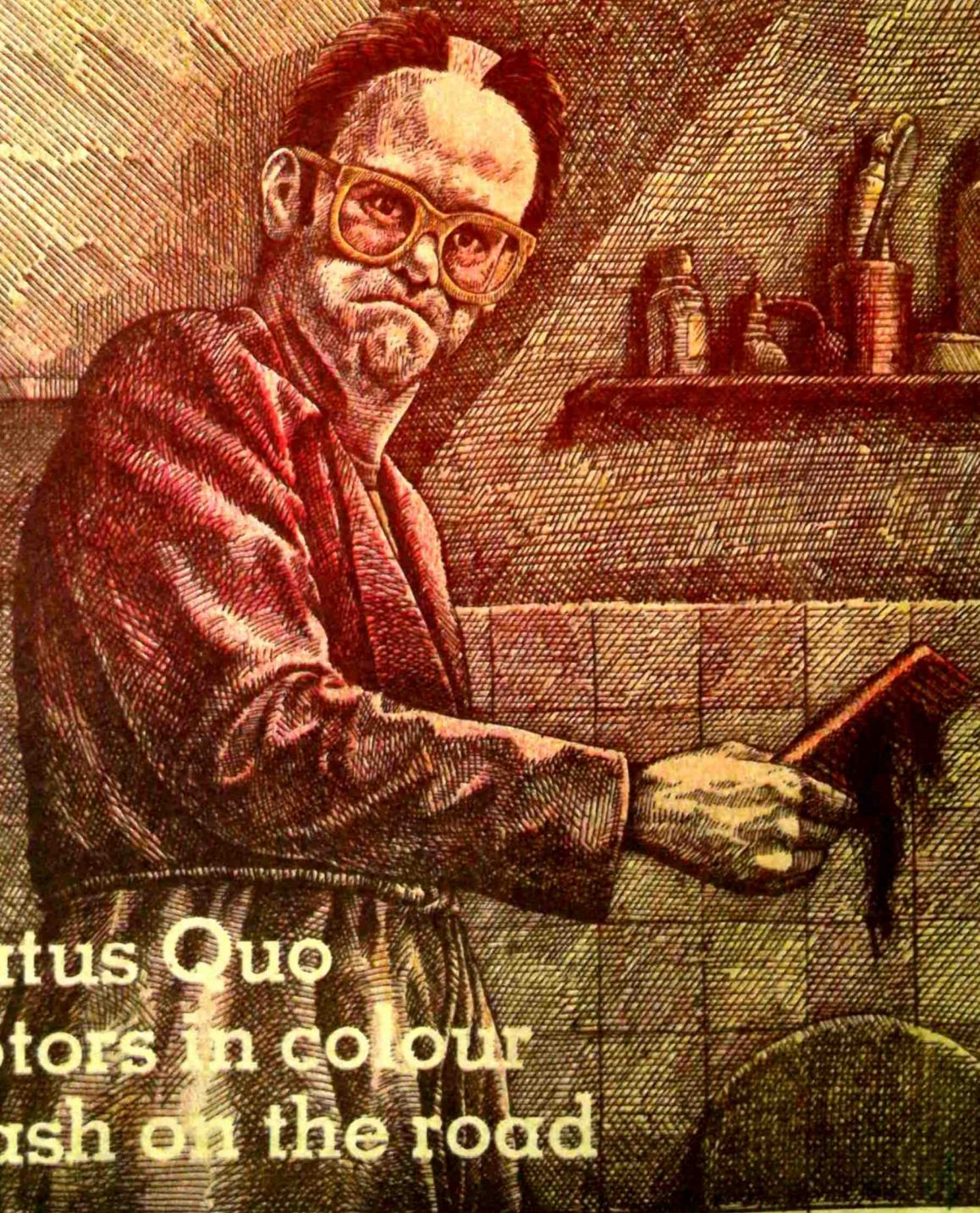


# Record Mirror

## ELTON REVEALS ALL



Status Quo  
Motors in colour  
Clash on the road

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Supplied by British Market Research Bureau / Music Week. US Chart supplied by Billboard. UK Soul Singles by Blues & Soul. UK Disco Chart compiled from nationwide DJ returns.

# Record

## UK SINGLES

1	1	NAME OF THE GAME. Abba	Epic
2	2	YES SIR I CAN BOOGIE. Baccara	RCA
3	3	YOU'RE IN MY HEART. Rod Stewart	Riva
4	5	ROCKIN' ALL OVER THE WORLD. Status Quo	Vertigo
5	8	2. 4. 6. 8. MOTORWAY. Tom Robinson Band	EMI
6	6	WE ARE THE CHAMPIONS. Queen	EMI
7	4	BLACK IS BLACK. La Belle Epoque	Harvest
8	11	BLACK BETTY. Ram Jam	Epic
9	10	CALLING OCCUPANTS. Carpenters	A & M
10	13	NEEDLES & PINS. Smokie	Rak
11	15	VIRGINIA PLAIN. Roxy Music	Polydor
12	22	HOW DEEP IS YOUR LOVE. Bee Gees	RSO
13	9	HOLIDAYS IN THE SUN. Sex Pistols	Virgin
14	23	LIVE IN TROUBLE. Barron Knights	Epic
15	7	SILVER LADY. David Soul	Private Stock
16	20	LOVE HURTS ETC. Nazareth	Mountain
17	41	DANCIN' PARTY. Showaddywaddy	Arista
18	25	SHE'S NOT THERE. Santana	CBS
19	17	FROM HERE TO ETERNITY. Giorgio	Oasis
20	12	STAR WARS THEME. Meco	RCA
21	37	DADDY COOL. Darts	Magnet
22	34	BELFAST. Boney M	Atlantic
23	21	I BELIEVE YOU. Dorothy Moore	Epic
24	27	TURN TO STONE. Electric Light Orchestra	Jet
25	24	HEROES. David Bowie	RCA
26	29	LOVE BUG. Tina Charles	CBS
27	14	NO MORE HEROES. Stranglers	UA
28	16	I REMEMBER ELVIS PRESLEY. Danny Mirror	Sonet
29	45	I WILL. Ruby Winters	Creole
30	50	GOIN' PLACES. Jacksons	Epic
31	42	EGYPTIAN REGGAE. Jonathan Richman	Beserkely
32	43	MY BABY LEFT ME. Slade	Barn
33	33	WATCHIN' THE DETECTIVES. Elvis Costello	Stiff
34	28	ANGEL OF THE MORNING. Mary Mason	Epic
35	-	DON'T IT MAKE MY BROWN EYES BLUE. Crystal Gayle	U A
36	18	WONDEROUS STORIES. Yes	Atlantic
37	26	BEST OF MY LOVE. Emotions	CBS
38	32	BRICK HOUSE. SWEET LOVE. Commodores	Motown
39	-	CAPTAIN KREMMEN. Kenny Everett / Mike Vickers	DJM
40	44	SHOO DOO FU FU OOH. Lenny Williams	ABC
41	35	THE DANGER OF A STRANGER. Stella Parton	Elektra
42	48	BABY WHAT A BIG SURPRISE. Chicago	CBS
43	-	LOVE OF MY LIFE. Dooleys	GTO
44	-	DON'T LET ME BE MISUNDERSTOOD. Santa Esmeralda	Philips
45	-	BABY BABY MY LOVE IS ALL FOR YOU. Deniece Williams	CBS
46	38	MODERN WORLD. Jam	Polydor
47	-	DISCOBEATLEMANIA. DBM	Atlantic
48	-	GEORGINA BAILEY. Noosha Fox	GTO
49	40	BOOGIE ON UP. Rokotto	State
50	-	FLORAL DANCE. Brighthouse Estrack Band	Logo

## UK ALBUMS

1	-	HERE'S THE SEX PISTOLS. Sex Pistols	Virgin
2	14	THE SOUND OF BREAD. Bread	Elektra
3	1	40 GOLDEN GREATS. Cliff Richard	EMI
4	2	20 GOLDEN GREATS. Diana Ross & The Supremes	Motown
5	4	SECONDS OUT. Genesis	Charisma
6	3	HEROES. David Bowie	RCA
7	5	NO MORE HEROES. Stranglers	United Artists
8	7	RUMOURS. Fleetwood Mac	Warner Brothers
9	29	MOONFLOWER. Santana	CBS
10	8	THUNDER IN MY HEART. Leo Sayer	Chrysalis
11	6	HOME ON THE RANGE. Slim Whitman	United Artist
12	18	SOUL CITY. Various	K-Tel
13	-	STREET SURVIVORS. Lynyrd Skynyrd	MCA
14	13	GOING FOR THE ONE. Yes	Atlantic
15	-	FEELINGS. Various	K-Tel
16	23	GREATEST HITS VOL 2. Elton John	DJM
17	12	GREATEST HITS. Abba	Epic
18	10	OXYGENE. Jean Michel Jarre	Polydor
19	-	STICK TO ME. Graham Parker The Rumour	Vertigo
20	15	PLAYING TO AN AUDIENCE OF ONE. David Soul	Private Stock
21	49	GET STONED. Rolling Stones	Arcade
22	19	PASSAGE. Carpenters	A & M
23	11	A STAR IS BORN. Soundtrack	CBS
24	21	BEST OF. Rod Stewart	Mercury
25	26	AJA. Steely Dan	ABC
26	22	ENDLESS FLIGHT. Leo Sayer	Chrysalis
27	33	ECHOES OD THE 60s. Phil Spector	Phil Spector
28	-	NEWS OF THE WORLD. Queen	EMI
29	24	MOODY BLUE. Elvis Presley	RCA
30	27	TWO DAYS AWAY. Elkie Brooks	A & M
31	25	ARRIVAL. Abba	Epic
32	20	SHOW SOME EMOTION. Joan Armatrading	A & M
33	30	EXODUS. Bob Marley & The Wailers	Island
34	34	FRONT PAGE NEWS. Wishbone Ash	MCA
35	35	MOTOWN GOLD VOL 2. Various	Motown
36	17	LOVE YOU LIVE. Rolling Stones	Rolling Stones
37	32	BAD REPUTATION. Thin Lizzy	Vertigo
38	16	I REMEMBER YESTERDAY. Donna Summer	GTO
39	31	RATTUS NORVEGICUS. Stranglers.	United Artists
40	44	NEW BOOTS AND PANTIES. Ian Dury	Stiff
41	-	100 GOLDEN GREATS. Frankie Vaughan	Ronco
42	47	MOTIVATION RADIO. Steve Hillage	Virgin
43	28	THE JOHNNY MATHIS COLLECTION	CBS
44	36	THEIR GREATEST HITS 1971-1975. Eagles	Asylum
45	-	BLOWIN' GOLD. Herb Alpert & The Tijuana Brass	K-Tel
46	41	BOOMTOWN RATS	Ensign
47	50	MOTORS 1. The Motors	Virgin
48	37	HOTEL CALIFORNIA. Eagles	Asylum
49	39	MAKING LOVE AND MUSIC. Dr Hook	Capitol
50	-	OUT OF THE BLUE. Electric Light Orchestra	United Artists

## OTHER CHART

1	SEX AND DRUGS. Ian Dury	Stiff
2	TWO SEVENS CLASH. Culture. Joe Gibbs	Import
3	OH BONDAGE UP YOURS. X-Ray Spex	Virgin
4	I GOT A RIGHT. Iggy Pop	Siamese
5	HERE'S THE SEX PISTOLS. Sex Pistols	Virgin
6	SNUFF ROCK. Alberto Y Lost Trios Paranoias	Stiff
7	MY AIM IS TRUE. Elvis Costello	Stiff
8	HEAVY WEATHER. Weather Report	CBS
9	MPLA. Tapperezukie	Klik
10	WATCHIN' THE DETECTIVES. Elvis Costello	Stiff
11	WHOLE WIDE WORLD. Reckless Eric	Stiff
12	MARQUEE MOON. Television	Elektra
13	COKANE IN MY BRAIN. Dillinger	Black Swan
14	RAW POWER. Iggy Pop	CBS
15	THIRTY SECONDS OVER TOKYO. Pere Ubu	Hentzen
16	LOVE IS NOT A GAMBLE. Ranking Trevor Carab	Gems
17	GOD SAVE THE QUEEN. Sex Pistols	Virgin
18	NASTY NASTY 999	United Artists
19	SPIRAL SCRATCH. The Buzzcocks	New Hormones
20	BOOMTOWN RATS. Boomtown Rats	Ensign

Supplied by Listen 'Ear, 30, Ridley Place, Newcastle-upon-Tyne. 0632 216781.

## BREAKERS



THE ADVERTS: breaking with 'Safety In Numbers'

1	WANNA SEE YOU SOON. Tavares	Capitol
2	SAFETY IN NUMBERS. Adverts	Anchor
3	ONLY THE STRONG SURVIVE. Billy Paul	Phil Int
4	WHITER SHADE OF PALE. Procol Harum	Cube
5	YOU'VE LOST THAT LOVIN' FEELIN'. Righteous Brothers	Phil Spector Int
6	LIGHTNING STRIKES. Real Thing	Pye
7	TANGO IN SPACE. Space	Pye
8	YOU MAKE LOVIN' FUN. Fleetwood Mac	Warner
9	ONYX. Space Art	Arista
10	GETTIN' READY FOR LOVE. Diana Ross	Hansa
11		Motown

## UK DISCO

1	2	YES SIR I CAN BOOGIE. Baccara	RCA
2	1	BLACK IS BLACK. La Belle Epoque	Harvest (21)
3	5	DO YOUR DANCE. Rose Royce	Whitfield
4	7	BOOGIE ON UP. Rokotto	State 12in
5	4	STAR WARS THEME. Meco	RCA
6	9	DON'T LET ME BE MISUNDERSTOOD. Santa Esmeralda	Philips
7	20	2. 4. 6. 8. MOTORWAY. Tom Robinson Band	EMI
8	13	SHOO DOO FU FU OOH. Lenny Williams	ABC
9	8	BELFAST. Boney M	Atlantic
10	6	BRICK HOUSE. Commodores	Motown
11	3	BEST OF MY LOVE. Emotions	CBS
12	10	ROCKIN' ALL OVER THE WORLD. Status Quo	Vertigo
13	21	DISCOBEATLEMANIA. DBM	Atlantic 12in
14	19	DUSIC. Brick	Batg
15	15	LOVE BUG. Tina Charles	CBS 12in
16	37	HOLD TIGHT. Vicki Sue Robinson	RCA
17	25	NEEDLES AND PINS. Smokie	12in
18	11	FROM HERE TO ETERNITY. Giorgio	RAK
19	27	IT MAKES YOU FEEL LIKE DANCING. Rose Royce	Gesis
20	12	ONE LOVE. Celi Bee Buzzy Bunch	Whitfield LP
21	18	BLACK BETTY. Ram Jam	TK 12in
22			Epic

# Record Mirror

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# Juicy Juicy

## Demis hits the deck

**OL' GREEK** beefcake **Demis Roussos** is back in the country and is being beset by one or two problems. Security on his tour is being doubled following incidents that occurred during the first two nights in Manchester and Bridlington.

During his performance at Manchester's Bellevue tour promoter **Danny Betesh** received an anonymous call backstage to say that Demis would be kidnapped during his performance. (Kidnapped, my dears? He weighs in at a mere 18 stone — the kidnappers would've needed a mobile crane).

■ Question time again, kiddies... did the celebrated rock journalist who thought there were five members in the Who interview the Sex Pistols, or did his newspaper buy the feature from Radio Luxembourg?

The police were called and although there were no incidents during the show they escorted old fads from the theatre to a local restaurant (where else?) afterwards.

After his show at the Spa, Bridlington, he went to dine (what else?) at the Captain's Table Restaurant. After they'd been there for a while a car drew up and youth got out and pointed what appeared to be a gun through the window of the restaurant.

All the punters dived for cover — the place positively rumbled as Demis hit the deck. Half an hour later the fuzz picked up and detained three youths. They couldn't find a gun, only a long harmonica and the naughty youths declared they did it as a prank.

Still with the big one, he tells

me he has taken possession of three more dogs — a Yorkshire terrier named Moustique, a Boxer named Max and an as yet unnamed Mastiff.

Now, darlings, I'm told that the **Fleasers** (a beat group) took themselves down to London's Carnaby Cavern to buy some new stage clothes. Coming across one particularly ornate brocade, they reeled back in horror and loudly exclaimed: "We can't have that, we'll look just like the **Four Tops**." At which they were tactfully informed by the assistant that four coloured gents also in the shop engaged in buying new suits were in fact that celebrated set in town to play the Palladium. Ooops.

Dishevelled **Debbie Harry** of **Blondie** paid a fleeting visit to the RM office last week, bringing with her pix which you were to have seen in this issue. However she happened to read a review of her single 'Rip Her To Shreds' while she was here and didn't like that she saw.

The two-toned Ms Harry (blonde at the front and mouse at the back) decided the review was "sexist" — despite the fact it was written by Rosalind Russell who assures me she is of the female gender. Old Mousey swept up her pix, stuffed them in the voluminous folds of her rugged shirt and



No hard feelings, Deb old thing

twinkled, sour-faced, from the premises.

My old friend **Little Richard** has a message for all you out there: "People seem to think I've suddenly come back after a long retirement. The truth of the matter is I never retired — and I don't intend to. It's just that in the last few months I've been in the deep south giving gospel concerts."

"Hallelujah! Little Richard Child Of God! Oh my God, my God, let me tell British rock fans the good news! I'm still as good as ever and there is nothing I would like more than to come to Britain. I'm sure I can make it next summer." Se ya then, ma boy.

**Horslips**, currently on tour in the United States, were somewhat taken aback when the promoter of their Buffalo gig wheeled in a lady of uncertain morals after the show.

The following night, young **Barry Devlin** was seen to be leaning distinctly to the right. Cartilage trouble was diagnosed and the band had to cancel two dates.

Still in the USA, I hear that **Don Arden**, boss of Jet Records, has stumped up one and a half million dollars for **Howard Hughes'** old house in Los Angeles. Not turning into a reducte, are you Don?

I was distressed to hear of unnecessary goings-on in London this past weekend.

**John**, bass player with the **New Hearts**, was attacked and while leaving the **Speakeasy** in the early hours **Vertex** boss **Terry** was stabbed in the back and taken to hospital. I understand police have made three arrests.

So what's all the fuss about the so-called outrageous **Tubes**? They held a big reception at London's Great Eastern Hotel and it was as tame as tame could be. But I hear that Portsmouth council members are not so sure. They're sending a delegation to see the band in



WHAT HAVE **Susan George**, **Andy Gibb**, **Olivia Newton-John**, **Daryl Braithwaite** and **Ms Fleut Ghiemeyer** (Olivia's dress designer) got in common? Answer: They're all in this picture which comes to you hot from the US of A. Notice how they're all sorta smiling while there aren't many hands being shown???

action in Birmingham before deciding whether the **Tubes** should be allowed to play Portsmouth.

**Steve Gibbons** tells me that he and members of **The Who** (a well-known five-piece band) sent a wreath to **Polydor** display manager **Ken Drew**, inscribed 'Missing, believed dead in action'. The boys had been trying for months to contact the elusive **Drew** and have now come to the conclusion that he is no more.

A band called **Japan** had £3,000 worth of equipment nicked from their van outside the Music Machine. **Hansa** told them off for being so careless. The following night £8,000 worth of gear was nicked from the **Hansa** offices.

And my old friends the **Pirates** went along to do a photo session on the **Cutty Sark** and were more than a little surprised to be charged a five-sterling 'disturbance fee'.

A number of scribes, punks and liggers turned up the other lunchtime in **Covent Garden** to witness the debut of a band called **The Snivelling wot** - **nots**. High point of the occasion was a well-aimed sausage roll, launched by **Mr Barry Cain**.

It scored a direct hit on the lanky-haired heavy metal guitarist.

If you're in town nip down to **Virgin Records** at **Marble Arch** this Friday at 5.30 pm when the **Boomtown Rats** will be signing copies of their new single, 'Mary Of The Fourth Form'.

**Darts** tell me they scored a 15-12 victory over the combined forces of **Deaf School** (pardon?) and **Big In Japan** in **Liverpool** on Sunday morning. Talking of football there were some amazing scenes at **Wembley** for the **Goaliggers** five-a-side tournament. **Caddy** balding **John Shearlaw** knocked in three goals for the excellent **Rubettes** who were so unlucky not to win the tournament.

Four rock stars were seen — after exerting themselves at the noble sport — to be rather ill.

**Stranglers** (1): Their Belfast gigs were cancelled because of lack of insurance — not an easy thing to get in that part of the UK. **Stranglers** (2): among those seen backstage during their **London Roundhouse** stint: **Tubes**, **Blondie**, **Runaways**, **Dietrich** and **Elton John**.

### FREEBIE OF THE WEEK No.17

THIS WEEK win an XTC T-shirt, EP, stickers, plus a Rolling Stones' Love You Live' plastic tablecloth. Usual rules apply.

Questions:

1 Full line-up of XTC.

2 Track listing on side four of 'Love You Live'.

Answers to: Freebies (17) Record Mirror, 40 Long Acre, London WC2. First correct solution out of the hat wins all.

Winners of Freebies (15), the Racing Cars albums etc: C. Brown, Ashlybridge, Cheshire; M. Burtonshaw, Retford, Notts; Neale Ashford, Poole; PW Teal, Bloxham; D. Megg, Loughton, Essex. The goodies are on their way.



# Kenny Williams

new single

## (You're) Fabulous Babe

includes theme music from the Babe perfume TV and Radio campaign

DECCA

FR 13731



# Robinson's major tour

THE TOM Robinson Band embark on a major British tour this month. It climaxes with their first major London concert at the Lyceum Ballroom on December 6 where the band have ensured that tickets will be uniformly priced at £1.25.

Other dates: Stirling University November 18, Glasgow University 19, Dundee University 20, Edinburgh University 21, Salford University 25, Malvern Winter Gardens 26, Croydon Greyhound 27, High Wycombe Town

Hall 28, Plymouth Woods 20, Sussex University December 2, Loughborough University 3, Stafford Top Of The World 4, London Hope And Anchor 5.

Tickets for the Hope And Anchor gig will be available by personal application to the Hope And Anchor between November 12 and 22 (pub hours). Tickets for the Lyceum are available by postal application to the Lyceum box office or by personal application any evening between 6 and 10 and from usual agents.



TOM ROBINSON

## Goodbye Elton

ELTON JOHN has quit live performances. At his charity concert at the Empire Pool, Wembley, last week, Elton announced halfway through his set that he would be playing no more, adding: "There's more to me than being on the road."

He plans to spend more time in his capacity as chairman of Watford Football Club. A new album is due for release in the new year.

Full concert report, page 6.

## No Summer for Christmas

'THE GREATEST Hits Of Donna Summer', a compilation album scheduled for release by GTO Records before Christmas, has now been delayed by High Court order.

An injunction was sought by Ms Summer's present record company, Pye, to prevent the compilation from affecting sales of her new album, due out later this month.

Mr Justice Goulding, granting an immediate injunction, said the issue was a complicated one which would have to be resolved at a full trial.

The hits from Ms Summer's period with GTO - originally released between autumn 1975 and the spring of this year on four albums - were to be aimed at the lucrative Christmas market.

## Greatest show on earth

PRODUCER Sylvia Anderson, most famous for her work on 'Thunderbirds' and 'Space 1999' and director Tony Klinger (whose most recent success was 'The Butterfly Ball') this week announced plans to film the world's ultimate rock show next year.

Entitled 'Rock On', the "greatest rock show on earth", they intend to create a film Who's Who of the rock world guaranteed to put even the most ambitious live show in the shade.

Production executive in charge of casting will be Harvey Goldsmith, the concert promoter, and Anderson claims their principal aim is "pure entertainment, covering the broadest spectrum of the rock scene."

As yet no "superstars" appearing in the film have been announced but they will apparently be given a choice - regardless of cost - of any world location. Hold your breath and watch this space.



JOAN BAEZ

## Rag time Joan

JOAN BAEZ, who has a new single 'Time Rag' out next Friday (18), will be playing several dates in this country before Christmas.

She plays Edinburgh Usher Hall, December 4, Glasgow Apollo 5, Manchester Apollo 14, Birmingham Odeon 17, London Hammersmith Odeon 19 and 20. She will be playing all dates on her own, without a backing band.

## Naz add

NAZARETH HAVE added an extra date to their upcoming tour. Tickets go on sale immediately for the New Theatre, Coventry, on December 3.

## Zal hits back on Alex quit shock

THE FOLLOWING statement was issued by Zal Cleminson of the Sensational Alex Harvey Band after Alex's announcement that he was retiring:

"I would like to thank all the papers for the constructive way they covered the news of Alex Harvey's retirement. However, I feel it should be made crystal clear just how big a shock this decision was to his fellow musicians.

"I want Alex Harvey to know he has sabotaged a great band. SAHB had just completed 'Rock Drill' which in my opinion is the best album the band has made to date. I have always admired Alex and he has taught us more about performance than anyone else, but where's the idealism now?"

"In reality Alex retired a year ago, and the past 12 months have been totally frustrating musically. I want to play electric music, not mind games.

"I have been with Alex for five years and expect a hell of a lot more loyalty than he has shown. Since he decided on the spot to walk out of a rehearsal and retire, he has not been in touch with any member of his former band either to explain or apologise. You don't treat fellow members of a band this way.

"I'm going to form my own band, ready to tour by January. This will give us a chance to play the music I want to and to control my own future."



ZAL CLEMINSON



DONNA SUMMER

## WORLD APART

THIRD WORLD have cancelled their British tour, details of which were published last week. Reasons for the cancellation are "a combination of circumstances." The tour will be rescheduled for the new year. They are currently in Jamaica working on an album.

## Adverts reschedule - Pick-up illness

THE ADVERTS have been forced to reschedule their tour after guitarist Howard Pickup was rushed to hospital with suspected blood poisoning.

Dates at Brighton Top Rank and Barnstable Chequers had to be cancelled and the rescheduled dates are Middlesbrough Civic Hall November 11, Hull University 12, London Roundhouse 17, Birmingham Barbarella's 18, 19.

## Brand X live set

JAZZ-ROCK group Brand X, currently headlining a nine-week tour of the States, release a new album 'Livestock' on Charisma next week.

The line-up for the live set, which features four previously unreleased



HOWARD PICKUP

tracks recorded at Ronnie Scotts, Hammersmith Odeon and the Marquee, is founder member Phil Collins drums, Kenwood Dennard drums, John Goodsall guitars, Percy Jones bass, Robin Lumley keyboards and Morris Pert percussion.

Track listing reads: 'Nightmare Patrol', 'Osh', 'Euthanasia Waits', 'Isis Mourning' and 'Malaga Virgen'.

## Sgt. Pepper cast almost complete

THE multi-million dollar rock musical 'Sgt Pepper's Lonely Hearts Club Band', produced by Robert Stigwood and currently filming in Hollywood, now has a virtually complete cast.

It was announced this week that Dr Maxwell Edison will be played by American comic Steve Martin. He joins, among others, Peter Frampton and the Bee Gees in the extravaganza which will feature more than 30 Beatles' songs.

The film is being shot 'live' on sound stages in Culver City and on location around Los Angeles.

## TOURS...TOURS...TOURS...TOURS

## Ayshea cancels

AYSHEA HAS been forced to cancel her dates supporting Demis Roussos at the Palladium this week. She's been struggling with a severe chest and throat infection and is now unable to sing.

Demis said: "I am really sorry to hear Ayshea is not well and I hope she gets better quickly. I think this girl will be a star."

## Electric sets

THE ELECTRIC Chairs start a tour this month to promote their new single. Support will be Mark P's Alternative TV.

Dates: Southsea, Clarence Pavilion Ballroom, November 18, London Roundhouse 17, Central London Polytechnic 18, High Wycombe Town Hall 21, Birmingham Barbarella's 22, Liverpool Eric's 23, Manchester Polytechnic 24, Reading University (to be confirmed) 25.

X-RAY SPEX play Cardiff Top Rank November 18, London Marquee 18.

HORSLIPS: Sheffield Poly November 16, Leeds University 17, Redcar Coatham Bowl 20, Keele University 23.

BETHNAL support on the Steve Gibbons tour and also play the following dates as headliners: Glasgow University November 12, Nottingham Kates 13, London Music Machine 15, Ilford Oscars as headliner 16, Barrow Maxims 17, Bradford University 30.

FAIRPORT: added dates: Manchester Exchange Theatre November 26, Aberystwyth University 30, Blackpool Tiffanys December 20.

NO DICE: Stoke Newington Pegasus November 11, Oxford College Of Further Education 12, Coventry Mr Georges 19, Plymouth Castaways 28, Leeds Fford Green Hotel December 4, Wolverhampton Lafayette 7, Chelmsford City Tavern 8, Dudley JB's Club 9, Scarborough Ollies Club 15, Burton-on-Trent 76 Club 16, Bristol Granary 17, London Roundhouse 18.

RADIATOR: North Staffs Polytechnic November 11, Manchester Umist Club 12, Doncaster Outlook 15, Bradford University 16, Cardiff

University 17, Wolverhampton Lafayette Club 18, Leicester University 19, Aberdeen Robert Gordon Institute 25, Strathelyde University 28, Edinburgh Tiffanys 28, Liverpool University 30, Portsmouth Polytechnic December 1, Colchester University December 3.

THE DOCTORS: Doncaster Outlook November 21, Huddersfield Ivanhoes 22, Retford Porterhouse 23, Rotherham Windmill 24, Sunderland Mecca 25, London 100 Club 29, Scarborough Ollies December 1, Bristol Brunel College 3, Middlesbrough Rock Garden 5, Leeds Poly 6, Swansea Circles 8, Shrewsbury Bradford College 9, Cromer Village Inn 23, Sheffield Top Rank 26, London Marquee 27, Plymouth Castaways 28, Penzance Winter Garden 29.

STATUS QUO cancel Stoke on November 14 and just play there on 13. They add an extra date at Manchester Apollo on December 3.

COUSIN JOE FROM NEW ORLEANS: Weymouth College Of Education November 28, Lancaster Cartmel College 29, Manchester Polytechnic 30, Leeds University December 1, Rotherham Arts Centre 2, Leicester Prohibition 5, Redditch

Sticky Wicket 6, Bromsgrove College Of Education 7, Portsmouth Polytechnic 8, London School Of Economics 9, Guildford University Of Surrey (evening) 9, London Guy's Hospital 10, London 100 Club 12, Southampton Mountbatten Theatre 14.

STEEL PULSE: London 100 Club November 10, Colwyn Bay Dixie Land 11, Birmingham Aston University 15, Andover Country Bumpkin 16, London Roundhouse 19, London Dingwalls 22, York University 24, Sussex University 26, Hackney All Nations Club December 3, Southampton University 7, Newcastle University 9, London 100 Club 22.

GLORIA MUNDI: following London dates: Marquee 11 and 25, Music Machine 24.

MUSCLES: West Bromwich Steering Wheel November 10, USAF Upper Heyford 11, Oxford Polytechnic 12, Rugby Emaline's 14, Kettering Friewheeler 16, Leicester Willers Hall 18, London City University 25, Reading Bulmers College 26, Cheltenham Tramps 29, Durham Bede College December 2, Bedford College 3, RAF Farnborough 8, Hull College Of Higher Education 9, Madeley College Of Education 10,

Wolverhampton Wulfrun Hall 12, Haverford West RAF Brawdy 14, Cosford RAF 15.

CADO BELLE: London Dingwalls November 17, Kent University 18, Bedford College 19, Birmingham University 26, Bradford University 30, Wakefield Unity Hall December 1, Bishops Stortford Hockerill College 2, Leicester University 3, Doncaster Outlook 6, Welwyn Garden City Campus West 7, London Music Machine 8, Newcastle University 9, Hamilton Bell Technical College 10, Edinburgh Tiffanys 12, Glasgow Queen Margarets College 16.

GARBO WITH THE CELLULOID HEROES: Birmingham Bogarts November 9, Worcester Banks House 10, Birmingham Barbarella's 14, Birmingham St Peters College 16, West Bromwich Coach And Horses 17, Sutton Coldfield Good Hope Hospital 21, West Bromwich Coach And Horses 24, Keighley Nikkers 29, Wolverhampton Royal Hotel December 2, Birmingham Barrel Organ 7.

THE ONLY ONES: North East London Polytechnic November 12, Manchester Rafter's 17, Canterbury University Of Kent 21, London Dingwalls 25,



# A.A. Wings double

WINGS RELEASE a new double 'A' sided single this week. The two songs are 'Mull Of Kintyre' and 'Girls' School'.  
The Mull Of Kintyre is a picturesque headland on the West Coast of Scotland. The song was co-written by Paul McCartney and Denny Laine and produced and arranged by Paul. The track includes the pipes and drums of the Campbelltown Pipe Band. 'Girls' School' is a rock number recorded at Abbey Road.



WINGS

# Ozzy quits Sabbath

OZZY OSBOURNE has quit Black Sabbath and plans to start his own band. Sabbath plan to continue without him and a replacement is expected to be announced shortly. UK dates in the spring are planned.

# Cortinas contract

THE CORTINAS, new wavers from Bristol, have signed a major wide deal with CBS. However their next single will be 'Defiant Pose' released on the independent Step Forward label before Christmas.  
In the new year, the band will go into the studios to cut their first single for CBS. The band are currently on the road with the Kursaals.  
They play the London Roundhouse on November 13 with Split Enz.

# GEN X WILD SINGLE

GENERATION X are to rush release their new single, 'Wild Youth' / 'Wild Dub' next Friday (18). The band are currently in the studio recording their first album with producer Phil Wainman, due for release in the new year.

# BIG BOYS PLAY HOPE AGAIN

LONDON'S HOPE And Anchor is to hold a special festival of bands who first made their names there.  
Among the bands appearing during the last week of November and during early December will be the Stranglers, Pirates, Shakin' Stevens And The Sunsets, Steel Pulse, Saints, Tyla Gang, Phil Rambow, Burlesque, John Otway, Roogalater, XTC, Tom Robinson Band, Meal Ticket, Wilko Johnson, X-Ray Spex and Steve Gibbons.  
Full details next week.



WILKO JOHNSON

# Roxy reopens

THE ROXY Theatre in Harlesden is to reopen on December 1. Roxy boss Terry Collins has appealed successfully against the GLC's decision not to grant him a licence.  
"We have to attend to a number of minor structural alterations and a bit of soundproofing," said Collins. "But apart from that there are no problems. It's been a worrying time for everyone concerned but I've never lost faith in the project. There's a crying need for a new music and entertainment centre in this area."  
It will be several weeks before Collins is able to announce a list of bands.

# XTC PULL OUT

XTC HAVE cancelled a gig at London's Roundhouse this Sunday. They decided to pull out after learning they would be appearing third on the bill to Split Enz and the Cortinas.  
"We were rather sensitive about being third on the bill in the first place," said XTC manager Ian Reid. "But it was the last straw when we became aware that our billing had been reduced to postage stamp size."  
"We have now built up a strong following in London and with our EP

already chalking up sales of 30,000 the band is entitled to a proper billing."  
XTC's next London appearance will be with Blondie at the Rainbow next Tuesday (15). They also play Newport Stow-away on November 16, Birmingham - Rebecca 17, Llandrindod Wells Grand Pavilion 18, London Imperial College 19, Paisley Silver Thread 23, Falkirk Maniqui 24, Edinburgh Clouds, 25, Liverpool Eric's 26, Nottingham Katties 27, Swindon Affair 28-30.

# Clash 'So It Goes' set

THE CLASH have added an extra date to their tour which will be filmed for the TV show 'So It Goes' to be transmitted in December.  
The concert will take place next Tuesday (15) at the Elizabethan Ballroom in Bellevue, Manchester. Also featured will be Richard Hell And The Voidoids, Magazine and possibly Steel Pulse.  
The Clash will be doing a full set. The show starts at 8 pm. Tickets will be 90p. The band's London dates will be announced next week.



THE CLASH

# Blackburn divorced

TONY BLACKBURN divorced his wife, actress Tessa Wyatt, on Monday. The 34-year-old Radio One DJ was granted a quickie postal decree nisi in the London Divorce Court because of Tessa's adultery with an unnamed man.  
Said Tony: "I didn't want it and I did all I could to save my marriage. I'm very sad it came to this."

# NEWS IN BRIEF

**EDINBURGH BAND** Cafe Jacques are to play support on the Southside Johnny tour which opens at Leeds University on November 23. Cafe Jacques' debut album 'Round The Back' is released this week.

# TIM TO PLAY YOUNG ELVIS

TIMOTHY WHITNALL, a 16-year-old schoolboy from Suffolk, is to play young Elvis in the musical 'Elvis' which opens at the Astoria Theatre, London, at the end of the month. Tim will play the role of the king in his early days - from around the age of 17.  
Elvis in his thirties will be played by Shakin' Stevens. In his final years the idol will be played by PJ Proby.  
Said Tim's headmaster: "We are all amazed, it's not the sort of career we usually recommend. But he'll probably end up earning more than any of us here."

# Pistols window display seized

LATEST STORIES concerning the new Sex Pistol's LP: in Nottingham, under instructions from the Chief Constable, police visited Virgin Records, Foxes Records, Selectadisc and Bradleys Records and seized window displays and copies of the album sleeve.  
At the Virgin shop, the manager replaced his display and has so far received two summonses. At Small Wonder Records in East London, the police advised them to take down the display or they would be prosecuted under the 1896 Indecent Advertisements Act.  
And advertisements on TV and radio have now been completely banned. Although provisionally cleared by IBA, both the Independent Television Companies' Association and the Association Of Independent Radio Companies have banned the ad - even though it did not contain the album title.  
To Virgin and many in the music business, the ways of the independent broadcasting companies appear to be passing strange.

# DOUBLE SCREW

SCREWDRIIVER'S DEBUT album 'All Skewed Up', due for release on Chiswick next Friday (18), will be released in two versions.  
The first 3000 will feature 13 songs with a running time of 26 minutes and will retail at £2.50. They will play at 45rpm.  
Afterwards the album will revert to full price, 33 1/3 rpm, will include two extra tracks and run for over 30 minutes.

# Pop goes Everett

THAMES TELEVISION this week announced a new series of 13 pop shows to be hosted by eccentric genius Kenny Everett.

# Support Local Talent

GREG KIHN'S DEBUT SINGLE  
'FOR YOU' - THE CLASSIC  
SPRINGSTEEN SONG OUT NOW!

GREG KIHN



The Obligatory First 10,000 are packed in an Extremely Tasteful Yellow/Black Bag



GOODBYE YELLOW BRICK ROAD. GOODBYE NORMA JEAN GOODBYE ELTON JOHN. Elton stands: The Empire Pool, Wembley, Thursday November 3, 1977, a memorable evening for many reasons.

The house lights went out and the pent-up excitement gushed from the assembled masses. There was a deafening roar as the spotlights picked out the famous one as he slid onstage dressed in black beret, shades, black everything. Tinkle tinkle piano. "That's a good start... all right, here we go..." "Better Off Dead". Just Elton and the Steinway Grand. A solid powerful opener.

"Thank you, Good evening Wembley." The tender, evocative ballad 'Daniel'. Elton, bathed in red and green spots as long white pencils of light arc down the auditorium. He sings this - and indeed everything - with great feeling, displaying his wide vocal range.

"Daniel, you're a star." Both music and lyrics are simple throughout. But so memorable. You find yourself singing along even if you don't know the words. The catchy lyrics must be to blame.

"A song about one of my childhood heroes... 'Roy Rogers', a lilt, swaying number... "Comic book characters never grow old." "Evergreen heroes whose secrets were told."

This is getting annoying - they're turning the house lights on after every number; it's spoiling the continuity.

This is a charity evening - in aid of the Variety Club of Great Britain Children's Charity and Goaliggers Football Charity. The Goaliggers provide places for kids to play football in, a worthy cause and one that Elton's very much into.

He sings a song about it: "We are the Goaliggers... If you were a kid and you found there was just no place to play... If I were a kid I would feel abused." Despite what he's to say later this will not be Elton's last Wembley appearance - he's to play football here on Sunday.

"Where To Now St Peter?" A good question and a good searching song. Time for something on the new side: 'Shine On Through' written with Gary Osborne, a new recording produced by Thom Bell: a love song that has potential but is hampered by heavy stumbling lyrics: "Oh my dear, this ship's too hard to steer."

Audience reaction is getting better and louder after each number - and at last they refrain from using the house lights in between. Green spots onto a purple / shocking pink backdrop, long piano break on 'Tonight' and then the band come on.

The band are China. Earlier they played their own set, showcasing material from their new album produced by Elton and Clive Franks. Rockett keep it in the family.

China are: Davey Johnstone guitar; James Newton-Howard



OK! Who's taken the keys?

