

GARY

The odd man out

GARY

His version of the Lizzy split

PAULA

For those who like gossip and blondes

BRYAN FERRY

Colour poster inside

BIGHOCK

GARY NUMAN PICTURE BY BOB ELLIS

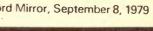
UKSINGLES

r		-		
	1	1	WE DON'T TALK ANYMORE, Cliff Richard	EMI
	2	3	BANG BANG, B. A. Robertson	Asylum
1	3	20		Beggars Banquet
ı	4	4	ANGEL EYES, Roxy Music	Polydor
ı	5	8	MONEY, Flying Lizards	Virgin
ı	6	6	GANGSTERS, Specials	2 Tone
ı	7	16	STREET LIFE, Crusaders	MCA Ensign
ı	8	11	I DON'T LIKE MONDAYS, Boomtown Rats JUST WHEN I NEEDED YOU MOST, Randy Vanw	
l	10	5	AFTER THE LOVE HAS GONE, Earth Wind and Fin	
I	11	38	DON'T BRING ME DOWN, Electric Light Orchestra	
ı	12	10	OOH WHAT A LIFE, Gibson Brothers	Island
l	13	15	GOTTA GO HOME, Boney M	Atlantic/Hansa
ı	14	25	DUCHESS, Stranglers	UA
ı	15	13	IS SHE REALLY GOING OUT WITH HIM, Joe Jac	
ı	16	23	LOVE'S GOT A HOLD ON ME, Dollar	Carrere
ı	17	18	WHEN YOU ARE YOUNG, Jam	Polydor Magnet
١	18	7	DUKE OF EARL, Darts IF I SAID YOU HAD A BEAUTIFUL	iviagnet
l	19	22	Bellamy Brothers	Warner Bros
١	20	9	REASONS TO BE CHEERFUL PART 3, Ian Dury	Stiff
ı	21	17	SWEET LITTLE ROCK 'N' ROLLER, Showaddywa	ddy Arista
ı	22	12	HERSHAM BOYS, Sham 69	Polydor
l	23	21	MORNING DANCE, Spyro Gyra	Infinity
	24	24	LOST IN MUSIC, Sister Sledge	Atlantic
ı	25	28	GONE GONE, Johnny Mathis	CBS
ı	26	35	STRUT YOUR FUNKY STUFF, Frantique	Phil Int Charisma
l	27	30	REGGAE FOR IT NOW, Bill Lovelady	Rak
1	28	34 14	ANGEL EYES/VOULEZ VOUS, Abba	Epic
l	30	29	TEENAGE WARNING, Angelic Upstarts	Warner Bros
l	31	19	DIARY OF HORACE WIMP, Electric Light Orchest	tra Jet
ı	32	44	CRUEL TO BE KIND, Nick Lowe	Radar
l	33	40	GET IT RIGHT NEXT TIME, Gerry Rafferty	UA
ı	34	48	SAIL ON, Commodores	Motown
ı	35	31	YOU NEVER KNOW WHAT YOU'VE GOT, Me An	
ı	36	37	LINES PLANETS, Planets	Rialto
ı	37	36	SPIRAL SCRATCH, Buzzcocks	New Hormones Polydor
ı	38	42 26	IN THE BROWNIES, Billy Connolly WANTED, Dooleys	GTO
ı	40	67	TIME FOR ACTION, Secret Affair	I Spy
l	41	41	BORN TO BE ALIVE, Patrick Hernandez	Gem
ı	42	32	BEAT THE CLOCK, Sparks	Virgin
ı	43	27	STAY WITH ME TILL DAWN, Judie Tzuke	Rocket
ł	44	45	MAKIN' IT, David Naughton	RSO
ı	45	-	SOMETHING THAT I SAID, Ruts	Virgin
ı	46	51	LOOKING FOR LOVE TONIGHT, Fat Larry's Band	Fantasy Casablanca
ı	47	64	DIM ALL THE LIGHTS, Donna Summer CAN'T STAND LOSING YOU, Police	A&M
ı	48	39 43	ROCK LOBSTER, B 52's	Island
ı	50	61		Chi-Sound
ı	51	33		Swansong
ı	52	74	THE PRINCE, Madness	Two Tone
	53			A&M
1	54	46	GIRLS GIRLS, Kandidate	Rak
1	55	47		Rialto
	56	49		RCA Atlantic
	57	65	HIGHWAY TO HELL, AC/DC FEEL THE REAL, David Bendeth	Sidewalk
Į	58	-		Rockney
ı	59 60	66 71		GTO
ı	61	70	THE RESERVE OF THE PARTY OF THE	Parlophone
ı	62	55	THE BITCH, Olympic Runners	Polydor
J	63	60		
۱			Rocky Sharpe	Chiswick
I	64	_	WAR STORIES, Starjets	Epic
I	65	52		Scope Beggars Banquet
۱	66	57	TOO INCLED THILLED, MICHAEL	Atlantic
۱	67	53 58		Casablanca
1	68 69	58		RCA
J	70		BACK OF MY HAND, Jags	Island
١	71	_	ROCK 'N' ROLL HIGH SCHOOL, Ramones	Sire
١	72	_	LONELIEST MAN IN THE WORLD, Tourists	Logo
ı	73	50	CONSCIOUS MAN, Jolly Brothers	UA
	74			CBS Scope
	75	59	SILLY GAMES, Janet Kay	Эсоре
d	41.1	100	A CONTRACTOR OF THE PROPERTY O	

П				
	1	_	IN THROUGH THE OUT DOOR, Led Zeppelin	Swansong
	2	_	SLOW TRAIN COMING, Bob Dylan	CBS
	3	2	DISCOVERY, Electric Light Orchestra	Jet ·
	4	1	THE BEST DISCO ALBUM IN THE WORLD, Various	
	5	4	VOULEZ VOUS, Abba	Epic
	6	5	I AM, Earth, Wind and Fire	CBS
	7	3	BREAKFAST IN AMERICA, Supertramp	A&M
	8	8	PARALLEL LINES, Blondie	Chrysalis
	9	9	OUTLANDOS D'AMOUR Police	MBA
	10	6	DOWN TO EARTH, Rainbow	Polydor
	11	14		ggars Banquet
	12	12	THE BEST OF THE DOOLEYS, The Dooleys	GTO
	13	10	HIGHWAY TO HELL, AC/DC	Atlantic
	14	17	WELCOME TO THE CRUISE, Judie Tzuke	Rocket
	15	7	SOME PRODUCT CARRI ON SEX PISTOLS, Sex Pis	
	16	22		ggars Banquet MCA
	17	18	STREET LIFE, Crusaders	United Artists
	18	13	NIGHT OWL, Gerry Rafferty	Infinity
	19	11	MORNING DANCE, Spyro Gyra	Virgin
	20	16	EXPOSED, Mike Oldfield BRIDGES, John Williams	Lotus
	21	19		Arista
	22	24	MANILOW MAGIC, Barry Manilow MANIFESTO, Roxy Music	Polydor
	23	26	LIVE KILLERS, Queen	EMI
	24 25	15 21	DO IT YOURSELF, Ian Dury	Stiff
			MIDNIGHT MAGIC, Commodores	Motown
	26 27	20	20 GOLDEN GREATS, Beach Boys	Capitol
	28	23	COMMUNIQUE, Dire Straits	Vertigo
	28	_	INTO THE MUSIC, Van Morrison	Vertigo
ш	30	30	TEENAGE WARNING, Angelic Upstarts	Warner Bros
	31	29	B 52's, B 52's	Island
	32	33	OUT OF THE BLUE, Electric Light Orchestra	Jet
	33	27	20 ALL TIME GREATS, Roger Whitaker	Polydor
	34	58	RICKIE LEE JONES	Warner Bros
	35	35	BAD GIRLS, Donna Summer	Casablanca
	36	36	DIRE STRAITS	Vertigo
	37	28	BAT OUT OF HELL, Meat Loaf	Epic
	38	25	THE VERY BEST OF LEO SAYER	Chrysalis
	39	41	BOP TIL YOU DROP, Ry Cooder	Warner Bros
	40	48	5. JJ Cale	Sheltoer
	41	40	RUST NEVER SLEEPS, Neil Young and Crazy Horse	Reprise
	42	43	AT BUDOKAN, Bob Dylan	CBS
	43	38	WAR OF THE WORLDS, Jeff Wayne's Musical Vers	sion CBS
ŧ.	44	43	DRUMS AND WIRES, XTC	Virgin
	45	37	LAST THE WHOLE NIGHT LONG, James Last	Polydor
	46	31	RISQUE, Chic	Atlantic
	47	50	EDDIE COCHRAN SINGLES ALBUM,	
ı			Eddie Cochran	United Artists
ı	48	39	LODGER, David Bowie	RCA
ı	49	70	BLACK ROSE - A ROCK LEGEND, Thin Lizzy	Vertigo
1	50	44	LOOK SHARP, Joe Jackson	A&M
	51	51	NEVER MIND THE BOLLOCKS HERE'S THE	
1			SEX PISTOLS	Virgin
	52	61	THE KIDS ARE ALRIGHT, The Who	Polydor
	53	45	THE GREAT ROCK 'N' ROLL SWINDLE, Sex Pistols	
1	54	47	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
1	55	49	RUMOURS, Fleetwood Mac	Warner Bros
1	56	46	MIRRORS, Blue Oyster Cult	CBS
1	57	53	BACK TO THE EGG, Paul McCartney	Parlophone
	58	57	PLASTIC LETTERS, Blondie	Chrysalis
	59	73	WE ARE FAMILY, Sister Sledge	Atlantic
1	60	42	GO WEST, Village People	Mercury
1	61	_	BARBRA STREISAND'S GREATEST HITS VOL 2	CBS
1	62	64	REPEAT WHEN NECESSARY, Dave Edmunds	Swansong
1	63	54	THE BEST OF EARTH WIND AND FIRE VOL 1	CBS
1	64	65	TAKE IT HOME BB King	MCA
	65	55	SKY, Sky	Ariola
1	66	67	FOUR SYMBOLS, Led Zeppelin	Atlantic
	67	63	SPIRITS HAVING FLOWN, Bee Gees	
1	68	68	THE BILLIE JO SPEARS SINGLES ALBUM	United Artists
1	69	52	NEW BOOTS AND PANTIES, Ian Dury and the Blo	United Artists
1	70	-	CITY TO CITY, Gerry Rafferty	Atlantic/Hansa
	71	-	MIGHT EIGHT TO VENDO, BOND,	
	72	59		Virgin
ı	73		NUMBER ONE IN HEAVEN, Sparks	EM
	74	_	20 GOLDEN GREATS, The Shadows	A&N
۱	75	IT	THE WARRIORS, Original Soundtrack	AUIV
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UK ALBUMS US SINGLES

1	1	MY SHARONA, The Knack	Capitol
2	2	GOOD TIMES, Chic	Atlantic
3	3	MAIN EVENT FIGHT, Barbra Streisand	Columbia
4	4	AFTER THE LOVE HAS GONE, Earth, Wind & Fire DON'T BRING ME DOWN, Electric Light Orchestra	Arc Jet
5	6	DEVIL WENT DOWN TO GEORGIA, Charlie Daniels	
7	8	LEAD ME ON, Maxine Nightingale	Windsong
8	10	SAD EYES, Robert John	EMI
9	9	MAMA CAN'T BUY YOU LOVE, Elton John	MCA
10	14	I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warv	
11	5	BAD GIRLS, Donna Summer	Casablanca Capitol
12	19 15	LONESOME LOSER, Little River Band SUSPICIONS, Eddie Rabbit	Elektra
14	23	SAIL ON, Commodores	Motown
15	17	LET'S GO, The Cars	Elektra
16	18		A&M
17	11	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WON	
40	•	Dr. Hook	Capitol Planet
18	20 34	HOT SUMMER NIGHTS, Night RISE, Herb Alpert	A&M
20	22	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer	Motown
21	26	BAD CASE OF LOVING YOU, Robert Palmer	Island
22	29	DRIVERS SEAT, Sniff 'n' the Tears	Atlantic
23	25	I DO LOVE YOU, GQ	Arista
24	24	MORNING DANCE, Spyro Gyra	Infinity
25	28	BORN TO BE ALIVE, Patrick Hernandez HIGHWAY SONG, Blackfoot	Columbia
26 27	30	CRUEL TO BE KIND, Nick Lowe	Columbia
28	32	DIFFERENT WORLDS, Maureen McGovern	Warner/Curb
29	12	RING MY BELL, Anita Ward	Juana
30	33	OH WELL, Rockets	RSO
31	39	POP MUZIK, M	Sire
32	36	THE BOSS, Diana Ross	Motown
33	37	LOVIN', TOUCHIN', SQUEEZIN', Journey	Columbia
34	13	YOU CAN'T CHANGE THAT, Raydio DON'T STOP TILL YOU GET ENOUGH, Michael Jai	Arista ckson Epic
35	54	GONNA DO WITH MY LOVIN, Stephanie Mills	20th Century
36 37	46 38	GIRL OF MY DREAMS, Bram Tchaikovsky	Polydor Radar
38	42	SATURDAY NIGHT, Herman Brood	Ariola
39	40	HOLD ON Triumph	RCA
40	41	YOUNGBLOOD, Rickie Lee Jones	Warner Bros.
41	51	GET IT RIGHT THE NEXT TIME, Gerry Rafferty	United Artists
42	31	MAKIN' IT, David Naughton	RSO Columbia
43	.47	GOT TO GIVE INTO LOVE, Bonnie Boyar WHEN I WAS FALLING IN LOVE, Lobo	Curb/MCA
44	48 45	LADY WRITER, Dire Straits	Warner Bros.
46	50	AIN'T THAT A SHAME, Cheap Trick	Epic
47	49	BABY I WANT YOU, Funky Communication Comm	ittee
			Free Flight
48	21	IS SHE REALLY GOING OUT WITH HIM, Joe Jack	
49	16	I WAS MADE FOR LOVIN' YOU, Kiss	Casablanca
50	62	SPOOKY, Atlanta Rhythm Section	Polydor Capricorn
51 52	55 57	CHILDREN OF THE SUN, Billy Thorpe FIRECRACKER, Mass Production	Cotillion
53		GHOST DANCER, Addrisi Brothers	Scotti Bros.
54	59	DEPENDIN' ON YOU, The Doobie Brothers	Warner Bros.
55	60	I KNOW A HEARTACHE WHEN I SEE ONE, Jennife	er Warnes
			Arista
56	56	GONE, GONE, GONE, Bad Company	Swan Song
57	70	DIM ALL THE LIGHTS, Donna Summer	Casablanca
58	65	THIS NIGHT WON'T LAST FOREVER, Michael Joh ROLENE, Moon Martin	nnson EMI Capitol
59 60	66 69	GOOD FRIEND, Mary MacGregor	RSO
61	73	MIDN:GHT WIND, John Stewart	RSO
62	73	REMEMBER WALKING IN THE SAND, Louise Goff	fin Asylum
63	_	FOUND A CURE, Ashford & Simpson	Warner Bros.
64	35	GOLD, John Stewart	RSO
65	_	GROOVE ME, Fern Kinney	Malaco
66		GET A MOVE ON, Eddie Money	Columbia
67	-	SO GOOD SO RIGHT, Brenda Russell JUST ANOTHER NIGHT, Ian Hunter	Chrysalis-
68 69	68 71	BEST BEAT IN TOWN, Switch	Gordy
70	74	THE TOPICAL SONG, The Barron Knights	Epic
71		HOT STUFF, Donna Summer	Casablanca
72	75	THEN YOU CAN TELL ME GOODBYE, Tony Beau	RCA
73		ARROW THROUGH ME, Wings	Columbia
74	-	WHERE WILL YOUR HEART TAKE YOU, Buckeye	Polydor
75	H	I'VE GOT THE NEXT DANCE, Deneice Williams	Arc





Northern plights

WELL MY darlings, at last it's happened! And don't say I didn't tell that I've been looking forward to a fabulously wet, dreary cold pop festival for the entire summer.

At last, at Inglisten, near Edinburgh (a site loved by exotic cattle the world over in its previous incarnation as an agricultura showground) I get my wish.

The rain pelts down with Caledonian fury. Van Morrison bleats with Hibernian insight. The only problem is that Van Morrison sings (on a lowered stage because his vertigo!) beneath a revolutionary canopy designed to withstand a 90 miles per hour gale Meanwhile I stand in the crowd in clothing specially designed to withstand a slight cooling breeze a a Home Counties garden party.

Still, as far as I can see through the mist and gloom, we are both happy, both in receipt of our year long ambitions. Later, at a splendic party given in the man's honour

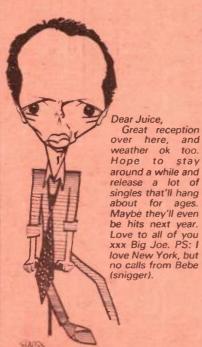
> ■ I'M GLAD to see that that very astute businessman Eddy Grant has decided to relax the purse strings just a little — and begin to reap the fruits of his hard - won success. The studio owner has bought a ticket for every night of James Brown's shows at the Venue (a tidy £55!) - no doubt in the hope that the soul legend will improve with practice.

the Chieftains warble happily, and when I suggest to Van that I will come out of retirement and sing in front of thousands if he cares to ge as wet as I did he allows himself a small, nervous chuckle!

OH AMERICA! The land of a thousand yawns! I monumentallfail to be impressed by the Ramones' new movie 'Rock 'n' Roll High School'. Despite some verwitty direction by Roger Corman (did I say that?) it's the sort of extravaganza I wouldn't put up with if it was a weekly 20 - minute serial - so there! Nor am I especial! elated by the news that one time Runaway Joan Jett (now approaching her 24th birthday) is about to appear in a film called 'We're All Crazy Now', currently

being shot in sunny California. Whether this is because the film also stars Peter Noone (once Herman of the Hermits) I can't tell, but my dears, what a pair of has

AH EDINBURGH, my darlings! During the festival season this antiseptic, unfriendly city becomes almost as civilised as my own .. largely due to the metropolis fact that most of the drinking establishments don't close until dawn. I track down Billy Connolly at the Traverse Theatre (seemingly the only place in Edinburgh that isn't playing his appalling 'In The Brownies single) to take advantage of this unusual state of affairs and find him in a splendid mood - and totally unwerried about reports that his play, 'Fed Runner' has been panned by many critics, and that empty seats are often to be found. 'Isn't it wonderful up here? Aren't we all having a wonderful time with our Angst?" he asks continuosly, before buying what seems like half the population of Edinburgh a "wee golden pleasure." That night, I'm glad to report, the play had sold





WHAT A touching tale of true life teenage romance, my darlings! Undertone Fearghal Sharkey (the wee chap holding the can) faces the true reality of being stood up at Ingliston. But seriously girls, if he asked you to go for a run in his motor and this is what he parked outside your door would you go along with him? In next week's thrilling instalment: The Undertones visit America for the first time! The Undertones don't take their shirts off at a concert! And will the Undertones really blow it all when they lose their virginity?

Elsewhere recipients of 'Festival Culture' - but keeping a very low profile indeed - were Joni Mitchell and David Bowie, neither of whom turned up for the Van Morrison concert, but both, reportedly, "very into the Fringe." My dears, have I missed the hidden meaning after

DOESN'T IT make you dewy-eyed, girls? I am referring, of course, to the sudden spate of marriages, in our cosy little pop world. After Jeff Lynne and Nick Lowe they haven't stopped.

First of all there's old Yusef Islam or plain old Cat Stevens to you my dears! - who is tying the knot on Friday in London's largest Muslem mosque to a Turkish girl . . name for some reason has not been revealed. Young Cat, sorry, Yusef, has been following the Moslem religion for four years now so at least I can't accuse him of jumping on the Bob Dylan bandwaggon and finding God.

And what about true love conquering all? Yokel - like Andy Partridge (25), of XTC flew across the world from Japan to Swindon last week to marry his sweetheart, Maryann Wyborne (now she knows, I suppose!) Unfortunately, the picture of the joyous union appeared in the Swindon Evening Advertiser, under the rather questionable headline: 'SEARCH FOR A SEX FIEND.' Well! Nothing surprises me nowadays, my dears. ALAS, SWEETHEARTS, the love affair between Rusty Egan (a full time member of The Reserves) and the tempestuous Skids has ended

. not with a bang, but with a lot of whimpering. A disconsolate Egan (slightly over 20) wanders around the Edinburgh Rock Festival in a daze as Richard Jobson (18) confides: "He's awa' on Friday, the gig is his last!" But can a reserve be sacked, I wonder?

■IT WASN'T Pete Town-shend's night last Thursday, I hear. Not only did he spend the evening in the company of Steve Jones and Paul Cook (a fate worse than death, I can assure you) but they decided to take him to Dingwalls to see local operator AND poor Pete had to pay to gain entrance! Oh, I am told Frankie Miller was there also, but didn't leave his usual position of propping up the bar to see the band.

A slightly - less - kindly 'friend of the Skids' also tells me: "See that Egan, he's all mooth and troosers it didn't work out." record, though, some of Rusty's drumming (sic) is on the new Skids' album, while former Skids' drummer Tam Kellichan (a happily married man of 25) has now formed a new band called Secrets.

NOT SO happy with life in the frozen north - Edinburgh to me my darlings! - are various lively members of the Valves and the Zones - two combos well in the forefront of the Scottish Rock Boom (part 15). The Valves played their farewell to their faithful crowd of fans (Ronnie and Erica Gurr) at Ingliston and will now "consider their next move" before winter sets in. The Zones, I'm told, are not far

behind in the splitting up stakes and their last single 'Morning Star' (sounding curiously like a rewrite of Oh Come All Ye Faithful') may well be their epitaph as well.

NOT EVEN the power of Radio 1 the station of the nation, remember? - could help to find those unlucky Mod boys Secret Affair last week. Despite numerous bleating requests from everyone from Arnold (woof woof) to the bearded and boring Dave Lee Travis, Secret Affair failed to contact 'Top Of The Pops' (where they were due to appear), or their record company (Arista), due

> AND POSITIVELY the last word from the Athens of the North. A relaxed and happy Tam Paton (36) looks out over his country vista and muses: 'I might, just possibly, sue Les McKeown." Could this be the positively last word on the Bay City Rollers?

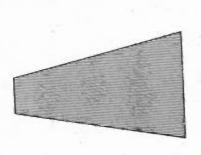
largely to the fact that they were driving up the motorway towards Rotherham listening to (no doubt illegally taped) cassettes, instead of Radio One.

Not wishing to miss a chance to promote the single (and after last week's appearance it's straight in at 40, folks!) Arista chartered a helicopter, located the vehicle at Doncaster and whisked them back to London . . . and the delights of the 'TOTP' studios. Isn't it just "ace" that the single's called 'Time For Action' too? (Even if it did cost alf a grand!).

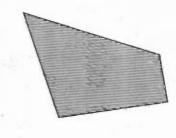
WHAT POSSESSED the organisers to ask teen ace (sic) rockabilly band Whirlwind to appear at the Earls Court Motor Cycle Show last week? The young tearaways were in such good form that the gleaming machines themselves were ignored, causing no small amount of consernation among the Japanese. Even Marianne Faithfull (the original 'Girl On A Motorcycle') was upstaged, until after 10 minutes of fun the plugs were pulled (groan!).

SO THAT about wraps it up for another week, my dears. Culture, counter culture, fringe culture. I've had it all this week. How happy I am to return to a punishing autumn schedule of concerts both large and small, everything from Boney M to the dreary Buzzards. One of these days, my darlings, I'm bound to bump into you. Till then (or next week at least) byeeee!!









News Editor: JOHN SHEARLAW



THE JAM:

JAM TAKE HE LID OFF

The band, still in the studio completing their fourth (and as yet untitled) album, were recently forced to postpone a series of "secret" London gigs to concentrate on recording.

But the tour will include three nights at the London Rainbow at the beginning of December and, said a Jam spokesman: "It's our most important so far, and definitely worth

The tour runs as follows: Manchester Apollo November 20 and 21, Wolverhampton Civic Hall 22, Southampton Gaumont 24, Birmingham Bingley Hall 25, Stoke - on - Trent Trentham Gardens 26, Bridlington Spa Royal Hall 27, Liverpool Deeside Leisure Centre 29, Cardiff Sophia Gardens December 1, London Rainbow 2, 3 and 4, Newcastle City Hall 6 and 7, Glasgow Apollo 8, Dundee Caird Hall 9, Edinburgh Odeon 10, Leeds Queens Exhibition Hall II, Blackburn King Georges Hall 12, Brighton Centre 15, Portsmouth Guildhall 16, Leicester De Montfort Hall 18 and 19.

Tickets will go on sale at all box offices from this Thursday (September 6). See venues or

QUO ALBUM READ

AFTER A delay of some six months the new studio album from Status Quo is now scheduled for release on October 6.

Recorded in Holland late last year, and in Britain earlier this year, 'Whatever You Want' was originally scheduled for release at the same time as Quo's recent British tour. But what was described as "minor difficulties with the record company" led to the lengthy delay.

"It's been cleared up satisfactorily, and it's all systems go now," said a Quo spokesman this week

The band are currently recording a video to promote the album, and a new single taken from it. Also entitled 'Whatever You Want', the single is a Rick Parfitt / Andy Bown composition released on September 14. It's backed by an Alan Lancaster song, 'Hard Ride', which won't be included on the album.

RAT TRACKS

AS EXCLUSIVELY revealed in RECORD MIRROR last week, the new Boomtown Rats

AS EXCLUSIVELY revealed in RECORD WIRROW last week, the new Boomtown Rats album is 'The Fine Art Of Surfacing'.

No release date has yet been set for the album, but the track listing is as follows: 'Ancient History', 'Minus Zero', 'Sleep', 'Running Back To You', 'Having My Picture Taken', 'Late Last Night' and 'When The Night Comes'.

'I Don't Like Mondays' is not included on the album — but the single is currently doing

well in European charts where it's made the Top 10 in Germany, Holland, Sweden, Norway and Belgium. The single is released this week in Japan and Australia and will be released in America on September 21

NEW LP OF BEE GEES OLD HITS

A MID-OCTOBER release date is to be announced for the 'new' Bee Gees album ... which is a compilation of their greatest hits.

'The Bee Gees Greatest Hits' features all the group's top hits from 'Jive Talking' -

released in late '76 — onwards. Meanwhile RECORD MIRROR understands that a Bee Gees British tour is currently being set up by promoter Harvey Goldsmith for next spring.

HERE THERE EVERYWHERE

POSTAL APPLICATIONS open this week for a pre - Christmas series of London concerts

by Leo Sayer

Sayer, who also has a new album and single out shortly, will be playing the London Hammersmith Odeon from December 20 to 24 inclusive, right at the end of his extensive British tour. Tickets are available now by post from the Odeon box office, priced at £6.50, £5.50, £4.50 and £3.50.

The album, entitled 'Here', is released on September 21, with a single taken from it

'When The Money Runs Out' — out this week.

Other additions to the Leo Sayer tour are: Bournemouth Winter Gardens December 16, 17 and 18, and Birmingham Odeon December 27, 28, 29 and 30

ROCK 'N' ROLL CHILD

RADIO ONE, BBC 2 and promoter Mel Bush are hoping to tempt major acts to appear in a concert at the Wembley Arena on November 22 . . . in aid of 'Year Of The Child.'

Said Mel Bush: "This is a way in which the British music business can make its con

tributions to Year Of The Child, and through BBC TV and Radio One we hope the show will be seen and heard by millions of people all over the world.

THE BLANK GENERATION CASSETTES TO COST MORE

BUYING BLANK TAPES AND RECORDING OTHER PEOPLE'S RECORDS IN YOUR OWN HOME COULD SOON BECOME "LEGAL"... AT A COST OF AROUND £8.

For the music industry bosses — faced with estimated losses of around £150 million this year from home taping — are hoping to tempt the public to buy a Mechanical Copyright Protection Society licence, without which home taping is illegal.

The BPI plan to start a major comparison posts mostly to make the public to buy a major comparison posts.

The BPI plan to start a major campaign next month to make a simplified version of the licence - retitled the 'Home Recording Licence' - available to everyone who buys blank

This, they feel, will offset the industry's gigantic losses as a "short term measure" — until the BPI and the Musicians Union are able to gain new Government legislation on

And it's expected that the new legislation would increase the price of a blank cassette to

the same as a pre-recorded cassette, or an album.

The BPI's campaign begins this autumn, with extensive advertising. They also hope to include "public warnings" on all taping equipment, all cassettes and even on LP sleeves.

*Until the new licence is available copies of the old licence are available — at the old price of £1.50 plus VAT — from the Mechanical Copyright Protection Society, Elgar House, 380 Streatham High Road, London, SW16, Bluy now, and save money! Streatham High Road, London, SW16. Buy now, and save money!

CAN YOU DIGIT?

IT NOW looks hopeful that the new album from Fleetwood Mac will be released in Britain in

October, although the group appear to have shelved their plans to tour here later this year. Tentatively entitled 'Tusk' the new album will be a double, featuring around 20 new compositions. And, as announced in Record Mirror over three months ago, the album is being mixed down by the new "digital process", with the band reportedly "extremely pleased" with the increased sound quality.

•AMERICAN ROCK giants Aerosmith are also in the market place with a new album this month. The new album is 'Night In The Ruts', scheduled for release at the end of the September

DEVO PULL OUT

DEVO ARE the latest American band to pull out of a British tour. And this time the reason is because their new stage show is apparently "too elaborate" to fit into the halls they've booked!

The unusual problem concerned the European leg of the tour, and with these dates out the British leg became "financially inviable"

Devo are now planning a major assault on Britain and Europe in the spring of next year, still with the elaborate stage show, but playing in bigger halls

G<ARTAN TOUR

SCOTTISH DUO Gallagher and Lyle who recently signed a deal with Phonogram Records, begin an extensive comeback tour next month. They'll also release their new single 'Missing You' this week and they're working on a new album.

Support on the tour will be Judie Tzuke who's high in the charts with 'Stay With Me Till

Dawn Dates are as follows: Bridlington Royal Spa October 27, Stoke (Hanley) Victoria Halls 28, Coventry Theatre 29, Birmingham Odeon 30, Leicester De Montfort Hall 31, Gloucester Leisure Centre November 1, Bradford St Georges Hall 2, Middlesbrough Town Hall 3, Newcastle City Hall 4, Carlisle Market Hall 5, Edinburgh Usher Hall 6, Aberdeen Capitol 7, Dundee Caird Hall 8, Glasgow Apollo 10, Preston Guild Hall 11, Manchester Apollo 12, Derby Assembly Halls 13, Liverpool Empire 14, London Hammersmith Odeon 15, London Hammersmith Odeon 16, Ipswich Gaumont 17, Oxford New Theatre 18, Bristol Colston Hall 19, Exeter University 20, Southampton Gaumont 22, Bournemouth Winter Gardens 23, Croydon Fairfield Halls 25, Brighton Dome 26, Belfast Kings Hall 29, Dublin Stadium 30, Dublin Stadium December 1, Limerick Savoy 2, Cork Town Hall 3.



