Juicy Lucy

Hard to swallow

WELL MY DARLINGS, the title of "winter is about to turn"! Elton John is out of hospital and any minute now the Stifler train will pull into Victoria Station. This, indeed, changes are afoot and if I can avoid being blinding by laser beams in Oxford Street (it can only help the shoplifters can't it?) I'll do my best to tell you all about them.

HOW LONG has this been going on? I ask myself. And how many more times will it happen before some unfortunate develops a nasty dose of the colic? Of course I'm referring to the unfortunate accident that has befallen petite Akron-born Rachel Sweet (18), recently. Young Rachel, rock's answer to Tracy Austin, is fashion conscious enough to wear contact lenses while swepting on the road — only removing those marbles of modern technology when she's actually playing ball.

But who keeps drinking deep from the glas of water at the side of the stage where the wetslip leaves her ails to vision? How many more times will they be swallowed by unsuspecting guile? Rachel, naturally enough, can't see the joke, and I've no doubt that her charmers is getting mightily fed up hanging around bathrooms with a bottle of cold beer oil try to get them back?

PLENTY OF stolid English fans on offer at the week's best party are my dear, to welcome the latest member of the crowd — Darts to the fold! (believed to be the Young'd RAY RAY DA Funky Wandsworth) Handsome new boy Renny Allen who's just returned from Oxford, above and below the hillers as Darts, has been a delight to the fans of the band, and is already proving to be a worthy replacement for the absent Gary Howard, who was the band's second singer, and is currently recording a solo album.

NOW THAT Elton's out of hospital and the band is back together, the band is back on the road and performing at sold-out venues across the country. The band has been on tour for several months now, and has been receiving rave reviews from fans and critics alike.

And don't I know you from somewhere? Country queen Dolly Parton gives London the big whoop — at the same time cunningly testing the latest in Hollywood's notorious pasting showers. It's also the first time I can remember seeing her with a hairdo that's not just a wig. She's wearing a black dress with a high slit, showing off her trim figure.

But what is this about? I don't know, but it's definitely a change from the usual. I can't help but wonder what's going on in her mind.

So to the end of the week, I can only say that I'm looking forward to seeing what happens next. It's been a great run so far, and I'm sure the fans will enjoy whatever is to come.
Sylvestre Coming Back

Boney M Ready for Christmas

Germans-Based Chart Toppers Boney M Are Set to Break the 'Green' Stranglehold at the Top of the Charts...With a Christmas Hit First Recorded Over 20 Years Ago.

For the Four-Piece Group - Whose 'Rivers Of Babylon' is Still in the Charts after Five Months - Have Recorded Their Own Version of 'Mary's Boy Child', to Be Released on November 24.

The Song, a No 1 Hit for Harry Belafonte in December 1957, Was Adapted by Boney M's Producer Frank Farian and Recorded in Germany Only Two Weeks Ago. A. Petrucci, Boney M's Record Company, Are Expecting Huge Seasonal Demand for the Single, and Their Initial Pressing Must to Half a Million Copies.

Boney M Begin Their British Tour at London Hammersmith Odeon on November 30.

Peter Tosh Will Tour

This Off-Off Tour by Jamaican Reggae Artist Peter Tosh, Originally Announced for October, Then Cancelled at the Last Minute - Is Now Definitely On.


Calling All New Groups

Elvis on TV

Elvis Costello is Featured in a TV Documentary, Primarily Filmed for BBC 2's 'Arena' Series, to Be Screened Early Next Year.


Naz Tour

Scottish Rock Band Nazareth Return to the British Stage in January for Their First Major Tour in Three Years.

The Band Has Had Hits With "Broken Arrow," "Angels"

and "Flight Tonight," Recently Included in "Rolling Stone" Harvey Garrett Article on Zal Tampon, Nazareth's Drummer.

Their Current UK Tour Will Coincide With the Tour Dates For Preston Polytechnic, "No Mean City," and a New Single for Release on November 24.

Tapper Dates

Jamaican Toaster Tapper Zukie Will Be Back in England in December for a Short Tour.

Zukie, Currently Playing in the US, Received After a Shooting Incident in Kingston Recently, Will Be Promoting Nothing New From His Latest Front Line Album "Tapper Roots" - Released on November 24. "Oh Lord! A Front Street Rock" Will Be Released as a Single Next Week.

Steve Gett

Birmingham turn down the Clash

DIFFICULTIES IN finding suitable venues in both London and Birmingham are said to be the main reason why the Clash, who have announced an English tour, are to pull out of it. The band have been unable to find anywhere in London that will allow them to perform their rock 'n' roll show, and in Birmingham, where the band have recently played, the tour has been cancelled.

The tour was due to start next week, but it now seems unlikely that the band will be able to perform until the end of the year. The band's manager, who has confirmed the cancellation, said: "We are very disappointed to have to pull out of the tour, but we have had no choice. We have been trying to find a venue in Birmingham for some time, and we have finally been successful."

Marley film

A FILM shot during reggae star Bob Marley's last British visit will be shown at a number of venues around the country. The film was shot at the time of Marley's last visit to the UK, and it will be shown at a number of venues, including the BBC's Barbican Centre in London, and the Odeon in Birmingham.

The film will be shown at a number of venues around the country, including the BBC's Barbican Centre in London, and the Odeon in Birmingham.

Platter: play

LEGENDARY FIFTEEN is one of the three major labels to announce a new signing of the week. The band, who are currently touring the UK, have signed a new deal with the label, and will be playing a number of venues around the country. The band's manager, who has confirmed the signing, said: "We are very pleased to have signed this band, and we are looking forward to working with them in the future."

Chas and Dave tour

COCKNEY FUNKSTERS Chas and Dave have finally confirmed their UK tour dates. The band, who have been touring the UK for the past few weeks, have finally confirmed their dates, which will start on 15th November in Bath, and include a number of venues around the country.

The band's manager, who has confirmed the dates, said: "We are very pleased to have confirmed our tour dates, and we are looking forward to playing for our fans around the country."

UK — no split

RUMOURS THAT UK rock group UK are to split up were confirmed by the band's management company. The band, who are currently on tour, have confirmed that they are to split up, and have announced this news to their fans.

The band's manager, who has confirmed the split, said: "We are very sad to announce that the band are to split up, but we have no choice. We have been together for a long time, and it is time for us to move on."

Siouxsie forced to cancel

SIOUXSIE and the Banshees, who were forced to cancel a concert at Birmingham University last week after the venue was pulled out with the fans' agreement, have announced that they are to cancel all their UK dates.

The band's manager, who has confirmed the cancellation, said: "We are very sad to announce that we have to cancel all our UK dates, but we have no choice. We have been together for a long time, and it is time for us to move on."

RELEASING THE BAND'S FIRST ALBUM

NEW 12" single from Alice Cooper, on December 1. From their upcoming album, due in January, is a new single, "Love Me Like A Man," which will be released at the end of this week. The band's manager, who has confirmed the release, said: "We are very pleased to have released this new single, and we are looking forward to working with our fans around the country."

NEW DARTS MAN

AFTER A four-month break, Darts have announced a new member, who will be playing for the band from now on. The band's manager, who has confirmed the announcement, said: "We are very pleased to have announced a new member, and we are looking forward to working with him in the future."

"LOOKIN' KINDA ROCK 'N' ROLLED"

c/w "Dead End Kids"

Tracklist:

1. Lookin' Kinda Rock 'N' Rolled
2. Dead End Kids
3. Another Man's Meat
4. Blame It On The Night
5. Out On The Street
6. Another Day
7. The Way We Do It
8. Back To Back
9. Bad News
10. The Last Of The Storytellers

On tour with FRANKIE MILLER:

November 16 - Glasgow City Hall
November 17 - Edinburgh University
November 18 - Dundee University
November 19 - Dumfries Stadium
November 21 - Norwich University
November 22 - Kent University
November 23 - Hull University
November 24 - Huddersfield Poly
November 25 - Birmingham University
November 26 - Sheffield University
November 27 - Cardiff University
December 2 - Plymouth Plastics
December 3 - Blackpool Kings Circus
December 4 - Beverley Stadium
December 5 - Melbourne Park
December 6 - Marlow Stadium
December 7 - Glasgow University
December 8 - The Forum
December 9 - The Roundhouse
December 10 - The Astoria
December 11 - The Forum
December 12 - The Roundhouse
December 13 - The Astoria
December 14 - The Forum
December 15 - The Roundhouse
December 16 - The Astoria
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December 27 - The Roundhouse
December 28 - The Astoria
December 29 - The Forum
December 30 - The Roundhouse
December 31 - The Astoria
MIDNIGHT IN MANHATTAN (backhanded opening number 387. I want something better, understand? Ed)

THE YELLOW cab split out of the New York speckmen bottle mist in a search of a basement studio around 11 pm. Great for that kind of terminal dates.

And all the three minutes promo film on 'Top Of The Pops'. Imagine sitting in the audience among 15 hours just to enable Kid Travis or that other guy to say to a boy in a blue shirt with a paper hat and uncontrollable giggles 'Who sings 'Instant Replay'?'.

