can't understand some of them. They pay good money to go and see a band

out of school and there were at least 80 kids marching down Deptford High Street waiting for another mob to come out. The police had to come to sort it out."

"I was always one of the innocent bystanders," says the smiling Glen.

"This mob stuff steams back to the time when the docks were the biggest lifeline of that area," claims Glen. "It really toughened everyone up who lived in those shitty little places that the council built. The thieving that used to go on. It grew up from that."

"But now the docks have almost shut, the council have sent those

drumming, Jools Holland's keyboards and Chris and Glen's guitar and vocal work will put them into the world's big league."

After their 'Christmas Song' single they hope to release 'Mussels In A Shell' — it'll definitely give them a hit and, if you go and see them, will also show you how competent and catchy they are live.

It was my turn to show some hospitality, my hotel was the meeting place for after-gig drinks.

Out of luck again. No chance of getting them in plus the drinks cupboard is bare.

much of the tension at all. We're heading back home. Squeeze are off to Coleraine. Chris has relations there and expects a family turn-out. Tensions have relaxed a bit and the nerves ease off.

Music of any kind is welcome over there. Squeeze went there, as have other bands, but they need more. In England and Scotland hundreds of band play each week. Give more of it to Ireland. If you'd seen the kids faces at the Belfast gig you'd agree. If Squeeze can make them happy and stop them fighting for a while, those tensions that we all got might disappear.



BRILLIANT BONEY M



MAILMAN

Write to
Mailman at
40 Long Acre,
London WC2.

No, Meesta Faaltee



Scene: A hotel reception. Silence. A door bursts open, and a tiny waiter scampers out who, as soon as he stands behind the desk, adopts an air of importance.

MANUEL: Hhhelloh! Hhhhow are you? My name ees Manuel. I speak Eengleesh. I learn eet frohm a boook. Thees week, the Mailman he stay here. But he ees drunk and cannot answer ze letters. Ees asleep in ze bath... Que?

Suddenly a tall lanky shape hurtles out of the office, colliding with Manuel. It is the owner of the hotel. He is visibly agitated and gibbering profusely.

BASIL: My God, my God. What have you done, you stupid dago twit? I mean what is the idea of letting that blithering idiot from Record Mirror completely wipe out the bar. Who does he think he is, Ronnie Gurr? Basil twirls round a couple of times, rather like a prancing racehorse. You stupid Spanish salami, do you realise I've just had Alf Martin on the phone chasing up the copy? Any minute now we'll have Ros Russell breathing down our necks. God, the power of the press! We'll have to do it ourselves... but for God's sake don't tell Sybil or we've all had it.

FISHY

YOU'RE SO strong, manly and handsome, and you know all there is to know. Could you please answer three questions?

1 — Why do so many groups get away with rip-off songs. Try singing 'Hang On Sloopy' over the Donkeys' 'Chosen Few', or 'I'm Gonna Make You Mine' over 'Cruel To Be Kind' or 'Crazy Little Thing Called Love' over 'Teddy Bear', or even 'Submission' by the Sex Pistols over 'Hello I Love You'. I mean are we running out of chords? Will we just have to get used to plagiarism as a way of getting hit singles?

2 — Last year a super single and album were issued by fellow Sheffielder Jilted John, who has re-emerged this year as Graham Fellows, with my vote for "crap effort of the decade". It contains as much fun and energy as Lena Martell on a bad night. My question is... is the silly voice he used supposed to get him more character acting roles by displaying his flexibility?

3 — As I have not called you or your other journalists arty farty, egotistical bores who spurt more air than an oxygen mask do I win an LP token?

Jilted Straightman, Fish and Chip Street, Vinagarville.

MANUEL: What thees plagiarism? Thees I do not understand... and where ees Vinagarville? Thees we nevaair learned in geography. I do not hhhunderstand. I can not hhhhelp.

O COME ALL YE FAITHFULL

THE QUALITY of RM is fast deteriorating. When Daniela Soave failed to recognise what was the

best album released by a British female artiste this year (Marianne Faithfull's 'Broken English') the time has come for your readers to turn to more reliable music papers for their information.

LOYAL LULER

I AM a loyal reader of your paper and although I don't intend to stop now, please get rid of that idiot called Daniela Soave. How can she say Suzi Quatro has a bionic mouth. If it were half as big as Daniela's she would certainly have problems. I think Daniela is probably jealous. Still, that is understandable as Suzi has everything going for her and Daniela has not. Why can't she go to work for the Australian Times?

Suzi Quatro fan, Peterborough.

MANUEL: Hhhhow dare you say seengs about Daniela! She ees a leetle gem! Eeef I say nice theengs she weel not heet me. Not like that nasty Mike Nicholls...

KNOBS AND BUTTONS

HAVE FRED Williams and Norman Smithers been sacked yet? If not then it's about time they were because their reviews of Steve Hillage live and Cornerstone by Styx weren't wrth printing. Steve Hillage has got enough knobs and buttons on stage to launch a space ship but unlike their suggestion, the spaceship is an organised form of vibrations known as music (Plis? Plis? I not unnerstan. Shut up you snivelling Spaniard) The Hillage spaceship transports you to another world and Mr Williams was clearly left behind. If he thinks the rhythm section was better than Hillage himself, then he must be off his head. If you're a heavy metal freak you should forget 'Cornerstone' because Styx are much more than just another HM band. Their music is unlike anyone else's, and they are too clever for the pathetic criticism by Mr Smithers. As for comparing Styx to Queen, you might as well compare Liverpool (Styx) to New York City (Queen). They both play the same game but what a difference in class.

Philip Owen Stanton, Northants.
Sybil's brow creases as she silently mouths the words. It is clear she cannot understand this letter.
BASIL: These pseudo-intellectuals! Should be sent to Outer Mongolia. Liverpool and New York City? The boy doesn't know what he's talking about... you'll be trying to tell me next that Magnus Magnusson reads Record Mirror. Why can't we have something light and enjoyable?
Enter Polly the waitress, humming to herself as she fastens her apron. She walks past the trio into the guest's lounge, then reappears a split second later, to check her eyes aren't deceiving her.
SYBIL (absent-mindedly): Oh Polly, try and find a light-hearted letter will

you?
Polly starts to edge off in the direction of the dining room but one icy glare from Sybil and she scrabbles in the immense pile of mail.

POLLY (brightly): What about this one?

HITTING IT OFF

DEAR MIKE.

I have just read your review of our gig (Steve Hackett, Drury Lane) and very complimentary it is too. Thank you. However, one small point you made cannot be overlooked, and that is you credited the keyboards to Steve's brother John when in fact all the keyboards are played by myself. Naturally I feel you should know this. Perhaps you were sitting in a position where I wasn't visible but even so I suggest you pay a little closer attention next time! Nick Magnus, London.

Sybil marches into reception. Immediately the temperature drops several degrees. Basil and Manuel begin to shuffle about, trying to look busy but Sybil realises something is up.

SYBIL: Basil, what are you up to? Manuel, get back in the kitchen. Now — Basil, what's going on?

BASIL: Nothing, nothing, my little pirhana fish, nothing at all.

SYBIL: Well why is there a drunk man in the bath in room six?

Basil pauses. You can see his tiny mind working furiously.

BASIL: What's wrong with that he's paying for it, isn't he?

SYBIL: Not if it's someone else's room, he can't. And why have you got all those letters stuffed down your trousers? Mailman! Basil, you're not telling me the degenerate upstairs is from Record Mirror? I have told you about them before. Why have you disobeyed me? She is preparing to let the full blast of her withering tongue strike Basil dead when she catches sight of one particular envelope. Hmm, this writing's interesting. I wonder what it says?

LP WINNER

DO you realise that last week at college we were given a lesson on the Stranglers' 'Nuclear Device'? Just because we were doing a topic on energy sources. Is this where punk ends?

Shrewdini, Herts.

BASIL: Wasn't even aware it had begun. Still, you get the LP token for sending in the most pertinent question.

The silence is broken by a banging and clattering. Mailman stumbles down the stairs.

MAILMAN: Whash a time?

BASIL: Half past bleeding twelve you inebriate. Why have you woken up now you... twit? Why couldn't you have done the letters page before you passed out, you filthy drunk.

MAILMAN: Hic: 'shdone already. 'sh'in my case.

BASIL: (running out of the room with his arms in the air, shrieking hysterically): AAAAAAAAAARRRRRRRRRRRRRRGH!

Normal service will be resumed next week. (Honest.)

JOHN MILES

The new single

"DON'T GIVE ME YOUR SYMPATHY"



DECCA

FR 13882

GOING COMING GOMM

I HAVE long admired Ian Gomm, the songwriter, and that admiration was further enhanced when, during a recent conversation, he reeled off some lyrics from two of his latest works — 'Grandad's Tuba' and 'Just For You'.

For example: "When I was just a little lad my grandad played for me a little song that he had wrote for all the family." Now, this apparently straightforward couplet from 'Grandad's Tuba' is an artifice. Gomm isn't indulging in fundamental retrospection ie 'When I was just a little lad' as a mere surface reading would suggest. No, the 'little lad' here is a purely metaphorical device, a receptacle, hitherto unblemished by human experience, who, on the threshold of actually BEING is falling into the trap, pointed out by Spinoza, of being guided by the tableaux of senescence — in this case represented by the shadowy figure of the grandad. Thus the family becomes life itself.

Gomm takes this nightmarish concept one step further in 'Just For You'.

"Every song I ever sing is just for you
Every shoobedoobedoo is just for you."

The grandad, although never referred to, is now omnipotent, an awesome Kafkaesque force lulling the masses with anodyne opiates or 'Shoobedoobedoo's when he is in actual fact suffocating creativity. A true afflatus on Gomm's part.

Ian, who has just returned from a highly successful tour of the East Coast supporting Dire Straits, is already cultivating plans for these two masterworks.

"I'd like Clive Dunn to do 'Grandad's Tuba', he told me in a bleak, white room above a secretarial agency in Oxford Street — how ironical.

Presumably, I ventured, because Mr Dunn, a master of the dichotomous, would inject the tragedy with a classic sense of despair.

"Nah," replied Ian. "Because Clive recorded 'Grandad' and this seems like a perfect follow-up." And 'Just For You' he would like as an entry for the Eurovision Song Contest. Ah, so highlighting this universal problem? "Nah. Because it might win and be a hit."

Ian loves to jest. He is famous for dismissing his talents with short, almost unkempt statements. I knew instantly he was not playing fair when he insisted on blowing his nose while making such dismissals. When I pointed this out to him he hit back with yet another — "I've just got a bleedin' cold."

Britain is not entirely cognizant with Gomm's genius. But the Americans, always so readily open to new British talent mainly because they believe, and rightly so, in the poverty stricken English writer suffering in a cold garret syndrome, have warmed to him. Ian currently stands at 18 in the US

charts with 'Hold On' which is now re-released for the third time over here. And he also co-wrote Nick Lowe's 'Cruel To Be Kind' five years ago when the two played together in that strictly archaic band of artisans Brinsley Schwarz.

Ian's quest for fame which does not belie his obvious talent, has been a meandering experience. His first album 'Summer Holiday' flopped when it was released early last year.

"This year I started to make a second but things didn't look good. My mum kept telling me to get a steady job because I had a wife, two kids and one on the way to support. I was expecting to be dropped by my record company."

Ian made it with the aid of that huge, amorphous patron America. 'Hold On' picked up a lot of airplay. "The song seemed to fit in perfectly and, I must admit, when I first made it we did have a US market in mind." Shades of T S Eliot spring to mind (Why? Ed).

So he ventured across the stormy sea for the first time in his life, braving the weather, arduous crossing, hamburgers and groupies like a limping Byron. His tour with Dire Straits was a great success and he will be visting the West Coast in a few weeks.

But didn't he find the complexities of a nouveau rich civilisation overwhelming, stifling the very core of this art? "Nah Florida was a really nice place."

Ian has a few, highly cherished thoughts on the current British charts. "It's the parent backlash. They got fed up with seeing punk bands five at a time on Top of The Pops. So they dashed out and bought 'One Day At A Time', 'Luton Airport' and 'He Was Beautiful'."

True. Such travesties cannot be tolerated. Like the surrogate Keats' that frequented London coffee houses after the poet's untimely death. "The whole scene is rather like the time when Charlie Drake was making records and getting hits."

"I don't care about selling out," he laughed as he clasped his hands as if trying to prevent his genius escaping, like cold water, through his fingers. "I'll write anything, like 'Grandad's Tuba' and 'Just For You'. Someone's got to do it." I protested. He was subordinating his abilities to commercial acceptance before me. The flame in his eyes died down. "Obviously, I take my work more seriously. I have to make a compromise with my career as a writer and my career as a performer. If you can do that then there's no problem about walking out on that stage."

And then he divulged the terrible tale of the Rejection Slip. "Two years ago before I got a record deal I sent a tape of the songs that subsequently appeared on my album, including 'Hold On', to Island (the label). "The other day I received a rejection slip from Island saying the songs weren't bad but not commercial enough." Grandad's Tuba' had become only too real.

BARRY CAIN

YOU CAN GET A GOOD DEAL OFF SUZI QUATRO

Look in at any HMV shop or Boots record department and you'll find at least £1 off the new Suzi Quatro album **"Suzi... And Other Four Letter Words"** SRAK538

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40 Long Acre, London WC2.
Please enclose a stamped ad-
dressed envelope for a per-
sonal reply.

Edited by SUSANNE GARRETT

INSURE NUFF

I RUN a mobile discotheque — the mobile bit being the problem. I would like to insure it legally, but most firms that I've approached for a quote will not deal with it. The only quote I've had so far is £84 per quarter — third party only. Are there any insurance companies which will insure me for a van to be used for a disco at reasonable rates? I'm 18 years old, have been driving full-licence for eight months but have not had a policy before. A swift answer would be appreciated as Christmas and the New Year draws close.
M Grimsby.

• Most well-known insurance companies are reluctant to take a chance of insuring disco equipment or musical instruments regularly used on the road. Financially speaking, it's just not worth their while. And, in general, insurance of vehicles used for transporting gear is considered an even less profitable venture.

Most firms dropped this kind of vehicle insurance many years ago. Even Entertainment and Leisure Services of Harrogate, the Yorkshire-based company unique (apart from Victor Knight of London used by the Musicians Union) in that they offer working musicians reasonable cover on instruments, as well as insuring disco equipment, have abandoned this facility in the recent past.

In contrast Drake Motor Policies of Ringstead House, 6 White Horse Lane, Croydon, Surrey, are one of the few firms which do cover on gigging vehicles through local insurance brokers, and suggest you should approach Humberside Insurance Brokers, 156 Cleethorpes Road, Grimsby. (Tel 3200), for detailed information. Interested readers elsewhere in the UK can contact Drake Motors direct for details of a near-by broker.

Instrument insurance: Once a member of the Musicians Union (60/62 Clapham Road, London SW9 0JJ), which costs 25p a week for those earning less than £20 per week, you can register your instruments with their Benefits Administration section. The MU will cover the cost of a claim of up to £150 for loss or damage in any given year. If the equipment you want to insure is valued at more than £150 you pay a small amount on top. Vehicle insurance for members is also covered, but the MU, of course, can't insure disco gear. Entertainment and Leisure Services who unlike the MU, insure instruments on a group basis can be contacted at PO Box 64, Harrogate, Yorks.

WAYWARD FATHER

IT WAS just recently, when I should have been at school, that I

discovered my father having intercourse in our house with another woman. He didn't realise I was there and I quickly slipped out. Since this incident, my father has been his usual self, but I wonder how long this has been going on.

My mother and father have been married for 19 years. I'm 15 years old, my brother is slightly younger and we are a happy family. If I tell my mother she'll be very upset, but on the other hand, this should not go unnoticed. I would not like to split our family. What should I do?
John, Liverpool.

• While you're obviously upset by what you've discovered, there is no point in telling tales to your mother. If she doesn't already know your father has been seeing another woman, she'll be upset at learning the facts in the most negative way possible. If she does know, she'll be equally disturbed at the circumstances leading up to your news. Either way, the result would be a household holocaust.

Unfortunately, the relationship between your parents is their own concern. Your father may feel the need for sexual encounter(s) outside marriage but this doesn't mean he cares nothing for his wife or family. Your mother may know and accept this, or she may be completely in the dark. Either way, it's up to both your parents to come to

terms with each other. You can't do it for them.

Broaching the subject with your dad won't necessarily establish any more family barriers than those already existing. It may make him think. At best, he could start treating your mother better out of sheer embarrassment. Opting for direct confrontation with your dad may force your parents to clear the air too.

BROWN MARKS

I STARTED taking the birth pill five years ago. After being on it for some months, unsightly brown marks began to appear on my face, and the doctor suggested I stop taking it if I wanted the marks to fade away. I did this about one and a half years ago, yet the marks are still there. Using skin lightener creams has no effect. This has got to the stage where I've even stopped going

out in case people notice. Can you help?
Fiona, Sheffield.

• While the birth control pill, if taken according to instructions, is the most reliable form of contraceptive, research has shown that there are a range of side effects implicit in its use. Some, the easing of period pain, the regulation of periods, for example, are beneficial. Others, including acne, the tendency to flushing and reddish blotching on the face are less welcome.

As your doctor has suggested, the usual medical advice given to alleviate symptoms of skin blotching (and the rest), is to stop taking the pill altogether, or alternatively, change to one with a lower oestrogen content. Evidence suggests that the body, subject to hormonal changes which affect all tissues and organs under the influence of the pill, does revert to normal when you stop taking it.

FEEDBACK



RAY SAWYER AND Denis Locorriere.

HOOKLINE

FAX . . FAX . . fax . . fax. More wanted by DR HOOK convert PETER BARROW of EDINBURGH after a discography, tour details and the address of where to write to the band. The run - down on EMI releases follows. Singles: 'Millionaire' (CL15817), '75; 'Only Sixteen' (CL15863), '75; 'If Not You' (CL15885), '76; 'Little Bit More' (CL15871), '76; 'Walk Right In' (CL15934), '77; 'Sleeping Late' (CL15943), '77; 'Making Love And Music' (CL15958); '77; 'More Like The Movies' (CL15967), '78; 'The Radio' (CL15992), '78; 'I Don't Wanna Be Alone Tonight' (CL16013), '78; 'Sharing The Night Together' (CL16027), '78; 'When You're In Love With A Beautiful Woman' (CL16039), still in the upper echelons of the charts, '79. Albums: 'Bankrupt' (EST 11397), '75; 'A Little Bit More' (EST 23795) '76; 'Making Love And Music' (EST 11632), '77; 'Pleasure And Pain' (EST 11859), '78; 'Sometimes You Win' (EST 12018), '79.

A new single is due for release in the New Year, but a possible tour won't materialise until early April. Meanwhile, you can write to the band care of the Dr Hook International Fan Club, PO Box 4335, Madison, Tennessee, United States 37115.

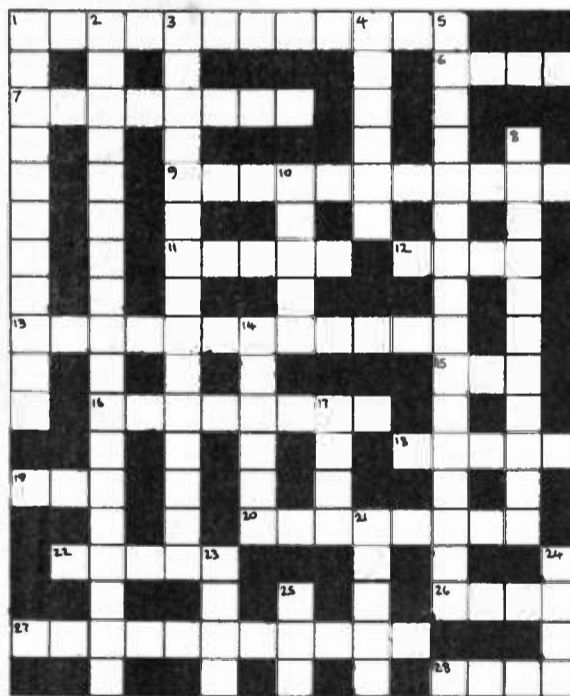
HAWKS

AND NOW, dedicated to the up 'n' coming generation of short - haired tepee - dwellers throughout the land (chilly in this weather, innit?), especially those who couldn't buy the Hawkwind super programme at the first two gigs on their current tour — Manchester and Liverpool, including JOHN GREEN of BIRKENHEAD and SALLY GILES of BOLTON, 'ere's the gen on where to get 'em. The lavishly - illustrated, multi - page brochure revealing vital statistics and other biographical blurb on each and every member of the band (plug, plug!) wasn't available on the two debut dates, mainly because it wasn't printed in time. But — to buy it, all you have to do is send 90p plus 25p postage and packaging to Hawkwind Management, Greybray Ltd, 15 Great Western Road, London, W9. Send a stamped addressed envelope for details of other merchandise currently on offer.