THE TOURISTS

TOURING SEASON FOR TOURISTS

THE TOURISTS, currently in the studio recording material for a new album begin a major tour next month. Dates are: University of East Anglia October 4, London Queen Mary College 5, Cambridge Corn Exchange 6, Middlesbrough Polytechnic 9, Lancaster University 12, Leicester University 13, Bradford University 17, Manchester University 18, Newcastle Polytechnic 19, Nottingham Peebles College 20, Bournemouth College 23, Keele University 24, Warwick University 25, Bristol University 26, Wolverhampton Polytechnic 27, Stirling University 30, Strathclyde University 31, Oxford Polytechnic October 2, Northampton Cricket Club 3, Exeter Roots 5, Plymouth Woods 6, Seale Hayne College 7, Port Talbot Troubadour 8, Sheffield Polytechnic 9. A major London date is still to be announced.

SQUEEZE NOT SURE

DATES FOR the Squeeze tour announced in RECORD MIRROR last week have now

undergone slight revision. Although the tour will still start early in October the full tour schedule and details of ticket

prices and availability won't now be finalised until next week.

VIBRATORS BUZZ BACK

THE NEW look Vibrators are back in action!

The band, rebuilt around the nucleus of original Vibrators Jon Edwards and Greg Van Cook, play their first gig in over a year at the London Nashville on September 14, before starting recording.

The rest of the new line - up is: Elliot Michaels (guitar), Ian Woodcock (formerly bassist with Eater) and new singer known simply as Kip.

MERTON PARKAS is Riding Vespas released on Sep tember 17

THOUGHT POLICE, a Portsmouth band, release a three - track EP next week. Tracks are 'Mister Sad', 'You Tell Me Lies' and 'Pictures' The single, on the Wessex label is packaged in a picture

MARIE PIERRE'S new album 'Love Affair' available on the Trojan label will be out in early October. It was produced by Matumbi's

Dennis Bovell.
TOP DISCO producer GIORGIO MORODER releases what is described as the first electronic live digital album, 'E - MC' this week. Recording the album involved using a host of effects including 25 computerised synthesisers.

TWENTY - year - old JAYNE AUSTIN'S first single release is 'High On Your Love' out this week on the Different record label.

WHITESNAKE, led by ex Deep Purple vocalist David Coverdale, release their new album 'Love Hunter' September 21. The ten track album was produced by Martin Birch and the band will be embarking on a 19 date tour in October.

ZOOM'S latest signing the CHEETAHS release their 'Radioactive' debut single this week. The band have already built up a strong following in their native

Edinburgh.
ADRIAN MUNSEY who nearly had a hit with 'The Lost Sheep' released by Virgin, has formed his own label: My Records. The first release is Daphne's 'The World Is Moving On' released on September 20. THE BRAKES' first album for

Magnet 'For Why You Kicka My Donkey' is released on September 14. A single taken from the album, 'The Way I See It' is released on the same day

FAD GADGET release their new single this week. It's a double A-side featuring 'Back To Nature' and 'The Box'. Distribution is by Rough Trade and Spartan records.
ONE OF Australia's leading

bands, JO JO ZEP, release a new single 'So Young' on September 14. THE KINKS' new album 'Low

Budget' is released this Friday. It's already been the band's biggest selling album in the States and is now Number 11 in the charts over there. A single 'Moving Pictures' will be out on the 'Moving same day, taken from the album

EX-WOMBLE MIKE BATT'S new single 'Run Like The Wind' and his new album 'Tarot Suit', is released this

CHRYSALIS are re-releasing RORY GALLAGHER'S back catalogue of albums on September 21. The six September 21. The six albums previously available on the Polydor label are 'Blue Print', 'Deuce' 'Irish Tour '77', 'Live In Europe', 'Rory Gallagher' and 'Tattoo'. They'll also be releasing Gallagher's new album 'Top Priority' this week and Gallagher will also be playing the London Venue on the London Venue on September 19 and 20.

THE 45's release their debut single 'Couldn't Believe' on the Chopper label this week. The single will be available at the special price of 45p.

PENETRATION

PENETRATION: have made some alterations to their for thcoming tour. Carlisle Market Hall has been switched from October 3 to 1, Bristol Locarno moves from 7 to 28. Added dates are: Aberdeen Russels October 2, Glasgow Strathciyde University 13, Portsmouth Locarno 18, Peterborough Wirrena Hall November 3. Chelmsford Chancellor Hall on October 31 has been cancelled and instead the band will be playing Canterbury Odeon on the same day. All other dates will go ahead as planned

THE MEMBERS

THE MEMBERS: announce four dates perfore touring America. They are: Norwich Cromwells September 18, London Marquee 20 and 21, Jacksdale Grey Topper 22.

STRAIGHT EIGHT

STRAIGHT EIGHT: play Nottingham Sandpirers September 6. Sheffield Limits 7.

SAXON

SAXON: play a series of dates throughout Set tember. Black-pool Norbeck Castle September 7, Dudley JB's Club 15, Dundee Technical College 21, Brighton New Regent 23, London Music Machine 24, Glasgow University 25, Port Talbot 5 Volts 28, Tonypandy Naval Club 29, Newbridge Club 20

THE INMATES

THE INMATES: play three dates at the Hope and Anchor on September 5, 6, 7. They will play Market Harborough Greyhound on the 8.

EKTIX, NEGATIVES AND **METAL FATIGUE**

EKTIX, NEGATIVES AND METAL FATIGUE are to play a benefit gig for the Year Of the Child at Ilkley _ster Arms on September 21.

SUTHERLAND BROTHERS

SUTHERLAND BROTHERS: announce their first tour for two years. Dates are: Treforest Wales Poly September 27, Bath University 28, Bradford University 29, Elackburn King George's Hall 30, Aberstwyth University Oc ober 1, Bournemouth Town Hall 2, Durham University 4, Newcastle Poly 5, Aberdeen University 6, Dundee University 7 Ayr Pavilion Strathclyde University 9, Middlesbro Town Hall 11, Aston University 12, Manchester University 13, Ips-vich Gaumont 14, Sheffield Poly 17, Croydon Fairfield Hals 19, Reading University 20, Peterborough ABC 21.

CHOU PAHROT

CHOU PAHROT: will be appearing at Oxforc Oranges and Lemons September 14.

ROY HARPER

ROY HARPER: comes out of the studio to pay two dates, one at the Edinburgh Festival on September 5, the second as part of the Hammersmith Poetry Festival at St Paul's Church at Hammersmith Broadway on September 23.



BRAKES

THE BUZZARDS

THE BUZZARDS: have added an extra date to their September schedule. They will play the Music Machine on

FATBACK BAND

THE FATBACK BAND: will be visiting Britain to play one week at Watford Bailey's from September 24 to 30. They will then play Leicester Baileys from October 1 to 6

X-DREAMYSTS

X-DREAMYSTS: will be playing two dates in _ondon during September. The Moonlight Club on the 14 and 15.

THE INJECTIONS

THE INJECTIONS: Southall White Swan September 5, Reading Target 6, London Connaught Rooms 7, Southall White Swan 13, Bishops Stortford Triad 14, Watford Red Lion 15, Southall White Swan 20, Oxford Oranges and Lemons 28, Southall Hambrough Tavern October 12.

STEEL PULSE

STEEL PULSE: are playing a free concert on September 8 at the Birmingham Handsworth Park. Supported by Eclipse, the Tremortones and African Spear, the gig is a benefit in aid of sending 20 Jamaican children for a holiday in their homeland.

PIRANHAS

PIRANHAS: Hastings Ocean Bar September 7, London Nashville 8, London Hope and Anchor 9, 10, Brighton Richmond 11, Upminster Town Hall 12, Nottingham Sandpiper 14, Aylesbury Friars - supporting the Ruts -

THE CROOKS

THE CROOKS: break from recording their first album for Blueprint Records to play the following dates: London 101 Club September 9, Basildon Double Six 13, Bracknell Bridge House 15, Oxford Corn Dolly 18, West Hampstead Klooks Kleek 21, Fulham Greyhound 27.



FISCHER Z

SIOUXSIE AND THE BANSHEES

SIOUXSIE AND THE BANSHEES: have altered their forthcoming tour. They have added a date at Liverpool Empire Theatre on September 15, and cancelled the Bristol Hippodrome on September 23.

FISCHER Z

FISCHER Z: are to embark on a major British tour. Dates are: Edinburgh Tiffanies September 10, Aberdeen Ruffles 11, Dunoon Queens Hall 12, Dundee Teasers 13, Newcastle Mayfair 14, East Retford Porterhouse 15, Newport Gwent Stowaway 19, Newport Sallop the Village 21, Dudley JB's 22, Jacksdale Grey Topper 23, Middlesbrough Teesside Polytechnic 27, Wolverhampton Polytechnic 29, Manchester University October 1, Nottingham Trent Polytechnic 2, Port Talbot Troubador 4, Uxbridge Brunel University 5.

BRAKES: play a series of dates at the London Marquee beginning on September 17. This is followed by 24, October 8

CAROLINE ROAD SHOW

CAROLINE ROAD SHOW: Bishops Stortford Rhodes Hall September 1, Hothfield Kempton Manor 6, Braintree Institute 7, Chatham Town Hall 7, Southend Shrimpers Club 12, Folkestone Leas Cliff Hall 13, Hertford Castle Hall 15, Maidstone Corn Exchange 20, Dorking Hall, 21, Tonbridge Hilden Manor 24, Lowestoft Talk of the East 27, Dunstable Queensway Hall 28, Clacton Princes Theatre 29, Orpington Town Hall October 5, Ashford Stour Centre 6, Cheshunt Wolsely Hall 12, Basildon 66 13, Fulham Greyhound 19, East Grinstead King Georges Hall 20, Dover Town Hall 27.

TENNIS SHOES

TENNIS SHOES: have confirmed the following dates for September. Fulham Greyhound 7, Music Machine 12, Camden Brecknock 15, Rock Garden 23.

SECRET AFFAIR

SECRET AFFAIR: One more date has been added to the 'March Of The Mods' tour at: Aylesbury Friars September 8.

ONE EYED JACKS

WILD HORSES will be

special guests on Rush's dates at Stafford Bingley Hall

on September 21 and 22. The pand are currently in the studio, recording demo material for an as yet un-

FOR HIS entry into the United States market, Eddy

Grant has signed with Epic Records for the States and

Canada. Grant is still enjoying

considerable worldwide success with 'Living On The

Frontline' and his new single 'Walking On Sunshine has

PICKETTS LOCK in Ed-

organising a 12-hour non-stop rock 'n' roll festival on October 6. There will be six

pands including Crazy Cavan and the Rhythm Rockers plus

a best - dressed contest and a

tribute to Elvis stage show featuring Clive Presley, winner of the Best Elvis Lookalike Contest 1979.

Tickets in advance priced

£3.95 are available by post

(including SAE) from Reb Levy management, PO Box

142, Watford WD1 1NP or

from Past and Present Records, St Albans Road, Watford, and Box Office,

Picketts Lock Centre, Ed-

monton, London N9. Tickets

will also be available on the

THE BISHOP'S Stortford Triad Leisure Centre are

nolding the final of their Rock

The music will range from a solo blues guitarist to a session from the Newtown

Talent Contest on September

door at £4.50

Neurotics.

monton, London,

disclosed record label.

ust been released.

ONE EYED JACKS: Guildford Royal Hotel September 9, London Camden Music Machine 12, Chatham Tam O Shanter 13, Barnet Duke Of Lancaster 16, London Harrow Road Windsor Castle 26, Uxbridge Unit One Club 28, West Runton Pavilion 29, Acton Windmill 30, Oxford Corn Dolly

SKIDS, SLITS, UNDERTONES TO TOUR

THE SKIDS, who close the Edinburgh Rock Festival this Friday (September 7), will be back on the road in October with a 21-date British tour ... coinciding with the release

The album is entitled 'War Themes'; recorded at Rock-field Studios and produced by the Skids and Bill Nelson, it's out on October 12.

A new single taken from the album - 'Charade' - will be in the shops from September 21.

be in the shops from September 21.

Full tour dates are as follows: Cleethorpes Winter Gardens October 18, Liverpool Mountford Hall 19, St Austell New Cornish Riviera 20, Great Yarmouth Tiffanys 2, Manchester Apollo 23, Sheffield Top Rank 24, Birmingham Odeon 25, Cambridge Corn Exchange 26, Northampton Cricket Club 27, Blackburn King George's Hall 28, Newcastle City Hall 29, Wolverhampton Civic Hall 30, Brighton Top Rank 31, London Lyceum November 2, Cardiff Top Rank 4, Bournemouth Winter Gardens 5, Bristol Locarno 6, Hanley Victoria Hall 7, Perth City Hall 8, Glasgow Apollo 9, Aberdeen Capitol 10.

Support for the tour will be Virgin stablemates

Support for the tour will be Virgin stablemates

THE SLITS begin their first full British tour this month,

coinciding with the release of their debut album 'Cut'.

And for their 11 British concerts they'll be joined by two very different support artists — jazz trumpeter Don Cherry (playing with Lou Reed's back - up group Happy House) and Jamaican toaster Prince Hammer, backed by

Full dates are: Leicester De Montfort Hall September 17, Oxford New Theatre 18, Birmingham Digbeth Civic Hall 19, Bradford St Georges Hall 20, Coventry Theatre 21, Newcastle City Hall 23, Edinburgh Astoria 24, Manchester Apollo 25, Glasgow City Hall 26, Liverpool Erics 27,

27, and London Rainbow 28.

Tickets are available now for all venues, priced at £2.50 in advance; £3 on the door.

THE UNDERTONES begin their biggest - ever British tour at the end of the month — immediately after their debut appearance in America supporting the Clash.

The Derry boys kick off at the Bristol Locarno on September 30, and follow with dates at: Norwich St Andrews October 1, Oxford New Theatre 2, Hemel Hempstead Pavilion 3, Cambridge Corn Exchange 5, Manchester Factory 6, Leicester De Montfort Hall 17, Newcastle City Hall 8, Wolverhampton Civic Hall 15, Blackburn King Georges Hall 16, Bradford St Georges Hall 17, Derby Assembly Hall 18, Aberdeen University 20, Cardiff Top Rank 21, Liverpool Mountfort Hall 22, Birmingham Odeon 23, Loughborough University 24, Portsmouth Locarno 25, Bournemouth Winter Gardens 26, Bracknell Sports Centre 27, London Rainbow 30.

The lengthy tour will also be marked by the re - release

 The lengthy tour will also be marked by the re - release of the band's first LP — 'The Undertones' — with a completely new sleeve and the addition of 'Teenage' Kicks' and 'Get Over You', as well as the single version of 'Here Comes The Summer'. It's out on October 5 . . . the same day as the original Undertones' LP is deleted!

The band's new single will be 'You've Got My Number', backed with 'Let's Talk About Gris'; both already

stage favourites and out on September 28.

Daytime: 01-836 1522 Evening: 01-836 1429

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MIRRORS

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THEHUMANALIEN

Sometimes he feels different. DIS WESTWOOD

> BRISK jaunt from the Broadway station, along High Street, Ealing, and Beggar's Banquet lies before a new car-park site, down the road from Crusts and War On Want. Further on still is The Park not necessarily that Park, but it's called The Park nevertheless.

Come early, early evening, Ealing is a quiet, blank place. Pubs don't open till seven on Sundays, but that's when it happens. That's when the cans get kicked through the streets until the frustrated constables feel inclined to intrude, and that's when the Safeways trolleys get sprung loose. Ealing is strict boozer-territory,

10 pints of Fullers a night and

ripped-off burgers from Crusts. In Beggar's Banquet, Gary Numan is playing 'The Lodger' and fiddling with a TV control unit. He's relaxed, smiling, perfectly affable and he tells me he knows someone with a control unit that even adjusts the treble and bass on the set. Gary Numan is not the inverted Alien I'd perhaps anticipated, and I disregard the multitude of delving technological

questions I've equipped myself with. Numan happens to be a genuine nice-guy who confines himself to the shade through lack of trust and security; it's "paranoia," in his own words. He's trapped between two poles, I feel: influenced and

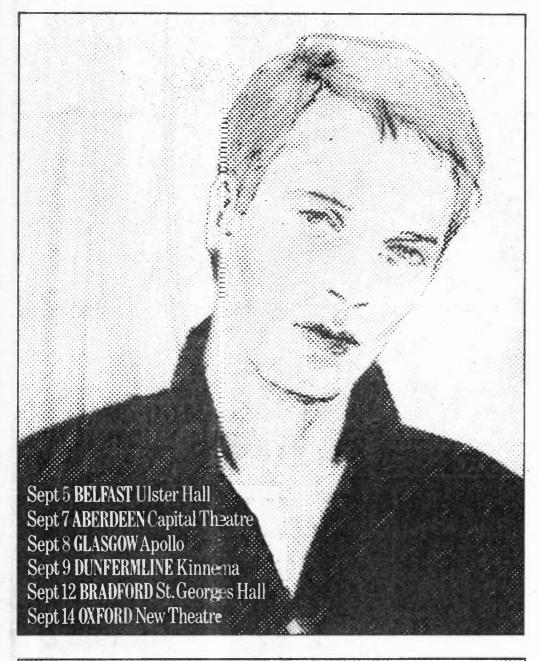
notiveted by the rock and roll sparke, the flash of a Hank Marvin guitar on sixties TV, entranced by the breadth of Bowie and Burroughs; ne relishes his success, but at the same time feels inclined to withdraw from the limelight which that success naturally bestows.

It's obvious when we parade down the local burger pit for a take-away that Numan is uncomfortable: all those heads turn in his direction and he's swift to make a retreat. Later he explains, though his music is sufficient to suggest a recluse character — Gary Numan of 'Replicas' is more a breed of

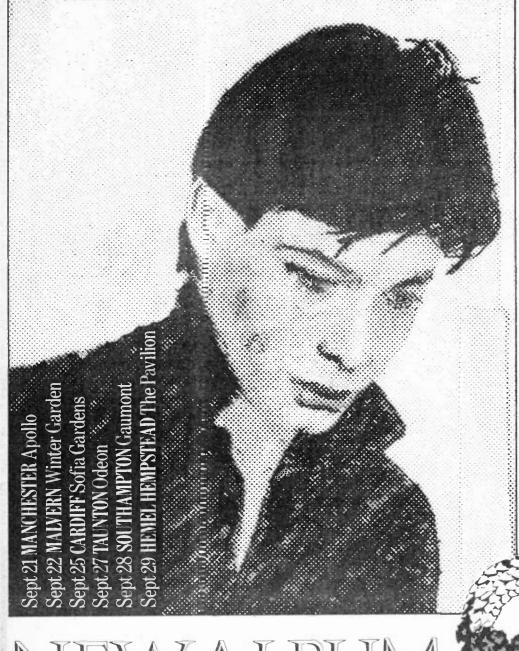
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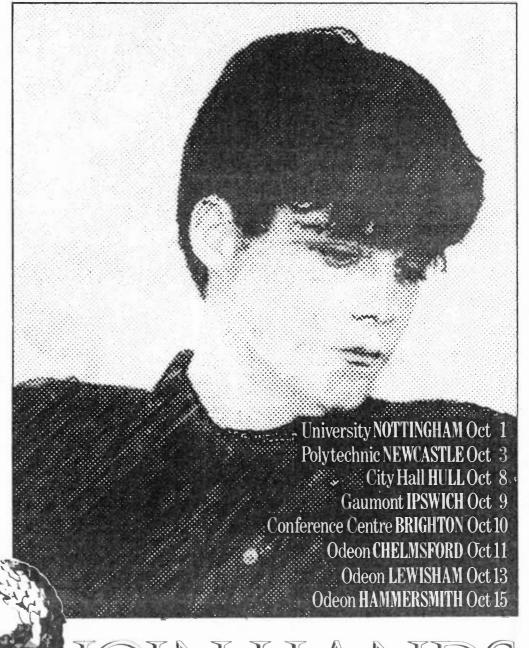
ILLUSTRATION BY BARBARA FRY

SIOUXSIE AND THE BANSHEES









GARY NUMAN FROM PAGE 6

Real-Life-Gary-Numan-Alter-Ego

than anything else.

But we're back at Beggar's and he starts by explaining his exploits pre-Tubeway Army

"The only relevant stage, I suppose, was leaving school around 73, and working. First thing I did was about two and a half weeks putting air conditioning in - had to give that up 'cause it meant real hard work in basements . . . with freezing water coming down, walking round in ice particles. I got pinned against a wall by a big giant tube, the main air-conditioning tube . . and that was it. I ran home that day and never went

back. And after that, it was mainly air-freight for two years, working as an import clerk.

"I think the first time I got interested by music was when I was four, and I saw Hank Marvin. It wasn't the musical side - just the look of the guitar, flashing in the

HEN there was a band. Numan and his current bass player were part of an outfit which eventually evolved into Mean Street, before which Numan was slung out. There was Tubeway Army, initially pubescent-punk mainstream, until Kraftwerk, Bowie and, in particular, Ultravox made their respective marks. Tubeway Army's last live performance was in early 1978, an Acton White Hart gig shared with The Skids.

There was always that thing about Hank Marvin's guitar," enthuses the passive interviewee, the knobs and gadgets - I found that fascinating. But I was starting to get fed up with guitars, being through the Punk thing and realising it wasn't going anywhere. It wasn't

changing, wasn't getting any better . . . and I couldn't write songs on guitar anymore — it was boring; I realised there was nothing you could do that hadn't gone before. And then I saw Ultravox. I became aware of the depths you could get, the changes you could put them through - like a dozen instruments rolled into one . . . they were like toys. There's some foundation to the comparisons people have made with Bowie and Ultravox?

Yeah, a certain ammount — but no-one mentioned Ultravox 'till I mentioned them in interviews. So when I see things like that now I lose interest in their opinions."
Why did you drop the Tubeway Army monicker and revert to Gary Numan?

"Well . . . I wanted it to be Gary Numan before the first album, really, but Nick and Martin from Beggar's wouldn't let me because of the comparatively good little following we had then. But really, when you read what the press have said about it, it's obvious to them that it's not a group effort . . . I can't work with other people - their ideas and mine are always separate - I like to be in control. So I'm lucky to be in this position.

'Replicas' was where things began to gell: it was part-successful world of science, alienation, solitary figures dark dull rooms. It was Numa highly, vaguely, personalised feelings locked in a different context impenetrable, futuristic ideas provoking charges of almost-justified pretentiousness. But all he'd done was to approach the album as Ballard approaches a novel; his imagination had produced a living, breathing society of the future, indirectly born through today's possibilities and

"I wouldn't have thought it was difficult to understand but apparently most people seem to have trouble with the lyrics . . . but, anyway, I've always seen machines as being powerful and cold - and, for me, the only way to be successful is to be cold. And the successful nations



have always been essentially cold the Romans and the Germans. I don't think I'd ever enjoy being that, but -Gord, look at that!" he beams, direction of the TV screen. "Gord. Hove Grand Prix.

'Aw, sorry . . . I was saying, I don't think it's too far away from the stage where they'll be constructing a machine which is superier to us. but the 'Replicas' thing wasn't about machines taking over, destroying us well, it may be in a sense, but the thing I was thinking about when I wrote it was that machines wouldn't need to take over, since we'd get rid of ourselves. Because they were doing everything we wouldn't need to work. The unity's going . . there's total lack of unity. The terraced houses are disappearing, the

neighbours don't talk anymore.

enquire as to whether The Park was hemmed into 'Replicas' as a pure escapist alternative to his mechanised society.

"The Park? Aw, The Park is simply something very frightning. I don't walk alone in parks anymore at night I don't think many people do. I saw this programme about Central Park they were saying 'All this violence thing is completely overblown' and in the background there all these sirens going - it was stupid, I just couldn't believe it. They were saying how you don't get drug smuggling there, and they were actually dealing right out in the open. It really does happen.

Numan's writing process - which generally involves taking a particular line from, say, Burroughs, then converting and writing around it before disgarding the original line is obviously more heavyly connected with an authoristic approach than

with standard rock lyricism.

"Replicas", the album sleeve — the main part of it where I'm standing by the window - represents a Machman, Really, the albun about . . . well, I was writing a book, which I dropped because I'm better with short stories . . . but I'd started with an attempt at what London would be like in 10 or 20 years. and what happened was that the Government made a machine which made all the decisions — like a dictator — but the people weren't allowed to find out.

The machine decided that the only thing holding back the State was the people themselves, so they decided to stage a quota test under the pretence that if you weren't up to quota-standard, you were taken and re-educated. Where, in fact, you were simply got rid of.

"The people who sat the quota test were the Crazies, the people who set heart . . .

it were the Grey Men, and people collecting the ones who'd failed the test . . . were The Machmen, who were used as a special police force. The cover is a Machman looking through a window at a friend, and 'Are Friends Electric?' is about friends. It seems to suggest the loss of friends.

'I wrote it because I lost friends when I was younger: I didn't lose them so much as them getting rid of me. Which bothered me quite a lot because it was unnecessary . . . like getting thrown out of Mean Street.

"A lot of the songs are about friends - losing me girl at one time." So do you feel alienated?

'I suppose that's the case. I can say I don't like mixing with people one day, and it'll be completely true. Another day it might be different, but there are days I can't go out and walk down the street. Doing what we did then, going to Crusts, I get nervous doing that. It's only 'cause there were four of us that it was OK — but I wouldn't do it on me own. It's not that I feel I don't fit in, so much as I stand out - and it's not so much egotistical as paranoid.

Things have happened that way as I've grown up, since my mid-teens, initially because, deliberately, I wanted to be very different . . . and since, because other things have happened, emotionally or otherwise. Like, I may grow out of it - I may not. I may commit suicide or I may, one day, be completely alright. I don't really enjoy being like it any more. I did at one time, when I thought I was really different, but now. Were the songs written in this particular frame of mind?

'Most of them are concerned with me, or me putting myself into another place - and perhaps how I'd react in that situation. The songs still are that way. They're still about me - not me as me - but me as a figure, a kind of underground figure which is always there, always ominous.'

ZZZZ Click. The tape recorder has been observing us. It is promptly switched off and stashed away and 'The Pleasure Principle' is played. Written post-'Replicas', its studio completion coincided with 'Are Friends Electric's first week at number one. Numan is pleased with

the result: it represents perhaps his most stable, professional recordings to date, still very much in the mould, but with a face-life.

Numan isn't exactly gambling with 'The Pleasure Principle', he's not treading tight-ropes and he's not staring commercial disaster in the face. Merely, he's sticking limpet-tight to his little box and improving what he's got. He enthuses about the Polymoogs he's acquired and employed -£1,500 a shot - and eagerly points to their role in the scheme of things as the music progresses.

He explains away the arsenal of visual effects he'll be touring with robots, computerised newsreader, the works. At this stage — the tour is already guaranteed a 25 grand loss, and no-one seems to be too worried by it all.

Numan is as personally un-stable as he is financially stable. But for all the cold, distant exterior, for all the inverted complexities of his music, the little recluse has something. There's no way his work can be powered by emotions of a very personal, inhibited nature; it never contrives to be anything it isn't. There's another level, too, and the one which looks like rooting Numan at the top of the tree for some while yet: he's producing some of the most optimistic, forward-facing Pop of the seventies, no matter what you may design to throw in his direction.

He may be as irrelevant as you wish him to be, but Gary Numan's time seems to have come.

As I prepare to embark on my brisk iaunt to the Broadway Station, along the High Street, he invites me to turn up at rehearsals and investigate the great delicacies of his Polymoogs. If there's one way to a poor critic's

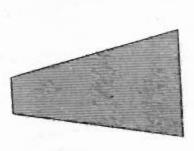
JOAN ARMATRADING STEPPIN' OUT

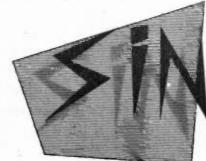


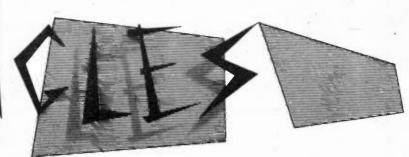
The special experience of Joan Armatrading live captured on record for the first time "Steppin' Out" is an album recorded during her recent North American tour Produced by Glyn Johns And containing previously unavailable material

Album: AMLH 64789 Cassette: CAM 64789









Reviewed by CHRIS WESTWOOD

VAGUE THOUGHT OF THE WEEK

Do you purchase cars for their paintwork finish?

RY COODER: 'Little Sister' Warner Bros) BOB DYLAN: 'Precious Angel' (CBS).

If Paul Jenson had gone and employed the odd Dire Strait instead of a selection of closet. white failed reggae-sessioneers, he would've made records like Precious Angel'.

You never heard of Paul Jenson? Worry not - he's irrelevant, as is Dylan, it appears, what with his tawny, finger-pointing Gospel revisitations and his drawling, laid baaaaack, mellow strum-strumming.

'Slow Train Coming' may be solidly performed, but all this misogyny - meets - religious --paranoia schtick just appears infinitely facile. Meanwhile, we ought to be moving towards the eighties..

Ry Cooder, though, seems to be retaining the spirit (double sic) which currently evades the ageing Priest over there; 'Little Sister' is deeply soulful, pretty music, nothing so much as a taster for the lovely 'Bop Till You Drop' long player, which you now own...

ALAN PARSONS PROJECT: ucifer (Arista)

Alan Parsons seems to be one of those hi-fi showroom mongers, revolving everything around product production, creating such soothingly flaccid sounds that he forgets about the music.

Such an ugly sleeve for such a twee wallpaper record.

THE TRAINSPOTTERS: Lucifer' (Arista)

Tower block woe; 'cept the new line is to turn the social problem into a jovial singalong. Yesterday's outraged street-goers are today's chirpy pub-entertainers; apart from that, 'High Rise' has a half-decent (contrived) hook, which means it'll probably shift a few bundles.

DUCK AND DIVE: 'On Your Bike' (Pogo) PROMISES: 'Radio's On' DOOBIE BROTHERS: 'Open Your Eyes' (Warner Bros).

Duck and Dive: just what the world needs - more glib, pseudo-Cockneyisms sore-arsing about our poor boy hero's lack of sexual satisfaction; cur hero ain't gorra bike either, cah-son. Bozo, chuckaway product super-glued to a country cowboy arrangement. A Chas & Dave pastiche, probably.

Promises: just what the world needs - further hip MoR bleatings for the FM consumers. more instantly effective than a pound of valium.

y'understandszzz. Doobie Brothers: just what the world needs - another Doobie Brothers record.

And Noel: just what the world needs - slabs of leaden, wimpy, synthesized disco tedium,

existing purely for the dance floor and the cosmetics industry, no other means. Strange as it may seem, musical Horlicks and lyrical banality do not figure largely in the make-up of good records. All these singles are worth buying if you left your brain at home today.

ISRAEL VIBRATION: 'Crisis' (Harvest).

Israel Vibration's is a song of hope and optimism; a delicately finishing rhythm, syn-drum manifested, a serenely underplayed vocal line, a joyous little single with a somewhat restrained, nonetheless colourful dub, which perpetrates the blind side, jumps and juts about at the very least expected moments.

First rate in the party stakes, dance-wise, you rhythmic dilettantes.

VERMILION: 'The Letter' (Illegal)

The bones and basis of an actually-quite-good rock record, the main problem here is (a) the arrangement, and (b) the mix: the decellerated breaks don't work all that well, the harmonies barely work at all, and the sax mix is totally out to lunch, but otherwise.

Vermilion's voice is good; aesthetically well up the spout, but a sturdy, good rock and roll voice. The Aces gel well, slip in stir, and seem happy with their roll.

'The Letter' is not quite, but almost, a recommendable shot.