But what's worse is that Mr Hartman has to wear extremely tight trousers and a frilly green silk shirt for the duration. You can see the tears welling up around his eyes when the light catches him in a certain way.

His band, three contenders for the dumberest contestants of the year award - what Gary Glitter might have worn in bed when he had side and no beer gut - hang around like cracked Christmas tree baubles (the kind you buy at 50p a gross off some wreck of a market stall) looking very uncomfortable and near to exhaustion.

But it appears the director is a perfectionist who insists on making the film a work of art or at least a tasteful exercise in contemporary rock cinematography. Shame it's gonna be wasted on 'OTTO'.

Instant Replay, mocked by one for its dubbed whits in qualities, its porcelain perfection, its contrived idol structure is still one of the most polished disco hits of the year. If you're gonna do it, this is the way. (Instant Replay) stands alongside Styx's 'You Make Me Feel', (Mighty Reach) and both these discs as upstarts as '78 get it on classics.

BARRY CAIN meets former Edgar Winter Band member Dan Hartman - the man who made 'Instant Replay' one of the most instant of this year's pop/disco hits.

'OOF! That terrible way of living has hit him even harder than 24 years old Dan. He now looks incredibly healthy and sounds at his old self hang-up to how to decorate his newly acquired 18 room colonial house in Westport, Connecticut.

"I was with Edgar for three years. Through the successes and failures. What affected me was the problem he never was able to go through the most critical part of my life - I know these years between 30 and 25. It's a crazy time - cos you're just evolving as an adult woman."

We said to each other our lyrical lives together would never end. How wrong can you be. We were halfway through our last tour, in a hotel room, when we decided to sell it a day. The end of our million dollar business and multi-million dollar future.

The Edgar Winter Band epitomised the genre, stereo pop posturing prevalent in the mid seventies which has now manifested itself in the likes of the more successful Boston and Foreigner.

In actual fact, the EWB were more talented than their shallow dressing. It was just that as a unit they appeared totally disorganised - each member chasing his own particular whim, disregarding band policy, if one even existed.

The result was a frustrating collection of errores, disjointed records over a three year life span which only gave fuel to the "kids playing at being rock stars" criticism justifying their new look.

"When we split I decided I didn't want to be in the public eye for a while," recalls Dan. "I didn't need the pressure." He got a studio together near his home and started recording Moody Waters and Foghat.

And now the story behind the man behind the hit behind the garage band. A railway station in Connecticut. Dan cares his ef the other Edgar Winter band, which has already split. "I am the better looking half of the band.

"I am Dan," says the guy wearing a tear from his eye. "I've really enjoyed today. I wish I could have an instant replay of the whole thing."

"I said we will... and wrote the song. Cute. Especially since we used to write that time Dan had released one solo album which was banned severely.

"The critics thought it had no red direction. I was shooting out in all directions - poprock, rhythm and blues, soul, you name it..."

THERE'S a new album, called 'Images', is a disaster kaleidoscope. "But I wasn't at all disappointed. I just wasn't at all disappointed. I just wasn't at all disappointed. I just wasn't at all disappointed."

It was an attempt at the same in a record of the kind of music I loved so much in the past - Deep Sea Sharp and the Otone, Poco, The Byrds, Jefferson Starship.

He played around with 'Replay' in his studio helped by Winter, Dr. Feelgood, Hillytop and Motown," When it ended up I had no idea what it was. It was a third of a notch shorter. There's an album of the same name about to be released. This time the theme and direction is essentially of the 'Replay' kind. See, if you want to reach the public and get your messages across you have to stick to one mode per album and change your style with each successive release, way like Bowie does.

"It's whole soul."

Dan auditioned 475 people before hitting on the right hand. He advertises in virtually every music publication in the world, eventually he decided on Hilby Michael, former Spizzikor drummer, C. L. Smith on bass and Vanessa Flemming lead, Dan, for the moment, is limited to a few albums.

"It is much more of a togetherness. We all have the same influences - Byrds, Dylan, Springsteen, Van Morrison, Hendrix... We're a rock 'n' roll band. We're gonna go out and get criticism for being a disco band but when you really think about it disco is rock 'n' roll and rock 'n' roll is disco. We're a rock band playing disco style numbers, that's all."

"The director looks agitated. Dan's in trouble. He's getting tighter - the signal that more flying is about to commence."

Dan feels that he should make a couple of party shots. "This is the best period of my life. Eventually and personally, I'm in love with my music and I'm in love with my girls."

And the world loves love."

There's not much you can say after a finish like that. Except, maybe, Outside, the Saturday night Bowery bums danced in the shop doorways.
The sparkling talents of Barbara Dickson are captured at their very best on this beautiful new album, 'Sweet Oasis.' Give yourself a treat, and get a copy of 'Sweet Oasis.'

TOUR DATE
Sat. Nov. 18th LONDON, RAINBOW

(All proceeds of this concert in aid of GREENPEACE - SAVE THE WHALES FUND)

B. D. C. 'SWEET OASIS' CBS 83198
Single: 'City To City'
SYLVIE SYMONDS talks to Rick Parfitt about the new Quo album

**LOUNGING among the screening walls artistically arranged** Beverly Hilton hotel, Rick Parfitt is slowly turning the colour of his rose-pink trunks and convincing this journalist that the new album is nothing short of “bloody marvellous” and that Quo fans will be delirious about its appearance.

“Look how powerful he may think he is, can you know Quo now?” he says.

“It’s a great album,” he goes on, “I honestly think it’s better than ‘Rocking All Over The World’, which I thought was the great album. This one tops it, I think, by 80%. It’s by far the best we’ve ever turned out.”

Credit for its excellence must go, in part, to producer Pip Williams, who joined them on their last album and left them very much impressed.

“We’re the earliest blokes to work with at times – I mean, we’ve been together a long time and know what we want to do and do.”

If there was another (and a third) album admitted to genuine, there are but four numbers which really crack him up. Even so, it seems highly unlikely the album will be “Happening All Over The World”. If we break here, it would be in Company of any rock band in the world. But nobody in the band is paranoid about breaking the States. If we do, we get, we’ll be all millionaires; if we don’t, we’ll just live comfortably.”

“What’s the album’s title?” asks Parfitt. “It’s a total kick,” says Rick. “We’ve never done that to a record, turn it out, and pull the plug halfway through a song. It’s the lowest and the funniest. But they do feel sympathy for American ears that have been tortured too long by “soft pop band” stuff” that goes by the name of music, “which you get off with, but I don’t.”

“Rock and roll is the heavy weight champion of the world and as far as music is concerned. If you really want to get up and go to the rock concert, and there’ll be no more people to do so. It’s just in a strange way, you know what I mean. That’s why we do on playing. And they have no intention of giving up the music saying, ‘If you’ve got something good like we’re going to have, why give it up?’ We won’t try and change the format. We know that it’s everything, and we know how we’re doing really well now, so there’d be no point in changing it – I think if we tried, we’d lose ourselves musically and just go up pieces.”

“History does make one change,” concluded. “Remind which is from the lightest to the heaviest degree of the band. We did want to do something in the very seventies that would put us up in the charts. We haven’t had all the odds stacked against us,” Boogie, “but we had to do what we are now because we were in the wrong place, with the wrong chopping changes.”

What the man is saying is that they’ve made their mark, they ain’t going to change, none of them are planning solo trips and breaking up in the back. We honestly haven’t had enough there’s a lot to do. The thought of (some of) this band has crossed our minds, but we don’t want to break from Quo. When the band eventually does come to an end, it will mean dying. Only, then we might do something semi-solo. We think it would be a lot of fun to do it because we have all the odds stacked against us,” Boogie, “but we had to do what we are now because we were in the wrong place, with the wrong chopping changes.”

But why they have, after all, because we are one of the whole lucrative gate-crashing that has led to this commercial slide already where you should say that says Rick. “We were due to make a last minute and ‘Rock On’, which was a full-blown feature film of bands - there was us. ‘Blue John’ and a few others who were all going to place in different locations around the world. We were going to the top of Ayres rock in the middle of the desert in the Middle East. Australia – it turns glowing right up to Australia, but then it was made to look like a meteorite. But the budget of the film was huge, we had to do something else in England from 3 to 1 million and we couldn’t raise the money to do it. But hopefully it will come off in the future. I’d love to do it, but I don’t think I’ll ever be able to. You mean, we’re all getting on a starting role in anything at all. I think ‘Blue John’ was pulled out of the film. I think ‘Blue John’ was sold out of the film. It’s being sold at the moment. We’re all looking forward to it.”

“I’ve got such a devoted bunch of friends. I wonder why they haven’t gone in this direction, but I think we were all looking at the whole lucrative gate-crashing that has led to this commercial slide already.”
SINGLES

Reviewed by CHRIST WEstwood

SINGLE OF THE WEEK

THE FALL: ‘It’s The New Thing’ (Step Forward)

Being new things themselves, The Fall have opted to put down the obvious trend chic factor so prominent in rock and roll circles, aiming cut-throat blades at the press.

They broke the backs of the real hard/A million closed minds. We fought the fed clan/You fought the average man/The truth because of you/Along with some of the best.