ETON RIFLES: Our original informant at Polydor was wrong in supposing that all copies of The Jam's latest single should come in a picture sleeve. This limited edition offer was restricted to the first 150,000 copies only. However, Polydor have scoured the vaults for sleeves to cater for the insatiable craving of readers who've written in so far, and those who don't get a pic bag will receive a Jam freebie in the next few days.

RIPPED-OFF? Send details of your consumer hassles to 'Feedback', Record Mirror, 40 Long Acre, London, WC2. Please include fullest possible information, and, to ensure a personal reply, a trustworthy stamped addressed envelope.

X WORD



ACROSS

- 1 You may find a number written there (4,2,2,4)
- 6 They want a man after midnight (4)
- 7 Group that featured Mrs Phil Spector (8)
- 9 You will find them behind Elvis Costello (11)
- 11 Goes with Wires (5)
- 12 Mr Pop (4)
- 13 Rats hit (4,2,6)
- 15 See 19 Across.
- 16 Isley Brothers hit (4,4)
- 18 Blue (----) Green (5)
- 19 & 15 Across. He didn't want to bump no more with a big fat woman (3,3)
- 20 Jonathan Richman's Reggae. (8)
- 22 Riders Of The Storm (5)
- 26 Where you may find the Village People (1,1,1,1)
- 27 Jazzy Queen hit (7,4)

- 28 They've cracked open the charts (4)

DOWN

- 1 He's Knocked It Off (1,1,9)
- 2 Real Thing hit (3,3,4,3,5)
- 3 Predecessor of Regatta De Blanc (9,6)
- 4 Queen had a Sheer Heart . . . (6)
- 5 Marshall Hain hit (7,2,3,4)
- 8 Sam Cooke classic (4,7)
- 10 1977 hit for Mr Big (5)
- 14 One of Paul songs dedicated to Linda (2,4)
- 17 Manfred Mann found him on the road again (4)
- 21 Former Deep Purple drummer (5)
- 23 Steeleye Span found themselves Below The . . . (4)
- 24 How Gary Numan gets about (4)
- 25 Bright Eyed singer (3)

LAST WEEK'S SOLUTION

- ACROSS
1 Queen Of Hearts 7 Jags 8 Are Friends Electric 10 Roy 11 Grateful Dead. 13 Peace. 14 Strangers. 16 Sandy. 19 Eva Braun. 22 Art For Arts Sake 25 Killer 27 Airport 28 Rat 29 Dan 30 Star 31 Purple.

- DOWN
1 Quadrophonia 2 Everyday Hurts 3 No Regrets 4 Freda Payne 5 Endless 6 Spedding 7 Jet 9 Chris Squire 12 Deep 15 Renaissance 17 Yesterday 18 Fame 20 Nazareth 21 Logical 23 Korgis 24 Trap 26 Lol.

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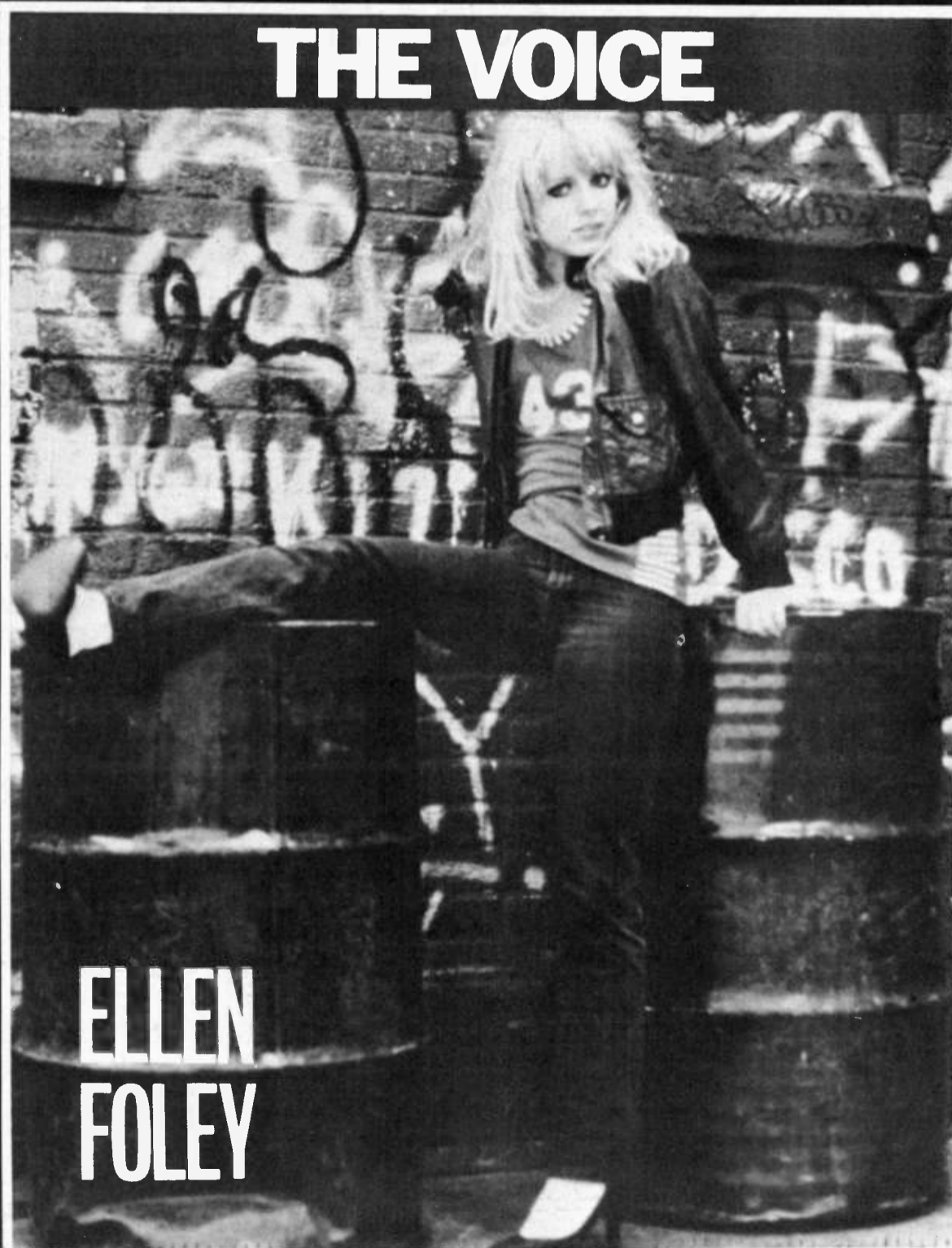
WHO WILL YOU VOTE FOR?

WE'VE SPENT the entire year gabbing about our favourite bands, albums, singles and gigs — and also shooting off about the bands we thought were no better than a pile of bat's do.

Apart from on the Mailman page, the readers (that's you) don't get a lot of chance to say what you think, mostly because we don't want to get done out of our jobs. Once a year, we let you loose to say what you think, and that once is NOW.

Last year's poll results showed that the Boomtown Rats had made the most impact on you, by appearing in almost every category. Kate Bush coasted home as the Best New Artist and Debbie Harry ran away with the Best Female Singer spot. But so much has happened since January 1979, we're sure you must have changed allegiance in some departments anyway. Maybe Selecter is your best new band; perhaps Judy Tzuke will steal the throne from Debbie Harry. Is Joe Jackson your idea of a sex symbol (well, there's no accounting for tastes!)

With punk taking the fast way down the chute and the old heavy metallers fighting back, who can say who's going to be best band . . . except you? The general election was just peanuts, folks, use this vote now.



VPT FRONT

* recommended

Compiled by SUSANNE GARRETT

THURSDAY NOVEMBER 29

BALLINEACH, Cavern, Planxty.
BASILDON, Double Six (20140) Deke Leonard Band.
BIRMINGHAM, Underworld, Behind Digbeth Civic Hall (021 477 7985) Dolly Mixture/Tarts.
BRADFORD, St George's Hall (32513) Hawkwind/Doll By Doll.
BELFAST, Kings Hall (665 255) Gallagher And Lyle/Judie Tzuke.
BELFAST, Queens University (45133) Starjets.
BIRKENHEAD, Hamilton Club (051 647 8093) John Miles/Roy Sundholm Band.
CONNAHS QUAY, Deeside Leisure Centre (Deeside 816731) The Jam/The Vapors.
COVENTRY, Dog and Trumpet (21678) The Rackets.
COVENTRY, Tiffany's (24570), The Specials / Selector / Dexy's Midnight Runners.
DESFORD (Leics), Miners' Institute, Chris And Ian Turvey Band.
DUBLIN, Starlight Club, Mary Wilson.
EDINBURGH, Astoria, (031 661 1662) Landscape.
EDINBURGH, Odeon (031 667 3805) Talking Heads.
GLASGOW, Strathclyde University (041 552 4400) Samson.
GLENROTHES, Rothies Arms (753701) Alec Johnson Band.
GUILDFORD University (71281) Neil Innes.
GUILDFORD, The Wooden Bridge (72708) Lopez And The Wave Riders.
HATFIELD Polytechnic (6 8 3 4 3) Joe Jackson/Original Mirrors.
HAYLE, Penmare Hotel, The Fans.
HEDNESFORD, Anglesea Hotel (2508) Bizarre Unit.
HULL, City Hall (20123) Dr Feelgood/Phil Rambow.
IRVINE, Magnum Theatre, Gordon Giltrap.
JACKSDALE, Grey Topper Club (Leabrooks 3232) Zorro.
KETTERING, Corn Market Hall (852 11) X-bition.
KINGSTON, The Grove, Washington Road (01 549 5088) Sledgehammer.
KNIGHTON, Norton Arms, The Stillettos.
LEAMINGTON SPA, Crown Hotel (26421) Money.
LEEDS, Fan Club (663252) Slaughter And The Dogs/Fan Heater.
LEEDS, Grand Theatre (45891) Dame Edna Everage.
LEICESTER, De Montfort Hall (54 996) Cliff Richard.

LEICESTER, Polytechnic (25702) XTC/Random Hold.
LEYSDOWN, New Island Hotel (581496) The Piranhas.
LINCOLN, Drill Hall (24393) Purple Hearts.
LIVERPOOL, Annabellies, Dick Smith Band.
LIVERPOOL, Erics (051 236 7881) Tours.
LONDON, Bridge House, Canning Town (01 476 2889) Flexible Dustbins/China.
LONDON, Dingwalls, Camden Lock (01 267 4967) George Melly/John Chiltern's Feet-warmers.
LONDON, Hope and Anchor, Islington (01 359 4510) Red Beans And Rice.
LONDON, 100 Club, Oxford Street (01 636 0933) King Sound/The Israelites.
LONDON, St John's Hill, Clapham (01 223 8309) Stan's Blues Band.
LONDON, John Bull, Chiswick (01 994 0062) The Ol' Band.
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863) Small Hours.
LONDON, Music Machine, Camden (01 387 0482) Toyah/The Boys/The Teenbeats/The Yobs (free gig).
LONDON, Nashville, Kensington (01 603 6071) Psychedelic Furs / Subliminal Squad.
LONDON, New Golden Lion, Fulham Road (01 385 3942), Q-Tips.
LONDON, Pied Bull, Islington (01 837 3218) Gino And The Sharks.
LONDON, Royalty, Southgate (01 886 4112) Johnny Storm/Dynamite.
LONDON, Ruskin Arms, East Ham (01 472 0377) Bastille.
LONDON, Thomas A Beckett, Old Kent Road (01 703 7334) The Flatbackers.
LONDON, Tramshed, Woolwich (01 855 3371) Morrissey-Mullen Band.
LONDON, The Venue, Victoria (01 834 5500) Trevor Rabin.
LONDON, Windsor Castle, Harrow Road (01 286 8403) The Sonic Tonix.
MALDON, Jubilee Hall, Little Tony 'n' The Tennessee Rebels.
MANCHESTER, Apollo, Ardwick (061 273 1112) Wings.
MANCHESTER, Kim Philby Club, De Ville's, Lloyd Street, Albert Square, The Pop Group/A Certain Ratio/Phil Diggie.
MANCHESTER, Osbourne Club, The Beat.
NEWCASTLE UPON TYNE, City Hall (20007), Alvin Lee Ten Years.
OXFORD, The Corn Dolly (44761), The Romantix.
PENZANCE, Demelzas, Seafrost, Bethnal.

PERTH, Plough Inn (22251) Deft Jerks/Trax.
PORTSMOUTH, Polytechnic (819141) The Cure/The Passions/The Associates.
PORT TALBOT, Troubadour (77968) Simple Minds.
PRESTON, Clouds, Souled Out.
PRESTON, Warehouse (53216) Art Failure.
ROWLANDS GILL, Townley Arms (2274) White Spirit.
SALFORD, Bulls Head, The Salford Jets.
SHEFFIELD, Lane Top Club, Anaesthetic.
SHEFFIELD, Limit Club (730940) Roger Chapman And The Shortlist.
SOUTHEAST, Spanish Armada, Matchbox.
SOUTHPORT, Scarisbrick Hotel (38321) The Cheaters.
STOKE-ON-TRENT, Gaieity Hotel (24302) Lies All Lies.
SUNDERLAND, Fusion (59548) Black Gorilla.
TWICKENHAM, Richmond College, John Cooper Clarke/The Out.
WOLVERHAMPTON, RAF Cosford, High Flames.

FRIDAY NOVEMBER 30

ABERAVON, Nine Volts, (Port Talbot 6072), Sassafra.
ABERDEEN, University (572571), Secret Affair / Squire.
ABERYSTWYTH, Pontrydyfendigaidd, Pavilion, (Newtown 26965), Dr Feelgood/Phil Rambow.
ALCONBURY, (Hunts), Raf Station, JALN Band.
ASHTON UNDER LYME, Spread Eagle Hotel, (061 330 57332), JSRSR Band.
BANGOR, Prince of Wales, Little Bo Bitch.
BARKINGSIDE, Old Maypole, (01-500 2186), Gina 'N' The Rockin' Rebels.
BASILDON, Double Six, (20140), Burnt Out Stars.
BATH, Moles Club, Scissor Fits.
BEDFORD, Corn Exchange, (59691), Wild Horses.
BEDFORD, Nitespot, (212555), Gary Glitter.
BIRMINGHAM, Golden Eagle, Money.
BIRMINGHAM, Underworld Club, Behind Digbeth Civic Hall, (021 477 7985), The Cramps.
BIRMINGHAM, University, (021 472 1841), The Piranhas.
BISHOPS STORTFORD, Triad Leisure Centre, (56333) White Glass.
BLACKBURN, St Georges Hall, (5 8 4 2 4), Motorhead/Saxon.
BLACKPOOL, Jenks, (29203), Urchin.
BLACKPOOL, Norbreck Castle, (52341), Purple Hearts.
BRADFORD, Royal Standard, (27898), The Motivators.
BRIDLINGTON, Spa Hall, (78258), Hawkwind, Doll by Doll.
BRIGHTON, New Conference Centre, (202881), Cliff Richard.
BRISTOL, Colston Hall, (291768), Alvin Lee Ten Years After/The Bogey Boys.
BROMSGROVE, Dolphin Suite Swimming Baths, Roaring Jelly.
CAMBRIDGE, Advanced Students Club, Hopo.
CAMBRIDGE, Corn Exchange, (68767), Gang Of Four/Delta Five/Au Pairs/Red Crayola.
DUBLIN, Stadium, (753371), Gallagher And Lyle/Judie Tzuke.
DUBLIN, Starlight Club, Mary Wilson.
DUBLIN, Trinity College, (772941), Starjets.
DUDLEY, JB's, (53597), Deadringer.
DURHAM, Bede College, (65929), Nato.
DURHAM, St Mary's College, The Showbiz Kids.
FARNBOROUGH, College of Technology, Main Hall, Boundary Road, (48369), The Movies.
GALASHIELS, College Of Textiles, Black Market.

GLASGOW, Apollo, (041 332 9221) Queen.
GLENROTHES, Rothies Arms, (753701), Venigmas.
GOOLE, Station Hotel, (3981), Vardis.
KINGSTON, Grove Tavern, (01-549 5080), Chromium Platings.
KINGSTON, Hampton Wick, Church Grove, Phantom Zones/The Directions.
LANCASTER, University, (65201), The Jam/The Vapors.
LANGLEY, Merry Makers, Arrogant.
LEEDS, Cosmos Club, Black Gorilla.
LEEDS, Forde Grene, (490984), Achilles/Urban Blitz.
LEEDS, Grand Theatre, (450891), Dame Edna Everage.
LEEDS, James's Hospital, Nurses Home, Shake Appeal.
LEEDS, University, (39071), City Limits.
LEICESTER, Phoenix Theatre, (555627), World Service/Room Ten.
LEICESTER, Trade Union Club, Little Tony 'N' The Tennessee Rebels.
LIVERPOOL, College Of Higher Education, Tours.
LIVERPOOL, Erics, (051 236 7881), Simple Minds.
LIVERPOOL, Polytechnic, James Parrish Hall, (051 236 2481), Moondogs.
LIVERPOOL, University, (051 709 4733), John Otway.
LONDON, Bridge House, Canning Town, (01-476 2889), Deke Leonard Band/APB's.
LONDON, Chippenham, Shirland Road, (01-624 7202), Sanity Clause.
LONDON, City of London Polytechnic, (01-247 1441), The Rest.
LONDON, Dingwalls, Camden Lock, (01-267 4967), Girl/Rent Boys.
LONDON, Guys Hospital, Blackfriars, Praying Mantis/Powerhouse.
LONDON, Half Moon, Putney, (01-788 2387), The Blues Band.
LONDON, Hope and Anchor, Islington, (01-359 4510), Inmates.
LONDON, 101 Club, St John's Hill, Clapham, (01-233 8309), The Warm Jets.
LONDON, Marquee, Wardour Street, (01-437 6603), London Zoo.
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-992 0863), The Cleaners/Eat At Joes/Never Never Band.
LONDON, Music Machine, Camden, (01-387 0428), Wilko Johnson's Solid Senders/Holly And The Italians.
LONDON, Nashville, Kensington, (01-603 6071), Red Beans And Rice/Geraint Watkins.
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Paris.
LONDON, Pegasus, Stoke Newington, (01-226 5930), Soulyard.
LONDON, Princess Louise, High Holborn, (01-405 8816), Scoop.
LONDON, Queen Elizabeth College, Campden Hill Road, (01-937 9714), The Cheeks.
LONDON, Queen Mary's College, Mile End Road, (01-980 4811), Revillos.
LONDON, Rainbow, Finsbury Park, (01-263 3140), The Damned/Victims.
LONDON, Royal College of Art, Kensington Gore, (01-584 5020), Flying Saucers.
LONDON, School of Oriental and African Studies, Malet Street, (01-637 2358), Misty.
LONDON, School of Pharmacy, Brunswick Square, (01-837 7651), Spare Parts.
LONDON, Towers, Westminster Bridge Road, Shades.
LONDON, The Venue, Victoria, (01-834 5500), The Inmates Mark Andrews And The Gents.
LONDON, Windsor Castle, Harrow Road, (01-286 8403), Small Hours.
MALVERN, Winter Gardens, (2 7 0 0) The



JOE JACKSON: America's adopted son.

LAST SEEN here on a single London date last autumn, the TALKING HEADS return to the land of supercuts and inflation for their first tour of major UK venues in two years.

The hard-core dates happen this week at Edinburgh Odeon (Thursday), Manchester Free Trade Hall, (Saturday), Birmingham Odeon, (Sunday), Hemel Hempstead Pavilion, (Monday), and Hammersmith Palais, (Tuesday), prior to two nights at London's Electric Ballroom, with ORCHESTRAL MANOEUVRES IN THE DARK next week. Meanwhile America's adopted son, JOE JACKSON goes out on the road again on home-territory playing Hatfield Polytechnic, also being filmed for the 'Rock Goes To College' series, (Thursday), Edinburgh Usher Hall, with THE PHOTOS, (Sunday), Glasgow Apollo, (Monday), Manchester Apollo, (Tuesday), and Newcastle City Hall, (Wednesday).

Also from the States, legendary purveyor of poetic licence LEONARD COHEN is joined by JENNIFER ('I Know A Heartache When I See One') WARNES, backing vocals, for three nights at Hammersmith Odeon, (Tuesday, Wednesday and Thursday 6), before heading off on the remainder of his European dates.