# GOODBYE NORMA JEAN JOHN REG

keyboards; Cooker LoPresti bass; Denis Conway drums; and Jo Partridge guitar.

The eccentric Ray Cooper completes the backing line - up, along with a trio of backing singers. A full sound builds and builds into a wall of sound through 'I Heard It Through The Grapevine', piano and Cooper's tambourine just managing to stand clear.

Then comes the excellent 'Island Girl' from 'Rock Of The



Christ, these boots hurt!



This is getting ridiculous. LOOK are you going to tell them or should I?

Good EVANS is this really the end JIM?

Westies' Davey Johnstone's a talented guitar player but why does he have to change instruments with such alarming regularity?

Still. Time to slow things down a shade with 'Candle In The Wind' which remains an Elton John classic. The band hit a few bum notes but it still sounds beautiful. And Cooper on tambourine and bongos is nothing short of a star.

'One Horse Town' from the 'Blue Moves' album starts quietly and erupts into a volcano of sound. So loud. The place is coming alive now, really alive, buzzing. With the familiar opening strains of 'Bennie And The Jets' it's stand-up, cheer and clapping time. The rapid pace is main-



Where's my real hand?



Well it's goodnight from us and a goodnight to you!

JUST LIKE TO SAY SOMETHING. IT'S HARD TO PUT INTO WORDS. IT'S BEEN A PAINFUL DECISION WHETHER TO COME BACK ON THE ROAD. I'VE REALLY ENJOYED TONIGHT. BUT I'VE MADE A DECISION. THIS IS THE LAST ONE I'M GOING TO DO. THERE'S A LOT MORE TO ME THAN BEING ON THE ROAD."

Mixed, mainly stunned reaction from the punters. Poignant that the next number should be 'Don't Let The Sun Go Down On Me?' Your decision, Elton.

'Meal Ticket' from 'Captain Fantastic' (all about starring writers - wot?) gets the whole of Wembley rocking. It's my least favourite of his albums but this is the stand-out number with boogie piano and overworked guitar.

"This next one's a favourite of mine and it's for someone special in the audience. Someone who has delayed his return to the USA to be here. Stevie Wonder. This is for you Stevie."

Much applause and straining necks to see the black superstar newly decked in dreadlocks. 'Sorry Seems To Be The Hardest Word' is performed with strong feeling. Almost a tear-jerker with lines like "What have I got to do, what do I say when it's all over..."

'Philadelphia Freedom' gets things back into the rock spirit. Back how it should be. Fun.

"All right, here we go... Storm clouds, wind, dry ice, spotlights picking out Elton and Johnstone. Spectacular, the highlight of the evening, the intro to 'Love Lies Bleeding'. The wailing and screaming moves into the rippling piano and solo Elton; an excellent arrangement.

Thank you. "Thank you very much. Thanks for your support, it's been fantastic." True. "Here's one for you." 'Your Song', sentimental perhaps but it doesn't detract from the atmosphere. Interesting lyrics again: "Big house... big money... Singalong, clapping. See you. Thank you."

"Hello, he's back. Introduces the band, China, and good ol' Ray Cooper. And Chris Thompson on leave from Manfred Mann.

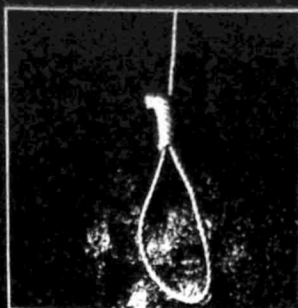
Onto the stage comes the smiling Kiki Dee. It had to happen, farewell gig and all that... "Don't Go Breaking My Heart" Goodenuff for a not very rehearsed number. But, remember, there's another star in the audience. Who's that sitting next to Stevie Wonder at the keyboards? Why, it's Elton John.

A jam session - type boogie 'Get Up And Dance'. If you want to see anything you have to stand on your seats now. The mikes aren't wired quite right but it's sweet.

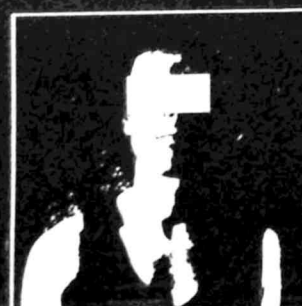
See y'Elton. When's the comeback concert? "God bless you all. It's goodbye to the Yellow Brick Road which, as it happens, has been paved with gold."

Well it's goodnight from us and a goodnight to you!





DO ANYTHING  
YOU WANNA DO  
QUIT THIS TOWN  
TELEPHONE GIRL  
WHAT'S REALLY  
GOING ON  
IGNORE THEM  
[STILL LIFE]



LIFE ON THE LINE  
[AND] DON'T  
BELIEVE  
YOUR EYES  
WE SING  
THE CROSS  
BEGINNING OF  
THE END



# EDDIE AND THE HOT RODS

# LIFE ON THE LINE





# Singles

## Av' you 'eard the one about...

### The Englishman

**British single of the week . . .**  
**GRAHAM PARKER AND THE RUMOUR:** 'New York Shuffle' (Vertigo 6059 185). Graham Parker has the rare knack of writing really catchy songs and his band have the rare knack of really doing them justice onstage. This number is already well known to Parker fans as

the encore on his last British tour. On record it maybe doesn't quite convey the sweaty atmosphere of the live show but there's still more excitement in the hole in its middle than there is in the whole seven inches of most of the other dirges that are out this week. (By the way, whatever happened to 12 inches? There are none at all this week.)



GRAHAM PARKER: rare knack

### The Irishman

And . . . Irish single of the week (what a cop out!)

**THE BOOMTOWN RATS:** 'Mary Of The 4th Form' (Ensign ENY 9). Have you noticed how 'the' has come back into fashion these days? It's nice to see it back - it makes such a nice definite start to a name. The Boomtown Rats have released an obvious favourite as their new single but they'd like it known it isn't the same version as you'll find on the album. (Nice to see they're not doing a Pistols' number on us). For sheer fun value the Rats have proved one of the year's most enjoyable discoveries and this single, complete with neat school desk sleeve (brought to you in a variety of delightful colours) is well up to standard.



BOOMTOWN RATS: best discovery

## and the Yank? . . .

**American single of the week**  
**RICHARD HELL AND THE VOIDOIDS:** 'Blank Generation' (SIRE 6078 008). Richard Hell is a controversial figure in the RM office, certain members of staff being convinced that he is (to put it as politely as possible) lacking in a

certain amount of talent. And I must admit I'm instantly suspicious about anyone who professes to be one of the blank generation (what a stupid expression). But nevertheless this is a great pop record, with Richard's whiney vocals, lots of crashing guitar noises and an insistent, irresistible beat. Great stuff.

### OTHER British singles . . .

**CELIA AND THE MUTATIONS:** 'You Better Believe Me' (United Artists UP 36318). OK, OK, I believe it, Celia really does exude. I don't think this is up to the standard of 'Mony Mony' though - it somehow doesn't have the same charm. Maybe she's trying too hard. 'Mony Mony' didn't make the charts so I can't really see this one getting there either.

**BONNIE TYLER:** 'It's A Heartache' (RCA PB 5067). 'Sounds like a female Rod Stewart,' said someone. And indeed she does. Plenty of guts, lots of throat, a good song well sung. But is this what the public wants?



**BONNIE TYLER:** guts  
**SUPERTRAMP:** 'Baby' (A&M AMS 7326). Can't say I'm a great admirer of Supertramp but this seems like a pleasant enough ditty to me. I'm told their last single didn't make the charts so maybe this won't either. On the other hand, of course, it might do. . . (well, how am I supposed to know?)  
**JOHN COOPER CLARKE:** 'Suspended Sentence' (Rabbit Tash 108). Robin Smith (yes, him again) seems convinced this is the guy

from the Rah Band. I don't know about that one but this single's quite a giggle anyway. Lovely flat dead-pan voice. Apparently he's played with the Albertos - he'd fit in well in 'Sleak'.

**DONOVAN:** 'The Light' (RAK 245). Donovan gets into snuff rock. If it wasn't for the lyrics this wouldn't be too bad but as it is . . . oh dear.

**MUSCLES:** 'I'm A Girl Watcher' (Big Bear BB 12). I suppose disco audiences like this. Personally, I'd tell 'em to push off and take up train-spotting instead.

**SATAN'S RATS:** 'In My Love For You' (DJM DJS 10819). Oh Gawd, it's so rude to DJM time again. Guess what, folks. ONLY a year too late. DJM have signed up a pop group who wear safety pins and play fast! Hard luck fellas . . . try again next year.

**OSCAR:** 'Let Me Rock You' (DJM DJS 10811). Oh no, not another one actually Oscar are one of DJM's better

bands (though admittedly that isn't saying much) and on this single they show they can do a passable Smoke imitation.

### Other American singles . . .

**BOB SEGER:** 'Turn The Page' (Capitol CL 15956). Seger singles are getting to be regular occurrences - he seems to have another one about every time I get lumbered with the singles. This time it's a slowie from the live album, with the vocals and some soulful sax. . . but the question is will he ever have a hit? At this rate it doesn't look likely.

**PATSY GALLANT:** 'Are You Ready For Love' (EMI 2714). Ol' buckteeth is back trying to look sexy in gold lame. The song definitely isn't as strong as the last one but it's good enough to make the charts. Minor hit.

**DIANA ROSS:** 'Gettin' Ready For Love' (Motown TMG 1090). Another lady on the same subject . . . and a much more successful attempt at being sexy. It isn't a particularly strong song but she carries it off OK.

**LINDA RONSTADT:** 'It's So Easy' (Asylum K13100). If the guys in your office played Linda Ronstadt albums as often as they do here you'd know all her songs off by heart and so you'd never need to buy her singles. It's not that I've got anything against her, you understand. In fact I quite like her now and again - but four times in one day is too much for anyone to take.

**JOHNNY NASH:** 'Dream Lover' (EPIC 8 EPC 5786). Johnny Nash must be the perfect act for the record label - he just keeps on turning 'em out. This is probably the umpteenth track off his last album to be put out as a single - but who cares? It'll still sell enough copies.

**KINGFISH:** 'Goodbye Yer Honor' (United Artists UP 36314). This is a pleasant enough countryish boogie but it's really a lot more suitable for the American market than for Britain.

**CLOVER:** 'Oh Senorita' (Vertigo 6059188). Ditto.

**DOOBIE BROTHERS:** 'Echoes Of Love' (Warners K1704r). Ditto, 'cept that this might be a bit too wimpy even for the Yanks.

**BARRY MANILOW:** 'Daybreak' (Arista 146). Manlow is just about the biggest seller there is in the States and it's inevitable he'll make it over here as well. Not with this 'un though.

**TERENCE BOYLAN:** 'Shake It' (Asylum K13098). This is one of those LA all-star records - by a guy who went to school with Steely Dan and is pally with the Eagles, LA Express, Uncle Tom Cobley and all. Despite all that it's not a particularly impressive single - the song's on the weak side. Maybe the album will be more exciting.

**THE KEANE BROTHERS:** 'Sherry' (20th Century BTC 2357). Competent kiddiewink

Face (Ariola AHA 507). Pretty dated pop ditty from New Faces winners. Not a chance.

**FIRST CLASS:** 'Too Many Golden Oldies' (Epic EPC5801). The group that brought you 'Beach Baby' bring you another song that's almost identical to it. Not even third class.

**DANNY WILLIAMS:** 'I Hate Hate' (Ensign ENY 7). Surprisingly not an advert this time but a ditty about how we all hate each other. The cover has an ad on it for the Boomtown Rats. If this is the only other thing Ensign can offer us they'd be better stick with the Rats.

**THE WHISPERS:** 'Make It With You' (Soul Train PB 0996). Hey, it's a disco version of 'Make It With You'! Is there no end to the ghastly things they can do with David Gates' songs?

**LAURENT VOULZY:** 'Rokollection' (RCA

PB 8067). Aaargh - 'orrible froggie versions of such wonderful songs as 'Hard Day's Night', 'Gloria', 'Satisfaction' . . . that settles it. It is a plot.

**HUMMINGBIRD:** 'Madatcha' (A&M AMS 7325). A Roger Chapman / Bob Tench song given a real dirty, funky treatment. Great party accessory.

### POSEURS' CORNER

**BARDOT:** 'Witchfire' (RCA PB 5055). What a dreadful name for a group. And just look at the wimps, posing around a bonfire. Get yer 'air cut!'

**ROBIN SARSTEDT:** 'Jewellery Store' (Decca F 13736). Nice intro, goes downhill from there. As the press release reluctantly admits his last three singles didn't make it so I doubt if this will either.



JJ BARRIE: predictable.

singalong a la Osmonds. Please God, don't let it be a hit - I couldn't stand another batch of grinning adolescents in the charts.

**DEBBY BOONE:** 'You Light Up My Life' (Warners K17043). Pat Boone's daughter? Oh no, what is this - some kind of plot?

**Other singles that could be from anywhere . . .**  
**BILL FREDERICKS:** 'Live With You' (Polydor 2383 476). From the film 'Black Joy' and it's the usual film theme sound. Exposure is the key word - and with the exposure it's getting it's an obvious potential hit.  
**SPINKLER:** 'Face To

### Wimpy women . . .

**STEPHANIE DE SYKES:** 'Your Baby Is A Lady' (DJM DJS 10816).

**CLODAGH RODGERS:** 'Save Me' (Polydor 2058 804).

**TWIGGY:** 'Tomorrow Is Another Day' (Mercury 6007 159). Do us a favour girls - put a sock in it.

### Geriatrics' ward . . .

**JJ BARRIE:** 'So Long Bing' (EMI 2727). Special mention must go to this little gem from JJ Barrie, the man who brought you 'No Charge'. As J. Edward Oliver predicted as he sang the first note, 'I bet he finishes with 'White Christmas'.' Of course he's right - there's a peel of Christmas bells, a little line about Christmas not being the same any more and finally JJ's deeply sincere, spoken 'So Long Bing'. Unbelievably offensive.

### To the rest of this week's geriatrics:

**PERRY COMO:** 'We'll Meet Again' (RCA PB 9147).

**MAX BYGRAVES:** 'Love Is A Song' (Fye 7N 45015).

**HARRY NILSSON:** 'Lean On Me' (RCA PB 9177).

and

**JOHNNY MATHIS:** 'Sweet Surrender' (CBS 5 CBS 5096).

To the rest of this week's ageing songsters, I'd like to issue the following simple request -

RETIRE!



# The JAM

## THIS IS THE MODERN WORLD



**NEW ALBUM  
AVAILABLE NOW**

### APPEARING AT:

#### NOVEMBER

- 17th HUDDERSFIELD Polytechnic
- 18th NEWCASTLE Mayfair
- 19th LEEDS University
- 20th LIVERPOOL Empire
- 22nd CARDIFF Top Rank
- 24th LEICESTER University
- 25th DERBY Kings Hall
- 26th AYLESBURY Civic Centre

- 27th SHEFFIELD Top Rank
- 28th BIRMINGHAM Top Rank
- 29th MANCHESTER Apollo
- 30th GLASGOW Apollo

#### DECEMBER

- 2nd BRACKNELL Sports Centre
- 3rd WOLVERHAMPTON Civic Hall
- 4th BRISTOL Locarno
- 5th BOURNEMOUTH Village Bowl
- 7th BRIGHTON Top Rank
- 8th COVENTRY Locarno
- 9th CANTERBURY Odeon
- 11th CROYDON Greyhound
- 14th LANCASTER University
- 15th STOKE Victoria Hall
- 16th CAMBRIDGE Corn Exchange
- 18th LONDON Hammersmith Odeon

SPECIAL GUESTS





# WITH ANOTHER HIT ALBUM AND SINGLE ON THEIR HANDS, A CERTAIN BAND ROLL RELENTLESSLY ON...

# ELO, ELO

IT'S THE story so far. Begun as an experimental attempt to use strings and some classical influence in the context of a rock and roll group, ELO have become one of the big names in today's popular music world.

ELO were formed by Jeff Lynne and Bev Bevan in 1972. They wanted to create something different - different sound-wise - to their old band, The Move.

Bev Bevan explains: "We considered brass but there were already bands like Blood, Sweat And Tears, so we decided on a string section." The band remain one of the few with a permanent string section.

Jeff Lynne, leader, writer, everything behind ELO, objects to the term 'classical rock' that has so often been applied to his band because of their intermittent use of classical snippets from the likes of Beethoven and Grieg.

"People like to pigeon-hole things," says Lynne. "I think our music borders on a lot of styles."

But he makes no claims to any special classical expertise: "The string section are all classically trained. I know only a few classical pieces." The Beatles remain his biggest influence.

'No Answer' was ELO's first album - so-called because of a transatlantic telephone mix-up. But it was the second album 'ELO II' when the group really started to cook.

It was also the time when keyboards maestro Richard Tandy joined the band. Best known from 'ELO II' is the group's version of Chuck Berry's classic 'Roll Over Beethoven'.

Bevan: "It was the most obvious idea in the world, to start with a portion of Beethoven's Fifth Symphony and segue into 'Roll Over Beethoven' but no one had ever done it before and it became our first hit."

At the time ELO were touring constantly. Bevan recalls: "No one had ever tried to combine strings with rock before and when we attempted it we understood why. The early tours sounded terrible. We just couldn't get a decent sound on the violins and cello."

These problems took a while to overcome and the third album 'On The Third Day' still showed the band in its probationary stage.

'On The Third Day' was a weak

attempt at a concept album. But it was the next album 'Eldorado' that really broke the band. It included the singles 'Can't Get It Out Of My Head' and 'Boy Blue'.

Says Lynne: "It was twice as good as any of our previous albums. It was the first time we used an actual orchestra rather than just a few strings dubbed again and again."

Shortly after 'Eldorado' the band settled on its present line-up:

**JEFF LYNNE:** formed ELO in 1972 after already acquiring guitarist / singer / songwriter reputation, having been with The Idle Race and The Move. Born in Birmingham, December 30, 1947. Educated at Alderlea Boys

The Vikings before joining The Move in 1966. Influenced by Elvis, The Shadows, The Beatles, Buddy Rich, Jim Gordon. Favourite songwriters: Jeff Lynne, Phil Spector, Jackie de Shannon. Favourite single: Righteous Brothers' 'You've Lost That Loving Feeling'. Favourite LP: The Beatles' 'Abbey Road'. Home: Moseley. Has won medals for football.

**RICHARD TANDY:** referred to by Jeff Lynne as 'Magic Fingers'. Birmingham born, March 26, 1948. Educated at Moseley Grammar School with Bev Bevan. Played in several local Birmingham bands including Ballads. Has been with

and Young; Beach Boys. Married. Instrument: Gibson G3 bass.

**MIK KAMINSKI:** born September 2, 1951, Harrogate. Educated at Harrogate School For Boys and Leeds School Of Music. Arrived in London in '71 and played with bands Joe Soap and later Ow. Joined ELO '73 and made debut on LP 'On The Third Day'. Influences: Mike White and John Handy. Favourite artist: none. Lives London. Instrument: Barcus Berry electric violin. Ashy character - says Lynne: "Mik is so shy that every time he does his solo we all have to egg him on to take an extra bow."



ELO: bordering on a lot of styles

School, Shard End. Writes all ELO's material, produces and arranges. Favourite composers: Lennon and McCartney. Favourite LP: The Beatles' 'Revolver'. Lives with his wife in a cottage in Worcestershire. Plays a Gibson Les Paul and owns two Shaftsbury guitars, two Fenders and a custom-build chromium-plated guitar. Other interests: football and motorbikes.

**BEV BEVAN:** drums, percussion. Born November 25, 1945, Birmingham. Educated at Moseley Grammar School. Career began with Denny Laine, the Diplomats, Carl Wayne and

ELO since the beginning. Influences range from Bob Dylan to the Beatles to Hendrix to Bach. American wife. Uses wide variety of keyboard instruments including Polymoog, Minimoog, ARP 2600 and Wuritzer EP 200.

**KELLY GROUCUTT:** bass and backing vocals. Educated at Coseley Secondary School, born there September 8, 1945. First amateur appearance when just 15. First professional appearance with band called Marble Arch in 1968. Influences: Lynne; Carpenters; Crosby, Stills, Nash

**HUGH McDOWELL:** born July 31, 1953, Hampstead. Started playing cello at four - and - a - half years old with a miniature 1/4 size cello. Won a scholarship to the Menuhin School Of Music at the age of 10. Principal cellist with the London Youth Symphony Orchestra. Member of London Schools Orchestra, London Youth Chamber Orchestra and National Youth Orchestra. Joined ELO at the outset. Left to join Roy Wood's Wizard. Rejoined ELO in October '73. Favourite songwriters: Hendrix, Frank Zappa. Favourite LP: Miles Davis' 'Bitches' Brew'. Lives London.

**MELVYN GALE:** born January 15, 1952, London. Educated at Haberdashers Aske, Hatcham. Went to Royal Academy Of Music and Guildhall School Of Music. Is a Licentiate of the Royal Academy Of Music (LRAM). Principal cellist with the London Youth Symphony Orchestra. Played with leading touring ballet companies including Bolshoi Ballet. Season with Glyndebourne Opera Company. Member of the London Palladium Orchestra before joining ELO.

AFTER 'ELDORADO' ELO released 'Face The Music' which included the hit singles 'Evil Woman' and 'Strange Magic'. A greatest hits compilation 'Ole ELO' went gold in the States in the summer of '76.

Bevan says the present line-up is one of the keys to the band's continued success: "We all really like one another. It took us a while to find the right combination of people but now the inner harmony extends to our roadies, our sound and light men, our management, the record company - everyone around us in our organisation."

As a writer Lynne says he doesn't base his songs on his own experiences: "I can't relate to reality at all. I always write fictional stuff. For example, the story line of 'Eldorado' is basically a dream sequence - the character finds it hard to live in reality at his boring job and so he dreams."

Next album on the agenda was the most successful 'A New World Record' - still in the American charts a year after release. It contains some of Lynne's most original ideas (plus a handful of hit singles). 'Telephone Line' and 'Rockaria' are the outstanding tracks while also on the platter is a re-make of 'Do Ya', a popular hit with The Move in the States.

Then came the recent release of the double album 'Out Of The Blue' - the result of almost a year holed up in Munich's Musicland Studios. It has already gone double-platinum in the States and gold in Britain. See last week's issue for review.

Despite Lynne's not liking music being pigeon-holed, ELO remain in a category of their own. But Lynne, never one to wallow in any form of glory, frequently comments: "We all have the same 20 chords to play with." by JIM EVANS

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A SPANKING NEW SINGLE!

# The BOOMTOWN RATS

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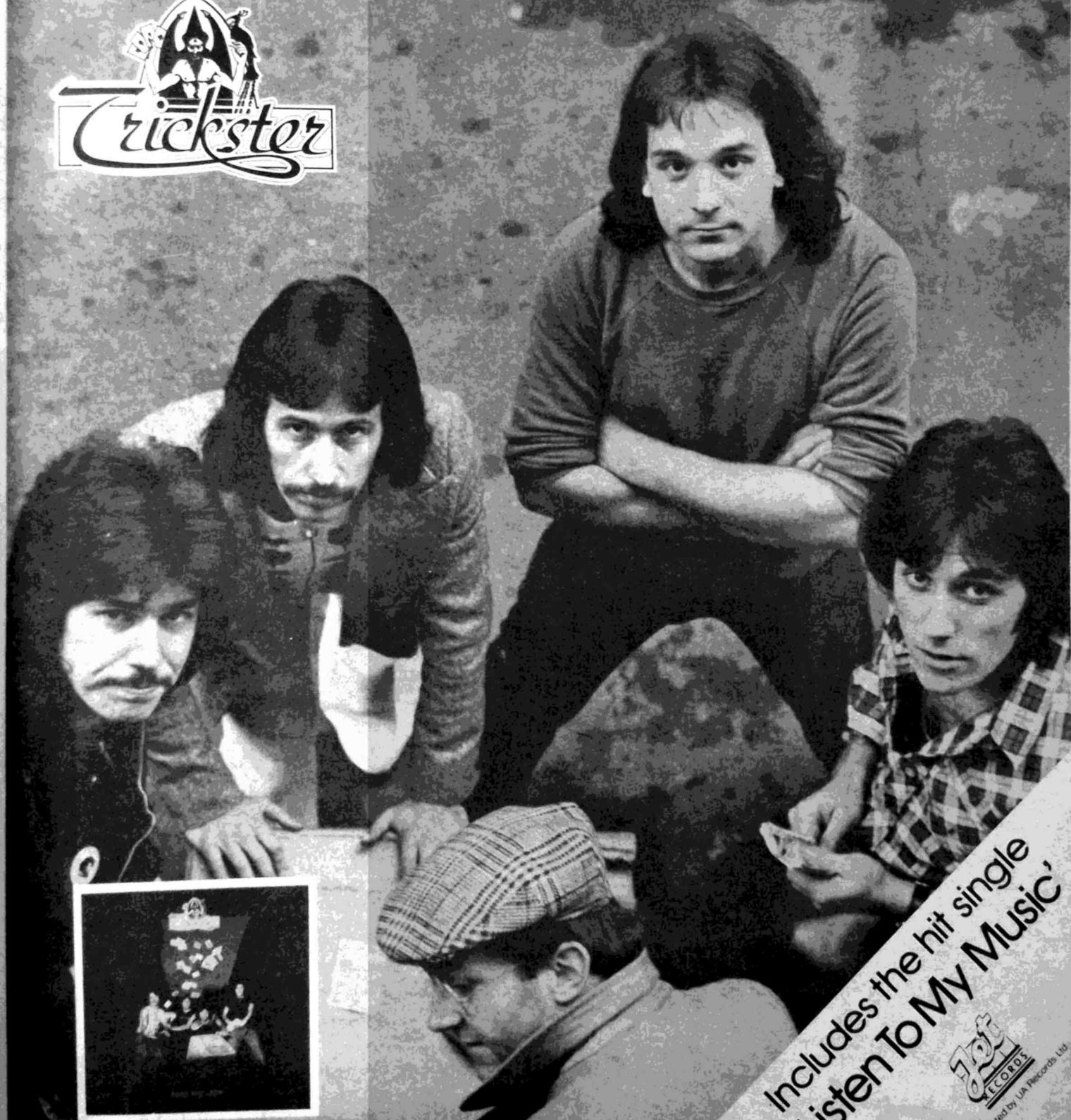
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# Albums

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**STATUS QUO: 'Rockin' All Over The World' (Phonogram 9182014)**

NEVER MIND the rhetoric, the little lines or the dashed deleteds. Here's Status Quo's first studio album for ages. It's great, it's wonderful, it's different. It's the first Status Quo album I'll play continuously since 'Hello'. It's nothing like 'Hello' either, but it is a classic. Rock defined, refined and trademark signed.

Nobody, but nobody, could come up with anything like it.

(Incidentally, Kant was out, Krafft-Ebbing couldn't come and Barry Cain lost his book of trendy names so I'm reviewing it).

It's kind of hard each time around — no matter how big a fan you are — to rack the brains and think exactly what the 'new' Quo sound is going to be. Yet the new offering is a minorly devastating amalgam of the driving, boogieing Quo we've come to know and a clear but complex lyricism that takes in everything from the Pye days to 'Wild Side Of Life'. And puts it, how you say, better. That's how good.

The unfounded although oft quoted change of repetition and sameness could conceivably only be levelled at one cut here, 'Rockers Rollin', written by Rick Parfitt and Jackie Lynton, which is a pinch from an old Quo song that I'm still trying to remember.

The rest, and rest assured, is both new and vintage together.

The already familiar single is one guide. The vocals have been hauled up and the overall sound is clear and clever, without losing any of the rockin' urgency — that totally uncanny and unique ability to create originality from simplicity — which is their chord - sequence hallmark.

There's only one out - and - out fast rocker, 'Can't Give You More' in the 'Paper Plane' mould and better — with the other 11 cuts displaying a perfect range, from the inventive, almost hurdy - gurdy effects of Rossi and Young's 'Baby Boy' to the long and bluesy 'Who Am I?' which boasts some of the best guitar work on the album.

Elsewhere there's brass (yes, brass) on the sharp and throbbing 'Too Far Gone', the strummed and folksy riffs of 'Hold You Back' featuring a luscious chord barrage and the anchored and laid-back 'For You' with amazing vocal harmonies.

Hard Time is powerful and clear and piano, 'Dirty Water' just swings and sings along. 'You Don't Own Me' is raunchy, while 'Let's Ride' rides on a guitar rather than a drum and bass anchor for possibly the most unusual track.

Plus, of course, 'Rockin' All Over The World' — the unexpected theme tune.

An album to surprise a lot of people and impress one whole lot more. To assurance and

## Quo's classic: it's clean, devastating



JAM: here comes the weekend

style has been added a magic ingredient (not entirely but perhaps catalytically by new producer Pip Williams) of fresh and precise delivery. For a dedicated fan to say something as weightily measured as that well, it's just right isn't it? Perfect for the time, even.

Eleven tracks forward, one step back. Purchase to gain a large advance. You may be happy without it but you'll never be unhappy with it. End of quote. + + + + +  
**JOHN SHEARLAW**

**PAT TRAVERS: 'Putting It Straight' (Polydor Super 2383471)**

I HAVE only one complaint against the new wave mania which has and still is sweeping the country and that is it's made it virtually impossible for any rock group to make an impression on this fair isle unless they are either punks, poseurs or on a suitable fashionable record label.

Pat Travers comes under none of these headings. He's a talented Canadian guitarist with one hell of a band behind him who've been buried in the sudden surge of heroes / anti-heroes which has emerged of late.

This album may not be breath-takingly original — I mean there's a limit to what a guitar can do — but it's so precise. From start to finish 'Putting It Straight' showcases both lead guitar and bass (provided by Peter Mars Cowling) at their most cutting. It almost defies anybody to find a dud note or mistimed chord. Believe me, Timex have nothing on this little lot.

Having established their musical ability to be 10 out of 10, on the material, it's all penned

by Travers with Mars Cowling helping on one track 'Gettin' Beta'. It's unfortunate that it happens to be the only weak song, with little to distinguish it from the others.

The other track which seems a little odd is 'Lovin' You', where the tender lyrics don't seem to suit the almost bouncy tune.

The good numbers really are superb though, particularly the instrumental 'Off Beat Ride', 'Speakeasy', where Thin Lizzy's Scott

Gorham helps out on guitar and the autobiographical 'Life In London' which provides some of the best lyrics on the album.

It's all very tight, very professional and very worthwhile and a combination of those three is pretty hard to find. + + + + +  
**KELLY PIKE**

**ELVIS: 'In Concert' (RCA PL 02587 (2))**

THIS IS a double album set recorded for a TV show this summer. It's selling power is more or

less guaranteed, no matter what the album is like. I'd prefer to hear only his performance but as with other of his albums you have to put up with all the unnecessary fillers.

Here you get comments from El's fans (that takes up too much time), a special message from his dad, stuff like that. If you can stomach all that you get to the good bits, like live recordings of 'Are You Lonesome Tonight' and 'Jailhouse Rock'. But I don't like artists'

telescoping their hits into medleys — and too many of them are doing that now — which is what's happened to 'Teddy Bear'/'Don't Be Cruel'.

It's a fair compilation of his hits but not the best or most comprehensive because it's a performance. I just think it's sad that he should have become a parody of himself before he died and that he spent so much time sending himself up.

None of which will worry the fans who are probably beating a path to the record shops as you read this. + + +  
**ROSALIND RUSSELL**

**DOLLY PARTON: 'Here You Come Again' (Import RCA APLI 2544)**

WITH DOLLY'S last album, 'New Harvest, First Gathering', it was clear she intended to show everyone she was more than a country singer. I don't think she's pursued her line with as much determination. She hasn't advanced towards rock as I thought she might. It's not even that she's stayed in the same place; she's side-stepped to MOR and I wonder if that's where she's decided she's more comfortable. I must admit I'm disappointed.

'Sweet Music Man', written by Kenny Rogers, is one of the songs that will fasten her in this slot. It's an excellent version of the song and well suited to her as it's got the country style. 'Cowgirl And The Dandy', written by Bobby Goldsboro, is another along these lines. Other tracks which sound like vintage Parton are 'God's Colouring Book' and 'As Soon As I Touched Him'. Both are similar to songs she put out on

albums shortly after she left her successful business partnership with country star Porter Wagoner.

On the whole I think this is an indecisive album, a kind of interim step before she finally makes up her mind which market she's eventually go for. I expected her to be bolder but then Dolly rarely seems to do what anyone expects. + + + + +  
**ROSALIND RUSSELL**

**BOB WELCH: 'Fresh Kiss' (Capitol ST 1188)**

DON'T BE fooled by the, er, dirty cover inside it's wimp time. Welch used to play guitar with Fleetwood Mac and it shows. He plays the same sort of safe, MOR stuff that won Mac the hearts of middle America.

There's just one big difference — Welch's songs are dull. His guitar playing's OK, when it gets the chance to be, but his vocals are another minus factor. Weedy, insipid... In fact I really can't think of any reason to recommend this album to you. So I don't. + + +  
**SHEILA PROPHET**

**TOM SCOTT: 'How Is Out' (Epic 82245)**

TOM IS a good buddy of David Soul's at the moment — and to prove it he kicks off his new album with the 'Starline And Hutch' theme. And it really sets the tone for the rest of the tracks... none of them would sound too out-of-place stuck on the end of a TV cop show.

Natch, it's all quality stuff, Tom's horn playing is fine, etc etc, but in the end it's all just musical wallpaper — no matter how classy and superior. + + +  
**SHEILA PROPHET**

## Rods get it right

**EDDIE AND THE HOT RODS: 'Life On The Line' (Island ILPS 8509)**

FUNNY HOW I really got to hate The Rods. Initially YEAH, they come on like foot-long chivs, a kinda cut-throat pumping - iron verisimilitude which could actually heal sores. They were crazy paving in the perfect concrete smooth order and I loved 'em.

Then things started to go wrong go wrong go wrong. Trouble at mill (Island) left them a little legless.

Then WHAMMO! 'Do Anything You Wanna Do' came out. The song was great by anybody's standards and things took on a rosier hue. But I was still not totally convinced there had been a wholesale metamorphosis. 'I bet this is only a flash in the pan. They're redundant. You wait till the album comes out. That'll prove I'm right.'

Well, it's come out. They're not redundant. I was wrong. It's great.

'Life On The Line' is so so different from 'Teenage Depression' it ain't true. Why? Well, for starters Graeme Douglas. The ex-Kursaal Flyer has been a shot of cocaine up the

bum for the band. He's involved in six of the nine compositions on the album and every one is a veritable gem.

Dave Higgs, who wrote most of the songs on the first album, has made only one contribution, the black-hooded 'Beginning Of The End', the final, powerful cut.

The addition of Douglas also means an overall gutsier guitar sound. In fact it's a guitar album with some amazing break-neck solos from both Douglas and Higgs.

The sound and production (that's Ed Hollis, folks; he and Douglas are the definitive Rock Island Line songwriters) are infinitely superior to the first album and prove beyond any shadow of a doubt that The Rods are spared.

The songs: 'Do Anything' is the opener which segues into 'Quit This Town' with its typical Rod sentiments wrapped up in a snazzy two and a half minutes: "The work I do just bores me stiff And how I live I just can't pick."

Second pause and 'Telephone Girl' — "888 5924, She always knows what I'm phoning for." Douglas's guitar re-

verse-charged. Shades of Santana sweetsound fret line on 'I Don't Know' What's Really Going On' and another guitar breakout on 'Ignore Them (Still Life)': "Don't take no shit from anyone, Just keep on having fun."

Side two opens with the title track with untypical elongated vocals from Barrie Masters — "I'm living the life, the life on the line."

The non-stop love battery continues with 'Don't Believe Your Eyes' with the Rods' anarchy machine in full swing again: "Ignore the things I tell you, The truth's the same as lies, Don't believe your elders And don't believe your eyes."

'We sing... The Cross' begins with one of those Radio Two preachers and topples into the band's first vinyl instrumental. It matches the dank atmosphere of the whole album (created immediately by the back cover portraying Steve Nicol at the end of a hangman's rope) although the dummy fade-outs are superfluous.

It sure is a Teenage Confession — but what about a love song? + + + + +

**BARRY CAIN**



RODS: not redundant



# Albums

**CHINA: 'China' (Rock et Roll 9)**

**DEBUT ALBUM** from Reggie's Wembley backing band. It's all good music, economical and tight. The opening track and current single 'On The Slide' has some memorable piano work and spacey vocals. Reviewing this single some weeks back I thought the vocals needed to be stronger but on subsequent listenings the style just grows.

'Meet Me Halfway' has some good instrumental build ups, the piano swinging behind the vocals making it all sound so incredibly easy.

Away from the intensity of the first two tracks 'Broken Woman' opens with acoustic guitar and feathery vocals. It breaks out at intervals into something heavier and I would have preferred it had it been left more docile. It pulls back with trickling piano and shuffling bass.

'Haramahere' features sitar-like effects and with a name like China I suppose you've got to have something oriental. The track leads directly into 'Savage', a piece of unabashed rock. 'Dear You' has an intriguing opening of keyboards and mandolin and there's some more good bass work.

'One Way Ticket' has an almost classical intro, the most introspective and mournful track on the album. 'For Awhile' again appears to revel in melancholy. 'Shameful Disgrace' is another definitive piece of rock while 'This Time It's For You' almost elevates into a piece of reggae. Fine first album ++++ **ROBIN SMITH**

**PELE ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic K50410)**

**MIGHTIER THAN ROY** Of The Rovers, with more finishing power than Pickford the Goalmaker and as famous as the legendary Alf Tupper: yes, it's Edson Arantes do Nascimento - Pele.

Pele's rise to become the greatest footballer the world has ever seen is a fairytale, straight out of The Hotspur (no, not Tottenham) or The Victor.

Now he's retired from football he's become a 'singer' and 'composer' (note the quotes), penning a couple of songs for this soundtrack which is arranged and produced by Sergio Mendes.

Pele tries his hand at the main theme 'Meu Mundo E Uma Bola (My World Is A Ball)' and 'Cidade Grande (Big City)'. But the songs have about as much punch as England's forward line on a bad day and the vocals are as limp as Finland's defence was against Italy.

This album is a disappointment, there's no stirring music as you would expect to illustrate Pele's electric bursts or dynamic shooting and no emotional pieces to commemorate Pele's tremendously moving and

tearful farewell in his last game for New York Cosmos.

Pele, a model professional, would never go over the top with his tackling. Neither does this album. In fact on a football pitch it'd be hauled out for not getting stuck in.

And the inconsequential Latin rhythms wouldn't even go down well as background music in a third-string restaurant.

Listen Ed, son, you'll be dropped from the side if you give another performance like this. Forget the singing and songwriting before you foul your reputation any more. + **BRIAN CLOUGH**

**VARIOUS ARTISTS: 'The Motown Christmas Album' (Motown STML 12037)**

**HALLO CHILDREN**, Father Christmas calling. Me and the elves (Santa's little helpers) have been very busy up here in the grotto. There I was picking my nose or I mean picking lots of lovely pressies for you all when suddenly I came across this large, flat package marked fragile.

Well, you'll never guess what was inside. Rudolph, put that fairy down! Sorry, where was I? Oh yes. It was a record with lots of jolly Christmas songs on it by lots of famous people from a place in America called Motown.

It's got all my old favourites on it. There's 'Jingle Bells' by Smokey Robinson and The Miracles, 'White Christmas' and 'Little Bright Star' by Diana Ross and The Supremes, 'Silent Night' by The Temptations, 'What Christmas Means To Me' by Stevie Wonder and 'I Saw Mommy Kissing Santa Claus' by some group of brothers called the Jackson 5 with what sounds like a six-year-old on vocals (oh, one of the fairies has just whispered to me that it's a very young Michael Jackson). That must make it a very old album then. Oh yes, it says on the cover that some of the songs were recorded in 1965.

Anyway, we all had a good laugh up here. One of my elves laughed so much one of his bells dropped off. Ho ho ho. What fun. I'd better warn you. I've got a lot of these albums up here and we're very low on Action Men this year. Still, there's always the Record Exchange isn't there? ... Rudolph, I won't tell you again. Put that fairy down! + **NICHOLAS ST KLAUS**

**DAVID BEDFORD: 'Instructions For Angels' (Virgin V2090)**

A COMPLEX and interesting piece recorded live by Bedford and Mike Oldfield using the Rolling Stones' mobile in Worcester Cathedral.

It was originally written by Bedford to celebrate the renovation of the 15th Century carved wooden angels in the nave of St Nicholas Chapel, King's Lynn.

Using a 500-year-old melody as a basis, Bedford meanders on keyboards meanders ecclesiastically through a number of variations. Using an innovative combination of orchestral instruments and synthesisers he produces an overall pleasant sound.