But there’s also an admirable tongue-in-cheek element, like when they say, “We are men! We have big toes, it rocks, plunders, amuses, starts like its musical incongruities, brings out laughter and sweet simultaneously, and the B-side, ‘Variety Days’ with a past, present and future composite, is wasted and disturbing, lyrical savage but not always decipherable. The Fall are no chie, they are the real thing. And this new disc is very fine indeed, I tell you.

ROBERT RENTAL: ‘Paralyis’ (Regular).

A moody, do-it-yourself electronic record, derivative of Can, maybe, but standing well on its own feet as an intense, jerky, hypnotic, monotone-drone gooey. An interesting item, if that doesn’t sound too bizarre, especially given the almost home-demono circumstances of its conception.

ALTERNATIVE TV: ‘Life’ (Deportif Fun City). ATV cut some really great ‘n’ roll back then, but have since moved to vapid. This then, is odd and nowadays non-representative, but still deserving this final. official release. Backed up by Love Lies Limp! ‘Life’ is pure nostalgia, but welcome all the same. The sleeve notes: ‘Alex and I parted company before we could re-record it with the full string accompaniment that it so fully deserves. MTV...’ - Mark Perry.

‘Life’ is a crusing rocker with commercial overtures (cave of Alex), while ‘LLL’ is laid back, almost reggae-coop beatings offsetting notably lyrics (singer). A lovely little artefact.


Your kiss so sweet/Your sweat so sour/Sotimes I’m in love, but I know I’m only trust.

£ They set the Electric Hallroom on fire the other week with a move of unorthodox avant-rock ‘n’ roll. This after seeing them once, sounds legitimate. Shabbily, uncomformable might be played loud and absorbed. It lasts.

VERMILION: ‘Angry Young Women’ (Illegal).

Having met Vermilion briefly a handful of occasions, I can confirm that she’s an uncool, down-the-line, careless, American cycle-shot, a beautiful character with a heart of bloodshot and pure blue-eyed woman (then band). Dick and Empty, ‘Angry Young Women’ have a tendency to reek of - and could easily win - the Euro-song contest. Top, it really is that bad.


SPIZZIKO: ‘500. 500 Crazy’ (Rough Trade). Spizz and co were desperate at Hampshire Festival that night, and sounded like they’d rehearsed it that way. Fortunately, the single is something else: mostly, incompetent, guitar overkill with Spiz’s dumb shock-value and occasional falsetto. It almost rocks sonically, but basically it just-laughs along causing a certain degree of amusement. A good record to have around kind of.

YACHTS: ‘Yachting Types’ (Radical). ‘It’s our last single, not much of a niche.' With the 1986 ‘Yachting’ types chorus was it to say, ‘We’re the anti-types’? Maybe a shade Ultravox, but generally listenable little poppy 45 with an infectious keyboard line. Art flash without the flash.

THE ADVERTS: ‘Television’s Over’ (RCA). I really used to like The Adverts, y’know, but this is undeniably, calculated, formalised. The production tarts the song up into something it ain’t (lightweight punky-psychedelic) and it can’t, honestly, be recommended at all.

ALICE COOPER: ‘You Gonna See Me Now’ ( Warner Bros). To think that thiscoop went with my very own hero, Ye Fundamental. This record sticks, slams, slams and with a vengeance. Stinks from The Reverend footlings, sticks blankout, smacks of a once-great frontman turned Hollywood puppet. Now get this drivel out my sight.

JONATHAN RICHMAN AND THE MODERN LOVERS: ‘Bull Bug’ (Bite). Awfully sorry chap, this record confirms one’s greatest fear that the once phenominal Richman is now reduced to a child Robin Hood moron, drawing up all kinds of lyrical nonsense in the vain hope that someone - someone - might discover some hidden meaning or some such bloated form of pretentiousness. If this wasn’t one - and I don’t think it has - it really is an unnecessary waste, not only of vinyl but also of Richman’s understandable gift (remember his genius)? He ought to think seriously about where he’s headed before he chokes on his own brassy-dim.

REZILLION: ‘Destination Venus’ (Sire). Cracker little up-tempo from the world’s prettiest cartoon-characters and Scotland’s second-bout hunk. Nicely and rough enough to bridge the whole punk/pop gap. A chart contender, surely, and deservedly so (cont).

THE STOOGES: ‘Orange Thoughts’ (Skeleton). I love home-made records, especially ones as good as this. two contracting sides of The Stooges are revealed here: the deep-seated maladroit ‘straight’ side, and the blasting power of ‘Just For You And Me’ great month-luck sound.


M: ‘Modern Man’ ( RCA). And we finish on a note high-fives (wakes up, murk). This single is a snazzy, tingly, earcandy record with ‘One Ochre’, ‘outstanding’, and more than a little cool. The side is decent, but don’t let that put you off.

Finishing Note: Thank you for the sound of door shutting.
We've just released "It's Disco Fever." 20 funky disco tracks all by the original artists for an amazing £1.35. Dynamite disco, all the way. Classics like 'Boogie Nights' by Heatwave, 'Nights in White Satin' by Giorgio and 'Get on the Funk Train' by Munich Machine. Top disco stars that include Billy Ocean, Polly Brown, Fox, The Dooleys and more. All on this brand new Limited Edition Collection album.

Once you put on "It's Disco Fever," you'll boogie all night long. In fact, you're gonna need a new pair of shoes soon. But at £1.35 for the album you can easily afford 'em!

Get "It's Disco Fever" and lots more disco from Pickwick at Woolworth, Boots, W.H. Smith, Asda, Tesco, Debenhams, Littlewoods, Co-ops, selected branches of BHS and good record shops and stores everywhere. It's just one of 20 great new LP's from Pickwick's new Limited Edition Collection. Also available on tape at £1.95.
I'm down on the floor with Hot Gossip. There's a pain shooting up my left leg and I think I'm in danger of ripping my scrotum in two. Around me, the bright young things stretch supple limbs with consummate ease. I look out of the corner of my eye and see a pair of pert buttocks wobbling enticingly. They belong to a lissome young lady who drops to the floor, legs splayed.

I've been down here for two minutes, but already my head's pounding and I'm red in the face. Choreographer Arlene Phillips insisted that I "do a little more." She reminds me of a firecracker in a black cat suit, wailing a whip - but that's another fantasy.

At least I'm allowed to stagger up breathlessly, but nobody else is even sweating. That's just the start of a routine for Hot Gossip before dance rehearsals begin, limbering up their bodies into physical perfection. "I'll remain a slave daimon worshiping.

Thanks to Mrs Whitehouse and the press, millions tuned into the Kelly Everett show to watch Hot Gossip sweat and strut. Before meeting them, you strain yourself to expect Mona Lisa-style, white-skinned, curvy, if a bit aside, or bucking being your chest. You'll probably expect the boys to be a bunch of barking lads. But in the studio, they're skillful workpersons doing a routine over and over again until they get it right. Wage glory means strenuous exercise beforehand.

In the beginning, nobody really wanted to know about Hot Gossip. They worked doing charity shows and odd jobs like taxi driving to keep body and soul together. The troupe was Arlene's brainchild. Tired of watching talented students pass through her hands, she decided to form her own group and take them out on the road.

One of their composite appearances was in the David Essex show, but overnight recognition was still a long way off.

"I could imagine people throwing our pictures into waste bins," says Arlene. "They weren't sure normal shots of dancers in two positions - we showed ourselves interwoven. Dancing is a very close method of expression, we never get embarrassed about it."

"I was in Greece about the job with Elliot Golding, but I hid the Everest show we were interested in. They thought we would fit in with the unconventional atmosphere of the show."

"It's like a streamlined fantasy, being done for so long and then being cut off. I have known many of them for years. We have a very close relationship. It's another argument, we never were having a boy once. The girls are quite complicit and quiet.

"When I hear someone can visualise how it should be performed in detail, I can see in my mind's eye the sets and costumes. I have quite spontaneous. I'll show Gossip the stage and they'll follow.

It's those steps that started the feverish debate that Hot Gossip were too sexy for television. Mary Whitehouse complained, while city gents and schoolboys rushed home to view it in front of television screens.

"We were quite amused when people complained," continues Arlene. "Many of the steps we use are standard movements...

She demonstrates one by stretching and arching her back like a cat. I'm intrigued by the way a Free woman can perform in this way: Arlene. "It is usual that the human body can perform in this way."

RIPPLES. I'm down here until they've double taken and gone again until they've done a number on the floor."

"I don't think they're personalities come through enough," says Arlene avoiding a full frontal attack. "We work as a team but at the same time we're a group of individuals displaying individual characteristics. Legs and Co are anonymous, they don't shine enough."

Arlene wants Hot Gossip to get into singing as well as dancing and they've released a single - 'I Lost My Heart To A Starship Trooper' The vocals are taken by 18-year-old Sarah Brightman, the daughter of a dancing father and dancing mother. I can't say I was impressed by Gossip's first vinyl yet, but Sarah says it's already sold 10,000 copies.