INNER CIRCLE: 'Me A Rocker'

Inner circle exemplify the JA-cash-in cult; they wear their dreadlocks like badges, flirting like they're an essential part of it all, when in fact they know and care sod all about Babylonian strife. They sit in their mansion,

observing the minions, longing to be a part of all that strife so they can really write from the heart, and then go and write dull songs like this - the odd Rasta-speak droplet, but not so's the song gets too leaden or real — then dress them up with soppy love gloats which actually say nothing about

love, not in the slightest.
'Me A Rocker' I and I hate, not for its jolly, pointless self, but for the gluttony behind it. Take this and stuff it in your spliff, mon.

HENRY BADOWSKI: 'Baby Sign Here With Me' (Deptford

A misnomer, generally speaking, this pop lark; a field of latent retrogression and desperate preservation. But records like this are simply professional and enjoyable - they don't

THE TRAINSPOTTERS High Rise





PRIME ACCOLADE OF THE WEEK

TRANSMITTERS: 'Still Hunting For The Ugly Man' (Step Forward).
The war dubs on, but in September 1979 the door suddenly closes and all the lights go out and 'Still Hunting For The Ugly Man' raises its ugly, curious head and shouts "I am GREAT! I am IMPORTANT!!" And . . .

What we've got in this is neither artificial splendour nor calculated brilliance; what we've got in this is the year's (thus far) most tantalising and essential 45 rpm Ee Pee, something Pro, not Retro, gressive, something as natural as breathing.

It's four tracks, 13 minutes of dexterity and brittle adrenalin, of arrogance and perception, of twisted reality and essential mystery. arrogance and perception, or twisted reality and essential mystery. Thrashing between fractured jazz and re-processed rock, The Transmitters are one of those little-acknowledged bands who care and persevere and consequently create some of the most stunning late seventies music available, a band who've transformed undiscipline into a discipline.

Each of the pieces here — 'Ugly Man', 'The One That Won The War', 'Free Trade', 'Curious' — falls into its own far-reaching mood mode, attacks which the control of the pieces have been been accepted to the pieces.

tacks, bubbles and scours: each is deceptively melodic, lyrically magnetic, instrumentally taut and rebellious. When the drugs all fade, this record pulls you back and demands your attention and nags like fury. Records like this make a lot of things worthwhile.

So mine's a pint of Ordinary. I fear no one but my friends, either . . .

encourage smirks or yawns. With The Buzzcocks, Squeeze, The Skids, The Cure and others, there's a perceivable new breadth and potential to modern commercial poprock dealings; Henry's song, stemming from that brief joust with King, steps promptly right in with the mob. It's basically a petite and naive ditty with no breadth and no great 'growing" potential, but it possesses the drive and flash of the natural pop single; our resident upholder of British Discipline didn't succumb to its charm last week - but don't be misguided



by The Bearded One's sentiments, just get it so's you can hear it.

THE RUTS: 'Something That I Said' (Virgin) UK SUBS: 'Tomorrow's Girls' (GEM).

The Ruts and the UK Subs seem to define the area of worth within that battered, buzzard-shredded punk rock carcass; both their records are surprisingly "quality" current rock and roll, but it's the UK Subs — surprisingly, perhaps - who've produced the greater of the two records, The Ruts being left to deliver something not of their best.

Both stick form before content, though The Ruts — nice, middle-class educationals that they are - should be the more proficient lyricists: instead, they stick to their discipline of rejection, dejection and nauseating white-man Babylon-consciousness.

The UK Subs' verbals never really mattered that much, anyhow; it's the plain instrumental purpose of 'Tomorrow's Girls' that carries it through. Their's is a bumbling, insistent sound; their guitar appears to be a Stuart Adamson cop.

'Something That I Said' is grainy, hungry rock music from a snug, Record Company Punk Band who happen to make records of strikingly consistent worth. The flip is a reggae pastiche with a spiky, spluttering dub leaning, but the lyrics are throwaway Rastaman schpiel.

FAD GADGET: 'The Box / Back To Nature

The third Mute single, brainchild of Mute managing director Ed Costa Brava, is a well-recorded slipstream of synthesiser and drum machine. It lies closer to The Normal's 'TVOD' than to the Silicon Teens' 'Memphis Tennessee', but that says nothing because this record stands up on its own, a menacing, swirling

thing.
Both tracks demand greater time and thought than this, just: the re-birth of the synthesiser and its endlessly spiralling possibilities needs prove nothing now. Mute are well Dread.

THE DICKIES: 'Nights In White Satin' (A&M)

Hrrmmpphh. Giggle. Snigger . . and good try chaps. One day, you'll maybe even write a song of your own (and even that will be by somebody else).

THE REVILLOS: 'Where's The Boy For Me?' (Snatzo

Marvel Comic instalments present.

The Revillos' return (or debut, depending on your stance) is not spectacular - just cuddly. Past achievements put this to shame, really, but there's untapped excellence still to come. Meantime, 'Where's The Boy For Me' holds the fort, even if it is a mite forgettable. 'The Fiend' is located on the other side, and is a trifle more rugged and optimistic.

PURPLE HEARTS: 'Millions Like Us' (Fiction).

All the young mods really, deep down inside their parkas, mohairs and 'Mod Cons' T-shirts, really, dreadfully want to chalk up another teenage anthem (not another teenage anthem? Hello, closer to their chosen target than Secret Affair's ugly, conceited attempt.

Another teenage product, tear-jerking since people will swallow this whole . . . hence the expression: M.O.D. — MILLIONS OF DO-DOS.

Another fad, another fashion this time tailored by record companies and business men. and Chris Carr, dear Chris Carr, please stop sending me gifts like

VAGUE CONCLUSION OF THE WEEK Billions of people do purchase cars for the paintwork finish . . .

E O S A Y E R

NEW SINGLE

When The Money Runs Out

CHS 2361

Taken from the forthcoming album Leo Sayer'Here' available soon

Chrysalis

DO WAH DIDDY DIDDY · 54321 · SHALALA · HUBBLE BUBBLE (TOIL AND TROUBLE) · HI LILI HI LO · THE ONE IN THE MIDDLE · GOT MY MOJO WORKING · WITH GOD ON OUR SIDE · COME TOMORROW · IF YOU GOTTA GO, GO NOW · PRETTY FLAMINGO · SEMI-DETACHED SUBURBAN MR.

SEMI-DETACHED SUBURBAN

JAMES - THERE'S NO LIVING WITH JUST LIKE A WOMAN - OH NO NOT MY BABY - HA HA SAID THE CLOWN - MY NAME IS JACK



EMI Records Ltd., Hayes, Middlesex, England.

Also available on tape. Side One produced by John Burgess (tracks 5, 8 & 10 for Air London). Tracks 1, 3 & 5 on Side Two produced by John Burgess for Air London.

EMTV 19

A SIGN OF THE TIMES



THE DISTRACTIONS: Left to right, Pip, Mike, Adrian, Alec, Steve.

MIKE NICHOLLS has his fashion sense tested by the DISTRACTIONS

HAT A funny old world. There go Squeeze raking in the ackers but without a new sock in sight and here come The Distractions, who'd rob for a bob yet dressed to the nines.

Mike Finney looks well pleased with himself after a successful shopping expedition. Inside the reception room at Indigo-Arrow Studios we can hear him trotting all the way down from Deansgate, Manchester's busy commercial centre. That's because he's wearing well-heeled black winkle-pickers

'Just look at the shine on them!" he beams with a smile as bright as his shoes. Rising above the ankles are a pair of de rigeur pleated flannel pants, which, as Mike is at to point out

a waist-line of a mere 29. "That should knock all this Billy Bunter of rock (as one rag suggested) nonense on the head," he decided, while juggling with a 21/2 yard long roll of cream cloth. The latter will metamorphosise into a right dandy dinner jacket for our rising star.

"Well, there goes your street-credibility, admonishes Steve Perrin, himself looking quite dapper in tab-collared purple shirt and contrasting polka-dot tie.

Steve is one of the two guitarists with The Distractions. Mike is lead vocalist, more by fluke than intention. Both were friends at Stockport College of Technology or rather acquaintances.

"He always used to sing at the back of the class, recalls Steve. "I wouldn't have minded, but I could never get any bloody sleep!

Ha! Overtones of the Undertones. What it did mean, however, was the nucleus of a band. T'other guitarist, Adrian, was recruitec from a music paper ad and like Mike is 23, a year older than Perrin, the bassist is a cute, elfin-like figure who goes by the unlikely name

of Pip Nichollils. Petite and blonde, she resembles nothing so much as a less vicious version cf Toyah Willcox. Pip was presented to the boys by no lesser personage than Pete Shelley after she failed an audition to join Buzzcocks in the summer of '77. The friendship between the two bands continues.

"A nice guy, Pete," reflects \$ teve, "but have you noticed how quiet he goes in f ont of the bar? Soon as t's his round he starts mc aning about poor record sales!

Anyway, unable to replace Lephoto Devoto, Pip ended up with a group which went on to play a number of support gigs to baldy's cd band. First there was the original punk har g-out, The Ranch, followed by a full house at Rafters and other odd gigs "To give all the Manchester correspondents in the

music press a break!" One of these was a pub gig where the band played with a group which was later to call itself The Smirks. I mention to The Distractions how I remember being talked into going by smirksman lan Morr's while we were both waiting to sign on.

"Sign on? You? exclaims an astonished Mr Finney, ' Actually, I had a funny experience at the dole office the other day. he begins, always ready with a daft anecdote.

"This ella said, to me: 'I'd like a word with you, then he asked me to autograph this record! Then he said "how come

you're signing on when you're in a band?" He didn't believe me when I told him we weren't making anything out of it. so I said he ought to try coming to one of our

HE record autographed was the Distractions sublime 12 inch four track 'You're Not Going Out Dressed Like That EP, which, due to the ambiguous pressing policy of their former label, has been deleted. The original deal was that after 6000 copies had been sold the group would get a share of the royalties.

The band have a strong suspicion that only 4000 were ever pressed, which means so far they haven't seen a red cent - or even a copy of their own record for that matter.

'It's ridiculous," says Adrian "Our own sisters haven't been able to find them, yet we've had thank-you letters from Frankfurt and Holland saying how great it is!"

'One of them reckoned it was the 'Spiral Scratch' of '79" reports Steve, "But I don't see 'Boredom' on it!"

Ever cheerful, recent events show things looking up for the Distractions. At the moment they are being managed by Brandon Leon, their producer and meantime master of ceremonies at Indigo-Arrow. A compact, hyperactive character, Brandon is presently doing a tour of the record companies, with some very encouraging results:

'EMI read a feature about us and were immediately interested in us (hint: It wasn't Jimmy Parade's one-word review of the single, which like the band's reaction to it, is unprintable), they didn't give a damn about the way we sound!

Another label is also mentioned. "Yeah, that would be alright," opines Mike with a glint in his eye, "The same one as Suzi Quatro!'

At that point the fifth member of the band makes a belated appearance. The drummer, Alec, looks like the wreck of the Hesperus at the best of times, but on this particular occasion he'd just come back from Greece. He didn't just look weather-beaten, he appeared to have travelled back on the rough end of a tidal wave. Either that, or dragged smiling through a coal mine

He started wafting through the music papers. 'Betta catch up with the news," he announced while complimenting the Greek grasp of UK rock 'n roll. "They had all the British imports out there, you know," he discloses, rubbing a cold sore. The Ruts an' all that!

T transpires that Alec is about the only one in the band with a day job, which explains his ability to afford fancy continental holidays.

What do you do? "A'hm a carpet fitter," he replies as the others subside into merriment. Nothing wrong with that. We all like a bit of shag-pile don't we?

"And he lives over the brush," pipes up Mike for no particular reason. 'that's the trouble with this band - there's too many people shacking up.

But of course. Actually he was once a social worker, while Mike describes himself as a professional coconut shaker. And Pip? She's a 'freelance vegetable grower".

"I tried cultivating some marrow and cauliflower,' she demures, "but I planted them too late so there's no sign of them yet. Still, the beetroot

have come up alright and the peas.

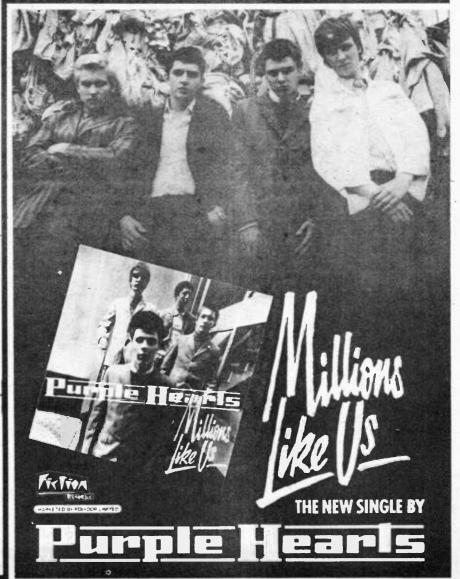
My, what we find in Record Mirror features these days - fashion hints, gardening tips, the Greek disco scene . . . but what about their music? Well, let's begin by saying The Distractions have obvious commercial tendencies, something which characterised their sound long before the whole powerpop schtick became unschluck. They run the whole range of

influences from The Beatles to the Groovies and the Velvets, while retaining an identity of their own — particularly i the visuals dept, where Mike's mode of apparel often gives the impression that he's bent on starting the new craze of Civil Servant Rock

Apart from the 'Dressed Like That' tracks, material includes songs with such titles as 'Waiting For Lorrain' - an old hobby of Steve's - and stage

fave, 'Still It Doesn't Ring'. Next waxing up is to be 'Pillow Fight' and 'Time Goes By so Slow' which will be released on Factory Records in wonderful seven inch black vinyl. What about when the bigdotted line is signed. Will a move to The Smoke be on the cards?

"Nah," replies Mike, "Too many mods down there." "Yeah," adds Steve, It's a pity there hasn't been a rocker revival at the same time.



RANDY VANWARMER

Full-time nice guy



RANDY VANWARMER: a fighter (believe it or not).

GAINST THE chatter of the well-heeled well to do and the tinkling of their tea cups, a scene is played out. For into the sedate surroundings of the hotel's Palm Court tea rooms there stumbles a dishevelled but purposeful figure. Recognising the hack's sense of mission Randy Vanwarmer smiles warmly and pours him a welcome cup of tea.



"Ah," gasps the hack appreciatively to the Anglo American singer songwriter, "just when I needed you most," which, incidentally is the title of Randy's current single; the reason for the rendezvous. A vague impression forms in the hack's mind, an impression which solidifies into firm conviction during the subsequent interview. Randy Vanwarmer is a

But he's also a fighter. His forthcoming album 'Warner', due to be released in the UK on September 7. took about two years from concept to completion. Much of the time was spent wrangling with the record company, who likened it unto a demo tape and finally rejected it completely.

Randy was not too beaten, however. "I bought a Laker ticket and flew to the States and went to Bearsville and said, I'm signed to you. We've done this record, so can we do something about it? They said, well maybe we'll try and save a single, put it out and see what

And what happened was 'Just When I Needed You Most' made Number Four in the States and "as soon as the single took off we finished the album. Actually it was released in America exactly one year to the day I'd arrived there. So it was a real struggle."

andy's softly spoken, almost diffident, air seems strangely out of touch with my picture of a hardened struggler. He is polite and still finds it embarrassing to talk solely about himself. Yet his determination manifests itself in a kind of nibbling away; a quiet but constant application to the task in hand.

Randy's parents moved to Cornwall from America when he was in his early teens and he started playing local folk clubs in 1973. The next four years were spent working solidly, writing and performing. He was eventually signed to Bearsville Records but not before he'd made the long, hard slog round all the record and publishing companies.



His task was made all the more difficult because of the era. "I was signed in 1977 and that time most of the companies were only signing new wave acts. So it was very difficult for a singer/songwriter, especially a mellow singer/songwriter.

Vanwarmer describes the forthcoming album as "very mellow pop rock, lots of ballads." While considering melody to be his forte he expresses a desire to find a more rock oriented sound. He says he's been working more on the rhythm

side and has achieved a harder edge, although much of this is attributed to living lately in New York City.

Randy traces his early musical influences to the gospel music he was raised on as a child in Colorado and to the Beatles songs "which were like a whole new concept in melodic progression to me." He has an innate grasp and understanding of the diverse musical influences which comprise and continue to shape Western popular music. He perceptively analyses the progression from early negro spirituals and English folk songs through to Elton John and beyond.



'Warmer' was influenced mainly by what Randy calls "melodic singer/songwriters," the most prominent of these being Paul Simon, Joni Mitchell, Stevie Wonder and Judee Sill. "I guess I really admire and emulate those people in some way, but I like the new wave too, it's just opening peoples' minds to so many possibilities.

The new wave, he feels, provided an impetus which is only now coming to fruition. He firmly believes we are on the verge of a New Age, where songs are being written which weren't possible 10 years ago. "I think everybody who's been looking for something new in the last 10 years is going to find it now. I hope there'll be a new kind of enthusiasm. I'm finally getting some king of mental grasp on what I've been looking for. SIMON TEBBUTT

ROCK'N' ROLL FOR RATTLERS

'IF I SAID You Had A Beautiful Body Would You Hold It Against Me' must surely rate as one of the longest titles in existence, rivalled only by that exc e e d i n g l y u n-pronounceable Welsh village with the name that's 10 miles long. Does this mean that the Bellamy Brothers deserve a place in the Guinness Book Of Records?

Perhaps not, but nevertheless they deserve a prize for perserverance. They first came to notice Let Your Love Flow, but in fact the brothers have been in and out of various groups since 1966.

David Bellamy's first stint was with a soul band called the Accidents: "We played back-up for Percy Sledge, Little Anthony and the Impenals and other Southern black singers," he remembered. Those were the days - I even had a go-go dancer on top of my organ!"

Younger brother Howard, however, was spending his time learning

in a bluegrass
"I only started learning guitar so I could accompany myself as a

singer."
The first time the brothers played together was at a rather strange event - the Rattlesnake round-up. An annual occurrence, all the farmers and ranchers would display the rattlesnakes they'd caught in the last year and a prize of snakeskin boots would go to the one with the biggest rattlesnake!

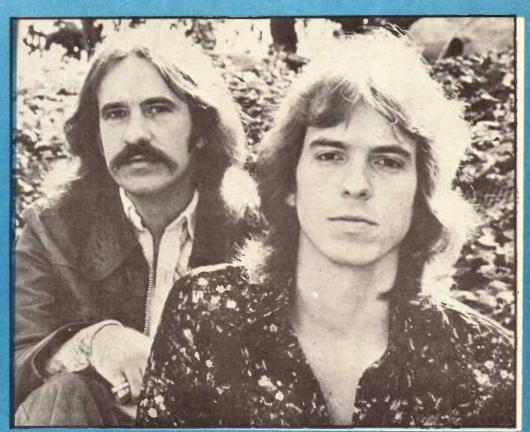
"It isn't just a local event," David added. The gathering is of pop festival proportions and back and play at the next

But the Bellamy Brothers still did not exist After that, the boys did various stints in different bands, including an American Top 40 outfit called Jericho, which played at small clubs, high school proms and a local coffee houses with the unfortunate name The Bottom Of The Barrel. Still, It didn't seem to have done the other group which played there any harm - soon everybody to play guitar mainly in America would be influenced by country music and his father who be to play guitar mainly in America would be raving about the Allman Brothers.

From Jericho, Howard and David went on to Brewer and Shipley whose vocal harmon as has influenced them greatly. At this point they were writing their own songs, and by 1969 decided to make their first recording in Atlanta. But as David put it: "The record wasn't even good enough to release! So we hightailed it back home and learned all about recording techniques the only way - by working as studio musicians.

"The turning point came when I wrote a song called 'Spiders And Snakes' which sold two Stafford, So Howard and I decided to have a go, and that's when the Bellamy Brothers were born. We signed a deal with the team which produced Jim Stafford and went out to Los Angeles to record 'Let You: Love Flow'. It zoomed straight up to Number One

"You know, luck is strange, Howard con-cluded. You either have none at all or all you need. I guess all successful groups travel the same hard road. You just have to stick it out." DANIELA SOAVE



THE BELLAMYS: would you hold it against them?

EELING THE way I do today (a little like one of the before pictures in Health and Efficiency) I dedicate this column to the dear little boy who was so caried away drumming out the haunting rhythms of 'I Don't Like Mondays' on his Mummy's dashbard when he slipped (no some epic doubt gripped with emotion) and got his finger trapped

in the steering wheel. The poor darling, feeling that he was stuck for all eternity in this undignified position, screamed blue murder, thus drowning out the dulcet tones of everybody's favourite

Still, to continue the saga of how



ROBIN ZANDER

foul and boring everything is and how I hate everything today, I ask myself pitifully what more can go wrong? Not only did some huge sari clad Indian boiler trip up in front of me, sitting heavily across my chest in the middle of Oxford Street, but my faith in the chivalrous ways of Philip Lynott have been shaken. It's now three days after my wonderful interview with him appeared and there are still no signs of the 10 dozen red roses I was anticipating.

The world of glamorous stars may perhaps have a new starlet as of next weekend when the devastatingly attractive Petiepoo Briquette, the slavic looking bass player with the Boomtown Rats does his first screen test. If the producer and director can actually make cut what the Errol Flynn of the new wave is saying through his hefty brogue, he could be swashbuckling his way through

What is the world coming to when my chummette Bebe rings me up, panting heftily (Bebe dearest does most things quite heftily) to tell me of her newest, wildest, most passionate romance to date? (Dear God, I hear you whisper, stretching your imaginations to their nether regions) with the truly repulsive looking, weedy Stiv Bators of the Dead Boys. With a name like a potent fly killer, dread to think what they get up to but at least it stops her playing her trumpet until the early hours of the morning (that gel would do anything to get into a band).

Many young girls have been ringing me up in the last week worried and desolate about the Billy Idol spread that I gave the world exclusive on last week. Well girls, I naturally want to set your minds at rest. Those of you who were distraught at the thought of Billy's talents being displayed, can cease to groan into their pillows. Billy tells me that he will have a peach coloured ostrich fan covering his smutty bits at all times.

I've been listening to the Elvis seance album in the last few days. Angels voices can be distinctly heard swooning in the background and I was quite sure I heard my name, but then I always am. According to one

of my less good looking colleagues, Buddy Holly week is coming up, so no doubt my boudoir will be filled with the spirits of all sorts of guitar toting immortals.

The other day I was wandering innocently down South Molton Street, in search of the elusive mauve silk boiler suit, when I collided with a blond adonis. None other than the sylph like Robin Zander from the loud Cheap Trick. Robin, who was once voted the world's sexiest man by some Womens Institute in Hoboken, was looking for suits and glamorously tripping around. "Cor",



BILLY IDOL

exclaimed the young lady I was with, "Wot a Hunk", she tittered (well she works for Oh Boy magazine, so what can one expect?)

When he spotted your ace reporter he unfortunately recognised her from six months ago when I gave him the sixth degree for an interview... Unfortunately, because I had my hair tied up on the top of my head like an onion and the same dress....horror of horrors...that I'd worn to interview him all those months ago

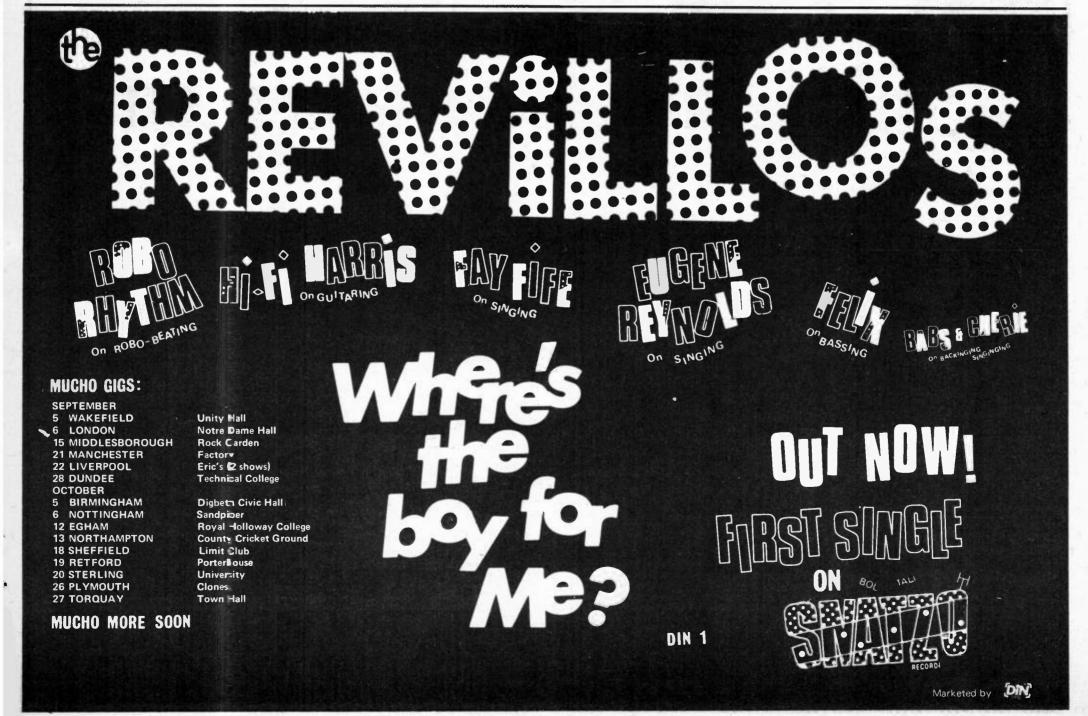
These are naturally not the best circumstances for a girl to be recognised in and this was definitely one of them. Being naturally reticent I blushed puce as Robin walked backwards around the shop staring (probably at the length of my black roots at the back). However, the whole event has apparently left a mark upon him as he could hardly bare to play on Saturday and sent all his suits back to the shop in a fit of

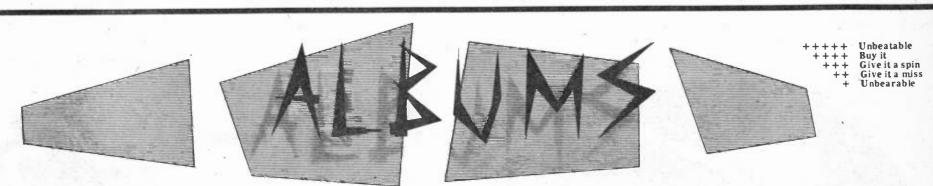
At Reading I thought it was rather odd to hear reports of one of the heavy hunky members of White Snake wandering around a field hand in hand with Nils Lofgren. Maybe they thought they were in Little House on the Prairie or were trying to recreate Kermit and Miss Piggy's love scene

Poor Roberto has taken to sitting in the shrubbery, on the patio at his

house, gazing up at Clarissa's window in the hope of catching a glimpse of her naked flesh before he goes on his swashbuckling tour of Britain (if only he knew that Clarissa is on offer this week for £1.50). The tour has been arranged by Juan Martyn the Spanish flamenco loving agent. He thinks once Roberto is out of the way for a couple of weeks, Clarissa will fall foul of the charms of his rather inept guitar playing and collapse into his arms (taking care not to hit herself on the telephone

he has permanently tied to his ear). And now, until next week when I hope I will be feeling more on form for the National Disco Dancing Contest (which is on telly) that I'll be judging, do not laugh chums, the prize is £30,000. And also for The Who's mod fashion show, which I'll be covering for your edification. Bon Soir. PAULA xxxx.





DARTS HOW IT'S DONE

DARTS: 'Dart Attack' (Magnet MAGL 5030)

WHO ARE the Darts fans? Will the real Darts audience please stand up? At gigs it generally does and would appear to have an average age of 25. But judging by the number of records they sell, there must be a lot of older fogies up for vinyl grabs.

And it's not difficult to understand why. Songs like 'Runaround' and 'Honey Bee' must have been the soundtrack to many an adults' adolescence, and you can just see them today in sunny Surbiton and arty Altrincham, rising from their dinner party tables for a brief knees-up to 'Cuckoo' and 'Reet Petite' which must sound as good as ever through The Darts uncomplicated,

good as ever through The Darts uncomplicated, melodious arrangements.
Included among the 14 tracks is their current and best hit single, 'Duke of Earl'. That line, "As I wander through this world," says it all. Who today would dare contrive such romantic pomposity? It's a statement of intent worthy of Bryan Ferry and just as irregistable, warranting Bryan Ferry and just as irresistable, warranting the song's inclusion in the batch.

Of similar quality is 'Can't Get Enough Of Your Love' (not the Bad Company song, don't worry), featuring Rita Ray's fabulous voice, sufficiently flawed to evoke a little fifties night club decadence.

The lone instrumental is a piano piece amusingly entitled 'One Off The Wrists'. No need for the Kleenex here, though, even if the next track is called 'Cool Jerk'. It's delivered by the departed Mike Deacon with sumptious rolling excellence and informs the listener that Darts are a mighty fine swing band who can stretch beyond the boundaries of superlative doo-wop.

Examples of the latter are the shoobie-doo 'Don't Mess Around With Love' and the formal, melodramatic 'This Is The Night', which in the hands of lesser practitioners would sound like a hideous Barron Knights parody.

The only song with any late seventies credibility is last year's Peter Tosh/Mick Jagger hit 'Don't Look Back' with the chorus simultaneously sung by Kenny Andrews and Bob Fish in baritones and tenors.

But then Darts aren't concerned with contemporary relevance or being at the forefront of any movement. They've carved their own niche, albeit on someone else's board, and are concerned with reproducing a late and obviously lamented style of music and revue. + + + + MIKE NICHOLLS



then charted notthe gathering impact of punk, but the inferior follow-up disappeared without Perhaps

outside the north west first single, but as it is Cafe couldn't get a gig, so the early months of '79 saw the band attempt inroads on the American market. Although not exactly managing a Joe Jackson or Dire Straits, their lengthy tour supporting the likes of Santana and Toto was enough to put them in a reasonable frame of mind for another attack on old Blighty.

A combination of Eric (10CC) Stewart's production talents and a new-found confidence in their style of music will give 'Facades' a good chance in the middle of the road stakes. While lyrically there is still a lot to be desired, the rich arrangements, lush harmonies and superb instrumentals make for

top draw musicianship. Several of the numbers are also sufficiently uptempo to attract large sections of the rock 'n' roll as well as the Hall & Oates hip easy listening audience.

The album begins with 'Take Me To The Future', a brisk affair with ex citable Jaggerish vocals from Paul Young, a style also saved for the concluding 'My Oh My'.

The latter might have worse, been a candidate for the

there's 'Every Day Hurts', that takes rather too long to get to its catchy hookline, but which could make the playlists all the same.

In the downbeat dept there's 'Nothing Left Toulouse' with a luxurious keyboards intro from Vic Emerson which lapses into a haunting ballad reminiscent of 'Hungry reminiscent of Eyes' from the first album. 'Strange Little Girl' is heavier, having been written by guitarist Ashley Mulford, whose sound HM licks should win them some support there.

His style changes for 'Angel', another ballad which bounces along after a brilliantly unexpected acoustic guitar opening.

Which leaves us with

the flippant 'Cottage Love', Young's low-key 'Crazy Oyster' and the lightweight 'Get Me Outta Here', which most listeners should be able to identify with.

