

RECORD MIRROR

SIOUXSIE
SPLIT
EXCLUSIVE INTERVIEW

REVILLOS



YOUR SUPERFRIENDS ARE BACK

STRANGLERS LP exclusive/SLITS in colour



PAULA'S PAGES

THE DEVASTATINGLY handsome, brilliantly talented Phil Lynott was telling me why he never missed an inch of the Natural Blonde apart from descriptions like that) . . . "Bejazz, it's as real as life itself," he informed me, swinging his legs around the nearest standard lamp. The Lizzies new guitarist is a boy called Dave Flett.

Dave, apparently used to play with Manfred Mann, which could mean he has long poeey hair. In which case the next Lizzy saga could be "My fights with Scott Gorham over the Alberto Balsam." The temporary keyboards player is Midgiepool Ure, who is well known for his keen interest in fashions for the petite male and silk bed socks, these types are so frivolous gets.

ON THE recent Bee Gees American tour, Barry called an emergency meeting for all the personnel on the tour floor dears, having to be forced to wear those awful satin jackets and with little brother Andy present, informed them that Andy's nose powdering had got so out of hand (in fact positively on the nose) that if anyone was caught supplying him (it's obviously stunting his growth, as well as ruining his marriage plans) would be thrown off the tour.

This, I would have thought, would cause a vast increase in Andypos supply from those members sick of shocking pink and green satin bomber jackets. Poor Andy was so distraught he went out and bought himself a million dollar yacht and a lion cub to put in it. But the eternal circle of life continues and little lionettes become big lions and this particular one scratched his way through the hull, sinking Andy's new little number.

You'd think Marie could get him to give everything else up along with French kissing, drinking and smoking. . . the quicker she gets him into some Mormon temple underwear the better.

THE WONDERFULLY Innovative American series, Jukebox, is hindered by one point and that is, many find it impossible to understand Britt Eklands' Swedish accent. For example: "ubbly doobly doo David Bowie dee doobly oo" . . . or "here's a new David Bowie video." Britt, who lives off balled chicken and has Polaroids taken of her before she even sticks her beak in Sainsbury's, was paid around 40,000 dollars for her efforts at saying long words like hij and next.

LAST WEEK, while I was in the picturesque city of Amsterdam, a promoter was bewailing the fact that he had brought over Racey,

who are frightfully big there. Apparently their audience turn out wasn't quite as big as it could have been mistaken, maybe there were 12.

■ **THE STRANGLERS** and friends (have they got any?) are playing a charity cricket match this Sunday (16). It's at Paddington Recreation Ground, London W9 and is expected to start at midday. Lots and lots of albums will be given away as prizes in a raffle and there will be a collection for Help A London Child.

MY ENDLESS NOVEL, 'Cold Wind Over Clapham,' which now seems destined to become a platinum disc of romantic fiction, in the same league as 'Gone With The Wind' and the Jackie annual. The story (for those fools who haven't yet grasped it) of desperate love, set in a hacienda on Clapham Common

. . . between Clarissa (a devastating blonde) and Roberto a swashbuckler from nine to five (who wears thigh length boots all the time).

Roberto, like all men, is only after one thing and Clanssa longs for marriage (every woman's destiny) or at least a mink coat to be going on with.

This week's exciting instalment has Roberto fighting a duel with his agent Juan Martyn, when he finds him under Clarissa's balcony waving his new set of false teeth and playing more awful flamenco. For the result of this thrilling episode, you'll unfortunately have to read this again next week.

I WAS shocked to hear that Bobby in Boney M (the weed who jigs around with nine inch hips) has not one baby, not two babies, but three babies and if this isn't smuttime enough he hasn't had them by one girl but by two separate ones. Disgusting as what I say, he ought to be made to listen to Cliff Richard

THE Natural Blonde.



CLIFF'S CROWD

THE CROWDS, the excitement, Cliff Richard stepped out of his Daimler in London's Arab infested Oxford Street, to sign copies of his latest wailing at the HMV shop. He brought chaos to London's pavements and stout Bobbies tried to control the surging crowd and queues that stretched twice round the shop. Boy Wonder Cliff, signed autographs for more than two hours and is now recovering at his Weybridge home with his right arm in a splint.



for two days, that would sort him out. Sadly Bobbee split from the girl, believe it or not, because "We didn't get along" If that doesn't beat everything.



BONEY M's Bobby

TALKING OF feverishly reproducing, the ravishingly pretty Marianne Faithfull has discovered she is to have a little bump all of her own to make lipstick marks on. I say that because all this proves the benefits of following my womanly duties, such as lying horizontally, wearing tons of pink lipstick whenever there's a boy about.

THE OWNERS of the Venue, London's most painful nitespot, (one would get more thrills reading Country Life at the dentist) asked a very famous but anonymous DJ and disco owner, if they would turn it into a disco for kids. Three nights a week at only three pounds entrance-fee. Needless to say they were refused, stick to the Goldmine if you must go to these dungeons of iniquity.

TALKING OF disc jockeys, I was fletted by Tony Blackburn's revelations last week. In fact, they almost turned my roots black.

According to my frightfully knowledgeable source at Radio One, apart from recording at the same time, David Hamilton and Tone haven't met yet. So that smashes that deep friendship. I would have thought that as Diddy David promotes himself rather as the thinking man's Peter Powell he was stricken to be involved in all that talk of Over thirty's discos for lonely hearts, hopefully with lots of beautiful models and actresses to satisfy Tony's longings.

THE DIN DISC party (Virgin's new label) was awfully damp, partly due to the fact that it was held on Richard Branson's barge "Duende", any linguists among you will instantly realise that Duende is a spirit. In fact, a little more than just any old spirit, it is a muse, an inspiration to artists and definitely overrated if its effect on the artists at the party was anything to go by.

The wonderful looking Chrissie Hynde was a teensy bit inebriated (probably the fumes from the rotting wood lying about all over the place). She was wandering around informing every Tom Dickiepool and Harry it was her birthday. The newly named Revillos were there. A chum told me that at the gig they sang all their new songs three times and then promised to play all night, causing my friend to quickly dash to the ladies to comb her hair ready for the marathon, Fay Fife, who normally walks around in orange tights, red ankle boots, mauve wigs and puce leather mini dresses, with enough eye make-up to make Bet Lynch blanch, was shrieking about "Soddin' posers everywhere." You can certainly tell she didn't go to St Clares.

The Flying Lizards were wandering about, concentrating, like most sensible people, on not falling headlong into the black pit of the canal. Finally, as I went inside to search the galley for fig rolls, I spotted a note stuck to the loo door "Dear Richard, popped in this morning, going shooting for the weekend darling if you want to come." Oh, these hip record magnates.

IT'S NOT just hard to get a record released in America, it's also getting jolly hard to keep it out as the people who inspire those records usually object. In New York the wonderful, gorgeous Talking Heads got thoroughly stropped off at a group who released a record called "Psycho Keller," whoops, no it's called "Psycho Chicken" and instead of the fah fah fah, it goes cluck cluck. Needless to say, the somewhat serious Talking Heads think this is an Insult to their art.

AS I type this message, I must say I'm feeling very noble. After coming into the Record Mirror offices and writing obscene things all over a poster of me (and as if this wasn't quite enough, a pair of glasses on my perfect grecian beak) I had a

"GO ★?!• YOURSELF"

IF, LIKE ME, you are a regular listener to the Monday morning religious service on Radio 4 (I'm sure many of you must be) you'll have been as flabbergasted as I was tuning in to the programme which followed - Roger Cook's 'Rock Bottom' - to hear Don Arden, mentor of such moneymakers as ELO tell presenter Roger Cook "go - yourself."

In language seldom heard on this most dignified of airwaves the man who refers to himself as the "Al Capone of pop" in torrents of abuse described the presenters as "bloodsucking pigs" and is said to be having the programme investigated for "skeletons in the cupboard."

Donald went on "Roger Cook, you are already guilty of slander and you will be served with a writ shortly."

"That's very kind of you" replied Roger, "We are recording now." You paid the Small Faces £20 a week for eight performances a week.

Arden was unmoved. "You live off people's blood. You



DON ARDEN

have the wrong information old boy. You're guilty of slander and I'll take your last £5 for it. You people have got a tail on me and if I find that tail I'll break his neck. If you think it's the end after you've done your programme you're very much mistaken. I don't have to answer to you or anybody. You've been warned. I'll take you with one hand strapped up my arse. You're not a man, you're a creep.

"I've been making enquiries about you and I'll tell you right now that I have heard rumours of homosexuality my dear. How about that! You'd better cover it up."

"I think I've been called many

things but never that," replied Roger, "and that's one I'm sure you couldn't prove. We've been listening to clients of yours who've suffered by being associated with you.

"Suffered my arsehole," replied Don.

"Lindsey de Paul says she was driven to the point of suicide by the way you handled her," commented Roger.

Don bolted on.

"Lindsey de Paul has a personal vendetta against me. Listen, why don't you get off my back you silly, stupid homo. Why don't you grow up. You are a fat. You obviously have a personal vendetta against me. Your voice is full of evil intent. We are leaving this now in the hands of my lawyers and the BBC. Bye."

I must say it was the most fascinating piece of radio heard since Tony Blackburn described the new Van Morrison album. And also an intriguing piece of programme planning by the Beeb. It was followed by 'Listen With Mother.' JAMES PARADE.

pathetic cry of help from the rowdy Richard Jobson. "Och aye, aye lost me werds." It turns out that the clumsy youth has had a book of his song lyrics (eat your heart out Mantovani) stolen by some mad thief. If anyone knows the whereabouts of the note book, they should contact Rickie's record company, Virgin Records, 01 727 8070 there's a reward and no questions asked. I do hope that someone can help the poor dear as he simply cannot manage to remember any of the words, but amnesia often sets in when one's had such an awful shock.

■ As if it isn't enough to have to battle to read the subtitles on Jukebox, Jet Records have signed Britt up to make an album. My sources in New York (where she was recently warbling) tell me it sounds like the Scunthorpe Tomcat's Choir. However, I'm quite sure it will be a transport of musical ecstasies, so to speak. I just hope that the sleeve has the words clearly printed.

SOME GIRLS have the most peculiar taste in boys. Nina Hagen, the operatic German singer with a penchant for thick black woolly tights, is now recovering from the break up of her romance with Dutch tulip, Herman Brood (who I think probably used to use her woolly tights to pad out his naughty bits for photos) and is now going out with a guitarist from her band called Ferdinand but romantically Ninaboots calls him Ferdi.

Poor Ferdi can now definitely be known as an electric presence in the pop world. The other day, while attempting to get his tune up amp to work, he'd got thoroughly bored of throwing his TV out of the window at the Holiday Inn only to have it thrown back by the manager perched underneath on the patio. Finally, in a fit of Germanic pique he attached the bare wires to the amp lead, not noticing that the flex had been flung to rest in a puddle on the bathroom floor . . . when Ferdi stood in the bathroom, "Whoomph", he was zapped.

LAST WEEK I was inundated with phone calls, not the usual heavy breathers that we normally receive at this office but irate hysterical girls who were up in arms again about the rumours of Billy Idol's nude spread. This is getting ridiculous, not only do I go to the lengths of telling you that he'll cover his wobbly bits with a pink fan, I still have bellowing in my ears. After all this, Billy will probably refuse to show his ankle, let alone his knees.

STILL, ENOUGH thrills until next week. I must race home to Hoover the lawn and get the Janet Reger oven gloves out. Ariverdeciv amours, Love Paula XXXXXX.

JUICY JUICY

AND SO, MY DEARS! The time has come, of that I'm certain. The end, the end is near . . . to which purtain.

REGRETS? I have been sued! But sued, my dears, by those uncertain. I did what I had to do — and TASTE I could not mention.

My life, my life, was BAD intention. So, my darlings, throughout it all I preached desperation!
And as I close and reach my pension (as they say I've done it ALL I'VE DONE MY BEST (fanfare) . . . I'VE DONE THE REST (trumpets) . . . AND YES — MUCH MORE THAN THAT — I DID IT MY WAY!!

Doesn't it bring tears to your eyes my darlings? I don't mind telling you that it does to those of your faithful correspondent. But weather these storms we must — together or apart. Just remember, as you travel along pop's glittering highway: Life for Juicy Lucy was never easy . . . but it was always FREE!

So, my dears, until one day you hear the canon call that heralds my return, I'll just have to say — be seeing you! Until then, my darlings, BYEEEE!!
Signed: Juicy Lucy (lover 30).



CARNABY CAPERS

ALL THE frightfully glamorous people had obviously decided to stay at home and darn their knotted T-shirts and spoon feed bread pudding to their parrots, either way they certainly didn't appear to be flooding through the hallowed portals of the Lyceum.

The Succi-Who fashion show was destined to failure right from the start. Not only had my Carmen rollers blown a fuse earlier on in the day but then the organisers had felt it their duty to not only invite the fashion press but also a good sprinkling of drunken music business people, none of whom had ever been to a fashion show and thought you were meant to throw vegetables at any dresses you didn't like.

We arrived in good time for any thrills . . . ah, now I laugh to think of what I anticipated, even the buffet seemed to have been snatched with boredom by the time my charming escort and I had finally collapsed at a nearby table with rigor mortis rapidly setting in.

Most of the audience was either oven ready wrapped in sort of padded 'Alien' style boiler suit or were of the tinted variety, with cigarette packets stuffed up their lures t-shirts.

All the girls were bigger than the boys and everyone was bigger than me . . . Who are these people, I pondered. The Who's John Entwistle was quite reasonably attempting to hide his head behind a potted palm, the delightful Steve and Paul were trying to look as though they knew a Saint Laurent from a St Bruno.

As the bar is free it's easy to spot the fashion crowd from the music business liggers. The fashionable ones all look like they left their coat hangers in their jackets and the liggers are all totally legless at this point. I mean, what is this

we're waiting for? It's nearly half past nine and nine tenths of my bum is sound asleep from sittin' in the same position so my dress doesn't wrinkle.

At this point I spotted a familiar face, illustrious DJ Chris Hill (definitely drunk) who roars over to our table, staggers down and blows the candle out with a slop of his beer (damn, it was making my complexion look so lustrous darlings!) "Bleedin' well better start soon or I'm going to James Brown. Look at them bleedin' woofthans all over the gaff," he peers belligerently around to several sensitive types who are looking languid (for languid, read stiff with boredom).

Suddenly it starts, everything goes dark, there is a thunderous crash and the lasers whizz around burning a few holes in the gilt of the Royal Box and about 10 models come on stage in multi-coloured jumpers looking as miserable as I feel. "Wot's this then, knitting patterns?" bellows Hill at the stage. I wonder whether it's wise to get under the table before Mr Succi himself has us both fired out the nearest window.

Loud disco music starts and I'm waiting for the bit I always like best at fashion shows when the models all jig around like the Ballyjamesduff reeling society. But no, they stroll along the cat walk. I start thinking that I'm at a replay of Mountbatten's funeral, there's so much slow marching going on. The jackets all have huge padded shoulders and the boy models all have huge, thick, er, necks. For the first time in many, Chris shrieks "What's this got to do with the '0000 then?" Justin de Villeneuve looks pained in a corner. I turned, what Vogue might call, a delicate mulberry. God knows what this has to do with the Who as yet another "shake your funky biscuit" record starts and more £600 numbers con-

sumptively stroll along.

The there's a glorious blue silk dress (I want one in every colour dears) with huge shoulders like an extra from 'Love At First Bite'. It's all very dramatic, the fashion press clap appreciatively, the liggers look baffled — why are they clapping? Where's the hook? You'd look stupid going to Tesco in that.

The set, at long last, swings around to reveal the Quadrophenia logo and a few more 30-year-old models (they say models take drugs to stay slim; this lot looked like they took suppositories) this time clad in satin parkas. Carnaby Street style cat suits with holes cut in strategic places (that's if you could tell where these models' strategic places were . . . most of them had the rhythmic movement favoured by Bryan Ferry and the physique of giraffes). They're wearing hooded Italian style t-shirts and the music is 'Baba O'Riley', which even I can remember, which puts it firmly out of context with anything mod.

I look at my invitation "The Who, in order to protect their fans blah blah blah," I fail to see what silk suits and satin parkas has to do with auspicious groups of people such as the Clapham North Mods but still, Chris Hill thinks he struck on the idea: "I see what it's got to do with the '000, it's almost as boring as the last 20 minutes of 'Quadrophenia,'" he informs me and about 80 per cent of the Lyceum.

At long last it all came to an end. The lights go up, Keith Altham, the Who's handsome publicist, is now behind the potted palm with John Entwistle. Chris Hill makes a dash for the bar and I went to the ladies powder room to rub hot water on my backside in a futile attempt to revive my circulation.

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NEWS

News Editor: JOHN SHEARLAW



BANSHEES

SIOUXSIE AND the Banshees have lost their drummer and guitarist... right at the beginning of their biggest and most prestigious tour to date.

John McKay and Kenny Morris left the band over the weekend after what was described as a "pre-meditated flare-up" in Aberdeen. The group had, at that point, only played one concert on the tour.

But the tour will go on, with two new members, joining the band this week for the duration of the tour.

Tour manager David Wood told Record Mirror at the weekend. "The thing is we have £100,000 testing on this tour, and this would only have been our second gig."

"All we can do to salvage something is to try with the help of a few friends to get the tour going again in a week or so."

It's now been announced that the tour will resume next Wednesday (September 18) at Leicester De Montfort. The Bradford gig scheduled for September 12 has now been put back to September 24 and all other cancelled dates will be subsequently rescheduled.

As we went to press there was still no announcement about who the new members of the Banshees would be.

• See full story, page 10.

LIZZY BACK AT LAST

THIN LIZZY are to go ahead with their tour of Japan — with a keyboard player and a new guitarist!

As threats of "legal action" flew about on both sides of the Atlantic regarding Gary Moore's and Thin Lizzy's versions of the recent "split", it was announced in London that Lizzy will be touring Japan with a five-piece line-up.

Midge Ure will move to keyboards, while former Manfred Mann guitarist Dave Fleet has also been drafted in. But a Lizzy spokesman emphasised this week both would still be only "temporary replacements" and a full-time guitarist would be joining Thin Lizzy before they undertook a British tour next year.

BLONDIE ALBUM AT LAST

AT LAST it's the new Blondie album — and the most eagerly-awaited new release of the year will be in the shops from September 28.

The album is "Eat To The Beat", recorded in New York, and it contains the following tracks: "Dreaming", "The Hardest Part", "Union City Blues", "Shayla", "Eat To The Beat", "Accidents Never Happen", "Die Young Stay Pretty", "Slow Motion", "Atomic", "Sound Asleep", "Victor" and "Living In The Real World".

A single taken from the album — "Dreaming" — will be released in a picture bag on September 21.

It hasn't yet been confirmed whether or not the group will be visiting Britain to make promotional appearances for the album.

SQUEEZE TOUR AT LAST

AS PREDICTED in RECORD MIRROR last week Squeeze have been forced to revise the early part of their British tour — scheduled to start on October 14 — because they're still working on their new album.

The tour will now begin at Newcastle City Hall on October 20, and dates in Bristol, Sheffield, Manchester, Liverpool, Blackpool and Glasgow — originally the first on the itinerary — will be rescheduled for later in November.

Other confirmed dates are as follows: St Andrews University October 21, Edinburgh Tiffanys 22, Dundee University 23, Hull University 25, Lancaster University 26, Bradford University 27, Birmingham Odeon 28, Norwich University Of East Anglia 29, Reading University 30, Southampton University 31, Canterbury Odeon November 1, Nottingham University 2, Colchester Essex University 3, Brighton Centre 5, Oxford Polytechnic 6, London Hammersmith Odeon 9, Dunstable Queensway Hall 10, Exeter University 13, Plymouth Top Rank 14, Swansea University 15, Cardiff University.

All the college and university dates above will be open to the public. Most box offices are already open but check locally for ticket availability.

HEAD BOMBER

MOTORHEAD WILL be releasing a new album next month — preceding a major British tour in November.

Motorhead recently completed work on their third LP, "Bomber", which is scheduled for release on October 12.