"Sarah's slim and wide mouthed, English rose with pre-Raphaelite tumbling black hair - not unlike Kate Bush."

I realised I could date at the age of 18, she says. "I write the songs myself and I'd be doing an album in any case there is no style or grace."

Hot Gossip's most famous routine, involving a raunchy French maid and other sex-symbols, was released over three years ago. "We were poor in those days, but I wanted some sexy remarkable costumes," says Arlene. "One of our dancers called Roy had a friend who owned sex shops and most of the gear came from there. I also knew somebody who was in exotic lingerie, so we were able to borrow. I remember going to a shop that supplied maids' uniforms and buying the fancy frills."

Frankly, Hot Gossip make Legs and Co look like a bunch of nuns on a Sunday outing. "I don't think they're personalities come through enough," says Arlene avoiding a full frontal attack. "We work as a team but at the same time we're a group of individuals displaying individual characteristics. Legs and Co are anonymous, they don't shine enough."

Arlene wants Hot Gossip to get into singing as well as dancing and they've released a single - 'I Lost My Heart To A Starship Trooper' The vocals are taken by 18-year-old Sarah Brightman, the daughter of a dancing father and dancing mother. I can't say I was impressed by Gossip's first vinyl yet, but Sarah says it's already sold 10,000 copies.

"Sarah's slim and wide mouthed, English rose with pre-Raphaelite tumbling black hair - not unlike Kate Bush."

I realised I could date at the age of 18, she says. "I write the songs myself and I'd be doing an album in any case there is no style or grace."

Hot Gossip's most famous routine, involving a raunchy French maid and other sex-symbols, was released over three years ago. "We were poor in those days but
Here she comes again!

DOLLY PARTON ON TOUR
With guests Digby Richards and his band

Conference Centre, Brighton .......... Nov. 15
Gaumont, Ipswich ....................... Nov. 16
Coventry Theatre, Coventry .......... Nov. 17
New Theatre, Oxford ................... Nov. 18
Empire Theatre, Liverpool .......... Nov. 19
Odeon, Hammersmith ................. Nov. 20

Hear Digby Richards on his great album 'Whiskey Sundown'
CHRIS WESTWOOD

Dress Doll By Doll up

IN A DOLL'S HOUSE

"All my friends were waiting in a room at the motel just to wash me luck on the day I entered hell. I didn't have the courage to talk back or from talking down the phone. The other was: 'search and destroy the old man's home.'"

Once upon a time, a guy called a Cummings invented - or discovered - poetry with white sheets. The trick has been adopted and utilised by Jackie Leven and Doll By Doll, whose songs, generally speaking, manages to be blistering, passionate without ever giving clues as to the subject matter. Original, powerful, original. Clear, technical terms are all I have to offer.

Doll By Doll lie centrally on a single axis, one which divides the fifties from the eighties. From Cochran and Holly, through the Velvet Underground, and into something futuristic, something pure, something.

A new 'project' in the UK, Automatic Records. Brainchild of one Nick Mobbs, his claim Doll By Doll as his first fave, and to give them the freedom to get right in there and construct an album: as I write, Jackie Leven (vocal/guitar), David McIntosh (drums), Robin Spreafico (bass) and Jo Shaw (guitar) go to work on the very thing.

A recent ice-breaking interview with the band took place at their Maida Vale squat/home. Just off the Warwick Avenue tube. Only Jo and Dave were present, unless you count the two cats which have taken up residence of late, and with a smoke, a bottle of plonk, a tape recorder: 'things started rolling.' First half of the interview took place in Jo's basement pad, the second in Dave's room upstairs (which is a bedroom up). I tell you.

First points out the way. The band have, elsewhere, been strongly connected with a small, London-based charity, name of The Philadelphia Association, which, as Jo explains, "sounded like a really good organisation. It has some house where people can go for group therapy when they're breaking out."

Dave: "It's not a big thing. They haven't got a lot of money, and..."

The rich man loves the shadow. The poor man loves the sun. Rich folk have just found out what the poor have known, he had a vision of Jesus he said he was my friend and I kissed me once in my prayers, gave me love that has no end."

Someone once said: "You're a religious band, aren't you?" to which Jo replies: "that's the kind of joke that when you hear this Irish band one-shaped heart and brain of an smashed door and your knuckles bled worse say that the hope has fled."

They're a reminder that the man is lost. Proclaim Thorns. That's what I've written. I've worked at looking at the song the next day, and it's made me think 'Oh yeah. Right! That's what it's all about.' It's about holding it and predicting the future. It's a nice feeling when you can get that thro. Usually, the better songs - the ones we really feel - are just pulled out of that, really quickly."

"We're working on a spectrum of emotions, I think. They're... ah... inward looking songs..."

Doll By Doll will provoke a full plangent of reactions from their audiences: they flow, drift, stop, start, cut to the quick. Reactions vary.

Jo: "Well, we go there on the night, we play the songs, and we try to express them as closely as possible. Then what happens on that particular night is down to the audience as much as it's down to us. We're very aware of the audience."

Dave: "When we play we have an experience every time as well, y'know. When we go on stage it's like walking a tightrope every time. It never feels totally relaxed. Every time, we're just taking a chance and we've got to pull it off, and we usually do. But there's times it's really right on the edge. Jo: "I think there's a lot of things..."

Musically, the emotion, the godawfully POWERFUL that's generated up there... transcends mere description. One really has to be there... to be party of it. And the strange thing about the songs is the way they are - that's emotionally effective, biting, stimulating... and still lyrically ambiguous."

Jo: "We go through quite a spectrum of emotions, I think. They're... ah... inward looking songs..."

Dave: "The songs reflect the experiences we've all been through. In a way..."

They believe the idea that the germ of an idea, a moment's inspiration, is more valid and useful than a pre-ordained 'top'. Jo talks.

"Most of the things I've written, I've sort of looked at a song the next day, and it's made me think 'Oh yeah. Right! That's what it's all about.' It's about holding it and predicting the future. It's a nice feeling when you can get that throw. Usually, the better songs - the ones we really feel - are just pulled out of that, really quickly."

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crysralizing an idea in a moment's time, when you can think about it and make sense of it as a whole."

And more. There is a consciousness and awareness here which is hard to find, rich, and rare. There is a sensibility and maturity which is the germ of all great bands. Jackie Leven, Dave McIntosh, Robin Spreafico. Jo Shaw: you deserve a piece of this decade.

"I know they say love is blind, but if your heart was touched, me..."

I'll give you something that you can't ignore: two drunken, plonk-sloshed playboyes trying hard to be paid, some kind of celebration for drawing blood from a dog when the shotgun was over fire.
PROMISES - BUZZCOCKS - LIPSTICK

NEW SINGLE - UP36471
to them not so long ago), the Jam are "out of sorts." The tour list
is filled with problems: the electricity is off, the sound is
poor, the lights are dim, and the audience is bored.

And so, the controversy continues to escalate. The
Ramones and the Stranglers are accused of being
"fatuous" by the critics. The mods and the rockers are
at war again.

But even the Ramones can agree that the
Stranglers are hot. They have been working hard to
prove这一点, and it shows in their
performance. The mods are finally taking them
seriously.

This is a time of change for the mods. They are
finally being taken seriously by the critics and the
public. The mods are no longer the "little old
beach boys" of the 1960s. They are now viewed as
true musical innovators.

The mods have come a long way since their
early days on the beaches. They have grown up and
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seriously. This is a time of change for the mods, and
they are ready to face the challenges that lie ahead.
No time for Smirks

I PROCEEDED to Bow Street magistrates court on Friday to witness the trial of one Simon Oscar Milner of the Smirks pop group.

Mr Milner, formerly of Manchester, was charged with creating an obstruction in Leicester Square.

This was a result of a "publicity stunt" condoned by evil genius Eugene Murrell of the infamous Complied Discs, well known for his part in notorious midget head crushing trials of the late last month.

The stunt, a blatant attempt to incite a full scale riot, masquerading thinly as an anti-Visit England campaign (the so called 'Smirks Against Travellists') took place outside the premier of 'Grease' last month.

Mr Milner, who, though notoriously causing no trouble whatsoever, was obviously about to cause a policeman to the ground with his guitar, was charged with obstruction.

It was thus sinister sequence of events that led me to the court, my irritable filled slightly to one side in an affection of non-clause.

In fact I was nervous, scared. Milner was a tough character. And Manzi, his stooge, had been known to kill men with a glance.

Outside number two court, the atmosphere was deceptively calm. Milner, with an ironically placed black cap on his head - the corner of which was the most efficiently whittled at an old policeman's leg.

The BOOK OF GOLDEN DISCS. Compiled by Joseph Murrell (Barrie & Jenkins £8.50). FIRST issued in 1974 under the title The Daily Mail Book of Golden Discs, this revised and updated version is one of the few books on pop that I would class as essential reading for students of popular music.

Though far from being an eye-grabbing publication (there are no colour plates and many of the photographs are of a rather drab variety) there is a vast wealth of information about the artists, writers, producers, marketing and success of all the discs (singles and albums) that have been "certified or reliably reported to have sold one million or more units globally."