Macca and WINGS cruise into the mainstream of their winter visit with yet another night at Manchester Apollo, (Thursday), followed by Southampton Gaumont, (Saturday), Brighton Centre (Sunday), Lewisham Odeon (Monday), with a big 'un at London's Rainbow (Wednesday). QUEEN direct the royal carriage towards the cold Northern wastelands with dates at Glasgow Apollo, (Friday and Saturday), and Newcastle City Hall, (Monday and Tuesday). And THE JAM continue their month-long coverage of major British venues, playing Connors Quay, Deeside Leisure Centre, (Thursday), Cardiff Sophia Gardens, (Saturday), plus three nights at the Rainbow, (Sunday, Monday and Tuesday).

And celebrating the short run - up to the festive season, rockbix loony JOHN OTWAY, complete with a brand new band, featuring Geoffrey Thomas, (drums), Allan Offer (drums) and a new guitarist too, kicks-off his winter party at Liverpool University (Friday), moving on to Leicester University, (Saturday), High Wycombe Town Hall, (Monday), and Manchester University, (Wednesday).

Specials/Selector/Dexy's
MANCHESTER, Mayflower, Little Roosters.
MANCHESTER, UMIST, (061 236 9114), Eric Bell Band/Original Mirrors.
MELTON MOWBRAY, Painted Lady, (812121), George McCrae.
MIDDLESBROUGH, Rock Garden, (241995), Iron Maiden.
NEWCASTLE UPON TYNE, Polytechnic, (28761), Roger Chapman And The Shortlist.
NORWICH, University Of East Anglia, (56161) The Cure/The Passions/The Associates.
NOTTINGHAM, Sandpiper, (54381), Slaughter And The Dogs.
NOTTINGHAM, Trent Polytechnic, (46725), The Photos.
OXFORD, Balliol College, (511732), The Stereotypes.
OXFORD, Caribbean Club, (45139), The Sonic Tonix.
OXFORD, Polytechnic, (68789), John Cooper Clarke/Chris Slevey And The Freshies/The Out.
PAISLEY, TUC Club, High Flames.
PENZANCE, Gulval

Meadhouse, Dangerous Girls.
POOLE, Dorset Institute, Thieves Like Us.
READING, University, (860222), The Teenbeats.
REDRUTH, London Hotel, (215591), The Fans.
ST ANDREWS, University, (73145), Landscape.
SHEFFIELD, Broadfield Hotel, (50200), Salon Graph.
SHEFFIELD, Crazy Daisy, (24455), Prodigal Son.
SHEFFIELD, Penthouse, (26871), Rokka.
SHEFFIELD University, (24076) John Miles/Roy Sundholm Band.
SHILDON, District Working Man's Club, White Spirit.
SLOUGH, Langley College, (42203), XTC/Random Hold.
SOUTHALL, Hamboro Tavern, Spider.
SOUTHALL, White Swan, The Rackets.
STIRLING, University, (3171), Samson.
STOKE HANLEY, Victoria Hall, (24641), The Dickies.
SWANSEA, Brangwyn Hall, (50821), Lindisfarne/Chas And Dave.
TAMWORTH, Checkers, (62429), Blood 79.
TYLDESLEY, Astley Methodist Church, Exhibit B.

UXBRIDGE, Brunel University, (01-893 7188), John Martyn.
UXBRIDGE, Unit One, Whitehall Road, (31192), Suttled Approach.
WADHURST, Commemoration Hall, Yakey Yak.
WATFORD, Baileys, (398448), The Drifters.
WEST RUNTON, Pavilion, (203), Screams.
WINDSOR, Blazer's (56222), Barron Knights.
WISBECH, Tower Ballroom, Hollywood Wires.
WOODBIDGE, (Suffolk), RAF Bentwaters, Souled Out.
YORK, College Of Ripon And St John, (2691), The Stillettos.

SATURDAY DECEMBER 1

ABERYSTWYTH, University (4242), Chris And Ian Turvey Band.
ASHTON UNDER LYME, Spread Eagle Hotel (061 336 5732), Orchis.
AYR, Darlington Hotel, Miller Road (68275), High Flames.
BARNESLEY, Town Hall (203232), Little Bo Bitch.

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 Merton College (Weds only) 7.30-10.30 pm;
 Orington Civic Hall (Thurs only) 7.30-10.30 pm;
 and Record Shops, DJ's and Stylus, Hastings
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BASILDON, Double Six (20140), Tins
BATH, University (63228), Monochrome Set / Fad Gadget / Essential Logic
BEDFORD, Nitespot (212555), Gary Glitter
BIRMINGHAM, Odeon (021 472 1841), Phil Rambler
BIRMINGHAM, Underworld, Behind Digbeth Civic Hall (0 21 477 7985), Mods / Mo-dettes
BISHOPS STORTFORD, Triad Leisure Centre (56333), Shadur
BLACKPOOL, Norbreck Castle (52341), Embryo
BRADFORD, Palm Cove Club, Quaker City
BRADFORD, Royal Standard (27898), Motivator
BRADFORD, University, Commercial Building (33466), Kay Russell
BRIGHTON, New Conference Centre, Cliff Richard
BRISTOL, Granary (28272), Lautrec
BRISTOL, Old Castle Green, Gloucester Lane (550925), TV-Is
BRISTOL, Stonehouse, behind Bunch of Grapes, Apartment
CANTERBURY, Christchurch College (63759), The Piranhas
CARDIFF, Grass Roots (31700), Dangerous Girls
CARDIFF, Sophia Gardens (20181), The Vapors
CARDIFF, University (44211), Lindisfarne / Chas And Dave
CINDERFORD (Gloucs.), Rugby Club, Flash Cats
CORK, Arcadia Ballroom, Starjets
DUBLIN, Stadium (753371), Gallagher And Lyle / Judie Tzuke
DUBLIN, Starlight Club, Mary Wilson
DUDLEY, JB's (53597), The Flys
DURHAM, University (64466), The Cure / The Passions / The Associates
EAST GRINSTEAD, King George's Hall, Maddy Prior
EDINBURGH, University, Chambers Street (031 667 0214), Everest The Hard Way
GALWAY, Leisureland (7687), Planxy
GLASGOW, Apollo (041 332 9221), Queen
GRAVESEND, Red Lion (66127), The EF Band
IMMINGHAM, County Hotel, The Vye
LEEDS, Fforde Grene (490984), Cheaters / The Prisoners
LEEDS, Grand Theatre (450891), Dame Edna Everage
LEEDS, Staging Post (735541), Proposition 31
LEEDS, University (39071), Motorhead / Saxon
LEICESTER, University (26681), John Otway
LIVERPOOL, Erics (051 236 7881), The Pop Group
LONDON, Bridge House, Canning Town (01 476 2889), The Blues Band
LONDON, The Cellar, Camden Town, Pete Bond
LONDON, Dingwalls, Camden Lock (01 267 4967), Mark Andrews And The Gents / Echo Bravo
LONDON, Electric Ballroom, Camden (01 485 9006), Wild Horses / Nutz / Straight 8
LONDON, Golden Lion, Fulham (01 385 3942), Johnny Storm / Dynamite
LONDON, Hammersmith Odeon (01 748 4081), Hawkwind / Doll By Doll
LONDON, Hope And Anchor, Islington (01 359 4510), The Bogey Boys
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Killing Joke
LONDON, Lewisham Odeon (01 852 1622), The Specials / Selector / Dexy's Midnight Runners
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Dolly Mixture / U2's
LONDON, Music Machine, Camden (01 387 0428), Whirlwind
LONDON, Nashville, Kensington (01 734 9072), UK Decay
LONDON, Thames Polytechnic, Thomas Street, Woolwich (01 855 0618), Red Lights
LONDON, The Venue, Victoria (01 834 5500), UK
LOUGHBOROUGH, Town Hall (63151), Matchbox
MANCHESTER, Free Trade Hall (061 834 0943), Talking Heads
MANCHESTER, Polytechnic (061 273 1162), Simple Minds
MANCHESTER, University (061 273 5111), Roger Chapman And The Shortlist
MANSFIELD, Swan Hotel, Market Square (24131), Let The Good Times Roll
MELTON MOWBRAY, Painted Lady (812121), Ben E King
MIDDLESBROUGH, Rock Garden (241995), The Photos
NEWCASTLE UPON TYNE,

City Hall (20007), Showaddywaddy
NOTTINGHAM, Outlaws Bar, The Drug Squad
NOTTINGHAM, University (51311), John Cooper Clark / The Out
OXFORD, Lincoln College, The Stereotypes
PLYMOUTH, Polytechnic (21312), XTC / Random Hold
POLGOOTH, Polgooth Inn, Metro Glider
RAINHAM, Crafford Hall, Lambs Lane 01 494 3749, Little Bo Bitch / Little Roosters
REDRUTH, London Hotel (215591), The Fans
RETFORD, Forterhouse (704981), Iron Maiden
ST ANDREW, University (73145), Secret Affair / Squire
SHEFFIELD, Crazy Daisy (24455), Prodigal Son
SOUTHALL, White Swan, The Rackets / Pan
SOUTHAMPTON, Gaumont (29772), Wings
SUNDERLAND, Polytechnic (76191), Renaissance
USHINGTON, First Central Club, White Spirit
WALSALL, Town Hall (21244), Hi-Tension
WEYBRIDGE, College of Food Technology (42120), The Psychedelic Furs
WINDSOR, Blazer's (56222), Barron Knights
WOLVERHAMPTON, Polytechnic (28521), Purple Hearts
WOOD HALL SFA, Coronation Hall, Frantic Gesture

SUNDAY DECEMBER 2

BASILDON, Double Six (20146), Bosch
BIRMINGHAM, Odeon (021 643 6101), Talking Heads
BIRMINGHAM, Red Star Club, The Nightingales / The Motivators / Chain of Dots
BISHOPS STORTFORD, Triad Leisure Centre (56333), Purple Hearts / Tracks
BOLTON, White Swan, Overide
BRADFORD, Princeville (78845), Rhino
BRADFORD, Vaults Bar, Utter Motives
BRIGHTON, Resources Centre, Bauhaus / Poison Girls
CANTERBURY, Christchurch College (63759), The Piranhas
CASTLESIDING, Working Men's Club, White Spirit
CHIPPENHAM, Alexandra's (66917), Psychedelic Furs
DUNDEE, Queens Hotel (22515), Colloesus
EDINBURGH, Lsher Hall (031 228 1155), Joe Jackson / Original Mirrors / The Photos
EDINBURGH, Valentinos (031 229 5151), The Photos
GLASGOW, Tifany's (041 332 0992), Secret Affair / Squire
GLASGOW, University (041 339 8698), Landscape
GLENROTHES, Rothes Arms (753701), Red Fox
GUILDFORD, The Royal Hotel (75173), The Lilletes
HIGH WYCOMBE, Nags Head (21758), Blank Space / Beast
LEEDS, Fforde Grene (490984), Simple Minds
LEEDS, Staging Post (735541), Dead Ringer
LEEDS, Warehouse, Best Friends
LEICESTER, De Montfort Hall (27632), Dr Feelgood / Phil Rambow
LIMERICK, Savoy (44644), Gallagher And Lyle / Judie Tzuke
LONDON, Bridge House, Canning Town (01 476 2889), Jackie Lyntoe Band
LONDON, Dingwalls, Camden Lock (01 267 4967), Red Beans And Rice / Terminal Snack Blues Band
LONDON, Hammersmith Odeon (01 748 4081), Hawkwind / Doll By Doll
LONDON, Hope And Anchor, Islington (01 359 4510), Lew Lewis
LONDON, Lyceum, The Strand (01 236 3715), The Specials / Selector / Dexy's Midnight Runners
LONDON, Marquee, Wardour Street (01 43 6603), Metro / Gino And The Sharks
LONDON, Nashville, Kensington (01 60 3071), Fashion / U2's
LONDON, North Peckham Civic Centre, Peckham Park Road (01 705 2917), Gordon Giltrap
LONDON, Rainbow, Finsbury Park (01 263 3140), The Jam / The Vapors
LONDON, The Tramshed, Woolwich (0 855 3371), Bob Williamson And Earl Okin
LONDON, The Venue, Victoria (01 834 5500), Pierre Moerlin's Gong
NEWCASTLE UPON TYNE, City Hall (20007), Motorhead / Saxon

NOTTINGHAM, Hearty Goodfellow (42257), The Mortals
REDCAR, Coatham Bowl (74420), Renaissance
RICKMANSWORTH, Watersmeet Hall, Richard Digance
SHEFFIELD, City Hall (22885), Showaddywaddy
SHREWSBURY, Cascade (59441), The Stilletoes
WOLVERHAMPTON, Civic Hall (21359), Lindisfarne / Chas And Dave
WORKSOP, Longworth Club, Zorro

MONDAY DECEMBER 3

BIRMINGHAM, University (021-472 1841), Pierre Moerlins' Gong
BRADFORD, Vaults Bar, Oral Sax
BRIGHTON, Dome (682127), John Martyn
CARDIFF, Music College, North Road, Screen Gems
COLCHESTER, Essex University (72462) XTC / Random Hold
CORK, Town Hall (21731), Gallagher And Lyle / Judie Tzuke
EDINBURGH, Tiffanys (031-556 6292), Secret Affair / Squire
GLASGOW, Apollo (041-332 9221), Joe Jackson / Original Mirrors
GUILDFORD, Civic Hall (67314), The Specials / Selector / Dexy's Midnight Runners
HEMEL HEMPSTEAD, Pavilion (64451), Talking Heads
HIGH WYCOMBE, Town Hall (26100), John Otway
LEEDS, Fforde Grene (490984), Don E Sibley And The Dixie Phoenix
LEEDS, Foxes Mexboro Arms (892316), Best Friends / Toxos
LEEDS, Heaven And Hell, The Statics / The Mess / Fatal Sounds / Mirror Boys
LEEDS, Royal Park (785076), One Adult
LEICESTER, De Montfort Hall (27632), Hawkwind / Doll By Doll
LIVERPOOL, Empire Hall (051-709 1555), Showaddywaddy
LIVERPOOL, University (051-709 4744), Renaissance
LONDON, Acklam Hall, Kensington (01-960 4590), Splodgenessabounds
LONDON, Bridge House, Canning Town (01-476 2889), The Mods / Run 229
LONDON, Dingwalls, Camden Lock (01-267 4967), UB40 / The Wide Boys / The Denisons
LONDON, Hope And Anchor, Islington (01-359 4510), Small Hours
LONDON, Kings College (01-836 7132), John Cooper Clarke / Chris Sievey And The Freshies / The Out
LONDON, Lewisham Odeon (01-852 1331), Wings
LONDON, Marquee, Wardour Street (01-437 6603), Bruce Woolley And The Camera
LONDON, Maunkberry's, Jermy Street (01-499 4623), Paul Goodman
LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0863), Sad Among Strangers / Europeans
LONDON, New Golden Lion, Fulham Road (01-385 3942), Bob Kerr's Whoopie Band
LONDON, Rainbow, Finsbury Park (01-263 3140), The Jam / The Vapors
LONDON, Royal Albert Hall (01-589 8212), John Miles / Dusty Springfield (Invalid Children's Aid Charity Benefit)
LONDON, The Venue, Victoria (01-834 5500), David Bromberg Band
LONDON, Apollo (061-273 1112), Lindisfarne / Chas And Dave
MANCHESTER, Band on the Wall (061-941 3018), Private Sector
NEWCASTLE UPON TYNE, City Hall (20007), Queen
NORWICH, Cromwells (612909), Ginger Baker's Energy
NORWICH, Norwich Union Athletics Club, Hi-Tension
NORWICH, Norwood Rooms (47261), The Running Dogs
OXFORD, New Theatre (44544), Dr Feelgood / Phil Rambow
OXFORD, Polytechnic, New Bar (68789), Blank Space / Beast
PORTSMOUTH, Polytechnic (819141), Purple Hearts
PRESTON, Polytechnic (58382), Roger Chapman And The Shortlist
RAWMARSH, Cricket Club, Zorro
RAYLEIGH, Crocs, Yakety Yak
ROTHERHAM, Thurnscoe Hotel, The Stilletoes
SPENNYMOOR, Recreation Centre, White Spirit

TUESDAY DECEMBER 4

ASHTON UNDER LYME, Tameside Theatre (061 330 2095), Richard Digance
AYR, Pavilion (65489), Secret Affair / Squire
BASILDON, Double Six (20140), Slash Wildly And The Cuthroats
BISHOPS STORTFORD, Triad Leisure Centre (56333), The Wall
CANTERBURY, Kent University (64724), Samson
CARLISLE, Market Hall (23411), Lindisfarne / Chas And Dave
COVENTRY, New Theatre (23141), Showaddywaddy
DUNSTABLE, Queensway Hall (22001), Motorhead / Saxon
EDINBURGH, West End Club (031 226 4660), The Cheetahs
EXETER, Routes (58615), Purple Hearts
FARNBOROUGH, Tumbledown Dicks (42055), The Stilletoes / Between Pictures
GLASGOW, Apollo (041 332 9221), The Damned
GLENROTHES, Rothes Arms (753701), Megazones
ILKELY, Rose And Crown (607260), Zanathus
IPSWICH, Gaumont (53641), Hawkwind / Doll By Doll
LEICESTER, University (26681), Roger Chapman And The Shortlist
LONDON, Bridge House, Canning Town (01 476 2889), The Rave / The Dials
LONDON, Dingwalls, Camden Lock (01 267 4967), Nick Gravenites
LONDON, Hammersmith Odeon (01 748 4081), Jennifer Warnes
LONDON, Hammersmith Odeon (01 748 4081), Leonard Cohen / Jennifer Warnes
LONDON, Hammersmith Palais (01 748 4081), Talking Heads
LONDON, Hope And Anchor, Islington (01 359 4510), U2's

LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Denizens
LONDON, Marquee, Wardour Street (01 437 6603), The Dickles
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Speed-O-Meters / Scissor Fits
LONDON, Nashville, Kensington (01 603 6071), The Boys / The Drill
LONDON, New Golden Lion, Fulham Road (01 385 3942), The Decoys
LONDON, Rainbow, Finsbury Park (01 263 3140), The Jam / The Vapors
LONDON, The Venue, Victoria (01 834 5500), David Bromberg Band
MANCHESTER, Apollo (061 273 1112), Joe Jackson / Original Mirrors
MANCHESTER, Polytechnic (061 273 1162), Ginger Baker's Energy / Dick Smith Band
NEWCASTLE UPON TYNE, City Hall (20007), Queen
NORTHAMPTON, Fanciers Club, Flying Saucers
NORWICH, Cromwells (612909), Little Bo Bitch
NOTTINGHAM, Outlaws Bar, The Drug Squad
NOTTINGHAM, University (51311), Blank Space / Beast
PORTSMOUTH, Art College, John Cooper Clarke / Chris Sievey And The Freshies / The Out
LONDON, Bridge House, Canning Town (01-476 2889), Wasted Youth
RAWMARSH, Cricket Club, Zorro
READING, Target Club (585887), El Seven
SHEFFIELD, Limit Club (730940), The Photos
SHEFFIELD, University (24076), Dr Feelgood / Phil Rambow
YORK, Arts Centre, Soft Heap