Altogether, a more than satisfying album, which, while unlikely to take the world by storm, deserves to find its way into more homes than its patchy predecessors.

PS: The title is an anagram of the band's name. Clever, eh! + + + MIKE NICHOLLS



THE SLITS: a lovable little record.

SLITS: 'Cut' (Island ILPS 9573)

SEPTEMBER 1979 arrives with haste, bringing with it the first vinylised utterances of The Slits; it turns out to be a record without conscience, 'You Don't See Me' a lan be the Nick Lowe of consequently a believable and lovable little thing an untypical record made by typical girls.

As much the work of Dennis Bovelle as The Slits, the outright abrasiveness of their early work is not here, replaced instead with slickness: 'Cut' is infectious, growing, definitely "subtle" ... and very youthful.

The Slits always sound like perfectionist adlibbers, even when they're not ad-libbing they offer constant surprise, they offer a freshly cynical resiliance to business matters despite the Island stable, and apply that funny/serious and as real

cynicisn to stubborn songs about love and romance, city life, modern problems, modern naughties.

"I live in a town with a hundred miles around/My head is like a radio set/I'm waiting to hear what problem is next . . .

The Slits are literally the only band who don't sound trite when they're bored, but then, they adopt a more realistic outlook upon most things, and the mood of these songs never smacks of staged-effect. It's often bitter and acidic, but it's more often humorous, very observant and delicate . . . "New Town, where

everybody goes around sniffing televiseno/And taking footsballeno/New Town/If Nora goes sick, I'll be sick.'

With 'Cut', The Slits are

as rock and roll ever gets. They're arrogant and snotty and perceptive, and in a sense they're still rebelling which is important. Most of our punk ground-breakers lost their venom by the time they reached the studio.

Whether The Slits can actually play or not is another matter; really, they've adapted perfectly well to suit their own needs within this recording environment and under the guidance of Bovell.

'Cut' is taunting. precocious and manysided; it contains songs of greatness and a unique freshness which seems to be deserting much of our late seventies rock music.

Precious and pleasing, The Slits: modern misses walking in the right direction (forward). + + CHRIS WEST-WOOD

IAN MATTHEWS: Siamese Friends (Rockburgh ROC107)

I CAN'T really remember much about lan Matthews' early career. His N u m b e r O n e hit, 'Woodstock' and a BBC2 In Concert with his later band, Plainsong, are the two things which spring to mind, but the following years are a blank.

The sound Mr Matthews produces today is totally different. Like many of our folky failures and that is not meant to be a nasty gibe - he left our shores for the more lucrative ears of America, and as a result now sounds as though he had been born there.

'Siamese Friends' is a good album. If you're looking for something which is wildly inspiring and rousing then this is not for you, but if you're in the mood for some pleasant unobtrusive music then look no further. What I like about this latest offering is that it's laid back without sounding as sicko-slick as the Eagles or Fleetwood Mac, although he has a good bash.

Side one opens with Fleetwood Mac . . . could DANIELA SOAVE

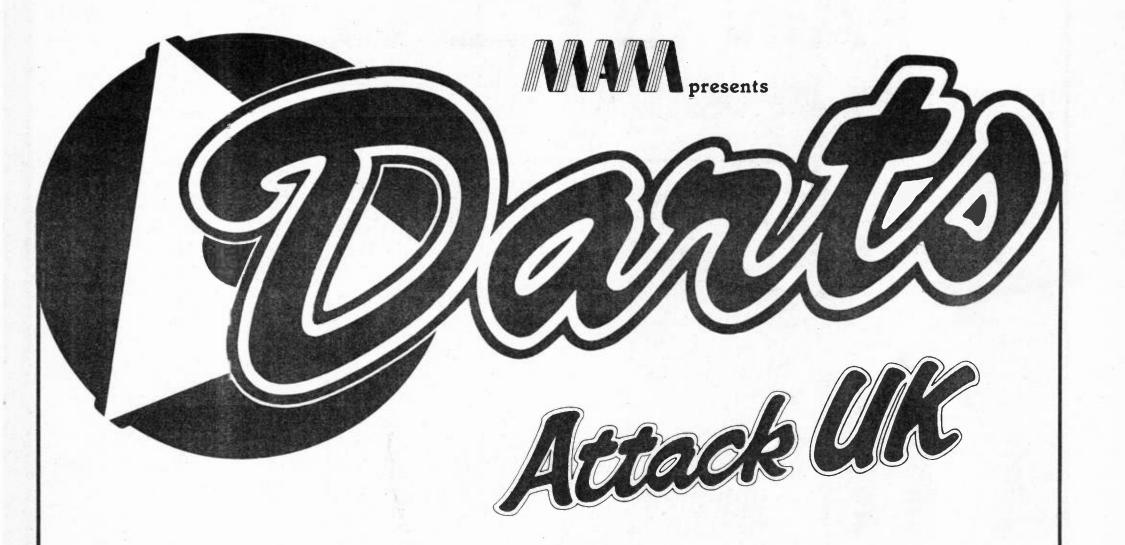
rocky yet funky song the American rock circuit? which boasts some fine sax. This type of song suits lan down to the ground. His voice is light and lilting without

sounding weak. 'Survival' continues in the funky vein - the bass in particular sounds as though it's come straight off a Boz Scaggs session. In fact, I've come to the conclusion this album is a melee of different artists; so far I've spotted Robert Palmer, Boz Scaggs, Gallagher and Lyle, Eric Clapton, Dave Edmands, and pretend it's still Crosby, Stills and Nash,

DARTS' Kenny Andrews

The album continues in much the same vein, producing some fine but not totally original songs, although his cover version of Jona Lewie's Baby She's On The Street' is pretty entertaining. But don't be put off by the fact this is not the most original of platters, because it's still very listenable.

Especially on a rainy Sunday afternoon when you can shut your eyes summer.



Live in concert

September

Cardiff Sophia Gardens Monday 10th Swansea Brangwyn Hall Tuesday 11th Bristol Colston Hall Wednesday 12th Taunton Odeon Friday 14th Brighton Dome Saturday 15th Birmingham Odeon Monday 17th Bradford St. George's Hall Tuesday 18th Slough Fulcrum Centre Wednesday 19th Oxford New Theatre Thursday 20th Oxford New Theatre Friday 21st Croydon Fairfield Hall Sunday 23rd Ipswich Gaumont Monday 24th **Ipswich** Gaumont Tuesday 25th Norwich New Theatre Wednesday 26th Norwich New Theatre Thursday 27th Stoke Victoria Hall Friday 28th Peterborough A.B.C. Sunday 30th

October

Peterborough A.B.C. Monday 1st Leicester De Montfort Hall Tuesday 2nd Wolverhampton Civic Wednesday 3rd Derby Assembly Rooms Thursday 4th Liverpool Empire Friday 5th Liverpool Empire Saturday 6th

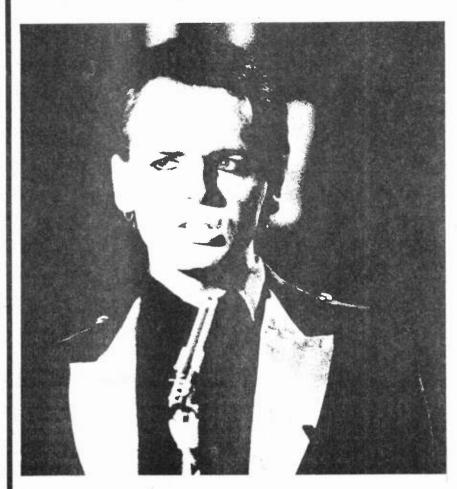
Glasgow Apollo Monday 8th Dundee Caird Hall Tuesday 9th Aberdeen Capitol Wednesday 10th Carlisle Market Hall Friday 12th **Preston** Guildhall Saturday 13th Halifax Civic Hall Sunday 14th Newcastle City Hall Monday 15th Bridlington Spa Pavilion Tuesday 16th Middlesbrough Town Hall Wednesday 17th Middlesbrough Town Hall Thursday 18th Leeds University Saturday 20th Manchester Apollo Sunday 21st Sheffield City Hall Monday 22nd Hammersmith Odeon Tuesday 23rd Hammersmith Odeon Wednesday 24th Coventry Theatre Royal Friday 26th Nottingham University Saturday 27th Eastbourne Congress Theatre Sunday 28th Bournemouth Winter Gardens Monday 29th Portsmouth Guildhall Tuesday 30th Portsmouth Guildhall Wednesday 31st

November

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PAIN IN PLEASURE



GARY NUMAN: Desperation oozing from every pore.

GARY NUMAN: 'The Pleasure Principle' (Beggars Banquet BEGA 10)

I'M WARY of anything that is as calculated and cold as this. Every tiny detail has been carefully planned and inspected with a clinical detachment, leaving nothing to chance.

'Are Friends Electric' was brilliantly original, but the formula is repeated here again and again.

The thing that disturbs me most about Gary Numan is how perfectly he realises musically what Fritz Lang predicted back in the twenties with his film 'Metropolis'. Lang's vision was of an industrialised world of tedious repetition and oppression - Numan would have been able to provide the perfect musical score. As in the film, individuality has no place in Numan's music, neither does freedom of expression or movement. There is

Numan adopts the stance of observer, of an outsider. As he impersonally intones on 'Observer': "Watching you, and waiting always/I could observe you all." As well as this sense of alienation, 'The Pleasure Principle' has an overpowering sense of claustrophobia, of being trapped. And all the time you are being observed by dead, impassionate

Detachment and distance are painstakingly sewn

into every track: 'Complex', 'M.E.', 'Observer', and the single 'Cars'. Numan's affected android voice and his lumbering synthesiser infiltrate your mind, leaving you numbed and clogged. And just when you think it might be leading somewhere, as with Complex', an overweight dirge in the form of 'Films' drags up and almost suffocates you. 'M.E.' is as narcissistic as it sounds, opening with a syn-melody strikingly like 'Amazing Grace', although it almost goes without saying that all the life has been drained from it. 'M.E.' fills you with a sense of intense desperation and depression, with which Numan manages to whip himself on to ever more extreme limits: "But there's no one left to see/And there's no one left to die/There's only me.

They say familiarity breeds contempt, here the contempt stems from similarity instead. You could play this album backwards, sideways or even upside down and it would still sound the same, which is a tragedy. Numan has an enormous talent, but it is obscured by a desperation and musical insecurity. This in turn makes it impossible for him to realise the

potential just beyond reach. Obsession with your own phobias and neuroses,

apart from running up a heavy bill with the shrink, can make you narrow and unbending. This album creaks and groans with just such fears, waiting to unload themselves on the unsuspecting. You have been warned. + + SIMON LUDGATE

TALKING HEADS: 'Fear Of Music' (Sire SRK 6076)

NOT AN ALBUM you can deal with in a few sentences, but, simply stated, it shows that Talking Heads are going from strength to strength. Compared to

And Food' the scope has narrowed (for which we can partly blame Brian Eno), but the sheer power of David Byrne's newfound confidence more than makes up for it (and make no mistake, this is Byrne's band now).

The packaging ploy is 'More as old as Adam — the lure

Songs About Buildings of forbidden pleasures. Take the title, 'Fear of Music': dare you listen to music like this? And then the cover, a forbidding black, flecked only with criss-cross bumps like a manhole cover, as if to suggest nasty creepycrawlies lurking below: dare you open it up?

Inside, the music lives by night, and Byrne builds paranoia with his neurotic style, harping on about parties that turn out to be nightmares: 'There's a party in my mind . . . and it never stops other people can go home . . . I can never quit" ('Memories Can't Wait').

Eno's omnipresent influence has sucked Talking Heads into the same whirlpool as Bowie, that disturbing disco futurismo fantasyland. And there are other telltale embellishments, like the inscrutable foreign language in 'I Zimbra' -shades of 'Tzima N'arki ('After The Heat') or even 'African Night Flight' ('Lodger'). But this is rock and roll too; hard edged pounding rhythms, laced with shrewd, probing lyrics, as piercing as anything Byrne has ever written, and vastly impressive despite the precariously pretentious 'Meaningfulness'

Sounds like a terrible album? At times it is. Terrible, awesome and relentlessly powerful. For the sake of argument, let's call it essential listening. SKORECKI

PUNISHMENT LUXURY: 'Laughing Academy' (UA UAG 30258)

POSSESSING only an average intelligence, obviously can't appreciate much of this. But then again, most of this album could be a pile of pretentious poop.

Punilux are your typical arty band that record companies seem to sign every now and then. This album represents make or break time for the lads shown on the cover with their mouths covered by bits of metal, on the inside sleeve with expanded heads and on the back cover wearing monkey masks. Make of that what you will.

I guess 'Laughing Academy' is about being locked away in a mental institution. It's funny how UA's other band of the moment, Fischer Z seem to have similar obsessions. Perhaps UA have a manic depressive A&R department.

'Puppet Life' opening track on Punilux's album, is for sticking your head into a gas oven. Actually it's not a bad bit of sci fi horror with its chilling opening speech of being dragged away to the mysterious room 16. For me, the rest is rather a bizarre mix of Alice Cooper meets Devo.

'Funk Me' is basically heavy metal straight out of the asylum. But there's just enough room for a shade of mellowness at the end. 'The Message' shifts postures uneasily (a distracting Punilux habit), but I almost liked it with Wakemanesque keyboards here and there. 'All White Jack' and 'Obsession' are still utterly head down one road and then take various dead end turnings.

Side two reminds me of Peter Gabriel in his silly period particularly on 'Radar Bug / Metropolis' Vocally the phrasing is often similar and there's references to holes in brains and other nonsense.

This album ranges from the diabolical to the almost good. If I was insane and thought elephants could speak. might like it better. Until the unlikely event of that happening. ++ ROBIN



JOAN BAEZ: 'Honest Lullaby' (Portrait PRT 83474)

IT MIGHT be reasonable to think of Joan Baez as something of an anachronism as we near the eighties. At age 38 and with no special war to sing about, you might think she'd be lost. But hell, she doesn't have to sing protest songs all the time, does she? I'm not convinced by

Joan's decision to cover a couple of well-known oldies. She makes an adequate job of 'Let Your Love Flow', that Bellamy Bros hit of 76, but I know you'll shudder at the thought of her covering 'No Woman No Cry'. She does, with a few word changes, and it sounds simply like Joan Baez singing 'No Woman No Cry', nothing more or less. She gets a bit rocky on Jackson Browne's 'Before The Deluge', which suits her better, and 'The Song At The End Of The Movie is attractively rueful.

She really sounds pious on 'Michael' and goes gospel on 'Free At Last', but the title track is the most pleasing. She obviously thought it was time to look back and she's written some telling lyrics around a fresh, hopeful tune. "Early, early in the game I taught myself to sing and play/And use a little trickery on kid who never favoured me", and more significantly, "I took what I could get and did the things that I might do/For those less fortunate." There's something wholly

admirabe and honest about that song, and about Jcan Baez. + + -1/2 PAUL SEXTON

WAILING SOULS: 'Wild Suspense' (Island ILPS 9523)

DEEP down in Island Records vaults of vinyl someone has finally come to the W's, and discovered Wailing Souls' Studio One classic 'Row Fisherman'. That track alone probably convinced them that they were worth disinterring and being given a shiny new recording contract.

For this album two other singles, 'Bredda Gravilicicus' and 'Very Well' from their more recent Channel One period have been dug out, and together with the new single 'Something Funny' they form the 24 carat corners ones of this album. 'F ow Fisherman' is eterna, 'Bredda Gravilicious' a perfect 'Bredda example of Sly, Sticky, Scully and Robbie at their best, 'Something Funny' a haunting y soulful weepy. All are five star material.

Comparisons have been made (as they often are) with Ma ley's singing. In this case that's because founder member Winston 'Pipe' Natthews comes from the same Joe Higgs school of vocalists. The similarity is best demonstrated on 'We Got To Be Together', which with 'Slow Coach' offers secondary, but still substantial proof of the were needed. $+ + + + \frac{1}{2}$ ALEX SKORECKI



ROCKY SHARPE AND THE REPLAYS: 'Rama Lama' (Chiswick CWK

THERE'S BEEN a lot of trendy talk about trash this year and I've probably indulged in it more than most. Well you can forget The B-52's and The Cramps because the truest trashiest group comes from England. Ladies and Gentlemen . Rocky Sharpe And The Replays.

Can you believe a group whose members have names like Eric Rondo, Helen Highwater, Johnny Stud, Count Barson and Felix Arizona? Can you believe a group who instead of printing lyrics on the lyric sheet print doowop esperanto such as 'Oop shoop shingalinga cha cha/Oop shoop tingalinga bup bup"?

What you get for your money is the most hilarious inner sleeve you're likely to see, their hit single 'Rama Lama Ding Dong', their flop single 'Imagination' and their new single 'Love Will Make You Fail In School' and lots of superbly crafted doo-wop covers of songwriting abilities of golden oldies like 'Since I You may however have these gurs. As if any more Don't Have You'. Their heard of them prior to this

version of Elvis and the Jordanaires' 'Return To Sender', for instance, doesn't seek to compete with the very familiar original - that would be foolish - but within the context of the album it's another throwaway winner.

The Replays could do for doo-wop what The Ramones have done for punk, that is pastiche, celebrate and finally elevate to an untouchable level of fun perfection. The only thing that's missing from 'Rama Lama' that would have made it perfect is a free stick of chewing gum. Peter loves Helen High water . true. + + + PETER COYNE



HIGHWAY: 'Highway (Epic EPC83760)

IN THE beginning there was Genesis, then there was Yes. Now there is Highway, a posh/rock hand from the distant shores of Australia. Not too much can be said (or written) about them really except they look what they are, posh, prim, proper and the sort of thing that would go down very nicely on Sunday afternoon with cucumber sandwiches and tea.

album though because of a couple of years ago they had a smash chart success under another name which brought them international acclaim. That was 'Howzat' when they called themselves Sherbet.

Enough of the history lesson then, back to the album. If you're into the posh/rock scene you could become ecstatic about Highway, I suppose, but to me they are too polished, too perfect, all the rough edges that go to make a quality album have been rubbed away, it lacks atmosphere.

This has to be one of those albums that will be bought by the many and played by the few, but that won't upset their record company very much, not at least until they attempt to market their next album anyway. + + **HAWKINS**



THELMA HOUSTON: Ride To The Rainbow (Motown STML 12117)

IT'S A VULPINE trick sneaking Thelma's US chart single 'Saturday Night Sunday Morning on to the album when it was on the last one as THE ALESSI twins are in being rousing. well, but it is one of the pleasant looking. They DANIELA SOAVE

outstanding numbers and won't make much difference in this country anyway. It hustles along smoothly with some kind of catchy chorus. But it's not new, and it begins an album side which can't hold a candle to its flip.

In other words the three over-consciously disco songs on side one are less satisfying than the worthier, more varied ones on the reverse.

But side two is another story: three out of five songs really do her great justice and reaffirm that Thelma's is still one of THE voices to hear and respect. 'Just A Little Piece Of You' is the best, a Stevie Wonder/Syreeta Wright song of cool intensity and charm 'Imaginary Paradise' is a defiant but sorrowful ballad with strong and effective arrangement. And Thelma sings 'Paying For It With My Heart' with her heart indeed, just like everything else she does.

Age is improving her and she's certainly still worth listening to in this disco age. + + + ½ PAUL SEXTON



BROTHERS ALESSI 'Words And Music' (A&M AMLH 64776)

THE ALESSI twins are

write pleasant songs and they sing them on this pleasant album. Un fortunately, 'Words And Music', pleasant though it may be, is nothing special. A classic case of in one ear and out the other.

Someone should give the Alessi Brothers a good kick up the backside. They have good voices, yet they are capable of far, far better things. This oflacks originality fering right from the very first track, which is a horrific murder of Spencer Davis' 'Gimme Some Lovin'.

So what went wrong? Well, track by track it goes like this. 'Gimme Some Lovin' has an intro which sounds exactly like the beginning of 10cc's 'Rubber Bullets' before continuing to do a thoroughly good job of turning what was once a classic into mush. Straight on to 'Lover Boy' where they sound like Nick Gilder (an insult if ever gave one) and by the time they reach the title track I've run out of ways to describe blandness.

Truly, the Alessis have taken a leaf out of Andy Williams' book and learned how to take nine different songs and make them sound the same.

And that's how the entire album continues.

'Midnight Low' probably the best track on this LP, as the instrumentation and even the twins' vocals succeed

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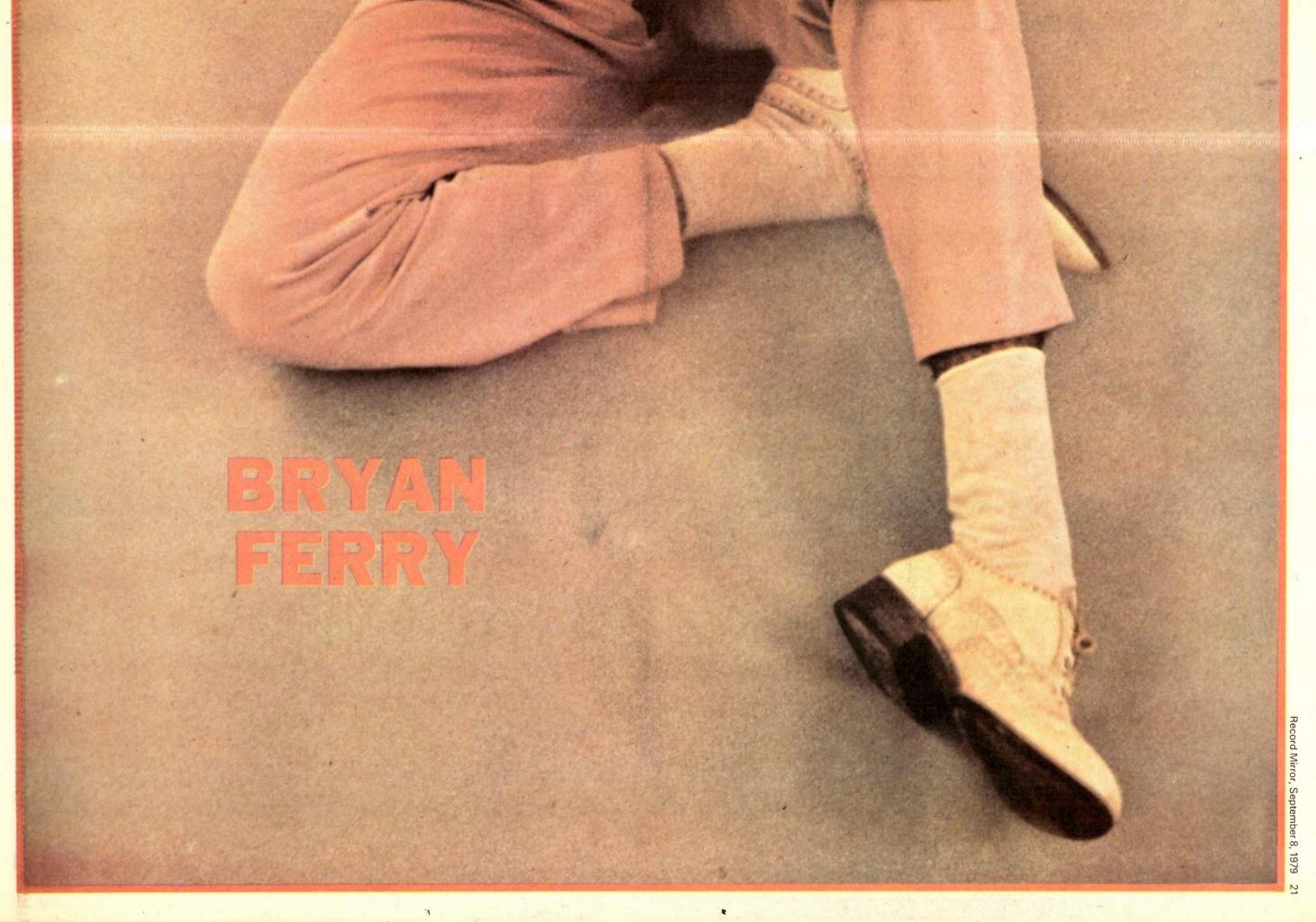
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THE RECORD SPECIALIST REF (R), WICKFORD, ESSEX



XTC — as far as most people can work out never set out to become the Blonde On Blonde of the New Wave. But over the last few weeks, as the four of them blew their collective country brains out on the culture shock of Japan ("some bleedin warm-up for a British tour!") it almost began to look as if they were beginning to copy the antics of the skinny Page Three

BIG IN JAPAN - and ar orexic everywhere else

For AIC have cracked it over there (as they did in Australia before that) and the future is theirs, but with their third album coming up in Britain they still haven't 'made it big' over here, but who was worrying?

Not XTC. A few months ago, as their last single 'Life Begins At The Hop' hovered on the verge of becoming a hit they began introducing themselves as The Only Ones on stage. "The Only Ones who

haven't had a hit yet, said Andy Partridge.

At the same time the single actually dropped three places in the lower reaches of the charts after XTC performed it on 'Top Of The Pops' thus establishing probably the most bizarre first in that programme's history!

"Don't worry," said Andy Partridge, "we can

do a lot better than that. Next week we should drop by at least 50 places.

Meanwhile work stumbled on with 'Drums And Wires', the latest and (naturally) best XTC album so far. The plan was simple. Finish the album (the first with new guitarist Dave Gregory, recruited after the departure of Barry Andrews), and then spread the wings and, incidentally improve the collective morals with some whacky tours of Australia and Japan.

The prospect didn't worry XTC at all. In the studio recording the album Andy Partridge later confessed that he's turned into a sleep junkie

*、日クロ出年所ミツキ 中は来 火炎を

"I couldn't stop. I started off with a small nap, then a full scale siesta. Now I'm hooked on the really hard stuff - 12 hours sleep a night" — woke up from a small 'fix' to inform the company: "We're going to record some classics today; we'll sing 'em in Greek to make sure...

That was several months ago. Now whither XTC? After a short jaunt to America at Christmas, beginning a liaison with Talking Heads, both Virgin and XTC believed that they could genuinely sell records in Japan and Australia, as well as in America, which will be



BIGIN JAPAN

Anorexic everywhere else

the next step in the late autumn

So off they went, XTC took the Land of the Rising Sun and the Land Of The People Walking Upside Down very well indeed. Progressing from beery clubs in downtown Queensland

they moved on to Japan in a smooth, but small, operation. Two nights in 1000-seaters in Tokyo, one night in the

world-famous city of Osaka and - cue fanfares and geisha girls a support slot at a pop festival headlined by the truly dreadful Japanese heavy metal of Lizard. Quite simply XTC blew Lizard off stage, eventually reaping the full rewards of Japan!

平、日クロ出年系シキ 中は来 火炎を

You know, fun in the bath house, armies of screaming determined girls running down hotel corridors (shock!) body massage on room service (shock!) pampered journeys on trains even faster than the regular London to Swindon '125 Special', and all the hilarity of no-one from Swindon speaking Japanese and no-one from Japan speaking the peculiar dialect of Swindon

What the trip did do, the band maintain, was to provide a strong internal stimulus for the working unit. A refreshing of their attitude to their audience - no matter how hare brained the idea had seemed at the outset.

When they arrived in Australia XTC were informed by the customs officials that they'd: "Nevverroadofyer!" By the time they stumbled back onto a London-bound plane XTC were a band that had taken Australia and Japan, if not by storm, at least by a small gust of

And - who knows? - they might even start to sell records over there as well

In a few short weeks XTC will be making a short tour of Britain. No-one doubts that it will be well supported -XTC fans are nothing if not loyal - and the band on stage are capable of producing quite remarkable performances.

It will be short because America beckons, because the album is in the charts, because the new single Making Plans For Nigel

is out this week. 'We're just making plans for Nigel'/'We just want to do what's best for him', is the way the song goes. Well, Virgin and XTC have already made plans for themselves that are undoubtedly the best.

**、川クロ出年香ミツキ 本ま 火 歩 き

It only remains to be seen whether that'll leave the band the great undiscovered geniuses (who nearly made it) of the late seventies boom....or the first truly mature and brilliant band of the eighties.

Thanks to Japan, thanks to Australia, thanks even to America, it's now not only the fickle British public that's going to have to make that decision.

AH SO ... we/they did it after all!

JOAN SHEARLAW



T'S ONLY to be expected that when people get together and work, eat, and sleep in each others' pockets that conflicts will ensue. Even the princely profession of rock 'r' roll can't eradicate all the troubles inherent in men. Some bands, however, seemed plagued, jinxed even, by what's usually termed "personal problems". Thin Lizzy are such a band.

The latest chapter in the Lizzy soap opera came a few months back during the band's American tour. Gary Moore, nexplicably, failed to turn up for a gig in Reno and Messrs Lynott, Gorham and Do wney were forced to play as a trio. Moore shimmied off to Los Angeles and ended his working relationship with the band amidst much backbiting and mouthing off. The management said he was sacked. He denied this. You know the scam_

Gary Moore gets up every morning at 9 am. It's now 10.30 local time and Moore is on the other end of the LA line.

After the split you came out with a fair amount of nasty remarks about Lizzy? GM: "When you're fresh out of something, everything does tend to be like that. You tend to be bitter. Despite that everything that was said was true According to Lizzy's management you were sacked.

GM: "That's not true. I can honestly tell you that I wasn't fired. The conversation which was alleged to I ave taken place never took place.

When we met in Paris during the sessions for 'Black Rose' you seemed to beslightly divorced from the band

GM: "We always tended to go of in separate directions, and it always comes to the point where something happens that makes it impossible for me to carry on. The first time with Lizzy it took four months. This time it took a bit longer. It's just something that always seems to happen between myself and Phil. It's nothing personal, though I did lose a lot of respect for him as a musician.

In what way? GM - I just felt that he wasn't making the best of the opportunities, due to whatever he'd been up to the previcus night. I felt there was too much raving and not enough good playing, which got embarrassing when we got up on stage. I don't want to get too heavily into this but there were other ridiculous things on a

personal level. The stereotyped role of a rock philanderer holds no attraction for you then? GM: "I guess I'm weird like that. My fun is getting up there and playing, and as far as I'm concerned the rest is just preparing for that. I'm just very serious about what I do and I don't see why I should be held back.

Do you have an aversion to playing in bands?
GM: "I wouldn't say that. I just think that a lot of it has to do with me being honest. I only do things if they are right musically at the time and if I choose not to do something then it's because it has lost its direction and I feel I would be better off out of the way. I feel that if I'm r ot giving 100 per cent then I should get out. I've always been like that. Money, I don't care about; that comes after my personal satisfaction.

You've mentioned being embarrassed and held back, couldn't you have stuck

things out until the tour finished?

GM: "The tour had another three weeks to go and I just felt that was too long, I felt that another gig was too long that's how critical the situation was. I mean, I'm not a schizo or anything. I just think that I tend to regard things more in the long term. As I say, thing were embarrassing on stage, and I don't see why I have to turn round and tell Phil he was taking the jaded rock star attitude and that it's letting yourself and the whole banc down. That's unforgiveable.

'If I was the leader of Thin Lizzy Phil Lynott wouldn't have lasted a week in the band. He was making me make mistakes. I've never heard such bad musicianship from a band at that level. Those kics were paying money and they were getting substandard performances in my vew.