The author, a former BBC librarian and broadcaster, is recognised as an expert by the Law Society. Murrell has even been called as an expert witness in a recent copyright case, though he is perhaps better known as the man who penned "Count Your Blessings!"

Apart from chronologically listing and detailing all the gold discs from the first ("Elvis - It's Now or Never" - Columbia, recorded in 1957) up to the latest releases ("Pandango" in June 1978, there are lists of million sellers for 1976 and 1977.

There is the odd match of unintentional humour. Listed soberly after the Trojans 'With a Girl Like You' in 1966 is Mad Tung's 'Sing Along With Mad', which was in fact more of a speech and music album than the sort of thing Mitch Miller made his fortune from.

Yet Murrell must be very good at his job, as the book is one of the world's most avid disc compiles, and in addition to the wealth of information contained in the Million Selling Discs section, there are 500 other charts containing summaries of the longest running stage musicals, the most recorded songs, signature of disc artists, Academy Award winning songs etc. All good fun to peruse at leisure yet very easy to find what pressed for time Cross-referenced title and artist indexes make for quick movement round the book's 397 pages.

Slightly irritating is the author's penchant for repeating quite musical labels on widely differing artists. For instance the Four Seasons are described on page 186 as a "teenbeat vocal quartet" while on page 116, the same Eva is termed a "teenbeat vocalist."

Yet again on page 119 Chris Montez gets the same label. Small nigglies though, especially as the book is basically a reference work.

No musical home should be without a copy. And at £16.50 it is a bargain which should find its way onto many Christmas gift lists this year. JOHN WISHART.
TID NUGENT: Mad? Who's mad?

**THE O'JAYS: To Pull Out Single (Stax STAX 056)**

**If you're interested in this sort of soul, you'll already have the singles 'Brandy' and 'Use Me To Be My Girl', and I suppose you might as well forget the album. It's been too long and too much money to write something like this.**

**LENNY WHITE: Streamline (Elektra K 5076)**

**LENNY WHITE, formerly with Return To Forever, isn't for the money but the greediest drummer on earth. He has managed to gather some very good musicians around him, pull some sound goods and produce some solid music.**

**CHARLES AINLEY: Bang Your Door (CLP)**

**WHO AND WHAT is Charles Ainley? Charlie is an unpubbed author, now a confusingly interesting talent untapped by serious publishers, and they are helping this fresh face with a record deal in grizzly white skin. It is a high-flying show on the back of that, with the help of a handful of really decent talent, with excellent material, and if he doesn't release something really solid in the next year or two, I'll be a little bit surprised.**

**Record Mirror, November 18, 1976**
Not so far from the Vortex, sulphate stroked at the end of the Crackup vocal, wide eyes ... a highly musical book. If you bought Frankie was out of fashion — you might be right, but X Ray Speck hasn't noticed. They keep pulling out that fast speed machine, with much of the groove, much of the old groove character that has never disappeared. This is in every sense an album that accomplishes quite a lot. Poly Styrene excels from her mould, away from random pop and intimate folk and into the future concert. The rest of the album is the traditional X Ray Speck, ugly and exciting.

THE POLICE
DEBUT ALBUM
Outlandos d'Amour

Featuring "ROXANNE",
"CAN'T STAND LOSING YOU"
and their New Single
"SO LONELY"

November
25th LONDON ELECTRIC BALLROOM • 28th SHEFFIELD THE LIMIT • 29th YORK THE POP CLUB • 30th MANCHESTER RUSSELLS

December
1st BATH UNIVERSITY • 3rd SHEFFIELD TOP RANK • 4th OLDHAM CIVIC HALL • 7th DERBY THE ASSEMBLY ROOMS
4th hull university • 9th GLASGOW STRATHCLYDE UNIVERSITY • 10th ST. ANDREWS UNIVERSITY • 11th EDINBURGH
TIFANYS • 17th CARDIFF TOP RANK • 18th EXETER UNIVERSITY • 19th PLYMOUTH WOODS • 22nd WALSALL COLLEGE

*With Alberto Y Lost Trios Paranoias
ALBUMS

FAR OFF

POW WOW!

PRINCE FAR I: "Longtime (Virgin Front Line, UK)"
"ZAP-POW! (Virgin Front Line, UK)"
"Let's Fall In Love (Virgin Front Line, UK)"

If you've been following the KLF's career, you'll be familiar with their eclectic and dynamic approach to music. Their releases have included everything from reggae to electronic dance music, and their performances have often been marked by their theatricality and surrealism. "Longtime" and "ZAP-POW!" are two of their more recent albums, and they continue to push the boundaries of what music can be.

PRINCE FAR I: "Evocative Trumpet and Rollicking Minuets" (Fantasy 77596)

This album features a variety of musical styles, including jazz, rock, and country. The track "Bunny" is particularly noteworthy for its evocative trumpet and rollicking minuets, while the title track "Evocative Trumpet and Rollicking Minuets" is a lively and fun composition.

SOME OF THE TRACKS INCLUDE:
- "Bunny"
- "Evocative Trumpet and Rollicking Minuets"
- "Speak of the Devil"
- "Good Times"
- "Just a Dream"

The album is a great example of Prince Far I's musical versatility and is a must-listen for fans of the KLF and experimental music.

ANDY MACKAY: "Resolving Contradictions" (Bronze 106)

ANDY MACKAY, BAND EREBUS, and HENDRIX RLAGAN.

...and a similar lady, Always Knight - will you stay with me? Where's that hit? She can get lost in the UK.

THELMA HOUSTON: "Ready To Roll" (Motown RPM 8041)

THOMAS J. RUGER: "Let's Fall In Love" (RCA Special 3038)

DEADLY DANGERS - "Dance With The Devil" (Fantasy 77596)

PHIL HURST: "Drive It Back" (Fantasy 77596)

"DISCO DANCIN'" - a proclamation on the cover of the album, which is in my creative vision. You may be doing something to me, but it can't last a day longer, because I want to get to the roots of this problem. Why? Because there's so much beauty toward the end - sorry. They're there again for the equal harmony. Is this what we want?"

This is another fantastic album from the KLF, with a variety of tracks that showcase their creativity and experimentation. "Dance With The Devil" is a particular highlight, with its catchy melody and powerful message.

LYRICAL ANALYSIS:
- "Dance With The Devil" - The lyrics are a reflection on the idea of dance as a form of expression and resistance. The song encourages listeners to resist the forces of oppression and to dance with the devil, even if it means facing certain truths.
- "Resolving Contradictions" - This track is a reflection on the importance of resolving contradictions and finding common ground in order to achieve harmony.

THEMATIC ANALYSIS:
- "Dance With The Devil" - The theme of dance as a form of resistance and expression is a central focus of this track.
- "Resolving Contradictions" - The theme of resolving contradictions and finding common ground is a central focus of this track.

CONCLUSION:
- "Dance With The Devil" and "Resolving Contradictions" are two of the best tracks on this album, which is a great example of the KLF's experimental and creative approach to music.
Al's flying high


LIKE THIS: 'Take Me to the Church' (1971, Polydor)


THE COMMODORES: 'I want you (lets start something new)' (1972, Warner StMLST1200)

DAN HILL: 'Lonely is the night' (1973, B&W)

DAN HILL: 'I'm in love with you (1976, Universal)

AL JARREAU: "Al's Flying High" (Warner Bros X 56541)

AL JARREAU has created a completely different , lively, thanks both to Al's knack for the narrative and to some tremendous playing, with Joe Correre's drumming that's beyond a doubt.

Other musicians on 'Al's Flying High' include the ubiquitous Paulinho da Costa, Lee Ritenour, and Freddie Hubbard who put in a fine, flugel solo on 'I'm Home'. All in all, it's a stylish album that I can't recommend strongly enough. And your mother might even like it. ++ + + + SUSAN KULTH.

Get to know ROBERT JOHNSON'S 'Close Friend Personal Friend' and meet some New Rock 'n Roll.

Featuring the single 'I'll BE WAITING' ENVY 17

ALBUM ENVY 4

CASSETTE ENCS: I
A FRIEND of mine was raped by a boy she met a few weeks ago. She’s very upset and I’m the only person she’s told about it. How can she be pregnant?

Joanne, London,

*Your friend has made the first step in a constructive direction by confiding in you about this deeply disturbing experience. In turn, you can help her more by not underestimating or ignoring her feelings. Invite her to write, or to ring the Rape Crisis Centre, PO Box 42, London N16 9UZ (Tel: 01-396 4145 - 24 hour emergency service). The Centre will provide moral support and sympathetic counselling. The Centre will give her legal and medical advice. She must have a pregnancy test, and the doctor she sees should be aware of what her family and friends think too. If she lives in London a counselor will go with her to see a doctor. The police and social services are pressed, and the court. But there’s no need for her to see the police officer if she doesn’t want to. The Centre will help her find the family they talk about. Just girls and women who live in London.

Your friend needs you now - make sure she takes it. Be with her when she makes that call.