They'll then be touring Britain after playing gigs in Europe and the tour runs: Brocknell Sports Centre November 10, Chester ABC 11, Wolverhampton Civic Hall 12, Bristol Colston Hall 13, Leicester De Montfort Hall 14, Derby Assembly Rooms 15, Birmingham Odeon 16, Lancaster University 17, Newcastle City Hall 18, Glasgow Apollo 19, Aberdeen Capitol 20, Edinburgh Odeon 21, Harney Victoria Hall 22, Bradford St Georges 23, Manchester Apollo 24, Sheffield City Hall 26, London Hammersmith Odeon 26, 27, Southampton Gaumont 28, Blackburn King Georges Hall 30, Leeds University December 1, Newcastle City Hall 2, Dunstable Queensway Hall 4, Malvern Winter Gardens 5.

IN BRIEF

LONDON-based band Madness, whose current chart single "The Prince" is on the Specials' 2-Tone label, have signed a long term deal with Stiff and will soon be starting work on a new single and album. Madness were the first band other than the Specials to appear on 2-Tone (part of the Specials deal with their distributing label Chrysalis), but have been approached by several companies for a longer deal. AD 1984 will be headlining a "Rock Against The Nuclear Holocaust" gig at the London Fulham Palace Road Greyhound on September 22. THE DOOBIE BROTHERS have recruited three new members to the group. Cornelius Bumpus joins the line up on tenor keyboards and flute John McFee is joining on rhythm guitar, and Chet McCracken will be on percussion. UPMINSTERS' WINDMILL MALL in St Marys Lane opens as a live music venue on September 26. Opening attraction will be The Young Onions.

RELEASES

JUDAS PRIEST will be releasing a live nine-track album later this month. "Unleashed In The East" was recorded on the band's recent Japanese visit. The first 25,000 copies will also include a three-track EP, including the live track "Hell Bent For Leather". Judas Priest are scheduling a British tour for early next year.

THE LONG awaited album "Headline News" by reggae band Capital Letters, will be released on September 28. All the tracks were written by the group themselves including "Smoking My Ganja" and "Run Run Run".

THE FIRST release on the new Neutron Records label will be a single "Music 4" from Vice Versa.

FRANCE'S TOP rock band Téléphone release their new single "Fait Divers" on September 14. A limited edition will be available in telephone-shaped red vinyl!

THE RUNAWAYS album previously only available as a single "Right Now" released on the Cherry Red label this week. The picture sleeve for the single contains several previously unreleased live shots of the band and the Runaways will shortly be releasing their new album "And Now... The Runaways".

THE "Beatles Rawies" album previously only available as part of the limited edition "Beatles Collection" boxed set issued in December 1978 will be released by Parlophone next month. The album features 17 tracks — and retails at £3.45.

DIFFERENT RECORDS release the Abyssinians classic "Declaration Of Rights", this week. Produced by Clive Hunt the single is taken from the forthcoming album "Forward To Zion".

PHONOGRAM ARE re-releasing Van McCoy's 1975 hit "The Hustle" this week. The record is a remixed version of the original and will be available in a limited edition picture bag.

VAN MORRISON releases his new single this week. It's "Bright Side Of The Road" from his latest album "Into The Music".

SOUTHSIDE JOHNNY AND THE ASBURY JUKES: release their new album on September 21, "The Jukes". They'll also be releasing a single from the album entitled "All I Want is Everything".

AS EXCLUSIVELY revealed in RECORD MIRROR last week Fleetwood Mac's long awaited new album "Tusk" will be released on October 15. The double album contains 20 tracks, all original new compositions. Nine are penned by Lindsey Buckingham, six by Christine McVie and five by Stevie Nicks. Songs include "The Ledge", "Sisters Of The Moon", "Never Take Me Cry", "Walk A Thin Line", "Sara" and "Never Forget". The album produced by Fleetwood Mac, Richard Dashut and Ken Caillat will sell at £8. "Tusk", the title track, will be rush-released as a single on September 21.

RECORD MIRROR'S

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QUEENS OF POP TO TOUR



JUDIE TZUKE
(pronounced Wash)

JUDIE TZUKE, one of Britain's brightest new singers, is to play a short concert tour in her own right, before embarking on a lengthy support stint with Gallagher And Lyle later in the autumn.

Judie, whose album 'Welcome To The Cruise' looks like being as successful as her chart single 'Stay With Me Till Dawn' plays the following dates: Hatfield Polytechnic September 29, Leeds Grand Theatre 30, Plymouth Polytechnic October 4, Oxford Polytechnic 5, Reading Bournemouth College 6, Leicester Polytechnic 7, Sheffield Polytechnic 10, Warwick University 11, Birmingham University 12, Newcastle University 13, Manchester University 17, Bristol University 19, Wolverhampton Polytechnic 20, Redcar Coatham Bowl 21, Bradford University 24.

Coinciding with the tour Judie's near-hit of last year — 'For You' — will be re-released.



LENE LOVICH
(pronounced Looovick)

LENE LOVICH begins a lengthy UK tour in October, featuring a new five piece band.

Lene goes out with a three act package which also includes Jane Aire And The Belvederes and the Meteors. And a new single — a remix of 'Bird Song' from the 'Stateless' album — will be released at the end of the month to coincide with the tour.

Full dates are as follows: Sheffield Polytechnic (two shows) October 12, Loughborough University 13, Swansea Top Rank 14, Malvern Winter Gardens 15, Exeter Routes Club (two shows) 16, Norwich University of East Anglia 19, Bristol Locarno 21, Birmingham Odeon 22, Hanley Victoria 23, Liverpool University 24, Glasgow Apollo Theatre 26, Aberdeen Capitol Theatre 27, St Andrews University 28, Edinburgh Tiffany's (two shows) 29, Newcastle Polytechnic 31, Carlisle Market Hall November 1, Manchester Salford University 2, Leeds University 3, Dunstable Queensway Hall 4, Guildford Civic Hall 5, London Hammersmith Palais 6.

their first major headlining tour later this month.

The tour, which runs through into November, takes in dates at: Southend Quilts September 20, Hatfield Forum 22, Oxford Polytechnic 28, Leicester Polytechnic 29, Cumbria Whitehouse October 1, Edinburgh University 2, Glasgow College Of Technology 3, Aberdeen Ruffles 4, Dundee College Of Technology 5, Stirling University 6, Fife St Andrews University 7, Hull University 9, London University 12, Paghm Church Farm 13, Newcastle University 19, Bradford University 20, Sheffield Limit Club 25, Manchester University 27, London Middlesex Hospital Union November 2, Kingston Polytechnic 3, Norwich Cromwells 6, Loughborough University 7, Birmingham University 9, Bristol Polytechnic 10, London Uxbridge Brunel University 16.

12 FROM 10

10CC are the latest band in line for a 'Greatest Hits' compilation... backed with a TV advertising campaign (some hope) — Ed).

'10 cc's Greatest Hits — 1972-1978' contains 12 tracks, including the band's early hits on Jonathan King's UK label, and is out on September 21.

'I'm Not In Love', a 1975 chart topper also included on the album, will also be re-released as a single on the same day.

CHAS 'N' DAVE BACK

ROCKNEY DUO Chas and Dave, back in the charts with 'The Sideboard Song', set off on

TOURS

STEVE HILLAGE

STEVE HILLAGE: who releases his new album 'Open' on October 12 begins an extensive tour next month. Dates are Hanley Victoria Hall October 29, Leicester Oo Montfort Hall 30, Sheffield City Hall 31, Edinburgh Odeon November 1, Glasgow Apollo 2, Aberdeen Capitol 3, Bristol Colston Hall 5, Manchester Free Trade Hall 6, Derby Assembly Rooms 7, Coventry New Theatre 8, Lancaster University 9, Leeds University 10, Newcastle City Hall 11, Liverpool Empire 12, Wolverhampton Civic Hall 13, Birmingham Odeon 14, Brighton Dome 15, Southampton Gaumont 16, London Hammersmith Odeon 17. More dates will be added later and following the tour Hillage will be playing extensively in Europe.

GLADYS KNIGHT

GLADYS KNIGHT: makes her long awaited return to Britain in October. She'll be playing two shows each night at: Newcastle City Hall October 12, Glasgow Apollo 13, Southampton New Theatre 16, Birmingham Odeon 17, Coventry Theatre 18, Manchester Apollo 19, Blackpool Opera House 20, Bournemouth Winter Gardens 21, Bristol Colston Hall 22, Lewisham Odeon 24, London Dominion Theatre 25, 26 and 27, Wembley Conference Centre 28, Brighton Conference Centre 29. Box offices will open mid-September.

AC/DC

AC / DC: whose album 'Highway To Hell' and single of the same name are rising up the charts, play to following additional dates: London Hammersmith Odeon November 3 and 4. Tickets are available now from the box office.

THE JAM

THE JAM: have changed their gig at Cardiff Sophia Gardens on October 1 to December 13.

THE STRANGLERS

THE STRANGLERS: have added two dates to their forthcoming tour at: Newcastle City Hall October 10, Southampton Gaumont 18.

LINDISFARNE

LINDISFARNE: play six pre-Christmas concerts in their home town at the end of their British tour. They'll be playing six nights at Newcastle City Hall on December 18, 19, 20, 21, 22 and 23. Tickets for the first two shows are available from the City Hall box office from September 15. For the rest of the shows tickets priced £4, £3.50, £3 and £2.50 will be available by postal application only, enclosing SAE from Lindisfarne Concerts, PO Box 117, Newcastle On Tyne NE99 1LT. Crossed cheques or postal orders should be payable to LMP Ltd.

NILS LOFGREN

NILS LOFGREN: adds a date to his tour at the London Rainbow September 15.

MOODY BLUES

MOODY BLUES: due to popular demand the Moody Blues have added an additional date to the series of Wembley concerts on November 4. All other concerts have already sold out.

ORLEANS

ORLEANS: who last hit with 'Dance With Me' play the following dates: Cardiff University October 5, Sheffield University 6, London Rainbow 6. They'll also be appearing on the 'Old Grey Whistle Test' in the first week of October.

DEAN FRIEDMAN

DEAN FRIEDMAN: The American singer / songwriter, best known for his 'Lucky Stars' single and hit album 'Well, Well Said The Rocking Chair', returns to Britain later this month for an extensive tour. Full dates are: Preston Charter Theatre September 25, Newcastle Polytechnic 27, Nottingham Theatre Royal October 1, London Venue 1, Edinburgh Usher Hall 4, Glasgow Strathclyde University 6, Manchester Royal Exchange 7, Exeter University 9, Leicester University 10, Bath University 12, Croydon Fairfield Hall 14, London Venue 15, Cambridge Lady Mitchell Hall 17, Dublin Stadium 20.

THE CHEETAHS

THE CHEETAHS: Another new Scottish band signed to the Zoom label play Edinburgh Tiffanys September 17, Glenrothes Rothas Arms 21. Their debut single — 'Radio-Active', out this week — was written from SCRAM (Scottish Campaign to Resist the Atomic Menace), as part of a protest against the projected nuclear power station at Torness.

FINGERPRINTZ

FINGERPRINTZ play the following headlining dates before supporting the Skids on their forthcoming tour: London Victoria Venue September 14, London Music Machine 14, London West Kensington Nashville 20, Dudley JB's 21, London Rock Garden 22, Clapham 101 Club October 4, Sheffield Polytechnic 5, London Rock Garden 10, Leeds Fan Club 11.

SPEEDBALL

SPEEDBALL: who release their new single 'Is Somebody There' on September 28, play the following dates: Southend Undisfarnie September 18, London Marquee 19, London Canning Town Bridgehouse 24, Brighton University 29.

SAXON

SAXON: added dates: Dudley JB's September 15, Dundee Technical College 21, Nottingham Roar Club 22, Brighton New Regent 23, London Music Machine 24, Glasgow University 25, Port Talbot Nine Voits 28, South Wales Tonypandy Club 29, South Wales Newbridge Club 30, Wolverhampton Lafavette October 5, Middlesbrough Rock Garden 12, Manchester University 13.

THE PIRATES

THE PIRATES: Luton Technical College September 27, North London Polytechnic 28, Blackpool Norbreck Castle 29, Edinburgh Tiffanys October 1, Strathclyde University 2, Bradford University 3, Chesterfield Fusion 4, Manchester UMIST 5, Kingston Polytechnic 6, Worcester Hideaway 8, Newport Stowaway 9, London Camden Dingwalls 10, Port Talbot Troubadour 11, Brunel University 12, St Austell New Cornish Riviera Club 13, North Stafford Polytechnic 19, Leicester Polytechnic 20, Scunthorpe Tiffanys 23, London Camden Music Machine 25, Newport Village 26, Bath University 27, Cardiff University 30, Birmingham Aston University November 2, Sheffield University 3.

KIDDA BAND

KIDDA BAND: Birmingham Sheldon September 14, Burton On Trent Galaxy 15, Leeds Staging Post 16, Nuneaton Webb Street Liberal Club 21, Kidderminster Polytechnic 28, West Bromwich Coach And Horses 30, Birmingham Polytechnic October 6, Coventry Oog And Trumpet 6, Abingdon RAF 10, Blackpool Norbreck Castle 13, RAF Sampton 17, Port Talbot Nine Voits 19, Torquay Navel Club 20, Nuneaton Hilltop 26.



AC/DC

METRO

METRO: will be supporting the Climax Blues Band on their forthcoming tour.

RIKKI AND THE CUFFLINKS

RIKKI AND THE CUFFLINKS: Swanage Caravan Park September 14, Ringwood American Car Club National Convention 15, North Portland Working Men's Club 16, Bournemouth Town Hall 21, Southborne Pinecliff Baths 22.

KNEB BUSTS BANISTER

TOP festival organisers TEDOAR have gone bust. The company, whose directors include Freddy Banister have called a key creditors meeting.

TEDOAR staged two concerts last month at Knebworth house, featuring Led Zeppelin. Over 200,000 people are estimated to have attended the concerts, paying £8 for tickets.

Hertfordshire police and the owner of Knebworth House are believed to be amongst the creditors.

RATS SELL OUT

THE BOOMTOWN RATS autumn tour has now 'virtually sold out', and two more dates have been added to cope with the demand for tickets.

The Rats now play their sixth London date at the Rainbow Theatre on November 6, and yet another Birmingham date on October 21. Tickets for both gigs are available now... and selling fast!

The Boomtown Rats also appear in Spain and Japan later this month — but on TV only. Bob Geldof will be giving a live interview to a Japanese TV station, while the Rats will star in Spain's first simultaneous TV and radio broadcast at the end of the month, reaching an audience of eight million people.



FIRST ALBUM

BRANKES

For why you kick a my donkey?

➤ MARQUEE ◀ 17th & 24th Sept



FIRST ALBUM

BACK INTO THE DAY-GLO WORLD

THE END is always harder when brought about by friends... Jesus Christ said it — if Tim Rice is to be believed — and Fay Fife, would probably concur.

Fay is a pretty, outrageous and sometimes crusty woman, who made a colourful blot on the music world with her kitsch creation The Rezillos.

An orgy of day glo, shiny plastic and coal black eye sockets, Fay is a Warhol mess of primary colour, cranked up to maximum luminosity.

Small, Scottish and covered with a thin veil of barbs that bristle very easily, she is a Tartan of contradictions, a garish pattern of crossed lines.

Fay makes her living out of bad taste, pulp music and comic book clothes, "good trash" as she describes it. But though she looks like something out of Superfriends she has anything but a simple comic book personality.

She is both volatile and inconsistent, the sort of thing that Wonderwoman would stamp on hard.

For instance, you may be aware that the Rezillos parted amid some sort of bevy of rows, just before Christmas. And to quote Fay, no doubt suffused with Yuletide spirit in December:

"It wasn't a case of personality problems in the group — I have to say that. The problem was purely a directional one... at the present I have respect for the rest of the people in the group and wish them the best of luck in whatever they do."

The "rest of the people in the group" were those three that weren't Fay and Eugene Reynolds i.e. John Callis, Simon Templar and Angel Paterson.

Eight months later the (bag) piper is playing a different tune. Fay has returned to the fold of the music business — this time with appropriate buffers against its hard knocks — with spleen vented and bile fermented.

"I'm over the split now," she says, "but I haven't forgotten it. I think they have. But once someone crosses me, they're enemies as long as I live. That's just the way I am."

Ty known as Shake, are still under contract to Sire Records. Fay and Eugene have opted out of that treadmill for good by forming their own company, Snatzo Records.

Fay is now a Revillo, along with her boyfriend Eugene, Hi-Fi Harris, Robbo Rhythm, Felix and Babs and Cherie, who sing, play guitar, play drums, play bass, sing and sing respectively.

Fay, who "doesn't like many people anyway" is now rigid in her contempt for the institutions and personalities surrounding the disintegration of Scotland's prime purveyors of pulp op.

"I was in a black mood a long time before the split," she says. "But it was a great relief when it happened. I was betrayed by people who I thought were my friends. It was a real slap in the face."

"Now I'm feeling very optimistic. Not high or ga-ga about things, but happy. Things are going to be different this time. We know more of the pitfalls than we did before. We're very aware of what's going on."

"We're not going to go on tour. That's more for the record company's benefit than the band's. They're simply a bad idea."

"It's just a matter of fulfilling obligations, not having fun. Every gig becomes a bore. That's a terrible thing to



TIM LOTT talks to the Revillos' Fay Fife about their return to the music business

happen. There's no spontaneity, no challenge."

Eugene Reynolds, who now manages the band as well as providing the sardines hepcat image, says The Revillos have come up with an alternative, which may not prove to be profitable but which will at least be enjoyable.

"We're just going to play gigs on Fridays and Saturdays when we can. We didn't want a situation where people were just knocking themselves out. There's something wrong with that system. No enjoyment at all."

"Now we're going to spend as much time as we can running the record company, and playing gigs when we feel like it. We know have the measure of control we need."

Strenuous touring was one of the factors in the break down of the relationship between the Rezillos and Sire.

Fay contracted a throat infection — possibly as a result of a misplaced projective of fresh gob — which rapidly worsened because, she says, there was pressure on her to continue performing when she wasn't up to it.

The result was scatted vocal chords,

which Fay has been trying to put back in order for most of this year. She's been seeing a specialist — the same, apparently, as Maria Callas once employed — and her voice is now back to normal.

But, it emerges, extensive exercise wasn't the only reason for the decline of Fay's larynx.

"It doesn't help to have bloody guitar heroes in the group who won't turn their instrument down."

"I had to shout all the time to make myself heard."

Fay describes Snatzo Records — who have a distribution deal with Virgin's new DinDisc label, but are fiercely autonomous — as "a safety valve."

It's not so much a question of once bitten twice shy, as once bitten twice paranoid.

"Running our own company is very, very time consuming. I've been incredibly busy since Christmas working on it. But at least we have complete control now."

"We give Virgin the entire package. Whatever we can, we only deal with people we know."

"The Revillos differ from the Rezillos in that everybody in this group wants to go in the same direction. There aren't any petty jealousies to tear the band apart."

The force that destroyed the Rezillos may or may not have been jealousies, but they were certainly not petty; there was serious conflict. Callis, Templar and Paterson felt the Rezillos were turning into a 'novelty band', while Eugene and Fay detected a nasty swing away from pop into heavy metal.

Now both parties have their futures in their own hands. They are no longer friends, which, Eugene says, is "very sad," but they at least don't interfere with one another.

And it is the Revillos, as the name suggests, which are most closely going to carry on the tradition of their illustrious predecessors.

"The same people who liked the Rezillos" says Eugene, "will like the Revillos."

"The whole image and style is much the same. To see something like The Rezillos slip through your fingers is very depressing, but we're going to be successful. I am not at all adverse to being commercial. It's very exciting."

In case anyone has any illusions about the financial value of a few hit singles, the Rezillos collapsed several thousand pounds in the red.

This time they have taken a long, hard look at the brass tacks of pop music and come up with a few economies. One of the many steps they will take away from tradition is buying their own equipment.

Most bands rent PA and sound system which turns out to be very expensive. But the Revillos have bought a small sound system, since they almost certainly don't want to end up with the sterile perfection of someone like Queen anyway.

"We're going to be a lot rougher than the Rezillos," says Fay. "We never became brilliant musicians, but we were getting quite slick towards the end. We're starting right over from the beginning again."

"And I know we're going to be a success. Everything I put my hands on is a success, and this won't be any different."

"I don't know how long it will take. The first record ('Where's The Boy For Me') will be a hit."

"And if for some reason we don't make it, I'm not going to bang my head against the wall, if we're not there very quickly, I shall just give up."

"I love success, but I just don't like the stupid things that come with it."

Fay went through a time recently when she decided that everybody she'd ever met was "a shitbag." Her Celtic cynicism got out of control, but her belief in human nature is, for the time being, partially restored.