'Another thing, I didn't think the tour was handled very well. Our American record company, Warner Brothers didn't seem to know we were in town and we

were given no time to rehearse. "We were playing in front of the biggest audiences, on the Journey tour and they allowed us full use of lights, PA and our effects, now if that isn't anopportunity I don't know what is. We blew it because we just hand't rehearsed enough. We hadn't played for two and a half months and four or five days rehearsal for a major US tour is a joke."

There was talk that you were in the studios with Phil after the gig you missed. GM: "Yeah, he came down to the studios to do some vocals on 'Spanish Guitar' (Moore's next single) and I think that's what he's really bitter about. He came down and spent the night in the studios and I think he felt that I was trying to make

"I think he thought that I had got him down there with the intention of keeping him up all night. Anyhow, when he got down to doing the vocals they were so bad that the engineer asked me if he had a cold."

'd heard that you were re-recording 'Back On The Streets' (Moore's solo

album) and replacing all Lynott's vocals.

GM: "Yeah, but at Phil's insistence I might add. He said that he didn't want the album released over here with his vocals on it. So I sent a Telex to Warners

telling them to take all my tracks of 'Black Rose' And so we leave Moore. A musician who has just signed a lucrative deal with Don Arden and Jet Records in the States. A fact which possibly had some effect on the man's decision to leave Lizzy in the lurch. Was he pushed? Did he jump? Were his former playmates as box3d as the man alleges? Who'll ever know?

What is clear though, is the fact that Gary Moore, through his unashamed dedication will be making music for a long time to come. As will Thin Lizzy.



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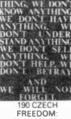


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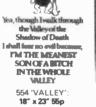
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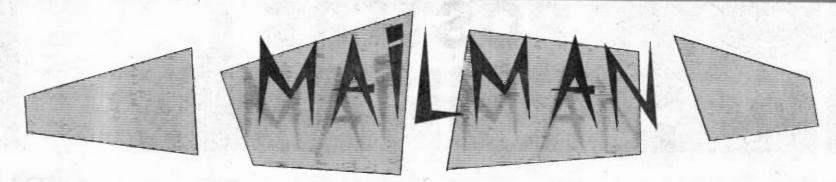
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PAGE - FIFTH FINGER SHOCK

Stuart Forester, dazzled by the Page digital velocity, is convinced Jimmy has more than his fare share of fingers. Meanwhile, Mailman, using great resource scoops a brace of exclusive pix through the bog window at a secret Swiss Clinic, where Jimboy is possibly testing his newly-defingered mitt. Read on.....



A CLOSE-UP of the fingers in question.

IS IT really true that Jimmy Page has five fingers, because it certainly looks that way in your Led Zeppelin

Please sir, could I have just one incy wincy LP token for such observation. Please, oh Great One. Stuart Forester, Humberside. Of course Jim has five fingers on each hand, you silly boy. Do you

think he could play the way he does with only four?



JIMMY'S extra finger from Record Mirror five weeks ago. Well, you see it was like this: the illustrator's cat had just died and.....

Cupid strikes

AFTER READING your interview with Jimmy Pursey I realised I'd fallen in love with the guy. I was sorry about Jimmy losing his girl friend and having no one to cuddle up to at night. Jim's such a nice guy. In my heart and mind Sham 69 fan since they came out. I will love you forever if you print my letter. Pursey fan, London.

We have and you can.

And again

I DID not go to Sham 69's last gig, but I would have risked my life to see sexy Jimmy and Sham for the last time. I would also give my right arm to meet him as I am madly in love with him. I am sure he would be madly in love with me if we met. Just in case Jimmy is reading this, am 17 with long blonde hair and green eyes. I also have a great personality - I am told this all the time so it must be true. I am also going to be very famous soon, so watch out Paula Yates. I have ever travelled all the way to Hersham at

reduced to the section of the section of

great expense just so that I might get a glimpse of Jim out shopping. A dedicated Jimmy Pursey worshipper, Kent.

· But can you cook?

Who's mad?

CAN SOMEBODY please tell me what the hell has gone wrong with this country? Are we all mad? I am talking about the crap that has reached number one in the last year. First, it was that overrated couple Olvia Newton John and John Travolta screeching 'You're The One That I Want' for two months and then that dreadful song 'Summer Nights'. Since then we've been treated with dribble from the Boomtown Rats (especially 'I Don't Like Mondays') Gary Numan, Village People and much worse (ie, Blondie the Bee Gees etc).

Groups like the Electric Light Orchestra, Thin Lizzy, Queen, Wings and Supertramp have brought out singles far superior to 'Sunday Girl' and 'Are Friends Electric'

Will there never be a decent number one?

Andrew G. Maxwell, Glasgow. As long as you remain an idiot and a bigot, NO.

Terminal bad taste

I HAVE just returned from holiday in Italy, only to be informed by a friend that while I was away it was announced on Radio One that G Numan is suffering from a terminal disease. I was horrified and cannot believe that it's true, because Gary is so young and talented.

I hope you don't think that I'm being over emotional, but Gary Numan is the first artist whose music I have been able to relate to in any way. Until recently I showed only a general interest in music with no strong leanings towards disco, punk or any other type of music. I even shocked my friends with statements like "who are Sham 69". Then one day I turned the radio on and heard 'Are Friends Electric' for the first time and I was totally mesmerised. I know you often poke fun at Gary but please be serious for once and print the truth about the situation. I'm living in the faint hope that it's all a sick joke on

19993

the part of Radio One. Please help, I am genuinely upset.

Helen Moffatt, Newcastle. With a friend like that who needs enemies? Gary is fine and healthy.

Marc lives

I FIND it hard to believe Marc Bolan has been dead for two years and I want to get a message across to all other rock, pop, soul or whatever fans. While your fave idol/group is still alive go and see them at every concert you can. Buy their records while you can or it could be too late. I didn't go to half as many T Rex concerts as I would have liked (and could have). Then it was too late because Bolan was killed. I can't get into another rock star like I did with Marc.

Freddie Garnwell, East Worsley. Take heed gentle readers.

Naked Bob

BOB DYLAN'S 'Slow Train Coming' is an express tour de force which makes anything released for years seem like clockwork toys by comparison. Yet the cruel hostility to his work by off the rail critics is an enigma to me. Bob, like Leonard Cohen and Jackson Browne, has always injected religious shots in his music but to infer that he is trying to compete with Billy Graham or has donated his genius to God, is a complete sabotage of the line he is travelling. There are no political prophecies or predictions, just a journey round the biblical roots of history and all such an

'Slow Train Coming' has no camouflage, no concealment - it stands naked and its nudity is saying "I am not here to perform a moral rescue of our souls but to shine a light on the dark prejudices which have taken us from misplaced idealism to an ideological

end. Our father might be in heaven, but it's those on this earth who must be released and we can only do it be releasing ourselves of the chains of Marx or the Kissinger syndrome. To limpet ourselves to the dry husks of text book socialism makes us as dead as the authors who penned the philosophy. Dylan's vision and radicalism is as virulent

as ever. Colin Brinton, Essex. Pardon?



THE GENTS' of a certain Swiss clinic.

Superior gigs

AS WINTER nears, the endless list of tours are once again announced. Why, I ask, can't groups play more gigs throughout the summer? The only decent act, not counting Max Bygraves, to visit Oxford since April has been Ian Dury. Now I read that this September and October we have the Buzzcocks, Banshees, Rats and Undertones to name a few. Do the bands and promoters think we are made of money? Gerry Thorpe, Oxford.

 Have you thought of opening a savings account?

Ronnie Gurr — sex symbol

UNACCUSTOMED as I am to writing to newspapers I felt I must congratulate you on RM. It really is a delightful little magazine however several discrepancies have arisen and I am now compelled to ask you to clear up a few points.

Firstly, why does Paula Yates feel the need to print pictures of herself? Perhaps she is not a good enough writer to fill the page? Also, why does she always wear the same outfit — could it be that she has only done one photo session?

By the way, Paula dear, just a little hint from one beauty to an aspiring one. If I were you, I would keep those, er....disproportionate feet out of my pictures, not that I am being bitchy, you understand. Oh, and while I am on the subject of the Boomtown Rats, I almost love Cliff Richard for knocking them out of the Number One position. I bet those scrawny vermin won't still be making hit records after 20 years.

Also, the letter from a Ronnie Gurr fan cheered me up no end. You see, I am also an RG fan and until now I've felt something of a freak, so I am ever so glad to know that I am normal. As I mentioned before, I am in love with RG and I have never seen him, not even a picture, but I can imagine what he looks like. He is six foot six with blue eyes, long blond hair and an earring. I only buy RM for his reviews.

Anonymous, London. The Ronnie Gurr Appreciation Society is now in operation and to enrol send in 50p. In return Ronnie will send you an autographed photograph and a monthly newsletter about his varied activities.

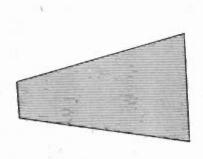
Transvestite

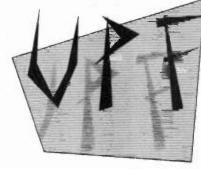
DEAR MAILMAN, my impression of you is of a middle-aged frustrated, oversexed, boring old transvestite who's going through the advance stages of the menopause. Your old lady doesn't understand you so you take on the poor unsuspecting weirdos who write to you.

A Nuvver, London. Correct.

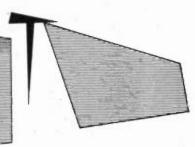
The kiss-off

I CONSIDER myself to be a mature 'RM' reader (I'm 22 years old) compared to your nappy rash readers. So awabout giving your three million readers what they want — a review on KISS, a poster on KISS, a T shirt offer on KISS. Jim Simmons, Nottingham.









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

THURSDAY SEPTEMBER 6

ABERDEEN, Ruffles, (29092), The Shapiros/Hot Rod BICESTER, Nowhere Club, (3641), Sledgehammer BIRMINGHAM, Odeon, (021 643 Rickie Lee

Jones/Sandiego LACKBURN, Romeo and Juliets, (662662), Jaln Band BLACKBURN.

THE

BLACKPOOL, Norbreck Castle, (52341), Def Leppard BODMIN, Bodmin Jail, Lip Service (Private Party) BRIGHTON, Bucanneer, (606906), The Bears/Hollywood

Wires BRISTOL, Crown Cellar Bar, Scissor Fits CHESTERFIELD, Fusion, (32594), Cowboys International/The

Spasms COLNE, Union Hotel, (862759), The Tunes

Joiners Arms, CROPLEY Bombers UK DORCHESTER, Tavern, (5737)

XS/Fuzzy Peg DUNSTABLE, Queensway Hall, (603326), The Crusaders/Randy Crawford

Singeros

EDINBURGH, The University, Chaplaincy Centre, John

Cooper-Clarke
HAYES, Adam And Eve, (01 573 1045), Squire Small Hours
HULL, Wellington Club, Butterflies

terflies LEEDS, Fan Club, Brannigans, (446985), Shake/Blank Students LEEDS, Staging Post, (735541),

Alwoodley Jets
LEICESTER, Haymarket Theatre,
(52521), Rocky Horror Show
(Stage Show)
LIVERPOOL, Erics, (051 236
7881), The Not Sensibles/Vibrant Thigh/Property
Of . . /Manchester Mekons
(Manchester Musicians
Collective)

LONDON, Albany Empire, Deptford, (01 692 0765), The Subterraneans/Red Tape/The Leopards/Shoot Straight At

Leopards/Shoot Straight At Right Angles LONDON, Bridge House, Can-ning Town, (01 476 2889), Shac N Deva (Mystery Band) LONDON, Dingwalls, Camden, (01 267 4967), The Piranhas

LONDON, Greyhound, Fulham Palace Road, (01 385 0526). Money

LONDON, Hope And Anchor, Islington, (01 359 4510), The Inmates

LONDON, 100 Club, Oxford Street, (01 636 0933), Tradition LONDON, 101 Club, St John's Hill, Clapham, (01 223 8309), David Blosse Band

OF SUNBATHING

LONDON, Marquee, Wardour Street, (01 437 6603), Warm Jets

Jets
LONDON, Music Machine,
Camden, (01 387 0428), The
Buzzards/Roger Ruskin Spear
And The Kinetic Wardrobe

LONDON, Nashville, Kensington, (01 603 6071), The Rasses/The Israelites/King Sounds

LONDON, Notre Dame Hall, Leicester Square (01 437 5571), Revillos / Another LONDON, Old Swan, Notting Hill

Gate, Sister Ray
LONDON, Rock Garden, Covent
Garden, (01 240 3961),
Balloons/Prolix

LONDON, Royalty, Southgate, (01 886 4112), Crazy Cavan And The Rhythm Rockers LONDON, St Annes Hall, Venn

Street, Clapham Common, The Leopards/The Administrators

LONDON, The Venue, Victoria. (01 834 5500), James Brown (2

MANCHESTER, Factory, Royce Road, Hulme, (061 226 6821), Toyah NEWCASTLE UPON TYNE,

Cooperage, (28286), Roxoff NEWCASTLE UPON TYNE, Red

NEWCASTLE UPON TYNE, Red House, Hot Snax OXFORD, New Theatre, (44544), Nils Lofgren/Live Wire PRESTON, Warehouse, The Accelerators READING, Target, (585887), The

RETFORD, Porterhouse, (704981), The Chords SHEFFIELD, Limit, (730940),

Fischer-Z SOUTHPORT, Scarisbrock, (38321), Zanathus WAKEFIELD, Rare Club, Unity Hall, (6555), The

Name/Killermeters /ATFORD, Baileys, (39848), WATFORD, Bailey Geno Washington

> FRIDAY SEPTEMBER 7

ABERAVON, None Volts, (Port Talbot 6072), Eric Bell Band / White Dapps ABERDEEN, Capitol, (23141), Siouxsie And The Banshees /

AMBLESIDE, Magic Lantern,

AMBLESIDE, Magic Lantern, Nigthmares In Wax BIRMINGHAM, Bournebrook, Selby Oak (021 472 0416), Poison Girls / Au Pairs BIRMINGHAM, Odeon, (021 643 6101), The Crusaders / Randy Crawford BISHOPS STORTFORD, Triad Leisure Centre, (56333), Chaos BLACKBURN, Romeo And Juliets, (662662), Jaln Band BLACKPOOL, Norbeck Castle, (52341), Saxon

BLACKPOOL, Norbeck Castle, (52341), Saxon
BOURNEMOUTH, Newtown
Conservative Club, Rikki And
The Cufflinks
BRADFORD, Royal Standard, (27898), Deadly Toys
BRADFORD, St George's Hall, (32513), Aswad / Misty /
Bongo Danny And The Enchanters

chanters BRADFORD, Topic, (32119), Hot

Vultures
BRANDON, RAF Lakenheath,
High Flames
BRAINTREE, Braintree Institute,
Town Centre, Caroline
Roadshow

Roadshow
BRIDLINGTON, Royal Spa
Pavilion, (78258), Boney M
BRIGHTON, Alhambra, (27874),
Hollywood Wires
BRIGHTON, Buccaneer,
(606906), No Exit
BRIGHTON, Lewes Road Inn,
Lewes Road, Yakety Yak
BROMLEY, William Morris Hall,
The Switch

The Switch
BURNLEY, Blankhall Miners,
Alwoodley Jets

BURNTISLAND, George Hotel, Monolug BURTON ON TRENT, 76 Club,

(61037), Toyah / Muacy CANNOCK, Forum, (2621), Samson / Ocean Boulevard / Venom CARDIFF, Grassroots, Charles Street, (31700), Anus And The

Animals CARLISLE, Twisted Wheel, (20335), Bombers UK CHIDDLINGLEY, Six Bells, (227),

The Dials (Brighton Band)
EDINBURGH, Odeon, (031 667 3805), The Skids / Berlin Blondes

EDINBURGH, The University, Chaptaincy Centre, John Cooper - Clarke Cooper - Clarke GLENROTHES, Rothes Arms, (753701), West Side Strut GOOLE, Station Hotel, (3981),

One Adult

PUBLIC IMAGE: one of the many at the first Science Fiction Festival. Queens Hall, Leeds on Saturday.



RUTS: start their tour at Newport Stowaway on Wednesday

HASTINGS, Ocean Bar, The Piranhas HULL, Wellington Club, The Defectors / Chain Of Dots / Blod OV I

INGATESTONE, Youth Club, IPSWICH, Royal William, (53385), Witchfynde KEIGHLEY, Downtown Club, The

Jewels / Sundoe KIRKLEVINGTON, Country Club, (Eaglescliffe 780093), The Chords

LEEDS Fforde Green (490984), Body / Shake Appeal LEICESTER, Haymarket Theatre.

(52521), Rocky Horror Show (stage show) LIVERPOOL, Erics, (051 236 7881), Tribesman / Exodus

LONDON, Hammersmith Odeon, (01 748 4081), Billy Preston / Billy Paul

Billy Paul
LONDON, Hope And Anchor,
Islington, (01 359 4510), The
Inmates
LONDON, 101 Club, St Johns
Hill, Clapham, (01 223 8309),
The Small Hours
LONDON, Kings Head, Acton,
The Details

The Details
LONDON, Music Machine,
Camden, (01 387 0428), The
Photos / Tour De Force

LONDON, Nashville, Kensington (01 603 6071), Protex /

Innocents
NOON. Royal Albert, New LONDON. Cross Road, Deptford, Rubber Johnny

LONDON, Rushkin Arms, Past Ham, (01 472 0377), Iron

Ham, (01 472 0377), Iron Maiden LONDON, Three Rabits, Manor Park, (01 478 0660), Stagefright LONDON, The Towers, West-minster Bridge Road, Little Tony 'n' The Tennesse Rebels LONDON, The Venue, Victoria, (01 834 5500), James Brown (2 shows)

MALVERN, Nags Head

Leviathan MANCHESTER, Factory, Royce Road, Hulme, (061 226 6821), Shake / The Prats

Shake / The Prats
NEWBURY, (Bucks) RAF
Greenham Common, Brass
Roots
NEWPORT, Village, (811949),

Cowboys International NORTHAMPTON, Bungalow, Stockport Fisheries OXFORD, Corn Dolly, (44761),

Chou Pahrot OXFORD, New Theatre, (44544), The Shadows

The Shadows
OXFORD, Oranges And Lemons,
(42660) The Carpettes
RETFORD, Porterhouse,
(704981), Starjets
ROTHERHAM, Arts Centre,
(2121), De Tian
SCARBOROUGH, Penthouse,
(62001) The Invaders

(63204), The Invaders
SHEFFIELD, City Hall, (22885),
Nils Lofgren / Live Wire
SHEFFIELD, Limit, (730540), Phil

Rambow SOUTHEND ON SEA, Minerva, (714691), Wild Angels TRURO, Punchbowl And Ladel,

Lip Service WATFORD, Baileys, (39848), Geno Washington WEST RUNTON, Pavilion, (203),

The Paranoids WORTHING, Balmoral, (36232), The Lillettes

> SATURDAY SEPTEMBER 8

ABERDEEN. Ruffles (29092) Pallas (lunchtime)
ABERTILLERY, Six Bells (2568)

ANDOVER, Sports Centre, Overkill AYLESBURY, Friars Vale Hall

(88948), Madness BIRMINGHAM, Barbare las (021 643 9413), Slaughter And The

Dogs BIRMINGHAM, WRC Hopwood, Eazie Ryder
BISHOPS STORTFORD, Triad
Leisure Centre (56333), Breakfast (Food Benefit)

BLACKBURN, Romeo and Juliets (662662), Jain Band BLACKPOOL, Norbreck Castle

(52341), Stray
BOGNOR, Ocean Bars, The Pier,
High Flames
BOURNEMOUTH, Newton

Labour Club, Rikki And The

BRADFORD, Royal Standard (27898), Deadly Toys RISTOL, Granary BRISTOL, Cowboys International

GLASGOW, Apollo (041 332 9221), Siouxsie And The Banshees / Scars

PORTERHOUSE CLUB

20 CAROLGATE, RETFORD, NOTTS.

Thurs 6

CHORDS + KILLOMETER

Fri 7

THE STAR JETS + THE DIKS

BUDGIE + TRICKSTER Sat 8

AN EPIC ALBUM IN SUNTANNED VINYL INCLUDES THE SINGLE WORLDS APART

LEEDS, Queens Hall (31961) Public Image / Punishment Of Luxury / The Invaders / Cabaret Voltaire / The Edge / Orchestral Manoeuvres In The Dark / Joy Division / Expelaires / Stranger Than Fiction / A Certain Ratio / PragVEC (Sci-Fi Festival)

LEICESTER, Haymarket Theatre (52521), Rocky Horror Show (Stage Show)

LIVERPOOL, Erics (051 236 7881). Shake / Nightmares In Wax

LONDON, Adam And Eve. Homerton High Street, Hackney (01 985 3066), Yakety

LONDON, Conway Hall, Red Lion Square, Holborn (01 242 8032), Poison Girls / Crass / Rhondos

LONDON, Dingwalls, Camder Lock (01 267 4967), Jackie Jackie Lynton's Happy Days LONDON Green Man Plumstead

(01 854 0873), The Switch LONDON, Greyhound, Fulham Palace Road (01 385 0526), Iron Maiden
LONDON, Hammersmith Odeon

(01 748 4081), The Crusaders Randy Crawford LONDON, Hope And Arichor

Islington (01 359 4510), The Cleaners

LONDON, 101 Club, St John' Hill, Clapham (01 223 8309) Bernd Weber And The Last Resort / Earthbound LONDON. Marquee. Wardou

Street (01 437 6603), Starjets DNDON, Music Machine LONDON, Music Machine, Camden (01 387 0428), Carol Grimes Sweet FA / The Agents
LONDON, Nashville, Kensington
(01 603 6071), The Piranhas /
Woody And The Splinters
LONDON, Royalty, Southgate (01

886 4112), Froggy

LONDON, St Helier, Carshalton (01 642 2896), Johnny And The

LONDON, The Venue, Victoria (01 834 5500), James Brown (2 LONDON Windsor Castle

Harrow Road (01 286 8403) Dogwatch
MANCHESTER, Apollo, Ardwick

(061 273 1112), Boney M ANCHESTER, Factory, Royce MANCHESTER, Road (061 226 6821), Victim / A

MANCHESTER, Longsight Library, Property Of en Artists Festival)

MIDDLESBROUGH, Roc Garden (241995), The Chords

MILTON KEYNES. The Bowl, Hi-Tension / Chairman Of The Board / Desanond Dekker and The Aces / Jeno Washington And The Ram Jam Band / Jimmy Jares And The

NOTTINGHAM, Boat Club (869032), Quartz NOTTINGHEM, Sandpiper (54381), Toyah OXFORD, New Theatre (44544),

RETFORD, Poterhouse (704981),

Budgie RHYL, Little Tineatre, Vale Road (2229), Amsterdam SLOUGH, Themes Hall, Fulcrum Centre (386), Mud

T AUSTEL , New Cornish Riviera Lico 812725), The Fans STOKE, Rose And Crown, The Cheaters
TAUNTON, Market House

Tavern, Lies All Lies
WATFORD, Baileys (39848),
Geno Washi 19ton (evening)
WIDEMOUT 1, Widemouth

KACVUZ SEPTEMBER 9

BIRMINGHAN, Odeon, (021-643 The Shadows BIRMINGHAN Red Lion Shirley (021-744 10⊡), The Crack BIRMINGHAL, Stars Night Club,

Bromsgrove Quartz
BISHOPS S ORTFORD, Triad Leisure Centre (56333), Tracks (lunchtime)

BISHOPS S'ORTFORD, Triad Leisure Centre (56333), An-thony Heap • / Mad Chateaux / The Rave / Travla / Newtown Neurotics / The Receivers. BRADFORD Palm Cove Club, Cool Notes

BRADFORD Princeville (78845), CHESTER, Smartyz (43448), The

Invaders COVENTRY, The Climax (20313), Nostoc Band CROYDON, Sreyhound (01-681 1445). Flying Saucers

DUNFERMLIT E, Kinema (21902). Siouxsie And The Banshees The Scars

EDINBURGH, Harvey's, Lothian Road (031 229 1925), Berlin Blondes / Feeze

GLENROTHES. Rothes Arms (753701), Monolug HARROGATE, Harrogate Theatre (26100), George Melly Ad John Chilten's Feetwarmers JACKSDALE, Grey Topp (Leabrooks 3232), Toyah Melly And Topper

THE MUSICAL outpourings of machine man, creative and cosmic forces come together this weekend at the first world Sci-Fi Festival — Leeds Queens Hall, (Saturday and Sunday). From no future to active participation in the space shuffle, PUBLIC IMAGE headline Saturday, joined by PUNISHMENT OF LUXURY, THE INVADERS, CABARET VOLTAIRE, ORCHESTRAL MANOEUVRES IN THE DARK, A CERTAIN RATIO, PraGVEC and others: while HAWKWIND, veterans of the orbital scene, blast-off on Sunday, plus THE ONLY ONES, A TEARDROP EXPLODES, SCRITTI POLITTI, AGONY COLUMN, MONOCHROME SET, THE FALL and ROGER RUSKIN SPEAR AND HIS KINETIC WARDRORF

Meanwhile, THE SKIDS, taking a welcome break from recording their next album, play Edinburgh Odeon as part of the Edinburgh Rock Festival, supported by local band BERLIN BLONDES (Friday). THE POLICE open a new venue investigation at Derby Assembly Rooms (Monday) and THE RUTS start their Autumn maxi - trek at Newport Stowaway (Wednesday). Much more from NILS on wheels; BONEY M, SIOUXSIE into her Scots stint, and RICKIE LEE JONES, and another grand tour for DARTS kicking-off a six-week British tour at Cardiff Sophia Gardens (Monday), moving on to Swansea Brangwyn Hall, (Tuesday) and Bristol Colston Hall (Wednesday). THE CRUSADERS stop over in Britain too on their way thru' a European schedule. Check 'em out

LEEDS, Fforde Green (490984), **EF** Band

LEEDS, Queen's Hall (31961), Hawkwind / Only Ones / Simple Minds / Fischer Z / Teardrop Explodes / Echo and The Bunnymen / Monochrome Set / Scritti Politti / Agon Column / The Fall / Manicure Noise / Bunny Hayes Show Robert Calvert And Roger Ruskin Spear And His Kinetic Wardrobe (Sci-Fi Festival)

LEEDS, Queen's Wood Social Club, The Foundations LONDON, Bridge House, Can-ning Town (01-476 2889), RBD

ning Town (01-476 2889), HBD LONDON, The Cricketers,

Kennington, OK Band LONDON, Dingwalls, ONDON, Dingwalls, Camden Lock (01-267 4967), The Untouchables

LONDON, Dominion Theatre, Tottenham Court Road (01-500 9562), Rickie Lee Jones / Sandiego (2 shows) LONDON, Hammersmith Odeon (01-748 4081), The Crusaders /

Randy Crawford LONDON, Hope and Anchor, Islington (01-359 4510), The

Piranhas LONDON, 100 Club, Oxford Street (01-636 0933), Danny Adler Band

LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Crooks LONDON, Lyceum, The Strand (01-836 3715), Nina Hagen Band / The Pack / The Mo-

LONDON, Nashville, Kensington (01-603 6071) Madness

LONDON, Theatre Royal, Drury Lane (01-836 8108), Loudon Wainwright III

LONDON, Torrington, North Finchley (01-445 4710), Bowles North | LEEDS, Victoria Hotel, (452884)

(664204). Abandoned Vehicle

MONDAY

SEPTEMBER 10

BIRKENHEAD, Hamilton Club, (051 647 8093), Mud

BIRMINGHAM, Night Out, (021 622 2233), Mary Wilson BRIGHTON, Jenkinson, (25897),

Geno Washington BRISTOL, Colston Hall, (291768)

CARDIFF, Sophia Gardens (20181), The Darts

COVENTRY, Climax, (20313),

EDINBURGH, Tiffany's (031 556 6292), Cuban Heels / Fischer-Z

GRANGEMOUTH. International

Assembly Rooms

The Shadows

Urge DERBY, Assembly (31111), The Police

Brother Band LONDON, Two Brewers, Clapham (01-874 4128), The High Flames LONDON, Bridge House, Canning Town, (01 476 2889), Squire / SW1 Clapham Cannibals
ONDON, The Venue, Victoria LONDON, The Venue, Victoria (01-834 5500), James Brown (2

ONDON, Dingwalls, Camden Lock, (01 267 4967), Redtape / Billy Karloff Band / Shades LONDON. Shows)
OXFORD, New Theatre (44544),
English Subtitles
PLYMOUTH, HMS Rayleigh,
Yakety Yak

LONDON, Greyhound, Fulham Palace Road, (01 385 0526), 64 LONDON. Grove Tavern POOLE. Brewers Arms (4930) Rikki And The Cufflinks (Non-Political Gig) PORTSMOUTH, Guildhall

Kingston, The Wardens LONDON, Half Moon, Lower Richmond Road, Putney, Berl (24355), Boney M WOLLASTON, Nags Head

The Foundations LEICESTER, Baileys, (26462),

Jansch LONDON, Hammersmith Odeon (01 748 4081) The Crusaders Randy Crawford

LONDON, Hope And Anchor, Islington, (01 359 4510), The Piranhas -LONDON, 101 Club, St Johns Hill, Clapham (01-223 8309), The Thrillers

LONDON, Marquee, Wardour Street, (01 437 6603) The Chords

CONDON, Music Machine, Camden, (01–387–0428), Iron Maiden / Quartz / Magnum

LONDON, Nashville, Kensington (01 603 6071), Shake / Salon Graph

LONDON, Two Brewers, Clapham, (01 874 4128), First Aid

LONDON, Windsor Castle, Harrow Road, (01 286 8403), World Service Hotel, Berlin Blondes LEEDS, Royal Park Hotel, (785076), One Adult MANCHESTER, Apollo, Ardwick (061 273 1112), Nils Lofgren / Live Wire

TUESDAY SEPTEMBER 11

ABERDEEN, Ruffles (29092) Fischer-Z/Airtight BIRMINGHAM, Night Out (021-622 2233), Mary Wilson BISHOPS STORTFORD, Triad Leisure Centre (56333), EF

Band BLACKBURN, King George's Hall (58424), The Police BRIGHTON, Alhambral (27874),

BRIGHTON, Richmond (21713) Piranhas BRISTOL, Colston Hall (291768)

The Crusaders / Randy

Crawford
CROYDON, Fairfield Halls (01-688 9291), Johnnie Ray
DUNSTABLE, Queensway Hall
(603326), Inner Circle
EDINBURGH, Usher Hall (031-239 1152), Nilse Leftern (Live

228 1153), Nils Lofgren / Live LEICESTER, Baileys (26462),

High Flames LEICESTER, De Montfort Hall

(27632), The Shadows LONDON, Brecknock, Camden (01-485 3073), First Aid LONDON, Dingwalls, Camden Lock (01-267 4967), Kevin Lock (01-267 Borich Express

LONDON, Hope And Anchor

Islington (01-359 4510), Roy St John LONDON, Maunkberry's,

Jermyn Street (01-499 4623), Little Nell LONDON, Music Machine, Camden (01-387 0428), The

Camden (01-387 0428), The Fixations / The Monitors LONDON, Nashville, Kensington (01-603 6071), Merger

LONDON, Windsor Castle, Harrow Road (01-286 8403) Colour Vision MANCHESTER, Apollo, (061-273 1112), XTC/The Yacht-

s/The Dazzlers SHEFFIELD, Limit (730940), The Chords / Killermeters SWANSEA, Brangwyn Hal (50821), The Darts

WEDNESDAY SEPTEMBER 12

ASHTON, The Birch, BIRMINGHAM, Night Out, (021 622 2233)Mary Wilson.