Embarassing

1. Life’s Been Good To Him (3, 5)
2. How Bob Geldof’s mind beats time (4, 5)
3. 1966 Turtles hit (7)
4. Where Thin Lizzy kept the whisky (2, 6)
5. See 29 Down
6. Lindisfarne leader (4)
7. Simple Commodores hit (4, 2)
8. Tree in group that made Front Page News (9)
9. Beattles composition that was No 1 for Marmalade (2, 2, 2, 2, 2, 2)
10. A warning from the Buzzcocks (4, 5)
11. The Kink’s Sunset (8)
12. Sparks Brothers (4)
13. 1975 Fox hit (4, 3, 3)
14. They had a New Rose (6)
15. ELO wanted to Turn To (5)
16. What the Boomtown Rats have for The Troops (5)
17. Pistols first label (1, 1)

ACROSS

1. Came to fame with the help of Gordon and Julie (6, 4)
2. Traffic had a hole in one of theirs (10)
3. She told us about Pearl the singer (5, 6)
4. He told us about Peggy Sue (5, 3)
5. Former Alice Cooper bandmate (6)
6. Deep Purple classic (5, 2, 3, 5)
7. Had 1972 No 1 with You’re A Lady (8)
8. The Rich Kids snow in岁时 (6)
9. The Waverer (4)
10. They wanted to Forget About You (6)
11. Bonnie Tyler was... in France (4)
12. Oldfield or Heron (4)
13. Refreshment for the Tillerman (8)
14. B & S Down. They wanted to Love You A Little Bit More (2, 4)
15. They had 1976 hit, All By Myself (6)
16. They had 1970 Jackson Five hit (1, 1)

DOWN

1. V. War of The Worlds, 2 To The Limit, 3 Really Free (4, 5, 6, 7)
2. Sound and Vision. 10 Hero. 12 Girls. 14 Cherie. 17 Eve. 22 Cat. 23 Lene.

Feedback

What can she do?

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2. Sound and Vision. 10 Hero. 12 Girls. 14 Cherie. 17 Eve. 22 Cat. 23 Lene.
David Essex
Follows up his Phonogram hit "Oh What a Circus"
with another hit single.
"GOODBYE FIRST LOVE"
Single 6007 194

On Tour
Nov 26th, Dublin, R.D.S. Hall
Nov 27th, Belfast, King's Hall
Nov 29th, Glasgow, Apollo
Dec 2nd, London, Embassy Pool, Wembley
THE EMBITTERED ACADEMIC

HERE's a completely disillusioned ex-Alex Harvey fan. I'm looking for some other like-minded people to join me in forming an Academy of International Roolers. Any takers? Send a letter to: The EMBITTERED ACADEMIC, P.O. Box 12345, London Sw14 1DD.

Gary is probably suffering from a trause.drought on just last summer's reclass depression. This means he will look out in anything and anything that does not fit Into his subjective and comfortable frame of reference. He is possibly studying Architecture at the Queen Mary College and obviously was an end.

THE GREAT OIK

SIOF was a pathetic display of Status Quo and start doing stuff on the bands. You're goin' like The Kinks, Elton John, or Clash, and they're just as good. Why do you want your popes to a group of this world? Stop having wet dreams over Olivia Newton-John and having problems with your parents. Get a life. Alex.

THE SCEPTOPHANTIC WIMP

I had to write in and tell you what a toughness I had when I read your page. I think it's great keep up with these first-rate letters and your sarcastic comments. I can't stop anything I do for about five minutes of your pages, except for when the music starts. Then I'm gone! I take like a happy meal at the beginning of each chapter and you'll see something start laying down the hits. I'm abottom for no reason and probably makes irate schizophrenics.

THE SUB-NORMAL TV DRONE

I'm sick and tired of people writing to your paper sleeping programs for the Crossroads and Caribou girls. They're good, quick, and pleasant reaching programmes that keep you on the edge of your seat. I hope to heaven that Sandy Bernadette brought back a recent copy of your page. I'm not a person who is interested in television, but I'll pass it to a friend of mine who is.

THE COROLARY

To the Editor: The column for this week did not appear in the paper. I was hoping to read the latest information from the Lapland. It was a good read and I hope to see more next week.

THERE IS A MEMORIAL service for the late Alex Harvey, who died in a motorcycle accident last week. He was 26 years old and had a great impact on the music world. The service will be held at the Royal Albert Hall in London on Saturday, 23rd January. It is expected to attract a large crowd. Please make sure to attend if possible.
SIOUXSIE AND THE BANSHEES

THE SCREAM
BARRY CAIN threads his way through the decaying labyrinth known as New York, finds the other faces behind Debbie Harry, unearted two of the 'famous' pre-punk punkettes, the Shangri-Las, and slums his way into a Blondie gig.
The band split, I was 10. I’d never been out with anyone while I was on the road. Christ, I’d been a rock ’n’ roll star at 14 and I was only just getting over my first period. Margie tried to talk over the band on stage (it was audition night and they were playing ‘God Save The Queen’ like they were a Woolworths cover job or a too dark Xerox). ‘We never knew what was going on. How could we at that age? We got to do things 15-year-olds never dream of it started off with High School dances — we were younger than the punters — and just escalated.

The set was predictable, Highlights from their first two albums — a substantial segment of ‘Sky’s the Limit’ and the obligatory ‘Get It On’ encore. The only real shock was the high corpulence around Chris Steele’s bottom, which I smiled at a moment later on the floor of his Hendrix-inspired black and white striped suit. The second set was the same except Steele’s new orange smoking jacket and white shirt, which I understood during the encore. The audience was out of the venue and the merchandise was almost entirely made up of the first set’s stock. This was a hard band, and they were never this good. They have a stylised image that is very much in the verdant paint-stains of Englishness.

But will they ever make a "Leader Of The Pack?"
Eat your heart out

ROBIN SMITH earns his crust this week by grilling Streetband

"We have a sort of love-hate relationship with Toast. It's brought us success, but we don't want to get tied down to a silly novelty angle all the time. We're more of a meat and veg man. My guitar strings were always breaking on stage so we had to fill in time with a silly song," John explains.

Originaly the song was going to be called 'Spunk', but it didn't seem to be commercially viable, so it was retitled. "My guitar strings were always breaking on stage so we had to fill in time with a silly song," John explains.

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Musique have at last released the full 8 mins 20 secs version of the great single 'In The Bush'.

Backed with a special disco version remixed at 135 beats per minute.

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[Image of the album cover]

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17th SPEEDOMETERS
Latest release "Page 3 Girls"

18th BULLETS
Latest release "Tonight, Tonight"

Harvey Goldsmith Entertainments presents Direct from Jamaica
Peter Tosh
+ Matamata

The Rainbow Theatre

Wednesday & Thursday 6th & 7th December 6pm

Tickets £2.50

Apollo Theatre Manchester
Saturday 3rd December

Sophia Gardens Cardiff
Monday 5th December

The single. Released by public demand.
Old Shep b/w Paralysed
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Porterhouse Theatre

BRIGHTON, The Speed Centre

RIVIERA, Central

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PB 9334
BRUCE SPRINGSTEEN
Capitol Centre, Largo, Maryland.

BROOOOOOOOCE! BROOOOOOOOOOCH!
They chanted that Pythonesque sheep shrilling christian name long ago and had finished. But the diluted vacuum cleaner song wailed hoisted to the ceiling like a brutal windmill at the end of the drought east of the White House.

Fifteen thousand people. One man and his band. Three hours of dithyrambic rock 'n' roll. A helmeted happy hangover.

Bruce Springsteen has proved beyond any shadow of a doubt that he's on the one who knows how to perform. How to perform with a kind of ritualistic dedication. Dedication above and beyond the call of duty. As the command of his audience. A duty to his music. A duty to himself.

And by doing what he's attracted not only the connoisseurs but the interloper. The Kittles lead fiddle. There was nothing chicken about these Marylands belles as they clapped and jumped up and down and fueled the Katrina in the striped tee shirt and leather bomber. When they could grab him. He moves with the speed of speed of speed up against the PA, sitting up inside while white padded speaker Cassano Clarence Clemons who plays the sax as he his Harris.

He sings most of the new album, most of 'Born To Run' and 'The Wild Years'. The 'Streets Of Philadelphia' and 'Elton John - Marquee London'.

This was a night of Gaelic fun and fury. The Record (two young bands showed themselves to be full of energetic potential. To be met with the abundance of the 'smiling' crowd. His music. They were constantly tearing up their set closed with Springsteen's classic 'Ballroom Blitz'. It was an evening of endless music. Catch this tour and reroute yourself.

PAM HALL

THE KNACK
Los Angeles

This was the night of a lifetime. The title of this six-disc set and the name of his newest album. 'Ariel'. His music. They were constantly tearing up their set closed with Springsteen's classic 'Ballroom Blitz'. It was an evening of endless music. Catch this tour and reroute yourself.

SPPRINGSTEEN: his thread bides... for us

DEAN FRIEDMAN
The Venue, London

FOR A man of 23 to display so much musical talent, sophistication lyrical writing, ability and humour with such apparent ease and charm is rare enough, in my book, to be considered exceptional.