"I've got over that now. Unfortunately I do tend to see through people very easily. But I'm not quite so disillusioned anymore."

But that doesn't mean that the executives of Snatzo Records limited are not going to keep a very hard boiled attitude towards their new careers.

"Every group should be marketed," says Eugene. "I just objected to the way Sire did it. It's a hell of a shock to break up when you've got that far."

"This time," says Fay, with steely venom "we'll do it our way or not at all."

The path of oed and roll is not a smooth one. Fay may not appreciate the pun, but the sentiment is inarguable.

SHOXSIE AND THE BANSHEES



Sept 12 BRADFORD St. Georges Hall
Sept 14 OXFORD New Theatre




Empire LIVERPOOL Sept 15
De Montfort Hall LEICESTER Sept 18
Odeon BIRMINGHAM Sept 19



Sept 21 MANCHESTER Apollo
Sept 22 WAIVERN Winter Garden
Sept 25 CARDIFF Sofia Gardens
Sept 27 TAUNTON Odeon
Sept 28 SOUTHAMPTON Gaumont
Sept 29 HEMEL HEMPSTEAD The Pavilion



University NOTTINGHAM Oct 1
Polytechnic NEWCASTLE Oct 3
Market Hall CARLISE Oct 4
Pavilion WEST RINTON Oct 6
City Hall HULL Oct 8
Gaumont IPSWICH Oct 9
Conference Centre BRIGHTON Oct 10
Odeon CHELMSFORD Oct 11
Odeon LEWISHAM Oct 13
Odeon HAMMERSMITH Oct 15

NEW ALBUM  JOIN HANDS

SINGLES

Reviewed by MIKE NICHOLLS

SINGLES OF THE WEEK

EDDIE FICTION: 'UFO Pt 2' (Absurd). Heard the one about the bloke who complained about missing his chips on arriving on Pluto and was told: "UFO"? No?

Well, now's the time to be introduced to the intricate eccentricities of one E. Fiction. He doesn't fare much better in the exchange visit when the Plutovians eat his lawn and fridge and almost get him arrested. Anyway, all ends happily when he gets back to square one. Is this an existential statement on the absurdity of life? No doubt about it, squire.

XTC: 'Making Plans For Nigel' (Virgin). Already reviewed in the albums section, this will be the band's first hit single since the dim and distant days of 'Statu Of Liberty'. Likely to appeal to kids with over-conscientious parents, while the back boasts two unreleased cuts, one experimental instrumental and one indulgence, attempted comprehension of which will make you mental.

SCANDALS OF THE WEEK

GL'XO BABIES: 'Christine Keeler' (Heartbeat). So you wanna be a mod, huh? You wanna hear about the sixties? These Bristolian babies will fill you in. It wasn't just fighting on the beaches, y'know. Supermac was a Prime Minister in them days, not a footballer. Pity the Profumo/Keeler scandal cost him a Government because at that time politicians wore the heroic fodder for gossip columns, the radicals "chic to chic", not rock 'n' roll stars.

Whatever happened to Christine Keeler? I wonder who's Kissinger now? More to the point, have the GL'xos a hit on their hands? Discreet but not so discreet, they've produced a minor masterpiece. You've never had it so good.

KNOWN KNAMES

SQUEEZE: 'Slap & Tickle' (ABM). Yet another example of a disco remixed 45 taken from the album, which in this instance isn't a bad idea, since the words aren't up to the standard of the last two singles. Still, that won't prevent it from reaching No 7 and having a minor effect upon the nation's consciousness.

STEVE HACKETT: 'Clocks - The Angel Of Mons' (Charisma). Good song off a good album, but I can't see it charting. The 'B' sides of the 12in editions are live recordings of 'Acoustic Set' and 'Tiger Moth' for the first 15000 fans to snap up.

THE MEMBERS: 'Killing Time' (Virgin). Which way you going, Nicky? Reggae, or punk rock as it's known in the trade. This is three-quarters the latter, and apart from an HM guitar break in the middle doesn't necessarily benefit from it. Overlead there's the much-vaunted 'GLC', a live rave approaching the quality of certain Chelsea Nightclub tracks.

JEREMY SPENCER: 'Travelin'' (Atlantic). Do you remember our Jeremy? He was a member of the original Fleetwood Mac until he got nabbed by the Children of God one uneasy sunny day in California. Now he's just as mysteriously making records again, and with good reason. This is a pleasant ballad which (a) indirectly expresses regret at the past few years and (b) should recoup some lost cash.



ALBERT LEE: 'Setting Me Up' (ABM). Needless to say, this is the Eric Clapton-covered Dire Straits song which doesn't come off well in Albert's hands since he's better getting his mits round something faster and rowdier. Lee, incidentally, is the perennial hero of Dave Edmunds, talking of which...

DAVE EDMUNDS: 'Queen Of Hearts' (Swan Song). This wall of sound travels along with familiar aplomb, but it wasn't written by the bespectacled one, was it? Not a hit, mate, but never say Dai. There's still lotsa girls talkin' aboutcha.

THE BUZZARDS: 'We Make A Noise' (Chrysalis). True. As in Leyton, but alas no more "since the music climates turned against us it seems: 'We're full of East End promise but we've lost our dreams.' Another goodie from the noisy band with the self-confessed one-way ticket back to Garageland. Memo to all radio station producers: The 'B' side's even better and yes, the sleeve is simply disgusting.

DAVID ESSEX: 'World' (UA). From the Alpha Omega "musical revelation". An overproduced, increasingly typical slice of melodrama from a guy I actually quite liked in his lower rent, greasier days. David, they're gonna make you a star.

LEO SAYER: 'When The Money Runs Out' (Chrysalis). An uncharacteristic barn-stormer complete with righteous sentiments from a commercial artist with more than his fair share of suss.

THE POLICE: 'Message In A Bottle' (ABM). Smoother than usual, obviously softened up for the American market. Still a reasonable release, all the same.

KISS: 'Sure Know Something' (Pye). Considering the Kiss reputation for heavily made-up overkill, this ain't at all bad. Acceptably hard-rocking if slightly anonymous but an advance on their last disco effort.

CITY BOY: 'The Day The Earth Caught Fire' (Phonogram). A band always high on ideas, low on results, or at least in this country. Never did do a bundle on either castrato harmonies or the Lange/Greene production team. More likely to catch on overseas.

GO NORTH

BLAH BLAH BLAH: 'In The Army' (Absurd)/48 CHAIRS: 'Snap It Around' (Absurd)/GERRY AND THE HOLOGRAMS: 'Gerry And The Holograms' (Absurd). Stop your sobbing! Rabid has partially metamorphosed into Absurd under the aegis of surrealist-minded Lawrence (not Martin as suggested in some Exchange & Mart lookalike) Beetle. Where he found all these nutters, God only knows. The first is more of a joke than a skit, the second boasts one tuneful female and more than one snappy instrumentalist and the third could well end up a freebie in the Times Educational

Supplement I should it ever re-emerge) since it hints what a hologram is.

ARTERY: 'Mother Moon' (Limited Edition Records). Some fine descriptive poetic imagery (a linguist writes) over a vigorous beat. Of limited appeal, hence the sense of limiting its edition.

TIM GREEN: 'Who Can Tell?' (Rabid). Aha, so Rabid are still working like dogs after all. This pleasant commercial ballad, featuring the guitar of Sad Cafe's Ian Wilson is a remarkably different offering from everything else the label has put out and features the production talents of Andy MacPherson, the country's top new producer.

DEF LEPPARD: 'Getcha Rocks Off'/'Ride Into The Sun'/'The Overture' (Phonogram). Christ! This kid's fast! Hang on - wrong speed. Sheffield's most metallic bludgeon their way through three steaming rockers with skull-crushing verve and deafening merit. OL are poised to steal their way to the forefront of the HM resurgence and will be responsible for much broken hearts and defaced denim long after Ted Nugent gets gored by a buffalo and Van Halen become permanently paralysed in front of full length mirrors.

KILLERMETERS: 'Why Should It Happen To Me?' (Psychol). Are The Killermeters mod? They must be, I mean, in addition to posing in parks on Vespas they got a paragraph in Sounds: "All you ever wanted to know about mod but were too busy polishing your shoes to ask..." Actually, these Yorkshiremen knock out a neat sound reminiscent of the early Hot Rods.

THE DONKEYS: 'What I Want' (Deram). The Donkeys are progressing along the beach, which means that June's single on little Rhesus has been re-released. Still prefer 'Four Letters' on the flip, but catch these Wakefield boys live if you can.

PASSAGE: 'Taking My Time' (Object). By the band who wrote in and objected last time I reviewed them. But what do you expect from a bunch of Mancunians? Once bitten...

CERTAINLY SIGNIFICANT

FLASH AND THE PAN: 'Hey St. Peter' (Ensign). From the same trap as the Rats, this is a great debut from an obvious bunch of bright guys doubtless set to take the nation by storm.

THE POLICE



NEW SINGLE - "MESSAGE IN A BOTTLE"





BONEY M'S NEW ALBUM

With the hit singles - 'Gotta Go Home' & 'El Lute'



'They said they couldn't take the pressure'

LAST FRIDAY afternoon John McKay and Kenny Morris walked out of Aberdeen's Other Record Shop and left behind two colleagues with whom they had made two fine albums. Siouxsie And The Banshees had become Siouxsie And A Banshee.

Steve Severin, bass guitarist, with the intention of clearing up the facts of the matter, phoned late Sunday evening. He is depending on your viewpoint, quiet spoken, pissed off or sinister. The truth is probably all three. What I wonder is going on? Almost apologetically he begins.

"Two people have left the band, Kenny and John. They've yet to tell us the reasons they left. John and Kenny had this policy of not signing autographs which is fine, but you've got to explain your feelings to people.

"If it's a case of them wanting proof that they've met you well you can't put that down. In any case we did this promotional appearance in a record shop in Aberdeen in the afternoon. They said, 'we'll come along and talk' so we said fine, but you've got to get out of things yourself if you're pressured by the fans.

"So Siouxsie and I sat signing everything that was thrust under our noses, while John and Kenny stood behind us talking to a couple of people from the shop. Every time someone asked me directly to ask them for autographs I did but they just went on talking.

"The shop only had 50 copies of



SIOUXSIE AND STEVE: "how we gonna fill this place without the other two?"

Siouxsie and the Banshees split. RONNIE GURR was on the spot

the new album. Polydor were supposed to have sent another 200 but they had't so we had about 30 promotional copies in the van which Nils (Stevenson, the band's manager), sold to the shop. When John saw that they were stamped 'promo' he took it upon himself to start handing out. Nils said he'd just sold them to the shop, Siouxsie started shouting and there was a huge argument. John stormed out of the shop, followed by Kenny, though I don't know why he followed John.

"The first thing Nils and I did was to tell Siouxsie off for arguing in public, but it wasn't just her fault. John was out of order too.

"So Siouxsie and I turned up for the

soundcheck, thinking that they had gone off to some cafe to sulk because they were disgusted at the way Siouxsie behaved, but they never turned up. We went back to the hotel and just sat around waiting. Then someone told us that two of our party, Morris and McKay, had checked out, so we immediately ran across to the station. There was no way they could have got a train because there was a three hour interval between trains so we went back to the hotel and just waited.

"What had happened was that Nils and Dave (Woods), our booker, had come back to the hotel and had seen them getting into a cab. They were obviously doing a runner, so Nils

tried to stop them. They said that they couldn't take the pressure and wound up the window with Nils' arm in it. We tried to reason with them saying that they would be finished if they didn't do the tour. They drove off saying that it was their money too. Nils phoned the cab firm and found that it was booked to take them to Stonehaven, so Dave chased them but apparently the cab never arrived there.

"The only person they've been in touch with is our bodyguard. They phoned him to apologise and said that he was the last one they wanted to hurt, knowing full well that if anyone could kill them it would be him.

"I don't understand them. We'd just been through a lot of trouble in Ireland. Our gear didn't turn up so we had to borrow some. That's the kind of thing that brings you together as a band. We'd been through all that shit, then the next day they walk out on us, the tour and 2000 people.

"That crowd had sat for two hours waiting for us, the Scars had been on, the Cure had been on and when the manager of the hall announced that we wouldn't be playing they were pretty incensed. All that Siouxsie and I could do was go out and say sorry, but we were there and were willing to play and that the other two had gone. They took it well and started shouting for the Cure to come back, which they did. That was really good of them. Siouxsie and I asked the Cure if they knew 'The Lord's Prayer', so we went back on and played it for about 10 minutes.

"We're looking for replacements, have been since this happened and hopefully we should be back on tour by next weekend which would mean that we'd only miss three or four gigs, which would be re-arranged for the end of the tour.

"So that's the story, or rather it's the facts. I just wanted to let you know exactly what happened before anyone gets in and starts distorting the facts."

The Banshees then are seeking two new recruits, rumoured to be Marco (once a Banshee again a Banshee?) and former Slits drummer Budgie. I look forward to seeing them in action. Meanwhile Messrs McKay and Morris, the ball is in your court.

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ALBUM · CASSETTE



...OR IS IT JUST THE BEGINNING OF A LEGEND

BIG MAC OUT OF HELL

WHICHEVER WAY you want to take it, Meatloaf is a colossus. But today that statement is more pertinent when aimed at the success of the band than the stature of the man. "He's on a diet," explains lovely wife Lesley, as Meat makes generous with the croissants.

Macroscopic Meat may be slimmer in person but everything else he touches just increases in magnitude. And nothing short of a cardiac arrest, it seems, can stop him. The debut album, "Bat Out Of Hell", with all its dark imagery of doomed and desperate desire, burgeoned into one of the most monumental monster smashes of all time. Triumphs for Meatloaf and his partner, composer Jim Steinman, included about 7 million sales worldwide, a US platinum disc and a singles hit in UK. Not bad for a first go.

Meatloaf, sprawling docilely across the hotel sofa, is a strange contrast with the passion and violence of his incredible hulk stage act, when the sheer power and emotional intensity of the solid rock 'n' roll almost pummels the audience into submission. But it's a disquieting, uneasy peace which threatens to erupt at any time, as a stream of restrained lunacy constantly bubbles under our conversation. "Yeah, any minute I could strike," he jokes, demonically rolling his eyes to emphasise the point. I take the point.

Steinman and Meat have spent much of this year working on their second album, "Bad For Good". In

spite of a constantly postponed release date they hope it'll be in the shops early in the new year. Like the last album, the new one will have no concept but there is a unifying theme.

"It's teenage lust," chuckles Meatloaf in a disarmingly good humoured and mildly malevolent manner. "But it's a little different, especially at the end. That's frightening," he says ominously. "It starts with a bang and ends with a bang again. It's like the 1812 Overture. Cannons." The point is illustrated by very loud, very realistic explosion noises from a playful Meatloaf. "We coulda saved some money," shouts his manager from across the room.

RECORDING a Meatloaf album sounds a protracted and tortuous process but the man is pleased with progress so far. "It's comin' slow but real good," he drawls. "The last one took a year and we've only been workin' on this one for seven months so we've got another five to go. It's been a long time I guess, but it doesn't seem that way 'cause we've only really had a month and a half at the piano."

And there are still no promises about that release date. "It's possible to have it ready for Christmas but I think we're gonna hold off 'till January. Ah, everone's waiting for Christmas. Fleetwood Mac, foreigner, the Eagles, the Beatles rereleases, Elton John and whoever. I wanna come out when it's right, not in the middle of all the junk."



MEATLOAF: "Of course I'd get through the gateway."

SIMON TEBBUTT
weighs up his chances
with a new, slim-line
(honest) MEATLOAF

The spirit of Meatloaf's music reflects the feeling and power of his Texas gospel roots, so it's easy to understand his attitude to the mellow, easy listening music which seems to characterise much of the American scene. But he's even more vociferous in his disdain for the laid-back LA lethargy which is the antithesis of his lifestyle.

"Over seven million sales worldwide and still they tell me the album hasn't been played on LA radio, they say it's not right for the kids there. Hell, they haven't even got 'round to the Beatles yet. LA is in a time warp. Punk came around there the same time it did everywhere else but there was only one station with about nine watts power who were playing it. Ah they're all surfin' or they're high on dope. There's no life, no passion to survive."

MUSICAL success has allowed a number of film projects, and the latest should be completed in December. "Roadie" concerns a character named Travis Redfish, played by Meat, who becomes the world's greatest roadie. Audiences come just to see him set up the equipment.

"Americathon", which features the hulk fighting and killing a car in some Olympic games of the future is now finished.

In spite of the multiplicity of the man's projects he likes to keep the various art forms separate. There are sound commercial as well as artistic reasons for this, as he explains: "If you keep them separate it opens up a

bigger market. In other words if you're singing in their films who gives a damn if you're singing in your own. I'd sooner do it when I'm working for myself."

THE total Meatloaf film project is called "Neverland", a semi-musical futuristic

Peter Pan which will include about half the songs on each album. Meat plays a homicidal Tinkerbell. Like the album it suffers from a receding deadline.

"Neverland" is about two years off shooting, I guess. We got the money for it but Jimmy's only good for one thing at a time. We might get as early as this time next year to start shooting but I have a feeling that the film will take twice as long to put together, so it's closer to three years away. We're looking to '82 for it."

By that time there will be a third album, a live one, "that way it's assured of appearing on time." To be recorded on a proposed world tour it will include numbers which Meat feels only realise their true potential in live form, as well as a couple of new tunes.

"And we're gonna do a limited Tasmanian edition." That dirty raincoat chuckle again. "We're gonna put it out in Tasmania and leak it to the world. That's gonna be the first gig we play, I think it's great. I came up with it the other night. Cheap Trick did it from Budokan, I'm gonna do it from Tasmania."

In which case the concept of a Tasmanian Devil is going to take on a whole new cultural meaning.

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STRANGLER THAN FICTION

THE STRANGLERS: 'The Raven' (United Artists UAG 30262)

IN WHICH The Stranglers swap the sewer for the sky and adopt the role of investigative journalists. Since the flourishing of the new wave in '77, The Stranglers have been the most obvious targets for the Let's Set-Em-Up-To-Knock-Em-Down brigade. While to some extent the critical flak was justified (the second and third albums weren't a patch on the excellent 'IV Rattus Norvegicus'), much of it was simply vindictive. The band, horror of horrors, wrote sexist songs, and perhaps more pertinently, weren't especially well disposed towards the press.

"We're journalists, too," Hugh Cornwell told me at Air Studios, in the West End where 'The Raven' was mixed, "but we tell the truth. While we often find the truth stranger than fiction, the papers find fiction more sensational. We have no motive for not reporting the truth and there are no editors on our songs."

Hence a gem like 'Nuclear Device', the closer of the first side of the album and the next single, where it will appear as 'The Wizard of Aus'. The Wizard is the corrupt Premier of Queensland who runs the Australian state like a dictatorship, and through whose mouth the words are sung.

One of his recent stunts was to sell a strip of the country to the Japanese to build a holiday resort. Hence "If I could get lucky I'd secede from the States / I'd buy the country at an incredible rate".

At the same time, Queensland is the state richest in the atomic element, uranium, and within the next 50 years Hugh predicts nuclear civil war in the continent. "The federal troops will try and depose him," he told me, "but at the moment the distances are too told me, "but at the moment the distances are too great."

The song also indirectly has a go at the country's manufactured system of government, ie a nominal figurehead sitting in the contrived capital of Canberra, and 'Dead Loss Angeles' is another dig at geopolitical artificiality.

"LA was a swamp at the turn of the century," he says, "now it's full of man-made trees, plastic peaches, concrete beaches and so on. Recently they found a Mastadon (prehistoric animal) in the pits under the La Brea highway, hence the words."

Cornwell compares the "totally destructive" American way of life with the more Zen-like Japan, where the Raven is a symbol of sadness. The Stranglers see its dark, brooding qualities as now being a more appropriate emblem for them than the subversive, subterranean rat.

The title track, with his own breathless vocals, follows the introductory instrumental, 'Long Ships', on the album. Both show an improved musical change, with Dave Greenfield's keyboards swirling and bending with added depth and precision.

The guitarist is also impressed with Jet Black's positive drum sound. On the insidious, insistent 'Ice' and the poetic 'Baroque Bordello', his style is very much jazz-orientated, and its great to see the band developing musically again after the somewhat fallow past 18 months.

Whereas side one of the album deals essentially with places, the second is concerned with people. Hugh insists that this was as unplanned as the 'black' and 'white' sides of their third album, but it works out well all the same.