Many will write it off as boring and tedious but that's bound to happen in these days of four-chord, taped fret, head-banging 'music'. Try this and you might be pleasantly, if gently, surprised. +++ **ARCH ANGEL GABRIEL III**

**TOM WAITS: 'Foreign Affairs' (Asylum TE 117, import)**

TOM WAITS real or phoney? That's difficult to answer. This album goes no nearer to solving the problem. He's a strange guy who writes strange songs with fifties' style jazz backing.

I remember seeing him on the Old Grey Whistle Test a few months back and he just blew me. He was so diverse, so opposite from whispering Bob that I enjoyed him. However, I couldn't decide whether to take him seriously. He seemed to be genuine but in another light seemed to be sending up so many people.

This LP, due for UK release soon, follows suit of 'Small Change'. The back cover is intriguing and it looks like Waits is trying to pose like Steve Harley. A fag hanging out of his mouth Andy Capp style seems his trademark and his songs speak for themselves.

I would imagine he goes down a storm live but he doesn't quite hit it off on vinyl. The inclusion of Bette Midler on 'I Never Talk To Strangers' makes that track together with 'Jack And Neal' which stand out above the rest.

And why is he a dead ringer for Rowlf the piano-playing Muppet on 'A Sight For Sore Eyes'? Sorry, Tom! ++ **STEVE GIBBS**

**THE HURRIGANES: 'Hurricane' (Sonet SNTF 732)**

THE HURRIGANES, I am led to believe, are Finland's top rock and roll band. On the strength of this album they must therefore be Finland's only rock and roll band.

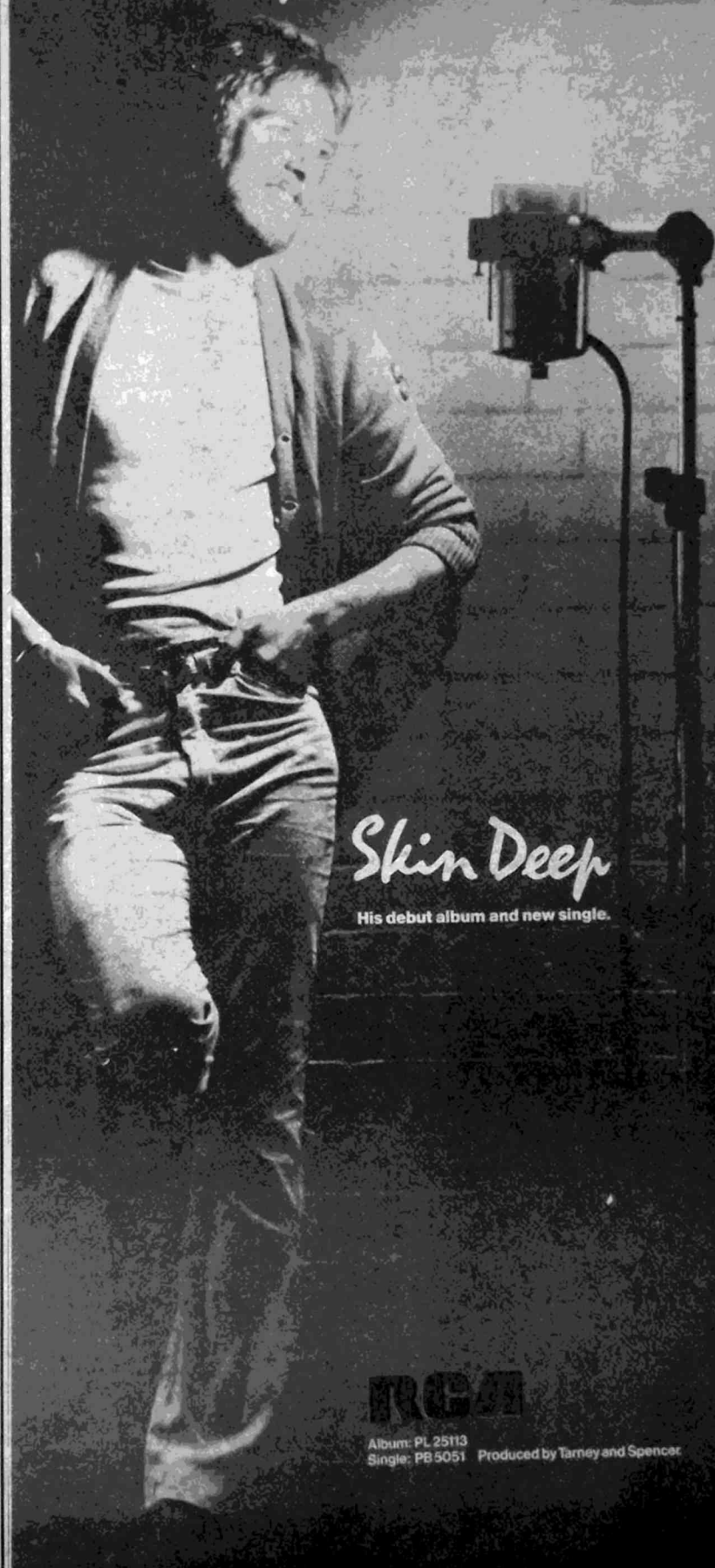
They open with the strongest homegrown track 'Get On', which along with 'Tallahassee Lassie' ranks as the er... highlight of the album. Well, the guitar isn't bad, in fact it's pretty good on the whole - and the vocals are at their best at this point but even so it's nothing to write home about.

Having thus excelled themselves (joke) they rapidly slide downhill.

The one saving grace is guitarist Ie Kallio who brightens several tracks with his almost electric hillbilly style.

Altogether the album sounds very amateurish and compared to all the talent in Britain at the moment the band have really very little to offer. ++ **KELLY PIKE**

# Peter Doyle



## Skin Deep

His debut album and new single.

**RCA**

Album: PL 2513  
 Single: PB 5051 Produced by Tarney and Spencer

# Albums

## A FORCE TO RECKON WITH

**STEELEYE SPAN: 'Storm Force Ten (Chrysalis CHR 1151)**

**DESPITE** A fair number of personnel changes Steeleye have retained their character almost without noticeable difference. That's probably down to Maddy Prior and Tim Hart who form the core.

Changes in musicians have brought only a harder line in rock to what was already an innovation in folk/rock music. If anyone expected them to regress to straight folk with the rejoining of Martin Carthy they'll be disappointed.

If anything, they've stopped even further away from that. With this album they've kept their near-occult approach to a few songs — a mainstay theme in traditional folk music — but instead of using the old stories they've turned to Bertold Brecht.

They lighten the mystical doom of 'The

Black Freighter' with 'Sweep Chimney Sweep' and other potentially hardship-burdened songs have been given cheery arrangements to counteract any gloom.

I think this album is going to take some living with before it joins my other Steeleye favourites but it will improve with age. I'm sure + + + ROSALIND RUSSELL

**THE JACKSONS: 'Goin' Places' (Epic EPC 86055)**

**NOT** A great deal of surprises here. Standard Jacksons fare, overseen by Gamble and Huff and coming out of Sigma Sound along with love and the entire population of the city of Philadelphia. Well almost.

They're too often prone here to sliding into twinkling, schmaltzy songs with all the bounce and attack lost in syrupy vocals and cascading strings. 'Heaven Knows I Love You Girl' for instance is



STEELEYE SPAN

Just too sweet to eat while Gamble and Huff's 'Even Though You're Gone' is more like black Omsons than our favourite soul brothers.

The set is rescued with the bright funky 'Jump For the excellent Jacksons-penned 'Different Kind Of Love' and 'Man Of War' — a 'message' song where the intensity and sincerity does come across.

Standard and patchy, 'Goin' Places' is not a wholly satisfying change of direction. I just hope it gets better around the corner. + + + JOHN SHEARLAW

**SANTANA: 'Moonflower' (CBS 88272)**

**BLIMEY**, this is something of an epic to review. At their least complicated Santana are a complex band with intricate ideas. Four sides of their imagination is not to be taken lightly.

However, as the inimitable Barry Humphries (that Australian spokesperson) said, 'Don't let the world culture scare you.'

Some of this was recorded during the band's European tour last Christmas so if you saw them then you'll have a good idea of the material.

As then my favourites now are 'Black Magic Woman' and 'Dance Sister Dance'. These, I think, are the simpler pieces in their repertoire. But they've gone a long way since their earlier albums like 'Generally I feel, they've left me behind (or we've gone so far the other way we've no common point of reference).

Their appeal must be to those who like their rock 'n' roll played to the Bossa Nova. The Old Latin jive. Amó, amas, amat? Some of it, but there's a great temptation to let it wash over you like a superior sort of background music.

This album won't make converts although musically it's excellent. It's for confirmed fans. + + + ROSALIND RUSSELL

**J. A. L. N. BAND: 'Just Another Lonely Night' (Magnet MAG 5018)**

**HARD-WORKING** and wholly 'heavy' British soul funksters in a hot and powerful follow-up to last year's highly-rated 'Life Is A Fight'.

Convincing proof to that JALN's undoubted



JACKSONS

live power can be successfully transferred to vinyl, along with their more serious and reflective soul-funk offerings.

The album is a searing mix of brass, bass and vocal boogie, tinged with a happy and mature harmoniousness that shows they've moved firmly away from Transatlantic comparisons.

The recent hit 'I Got To Sing' is included along with the Alessi Brothers' 'Do You Feel It', the band's tingling composition 'Sweet Sweet Child', the sup-heavy 'It's Uncanny /

Blue Moon' and four more.

Given the odd lull in funk-power — especially on the first side where there's a short temper-ture drop into repetition — 'Just Another Lonely Night' is home-grown class of the first order.

They're good at getting you down — and making you think about it too. Move your feet and try some. JOHN SHEARLAW

**HERMAN'S HERMITS: 'Greatest Hits' (K-Tel NE 1001)**

**PURE PAP** for them people. Peter Noone a.k.a. Herman was a canny kid who made a mint doing impressions of a cute suburban third former with his mind on one thing only.

He simpered or sniggered his way through a string of adventures with the local talent and was lapped up for his prepubescent sex appeal. He got out while the going was good and no one's really the sorrier.

But here's his hits (yes, they're all here served up again as fit fodder for the K-Tel market. A tiny hour's worth of memory-jerkers with venomous little hooklines that'll settle around your brain like a swarm of midges and take weeks to dislodge.

Like they sing, a must to avoid. + JULIAN BELL

**SOUL CITY: '20 Original Soul Hits' (K-Tel NE 1003)**

**IT'S HARD** to resist singles on one LP, especially as so many albums today are filled with only eight tracks of over-whelmingly uneven material.

Of course the old



HERMAN

problem with compilations, a lack of any overall emotional or developmental themes, can leave you feeling a bit dissatisfied.

It's a bit cheap to include 'Grapevine' since everyone must have Marvin Gaye's version about five times over but it's filled to the brim with brilliant tracks. The lines from Motown classic to German disco are filled in with every shading represented here, making this album a very good look at the range of soul music being made in the last few years. + + + GEOFF TRAVIS

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  6. Teddy Bear / Love You
  7. All Shook Up / That's When Your Heart Breaks Again
  8. Heartbreak Hotel / I Was The One
  9. Stuck On You / Fame and Fortune
  10. Burning Love / Steamroller Blues
  11. Shake Rattle And Roll / Lawdy Miss Clawdy
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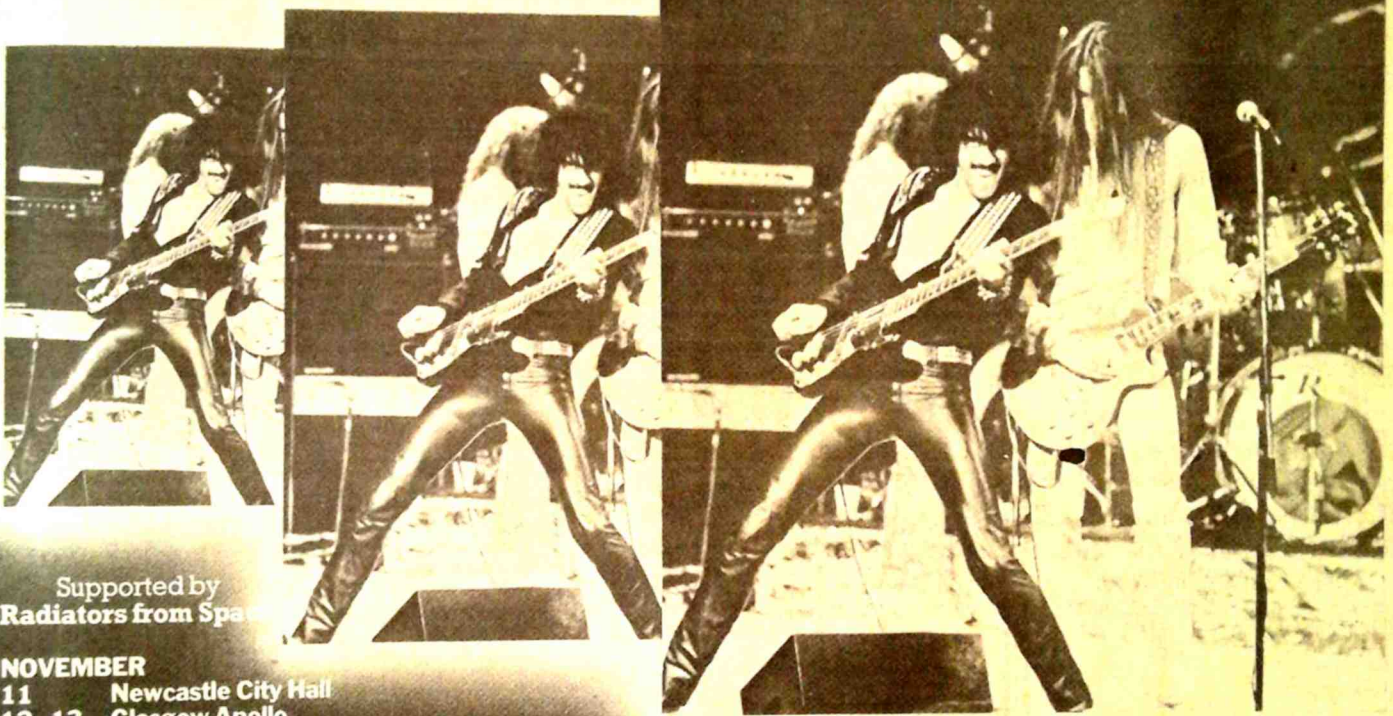
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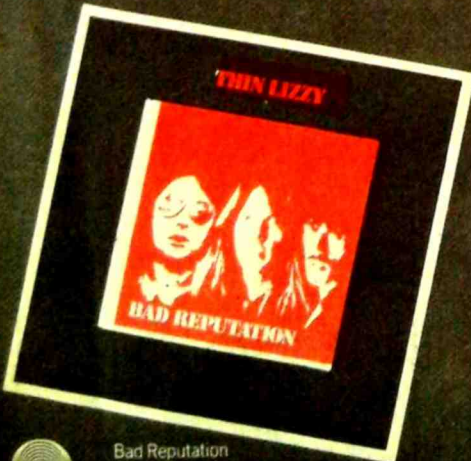
### NOVEMBER

- 11 Newcastle City Hall
- 12-13 Glasgow Apollo
- 14 Edinburgh Odeon
- 16-17 Liverpool Empire
- 18 Bridlington Spa
- 19 Oxford, New Theatre
- 21-22 Bristol, Colston Hall

- 23 Sheffield City Hall
- 24 Bradford, St. George's Hall
- 25-26 Manchester Free Trade Hall
- 28 Brighton Dome
- 29 Portsmouth Guildhall
- 30 Bournemouth Winter Gardens

### DECEMBER

- 2-3 Birmingham Odeon
- 4 Wolverhampton Civic
- 5 Leicester, De Montfort Hall
- 7 Southampton Gaumont
- 8 Cardiff, Capitol
- 10-11 London, Hammersmith Odeon
- 13-14 London, Lewisham Odeon



Nightlife  
Album 6360 116  
Cassette 7138 064



Fighting  
Album 6360 121  
Cassette 7138 070



Jailbreak  
Album 9102 008  
Cassette 7138 075



Johnny The Fox  
Album 9102 012  
Cassette 7138 082  
8-Track 7739 034

Bad Reputation  
Album 9102 016  
Cassette 7231 011





**PHIL LYNOTT:** Scott Gorham, Brian Downey and Brian Robertson have got a lot to live up to. Since the release of the 'Jailbreak' album they've gone from strength to strength so that now they are one of the hottest rock properties around.

Their return to Britain to play an extensive tour almost immediately after

their first headlining stint in America must be regarded as something of an endurance test. Yet they're still adding more and more dates as gigs continue to sell out as soon as they're announced.

Their current album 'Bad Reputation' has just gone gold despite mixed critical acclaim. So after what seems an exceptionally long absence from the British circuit their future hangs somewhat in the balance of their coming performances.

It would therefore be a reasonable assumption that they are a little apprehensive, worried or even terrified about the forthcoming tour. Laying it on the line from America, Phil Lynott dispels all these suppositions in one fair sweep.

His soft Irish voice fairly oozes with relaxed confidence as he raps contentedly about their American tour.

"Well, it's really going great over here", he enthuses lazily. "We're all really pleased about

it. I mean, this is the first tour we've headlined whereas in England we've done a lot of tours so we're really well-known and we've really built up a relationship.

"Yet, you know, it's gone really well and we're getting a good response..." As you may gather he's really pleased with the tour.

As Americans tend to do everything on a large scale does the size of the halls they're playing worry them?

"Well, I don't particu-

# Does this man look as if he has Marriage and babies on his mind?

## PHIL LYNOTT AGREES WITH KELLY PIKE IT'S ONE WAY TO KEEP BUSY

larly like playing the really big places so much. I mean, once it gets over about the 6,000 mark you begin to lose control."

Do they ever wish they could play smaller clubs again?

"Oh, we do all the time," he declares vehemently. "If there are any good bands playing in local clubs we'll all be down there jamming with 'em."

You never know, you could find Lizzy in your local yet.

Phil continues to enforce his pleasure in the American tour and says how much he's looking forward to the UK dates. Mr Lynott certainly has no dread of the new wave movement's enticing away Lizzy's fans, a fear which is currently shared by many British bands when touring the USA.

On the contrary, he's quite rightly convinced that Thin Lizzy are gaining new followers, a theory backed by the fact that 'Bad Reputation' has already gone gold.

The demand for tickets which has resulted in the additional dates was particularly strong in London and his home town, Dublin.

"That's the only place I get butterflies," he laughs, "and they stay with me all through the show." Rock stars get nerves too, y'know.

With the success of their live extravaganzas they're taking the obvious step of making their next album a live one.

"We've already recorded some of the material we hope to use for it," says Phil, his voice warming to the subject. "We've already taped a

couple of gigs in Toronto and Philadelphia and we're going to record some of the UK tour."

Any chances of a solo LP?

"Yes, I'm going to record a solo album in January. I wouldn't say it's gonna be normal Thin Lizzy stuff, it'll probably be really weird."

"I've already got about three songs written for it and we may use other people's material too."

Now to more delicate subjects.

When Lizzy finally bite the dust, has Phil any ideas as to what he might do? Will he continue in music, possibly more on the production side, or after the success of his two books of poetry will he perhaps digress into the literary world?

"I really don't know," he muses, "that's all in the future. I can't tell yet, I may well do more writing though."

But you wouldn't be content to sit back on your laurels and laze in luxury?

"Oh no, that wouldn't suit me at all."

A new thought occurs, and a shocking one for someone with his kind of 'Bad Reputation': "I wanna get married and have babies," he coyly confides.

Well, that's one way to keep busy; a sly Lynott laugh at the other end affirms the notion.

There's a cloud of mystery surrounding the group whether guitarist Brian Robertson is still a full member of the band. His absence on the cover of 'Bad Reputation' would suggest that he isn't and yet he played on the album although his

contribution was added after the bulk of the recording.

The possibility of a solo offering from him hardly clarifies the matter either, with the result that each week some intricacy arises, frequently in the form of injury, to provide fresh speculation.

The question remains: is Robertson in or out of the group?

"We're all gonna decide that at the end of the British tour. We all get on really well together now you know, it's just as normal," he replies in a tone that suggests there are no more questions to be asked or answered. Tact prevails.

Now the big question — what does he miss most about Britain?

"Beans!" "Beans!" "Beans!"

Oh. They don't have the same kind of baked beans in America as in Britain," he explains, "and the bacon's not as nice either," he adds, getting carried away.

"When we get back it'll be fish and chips all round too." He thoughtfully draws out the words fish and chips with true yearning in his voice.

Continuing in a similar tone, tinged with regret, he declares in true Lynott style that the girls aren't the same either.

Aha, so American girls can't compete with British beauties?

"Well, not quite," he says, his dulcet tones deepening. "Mind you, they have got a few good things going for them," he adds mysteriously.

Miss Heinz '77, you've got it made.

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16th/ Top Rank-Southampton

17th/ Sunshine Rooms-East Derrin, Norfolk

18th/ Top Rank-Car diff

19th/ Bristol University

20th/ Kates-Nottingham

21st/ The Affairs Club-Swindon

22nd/ Newlands Club-High Wycombe

23rd/ The Ambassador Hotel-Dundee

24th/ Maniqui-Falkirk

25th/ Clouds-Edinburgh

26th/ Good Mood Club-Halfex

27th/ Madinas-Barra

28th/ Town Hall-Middleburgh

29th/ Fusion-Aberdeen

30th/ The Circus-Romney

Corn Exchange, Manchester

DECEMBER 1977

1st/ Ollie Club-Scarborough



BRIAN ROBERTSON (with Scott Gorham, right) staying at going



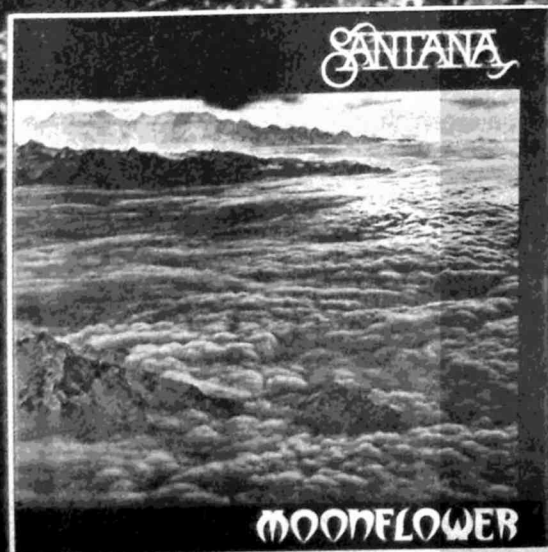
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# Off Centre

Edited by TIM LOTT

## BOOK 'EM D'ARBLAY

A FEW weeks ago we ran a story telling you how much it would cost you in time and money to buy enough equipment to start your own band. If you've got £30 to spare after that lot, you could try step two in the process of How To Become A Pop Group.

But this is life made easy, or at least that's how it looks on the surface. In Los Angeles, there's a musicians' exchange where drummers can look for a band and bands can look for singers etc.

The D'Arblay Sound Studio Workshop (herein after referred to as D'Arblay because it's a bit of a handful to keep typing out) is just starting up in London and uses this idea as part of their programme. It's a kind of Labour Exchange for musicians and as the Government doesn't apply this service as part of their employment campaign, this is most useful.

D'Arblay's plan is that you pay £30 for their services and equipment and as a sideline, you can add your name to their files so that if someone comes to them for a musician, they can introduce you to each other. Nice, eh? Like computer dating really.

To the serious work. The kit comprises six cassette tapes with accompanying booklets which sets out exactly how you go about making a demo, tells you everything you ever wanted to know about recording techniques and takes the whole thing to the stage of how to make the most of any contracts you may sign. It starts from the basics, assuming you know absolutely nothing about the inside of a studio, or the technicalities of sound.

I'd imagine if you were that keen to make a demo you'd have some clues as to how to go about it. The parts I found most interesting were the chapters on copyright, contracts and deals. This is an area that even established acts aren't always too sure about and it's where any mistakes can be expensive and long-lasting.

The parts of the deal that I don't find

so convincing are:

(a) A visit to the company's studio. This is no big deal, because it's already possible to visit most studios with prior appointment - EMI do tours around their studios for school parties etc.

(b) They promise that if your tape turns out to be exceptionally good and if they feel confident enough to put money behind you and promote you, they have arranged with recording companies A&R (artist and repertoire) departments that the material should "be listened to with attention and interest." It's very easy, to make this claim, because A&R departments listen to ALL tapes with attention and interest - that's their job. The handout is vague and doesn't specify which companies they have made any arrangements with.

I spoke to the A&R departments of CBS, RCA, Polydor, Decca, Warner Brothers and Phonogram - and none of them had ever heard of D'Arblay Sound or their subsidiary, Theatrical And Musical Promotions. Record companies could not possibly put themselves in the position of promising any special treatment to one company.

You can submit your own tapes to the record companies and they will be given the same attention as anyone else's.

There's no doubt the advice given as to recording and copyright is sound but I'd say it was of more interest to schools and colleges than potential top bands.

There's little doubt too that you could benefit from the knowledge given in the tapes and booklets, but as with any other creative activity, initiative is worth just as much. Perhaps you could save money by employing their know-how. On the other hand, the experience will be just as valuable.

If you do think it's worth £30 (and I don't) write to D'Arblay Sound Studio Workshop, D'Arblay House, 10 Poland Street, London W1V 3DE.

ROSALIND RUSSELL



"WHADDAYA MEAN ya don' like ma lines, ya raas?" asks Benjamin Ignatius Samuel Jones (left, played by Trevor Thomas) of the 'director' in this scene from 'Black Joy'. Another fine example of the film's "Runyonesque dialogue" copied by reviewers from the press release.

## BLACK AND BLUE

THERE HAD to be something more 'serious' than 'The Fosters'... and 'Black Joy' - a scurrilous comedy based in one of Britain's most prominent black areas - most definitely is.

With more than a hint of wicked humour, a touch of old-fashioned Dickensian villainy and a soundtrack featuring

the cream of the crop from Aretha Franklin through Johnny Nash to the Real Thing (to name a few), the film recounts - often hilariously - the 'education' of Guyanese country boy Benjamin Ignatius Samuel Jones into the ways of his big city brethren.

Trevor Thomas as our hero finds himself

robbed by a nimble fingered child almost before he's left Brixton station and shortly afterwards is 'befriended' by a cheery crook Dave (Norman Beaton, better known as Samuel Foster in 'The Fosters') who's behind it all.

Dave's philosophy is simple. As he tells Ben: 'Every man gotta specialise - I specialise in collecting social welfare cheques, smoking ganja, holin' pussy... and spreading joy!'

The unlikely partnership progress rapidly to share a rich and vivid series of adventures in the city jungle before our hero loses his virginity - as it were, and actually - and turns the tables on all the swindlers. Man, all right!

Despite the amusement 'Black Joy' has its serious side. Conceived as an 'all-black' film, it was shot mostly on location in and around Brixton.

The dialect, language and humour are pow-

erfully street-level realistic (with the contemporary earthiness earning it an X-certificate), while the constantly effective soundtrack and the fascinating scene-setting maintain the entrancing pace.

Only in the closing minutes - and even then there's a Hollywood laugh at the end - does a touch of predictability appear.

Based originally on the success of a play, 'Dark Days And Light Nights' by West Indian writer Jamal All, Anthony Simmons' film is the successful result of an ambitious project.

Both the candour and comment, combined with the wry, almost 'underworld' humour, render 'Black Joy' thought-provoking and entertaining viewing.

It was one of Britain's entries in the Cannes Film Festival earlier this year. It's released this week. It's highly recommended. And the music's just great. JOHN SHEARLAW

## ROBIN'S RUBBISH

More useless facts from the pen of Robin Smith

● CARL PALMER has a whistling parrot called Holly. It's repertoire includes extracts from ELP's 'Works' album.

● Andy Powell of Wishbone Ash often irons his stage clothes before a gig. The band also have two roadies, appropriately named Bubble and Squeak who cook for them.

● If you're ever attacked by a crocodile remember to look lock your arms around its jaws to keep them shut tight. A crocodile's strength lies in closing its jaws, not in opening them.

● Andy Partridge of XTC hasn't had a bath for two months. He shares a gas meter with the people downstairs and every-time he puts 5p in they rush around turning everything on to get some

free fuel. Andy however is understood to have had a shower.

● Piranha fish make a grunting noise when caught.

● Queen Elizabeth I had 125 petticoats and the ermin she wore on her dresses signified chastity.

● Butch Cassidy's family came from the north of England.



ANDY POWELL: ironed out

- American troopers in pursuit of Geronimo were so desperate for liquid that they sliced open their own veins and drank the blood.
- A woman's bladder has a larger capacity than a man's.
- The name hooker is derived from an American General who revelled in laying prostitutes.
- Scientists now believe that a nuclear explosion caused as an alien spaceship came onto land was responsible for devastation in Russia during the 1900s.
- Siberian peasants have reported seeing woolly mammoths.








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"DOO WOP a woo lop a wim bam aarrngh!"

"Jesus, there's a dart sticking in my leg."

The above is a re-enactment of a scene when the Darts were trying to think up a name for themselves. Thump (bass) Thomason's little boy decided to use his father as target practice.

After the rest of the band rushed across to shut off the blood supply and apply splints they thought it might be an omen. A good one as it turned out — the Darts have struck gold (all right, silver at the moment) with 'Daddy Cool'.

"We'd been searching for a name and it seemed like providence had struck," says Bob Fish, vocalist and former advertising man who thought up the cover for the Darts' new album. "It was painful for Thump but we are grateful to his little boy."

**Strong**

Sometimes the band must wonder how they ever manage to clamber onstage. Being real ale freaks, they arm themselves with a guide and when gigging find all the pubs serving strong brews in the area.

Once, after trying a particularly harsh brew, they decided to jump across a river. Naturally they ended up in the water. Let Horatio Hornblower, master saxophonist, take up the story.

"There must have been a dead sheep in the stream further up," he says. "We cut ourselves on pieces of wood floating in the water and the wounds became infected. We had sores all over us and it made playing difficult. But we carried on because we always have a lot of fun."

**Jazz**

Horatio is the youngest member of the band, born in January 1957. He studied classical clarinet but gave it up in favour of jazz.

"If you play jazz clarinet you have to develop a vibrato, he says. "I heard this tape of an old school concert and midway through the 'Wedding March' in 'A Midsummer Night's Dream' there's me with this vibrato style. It sounds really strange these days but they seemed to enjoy it at the time."

The other members of the band are George Currie lead guitar, Den Hegarty, vocals, Griff Fender, vocals, John Dummer, drums, the lovely Rita Ray, vocals and Hammy Howell, piano.

"Griff's tone deaf" continues Horatio, "but he knows where all the notes go so he's all right really."

The Darts trace their origin back to the ill-fated

Rocky Sharpe And The Razors who built a small, dedicated following.

"We were a cult," continues Den Hegarty, a former English student at Kings College.

"We held the biggest attendance record at Nashville but the trouble was our following was confined to West London."

The trouble with a visual band is that A&R men will shake their heads and say, "I don't know if we can put that across on record." They don't seem to realise you can adapt to record.

"Intrinsically our music is really simple and a lot happens by accident. If you took and basic song I'm sure you could do a doo-wop version. We write the basic song and people just slip in the right harmonies."

"We don't have a lot of time to rehearse — we've got a big date sheet and there's more to come."

The origins of doo-wop started between the wars. It used to be a family thing, groups of brothers getting together in a back room and singing. Ask your fathers about the Ink Spots.

"No, we're not a revival band, we don't get nostalgic for the forties and fifties," says Den. "I don't like it when people try to classify music in periods. Doo-wop has always been there and it will continue for many years to come."

"You can compare it with new wave because it's simple, you don't even need

amplifiers at its most basic form. The original singers started out trying to mimic instruments.

"But we're not political like The Clash who go on forever about urban sprawl. We haven't got a message. Soon The Clash and other bands will be filling Earls Court, if they're successful. They

‘We’re not political like the Clash. We haven’t got a message’



DARTS a quick double or straight off!

# Flight of Fancy

Robin Smith talks the Darts in



‘I don’t think we’ve ever been on stage fully sober’

can't avoid it."

They break for more tales of looney antics.

"We were at Southport when we'd had a few," says Horatio. "Actually I don't think we've ever been on stage fully sober."

Southport beach is covered in muck and John went down there and rolled around in it. He was so drunk he didn't seem to realise he'd stripped off and might be offending old ladies on their day out. He was lucky not to get arrested."

The Darts also get up to mischief doing a television show in Germany.

"There were some really nice old ladies in the studio who would sew buttons on for," says Den. "We got rather rowdy back at the hotel and they sent in police."

They went into our Scottish roadie's room. It must have been terrifying for them because he was smashed and yelling 'get ootoo ma room'."

If you haven't seen the Darts on stage you may have spotted them in a lager advert on television. "They said we weren't to drink too much before we went on because there would be beer at the end," says Horatio. "We thought they were having us on so we did a fair amount of imbibing before we went on."

Bob continues: "They did the shot a number of times and the cumulative effect of drinking throughout the day and taking

swigs out of a glass one after the other meant we were virtually falling over."

"But we're not drinking all the time. Before a gig we like to go out and kick a football around."

**Banned**

Even the Darts with their roots in the forties and fifties have been branded as new wave by certain councillors who've tried to have them banned.

"I suppose it's our name," continues Bob. "With a name like the Darts that's the first thing they think. But we're not new wave and we don't want to be categorised into anything."

Over to Den: "The BBC thought we were a fifties' rock 'n' roll revival band. We were due to appear on a show so they handed out tickets to Teds down at the Lyceum. The Teds are ideal candidates for the National Front. Our lady singer is black and they hurried something at her."

"We also played a gig at the Rainbow where this big

burly Ted was allowed to climb onstage. After he'd finished proving himself he clambered off."

"When we did some black numbers a member of the audience asked us when we were going to do something serious. There's been a lot of prejudice in rock 'n' roll. Jerry Lee Lewis has even refused to share a dressing room with Little Richard."

"Look at the economy. Black people form the main work force. We couldn't survive without such a valuable contribution."

Hey, I thought you weren't political?

If you've got to compare the Darts with anyone inevitably it would have to be Manhattan Transfer or Sha Na Na.

"No, we don't like comparisons," says Horatio. "We're more into rhythm and blues than Manhattan Transfer. We're dirtier onstage, dropping our trousers and that sort of thing. Their act is very carefully rehearsed."

"A lot of music today sounds like it's been turned out by a computer. They feed in a formula and out comes the result."

"Take David Soul, there's a passage on his single that sounds like things he's done before. I hate it when someone's had a success and they try and slip in the same lines on their next singles to cash in."

Den continues: "There hasn't been a tradition of vocal groups over here, especially in the sixties when you'd get a guy wrapping himself around a guitar on stage. There's always been a history of vocal groups in America from way back. Britain seems to have concentrated more on individuals coming to the front."

"We're all equal in Darts and we wouldn't want it any other way. We could go to America but carting nine people over there would be very expensive."

Horatio has the final word: "Name a vocal group like us in Britain today. We're unique."

‘Name a vocal group like us in Britain today. We’re unique’

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# DONNA SUMMER



**Once upon a time...**

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*Casablanca*  
Records



# HEAD ON CLASH

TIM LOTTS battles with Joe Strummer's boys and comes out dazed

MICK JONES fixed me with his limpid shark's eyes and without warning brought his heavy boot up into my unprotected crotch. Spitting and retching, I fell to the floor, doubled up in desperation.

Jones, a thin smile on his dirty face, pulled his leg back for another crack. This time he glanced me on the side of the head, splitting the skin. I reeled again in agony and fear, sticky life substance dripping past my ear.

"Gutless hnnnnh?" spat Jones, shoving me onto my back, "who's gutless now?" Before I had a chance to

shield myself he vent an animal sound from the back of his throat and brutally launched himself forward, jumping three times on my unprotected stomach.

Through the haze my hand was on the edge of the open door. Gagging, I crawled through it. With one last hefty boot to the spine, Jones propelled me out of the room.

"KEEP OUT OF MY SIGHT," he mouthed contemptuously. Deliberately he slammed the door on my right hand, crushing it into uselessness. My career, I knew, was over. Broken, I crawled into the gutter, a wiser man. I wasn't about to mess with The Clash again.

THE JAR of the train as it pulled into Sheffield Station shook me awake. The vision continued to plague me. The Clash were a difficult enough band if you worshipped them — and everybody seemed to. I, on the other hand, had my reservations.

## Crassness

Like, a lot of their recorded stuff left me cold, particularly the new single, 'Complete Control'. One of the adjectives I'd used when describing it in review was 'gutless'. They weren't gonna like that.

Their intensity, their apparent utter lack of humour, rankled me. "Look, the situation is far too serious for enjoyment, man," said Joe



Strummer in Sniffin' Glue, which seemed a remark of peculiar crassness and one that burnt friction against every hedonist bone in my body.

Still, they're a band uniquely worth going on the road with because (a) onstage they're phenomenal and (b) because they're an enigma despite their supposedly open-book interview.

I didn't want an interview; interviews are alienating and The Clash have said it all. It was an exercise in observance.

ALL THE best (and worst) on the road features start in the hotel bar; and usually end there too. Paul Simonon sits with a friend. His expression is habitually surly, his hair is stiff explosion — it always is.

The hotel is a good one, four-star, and Paul is about as congruous as a fart at a funeral. An ex-skinhead, he still exudes some of that primitive aggression that made the cult so frightening five years ago.

## Hooliganism

Talking about hooliganism I used to steal road signs. Some people used to throw rocks off motorway bridges and kill people in cars.

"I can understand that," says Paul. "I used to throw bricks from the high rise flat I lived in." That was in North Kensington, westway-land. Simonon went to school in the miserable shadow of Trellick Towers, the ugliest building in London.

"Basildon's worse," says Paul. "It's full of uncies."

This is almost a nostalgic trip for The Clash. Their first gig ever was in Sheffield, more than a year ago. Not many people turned up. This time they've got a club full of fanatic supporters — and the curious unconverted.

Dressing rooms are intimidating places. They are clique-bastions; inside you are still outside. Private jokes polarise and alienate, you're 100 per cent apart. It's hard to be a fly on the wall when you're so conspicuously out of place.

Joe Strummer has his eyes half closed and his words are slurred slightly. "Thought you'd be taller. Lott

Loft . . . lofty . . . you wrote that review . . . we really laughed about that . . . 'gutless guitar solo' Mick thought that was really funny."

Richard Hell comes onstage and I slip out to watch him. He's OK, streets ahead of his slipshod records.

Back in the dressing room, Mick Jones glares at me balefully and says nothing. They tune up. Suddenly the

'I used to throw bricks from the high rise flats I lived in. We had to evacuate the school once because the top of Trellick Towers was crumbling' — Paul Simonon

most absurd thing happens. The door opens and in walks — this is the Top Rank dive in Sheffield remember — two chefs in full regalia, white hats and all. They hold full plates of fresh fruit high.



TOPPER: pot shots at the punters

r clash with Carter

FREE CASH IN

FREE EXTRA CASH IN STAMPS CATALOGUE FROM International Stamp Exchange

Soccer clash fans fined

"We had to evacuate the school once because the top of Trellick Towers was crumbling."

When will it fall? Simonon also used to push cars down hills and watch them smash.

The rest of the band are "around somewhere". Nicky 'Topper' Headon appears, slight and palefaced, wrap-around black sunglasses falling to make him look at all menacing. He is one apart, teenage eyes and polite mouth. He has flu. His hair sticks up like a cock's chest.

## Nostalgic

Headon is called Topper because he looks like the monkey in the comic of the same name.

The gig tonight is at the Top Rank, a converted disco. On the way Sheffield glares from high-rise land.







put them down and walk out. Strummer and Jones laugh incredulously. Anything can happen.

**Intensity**

Onstage The Clash hypnotise me. I can't look away, look away from the unbelievable intensity, so limp in print, so astonishing for real.

Sputum and glasses fly. "If I wanna spit I spit on the floor," says Joe and when the spit starts hitting him, angrily. "If you're so tough, come up afterwards and wipe that off!"

This isn't any more a review than it is an interview but here's an appreciation: I haven't seen rock 'n' roll like it before, full stop. It tears you apart, it vibrates, it isn't angry so much as furious. It's real, I believe in it now.

At this point I become a Clash zombie, a tribal supporter.

Mick Jones doesn't know this of course. As I walk in after the set Jones grabs hold of me and pushes me, orders me to sit down. He asks what I thought and, dazed, I try to tell him. He gets the wrong end of the stick. Incredulity. "You didn't like it?"

But I did, I craved it and fell for it. He changes, he sits down, the tension evaporates easily. If I'd been lying he would have known.