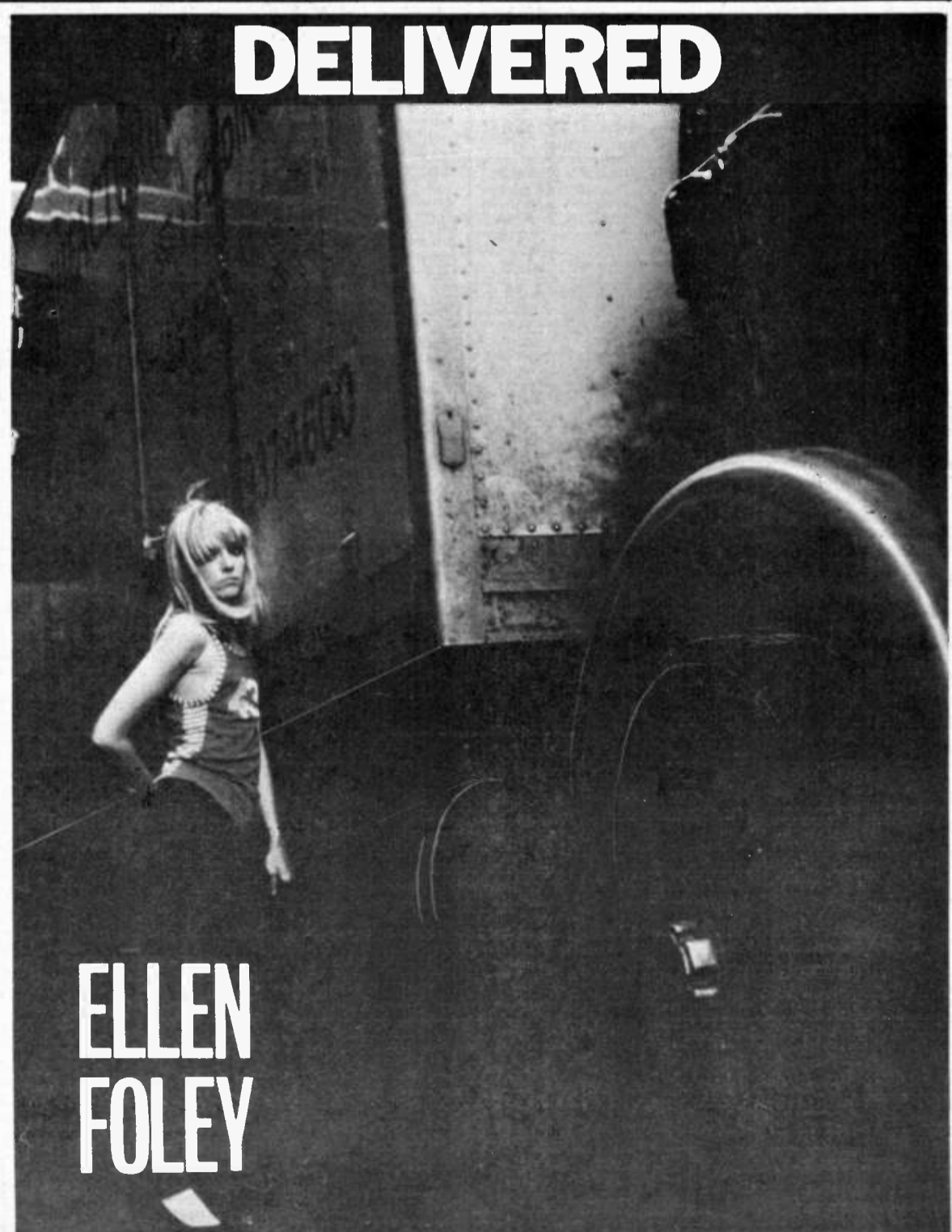
WEDNESDAY DECEMBER 5

ABERDEEN, Capitol (23141), Lindisfarne / Chas And Dave

ALDERSHOT, Princes Hall (29155), Richard Digance
BRADFORD, St Georges Hall (32513), The Damned
BRADFORD, Queens Hall College, The Stilletoes
BRADFORD, University (33466), Dr Feelgood / Phil Rambow
BRADFORD, Vaults Bar, Shadowfax
BRIGHTON, New Conference Centre (203131), Hawkwind / Doll By Doll
GREAT YARMOUTH, Wheels Club, The Running Dogs
HELENSBORO, HMS Neptune, Marvelettes
HEREFORD, Rotters (Wormelow 689), The Accelerators
HIGH WYCOMBE, Nags Head (21758), The Crooks
KEELE, University (Newcastle 625411), Lone Star / Angel Street
LANCASTER, Art College, Spizz Energi
LEEDS, Cosmo Club, Ginger Baker's Energy
LEEDS, Royal Park Hotel (785076), The Vye
LIVERPOOL, Moonstone, Dick Smith Band
LIVERPOOL, Polytechnic (051 236 2481), John Cooper Clarke / Chris Sievey And The Freshies / The Out
LONDON, Bridge House, Canning Town (01-476 2889), Wasted Youth
LONDON, Crackers, Wardour Street (01-734 4916), The EF Band
LONDON, Dingwalls, Camden Lock (01-267 4967), Nick Gravenites
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Spider
LONDON, Gullivers, Piccadilly, Soulyard
LONDON, Hammersmith Odeon (01-748 4081), Leonard Cohen / Jennifer Warnes
LONDON, Hope And Anchor, Islington (01-734 9072), The Cannibals
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Bad Manners / The Act

LONDON, Marquee, Wardour Street (01 437 6603), Girl
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Embryo / One On One
LONDON, Music Machine, Camden (01 387 0428), The Boys
LONDON, Nelsons Club, Wimbledon, Stepside
LONDON, New Golden Lion, Fulham Road (01 385 3942), The Deaf Aids
LONDON, Pegasus, Stoke Newington (01 226 5930), Stan's Blues Band
LONDON, Rainbow, Finsbury Park (01 263 3140), Wings
LONDON, Rock Garden, Covent Garden (01 240 3961), Dolly Mixture
LONDON, The Tramshed, Woolwich (01 855 3371), Sta-Prest / Spot The Dog
MALVERN, Winter Gardens (2700), Motorhead / Saxon
MANCHESTER, Apollo, Ardwick (061 273 1112), Cliff Richard
MANCHESTER, The Memory Inn, Ashton, The Cheaters
MANCHESTER, University (061 273 5111), John Otway
NEWCASTLE UPON TYNE, City Hall (20007), Joe Jackson / Original Mirrors
NEWCASTLE UPON TYNE, Polytechnic (28761), The Photos
NEWCASTLE UPON TYNE, University, Coach Line (28402), Nato
NORWICH, University of East Anglia (56161), Simple Minds
ORMSKIRK, Edgehill College (75171), TV21 / The Nice Men
SHEFFIELD, Bincliffe Oaks Hall, Soft Heap
SHEFFIELD, Polytechnic (738934), Secret Affair / Squire
SHEFFIELD, University (24076), I'm So Hollow
SOUTHALL, White Hart, Flying Saucers
STOCKPORT, Poco-a-Poco (061 442 9909), Gary Glitter
SWINDON, Duke of Wellington (34180), The Trend
WOLVERHAMPTON, Polytechnic (28521), The Cure / The Passions / The Associates

DELIVERED



ELLEN FOLEY

ROAD SHOWS

NOT QUITE CHAMPS

QUEEN, National Exhibition Centre, Birmingham

THIS IS, happily, Queen's only mega gig of the tour. They say they are trying to get away from the impersonality of places like the NEC. Latecomers struggle from the outer reaches of the car parks, consult meaningless maps on the way to Hall One, to be re-directed when they reach the main entrance.

Into the stark warehouse: four walls, a roof and a stage. No bar, only coffee vending machines.

Inside fans buy up new scarfs to replace the ones fading on bedroom walls since the last time the band played. They wait impatiently packed and fainting at the front, while clapping and cheering erupts from time to time.

The lights go down, Wagner fades, a bass moan builds up. White lightning, thunder and smoke and the band are on: Freddie Mercury in black leather jacket, cap, shades, red stripes and knee pads. Brian May to his left and Roger Taylor and John Deacon fortunately both dried out from their morning appearance on Tiswas.

The first number is messy, but the crowd join in for 'Tie Your Mother Down' and 'Somebody To Love.' More dry ice and white light introduce a string of songs including 'Killer Queen', 'I'm In Love With My Car'. Brian May ambles around and Mercury pokes his perfectly formed bum at the crowd and slaps it to kiss his ass good bye.

The band is still a little sluggish and there are some muffled guitar solos. But Mercury's powerful voice goes down well on a new slow number, 'Save Me', which proves to be the turning point of the gig. During 'Now In Here' he finally gets the crowd with him—as they practice their arpeggios together. Their momentum slips a little but with a couple of semi-acoustic slow songs, it's singalong Queen with a forest of scarves and peace signs.

Mercury gives 'Love Of My Life' over to the crowd for community singing, and this is the strangest part of the gig.

Next 'Fat Bottomed Girls' degenerates into good old-fashioned drum and guitar solo's with the help of ample echo. The crowd are motionless, but they like it. Then two notes from Mercury on the keyboards and there's a massive cheer for 'Bohemian Rhapsody' which starts powerfully, but is marred when the stage is abandoned during the middle operatic section. 'Thunder and Lightning' very frightening on tape, on a vacant stage is anti-climatic despite the light effects.

Queen leave to exploding smoke bombs, while the crowd opens up with 'You'll Never Walk Alone' and 'We Are The Champions'. They come back for a matter of fact rendering with Mercury on acoustic guitar, and then again astride Superman for 'Champions'.

Fourteen thousand seemed satisfied as they pour out to the BK station to their coaches to Derby, Manchester and Il-facombe or their waiting dads.

But it's a patchy performance for the opening of their tour. The songs start and end powerfully but the band is not as tight as it should be, losing their way in the middle of numbers, finally, the strange acoustics of the NEC didn't help. NICK JAMES



Plc by Bob Ellis.

FREDDIE MERCURY: feast your eyes on this girls.

GANG OF FOUR Electric Ballroom, London

WAAAAAaaaaaaahhh!!
aaaaaaahhh!!

Sorry about that, but I just had to get it out of my system. You see, a thousand throats screamed as one tonight. The Gang of Four, despite blows by train doors, broken cheek bones and noses, were up there making superlative rock 'n' roll and it sounded like a dive-bomber would come crashing through the roof at any moment. Four months ago they were good, and now, a tour of the States and another of the UK wiser, they are stupendous. It was simply the best gig I've been to this year.

I counted a total of 16 songs in 75 minutes.

It was so hot sweat broke out all over your body like a dam bursting the instant you walked inside. Even more tangible was the aggression hanging in the air with the smoke. GOF music is like a healthy head of sulphate, perhaps that aggression is energy looking for somewhere to go.

There was little to fault in the band's delivery: Jon King's barely-mended cheekbone didn't interfere with his singing, if anything his voice is stronger than ever. Hugo Burnham drives the bus from his drumkit, while Andy Gill is improving the depth of the guitar all the time. Dave Allen plays bass with enough ease to suggest he does it in his sleep.

'Essence Rare', 'Contract', 'Gift', '5.45', 'Anthrax', 'Factory', 'Damaged Goods', 'Natural Isn't It', 'Ether', 'Tourist' were all there. One song ran into the next with nary a pause for breath. King must have run three miles on stage and had to be virtually carried on for two encores: 'Armalite Rifles' and 'Glass'.

Gang Of Four should not be missed at any cost.

They have an LP called 'Entertainment' on EMI. Buy. SIMON LUDGATE

THE CURE / THE PASSIONS LSE, London

THE PASSIONS, as you would think, are reasonably passionate. Unfortunately they are equally mediocre and up against the Cure, in whose direction they seem to be heading, miserably sub-standard.

Their best number sounded as if it had been borrowed from a Fischer-Z songbook, lightweight reggae with high-pitched vocals from one of their two female members. It wasn't that the band weren't trying to get the best from their songs (though only the drummer seemed to be succeeding) it was just that they hadn't given themselves a great deal to work with in the first place although the set did perk up a little at the end.

The Cure, fortunately, were worth hanging around for. The set flew by (a good sign) and the departure of their bassist and arrival of a new keyboard player has left no flaws in their performance, although while three of them were working away like trojans, the thought lingered that the keyboard man was not exactly earning his daily bread.

They slipped into their old numbers from the 'Three Imaginary Boys' album like a pair of well-worn slippers, after their recent extensive touring, but slipped in many a taster of their forthcoming LP. The new songs are not vastly different in style, yet were just far enough removed to be conspicuous. 'M', 'AM', and 'Bleak One' (a suspect title if ever I heard one) were particularly appealing in the usual Cure manner — both exciting and haunting.

The inevitable 'Killing An Arab' was wheeled out

in the encore, along with a repeat of their rather good single 'Jumping Someone Else's Train', by which time temperatures were soaring sufficiently to satisfy any neighbourhood sheik.

They're skilled, interesting, sometimes exhilarating and usually underestimated. See them — now. KELLY PIKE

M E T R O GLIDER/TOURS Moonlight Club, London

HALF TIME at the Moonlight Club, offered a great chance to cool down with a refreshing St Clements. The cause of my overheating was a six-piece Cornish band called Metro Glider whose lead vocalist and alto saxophonist were active young ladies dressed in tight and scanty apparel. The band plays original pop songs with such a sense of fun that it is hard to know if they are really serious. The songs seemed quite reasonable, but Metro Glider's present plus must be their ability to expound enthusiasm and humour from a stage.

In contrast the Tours are a band with more serious aims; the opening number, a guitar instrumental, is impressive with the three guitarists standing in tight collaboration stage centre. The sets progression clearly reveals the Tours strong and beaty sound which is most distinctive.

Like many other bands, Tours write songs for experience and so their coastal origins are reflected in 'Tourists Information', the disappointing current single and 'On The Beach' which is an excellent pop song with a sunny future.

The lead vocals are split between Ronnie Mayor, the rhythm guitarist, and lead guitarist Richard Mazda, who sang a slow R&B song called 'You Can Be Proud Of', adding another dimension to the Tours repertoire. An excellent

IAN HUNTER Hammersmith Odeon, London

IF IAN Hunter's gig had not been a roaring success I personally would have been mortified. I got the feeling that the rest of the capacity audience at the Odeon would have felt the same. We'd waited so long to see Hunter and Ronson in action their arrival was treated almost like the second coming.

An overlong instrumental intro built the tension up even more. Ronson appeared first, followed by the man in black, still wearing his shades, and from where I was at the back, looking only a little older.

The material in the set was well mixed from albums old and new. Among the old ones was 'One Of The Boys' from the album 'All The Young Dudes'. The sound was excellent, clear and sharp and highlighted 'I Wish I Was Your Mother' — a song from the 'Mott' album.

New songs were not in abundance — which was a good move — as the audience were only too happy to hear the old favourites. One new song he did was 'Sons And Daughters', which had a distinct country feel but lacked a pedal steel guitar. Hunter played piano for the next song, 'Irene Wilde'. It was a good song but two slow ones in a row made the audience a little desperate.

'Just Another Night' was just what they needed to break the barriers. Hunter was joined by Ellen Foley, who looked more than startling in what looked like a blue corset and black tights. Unfortunately she only stayed for one song before leaving the stage to Mick Ronson's moment of glory. Ronson was obviously the hero of the night, every time he moved to the edge of the stage a forest of hands grew up to meet him.

I admit at times it was a bit over the top but the audience loved it when Ian Hunter tossed his guitar into the crowd.

'Is There Life After' and 'Angeline' were both highlights of the show for me. 'Bastard' was probably the low point. However, practically all of this became irrelevant when Hunter and the boys swung into 'The Golden Age Of Rock 'n' Roll' a number that was augmented by some brilliant sax playing. From that into 'All The Way From Memphis' the show escalated to undreamed of heights. That was the closing number of the show but encore followed encore. I was overjoyed to hear them include 'Cleveland Rocks', as it's one of my favourites from the album 'You're Never Alone With A Schizophrenic' and as the band played 'All The Young Dudes' The Skids singer Richard Jobson stood in front of me getting some first hand knowledge of how the song was done originally.

Ellen Foley returned to the stage to join the band for a blockbusting 'When The Daylight Comes'. It was certainly the best gig I've been to all year. ROSALIND RUSSELL

rendition of the Who's 'I Can't Explain' was also included in the set, but this seemed a mistake in the light of the song's present mod connections, a cult to which Tours do not belong.

The evening's highlight came with the superb 'Language School' which is glued to my turntable right now. It was a confident set played to a less than capacity crowd, well it was a cold Monday night. I feel sure that Tours will have gained many a London fan before they return to Poole at the end of the month. MICHAEL LITTLE

ROY SUNDHOLM Salford University

TAKE ONE measure of early Springsteen street imagery and three man sonic guitar assaults after the fashion of Lynrd Skynrd and you have some idea what Roy Sundholm is about.

Roy has waited for some time before unleashing his talent on an unsuspecting public, and this has only lent credibility to his image. His well-lined, weatherbeaten face is topped with a mane of natural blond hair and studded with a pair of eyes which look as if they could be on loan from Roger Daltrey.

He sings songs about girls, women, and more women, and although not exactly the most likely of ladies' men, you can understand his pre-

occupation. This three piece band are a more than competent vehicle for interpreting his tune and managed to look good without trying to steal his thunder.

For example, during the instrumental bits they all crowd round and boogie. For this dramatic axe-around-the-hip bit, they stand well back and leave the hero in the limelight on his own.

Particularly good are 'The Girls Are Out Now', and the single 'Did You Ever Have A Heart?' which were interspersed with equally strong new material like 'Acting On Orders' and an excellent one 'Good girls Don't Wear White'.

All are catchy contemporary rock songs likely to appeal to the same audience as Graham Parker and Thin Lizzy, while retaining an identity of their own.

On 'She's No Place In The World', perhaps their best tune, guitarist number three, Speed Spaniforth showed that despite his bulk he still knows how to shoot out a wild lick.

If Roy Sundholm had crashed on to the scene a few years ago the chances are that he would be regarded as a senior British rocker by now. As it is he shows every chance of being able to make up for lost time and is good enough to prove to be one of the first major talents of the eighties. MIKE NICHOLLS

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The hero's home

WINGS

Royal Court Theatre, Liverpool

FOR TWO days Liverpool was a city alive. Home had come the hero and every man, woman and child were aware and communicative of the fact. "It's a mighty long way down a rock 'n' roll, from the Liverpool Docks to the Hollywood Bowl," runs the song, but it's not that far from the Pierhead to the Royal Court Theatre. The cab driver on hearing the destination takes his cue and talks in revered terms about a religious figure who is referred to merely as 'Him' or 'He'. "He should be good tonight," offers the cabbie with total confidence.

The Royal Court is narrow and deep in the finest music hall traditions. I, never having seen McCartney live immediately feel honoured to be witnessing this first night in such intimate surroundings.

The show begins with a local entertainer of the old school. Sitting on his stool with only an acoustic guitar and bowler hat for props he vainly attempts to assuage the crowd's clamourings. To all the best Anglo-Saxon greetings he tries out some working men's club jazz, blues and country and finally retires like a trouper with his head held high and his tail between his pinstriped legs.

With no pomp, the curtain immediately opens and the band skip on and into 'Got To Get You Into My Life'. Or a cork-lined balcony at the back are the four man horn section benignly blowing over the head of porky drummer Steve Holly. Stage left is the other new recruit Laurence Juber, carnation in morning jacket lapel and playing some fine clipped and sustained lead work and enjoying more than the odd joke with stalwart Denny Laine who, though looking a little more portly, looks like a teenager. Linda, as usual flits about between various keyboards, keeping a low profile and only becoming embarrassing when she attempts to take off a Liverpudlian accent. On the right looms the eternal teenager keeping the symmetry perfect with his left-handed bass, perfection exemplified.

Say what you will, the ability to pen three minutes of perfectly structured melody is not only the gift of a craftsman (as in Nick Lowe), but taken one step further is pure genius, as in McCartney. Every song here is to a greater or lesser extent a classic. Even the substandard (and let's face it, how does one follow such a past?) here was forgivable.

The tracks from the undeniably limp 'Back To The Egg', which was plugged heavily here: 'Getting Closer', 'Spin It On', a furious version, 'Again And Again And Again' with Laine on country vocals, 'Old Siam Sir', again with under able power and 'Arrow Through Me', with three keyboard parts — all sounded fine and no more. On returning to that album I would venture that it will sound a lot better with the live versions ringing in one's ears. 'Every Night', which Phoebe Snow recently made famous was exquisite. 'Had Enough', was a blues bluster, 'No Words' is the high for the brass and 'Cook Of The House' finds Linda taking off the Andrews Sisters to a tee. Something for all the family, and believe me all the family were there. Mum, Dad and the kids had turned out in their Sunday best and one couldn't blame them. Paul is special and this was an event. Christ, I even put clean jeans and fresh shirt on for this audience with the man.

The chill which runs up my back three or four times a year finally came when the piano was trundled out. Paul flicks back his tails and informs us that we may know this one. Teasing he tempts us with the opening ripples of 'Maybe I'm Amazed' and with the recognition launches into a couple of bars from 'Baby Face'. Worra card! The classic duly follows and in turn is followed by 'Fool On The Hill' and 'Let It Be'. The experience was magical.

Back to more mundane entertainment with an instrumental whereon Paulie straps on a beefy semi-acoustic six string. A calypso that brought to mind 'Ob-la-di Ob-la-da', precedes the razor sharp rock of the aforementioned 'Spin It On' and a memorable version of a record that McCartney informs us he bought in Curry's when he was 17. 'Twenty Flight Rock' sees the boy looking 17 and throwing the same shape — that he must have perfected in front of his bedroom mirror during the late fifties. McCartney is in his element. He writes the songs and he's young again even though, apparently, he's fairly old.