First up is 'Shah Shah A Go Go', a crack at peoples' attitudes in general, rather than specifically The Shah. Cornwell thinks there will be a movement in favour of returning him, just like with Nixon. "The Ayatollah is not a saviour," he affirms.

I would have thought that obvious, but the lyrics are interesting: "Then a priest in Paris France / Made the people get up and da da dance / Sold cassettes for 60p / (On which he) said he'd set the people free / We shall see."

The next person is 'Harry', a close friend of the bass player's and Hugh, in the same way as 'Dagenham Dave' was. Apparently he tends to come round and keep them up all night, and influenced much of side two.

The piano-rolling melodies of this uncharacteristically sombre song are followed by everybody's favourite Stranglers single, 'Duchess', an old girlfriend of Hugh's who says she's a direct descendant of one of the Henry's as well as "an heiress".

"I'm very fascinated by people who defy the ageing process," adds her former paramour. "She's in her late 20s but still looks 18. In a sense it's back to the theme of 'Ugly' — 'It's only the children of the wealthy who tend to be good looking' — maybe because rich men are in a position to only have to marry beautiful women."

The album then takes an experimental turn with 'Meningblack' — the lyrics sound pure science fiction, something which Cornwell swiftly denies. They actually concern almost-human-looking alien figures which credible reports in UFO journals say have visited

"No government body will admit they exist," says Hugh, "but it's interesting that each time they've been seen, the spotter has never made a report about UFO's again."

Hugh reckons that this, along with many of the songs, shows the band as being capable of writing clever journalistic lyrics. The same applies to 'Genetix', a subject about which Hugh has strong views.

"If people procreated more responsibly, certain tragedies like mongoloids, could be avoided. In fact, genetics are the most strong and direct influence on the future of man. For example, the kind of artificial insemination where another woman can have a barren woman's child. Man can play at being God. Man is God."

Make of that what you will, but bear in mind they've produced what is easily their finest and most interesting album. Presumably credibility will once again be on the upswing as carpeting hypocrites fall to the floor and grovel at their feet raven's feet. The Rodney's are queuing up. God forbid! MIKE NICHOLLS + + + + +



FLASH AND THE PAN: 'Flash And The Pan' (Ensign ENVY 6)

THINKS: HOW to jog your memory? Ah yes — 'And The Band Played On'. You might remember it as 'Down Among The Dead Men' but anyhow it was a large airplay hit for Flash and the Pan a while ago. One that got away, but only just. It was rattled off with a worn-out, matter-of-fact spoken vocal which on reflection sounds like some Dire Straits out-take.

Flash and the Pan is all about the Australians Harry Vanda and George Young, who've seen fit to do a whole album in the manner of that single. You're right, they are pushing their luck, but the album works better than I'd expected.

That's thanks to the music rather than the vocal style, which does grate after ten songs. At times, though, that walke-talkie affectation is quite haunting even with super-pseud lyrics like "There's a sign down back of Main Street that says dreams are not for sale." Sheer poetry, eh?

The African Shuffle' is just that, an unlikely mix of tribal percussion and urban brass; 'Lady Killer' (no, not 'Lady Writer' — I wish I'd never mentioned Dire Straits) has a sharp chorus with an instruction, spoken of course, of "Watch it, watch it!" Several entries are mere inconclusive thought passages; 'Walking In The Rain', for instance, just walks quietly along the pavement without venturing into the road, never mind crossing to the other side. Still, Flash and the Pan have become distinctive, but if the band is going to play on, they'll need some variation on this theme. + + + ½ PAUL SEXTON

LEO SAYER: 'Here' (CDL 1240)

HURT AND confused by the criticism sent his way by the press over the past few years, Sayer has been seen to be struggling to keep it all together under the flak. A career that started with him being received as a bright, talented new star was suddenly written off as middle of the road when punk hit the airwaves. Sayer refused to compromise himself to meet the new trend. He continued to sell millions of

albums but the critics lost interest, but with the arrival of a quieter, more gentle musical atmosphere, 'Here' is well-timed.

Returning to the original writing partnership that gave him his first break writing songs for Daltrey's solo album with producer David Courtney, Sayer has relocated that rocky, crossover feel that first established him.

'The World Has Changed' and 'When The Money Runs Out' (the current single) open side one and give an immediate impression of the sort of musical standard you can expect. Both have strong rock/disco beats and if 'Money flogs', 'The World Has Changed' will make it if Chrysalis have the good sense to release it as a follow up.

Although the album was recorded and mixed in California with an almost exclusively Yank team, the overall result is clear and direct with none of the over-production with which American albums are often swamped.

'Who Will The Next Fool Be' which opens side two is an instantly accessible song, written by Leo and David Courtney. It features Sayer's bright harmonica playing also featured on 'An Englishman In The USA' and 'Ghosts', which is my favourite track. Its rather corny intro, with wind whistling through the trees, fails to obscure the moody, reflective nature of the song.

The weak link in the album's structure is the sometimes infantile level of lyric - writing which detracts slightly from the strong and confident music, but as lyrics are only a way to give the voice something to sing and really only the province of the pretentious, who cares? + + + ½ SIMON LUGGATE

THE ALAN PARSONS PROJECT: 'Eve' (Arista IC 064-63 063)

ON THE strength of 'Eve', Alan Parsons shouldn't be allowed to even wash dishes in a Wimpy bar let alone produce a 'rock' album. What he has produced with 'Eve' is an album of black vinyl boredom that is dull and irritating to the extreme.

Parsons' engineering / production credits include Pink Floyd's 'Dark Side Of The Moon', (you know, the album wise people put on at the end of parties to ensure everybody goes home) Paul McCartney, The Hollies, Al Stewart and John Miles — a veritable rogues gallery of wimps if ever I saw one.

'Eve' is a concept I've never liked the idea of the concept album, anyhow) loosely based on the theme of all things female. Parsons' and partner-in-crime, lyricist Eric Woolfson, place hard-up David Paton and Chris Rainbow in their own pompous compositions, that are remarkable for their lack of imagination and wit.

Parsons' singular concession to The Modern World is a dreadfully diseased disco track. I've deliberately failed to mention any titles purely because there is so little to recommend.

'Eve' is a 'worthy' follow up to Parsons' previous arrogant outrages, 'I Robot' and 'Pyramid'. The rather amusing publicity sheet accompanying your reviewers copy of 'Eve' rightly warns the world that Parsons and Woolfson already have enough material for 25 more albums. May The Lord Help us. + PETER COYNE

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COLD HEAT

THIS HEAT: 'This Heat' (Piano Records THIS-1)

'THIS HEAT' is the end-product of three years construction from the outside. It's an unpectacular, but insistent bunch of ideas, sounds and trappings which draw its powers not from any kind of strict rationale, but from concern with mood and atmospherics. Derivatives could be: early Can, Faust possibly, Henry Cow, Soft Machine or Stockhausen or John Cage ...

This Heat — Charles Bullen, Charles Hayward, Gareth Williams — are exponents of the avant-garde. They are working within a much-abused area of "music" which lines the outer rim of today's so-called "contemporary" mainstream, but exists because its influence has been considerable, the influx of ideas running to Pert Ubu to Beefheart to Zappa to The Pop Group ...

David Cunningham's association with This Heat is not surprising — he provides something of a unique foil for them; there's a mutual interest as sound — as music, as stimulus, music and its powers of auto-suggestion. Whether you like it or not it is irrelevant. If disturbed, or intrigued, or offended, or frightened by it ... that still makes it worthwhile.

'This Heat' is a cold, unsympathetic, disciplined record. "Mood music" — a great Herzog soundtrack; side two's '24 Track Loop' probably makes more sense as pure soundtrack, since it isn't all that self-sufficient here.

But there are ominous, tormenting passages dotted around the record — moments like the hugely oppressive 'Fall of Saigon', at which point This Heat's downbeat solemnity spills over into a raucous guitar climax. These kind of events are emphasised by the preceding bouts of calculated monotony which go hand-in-hand with everything This Heat do; it's one way of utilising "Boredom" to an end, suppose.

Records like 'This Heat' will incur small followings, but generally end up being locked out ... because they fail to fit into the neat pigeon-holes people seem to view as necessary creations.

For what it represents — as opposed to what it is — 'This Heat' is a successful semi-important kind of long player which oughtn't be confined to the self-assuming self-dubbed "intelligent" consumers.

It's scope is far broader than that. ♦♦♦♦ **CHRIS WESTWOOD**

**EDGAR WINTER:
'BLUE SKY'
(SKY83648)**

EDGAR WINTER is getting old — that's the impression I get from the new album. It's all soft and sentimental with titles like 'Forever in Love', 'It Took Your Love to Bring Me Out' and 'Make it Last'. The entire album is dedicated to Monica, his wife, hence one may assume the titles are signs of his affection towards her — Mr Winter is in love!

Aside from my interpretation of Edgar's inmost thoughts, the album is extremely well-produced by Tom Moulton, and of course the man himself, hence you have a combination of high quality ballads and love songs.

This is not an album I fear that will take the charts by storm, but will be bought by the dedicated to treasure for many a cold Winter's night tucked up in front of the fire with the one they love. ♦♦ **STEVE HAWKINS**

Love' itself — an urgent, exciting shaker but with too little of Henderson himself — and 'This Band is Hot', which it sure is. The other vocal tune is the hustling, funky 'Please Your Mind'. After, and in between, all that energy, it's very relaxing when Eddie calms down and finds some tunes he can really stretch out on, like the peaceful, pensive 'Mariana' and the joyous 'Sunchaser'.

'This Band is Hot' might have been the title of the whole album, with players like Bill Summers, Paul Jackson Jr and 'Ready' Freddie Washington in attendance. With their help, Henderson moves with flowing ease between the boogie business and the piece he came from, jazzland. There was danger of a sellout here, but "Ready" Eddie has come through. ♦♦♦♦ **PAUL SEXTON**

CLIFF RICHARD



CLIFF RICHARD 'Rock 'n' Roll Juvenile' (EMC 3307)

IT'S FAIRLY well known that Big Cliff is one of that elite race of star that only slip quietly into the studio after the violins, the brass and the Salvation Army have departed.

With ex-Shadow Bruce Welch as his producer and general mentor Cliff was doing OK. Bruce chose those songs with meticulous care, selected the right musicians and tied his little string of tinsel around Cliff's polished plastic. Bruce can take most of the credit for Cliff's recent artistic re-development with Bruce as the artist and the young one as merely 'the voice'; and didn't that little arrangement work out just fine?

Well, someone (probably a 'company' man) saw fit to break up this 'thing' which has now

resulted in Terry Britten and 'Bang, Bang' Robertson replacing Bruce in EMI's ongoing 'Cliff affair' to supply the songs and take over some of the production duties.

Oh dear, oh God (sorry Cliff), Mr Britten, your tunes are awful. Mr Bruce, your words are rubbish. I'm afraid I'm not going to lumber my well-tempered little brain with "I think a Star War's headed this way We'll go to Mars, we can work, rest and play" or "It's an agent from Mars, and he's calling from the moon. It's there in the stars, I've got a glir there in June."

Hasn't the man ever heard of 'metre', 'true rhyme', 'taste'? I mean I took 'Bang, Bang' to be a kind of pitiful attempt to emulate Cole or Lorenz and didn't take it that seriously but after listening to these lyrics, I'll obviously have to rethink Mr Robertson's sense of purpose (or maybe just sense).

As for Britten's tunes (ha, ha) they aren't really that at all. Merely some long worn out laments to 1972 or something. I can't even be bothered to think. What it all boils down to is that whatever you think of him, Cliff Richard is a very important artist. You can remember all that indispensable hitstuff (and crap) that he's thrown at us through the last two decades can't you? Don't you remember where you were when you heard 'Summer Holiday', 'The Young Ones', 'Batchelor Boy', 'The Minute You're Gone', 'Congratulations', 'The Day I Met Marie', right up to 'We Don't Talk Anymore'? I don't do, actually, but my mum does and I've learnt to trust her implicitly. Significantly, one of the reasons for Britten's involvement begins and ends with Alan Tarnay's excellent and deserved hit which must surely be giving cousin Todd Rundgren a few grotesque nightmares.

I was fully prepared for a few lowspots but I had anticipated a couple highs as well. What you got is an album that stinks of apathetic old '72 with some lousy artwork which fits the period. ♦ **JAMES PARADE.**



**TOMORROWS GIRLS
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**EDDIE HENDERSON:
'Runnin' To Your Love'
(Capitol ST-11984).**

HERE'S A trumpeter who's not just blowing in the wind. Eddie Henderson made waves in various disco / jazz / crossover oceans last year with his 'Mahal' album and its offspring, the 'Prance On' single. Word gets around, of course, and Eduardo's new slice has been one of the most eagerly awaited in the field. Now it's here, it's a pleasure to report a restrained disco influence, and a relief to report a wealth of good jazzy feeling too.

Those two vocal numbers written by Patrice Rushen are 'Runnin' To Your

MALMAN

WELL, what can I say — apart from the fact that it was a great holiday? Mailman returns, full of energy and enthusiasm, from his sojourn in the Costa Packet only to find a few decent letters. What's wrong with all you lot? Lose your creativity writing postcards to Auntie? Recovering after the Bank Holiday? Can't think of anything to say more like? Listen to our lot better get your fingers out soon.

Here are this week's two STAR LETTERS:

WALLY!

Yours, ever, Wreckless George, Nottingham.

- Don't you mean WAAALLYYYY!!! WAAAALL-LLYYYYY!!!

Mandied Steve and Stevedore Mandy, Tyne And Wear.

- LP Winner

The tough ones I AM BOTH amazed and amused at how little solid information I have gained from reading the popular music press during these months.

The kind of topics that I want to see discussed in print, TV or in the press? and perhaps your readers do too, are:

- 1 How come the major record companies have been allowed to take over the direction of punk since McLaren and myself were expelled last year?
- 2 What is an independent record company?
- 3 Are kids buying fewer albums but more magazines? If so, why?
- 4 Are there any new clubs/radio stations/TV music programmes? If not, why not?
- 5 What actually is a heavy metal, hippy or mod revival, are these periods worth reviving? If so, by whom, for whom and why?
- 6 Is a music critic/journalist responsible to employer (wages)/the shareholders/the reader (through the advertiser) record companies, Honda, Barclays Bank etc./or him/herself?
- 7 Does payola exist on radio, TV or in the press? If so, have the courage to expose it.
- 8 Why is the UK record industry on the verge of collapse?

If the rock industry is not to be confused with its toy industry, let's have some hard, investigative journalism, cut down on the childish innuendo and give the reader an insight behind



YOUNG festival-goer ably demonstrates 'Wally' call

WALLY FEVER

the tinsel. Before you know it, your young cubs will emerge young journalists and your circulation might shoot up to heart attack level.

Bernard Rhodes, Brain Productions, London NW1

- This is NOT a job application Ed.

Bad deal

I THINK record buyers are getting a bad deal. Once, a group would go into a studio to record an album and a single. Now, albums are being 'miked' for singles material until there's nothing left — a prime example being Blonde,

with four singles from 'Parallel Lines'. It's even worse if the B-side is nothing but a longer or instrumental version of the A-side — Sparks did this with their last two singles. Isn't it time we were able to buy albums and singles without getting the same song twice... or even

three times? Ian McMillan, Glasgow, Scotland.

- Hmm, perhaps a good point. Perhaps an even better one when you think that boring old bands like the Rolling Stones used to make two (and sometimes even three) albums a year.

Stop it

PLEASE could you tell Juicy Lucy to stop criticising Gary Numan for his punishment I want a picture of Gary Numan on the Juicy Lucy page for five weeks running. I think Juicy Lucy will be sorry then. Karen Johnson (aged 11), Camb.

- You'd stop buying it after the first two weeks — Juicy Lucy.

Definitely

OUT of all the Record Mirrors that I have read, last week's was by far the most recent.

Teddy/Van Beck, S Wales.

- Of all the letters I've received this week, yours was far the most unperceptive.

Tea time

WHEN I read about Jimmy Pursey (August 11) burst into tears. Won't somebody just make him a nice cup of tea? What happened to all his friends when he needed them? I'd like to say,

Jimmy, don't get upset, there's so much to go on for.

Terri, Cheshire.

- Like horrible, sickly tea that boring old bands like the Rolling Stones used to make two (and sometimes even three) albums a year.

Pointless

THESE idiots who spend ages composing letters to music papers stating which bands and types of music they dislike really make me laugh. Of course they're bound to be people who can't stand heavy metal, disco, punk, Debbie Harry's thighs or whatever. But to feel it necessary to write and specify personal dislikes is so pointless. I mean you wouldn't catch me wasting a 10p stamp on a pointless letter.

Edward Case, Surrey.

- But if you didn't we'd actually have to pay someone to fill up this page.

SPECIAL ANNOUNCEMENT:

This week Mailman — besotted by 'Friday generosity' — is offering a very special prize of TWO LP tokens for the correspondent who finds the best explanation of the curious expression 'WAAAALLYYYYYYYY!!!'. All histories, treatises and just plain garblings to: MAILMAN, 'WALLYYYYI' COMPETITION, Record Mirror, 40 Long Acre, London, WC2.

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WHEN THE SLIT HITS THE FAN

THE SLITS and CHRIS WESTWOOD exchange silences, sniggers and meaningful blank stares over custard, coffee, custard and more custard in darkest Victoria. They empty a caff in the bargain.

NOW THIS is what we find: we find that stuffing 10 minutes of a band's life onto an interview tape is as out-of-context as it is non-functional, and as non-functional as it is a necessary part of press procedure.

The Slits, as is their wont, and to their credit, have become disengaged, disengaged and removed from it. A closer course to a remarkable system. Interviews are formalities and formalities get conventional, speculative and of little use.

Abroad, many an office near Victoria, populated by Slits and eye Slits, phones are occupied. The atmosphere, that Dick O'Neil looks up for a moment, then answers his blather conversation.

O'Neil's prime responsibilities are those of a publicist and the ubiquitous but necessary Pop Group. Both of these produce much of the general public's anxiety, frustration and excitement. Both have been produced by Barbara Bown, but she's not right there. I feel hesitant and cautious, I'm here to conduct an interview with The Slits.

But The Slits don't seem to be in a hurry to talk.

The Slits don't believe in interviews, they believe in conversation. But that's not the question and answer exchange we need. Come through it, perhaps, deeper coffee necessary, but through total lack of self interest. We reach the point, after some 15 minutes or so, where I find that if a Vixie Slit who's interviewing you, I can't remember the name of the Vixie. This is most interesting.

The Green Cafe is a cafe situated across the road from the rehearsal rooms on Eccleston Street, a bare and empty cafe, slightly well-populated when a performance decidedly empty by the time we're through. This may be of significance.

The Slits have grown up, from the well-worn dotted horizons of Open White Red cases, Viv Albertine's proud Towers Of Borneo, more raucous, elementary Peter Dinklage, all that of it, to the "Cut".

When "Cut", the band again, there should be enough information in each obligatory interview altogether. This is what we find. The record is a slightly out of focus music

posturing rhythmic, a bracing embracing stand informed by class and subtlety peaking overflowing and spilling. Bown has covered both the fun and beauty, both the art and the elegance, he's bored it. At times, you can feel The Slits giggling to escape their production restrictions. The reason isn't so much a band being restrained, as a band at bursting point, and it turns out as fresh the better for it.

An (and) Up is covering something to see, only doesn't do it the way as divided notes would. Her order takes us five minutes of tape.

Two more glass, no, crumbled, two more crumbled. No crumbled. Jim (and) Jim (and) with custard. They don't have the normal girls, do they? With custard, oh? That's good. Sticky and fat. Great tape. I wish I could buy all these interview tapes. . . they're really good. Ah, is this one for me? There you, Mum, I love custard. I love bad food when it comes to fattening good food. . . Mmmm, lemon orange juice, that my mama told me never to touch that sort again.

Anna Slit knows back her plate of starch with fresh talks about food with enthusiasm, the only way to love her is to talk something about music.

"Dad", she says. Then she says: Can't you compromise with a bit for the poor person? I've never had as compromise, she returns with (and) of consciousness.

The Slits enjoy laughing, they laugh quite a bit during our conversation, often for no reason at all. They prefer to hear talk towards life's little irreverences than continue to be a part of something which generally revolves around (and) but the squashes paralyse.