BIRMINGHAM, The Swan Yardley, Force.
BRADFORD, St George's Hall
(32513), Siouxsie And The
Banshees/The Cure.

BRIGHTON, Alhambra (27874) Dirty Weekend/Rain

BRIGHTON, Jenkinsons (25897) Geno Washington. BRISTOL, Colston Hall (291768)

The Darts.
BRISTOL, Storehouse, (Behind Bunch of Grapes), The Groove. DERBY, Assembly Hall (31111). The Shadows.

EASTROURNE Winter Gardens (25252), George Melly And John Chiltern's Feetwarmers.

GLASGOW, Apollo (041 332 9221), Nils Lofgren/Live wire. GUILDFORD, Civic Hall (67314),

Brand X. HARROGATE, Gallop Club, The

Foundations. HIGH WYCOMBE, Nags Head

(21758), Phil Rambow. ILFORD, Kings Club (01 590 1193), Johnnie Ray. LEICESTER Baileys (26462)

High Flames.
LIVERPOOL, Empire (051 709 1555), The Crusaders/Randy

Crawford. LONDON, Dingwalls, Camden Lock (01 267 49678, Jah Lloyd/Creation Rebel.
LONDON, Hope And Anchor.

Islington (01 359 4510), The Photos. Photos. LONDON, Kensington, Russel Gardens (01 603 3245)

Stagefright.

LONDON, Music Machine,
Camden (01 387 0428), Tennis
Shoes/One Eyed Jacks.

Stoke LONDON, Pegasus, Stoke Newington (01 226 5930), The Rest. LONDON, Royalty, Southgate (01

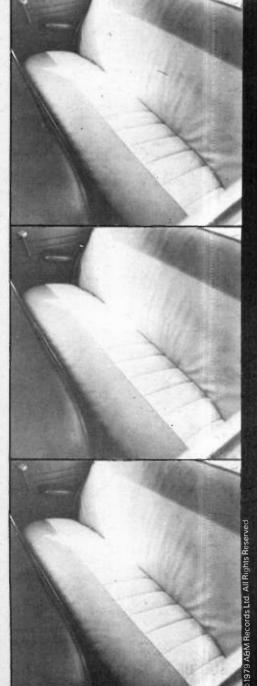
886 Froggy. LONDON, St Helier, Carshalton (01 642 2896), Charlie

Gracie/Dynamite. LONDON, Swan, Hammersmith (01 748 1043), Squire. MANCHESTER Factory Royce Road, Hulme (061 226 6821). Salford Jets.

MANCHESTER University (061 273 5111), Tour De Force. NEWPORT, Stowaway (50978), The Ruts/Art Failure.

SHEFFIELD, Top Rank (21927), XTC/The Yachts/The Dazzlers.

STOCKTON, Betly's Brunswick Street, The Foundations. UPMINSTER, New Windmill Hall, The Piranhas Club, Oval Bow ORK, Pop Club, ((24252), The Chords. YORK

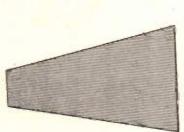


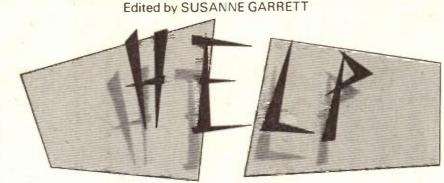
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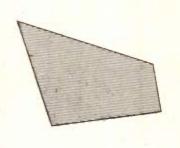
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THE POLICE: (L to R) Andy Summers, Stuart Copeland, and Sting.

Police badge

WE OPEN this week's fact - ridden proceedings with a England and Wales can quick knees bend for all you blue - flashers supporting The Police out there, who're wondering why you missed the badge picture disc version of 'Can't Stand Wales). Membership osing You / Roxanne', imported specially from the States, where it was used for promotional purposes only, and released for UK consumption in August this year. You lost out mainly because this wonderous example of vinyl art was issued for sale in a limited any hostel controlled by edition of 2,000 copies - individual retailers were

restricted to three copies only apiece.

However, A&M sales division have heard heavy rumours that many dealers have been hanging on to the record with a view to selling at grossly inflated prices. Though the recommended retail price of the badge disc is £4.78, some shops have cashed in, selling for £15.00, £20.00 or even £25.00 a throw.

While copies of the record will undoubtedly emerge at random in the future, the fans are the people who'll have to decide how much you're willing to pay for this pictorial pleasure. Feedback suggests that record companies, not empowered to dictate the price any shop charges, could sell unique limited edition records by a mail - order basis from their own offices on a first come first - served basis, in order to stamp out collectors from profiteering.

A Pelice discography follows for Jason Green of Glasgow and Carol Ross of London. Singles: 'Fall Out', Illegal, (1L001). June 77 about to be re - issued as part of the 'Packet Of Three' package also including Squee e's 'Packet Of Three', Sham 69 'No I Don't Wanna³, by Faulty Products this month; 'Roxanne', A/M, (AMS 7348), April 1978; 'Can't Stand Losing You', (AMS 7381), August 1978; 'So Lonely', (AMS 7402), November '78; 'Message In A Bottle', (AMS 7474), September '79, Album: 'Outlandos D'Amour' A&M, (AMLH 68502), November 78.

Fan club: Write c/o Faulty Products, 418 Blenheim Crescent, London W11.

Rabid label put down

SMALL LABEL supporter Roy Parsons of deepest Edgbaston has heard rumours that his fave rave do - it - yerself record company, Rabid, (of the same parish), has plans to commit hari - kari and disappear out of existence. Is this true? Can we list all records pressed to date? Are they still available? Yes. Yes. Yes.

Adjusting a left-hand drive grunge sprocket in the Feedback computer, we can now reveal that . whirr . . . click . . . Rabid, formed in the summe 77 will self - destruct in late - December. Laurence Beedle, co - founder explains: "It's the end of a decade. We're slok of it. We thought we'd jack it in and start something else." Laurence is now working on a new label. Absurd, Martin Hammett is currently producing John Cooper - Clarke, Joy Division and Magazine, and Tosh Ryan, the third member of the black - pudding syndicate is managing local band Chris Sievey And The Freshies who may be touring with John Cooper - Clarke later in the year.

Rabid releases: Singles - 'Cranked Up Really High', (101), Slaughter And The Dogs, May 1977; 'Ain't Been To No Music School' (102), The Nosebleeds, June '77; 'Innocence' EO, (103), John Cooper - Clarke, November '77; 'Central Detention Centre', (104), Gyro, April '78; 'Going Steady', (105), Jilted John, June '78; 'Kinell Tommy', (106), Ed Banger, (December '78); 'Baiser', (109), Chris Sievey, June '79; 'Fit For Nothing', (111), Gordon The Moron, June 1979; and Who Can Tell', (110), Tim Green, released this month; 'Who Is Innocent', (113), The Out, also out soon. Album: 'Live Slaughter. . . ', (HAT 23), November

HOLIDAYSON **HE CHEAP**

AS I'M unemployed I've programme for CSE and O a general vehicle accident been trying to work out a cheap way to have a holiday in this country, or abroad. I've heard about inexpensive overnight accommodation being available at Youth Hostels in England and abroad, to members. Can anyone join or do you have to be a student or still at school? How much does it cost?

Pete, Southall. Anyone resident in join the Youth Hostels Association, (England and costs 90p a year, under 16's, £1.60 a year, 16 20's, £2.65, 21 and over, and members can stay at associations affiliated to the international Youth Hostel Federation, in Scotland, as well as Austria, Belgium, Bulgaria, Canada, Denmark, France, Greece, Holland, Ireland, Japan, Morocco, Spain, USA and many other countries.

Hostel fees, minus meals, come to well under £2 for an overnight stay in England and Scotland, and are still the cheapest way to stay when travelling abroad. Youth hostel members travelling both inside and outside the UK can also take advantage of fare concessions and other facilities. If you join this year, your membership will only cover you up until the end of December 1979.

For an application form, and details of inexpensive publications listing hostels/in the UK and worldwide / write to YHA Trevelyan House, 8 St Stephens Hill, St Albans, Herts ALI 2DY (Tel: 0727 55215).

Hopelessly devoted

FOR EIGHT months now, girl two years my junior Although our friendship was cold and rather reserved to start with, in the last few months I've become devoted to her. Now I can't bear being without her - even for a

I'm worried I'll lose her if I keep seeing her so often, as she often has plans of her own when I turn up at her house. I'm gradually losing my friends as I never have any time to see them, while we used to have a drink and a good laugh together.

I'm unable to concentrate on anything. For example, my revision

levels was totally forgotten and, as a result, I only just scraped into college with the basic requirements. I find it hard to sleep and have headaches a lot as I'm so afraid she'll chuck me. I can't help feeling it's just a matter of time. She's bringing me down. Kenny, West Midlands.

 Give yourself a break. You're bringing yourself down. Analyse why you feel so desperate and insecure about this relationship. Has she ever given you any good reason for these fears? If not, put them out of your mind. If you feel you're being an unwelcome pest at times, you should make a deliberate effort to cool it and see her less often. Suggest that you both go out with your friends sometimes - you'll enjoy each other's company more when you do see each other. claustrophobic friendship can soon grow stale. Maybe you're worried because you've realized this could happen in your

case. Much as you admire and love her, there's no point in building your whole social life around your girlfriend, or allowing this relationship to adversely affect your college work

Get out and about again with your mates. Stop burying yourself alive. Talk to your friends again it'll clear your head and help you put things into perspective.

Unsafe

I STARTED riding a bike, (leg - powered , to work two months ago and am amazed at how motorists ignore us, and how unsafe it can be to ride a bike in traffic. Is there anything cyclists can do to get a better deal? I'm also interested in getting into cycling as a sport - who do I contact?

Harry, Manchester.

 When bicycles and motor transport use the same roads the accident rate can be high, and the cyclist is the one who comes out a loser in any collision. Contrastingly, in Stevenage, Hertfordshire, where separate cyclepaths for bike users only were designed in the original plans for the development, built in the early 50's, there have been no more than around 20 accidents involving cyclists over the past 20 years, and Stevenage has

rate of half the national average. While it's impossible to re - plan every urban sprawl and start again from scratch, councils can mark cycle lanes on roads, turn quiet streets where there's little motor traffic into cycle routes and approve the use of countryside footpaths, and redundant railway tracks (now designated for walkers only) as cycle trails. Any serious cycle accident in your area is all the fuel you need to write to the local papers, the transport section of the council, or your MP about the lack of realistic provision for cyclists.

Currently, while the British Cycling Bureau, financed by the cycle manufacturers is lobbying parliament in an attempt to achieve a VAT zero rating for cycles, Friends of the Earth, who held an 8,000 - strong rally in Trafalgar Square in June, are actively campaigning to promote the interests of bike riders everywhere.

For details of your nearest group, write to Zea Katzeff, 9 Poland Street, London WIV 3DG, enclosing a stamped addressed envelope. They'll have plenty of constructive ideas. If you want to race, check out any nearby sports club, or write for details of facilities available in your area to British Cycling Federation, 70 Brompton Road, London SW3 IEM.

Strange pains

SOME TIME ago, I had bad pains in my left side, but the doctor gave me some tablets and they cleared up. He didn't tell me what the pains were. At the time, it also hurt me to pass water and there was a burning sensation every time I went to the toilet. This has all gone now, but I still have a vellowish discharge. I'm worried that I may have caught something, even though I'm still a virgin, is there anything wrong with

Julie, Birmingham. · During the early teens, it's common for girls to have a small amount of odourless, whitish discharge from the vagina. A yellow stronger smelling discharge may be a sign of a slight infection, which your doctor can easily clear up.

You do not need to have had sexual relations to contract a minor vaginal infection in no

venereal disease. As you haven't been back to see your GP since he prescribed the tablets you end of the line, anyway. mention, do make another appointment. If there is back again. Removing still a small problem he'll to your mother and take her along with you when you go, for moral support?

Fall out

WHEN I wash off mascara, which I wear every day at school and when I go out at weekends, my eyelashes come out, sometimes six at a time. Am I allergic to mascara, or have I picked up an infection? How can I stop them falling out? I used someone else's make-up recently and have read somewhere that this could cause infection. Sharon, High Wycombe.

 Everyone loses a few eyelash hairs every day. This is all part of the natural cycle of hair growth and regrowth. Eyelash hairs grow for approximately six months mascara doesn't make Exeter. Tel: 76892.)

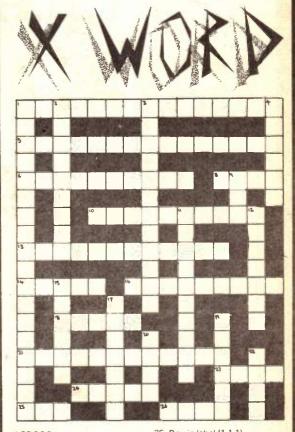
way related to any form of them fall out, but a mascara brush can easily dislodge those eyelashes which have reached the Normally they'll grow mascara carefully each check it out. Why not talk time you use it, rather than leaving it solidly caked will cut down the risk of infection.

Petting problem

I'M 18 and have been going steady with my boyfriend for four years. My problem is that after we make love or have been petting heavily I see small amounts of blood on my pants.

This doesn't happen very often, but when it does I worry. Pat, Exeter.

 Bleeding after intercourse or petting is not usual, and while there is no cause for alarm, you should take medical advice on this matter. See your family doctor or make an appointment with the doctor at your nearest Family Planning and are then shed. Using Clinic: (4, Barnfield Hill,



ACROSS

1 Its better than having a headache (7,2,2,4)

5 Neil Young's warning to all car owners (4,5,6)

6 Richard and Karen as they are better known (10) 8 Rock musical that brought us

Aquarius (4) 10 1975, Fox Hit (4,3,3) 13 He had his first hit in 1966 with Uptight (6,6)

14 & 24 Across. 1973, Focus hit (5,5) 16 Singing cop (5,4) 18 Thats what the Flying Lizards want (5)

21 1975 Leo Saver hit (12) 23 Beatles film (4) 24 See 14 Across.

ACROSS

Breeze, 26 Jazz.

25 Bowie label (1.1.1) 26 They keep swinging (4)

DOWN 1 Undertones holiday anthem (4,5,3,6)

2 They were Wishing On A Star (4,5)

3 Chaka Khan hit (2,5,5) 4 In which Dylan told us the story of Hurricane (6) 9 Reversable Steely Dan LP (3)

11 Recent Wings single (3,4,3) 12 Ike and Tina Turner told us

about these city limits (7)
15 The Stones debut single (4,2) 17 Ms. Williams (7)

19 What the Moody Blues had in White Satin (6)

20 Dave's partiner (4) 22 Recent James Taylor LP (4)

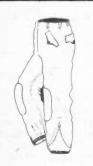
LAST WEEK'S SOLUTION

DOWN ACROSS
1 Silly Thing, 8 Ain't Love A
Bitch, 9 Lulu, 10 Fee, 11 Cher, 12
Layla, 13 Rock Me Gently, 18 It
Mek, 19 Drummer Man, 20 Laine,
21 Mike, 22 Jimi, 24 XTC, 25
Ruenze 26 Jazz
Marc 23 Red Marc, 23 Red.

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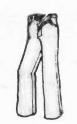


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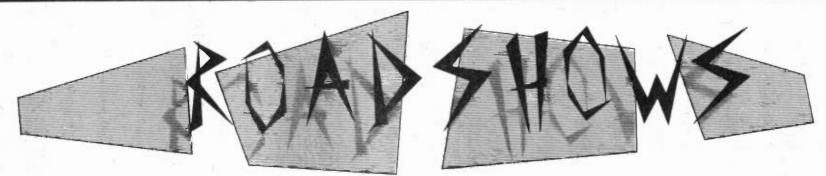
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TOM PETTY Universal Amphitheatre, Los **Angeles**

RIGHT NOW Petty is the victim of MCA or so he claims. Tonight he's out on the last night of the self-named "Lawsuit' tour, to remind California of his existence and garner publicity for his courtroom battles.

Stardom must seem "so close and so out of reach" for Petty, balanced as he is before the third and vital album. The Heartbreakers are still intact, Stan Lynch having returned to the drumseat after a brief absence. Intact is about all this evening proves. No progress, just standing still.

The show TP delivers is an exact imitation of that offered in the the now oneyear-old tour, bar the inclusion of three new songs all marking ground on recognisable Petty territory. 'Even the Losers Get Lucky Sometimes' and 'Here Comes My Girl'. Women, Petty's favourite subject, are either bitches or madonnas. Romantic, huh?

There's something calculated about Petty's romanticism, his rock 'n' roll cool. When he slips on his shades for an extended 'Breakdown' he doesn't quite laugh at himself and the crowd aahs - give them what they want and they'll want me.

Tonight's show is all calculated performance, set up note for note, mostly round the mediumpaced ballads at which he excels. He's heartbreaker or heartbroken over and over. The crowd either desire or mother him.

Elegantly wasted cheekbones, all tight jeans and vulnerability -Petty wants to be a rock star in the Keith mode but instantly, not by evolution.

At his best Petty mines the sixties for melodies and attitudes and some great covers (he's a fine r 'n' b singer, witness his version of Solomon Burke's 'Cry To Me'). At his worst, he's mirror star. Anything that's rock and roll's fine? Maybe, but the best r 'n' r you make, not сору.

Mind you the safety of it all is appealing. Petty comes tripping back for a second encore after a solid hour of favourites clutching a bottle of Jack Daniels. He takes a swig then whiskies the crowd, spraying them from the bottle. Hedonism not rebellion is Petty's game - I just can't help wondering if he even drinks. Take a few risks, Tom. MARK COOPER

INTERVIEW / LIVE WIRE Marquee, London

A LOW-KEY Tuesday in Wardour Street and a

respite from mod in favour of two mildly more provoking thought combos.

Live Wire are about the best unknown band I've seen all year but won't remain unfamiliar for much longer as a result of having scored a choice support spot on the Nils Lofgren tour to showcase their updated approach to straight - ahead rock 'n'

It's difficult to believe guitarists Mike Edwards and Chris Cutler have never been in bands before, while the rhythm section toys tastefully with rich reggae rhythms. The result is food for the feet as well as the soul, no small advantage in these time of the beat generally being polarised around one or t'other.

Interview immediately made me wish that their guests had remained on stage. In comparison, their sound was distinctly one-dimensional, although about halfway through they eventually settled down. Their rise and fall is lead singer Peter Allerhand.

He has the brightest personality, wears the smartest shirt, but often comes over as awkward despite his delicate Billy Fury features. Maybe it's early days yet, since some of the songs showed quite a degree of intelligence and imagination. 'Here Comes The Cavalry' was described as an ode to Saturday morning pictures and boasted some stunningly good guitar from twin axemen Jeff Starrs and Alan Brain.

'Fire Island' suddenly unearthed a group of apparently hard-core fans whose display of loyalty was such that Interview were called back even after the DJ had recommenced his spin-

The encores included old James Brown and Steve Cropper compositions which partially left the impression that maybe the band feel the occasional twinge that the mod revival didn't come sooner, MIKE NICHOLLS

THE FALL/THE LIGGERS/GLASS **ANIMALS**

Funhouse Mayflower, Manchester

SUCH A lousy place, but at least tonight they have soft paper in the ladies! Perhaps we are in line for more improvements? Seems as though the place is undergoing a name change too. What's in a name? There certainly must be something in Glass Animals.

A local four - piece keyboards, guitar, bass and drums, with vocals alternating between the quitarist and keyboards player. Interesting sound, melody sparse and sporadic. Unfortunately



AS ROCK festivals go, Edinburgh's 'Big Day Out' bore all the hallmarks of a classic of its kind. A good package deal in bands, with the great outdoors and a threat of the downpour working against any enthusiasm, made the event merely interesting

Local heroes the Cheetahs and The Valves were on first. The Cheetahs play essential R&B rock that all goes well for the future. Unfortunately, on the day, I missed both bands. The Valves were playing their last gig. From here, I'm told, the band respectively go on to become a professional golfer, a trappist monk a player/manager for second division Meadowbank Thistle and a production line worker in a biscuit factory. They were a lot of fun and will be missed.

Steel Pulse followed and performed a boringly competent set that was neither hot nor cold. The Handsworth handful proved their worth in the end with 'Klu Klux Klan', though I would dispute some people's claims that the band are the best home grown reggae outfit

The Undertones were simply magnificent. The five youngsters, despite a sound which had distorted horrendously by the end of their set, won over the crowd by merely being genuinely charming. The band you would most like to be in, have turned their own bedroom pop star fantasy into reality. Without any loss of their naivety. Spotty, nonentities in sensibly shabby clothes, denims, boots land the jersey that mum knitted), it's almost jarring to see the lively young chaps with a half grand's worth of guitar hanging around their shoulders. A set of pop classics from the first album and a handful of new songs about real teenage angst aided the band in making the daylight proceeding almost intimate. True confessions, and I love them as much as my fellow spectators.

Squeeze remain an enigma. The band again turned in a fine, fine set of their risque ditties, yet failed to really set the crowd alight. As with most festival bands, Squeeze used the event to try out new material, and dispersing it with tried and trusted chart biggies. A significant change seemed to have occurred, lion's share of lead vocals, leaving Chris Difford, his former co-partner, to concentrate on his guitaring. like them for their subtleties, both lyrical and musical, and their raucous boogie woogie. That diversity and apparent contradiction is perhaps their problem with the public.

Talking Heads write songs about buildings and food, and so, making my artistic statement of the day. went indoors to eat'. I'm sure the Heads can dig the almost Dadaesque sensibilities in that. I'm sure that the band turned in the set of the day with their selection from three albums and their stark stage presence. Audience rapport again amounted to the occasional 'thank you' and little else. They are tense and nervous and they closed with 'Psycho Killer', and encored with 'Take Me To The River'

The suprise guest that was billed (Loudon Wainwright?) failed to materialise.

Van Morrison as a voice is uncomparable. As a performer the man fluctuates between inspired and down right embarrassing. This band sounded merely competent. The material was as diverse as it was shoddily chosen.

'Here Comes The Night' was totally rearranged, on reflection a good menu corroding the sham-bolic encore of 'Gloria'. 'Tupelo Honey' continued moments of greatness though the song is hardly one of Morrison's best. True magic only cropped up on 'Warm Love', 'Wavelength' and 'Rolling Hills' (I think?) from 'Into The Music'. The latter is a traditional piece on which the Chieftans guested with Van and the band though the effect was marred by the whory, old pub balladeers. 'Goodnight Irene' followed.

It was Van's party and he'll jam if he wants to, so our plump little friend leads the Chieftains who don't appear to know what was going on, into the rousing epic.

Truly it was bad. Did you ever hear about deception? No, perhaps that is too strong - though it would be nice to see the man pulling his finger out a bit. Van Morrison can still be pure magic but he only delivered it in flashes here. Those flashes however, were as good as anything I have seen all year, as the 12,000 who worshipped in the rain will testify. RONNIE GURR.

much of the vocal was inaudible; but I do know that one of the songs was called 'Barbara Cartland's Poodle', I don't like poodles either!

Next were The Fall, sound expands to dimensions unknown in The Mayflower. The set was certainly consistent. but variety is the spice of life and there didn't seem to be much of that in their monotonous repertoire. But they are renowned for repetition.

Finally, The Liggers, a group who look as though they're enjoying themselves. Imagine a dance band fronted by three girls, who are the epitome of personality, cuteness and style, there you have

Their material is a mixture of self - penned and cover versions, notably 'Wild Thing', 'Waiting For The Man' This is their last gig with the present line up, but I understand the girls are to continue and I wish them luck, not that they need it. Watch them, they'll be big and then everyone will want to liq

AMANDA NICHOLLS SLAUGHTER AND THE DOGS

The Factory, Manchester ''SLAUGHTER! SLAUGHTER!" Every dog has its day and first time round SATD narrowly missed out. This time they're gonna have to do better, and they did, poppickers to the tune of breaking the house record in the north's premier club venue.

The atmosphere was electric, the band as tight as a Tory budget.

'Now I Know' opened up as the floor quickly turned into a running puddle of sweat and beer. As the pogoing hordes (how nostalgic) kept aslippin' and a-slidin', on came old faves 'The Bitch' and the NY Dolls' 'Who Are The Mystery Girls?' Apart from the Stones' 'It's All Over Now', that's the only non-original still in the set, with even the Velvets' stuff dropped for

posterity.
Only three encores were scheduled, including collectors' item 'Cranked Up Really High' and the wonderously prophetic Where Have All The Bootboys Gone?', but at the end of the night they couldn't ignore 'You're A Bore'. Hardly appropriate, but whoever thought Slaughter would be three years on? MIKE NICHOLLS

SAXON Music Machine, London

Saxon, since their Guildford gig, have received considerable acclaim and though having only played once before at a major London venue they were soon at ease, opening with a savage crescendo of noise on 'You're Just What I Needed' followed by 'Still Fit To Boogie' and Freeway'

Then things were slowed down with 'Anne Marie' and the slightly laid back 'Search For The Rainbow', before the band bounced back with 'Backs To The Wall', a boogie featuring a brilliant, though slightly overlong, drum solo from Frank Gill. Saxon have changed their act somewhat, with Pete Quinn twirling his guitar and playing blindfolded during 'Bapshooap!' Also vocalist "Biff" Byford employed the Thin Lizzy approach of audience participation, getting them to join in on 'Bapshooap!' and 'Big Teaser'

Prior to 'Teaser' the band belted out their HM chart success 'Stallions Of The Highway'. Both these numbers are soon to be issued on a 12 inch single.

The band closed with 'Street Fighting Gang' and an encore on which axeman extraordinaire Graham Oliver soloed a medley of rock hits, before sending his guitar screeching into motion on Stand Up And Be Counted'

Saxon are hot property nowadays Motorhead and Cheap Trick supports in the pipeline. So look out Sabbath, Saxon are coming! STEVE coming! STEVE HAWKINS and NORMAN **SMITHERS**

STRAIGHT 8 Rock Garden, London

STRAIGHT 8 burst in on your consciousness, bombarding your senses and blitzing your brain cells with a vivacious, yet solid set of rock 'n' roll. And what's more they do it with style and added verve.

The main focal point is lead vocalist Rick Cassman, who acts like a natural magnet despite the demented determination of bass player Steve Cherry.

Supercharged with adrenalin and possessing a self - assertive manner which could be mistaken for arrogance, the intense, boisterous singer manages to send ripples of excitement out into the audience. His singing has improved 100 per cent in the last year too, reflecting the general progress of the band as a whole.

In spite of the Las Vegas style credits (you know the sort of thing, Ringo Starr on drums etc), the lousy sound system and feedback problems, it was a stunning set. A couple of genuine encores and they were gone. But no one could turn their power off. SIMON TEBUTT

Wish you were there

SPECIALS/LINTON pleasuraby akin to being through the set. Deser KWESI JOHN-SON/THE SELEC-TOR/THE MO-DETTES Hammersmith Palais,

London THE PALAIS was packed and so it should have been for a benefit with admirable qualities such as the National Council For One Parent Families. I sneaked in late to catch the last number of The Mo-dettes (a last minute replacement for John Cooper - Clarke, who was sadly AWOL) a good-ish version of Twist And Shout'. A quick drink, followed by a bit of star spotting (present and correct were a brace of Pretenders, Elvis Costello, an exuberant Iggy Pop and Johnny Rotten).

I wasn't quite ready for what, The Selector delivered: apart from being responsible for one of the best B-sides of '79 ('The Selector', flip - side of 'Gangsters') they are one of the few, current hot live bands. Like The Specials they come from Coventry and play a modern blue - beat punk mixture. But they play harder than The Specials and their demonic, danceable sound is

whip - cracked across the skull with white - hot barbed wire.

Any relevant information I have is limited because was too concerned with trying to dance than write review notes. They played a blistering iver - than - live 'Selector' a sly, dope hi jacked version of Millie's 'My Girl Lollipop' and a great, great original 'Out On The Streets'. See them to balieve.

performed (this time, due to an unfortunate technical mistake, without his stinning tape wizardry) a short session of his politically pertinent poems, mainly culled from Forces Of Victory', which just happens to be my favourite reggae album ever. 'Want Fi Goh Rave' 'Sonny's Lettah' and Independent tavenshan' were the highlights, the audience responding quickly to Johnson's plight by hand - clapping the rhythm all

pleaser band

vedly he received rapturous ovation but he very nearly spoilt it by blowing a showbiz kiss to

the audience. The Specials, I must admit, left me cold and unconvinced for much of their set but when they hit (and I use the word in its strongest possible term) fuel for the crowd like Jungle', 'Long Shot Kick The Bucket', 'Nightclub' and the anthem 'Blank

clearly defined teen comfortable and with Katherine Howard. A across. symbolism, could pick up where 'Pretty Vacant' left off - the only way to move was with the dancing masses. Predictably 'Gangsters' was THE huge crowd teaser pleaser, an extended, glorious translation of the single where Roddy Byers guitar really rang true. Wish you were there? PETER COYNE

RICK WAKEMAN Venue, London

REALLY RICHARD

altogether pleasant affair and such a nice break after seeing him in one of his caped crusader garbs, playing on the horizon with Yes at Wembley.

Impressed as I always am by his keyboards wizardry, I'm not a great lover of Rick in his current 'Rhapsodies' period. For me, he's losing out on the originality and melodies of earlier works. His tunes are now merely four finger exercises, enjoyable but not rivetting. But the concert took in everything what he's trying to put from the vast and timeless Wakeman repertoire

stirring and atmospheric epic of a song.

In between pieces Rick was like a lanky schoolboy telling an appalling series of jokes and just once or twice I felt myself cringing slightly with em-barrassment at the mutual back slapping. Onward to 'Lancelot And The Black Knight', one of those typically British Wakeman tracks, with storybook thought of good defeating Rick, change your tailor. evil. All you need is a basic ROBIN SMITH imagination to appreciate

For his next trick, Rick attempted a ramble through his 'Journey To The Earth', concept. Ashley Holt, the singing barrel, glowed from his head to his size nine feet. Although 'Journey' was cut down to suit the Venue it lost none of the power of the original version.

An admirable, intimate performance. But please





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ONLY ONES / TOYAH / PSYCHEDELIC FURS Lyceum, London

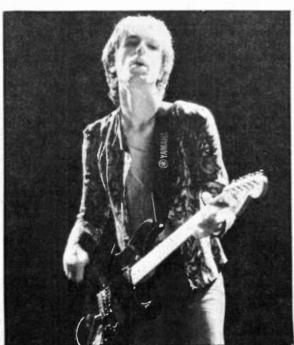
WHAT YOU see are three of the brightest enigmas in British rock music. What you get thrown into the bargain are drama, decadence and death. Whaddya mean, don't like Sundays?

The very name Psychedelic Furs seems sufficent justification for them to play alongside the Only Ones, since both words evoke essential qualities of the latter. The overall flavour of Peter Perrett's music is undeniably psychedelic, while furs are suitable wraps for the skeletal frame of the Only One's singer as he romantically freezes away in some inner city garret. Or 'Venus In Furs', maybe yet another Velvets vibe, appropriately tucked in alongside Perrett's Reedian vocals.