Denny Laine moves onto the grand Joanna arc pours forth his contribution to rock immortality, the magnificent 'Go Now'. Following 'Arrow Through Me' we have the fairly dreadful 'Wonderful Christmas' complete with fairy lights and snow. Enter into the spirit of things and it's clear that McCartney writes trite songs that take tackiness to the level of an art form. Regard 'Mull Of Kintyre' which showed up as an encore and you'll see what I mean. I must admit I couldn't resist cutting loose and crooning to these populist epics. A new song 'Coming Up' re-emphasises the Mexican fascination. Then, and the timing here simply has to be marvelled at, on trocs Robert the Robot who, when booted, lets out the rhythm track for 'Goodnight Tonight (Don't Say It)'. And there it ends.

Encores offer another chill up the spine. A song for his Auntie Jean, 'Yesterday' and quite possibly the greatest song ever written. 'Mull Of Kintyre' with piper and quite possibly his least greatest work. Then back for the coup de grace of 'Band On The Run'.

Great gig, the best popular entertainment available and nice to see the boy back in the smaller venues at reasonable ticket prices. If you've secured a ticket you've got so nothing to tell your grandchildren about. This pantomime will run and run.

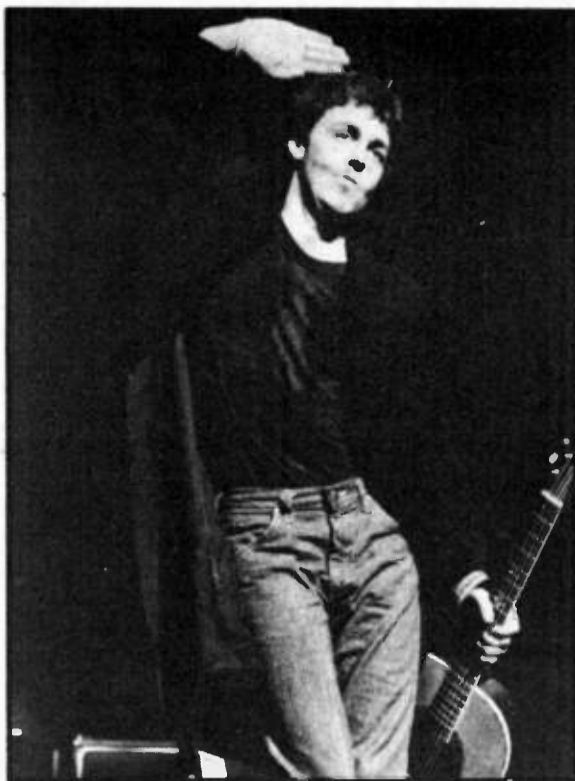
FONNIE GURR

ROBERT PALMER/CHARLIE DORE.
Hammersmith
Odeon, London.

CHARLIE DORE began this Wednesday night offering with an example of her brand of melodic country rock. Always neatly executed, always predictable and often repetitive. Only her currently successful single 'Pilot Of The Airwaves' showed character and I found that fairly sickly, not my type of music I'm afraid. Unlike Robert Palmer, who having solved the sound problems of the previous night did manage to produce the right sound for me and plenty of it. Initially, however, he ap-

peared to be conserving his voice as he worked his way through a string of songs, past and present, with typical Palmer professionalism. His backing band showed their obvious proficiency by repeated faultless non stop changes from song to song as 'Some People Can Do What They Like', 'Pressure Drop', 'Gimme An Inch Girl' and 'This Is A Fine Time' dropped polished and glistening off the production line whilst Palmer strutted stiffly about the stage in his usual ungainly manner.

Gradually the intensity increased as new and old songs were brought to bear on the capacity audience. 'River Boat Woman You're Wonderful' and the peculiarity of the set Gary Numan's 'Me I



McCartney: special

Disconnect From You', peculiar it may have been but very effective in these competent hands. Perhaps it points out possible avenues of exploration for the normally restricted Palmer.

The finale was as controlled as the entire performance had been throughout with Robert hitting notes with more accuracy and strength as the evening drew to a close with 'Women Are Smarter'.

The encore, sung to a standing audience, saw his powerful voice delivering two more from the 'Secrets' album, 'Jealous' and 'Bad Case Of Loving You'. The way the final songs were treated shows, why, perhaps, Robert Palmer has to conserve his voice for the first half of the performance.

GRAHAM STEVENS

FINGERPRINTZ
Moonlight Club,
West Hampstead

ON ONLY two tracks did Fingerprintz get up off their plane of monotony and display a little talent. Namely 'Fingerprince' and 'Tough Luck'. Apart from that, the whole set was a waste of layered and smooth sounds — straight from the recording studio with none of the idiosyncrasies of a live performance. Each song was so precise. Harmonised vocals with neat guitar leads, and a backdrop of regular drum and bass.

If only they'd let loose at the cost of maybe missing a few notes, things could have turned out better. Pounce on the audience if need be, but do something to catch their attention. Who wants to fall asleep on a Saturday night I ask you?

Fingerprintz are alright — they just need to stop lurking in those shadows and show some enthusiasm and spontaneity.

GILL PRINGLE

THE PRETENDERS / THE MICE

Marquee, London

MONDAY NIGHT at the Marquee is thin tie night. Everyone's wearing one. On stage the Mice, all sporting thin ties, thin jackets with thin lapels etc., are effortlessly churning out their sparkling if unoriginal brand of mid-tempo pop / rock. It's all very casual, but they're enjoying themselves. The band carry a lot of musical muscle, continuing the British pub-rock tradition that was the only thing

Pretenders are arrogant. When you've been on TV, I suppose playing in front of live audiences must get a bit tiresome.

After the build up it was disappointing to learn that even in their own restricted musical niche the Pretenders have nothing new to offer. Of course 'Stop Your Sobbing' and 'Kid' are great but they're all the Pretenders have got (apart from Chrissie Hynde) and they are the only reason most of us came here tonight.

The rest of the songs are also pretty thin and anaemic, often too long and frequently undisciplined. Gradually the whole business wears a bit thin, especially when the band don't bother to say thanks after they've been called back for the statutory encore. Plastic smiles, plastic music, plastic people. Of course they're going to be stars — for a while. Like thin ties, they're fashionable — but given the choice between the Pretenders and a thin tie, I'd take the tie any day. At least I could hang myself with it when it went out of fashion.

SIMON TEBBUTT

COWBOYS INTERNATIONAL
Marquee, London

I HATE to make comparisons, but before seeing Cowboys International, I really didn't know what to expect. I soon found them to encompass early Bowie and the Skids, a strange mixture indeed.

Throbbing keyboards

accompanied every track. No single part of the group was outstanding, but as a whole the sound was alive and magnetic. Opening with 'Original Sin' a thread of continuity ran through the entire set, each track was unobtrusively catchy, particularly the single 'Thrash' as well as 'Fixation', 'Wish' and 'Future Noise'. As individuals, the five members of the band appeared to contrast sharply. None of them trying to push themselves forward of assume any poses (Hey, look at me etc) they just looked different — in a quiet way.

Lead vocalist, Ken Lockie, sang with an air of detachment, with eyes searching blankly into the audience. An immediate rapport was set up without the usual small talk. His heavy frame and discus-throwing dancing was slightly reminiscent of Richard Jobson, only this guy looks like the star of Eraserhead. There's nothing more to say — They were very good. GILL PRINGLE

AFTER THE FIRE
Rainbow, London

IT WAS cult night at the Rainbow with continual chanting for ATF (After The Fire, for the uninitiated, namely me).

The support band interview gave a promising set and were well received by an audience of staunch ATF fans. Perhaps the music wasn't quite memorable enough but

this band have the ability to make it given the right commercial songs and image.

After The Fire came next, the safety curtain rose to the 'Thunderbirds' theme, to reveal a blue lit stage. A swift 'Lemmeintroduce south London's most exciting new band', from an announcer and on bounced bassist Andrew Piercy with the rest of the band behind. Two windows flashed onto the projection screen as ATF launched into 'Joy' their instrumental.

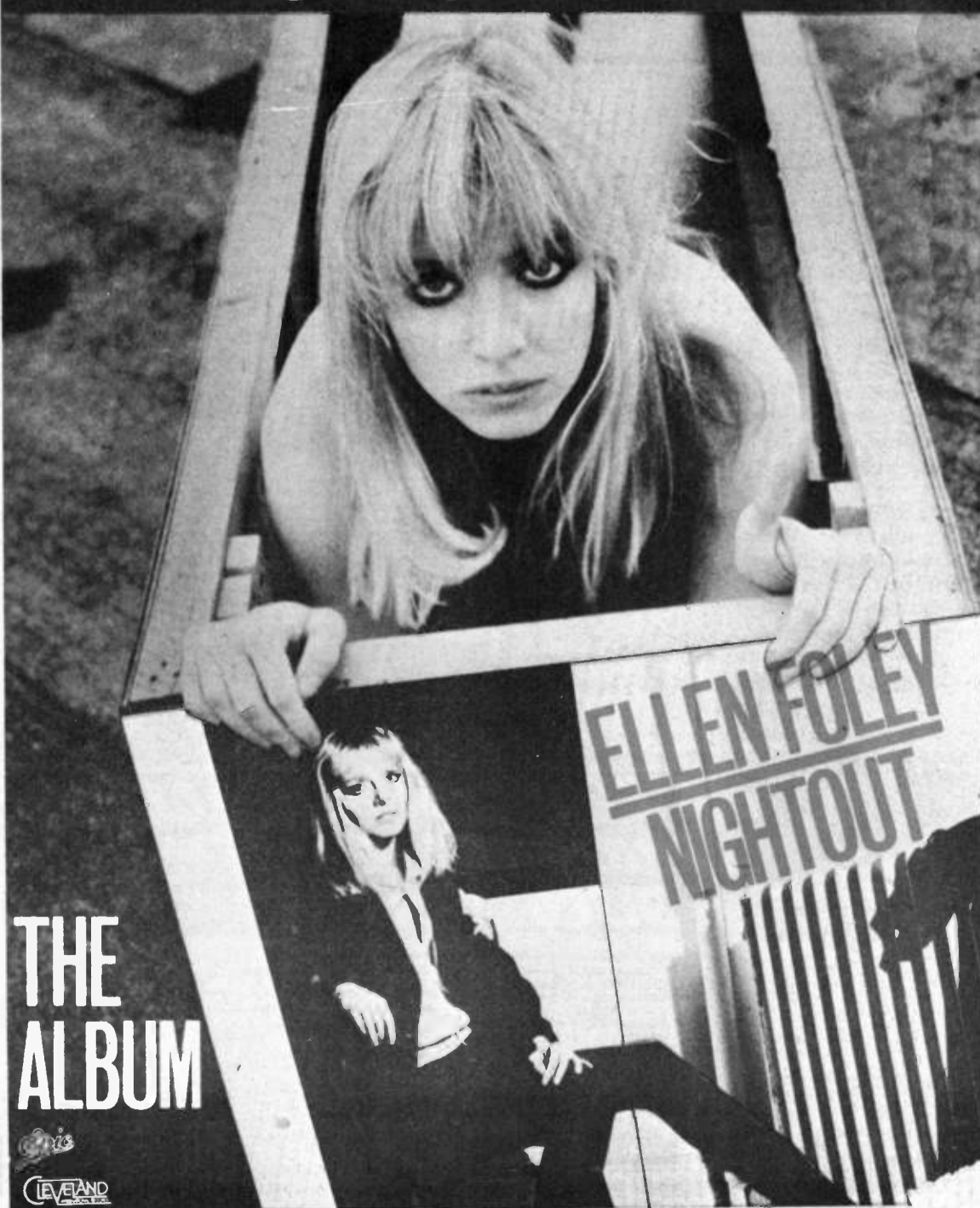
The crowd were obviously fully paid up members of the ATF fan club, they almost out sang the band themselves.

With stylish ease the new favourites were thrown to the audience 'Timestar', 'Take Me Higher', 'Life In The City', 'One Rule For You, One Rule For Me' and 'Suspended Animation'. Memory Bank's keyboards spiralled around the Rainbow as Andrew Piercy note perfectly held the audience's attention.

'Like The Power Of A Jet' was met with a barrage of paper planes much to the amusement of guitarist John Russell and the dismay of Andrew Piercy who looked like a flight controller at Heathrow Airport. Quickly the band moved towards the end with 'Check It Out' and 'Time To Think' before the encore including everyone's favourite 'Laser Love'.

With fans like these the word must spread? GRAHAM STEVENS

ON O.G.W.T.



DISCOLAND

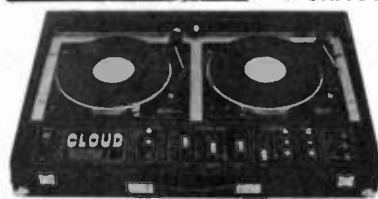
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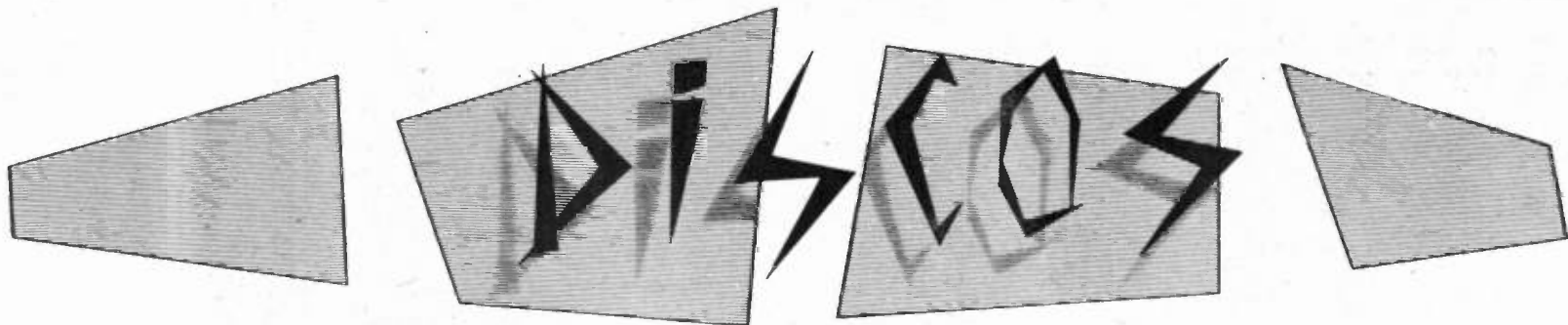
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By JAMES HAMILTON

UK NEWIES

POSITIVE FORCE: 'We Got The Funk' (Sugarhill SHL 102, via Pye). Immensely catchy chick-sung jittery 112bpm 12in 'rock' jigger has a mind - knowingly nagging guitar jangling away and has been completely restructured for UK release so that the chant part that originally came in near the end is now spliced in all over the place for added impact. Oh, it mixes superbly both in and out of Sugarhill Gang!

ROY AYERS: 'Don't Stop The Feeling' (LP No Stranger To Love) Polydor 2391438). Far more UK style disco than his last self-consciously 'disco' effort, the set's strongest cut so far (it's also on US promo 12in) is this incredibly repetitive jiggling 114-115bpm 'rock' thumper with chanting Roy and wailing chick, which actually builds up power through its monotony, while the formula repeats with slightly more vocal variation on the similarly sparse 120-119bpm 'Shack Up, Pack Up, It's Up (When I'm Gone)' jitterer. 'Slide' is a great simple fast leaping 129-128-130bpm bouncer. 'No Stranger To Love / Want You' a lovely gently jogging 42bpm vibes instrumental that

becomes a fuskily multi-tracked vocal smoocher. 'Don't Let Our Love Slip Away' a pretty Sergio Mendes-type 119-123bpm easy listening duet. 'What You Won't Do For Love' an emphasis - shifting gentle yet tersely tugging 114-57-116-58-117bpm tempo switcher, and just the zingy 130-132-133bpm 'Don't Hide Your Love' is his sole concession to this love to dreaded US-style 'disco'.

KURTIS BLOW: 'Christmas Rappin' (Mercury 3LOW 12). 'Rapper's Delight' - Part Two, except the tune is original, and the DJ rap gets more varied, bringing in some call - and - answer audience participation towards the end. Starting with a 14 beat accapella - it was the night before Christmas' intro, the 112-113bpm 12in (not even out in the US yet!) mixes perfectly with Sugarhill Gang of course!

THE O'JAYS: 'Identify' (Phil Int PIR 8015). Almost 11/2n rhythm-like lurching bouncing 122bpm 7in thumper with catchy smash-bound 'Hall - who goes there?' hookline would have been good material for the Village People.

STARGARD: 'Wear It Out' (Warner

Bros K 17475). Excitingly stamping full-tilt 125-126bpm charger chops perfectly minus intro out of Shalamar's 'Right In The Socket', but is only on 7in here (at least with the instrumental flip).

EARTH WIND & FIRE: 'Can't Let Go' (CBS 8077). Not 'In The Stone' yet, this typically spikily leaping 127-129bpm 7in strutter having to do in the meantime.

CHIC: 'My Feet Keep Dancing' (Atlantic K 114157). Strangely pent-up 112bpm jitter, due on 12in, goes into a great bass-backed Fred Astaire lap-dancing break and is the same BPM as 'Rapper's Delight' (hint hint!).

RITCHIE FAMILY: 'Put Your Feet To The Beat' (Mercury 9198524). Powerful girly group pounder on picture - sleeve 12in has plenty of marching feet effects, especially the intro and break, and suns through 132 (intro) - 130 - 133 (break) - 129 - 128 (fade) bpm.

SLY STONE: 'Dance To The Music' (Epic EPC 13-8017). The original 1968 master tape completely remixed by John Luongo and turned into a brand new 126-125bpm 12in version with accapella intro and long instrumental sections.

ODDS 'N' BODS

FUNK MAFIA "family" members Chris Hill, Sean French, Chris Brown, Jeff Young, Tom Holland & Froggy head North on Sunday (2) to steal the bread out of local jocks' mouths at an all-day in Oldham Romeo & Julietts - resentment seems to be running high amongst provincial DJs unable to make a similarly national name for themselves! Elton John, Johnny B Goode (Rocket XPRS 2412) and Village People 'Ready For The 80s' (Mercury 9198505) are on 12in, the latter also on promo-only 12in remix with overbubbled simple Xmas message from VP Ray Simpson.

O'Jays 'Sing A Happy Song', Deniece Williams 'I Found Love' are now on US 12in. Pye's R&B Division have done a promo-only segued sampler using 55 snippets from 22 current releases, and RSO a similarly promo-only segued 'Short Cuts' condensation of the Bee Gees' greatest hits LP.

MCA weigh in with a promo-only strawberry shaped and scented 7in of Rufus & Chaka. Mecca need a dozen DJs for European work from February onwards using their own records - send demo tape and photo to Paul Casson, Mecca Agency, 14 Oxford Street, London W1N 0HL.

Honey Bee Benson awarded a six month £3,500 IDEA contract for Norwegian work to Jeff Slater (Chesham), who came third in the recent Gloucester Tiffanys mobile disco competition organised by Barry's Disco Shop - which was won by lively newcomers Paul & Sam of Atmosphere II. Little Ian's Creation Roadshow being 2nd. Billboard's Disco Internationale forum in Monaco has been postponed until next autumn due to poor response.

Radio London's charity marathon in aid of Caribbean relief this Saturday will include a live link-up with Mayfair Gullivers - I hope Fatman stays sober! Greg Lynn has been promoted to product manager at CBS, prompting Mark Clark (Wokingham King Of Clubs) to comment, "Now that CBS is almost the same size as the Civil Service presumably they're starting to copy their practice of pushing troublesome people upstairs!" Lorraine Trent is now CBS Disco Pool chief, while at Phonogram with John Waller also promoted like Greg the disco plugger is Orin 'Ladies Man' Cozier. Newcastle-upon-Tyne's swank new Reflexions 2 in the Cloth Market (the old Inn Cognito site) is

lunkily import-orientated with regular jocks being Martin Urwin, Akin Oni.

David Emery Sunday next (9) Pete Tong, Tony Monson & Bob Jones funk the Thames with a riverboat alliter leaving Westminster Bridge at 12.30am, £5 tickets from the jocks' gigs or Disc Empire and Blues & Soul record shops.

Chris Dinnis' recent Perrin Sands Reunion at Sidmouth Winter Garden upped his rock nights' normal prices, attracted fewer punters and thus lost the venue as a gig - which shows how much into the music South Devon fans are! Ernie Priestman, partner/DJ at Whitehaven's Whitehouse and a secret Genesis fan, restricts the club's capacity to just 500 regardless of queues left outside so that there's still a comfortable space to move and groove in - an enlightened policy, surely?