Yes? What'd I be an interview to do, as out people into the frame of mind where they're cool and fresh and ready to accept or receive anything. I think papers and the people who write for them just tend to put up more barriers, and if you talk too much about something you can't really tell them if they could just produce more new angles.

It should be as with music, people attempting various different things, regardless of whether it's an art or a business. . .

Yes. "It's only come natural, it's not something people are gonna work on." . . .

Yes. "Like the whole system, it's got its set rules, it's gonna break through that." . . .

Yes. "But a step is a bit. People don't really see it, and they can't take it from nowhere, seeing nothing. Journalists should be more adventurous. I think. This is clear 'cause it's like a normal, over-the-table conversation, seeing you for the first time. I'm looking forward to going to JA."

That's a clear statement. And the silence as well, just something to say."

So if you don't want to talk about yourselves, your music, . . .

Yes. "I don't want to know about my personal life? Do you want to ask me something about your personal life?" . . .

Well not particularly, no. . . She laughs again. . .

You appear to be phobic about, but there's a perverse humor in this non-response question, the more current Slits are essentially joyful people who express more about themselves by saying nothing. And that is a key.

Yes. "Why is it that we always end up in the same mood at the same time?" . . .

Yes. "Because we're together all the time, get on the same wavelength. I think this interview is nice and casual. I don't really want to have boring, dull, conversations, and I don't really talk about groups. I don't see us as a group."

In which case, what do you say yourselves? . . .

Three girls working together. . . she laughs.

Yes. "I don't see it as a band, it's just three girls." . . .

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HELP

Edited by SUSANNE GARRETT

ARE SCHOOLKIDS SPIED ON?

I HAVE read somewhere that schools keep secret files on their pupils, which are later passed on to employers if they want to see them. Is this true? Is there anything we can do to stop it?

Julian, Manchester.

•As well as keeping academic records, all schools have "confidential" files of more general information on pupils, including details of home background, social adjustment, ability to relate to other people, general honesty and reliability and so on. You won't necessarily see this information on your school report, and many

parents and schoolkids don't know that the files exist.

These records, often in the form of index cards with a series of boxes left for ticking, under general categories like "Sociability and Relationships" and "Co-operativeness and Reliability", begin from the time you start school, and information is collected and updated throughout your school career.

Disco novice

RECENTLY I entered the world Disco Dancing

Championship and reached the venue final, coming third. DJs and other people have told me I'd make a good dancer.

I believe I could be successful, but, unfortunately, have no idea about how to become a dancer. Can you give me some information.

Rosemarie, Cheshire

•No matter how agile and how instinctively good a dancer you may be, you do need professional coaching to develop your best points and give you a realistic idea of your limitations. A professional teacher will help you to develop all-important co-ordination of rhythm and body movement.

Nowadays, disco dancing has become an up 'n' coming competitive sport, much in the same way that ballroom dancing was 40 years ago; competitions are held regularly throughout the UK and abroad, and as more training courses are available standards of performance from amateurs and semi-pros alike climb higher and higher.

According to Peggy Spencer, founder of the Disco Dance Teachers' workshop, whose proteges have trained well-known teams like First Edition, most professionals have had an all-round dance-training from an early age, but there is a remote chance of making it if you just happen to be brilliant. But there are various levels of disco dancing, and while you make seem like a star to the relatively uncoordinated hoofers at the nearby club - without constructive coaching, you'll go no further.

To contact your nearest professionally qualified disco dance teacher, write, enclosing a stamped addressed envelope, to Disco Dance Teachers' Workshop, c/o Peggy Spencer, 12 Percy Road, Fenge, London SE20 7JL. Take it from there.

In London, The Dance Centre, 12 Floral Street, London WC2 (TEL: 01-636 6544), also holds regular courses in modern dance.

who is 23 and not married. I'm 19½. We started chatting while I was waiting for the bus to work last August, when he'd pull up in his van. In October, he asked me to go to bed with him, but I refused even though I wanted to as I don't want to get pregnant, a month later I went on the pill.

He still speaks to me. Still pulls up and whistles and now he gives me sexy looks. He must still fancy me, so why hasn't he asked me out since last October.

What can I do now?
Brenda, Staffs

•When someone asks you to go to bed with them, maybe half-seriously, in the course of a casual day-to-day flirtation, it isn't quite the same as asking you out. And, judging from his slightly subdued reaction since your understandable rebuff, this cowboy of the milkroad was trying his luck, that's all. Under the circumstances, your speedy change to the pill seems a little extreme.

Bear in mind that he probably flirts with many of the girls on his round in just the same way. And while he's still eyeing you up, he's being a little more careful about what he says to you since the cold-shoulder treatment. If he genuinely had wanted to ask you out a simple brush-off wouldn't have stopped him, and he has had plenty of chances to do so since.

In spite of your past conversations you seem to know very little about him, and he clearly isn't interested in getting to know you better. He says he's not married, but for all you know he already has a regular girlfriend. In view of the communication gap, this long-standing infatuation seems hardly worth pursuing. Ten-Ton Ted from Teddington may be just around the corner.

O no

I HAVE only just received my O Level results, which are terrible, and have passed in only one subject. My father is always on at me every time he sees me and I feel I've let my parents down. He wants me to go back to school and has

threatened to force me. I don't want to go back. What can I do?
Ian, Yorkshire

•As you're still living at home and are being supported by your parents, you have little choice but to do what your father advises. Realising the lack of opportunities open to even the best-qualified school leavers, he wants you to start your working life with the best possible back-up in terms of paper qualifications or, if you're not able to sit for further exams, at least to stay on at school until you know exactly what you want to do.

Ask him to sit down with you and talk things over again. You obviously have reservations about returning to school - tell him why. Do you know why? Have you any idea of the kind of job you'd like to do if you don't go back. Before he makes his final decision, suggest that he lets you talk to the school careers advisor or the youth employment officer at your nearest job centre or employment exchange (listed in the telephone book or contactable through your nearest council offices), about possibilities for the future.

It's possible that you might be better suited to a vocational training course run by a regional technical college, or an on-the-job apprenticeship with a local employer.

Alternatively, you might like to re-do your O Levels on a college course - a useful bridge between the world of school and the world of work.

Doing the spits

RECENTLY, when masturbating, my foreskin split and my penis began to bleed very badly. However, I washed it thoroughly with cold water and it cleared up. Then, about three weeks ago, when I was making love, the same thing happened. Will this happen every time I have intercourse? This started six months ago and I'm really worried in case it happens again. Do I need urgent medical advice?
Russell, Margate

•Many men who have a tight-fitting foreskin experience this kind of splitting, accompanied by bleeding. Once the foreskin has split you will bleed each time you masturbate or have sexual intercourse, and also risk the possibility of infection. See your doctor. This condition can be corrected by a minor incision in the foreskin. (Ouch - Ed).

FEEDBACK



SEX PISTOLS: Johnny Rotten (Lydon)

History of Pistols

NOSTALGIC Dave Brown of London, old enough to remember the halcyon days of British new wave welcomed by the musical culture void of two years ago, demands a full discography in memory of the lads who fulfilled the UK wet - dream, from sex-shop thru' to BBC ban, to the big-time and beyond, the once - in - a - lifetime Sex Pistols.

Singles: 'God Save The Queen', Virgin (VS 1811), released May 25, 1977; 'Pretty Vacant', (VS 184), July 1, 1977; 'Holidays In The Sun', (VS 191), October 14, 1977; 'I Did It My Way / God Save The Sex Pistols', also featuring Ronald Biggs (VS 220), June 30, 1978; 'Something Else' (VS 240), February 23, 1979; 'Silly Thing', March 30, 1979; 'Simon Everybody', (VS 272), June 15, 1979. Albums: 'Never Mind The Bollocks Here's The Sex Pistols', (V 2086), November 4, 1977; 'The Great Rock 'N' Roll Swindle' (double album) (VD 2510), June 16, 1979; 'Some Product - Carry On Sex Pistols', documentary collage (VR2), July 1979.

And, for Terry Rotten of Watford, and everyone else who asked, an after - the deluge review of the vinyl works of Public Image, fronted by Johnny R, who played their first gig last December and recently headlined the Leeds sci-fi extravaganza.

Singles: 'Public Image' (VS 228), October 13, 1978; 'Death's Disco' (VS 274), June 29, 1979, also issued as a 12 inch. Album: 'Public Image' (V 2112), December 8, 1978. A new single and album from PIL are due to be released this autumn.

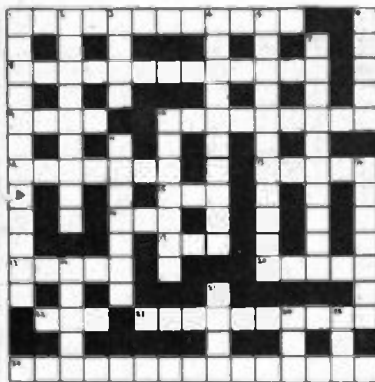
Wanna win a freebie copy of the last Pistols album? If so, answer the following simple questions. What was the sex shop run by manager McClaren called? (Be imaginative). 2) When did the band make their 'Top Of The Pops' debut? (Be precise). 3) Can you make a witty, socially relevant, socially irrelevant anagram from the name of any one Pistol, McClaren the man, or indeed the whole bunch? (Be inventive). If not, give up. Best anagram wins. Two winners only. First-come, first-served. The judges decision is final. So there.

Fan Club Fax

THE UNENDING search for fan club nuggets at the end of the rainbow continues. This week, we bring you yet another cornucopia of adulation associations and places where you can simply write for biographical details. Ere goes: Beatles, (contemporary history students only) c/o Beatles Fan Club International, 55 Praedentstrasse, 463 Bockum I, West Germany; Boomtown Rats, 44 Seymour Place, London W1; Buzzcocks, New Hormones, 50 Newton Street, Manchester M1 2EA; Darts, Magnet Records, 32/34 Gondar Gardens, London N6. (Information only) - plus pics and posters indiscriminately distributed on request); Ian Dury, 32 Alexandra Street, London W2. (Information and merchandise lists); Lene Lovich, c/o Nigel Neat, 28 Alexandra Street, London W2. (fax 'n' fings); The Ruts, Virgin Records, 2-4 Vernon Yard, Secret Affair, Chris Carr, 1st Floor, 56 Old Compton Street, London W1, Pojobello Road, London W11. (biogs - no fan club); Sparks, same address, (information only); Showaddywaddy c/o Cavendish House, Cross Gate, South Shields; Judie Tzuke, Press Office, Rocket Records, 40 South Audley Street, London W1, (info only); Village People, c/o Can't Stop Productions, 65 East 55th Street, Manhattan, New York 10022 - readers report silence despite letters and we suggest that enclosing two international reply coupons may have the desired conscience - pricking effect.

When writing for fan club membership details or simply for fax 'n' freebies, always enclose a (large) stamped addressed envelope.

X WORD



- ACROSS
- 1 What the Mael Brothers are trying to do (4,3,5,1)
 - 8 Another Swindle single (4,8)
 - 9 Multiply by three for a Byrds hit (4)
 - 10 60's hit maker who may be better known as Budgie (4,6)
 - 12 What Leo Sayer had in his heart (7)
 - 13 Multiply by two for Elvis Costello hit (5)
 - 15 Group that may be the Death of Disco (1,1,1)
 - 16 Former Rosy Musician who may settle your stomach (3)
 - 17 Harper or Wood (3)
 - 18 Darts hit (3,2)
 - 20 Mr Harley (8)
 - 22 1970, Jackson Five hit (1,1,1)
 - 23 An official announcement from Dire Straits (10)
 - 26 Recent Cars hit (4,4,1,6)
- DOWN
- 1 Phalloging back to the start (4,2,3,1)
 - 2 1973, Kiki Dee hit (8)
 - 3 Group that sang about the coming of the night (4)
 - 4 A command from Bob Dylan to his lady (3,4,3)
 - 5 What Squeeze are (4,3,4)
 - 6 Goes with Greg and Carl (5)
 - 7 1966 Small Faces hit (2,6,3)
 - 10 What Halimrow has in common with the Motors (7)
 - 11 Group that were Looking Through Gary Gilmore's Eyes (7)
 - 14 Life supporting LP (7)
 - 19 They have just told us that TV is King (5)
 - 21 M S Stewart (4)
 - 24 What Status Quo had in the sun (3)
 - 25 Recent Thin Lizzy replacement (3)

- LAST WEEK'S SOLUTION
- ACROSS
- 1 Harmony In My Head 5 Rust Never Sleeps 6 Carpenters 8 Hair 10 Only You Can 13 Stevie Wonder 14 Mucus 16 David Soul 18 Money 21 Moonlighting 23 Melp 24 Pocus 25 RCA 26 Boys
- DOWN
- 1 Here Comes The Summer 2 Rose Royce 3 Tim Esser Woman 4 Desire 9 Aja 11 Old Sam Sir 12 Nutbush 15 Come On 17 Deniece 19 Nights 20 Ches 22 Flag

Randy pinta

MY PROBLEM is that I fancy our Co-op milkman

ROAD SHOWS

YAWN!

PATTI SMITH
Wembley Arena

"I GOTTA go to the bathroom, you don't mind if I go to the bathroom do you?" Shades of Jagger's "I've just a button on my trousers — you don't want my trousers to fall down do you?" And worthy of the same response: No, Patti, you could have stayed there all night.

She came on three-quarters of an hour late and after a similar length of time went off for the same period. In the first half it was an astonishingly un-together person, even by her standards, we were confronted with.

There was a reasonable 'Privilege' and an even better 'Dancing Barefoot', but by 'We Three', which she couldn't finish, La Smith was right out to lunch. Bawling incomprehensibly, the band just padded away behind, wondering what was going to happen next.

Like all good children, Patti then asked to be excused and the next we knew was the bludgeon riffola guitar figure of 'So You Wanna Be A Rock 'n' Roll Star' being amped out by Lenny Kaye. Things were looking up, particularly when the opening chords of 'The Yardbirds' 'For Your Love' were struck.

Another song was dedicated to "any man who feels halted by bureaucracy". There, there, dear, here's a nice cup of tea. Then she calmed down to give superb renditions of 'Citizen Ship' and 'Because The Night'.

'Frederick' brought some sanity back to the proceedings, but ruination returned for a diabolical '5-4-3-2-Wave!' 'Be My Baby' did, nevertheless, confirm that when she puts her mind to it, she can actually sing. What it also confirmed was that Patti Smith's real bag is being a fan of the golden age of the sixties.

MIKE NICHOLLS



PATTI SMITH: belongs to the sixties

THE REVILLOS
Notre Dame Hall,
London

WELL, I WISH I could say I loved them. I would dearly like to say I thoroughly enjoyed myself. Instead I'll say this.

I admire the way the Revillos refused to cash in by singing all the old songs from the other group. I admire the way they struggled so valiantly even when the lights failed and the organ

packed up. And I liked the visual image which was wonderful, as is the new single 'Where's The Boy For Me?'

But I hated the way Fay started to shout and swear at the audience almost immediately the gig commenced. If she doesn't like poseurs she shouldn't be in the business because she'll never be rid of them no matter how much she screams. I hated the song 'Jack The Ripper' because the sentiment behind it was just plain sick (the

tune was good though). I didn't like hearing each song three times because most of the time the sound was so abominable you couldn't make out the tune. And I certainly didn't like it when Fay said: "If you want to hear old Rezillo songs go see the other half because they can't write any decent songs of their own."

So, first immediate impressions mean more hates than likes. I'm afraid. But I wouldn't write them off. The Revillos still create the same space age aura which was so apparent in the Rezillos, mainly because both contained Fay and Eugene. Having an extra two girls is a brainwave because apart from the added plus visually the extra strength their voices produce will go for a far more distinctive sound — once they get their sound system under control.

One high spot of the evening — notice I didn't say THE — is a Shangri-las inspired song about a friend of Fay's who died on his birthday. Another is a splendid version of Martha and the Vandellas

'Dancing In The Street'.

I was looking forward to seeing the return of Fay and Eugene, and the rest of their new band. Instead I came away disappointed. They sang out of tune and the sound system was awful, but this might have been what caused the distortion between the vocals and the instruments. I don't know. It must be said however that the entire band made up for this with an abundance of enthusiasm and joy to be back, and they came back encore after encore. So I'll dismiss this gig as teething trouble and eagerly await the next. Fay and Eugene, prove me wrong. DANIELA SOAVE

LOUDON WAINWRIGHT III
Theatre Royal, London

LOUDON WAINWRIGHT III is obsessed with death. It's there in almost every song. One day he'll get onstage, play a set and for his coup de grace he'll stand on a chair, have a rope come down from above the stage and get someone to kick the chair away.

And, of course, the

audience will laugh. But while he's dying and the audience is in hysterics, he will have a quick repartee with one of the hecklers who is demanding a different song or another encore. Of course Loudon will be singing his 'Suicide Song'.

Alright, so I am exaggerating. But Loudon does mention death a lot, can always make you laugh and there has to be a heckler.

Tonight he had a fatter to feed off. The guy supplied a fart and Loudon, as always, got his own back. Give him an audience and a guitar, let him add his wry humour and sometimes more comes back to you than all the megawatt superstars put together.

What more could you want? Oh, he did lift the curtains to show us a small bar as a prop for the song 'Wine With Dinner' but that was it. His current 'Live' album gives you his songs but the face, legs and humour are left out.

One day he might kill himself but I don't think he would do it onstage, he can get apolause without it. ALF MARTIN

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PENSION PUNK

BONEY M

Wembley Arena

THE STAGE set said it all, synthetic silvery palm trees spreading skywards like startled mops surrounding similar costumes swathed around a crowd of chronically choreographed automatons.

For at least half the performance the elderly audience remained impressively unimpressed. Surprising, really, because, as you know, Boney M are a "people's band". They sell tens of millions of records, so you'd expect those most dedicated to come and watch to show ecstatic appreciation.

'Fraid not, Francis. At over six quid a throw discriminatory faculties are in order and on this occasion they needed to be stretched to the full.

'Ma Baker' had Bobby dancing upfront, though his high heels didn't help. Got a complex about your height, mate? Shouldn't worry if I were you. Nils Lofgren and Graham Parker aren't exactly beanpoles, but that doesn't stop them from being pretty compulsive on stage.

The ladies looked better, but then I guess they weren't land-locked within such excruciating trousers. By 'Rasputin' Bob's strutting it barefoot, but the tedium remains the same.

A new number, 'I'm Born Again', has a definite religious feel and who's surprised? I suppose it must pricketh ones conscience to make so many readies so soon, incidentally, it's pretty lacklustre despite the accordion intro.

It took that naive rant of a chant like 'Holi-Hoff Day' to knock a bit of life into the snoring audience and 'Daddy Kool', their first and best single, fared even better. But hardly had it started when they lurched into the unnecessary 'Belfast'. If they feel so strongly about the pitiful province, how come they've never done a benefit there?

'Sunny' is the best part of the medley, but only because like Marley's 'No Woman, No Cry', it's a great song to begin with. By the end of it the crowd were showing definite signs of consciousness by indulging in half-hearted handclaps.

Only a remark about the stimulating properties of curry and soul food brought real cheers, not to mention a rousing rendition of mega-seller 'River Of Babylon', followed by the infantile 'Brown Girl In The Ring', its B-side released as an A and bought by another million duplicating mugs.

Then suddenly a flash of recognition. Another cover version and BLOODY HELL, IT'S A YARDBIRDS SONG!! 'Still I'm Sad', to be precise. Not a patch on the original, but still a pleasant surprise. Then they had the nerve to attempt Hendrix's 'Hey Joe' and Shirley Bassey's 'Hey, Big Spender' and by this time it was getting ridiculous. cabaret on the rampage in a vast aircraft hangar of a hall.

Spent a little time with you? Spent long enough to know that this stuff is off-target adult orientated eyewash. MIKE NICHOLLS

THE QUADS

Birmingham

THIS MONTH'S John Peel Group of the Decade Award has unhesitatingly gone to the Quads from Birmingham, with an honourable mention in dispatches as Paul Burnett's single of the week. Not bad on the basis of what was originally a quick live promotional record on a local label.

The crowd at Drake's Drum pub in Oscott, Birmingham as a consequence in considerably up on last time they played here six weeks ago.

Composed of three brothers, Johnny Jones (drums), Josh Jones (rhythm/lead vocals), Jack Jones (guitar) and a college friend Jim Doherty (bass), they play a fair number of rock and roll standards, eg 'Hound Dog', 'Wipe Out' and 'Boney Maronie'.