Ten minutes and... "Let the animals in," says Strummer and the girls, shy and stupid, pour in. Mick disappears to one corner and Joe sits getting his photograph taken by and with the worshippers.

Joe says later: "A lot of these girls, they're just a pain. I find it embarrassing. They don't really care and I don't know what to say to them. It's just embarrassing."

**Following**

And it is. The Clash haven't got a large female following in their audience, only in their dressing room. Joe and Paul just want to get away. It's pouring with rain outside and cold but they want to run back to the hotel.

Walking out to the Top Rank lobby, about 20 girls tag on. Joe and Mick make a dash into the freezing wet, and a few limpets follow. In a masterly escape stroke they head out to the central reservation of the road, and suddenly vault over the barrier, leaving all stranded. Legs pumping, singing a crazy song.

"I don't wanna be an apple..." They stride towards the hotel. Pacing with them, it occurs that The Clash aren't at all what I thought them, i.e. our politics mongers, inflicting their so-intense social opinions on whoever would listen. They're trying to have fun too, some enjoyment, despite Strummer's comments in Sniffin' Glue.

I find no dislike in me for them at all yet I felt certain I would, hating intellectuals and poseurs alike. The Clash are neither, just honest and sometimes serious, not philosophising machines.

**Parasites**

At the hotel the girls soon catch up. Joe talks to a fanzine writer... "somebody always wants something off you." Paul holds court to an array of boring women, Topper plays with a plastic gun and Mick disappears.

Feeling like a parasite among all the other hateful parasites, I finally go to bed.

About three o'clock in the morning there's an unbelievably loud hammering at my door for about five seconds. A lynch mob? When I answer there's nobody there.

THE GIG at Bradford has been cancelled - backlash still roils in 1977 - so it's off to Birmingham today. Joe

comes down to the bar with a girl who looks about 14.

"I have them in my room sometimes," he said the night before. "but I never sleep with them."

Did someone cough? After hanging around the bar for about two hours we just manage to fit into the tour bus. Suddenly promoter Dave Cork comes running out. "Put your foot down."

**Unfinished**

Confusion as a besuited man comes running out of the hotel looking furious.

"Put your + + + + + foot down," he urges again and we screech out backwards, then forwards and away, leaving the man white-faced and helpless.

Some "unfinished business" is apparently the reason for the Bonnie and Clyde antics but when I ring the hotel later in the week they say they have no record of any unpaid bills and won't even admit that The Clash stayed in the hotel. Discreet, that's Trust House Forte.

Topper and Paul have gone back to

'A lot of these girls, they're just a pain. I find it embarrassing. They don't really care and I don't know what to say to them, it's just embarrassing'—  
**Joe Strummer**

London and Mick and Joe sleep on the bus, though Mick wakes up for a chat about murder, poisoning, junkies and monster babies. One occupant of the coach says he's seen a baby in a jar at a hospital, half-human half-dog.

"Nah, s'impossible," says Mick. "They can't... what is it... cross fertilise."

Mick is a Bowie freak and wants to know if Bowie said anything more about John Glenn, the astronaut who told Bowie, "Earth is not alone." I have to disappoint him.

The tape player churns out Kraftwerk, The Kinks, Bob Marley and a tape of last night's Clash gig.

The Central Hotel, Birmingham, is blacked out, as is the whole city centre. In Mick's room, as it gets darker and darker, Dylan plays on a tiny tape player - Mick loves Dylan - as it gets blacker and blacker. No room service. Joe wanders in, attracted by the sound and promptly falls asleep. They smoke a few joints - how untrendy! - and the completely staid air makes a noise in our ears and nothing moves.

Eventually Joe is gone and Mick is gone and the chapter's finished.

There is no closed ending, no snap conclusions. This is a tape recording, this is fax. Don't fall into the trap I did and guess wrong; The Clash are more - or rather less - than they seem.



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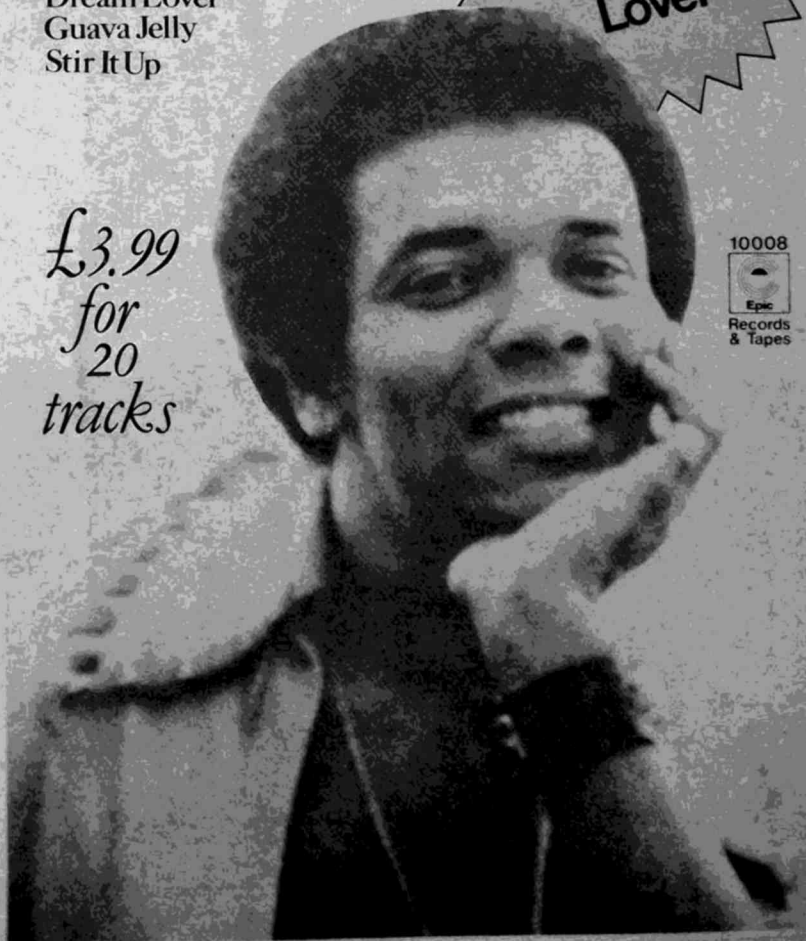
- I Can See Clearly Now
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- There Are More Questions Than Answers
- Birds Of A Feather
- Let's Be Friends

- (What A) Wonderful World
- Reggae On Broadway
- Ooh, What A Feeling
- Hold Me Tight
- You Got Soul
- Cream Puff
- Nice Time
- Cupid
- All I Have To Do Is Dream
- My Merry-Go-Round
- Halfway To Paradise
- That Woman
- Dream Lover
- Guava Jelly
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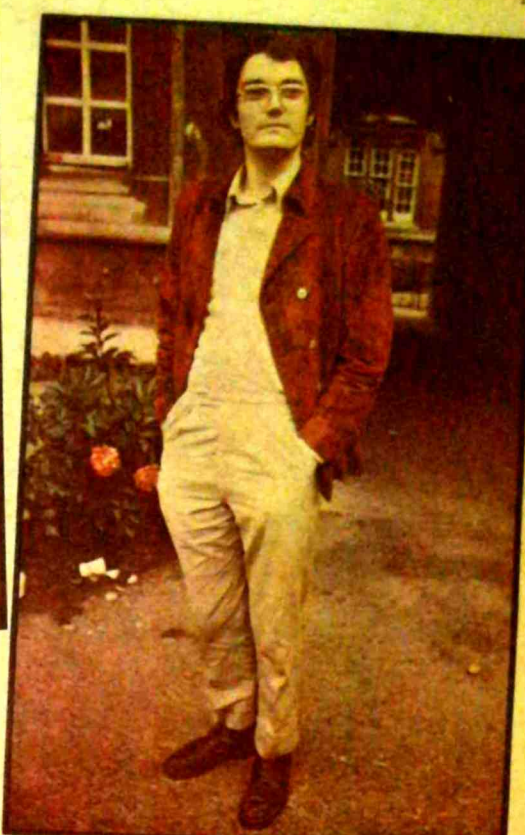
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# SOUPED-UP MOTORS

NASAL REFLECTIONS from the road. Touring smells like this: soaked underpants, whisky, sweat, grime, hair, crotches and armpits (together because they smell the same), petrol, food grease, evil weed, simple dirt.

It's not just The Motors, it's every small-time band short on money. Only when you get to Wishbone Ash - like status do the smells sweeten to dressing room flowers, hotel air-conditioning and fresh laundered shirts.

The Motors are on tour supporting Wishbone Ash. The two camps are not in love with each other.

Antipathy festered from the start - Bram Tchaikovsky spits to the fruit machine: "They think they're + + + + + stars."

This point of view is reinforced by tales of high-handed behaviour by Ash. For instance it seems The Motors couldn't borrow their mikes one night because it was 'unhygienic'. They also weren't allowed to step on their ramps that led out on two prongs from the stage.

The four-piece punk band haven't been trying too hard to smooth over the cracks either. Bangers were chucked into the Ash dressing room. This was a basic act of aggression but it didn't stop there. The Motors

have been taking the mick. See, Ash unroll a plush carpet and Hoover it before they play their set. So The Motors get a rat-eaten big of rug and go over it with an ancient Carpetmaster.

Ash let down a backdrop which reads 'Front Page News' and The Motors have their own, 'Back Page Snooze'.

## Sitting

Things are getting so bad that when The Motors' road crew got the Ash roadies to wear Motors T-shirts the Ash tour manager physically ripped them off their backs.

Apart from that they avoid each other pretty much to keep friction at a minimum.

See, The Motors aren't exactly tailored for sitting-down audiences.

**'I don't think the tour was a mistake. We're learning'**  
— Nick Garvey

which for the most part is what they get. And with Wishbone Ash as headliners they're not exactly attracting the audiences they'd like.

Apparently they were offered a place on the Status Quo tour - which would have been ideal - but it was too late, they were firmly saddled with this.

So far on the tour they've got an encore only once. Tonight they're playing Coventry, renowned for the inertia of its punters. Despite the grim prospect there are no faint hearts in the vile dressing room.

A band of unparalleled grotesqueness, they sing lusty songs and seem only slightly warped by their physical deficiencies. Twisted as I am by being a tubby midget, I feel an evil motivation to list them, briefly.

Ricky Slaughter, a.k.a. Richard Wernham, has skin like vanilla

blancmange and wears spectacles. Bram Tchaikovsky is thin and wears the same underpants for two days running (red ones).

Nick Garvey, on the other hand, is of gross stature and has an unpleasant habit of wandering around in a huge shirt the size of a small marquee, showing only his sprouting knees. His boots are horrible.

Andy McMaisters comes from Scotland and has a red face. In the dressing room they lounge about in various states of undress and prepare for the ordeal with The Motors' Chant and portions of alcohol and soggy joints. Then they go and face the showroom dummies.

## Trouserless

Standing backstage, I watch the face of Coventry and it's blank, stationary. From where I stand the sound is like semolina, sticky with lots of lumps. From the rear it's difficult to judge a set but if audience reaction is anything to go by they flunk out again. No encore. The claps founder and die.

This seeming disaster is shrugged off by the again trouserless Nick. In a plummy, public school accent (nothing wrong with that! he says,

and he's right) he explains: "I don't think the tour was a mistake. It's probably healthier to have different audiences. We're learning."

His opinion, I would imagine, isn't one the others share totally. But it's true that all the blame for the set-gigs on the tour can't be explained away as "the wrong audience".

After all if The Motors are going to be as huge as armies of Press pundits have suggested their appeal has to be w-i-d-e. Sitting-down audiences don't help but they have to be dealt with if the band is going to move up the scale.

And on top of that, Bram says, "Andy and Nick are great songwriters but when it comes to projecting themselves they haven't got a clue."

Watching Ian Dury later in the tour, Ricky Slaughter bewails: "Look at that. A frontman. That's what we need."

And that's what they need.

The dressing room after the gig is not dissimilar to the dressing room before the gig, only more so. The meagre buffet for the band is suitably abused - butter melted over the light bulb and spilled on

Nick's denim shirt, beer poured on the rabbit food, butter flung against the wall (it doesn't stick).

Of course rock 'n' roll rowdies have still got to have their nutritious so they can grow up to be BOFs, so they go out for an Indian meal afterwards.

Visualise the scene: Sid and Doris Bonkers decide to go out for a meal together for the first time in 17 years.

"How about the Indian around the corner, dear?" says Sid.

"That'll be lovely," answers Doris, putting the finishing touches to three hours-worth of make-up.

"Nice and quiet."

Sid and Doris arrive and order their chapati and mushroom bhaji, preparing for a nice evening's gentle reminiscence.

Then enter a party of horrid young men, shooting their mouths off and throwing food all over the place.

Terrible. But fun.

It's amazing that the manager doesn't chuck us says Nick and it is.

The pinnacle of the evening is when Bram empties about half a kilo of crushed popadum over me, to which I retaliate by mixing

popadum with coffee and emptying it down the back of his T-shirt.

He vows to get me on the trip to Cardiff tomorrow as he carefully rips his T-shirt off his back. He doesn't though.

Off the way back to the hotel Nick drags a dustbin out into the middle of the road, creating something of a mess.

"The funny thing says Ricky, bemusedly, huddling in the doorway after pressing the wrong doorbell, "is that the Press all make him out to be such a nice bloke."

I wouldn't say Nick wasn't a spring chicken but he still calls the Daily Mirror 'The Pictorial'.

Nick later shows the more spiritual side to his character as we discuss Gideon's Bible in the early hours of the morning.

He used to be a chorister, you know.

"Fascinating things, psalms."

TRAVELLING IN a van isn't the most communicative pastime. After the initial flurry of abuse when Kelly, the tour manager, gets lost in Coventry, the trip settles down to a healthy silence.

Cardiff is quite a pleasant city, but filled with Welshmen. The gig is just as horrible, dressing room-wise as the last one. Most of the band

succeed in banging their head on the light jutting from the low ceiling - even Nick, previously convinced he was too short.

This time I watched the band frontstage.

## Anticipation

To confess: I don't like The Motors' album very much, though it improves if you play it through transistor-sized speakers. And the gig at Coventry sounded pretty dreadful from where I stood. So going out to watch the band proper didn't fill me with happy anticipation.

Actually the limp approach I thought I detected the night before wasn't there looking from this angle. The crowd was enthusiastic and even clapped in the right places.

And Bram has a point about the frontman crisis - Andy and Nick try and look quite tuf but they don't really project.

Fortunately the Motor power overcomes that falling - the opening 'Bring In The Morning Light' seals it from the beginning, raw Quo gear (not boogie though) tinged with throat-sore vocals.

The best number is 'Old Love' - which reminds me of Graham Parker's 'Don't Ask Me Question' - nutshell reggae with fuzzy-wuzzy guitar that nudges it ahead of the remaining material.

'Dancing The Night Away' which Ricky claims is a classic, gets the best response and they do it again for the encore (yeh, they get one this time) plus 'Sweet Little Rock 'N' Roller'.

The parting of our ways comes at the Top Rank suite later that night at the Bunch Of Stiffs tour where Andy is deep in conversation with Powell and the rest seem to be philandering somewhere.

The next night I hear they get another encore and jam with Wishbone too. The Motors are juicing up all right. Vroom vroom.

It's all very basic but, considering the size of the venue, effective enough.

Bram I reckon could do more upfront on guitar - bring a bit of flash to the band, something he probably feels himself.

"I'm just a backing musician," he says later, rather sourly. And it's true - only Andy and Nick are signed to Virgin, with Bram and Ricky just supporting them.

By now Wishbone Ash and The Motors have improved their relationship thanks to Andy Powell's bringing a bottle of brandy to the dressing room. This doesn't stop the extremely boring nature of his group being discussed as soon as he leaves. Just because you like them as blokes doesn't mean you have to think they're great musicians, as Nick grinningly observes.

TIM LOTT takes photos with THE MOTORS





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

# Mailman

## Don't lessen their status



STATUS QUO: c'mon, lads, can't you take a joke?

### Rats too slow?

WHATEVER HAPPENED to the Boom-tuned Rats? I recently purchased their album, expecting to hear speedy tracks like 'Lookin' After No 1', 'Born To Burn' and 'Barefootin' but I was stumped, dumbfounded, etc to hear medium-paceders like 'I like nearly all of em'.

However I particularly like 'Never Bite The Hand That Feeds'. Don't think I'm criticising the Rats but I bought it for speed. It is a good album, to say the least.

Please may we have full colour centre-page posters of: The Runaways, Meri Wilson, Cherry Vanilla, Carole Bayer Sager, Amanda Lear, Lynne Jones (who? - Ed), Blonde On Blonde, Donna Summer (again), Page Three (again), Patsy Gallant, Celia, Olivia Newton-John, Twiggy, Juicy Lucy, Carly Simon, Rita Coolidge etc etc (list cut for reasons of space and decency - Ed). And the Sex Pistols. Not that I've got anything against the Sex Pistols. Blue Peter.

● And it couldn't be that you're a sex maniac either?

### And talking of sex maniacs

PLEASE COULD you print a semi-nude picture of Sheila Prophet. After reading Ian Lovett's letter (October 5) I'm intrigued to know what she looks like. The Frank Pervert, Mulbarton, Norfolk.

### Donny's a big boy now

Re: Sheila Prophet. WHY ARE so-called progressive music papers so afraid of giving the Osmonds records a fair review? I refer of course to the excuse for a review given to 'Donald Clark Osmond'.

I appreciate the fact you didn't like the album but why don't you criticise it constructively instead of giving a list of completely disjointed reasons why you didn't like the singer?

Is it because you

resent the fact that the Osmonds have a clean image, because they don't drink, swear or spit at the audiences?

Donny has grown up and is no longer the teenybopper you seem to think he is. He has grown up, Miss Prophet, and I suggest you do the same.

Paula Hazell, Edgware, Middx.

● But she's eight foot tall already.

Miss Hazell, please don't read the following letter, you might catch a dose of perversion.

### You'll be lucky

PLEASE PLEASE could you send me a coloured photo of Juicy Lucy in rubber gear and black boots? Also I would like Sheila Prophet to appear in your centre pages in her birthday suit. Hoping you can arrange Anon, Tillet, Herts.

● It's illegal, immoral and it'll cost you half a million quid.

### Kermit rules?

COULD YOU please straighten me out on a certain matter. Who are the real heroes? Was it Churchill, Batman, Kermit or Johnny Rotten?

Bowie fan, Portsmouth.

● Ah, but what was the best album? 'World War 2', '5,000 People Changing In A Phone Booth', 'A Plague Of Frogs Over Southend' or 'Need Somebody To Love'?

● So are we - she comes to work in a paper bag.

### Donny's a big boy now

Re: Sheila Prophet. WHY ARE so-called progressive music papers so afraid of giving the Osmonds records a fair review? I refer of course to the excuse for a review given to 'Donald Clark Osmond'.

I appreciate the fact you didn't like the album but why don't you criticise it constructively instead of giving a list of completely disjointed reasons why you didn't like the singer?

Is it because you

(enigmatic this week, eh?)

### Summer angry

JOHN SHEARLAW, as you knew - 'Some Are Born Great, Summer Achieve Greatness'. BUT some have greatness thrust upon them.

Like yourself for example - last week at the Donna Summer concert, only it must have been above your head. I'm glad I found more to talk about than the size of Miss Summer's backside.

If she trades cement it can't be any worse than the causticity (is that a word? - Ed) which you trade. Your article is vicious, vindictive, vexing, vapid, valueless and above all verbose. Colin Smith, Blacon, Chester.

● All the Vs to you too, young man.

### No-hoper

I LIKE Peter Powell, Radio One's latest recruit I like Blue - their latest LP is excellent (have they got a fan club). I like Lone Star even if they have got long hair I like David Essex - his TV series was unusual, even if his singing got monotonous (you noticed too!). I like the BCRs but where have they got to these days? I like reading RECORD MIRROR. I like writing silly letters to music papers.

Daisy Crumpet, Oxford University.

● Get well soon.

Dear Mailman (matter of opinion), LAYOFF QUO. I'm sick of your pathetic attempts to mock them. This whole stupid business of discredit, attempting to ruin and destroy anyone who made good, is so tedious it's beyond my normal sphere of comprehension.

Ever since that damned stupid joke (I use the term loosely) when so many Quo fans complained, you've really had it in for them. Don't tell me that the opinions of a load of morons - as you seem to see Quo fans - have (ain't you dumb) actually made you feel the need to retaliate even if it is your normal (I use the term loosely) childish fashion. Just tell me why, for God's sake? If only to abate my curiosity.

You're the worst bunch of hypocrites I've had the misfortune to encounter. There isn't even a feasible explanation for your sadistic mockery.

You seem to find some kind of warped pleasure in building people up to put them down. What you did to the Strangers

was just bloody cruel, backing them until you suddenly discovered they were making more money than you.

Stop trying to wreck people, or at least give a reason. If only those sick little minds (I use the term loosely) you harbour could comprehend how ridiculous you're making yourselves! I'm not, repeat NOT, a Quo fan (well why are ya wasting our time with all this? - Ed), I'm jus' fed up with your bitching. I'm going to bed.

Anna Mal, Somewhere In The World.

● You're fed up with OUR bitching (I use the term loosely)? Well you ain't so goody-goody (I use the term loosely) either (hardly ever use that term at all), and if you don't even like Quo (oh dear, the word's so loose it fell apart) what are you getting so hairless (loose term for wig getting lost at the cleaners) about?

### 'Paper Plane' revisited

LAST WEEK'S edition was amusing! Nearly mixed you up with the Beano. Andy from

London was the best. Quo's new single, is it 'Paper Plane' part seven or eight? They're still doing what they did 10 years ago. Drive! Status Quo can be classed as asylum sound for mental, sub-normal mynah birds.

Andy (soul freak), Glos. ● Your letter was amusing! Nearly mixed you up with Quasimodo.

### Juicy reply

WHO DOES that silly cow Juicy Lucy think she is, saying Alan Lancaster of the one and only Status Quo is a dummy? That silly bitch is just jealous. Calling Alan a long-haired bassist and a six foot dummy.

Just because her mummy wouldn't let her have long hair she takes it out on the best group in Britain. If I ever got my hands on you your life won't be worth living.

Quo fan, Kent. ● All right, he's a long-haired trombonist and a six foot dummy. Better?

### Boring

THE NEW chart layout is great. Rattus Norvegicus is great.

'No More Heroes' is rubbish. Most punk is boring. The Sex Pistols are good for a laugh.

Top Of The Pops is OK. Fleetwood Mac are fantastic.

Radio One is better than commercial radio. No this isn't a poem. Whatever happened to Abba.

Please print a full colour poster of Stevie Nicks. RECORD MIRROR is great except for the increase of bloody swearwords.

Fleetwood Mac are superb. I hope I'm not boring you.

Rod Stewart makes me vomit.

King Of The Nosebleeds, Epsom, Surrey. ● You're right. It ain't a poem. And yes. You're boring me.

### Who is he?

THE NAME Alan Edwards sickens me. Who is Alan Edwards anyway? It's Alan Edwards I can't stand. A devoted Strangers' fan.

● Dunno, never heard of him. Who IS Alan Edwards?

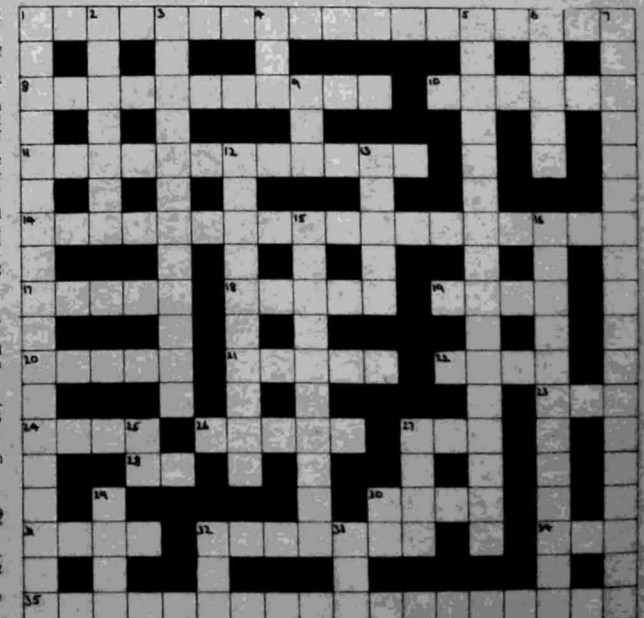
## Discword

### ACROSS

- Original line-up featuring half of CSN & Y (7,11)
- 1961 No 1 for Cliff Richard (4,4,3)
- Question in Cat Stevens' LP (6)
- Made chart debut in 1956, made last living chart entry this year (5,7)
- Rock'n Roll classic which gave Showaddywaddy No. 1 single (5,5,2,6)
- His Whole World group featured both Mike Oldfield and David Bedford (5)
- Jesse ... Young (5)
- Slade's friend (4)
- Instrument (5)
- Arthur had a crazy world (5)
- What Peter Gabriel had to climb to get a his single (4)
- See 12 Across
- Sang about the coming of the night in 1905 (4)
- Joe Cocker's lady (5)
- Harris or Zimmerman (3)
- Diopla LP (2)
- See 13 Down
- Made debut in 1969 with 'Tons Of Sobs' (4)
- 23 Across. Lindisfarne offshoot (4,3,3)
- Stoely or Desperate (3)
- Iain and Gavin collectively (10,8)

### DOWN

- Not quite what the title suggested for Daryl and John (6,4,2,2)
- Roy Wood going on and on and on and on (7)
- Dusty Springfield with blinkers on (3,3,2,3)
- The Who could for miles (3)
- Albert Hammond gave everything up for music and them

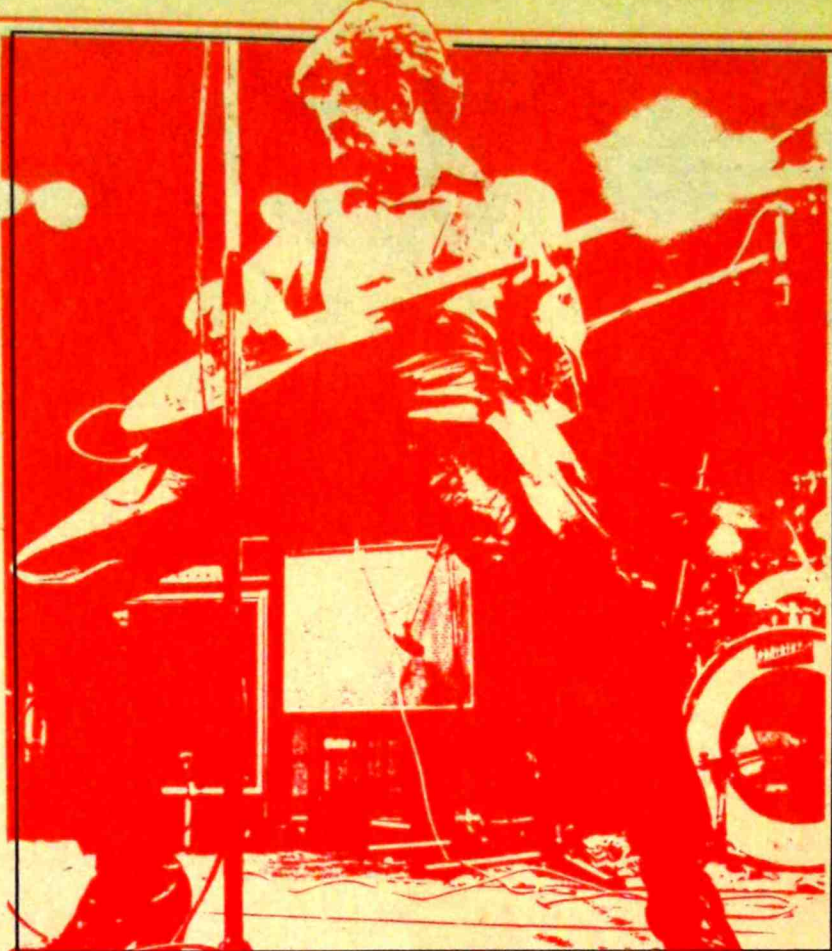


- (4,8,4)
- The former David Cook (5)
- Recorded a number of assorted love songs (3,3,3,7)
- They've gone 'the one' (3)
- New wave drummer. (3,7)
- & 30 Across. Captain Fantastic (5,4)
- Bedroom conversations for Sylvia (6,4)
- Will be best remembered for their version of 'You Keep Me Hangin' On' (7,5)
- Limits. 9 Dark Side Of The Moon. 12 Joe. 14 Easy. 16 Greg. 17 Argent. 18 One. 19 Leo. 21 RAK. 22 Grin. 23 Edge. 24 Brown. 25 Edgar. 26 Lou. 28 Sedaka. 31 Drive. 32 The Hop. 34 Tears. 35 Neil.
- DOWN: 1 Mink DeVille. 2 Natural Born Boogie. 3 ABC. 4 All The Young Dudes. 5 Sam. 7 Sailer. 8 Tower. 10 One Night. 11 My Generation. 12 Jacksons. 13 Egan. 15 Al. 29 Ferry. 28 Last. 27 Salt. 28 Papa. 30 RLP. 32 RMI.



BY POPULAR demand, a picture of Sheila Prophet's knickers.





AN IRISH punk rock group ran amok in a sleepy German town over the weekend.

While parents took their children around the picturesque grounds of the town's university — celebrating its 200th anniversary — the group:

Drank themselves legless and vandalised gaming machines;

Played their punk songs extra loud, causing deafness among the younger members of the audience;

Wandered around the streets in the early hours of the morning singing, shouting abuse and waking drowsy Germans; and

Watched numerous blue movies.

The group, Radiators From Space, were booked to play four shows during the two-day festival and were billed as coming "from the ruins of Belfast", although they actually come from Dublin.

"They have totally changed my ways of sinking about life," commented the organiser after seeing the band play their final set when frenzied Germans 'pogoed' for the first time.

I can exclusively reveal that the band, who all dress in way-out leather and leopard-skin clothes, drank enormous amounts of German beer and retreated to the special blue film room after each show.

There in the darkness they watched Kraut filth, 'Mother And Son', 'Bodies On The Beach', 'Sex In The Cow Shed' and 'Naughty Knickers' were shown continuously and the four members of the group behaved lewdly and lasciviously during each performance.

On one occasion lead singer Phil Chevron took his trousers  
Continued on page five

A DIMINUTIVE blonde model wept today as she told me of her affair with Radiators' guitarist Pete Hoidal.

"I first met him when he arrived in London from Dublin," said Susie X, well-known Roxy socialite with caved-in nostrils, war-paint eyes and a sulphate glow.

"I was immediately attracted to him and we made love in the backstage dressing room after his first show at the Music Machine. But I knew it wasn't last. He wanted to be famous and didn't care who he stepped on on his way to the top. But I still love him, despite all that's happened in Germany."

Susie is the 19-year-old daughter of Lord  
Continued back page, column 5.

CONTROVERSY HAS dogged The Radiators From Space

# RED-HOT RADIATORS

throughout their short career. In their home town of Dublin bottle-throwing and spitting at the concerts are a normal occurrence and on one occasion a young fan was stabbed to death in what was described as Ireland's first ever punk festival.

The German fiasco has not surprised people who know the group. "I expected something like this to happen — they're that type of band," said publicist Rick Rogers from his hospital bed. Both his legs were broken by drummer Jimmy Crash in an incident at a West End nightclub.

"But I don't hold any grudges. Deep down they're a nice bunch of lads really," said Mr Rogers as he vomited blood in a bucket by his bed. His stomach was ripped open by bassist Mark Megary after a knife fight at a recent gig.

Drug-taking at all-night parties were alluded to by ex-member of the band Steve Rapid but he refused to confirm the rumours. "They'll XXXXXXXX kill me if I do," said Mr Rapid whose kneecaps were drilled after he threatened to quit and



Barry Cain hits Kassel with the Rads and finds more than he bargained for

come clean. Father Patrick O'Rourke, the band's resident priest, said: "Going My Way" was my favourite  
Continued on page 9

"I DON'T care who I step on on my way to the top," says Pete Hoidal, guitarist and self-styled punk guru of The Radiators From Space.

"We're different from all the other bands — more developed," Phil Chevron, a dedicated anarchist with homicidal leanings, agreed as he opened his third bottle of scotch after their last Kassel gig.

"If we came to England a few months earlier our album would have had ecstatic reviews instead of the good ones it did receive. We're naturally different from the London bands because we've developed in Ireland. We regard ourselves more as a pop band who try to say something."

At this point a large negro walked in, placed a needle-full of

something into Phil's arm and then moved towards me. I made an excuse and left. I returned a little later to continue the conversation.

"Our music and image appeal to a wider audience," says Pete.

"We don't wanna be stuck in the Roxy Club all our lives," interrupted Phil.

"We want to be a 1980s pop band. We put a lot more thought into the actual songs and arrangements than most bands dream of doing."

"The London scene was exactly what we expected — and it's disappointing. There are much better bands in Ireland — although we're now getting more than our fair share of Sunday People punk bands."

Their debut album on Chiswick is heavily dominated by their opinions of the media (that's us folks). It's called 'TV Tube Heart' and has songs like 'Television Screen', 'Press Gang', 'Sunday World' and 'Prison Bars'.

"The next album will be different though, more personal."

"If you want to get a better life for yourself and your children, just realise who your enemies are," says Pete.

"If you get a compulsion inside you, you've got to do something about it. I sing about things I'd like to see happen," says Phil. "I know we're not going to change anything radically. If you carry on repeating yourself though you become totally boring."

"Nothing is going to prevent us from succeeding," says Pete. When we get a hit single — and that's not too far away — watch out.

"We've got to bring the pressure up slowly. Supporting Thin Lizzy on the next tour is obviously gonna help us a lot."

That's true.

WHAT CAN be done about these Punk Junk Skunks?

In Kassel I witnessed scenes of gutter degradation as The Radiators deliberately flaunted their bodies onstage in a criminally disgusting way.

Chevron, the lead singer, frantically attacked his guitar with hideous power as he and Hoidal sang of anarchy, sex and violence. The unsuspecting German audience were egged on by the band and they smashed chairs, punched each other and danced hysterically.

In the last set they whipped through 45 minutes' music with such venom that even I became worried at their horrific stage act. They played four encores and I for one was glad when the whole sordid evening came to an abrupt close.

This has got to be stamped out now once and for all. Bring back censorship, bring back the cat, bring back my bonny to me.



# Help

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

**JD Hetswood** Betwood Park, Nottingham, STOP WORRYING, there is no way you can have contracted a venereal disease. Send us your address and we'll zap ya a leaflet revealing the full fax, pronto. Edwin of Mountain Ash & PB of Manchester, your leaflets are in the post.

## Tall tales

I AM afraid to go out with girls because of the size of my penis. When erect it's only 4½ inches long and when soft it goes down to about 1½ inches. Is there any kind of hormone treatment I can get? I've never had intercourse with a girl.  
C. Bicester

● Stop worrying. Most boys and men have hung-ups about the relative size of their equipment sometime and telling tall tales and comparing sizes can be fatal, unless you realise that there are two distinct types of penis. There's the kind that's small when flaccid and increases in size when it's erect, like yours, and the other type that's longer and bigger when limp and changes very little in size when it stiffens - it just expands outwards and gets fatter. Forget the hormones too, the only way of increasing the size of your penis is having an erection. So don't be scared to ask girls out. When you do have a sexual relationship someday soon you'll find that size doesn't matter, it's what

you do with what you got that counts.

A good relationship doesn't depend on your vital statistics or your inside-leg measurement. It's based on the emotional rapport between two people. Girls are people too, (better believe it!), not unapproachable sex objects equipped with a built-in slide-rule which they'll whip out at the first golden opportunity.

## Acne misery

I'M A 21-year-old male and have been plagued with acne since I was about 14 but nothing seems to work. My doctor has given me countless pills and lotions but they do no good at all.

I'm very careful about what I eat and I also use a sun-lamp. The worst part of all is that I have to deal with the public in my job, and sometimes have to attend functions.

Sometimes I don't even go out socially as I feel really self-conscious when it gets really bad and feel that girls are put off by my appearance.

Are there any reputable clinics in London that could supply me with a home treatment? I don't care how much it might cost as I'm desperate to get rid of it. Every time I look in the mirror I get so depressed looking at the horrible spots and blotches. Please help.  
Gordon, Aberdeen

● HELP can't recommend any reputable clinics which

will help you sort-out your problem in London, or anywhere else for that matter, simply because there's no sure-fire cure for acne, no matter how much you're willing to pay.

This obstinate, embarrassing and out-and-out drag of a condition, caused mainly by an excess of grease on the skin, usually clears-up of its own accord anytime after adolescence, from the age of 18 onwards. Keep your fingers crossed.

OK, so what can you do to help yourself out while it lasts? Carry on avoiding the non-fattening foods, and, if you want to keep your cash, steer clear of the vast array of cure-all products battling for space on the shelves at the chemists shop. A couple of the less expensive standbys will fight the demon grease just as well.

If you add one teaspoonful of stergene (just one!), to a pint of hot water and bathe your face in this solution once, a day, it will help dry-up the blackheads. Also ask your chemist to make-up a solution of 2 per cent sulphur in a bottle of calamine lotion, and apply this at night for the same drying-up effect.

If you stress that your acne is causing you considerable worry and at times prevents you from leading a normal social life, there's no reason why your doctor can't prescribe a short course of antibiotic treatment, such as aureomycin for instance. This will clear-up a severe eruption, but only temporarily.

## Parent problem

I'M 17 and still living at home. But the trouble is that I've been getting very frustrated recently because my parents keep complaining.

My dad tends to moan at everything in life and I don't think I've been through one complete day without his making some remark.

This has all happened before and then I talked to my mum about it. She said I should try to understand him and put up with it. But now it's getting too much.

Because I'm just starting a course at college I'm only earning Saturday wages and I haven't enough to rent a flat. Anyway, I still love my parents. What can I do?  
Gloria, South London

● Ever wondered why your parents tend to complain so much or why your dad takes the star prize for grumpiness? Maybe they have good cause. They're only human and just like you they tend to let it all

hang out when things go wrong. Isn't that better than repressing everything and not saying a word?

Your dad may take it out on you for one of several reasons without even realising he's doing it. He may be frustrated with the job he does or perhaps he's suddenly realised he's not so young as he was (who wouldn't with a grown-up daughter?) and now knows he'll never achieve some of his ambitions.

He may also feel you should be grateful because he's supporting you through a college course. Like your mum says, try to understand him more.

As you admit yourself, you don't really want to leave home now and anyway it wouldn't be practical with your college course coming up.

So if you love your parents do what you can to get the communication channels open once more. Whatever you do you must get things out into the open and clear the air.

Show them you're a responsible adult in your own right and not just a financial burden or a convenient scapegoat for their problems.

## Guilt Complex

FOR MORE than six months now I've been masturbating quite regularly and have been worried by tales of the side-effects which this is supposed to produce - such as short-sightedness and blindness.

Though this sounds stupid I've been given particular cause for concern because although I've been wearing glasses since I was eight my sight has deteriorated quite noticeably of late.

My optician seems to be quite satisfied, though, and has told me that any change since my last check-up (two months ago) has been minimal.

I know this query may seem silly but I should be very relieved to know the medical viewpoint as these old wives tales are worrying me. I'm

too embarrassed to ask my doctor for his opinion.  
Don, Essex

● Forget the Victorian scare stories of blindness and brain damage - they don't have any foundation in medical fact. Masturbation CAN'T damage your sight or injure your health, no matter how often you release sexual tension in this way.

So stop feeling guilty about it and see it simply as an important stage of sexual development and growing-up, a step on the road to the sexual and emotional relationships that will come later in your life - possibly sooner than you realise.

Eye-strain CAN damage your sight and, with some conditions like short-sightedness, your vision is likely to deteriorate over several years until it reaches a certain level where it will stick for most of your life.

Ask your optician for advice on measures you can take to protect your eyes from unnecessary strain.

# Feedback

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

COULD you give me the address of The Jam fan club or somewhere where I can get information about the band?  
B. Sinton, Bucks.

● They haven't got a fan club but for information write to Polydor Press Office, 17 Stratford Place, London W1.

COULD you give me a list of the singles and albums available by the Stranglers?  
Mark, Colchester.

● Singles: 'Grip/London Lady' (UA UP 36211); 'Peaches/Go Buddy Go'

(UA UP 36248); 'Something Better Change / Straighten Out' (UA UP 'No Heroes' (UA UP 36300). Albums: 'Rattus Norvegicus' (UA UAG 30045); 'No More Heroes' (UA UAG 30200).