Gary Allan (Liverpool McMillans) reports the amazing fact that Liverpool currently lacks an import-stocking record shop despite the local DJ demand for one. Lowrell, a top seller in London, is still evidently not suitable for Capital Radio's playlist. Steve Wiggins (Barry Rugby Club), recovering from a 'Welcome Back The Mini' party, wants my remedy for cold-suffering jocks: well, my own cure is to OD on Vitamin C and go to bed with some sleeping pills, which sometimes is enough to dry me up for the following night. Chris Hill who taught 'em how to 'silly' - not Phil! - has a nifty mix of One Way 'Music' into George Duke 'I Want You For Myself' into Detroit Spinners 'Body Language', as well as Dazzle 'You Dazzle Me' into Patrice Rushen 'Haven't You Heard'.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 39) with increased support are Jackson/Hayes 'Sweet Music Soft Lights And You' / 'Feels Like The First Time' (Spring 12in), AKB 'Stand Up-Sit Down' (RSO 12in), Ritz 'Dance Till You Drop' (Epic 12in), Loose Change 'I Wanna Hold On To You' / 'Straight From The Heart' / 'Rising Cost Of Love' (US Casablanca LP), Angela Bofill 'What I Wouldn't Do' / 'People Make The World Go Round' / 'Angel Of The Night' / 'I Try' (US Arista GRP LP), Diana Ross 'It's My House' (Motown), The Force 'The Dirty Dog' / 'Rock Your Baby' (Phil Int 12in), Ray, Goodman & Brown 'Special Lady' (Mercury), Chic 'My Feet Keep Dancing' (Atlantic), Gonzalez 'Move It To The Music' / 'Peoples Party' (Sawdust 12in), Three Degrees 'My Simple Heart' (Ariola), Fatback 'King Tim III' / 'You're My Candy Sweet' / 'Disco Bass' (US Spring 12in promo/LP), Prince Buster 'Al Capone' / 'One Step Beyond' (Blue Beat 12in), Delores Hall 'Snapshot' (Capitol 12in), Joe Bataan 'Rap O Clap-O' (US Salsoul 12in), Booker T & MG's 'Green Onions' (Atlantic), Roy Ayers 'Don't Stop The Feeling' (US Polydor 12in promo), Frisky 'You Got Me Dancing In My Sleep' / 'Tutty Frutti Booty' (US Vanguard LP), Herb Alpert 'Rotation' (US A&M 12in), Sheila B Devotion 'Spacer' (Carrere 12in), Opus Seven 'Bussle' / 'The Way You Move Me' (US Source/LP), Friendship 'Tighten Up' / 'Butter Train' / 'Waterwings' (US Elektra LP), Flara Purim 'From The Lonely Afternoon' / 'Carry On' / 'Sarara' / 'Love Lock' (US Elektra LP), Southroad Connection 'Ain't No Time To Sit Down' (US UA LP), Smokey Robinson 'Cruisin' (Motown), Stanley Clarke 'Together Again' (Epic), Billy Cobham 'What Is Your Fantasy' (US Columbia 12in), Brick 'We'd Love' / 'Dancin' Man' (Bang 12in), Martin Circus 'Shine Baby Shine' (Pye 12in), Chain Reaction 'Dance Freak' (US Jam Sessions 12in), Truscel 'Love Injection' (US Elektra 12in), Controllers 'I Can't Turn The Boogie Loose' (US TK 12in), Leon Ware 'What's Your Name' / 'Inside Your Love' / 'Try It Out' / 'On The Island' (US TK LP).

DISCO DATES

FRIDAY (30) Superfly's Bristol-based nine-strong Mahogany dance troupe and coach loads of top West Country dancers invade Canvey Goldmine. Dave Elise funks a 'silly dress' 3rd anniversary party at Guildford Bridge in the Wooden Bridge. Bob Jones returns to funk Chelmsford Dee Jays weekly. Melvyn Baker & Ken Kirby funk Bexley Black Prince. Colin Ringe & Kev Hill funk Ingrave Knights Way. Stuart Hughes horrifies Honiton New Dolphin Hotel. Steve Dee does Beaconsfield Curzon Centre.

SATURDAY (1) Light Of The World 'live' & Froggy funk Southgate Royalty. Greg Edwards & John DeSade funk St Albans City Hall. Steve Charles reggaes Port Talbot Troubadour weekly. Stuart Hughes shocks Yeovil Camelot Suite. Steve Dee does Beaconsfield Burnham Hall. **SUNDAY (2)** Chris Hill & The Family Funk Oldham Romeo & Julietts all-day. Steve Allen & Duane Henson funk Peterborough Cresset Slickers. **MONDAY (3)** Dave Middleton funks Bletchley Sycamore for the Bletchley Jazz Soul Club. Phil Black now does Cardiff Casa Martinez in St Mary Street on Mon/Tues/Wednesdays. **WEDNESDAY (5)** Chris Broome promotes Phonogram at High Wycombe Tuesdays.

IMPORTS

BRASS CONSTRUCTION: 'Shakti' (LP 'Brass Construction 5' US UA LT-977). Back in the 'Movin' bag and their best in ages, it's a typical bumping and jumping 121 - 122 - 123 - 120 - 124 - 120 - 124 - 120 - 124 - 123bpm driver with catchy counting (not of BPMs!), while 'Music Makes You Feel Like Dancing' is another instantly identifiable 116-117bpm 'rock' chunner with great synthesizer effects. 'Right Place' is a monotonous thudding 109 - 110 - 111bpm groove. 'I Want Some Action' an attractive 115-118bpm 'rock' jogger. 'Watch Out' a gradually unfurling 112bpm funk jigger. 'Get Up To Get Down' a bass synthesizer - bumped 106 - 108 - 106 - 108bpm heavy funk jitterer with simple repetitive chanting that nevertheless they found hard to record (it was there!), and 'It's Alright' is a disappointedly frantic 129 - 133bpm mixture of Latin and rock.

NARADA MICHAEL WALDEN: 'Tonight I'm Alright' (LP 'The Dance Of Life' US Atlantic SD 12959). Dynamite 'rock' smacker somewhat like a faster 'Ladies Night' with fashionable drily scratching guitar whaps through a deceptive 124 (intro) - 121 - 126 (clapping) - 123 (instrumental) - 122bpm to a usefully cold finish, while the equally good 'I Shoulda Loved Ya' bass - bumped hypnotic jiggly rolling 116 - 114 - 115 - 114bpm 'rock' clapper goes into a long instrumental section. 'You're So Good' is a chugging chanted 126 - 124 - 127 - 124 - 125bpm thudder with yodeling guitar. 'Carry On' a Lowrell / Alpert - tempo 93 - 91bpm jogger and 'Lovin' You Madly' a disappointed 121 - 120bpm basher with long clapping breaks. Just doing these last two albums has taken me two hours, so I hope you lot appreciate it!

JOE BATAAN: 'Rap-O Clap-O' (US Salsoul SG 315). Terrific buoyantly thudding 116bpm 12in 'rock' jigger with half sung/half rapped DJ-type lyrics that give way for a chix and instrumental parts to make a well rounded record instead of just a gimmick. Useful fading rhythm and syndrums outro for mixers.

BILLY COBHAM: 'What Is Your Fantasy' (US Columbia 43-11142). Wayne Henderson - produced great funkily burbling and bumping 114 (intro) - 120 - 121bpm 12in remix of Billy's UK LP cut has a wailing Chaka-type chick (Mike Howard) and repetitive chaps over a backing that's kinda like Hamilton Bohannon meeting Herbie Hancock!

HERB ALPERT: 'Rotation' (US A&M SP-12032). Beautifully packaged see-through vinyl 12in remix of his tricky jazzy LP cut is a sombre tapping, rattling and bass synthesizer booming subtle 52 1/2/105bpm percolator that needs careful programming but works really well - (though really not suitable) speed-spins at 141bpm!

TRUSCEL: 'Love Injection' (US Elektra AS-11435). Fred Wesley co-produced excellent ever-developing 112-113bpm 12in 'rock' thumper has a catchy 'rock' in the pocket - rock is in the love socket' chant that sandwiches the bass - prodded jiggly central section with echoes of Instant Funk and Gene's 'Get Down'.

CREME D'COCOA: 'Doggin' It' (LP 'Nasty Street' US Venture VL 1004). Along with their 'Do In The Dog' 12in hit - the 'dog' incidentally is a sorta obscene 'excuse-me' version of the 'rock' where people split away from their partners to dance up close behind someone else! - this is a jaunty chix-panted jiggly 120bpm 'rock' clapper. 'Gimme Your Love' a Chic-type male-sung 105bpm swayer and the title track a lurching 113bpm story song. Other cuts are soul slowies.

SIR JOHN ROBERTS: 'Ain't Nothing Like Making Love' (LP '... & The Sophisticated Funk Orchestra'

US Venture VL 1003). Sir seems sparing with his vocals throughout the pleasant soul set, this being a creamily clopping smooth 110bpm swayer with syndrums. 'Can You Feel Me?' a loely lush 103bpm jogger. 'Disco Power' an oddly rolling 107bpm lurcher. 'Sophisticated Funk' an intruders racetrack - introed sparse 22bpm strutter with mumbly rap 'Make Love To The Music' an unfanciful 128bpm chunner and 'Do You Believe In Fate?' a Sandra Feva-sung sexy 33 1/2bpm smoocher.

MICHAEL GREGORY JACKSON: 'Falling Rock' (LP 'Heart & Centre' US Novus & Arista AN 3015). Although Mike's a guitar - playing vocalist on his own set, this 133 - 136 - 135bpm jazz instrumental features fabulous bell-like chiming trumpet and soprano sax over a hard driving convoluted rhythm to which he contributed but a background role. 'Expansions' and 'Aymouth fans should check it.

HIROSHIMA: 'Lion Dance' (LP 'Hiroshima' US Arista AB 4252). Wayne Henderson - produced pretty and mainly slow set by a young Japanese jazz - soul group, this 'Shall' - type introed cymbal - snicking 133bpm hummed instrumental temper having tinkling hints of Eastern promise. 'Never Ever' being a lovely comes - and - goes smooth 128bpm Philly - style soul clopper and 'Taiko Song' a stop - start 136bpm jazz pounder which keeps tugging away.

FRIENDSHIP: 'Tighten Up' (LP 'Friendship' US Elektra 6E-241). Lee Ritenour - ed instrumental jazz group with a fairly coherent 107-109bpm bumper jiggling jitter, while the exciting bat tricky 'Bullet Train' has a basically mid-120's BPM with a slow lull, and 'Waterwings' is a scat - started comes - and - goes complex skit-rer that I really can't believe get anyone dancing despite being musically good.

PAULETT & TANYA WINLEY: 'Rhythm' / 'Anc Rappin' (US Paul Ware 12X455). Somewhat plodding female DJ rapper with a basic 102bpm backing on New York - distributed 12in.

LEON WARE: 'What's Your Name' (LP 'Inside Is Love' US Fabulous 8500). Clippety - clapping 130bpm Latin romper with chick joining him, while 'Inside "our Love" is a gently pushing 111bpm romantic swayer. 'Try It Out' a jerky 123bpm soul loper and 'O' The Island' a pleasant 102bpm jogger with tropical et-

fects and moody slow bumping break.

OPUS SEVEN: 'Bussle' (LP 'Thoughts' US Source SOR-27000). Brass Construction - type ponderously thudding and jiggling 114bpm funk plodder, enlivened for some reason only on 7in by a DJ rap intro, while 'The Way You Move Me' is a nice 36bpm soul smoocher.

SERGIO MENDES BRASIL '88: 'A Dream Come True' (LP 'Magic Lady' US Elektra 6E-214). As well as the 'I'll Tell You' 12in hit, this is an Emotions - type staccato 119bpm romper. 'Let It Go' a lurching 106bpm jogger and 'Summer Dream' a lush last 122bpm samba.

TONY RALLO & THE MIDNITE BAND: 'Holdin' On' (LP 'Burnin' Alive' US Casablanca NBLP 7187). Alec R Costandinos co-produced set, this jittery staccato - sung 117bpm skipper having a strange scat intro, samba lilt and tootling sax.

BUSTA JONES: 'You Spring On Making Me Hot' (US Spring PRO 118). Gino Soccio co-produced languidly thudding 101bpm 12in sleaze swayer should mix with Herb Alpert.

HAROLD MELVIN & THE BLUE NOTES: 'Prayin' (US Source SOR-13950). Nice strings and harp intro builds gradually into a bland creamy 125bpm 12in plopper in their typical old Teddy - type style.

DON ARMANDO'S SECOND AVENUE RHUMBA BAND: 'Deputy Of Love' (US ZE ZEA 12-003). Awful thundering trite 126bpm 12in girly group canterer huge in US discos - which ain't saying much and explains a lot!

BROOKLYN EXPRESS: 'Hollywood Party (Getting High)' (US BC 4002). Rattling and clapping 120 - 123 - 124bpm 12in instrumental workout gradually whips up some unfunky US-style excitement after a prolonged dull start.

GINO SOCCIO: 'The Visitors' (US RFC DRCS 8894). Fast 138bpm synthesizer bouncer, big on the Continent and with Scottish appeal, now on new 12in remix with an appropriately French-sung 'Les Visiteurs' version as tip.

UNCLE LOUIE: 'I Like Funky Music' (US Marlin 434). Dull 108bpm 12in plodder, unfunky and so disappointing following his 'Full Tilt Boogie' classic.

CHAIN REACTION: 'Dance Freak' is out of stock even in New York so I've been unable to review (let alone hear) it yet!

DJ DEALER

PAUL ANTHONY, DJ at Birmingham's Rum Runner & Holy City Zoo, runs the RGS Records shop at 37 Lichfield Street, Walsall, West Midlands (Walsall 2844), where many of the area's top jocks now get their disco newies (both UK and US). Current sellers are: 1 Shalamar 12in, 2 Kool 12in, 3 Jupiter Beyond 12in, 4 Gibson Bros 12in, 5 Atmosfear 12in, 6 Freddie James 12in, 7 Stix Hooper 12in, 8 Hudson People 12in, 9 Lowrell 12in, 10 Chuck Cisse 12in. Keep the shop charts coming!

DJ TOP TEN

PAUL MACE: West Molesey 01-979 1751) runs the Purple Moon mobile but is also regularly on Friday & Sunday evenings at the South Western Tavern in Richmond Road, Kingston-upon-Thames, and it is as a pub jock that he lists his top ten requests. Even playing this mixture of music, Paul (surely myself) only uses the microphone on odd occasions - which must surely emphasise that MoR crowds don't expect you to talk all the time!

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- 6 WHOLE LOTTA LOVE. Led Zeppelin Atlantic
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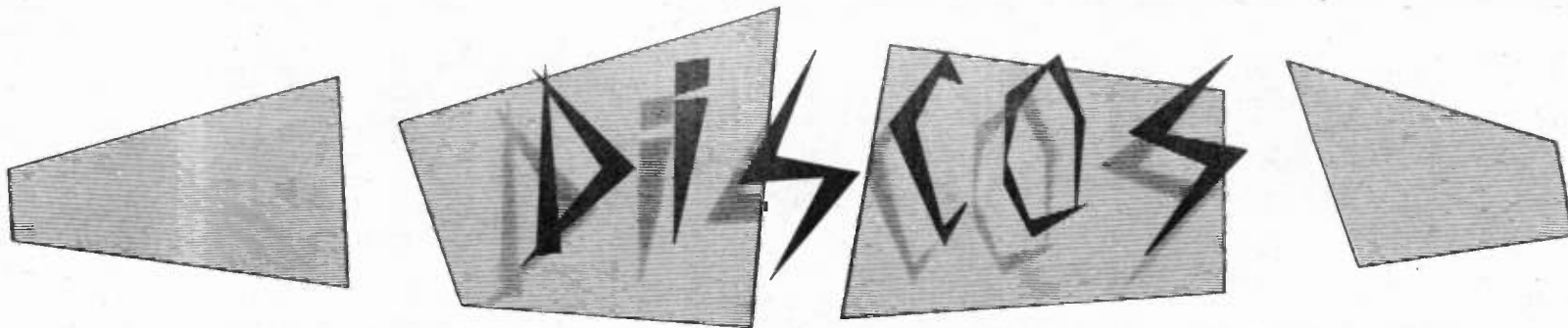
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By PAUL SEXTON

IN THE weeks leading up to Christmas, we'll be taking more of a look at some of the new hi-fi goodies around, as well as the new disco equipment. There's going to be quite a barrage of "product" launched on us in time for the major loony spend-

ing spree of the year, a lot of it with kids in mind. But if you're a hardened jock with no family, friends or funds, fear not. We haven't forsaken disco and next week there'll be a look at that Pulsar 10-Way Chaser as promised.

IT'S JUST THE SAME OLD SHOW

MEANWHILE IN our hi-fi department here's a new MW/FM / air portable radio from Ingersoll Electronics. It's the XK 725 and picks up all the usual stations, plus the airline frequencies as well.

The XK 725 is battery operated (3 x HP7s), has a

carrying strap and is small enough to fit inside a bag or satchel if you fancy smuggling it into school. The size is 150 mm x 70 mm x 35 mm. It has sensitive fingertip tuning with an LED tuning readout. There's a telescopic aerial and an earphone socket.

The price of the radio, including VAT is £18.95 and like other consumer electronic products from Ingersoll Electronics, it's available from electrical departments of leading stores, multiple retail outlets and major catalogue houses.

CLEAR YOUR HEAD

IF YOU'RE prepared to spend a little money on demagnetising the head of your recorder, whatever type it is, there's a new

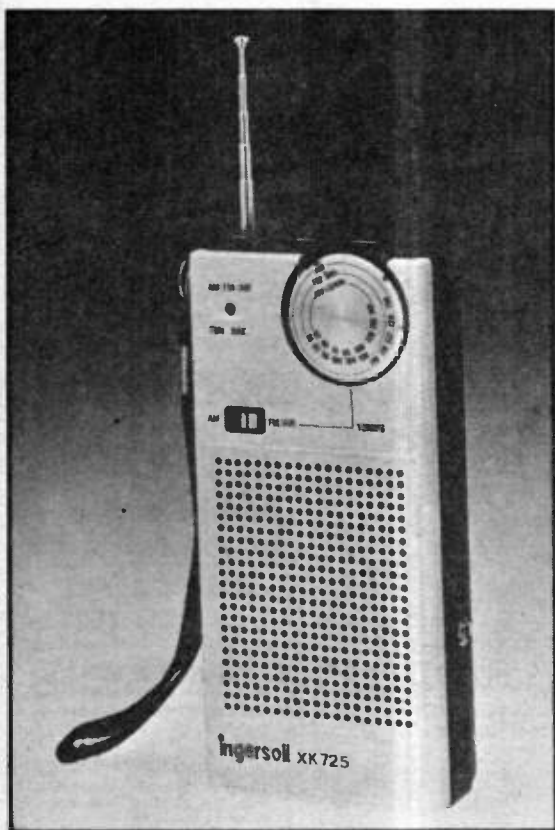
Demagnetiser from Bib It comes with two removable probes, and has a built in switch which automatically turns off

when you're not using the device. Including VAT, the recommended retail price for the Tape Head Demagnetiser is £8.74.

I NAME THIS SHOWROOM...

YOU MAY remember a couple of weeks ago our short piece on the opening of a new lighting showroom at Musicraft, 303 Edgware Road. Stage right is proof of said opening, performed by Jennie Hayward, UK Sales Manager of Optikinetics, whose

lighting and control desk are featured in the showroom. Shop managers Amru and Jack made everyone very welcome at the opening. Musicraft showroom is open on Wednesdays between six and eight pm, or during shop hours to individual customers.



ABOVE: INGERSOLL know it's nearly Christmas — here's their new XK 725 portable radio.



ABOVE: OPTIKINETICS' Jennie Hayward provides the kindest cut of all at Musicraft.