Fortunately, perhaps, such thoughts are fanciful. Despite a name from the last decade, the PFs are a band for the next. Their singer is the first frontman I've seen keep his back to the audience since Miles Davis, and the music is similarly avant

Fast, flat drums propel a driving wall of sound enhanced by occasional twin guitars and some astonishing saxophone figures straight out of the Andy McKay text books. The sound is imperious, invigorating, unnerving, optimistic, and Johnny Rotten please take note.

The agony and the ecstacy



PETE PERRETT: note the Keef look

paranoid.

Titles include 'Sex' 'Pulse', 'Flowers' something about Christ. Bear in mind that they've scored a contract with CBS and that they're only 99 more shopping days before the eighties.

In one song the vocalist declares his love for Frank Sinatra. Admirable stuff, since you all know Frank was the first rock 'n' roller (give or take the odd Bing

Crosby).

There couldn't be anything more different from Frank Sinatra than Toyah Wilcox. Subsatanist, singer (?) and actress (?) she galumphs on stage in a mass of wasted movements. Her quick-change artistry (all clothes black, of course) is to be applauded, but little

The voice and facial expressions are dire, but somebody up there likes Maybe it's the scintillating pelvic thrusts. Shame, the poor girl's on Won't anyone oblige? Certainly not the guitarist in her competent band who she continually mauls or even 'fans' who seem surprisingly pervious to the facefuls of black-stockinged thigh tantalisingly thrust in front of them.

Sorry, but you're not my cup of tea, luv. Then again, you did express a hope that we enjoy the Only Ones. We did.

One look at Perrett and you know this night's gonna be the real thing. What's amazing is how few people seem to realise how he personifies the perfect alternative rock 'n' roll star. An idiosyncratic song-writer with voice to match, a Fender slung dramatically across an almost concave chest, bared to the waist and pretty golden hair and painted eyes above hollow Hollywood-style cheeks.

A stance and attitude of tacky vulnerability. The resemblance is unmistakable but also irrelevant since the songs speak for themselves. God knows, he's been writing

unrecorded 'After Winter' to 'The Big Sleep' and 'Travelling The World', each as timeless as a welltailored suit and all indicating what a monster November's album will be.

Then, of course, there's favourites like 'No Peace For The Wicked', 'Another Girl', Another Planet', and 'The Beast', a classic anti-drugs song where 'Out in the streets the modern vampire prowls'

In John Perry, former sidesman to Grateful Dead, lyricist Robert Hunter, Perrett has the perfect kindred spirit as well as possibly the best guitarist in the country He might look irreversibly out of it, but his solos are out of this world.

Then there's the ex cellent Mair / Kellie rhythm section, the first to arrive back on stage after Perrett imparted the spooky news that someone in the audience had died. (See separate news story).

A delay in leaving the building meant time for three delectable encores, joined on one by a roadie. Such a night. File under agony, ecstasy and democracy. **NICHOLLS**

COWBOYS TERNATIONAL Dingwalls, London

IT'S NOT long ago now that I was relaxing in my 'none up, one down mesmerised by Ena Sharples with the sound down when some tune called 'Aftermath' floated 10 years, from the from the Hitachi quite player was almost ex-

anonymously. I took it to be the new Sparks single As it happens it was really the first 'almost hit' by the Cowboys which also happens to be just about the best name for a band me and myself have encountered this year so

Anyway, it came about that it was time for us to go and check out this Sparkoid group egged on by a weirdo publicity shot and the everlasting will to survive.

So one dusky autumnal night, we arrived at the door of Dingwalls drab dancehall fully expecting a night of aural fulfillment. It wasn't to be. I'm sure the band wanted me to enjoy it, but obviously their sound mixer didn't.

For a start we object to having our ear drums blasted before we actually have time to even register a nice chord change, of which the Cowboys have an abundance. What is the point of bothering to write good songs when some gorilla calling himself a mixer just messes it up for you? After only three songs my ears were ringing. Not even the Rude Kids were as loud as this.

Cowboys International played on oblivious to the horrendous sound coming from the PA, which wasn't their fault at all. Singer Ken Lockie with his eerie piercing eyes doesn't sound like young Russel live and Evan's keyboards were spectacularly unique and would've been more so had they not sounded like they were in the Albert Half. The bass

the guitarist ceptional. was neat.

With new some earholes I could be an International man. JAMES PARADE

THE VAPORS Marquee, London

FOR A band to keep the Marquee crowd on its feet (and awake) for the whole of an excruciatingly hot Saturday night they have to be pretty good. Enter The Vapors, stage left.

They use driving rhythms to push the song forward with the utmost impact but overlay them with selective guitar work. The two blend together like the most superior of margarines to give a finely textured, full sound to the

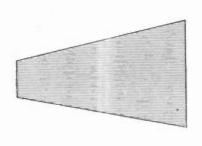
Over this comes the sometimes cool, sometimes sinister and occasionally desperate vocal lines thrown across the top. The results are admirable.

'60 Second Interval' was the song which really stood out on the night, a moody, menacing number, with 'Waiting' For The Weekend' also clocking up good responses from the lively audience.

Even so, it seemed that most of the material would benefit from a little more live experience on The Vapors part.

They do have the potential to be a 'hit' band the ability, the material and, by their style, a good deal of lasting potential. I hope they are. KELLY







By PAUL SEXTON

Discopower hits town

NOT ALL the exhibitors at Discotek 79 this year are old-timers who've seen it all before. Some of 'em are wet behind the ears about hawking their wares on such a large scale. Discopower of Newport, in Gwent, are among the debutants.

Discopower specialise in sound and lighting equipment, and intend to make the most of that at Discotek 79. Several new products will be on show at the Bloomsbury Centre Hotel.

In their mid-price range, Discopower will be displaying their 150 Watt full-range speaker. Also you'll be able to make up your mind about their 150 + 150 Watt slave amp with output meters and electronic circuit protection, and an alternative design of the Europa console. That's been built with the mobile DJ in mind and for that reason it's considerately priced at under £400

These Welsh Wizards will also be showing off the r top - of - the - range speaker stack, the 400 Watt 4way Disco Master. The firm also make a slighty more civilised version, a 3-way stack rated at 300 Watts.

Discopower's current pride and joy are their new Graphic Boxes, and these will head their lighting display at the exhibition. The boxes are a combination of bright colour and moving patterns, available in three designs already. There's a Double Graphic Box for a fourth choice, and a new design, he fifth, will be uncovered at the show.



SHINING a light ... the Discopower Graphic Boxes

Here's Your Chance Dept: there'll be a False" competition open to all members of the public who visit Stands 96 and 97, with one of those new-design Graphic Boxes as the firs: prize. Can't be that difficult either, because the answers to the questions are in Discopower's blurbs on the s and.

There'll be a full "Roadshow" disco desk with all Discopower's trimmings. All their other luxuries will be there too — spotlight sets, a repelight controller, record and equipment cases and sc on. The whole bit, in fact, so don't just bypass those stands - go and say hello to Discopower.

There is no recommended retail price for the Graphic Boxes, but they average out at about £65 each. At the moment Discopcuer have 14 retail outlets, mainly in the Midlands and South of England, but more are being negotiated and the Boxes will begin to be more widely availab € from this month onwards. If you have any difficulty, you can contact Discopower at their office and showroom at 3 Livingstone Place, Maindee, Newport, Gwent. Telephone 0633 56908.

IF YOU can hear a muffled noise of furniture shifting and two people arguing among themselves, don't be alarmed. It's only me taking over the equipment page from James McGill. But it's still business as usual - I'll try to keep you up to date with new products as they appear, so I hope maufacturers will in turn keep ME up to date. Each week we'll be taking a look at a different aspect of the disco field and generally being a little less technical than of late. If any of you DJs reckon you're worth a feature, or if you have any questions or comments, please write. Thanks gang.

BADEM's back

WELCOME BACK my friends, to the show that never ends, between September 11 and 13, the Discotek 79 exhibition will be held at London's Bloomsbury Centre Hotel. It's the third annual disco and lighting exhibition, organised by BADEM, the British Association of Discotheque Equipment Manufacturers.

Many of the big equipment manufacturers of Europe, and further afield, will converge for some good old eyeballin' at each other, and to let the rest of the trade, and the public, get a look in.

Mr D Power, BADEM's General Secretary says the exhibition will consist of some "good solid hardware", but doesn't predict anything particularly spectacular or entertaining. The name of the game is generating business. It's a popular game, too - there'll be ten new exhibitors, and more than a hundred different stands on show.

The new firms at Discotek will include Audio Technica and Shure, the cartridge people, Audio Technica will be showing off a new low - mass

Its arm is made in the UK, but inevitably the cartridge itself is a little Japanese beastie.

GLI are more first timers at the show, with a range of equipment aimed at the mobile jock including speakers and three different mixers. The GLI equipment, imported to this country by DJ Greg James, is now stocked at REW, the retail shop in the Charing Cross Road.

Discopower of Newport will be there for the first time (see separate story), as will the American branch of Lasertronics, Litelab of New York. With their experience as creators of the 'Saturday Night Fever' dancefloor, they'll be demonstrating some American lighting effects.

Another firm with American connections at the show will be Roscolab, the European subsidary of New York's Rosco Laboratories. And speaking of lighting, Lasertronics will be there again with a complete range of lasers, and so wil Pluto Electronics. Mico Lighting will have a display of electric lamps and fluorescent tubes

The established companies at Discotek 79 will include Citronic, featuring their new 'Europa 150' speaker and some new lighting effects; Dave Simms Music Products, with a great variety of equipment; Soundout Laboratories, featuring their range of consoles; but Roger Squires won't be there. They're not participating at Discotek 79, but to correspond with it there II be an open day at their Junction Road branch in Tufnell Park, N19, with free drinks for visitors until 8pm. The branch is a couple of miles from the show. You'll also be welcome at the mail order HQ in Barnet September 11 - 13, if you make an appointment first. The number is 01 - 441 1919.

The Discotek 79 exhibition is at the Bloomsbury Centre Hotel, Russell Square, London WC1. It's open to trade only on Tuesday September 11, 1pm to 8pm and on Wednesday 12 between 10am and 5pm. Then it switches to the public, on Wednesday 5-8pm and Thursday between 10 and 6pm. Don't expect it to blow your brains out just expect it to make you

Hardware



THE LASERTRACE itself

Laser love

THERE S A very plausible theory that Discotek 79 next week might well be dominated by Lasertronics, the Westgate-on-Sea company who've made laser technology their business. Next week we'll be having a more detailed look at Lasertronics and their Managing Director Mike Geary, but for now here's some info about one of their goodies, the Lasertrace, and in particular their new product, the multifunction Lasertrace RM1 - obviously so called because they knew they'd get a review in Record Mirror.

The original Lasertrace has been on the market for some time, and has the ability to draw two and three dimensional geometric patterns on almost any surface. When light smoke is present, the Lasertrace can illuminate the entire path of the beam. The machine throws out patterns something like a huge spirograph, and the easy-to-carry units are available in black acrylic or strong alloy cases.

Any idea what "fixed scan" means? If, like me, you hadn't, it means that the traced patterns only scan the area you want, once the head unit is in position. The controller unit has four controls, probably more straightforward than you think. Two of them generate and balance the finer points of the pattern, one actually sets the pattern form, and the other is a beam clipper, which dissects the lines of the pattern into broken designs, like spirals.

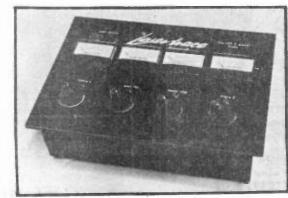
Then the plot thickens: there's an invert switch to double the number of patterns, and four read-out meters, so that if you should come across a pattern that spaces you or your audience out, you can log it, so that you can use it again.

Right, that's the preliminaries over with, now to the new product. The Lasertrace RM1 mentioned above is a rack-mounted multifunction version of the original machine. It can draw two or three dimensional patterns like its dad, and has the other features, but more besides. There are ten turn control potentiometers which make it possible to fine tune the pattern, as well as ten channels of automatic pattern control. The controller works through each of the ten channels automatically, staying on each of the preset channels for something between 15 seconds and ten minutes.

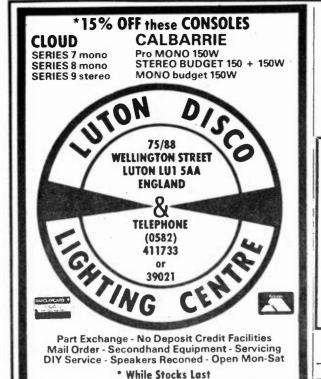
The Lasertrace RM1 also has an Astral Cloud effect, which with a bit of skill produces a soft, slow astral effect. The unit has a laser pilot light on head and control unit, fail-safe circuitry and multiple fusing of both mains and low voltage

Each unit is hand-built, carries a one-year guarantee from Lasertronics, and service centres are in London, Miami and New York. The RM1 comes with a five milliwatt helium-neon laser, which has a tube life of ten thousand hours - that's quite a few discos-worth. All laser products are suitable for any size of laser from a 0.5 milliwatt helium-neon, through argon-ion, to the 40 watt argon. And it's available in 110 volt and 220 volt versions.

The price of the standard Lasertrace varies enormously depending on the size of the tube fitted. Prices start at about £400 and just go up and up, to a limit of — wait for it — £18,000. The Lasertrace RM1 costs something around £1,000. Well, no one said they were going to be cheap. There are various outlets for Lasertronics equipment, but if you can't track it down, contact the firm at 26 Station Road, Westgate-upon-Sea, Kent, or on 0843 33488.



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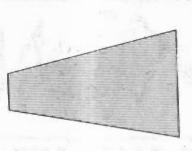


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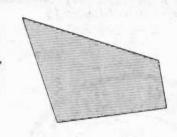
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By JAMES HAMILTON

DISCO NEWS

BADEM'S DISCOTEK 79 exhibition at London's Bloomsbury Centre Hotel near Russell Square opens for trade -isitors this coming Tuesday (11) from 1 to 8pm and Wednesday (12 from 10am to 5pm at which time it's then open to general visitors urt 18pm, and likewise on Thursday (13) from 10am to 6pm ... Record Virror's stand at the show will be out to shock you — be warned! ... Showstopper Promotions' round trip to the Billboard Disco Forum in Los Angeles is set for Sunday, February 10th-17th inclusive, at a cost (liable to currency fluctuation) of £350 to include air fare, top class accommodation and airport transfers, with a c⊜osit of £100 being required now: if you have not yet done so, ca 01-886 8141 for an application form ... WEA's Fred Dove has been able to create a new "super elite" list of sixty jocks to service while the main list's suspended (or wasn't I meant to tell you that?) ... Van McCoy 'The Hustle' remix 12in is due this week — much to the relief of "Ras Clot" Chapman? ... Kleeer's Current 12in EP turns out of course to be in "kleeer" vinyl again, but what a pity it lacks 'I Love To Dance' ... J-Walker 'Wishing On A Star' (US Whitfield LP surely deserves UK singles release? ... Rus Phillips (01-590 2946) is Talking another set of telephone numbers again — offering £35 in desparation for an old Fat Larry's Band 'Center City' 12in promo ... Flying Lizards 'Money' was a three - times - nightly must at my mobile gigs back in July but still awaits any real attention from chart - contributing DJs (who seem keener on Clift!) ... Roy Gould (Streatham) infos that Spyro Gyra is a weed, commonly found in ponds!

DISCO DATES

FRIDAY (7) Chris Brown & Steve Walsh funk Forwich St Andrew's Hall, Mike Allen does Slough Community Centre, John DeSade does Langley Village Hall, Steve Dee hits Beacons and Curzon Centre; SATURDAY (8) Chris Brown & Froggy funk Southgate Royalty, Stuart Robinson starts weekly at Leeds Castle Grove; SUNDAY (9) Bristol's first Just 4U all-dayer at Reeves in 8 th Road has an Atmosfear PA, Pye promotion, dancing display and dance trophy final (details 0272 771209), Strathclyde DJ Assn's annual Entertainers & Clubs 5-A-Side tournament at Glasgow's Kelvin Hall (1.30pm) is in aid of Hospital Radio; TUESDAYS, Chris Browne (with an "e") refuses to play anything but jazz at High Wycombe Tuesdays — though he pulls a bigger crowd on other nights!

DJ TOP TEN

PHIL MITCHELL (Hull University) got the listener response that he wanted and so was able to compile his BBC Racio Humberside Soul Poll, made up from votes sent in by the audience of the Paull Hunsley ess Show. Interesting how they sem to go for certain

Motowr LET'S GET IT ON, Marvin Gaye

AIN'T NO STOPPIN' US NOW, McFadden & Whitehead

(SITTIN' ON) THE DOCK OF THE BAY, Ots Redding

Star (SITTIN' ON) THE DOUK OF THE BAT, STOP HER ON SIGHT (SOS), Edwin Starr Polydor Polydor IT THROUGH THE GRAPEVINE, Vlarvin Gaye Motown Phil Int BACKSTABBERS, O'Jays BRICK HOUSE, Commodores H.A.P.P.Y. RADIO, Edwin Starr THAT LADY, Isley Brothers Motowr 20th Century-Fox

HOT VINYL

TONY JENKINS (Mayfair Playboy Club / De ham Anthonys) is ar TONY JENKINS (Mayfair Playboy Club / De ham Anthonys) is an import-orientated jock who can be bothered to list labels, so once again we feature Tony's tips: RJ's Latest Arrival 'Does She Do It Like She Dances' / 'Gonna Get 'You' (US Ariola LP), Sweet Sensations 'Lectric Funk' (US Blockbuster 12in), Afro Culan Band 'Have A Real Good Time' (US Arista 12in), Kathi Baker 'Fa La La' (US Deco LP), Jimmy Docketts 'Love Dance' (US Starvison Int LP), Caroline Crawford 'Having Fun' (US Mercury LP), Revanche 'Revenge' (US Atlantic LP), Brenda Russell 'If Only For One \(\text{light} \) 'A Little Bit Of Love' (US Horizon LP), Destination 'Move \(\text{In Up} \) — Suite' (US Butterfly LP), Siren 'Morning Music' (US Midsing 12in), Rising Love Treasure Chest' (US Venture 12in), Freida Nowwood 'Your Love' (US Treasure Chest' (US Venture 12in), Freida No wood 'Your Love' (US Tra-San 12in), Front Page 'Love Insurance' (US Panorama 12in) Elijah John Group 'Keep A Little Love For Yourself' (US Keylock

MIX MASTER

Stephanie Mills 'Put Your Body In It' (20th Century - Fox 12in) varied up to synch bass break into instrumental B-sid- of Benelux & Nancy Dee 'Switch' (Scope 12in) synched ballogged to the synched MINI-MIX TIME brief but perfect if you can synchronize 'em Dee 'Switch' (Scope 12in), synched halfway for a long running mix into Frantique 'Strut Your Funky Stuff' (Phil Int 12in) — or else, try ConFunkShun 'Chase Me' (Mercury 12in), ynched into varied up Gibson Bros 'Ooh! What A Life' (Island 12 , varied back to synch break into varied up percussion (a little way in) of Candido Jingo (Salsoul 12in). Alternatively (very!), Neil Fincham (Dunbar Golden stones) says that Cliff Richard mixes superbl - with Rod Stewart 'Da Ya Think I'm Sexy'.

CHARTS

TENPENNY POSTAGE, vacation time and Bank Holiday have brough about a drop in the number of DJ charts currently being submitted for compilation into our UK Disco Top 90 — by far the most com compilation into our UK Disco Top 90 — by far the most comprehensive disco chart in this country, incidentally — so, please, backsliders, keep in contact regularly. Now that record companies are feeling the pinch and cutting back on their disco mailouts, they are likely to favour those jocks who can give most mileage to their product . . . which means that club DJs over it to them to contribute (though not just listing their freebies regard ass, of course). It would be nice if some of those jocks who have fibbed their way onto mailing lists by saying they contribute could indeed do so now, too (yes, we do now the now that the product of the source of t do know who you are!). Import-orientated poks naturally qualify for the Hot Vinyl section provided they list label details (we're not clairvoyant). So, to help give everyone an ecurate idea of what our clarryoyant). So, to nelp give everyone an sourate idea of what our nation's discos are actually playing, please send in your audience reaction Top 20 or Top 30 charts as regularly as possible, posting on Monday to arrive by Wednesday (for publication the following week), addressed to Disco Chart, Record Mirror 40 Long Acre, London WC2E 9JT. Bear in mind the delay before publication if enclosing any Disco Dates or other info Disco Dates or other info.



MICHAEL JACKSON

UK NEWIES

MICHAEL JACKSON: 'Don't Stop 'Til You Get Enough' (LP 'Off The Wall' Epic EPC 83468). Muttered 30/59bpm intro to a jolting moody 118/59bpm bumper that's 6:02 on LP or 3:55 on 7in (EPC 7763) and already exploding. The Quincy Jones produced set is sizzling hot all through, too, with the jittery 129bpm 'Working Day And Night' and base spanned rolling. and bass - snapped rolling 123bpm 'Get On The Floor' rockers", Paul McCartney -penned 103bpm 'Girlfriend' jogger and Stevie Wonder jogger and Stevie Wonder -penned 50bpm 'I Can't Help It' meanderer, while Rod Temperton penned the attractive 114bpm **Rock With You' swayer, gentle 119bpm title - .track loper and Heatwave - like 117½ bpm 'Burn This Disco Out' lurcher., Wow! ARCHE BELL & THE DRELLS: 'Strategy' (Phil Int PIR 7842). Dynamite powerfully hypnotic,

almost sinister, slinky 98bpm "sleaze" jogger - huge on US 12in but only a 3:28 7in here.

BILL SUMMERS: 'Dancin' Lady' / 'Feel The Heat' (Prestige PRC 103). Terrific 12in, reviewed on import last week, is an exciting 134 - 132bpm leaper, while here the possibly stronger 133bpm flip now segues rather unnecessarily into the slow - starting thoroughly ethnic Latin 'El Barrio' bonus instrumental.

DISCO DICK: 'Disco Dick' (EMI 2973). Fabulous 135bpm 7in disco rewrite of Stan Freberg's classic send - up of the fifties 'Dragnet' TV cop show - highly com-mended to humour lovers!

MODS QUADROPHENIA NOTWITHSTANDING, yer actual vintage Mods

'QUADROPHENIA NOTWITHSTANDING, yer actual vintage Mods were likely to be less into the Who than they were into the disco music of their day — early Motown, Atlantic, Stax, Sue; the Memphis and Chicago Sounds; jazz-funk in the form of organ-led combos; Blue Beat and Ska. The music mattered more then, as there was less of it about. The Who used to do James Brown numbers in their stage act at the Marquee, but once they'd had a few hits and gone pop, they — and the Small Faces, Action, Move, etc — were hardly representative of the real mods, despite their fashion accessories and commercial image. They were white, and, to their credit, went on to far greater fame and fortune than they could ever have achieved by sticking to unconvincing covers of black disco hits. The only really convincing white singer at the time was Georgie Fame, whose repertoire with the Blue Flames in '63-4 was a subtle blend of soul, jazz and ska — making his Allnighter sessions at the Flamingo a must. Paradoxically, the Who's original visionary manager Peter Meaden (who sadly died recently) had discovered Jimmy James and the Vagabonds fresh. off the boat from Jamaica, and in 1965 made them into the country's top live soul attraction. Peter also got me involved with DJ-ing at the Scene, where I did the Friday and Saturday all-nighters for about year in '65/6... so, if you've ever heard of that notorious haunt, you can probably tell that I possibly know what I'm talking about! (Yup, old Father Time's at it again!). Parkas and scooters are all very well, but they didn't loom large for the urban London mods that I remember. Purple Hearts, though, were another matter! it was always my theory that the pill-popping problem was aggravated by the tubes and buses not running at night when the kids went "Up West" for a my theory that the pill-popping problem was aggravated by the tubes and buses not running at night when the kids went "Up West" for a night in the clubs, causing them to HAVE to stay awake until the services resumed around six or seven on Sunday morning. The Scene's notoriety stemmed mainly from certain police raids, when the ance floor would suddenly be dance floor would suddenly become crunchy underfoot? Naturally the music we played was almost exclusively soul, although a few things like Sam The Sham, Sir Douglas Quintet and the Beach Boys' 'Barbara Ann' got worked in too, the whole music scene at the Scene, and other clubs, being remarkably similar to today's. Imports were mportant, many of them coming from a once-weekly basement sta in Lisle Street, while I was lucky enough to have Atlantic Records in Lisle Street, while I was lucky enough to have Atlantic Records Jerry Wexler send me packages of all their demos straight from New York. That was about the only disco promotion there was in those days — and not many were that lucky, either! Much of the Motowntype stuff we played went on to become the Northern hits of later years, with the funkier end of our sound coming from the formative years, with the funkier end of our sound coming from the formative records of Wilson Pickett, Otis Redding, Sam & Dave, Booker T, James Brown, Little Milton, Little Mac. This was the era when, thanks to Moody Blues (and late Move) manager Tony Secunda, I was nicknamed "Doctor Soul", having spent most of '64 living in New York and becoming steeped in the Harlem experience. In those days we didn't even have headphones, let alone a mike, but somehow by the indepent for an ear to the platter! we managed to get all our we didn't even have headphones, let alone a mike, but somehow by eye judgement (or an ear to the platter) we managed to get all our records to segue. No wonder they now call me "Mega-Mix"! Anyway, particular favourites at the Scene for myself and Brian Peters, who graduated from being an enthusiastic soul freak in the crowd to my successor at the decks, included of course the Four Tops 'I Can't Help Myself' (Motown), Billy Young 'Do The Sloopy' (Jotis), The Du-ettes 'Please Forgive Me' (One-derful), Bobby Marchan 'Funny Style' (Diall, and an amazing ska-rum-rock (n coll piano instrumental of Little Please Forgive Me (One-derrui), Boody infarchan Funny Style* (Dial), and an amazing ska-cum-rock in roll piano instrumental of Little Richard's 'Lucille', now impossible to find, Monto & The Cyclones 'Lazy Lou' (Blue Beat). Any bells rung for anyone, by that lot? Ah, those were the days...but then so are these!

107 - 110bpm reworking of GRACE JONES: 'On Your Knees' Stargard's 'What You Waitin' (Island 12XWIP 6511). Smoothly You're After' has a moody synthesizer, brass and syndrums 117bpm intro to a then totally different breezy 122bpm romper, 'Pazazz' is a 109bpm synthesizer funker, 'Bad Mother Funker' is a strange disjointed heavy 96 / 48bpm funker with conversational chick inserts, the 7in 'I Wonder Where You Are Tonight' (K 17463) is a 33 - 65bpm smoocher, its 'You Can't Run From Yourself' flip dated 112bpm jiggler, and 'Shine Your Light' is tortuously dead slow.

LOU RAWLS: 'Let Me Be Good To You' (LP 'Let Me Be Good To You' Phil Int PIR 83658). Superb 118bpm seductive swayer goes into a great sexy rap, followed by the equally mellow 34bpm 'Lover's Holiday', while 'Time Will Take Care Of Everything' is a typically sophisticated 123bpm romper (also on 7in, PIR 7500) and 'What's The Matter With The World' a similarly lush 120bpm loper

VIOLA WILLS: 'Gonna Get Along Without You Now' (Ariola Hansa AHA 546). Prettily hustling 122bpm 7in MoR treatment of Patience & Prudence's oldie

ALMA FAYE: 'Don't Fall In Love' (Flamingo 12FM 5). Donna Summer - ish 130 - 131bpm 12in thumper goes through varied changes but never did as much on import as expected. Usefully skippable intro for chop mixes.

ESTHER PHILLIPS: 'Our Day Will Come' (Mercury 6167822). Galloping 132 - 133bpm revival of Ruby & The Romantics' melodic bossa - nova oldie, possibly on commercial 12in (certainly on promo).

(Island 12XWIP 6511). Smoothly churning fast - seeming 124 -125bpm clopper wailed in her usual abrasively piercing style. BONNIE OLIVER: 'Come Inside My Love' (Island 12XWIP 6512).

Slick 128bpm 12in backbea churner with coolly wailing lady over the beat, synthesizer zizzling and instrumental flip.

DANCE PEOPLE: 'Fly Away'
(Satril SAT 147T). British studio

engineers - created group again get an authentic US "disco" sound on this cleverly crafted jaunty 132bpm 12in romper.

THEO VANESS: 'Sentimentally You' (Epic EPC 13-7792). Synthetically speeding 134bpm 12in phonetic Euro flier, should be a perfect mix out of Dance People

BRENDA MITCHELLL: Party (Disco)' (Creole CR 12-173). Synthetically skittering 130 -134bpm 12in Euro flier in dated

Donna style.

BARBRA STREISAND: 'The Main Event' Fight' (LP 'The Main Event' CBS 70171). Dead slow starting frantic 137bpm disco flier from her flick, huge in US, in full 11:35 version or on edited 7in (CBS 7714).

(CBS 7714).
DEBBIE JACOBS: 'Undercover Lover' (MCA MCAT 520).
Frighteningly frantic ultra - zingy 142 - 137 - 141 - 137bpm US ''disco'' smash (good for Amii Stewart fans?), on 1500 copy 12in acceptage addition with Emparer stewart rans?, on 1900 copy 12th sampler edition with Emperor Rosko introducing segued LP snippets on flip. Who said "appalling"?! REGULARS: 'That Little Girl / Groppi's Dub' (CBS 13-7712).

Excellent perkily attractive but aggressive 138 / 69bpm 12in reggae chanter with exciting instrumentation and dub con-

INNER CIRCLE: 'We 'A' Rockers' (Island WIP 6498). Catchy — 71bpm 7in reggae jiggler from the great soundtrack of a simplistic JA movie.

15, 16, 17: 'Someone Special' (DEB Music 12DBR 101). Simply sweet 38 / 76bpm 12in reggae slowie very pretty

BROWN SUGAR: 'Our Reggae Music' (Decca F 13857), Similarly juvenile - sung 89bpm reggae swayer on 7in, though originally a Studio 16 12in (WE 0017). DEREK HARRIOT: 'Born To Love

You' (Laser LAS 15), Cool soulful 91bpm 7in reggae swayer with syndrums, sax - played flip. NATURAL MYSTICS: 'Runaway

Love' / 'In The Mood' (Laser LAS 14T). Pleasantly harmonised 66bpm reggae 12in with dub finale and equally nice 68bpm two part flip.

JANET KAY: 'Loving You' (PYE 12P 131). Minnie Ripperton's twitterer given a breezy 67bpm reggae reading on Pye's new format "double topper" 12in, with A and B sides the same - in case you wear one out, they say (though more likely to save matrix costs!).

JEFF WAYNE: 'The Eve Of The JEFF WAYNE: The Eve Of The War (CBS 12-7731). 12in remix of the majestic 'War Of The Worlds' theme oddly seems less effective now its has an emphasized boringly basic booming 127bpm beat

GONZALEZ: 'Ain't No Way To Treat A Lady' (Sidewalk 12SID 111). Jiggling 115bpm singalong duet, flipped on UK 12in by the funkily brassy 122bpm 'Shakedown' strutter, or on US 12in (US Capitol Disco 8521) by Peoples Party', an initially dull 117bpm funk skitterer that becomes a Dr Buzzard-ish stamper.