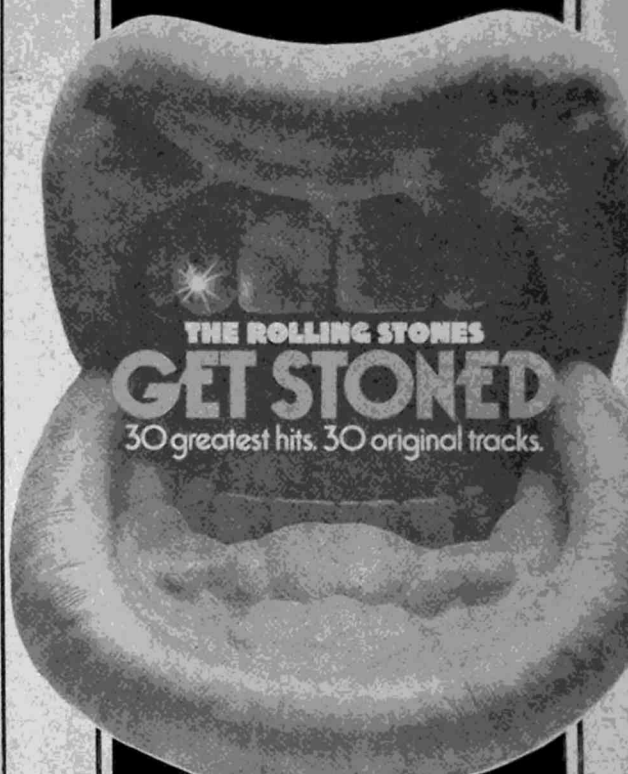
COULD you give me the address of the Runaways fan club.  
John Jet, Tamworth.

● Write to Runaways Fan Club, c/o George Jarvis, 80 Marmion Close, Chingford E4 8EW.

# GET STONED!

WITH  
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All you have to do is answer the three questions below. They're easy for real Stones fans. Fill in the form completely and send to: Record Mirror, Get Stoned Competition, Box 16, Harlow, Essex CM17 0JA. Normal competition rules apply and the Editor's decision is final.

RECORD MIRROR GET STONED COMPETITION

NAME .....

ADDRESS .....

Please answer the following three questions

- (1) What was the Stones' first single?
- (2) Which college in London did Mick Jagger attend?
- (3) In which year did Mick Taylor leave the band?

EMERGENCY! DIAL 999 - cops, sorry lads.

It seems journalists have a distressing tendency to use the most obvious puns when they're writing about 999. And the group would like us all to know they're getting just a little fed up with it.

Oh, and while we're on the subject, another thing that gets right up 999's noses is the way they keep getting compared to other bands. Like the Vibrators. And those sort of third-wave bands who're coming up now, like the Maniacs.

999 want this sort of thing stopped - right now. Is that clear?

Good. 'Cos now we've got that over with it's time to put our side of the story. These lads aren't having it all their own way - no sir!

Right. For a start there's the image. Standard punk issue: scruffy black jackets, obligatory drainpipe trousers, down at heel shoes, spiky hair.

Isn't this all getting a bit dated?

"What, you mean we look contrived?" says Nick Cash.

Punky

"I don't really know what to say about that one. Your clothes mirror the way you are as a person. I don't think we look that punky - we don't wear safety pins or anything.

"We didn't all sit down and plan a deliberate look, if that's what you mean."

OK, OK, we'll pass on that one.

Well, how about this 'pop' tag you've got stuck with?

"That's OK, we like it. We like being a pop group. We want to play to all sorts of people. We get really young kids coming to see us, which is great.

"We don't have any heavy political messages or anything. Like, I saw the Tom Robinson Band the other week and it was like watching a party political broadcast. That's all right if you're into it but what about the kids who've just come along to hear some pop music?"

"The people we don't want to appeal to are the mums and dads," interrupts Guy. "I hate all that."

All right, all right - mud - slinging time over. It didn't get slung too far anyway because it just so happens I like 999. Not that there's anything spectacularly new or different about them - basically they're just a good little pop group. And there's nothing wrong with that.

# COP A LOAD OF THIS!

PARDON! . . . which service would you like, asks our girl at the board, Sheila Prophet

999 are currently down at TW Studios in Fulham recording their first album. TW Studios aren't exactly the last word in luxury - a converted basement in the back of a musical instrument shop. To reach the source of the noise straying onto the pavement you first have to scramble your way through a used car lot.

But the studios must have something - the Stranglers like 'em, and so do 999. They've already recorded both their singles there, the newie 'Nasty Nasty' which is breaking slowly but surely and the last one 'I'm Alive' which I reckon could have been a hit had it not been for the fact that it was privately released and only 10,000 copies were pressed.

"There are a few copies still around," they explain as we retire to the nearby Fulham Greyhound for some liquid refreshment.

Rave

"You can pick up copies in a few record shops in London but they're rare. We would have liked to have put out more but we just ran out of money.

"Funnily enough we managed to sell quite a few of them to America so you can still probably pick it up in import shops over there."

The career prospects of 'Nasty Nasty' look like being a lot healthier. Apart from the quality of the tune itself it has two main selling points - one, it's printed on hideous,

transparent pea green plastic, and two, it's released on the United Artists label.

United Artists, big company, money there . . . hey boys, how much was the advance?

"A six figure sum." (Laughs) "No, it was £30,000. It sounds quite a lot but that whole money thing's crap anyway. You read about groups' signing for six figure sums but remember, they've got to pay it all back.

Lifestyle

"Actually our company's quite good that way - they give us quite a lot of money and they spent a lot on promoting the single."

And for a newish group 999 live quite well, travelling to gigs in their own minibus and staying in hotels that cost "about £5 a head."

OK, it's no super-smooth operation but it's reasonably comfortable - which is more than you can say about the lifestyle lots of young groups are forced to adopt.

And there's no way they're going to go back on those standards because 999, being the sensible lads they are, are careful. Careful about their current situation. And about their future.

So after half an hour and a couple of beers it's time to finish and head back to the studio where there are overdubs waiting to be attended to.

You see, these days, hiring a studio costs £20 an hour and to a group like 999 time really is money.



OUT FOR the count?

# little bob story

Wed. 7.00 - SHEFFIELD (Polytechnic)  
 Thu. 7.00 - HULL (College of Ed.)  
 Sat. 12.0 - WAKEFIELD (Tech. College)  
 Tue. 10.0 - LEICESTER (University)  
 Wed. 10.0 - MANCHESTER (University)  
 Thurs. 17.0 - FALKIRK (Managial)  
 Fri. 18.0 - ABERDEEN (University)  
 Sat. 19.0 - EDINBURGH (Heriot Watt Un.)  
 Sun. 20.0 - NEWCASTLE (Hex. Rights Gay)  
 Wed. 23.0 - BRADFORD (University)  
 Thurs. 24.0 - SWANSEA (University)  
 Fri. 28.0 - MILFORD HAVEN (Tech Theatre)  
 Sat. 28.0 - OXFORD (Polytechnic)  
 Sun. 27.0 - CHELMSFORD (City T)  
 Tue. 29.0 - GUILDFORD (City Hall)

BOOKING AGENT - DAVE BETTINGER  
 OCFOR ASSOC. 02201 29863/29862

"off the rails" Produced by SEAN TYLER  
 WIKI



TRY COUNTING 999!

...off the rails...off the rails... WIKI



# AC/DC keep it in their strides

## John Shearlaw finds out on a bum trip

TAKE THIS enormous, freezing barn set back off the sea front at Great Yarmouth, pearl of the East Coast holiday resorts.

The wind is racing in off the North Sea, straight through the fluorescent billboards outside the concrete entertainment emporium, through the doors, past the bars, up skirt fronts and trouser legs and with no diminution in its creeping attack . . . onto the stage.

Where five figures froth, lather and sweat in the best interests of rock, rock, rock and roll. And if they only knew it, pneumonia research as well. What a wonderful experiment.

The five are Australia's answer to gellignite - and basalt heavy rock - AC/DC. Churning and blasting it out on the last night of their second British tour.

Crude. Loud. Nasty. About as much fun as a fart in the face . . . and the punters are loving it!

### Shotguns

What the band are maybe thinking is what lead singer Bon Scott and guitarist Malcolm Young had told me earlier: "THERE IS NOTHING WORSE THAN PLAYING THE OUTBACK CLUBS IN QUEENSLAND," they chorused. "You've got farmers with shotguns and heavy dudes and you never get near the women, forget it." Consider it done.

Thing is, what I'm thinking is that the out-of-season, no-chip-shop-in-sight, graveyard atmosphere of Great Yarmouth is giving that wonderful ex-colony a run for its money. And it isn't even warm.

In fact my bum is cold. Lead guitarist Angus Young - he of the schoolboy uniform and a former obsession with the anatomy - doesn't have the same problem. He doesn't, I repeat doesn't, drop his strides once. The shorts remain on. His backside is not revealed. Got it?

Instead a devoted fan - also clad in his best Greyfriars outfit, like a hairy-legged Billy Bunter - invades the stage and proceeds to cover the hard-working group with shaving foam. Whoo!

The flashing, or 'moon- ing' as you chaps seem to be calling it now, was last year's thing. AC/DC are still dirty rockers with dirty habits (more of that later) but for now - with their eyes set on an 'American breakthrough' - the music comes first.

"We've left the outrage and the shocking bits behind (oops!) us now," Opines Bon Scott. "We can leave all that to the punk rockers or whatever they're calling themselves now."

"It started originally to get people going but it became so much of an expected thing that it lost its value. Now we're just into getting people off on the 'rock' and pleasing our audience."

Something it appears they're quite good at. They moved swiftly from tiny London gigs last year to break the attendance record at the Marquee and headline a (reasonably) successful nationwide tour, having braved the visit to the homeland.

Their frantic blend of pleasantly brainless bash 'n' boogie hit town at the same time as the heatwave and they found themselves more highly-regarded here than down under.

This indeed after being banned, berated and lambasted in the land of sheep and Fosters for 'outrageous behaviour'.

"After last year I feel we've acquired our own audience," states Bon.

### 'You never get near the women'

"It's not hippies, an old audience say, or 'punks', the new audience, but AC/DC fans who've stuck by us . . . even the odd schoolboy as you're seen!"

"The only problem is that our recorded output hasn't kept up with our live performances. We recorded the new album so long ago in Australia that our new ideas have taken over - yet we've still got to promote it."

Group opinion, apparently, went against taking up residence in Britain due to widely spread global commitments. The explosion of high-voltage, good-fun rock 'n' roll threatens to make them stars in countries as diverse as Poland and America. It seems, and they're happy to record in

Australia where they can have more time in the studio.

The frantic, far-from-subtle stage show thus remains the same. The latest anthem, now a show opener, 'Let There Be Rock', is last in a long line of pound-it-out depth charges extolling the virtues of an artistic way of life.

Add this to 'Big Balls', 'High Voltage' or '(She's Got) The Jack' and you have an act that creeps up on you as gently as a tank in the Tour de France.

With Angus Young catapulting himself around the stage, satchel swinging and guitar thrashing and Ben screeching out his filthy, red-blooded-male lyrics with a bare torso, it's an over-the-top outrage that attacks the sensibilities like a sledgehammer.

### Dirty

Perhaps that's not all. On stage they exploit a vein as dirty and basic as that you'd find in a worked-out tin mine. The onslaught on the sensibilities is relentless, yet it doesn't move the feet, feed the head or anything else.

A loose mix of Quo, Sabbath plus any one of the hard-and-heavy hopefuls to be found battling on in obscurity of a local boozier . . . plus dirt. Real dirt. As in raw filth. Or aging predatory lecherousness.

Wouldn't that get anybody down?

Like, I woke up this morning and I had those clap and real low down dirty 12-bar blues again. What's more I had to try to be fast, furious and enthusiastic about it.

Gulp. Those Antipodes certainly turn up some funny stuff. Has, asks the voice of reason, nothing emerged between Olivia Newton John and AC/DC? Will there ever? God help the cultural exchange.

Guffaw, Guffaw. Chortle, chortle. These are real lads and no mistake.

However, without appearing slightly xenophobic, it's difficult to pinpoint just why AC/DC eventually become a pain. Somehow they seem just so typically Australian that momentarily all the caricatures are true.

The totally chaotic chant of 'The Jack' - outback slang for venereal disease - for instance



ANGUS YOUNG: schoolboy thing is our gimmick

was originally conceived to demonstrate their marlinness (spare us) in tough clubs.

"With my dressing up as a schoolboy we had to have some defence against people calling us, er, perverted," says Angus later. "And at that time anyway we all had it. In fact I don't think anybody in the band hasn't had . . ."

### 'We've left the outrage behind'

No. No. No. "I don't mind carrying on with the schoolboy thing anyway - it's something for me to hide behind on stage," he continues. "And nobody gets the wrong ideas any more. It's our gimmick, selling point if you like, why shouldn't we keep it?"

As long as you don't keep the other thing, kiddo.

AC/DC concede that it's been a good night but not a great one. They're aware of the dangers of playing 'automatic pilot' gigs as much as anybody are glad to be having a break. They are, anyway, into women, drink and rock 'n' roll in that order and on tour the last two have been getting them down.

Any way for the outback boys it's time for some honest ads pulling. And by now it's not just my bum that's cold, I think my brain's suffering too. I might not laugh at any more jokes even. This type of sex and rock 'n' roll is getting me down. Thank heavens, we cry, to return to home, to reappraise, to remember that AC/DC play all right - except that it's not greatly original - and that 'talking dirty' is great when you're at school.

The roadworks and the empty juggernauts beached by the roadside and the formerly beckoning lights of the Red Lodge recede into the darkness. A lurching, squealing progress towards the urban maw.

Bon holds his wine bottle jauntily in his - or anybody else's - classic pose. Just as well it's empty. He's asleep.

Cliff slides further down the seat without obtaining any further territorial advantage. Angus carries on talking about girls here there and everywhere. An anecdotal array of 'hads' and 'havings' that start to sound like Just William growing up and being dirty. "There was one with the biggest pair of . . ."

Or at least that's what I thought he said. I guess I must have nodded off.

# HARVEY SPLIT: ZAL'S STORY

ZAL CLEMINSON, as you might expect, is none too happy with his current situation.

In fact, the personal statement you can read on the news pages describes exactly how he feels. Zal is angry.

Well, wouldn't you be if your boss suddenly upped and walked out on you?

Zal remembers the incident: "We were rehearsing, and though the band sounded good, Alex didn't seem to have any energy. We just thought it was an obvious bad day for him, but then he suddenly stopped, said, 'No, I can't do it any more,' and got a taxi home. We haven't spoken to him since."

Alex's walk-out doesn't sound quite so surprising when you consider that he did just the same thing about a year ago. Then, his decision to quit was due to "trouble with his back".

"It was half-way through a European tour, and physically, he wasn't in very good shape," reckons Zal. "He wasn't supposed to be coming back, but we met him socially quite a few times, and he was talking about coming back, so in the end we got together in the office, drew up a schedule and he agreed to do it."

The Schedule which was drawn up included a whole string of European dates which, naturally will now have to be cancelled. Will the band have to pay cancellation fees?

"I'm not paying anything," says Zal. "I never cancelled any dates. That's up to Alex to sort out."

Hmmm. Now this is getting down to the nitty gritty. Money.



What was the financial arrangement in the SAHB? Was Alex better off than the others?

"He got £10 a week more than us . . . Eh?"

"That's right, £10. Money - win, there wasn't much of a difference - we were all comfortable. But Alex, being the leader, got a lot more perks than the rest of us."

Now presumably, the band will have to negotiate new contracts . . .

"That's right, we'll have to renegotiate everything."

So will the SAHB (without Alex) be sticking together?

"I'm not sure yet. The others are doing session work at the moment, but I'm more into writing. I'll definitely be getting my own band together, but as to who'll be in it, it's too early to say."

Of course, it could always be argued that if Alex really does feel he 'can't do it any more', he might actually have been doing the others a favour by quitting on the spot, rather than letting things drag on as they were.

"Well, that's obviously how he sees it," says Zal.

So there's no chance of a change of mind and/or reconciliation.

"Well, we make it up," says Zal. "Privately, yes, I should think so. But professionally, definitely not."



AC/DC: voting with their feet

# POLLY PUTS THE KETTLE ON!

IT WAS just another press conference. Polly Styrene looked surprisingly radiant, showing no signs of the traumas she had suffered over recent months.

At the outset her manager informed the dazzling array of journalists assembled in the plush ballroom at RECORD MIRROR headquarters that Polly would not answer questions about her relationship with Richard Burton or the tragic American tour when five young fans were trampled to death at her Madison Square Garden concert.

She also remained tight-lipped about the French Riviera affair when police raided her yacht and recovered certain 'substances' that are at the moment undergoing analysis.

Polly smiled a lot during the conference but occasionally the tension she tried so hard to hide emerged on her face as she continuously toyed with a plastic flower in her hand.

Robin Smith from Mothercare opened the proceedings with one of his customarily clumsy questions: "Have you got any boyfriends?"

"I've got some friends that are boys. What do you mean by boyfriends?" she snapped. "I don't know, I don't care, I'm not interested."

Undaunted, Robin fired back: "Well, why aren't you interested?" Unfortunately Polly's reply was lost amid the fits of

uncontrollable laughter from the back four rows.

"How old are you?" asked young Tim Lott, a cub reporter from the Needlework Monthly.

"I am 19."

"When did you leave home?"

"When I was 15."

"Oh." At this point there was a long pause, then old reliable Robin put his foot in it yet again.

"What does your mum think of all this?"

"She thinks it's good. A laugh. She doesn't come to my concerts though because she thinks she might get her head kicked in. She's gonna wait until I get really famous and play the Palladium so she can sit down in comfort."

Perhaps she'll come when she gets bigger," quipped John Shearlaw from Crime Weekly who persisted in making inane cracks throughout the

conference while swigging from a rather large bottle of Riesling. "Hic!"

"So what's 'Oh Bondage Up Yours!' all about then?" enquired Robin who looked decidedly uninterested in the whole affair as he ripped open the wrapping of his Milky Bar with forceful venom.

"It's about everything," said Polly. "It's about life. See, everything is bondage but on the other hand people say 'Up Yours!' to everything. It's about the duality of it all."

"What do you write first, the music or the words?" asked a bemused Tim Lott as he picked his knitting up from underneath his rocking chair.

"I write them both at the same time."

"Do you believe in Women's Lib?" asked Sheila Prophet who, dressed in tweed jacket, shirt and trousers, represented 'Health And Efficiency'.

"I don't believe in following any move-

by BARRY CAIN

POLLY STYRENE: I'm a survivor



Sheila Prophet. "I don't really think it matters - marriage or sex. It's just something you do. Marriage is all right if you want to get married. There's no way I'm ever gonna become a typical housewife. Maybe I'll have kids but I won't be married or living with anyone."

"Yes, that's all very well but what about the children? I mean, just think of them instead of yourself for a change. I'm fed up with people like you in this permissive society of ours where..." At this point Robin Smith was shot.

"Do you regard yourself as a sex symbol?" asked young Tim.

"I don't want to be regarded as one in the classic mould. You should be able to be more than something nice to look at."

Robin Nash, producer of Top Of The Pops, intimated that he liked X-Ray Spex's single 'Oh Bondage Up Yours!' but had to bear in mind the sensitivity of his viewers.

"I went up to see him and he said he sympathised but he thought Shakespeare ought to be shown. I told him Shakespeare was dead. 'Well, Betjeman then.'"

"What about you and Richard Burton then, eh?" asked Alf Martin who arrived late. The manager advised her not to say anything and they left.

"What did I do wrong?" queried Alf. "And why has Robin been shot?"

ments. Why should I resort to Women's Lib when I'm already liberated? It's just an attitude. I don't want to be pushy but I also don't want to be stupid."

"Do you have any pets?" interrupted Robin in his unmitigated interrogation style.

"I've got a lot of little gay friends. They're my pets."

"The day drew on. 'What books do you read?' asked Tim."

"Yellow Pages," said Polly, clearly annoyed.

"Are you a fun band?" inquired John Shearlaw who by this time had fallen of his chair.

"We are a satirical band. We are having fun and we want other people to have fun as well. Like, some people thought when Laura Logic left the band we wouldn't do so well or we should replace her with another girl.

That's really silly. We ain't Abby know."

"Will money change you in any way? If not do you believe in God?" asked, yes, Robin. "I ain't got no money. That takes time. I don't believe in just one thing because everything is changing all the time. I once read this book called 'The Magic Mushroom' which

"Does that mean you take drugs?" asked Inspector Phillip Hall from the Police Gazette as he frantically searched his inside pockets for a pair of handcuffs.

"Not particularly. I have taken drugs but I wouldn't get into the habit of doing it."

"Why do you dress the way you do with plastic jewellery and flowers and things like that?" asked Jim Evans who just popped in to get his free album before returning to

the local boozier.

"Clothes express a certain kind of attitude. They take you away from reality because reality is pretty boring. I left home because I wanted to escape from reality. But I'm still a survivor."

"I used to play truant from school in Stockwell and go shoplifting in Biba's."

"Oh really," said Inspector Hall.

"I never had any friends. People were wary of me because they didn't want to think for themselves. I presented a threat and they felt uncomfortable in my company."

"When I left home I had lots of jobs, salesgirl, barmaid, DJ in a disco. You name it."

"Name what?" shouted Shearlaw, by now completely legless.

"Do you believe in sex before marriage?" asked

# A STEAL FROM STIFF!

(BUDGET AD FOR A HALF PAGE RECORD)

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OF THINGS THAT BUY 22 THE

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## Roadshows

STRANGLERS  
SATISFYSTRANGLERS /  
DICTATORS  
Roundhouse, London

AS THIS was the first time I'd been treated to a Stranglers concert, it would be impossible to make comparisons with their conquests in the clubs.

Certainly the opening number 'No More Heroes' confirmed my faith in all the band's despised skills. Hugh Cornwall's voice was actually melodic (gasp!) while his guitar solo was played with even more skill than his Top Of The Pops appearance suggested.

Jean Jacques Burnell bounced around, adding not only visual entertainment but also characteristically heavy bass lines.

So why didn't I enjoy myself you might be asking. Well, to cut a long story short, the Stranglers were pathetic. No, that's the easy solution to the problem. In fact at times the band almost succeeded in converting me. 'Hanging Around', 'London Lady' and 'Straighten Out' were all played superbly, with the keyboards as ever enjoyably prominent.

But, and it is a big but, most of their material appeared to be too obviously similar. Almost every song was built on the same



STRANGLERS: no climax

foundation of tinkling organ and driving bass, all set to the same medium pace.

To make matters worse, when Burnell took over the lead vocals he shouted incoherently. 'Peaches' illustrated

how a slight change in tempo can add much-needed variety to what was essentially a flat set. Unlike most 'great' bands the Stranglers' set never reached a climax. After 'Down In The Sewer' the crowd left in an unusually

quiet manner, satisfied with their heroes performance.

Their heroes certainly seemed very human, somewhat lacking in the dreaded star quality as their personalities appeared to be subdued and hidden in the music.

Only rarely did they improvise, as in 'Peaches', when Cornwall, looking more like an art teacher every day, added "I could think of a lot worse places to be, like, for instance, the United States of America."

Certainly if the Dictators from New York represent their current music scene America must have died years ago without any one noticing.

The Dictators are about as relevant to the new wave as Caroline Coon. The noise and speed failed to disguise their dreary heavy metal riffs. Handsome Dick Manitoba looked like a white one-man Jackson Five and moved like one as well, while the rest of the group could quite easily fit into any Yankee glam rock outfit.

For all their faults the Stranglers should tear America apart. If they don't they can always look forward to playing Wembley Stadium -

PHILIP HALL

KENNY ROGERS /  
CRYSTAL  
GAYLE  
National Stadium,  
DublinCOUNTRY SINGERS  
make me puke.

I'm talking about the real hard-assed variety - women with lacquered hairstyles as complex as a Concorde engine, lips that red-glow in the night so they can see their keyholes, mammoth H - bomb mammaries, a great line in cumbersome candyfloss banter and a spittoon full of fake love songs.

They are sexless in their Gollath efforts to be sexy.

Men: cocksure confidence bordering on stupefaction, redwood smiles that'll crack like plaster, tea with dry knots, cook-in-the-can

suits and inert songs.

These predominantly American animals were once confined to their Nashville zoo but thanks to things like George Hamilton IV and BBC 2 they've emerged as a task force in this country (witness the recent number one album from Slim Whitman).

How anyone can get their rocks off to someone singing about American idiosyncrasies is way beyond me. The audiences over here are usually the same - somewhere between distilled Eagles and heavy Max Bygraves.

Dublin's National Stadium held no exception, audience-wise anyway. Mainly young married couples in search of complacency. Maybe Kenny can alleviate the mortgage worries.

The stadium is very Irish. Now that don't mean all the seats are facing in the opposite direction to the stage. It just means it ain't ornate. It's functional just like their bars where the pints of Guinness, already poured and waiting for custom on the counter, add the only touch of glamour to the grey.

First up a little band called Peace And Quiet. Fey and funky. It turns out they're Crystal's band and she makes her entrance after they've warmed up.

Denim waistcoat, white blouse, skirt and knee-length brown boots. Now don't she look cute for someone who's just beaten the female country heavies to take the top girl singer award back in the States?

She's pretty tiny. No,

what I mean is she's pretty AND tiny. Coloured hair which cascades right down to her bum. And not the merest trace of Harmony - a welcome relief.

She's a "This is..." merchant - "This is mah group." "This is mah blues song." "This is a song which I'm so proud of. It was mah first gold record back home and I'm so PROUD of it."

Well ain't that just so doggone SWEET. Don't it jett go with her voice. Don't it jets go with her charisma. Don't it jett go ya, right here. Don't it, huh. Well, DON'T IT.

She wraps her lily of the valley lilyx around things like 'Green Door' (Frankie didn't do a Frankie Vaughan Tiller Girl kick in that one), 'Somebody Loves You',

JIM FARBEN

TALKING HEADS  
New York

WHEN ALL the nouveau punks are out pushing used safety pins and trading in their fading leather, Talking Heads will probably still be creating the same trend - transcending music that has made them among the most important bands of the new wave.

The band is actually a most subtle and, yes, hopelessly arty unit, with their main attraction live being David Byrne's quirky on-stage persona, highlighted by his giraffe-like neck.

Mixing both warm humour and fearsome isolation in his stance, Byrne carries off all the subtle nuances of songs of modern world sturm und drang like 'Don't Worry About The Government' and 'No Compassion'.

The band's gig at The Bottom Line was their first

legit showcase in the New York area (graduating from the CBGBS scuzz circuit) and the response was encouragingly receptive.

Fave - raves included their frantic version of 'Love Goes To Building On Fire' and 'Psycho Killer', delivered by Byrne with enough menace to make Anthony Perkins jealous.

Generally, the band was the loosest I've ever seen them, branching out in 'New Feeling' with some distorted guitar riffs that captured a sense of almost comic derangement.

Though the band's deep-seeded intellectualism may prevent them from ever gaining a major audience, they give every indication of becoming a major creative force in the development of truly HUMAN rock 'n' roll - something all these punks who've OD'd on nihilism are desperately in need of right now.

JIM FARBEN

'I'll Get Over You' and her current hit single 'Don't It Make My Brown Eyes Blue'.

Sometimes it was just a little too much, a little too clinical. But she's got something. She looked slightly uncomfortable, especially when trying to provoke audience reaction. 'I'm just gonna sing a song now and I want you to clap yer hands. Is that a deal?' and then she proceeded to sing without further allusion to her instructions.

Maybe Miss Gayle is better suited to a smaller, more intimate venue - like the toilets at Piccadilly station. Jest mah little joke. No, in a large hall she's good, in a club she's probably great.

And she ain't got big boobs either, thank goodness.

Kenny Rogers also doesn't have big boobs - but Dolly Parton does. 'Dolly Parton will never drown,' he informed the audience half way through his set.

Now this guy is just SO affable. He's certainly no Adonis, he's a little adipose but he's sure as hell adroit in the art of winning an audience.

Not that he had to try hard. The moment he casually strolled on, dressed in simple grey jacket, open-neck white shirt and blue jeans the Dubliners were his for the taking.

His first song is all about his Omaha honey or something and then he introduces himself.

'Well hi there. Y'know, Harry Chapin told me you were the nicest people in the world and he was so right.' (Pause for frantic Irish cheers). 'It's mah first time here and I jest love it.'

'Now, before I start I wanna know what sort of music you wanna hear tonight. Who likes rock 'n' roll?' (Cheers) 'Who doesn't like rock 'n' roll?' (Cheers) 'Who likes country music?' At this stage I hoped and prayed for silence. In

vain. They didn't just cheer, they went bloody hysterical.

'I'm not making my music for money, y'know. And if any of you believe that I got some watches in my car outside which you might be interested in.'

Neat, huh? Then he sings 'Reuben James' from the file of The Kenny Rogers And The First Edition days. That's followed by his version of 'Desperado' amid swoons from adoring colicns who've had to get babysitters in for the night.

But there's no denying the cavernous professionalism of the man. He's just so goddamn confident that if a bomb had gone off he'd probably bang his fist against his chest and say "Excuse me."

'Somebody shout's "Ruby!"' - "If you wanna hear 'Ruby' and 'Lucille' you wade through the rest of the crap first." His greying beard, his hairy chest, his suntanned face - all the right qualifications to make him Phyllosan playmate of the month.

His new single 'Sweet Music Man' next. 'I feel really excited about this 'cause it ain't often I write a good song.'

'You're a helluva singer and a powerful man...' That's followed by 'Lucille' which segues into 'Ruby Don't Take Your Love To Town', arguably one of the most effective anti-Vietnam war songs ever written.

The encore, Kenny's first major hit straight out of the dripping, psychedelic era 'Just Dropped In To See What Condition My Condition Was In,' phew. It's full of phrases like 'Found my mind in a brown paper bag,' and it ain't all that hot. But the crowd lap it up with slobbery lips.

BARRY CAIN  
NEW HEARTS  
Hope And Anchor,  
London

The set started well, musically. The small but nevertheless enthu-

siastic crowd seemed happy and so did I. By the third song my attention wasn't sustaining the necessary high level of appreciation because the songs remained the same, only the titles changed.

'This one's called 'Revolution, What Revolution?' declared lead singer Ian Pain and my memory whirred back to 'Live Wire', issue number 10 where he'd said the lyric was about the death of new wave. I expected big things. I got a song that desperately wanted to be biting but with a writer that didn't have the ability to fit teeth into his creation, forming instead a harmless pop song, albeit with an excellent arrangement.

Oh well... I liked it anyway, and the following song, 'F for Fake' was another that threatened to lift the set to a higher, more complex plain. But there was a problem: the lights. They had this trick of a couple bright, white spotlights behind the band which were periodically turned on, full beam, directly into the audience so you couldn't see a thing. Already done by both throbbing Gristle and the Doctors Of Madness, it's not a very stunning (except in the literal sense) idea unless you're into the kick of wrecked retinas at the age of 21.

If you think all this means I didn't think much of them you're wrong; I enjoyed them but that's all. And it's not enough.

Punk gigs were originally supported to be CELEBRATIONS of escaping the normal life we are all being forced into. New Hearts are too clean, antiseptic almost, with Ian Pain taking his stage presence more from Les KeKeon than Johnny Rotten And Co.

Why should New Hearts be the subject of such ranting? Because they stood up on a stage which meant they must think they have something new to say. I want the best to be biggest. TONY D.

NO FRILLS  
FOR JOANJOAN ARMATRADING  
Hammersmith Odeon, London

WHAT'S WITH the jeans and cat calls? Don't they like Joan? Horrors - perhaps she ain't coming on. Ah, relief. There's some little BEC man up there nervously explaining to the crowd that they're gonna be a little inconvenienced by the fact that they're filming the concert for 'Sight And Sound'.

No drum rolls. No build-up. In fact no introduction at all. Joan ambles onstage, beaming engagingly at the audience, and in her best East End asking for their co-operation with the TV filming. Request granted.

A bit of shuffling about from the band and it's straight into 'Down To Zero', excellent choice for opener. The crowd's with her right away.

As the set progresses Ms Armatrading's Schizophrenic voice never fails to amaze. Her high/low harsh soft vocals drift effortlessly over the crowd. On 'Baby Woncha Come On Home' and 'Love And Affection' you don't just hear, you can really feel the emotion.

She's perceptive, talented and humorous. She's what Linda Lewis would like to be and what a lot of people will never be.

It's a show with no frills but a lot of thrills. MARY ANN ELLIS



JOAN ARMATRADING: talented

# Roadshows

**THE BOYS / THE LURKERS** Marquee, London

## BOYS — ALL SPIT AND POLISH!

WHEN I think how much money the Marquee makes, it makes me weep — because I'm not getting any of it. The house full signs were up again on Thursday night for The Lurkers and the place was jam packed. And talking of jam, they were there too — could it be they were looking for a support band for their next tour?



THE BOY: exciting

The Lurkers were playing their first London gig for a couple of months and it's obvious their absence has been felt. Almost as soon as they started they were joined by over-enthusiastic members of the audience. About six of them purred all over the stage for the whole set, and one warty chap took off his shirt — to reveal a rib-tin chest — and sang nearly every song with the band. It was bass player Arturo's last gig and it seemed as if the ending of the event had overtaken him. Mouths of hoarse and spit were liberally exchanged between him and the crowd. The set was spirited, I'd go further, it was chaotic. Singer Howard coped well performing alongside the imaginary guitar players at his side and drummer Esso had to compete with another one (borrowing the Boys' kit) behind him. Their single 'Freak Show' sounds miles better live than it does on record. I believe record companies have entered the race to see who'll sign them — a few of the scouts were down there getting a preview. The Boys seem to have been in limbo since they had their disagreement with their record company, but their live show hasn't diminished at all. They hold their position as one of the most exciting punk bands I've seen, tight, coordinated and professional. Lead singer Kid Reid has a lot going for him and he handles his audiences with great aplomb. Their songs are immediate and with a little polishing could be as commercial as The Jam. I agree with Reid — he's a lame offstage and said he could easily see 'Sick On You' as a strong single. The rest of their set was pretty much as it's been for a couple of months now, finishing with the Beatles' song — changed beyond recognition almost — 'Boys'. I hope they don't stay at this level, but manage to get themselves to a wider audience. **ROSALIND RUSSELL**

almost - Australian Andy Gibb played Master of Ceremonies at the Sherbet show in Hollywood. To keep the crowd quiet and attentive hundreds of Barratts sherbet dabs were imported from England (the last stop on their round-the-world trip) and once they'd learned what to do with them the Press were happy sitting there sucking at their liquorice sticks.

(he's been voted Australia's most popular male vocalist four years running) sounding not unlike Chicago.

When you've had 18 hit singles in a row, three gold and six platinum albums, you've just got to be confident. Sherbet were. To prove it they played some extremely good pop music. And working on the principle that they'd enjoy themselves even if their audience was drinking itself into a stupor, the music was generally happy and sing-along.

Back to the new album for 'You've Got The Gun' (bassist Tony Mitchell) and Englishman Harvey James on guitar deserve a mention) with shades of Foreigner's 'Cold As Ice'.

'High Rollin' off their new album 'Magazine' opened the set, followed by another new number 'Midsummer Madness' and the new British single 'Magazine Madonna'.

"This song sold a couple of thousand copies," said the white-suited, modest Mr Braithwaite, introducing 'Howzat'. A great song, concise and catchy, almost the perfect pop formula.

It's not quite as catchy as their previous hit 'Howzat', more down-tempo and reminiscent of an old Australian act The Easybeats. Nonetheless it's a good tune with solid backing, subtle harmonies, a polished guitar break, and it could be a hit.

Garth Porter (would you believe voted top Australian keyboard player? they are popular back home) takes over on vocals for 'Hollywood Dreaming', an appropriate number for a club on the famous Sunset Strip which prompted applause from the patriotic LA audience.

Some old Sherbet now, including tracks off the 'Howzat' album, the slower tracks showcasing Daryl Braithwaite's pure - pitched voice

Closing with a lush, slow version of the Motown classic 'You Keep Me Hanging On', Sherbet were called back for an encore which they agreed to do having learnt that the pubs don't close at 11 in LA.

Then — it couldn't be; it was — Olivia Newton-John. Australians coming out of the woodwork, Olivia took time off her 'Grease' film role to present the band with a plaque, awarded by the Australian Consulate in San Francisco for good PR work on behalf of the homeland. **SYLVIE SIMMONS**

# Dorothy Moore

### the new album

Believe us, there's more than just a smash single to Dorothy Moore's first Epic album. Here's a wealth of music from one of America's top rhythm 'n' blues vocalists, winner of some of the years most coveted awards. 'I Believe You' is just one of the great tracks on the new album 'Dorothy Moore'.



82356



Records & Tapes

## PORNOGRAPHIC BOOBS

**THE TUBES**

Manchester

TIME is running out...

The Tubes are: 20 years of piecemeal conditioning distilled into two piebald hours, an erogenous zone, the boulevard of broken dreams, Gary Glitter's deformed offspring, Ex-Lax easy to the constipated, gloriously patchy, a baroque daydream, Sunday Night At The London Palladium, a Ken Russell confusion, unsexy, technoflash fight, a grandiose overkill, a 77 sulphate strip seminar.

The Tubes star: Fee Waybill, a ketchup splattered synchronised charnelcon.

The Tubes sing: 'Mondo Bondage'

with hooded heathen Waybill porn pawing Up Yours Tiller girl tied to a couple of — uh — TVs. A patchy dance finale.

'Don't Touch Me There', Shangri-La girl on a motorcycle with orgasm optional. 'It's Not Unusual', a Tom Jones vibrator with Waybill the pelvic pussycat. 'I Was A Punk Before You', 'You're No Fun', 'I Saw Her Standing There' — Johnny B and the Dirtbox parody with West Side Story choreograph punch up, pogoeing, phlegm and chainsaw.

The Tubes: help you heave more easily.

The Tubes are: some kind of wonderful. **BARRY CAIN**



# THE BEST

AND NOW for Status Quo it's time for something noticeably different. The right time is the right time.

Next week the boys in blue reunite with the denim army for the first British tour for 18 months. In keeping with the spirit of their 15th anniversary, celebrated earlier this year, it will be the biggest Quo tour ever. Rockin' all over the UK until Christmas . . . followed by the world.

Well. What's new? What's changed? What's different? What they been doing all this time?

Enough, it seems, to guarantee that whatever comes and goes Status Quo are still on top. For a start the evidence is in your hand — or should I say it ought to be — with a new Top Five single.

What is more, dramatic pause there is more.

There's the new album, fittingly and naturally entitled 'Rockin' All Over The World'. There's a brand new set with a brand new stage rig (gasp!), There's a new opener — as yet a secret — to replace 'Junior's Wailing'.

But if all this is beginning to sound too much like fish 'n' chips without the vinegar . . . well, rest easy.

It's called natural progression. Without further ado let us call Rick Parfitt, guitarist with the aforementioned band, the one with blonde hair who likes fast cars. Honest. He does the explaining, playing the role of the chirpy spokesman. Most of the time, y'see, you can take him seriously. If you're quick.

From the top therefore . . . after eight in the bar . . . after eighty down the straight in the bucket seat of a fast and flashy sports car . . . leaving the other three behind. Get on with it, he said, and keep talking.



One of Status Quo speaking about the new tour and the new album.

And I thought we'd never get round to it.

"There hasn't been what you'd call a 'morale low' in all the time we've been away at all, and that's the honest truth," is Parfitt's first rumination. "True, it has been a long time since the British tour, but I couldn't ever say we've drifted apart . . ."

"The fact is we needed a new studio album, and a new stage set to get it really 'appening' again. And we have. Now we can just go out and do it — great. It's become so much more of a relaxed feeling now — not

so sterile — so it'll just slip into place as soon as we start working."

"Ang on a minute. In retrospect, and perhaps even at the time of recording, the ultra-famous 'Quo Live' album could have been construed as the 'end of an era' for the band?"

Parfitt doesn't agree. "Weren't it terrible, eh? That album could have been so much better. As it was it was so cold all the way through. But not the end of an era; spare us!"

"No, the old set, let's face it, we could've played asleep. We had to change it for our sakes . . . and for the kids' sakes. 'Course it was great

— and it was only on the tour this spring that we really broke Europe in a big way remember — but John (Coghlan) in particular was getting well choked off."

"This tour we've been able to afford a lot of the things we couldn't before. Lights for instance, and getting the staging really right. We've even put in a couple of effects . . ."

Don't worry though. They're not about to disappear in clouds of dry ice and exploding drum kits.

"Basically we want to carry on working and still maintain a buzz within ourselves," Parfitt continues. "That's where all the energy for

everything we do comes from — as everyone knows."

There's no way, either, that the catatonic (or were they?) changes in the cosy little rock world in the last year would manage to shatter the new, improved Quo's morale.