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CHARTS

UK ALBUMS

1	1	GREATEST HITS VOL 2, Abba	Epic
2	3	GREATEST HITS, Rod Stewart	Riva
3	2	20 GOLDEN GREATS, Diana Ross	Mercury
4	5	REGATTA DE BLANC, Police	A&M
5	23	LOVE SONGS, Elvis Presley	K-Tel
6	4	SETTING SONS, Jam	Polydor
7	7	ROCK 'N' ROLLER DISCO, Various	Ronco
8	8	GREATEST HITS 1972-1978, 10cc	Mercury
9	6	TUSK, Fleetwood Mac	Warner Bros
10	9	20 GOLDEN GREATS, Mantovani	Warwick
11	10	LENA'S MUSIC ALBUM, Lena Martell	Pye
12	11	OFF THE WALL, Michael Jackson	Epic
13	13	STRING OF HITS, Shadows	EMI
14	—	ELO'S GREATEST HITS, ELO	(Jettix 525)
15	14	ONE STEP BEYOND, Madness	Stiff
16	12	SPECIALS, Specials	Stiff
17	15	OUT OF THIS WORLD, Moody Blues	Deram
18	20	SOMETIMES YOU WIN, Dr Hook	Capital
19	40	CREPES AND DRAPES, Showaddywaddy	Arista
20	21	EAT TO THE BEAT, Blondie	Chrysalis
21	19	ECHOES OF GOLD, Adrian Brett	Warwick
22	17	BEE GEE'S GREATEST HITS, Bee Gees	RSO
23	38	NIGHT MOVES, Various	K-Tel
24	18	OUTLANDOS D'AMOUR, Police	A&M
25	16	THE SECRET LIFE OF PLANTS, Stevie Wonder	Motown
26	28	ON THE RADIO GREATEST HITS VOLS 1&2, Donna Summer	Casablanca
27	26	DISCOVERY, ELO	Jet
28	22	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
29	27	MIDNIGHT MAGIC, Commodores	Motown
30	25	WET, Barbra Streisand	CBS
31	30	PARALLEL LINES, Blondie	Chrysalis
32	24	THE LONG RUN, Eagles	Asylum
33	34	THE UNRECORDED JASPER CARROTT, Jasper Carrott	DJM
34	32	NEW HORIZONS, Don Williams	K-Tel
35	46	TOGETHER, Various	K-Tel
36	29	I AM, Earth Wind and Fire	CBS
37	35	WAR OF THE WORLDS, Jeff Lynne	CBS
38	49	QUADROPHENIA OST	Polydor
39	37	RISE, Herb Alpert	A&M
40	42	THE PLEASURE PRINCIPLE, Gary Numan	Beggars Banquet
41	—	GLORYBOYS, Secret Affair	I-Spy
42	36	WHATEVER YOU WANT, Status Quo	Vertigo
43	31	MACHINE GUN ETIQUETTE, Damned	Chiswick
44	33	BREAKFAST IN AMERICA, Supertramp	A&M
45	51	MANILOW MAGIC, Barry Manilow	Arista
46	—	DOWN ON THE FARM, Little Feat	Warner Bros
47	48	OCEANS OF FANTASY, Boney M	Atlantic/Hansa
48	54	LAST THE WHOLE NIGHT LONG, James Last	Polydor
49	60	BAT OUT OF HELL, Meat Loaf	Epic
50	41	REALITY EFFECT, Tourists	Logo
51	—	TRANQUILITY, Mary O'Hara	Warwick
52	52	SKY, Sky	Ariola
53	72	ROCK 'N' ROLL JUVENILE, Cliff Richard	EMI
54	47	NOT THAT I AM BIASED, Max Boyce	EMI
55	—	LIVE RUST, Neil Young and Crazy Horse	Reprise
56	53	BOMBER, Motorhead	Bronze
57	65	BROKEN ENGLISH, Marianne Faithfull	Island
58	62	ONE VOICE, Barry Manilow	Arista
59	57	DAMN THE TORPEDOES, Tom Petty and the Heartbreakers	MCA
60	71	DAWN OF THE DICKIES, Dickies	A&M
61	54	JACK RABBIT SLIM, Steve Forbert	Epic
62	61	LIVE KILLERS, Queen	EMI
63	44	RUMOURS, Fleetwood Mac	Warner Bros
64	—	TEACH THE WORLD TO LAUGH, Barron Knights	Epic
65	50	DOWN TO EARTH, Rainbow	Polydor
66	—	OUT OF THE BLUE, ELO	Jet
67	66	PLEASURE AND PAIN, Dr Hook	Capitol
68	70	STEVE HOWE ALBUM, Steve Howe	Atlantic
69	43	VOULEZ VOUS, Abba	Epic
70	39	20 SMASH DISCO HITS (The Bitch), Various	Warwick
71	56	REPLICAS, Tubeway Army	Beggars Banquet
72	63	LIFE OF BRIAN, Monty Python	Warner Bros
73	59	MATHIS MAGIC, Johnny Mathis	CBS
74	75	IN THROUGH THE OUT DOOR, Led Zeppelin	Swan Song
75	73	EXTENSIONS, Manhattan Transfer	Atlantic

OTHER CHART

1	JAZZ CARNIVAL	Azymuth
2	RAPPER'S DELIGHT	Sugar Hill Gang
3	I WANNA BE YOUR LOVER	Prince
4	MELLOW MELLOW WRITE ON	Lowrell
5	DANCING ON OUTER SPACE	Atmosfear
6	OFF THE WALL	Michael Jackson
7	WE GOT THE FUNK	Positive Force
8	ROTATION	Herb Alpert
9	INFERNO	Fire & Ice
10	DOIN' THE DOG	Crema D'Cocoa
11	I WANT YOU FOR MYSELF	George Duke
12	MY FEET KEEP DANCIN'	Chic
13	CORDON BLEU	Stix Hooper
14	SIZZLING HOT	Chuck Cissel
15	MUSIC	Al Hudson

Compiled by 'ERE FOR MUSIC, 626 Romford Road, Manor Park, Broadway, London E12. TEL: 01-478 2317.

UK SINGLES

1	1	WHEN YOU'RE IN LOVE, Dr Hook	Capitol
2	2	CRAZY LITTLE THING CALLED LOVE, Queen	EMI
3	6	NO MORE TEARS, Summer/Streisand	Casablanca/CBS
4	4	STILL, Commodores	Motown
5	—	WALKING ON THE MOON, Police	A&M
6	15	COMPLEX, Gary Numan	Beggars Banquet
7	10	ONE STEP BEYOND, Madness	Stiff
8	17	CONFUSION/LAST TRAIN TO LONDON, ELO	Jet
9	3	ETON RIFLES, Jam	Polydor
10	8	KNOCKED IT OFF, B A Robertson	Asylum
11	9	LADIES NIGHT, Kool And The Gang	Mercury
12	18	QUE SERA MI VIDA, Gibson Brothers	Island
13	23	DIAMOND SMILES, Boomtown Rats	Ensign
14	21	ROCK DON'T STOP, Isley Brothers	Epic
15	11	THE SPARROW, Ramblers	Decca
16	5	ONE DAY AT A TIME, Lena Martell	Pye
17	12	A MESSAGE TO YOU RUDY, Specials	2 Tone
18	26	ROCKABILLY REBEL, Matchbox	Magnet
19	7	GIMME GIMME GIMME, Abba	Epic
20	13	RISE, Herb Alpert	A&M
21	35	UNION CITY BLUE, Blondie	Chrysalis
22	28	I ONLY WANT TO BE WITH YOU, Tourists	Logo
23	27	NIGHTS IN WHITE SATIN, Moody Blues	Deram
24	29	SARAH, Thin Lizzy	Vertigo
25	73	OFF THE WALL, Michael Jackson	Epic
26	—	ANOTHER BRICK IN A WALL, Pink Floyd	Harvest
27	14	SHE'S IN LOVE WITH YOU, Suzi Quatro	Rak
28	16	ON MY RADIO, Selector	2 Tone
29	22	HE WAS BEAUTIFUL, Iris Williams	Columbia
30	30	MONKEY CHOP, Dan-I	Island
31	53	MY SIMPLE HEART, Three Degrees	Ariola
32	34	WORKING FOR THE YANKEE DOLLAR, Skids	Virgin
33	20	I DON'T WANT TO BE A FREAK, Dynasty	Solar
34	36	IS IT LOVE YOU'RE AFTER, Rose Royce	Whitfield
35	19	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills	Ariola/Hansa
36	54	LIVING ON AN ISLAND, Status Quo	Vertigo
37	24	EVERYDAY HURTS, Sad Cafe	RCA
38	—	RAPPER'S DELIGHT, Sugarhill Gang	Sugar Hill
39	32	LET YOUR HEART DANCE, Secret Affair	I Spy
40	31	SAD EYES, Robert John	EMI
41	50	MELLOW MELLOW RIGHT ON, Lowrell	AVI
42	39	A NIGHT AT DADDY GEE'S, Showaddywaddy	Arista
43	62	SPACER, Sheila B Devotion	Carrere
44	60	IT'S MY HOUSE, Diana Ross	Motown
45	—	DON'T BRING HARRY, Stranglers	United Artists
46	45	FLY TOO HIGH, Janis Ian	CBS
47	48	BRASS IN POCKET, Pretenders	Real
48	46	DANCING IN OUTER SPACE, Atmosfear	MCA
49	47	FALL OUT, Police	Illegal
50	55	THE BALLAD OF LUCY JORDAN, Marianne Faithfull	Island
51	25	TUSK, Fleetwood Mac	Reprise
52	64	SEND ONE YOUR LOVE, Stevie Wonder	Motown
53	70	SECOND TIME AROUND, Shalamar	RCA
54	68	GET UP AND BOOGIE, Freddie James	Warner Bros
55	52	IT'S MY HOUSE, Storm	Scope
56	37	OK FRED, Errol Dunkley	Scope
57	61	I WANNA HOLD YOUR HAND, Dollar	Carrere
58	58	TIERED OF TOEIN' THE LINE, Rocky Burnette	EMI
59	72	CRAWLING FROM THE WRECKAGE, Dave Edmunds	Swan Song
60	51	HOT SHOT, Cliff Richard	EMI
61	—	WONDERFUL CHRISTMASTIME, Paul McCartney	Parlophone
62	—	SHE'S NOT THERE, UK Subs	RCA
63	63	WASTED, Def Leppard	Vertigo
64	41	DON'T STOP TIL YOU GET ENOUGH, Michael Jackson	Epic
65	33	MAKING PLANS FOR NIGEL, XTC	Virgin
66	—	THE LONG RUN, Eagles	Elektra
67	—	BOMBER, Motorhead	Bronze
68	44	BIRD SONG, Lene Lovich	Stiff
69	—	I JUST CAN'T BE HAPPY TODAY, Damned	Chiswick
70	40	CHOSEN FEW, Dooleys	GTO
71	42	VIDEO KILLED THE RADIO STAR, Buggles	Island
72	56	MESSAGE IN A BOTTLE, Police	A&M
73	—	REET PETITE, Darts	Magnet
74	—	I'M NOT A FOOL, Cockney Rejects	EMI
75	59	MY FORBIDDEN LOVER, Chic	Epic

US SINGLES

1	1	NO MORE TEARS, Barbra Streisand & Donna Summer	Columbia/Casablanca
2	2	BABE, Styx	A&M
3	3	STILL, Commodores	Motown
4	6	PLEASE DON'T GO, K C & The Sunshine band	TK
5	5	HEARTACHE TONIGHT, Eagles	Asylum
6	12	ESCAPE, Rupert Holmes	Infinity
7	8	SEND ONE YOUR LOVE, Stevie Wonder	Tamla
8	4	DIM ALL THE LIGHTS, Donna Summer	Casablanca
9	11	SHIPS, Barry Manilow	Arista
10	10	POP MUZIK, M	Sire
11	13	YOU'RE ONLY LONELY, J.D. Souther	Columbia
12	14	BROKEN HEARTED ME, Anne Murray	Capitol
13	15	TAKE THE LONG WAY HOME, Supertramp	A&M
14	19	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
15	17	LADIES NIGHT, Kool & The Gang	De-Lite
16	9	TUSK, Fleetwood Mac	Warner Bros
17	18	IF YOU REMEMBER ME, Chris Thompson & Night	Planet
18	20	COOL CHANGE, Little River Band	Capitol
19	7	YOU DECORATED MY LIFE, Kenny Rogers	United Artists
20	32	WE DON'T TALK ANYMORE, Cliff Richard	EMI-America
21	23	HALF THE WAY, Crystal Gayle	Columbia
22	27	BETTER LOVE NEXT TIME, Dr Hook	Capitol
23	30	HEAD GAMES, Foreigner	Atlantic
24	24	PLEASE DON'T LEAVE, Lauren Wood	Warner Bros
25	29	I WANT YOU TONIGHT, Pablo Cruise	A&M
26	25	RAINBOW CONNECTION, Kermit The Frog	Atlantic
27	28	DREAMING, Blondie	Chrysalis
28	31	CRUISIN', Smokey Robinson	Tamla
29	35	ROCK WITH YOU, Michael Jackson	Epic
30	34	JANE, Jefferson Starship	Grunt
31	33	I NEED A LOVER, John Cougar	Riva
32	16	RISE, Herb Alpert	A&M
33	21	GOOD GIRLS DON'T, The Knack	Capitol
34	36	DAMNED IF I DO, The Alan Parsons Project	Arista
35	39	THIS IS IT, Kenny Loggins	Columbia
36	46	COWARD OF THE COUNTY, Kenny Rogers	United Artists
37	38	IF YOU WANT IT, Niteflyte	Ariola
38	42	LOVE PAINS, Yvonne Elliman	RSO
39	40	PRETTY GIRLS, Melissa Manchester	Arista
40	45	WAIT FOR ME, Daryl Hall & John Oates	Polydor
41	43	DON'T LET GO, Isaac Hayes	EMI-America
42	22	THIS NIGHT WON'T LAST FOREVER, Michael Johnson	RCA
43	44	GET IT UP, Ronnie Milsap	Island
44	65	VIDEO KILLED THE RADIO STAR, The Buggles	Bearsville
45	56	THIRD TIME LUCKY, Foghat	Atlantic
46	48	CHIKUITITA, Abba	Asylum
47	55	I STILL HAVE DREAMS, Richie Furay	Atlantic
48	49	HIGHWAY TO HELL, AC/DC	Atco
49	54	TRAIN, TRAIN, Blackfoot	Big Tree
50	51	WHAT CAN I DO WITH THIS BROKEN HEART, England Dan & John Ford Coley	Polydor
51	52	PETER PIPER, Frank Mills	Capitol
52	53	NO CHANCE, Moon Martin	Arista
53	60	DEJA VU, Dionne Warwick	Warner Bros
54	61	DON'T DO ME LIKE THAT, Tom Petty and The Heartbreakers	Backstreet
55	59	READY FOR THE 80's, Village People	Casablanca
56	26	DREAM POLICE, Cheap Trick	Epic
57	37	CONFUSION, Electric Light Orchestra	Jet
58	41	IT'S ALL I CAN DO, The Cars	Elektra
59	71	ROTATION, Herb Alpert	A&M
60	50	SLIP AWAY, Ian Lloyd	Scotti's
61	63	RAPPER'S DELIGHT, Sugar Hill Gang	Sugar Hill
62	72	I'D RATHER LEAVE WHILE I'M IN LOVE, Rita Coolidge	A&M
63	74	SAVANNAH NIGHTS, Tom Johnston	Warner Bros
64	47	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
65	67	I JUST CAN'T CONTROL MYSELF, Nature's Divine	Infinity
66	70	MISTRUSTED LOVE, Mistress	RSO
67	—	THE SHAPE OF THINGS TO COME, The Headboys	Polydor
68	—	SINCE YOU'VE BEEN GONE, Rainbow	Prelude
69	57	COME TO ME, France Joli	Casablanca
70	—	YES, I'M READY, Teri De Sario with K.C.	ARC/Columbia
71	58	IN THE STONE, Earth, Wind & Fire	P.I.R.
72	—	FOREVER MINE, O'Jays	Windsong
73	75	THE GIRL IN ME, Maxine Nightingale	RSO
74	—	SHE'S IN LOVE WITH YOU, Suzi Quatro	Elektra
75	—	TOO LATE, Shoes	Elektra

CHARTFILE

IN MID-1973 DOCTOR HOOK were riding the crest of a wave. The band's third American hit 'The Cover Of Rolling Stone', had sold a million copies, peaking at Number Six. Their album 'Sloppy Seconds' spent 31 weeks on the chart. The band were busy touring and making TV appearances when their next album, 'Belly Up', came out. The album reached Number 141 on the 'Billboard' chart and promptly vanished without trace. Two singles taken from the album, 'Roland The Roadie' and 'Gertrude The Groupie' and 'Life Ain't Easy' peaked at 83 and 68 respectively. The next Hook album, 'Fried Face' was panned by critics and failed completely to dent the charts. Three singles were extracted but all failed to chart. By September 1974, things were so bad that the band was declared bankrupt and their recording contract was terminated. At a crisis meeting at Dennis Locorriere's house the group pledged themselves to a final make-or-break album. They worked extensively in local bars and raised 400 dollars to record, privately, their 'Bankrupt' album in a ramshackle studio which charged only 10 dollars an hour. Following an unfruitful tour of record companies they finally persuaded Capitol to take the album which eventually charted but peaked at Number 141. A single taken from it, 'The Millionaire' fared slightly better surfacing briefly at Number 95.

However, the track which had attracted most of the limited attention the album received was a re-make of Sam Cooke's 1959 classic 'Only Sixteen'. Accordingly Capitol rushed out the Hook version as a single just eight weeks before the end of the band's one-year contract with the label. Immediately it made an impact, debuting at 85 and peaking at Number Six whilst selling over a million copies. Capitol and the band were jubilant and a longer

term contract was signed. The next single 'A Little Bit More' was a worldwide smash. Despite one or two hiccoughs since then the band has remained solvent by playing an average of over 300 gigs a year. 'When You're In Love With A Beautiful Woman' is their biggest hit to date selling over 500,000 copies in Britain and a million in America. It was composed by Even Stevens whose last UK success was Stella Parton's 'The Danger Of A Stranger'. Coincidentally a Doctor Hook oldie 'The Ballad Of Lucy Jordan' provides Marianne Faithfull with her first hit for over 12 years. Mick Jagger and Keith Richards' 'As Tears Go By' established her in 1964. The following year Marianne scored four hits (each less successful than its predecessor) and was ranked 17th in the year-end sales chart. After a further hit in 1967 Marianne vanished from the chart completely. Now, 33, she is married to new wave singer Ben E. Fical.

With Christmas approaching over 40 new and re-activated seasonal songs are already available including Boney M's 'Mary's Boy Child' which sold over a million copies last year. Harry Belafonte's version of the song also sold a million copies in Britain following its release in 1957—a unique double for the Jester Hairston song.

Muppet-meister Jim Henson, masquerading as Kermit The Frog is currently enjoying an American hit with Paul Williams' 'Rainbow Connection'. Henson previously scored a hit in 1970 as 'Ernie' out of 'Sesame Street'; 'Rubber Duckie' reaching Number 16.

American band Raydio had a hit last year with 'Jack & Jill'. Their current single 'Betcha Can't Love Me Just Once' is bubbling just outside the chart. Both songs were composed by the group's leader, 25-year-old Ray Parker Junior from Detroit. Parker also wrote Maxine Nightingale's US hit 'The Girl In Me' and co-wrote Leo Sayer's 'When The Money Runs Out'.

Errol Dunkley's 'OK Fred' was composed by John Holt who reached the Top 10 in 1974 with Kris Kristofferson's 'Help Me Make It Through The Night'.

The chorus from Jam's 'Eton Rifles' owes a great deal to 'Who Will Buy' from Lionel Bart's 'Oliver'. 'Crazy Little Thing Called Love' is Queen's biggest hit for exactly three years in Britain. It's also doing well in Holland where it's just reached Number One.

Thom Pace's 'Maybe' has finally reached Number One in Germany. Tony Green, writer of France Joli's American hit 'Come To Me' also wrote Freddie James' current UK hit 'Get Up and Boogie'.

Police's 'Fall Out' single was recorded in January 1977 when the band consisted of Stewart Copeland, Sting and Harry Padovani.