But it's the self-penned numbers, mainly by Josh Jones and Jim Doherty that attract the interest. Does the group really warrant John Peel's overboard praising? The answer is a tentative yes, with some reservations; though surprisingly the A-side of the single is one of the weakest songs.

Basically they play good rock orientated pop songs which bring to mind a curious combination of Eddie Cochran again and early Hoflies (ll). Favourite number was 'UFO' — storming bass lines supplied by a rather elegant, impressive — looking Jim Doherty, punctured by a relentless 'UFO' chorus and interspersed with ricocheting guitar breaks. 'Gotta Get A Job', 'Revision Time Blues' (about homework), and the witty 'You've Gotta Jive' are all standouts.

Musically they're very proficient and certainly the rest of the audience brought them back for two encores. However the set seemed very much a series of ups and downs with several originals running out of steam early on and falling to match the undoubted punch of others.

They certainly deserve the attention brought about by John Peel's interest, but because I liked them a lot I hope the usual media overkill for 'newly discovered' bands won't take place. Given a bit more time to tour and develop on their already potentially strong songwriting abilities, they may indeed have picked a winner.

C McD FARRELL



BONEY M's Liz Fraser

SHAKE / BLANK STUDENTS

Marquee, London

'SHAKE' — Featuring ex-Rezillos' read the poster on the door, I don't know if that was put there to entice the punters in to see'em, but they didn't need to bother, 'cos the place was full and justifiably so.

The support band was the Blank Students from Preston, recently featured on the fast Earcom. This was the band's first ever London gig, and considering that the average age of the band is only 16½, they played a really great set. Some of their guitar sounds are very Banshee-ish especially 'Mass Production'.

All their material is self-penned and covers a wide range of musical styles. The Rezillos music, but without Fay and Eugene, was how I imagined Shake would sound. I'm glad to say they proved me wrong. Though there are some resemblances, no wonder, considering Jo Callis wrote most of the Rezillos stuff, but even things they did with the Rezillos like Cold Wars, Teenbeat, and Culture Shock from the EP have been given the Shake treatment and they sound really good. Jo, Simon and new guy, dishy Troy Trate share the vocals between them, which provides a bit of variety.

if I was asked to label Shake I'd be stuck, their sound is so different — sort of heavy pop with punk overtones. The music is still influenced by space comics, especially 'Gamma men', other groovy sounds were 'But Not Mine', 'Two

Worlds' and 'Pilot of the Future'. JOANNE SMITH

NINA HAGEN

Lyceum, London

OUT OF the ashes of complete chaos rose one of next year's brightest stars — Ms Nina Hagen. This was the East German born singer's debut in the UK and, although she claimed she wouldn't be nervous, the Nina Hagen band were quaking in their boots as they took the stage to face the unruly but good-natured Lyceum crowd.

This was their fifth live performance together, ever and it showed. For the first few numbers there was total bedlam, no one sure when to start, finish or even what they were playing. It was unprofessional to say the least. Nina's own confidence and strength was the only thing that kept them together.

Clad in pink tights and a particularly tacky stripper's brassiere, Nina gamely dragged the appalling band through 'Future Now', 'Meroin' and a nameless sleazy nightclub song straight out of the Marlene Dietrich songbook. It was pre-war Berlin all over again.

The crowd were incredibly patient and sympathetic while they waited for the guitarist (Nina's current boyfriend Fernando), the bassist, the drummer and the intelligent-looking keyboard player to pull themselves together. I think to a man they managed to fall over, disconnect themselves or blow a fuse at least once during the evening.

Our patience was eventually rewarded by an extraordinary version of 'Move Over' by Janis Joplin, Nina's 'Idol'. It was just that the delivery of the song with Nina's soaring, operatic, elastic voice, was identical to the original, every inflection, every note was the same — it was chilling.

Break your arm patting yourself on the back time now: chatting to Ms Hagen on Friday, I suggested that the Tubes' song, 'White Punks On Dope' would go down really well if they were to play it live, and the song was familiar to the band because it appeared on her first album. Guess what? They were up there belting out a superb version of 'Punks' two days later, which gives you an idea how flexible their repertoire is at the moment.

The encore was typically chaotic — 'Future Now' again and then a black-hatted figure from the audience leapt on to the stage and settled down behind the drum kit — it was An Up from the Slits.

They just jammed after that, making it up as they went along. Eventually the house lights went up and a finally triumphant Nina Hagen grudgingly relinquished the capacity crowd. SIMON LUDGATE

MADNESS

Dingwalls London

MADNESS have decided, are just getting too popular to play clubs the size of Dingwalls. Stewing like boil-in-the-bag beings, compressed as kippers, is no way to watch Madness. To watch Madness one should have

available space around to shake everything that moves, and try for that which doesn't, cos whether they stick closely to ska, or move more into the rock and reggae fields, Madness are about pure dance music.

Their sound is ruled by the careering keyboards of Mike Barson and the sax of Lee Thompson which soars and yawns across the songs with proprietary arrogance — which is what their whole sound is about — not polite invitations to shuffle your feet, but sheer tenacious commands to MOVE — impossible and useless to ignore.

This cheerful confidence is personified by vocalist Suggs, a fresh-faced youth of Meccano movements and hale and hearty lungs. His vocal similarity to Dury is apparent, and so is the wry sense of humour in their songs and chummy raps between numbers. Though he'd look equally at home in the crowd, Suggs is an effervescent performer.

Personal favourites were the mysterious 'Night Boat To Cairo' and a spirited rendition of 'Rockin' In A-Flat' which proved without a doubt that they are capable of rocking and rolling as well as their rock steady, 'The Flasher', 'Mummy's Boy', the list of superb songs is endless (almost).

They finished off with both sides of their current single, Prince Buster's 'Madness' and their self-penned tribute to the man 'The Prince' and encored with an exhilarating version of 'Shoparound'.

The show was a killer — but trying to analyse it move by move is difficult — how does one analyse pure fun? KELLY PIKE

THE CRUSADERS

Hammersmith, Odeon

AFTER WHAT may politely or otherwise be described as a steady career of almost two decades, the Crusaders finally made it, almost beyond wildest dreams with that song Doubtless they had a pretty mixed bunch in the audience at Hammersmith — chart punters, but wavers and pure music freaks to start with. But the set they gave, rarely structured and beautifully varied, honestly did please all of the people at least some of the time. Certainly it put last year's mechanical flash affair right into the past tense.

Opening numbers were two of those audenially Crusaders classics: 'Snowflake' and 'A Ballad for Joe', featuring some neat soprano and keyboard dialogue from Wilton Felder and Joe Sample. 'The Hustler', taken off the 'Street Life' album, was a tremendous gain on the studio track with an amazing bouncy, tacky rhythm mix topped and tailed with percussion fireworks (a trick they apparently pinched from Weather Report — but no matter). Credit here must go particularly to the pulsy bass of Lou Fischer, who with overwaded but articulate guitarist Mike O'Neil provide this year's new faces section. Familiar to some was percussionist Airto whose

bird noises and camping eventually led Stix Hooper's mallets into a piece of hazy, devilish exotica a long way from that Southern funk.

With a hot and baying audience ready for the works, Randy Crawford stepped forth nervously and walked away a triumphant professional. Savage persona, real funkiness and Eartha Kitt were the only things I could get to as she ripped and scored and moaned her way through 'Street Life' fronting the band and yet entirely within it. The tops of an ending to a heady show. SUSAN KLUTH

DEAD KENNEDYS

THE 90'S PENETRATORS, San Francisco

San Francisco's premier punk venue was bulging with bay area blockheads for the liveliest show here for some time. Penetrators opened with their particular brand of punkability though the best song 'I'm A Sensitive Boy' had the driving elements of a Magazine number that galvanised the boogiers into action.

Next was a five-piece female band from LA, that had the drunken machomen at the front jostling for the attention of singer Roxanne who pogoed around while thrashing out songs that predictably revolved around sex. So cute, they were silly, and it was just as well that lyrics to numbers such as 'Johnny, Are You Queer?' got submerged in the noise and wolf whistles. For an encore, they did a lamentable version of the Shangi-La's 'Walking In The Sand'.

20 Minute break — wow — just enough time to make a run to the solitary urinal and optional sink before the real show began.

What everybody had come to see of course was the bay area's current phenomenon Dead Kennedys whose single 'California Uber Alles' tops the alternative record chart and tells the harrowing scenario of California's Governor Jerry Brown becoming president:

"Zen fascists will control you
Hundred percent natural/
You will jog for the master race
And always wear the happy face."

Singer Jello Biafra of the DK's has political aspirations also, threatening to stand for mayor. His campaign is aided and abetted by Ted on Drums, Klaus Flouride, an intellectual-looking bassist, and Ray Valium on lead and rhythm who reminds me of 'Plug' from the Bash St Kids dressed as a mod.

Jello Biafra has the face of a younger psychotic Fee Waybill with as much energy, repeatedly plunging into the crazies at the front to squash the nazi salutes that the 99 per cent white audience think is required for the hit single.

The rest of the set is similar to their B-side 'Man With The Dogs', ie noisy and fast. Lots of sweaty energy. Lots of fun. JACK

McKITTY
The Ritzy, Brixton

A MAJOR force arrived on the rock scene at the Brixton Ritzy in the form of McKitty, a three piece outfit led by Jamaican born Donovan McKitty.

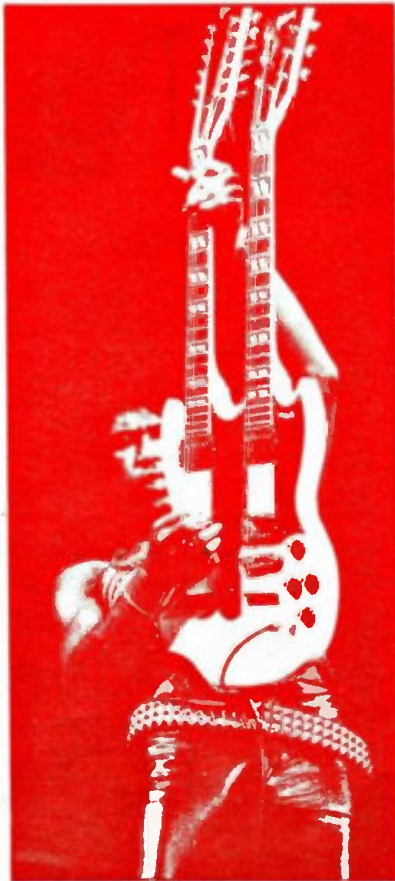
They appeared nervous, but despite the odd technical hitch and on occasions being slightly inaudible vocally, proved to be one of the best new heavy metal bands around.

McKitty formerly fronted a Los Angeles band before doing some session work for Robert Palmer, Nicko McBrain (ex Pat Travers band and Streetwalkers) is a high quality drummer and this was bass player Amilcar's last gig for the band and a replacement is being sought.

McKitty played 11 songs and although most were on the short side, it was a fine set. Particularly outstanding were 'Time Will Tell' and 'Paradise', whilst the devastating 'Street Walker' featured some screeching, wailing axe-playing from Mr McKitty. Two of the more commercial numbers were 'Shine Your Light' and 'Caroline', with which they closed following an encore call.

Support band The States also played an encore, namely 'So Long Goodbye', following their enthusiastic, hard hitting performance, which was high-lighted by 'Rollin' Out The Dice', a gutsy number with Jay Wilson and Barry Paul standing on lead guitars.

STEVE HAWKINS
AND NORMAN
SMITHERS



DONOVAN McKitty: a major force

ADICTS - Brecknock, Camden.

LOOK, I don't want to shout but something's going on around here. The Adicts (got that? - you'll be using it a lot soon) have caught life falling off a precipice, just before it hit the ground, and kindly brought it to the Brecknock.

They start bravely with 'Get Addicted', shaky, still nervous, then vocalist Monkey Warren breaks in eagerly as the sound begins to crack and spit "we won't cause a revolution..." I know, but they're causing something right now. Hold tight, straight into 'This Is Your Life' with no time, no time to breathe even.

Pete Davison's lead guitar whines, wails - just briefly, subtly - demanding attention, then explodes into controlled furious frenzy, feedback used with deadly precision like the Damned never knew how. And they're trying (and succeeding) so hard I don't know whether to laugh or cry. The dancers are being exhilarated and bewildered by 'Sad Sad Boy', 'Easy Way Out', 'Younger Generation', 'Numbers'.

The Adicts represent the furious face of youth. They think feel, communicate, make you dance to a subject that is sad effectively taking two contrasting emotions by word and music mixing and matching making everything seem right. Hey, let's discuss our

kinda love in 'Picture Of You' or 'Let's Spend the Night Together', humour in 'Mary Whitehouse' world affairs (!) care of the obligatory reggae number 'Calling Calling'. It's all tough pop, cheek, wit, grit and so naively classy.

Tim Hoc, Kid Davison and Melvin (?) on bass, drums and rhythm respectively all look as if they can't believe what's happening, but play with inspired wisdom and subtlety which might seem out of place, but turns out charming. Oh, and a bearded poet, name of John Rowe treated us to a short recital mid-way through the Adict's set. I would have liked to have heard more.

The Adicts' set consisted of 21 numbers and they have yet to learn to pace it properly. Anyway, my mate Mick who doesn't like anything much, liked the Adicts and I haven't enjoyed myself, nor been so excited for far too long. The good times start here. **SUE BEER**

RICKIE LEE JONES
Dominion, London

RICKIE LEE comes packaged in a Debbie Harry leotard and toothy smile, making all the boys on the block fall over.

Alright, I was expecting another all American Charley's Angel clone - simpering and telling the audience how marvellous they were and how wonderful it was to be in Britain. No, No, No, Rickie Lee,

with the smoke blue hazy voice, was superb. A strange mixture of Little Girl Lost and rampant tigger (easy Smith, easy). During the opening part of her set she was featured with just her piano player, and they delicately picked their way through a song about being all alone in the big city. The stage was set out like the roof of a tenement, suiting the atmosphere of the song.

Then, straight into 'Young Blood', where the band swayed and strutted and Rickie enjoyed herself on guitar. I even found myself liking 'Chuck E's In Love', that I don't view now as just another country and western influenced number.

The best moments of the night, were the simplest, Rickie Lee alone at the piano on some of her autobiographical songs that she does so well. There was 'Coolsville', with its tastefully sentimental preamble about growing up and lost innocence. Ah gosh, she even dedicated 'On Saturday Afternoons in 1963' to her kid sister. But strangely it wasn't one of her own compositions that had the greatest effect that night, but Carol King's 'Up On The Roof' delivered with great pathos.

With excellent pacing, Rickie rejoined the band for the dirty charm of 'Easy Money' and 'Danny's All Star Joint!' Rickie Lee can charm and then spit suddenly. Come back soon, Y'all hear? **ROBIN SMITH**

THE INVADERS
Forde Green, Leeds

The Forde Green's not a dozen miles from where this band originated. You might say they haven't come very far. You'd be wrong. Musically this band is improving with leaps and bounds.

The addition of Phil Manchester on keyboards / synthesiser has added the 'spacey' dimension that the group's name implies.

Of the ten songs they played, their first single 'Girls in Action' stood out like a topless go-go dancer in the Men's tap room. It's a pity they never had chart success with this. This new single, 'Best Thing I Ever Did', even with its catchy chorus is not in the same league. For my money the bouncy 'Occupied With You' would make a better single.

'No Secrets' was another fine number with the prophetic warning "We have seen your planet, time is running out." emerging from the fog of lyrics, while 'Give me Some Space' - "a joke between us and the Press" - is the band's way of telling audiences and journalists alike that they intend to be big.

They won quite a few fans at the Forde Green and no doubt reduced the bar takings by keeping people's attentions away from their pints. The Invaders, it seems, are winning the battle. **MARTIN ASHE**

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	29	NASHVILLE		LOndOn	
Oct	4	nOrTh StAIFs & PolyTeCHNIC		nOrTh StAIFs	
	8	POrTErHousE		eAsT eIFoRd	
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Oct	12	eNTrAL LOndOn PolyTeCHNIC	LOndOn
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	17	NoThingAm UniveRSity	NOThingAm
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	19	midLEsEx PolyTeCHNIC	midLEsEx
	23	POrTErHousE PolyTeCHNIC	POrTErHousE
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LOW BUDGET

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 13

BASILDON, Double Six (20140), The Crooks
BASILDON, Round Acre, Basille
BIRMINGHAM, Nite Out (021 622 2233), Mary Wilson
BIRMINGHAM, Odeon (021 643 6101), The Police / Warmenanz
BICESTER, Nags Head, Sledgehammer
BLACKPOOL, Norbreck Castle (152941), The Bumpers

BRADFORD, Maxima, Westgate, JALN Band
BRADFORD, Princeville (78945), Samson
BRIDGEND, Drones (156758), Fish Harry
BRIGHTON, Alhambra (27874), Refugees
BRIGHTON, Jenkinson's (25897), Geno Washington And The Ram Jam Band
BRISTOL, Trinity College (684472), The Invaders
CASTLEFORD, Bradley Arms (152213), One Adult
CHATHAM, Tam O Shanter (400187), One Eyed Jacks
CHESTERFIELD, Fusion (32584), The Chords
COLNE, Union Hotel (862758), The Distributors
DUNDEE, Teasers, Royal Centre Hotel (24074), Fischer-Z

DERBY, Talk Of The Midlands, Hill Street (23543), Little Tony And The Tennessee Rebels
EDINBURGH, Astoria (031 661 1662), Headboys / The Venegas
GLENROTHES, Rothos Arms (753701), The Visitors
GOSPORT, John Peel (281893), The Dials (Brighton version)
HARROGATE, Gallop Club, Granby Hotel (503046), Clem Curtis And The Foundations
HAYES, Adam And Eve, Uxbridge Road, Tiger Ashby / Sad Among Strangers / The Details
MOPWORTH, Waterside Club, Vernon
HOVE, Fisher Gate Community Centre, Rosetta Stone
LEEDS, Fen Club, Brannigans (663252), Phil Rainbow

LEICESTER, Baileys, Haymarket (26462), High Flames
LIVERPOOL, Erica (051 236 7881), Protes / The Drills
LIVERPOOL, Empire (051 708 1555), Nils Lotgren / Live Wire
LONDON, Actlam Hall, Por-tobello Road (01 960 4500), Dangerous Girls / Cardiac Arrest
LONDON, Albany Empire, Deptford (01 652 0765), The Flatbackers / The Lucy's / Top Hat / The Box
LONDON, Bridge House, Canning Town (01 476 2889), Photos / The Clones
LONDON, Dingwells, Camden Lock (01 267 4967), The Ad-verts
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Melanie Harrod

LONDON, Bunters, Covent Garden (242 5426), Score
LONDON, Hope And Anchor, Islington (01 359 4510), Tours
LONDON, Marquee, Wardour Street (01 437 8603), Cowboys International
LONDON, Music Machine, Camden (01 387 0428), Clint Eastwood / Trinity / Freedom Fight
LONDON, Nashville, Kensington (01 603 6071), Local Operator / The Penacods
LONDON, New Golden Lion, Fulham (01 385 3942), VIP's
LONDON, Pegasus, Stoke Newington (01 226 9930), Bad Manneers
LONDON, Rock Garden, Covent Garden (01 240 3961), Vermillion And The Aces
LONDON, Royalty, Southgate (01 885 4112), Charlie Grace / Lynette
LONDON, The Venue, Victoria (01 834 5500), After The Fire
LONDON, Windsor Castle, Harrow Road (01 286 8403), Beat
MACCLESFIELD, Krumbles (23752), The Chatters
MANCHESTER, Apollo, Ardwick (051 272 1112), The Crusaders / Randy Crawford
MANCHESTER, Free Trade Hall (061 834 0943), Loudon Wainwright III
NEWCASTLE UPON TYNE, Mayfair (23109), Sammy Hagar Band / Def Leppard
NEWCASTLE UPON TYNE, Red House (610321), Hot Sex
NORTHFLEET, Red Lion, Crete Hall Road, Redrith
NORWICH, Cromwells (612908), Match
NORWICH, Manor House, Silent Nose
PORTSMOUTH, HMS Nelson, Yakety Yak
PORT TALBOT, Troubador (77968), The Ruts
SHEFFIELD, The Penguin (395897), Zero
SCARBOROUGH, Penthouse (63204), EF Band
SOUTHALL, Hambrough Tavern, Jeep
SOUTHALL, White Swan, The Injections
ST HELENS, Railway Hotel, Liss All Liss
TAUNTON, Market House (3013), Starline
WEST CORNFORTH, Social Club, White Spirit
WOLVERHAMPTON, Chip Hall (28462), XTC / The Yachts / The Dazzlers