They've always remained in a completely unique class as far as live performances are concerned in this country, and Parfitt even feels that the Pogo wave may turn in their direction.

"We've been around so long that nothing will affect us," he remarks sagely. "In the time away we may have lost some fans — some of them might have gone New Wave

NOW ON  
NATIONWIDE  
U.K. TOUR



FROM THE BAND'S  
NEW ALBUM...  
'JUST ANOTHER  
LONELY NIGHT'  
(MAG 5018)



Their latest single.. *Band* on Mag 105  MAGNET RECORDS

# 'SO GOOD'



# BAND

JOHN SHEARLAW goes over the top and round the bend (at 80 mph!) with Status Quo's RICK PARFITT

— and the rest may be feeling a bit frustrated. But we're not mellowing out.

A laugh, or maybe a chuckle, follows this reflection.

I dunno. We had our pogo ages ago with the 'fig' in Roadhouse Blues. Y'know (gulp, I was there), the one that nearly broke the balcony at the Glasgow Apollo! Maybe we could rename it on the night.

With the upcoming circumnavigation of the British Isles being the fastest selling Quo tour (as well as the biggest ever) perhaps it's best to wait and see.

Meanwhile, er, how can I put this, there's a new studio album out.

True.

Been a long time, hasn't it?

Yup. Actually there was pressure on us this time 'cos it was late, but there you go.

What we did (took the words right out of my mouth) was to go for something different.

Pause.

Not completely different, but not something that wasn't Quo. We did try with an American producer, and that didn't work. Then we presented Pip Williams (producer elect) with the mammoth task. Mammoth, as you know because we've produced ourselves and we're set in our ways.

Anyway we rehearsed with him and it was fine. The whole thing was a pleasure in fact.

... until we got to the mixing. Every track was taking ten hours and there was three of us before we finally got it right. And it is right!

Normally you never listen to

albums afterwards but this one is just fine.

"Basically what Pip has done is to pull out a lot of ideas — our ideas, and some of his — that have always been there; ones we've never been able to use.

"There's chord sequences we've always thought about, a bit of brass and overdubbing — which really thickens the sound without double tracking — and a lot of little things that have given us more freedom than ever."

"Andy Bown on keyboards for instance really helped. The result was that we played some of the best stuff I've heard us play. Francis (Ross) played better guitar than I've ever heard him play — all the restrictions had gone."

The album, recorded in Sweden and originally scheduled for ten tracks, is traditionally — apart from the John Fogerty-penned title cut — made-up of group songs. It's a mixture of the radical and familiar and could only be called Quo-Plus.

"We didn't want a producer who would manipulate us," says Parfitt. "We've been around long enough to know what we want. But some great things came out."

"You'll hear that the vocals are stronger than they've ever been, and it makes a really big difference — you can hear all the words. We've never tried to move the world with our vocals (laughs), the power of the music is there anyway, yet it is really pleasing for that aspect to be so strong."

For a change Whichitis

Not one, however, specifically

aimed at America, one stoical nation seemingly unable to accept Quo's churning and charming efficiency. 'Quo-Live' according to Parfitt 'didn't sell a carrot' in the Land Of The Free, and while some of 'Rockin' All Over The World' could be said to have a sneaking eye on an Atlantic crossing (very sneaking as an afterthought) it was never a deliberate policy.

Just natural progression.

The Fogerty song in fact has been kicking about the Quo camp for two years, and was a Parfitt favourite.

"It was one that needed 'bedding in,'" he recalls. "It's turned out as virtually a new song after all this time... and it's working really nicely for the tour."

Which actually means Quo are poised nicely. Nowadays the pariahs of the Press are nothing more than 'biffoes' that give them all a laugh from time to time (Are they really all dummies? — Mallman Ed), hard work touring is what they want to do, and a new-from-the-familiar sound is what they want from the new albums. When, as in this case, they arrive.

And who's to deny them?

Quo are back and the denim army are sure to be behind them.

The barrage of rock, roll and boogie is tinged with a professional restraint off-stage — and a harder-than-ever-commitment on-stage. They've worked up enough 'cabbage' over the years to think (and only think) of the dreaded tax exile trip. And they're probably playing in your town soon.



At last, the producer of David Bowie, T. Rex and Thin Lizzy is using his talents on an exciting new performer...

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LAST WEEK!

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FRIDAY, NOVEMBER 11: ROKOTTO, CHEQUERS, BARNSTABLE  
SATURDAY, NOVEMBER 12: ROKOTTO, 400 CLUB, TORQUAY  
MONDAY, NOVEMBER 14: ROKOTTO, MADISONS, MIDDLESBROUGH  
WEDNESDAY, NOVEMBER 16: ROKOTTO, NORFOLK COLLEGE OF ART, KING'S LYNN  
FRIDAY, NOVEMBER 18: ROKOTTO, CROMWELLS, NORWICH



## Match Report Direct From Wembley, Sunday

DESPITE POWERFUL late running from diminutive West Ham star Alan Curbishley, the overefficiency of his team — a combined Mud/RCA side seemingly made up of grit and gristle — was effectively dimmed by Elton John's well-drilled players who snatched a late victory with a fine goal from Watford manager Graham Taylor (writes Touchline O'Booze).

The match, a stirring and fitting end to the Sun/Goadiggers All-Star Five - A - Side competition, brought roars of approval from the 3,000 - strong crowd who turned up to watch a fast, furious and fun-filled afternoon of sport.

In all 16 teams from all quarters of show-business took part and proceeds from the event went to the Goadiggers Club charity fund, dedicated to providing football pitches for underprivileged children.

Earlier in the day spectator enthusiasm had been more than rivalled by the frenetic



**BLOND DYNAMO**  
Alan Williams of the highly rated Rubettes All Stars showing that he can do it too.

keenness of the competing teams. The early rounds were perhaps more notable for the puffed faces and podgy figures of the normally composed personalities than skilled soccer. Fouls, free kicks and unpenalised handballs were all part of the intense physical battle as feet more used to wah-wah pedals than footballs pounded the wide open spaces of the Empire Pool.

Radio interviewers found their white legs turning blue, singers began to pant for breath and journalists started to punt wild balls down the middle instead of typewriter keys as the professional players ascribed to each team found themselves increasingly relied upon.

A powerful, fast Mud team were early favourites, destroying a sadly deficient Capital Radio team who couldn't even be lifted by the presence of QPR will o' the wisp Stan Bowles.

They carried on to defeat Uriah Heep, despite valiant running

# SUNSHINE SOCCER

The stars have a field day



WATFORD's back four pillar Dwight R. gets to grips with Jimmy Hill off the ball. Brian Moore has been taken out of the picture. To win £100 simply mark where you think he was with a cross and send your entry to Rocket Records, 40 South Audley Street, London W.1.

and crunchingly effective tackling from the lanky Ken Hensley, eventually meeting a strong Plymouth Sound team in the semi-final.

This was perhaps the true final with Mud first demoralising the South Westerners with an early goal before sealing victory with a 30-yard shot from Curbishley.

The Climax Blues Band made short work of the Showbiz Rockets on the other side of the draw and went on to meet the Rubettes in the quarter final.

Modestly reported, this epic tussle resulted in the premature departure of one of the classiest sides in the competition. The Rubettes had earlier strode to victory over London Broadcasting despite the professional wiles of Millwall coach Theo Foley.

Strength came in depth with the All-Stars. Ozzie Hopple ran well up front, with defensive duties handled capably by Mick

Clarke and Alan Williams. The vital probing pillar was West Ham and England star Trevor Brooking. When RECORD MIRROR'S John Shearlaw replaced Ozzie in the second half the goal feast began.

The first was a jinx through the massed defence followed by a left-foot shot from Shearlaw. Then a solo effort from Brooking and last a team build-up resulting in a pass from dynamo Alan Williams being slotted home by Shearlaw lurking on the right.

Sadly the fortune was soon to be ended. A ding-dong contest with the Climax Blues Band ended at full-time with the scores level at 2-2 with goals from Shearlaw and Brooking. The sudden-death penalty decider was soon over. The mighty Brooking shot devastatingly straight at the goalkeeper's legs!

An untimely exit indeed but not without its compensations. In that memorable first



URIAH HEEP pose menacingly and a trifle nervously in the tunnel before their showdown. Ken 'Clogger' Hensley (top right) stands looking vicious behind their brilliant young goalkeeper (bottom right).



ELTON JOHN demonstrates some of the skill with a curling through ball that brought his team victory. "You put your right leg in . . ."

match Moore and Hill had described the brilliance of the Rubettes Team — and they recommended RECORD MIRROR to the eager crowd.

Climax went on to meet Elton's surprisingly efficient side, losing 3-1 in the semi-final. The progress columnist of the Watford whizz-kids had previously put paid first to the Sun, whose pop columnist Bob Hart was substituted when his face began dangerously to impersonate a beetroot and the combined talents of the EMI Press Office who were severely hampered by the crunching ploys of lanky Andy Childs.

Genests were soundly dispatched for an early bath by Plymouth Sound while Gonzalez — strong in the early stages, and the only team composed entirely of band members — impressed many, especially with an early



RECORD MIRROR's ace striker John 'Three Goals At Wembley' Shearlaw thunders into space. Commented Brian Moore: "If he can write half as well as he can play football no wonder all the other music papers are in trouble."

victory over Blue. David Hamilton's Hot Shots also lost to sudden-death penalties although the housewives favourite ran well and tackled hard and an extra game between the Hot Shots and Decca's Cocksparrer (all from West Ham country) provided a thrilling warm-up to the final.

While Reggie, complete with red cap, had scored earlier his role in the final victory was that of vital accessory. Bill Oddie ran heroically on and off the ball and eventually the strength of the Mud team began to fade. But it was only in the last minutes as the crowd rose from their seats that victory was snatched.

The event was adjudged a great success by all and having raised enough to provide two football pitches will definitely be held next year. RECORD MIRROR will be there! LATE RESULT: Playboy Bunnies 4, Penhouse Pets 0 (Bob Guccione 40 g.s.)



# Soul

by ROBIN KATZ

LAMONT DOZIER has a mutual admiration for George Harrison. The two occasionally meet at the same LA parties. Harrison loved Dozier's early songs as much as Dozier loved those of the Beatles. Not bad considering it was usually one preventing the other from reaching number one.

Lamont Dozier always fancied himself as a singer. He took the long way round getting to live out his early ambition.

First, he got railroaded into songwriting and producing with the Holland brothers, Eddie and Brian. The sentimental trio established and defined the early sound of Motown. The label was never the same after they left.

Then they tried a label of their own, Inivetus. After being songwriter, producer and businessman, Lamont Dozier started on a solo career for himself, leaving the Hollands behind after 10 years.

He did two albums for ABC, 'Here On My Own' and 'Black Back'. He signed with Warners and released 'Right There' for them last year.

His last American release was 'Peddlin' Music On The Side'. It's quite a departure from the previous album in that Dozier has opted for a small handful of songs with extended African threads running through them. The single, 'Going Back To My Roots', is the stand-out cut.

"I've been working on this album for a year and a half or so," smiled Dozier.

"I listened to a lot of African music. Most of it wasn't that popular. I wanted to find a commercial way of displaying the music without losing the authenticity.

"To me, it was simply a matter of finding the right formula. Stu Levine, who worked on my last album, helped out. Hugh Masekela, a good friend from way

back, helped with the musicians.

"I wanted everything to be very authentic. I used 12 Nigerian back-up singers. Masekela's band is all African and he has a hot line so every new musician who arrives from Africa seems to call him.

"It was great. Doing this record was more complex than anything I've done in a long time. I wasn't sure what certain instruments we tried would sound like.

"We started with 25 string players and we had to let them all go. In the end we used eight flute players. I knew what I wanted to hear but getting the right sound took three times as long as many of the old cuts."

I wonder if Lamont Dozier suffers from the same problem as Andrew Gold? That is, nobody takes him seriously as a singer. For a long time Gold was part of Linda Ronstadt's back-up band. People thought he made solo albums as a hobby.

Similarly, Lamont Dozier wrote enough hits to put the M in Motown. He'd be revered if he never wrote another note. So, it must be a bit of an uphill battle to make people realise this isn't a part-time job.

"A lot of people think I do this for fun," he agrees. "Unfortunately, I take this very seriously. One thing I have learned is that singing in the studio and performing on stage are two different things.

"Performing requires a lot of preparation. You need to be visual. I tend to feel awkward standing on a stage. I always feel the audience's eyes on me as if they're saying 'let's see what you can do'.

"All those years I thought Diana Ross and Marvin Gaye had it going for them so easily. I always thought it was the creative work. You can have hit records. But I've learned you can also destroy your popularity with a bad stage act. Recording and performing go hand in hand."

In his not so wildest fantasy, Lamont would like to reunite with his



LAMONT DOZIER: always fancied himself as a singer.

## Lamont's laments

Songwriter, producer and now singer LAMONT DOZIER tells his heart-rending story to ROBIN KATZ

old studio doo-wop warm-up gang, Marvin Gaye, Leon Ware, David Ruffin and Ty Hunter of the Originals.

"We used to kibbutz (horse) around. We'd have little battles to see who could hold the highest note, who could hold the longest note and we'd turn the riffs inside out. It was great."

Sometimes the horsing around extended into work. It got to be so established that every time Dozier and the Hollands wrote a sad love song, they'd give it to Levi Stubbs and the Four Tops.

Then they'd arrange it so that Levi had to reach for his highest notes. Dozier roars at the recollection. "Poor Levi. We didn't let him off his knees for years!"

Dozier feels a songwriter's life is automatically made public. The more private the hurt, the more likely the song will be a classic hit.

"Yes, I used to break up with girls just to feel miserable enough to write a sad song about them. 'Bernadette' was the name of a girl I knew. It was also the name of a girl Brian Holland knew.

"I tend to over-react too. Songs like 'Trying To Hold On To My

Woman' and 'All Cried Out' came from my being tangled up in an awful love affair. I wrote the songs to get it off my chest.

"When I look back on it now, I laugh. But at the time I thought I was going to die.

"To me, it's not the lyrics that make a song timeless. It's the melody. I've been getting a lot of royalty cheques in lately, for songs like 'Take Me In Your Arms (Rock Me A Little While)', which the Doobie Brothers had a hit with, and so on.

"The key is that the melody is infectious and it makes the song fun. The lyrics will move you to smile or cry or sing along. But it's the melody for me, that's the essential thing."

Obviously, Dozier should provide himself with the best of the new material he writes. But there's a female singer he produces who has a hawk-eye for a good song.

If she hears an unfamiliar Dozier composition that wasn't offered on her session she'll ring Dozier at three in the morning to conduct an affectionate interrogation. Dozier doesn't mind. She's an old schoolfriend. Her

name is Aretha Franklin.

"We were in school together when we were 12 or so," he recalls. "And we've been meaning to work together since about 1964.

"I wrote the songs and sat back. Production-wise there wasn't a lot to do. The only thing I pushed was that Aretha should start the songs close to the original melodies before veering into a kind of loose scat. Once she got past the first verse and hook, she did what she wanted.

"She's a wonderful woman. She's very shy. She likes to stay home and cook and look after her kids and watch soap operas."

Dozier's next project will probably span outside the musical category of He can't go into detail, but on his return to New York he'll be teaming up with Carly Simon's collaborator Jacob Brackman to do a type of multi-media project.

"No more hit factory," notes Lamont. "If it takes six months, it takes six months. If it takes a year, it takes a year. I don't even have a title for it yet. Let's just leave it as a big surprise."



**'I used to break up with girls just to feel miserable enough to write a sad song'**

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# Upfront



JOAN JETT of The Runaways

STEVE GIBBONS: caught in the act

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

## Wednesday

### NOVEMBER 9

**BIRMINGHAM**, Barbarellas (021-643 9413), Steve Gibbons Band  
**BIRMINGHAM**, Bogaris (021-643 9783), Garbo/Ockold Heroes  
**BIRMINGHAM**, Odeon (021-643 6101), The Runaways  
**BOURNEMOUTH**, Winter Gardens (29446), The Clasp/Richard Hell & The Veld-olds  
**BRADFORD**, The University (33486), Gordon Ghitrap Band  
**BRISTOL**, Colston Hall (2 9 1 7 8 8), The Tubes/Wire  
**CHELTENHAM**, Tramps Disco (41192), Little Punk Ltd  
**COLERAINE**, University of Ulster (4141), Strangers/Radio Stars  
**DONCASTER**, Outlook (86434), Pat Travers  
**EDINBURGH**, Usher Hall (031-229 7607), Graham Parker & The Rumour/Clover  
**GALWAY**, Technical College, Claysons & The Argonauts  
**GLASGOW**, Apollo (041-332 6055), Rainbow/Kingfish  
**GULDFORD**, Kings Head (75094), Brains Trust  
**GUILDFORD**, Wooden Bridge Hotspots  
**HARROGATE**, PG's Club, Alan Hull's Radiator  
**KEELE**, The University (1771), Neil Ardley  
**LIVERPOOL**, The University (051-709 4744), China  
**MANCHESTER**, Electric Circus (061-205 9411), Stray  
**MANCHESTER**, Merry Go Round, Brighton Road, Strife  
**MANCHESTER**, The University (061-26914), Fabulous Foodies  
**NEWPORT**, Stowaway Club (85978), Radiators From Space  
**OLDHAM**, Tower, Merlin  
**SALFORD**, The University

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 22 The Walls ..... Free

(061-736 7811), White Fire  
**SOUTHAMPTON**, The University (856291), Union Ballroom, Mechanical Horse trough/AJ Webber  
**STOCKTON**, Fiesta (553046), Desmond Dekker  
**SWANSEA**, Brangwyn Hall (15021), Chieftains  
**TWICKENHAM**, St Mary's College, Tyla Gang

## Thursday

### NOVEMBER 10

**BARROW**, Maxims (21134), Salt  
**BELEFAST**, Polytechnic of Northern Ireland (7 6 8 5 3 8), Radio Stars/Clayson & The Argonauts  
**BIRMINGHAM**, Barbarellas (021-643 9413), Steve Gibbons Band  
**BIRMINGHAM**, Odeon (021-643 6101), The Tubes/Wire  
**BLACKBURN**, Cavendish (662662), Four Tops  
**BOLTON**, Amethyst, White Fire  
**BOURNEMOUTH**, Village Bowl (26656), Boomtown Rats  
**BRISTOL**, Colston Hall (291768), Chieftains  
**BRISTOL**, Dog House, The Stadium, Hard Up/Stoney  
**BRISTOL**, Granary Club (28287), Tatum  
**BUCKLEY**, Tivoli Ballroom (2782), Scene Stealers  
**BUXTON**, (Derby), Railway Hotel, Chaser  
**CAMBRIDGE**, The Alma, Left Hand Drive  
**CARMARTHEN**, Trinity College (771), Krakatoa  
**CASTLETON**, Old Cheshire Cheese, June Tabor  
**CHELMSFORD**, City Tavern (42601), Advertising  
**COVENTRY**, Lanchester Polytechnic (24186), Frankie Miller  
**COVENTRY**, University of Warwick (20369), Tyla Gang  
**DUBLIN**, Supertramp  
**EDINBURGH**, George Square Theatre (031-226 3760), Daevid Allen's Planet Gong  
**ENFIELD**, Middlesex Polytechnic (01-304 1958), Wilo Johnson  
**EXETER**, Grouches, Katy & The Giants  
**GLASGOW**, Apollo (041-332 6055), Graham Parker & The Rumour/Clover  
**HULL**, College of Education (48007), Little Hob Story  
**LEEDS**, The Polytechnic (41101), Five Hand Reel  
**LIVERPOOL**, Erics (051-234 7881), Gordon Ghitrap Band  
**LIVERPOOL**, Havana Club (051-709 4146), Isambard Kingdom

**GORGEIOUS** Graham Parker, livin' breathin' inspiration for his genre mechanics who wanna make good, gigs on this week in a whistle - stop tour of Scotland and the North as part of his super - duper 16 - dater UK headliner. Dates include Edinburgh Usher Hall (Wednesday), Glasgow Apollo (Thursday), Lancaster University (Friday) and Liverpool Empire (Sunday).  
 And there are new tours from other major British bands. Summit for everyone. Fresh from their ultra - successful American tour, **Thin Lizzy** hit the road all ready to live up to the me-a-n reputation. Catch 'em at Newcastle City Hall (Friday), Glasgow Apollo (Saturday and Sunday) and Edinburgh Odeon (Monday). **Status Quo** are back too with plenty of good honest rock 'n roll to bowl you over plus a galaxy of lighting gimmickry and a brand new stage set, starting with a two nighter at Stoke Trentham Gardens (Sunday and Monday). And Rat Scabies, Captain Sensible and the rest of the Damned kick - off their comeback tour at Middlebrough Town Hall (Friday).  
 Plenty of visiting American rockers here too. White punk loonies **The Tubes** play at London's Hammermith Odeon (Friday and Saturday) and Portsmouth Guildhall (Sunday) with their ultimate gig at Bristol Colston Hall (Tuesday). And Charles Women have even more competition this week from avenging all - American womanhood - **The Runaways** are already zapping around the gig circuit and **Blondie** with femme fatale figurehead Debbie Harry bombs in on a much - reduced three - date tour, opening at Aylesbury Friars (Saturday).  
 Last but by no means least - **Greg Allman** sings - along - a - Cher at Liverpool Empire (Monday).

**LONDON**, City Arms, Angel, The Actors  
**LONDON**, Ealing College of Technology, Penetration  
**LONDON**, Greyhound, Fulham (01-385 0526), Handbag  
**LONDON**, 100 Club, Oxford Street (01-636 9933), Burning Spear/Steel Pulse/Bernie Torme  
**LONDON**, Kings Head, Islington (01-226 19181), Sadista Sisters Out To Lunch (lunchtime)  
**LONDON**, Music Machine, Camden (01-387 0428), Geno Washington & The Ram Jam Band  
**LONDON**, Nashville, Kensington (01-603 6071), Resillos/Ignatz  
**LONDON**, Red Cow, Hammersmith (01-748 5730), RH Raff  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0798), The Skukas  
**LONDON**, Rock Garden Covent Garden (01-240 3961), Gonzales/Red Hayworth  
**LONDON**, Roundhouse, Chalk Farm (01-267 2 5 6 4), National Health/Turning Point  
**LONDON**, Swan, Hammersmith (01-748 1043), Landscapes  
**LONDON**, Windsor Castle, Harrow Road (01-286 8402), Contempt  
**MANCHESTER**, Apollo (061-273 1112), Gary Glitter/Rosetta Stone  
**MANCHESTER**, Band on the Wall (061-432 8628), Mumps  
**MIDDLESBROUGH**, Madison Club (40121), JALN Band  
**MORECAMBE**, Inn on the Bay, Althamra (414224), Lucifer  
**NEWCASTLE**, City Hall (20007), The Runaways  
**NOTTINGHAM**, Kaites (26670), Busscocks  
**NOTTINGHAM**, Langley Mill WMC, Modesty Blaise  
**PLYMOUTH**, Garden, Van Der Graaf  
**PORTSMOUTH**, Centre Hotel (27651), John Martyn

**PRESTON**, Guildhall (21721), Ekkie Brooks  
**ROMFORD**, White Hart, Collier Row (41311), Whirlwind  
**ROTHERHAM**, Windmill (72988), XTC  
**SHREWSBURY**, Wellington Town House, Stray  
**STAFFORD**, North Staffs Polytechnic, Beaconside, Alan Hull's Radiator  
**STOCKTON**, Fiesta (553046), Desmond Dekker  
**STOKE-ON-TRENT**, Gaiety, Hanley, Merlin  
**WAKEFIELD**, Unity Hall (6555), Burlesque  
**WEST BROMWICH**, Steering Wheel (021-558 2394), Muscles  
**WORCESTER**, Bank House (32248), Garbo/Celldoll Heroes  
**YORK**, Oval Ball, Haxby Road, The Cruisers  
**WAKEFIELD**, Bretton Hall College, The Depressions  
**WOLVERHAMPTON**, Carr-treff College, XTC  
**WOLVERHAMPTON**, The Polytechnic (20237), The Darts

## Friday

### NOVEMBER 11

**ABERDEEN**, The University (57251), The Darts  
**ABERYSTWYTH**, The University (4242), Chieftains  
**BARROW** in **CHURCHES**, Penny Farthing, Oscar  
**BASILDON**, Towngate Theatre (23953), Fairport Convention  
**BATH**, University (0641), Steve Gibbons Band  
**BRISTOL**, Stonehouse, Nigel Maxin Jones  
**BIRMINGHAM**, The Polytechnic (021-654 5184), The Piranhas  
**BIRMINGHAM**, Technical College (26911), Salt  
**BRIGHTON**, Top Rank (23895), Bernie Torme  
**BRIGHTON**, Sussex University (84681), John Martyn  
**CAMBRIDGE**, Corn Exchange (68797), The

**Clash/Richard Hell & the Void-oids**  
**CARDIFF**, University (39641), Van Der Graaf  
**CHELTENHAM**, Plough Hotel, Skintight  
**COLWYN BAY**, Dikeland Showbar (2594), Steel Pulse/Free Ride  
**CORK**, Stardust, Clayton & The Argonauts  
**COVENTRY**, New Theatre (23141), Ekkie Brooks  
**CROYDON**, Fairfield Hall (01-888 9291), Sandy Denny  
**DERBY**, Baileys (363151), Gary Glitter/Rosetta Stone  
**DERBY**, Lonsdale College of Education, Alan Hull's Radiator  
**DUBLIN**, Stadium (73371), Supertramp  
**DUBLIN**, Trinity College (751752), Strangers  
**DUDLEY**, JB's (53597), Trickster  
**FARNWORTH**, Veterans, Red Hot  
**GLASGOW**, Apollo (041-332 6055), The Runaways  
**GULDFORD**, Surrey University (71281), Barbara Dickson  
**HARROGATE**, PC's Club, Facing Bears  
**KEELE**, University (371), Busscocks  
**KETERING**, Central Hall (2961), XTC  
**KIRKLEVINGTON**, County Club, Burlesque  
**LANCASTER**, The University (85021), Graham Parker & Rumour/Clover  
**LEICESTER**, University (5000), John Owsay Band  
**LIVERPOOL**, Erics (051-234 7881), Split Enz  
**LONDON**, Avery Hill College, Eltham Grand Hotel  
**LONDON**, Bedford College/Regents Park, Cimarrons  
**LONDON**, Dingwalls (01-2 7 4 6 7 1), Yacht/Fischer Z  
**LONDON**, Freemasons, Penge The Actors  
**LONDON**, Hammersmith Odeon (01-748 4081), The Tubes/Wire  
**LONDON**, Hope & Anchor, Islington (01-329 4510), Dire Straits

**LONDON**, Kings College (01-274 0832), London  
**LONDON**, Kings Head, Islington (01-226 1916), Sadista Sisters (lunchtime)  
**LONDON**, Ladbroke House, Highbury Grove, Jam Today/Dire Tribe  
**LONDON**, Lambeth Town Hall (01-274 7722), X-Ray Spex/Black Slate/Rock Against Racism Benefit  
**LONDON**, Middlesex Polytechnic, Hendon (01-202 6545), Flying Aces  
**LONDON**, Music Machine, Camden (01-387 0428), Krakatoa  
**LONDON**, Nashville, Kensington (01-603 6071), Little Ace/Hooker  
**LONDON**, North East London Polytechnic, Stratford (01-590 2262), George Hatcher Band  
**LONDON**, Pegasus, Stoke Newington (01-026 5990), No Dice  
**LONDON**, Rainbow Theatre (01-263 3140), Rainbow/Kingfish  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Pleasers  
**LONDON**, Rock Garden, Covent Garden (01-240 3 9 6 1), Gens-a-lax/Operator  
**LONDON**, Roundhouse, Chalk Farm (01-267 2864), Freddie Hubbard  
**LONDON**, Roxy, Neal Street (01-836 8811), Depressions  
**LONDON**, South Bank Polytechnic (01-261 1526), The Night  
**LONDON**, upstairs at Roonies, Frith Street (01-439 0747), Spierl  
**LONDON**, Wellington, Archway Road, Pekoe Orange  
**LONDON**, White Hart, Tottenham, Flying Saucers  
**LONDON**, White Horse, Willesden, Graham Fen-ton's Matchbox  
**LONDON**, Windsor Castle, Harrow Road (01-286 8402), Landscape  
**LUTON**, Royal Hotel (29131), Snapping Out  
**MANCHESTER**, University (061-236 9114), China  
**MANCHESTER**, Rafters (061-236 9788), Amasor-laden  
**MARGATE**, High Cliff Club, Queens Hotel, Fruit Facing Bears  
**MIDDLESBROUGH**, Rock Garden (241995), Stray  
**MIDDLESBROUGH**, Town Hall (45432), Danned  
**MIDDLETON**, Civic Hall (46956), The Ad-versa/The Rage  
**NEWCASTLE**, City Hall (20007), Thin Lizzy  
**NEWCASTLE**, From Space  
**NEWCASTLE**, Mayfair (23109), Ian Gillan Band  
**NEWCASTLE**, The Polytechnic (25761), Frankie Miller  
**NORTH STAFFORD**, The Polytechnic, Alan Hull's Radiator  
**PONTYPOOL**, Leisure Centre, The O

**LONDON**, Kings College (01-274 0832), London  
**LONDON**, Kings Head, Islington (01-226 1916), Sadista Sisters (lunchtime)  
**LONDON**, Ladbroke House, Highbury Grove, Jam Today/Dire Tribe  
**LONDON**, Lambeth Town Hall (01-274 7722), X-Ray Spex/Black Slate/Rock Against Racism Benefit  
**LONDON**, Middlesex Polytechnic, Hendon (01-202 6545), Flying Aces  
**LONDON**, Music Machine, Camden (01-387 0428), Krakatoa  
**LONDON**, Nashville, Kensington (01-603 6071), Little Ace/Hooker  
**LONDON**, North East London Polytechnic, Stratford (01-590 2262), George Hatcher Band  
**LONDON**, Pegasus, Stoke Newington (01-026 5990), No Dice  
**LONDON**, Rainbow Theatre (01-263 3140), Rainbow/Kingfish  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Pleasers  
**LONDON**, Rock Garden, Covent Garden (01-240 3 9 6 1), Gens-a-lax/Operator  
**LONDON**, Roundhouse, Chalk Farm (01-267 2864), Freddie Hubbard  
**LONDON**, Roxy, Neal Street (01-836 8811), Depressions  
**LONDON**, South Bank Polytechnic (01-261 1526), The Night  
**LONDON**, upstairs at Roonies, Frith Street (01-439 0747), Spierl  
**LONDON**, Wellington, Archway Road, Pekoe Orange  
**LONDON**, White Hart, Tottenham, Flying Saucers  
**LONDON**, White Horse, Willesden, Graham Fen-ton's Matchbox  
**LONDON**, Windsor Castle, Harrow Road (01-286 8402), Landscape  
**LUTON**, Royal Hotel (29131), Snapping Out  
**MANCHESTER**, University (061-236 9114), China  
**MANCHESTER**, Rafters (061-236 9788), Amasor-laden  
**MARGATE**, High Cliff Club, Queens Hotel, Fruit Facing Bears  
**MIDDLESBROUGH**, Rock Garden (241995), Stray  
**MIDDLESBROUGH**, Town Hall (45432), Danned  
**MIDDLETON**, Civic Hall (46956), The Ad-versa/The Rage  
**NEWCASTLE**, City Hall (20007), Thin Lizzy  
**NEWCASTLE**, From Space  
**NEWCASTLE**, Mayfair (23109), Ian Gillan Band  
**NEWCASTLE**, The Polytechnic (25761), Frankie Miller  
**NORTH STAFFORD**, The Polytechnic, Alan Hull's Radiator  
**PONTYPOOL**, Leisure Centre, The O

**Band/Traveller/Fast Side West**  
**REDDITCH**, Stucky Wick-at Stage Fright  
**SALFORD**, University (061-736 7811), Pat Travers Band/The End  
**SCARBOROUGH**, Pen-house (43204), Carol Grimes/Sweet PA  
**SHEFFIELD**, The Polytechnic (21290), Five Hand Reel  
**STIRLING**, The University (3171), Daevid Allen's Planet Gong  
**STOCKTON**, Fiesta (553046), Desmond Dekker  
**STOKE**, Jollies (31749), Four Tops  
**SUNDERLAND**, Boilermakers SC Club, Monkwearmouth, American Train  
**SUNDERLAND**, Mecca Centre, Terraplane  
**SUNDERLAND**, Polytechnic (56169), Gordon Ghitrap Band  
**TWICKENHAM**, Albany, Station Road, Landscape  
**UPPER HEYFORD**, USAF Base, Muscles  
**UNBRIDGE**, Brunel University (39125), Wilko Johnson  
**WEST RINGTON**, Pavilion (2 0 3), Bellish  
**Lions/Remus Down Boulevard**  
**WHALEY BRIDGE**, Jodel-ell Arms, Tatham  
**WINCHESTER**, School of Art Union (01-254 9178), Throbbing Gristle  
**WORCESTER**, Bank House, Garbo

## Saturday

### NOVEMBER 12

**AYLESBURY**, Friars (8948), Blondie  
**BIRMINGHAM**, Barbarellas (021-643 9413), Bernie Torme  
**BIRMINGHAM**, The University (021-472 1844), Frankie Miller  
**BRIGHTON**, Polytechnic (08855), The Deviants  
**BRISTOL**, Granary Club (28287), Pacific Ear-drums  
**CHIPPENHAM**, Flamingo Club, Skintight  
**COLCHESTER**, Essex University (44144), Burlesque  
**CAMBRIDGE**, Corn Exchange (85757), Mike Berry & The Outlaws  
**DERBY**, Baileys (363151), Gary Glitter/Rosetta Stone  
**DONCASTER**, Balby Ashmont Club, Balby, Bruns  
**DUBLIN**, Stadium (73371), Supertramp  
**DUBLIN**, Trinity College (751752), Strangers  
**DUNDEE**, Marriot Hall, The Darts  
**GLASGOW**, Apollo (041-332 6055), Thin Lizzy  
**Radiators From Space**  
**GLASGOW**, Strathclyde University (841-932 1270), Motorhead



**HASTINGS**, Pier Pavilion, White Rock (423666), **The Clash** / **Richard Hell & The Voidoids**  
**HAYDEN HILL**, Leisure Centre, Nigel Maxlin Jones  
**HIGH WYCOMBE**, Nags Head (21758), **Arkitron El Sevon**  
**HORNCHURCH**, Bull Inn, Pease Orange  
**HUDDESFIELD**, Polytechnic, Great Hall 2288, **Daevid Allen's Planet Gong**  
**HULL**, The University (4241), **The Adverts** / **The Rage**  
**KINGSTON**, The Polytechnic (41101), **George Hatcher Band**  
**LUDS**, The University (3671), **The Damned**  
**LEICESTER**, Eyres Mousal Club, **Strange Days**  
**LEICESTER**, The University (5000), **China**  
**LIVERPOOL**, Empire (051-70555), **Chieftains**  
**LLANDOVERY**, Castle Hotel, **The Band with No Name**  
**LONDON**, Adam & Eve, Hackney, **Graham Fenton's Matchbox**  
**LONDON**, Black Bull, Leisham, **Shakin' Stevens & The Sunsets**  
**LONDON**, Dingwalls, **Camren Lock** (01-267 4967), **Tim Rose Band** / **Simon Townsend Band**  
**LONDON**, Hammersmith (01-401 745 4081), **The Tubes**, **Wire**  
**LONDON**, Imperial College, **Prince Consort Road** (01-589 8239), **The End**, **Contempt**  
**LONDON**, Kings Head, **London Salsita Sisters** (out to Lunch (cont. time))  
**LONDON**, The Leveller, **Hammond Street**, **Dire Straits**  
**LONDON**, London School of Economics, **Houghton** (01-401 1977), **Neil Ardley**, **Sister Sun**  
**LONDON**, Music Machine, **Camden** (01-387 0428), **Chris Spedding**  
**LONDON**, Nashville, **Kennington** (01-603 6071), **Strutters** / **Alligators**

**LONDON**, North East London Polytechnic, **Dagenham** (01-590 2262), **London / The Only Ones** / **Tanya Hyde**  
**LONDON**, Orange Tree, **Barnet**, **Whitbread**  
**LONDON**, Rainbow Theatre, **Finsbury Park** (01-263 3148), **Rainbow / Kingfish**  
**LONDON**, Rochester Castle, **Stoke Newington** (01-249 0198), **Flying Aces**  
**LONDON**, Roundhouse, **Chalk Farm** (01-267 2564), **Mumps / Away**  
**LONDON**, Royalty Hall, **Southgate** (01-586 4112), **Body Heat** / **Souled Out**  
**LONDON**, Spooky Lady, **Hackney**, **Leaves**  
**LONDON**, Swan, **Hammersmith**, **Amazoblades**  
**LONDON**, Upstairs at **Ronnies**, **Frith Street** (01-439 0747), **Spitfire**  
**LONDON**, Windsor Castle, **Harrow Road**, **Seacrow**  
**MANCHESTER**, Free Trade Hall, (061-834 0943), **The Runaways**  
**MANCHESTER**, The Polytechnic (061-273 1964), **Buzzcocks**  
**MARGATE**, High Cliff Club, **Queens Hotel, Hooker**  
**MIDDLESBROUGH**, Rock Garden (241-995), **Krakra**  
**MINEHEAD**, **Clubs, Merlin**  
**MORECAMBE**, Inn on the Bay (414224), **Lucifer**  
**NEWARK**, Palace Theatre (71196), **Redbrass**  
**OXFORD**, College of Further Education, **No Dice**  
**OXFORD**, The Polytechnic (61998), **Muscles / Garbo / Celluloid Heroes**  
**NEWCASTLE**, Eustace Percy Hall, **Penetration**  
**NORWICH**, University of East Anglia (20908), **Tyla Gang / Left Hand Drive**  
**NOTTINGHAM**, The University (55912), **Five Hand Reel / Heron**  
**SHEFFIELD**, The University (24076), **Gordon Giltrap Band**

**SOUTHAMPTON**, Gaumont (22001), **Elkie Brooks**  
**SOUTHAMPTON**, The Saints (77690), **Losser** / **Known Tunislans**  
**SOUTHAMPTON**, The University (566291), **Yachts**  
**SOUTHEND**, **Minerva, Sea Front, The Cruisers**  
**STOCKTON**, **Fiesta** (53046), **Desmond Dekker**  
**STOKE**, **Jollies** (317492), **Four Tops**  
**SUTTON IN ASHFIELD**, **Golden Diamond, Dynamo**  
**THURLES**, **Castle Hotel, Clayton & The Argonauts**  
**UXBRIDGE**, Brunel University (39125), **Fairport Convention**  
**WATFORD**, **Golden Lion, Aldenham, Southern**  
**WAKEFIELD**, **Technical College, Little Bob Storey**  
**WEST RUNTON**, **Pavilion** (203), **John Otway Band / Dimitri**  
**WIGAN**, **Casino, Station Road** (43501), **Sad Cafe**  
**WINCHESTER**, **King Alfreds College, The Strikas**  
**WOLVERHAMPTON**, Polytechnic (20327), **The Pirates**



THE PIRATES: out of their skulls again this week

## Sunday

**NOVEMBER 13**  
**AYLESBURY**, **Kings Head** (515), **Fast Livin'**  
**BAKEWELL**, **Monsal Head, Bullet**  
**BIRMINGHAM**, **Golden Eagle, Hill St, Graham Fenton's Matchbox**  
**BRADFORD**, **Princeville Rock Club** (78845), **Idle Jack**  
**BRIDLINGTON**, **Spa Theatre** (78265), **Gary Glitter / Rosetta Stone**  
**CHELMSFORD**, **Chancellor Hall** (65848), **Colossium II**  
**CHELLENHAM**, **Plough Hotel, Nigel Maxlin Jones**  
**CORK**, **City Hall** (56611), **Strangers / Radio Stars**

**CROYDON**, **Fairfield Halls** (01-484 9291), **Four Tops**  
**GLOYDON**, **Greyhound, Buzzcocks**  
**DUMPHRIES**, **Balcaster Hotel, Ozo**  
**DUNSTABLE**, **Civic Centre** (603326), **Van Der Graaf**  
**EDINBURGH**, **Usher Hall** (031-229 7807), **Sandy Denny**  
**GLASGOW**, **Apollo** (041-332 6055), **Thin Lizzy / Radiators From Space**  
**GLASGOW**, **Shuffler** (041-332 3872), **The Darts**  
**GOUROCK**, **Ashton Hotel, Chou Pahrot**  
**HEMEL HEMPSTEAD**, **Great Harry** (3092), **Dynamite**  
**LEEDS**, **Florde Green Hotel** (623470), **Daevid Allen's Planet Gong**  
**LEICESTER**, **Eyres Mousal Club, Strange Days**