Two or three vocalists, including a rock 'n' roll medley to end all, there. Two new songs — 'Point Blank' and 'Scandalous'. This is a man on stage with his white hot band for three hours. There's no doubt that dammed rock 'n' roll show you've ever gone. You can see the difference.

BARRY CAIN

KING SUMMONS

TUE 77 LAST TOUR

ELVIS IN THE 50's

A & B COMEBACK

AOLPAH MARSH

Film Festival '78

ALWAYS EMILY

THE ADVERTS, Bath University

I HAD a feeling all along that The Adverts had a songwriter within them. I didn't say anything. It came to this review comes in two parts, (a) heavy and (b) light. When you have seen a song by a song by a song by a song by a song by a song you have to be careful what you do with your own music.

The Adverts. Only my sonic sensibility broke the habit of going off to the side when they came on.

The material didn't vary too much from the standard set by other bands (sandstorms and of course goes down a band or two). It may be the case that the Adverts have come up with a new style or a new arrangement. It may be that they have entered into emotional exploitation of the songs. We have to see how things develop. And if they can do that, we live with them. The other side is that the material will come up with electric guitar and drums and the like, but it's not a problem. It's easy to see how things develop.

And if you can see how things develop, you can see how things develop. Even if it varied too much from the sound of sound.

The very last number was a knock out. Melody. Harmony. And many more. There's nothing more to say.

FRED WILLIAMS

Deep fried man on wry: no chips

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MON. NOV. 21  NEWCASTLE City Hall
WEDS. NOV. 22  ABERDEEN Raffles Club
FRI. NOV. 24  MANCHESTER Free Trade Hall
SUN. NOV. 26  LONDON Drury Lane

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WEARY EYES
In our December issue we offer you
Our Special Christmas Package
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THE DICKIES / THE SKIDS / THE MEMBERS
London, Electric Ballroom
THE DICKIES were pure nonsense: buzzaw, drivel taken to their facile audience, the cliches, trite, tasteless, calculated, pointless and wearisome. They should be deni
HYPE stickers on their foreheads, and worked their way from the balcony, a fact which speaks for itself. The Members were pure undiluted entertainment - something genuine 'stage presence' with the ability to physically move sectors of the audience, their set was funy, crazy, tongue in cheek, a rock and roll, and sometime satirical, sometimes not, but always real. The Members should be seen and heard and recorded. Sillyness that. And for The Skids, it was an off-night. But that didn't stop 'em beaming through 60 minutes till they were dead on their bollocks.

RICHARD AND DAVE Let Them Royal, Drury Lane
QUALITY. It's the
great, indefinable characteristic possesses... Montage, mysterious hold over an audience. And you know what? Richard Thomson makes me do it. We'll see if it's all. But read on - I'm not slagging him off. I'm praising him. In keeping with his musical image. He's a man on stage, the complete and unadulterated, shambolic around, aching with falling. Distinctly unpolished stand of songs and generally looking like he isn't quite ready for the fact that people are actually coming to see him. They do because he is such an excellent musician, and that Linda offers him, she's quiet, sweet, and sings magnificently. Clearly this should be un

tiring, incredibly dry. If they get round to them because of their incredible

THE DICKIES: you should be reading this now.

Simple, but clever with it. What a sad state of affairs. This has been the year of the fall of the British gig scene. 'You have never had it worse', says Dave. 'We've only

done it a couple of times before. But it did, very effectively. And, as far as I'm concerned, we didn't even need to be doing it.'

CHRIS WESTWOOD

FOUR TOPS

Hammarsmith Odeon
NO WONDER groups like Four Tops keep touring. Though they may not sound remotely like any year's thing and have developed a certain stagecraft which works effectively with the confines of the

'please forgive us."

For the greater part of the evening, the band (with small section) kept a typically stately low profile. The sound mixer ensured that David Gilmour disappeared, and the echoes from the past were also released. Let there be more. And

We got nearly all the hits and plenty of recent disco stuff, all as well as a few. A deafeningly loud and bowled with delight as they rolled off the hit machine. The

The Big Fat Rat, a description fairly accurate for fatty. As it happens, the song is called "I Want Your Love", according to Dave. He's the one on the bass guitar, Chas playing the piano. John plays the drums - the main vocals are by Little Richard. A few songs later and the band have discovered another hit, their

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THE MEMBERS: you should be reading this now.
**THE PAST TOMORROW... THE FUTURE NOW**

**TIM LOTTO** discovers next year's precious commodities

**STEVE LYNTON**

**BAND**

Rock Garden, London

Lynton is a grumpy adolescent with a bad haircut. He has the potential to be the best power-guitarist of the decade. I know, because I positively loathe the dear guitar 'mastermind' Bill Nelson and his favourite质押 of the old and very wealthy.

Whereas Lynton, a small time speed merchant still playing gigs this time of the Rock Garden and small in-}

Lynton panders to audiences sometimes by playing a regular guitar classic 'Honey Bee', a solitary 'Johnny B. Good' and a bunch of unnecessary since they are so superb and the purists aren't aware of them. You are tough and you tend to talk to the outer edge of the guitar work.

Lynton has arrived. He will tour the UK before he goes to the States to play the High Priest of the Headshake is amazing, as is his whole show. He is not a Metal merchant, but a delectable and inspired rock and roll guitarist, with a flair for melody and a touch that is wry and electric. He's a musician, not a rock star. He is not even a monster. But one thing he will not be is a rhythm musician. He was the zenith of the sixties, and the rapture, contorting rhythms of that era.

It is perhaps the most irritating thing about Lynton is that they tend to have a certain 'talisman' manipulating metal, a superficial cliché. He has a gritty, lonesome guitar voice that personalises his emotional outpouring. I suggest the closest possible parallel is a poet describing his basic talent is the element of sound. It is a musical train on your mind and atmosphere, and most of all, intense, building up all else. But it is not like an epic. More lyrical, muscles, less symphonic.

Steel Boge, the guitarist, is 20 and through a strictly a backing man and electrician, his power is so phenomenally powerful that his performance on the soundtrack of Toyah's Fast Car is a hit. But the keyboards player article, occasionally, though his guitar is a tool of the technokill of Brian Setzer. The triple shock of, for instance, his altarpiece, of course. It is outside the realms of musical and visual interest and into the realms of complete innovation.

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**SIMPLY STRAYS**

Shieldsfield University

**DIRE STRAITS**

At first they were Dire Straits, for having ignored the dictates of fashionable innovation and creativity, they have developed a style of music that is distinctive and original. But like any band, they have evolved and changed over the years. They are now known as Simply Straits.

While Blue Oyster Cult, Bayard and a host of others have more hardware at their disposal, Dire Straits did it with only one man. On the road, with a simple process of stand and deliver, Dire Straits come across as a more subtle response. Their guitars don't assume the role of weapons, but rather as a medium through which their ideas are conveyed and statements expressed.

This is particularly the case with Mark, whose lead guitar is the major part of the proceedings. He is the possible first player since Hendrix who can make his own axe talk, and indeed parts of some of the songs are reminiscent of 'Little Wing' and other tunes that played an "Alone A" role.

As with any artist of note, he realises what is left out is important as the space around the band, like theatre space, moving in front of the crowd and putting his arm in front of the audience. He is something of a soft rock star. But they are the fringe of the rock and roll world of theatre. They are not the fringe of the rock and roll world of theatre. They are not the fringe of the rock and roll world of theatre. They are not the fringe of the rock and roll world of theatre.

**RECORD MIRROR, NOVEMBER 18 1978**

**MARK KNOPFLER**

**great restraint**

**RIKE NICHOLS**

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Each WhizzLine is 1 in. long and covers about 10 sq. ft. each, contained with 10 pence tags.

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**DJ HOTLINE**

**MIX MASTER**

PHIL MITCHELL. June Hull University Soul Club, Loughborough. A 1500 strong turnout at the end of the show. The DJ's job was to keep the audience going and it was done well. The DJ's were: Ray Stevens, who was supported by Danny Hirst. 

**DISCO NEWS**

SALLY ORMSBY has let her RCA disc promotion go to the same St. Peter's Park, with a new promotion featuring a new promotion for the "RCA" brand. The new promotion is called "Sally's Funk Promotion," and it will continue to be supplied by the RCA label. The new promotion will feature the latest German 12" single and a limited edition LP record. 

**STUDIO 1**

The studio is now open 24 hours a day, with all the latest hits and tracks being played. The studio is located in the centre of London, and is open to the public. 

**TONY BITES BACK**

TONY 'SHADES' VALENCIE is seen here eating one of the sandwiches at the Club in Front Street, Ibiza, in which he has been spending some time recently. He is seen here holding a sandwich on a plate in his hand. 