PSWICH, Henley Cross Keys (197599), General R And The Meanies
GLASGOW, Apollo (041 332 9221), Loudon Wainwright III
KEIGHLEY, Downton Club, Cheap W' Nasty
KINGSBURY, Bandwagon, Iron Maiden
KIRKLEBYNGTON, Country Club (78305), Headboys
LEICESTER, Baileys, Haymarket (26462), High Flames
LIVERPOOL, Erica (051 236 7881), Street To Street Party
LONDON, Black Bull, High Street, Lewisham (01 680 1028), Little Tony And The Tennessee Rebels
LONDON, Bunters, Covent Garden (01 242 5426), Score
LONDON, Chet's Palace, Hackney, Charge / Baggar
LONDON, Dingwells, Camden Lock (01 267 4967), Charlie Ainsey And The Misdemeanors / Inner City Livit
LONDON, Electric Ballroom, Camden (01 485 9035), The Boys / Psychedelic Furs
LONDON, Hammersmith, Odeon (01 748 4881), The Cickets
LONDON, Hope And Anchor, Islington (01 359 4510), Lee Fardon And The Legionnaires
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Virgin On The Verge / Magnificent Seven
LONDON, Marquee, Wardour Street (01 437 8603), Chris Farlowe / Blue Power
LONDON, Moonlight, Railway, West Hampstead, Xtreemysts / The Jets
LONDON, Music Machine, Camden (01 387 0428), The Dukes / Lipservice
LONDON, Nashville, Kensington (01 603 6071), Vibrators / The Dials
LONDON, New Golden Inn, Fulham (01 385 3942), On The Air
LONDON, Newlands Tavern, Peckham, Red Tape
LONDON, Rainbow, Finsbury Park (01 263 3140), Nils Lotgren / Live Wire
LONDON, Rock Garden, Covent Garden (01 240 3961), Tribesmen
LONDON, Royal Albert, New Cross Road, Deptford, Rubber Johnny
LONDON, Tower Club, Westminster, The Shades
LONDON, Two Brewics, Clapham (01 874 4128), Stage Fright
LONDON, The Venue, Victoria (01 834 5500), Fingerprint / The Young Ones
LONDON, White Lion, Putney, Jeep
LONDON, Windsor Castle, Harrow Road (01 286 8403), Ricky Cool And The Icebergs
MANCHESTER, Factory, Royce Road, Hulme (061 226 8821), The Chatters
MANCHESTER, Free Trade Hall (061 834 0943), Sammy Hagar Band / Def Leppard
MELTON, MOWBRAY, Painted Lady, Kirby Getters (821211), The Really Band
MILTON KEYNES, Navigation Inn, The Russians
MORELY, RAF Swanton, State After
MUSSELBROUGH, Brunton Hall, Strange Innocence / Sidki
NEWCASTLE UPON TYNE, Mayfair (23109), Fischer-Z
NORWICH, The Canary, Heart, sease Silent Nose
NOTTINGHAM, Sandpiper (54381), The Piranhas
OXFORD, New Theatre (44544), Siouxsie And The Banshees / The Cure
OXFORD, Oranges And Lemons, St. Clements (42601), Chou Pahrot
POOLE, Brewers Arms (4930), The Bumpers
RETFORD, Porterhouse (704981), Brand X
SOUTHAMPTON, Gaumont (29772), The Police / Waz-manant

SALISBURY, Blackbird, Roaring 30s
SOUTHEND, Minerva (714691), Rockhouse
SOUTHEND, Top Aces, Basille
STRATFORD UPON AVON, Green Dragon (13994), Deadly Toys
SUNDERLAND, Mecca (57568), White Spirit
TAUNTON, Odeon (2283), The Darts
WALTON, Walton Hop, Small Wonders
WEST RUNTON, Pavilion (203), Budgethammer
WORCESTER, Golden Lion (22583), Speedy Beers

SATURDAY SEPTEMBER 15

'LOW BUDGET is actually worth spending money on, even in these El Skinto times.

A miracle, yet.*

THE KINKS LOW BUDGET

Charles Shaar Murray. N.M.E.

Current Chart Positions in America:

BILLBOARD: No. 11 with a bullet (last week 12).
CASHBOX: No. 17 with a bullet (last week 22).
RECORD WORLD: No. 23 with a bullet (last week 30).

LOW BUDGET · THE KINKS · NEW ALBUM
 Album: SPART 1099. Cassette: TCART 1099.

"MOVING PICTURES" THE KINKS NEW SINGLE.
 ARIST 300.

ARISTA

FRIDAY SEPTEMBER 14

ABERAVON, Nine Volts (Port Talbot 6072), Days of Grace / Much
AMBLESIDE, Cinema Club, Art Failure
BASINGSTOKE, Magnums (87767), Overkill
BIRKSGATE, Kirkcaldy Hotel, Joe Lethal
BIRMINGHAM, Nite Out (021 622 2233), Mary Wilson
BISHOPS STORTFORD, Triad Leisure Centre (56333), The Injections
BRIGHTON, Buccaneer (608986), No Exit
BRIGHTON, Jenkinson's (25897), Geno Washington And The Ram Jam Band
BRIGHTON, Top Rank (25895), Penetration
BRIGHTON, Hanbury Arms, The Libertas
BURTON ON TRENT, 78 Club (61037), The Invaders
CAMBRIDGE, Aime (168748), Bendasis
CAMBRIDGE, Corn Exchange (68067), The Ruts
EXETER, Routes (58615), Starjets
GLENROTHES, Rothos Arms (753701), Berlin Blondes
GULDSBOROUGH, Village Hall, Over Drive / Edgée
HALIFAX, Masim's, Sowerby Bridge, JALN Band
HARROGATE, Granby Hotel (503046), Clem Curtis And The Foundations
HAWICK, Tower Hotel, Another Pretty Face
HIGH WYCOMBE, RAF Base, Yakety Yak
LEICESTER, Baileys, Haymarket (26462), High Flames
LIVERPOOL, Erica (051 236 7881), Protes / The Drills
LIVERPOOL, Empire (051 708 1555), Nils Lotgren / Live Wire
LONDON, Actlam Hall, Por-tobello Road (01 960 4500), Dangerous Girls / Cardiac Arrest
LONDON, Albany Empire, Deptford (01 652 0765), The Flatbackers / The Lucy's / Top Hat / The Box
LONDON, Bridge House, Canning Town (01 476 2889), Photos / The Clones
LONDON, Dingwells, Camden Lock (01 267 4967), The Ad-verts
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Melanie Harrod
LONDON, Bunters, Covent Garden (242 5426), Score
LONDON, Hope And Anchor, Islington (01 359 4510), Tours
LONDON, Marquee, Wardour Street (01 437 8603), Cowboys International
LONDON, Music Machine, Camden (01 387 0428), Clint Eastwood / Trinity / Freedom Fight
LONDON, Nashville, Kensington (01 603 6071), Local Operator / The Penacods
LONDON, New Golden Lion, Fulham (01 385 3942), VIP's
LONDON, Pegasus, Stoke Newington (01 226 9930), Bad Manneers
LONDON, Rock Garden, Covent Garden (01 240 3961), Vermillion And The Aces
LONDON, Royalty, Southgate (01 885 4112), Charlie Grace / Lynette
LONDON, The Venue, Victoria (01 834 5500), After The Fire
LONDON, Windsor Castle, Harrow Road (01 286 8403), Beat
MACCLESFIELD, Krumbles (23752), The Chatters
MANCHESTER, Apollo, Ardwick (051 272 1112), The Crusaders / Randy Crawford
MANCHESTER, Free Trade Hall (061 834 0943), Loudon Wainwright III
NEWCASTLE UPON TYNE, Mayfair (23109), Sammy Hagar Band / Def Leppard
NEWCASTLE UPON TYNE, Red House (610321), Hot Sex
NORTHFLEET, Red Lion, Crete Hall Road, Redrith
NORWICH, Cromwells (612908), Match
NORWICH, Manor House, Silent Nose
PORTSMOUTH, HMS Nelson, Yakety Yak
PORT TALBOT, Troubador (77968), The Ruts
SHEFFIELD, The Penguin (395897), Zero
SCARBOROUGH, Penthouse (63204), EF Band
SOUTHALL, Hambrough Tavern, Jeep
SOUTHALL, White Swan, The Injections
ST HELENS, Railway Hotel, Liss All Liss
TAUNTON, Market House (3013), Starline
WEST CORNFORTH, Social Club, White Spirit
WOLVERHAMPTON, Chip Hall (28462), XTC / The Yachts / The Dazzlers

Porterhouse Club
 20 Carolgate, Retford, Notts
 Fri 14th Sept.
BRAND X
 Sat 15th Sept
FISCHER Z

LONDON, Moonlight, Railway Hotel, West Hampstead 101 677 1473, Xdreamysts / The Jets
 LONDON, Mule, Machine, Camden 101 387 04281, Kokomo / Caris Major
 LONDON, Nashville, Kensington 101 603 60711, Misty / Bongo Danny
 LONDON, New Golden Lion 101 385 3942, Ricky Cool And The Icebergs
 LONDON, Rainbow, Finsbury Park 101 263 3140, Nils Lofgren / Live Wire
 LONDON, Royalty, Southgate 101 886 4112, Froggy
 LONDON, Saxon Tavern, South End Lane, Catford 101 698 3293, Redrite
 LONDON, Swan, Hammersmith 101 748 1043, London Zoo
 LONDON, The Venue, Victoria 101 834 5600, Brand X
 LONDON, Wellington, Waterloo 101 928 6063, Souja
 MANCHESTER, Mayflower 1061 834 3967, The Reducers
 MIDDLESBROUGH, Rock Garden 12419961, The Revlows / Art Failure
 OXFORD, New Theatre 1445444, The Police / Warmonitz
 READING, Target, Butts Centre 195887, Zach
 RETFORD, Portershouse 17049811, Fischer Z
 SCAMPTON, RAF Station Mud, Sheffield, Crucible Theatre 798223, Xero
 SOUTHALL, Hamborough Tavern, Spades / Chaps
 STALYBRIDGE, Commercial Hotel 1081 338 2875, Subterfuge
 TORQUAY, Pelican (22842), Starjacks
 WATFORD, Red Lion 129208, The Injections
 WEST HUNTON, Pavilion 1203, Chairman Of The Board
 WORTHING, Serring Village Hall, Rosetta Stone

**SUNDAY
SEPTEMBER 16**

ARBROATH, Condor Club, Mafia
 BIRMINGHAM, Red Lion, Shely 1021 744 1030, The Cracs
 BIRMINGHAM, Star Night Club, Bromsgrove, Ocean Boulevard
 BISHOPS STORTFORD, Triad Leisure Centre 156333, Exit (lunchtime)
 BRADFORD, Princiville 178845, Hot Ice
 BRIGHTON, Jephthons 125897, Geno Washington And The Ram Jam Band
 BRISTOL, Colston Hall 1291768, Nils Lofgren/Live Wire

BURSFLEM, George Hotel (Stoke-on-Trent 84021), The Vain / Newtown Neurotics / Split Vain
 CHELMSFORD, City Tavern 412601, Local Operator
 CROYDON, Greyhound 101 681 1451, The Rockin' Shades
 EDINBURGH, Harveys, Lothian Road 1031 229 19261, Barin Blondes / The Freeze
 GLASGOW, Apollo 1041 332 9221, Boney M
 GLENROTHES, Rothas Arms 1753701, Red Fox
 GUILDFORD, Civic Hall 67314, XTC / The Yachts / The Dazzlers
 GUILDFORD, Royal Hotel 175173, Small Wonders
 JACKSDALE, Grey Topper 1Leabrooks 32321, The Ruts
 LEEDS, Eford Grene 4939841, Quatz
 LEICESTER, De Montfort Hall 127632, The Police / Warmonitz
 LONDON, Bridge House, Caning Town 101 476 2889, Remus Down Boulevard / Spider
 LONDON, 101 Club, St John's Hill, Clapham 101 223 83091, Viper
 LONDON, Brecknock, Camden 101 495 3073, Sad Among Strangers
 LONDON, Bridge House, Caning Town 101 476 2889, Tour de Force / Spider
 LONDON, Castle, Tooting 101 672 7018, The Camels
 LONDON, Dingwells, Camden Lock 101 267 4867, Red Beans And Rice / Terminal Snack
 LONDON, Duke Of Lancaster, New Barnet 101 449 04651, One Eyed Jacks
 LONDON, Hammersmith Odeon 101 748 4281, Sanny Hagar Band / Def Leopard
 LONDON, Hope And Anchor, Islington 101 359 4510, Spit Rave
 LONDON, Marquee, Wardour Street 101 437 6603, Young Ones
 LONDON, Nashville, Kensington 101 603 60711, Classis Nouveaux / The Citizens
 LONDON, New Golden Lion, Fulham 101 385 3942, Bowles Brothers Band
 LONDON, Rock Garden, Covent Garden 101 240 3961, Last Resort
 LONDON, Three Rabbits, Romford Road, East Ham, Redrite
 LONDON, Torrington, North Finchley 101 445 47101, American Housewives
 LONDON, Trashed, Woolwich 101 865 33711, Original Eastside Stompers



ELLO, ELLO, ELO. THE POLICE. (pictured above), continue their round of duty this week at Birmingham Odeon (Thursday), Southampton Gaumont, (Friday), Oxford New Theatre, (Saturday), Leicester De Montfort Hall, (Sunday), Swansea Top Rank, (Tuesday) and Cardiff Top Rank (Wednesday). The tour coincides with the release of latest single 'Message In A Bottle', and firmly handcutted support on all dates comes from the only band with an identikit name, WAZMONARZ.

LONDON, The Venue, Victoria 101 834 5600, Brand X
 LONDON, Windsor Castle, Harrow Road 101 286 84031, Rogan 82's
 MANCHESTER, Apollo, Ardwick 1081 273 1112, The Shadows
 NEWCASTLE UPON TYNE, Civic Hall 120007, Loudon Wainwright III
 NORTH PORTLAND, Working Men's Club, Rikki And The Cufflinks
 PAISLEY, TUL Club, Flying Saucers
 PLYMOUTH, Clones 1651361, Starjacks
 SCARBOROUGH, Penthouse 163304, Art Failure
 WHEATLEY HILL, Working Men's Club, White Spirit

**MONDAY
SEPTEMBER 17**

BRIGHTON, Dome 96821271, Nils Lofgren/Live Wire
 BRÖMLEY, Cockney's Club, The Rockin' Shades
 BURSFLEM, George Hotel, 184021, The Vain's-Newtown Neurotics / Split Vain
 EDINBURGH, Tiffany's 1031 656 9292, The Chests / Another Pretty Face
 GLASGOW, Apollo, 1041 332 9221, The Shadows
 GRANGEMOUTH, International Hotel, 1724561, Switch
 LEEDS, Fford Grene, 4939841, Flying Saucers
 LEICESTER, De Montfort Hall, 1276321, The Sills / Don Cherry / Prince Hammer

LONDON, 101 Club, St John's Hill, Clapham 101 223 83091, Thirteen / The Limit
 LONDON, Bridge House, Caning Town, 101 476 2889, Little Roosters / The Face
 LONDON, Dingwells, Camden Lock, 101 267 4967, Reluctant Sire / o t y p e s / Melanie Harrod / David Bowie Band
 LONDON, Half Moon, Lower Richmond Road, Putney, Alex Campbell
 LONDON, Hope And Anchor, Islington, 101 359 4510, Phil Rainbow
 LONDON, Kensington, Russell Gardens, 101 603 32451, London Zoo
 LONDON, Marquee, Wardour Street, 101 437 6603, The Brakes
 LONDON, Maunberry's, Jermyn Street, 101 699 4823, Mirage
 LONDON, Misk Machine, Camden, 101 387 04281, Fingerprints / Pretty British / Dickan
 LONDON, Nashville, Kensington 101 603 60711, Original Mirror's / The Nurses
 LONDON, New Golden Lion, Fulham, 101 385 3942, Bob Ken's Whoopie Band
 LONDON, Rainbow, Finsbury Park, 101 263 31401, XTC / The Yachts / The Dazzlers
 LONDON, Rock Garden, Covent Garden, 101 240 3961, The Hissaboys
 LONDON, Trashed, Woolwich, 101 865 33711, Ronnie Paisley Band
 MANCHESTER, Golden Garter, 1081 437 7614, Mary Wilson
 NEWCASTLE UPON TYNE, City Hall 120007, Boney M
 WHITEHAVEN, Whitehouse Club, Geno Washington And The Ram Jam Band

**TUESDAY
SEPTEMBER 18**

ABERDEEN, Ruffles, 29092, Barin Blondes / The Toke
 ANGLESEY, Plasoch Disco, Flash Harry
 BIRMINGHAM, Golden Eagle, 1021 554 2698, The Quads
 BISHOPS STORTFORD, Triad Leisure Centre, 156333, The Carpettes
 BRADFORD, St Georges Hall, 1325134, The Darts
 BRIGHTON, Richmond, 121713, The Libertines
 BRISTOL, Colston Hall, 121182, XTC / The Yachts / The Dazzlers
 OERBY, Assembly Rooms, 131111 2255, Loudon Wainwright III
 DUNDEE, Teasems, Royal Centre Hotel, 124074, Starjacks
 GLASGOW, Doune Castle, 1041 643 2745, Another Pretty Face
 IPSWICH, Gaumont, 536411, Nils Lofgren / Live Wire
 LEEDS, Fford Grene, 4939841, Zounds / The Mob / The Astronauts / Survivors Of Mau
 LEICESTER, De Montfort Hall, 127632, Siouxsie And The Banshees / The Cure
 LONDON, Bridge House, Caning Town, 101 476 2889, The Physicals
 LONDON, Dingwells, Camden Lock, 101 267 4967, Charlie Grade / Dynamite
 LONDON, Hope And Anchor, Islington, 101 359 4510, Phil Rainbow

LONDON, 101 Club, St John's Hill, Clapham 101 223 83091, The Parrods
 LONDON, Marquee, Wardour Street, 101 437 6603, Axis Point
 LONDON, Maunberry's, Jermyn Street, 101 699 4823, Philip Goodhand-Tait
 LONDON, Moonlight, Railway, West Hampstead, 101 677 1473, Thirteen
 LONDON, Music Machine, Camden, 101 387 04281, Zoro / Wildlife / The Mistresses
 LONDON, Nashville, Kensington 101 603 60711, Whizz / Yo Yo's
 LONDON, Windsor Castle, Harrow Road, 101 286 84031, Andy Beck Band
 LONDON, The Venue, Victoria, 101 834 5600, John Stewar
 MANCHESTER, Golden Garter, 1081 437 9663, Mary Wilson
 NEWCASTLE UPON TYNE, City Hall 120007, The Shadows
 NORWICH, Cromwells, 1612 9091, The Members
 OXFORD, Corn Dohy, 1447611, The Crooks
 OXFORD, New Theatre, 1445444, The Siss / Don Cherry / Prince Hammer
 PRESTON, Guildhall, 121721, Boney M
 SHEFFIELD, Limit, 1730940, Sledgehammer
 SOUTHAMPTON, Red Lion, Bittern, 123186, Refuge
 SWANSEA, Top Rank, 153142, The Police / Warmonitz
 WATFORD, Balleys, 1398481, High Flames
 WREKHAM, Yale Sixth Form College, Ricky Cool And The Icebergs

**WEDNESDAY
SEPTEMBER 19**

ABERDEEN, Music Hall 27688, Starjacks / Visitors
 BIRMINGHAM, Bogarts 1021 643 0172, Jameson Rad
 BIRMINGHAM, The Swan, Yardley, Force
 BIRMINGHAM, National Exhibition Centre 1021 780 8131, Boney M
 BIRMINGHAM, Odeon 1021 643 6101, Siouxsie And The Banshees / The Cure
 BLACKBURN, Navigation Inn, Mill Hill, Dectet Hrs
 BRISTOL, Polytechnic, Ashley Down Site 4217681, Sniff 'N The Tears
 BRADFORD, Top Rank 126538, The Police / Warmonitz
 CARSHALTON, St Helier Arms 101 642 28961, The Rockin' Shades

GLASGOW, Doune Castle 1041 649 2745, Dachungel
 HIGH WYCOMBE, Nags Head 121758, Red Beans And Rice
 ILFORD, Oscars, Green Gate, Yashy Yak
 LEICESTER, De Montfort Hall 127632, Loudon Wainwright III
 LONDON, Brecknock, Camden 101 495 3073, Geneva
 LONDON, Cock Tavern, North End Road, Trimmer And Jenkins
 LONDON, Dingwells, Camden Lock 101 267 4967, Militant Barry / Freedom Fighters
 LONDON, 101 Club, St John's Hill, Clapham 101 223 83091, Unit / To Plead / Helicopter
 LONDON, Kensington, Russell Gardens 101 603 32451, Stage Eight
 LONDON, Marquee, Wardour Street 101 437 66031, Merton Parkas
 LONDON, Nelson's, Football Club, Wimpston, Soa
 LONDON, Rock Garden, CCovent Garden 101 240 3961, The Photos / The Teenbeats
 LONDON, Royalty, Southgate 101 886 4112, Froggy
 LONDON, The Venue, Victoria 101 478 0660, Rory Gallagher
 LONDON, Stapleton, Crouch Hill 101 222 2108, Tennis Shoes
 LONDON, Windsor Castle, Harrow Road 101 286 84031, Kay Rustie
 MANCHESTER, Golden Garter 1081 437 7614, Mary Wilson
 NEWCASTLE UPON TYNE, City Hall 120007, Nils Lofgren / Live Wire
 NEWCASTLE UPON TYNE, Madisons 1249101, Power Exchange
 NEWPORT, Stowaway 1509781, Fischer Z
 NOTTINGHAM, Sandipar 1543811, Headboys
 SHEFFIELD, Penthouse 1268711, Art Failure
 SHREWSBURY, Cascades 159441, The Selector
 SLOUGH, Fulcrum Centre, 139669, The Darts
 SOUTHALL, White Hart, Gina And The Rockin' Rebels
 STAFFORD, Riverside Recreation Centre 154569, The Vain's / Split Vain
 STOKE, Jones 1317492, The Shadows
 WATFORD, Balleys 139848, High Flames
 WOLVERHAMPTON, Lord Ragan 1258951, The Parrots / X Offenders
 YORK, Pop Club, Oval Bow 124252, Slaughter And The Dogs

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By PAUL SEXTON

Speaking and mixing with GLI



GLI's new FRA-2 full range speakers.