**LIMERICK**, **St John's Pavilion, Clayton & The Argonauts**  
**LIVERPOOL**, **Centre Hotel, Alan Hull's Radiator**  
**LIVERPOOL**, **Empire** (051-709 15555), **Graham Parker & The Rumour / Clover**  
**LONDON**, **Duke of Lancaster, New Barnet, Grand Hotel**  
**LONDON**, **Hammersmith Odeon** (01-748 4081), **The Runaways**  
**LONDON**, **Jolly Farmer, Islington, Amazoblades**  
**LONDON**, **Nags Head, York Road, Battersea, Stefan Grossmann**  
**LONDON**, **Nashville, North End Road** (01-603 6071), **Kiljoys**  
**LONDON**, **Pymmes, Edmonton** (01-807 2511), **Southern Cross**  
**LONDON**, **Rainbow Theatre, Finsbury Park** (01-263 3248), **Rainbow / Kingfish**  
**LONDON**, **Roundhouse, Chalk Farm** (01-267 2564), **Spitfire / XTC**  
**LONDON**, **Upstairs at Ronnies, Frith Street** (01-439 0747), **Spitfire**  
**MAIDENHEAD**, **Skindles Club** (25115), **John Otway Band**  
**MANCHESTER**, **Band on the Wall**, (061-632 6625), **Trevor Wishart / Pride / The Wall**  
**MANCHESTER**, **Belle Vue** (061-223 1331), **Blondie**  
**MIDDLESBROUGH**, **Town Hall** (45432), **China**  
**NEWBRIDGE**, **Newbridge Club, Burlesque**  
**NORWICH**, **Arts Centre, The Enid**  
**NOTTINGHAM**, **Playhouse** (45671), **Gordon Giltrap Band**  
**PLYMOUTH**, **Fiesta** (22721), **John Marlyn**  
**PORSMOUTH**, **Guildhall** (24355), **The Tubes / Wire**  
**REDHILL**, **Lakers Hotel, Hotspots**  
**SALISBURY**, **St Edmunds Arts Centre, Mumps**  
**SCUNTHORPE**, **Berkely Hotel, June Tabor**

**SHEFFIELD**, **Top Rank** (21927), **Carol Grimes**  
**SOUTHAMPTON**, **Top Rank** (26090), **The Clash** / **Richard Hell & The Void-oids**  
*Monday*  
**NOVEMBER 14**  
**ABERDEEN**, **Ruffles, Ozo**  
**ABERGAVENNY**, **Leisure Centre, Mumps**  
**ABERTLEEVY**, **Rose Hayworth Club, Bullets**  
**BIRMINGHAM**, **Barbarellas** (021-643 9413), **Garbo / Celluloid Heroes**  
**CANTERBURY**, **University of Kent** (63224), **Penetration / The Rage**  
**COVENTRY**, **Mr. Georges** (27529), **Cadillac**  
**DEWSBURY**, **Pickwicka** (46 4749), **London**  
**DONCASTER**, **Outlook** (6434), **Spitfire**  
**DUBLIN**, **Stadium** (75 3371), **Radio Stars**  
**EDINBURGH**, **Tiffany's** (031-556 6269), **The Darts**  
**HENSWORTH**, **Beeches, Modesty Blaise**  
**HUDDERSFIELD**, **West Riding Club, Sneakers**  
**LONDON**, **Dingwalls, Camden** (01-267 4967), **Ben Sidran**  
**LONDON**, **100 Club, Oxford Street** (01-636 0933), **Flavium**  
**LONDON**, **Kensington, Russell Gardens** (01-603 2445), **Landescape**  
**LONDON**, **Music Machine, Camden**, (01-387 0428), **Richard Hell & The Void-oids / Siouxsie & The Banshees / Neo**  
**LONDON**, **Palladium** (01-437 7373), **Aretha Franklin / Beal Thing**  
**LONDON**, **Rock Garden, Covent Garden** (01-240 3961), **Grand Hotel / Scruff**  
**LONDON**, **Upstairs at Ronnies, Frith Street** (01-439 0747), **Spitfire's Latin Jam**  
**LONDON**, **Windsor Castle, Harrow Road, Slipstream**

**MANCHESTER**, **Free Trade Hall** (061-834 0943), **Chieftains**  
**MANCHESTER**, **Palace Theatre** (061-236 0184), **Graham Parker & The Rumour / Clover**  
**NEWCASTLE**, **City Hall** (20067), **Gary Glitter / Rosetta Stone**  
**RUGBY**, **Emmaline's** (76435), **Muscles**  
**SHEFFIELD**, **Polytechnic** (21290), **Daevid Allen's Planet Gong**  
**SWINDON**, **The Affair** (30670), **Advertising**  
*Tuesday*  
**NOVEMBER 15**  
**ABERDEEN**, **Fusion, The Darts**  
**BELFAST**, **Queens University** (42124), **John Martyn**  
**BIRMINGHAM**, **Barbarellas** (021-643 9413), **Buzzcocks**  
**BIRMINGHAM**, **Barrel Organ, Slender Loris**  
**BIRMINGHAM**, **The University** (021-472 1841), **Suburban Studs / Steel Pulse: Rock Against Racism Benefit**  
**BRADFORD**, **St George's Hall** (32513), **Graham Parker & The Rumour / Clover**  
**BRADFORD**, **University, Nigel Maxlin Jones**  
**BRISTOL**, **Colston Hall** (291768), **The Tubes / Wire**  
**CAMBRIDGE**, **Blimps, Dog & Pheasant, Bernie Torme**  
**CARDIFF**, **Great Western Hotel, Bullets**  
**CARDIFF**, **Top Rank** (26538), **Frankie Miller**  
**CHELLENHAM**, **Tramps** (41192), **Flavium**  
**COVENTRY**, **Coventry Theatre** (23141), **The Chieftains**  
**DONCASTER**, **Outlook** (66434), **Alan Hull's Radiator**  
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## See it

**Thursday**  
**RM1** - **Top of the Pops** (7.10-7.40): Punk continues to do battle (Congrats to the Beeb for not banning 'Holidays in the Sun') with the current plethora of disco garbage. What! does the linka  
**RM1** - **Omnibus** (10.15-11.00): Focus on Covent Garden, home of R.M. We didn't get in the picture, but lotsa arty arty stuff and a couple real live rock dance groups  
**Friday**  
**RM2** - **Jack Jones** (9.10-9.55): Strictly for those of you who were here this week. Guests are Shirley Bassey, the lady with the amazing voice 'n' chassis, and Stan Getz, jazz saxophonist extraordinaire.  
**Saturday**  
**LWT** - **So It Goes** (12.00-1.00): Recording of Mink Lovell from Middleton Town Hall and Sad Cafe from Raffles in Manchester, plus more inane comments from aging old fart Tony Wilson.  
**RM2** - **Night and Sound in Concert** (6.30-7.30): Features the excellent Joan Armatrading in concert. Well worth watching.  
**Sunday**  
**Granada** - **So It Goes** (10.45-11.15): Same gig as LWT.  
**Tuesday**  
**RM2** - **Old Grey Whistle Test** (11.25-12.05): Whispering Bob introduces Gregg Allman and Ben Sidran, and much more vintage film footage.

## hear it

**Thursday**  
**Radio Luxembourg** - **Gold** (11.00-12.00): Re-scheduled session with solid gold sounds of the Beatles, the Bee Gees and the Beach Boys.  
**Friday**  
**Radio City** - **Soul City** (6.30-9.00): Mark Jonez slaves over a hot turntable to bring you the best from the world of soul.  
**Radio Clyde** - **Baroque 'n' Roll** (7.30-9.00): More musical barriers are all set to be broken down in a programme featuring Steve Gibbons, Robin Trower and rock'n' Ralph Vaughn Williams.  
**Radio Luxembourg** - **Black Trax** (10.00-11.30): Another chance to hear what Stevie Wonder can do on tracks like 'I Wish', 'Sir Duke' and 'Another Star'.  
**Saturday**  
**Radio 1** - **Sight and Sound in Concert** (6.30-7.30): Joan Armatrading rides again. See the box slot.  
**Radio Clyde** - **Hear Me Talkin'** (10.00-11.00): Another Sluff as they come show, where Richard Park raps with over-sized runt Elvis Costello.  
**Radio 3** - **Sounds Interesting** (10.45-11.25): Toon in for an earful of Papa John Creach, Dennis Wilson of the Beach Boys, Linda Ronstadt and Melissa Manchester.  
**Sunday**  
**Radio 1** - **Elvis Presley Story** (5.00-6.00): Big El leaves the service of Uncle Sam and his career continues to escalate higher and higher. Part 6 - Homecoming.  
**Radio City** - **American Top Twenty** (6.00-7.00): What's selling Stateside? Find out with Rob Jones.

SLADE'S NEW SINGLE · MY BABY LEFT ME / THAT'S ALRIGHT MAMA

# Upfront

**EDINBURGH**, Odeon (01-567 2306), Gary Glitter / Rosetta Stone  
**HIGH WYCOMBE**, Nags Head (121 758) / Jak Woooh  
**HIGH WYCOMBE**, Newlands Club / The Octagon / Xmasverts  
**HIDDERSFIELD**, Infoshop (41356) / London  
**KEIGHLEY**, Knickers (602222) / The Depressions  
**LANCASTER**, Dukes Playhouse (68645) / Mumps  
**LEEDS**, F Club (480101) / Wilko Johnson  
**LEICESTER**, Market Place / American Train  
**LEICESTER**, The University (50000) / Little Bob Story  
**LIVERPOOL**, Empire (051-709 1355) / Elkie Brooks  
**LIVERPOOL**, Havana Club (051-709 4145) / Isambard Kingdom  
**LONDON**, Bumble Wood Green, The Cruisers  
**LONDON**, Chiswick John Bull, Steve Boyce Band  
**LONDON**, Dingwalls Camden Lock (01-267 4967) / Bees Make Honey

**LONDON**, Hope & Anchor, Islington (01-329 4510) / The Pleasers  
**LONDON**, Joo Club Oxford Street (01-636 0983) / Tyla Gang  
**LONDON**, Lion & Key, Leyton, Flying Saucers  
**LONDON**, Music Machine, Camden (01-387 0428) / Bethnal Neo  
**LONDON**, Nashville, North End Road (01-693 6071) / Yachts Advertising  
**LONDON**, Palladium (01-437 7372) / Aretha Franklin / Real Thing  
**LONDON**, Rainbow, Finchbury Park (01-263 3148) / Blondie  
**LONDON**, Rock Garden, Covent Garden (01-240 3961) / Pickpocket / Basquats  
**LONDON**, Stapleton, Crouch Hill, Landscape  
**LONDON**, Three Rabbits, Romford Rd. Manor Park, Cadillac  
**LONDON**, Tramshed, Woolwich (01-855 3371) / Grand Hotel  
**LONDON**, Windsor Castle, Harrow Road, Astra

**LONDON**, Upstairs at Ronnies, Frith Street (01-439 0747) / Unfit To Plead  
**MANCHESTER**, Palace Theatre (061-236 0184) / Sandy Denny  
**MANCHESTER**, The Polytechnic (061-273 6978) / Spill Em  
**MANCHESTER**, Umist (061-236 9114) / Daevid Allen's Planet Gong  
**OXFORD**, New Theatre (44544) / Alan Price  
**PENZANCE**, Winter Gardens (2475) / Sham 69  
**PLYMOUTH**, Woods (206118) / Eater / Monotone  
**SHEFFIELD**, The University (24076) / China  
**SOUTHAMPTON**, Gaudmont (22001) / Status Quo  
**TWICKENHAM**, Winning Post, Alligator  
**WINCHESTER**, Riverside Inn, Amazorblades  
**WREXHAM**, Wasps, Krakaton



RAINBOW: playing... where else, London's Rainbow

## USA TRIP! COMPETITION WINNERS HAVE YOU WON ONE OF OUR SUPER PRIZES? CHECK US OUT AND SEE!

1st — TRIP TO NEW YORK  
 John Langham, Leicester.  
 5 SUPER BIKES

I. Craddock, Eastwood, Nottingham.  
 S. Bailey, Larches Estate, Preston, Lancashire.  
 A. Cook, Warnford, South-

## 15 SKATE BOARDS

B. Skinner, Sprowston Road, Norwich.  
 E. Huggett, Westham, Pevensey, East Sussex.  
 M. Stewart, Edmonton N9.  
 D. North, Leeds.  
 Mr Walker - Duff, Cowley, Uxbridge, Middx.  
 C. Wrigley, Loughborough.  
 T. Cargill, By Perth.  
 G. Anderson, Bransholme, Hull.

## 50 KITE WINNERS

R. Nicholl, Kenilworth.  
 N. P. Bacon, Fordingbridge, Hants.  
 Roger Thomas, Oswestry, Salop.  
 Dave Long, Nuneaton, Warks.  
 A. D. Smith, Leicester.  
 D. Elliot, Chester, Cheshire.  
 W. Bates, Brighton, Sussex.  
 Billy Grant, Thurso, Caithness, Scotland.  
 Steve McLennan, Brighton.  
 Edward Campbell, Clydebank, Scotland.  
 Andrew Storey, Driffeld, Nth Humberside.  
 Peter Carver, Finchley, London.  
 Chris Davies, Widnes, Cheshire.  
 Vaughn Rutter, Chester - Le St, Co Durham.  
 John Bell, Market Street, Bradford.  
 Tony Pankhurst, Lower Halling, Rochester, Kent ME2 1AX.  
 T. J. Moore, London E15.  
 D. P. Victor, Edgware, Middx.  
 William Gardner, Birkenhead, Merseyside.  
 S. J. Wise, Harlow, Essex.  
 Joel Jaffe, Kings Heath, Birmingham.  
 Alan Parnment, Southall, Middx.  
 Stephen Sheldon, Edgware, Middx.  
 D. W. Brand, Harling, Norwich, Norfolk.  
 N. Ashford, Poole, Dorset.  
 Trevor Cowell, Batford, Harpenden, Herts.

ampton, Hants.  
 G. Mather, Hattersley, Cheshire.  
 Marc Comfort, Hayling Island, Hants.

Alan Plows, Pudsey, West Yorkshire.  
 A. E. Neal, Sawston, Cambs.  
 G. Phillips, Stoke-on-Trent.  
 N. Ward, Penwortham, Preston.  
 P. Dow, Holland-on-Sea, Clacton.  
 Mr P. Fisher, Norwich, Norfolk.  
 John Franklin, Cookridge 16, Yorks.

Alvin Banner, Ringmer, Sussex.  
 Ian Walters, Hove, Sussex.  
 P. Maidment, Woodhouse, Sheffield.  
 R. F. Clarue, Gedling, Notts.  
 Anne Davies, Morecambe, Lancs.  
 Gary Fox, Higham's Park, London E4.  
 John Bentley, London W4.  
 K. Hickson, Allesley, Coventry.  
 Mike Newberry, Stevenage, Herts.  
 Ian Cottee, Hook, Chessington, Surrey.  
 Richard Park, Johnstone, Renfrewshire.  
 I. May, Grimsby, South Humberside.  
 K. J. Nixon, Cuddington, Cheshire.  
 B. Robinson, Bradley, Huddersfield, West Yorkshire.  
 J. Bateman, Watford, Herts.  
 Paul Read, Midway, Near Burton-on-Trent.  
 David Fletcher, Goathland, Whithy, N Yorks.  
 Martin Hill, Wakefield, West Yorks.  
 E. Gombos, Southall, Middx.  
 K. Harding, Charlwood, Horley, Surrey.  
 B. Ardron, Braintree, Essex.  
 Steve Harrod, Uphatherley, Cheltenham, Glos.  
 Keith Brockebrow, Liverpool.  
 David Owens, Liverpool.  
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# Roxy to reform? Latest news

## NOW LISTEN

Phil Manzanera is a pop star / musician's musician / pop star in that order.

In the beginning of course (not the very beginning, just the starting point fame-wise) Manzanera was the apocalyptic guitarist in the never dead Roxy Music. Check the new 'Greatest Hits Album' and find out what apocalyptic means.

Manzanera, when Roxy broke up, swung away from the glam and tack costume jewellery and gimmicks to become a stark eyed technocrat. 801 was weaned, and with it computer music anonymity. '801 Live' reflected that - clever, imaginative, but co-ol.

Then came 'Listen Now' and another reversal, pop with the upper hand. Propped up by Godley and Creme, Eno, assorted Split Enz alumni, it was commercial celebration, the sharp end of easy listening.

### So what now?

'801 is the only project I've got at the moment - it's much more permanent than the last incarnation of the band. But it's flexible - people can come and guest on gigs. Like Lol and Kevin (Creme and Godley) at the Victoria Palace.

'We've opened up a lot of new areas now we've got some really good singers - I just got fed up with doing a lot of instrumental stuff. After all that tricky music, it's great to do just songs.'

'I don't like intellectual music, I hate the idea of music for an elite. We never aimed to be like that, it just turned out that way sometimes.'

Taking the anti-intellectual point a step further, Phil even sees a connection between what he's doing now and new wave.

'The album has a lot in common - lyrically - with what the new wave has to say. To a certain extent it takes that thing one step further. There is a connection but it's not there.'

I wouldn't want to press the point.

The new 801, a band that have only played about ten times together, proved a disappointment to a lot of people. They looked totally bored with the whole proceedings, and communicated that to the audience. Only towards the latter end of the set

did they liven up enough to justify the talent in the band.

'We were a bit intimidated to tell you the truth. We've been playing on very small stages, just like in the early days of Roxy. London is a hell hole you have to play once a year.'

'You really go through it. For a start everybody has got all their friends and relations there and press and record company people...'

Manzanera was set up to be judged, in fact. He needed an acquittal after his very laid back contribution to the Ferry tour and all he got was an open verdict (thanks to evidence on the 'Listen Now' album).

That Ferry tour...

'There was no real musical reason for me to be there. I was a luxury, only there as a friend. By the end of the tour it was really getting on my wick.'

'Never again - it's only fun for a few gigs. I got very frustrated.'

'I'm not crazy about having a spotlight on me for two hours - I'm not an egomaniac, and I didn't resent Bryan being frontman.'

'The only thing that frustrated me was not playing a lot of guitar, because I really do love playing guitar.'

Perhaps the most inevitable question in any Manzanera interview kit is the Roxy Music Reunion Dead End which always meets with the same response - 'maybe'. Phil's view - he brings it up, not me - is a little more optimistic than some.

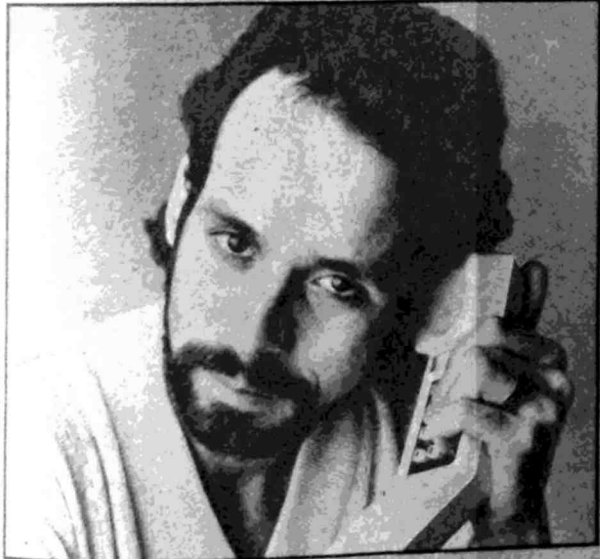
'I think it's inevitable really.'

'It would certainly be interesting to do another album - I don't think it need interfere with anybody's individual projects, and it could be very good. I've been listening a lot to the old Roxy albums lately, and they're better than I thought they were at the time.'

'Ask Bryan now and he'd probably say 'no chance' but I'm sure it's going to happen sooner or later.'

The reunion Manzanera envisages is one with Eno, Johnson et al. It's about to happen maybe next week or maybe next year. Fervently, we wait and pray to Allah it's not too late.

by TIM LOTT



PHIL MANZANERA: I'm sure it's going to happen

# RAT'S RACE

(Or around the world in half an hour, by Bob Geldof)

IT WAS the Boomtown Rats' second birthday recently and they held their party at a restaurant in London. This last year has brought them fame, not a lot of money, and a hit single.

The next year looks as though it's going to bring them more work than they can cope with. In the few weeks they had spare between the end of one lot of gigs and the beginning of the next, Bob Geldof has been on a whistle stop tour of America and Europe, carrying the word to the people who haven't had the good fortune to see this excellent band for themselves.

## Hoarse

Bob made his first trip to the States - taking in New York and Chicago - and all he got to see (apart from the inside of his hotel) was the Empire State Building and it's not the kind of thing you could miss anyway.

'I went to CBGB's,' said Bob, 'and it was a hole. It was lacking in atmosphere. I got to New York at five in the evening and was working till half past 10. Then they woke me at 6 am and I started doing interviews from 7 am. I didn't finish till 10:30 pm. I felt like a battery hen, they just kept feeding me coffee and sandwiches. It wasn't the journalists' fault, I had to explain the band to them. But after 15 1/2 hours of talking I was hoarse.'

'There I was, my first time in New York and all I did was to walk out of the hotel, round the block, up to the top of the Empire State Building, had a look round and came back again.'

## Stunned

'Even so, I don't think I'd ever get to the point where it didn't amaze me that someone pays for me to get on a plane and go somewhere. D'you know I asked someone about Led Zeppelin - you know they travel in their own plane, get out into these big limos - are they not overcome, aren't they stunned? I was told no. Who do they think they are? When it gets to that point they should give it up.'

The Rats are planning a tour of the States in the New Year. Their single, 'Lookin' After No 1' sold 3000 copies on import in New York alone.

'We're getting a lot of airplay there,' said Bob. 'And we've been on the cover of a few magazines. The only thing is that



THE RATS with their mascot Boomtown

we're on the Mercury label over there and we're about cheesed off about that. They're appalling - they lost Rod Stewart and David Bowie.

'I think that we - and the Stranglers - are acceptable over there. The Sex Pistols will get press, because they'll face a battery of cameras as soon as they arrive. But I'm not interested in the long way round. Lizzy and Graham Parker are still doing that. I don't know what we'll do because you can't sit down and plan things like that. But you have to break in the States to survive.'

The Americans are so keen on the Irish, it seems likely the Rats will have little trouble in getting themselves known.

'Well I went around wearing a ludicrous badge saying 'Klas me,

'I'm Irish' so that probably helped," laughed Bob.

Before the American tour, the Rats are due to play six dates in Ireland around Christmas and they have to make a start on the next album. All this, and they've just completed about 50 gigs in two months.

## Advance

Their new single 'Mary Of The Fourth Form' is due out this week and has already sold 25,000 copies on advance orders.

'We've got 'Do The Rat' on the other side. It's a studio version and not, as another paper has reported, 10 minutes long. We had five and a half thousand letters requesting that. I never saw it as a recording, but

there was so much demand we've done it. It's quite different though. We found this special effects record and used some of that. It's also got Gary doing rat squeaks, though you'd never know if I hadn't told you. The whole thing is a joke.

'We've got a bunch of songs ready, but they wanted something from the album for the single. We re-recorded 'Mary' to make it more like a single because I think singles should be different.'

The Rats' begin their British tour on December 2nd.

'It isn't really a big departure, we'll be playing the normal halls as well as the small places. It's no big PR thing, but I enjoy playing toilets.'

## Video

And if Geldof ever makes enough money with the Rats to do anything other than keep himself alive - he intends to buy a video machine. First of all he'd like to have his own copy of 'Star Wars', because the copy that was run at the Rats' birthday party was a bootleg and as such wasn't of the highest quality (though it's showing was something of a scoop). Then he'd like to have the film that's been taken of the band in action.

'I saw an amazing film of us in Holland. It was taken at the Marquee and I didn't even know there was anyone filming it,' Bob told me. 'I'm not saying it was or anything, but it was like one of those rare films of rare bands. Like the films that were done of the Beatles at the Cavern Club. The sound is terrible, you can't hear the guitars, but the atmosphere is incredible.'

Of course, better than seeing the film, you could catch the Rats when they start their next round around the UK next month.

by ROSALIND RUSSELL



GENERATION X NEW



CALLING NEXT WEEK





# DJ 77



DAVE SEE being presented with his winning plaque.

DAVID SEE, Burnham-based mobile jock and disco colum. 'st, won the closely-fought Reading heat in the DJ 77 competition.

Here he's seen being presented with the heat winner's plaque by the DJF(GB)'s cheerfully grinning Theo Loyla who looks happier than David!

The grand final at Brighton Tramps on November 30 seems even more exciting with the addition of TV's Dickie Davis as a judge, the possibility of a BBC Radio One documentary about the competition winners and all sorts of additional prizes likely as well as the main £10,000 European contract.

Before that I'll be joining The Sun's Bob

Hart on the judges' panel at London's Sundown next Wednesday (16) for the second to last heat which promises to be well worth attending.

Although in fact attendance by the public has been poor as the DJ

77 heats head south there are already big plans for a better publicised DJ 78 contest next year, to have even more heats, many in seaside summer venues, and a final in conjunction with the BADEM exhibition.

## ASSOCIATION NEWS

EAST ANGLIA is the latest area to have its own DJF(GB)-affiliated DJ Association.

Covering Norfolk, Suffolk and Cambs, the EADJA's first meeting will be at 3pm on Sunday (13) at the Heathgate Community Centre, Heathgate Moushold, Norwich, where all

bona fide DJs from the area are invited to elect a committee.

Further info is available from Chris Archer on Norwich (0603) 25643 while all DJ Federation enquiries should go to Theo Loyla at 53 William Street, Herne Bay, Kent.

## DISCO DATES

**THURSDAY (10)** Wild Wax Show present rock 'n' boppin' Matchbox at Southgate's Royalty and Boomtown Rats hit Bournemouth's Village Bowl; **FRIDAY (11)** Black Gorilla play March Cromwells and Jason West's films and fun freak Sudbury Town

Hall. Resident gigs include Terry Quinn's soulful Buster Mobile at Stevenston's Grangeknowe Inn and Dougie Law's rockin' medleys at Falkirk's Manliq on Fridays / Saturdays. Chris Brown's punk 'n' funk at Elephant and Castle's Charlie Chaplin on Saturdays / Sundays and Bob Jones' new extra soul night at Chelmsford Dee-Jay's on Mondays.

## DJ Top Ten

- CHRIS GOLDEN - his real name - has been resident for the past three years at Southampton's Mecca - run Royal Pier Ballroom, which caters for all age groups, during the course of a week. Tuesday is strict tempo night, and Chris is also liable to play some for private functions on Wednesday and Friday, so here's his strict tempo ten!
- 1 HELL'VE GOT TO GO (waltz), Jim Reeves RCA
- 2 THE OLD FASHIONED WAY (foxtrot), Peters & Lee Phillips
- 3 DID IT RAIN (quickstep), Barbara Fairchild CBS
- 4 IT'S TIME TO DREAM (waltz), Mandy Miller EMI
- 5 SATURDAY (quickstep), Carpenters A&M
- 6 SNOWBIRD (quickstep), Perry Como RCA
- 7 AFTER YOU'VE GONE (quickstep), Joe Loss MFPL
- 8 TEA FOR TWO (cha cha cha), Tommy Dorsey Brunswick
- 9 THE RIVER (waltz), Ken Dodd Columbia
- 10 ROSE GARDEN (foxtrot) Sydney Thompson Sydney Thompson LP

## New Spins



VILLAGE PEOPLE: pounding perfection.

**VILLAGE PEOPLE:** 'San Francisco / In Hollywood' (LP 'Village People' DJM DJF 20524). Already a disco hit here on import alone, it's a hoarsely soulful side - long segue of pounding perfection. The edited single (DJS 10817) flips 'San Francisco' with the equally good 'Fire Island'.  
**EMOTIONS:** 'I Don't Wanna Lose Your Love' (CBS 5819). Laid-back funky chugger, a US biggie last year.  
**MIKE THEODORE ORCHESTRA:** 'The Bull' (Atlantic K 1105). Big already, the funky Spanish - flavoured thumper mixes well with Santa Esmeralda.  
**LOVE AND KISSES:** 'I've Found Love' (LP 'Love And Kisses' Barclay CLAY 7001). A great mixer out of Cell Bee, the side - long full length Euro - pounder's

much better than the badly - edited single version.  
**CHIC:** 'Dance Dance Dance' (Atlantic K 11038). Jaunty zinger with infectious ingredients, a US disco smash.  
**BILL FREDERICKS:** 'Love With You' (Polydor 205846). Gorgeous deep - voiced sexy smoocher, from the must-see 'Black Joy'.  
**STEVIE WONDER:** 'As' (Motown TMG 1091). Attractive gentle brawler, maybe a bit too limp to smash.  
**JUDGE DREAD:** 'Up With The Cocks!' (Cactus CT 110). Filthy farmyard fun, smothered in sound effects (which help a lot).  
**GERRY AND THE PACEMAKERS:** 'I Like It' / 'How Do You Do It' (EMI 2689). Mersey-beat chart - toppers from '63. MoR by now.  
**MICHAEL HOWE:** 'Cheek To Cheek' (EMI 271). Camp MoR quickstepper, not the best version but certainly good if you haven't another.  
**BING CROSBY:** 'There's Nothing That I Haven't Sung About' (Decca F 13757). Great autobiographical swinger that I've been using off an LP since last year.  
**LEON HAYWOOD:** 'Super Sexy' (MCA 332). Jerky old - fashioned funker with the Malaco sound.  
**J.A.L.N. BAND:** 'So Good' (Magnet MAG 105). Somewhat messy jaunty jumper - the faster flip may be better.  
**IMPERIALS:** 'Who's Gonna Love Me' (Power Exchange PX 240). Blandly lush and pretty husky.  
**BRIGHTHOUSE AND RASTRICK BRASS BAND:** 'The Floral Dance' (Transatlantic BIG 548). Traditional party fun, good for charging around to with linked arms.  
**BAND OF THE BLACK WATCH:** 'Spirit Of The Isles' (RK 1003, via Pye). Rousing military march for more party fun.  
**CARSON ROBINSON:** 'Rockin' And Rollin' With Gramma' (MGM 2006811). Contrived rockably popper from '66.  
**HELEN REDDY:** 'Laissez Les Bontemps Rouler' (Capitol CL 15948). Cajun hoedown, rather jolly.  
**GENTLE GIANT:** 'Two Weeks In Spain' (Chrysalis CHS 2181). Spikily exciting cerebral rock, with Roxy 'Bowie Queen' appeal.  
**AIRWAYS:** 'Nobody Is' (Rockfield LP 36319). Good, fast rocker with interesting Tex - Mex influence.

## UK Disco Top50

## DJ Hotline

- CONTINUING the positions from page two
- 22 17 DADDY COOL, DARTS Magnet 12in
  - 23 23 RUNNING AWAY, Roy Ayers Polydor
  - 24 14 MAKE IT WITH YOU, Whispersoul Train 12in
  - 25 45 ONLY THE STRONG SURVIVE, Billy Paul Phil Int
  - 26 16 YOU'RE IN MY HEART, Rod Stewart Riva
  - 27 - BACK IN LOVE AGAIN, LTD A&M
  - 28 38 SAN FRANCISCO Village People DJM LP
  - 29 31 VIRGINIA PLAIN, Roxy Music Polydor
  - 30 24 I REMEMBER Donna Summer GTO
  - 31 - I GOT TO HAVE YOUR LOVE, Fantastic Four Atlantic
  - 32 - I'VE FOUND LOVE, Love & Kisses Barclay
  - 33 32 JAM JAM JAM, People's Choice Phil Int LP
  - 34 48 ROCKCOLLECTION, Laurent Voulzy RCA
  - 35 - WE ARE THE CHAMPIONS, Queen EMI
  - 36 34 GOIN' PLACES, Jacksons Epic
  - 37 36 NAME OF THE GAME, Abba Epic
  - 38 49 SERPENTINE FIRE, Earth Wind & Fire CBS
  - 39 26 THE FUNK SURGEON, Eddie Henderson Capitol
  - 40 46 I BELIEVE Mass Production Cottillon
  - 41 - GET YOUR BOOM Le Pamplemousse Barclay
  - 42 - SHE'S NOT THERE, Santana CBS
  - 43 - HOW LONG, JJ Barnes Contempo
  - 44 - CAPTAIN KREMMEN, Kenny Everett/DJM
  - 45 - FFUN, Con Funk Shun Mercury
  - 46 40 HOW DEEP Bee Gees RSO
  - 47 - YOU'VE LOST THAT LOVIN' FEELIN', Righteous Bro's Spector
  - 48 20 IT'S ECSTASY, Barry White 20th Century
  - 49 - LOVE OF MY LIFE, Dooleys GTO
  - 50 22 KEEP IT UP, Olympic Runners RCA 12in

... RAY CRUMLEY 'It's Uncanny' (Magnet) adds Brian Stevenson (Royton), Keith Tee (London Rock Garden); Lou Rawls 'See You When I Get There' (Phil Int) adds Sonny King (Ellesmere Port), Capuchino (Bromley); Roberta Kelly 'Zodiacs' (Oasis LP) adds Melvin Hall (Hampstead Showcase), Liz Bailey (Leicester Society) Paul Jones (Hebburn Kinx), Ric Simon (Tamworth) revive Polly Brown 'Love Bug' (GTO), Trev Williams (Bromsgrove) dittos Jackie Wilson 'Higher And Higher' (Brunswick) sorry I couldn't get to the South Wales DJ Assn dico hop last week, hope it went well. Fat Larry's Band 'We Just Want To Play For You' (WMOT) flips for Chris Archer (March Cromwells), Jim Sykes (Nottingham), as does Cell Bee 'Hurt Me, Hurt Me' (TK) for John Kennet (Chichester). Crystal Gayle 'Don't It Make My Brown Eyes Blue' (UA) charms Les Aron (Lancing Place), Trevor John (Westfield) Chic 'Dance Dance Dance' (Atlantic) has Mike Dow (Soho Spats), Mick Ames (Bedford) John Paul Young 'Standing In The Rain' (German Ariola) whets Stuart Swann (Nantwich Cheshire Cat), St Tropez 'Je T'Aime' (French Butterfly LP) licks Michel van Baalen

(Salisbury Rhodasia), Emotions 'Don't Ask My Neighbours' (US Columbia) nicks Gary Allan (Liverpool Russells), Larry Page 'Erotic Soul' (US London) bags Baby Bob (Bramcote Moor Farm), Anthony White 'Block Party' (US Salsoul 12in) hits Richard Cooper (Lydney Peacock) Mr Walkie Talkie 'Be My Boogie Woogie Baby' (Polydor) adds Andy Lloyd (Sturry), Space 'Tango In Space' (Pye) adds Richard Moore (Wheatley Fingals), John Davis 'The Magic Is You' (Polydor) adds Graham Gold (Wembley String Of Pearls) 5000 Volts 'I'm On Fire' (Phillips) mixes out of La Belle Epoque for Rich Abbott (Gulsborough Flash Harry's) Danny Williams 'I Hate Hate' (Ensign) has Wendy Peters (Leeds Sedans), Diana Ross 'Your Love Is So Good For Me' (Motown LP) gets Alan Saville (Spennymoor Top Hat), Amanda Lear 'Blood And Honey' (Ariola) hits Roy Harknett (Roydon), Dooleys 'Love Of My Life' (GTO) jabs Jim Hunter (Airdrie Pink Panther), Sex Pistols Holidays 'In The Sun' (Virgin) fans Ronnie Munro (Blairgowrie) Procol Harum 'Whiter Shade Of Pale' (Cube 12in) revives for Bob Fly (Nottingham March Hare), Prince Buster 'Al Capone' (Blue Beat) ditton for Barry Stewart (Paignton Tropicana) Cafe Creme 'Unlimited Citations' (Harvest) beats DBM for Jimmy Kool (Portsmouth) Claudia Ashley 'C'est La Vie, Part 2' (Pinnacle) flips for Alan Donald (Rothesay Royal)

## READING FEST

NEW YEAR'S Bank Holiday Monday, January 2, will be the date for the next Reading Soul Festival all-dayers.

However following the last all-dayer at the Reading Top Rank there has been a policy switch - now the funky jocks will be in the main suite and the northern guys upstairs!

Funkers include Robbie Vincent, Greg Edwards, Chris Hill and Chris Brown while northern jocks include Brian Rae, Tony Dellar, Ian Stewart, Brillo and OO Soul.

Tickets will be £2 at the door but coach party discounts are available on Barknell 21880. Sounds like fun!

## HOT VINYL

CHRIS HILL (Iford Lacy Lady) is NOT releasing a Christmas record this year! However, he appears on the 'B' side of the Boomtown Rats' newie!  
Chris's next Gold Mine revival night is set for Sunday, December 11, featuring the Disappointer Sisters in drag and the audience in fancy dress, while the current import tips are Le Pamplemousse 'Le Spank' (Avi 12in, 'an absolute killer!'), Made in USA with Crown Heights Affair

'Gotta Get A High' (De-Lite LP), Michele 'Disco Dance' / 'Can You Feel It' (West End LP, Steve Khan 'Darlin' Darlin' Baby' (CBS LP), Pat Larry's Band 'Sparkle' (Stax LP), Brass Construction 'We' / 'Get It Together' / 'Top Of The World' (UA LP), Bar - Kays 'Shut The Funk Up' / 'Let's Have Some Fun' (Mercury LP), Lalonde Washburn 'Give Me Love With The Music' (Parachute LP), and Mother's Finest 'Dis Go Dis Way' / 'Dis Go Dat Way' (Epic 12in). Hi, Mike!

## STAR TIP

MICK HANZLIK (Northampton) suggests an addition to the ordinary 'guess the record' competition - 'spot the advert'!

He notes down lines and catch-phrases from telly commercials which he then calls out at his gigs so that dancers have to guess the products!

On his 'guess the record' spots he awards an accumulative prize if people are slow to get the answer - going from one to two singles as the prize after 30 seconds and so on.

## ESSEX EXHIBITS

ANCO DISCO of Chelmsford are holding a one-day disco equipment exhibition in Chelmsford's Chancellor Hall next Wednesday (16) from mid-day till 8pm. Evidently the first

show of its kind in Essex, it will feature the full range of disco equipment with continuous demonstrations hosted by DJ Howard Carter. Admission is 50p.

# The Alessis count the cost of touring

IF YOU were depending on seeing the Alessi brothers to brighten your winter gloom, I have some bad news for you. They're not coming.

Billy and Bobby Alessi have only had one hit single here, but they made sure it was a good one. 'Oh Lori' was playing every time you turned on the radio. It was impossible to get away from it. Lori became one of the most famous girlfriends of this year.

B&B did a successful show in London and made plans to return this autumn. So why aren't they coming after all?

Our guitar player Jimmy split his hand pretty bad," they told me. Even through the dense interference on the line from New York, they sounded disappointed. "We were playing in New York last week. After the gig, somebody walked in the door and didn't realise Jimmy was behind them. The door closed on his hand.

"He should be better in a few weeks though and we'll be coming to Britain after Christmas. Bobby and I are real disappointed. And there's nothing for us to do here. We've just finished playing New York and we don't want to burn ourselves out playing here anymore right now. I suppose we'll just have to spend the time playing with our cars.

The brothers collect cars and currently own a Cadillac, a Honda, a Mercedes and a 1955 Thunderbolt. But that's not going to keep them occupied till Xmas. They've been working on their third album - the second isn't out yet. They've got a new single out here, called 'All For A Reason', but it's nothing like 'Lori'.

Were they worried that people might expect them to bring out songs like that all the time now?

"We are concerned

about doing the same type of songs. We don't want to get stuck in that jazz thing. We want to break in some new styles. The new single doesn't have so much of a swing."

Over the last year, America and Britain have moved away from



each other (musically) quite dramatically. It must be difficult to bring out a song that's going to appeal to both audiences.

"America and Britain aren't the same. In the States I don't think they know what they like," said Billy. "It's all confused because of all the radio stations. There are so many of them and they all play different music. If the country was taken as a whole, I'd say America generally liked middle of the road music."

And do the brothers think they have to cater for that MOR taste?

"We really don't have to do anything, we just hope they like it. Bobby and I record for ourselves. It's the way we feel."

'Oh Lori' was such a gigantic hit for them, and if it changed their whole approach to music, it was a change for Bobby's girl, Lori, too.

"She loves it," said

Bobby. "She's changing her name to Oh Lori (laughs). She has too many girlfriends now. There are girls calling her all the time."

It's probably not as much to do with Lori's personal popularity (though I'm sure she is popular) as the girls

Bobby and I record for ourselves. It's the way we feel'



ALESSI BROTHERS: disappointed.

wanting an introduction to the brothers. American girls are much more forward than ours when it comes to wangling their way close to stars.