ALAN JONES

US ALBUMS

- 1 THE LONG RUN, Eagles Asylum
- 2 ON THE RADIO — GREATEST HITS, Volumes One, Donna Summer Casablanca
- 3 IN THROUGH THE OUT DOOR, Led Zeppelin Swan Song
- 4 TUSK, Fleetwood Mac Warner Bros.
- 5 JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder Tamla
- 6 RISE, Herb Alpert A&M
- 7 CORNERSTONE, Styx A&M
- 8 WET, Barbra Streisand Columbia
- 9 ONE VOICE, Barry Manilow Arista
- 10 GREATEST, Bee Gees RSO
- 11 OFF THE WALL, Michael Jackson Epic
- 12 MIDNIGHT MAGIC, Commodores Motown
- 13 KENNY, Kenny Rogers United Artists
- 14 BREAKFAST IN AMERICA, Supertramp A&M
- 15 LADIES NIGHT, Kool & The Gang De-Lite
- 16 DAMN THE TORPEDOES/BACKSTREET, Tom Petty MCA
- 17 EAT TO THE BEAT, Blondie Chrysalis
- 18 HEAD GAMES, Foreigner Atlantic
- 19 FLIRTIN' WITH DISASTER, Molly Hatchet Epic
- 20 DREAM POLICE, Cheap Trick Epic
- 21 SLOW TRAIN COMING, Bob Dylan Columbia
- 22 MASTERJAM, Rufus & Chaka MCA
- 23 KEEP THE FIRE, Kenny Loggins Columbia
- 24 I'M THE MAN, Joe Jackson A&M
- 25 GET THE KNACK, The Knack Capitol
- 26 MARATHON, Santana Columbia
- 27 EVOLUTION, Journey Columbia
- 28 ONE ON ONE, Bob James & Earl Klugh Tappan Zee/Columbia
- 29 VOLCANO, Jimmy Buffett MCA
- 30 REGGATTA DE BLANC, Police A&M
- 31 THE GLOW, Bonnie Raitt Warner Bros.
- 32 EVE, The Alan Parsons Project Arista
- 33 GREATEST HITS VOL 1, Rod Stewart Warner Bros.
- 34 LIVE AND SLEAZY, Village People Casablanca
- 35 VICTIM OF LOVE, Elton John MCA
- 36 X-STATIC, Daryl Hall & John Oates RCA
- 37 MISS THE MISSISSIPPI, Crystal Gayle Columbia
- 38 FIRE IT UP, Rick James Gordy
- 39 TWICE THE FIRE, Peaches & Herb Polydor/MVP
- 40 RESTLESS NIGHTS, Karla Bonoff Columbia
- 41 FREEDOM AT POINT ZERO, Jefferson Starship Grunt
- 42 PART OF THE GAME, Pablo Cruise A&M
- 43 CANDY-O, Cars Elektra
- 44 INJOY, Bar-Kays Mercury
- 45 I'LL ALWAYS LOVE YOU, Anne Murray Capitol
- 46 YOU'RE ONLY LONELY, J.D. Souther Columbia
- 47 STORMWATCH, Jethro Tull Chrysalis
- 48 HYDRA, Toto Columbia
- 49 IN THE NICK OF TIME, Nicolette Larson Warner Bros.
- 50 PRINCE, Prince Warner Bros.
- 51 DON'T LET GO, Isaac Hayes Polydor
- 52 ANGEL OF THE NIGHT, Angela Bofill Arista/GRP
- 53 HIGHWAY TO HELL, AC/DC Atlantic
- 54 THE MUPPETS, Soundtrack Atlantic
- 55 A TASTE OF PASSION, Jean Luc-Ponty Atlantic
- 56 IDENTIFY YOURSELF, O'Jays P.I.R.
- 57 WHAT GOES AROUND COMES AROUND, Waylon Jennings RCA
- 58 IN THE EYE OF THE STORM, Outlaws Arista
- 59 WILLIE NELSON SINGS KRISTOFFERSON, Willie Nelson Columbia
- 60 OASIS, Jimmy Messina Columbia
- 61 ARE YOU READY, Atlanta Rhythm Section Polydor
- 62 FIRST UNDER THE WIRE, Little River Band Capitol
- 63 FEARLESS, Tim Curry A&M
- 64 PARTNERS IN CRIME, Rupert Holmes Infinity
- 65 FEAR OF MUSIC, Talking Heads Sire
- 66 MELISSA MANCHESTER, Melissa Manchester Arista
- 67 CLASSIC CRYSTAL, Crystal Gayle United Artists
- 68 UNCLE JAM WANTS YOU, Funkadelic Warner Bros.
- 69 DISCOVERY, Electric Light Orchestra Jet
- 70 DIONNE, Dionne Warwick Arista
- 71 FRANCE JOLI, France Joli Prelude
- 72 STREET LIFE, Crusaders MCA
- 73 BRENDA RUSSELL, Brenda Russell Horizon
- 74 HARDER... FASTER, April Wine Capitol
- 75 COMEDY IS NOT PRETTY, Steve Martin Warner Bros.

UK SOUL

- 1 STILL, Commodores Motown
 - 2 LADIES NIGHT, Kool and the Gang Phonogram/Mercury
 - 3 RISE, Herb Alpert A&M
 - 4 DISCO NIGHTS, Isley Brothers Epic
 - 5 I DON'T WANNA BE A FREAK, Dynasty RCA
 - 6 MONKEY CHOP, Dan-I Island
 - 7 NO MORE TEARS, Donna Summer/Barbra Streisand Casablanca/CBS
 - 8 DON'T STOP TILL YOU GET ENOUGH, Michael Jackson Epic
 - 9 DANCIN' IN OUTER SPACE, Atmosfear Elite
 - 10 HOW HIGH, Cognac/Salsoul Orchestra Electric
 - 11 MY FORBIDDEN LOVER, Chic Atlantic
 - 12 STAR, Earth Wind & Fire CBS
 - 13 MELLOW MELLOW RIGHT ON, Lowrell Avi
 - 14 CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones Polydor
 - 15 GONNA GET ALONG WITHOUT YOU NOW, Viola Wills Ariola/Hansa
 - 16 GROOVE ME, Fern Kinney WEA
 - 17 DEJA VU, Paulinho Da Costa Pablo Today
 - 18 YOU CAN DO IT, Al Hudson MCA
 - 19 THE SECOND TIME AROUND, Shalamar Solar
 - 20 THERE'S SO MUCH TROUBLE IN THE WORLD, Bob Marley Island
- Compiled by: BLUES & SOUL, 153 Praed Street, London W.2. TEL. 01-402 6897

US SOUL

- 1 I WANNA BE YOUR LOVER, Prince Warner Bros
- 2 DO YOU LOVE WHAT YOU FEEL, Rufus And Chaka MCA
- 3 STILL, Commodores Motown
- 4 RAPPER'S DELIGHT, Sugar Hill Gang Sugar Hill
- 5 LADIES NIGHT, Kool & The Gang De-Lite
- 6 MOVE YOUR BOOGIE BODY, Bar-Kays Mercury
- 7 ROCK WITH YOU, Michael Jackson Epic
- 8 CRUISIN', Smokey Robinson Tamla
- 9 I JUST CAN'T CONTROL MYSELF, Nature's Divine Infinity
- 10 I CALL YOUR NAME, Switch Gordy
- 11 DON'T LET GO, Isaac Hayes Polydor
- 12 KNEE DEEP, Funkadelic Warner Bros
- 13 GLIDE, Pleasure Fantasy
- 14 SEND ONE YOUR LOVE, Stevie Wonder Tamla
- 15 LOVE GUN, Rick James Gordy
- 16 RISE, Herb Alpert A&M
- 17 STRANGER, LTD A&M
- 18 EGO TRIPPING OUT, Marvin Gaye Tamla
- 19 SO GOOD, SO RIGHT, Brenda Russell Horizon
- 20 YOU KNOW HOW TO LOVE ME, Phyllis Hyman Arista

US DISCO

- 1 NO MORE TEARS (Enough Is Enough), Donna Summer/Barbra Streisand Casablanca/Columbia
- 2 DEPUTY OF LOVE, Don Armando's Second Avenue Rumba Band ZE
- 3 BEAT OF THE NIGHT/PUMP IT UP, Fever Fantasy
- 4 DON'T LET GO, Isaac Hayes Polydor
- 5 E — MC, Giorgio Moroder Casablanca
- 6 WEAR IT OUT, Stargard Warner
- 7 HARMONY/OOH LA LA, Suzi Lane Elektra
- 8 LADIES/NIGHT, Kool & The Gang De-Lite
- 9 I'LL TELL YOU, Sergio Mendes-Brasil '88 Elektra
- 10 HOLLYWOOD, Freddie James Warner
- 11 THE SECOND TIME AROUND, Shalamar Solar
- 12 MOVE ON UP, UP, Destination Butterfly
- 13 SADNESS IN MY EYES, Duncan Sisters Earmarc
- 14 LOVE RUSH, Ann-Margret Ocean
- 15 KEEP ON MAKING ME HIGH, Unyque DJM Records
- 16 NIGHTDANCER, Jean Shy RSO
- 17 POP MUZIK, M Sire/Warner
- 18 THE RAPPERS DELIGHT, Sugar Hill Gang Sugar Hill
- 19 LOVE INSURANCE, Front Page Panorama/RCA
- 20 LOVE MASSAGE, Musique Prelude

UK DISCO

- 1 LADIES' NIGHT, Kool & The Gang Mercury 12in
- 2 DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson Epic 12in
- 3 IT'S A DISCO NIGHT, Isley Brothers Epic 12in
- 4 MELLOW MELLOW RIGHT ON, Lowrell AVI 12in
- 5 OFF THE WALL, Michael Jackson Epic
- 6 RAPPER'S DELIGHT, Sugarhill Gang Sugarhill 12in
- 7 I DON'T WANT TO BE A FREAK, Dynasty Solar 12in
- 8 CORDON BLEU, Stix Hooper MCA 12in
- 9 YOU CAN DO IT, Al Hudson & The Partners MCA 12in
- 10 RISE, Herb Alpert A&M 12in
- 11 DANCING IN OUTER SPACE, Atmosfear MCA 12in
- 12 QUE SERA MI VIDA, Gibson Brothers Island 12in
- 13 THE SECOND TIME AROUND, Shalamar Solar 12in
- 14 NO MORE TEARS (Enough is Enough), Streisand/Summer CBS 12in
- 15 MUSIC, One Way/Al Hudson MCA 12in
- 16 WE GOT THE FUNK, Positiva Force US Turbo 12in
- 17 BOOGIE ON DOWNTOWN (Instrumental), Hudson People Virgin 12in
- 18 STAR, Earth, Wind & Fire CBS
- 19 GONNA GET ALONG WITHOUT YOU NOW, Viola Wills Ariola Hansa 12in
- 20 MY FORBIDDEN LOVER, Chic Atlantic 12in
- 21 THE RIVER DRIVE, Jupiter Beyond Pye 12in
- 22 JAZZ CARNIVAL, Azymuth US Milestone LP
- 23 STILL, Commodores Motown/LP
- 24 I WANNA BE YOUR LOVER/SEXY DANCER, Prince US Warner Bros 12in/LP
- 25 EXPANSIONS, Lonnie Liston Smith RCA 12in
- 26 STRUT YOUR FUNKY STUFF, Frantique Phil Int 12in
- 27 WEAR IT OUT, Stargard Warner Bros/US 12in
- 28 HOW HIGH, Cognac Electric 12in
- 29 DEJA VU/LOVE TILL THE END OF TIME, Paulinho da Costa Pablo 12in
- 30 ROCK WITH YOU/WORKING DAY AND NIGHT/GET ON THE FLOOR/SHE'S OUT OF MY LIFE, Michael Jackson Epic LP/US 7in
- 31 LET ME KNOW (I HAVE A RIGHT), Gloria Gaynor Polydor 12in
- 32 RIGHT IN THE SOCKET, Shalamar Solar 12in
- 33 OK FRED, Errol Dunkley Scope 12in
- 34 GET UP AND BOOGIE, Freddie James Warner Bros 12in
- 35 IS IT LOVE YOU'RE AFTER, Rose Royce Whitfield 12in
- 36 SWEET TALK, Robin Beck Mercury 12in
- 37 STREET LIFE, Crusaders MCA 12in
- 38 (NOT JUST) KNEE DEEP, Funkadelic Warner Bros LP
- 39 GROOVE ME, Fern Kinney WEA 12in
- 40 MONKEY CHOP, Dan-I Island 12in
- 41 THE BREAK, Kat Mandu US TK 12in
- 42 DO YOU LOVE WHAT YOU FEEL/HEAVEN BOUND/WALK THE ROCKWAY/LIVE IN ME/MASTERJAM/DANCIN' MOOD/BODY HEAT, Rufus & Chaka MCA 12in/US LP
- 43 MY LOVE DON'T COME EASY/GIVE IT UP/WHAT'S ON YOUR MIND/WHEN I FIND YOU LOVE/LONELY GIRL IN A COLD COLD WORLD/WAS THAT ALL IT WAS, Jean Carn US Phil Int LP
- 44 YOU KNOW HOW TO LOVE ME/HEAVENLY/HOLD ON/UNDER YOUR SPELL, Phyllis Hyman US Arista LP
- 45 HAVEN'T YOU HEARD/LET THE MUSIC TAKE ME/CALL ON ME, Patrice Rushen US Elektra LP
- 46 STREET LIFE/ROTATION/1980/BEHIND THE RAIN, Herb Alpert A&M LP
- 47 I WANT YOU FOR MYSELF/GAMES/EVERY LITTLE STEP I TAKE/LOOK WHAT YOU FIND, George Duke US Epic LP/7in
- 48 EGO TRIPPING OUT/WHAT'S GOING ON, Marvin Gaye Motown 12in
- 49 DANCE TO THE MUSIC/EVERYDAY PEOPLE, Sly Stone Epic 12in
- 50 ON MY RADIO/TOO MUCH PRESSURE, Selecter 2-Tone
- 51 WEST END DANCER, Jay Hoggard US Arista GRP LP
- 52 DOIN' THE DOG/DOGGIN' IT/GIMME YOUR LOVE, Creme D'Cocoa US Venture 12in/LP
- 53 GIMME GIMME GIMME, Abba Epic
- 54 DIM ALL THE LIGHTS, Donna Summer Casablanca 12in
- 55 REACHIN' OUT (FOR YOUR LOVE), Lee Moore Source 12in
- 56 BODY LANGUAGE/WITH MY EYES/LET'S BOOGIE LET'S DANCE/ONE ONE TWO TWO BOOGIE WOOGIE AVENUE (Detroit) Spinners Atlantic/US LP/12 in promo
- 57 DANCIN' LOVE AFFAIR, Wayne Henderson Polydor 12in
- 58 I'LL TELL YOU/A DREAM COME TRUE/LET IT GO/SUMMER DREAM, Sergio Mendes Brasil '88 US Elektra 12in/LP
- 59 SEND ONE YOUR LOVE, Stevie Wonder Motown
- 60 DON'T DROP MY LOVE, Anita Ward TK 12in
- 61 DON'T LET GO, Isaac Hayes Polydor 12in
- 62 TOO HOT/HANGIN' OUT/IF YOU FEEL LIKE DANCIN', Kool & The Gang Mercury LP
- 63 I NEED LOVE/LOVE LITE/I ENJOY YA/NO BETER LOVE, Shadow US Elektra 12in/LP
- 64 ROCK IT, Deborah Washington Ariola 12in
- 65 HANDS DOWN, Dan Hartman Blue Sky 12in
- 66 SING A HAPPY SONG, O'Jays Phil Int/US 12in
- 67 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr Hook Capitol/US 12in
- 68 A MESSAGE TO YOU RUDY/NITE KLUB, Specials 2-Tone
- 69 I JUST CAN'T CONTROL MYSELF/NATURE DIVINE, Nature's Divine Infinity 12in
- 70 PUT A LITTLE LOVE ON ME, Delegation Ariola 12in
- 71 HARLEM BOYS, Sonny Rollins US Milestone LP
- 72 MOVIN', Brass Construction UA LP
- 73 SWISS KISS, Patrick Juvet Casablanca 12in
- 74 INTRO-DISCO, Discotheque Mercury 12in
- 75 JUST A TOUCH OF LOVE/ARE YOU READY FOR LOVE?/FUNKY LADY/ROOTS, Slave US Cotillion LP
- 76 ONE STEP BEYOND, Madness Stiff
- 77 SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCING/RIGHT PLACE/WATCH OUT, Brass Construction US UA LP
- 78 GIVE ME YOUR LOVE/YOU CAN'T FORCE THE FUNK, Real Thing Pye 12in
- 79 EVERYBODY GET UP/I LOVE THE WAY YOU DO IT/STICKS AND STONES, Ren Woods US ARC 12in/LP
- 80 FIND MY WAY/IT'S SERIOUS, Casablanca 12in
- 81 IN THE STONE/CAN'T LET GO/LET YOUR FEELINGS SHOW, Earth Wind & Fire CBS LP
- 82 LOVE GUN/COME INTO MY LIFE/FIRE IT UP, Rick James US Gordy/LP
- 83 BOOGIE ARMY (BOOGIE DOWN), Chosen Few Ariola Hansa 12in
- 84 HIGH STEPPIN' HIP DRESSIN' FELLA, Love Unlimited US Unlimited Gold 12in
- 85 THERE'S A REASON, Hi-Tension Island 12in
- 86 PUT YOUR FEET TO THE BEAT, Ritchie Family Mercury 12in
- 87 I AM UNDER YOUR SPELL/NOW THAT I FOUND YOU/COME DANCE WITH ME, One Way/Al Hudson US MCA LP
- 88 GIVING IT UP/MORNING, Donald Byrd US Elektra LP
- 89 CISENLIN' HOT, Chuck Cisse US Arista 12in
- 90 AIN'T NOTHING LIKE MAKING LOVE/DISCO POWER/SOPHISTICATED FUNK/MAKE LOVE TO THE MUSIC, Sir John Roberts US Venture LP

STAR CHOICE



PETE SHELLEY from THE BUZZCOCKS (not in any particular order)
 THE GATES OF HEAVEN ARE OPEN Can
 LADDERBURST The Residents
 EXPOSURE Robert Fripp
 MISS SHAPIRO Phil Manzanera/Brian Eno
 NEW TOWN (LIVE) The Slits (with Palmolive)
 NEU 2 Neu
 SAVE IT FOR A RAINY DAY Barry Mason
 HANGAHAR Sall Smitt/Lyndsey Lee
 APOCALYPSE NOW The Stern Gang
 BIG NOISE FROM THE JUNGLE The Tiller Boys

YESTERYEAR

ONE YEAR AGO (DECEMBER 2, 1978)

- 1 DO YOU THINK I'M SEXY Rod Stewart
- 2 RAT TRAP Boomtown Rats
- 3 HOPELESSLY DEVOTED TO YOU Olivia Newton-John
- 4 MY BEST FRIEND'S GIRL Cars
- 5 HANGING ON THE TELEPHONE Blondie
- 6 PRETTY LITTLE ANGEL EYES Showaddywaddy
- 7 MARY'S BOY CHILD Boney M
- 8 INSTANT REPLAY Dan Hartman
- 9 I LOST MY HEART TO A STARSHIP TROOPER Sarah Brightman/Hot Gossip
- 10 DARLIN' Frankie Miller

FIVE YEARS AGO (NOVEMBER 30, 1974)

- 1 GONNA MAKE YOU A STAR David Essex
- 2 YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White
- 3 OH YES YOU'RE BEAUTIFUL Gary Glitter
- 4 JUKE BOX JIVE The Rubettes
- 5 KILLER QUEEN Queen
- 6 YOU AIN'T SEEN NOTHING YET Bachman Turner Overdrive
- 7 THE WILD ONE Suzi Quatro
- 8 HEY THERE LONELY GIRL Eddie Holman
- 9 PEPPER BOX The Peppers
- 10 TOO GOOD TO BE FORGOTTEN The Chi-Lites

TEN YEARS AGO (NOVEMBER 29, 1969)

- 1 SUGAR SUGAR The Archies
- 2 (CALL ME) NUMBER ONE The Tremeloes
- 3 YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder
- 4 OH WELL Fleetwood Mac
- 5 RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and The First Edition
- 6 SOMETHING/COME TOGETHER The Beatles
- 7 WONDERFUL WORLD BEAUTIFUL PEOPLE Jimmy Cliff
- 8 RETURN OF DJANGO/DOLLAR IN THE TEETH The Upsetters
- 9 THE LIQUIDATOR Harry J and The All Stars
- 10 SWEET DREAM Jethro Tull

FIFTEEN YEARS AGO (NOVEMBER 28, 1964)

- 1 BABY LOVE Supreme's
- 2 ALL DAY AND ALL NIGHT OF THE NIGHT The Kinks
- 3 LITTLE RED ROOSTER The Rolling Stones
- 4 HE'S IN TOWN Wayne Fontana
- 5 UM, UM, UM, UM, UM Gene Pitney
- 6 I'M GONNA BE STRONG Jim Reeves
- 7 THERE'S A HEARTACHE FOLLOWING ME Roy Orbison
- 8 OH PRETTY WOMAN Petula Clark
- 9 DOWNTOWN Dusty Springfield
- 10 LOSING YOU



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Apart from sheer power a racer demands that his machine has predictable handling and safe, progressive braking. No hidden surprises.

Because the RDs are developed directly from our racing machines the 125, 200 and 250 make ideal bikes to learn on. In their respective classes they're probably the best handling, most responsive bikes this side of a racetrack.

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