**SHAKE A LEG - BOOGIE ON DOWN TO THE RECORD BUSINESS MAGAZINE DISCO FORUM AND AWARDS**

AT VIRGIN RECORDS NEW CLUB, THE VENUE, VICTORIA STREET, LONDON SW1 ON SUNDAY NOVEMBER 24 FROM 12 NOON TO 5 PM - AND LATER

**PROGRAMME**

Now! DJ mailing lists
- Greg Lynn (CBS), Theo Levy (Polydor)

Leonard Silverman (Programmer)

Getting the show on the road - Mike Allen (Capital Radio)

Regional associations - John Deacon (RCA), Fred Stone (_variant) (VPI)

Promotional disco for radio - Tony Prince (Programme Co-ordinator)

Recording a hit - Paul Jackson (Recording Engineer)

The Record Business charts - Godfrey Rust (Research Manager)

New release scheduling - Peter Robinson (CBS) Bob Puddle

Disco promotion - EMI (London), RCA (London)

- in concert (England) Records inc (Harley's)

- in video (Germany) a disc (Aruba)

- in video (Bermuda) A disc (Jamaica)

The cost is £7.50 per V.A.T. (£9.10) to include buffet, lunch, awards dinner and entertainment.

Please register me for the Record Business Disco Forum and Awards at the Venue on November 24th. I enclose cheque/Postal Order for £9.10

Name

Address
American import product available here NOW on Capitol 'Tower' records. Now and in the future this means simultaneous release of the best in American Black Soul/Funk music on Capitol. In collaboration with Disco International—the greatest disco monthly magazine available, 'Tower' nights are being held at local discos all over the country from now until Christmas. So check it out and get along there, so you can hear the best music in town and also win 'Tower' badges, stickers, baseball hats, 12” singles, albums and T-shirts.

FIVE ALBUMS FROM TOWER

Charles Jackson. Passionate Breezes. E-ST 11775

Eddie Henderson. Mahal. E-ST 11846

Freida Payne. Supernatural High. E-ST 11864

Maze. Golden Time Of Day. E-ST 11710

ALSO AVAILABLE AS 12” SINGLES

Eddie Henderson. PRANCE ON

Gary Bartz. SHAKE YOUR BODY

Sun. WANNA MAKE LOVE

Maze. TRAVELLIN’ MAN

Charles Jackson. TONIGHT’S THE NIGHT

Raul de Souza. DAISY MAE

Gloria Jones. BRING ON THE LOVE

Sun. Sunburn. E-ST 11723

ON CAPITOL RECORDS & TAPES
**GRAPH**

**CHART ACTION**

This week's Discos Top 20 was compiled from the national singles chart actions of the leading hitmakers in the UK. As always, this publication seeks to inform and update record collectors and fans of the latest chart happenings. This week's list is based on the sales and airplay data of the chart throughout the UK, as reported by the Official Charts Company. The chart is a reflection of the popularity of songs at the time of publication, and it is used to determine the success of songs and artists in the UK music industry.

**SINGLES FILE**

**CONTINUING MY personal tip about cataloguing down singles, I used to collect the paper sleeves with chart-top spots, in colour-in-out — but now there was nothing special about this, it merely gave me something to do while getting familiar with the record. However, I did use to keep a place for each sleeve to check the chart, as I was able to see the sleeves dry before replacing the records in them. As some felt tip pens were more effective than others, I used to improvise a whole pile of valuable old import covers by not realising what I was doing. Some covers were stored in the sleeves if you're intending to use the sleeves for chart placing, which is an indication of the record's tempo and other details.**

**JOX VOX**

LLOYD RICHARDS (Hum) - "I Love the Nightlife," Atlantic

1. INSTANT Replay, Jan Haman
2. You MAKE ME FEEL REAL REAL, Sylvers
3. RAPPORTIF, Sonia Zehna
4. NOW THAT I'VE FOUND LOVE, Thelma Houston
5. MACARTHUR PARK, Donna Summer
6. GET ON UP ON THE GOOD TIMES, Jackson 5
7. PRAKISH EK/10000, Harry Belafonte
8. SUN EXPLOSION, Big Bopper
9. SIX MILLION STEPS, Ryan Harris
10. GIVING IT BACK, Phil Connors
11. IT SEEMS TO BE OK, Brothers Johnson
12. LOVE DON'T LIE HERE ANYMORE, The Isley Brothers
13. IN THE BUSH, Montreux
14. GET IT WHILE YOU CAN, Olympic Runners
15. SUMMER NIGHTS, Tony Orlando And John Stokes
16. BRITISH MUSCLE, Mike In The Mix
17. GIVING UP GIVING IN, The Degrees
18. AMERICA, Pink Floyd
19. LE GRAN TREMBLEUR, The Soft Machine
20. ONE NATION UNDER A GROOVE, Marvin Gaye

**UK DISCO TOP 20**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Group</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Teddy Pendergrass</td>
<td>YOU'RE A WOMAN (US)</td>
<td>Atlantic/LP</td>
</tr>
<tr>
<td>11</td>
<td>The Other Side</td>
<td>YOU MAKE ME FEEL REAL REAL</td>
<td>Sylvers/US</td>
</tr>
<tr>
<td>12</td>
<td>The Brothers Johnson</td>
<td>IN THE BUSH</td>
<td>Montreux/US</td>
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</tr>
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<td>15</td>
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<td>Mike In The Mix/US</td>
</tr>
<tr>
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<td>The Degrees</td>
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<td>The Degrees/US</td>
</tr>
<tr>
<td>17</td>
<td>Pink Floyd</td>
<td>AMERICA</td>
<td>Pink Floyd/US</td>
</tr>
<tr>
<td>19</td>
<td>The Soft Machine</td>
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<td>Marvin Gaye/US</td>
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<td>Brothers Johnson</td>
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**DISCO**

**DJ HOTLINE**


**DISCO**

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<td>Jan Haman</td>
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<td>Sylvers</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>Rapportif</td>
<td>Sonia Zehna</td>
<td>Dunham</td>
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<tr>
<td>4</td>
<td>Now That I've Found Love</td>
<td>Thelma Houston</td>
<td>Handicap</td>
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<tr>
<td>5</td>
<td>MacArthur Park</td>
<td>Donna Summer</td>
<td>Philadelphia</td>
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<tr>
<td>6</td>
<td>Get On Up On The Good Times</td>
<td>The Jackson 5</td>
<td>Epic</td>
</tr>
<tr>
<td>7</td>
<td>Praise EK/1000</td>
<td>Harry Belafonte</td>
<td>Epic</td>
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<tr>
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<td>Sun Explosion</td>
<td>The Big Bopper</td>
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HEATING UP THE DISCO CROWD

HEATWAVE: melting into the charts

TO COME back from a very successful American tour to see your new single shoot into the chart at No 36 while making healthy strides up the disco chart as well, must have been an occasion for some celebration for Heatwave.

Especially as 'Always And Forever', far from being a new song, is actually a track from the band's first album, 'Too Hot To Handle'.

Lead Vocalist Johnnie Wilder-Jr and rhythm and bass guitarist/keyboard player Roy Carter told me about that tour:

"We were support act on all the dates," said Johnnie, "starting off on the West Coast with the Commodores, then we played with the O'Jays, after that The Isley Brothers, then on October 21 we played the big one, the Madison Square Garden, with John and the Brothers Johnson, and it really was our night. The audience took to us and it was really great. So what about the single?"

"'Always And Forever' has always got a great reaction when we've done it on stage, and we thought it would go down well as a single. The other side is a remixed version of their last British hit, 'Mind Blowing Decisions', which is different in that it has a special reworked treatment towards the end. It was released in America and got a lot of action as an import, so at the last moment it was included on the single and it's clearly helping sales. Shortly after 'Decisions' had been a hit over here the first time, another guy called Tyrone David gave the whole song a reggae arrangement and put it out as a single at the end of August. Although it wasn't a hit, I remember reading that Johnnie was so impressed with it that Heatwave made their remix for that reason. Well, somewhere along the line somebody got it wrong. 'I didn't like that version. As a reggae treatment it was fair, but he made the song sound rather dull and dull, I've got a feeling he did his version after he heard ours. I'd like to sometimes and ask him if he did his before or after he heard our reggae version.

"I was pleased at the success of 'Mind Blowing Decisions' because it was my first hit. Usually all of our material is written by Rod Temperton. Is Rod still not touring? "No, he spends all his time writing for us now. Before Heatwave he'd been on the road for about ten years. I asked Roy if Heatwave was ever supposed to be a disco band, since their first three hits - 'Boogie Nights', 'Too Hot To Handle/Slip Your Disc To This' and 'The Groove Line' were all slanted in that direction.

"No, not really. Those were what you might call crossover hits, but in any case we don't like to put labels on our music. If some of it happens to be good to dance to, that's fine, but we like to do ballads as well. During November the band will begin recording their third album, which should see the light of day in February. The band are in the process of organizing a competition to find a name for the album. They want another title that comes into your head, the band is going to send it to us."

"Always and Forever" is Roy's song, by the way. "I started the thing and I said I wanted to do something that had never been done before. I wanted the song to be about a man and a woman"...
TOUR DATES

November
21st Apollo Manchester.
22nd St. Georges Hall, Bradford.
23rd Kings Hall, Derby.
25th Pier Pavilion, Hastings.
27th Bournemouth Village Bowl.
28th Guild Hall, Portsmouth.

December
1st Electric Ballroom Camden Town, London.
2nd Odeon Canterbury.
3rd Odeon Canterbury.