"You just can't be friends with everyone," said Billy diplomatically. "And we have very good security. When we get to a show we don't see the audience at all, except from the stage. They try anything at all to get backstage and some of them do get through. We don't want to be rude to anyone and besides, we think that if they manage to get through all the security, they deserve some conversation. We give them a glass of wine and stop to talk for awhile."

The Alessi Brothers' reputation is just beginning to build to be a fair size right now. And the bigger a band gets, the more expensive it is to run. They go on the road with 14 people.

"Just think of paying for that many on tour

round Europe," said Billy. "We've added another member to the band since we were last in Europe. He's Carlo Rodriguez and he plays congas. So we're now an eight piece group."

But it doesn't cost us as much to play in America. When we



come to Europe we have to hire equipment, here we travel with our own. It's hard to say how much it costs us, but within a radius of about 400 miles from New York, it would be about three or four thousand dollars a week. But we really don't tour that much. If we did, it would go to ridiculous amounts. I heard that Rod Stewart's show is costing about half a million dollars on this tour."

That's the kind of money that punk bands say they despise. There's no saying how they'd feel about it if the chance came their way to be similarly extravagant. The Alessis, who seem a million miles removed from the punk scene, are quite well up on the subject.

"There's just one thing," said Bobby. "I don't like punks sticking pins in their skin. It's so self destructive. I don't think America will accept that."

# Discoscene

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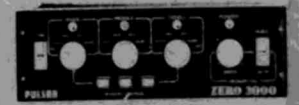
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# Small Ads

## Personal

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**OVER 18?** Unattached? Meet new friends through Sue Carr's Countrywide Friendship Agency. Free brochure — Somerset Villa Harrogate Tel 042 63535 any time.

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**DAVE**, 22, shy, lonely, likes modern music, seeks similar girlfriend, 16-21, South Bucks area. — Box No 1269.

**HOW TO get girlfriends**, what to say, how to overcome shyness, how to date any girl you fancy. — SAE for FREE details, Dept RM, 38 Abbeylea, Winterbourne, Bristol.

**SCOTH GUY**, 26, would like girlfriend in Fulham or Hamersmith area. — Box No 1282.

**YOUNG MAN**, 19, would like to meet quiet girl, 16-20, slim, for friendship and romance. — Hornham, Crawley area. — Box No 1281.

**SHY, 22 YEAR** male, seeks shy quiet female around 20, years for genuine sincere friendship, preferably South Manchester / Stockport area. — Box No 1279.

**GIRL**, 17, wants any mad Eric Stewart fans anywhere. — Box No 1278.

**QUIET COLOURED** girl, seeks quiet guy for relationship, 18-20, photo appreciated. — Box No 1275.

**YOUNG MAN**, seeks girlfriend, 16 upwards, East Anglia area. — Box No 1274.

**STEVE**, 20, would like to meet quiet girl 16-19, for genuine relationship. Interests include popular music, disco, cinema, sport. Photo please if possible when writing. There must be a lonely girl out there! — Box No 1273.

**MALE**, 19, seeks girl for friendship, 16-19, look important, South Herts area only. — Box No 1277.

**ATTRACTIVE GUY**, 23, seeks girlfriend 21-25, unmarried mother welcome. Photo appreciated, London / Herts / Luton. — Box No 1276.

**LONELY GUY**, 20, seeks shy lonely girl 16-20, to write / meet central Scotland. Photo if possible. — Box No 1267.

**ALAN**, 28, needs a girl blonde pref to share his life time. — 9462321 now.

**SANDRA, SHY** 13 year old, seeks penfriends of similar age. — 28 Swinburne Gardens, Manadon, Plymouth, Devon.

**GUY**, 26, seeks girlfriend, please write Robert Taberwer, 64 Withwell Road, South Shore, Blackpool.

**BORED, OVERWORKED**, underpaid, Send SAE for free details, free details about excitement, short hours and big money. I started with £3 capital. — Please write to Michael Dunne, 97 Southwood Road, Dunstable, Beds.

**FOR FREE LIST** of pen pals send stamped addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester, (state age).

**ALISTAIR**, 18, seeks attractive girl 16-19, Warrington area, likes Wings, Ferry, etc. — Send photo. — Box No 1280.

**INTERDATE**, THE only FREE dating service. Send brief descriptions of yourselves + s.a.e. to: 18 Woden Road East, Wednesbury, W Midlands.

## Records For Sale

**RECORDS FROM** 10p, 67-77, Sae for list, 95 Sugden House, Lambeth Walk, London SE11.

**LARGE SELECTION** Ex juke-box records, Sae 47 Chelmsford Street, Weymouth, Dorset.

**PUNK SINGLES** 50p lists, 24 Bispham Close, Bury.

**OLDIES** private collection. Sae, Dave, 23 Lyndhurst Road, Chesham, Bucks.

**BILL HALEY**, Rock around the Clock, 78rpm, offers, Thanet 28931, evenings.

**LP DELETIONS** traced for serious collectors at reasonable prices. List your requirements: — Discoveries, 4 Eastbury Court, St. Albans, Herts.

**DAVY JONES** 1971, Bell LP, offers, 23 Halston Close, Darley Road, SW11 6RH.

**OLDIES AUCTION**, Sae, 3 Artillery Close, Paulsgrove, Portsmouth.

**COLLECTION 1956-70's** (parts 2) hits/misses, auction. List 450+ 15p/2rc's, RM, 3 Rayners Gardens, Northolt, Middlesex.

**TUMBLEWEED CONNECTION** for oldies, imports, deletions, reissues, rarities, 5 (Basement) Platon Place, (Near Selfridges) W1, Tues-Sat.

**1,000 SINGLES** from the 60's to 15p. Send 15p for lists, 8 Wentworth Close, Morden Surrey (Mirror).

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## Records Wanted

**GENESIS BOOTLEG** records, singles and programmes. — Tony, 82 Kings Drive, Gulleys Flats, Cumbria.

**APPLE AND Beate** rareties — will pay £50 for Sapor 8 "Maybe Tomorrow" (Iveys), £80 for "Family Way" Soundtrack (McCartney) etc. — Details and conditions please. — R. Keay, 34 Alwyn Walk, Brookvale Village, Erdington, Birmingham B23 7YU.

**BILLY FURY** "We want Billy", Bobby Rydell "Forget Him" and "Eye Birdie" K.P.'s, All Gene McDaniels albums and Cliff Richard EP's. — Contact Norman 01-441 1919, (10 am-5 pm), 52 Mansfield Hill, Chingford, E4.

**LP'S FROM** 20p, 45a from 5p — large Sae Thomas, 24 Beaufort Avenue, Blackpool.

**RECORD FINDING** service, those you want and can't find, thousands in stock — will get it not, any artists, any record just jot down those you need and send with Sae — Don, 137 Southend Road, Wickford, Essex.

**PASTBLASTERS!** ALWAYS! 1,000s of rock, soul, pop, Tania. — Sae 24 Southwalk, Middleton, Sussex.

**GOLDEN OLDIES** galore, ex-juke box records from 12½p, hundreds of hits, most major stars — Sae for lists, Dept H8, 82 Vandyk Street, Liverpool, L8 0RT.

**CHARTBUSTERS!** GOLDEN oldies available '56-'76, a must for collectors, a godsend for DJs — Sae Diskery, 86 87 Western Road, Hove, Brighton Callers welcome.

**BARGAINS! ALBUMS**, singles, fanzines, Rock, reggae, some imports, rarities Sae lists — Paul, 24 Bispham Close, Bury.

**COLLECTOR'S AUCTIONS**, sales, now recognised as the best monthly list. — Sae brings next collectors dream from 6 Wendover Drive, Frimley, Surrey.

**CHARTBUSTING OLDIES**, rock, Tania, pop, '57-'77. Buy some, get some free. — Large Sae, 92 Dutton Lane, Eastleigh, Hampshire.

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**ALL YOUR** unwanted 45s, and LPs bought or part exchanged for new records. Large collections urgently required — Sae, F. L. Moore Records Ltd, 197a Dunstable Road, Luton, Bedfordshire.

**OLIVIA NEWTON** John singles "Unten and Fluss" and "Mon Amour Mon Impossible Amour" State prices P. C. Ward, 17 Easterbank, Forfar, Angus, Scotland.

## For Sale

**PUNK T-SHIRT** "FILTH" with nasty illustration. Black on white. Small, medium, large. £2 plus 25p p&p. — Stuart Reynolds, 36a Thornhill Road, Rastrick, Brighouse, Yorkshire.

**DAVID SOUL** colour photo, postcard size, 65p, 5in x 6in, £1.60. Cliff Richard colour photos, three colour, postcard size, 65p each, 8in x 6in, £1.60 each. — 104 Leigh Road, East Ham, London E6.

**STARKY AND HUTCH**, Cliff Richard (concert), real colour photo Christmas cards with envelopes, 12 for £2.75 Orders 14 days — O'Hehr, 1 Rosslyn Bray, Co. Wicklow, Ireland.

**FANTASTIC NEW** badges. Metal pin-on. Who, Feelgood, Adverts, Clash, Chelsea, Dammed Only 20p. — SAE David Polley, 44 Heathfield Gardens, Chiswick, London W4 4JX.

**COLOUR ROCKPHOTOS** NOW AVAILABLE — YES AT WEMBLEY. GABRIEL, NEW KISS, NEW ZEPPELIN, FLEETWOODS, ELP, EAGLES — also Blackmore, Purple, Queen, Genesis, Floyd, Bowie, Lizzy, Stewart, 10cc, Ronstadt, Wings, Stones, Manzanera, ELO, Essex, Ferry, Harley, SAHB, Patti, Tul, Who and many more. — Send SAE for free catalogue and proofs listing interests to Dick Wallis Photography, 159 Hamilton Road, London SE27 9SW.

**BADGE FREAKS** — pin ons — Sex Pistols (Holidays in Sun), Pistols (Anarchy in UK), Pistols (Pretty Vacant), Clash (Complete Control), Tom Robinson Band, Drones, Buzzcocks, Ramones, Generation X, Boomtown Rats, Elvis Costello, Modern Lovers, Slaughter & Dogs, Punk Rules, Snivelling Shits, Adverts, Now Revue 77, Punk Funk, Something Better Change, 20p each or 3 for 50p + SAE. Strangers ker rings 50p + SAE. — Terry Thomas (Dept RM), Flat 2, Springfield House, 71 Stourbridge Road, Kidderminster, Worcestershire.

**BADGES:** JAM, Damned, Vibrators, Pistols, Adverts, Strangers, Boomtowns, Hendrix, Presley, Kiss, Sabbath, Quo, Rush, 25p post free plus many more. Also scarves, programmes, patches. — Badge Co., 59 Piccadilly, Manchester.

**PUNK T-SHIRTS** "Destroy", red on white. Small, medium, large £2 plus 25p p&p. Immediate delivery. — Stuart Reynolds, 36a Thornhill Road, Rastrick, Brighouse, Yorkshire.

**BADGES FOR** your collection, Black Sabbath, Bowie, Status Quo, Led Zepplin, Cockney Rebel, Rod Stewart, Alex Harvey, Bad Co, Wings, Sex Pistols, The Jam, The Clash, and Strangers. 20p each plus SAE. — Send to Julie Williams, 7 Candy Street, London E3 2LH Love and Peaces.

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**NEIL DIAMOND** Woburn photos. — SAE Chris, 4 Walnut Grove, Trowbridge, Wilts.

**BALLOONS. ABSOLUTELY** unbeatable prices. — Lists SAE, Delphin Supplies (RM), 31 St Paul's Terrace, York.

## Wanted

**SHADOWS** 20 golden dates programme live at Coliseum EP — 40 Coppice Farm Road, Tyers Green, Bucks, Penn 8247.

**BOWIE PICS**, cuttings, etc. Your price paid. — Craig, 82 Great Norbury Street, Hyde, Cheshire.

**CILLA BLACK** Yesterday LP ST1100 American LP Is It Love? EPs, newsletters, etc. — 8 Thornfield Road, Lockwood, Huddersfield.

**TAPE RECORDINGS** of Pick of the Pops. Good prices paid — 25 Fontwell Close, Rustington, Sussex.

## Musical Services

**LYRIC WRITERS**, make most of your material. Details, Sae, 8 Southlands Avenue, Dresden, Stoke-on-Trent.

**LYRICS WANTED** by Music Publishing House — 11 St Albans Avenue, London W4.

**SONGWRITER MAGAZINES** free from International Songwriters' Association (RM), Limerick, Ireland.

**SPECIAL NOTICES**

**MARC BOLANITES**, I'm compiling a scrapbook of poems and our tributes to Marc. — Contributions to: Jen Lawson, 55 Mercers Road, London N19.

**LES McKEOWN**, Happy Birthday, best wishes and love always. — Dawn Glenrothes, Fife.

**LESLIE McKEOWN**, Happy Birthday, loving you as I always will. — Sandra.

**DARLING YAN**, Please get well soon. Lotsa love always. — Glenda, Sharon, Jane.

**LESLIE McKEOWN**, Love on your birthday. Don't let the music die ever — Yours always, Jane.

**NEW SEEKERS**, you're brilliant! especially Eve. — DJC.

**BOLAN TIME** can't heal the memory of the elf who bopped into our hearts. Miss you. — Bob and Paul.

**LES McKEOWN**, Happy Birthday always and forever. Let's stay together, I love you. — Janice from Fife.

**JULIE DICKERSON**, Happy Birthday, I love you. — Kenny.

**NEIL DIAMOND** Woburn photos. — SAE Chris, 4 Walnut Grove, Trowbridge, Wilts.

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**ELVIS PRESLEY**

This thirteen-page document is a full, true and exact copy of the last Will & Testament of ELVIS PRESLEY. The original document was signed by Elvis on 3rd March 1977, only a few months before his death. Witnessing his signature were his girlfriend Ginger Alden and friends Ann Smith and Charles Hodge. These signatures appear on page 12 of the document.  
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# RATZ

OR  
IF IN DOUBT — PASS OUT!

AND SO THE PUNKS GO UP FOR THE RATZ TOUR AS A SUPPORTY BAND.

THE RATZ ARE INTRODUCED.

BUT THE ANIMALS IN THE AUDIENCE WERE SO TIRED THAT THEY SLUMPED BACK IN THEIR SEATS WHEN IT WAS THE TURN OF THE STAR OF THE SHOW TO COME ON.

THE LIGHTS DIMMED, SOME OF THE CROWD PUSHED, SHOOK, FEEL OVER EACH OTHER, AND STEPPED IN HARDY THINGS AS THEY CAME OUT OF THE BAR. THE LIGHTS DIMMED EVEN MORE THEN TOTAL DARKNESS. INTO MUSIC. A LIGHT. SOMEONE ON STAGE. A ROADIE.

ON THEY CAME, AND NOW THEY ROCKED.

MY BABY IS ANGRY, SHE'S PALKING HER CASE BUT I CAN'T LOOK WHILE I LOOZE HER, SO WHEN SHE LEAVES ME, I WANT LOOK AT HER FACE, I'LL MAKE SURE THAT IM DOWN THE BOOZER.

THEN AT LAST THE BIG MAN WAS ON STAGE..... PIGGY MOUNDART AND THE SPIDERS FROM MA'S.

YOU PUNKS ARE SO MEANIE, LAY ON ME MORE GREENIE, NEW YORKS A GO-GO, MY WALLETS SO EMPTY, LOTS MORE GREENIE, OUT ON MY BACK, I NEED GREENIE, MUST MAKE A STACK.

THE PUNKS WERE OUT IN FORCE, BUT THIS WAS NO PUNK BAND. THIS WAS.... RAT ROCK.

THE CROWD BOFFED AND ROCKED AND THEY LISTENED TO ZAP MALINOS SOULFUL MEANINGFUL SONGS.

IM A HARD LOVIN MAN, AN I KNOW WHAT I LIKE, ONCE IN THE MORNIN, THREE TIMES AT NIGHT.

BUT IT WASN'T ALL SUBTLE SONGS MOST OF THE TIME IT WAS BANG YOUR HEAD, PUNCH YOUR PARTNER SLASH THE SEATS ROCK N' ROLL (RAT N' ROLL ????)

HE WAS NO MATCH FOR THE RATZ. THE CROWD SUDDENLY CAME TO LIFE AND STARTED FOR THE RATZ TO COME BACK. (BOOYIN THEM!)

AND BACK CAME THE RATZ, AND THEY PLAYED AND BOOED AND THREW OUT FRISBIES.....

AND THEY ALL HAD A REAL GOOD TIME, ALL EXCEPT ONE AND HE WAS IN THE BOGGS BEING SICK. (HUEY)

## J. Edward Oliver 'The SpooF Of The Pudding'

### J. EDWARD OLIVER'S INSTANT GARbage COLUMN

YOU MAY FIND THIS HARD TO BELIEVE, BUT SOME PEOPLE BUY THE MUSIC PAPERS JUST TO READ THE CARTOON STRIPS. THESE PEOPLE ARE KNOWN AS "LOOKIES" APART FROM THE ONES WHO BUY RECORD MIRRORS JUST TO READ THIS CARTOON STRIP, OF COURSE.

BUT FOR THE REST OF THEM, I'VE COME UP WITH A SPECIAL TREAT. A SCHEME TO SAVE THEM MONEY. FOR THIS WEEK ONLY, THEY MERELY HAVE TO BUY ONE RECORD PAPER FOR ALL THE CARTOON STRIPS, AS I BRING YOU MY OWN VERSION OF OTHER WELL-KNOWN.....

### MOCKIN' VOLE SUE

A CUB REPORTER IS INTERVIEWING ONE OF THE REGULAR STARS OF THIS CARTOON.....

TELL ME SOMETHIN, SUE? I'VE ALWAYS WONDERED WHAT IT'S LIKE BEIN' IN A CLEVER, WITTY AN HUMOROUS COMIC STRIP!

CONFIDENTIALLY, SO HAVE I?

BUT AT LEAST YOU'VE APPEARED IN THIS COMIC STRIP!

YOU HAVE APPEARED IN THIS COMIC STRIP, HAVEN'T YOU?

IT'S DIFFICULT TO TELL. ALL THE CHARACTERS IN THIS STRIP LOOK EXACTLY THE SAME!

SAVES THE HOP!

SOMETHIN' ELSE I'VE ALWAYS WONDERED... HOW COME THERE'S ALWAYS SO MUCH BLANK SPACE AT THE TOP OF THESE PAGES?

I SUPPOSE IT'S WHAT HAPPENS WHEN YOU TRY AN' DRAW AN ENTIRE CARTOON STRIP IN FIVE MINUTES!

NO, IT'S WHAT HAPPENS WHEN YOU MAKE A THREE FOOT TALL CARTOONIST WORK ON A FOUR FOOT TALL DRAWING BOARD!



BUT HOW DARE YOU CAST ASPERSIONS ON OUR WONDERFUL CARTOONIST??! JUST BECAUSE HE DOESN'T CRAM HIS PICTURES WITH THE USELESS JUNK THAT CUTTERS UP OTHER CARTOON STRIPS!

...USELESS JUNK LIKE SHADING...OR BACKGROUNDS...OR WRITING IN STRAIGHT LINES...OR PLOTS...OR JOKES.....

THIS IS JUST ONE OF MY STRANGE NOTES IN THE CORNER TO TELL YOU NOT TO BOTHER READING THIS STRANGE NOTE IN THE CORNER.

WAIT A MINUTE-- IF YOUR ARTIST IS SO GREAT, WHY IS IT HE NEVER SHOWS YOUR FEET?

I DON'T KNOW... I GUESS HE MUST HAVE HIS REASONS.....

### GROAN LOUVRE

ALORS! NOTHIN' TO DO BUT SIT HERE PONDERIN' TH' MYSTERIES OF TH' UNIVERSE THAT HAVE PLUCKED UP WALKIN' FUR UNTOLED EONS.

OR WHY ALL OUR SPEECH B'LOONS HAVE RIDLED BORDERS.

OR HOW WE CO' POSSIBLY SQUEEZE EVEN MORE DRUG REFERENCES AN' SWEAR WORDS INTO A WERE FOUR FRAMES?

LIKE WHY WE HAVE SUCH A STRANGE WAY OF WRITIN' TH' LETTER.

HEY POPPO! I HEAR THY READERS NITE BN COMPLAININ' TH' THIS CARTOON STRIPPO NOT BUN FUNNY ANY MORE.

WHY, THY VERY NEEKS' SOKE IS PROBABLY THE MUCHO FUNNIE ONE WE'VE EVR FEATURED?

### BUNION

IT SEEMS THY WZ THIS BILLY BLASTO FANTASTICO TAKEN COMPLECT THY MY GONZOP MAL BE TRIPPO Y' C P GSAPO! THAT'S A BONA JOKE AT THE END OF EACH AN' AT EVERY EPISODE WHEN KIN THEY POSSIBLY THINK IT ISN'T FUNNY??

WHY, THY VERY NEEKS' SOKE IS PROBABLY THE MUCHO FUNNIE ONE WE'VE EVR FEATURED?

- ### FLOP FIFTEEN!
- MAGIC FLY - BR WIRANGLER
  - WANDRIOUS STORIES - DENIS HEALEY
  - THUNDER IN MY HEART - NATIONAL SOCIETY OF BAKED BEAN EATERS
  - PLAYING TO AN AUDIENCE OF ONE - FLEETWOOD
  - TWO PANTS AWAY - BERTY AND HALL
  - TWO GEEKS APLUSE - GPO
  - PUTT ROCKER - LINDA LOVELOCK
  - DECEPT BEARDS - JIM GILLER
  - WE VE GOT WHAT IT TAKES
  - THE PAGE THREE GIRLS
  - FOOT TALL CARTOONIST
  - EXODUS - LEWIS AND CARROLL
  - AIN'T GONNA BUMP NO MORE
  - EVEL KNIVEL
  - IT IS IN HIS LIPS - BIANCA JAGGER
  - MAGIC FLIES - BOB STEWART
  - YOU'RE MOVING OUT TODAY - NATTY ELAND

### Loneliness is...

HAVING THE BEST-SPOKEN BUDDIE

### SILLY SONG ORIGIN

A MAN NAMED NIGEL TRUMP DISCOVERED THAT HE COULD COMMUNICATE WITH A POLIST. BY A STRANGE COINCIDENCE HIS GELISH FRIEND, DAVID MONIX, FOUND THAT HE WAS ABLE TO GIVE THE POLIST THE POWER OF SIGHT.

ONE NIGHT, NIGEL HAPPENED TO SEE A WING SACKER. EAGERLY HE SUGGESTED TO THE LAVATORY THAT IT SHOULD USE THE POWER BESTOWED ON HIS FRIEND TO WITNESS THE PHENOMENON.

OR, IN THE WORDS OF THE FAMOUS SONG YOU SEE IN THE BAR WITH AN ROOSTER

### AMAZING COINCIDENCE

ALVIN STARDUST  
GARY GUTTER  
WORLD WAR I



# Mirror

## UK SOUL

- |    |    |  |              |
|----|----|--|--------------|
| 1  | 1  | BRICKHOUSE, The Commodores                           | Motown       |
| 2  | 3  | SHOO DOO FU FU OOH, Lenny Williams                   | ABC          |
| 3  | 4  | I BELIEVE YOU, Dorothy Moore                         | Epic         |
| 4  | 2  | BEST OF MY LOVE, The Emotions                        | CBS          |
| 5  | 9  | SAY YOU WILL, Eddie Henderson                        | Capitol      |
| 6  | 11 | RIGHT ON TIME, Brothers Johnson                      | A&M          |
| 7  | 5  | STAR WARS, Meco                                      | RCA          |
| 8  | 15 | GOIN' PLACES, Jacksons                               | CBS          |
| 9  | 14 | IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson | Spring       |
| 10 | 13 | IT'S ECSTASY, Barry White                            | 20th Century |
| 11 | 6  | FROM HERE TO ETERNITY, Giorgio                       | Oasia        |
| 12 | 17 | DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda       | Philips      |
| 13 | -  | BABY BABY MY LOVE IS ALL FOR YOU, Deniece Williams   | CBS          |
| 14 | 8  | DO YOUR DANCE, Rose Royce                            | Whitfield    |
| 15 | 18 | MAKE IT WITH YOU, Whispers                           | RCA          |
| 16 | -  | DUSIC, Brick   | Bang         |
| 17 | 10 | VITAMIN U, Smokey Robinson                           | Motown       |
| 18 | -  | GET YOUR BOOM BOOM, Le Pamplemousse                  | Berkeley     |
| 19 | 7  | GREATEST LOVE OF ALL, George Benson                  | Arista       |
| 20 | -  | BELFAST, Boney M                                     | Atlantic     |

## YESTERYEAR

- 15 Years Ago (10 November 1962)
- |    |                        |                  |
|----|------------------------|------------------|
| 1  | LOVESICK BLUES,        | Frank Ifield     |
| 2  | LET'S DANCE,           | Chris Montez     |
| 3  | TELSTAR,               | The Tornados     |
| 4  | SWISS MAID,            | Del Shannon      |
| 5  | LOCO-MOTION,           | Little Eva       |
| 6  | VENUS IN BLUE JEANS,   | Mark Wynter      |
| 7  | IT MIGHT AS WELL RAIN, | Carole King      |
| 8  | RAMBLIN' ROSE,         | Nat' King' Cole  |
| 9  | SHERRY,                | The Four Seasons |
| 10 | SHEILA,                | Tommy Roe        |
- 10 Years Ago (11 November 1967)
- |    |                               |                                      |
|----|-------------------------------|--------------------------------------|
| 1  | BABY NOW THAT I'VE FOUND YOU, | The Foundations                      |
| 2  | MASSACHUSETTS,                | The Bee Gees                         |
| 3  | ZABADAK,                      | Dave Dee, Dozy, Beaky, Mick and Tich |
| 4  | LAST WALTZ,                   | Engelbert Humperdinck                |
| 5  | AUTUMN ALMANAC,               | The Kinks                            |
| 6  | FROM THE UNDERWORLD,          | The Herd                             |
| 7  | LOVE IS ALL AROUND,           | The Troggs                           |
| 8  | SAN FRANCISCAN NIGHTS,        | The Animals                          |
| 9  | HOMBURG,                      | Procol Harum                         |
| 10 | THERE MUST BE A WAY,          | Frankie Vaughan                      |
- 5 Years Ago (11 November 1972)
- |    |                     |                    |
|----|---------------------|--------------------|
| 1  | CLAIR,              | Gilbert O'Sullivan |
| 2  | MOULDY OLD DOUGH,   | Lieutenant Pigeon  |
| 3  | DONNA,              | 10cc               |
| 4  | ELECTED,            | Alice Cooper       |
| 5  | LOOP DI LOVE,       | Shag               |
| 6  | MY DING-A-LING,     | Chuck Berry        |
| 7  | IN A BROKEN DREAM,  | Python Lee Jackson |
| 8  | LEADER OF THE PACK, | The Shangri-Las    |
| 9  | GOODBYE TO LOVE,    | The Carpenters     |
| 10 | HALLELUJAH FREEDOM, | Jnr Campbell       |

## US SINGLES

- |    |    |  |                          |
|----|----|--|--------------------------|
| 1  | 1  | YOU LIGHT UP MY LIFE, Debby Boone              | Warner/Curb              |
| 2  | 3  | BOOGIE NIGHTS, Heatwave                        | Epic                     |
| 3  | 2  | NOBODY DOES IT BETTER, Carly Simon             | Elektra                  |
| 4  | 6  | IT'S ECSTASY                                   | Barry White 20th Century |
| 5  | 8  | DON'T MAKE MY BROWN EYES BLUE, Crystal Gayle   | United Artists           |
| 6  | 7  | I FEEL LOVE, Donna Summer                      | Casablanca               |
| 7  | 9  | BABY, WHAT A BIG SURPRISE, Chicago             | Columbia                 |
| 8  | 10 | HEAVEN ON THE 7TH FLOOR, Paul Nicholas         | RSO                      |
| 9  | 11 | HOW DEEP IS YOUR LOVE, Bee Gees                | RSO                      |
| 10 | 13 | WE'RE ALL ALONE, Rita Coolidge                 | A&M                      |
| 11 | 16 | BLUE BAYOU, Linda Ronstadt                     | Asylum                   |
| 12 | 14 | JUST REMEMBER I LOVE YOU, Firefall             | Atlantic                 |
| 13 | 4  | THAT'S ROCK 'N' ROLL, Shaun Cassidy            | Warner/Curb              |
| 14 | 5  | BRICKHOUSE, Commodores                         | Motown                   |
| 15 | 12 | STAR WARS TITLE THEME, Meco                    | Casablanca               |
| 16 | 18 | HELPS ON THE WAY, Little River Band            | Capitol                  |
| 17 | 30 | YOU MAKE LOVIN' FUN, Fleetwood Mac             | Warner Bros              |
| 18 | 19 | DO YOU WANNA GET FUNKY WITH ME, Peter Brown    | Drive                    |
| 19 | 21 | DUSIC, Brick                                   | Bang                     |
| 20 | 22 | WE JUST DISAGREE, Dave Mason                   | Columbia                 |
| 21 | 17 | COLD AS ICE, Foreigner                         | Atlantic                 |
| 22 | 29 | IT'S SO EASY, Linda Ronstadt                   | Asylum                   |
| 23 | 25 | SEND IN THE CLOWNS, Judy Collins               | Elektra                  |
| 24 | 28 | DAYBREAK, Barry Manilow                        | Arista                   |
| 25 | 26 | ISN'T IT TIME, Babys                           | Chrysalis                |
| 26 | 32 | COME SAIL AWAY, Styx                           | A&M                      |
| 27 | 15 | KEEP IT COMIN' LOVE, K. C. & The Sunshine Band | TK                       |
| 28 | 23 | SHE DID IT, Eric Carmen                        | Arista                   |
| 29 | 33 | MY FAIR SHARE, Seals & Croft                   | Warner Bros              |
| 30 | 35 | SLIP SLIDIN' AWAY, Paul Simon                  | Columbia                 |
| 31 | 34 | I GO CRAZY, Paul Davis                         | Bang                     |
| 32 | 36 | YOUR SMILING FACE, James Taylor                | Columbia                 |
| 33 | 20 | THE KING IS GONE, Ronnie McDowell              | Scorpion                 |
| 34 | 39 | GONE TOO FAR, England Dan & John Ford Coley    | Big Tree                 |
| 35 | 42 | BACK IN LOVE AGAIN, LTD                        | A&M                      |
| 36 | 40 | CALLING OCCUPANTS, Carpenters                  | A&M                      |
| 37 | 49 | HERE YOU COME AGAIN, Dolly Parton              | RCA                      |
| 38 | 38 | THUNDER IN MY HEART, Leo Sayer                 | Warner Bros              |
| 39 | 24 | SIGNED, SEALED, AND DELIVERED, Peter Frampton  | A&M                      |
| 40 | 44 | SWINGTOWN, Steve Miller                        | Capitol                  |
| 41 | 46 | SHE'S NOT THERE, Santana                       | Columbia                 |
| 42 | 47 | BABY COME BACK, Player                         | RSO                      |
| 43 | 45 | FAIR GAME, Crosby, Stills & Nash               | Atlantic                 |
| 44 | 50 | YOU CAN'T TURN ME OFF, High Energy             | Gordy                    |
| 45 | -  | SENTIMENTAL LADY, Bob Welch                    | Capitol                  |
| 46 | -  | THE WAY I FEEL TONIGHT, Bay City Rollers       | Arista                   |
| 47 | -  | DRAW THE LINE, Aerosmith                       | Columbia                 |
| 48 | 27 | SWAYIN' TO THE MUSIC, Johnny Rivers            | Big Tree                 |
| 49 | 31 | SURFIN' USA, Leif Garrett                      | Atlantic                 |
| 50 | 43 | ON AND ON, Stephen Bishop                      | ABC                      |

## US ALBUMS

- |    |    |   |                |
|----|----|---|----------------|
| 1  | 1  | RUMOURS, Fleetwood Mac                    | Warner Bros    |
| 2  | 2  | SIMPLE DREAMS, Linda Ronstadt             | Asylum         |
| 3  | 3  | AJA, Steely Dan                           | ABC            |
| 4  | 4  | FOREIGNER                                 | Atlantic       |
| 5  | 5  | LOVE YOU LIVE, Rolling Stones             | Rolling Stones |
| 6  | 7  | CHICAGO XI, Chicago                       | Columbia       |
| 7  | 9  | ELVIS IN CONCERT, Elvis Presley           | RCA            |
| 8  | 10 | SONGS FOR SOMEONE YOU LOVE, Barry White   | 20th Century   |
| 9  | 6  | ANYTIME ANYWHERE, Rita Coolidge           | A&M            |
| 10 | 22 | POINT OF NO RETURN, Kansas                | Kirshner       |
| 11 | 12 | IN FULL BLOOM, Rose Royce                 | Whitfield      |
| 12 | 14 | TOO HOT TO HANDLE, Heatwave               | Epic           |
| 13 | 13 | I ROBOT, Alan Parsons Project             | Arista         |
| 14 | 16 | LET'S GET SMALL, Steve Martin             | Warner Bros    |
| 15 | 8  | SHAUN CASSIDY                             | Warner/Curb    |
| 16 | 11 | LIVE, Foghat                              | Bearsville     |
| 17 | 15 | MOODY BLUE, Elvis Presley                 | RCA            |
| 18 | 20 | BRICK                                     | Bang           |
| 19 | 23 | YOU LIGHT UP MY LIFE, Soundtrack          | Arista         |
| 20 | 24 | WE MUST BELIEVE IN MAGIC, Crystal Gayle   | United Artists |
| 21 | 19 | STAR WARS/SOUNDTRACK                      | 20th Century   |
| 22 | 17 | LIVIN' ON THE FAULT LINE, Doobie Brothers | Warner Bros    |
| 23 | 27 | BOSTON                                    | Epic           |
| 24 | 28 | BABY, IT'S ME, Diana Ross                 | Motown         |
| 25 | 14 | YOU LIGHT UP MY LIFE, Derby Boone         | Warner/Curb    |
| 26 | 29 | GREATEST HITS VOLUME II, Elton John       | MCA            |
| 27 | 47 | FRENCH KISS, Bob Welch                    | Capitol        |
| 28 | 32 | IN CITY DREAMS, Robin Trower              | Chrysalis      |
| 29 | 41 | MOONFLOWER, Santana                       | Columbia       |
| 30 | 35 | JT, James Taylor                          | Columbia       |
| 31 | 31 | RIGHT ON TIME, Brothers Johnson           | A&M            |
| 32 | 42 | CSN, Crosby, Stills & Nash                | Atlantic       |
| 33 | -  | THE STRANGER, Billy Joel                  | Columbia       |
| 34 | -  | LIVE, Commodores                          | Motown         |
| 35 | 36 | ENIGMATIC OCEAN, Jean-Luc Ponty           | Atlantic       |
| 36 | 25 | LIVE, Barry Manilow                       | Arista         |
| 37 | 38 | THUNDER IN MY HEART, Leo Sayer            | Warner Bros    |
| 38 | -  | GREATEST HITS, Olivia Newton-John         | MCA            |
| 39 | 37 | COMMODORES                                | Motown         |
| 40 | 40 | SPY WHO LOVED ME/SOUNDTRACK               | United Artists |
| 41 | 18 | I REMEMBER YESTERDAY, Donna Summer        | Casablanca     |
| 42 | 26 | THE GRAND ILLUSION, Styx                  | A&M            |
| 43 | 21 | CAT SCRATCH FEVER, Ted Nugent             | Epic           |
| 44 | -  | REJOICE, Emotions                         | Columbia       |
| 45 | 30 | STAR WARS & OTHER GALACTIC FUNK, Meco     | Millennium     |
| 46 | 48 | LUNA SEA, Firefall                        | Atlantic       |
| 47 | 33 | A FAREWELL TO KINGS, Rush                 | Mercury        |
| 48 | -  | LITTLE CRIMINALS, Randy Newman            | Warner Bros    |
| 49 | 50 | SOMETHING TO LOVE, L.T.D.                 | A&M            |
| 50 | -  | STREET SURVIVORS, Lynrd Skynyrd           | MCA            |

## US DISCO

- |    |  |                           |
|----|--|---------------------------|
| 1  | DANCE, DANCE, DANCE, Chic                      | Atlantic (12-in)          |
| 2  | GIRL DON'T MAKE ME WAIT, Pattie Brooks         | Casablanca (LP)           |
| 3  | I GOT TO HAVE YOUR LOVE, Fantastic Four        | Westbound (LP/12-in)      |
| 4  | NATIVE NEW YORKER, Odyssey                     | RCA (12-in)               |
| 5  | DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda | Casablanca (LP)           |
| 6  | COSMIC WIND, Mike Theodore Orchestra           | Westbound (LP)            |
| 7  | LE SPANK, Le Pamplemousse                      | AVI (12-in)               |
| 8  | BLOCK PARTY, Anthony White                     | Salsoul (12-in)           |
| 9  | SAN FRANCISCO, Village People                  | Casablanca (LP)           |
| 10 | WHAT I DID FOR LOVE, Grace Jones               | Island (LP)               |
| 11 | IT'S ECSTASY, Barry White                      | 20th Century (12-in / LP) |
| 12 | CAN'T YOU FEEL IT, Michele                     | West End (LP)             |
| 13 | KING OF CLUBS, Chocolat's                      | Salsoul (LP)              |
| 14 | RUNNING AWAY, Roy Ayers Ubiquity               | Polydor (LP)              |
| 15 | COCOMOTION, El Coco                            | AVI (LP)                  |
| 16 | YOU'VE GOT MAGIC, Rice & Beans Orchestra       | TK (12-in)                |
| 17 | MANHATTAN LOVE SONG, King Errison              | Westbound (LP)            |
| 18 | YOUR LOVE IS SO GOOD FOR ME, Diana Ross        | Motown (LP)               |
| 19 | HEY YOU SHOULD BE DANCING, Gene Farrow         | United Artists (12-in)    |
| 20 | BACK IN LOVE AGAIN, LTD                        | A&M (LP/12-in)            |

## STAR CHOICE



BRUCE FOXTON of The Jam

- |    |                     |              |
|----|---------------------|--------------|
| 1  | SUBSTITUTE,         | The Who      |
| 2  | ALL OR NOTHING,     | Small Faces  |
| 3  | GOOD DAY SUNSHINE,  | The Beatles  |
| 4  | YOU REALLY GOT ME,  | The Kinks    |
| 5  | MY GENERATION,      | The Who      |
| 6  | LIFE FROM A WINDOW, | The Jam      |
| 7  | HARD TO HANDLE,     | Otis Redding |
| 8  | BE MY WIFE,         | David Bowie  |
| 9  | SHE'S LEAVING HOME, | The Beatles  |
| 10 | GLORIA,             | Them         |

## US SOUL

- |    |    |  |              |
|----|----|--|--------------|
| 1  | 1  | BACK IN LOVE AGAIN, L.T.D.                           | A&M          |
| 2  | 2  | IT'S ECSTASY, Barry White                            | 20th Century |
| 3  | 7  | SERPENTINE FIRE, Earth, Wind & Fire                  | Columbia     |
| 4  | 3  | DUSIC, Brick   | Bana         |
| 5  | 8  | YOU CAN'T TURN ME OFF, High Energy                   | Gordy        |
| 6  | 5  | IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson | Spring       |
| 7  | 6  | DO YOUR DANCE, Rose Royce                            | Whitfield    |
| 8  | 10 | DON'T ASK MY NEIGHBOURS, Emotions                    | Columbia     |
| 9  | 4  | SHAKE IT WELL, Dramatics                             | ABC          |
| 10 | 15 | GOIN' PLACES, Jacksons                               | Epic         |
| 11 | 11 | BOOGIE NIGHTS, Heatwave                              | Epic         |
| 12 | 16 | IF IT DON'T FIT DON'T FORCE IT, Koolhae Patterson    | Shadybrook   |
| 13 | 9  | STAR WARS THEME, Meco                                | Millennium   |
| 14 | 13 | DO YA WANNA GET FUNKY WITH ME, Peter Brown           | Drive        |
| 15 | 19 | SEND IT, Ashford & Simpson                           | Warner Bros  |
| 16 | 12 | BRICK HOUSE, Commodores                              | Motown       |
| 17 | 18 | JUST FOR YOUR LOVE, Memphis Horns                    | RCA          |
| 18 | -  | SOMEBODY'S GOTTA WIN, Contenders                     | Juane        |
| 19 | 17 | I FEEL LOVE, Donna Summer                            | Casablanca   |
| 20 | 20 | RUNNING AWAY, Roy Ayers Ubiquity                     | Ubiquity     |