IMPORTS

TWENNYNINE Featuring LENNY WHITE: 'Citi Dancin'' (LP 'Best Of Friends' US Elektra 6E-223). Exciting 128 - 129bpm leaper with jagged spiky backing in EWF style leads into an 131bpm bass 'n percussion last part, and indeed it chops nicely into 'Boogie Wonderland'. Other goodies are the attractive tinkling 52 / 104-53 / the attractive tinkling s./ 104-53/106bpm 'Betta' doodler, tranquil 36/71bpm 'Morning Sunrise' smoocher, Stevie Wonder-ish 135bpm 'Oh Sylvie' skipper and 120bpm 'Peanut Butter' P' funk bass sunthesizer bumper.
LONNIE LISTON SMITH: 'A

Song For The Children' LP (US Columbia JC 36141). Title track's rattling 126bpm intro with "funky rhythm" chix leads into a rhythm" chix leads into a smoother Lonnie vocal and bouncy 124bpm Latin in-strumental section that flows back into the rattling 126bpm chix

for a useful abrupt acappella "funky" finish. The 126 - 128bpm gently jogging keyboard burbler. STANLEY CLARKE: 'Just A Feeling' (US Nemperor 4Z8-7522). An answered prayer, this John Luongo - mixed 8:04 12 in of the jittery 112bpm jazz-funk strutter is now a "maffia" biggie. TERRY CALLIER: 'Sign Of The Times' (US Elektra AS-11416). Hot on LP but only a 7in here, the Stevie Wonder-ish smooth 'n gruffly sung base synthesizer

and plopping bongo - pushed 116 - 117 - 118bpm chugger has exploded anew in recent weeks due to this vastly superior 8:25

JIMMY 'BO' HORNE: 'They Long To Be Close To You' (US Sun-shine Sound S-4215). Flip to the typically KC 109bpm 'You Get Me Hot' plodder, this beautiful tender 37bpm 12in souling of the Car-

penters' smoocher is a killer! SILK: 'Get On Up' (US Phil Int 4Z8 3690). Good jaunty clapping 120bpm 12in chugger with "whoop whoop" party start and Latin - flavoured enunciation.
THE FORCE: 'The Dirty Dog' (US THE FORCE: The Ultry Dog Phil Int 428 3714). Canine yowling and yapping over a long bass-bounced intro becomes and almost Village People like

bounced intro becomes and almost Village People - like 126bpm 12in "rock" strutter. VENUS DODSON: 'Shining' (LP 'Night Rider' US RFC 3348). Funkily jogging 129bpm chattere with jazzy backing and good percussion passages, while the Patrick Adams - produced sparsely instrumentated 132 - 134 - 135bpm 'It's My Turn' and clippety - clopping 124 - 133bpm 'Ite's My Turn' and clippety - clopping 124 - 133bpm 'Ite's My Turn' and clippety - clopping 124 - 133bpm 'Ite's My Turn' and Clippety - COGNAC: "How High' (US Salsoul SG 305). British - made flowing bass - driven 128bpm 12in

flowing bass - driven 128bpm 12in with subduedly wailing chix, vibes and clapping, has an almost Motown flavour.

LLOYD PARKS: 'Officially' (JA Joe Gibbs pre). Catchy 69bpm reggae 12in, huge in Jamaica for

DR HOOK: 'When You're In Love With A Beautiful Woman' (US Capitol Disco 8515). Infectious blue - eyed 114bpm 12in hustler with Van McCoy - type booming jog beat, out here on UK 7in only (CL 16039), could catch Cliff fans! SKYY: 'Let's Turn It Out / 'Let's Get Up (S-K-Y-Y)' (US Salsoul SG 308). Brass Construction - like funkily churning 119bpm chugger and newly lengthened slow -starting lovely 137bpm swinger,

now on 12in.
THE JEFF LORBER FUSION:
'Toad's Place' (LP 'Water Sign'
US Arista AB 4234). Specialist azz set, this 121bpm soprano sax logger hitting a jerky synthesizer break and other solos, the title track being a pure jazz 116bpm jolter, 'Rain Dance' a 96bpm meanderer and 'Sparkle' a pleasant but very complex 128bpm flute in keyboards in-strumental with a samba feel. FRONT PAGE: 'Love Insurance' FRONT FAGE: Love insurance (US Panorama YD - 11677). Frantically flying 12in romper starts at 132bpm before dropping to 129bpm for the girl's main vocal, rising to 134bpm for exciting rattling rhythm and orthestra, then returning to a chestra, then returning to a 129bpm vocal finish. It's good 'r beefy though, despite zing in the

strings!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) with significant support are Chic 'My Feet Keep Dancing' 'My Forbidden Lover' (Atlantic LP), Double Exposure 'I Got The Hots For Ya' / Ten Per Cent' (Salsoul 12in), Candi Staton 'Rock' (Warner Bros LP), Michael Pedicin Jr 'That's A Good One' (US Phil Int 12in), Sheila Hylton 'Breakfast In Bed' (Ballistic 12in), Ronn Matlock 'Let Me Dance' (US Cotillion LP), Travis Biggs 'After The Storm'/'Solar Funk'/'Autumn Jewel' (US Travis Biggs After Ine Storm Solar Funk / Autumn Jewer (OS Source LP), Blood Sisters 'Ring My Bell' (Sound City 12in), Richard T Bear 'Sunshine Hotel' (RCA 12in), Dennis Brown 'Should I' (Laser 12in), Bill Lovelady 'Reggae For It Now' (Charisma), Black Harmony Don't Let It Go To Your Head' (Laser 12in), Theo Vaness 'Sentimentally It's You' (Epic 12in), Regine 'Je Survivrai' (Carrere 12in), Bill Summers 'Feel The Heat'/'Dancing Lady' (Prestige 12in), Tamiko Jones 'Can't Live Without Your Love' (US Polydor 12in), Jr Walker 'Wishing On A Star'/Back Street Boogie' (US Whitfield LP), Rose Royce 'Lock It Down'/Pazazz'/What You Waitin For'/'Is It Love You're After'/'Bad Mother Funker'/'Shine Your Light' (Whitfield LP), Alma Fave 'Don't Fall In Love' (Flamingo 12in), Dan Hartman 'Hands Down' (US Blue Sky 12in), Frank Hooker 'Rock Me' (US Panorama 12in), Jeff Wayne 'The Eve Of The War' (CBS 12in), Bobby Rush 'I Wanne Do The Do' (Phil Int 12in), Raydio 'Rock On' (Arista 12in), Wanne Do The Do (Phil Int 12th), Raydio Rock of (Alista 12th), Miroslav Vitous 'New York City' (Warner Bros 12th), Pan Nestor 'Hiding And Seeking' (Chrysalis 12th), Debbie Jacobs 'Undercover Lover'/'Hot Hot' (MCA 12th/US LP), B B King 'Better Not Look Down' (MCA), Herbie Mann 'Jisco Dazz'/'Hijack', 'Waterbed' (Atlantic 12th), Dance People 'Fly Away' (Satril 12th), The Ring 'Savage Lover' (Vanguard 12in), Curtis Mayfield 'Between You Baby And Me'/'Tell Me Tell Me'/'Your're So Good To Me'/'What Is My Woman For' (RSO LP), Noel Pointer 'Feel It' (US UA LP), Lou Rawls Let Me Be Good To You'/'What's The Matter With The World'/'Time 'Let Me Be Good To You'''What's The Matter With The World''/Time Will Take Care Of Everything'/'Lover's Holiday' (Phil Int LP), Rosebud 'Have A Cigar' (Atlantic 12in), Kat Mandu 'The Break' (US TK 12in), Dexter Wansel' 'I'll Never Forget (My Favourite Disco)''/'Sweetest Pain'/'It's Been Cool' (US Phil Int LP), Donna Summer 'Dim All The Lights' (Casablanca), Ashford & Simpson 'Stay Free'/'Dance Forever'/'Nobody Knows'/'Finally Got Me'/'Follow Your Heart' (US Warner Bros LP), Lenny White 'Citi Dancin'''Betta'/Morning Sunrise' (US Elektra LP), Ritchie Family 'Put Your Feet To The Beat' (US Casablanca LP), Chameleon 'Get Up'/'We'il Be Dan-(US Casablanca LP), Chameleon cing'/'Mysteryoso' (US Elektra LP).

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birthday Boy! — Jenny. DON POWELL, Happy Birthday (September 10th). — Kemp, West Hamp-Dave stead DON POWELL, Birthday

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Judith. SLADE'S DON Powell, have a great birthday. The memory of Bradford lingers on. Hope to see you all soon. - Love Mike and Linda, Elgin, Scotland.
HAPPY BIRTHDAY

beautiful Bruce Foxton. Love Fran. XX
UNICORN BOLAN magazine.

Memorium issue now available with Mr and Mrs Feld interview. - 40p + SAE Unicorn, Dispatch, 20 Eastleigh Avenue, S. Harrow, Middlesex.

SLADES DON, Happy birthday, good luck, see you on the October tour. Julie, Hull, Lynda, Wakefield. MARC, YOU are not dead you will live on in us in our hearts and in our minds. Through 'our loves we will keep your name alive, coz with us you never died. Love you Angel Jean, and the "Rarn Gang". Gwent.

GLASGOW T.REX disco Sat 29th Sept. Bar, prizes, comps, raffles, lighting effects, etc. etc. 5 pm — extended to 2 am. £1 + SAE Groover, 5 Stronsey St, Germinston, Glasgow.

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DAVE JANSEN. - 699 4010. VFMD - 01 226 0077. HALEFIRE ROADSHOW. uperheated Sounds. Waterlooville 2091.

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Musical Services

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ABSOLUTELY FREE "Twenty Songwriting Questions Answered" is a booklet explaining copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without payment, etc., free from International Songwriters Association (RM), Limerick City, Ireland. LYRICS WANTED by Music Publishing House. - 11 St Albans Avenue, London W4.

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THE WHO official club. Send SAE for details to The Who Club, PO Box 107A, London, N6 5TU. Subs Fan OFFICIAL UK

Club. — Send SAE to PO Box 12, Guildford, Surrey. BLONDIE OFFICIAL fan club. - Sae to PO Box 63, London, W2 3BZ.

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day. - Freddie.

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ALTERNATIVE EM PLOYMENT. Jobs with record companies, radio stations, etc. Full time, part time. Experience unnecessary. "Music Industry Employment Guide." 'Radio Employment Guide' (6th edition). £1. "British Music Index" (includes 500 essential addresses). £1. All three £2.40. Productions, Hamilton House, Staverton, Devon.
RECORD COMPANY secretaries. Are you on our books? - MEMO Emp Agy

734 5774-5. LYRIC WRITERS required by recording company. — Details (SAE): 30 Sneyd Hall Road, Bloxwich, fordshire.

Musicians Wanted

PUNKETTE VOCALIST wanted, aged 18-20, from the Wednesbury or Tipton area. - Ring Alan Bloxwich, 77365 between 5 pm - 7 pm.

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GIRL (16) wants M & F Beatle penfriends. - Box No.

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AFTER THE LOVE IS GONE, EWF THE BITCH, Olympic Runners

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WALKING ON SUNSHINE, Eddy Grant

McFadden & Whitehead GOT TO GIVE IN TO LOVE, Bonnie Boyer

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TAKE ME HOME/BETCHA/LOVE IS THE ANSWER.

I FEEL A GROOVE UNDER MY FEET/I ONLY HAVE EYES FOR YOU, Heaven & Earth US N I LOVE TO DANCE/IT'S MAGIC/AMOUR TONIGHT'S

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WEST INDIES/IF YOU SHOULD EVER GO,

IT'S TOO FUNKY IN HERE. James Brown

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WITH MY LOVIN', Stephanie Mills 20th C DEJA VU/LOVE TILL THE END OF TIME/SEEING

THE BOSS, Diana Ross

LOOKIN' FOR LOVE TONIGHT, FLB

SPACE BASS, Slick BORN TO BE ALIVE, Patrick Hernandez

SUCKER FOR YOUR LOVE, Teena Marie

GOOD TIMES, Chic

CHARTS XTRA

YESTERYEAR



THE DARTS (from one year ago)

One Year Ago (September 9, 1978)

1	THREE TIMES A LADY	Commodores
2	RIVERS OF BABYLON	Boney M
3	IT'S RAINING	Darts
4	DREADLOCK HOLIDAY	10cc
5	OH WHAT A CIRCUS	David Essex
6	JILTED JOHN	Jilted John
7	YOU'RE THE ONE THAT I WANT	Travolta/Newton John
8	SUPERNATURE	Cerrone
9	BRITISH HUSTLE/PEACE ON EART	TH Hi Tension
10	IT'S ONLY MAKE BELIEVE	Child
Five	e Years Ago (September 7, 1974)	
1	LOVE ME FOR A REASON	The Osmonds
2	I'M LEAVING IT ALL UP TO YOU	Donny and Marie Osmond
3	WHEN WILL I SEE YOU AGAIN	The Three Degrees
4	KUNG FU FIGHTING	Carl Douglas
5	Y VIVA ESPANA	Sylvia
6	YOU MAKE ME FEEL BRAND NEW	The Stylistics
7	ANNIE'S SONG	John Denver
8	WHAT BECOMES OF THE BROKEN	HEARTED Jimmy Ruffin
9	MR SOFT	Cockney Rebel
10	HONEY HONEY	Sweet Dreams
Ten	Years Ago (September 6, 1969)	
1	IN THE YEAR 2525	Zager and Evans
2	BAD MOON RISING	Creedance Clearwater Revival
3	HONKY TONK WOMAN	The Rolling Stones
4	MY CHERIE AMOUR	Stevie Wonder
5	DON'T FORGET TO REMEMBER	The Bee Gees
6	TOO BUSY THINKING ABOUT MY	BABY Marvin Gaye
7	VIVA BOBBI JOE	The Equals
8		Jane Birkin and Serge Gainsbourg
9	SAVED BY THE BELL	Robin Gibb
10	NATURAL BORN BOOGIE	Humble Pie
Fifte	een Years Ago (September 4, 1964)	

1 HAVE I THE RIGHT The Honeycombs 2 YOU REALLY GOT ME I WON'T FORGET YOU Jim Reeves 4 DO WAH DIDDY DIDDY Manfred Mann

5 THE CRYING GAME Dave Berry 6 A HARD DAY'S NIGHT The Beatles 7 IT'S FOR YOU Cilla Black 8 I WOULDN'T TRADE YOU FOR THE WORLD The Bachelors 9 I GET AROUND The Beach Boys 10 IT'S ALL OVER NOW The Rolling Stones

Tw	enty Years Ago (September 5, 1959)	
1	ONLY SIXTEEN	Craig Douglas
2	HERE COMES SUMMER	Jerry Keller
3	LIVIN' DOLL	Cliff Richard
4	'TILL I KISSED YOU	The Everley Brothers
5	CHINA TEA	- Russ Conway
6	FORTY MILES OF BAD ROAD	Duane Eddy
7	MONA LISA	Conway Twitty
8	LONELY BOY	Paul Anka
9	JUST A LITTLE TOO MUCH	Ricky Nelson
10	THREE BELLS	The Browns
-		

UKYOUL

1	2	AFTER THE LOVE HAS GONE, EWF		CBS
2	_	MORNING DANCE, Spyro Gyra		Infinity
3	_	OOH WHAT A LIFE, Gibson Bros		Island
4		STREET LIFE, Crusaders		MCA
5	_	STRUT YOUR FUNKY STUFF, Frantique		Phil Int
6	-	WE ARE FAMILY, Sister Sledge		Atlantic
7	_	LOOKIN' FOR LOVE TONIGHT, Fat Larry's Band		Fantasy
8	_	GONE GONE, Johnny Mathis		CBS
9	1	GOOD TIMES, Chic		Atlantic
10	-	STAR GENERATION, James Brown		Polydor
11	_	PUT YOUR BODY IN IT, Stephanie Mills		20th Cent
12	_	YOU CAN DO IT, AI Hudson		MCA
13	_	GIRLS GIRLS, Kandidate		RAK
14	_	GOTTA GO HOME, Boney M	Atla	ntic/Hansa
15	9	I'M A SUCKER FOR YOUR LOVE, Teena Marie		Motown
16	_	SAIL ON, Commodores		Motown
17	_	EARTHQUAKE, AI Wilson		RCA
18	14	MAKE MY DREAM A REALITY, GQ		Arista
19	_	WHEN WILL YOU BE MINE, AWB		RCA
20		CUBA, Gibson Brothers		Island

1	MORNING DANCE, Spyro Gyra	Infinity
2	AFTER LOVE HAS GONE, Earth, Wind and Fire	CBS
3	OOH WHAT A LIFE, Gibson Bros	Island
4	STRUT YOUR FUNKY STUFF, Frantique	Phil Int
5	LOOKIN' FOR LOVE TONIGHT, FLB	Fantasy
6	GIRLS GIRLS, Kandidate	RAK
7	GOOD TIMES, Chic	Atlantic
8	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Motown
9	WE ARE FAMILY, Sister Sledge	Atlantic
10	STREET LIFE, Crusaders	MCA
11	SPACE BASS, Slick	Fantasy
12	BOOGIE MAN (GET FUNKY NOW), Real Thing	Pve
13	BAD GIRLS, Donna Summer	Casablanca
14	SAIL ON, Commodores	Motown
15	THE BOSS, Diana Ross	Motown
16	EARTHQUAKE, AI Wilson	RCA
17	WE'VE GOT LOVE, Peaches & Herb	Polydor
18	THIS TIME BABY, Jackie Moore	CBS
19	GONE GONE, Johnny Mathis	CBS
20	LIGHT MY FIRE, Amii Stewart	Atlantic

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1	1	THE BOSS, all cuts, Diana Ross	Motown	
2	2	THIS TIME BABY, Jackie Moore	Columbia	
3	6	FOUND A CURE, Ashford & Simpson	Warner	
4	4	HERE COMES THAT SOUND AGAIN, Love Deluxe	e Warner	
5	5	GET UP AND BOOGIE, Freddie James	Warner	
6	3	GOOD TIMES/MY FEET KEEP DANCIN', Chic	Atlantic	
7	12	COME TO ME/DON'T STOP DANCING, France Joli	Prelude	
8	9	GROOVE ME, Fern Kinney	TK	
9	10	PUT YOUR BODY IN IT, Stephanie Mills	20th Century	
10	10	THE BREAK, Kat Mandu	TK	
11	7	I'VE GOT THE NEXT DANCE,		
		Deniece Williams Al	RC/Columbia	
12	8	CRANK IT UP, Peter Brown	TK	
13	13	THE MAIN EVENT, Barbra Streisand	Columbia	
14	16	POW WOW/GREEN LIGHT, Cory Daye	New York Intl.	
15	18	STAND UP, SIT DOWN, AKB	RSO	
16	11	YOU CAN DO IT, AI Hudson & The Soul Partners	MCA	
17	14	DON'T YOU WANT MY LOVE, Debbie Jacobs	MCA	
18	15	SAVAGE LOVER, The Ring	Vanguard	
19	23	RISE, Herb Alpert	A&M	
20	17	BORN TO BE ALIVE, Patrick Hernandez	Columbia	
			Join Mile	

CHARTFILE

US ALBUMS

I				
۱	1	1	GET THE KNACK, The Knack	Capitol
ı	2	2	BREAKFAST IN AMERICA, Supertramp	A&W
ì	3	3	CANDY-O, Cars	Elektra
i	5	5	I AM, Earth, Wind & Fire MILLION MILE REFLECTIONS, Charlie Dan els Band	Arc (Epic
i	6	6	DISCOVERY, Electric Light Orchestra	Jet
i	7	32	RISQUE, Chic	Atlantic
ł	8	9	RUST NEVER SLEEPS, Neil Young	Reprise
Ī	9	4	BAD GIRLS, Donna Summer	Casablanca
ı	10	15	MIDNIGHT MAGIC, Commodores	Motown
ı	11	12	LOW BUDGET, Kinks	Arista
ı	12	14	REALITY WHAT A CONCEPT, Robin Williams	Casablanca
ı	13	17	RICKIE LEE JONES, Rickie Lee Jones	Warner Bros
l	14	25	FIRST UNDER THE WIRE, Little River Band	Capital :
ı	15 16	10	BOMBS AWAY DREAM BABIES, John Stewart THE BOSS, Diana Ross	Motown
ı	17	18	MINGUS, Joni Mitchell	Asylum
ı	18	8	THE KIDS ARE ALRIGHT, The Who	MCA
l	19	23	VOULEZ-VOUS, Abba	Atlant c
ı	20	21	THE MAIN EVENT, Soundtrack	Columb a
ı	21	22	STUDIO 54, Various Artists	Casablanca
ı	22		DIONNE, Dionne Warwick	Arista
۱	23	24	DESOLATION ANGELS, Bad Company	Swan Song
۱	24	26	STREET LIFE, Crusaders	MCA
١	25	11	TEDDY, Teddy Pendergrass CHEAP TRICK AT BUDOKAN, Cheap Trick	P.I.R. Ep c
١	26 27	13	AN EVENING OF MAGIC, Chuck Mangione	MBA
ı	28	31	THE CARS	Elektra
į	29	29	DEVOTION, LTD	MBA
ì	30	33	SECRETS, Robert Palmer	Island
ì	31	35	DISCO NIGHT, G.Q.	Arista
١	32	36	MORNING DANCE, Spyro Gyra	Infinity
ł	33	34	WHA CHA GONNA DO WITH MY LOVE,	
ł			Stephanie Mills	20th Century
ı	34	16	BACK TO THE EGG, Wings	Columbia Capitol
ı	35 36	40	MINNIE, Minnie Riperton STRANGE MAN, CHANGED MAN,	Capitol
ı	30	37		Polydor Radar
ł	37	38	SWITCH II, Switch	Gordy
1	38	20	DYNASTY, Kiss	Casablanca
ı	39	43	GO FOR WHAT YOU KNOW, Pat Travers Band	Polydor
1	40	39	COMMUNIQUE, Dire Straits	Warner Bros
1	41	41	THE GAMBLER, Kenny Rogers	United Artists Epic
ì	42	46	NINE LIVES, Reo Speedwagon LABOUR OF LUST, Nick Lowe	Columbia
i	44	44	MIRRORS, Blue Oyster Cult	Columbia
ı	45	_	CHICAGO 13, Chicago	Columbia
l	46	30	QUEEN, LIVE KILLER, Queen	Elektra
i	47	_	STAY FREE, Ashford & Simpson	Warner Bros
1	48	_	OFF THE WALL, Michael Jackson	Epic
	49	53	CHILDREN OF THE SUN, Billy Thorpe	Capricorn
	50	-	HIGHWAY TO HELL, AC'DC	Atlantic
I	51	52	THE THOM BELL SESSIONS, Elton John	MCA Tappan Zea
1	52	- E4	LUCKY SEVEN, Bob James JUST A GAME, Triumph	RCA
١	53 54	54 55	NILS, Nils Lofgren	A&M
١	55	56	MINUTE BY MINUTE, Doobie Brothers	Warner Bros
ı	56	57	PARALLEL LINES, Blondie	Chrysalis
J	57	59	VAN HALEN II, Van Halen	Warner Bros
J	58	-	FICKLE HEART, Sniff 'n' The Tears	Atlantic
١	59	69	IN THE PUREST FORM, Mass Production	Cotillion
ı	60	_	LEAD ME ON, Maxine Nightingale	Windsong
ı	61	75	EVOLUTION, Journey	Columbia Chasalata City
ı	62	-	DEGITE! OTHER,	Chocolate City Polydor
ı	63	58	UNDERDOG, Atlanta Rhythm Section DO IT ALL, Michael Henderson	Buddah
ı	64 65	66 7 4	THE JUKES, Southside Johnny & Asbury Jukes	Mercury
	66	68	PLEASURE & PAIN, Dr Hook	Capitol
ı	67	63	SPIRITS HAVING FLOWN, Bee Gees	RSO
	68	_	BORN TO BE ALIVE, Patrick Hernandez	Columbia
ı	69	73	LOOK SHARP, Joe Jackson	A&M
	70	70	WINNER TAKES ALL, Isley Brothers	T-Neck
ı	71	61	SONGS OF LOVE, Anita Ward	Juana
ı	72	72	ANOTHER TASTE, A Taste Of Honey	Capitol A&M
ø	T	0.0	DIECEC OF EVENT Story	ACLIVE

73 64 PIECES OF EIGHT, Styx

VAN HALEN

60 CANDY, Con Funk Shun

AFTER HER 'Silly Games' hit helped to launch Scope Records, Janet Kay finds herself in the middle of a tug-of-war between EMI and Pye. Three years ago Janet recorded 'Loving You' which, due to contractual complications, has just been re-issued simultaneously by Pye and EMI's Burning Spear subsidiary. Both have the rights to the song and neither was willing to forego a possible hit. No word is yet forthcoming from BMRB as to whether the discs will be charted separately or whether their sales will be combined for chart purposes.

The last occasion on which two labels simultaneously issued the same disc was in 1976 when both Charley and Contempo issued The Shangri-Las' 'Leader of The Pack' in the wake of its success on a jeans commercial. First off the mark was Charley Records who managed to chart the record on June 5 at Number 48. The following week the Contempo edit - slightly different - entered at Number 47 whilst Charley's disc moved to Number 43. At this point the BMRB stepped in and combined the records' sales in one chart position. 'Leader Of The Pack' spent a further nine weeks on the chart reaching number seven

At the same time, Bobbie Gentry had two versions of her 1967 hit 'Ode To Billy Joe' on the American Hot Hundred. The original Capitol version made Number 54, whilst a new recording of the song, from the soundtrack of the film, made Number 65 on Warner Bros... Statistics released in America show that only 3,100 singles were issued there last year — far less than in Britain! . . . Cliff Richard's 'We

Don't Talk Anymore' has sold over 500,000 in Britain alone whilst Ian Dury & The Blockheads' 'Reasons To Be Cheerful Pt 3' has passed the 300,000 mark - lan's third silver disc in a row...Carole King's 19 year-old daughter, Louise Goffin, has an album, 'Kid Blue' climbing, with bullet, the lower regions of America's album chart. Musically, Louise is completely different from her mother even to the point of including The Sex Pistols' 'Problems' in her stage act.

Kiss' atrocious disco effort 'I Was Made For Loving You' is currently Number one in Belgium and Holland. Racey's 'Some Girls' leads the way in New Zealand and Patrick Hernandez is STILL top in Sweden. In Japan, Masashi Sada is top with his controverisal 'Kanpako-Sengen' which means 'Your Husband and Master Proclaims Women's libbers, only just getting their movement off the ground in Japan, are less than pleased with the lyrics which tell them to 'keep quiet, follow behind me'. Japan, incidentally, is becoming increasingly insular in its pop music. Only three foreign acts — Donna Summer, Earth Wind & Fire and Abba — are currently in the Japanese Top 20 . . . Former Beatles manager Allen Klein has been jailed for tax evasion on earnings during his stint with the Fab Four. And, talking of the Beatles, George Harrison has just failed in a bid to stop the monthly reprints of sixties . Beacon Radio in magazine 'Beatles Book'. Wolverhampton still hasn't had its licence to broadcast renewed by the IBA who are reportedly not satisfied with certain aspects of the station's performance. Until a decision is made, broadcasts continue as normal . .



BOBBIE ZEE

Despite the absence of ITV, sales of 'The Best Disco

In The World' are still holding up well . . . Led Zep's new album 'In Through The Out Door' debuts at Number One in the chart, whilst Bob Dylan's strongest album for years comes in at Number two. Only eight SINGLES managed to outsell Zepelin last week! - Dylan was outsold by over 30

One of the top groups on the continent over the last decade have been Holland's 'The Buoys.' Their only American success in 1971 when 'Timothy' reached Number 17 on Billboard's Hot Hundred. The first line of the song reads like an out-take from an Ernie Wise play: "Trapped in a mine WHAT had caved in." The disc is the ultimate in bad taste. Sung in a plaintive, tortured style it tells the gruesome tale of three cloggies who were trapped, when a coal mine collapsed, with little water and no food: "Hungry as hell, no food to eat and Joe said to me that he would sell his soul for just a piece of meat." With only enough water for two, and hunger getting the better of them 'Joe and Me' decided to eat poor Timothy! When the survivors were rescued, "My stomach was full as it could be, and no one ever got 'round to finding Timothy!! The group's latest epic 'Give Up Your Guns' debuts at Number 16 in the Dutch chart this week

Elton John's Rocket Records much pleased with the success of Judia Tzuke whose album 'Welcome To The Cruise' moves up to Number 14 this week. The only previous successes for Rocket in the UK have been with records by Elton himself, and Kiki Dee, Well worth re-releasing as a single, though it's been out twice before. is 'For You' which features some good accapella singing by 23-year-old Judie who writes all her own material with Mike Paxman, - previously her partner in a duo, Tzuke and Paxo. They were signed to Visconti's Good Earth label for a time, releasing a single 'These Are The Laws' Eventually Judie found her way to Rocket, where she'd previously auditioned eight years ago. This time she was signed up and 'Welcome To The Cruise' is the result of her sessions in George Martin's Air Studios. Now she's established herself Judie looks set to consolidate her success by gigging and recording a new album in the latter part of the year . . . ALAN JONES

OTHER CHART

8			
1	STREET LIFE, Crusaders		MCA
2	AFTER THE LOVE HAS GONE, Earth, Wind & Fire		CBS
3	STRUT YOUR FUNKY STUFF, Frantique		Phil Int
4	OOH! WHAT A LIFE, Gibson Bros		Island
5	LET'S DANCE, Bombers		Flamingo
6	LOOKING FOR LOVE TONIGHT, FLB		Fantasy
7	MORNING DANCE, Spyro Gyra		Infinity
8	REASONS TO BE CHEERFUL (PART 3), Ian Dury		Stiff
9	GONE, GONE, GONE, Johnny Mathis		CBS
10	WHEN YOU'RE NUMBER ONE, Gene Chandler	G	RCA
11	I'M A SUCKER FOR YOUR LOVE, Teena Marie	100	Motown
12	WHEN WILL YOU BE MINE, Average White Band		RCA
13	NIGHT DANCIN', Taka Boom		Ariola
14	THIS TIME BABY, Jackie Moore		CBS
15	BAD GIRLS, Donna Summer		Casablanca

Compiled by POWERHOUSE ROADSHOW, TEL: 01-368 9852.

Mercury

Warner Bros

STAR CHOICE



John 'Prince Rimshot' Bradbury of the Specials

AT THE TOP OF THE STAIRS The Formations Mitch Myder & The Detroit Wheels BREAKOUT Donna-HiTower 3 THIS WORLD IS IN A MESS Sandy Nelson 4 LAND OF A 1000 DANCERS 5 SMOOTH Prince Buster

UPTIGHT

The Damned 6 NOISE NOISE NOISE Don Drummond JEW DROP 8 ROXANNE Michael Jackson 9 AIN'T NO SUNSHINE Bill Cosby

A NEW NAME ON MOTOWN NEEDS LITTLE INTRODUCTION IN BRITAIN.

Motown records are proud to we'come Billy Preston.

He'll be appearing for a one-off concert at the Hammersmith Odeon on Friday September 7th.

This coincides with the release of 'Late At Night' his new album, which includes his single 'With You I'm Born Again', featuring Syreeta, TMG 1159.





BILLY PRESTON 'Late At Night' (STML 12116.) Also on cassette