A COUPLE of new offerings from GLI, the "Discotheque Consultants" people based in London's Montagu Square. First off, the FRA-2, a full range speaker designed for smaller clubs and restaurants. It's a compact, friendly-looking little number, finished in black with a perforated steel grill and dimensions of 20in x 19in x 9in, with a shipping weight of 30lbs.

The FRA-2 can handle between 30 and 150 watts of power and produces more than 95db one meter away with one watt input. So you wanna get technical? The speaker has a nominal impedance of eight ohms and smooth frequency response 50-20 KHz. Its sound dispersion is wide, at 90 degrees x 60 degrees. The long term maximum acoustic output is 106db for one meter, and the unit features GLI's Cool Guard, their original protective circuit. The FRA-2 retails at £225.

GLI's second new item is the PMX-9000, a new mixer equaliser. Features include: two sets of switchable line and phono inputs, each one having its own slide level control; full cueing capabilities with level control and selector switch; illuminated VU meters with calibrated sensitivity control; complete microphone facilities for normal, standby and talkover modes; a five-band graphic equaliser, a master volume control, a rack mount panel and two sets of stereo main outputs. We don't have the room to go into all the features and specifications of the mixer, but there's one more detail you can't do without: the price, which is £269 retail.

At the moment GLI equipment is only available from the firm itself and one retail shop, REW Audio-Visual, 114 and 146 Charing Cross Road, London WC2. GLI's Managing Director, Greg James (also DJ at the Embassy Club, incidentally) says that he hopes to establish about 12 new retail outlets, in 12 different "regions" of the country, when he's at the BADEM exhibition this week. GLI's number is (01) 935 0229 and their address 21 Montagu Square, London W1H 1RE.

BADEM — THE BEST DISCOTEK IN TOWN

CABLES LYING all over the floor, manic electricians perched at the top of stepladders, company serfs scurrying about pushing pieces of equipment into position. One hour to go ...

The Bloomsbury Centre Hotel doesn't look like the sort of place you'd find hundreds of people from the disco ballgame. For a start all that naughty loud music and garish lighting don't seem to match this cultured setting. But for three days this week, the

Hotel is housing Discotek 79, the annual BADEM exhibition. And that picture of confusion was the real one around midday on Tuesday as all the exhibitors got ready for the big off.

All the action's happening in one big room in the large hotel, a room just crammed with more than a hundred different stands showing between them, just about every facet of this megabusiness. Some

firms have hit Discotek 79 in a big way. Dave Simms Music Products, for one, have a stand which seems to display everything they do, and Cloud Professional Equipment have a fair-sized stand showing, among other things, their Series 7, 9 and 10 decks.

Lighting effects promise to make quite an impact at Discotek 79, since they're developing so quickly. Lally and Elkington (Lighting and

Sound) are there with some impressive "star-shaped" light boards. Northern Lights are, naturally, in attendance, next to Optikinetics, who sound their own horn with a projection saying "Lighting Effects Supplied By Optikinetics".

And Pluto Electronics have some good functional light signs, shining "Bar" or "Open" or "Snacks". Just the sort of sign you might need to see in a disco — especially

"Bar". Zero 88 Lighting Ltd are there with their Lightmaster series of lighting control boxes. HH Electronics have a range of good chunky speakers, and could go on. But you need to be there. The details again, and you'll need to hurry; Discotek 79 remains open until 8 pm tonight (Wednesday) and it's open tomorrow (Thursday) from 10 am until 6 pm. And don't forget to look in at the RECORD MIRROR stand.

FOCUS ON: LASERTRONICS

Sooner or laser

IN LAST week's gripping instalment, we saw how Lasertronics, of downtown Westgate-on-Sea, were reaching out in the world of lasers for disco usage. Now stay with us, won't you, as we take a trip down memory lane to plot the development of the firm and its supreme, your friend and mine, let's hear it for Mike Geary.

Lasers might seem like a feature of the late seventies, but Mike Geary was experimenting with them some 10 years ago. Mike's father was a theatre electrician, and the young artist divided his time between helping his old man for some extra money, and earning a crust as a musician, a "medfocre" one by his own description. Or was it that he earned a crust as an electrician and played a bit of music on the side? Well, you won't lose any sleep over it either way, but it seems that the

electrician in him won through.

For a time he combined a light show with his band, but then Mike went through a pretty hairy period, to say the least, when he contracted cancer of the right leg. He was told the leg had to come off and his life was even in danger for a time. The music, and the instruments, went out of the window — all except for his drums, which he held on to — and Geary decided to give electronics a go. That illness had made him think a bit, and now it was time to act positive.

Mike approached Meteor Lighting — approaching rather slowly, because he was still on crutches at the time — to ask if they had any work. They said he could join as a designer, the next day. Join? He took over the place, becoming Manager and then fetching a high transfer fee when he moved to Torial of Great Titchfield Street. Here he was Chief Designer and built the Torial

showrooms.

Geary's next move was to form Chartlen Ltd, which began life as a general electrical and small design work firm. Lasers became practical for the firm when Mike managed to design a controllable model. He sold some to Torial and marketed the rest under the new name Lasertronics. That's when lasers meet electronics. Smart eh?

There's one event which Mike Geary considers really pushed Lasertronics on its way. That was when BBC's "Tomorrow's World" commissioned him to build a mini laser, so that TW could explain lasers to the masses. They do take some explaining and I don't profess to understand them, but the

Lasertronics system basically uses a pair of electrically controlled mirrors which move the laser beam in two directions, horizontal and vertical. When the directions combine the beam is pinpointed at one point on the screen.

Those are the basics of what has become a very profitable business for Geary's Lasertronics. They've become the acknowledged bosses in Europe as far as lasers are concerned and expect a turnover of something near one million pounds this year. And you can't say that Mike Geary doesn't deserve it. He struck me as being too honest, too straightforward, dammit too NICE to succeed. But he has and that's very pleasing.



WHERE IT all happens . . . The Lasertronics factory at Westgate-On-Sea

Pinner Rose on me

ANDY MANN, of the Record and Disco Centre in Pinner, rang me the other day to proudly tell me about the moving and expansion of the shop.

And he did mean expansion — the shop is currently at 350 Rayners Lane and is moving over the road to 355, to a shop some six times larger.

Well, it pays to think big. Andy co-runs the shop with another DJ, Greg Jensen, and describes it as a "DJ's one-stop". The new shop will be the music department, with more than a few records on sale — disco music, predominantly, including soul and imports. Then there'll be a basement, taking the form of a disco showroom with a selection of console, lighting, speakers and the rest. The new shop was opened on Monday of this week by Capital Radio's Greg Edwards and the Crusaders' "guest" vocalist, Randy Crawford.

This week there'll be several firms of exhibitors in the shop, and some special offers as well. The Record and Disco Centre is still only a couple of minutes from Rayners Lane tube station, but the new number is 355 Rayners Lane, Pinner, Middx. The phone number: (01) 868 8637. So don't be surprised when the shop looks a little bigger than the last time you saw it.

THE FIRST EVENT FOR PROFESSIONALS THE BRITISH DISCOTHEQUE CONVENTION AT FRENCHIES

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By JAMES HAMILTON

DISCO DATES

WEDNESDAY 1121 Hi-Tension's hot tip Merge funk Maylay Gullivers... FRIDAY 1141 Steve Dae does Prestwood Village Hall...

CONFUSED, WORTHING

JOSEPH JOHNSTONE, mobile on Worthing 203561, has been confused by recent comments on this page. First off he writes: 'I don't know where John Lewis (Brighton Metro) is getting so-called support for a boycott of WEA products...'

KOOL & THE GANG 'Ladies First' LP (US De-Lite DSR 9613) Due also on 12in the Eumec Decadote produced set's already hot title track is a subdually strutting 110-112bpm funky chugger...

ISAAC HAYES: 'Don't Let Go' LP (US Polydor PD 16224) 'Easier' fast but unharmed - seeming 138bpm 'rock' treatment of the Roy Hamilton / Manhattan Transfer title track...

SHALAMAR: 'Right In The Pocket' LP (Big Fun US Solar BX11-3479). Steadily chugging rhythm breaks with swirling synths and stamping break sounds...

WAYNE HENDERSON: 'Dancin' Love Affair' LP (Empire 6892) 'French Kiss' LP (Mercury PD-10-8227). CMA supported squeaky Curtis Mayfield - like vocal by the Crusaders' old trombonist on 8 (11/79)...

MICHAEL JACKSON: 'Don't Stop 'Til You Get Enough' (Epic EPC 12-7783). Heaven-stent 12in of the already huge and now speeded up 121bpm rattling jittery jolter.

EDWIN STARR: 'It's Called The Rock' (20th Century Fox TCD 2430). Infectiously bounding 120bpm 12in thumper that should hopefully establish the 'rock' dance here - it's the elbows and knees-bent sideways-swaying style that you must have seen by now.

POLYDOR: 'Discotheque' intro Disco (Mercury 6007231). A legal version of those great US bootlegs instead of using the actual record snippets this 120bpm 7in (12in to follow) is a medley of famous hits instrumental in a freshly recorded featuring such 'YMCA', 'Do Ya Think I'm Sexy', 'Shake Your Body', 'Satisfaction', 'Shame'

TAMMO JONES: 'Can't Live Without Your Love' (Polydor STEPX 001). Randy Muller-arranged synthetically churning 12in pitter. 119bpm in its original US 12in form or 121bpm on UK 7in (so far).

IMPORTS

DESTINATION: 'Move On Up' LP (USA Sunbury ELY 1204) Curtis Mayfield's classic in a similar flying 140bpm 12in remake that finally reaches an excitingly rattling 130bpm break...

CHAMBERLAIN: 'Get Up' (US Elektra ES-11424). Synthesizer 'take off' into a dated 109bpm 12in heavy funk thudder, strong of its type, while percussion and synths intrude and break the flowing 31bpm side 'We'll Be Dancin'' mustler.

NOEL POINTER: 'Feel It' LP (Judy Music LA-1372-11). Jump US 12in funk disco with a poppy shrill James Gray and some spicy brass over base-pushed exciting wheeling and zizzling synthesizer sounds.

DELORES HALL: 'Snaphop' (US Capitol Disco 8514). Rupter Holmes produced 120bpm 12in has instant Funk-ish intro and rhythm breaks but gets a bit bland in the 'disco' bits.

ZACK FERGUSON: 'Monkey Fever' (Mama Music DPZ 0211). Blantly swaying off-beat 116bpm 12in funk with swirling cymbal hissing and tambourine shaking never letting up.

AQUARIAN DREAM: 'Phoenix' (Buddah BDSL 488). Catchy chug jazz happily flying 134-135bpm 12in jumps from a slow back, now out here to renewed interest with the 3ren - started 133bpm instrumental 'East 6th Street' synthesizer skipper as post-pop.

EDDIE HENDERSON: 'Runnin' To You' (Capitol 12CL 80899). Patricia Rushen-sung 120bpm 12in leaper in churning 80's funk style, not now as big as the LP's better 'The Band Is Hot'.

BILLY OCEAN: 'American Graffiti' (GTO GT 12-244). Steadily stamping 115bpm 12in popper, already a pop hit.

CHAMBERLAIN: 'Get Up' (US Elektra ES-11424). Synthesizer 'take off' into a dated 109bpm 12in heavy funk thudder, strong of its type, while percussion and synths intrude and break the flowing 31bpm side 'We'll Be Dancin'' mustler.

GEORGE McCRAE: 'Don't You Feel My Love' (US Sunshyne Sound 4712). Catchy funk-pop/jazz/jazz-instant 120bpm 12in jittery cowbell donker follows their usual choiced progression with synthesizer whizzling away in the background.

MICHELE FREEMAN: 'Tumble Heart' (US Polydor PD D 514). Don Ray-produced churning funk-pop/jazz/jazz-instant 120bpm 12in jittery cowbell donker follows their usual choiced progression with synthesizer whizzling away in the background.

NEEDA: 'Come On And Rock' (US Sunshyne 1S-115). Repetitive but soulfully sung girls group 120bpm 12in 'rock' stamper.

AFFRO CUBAN BAND: 'Have A Real Good Time' (US Arista CP 722). Basic intro 118bpm 'rock' 12in with staccato shrill chug 'n' guitar chaps.

FLB: 'Hey Pancho It's Disco' (US Fantasy WMOT D-137). The US 12in flip to 'Lookin' For Love Tonight' is this 121bpm 'disco' tonighter with corny Mexican dialogue about the Ciro Kid (120bpm).

CAROLINE CRAWFORD: 'The Strut' (LP 'Nice And Soulful' US Mercury SRM-13782). This at 108bpm and the 104-101-102bpm 'La Surfer' (Cavetta 12in), Dexter Wansel (FE Nerve Funget 'Big Favourite Disco') / 'Sweetest Pain' / 'Funk Attack' (US Phil Int LP). Cognac. 'How High' (US Salsoul 12in), Esther Phillips 'Our Day Will Come' (Mercury 12in), Harrem 'Look Out For The Boogie Man' (Arista 12in), Edwin Birdsong 'Freshly Dressed Sinner' (US Phil Int 12in).

THE MARVELS: 'Sh-Boom' (10mpies DIM 201), Dynamic 65bpm 12in reggae 'revival' of the 'Chords' / 'Cuts' (the latter could be a dream' 'doo-wop' classic, exploding for all who try it).

GIBSON BROTHERS: 'West Indies' (LP 'Cuba' island LPSS 9678). The greatest Late-type 'disco' (120bpm-type) happy vibes was originally reviewed off a special promo 12in so I missed this similar happy 120bpm basher and the more Village People-ish 'Sera Mi Vita' (If You Should Go) which with 'Cuba' and 'Oohi What A Life' make for an exceptionally strong LP.



CHEESECAKE CORNER - this is Bonnie Boyer, whose 'Got To Live In Love' is at number 80 in the Disco chart. Born Bonny Kay Beyer in Reading, Pennsylvania, 27-year-old 5 foot 3 Bonnie counts astrology and dancing as her hobbies. She's a Cancer.

ODDS 'N BODS

'SEXY CREAM' by Slick has effectively been banned from radio by the BBC, and probably BBC too... Derek Harmon 'Born To Love You', reviewed as a 7in last week on 12in (Laser LAS 151), while to complete the Lonnie Liston Smith import LP review, 'Nightlife' is a nice 120-122bpm gently jogging keyboard burbler but the 126-128bpm 'Fruit Music' works less well than the 126-124-126bpm 'A Song For The Children' (ile track (US Columbia JC 38141).

BREAKERS

BUBBLING UNDER the UK Disco (page 31) with increased support are Billy Connolly 'In The Brownies' (Polydor), Tom Browne 'What's My Name' (Arista 12in), 'I've Never Been In Love Before' (Arista 12in), 'Off Dancin' / Beta (US Elektra LP), Lonnie Liston Smith 'A Song For The Children' / 'Nightlife' (US Columbia LP), Bobby Rush 'I Wanna Do The Do' (Philly Int 12in), Dan Hartman 'Hands Down' (Blue Sky 12in), Blood Sisters 'Ring My Bell' (Sound City 12in), Regine 'La Surfer' (Cavetta 12in), Dexter Wansel (FE Nerve Funget 'Big Favourite Disco') / 'Sweetest Pain' / 'Funk Attack' (US Phil Int LP). Cognac. 'How High' (US Salsoul 12in), Esther Phillips 'Our Day Will Come' (Mercury 12in), Harrem 'Look Out For The Boogie Man' (Arista 12in), Edwin Birdsong 'Freshly Dressed Sinner' (US Phil Int 12in).

MIX MASTER

DAVE JACKSON currently doing MoR gigs through Sofisticated (Bradford 0274-661405), reconfirms my own point that you can mix within and between every type of music - but adds that he's the only MoR DJ in his area that does mix, he's viewed as a bit of an oddity - especially by other DJs - but sequences it to come to his mind are Darts, Duke Of Earl (Magnet missing anywhere into a first break of Gene Chandler 'Get Down' (20th Century 12in), and the special with Sparks 'Bear The Clock' (Virgin 12in) - which, while much respected, he finds it too complex with the drumming by his older dancers so Dave starts off with Village People 'Y.O.U.' (US Casablanca 12in) and then running the whole of Sparks' intro into over the central rhythm track, then bringing up the middle break of Salsoul 'Uptown Festival' (RCA 12in) through Sparks' own made drum break - thus strengthening the beat. Ever cheer me waltzes, like I do, Dave!

DJ TOP TEN

CHRIS BROWNE spins nothing but jazz on Tuesdays at High Wycombe. Tuesdays, he spins a despite lack of local support, but has a crazy "one night" on Wednesdays now grabs around 450 funsters - it's a 'New Year' party next week 1191 - while overall during the week he tends to feature around an hour of oldies every night - similar to these. Ah, nostalgic!

- 1 CRYSTAL WORLD, Crystal Glass Philips
2 INSIDE AMERICA, Juggy Jones Contempo
3 GET DOWN, Kay Gays US De-Lite
4 LONDON EXPRESS, Oliver Sam Contempo
5 WICKY WACKI, Feedback Band Polydor
6 FUNKY STUFF, Kool & The Gang Polydor
7 CHECKMATE, Barrabas Atlantic
8 FUNKY NASSAU, Beginning Of The End Atlantic
9 SHACK UP, Banbera United Artists
10 RUNNING AWAY, Roy Ayers US Polydor 12in

JOX YOX

COLIN DAY (Derby Tiffany) reads a well worn path: 'The other ELDIN, during one of my regular radio spots, I segued the Brothers 'Get Down' into 'Voyage Let's Fly Away' into Edwin Starr 'Contact' - a popular mix. What was the next request? Yes, you guessed it - 'Contact', could you play some fast funk, something oldish?' I'm afraid, it's the rest of 'Contact'. Yes, but though you records (and as you say a good mix), those three aren't really hard funk, are they?

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BOLAN FANS. A special "second anniversary" magazine for only 30p to remember the King on the 16th. C/O Cosmic Si, 16 Segsbury Grove, Harman's Water, Brecknell, Berks. Or Cosmic Dec, 63 Waterloo Road, Wokingham Berks.

MARC BOLAN. Beautiful memories you gave to us will never die. - Gill +.

MARC BOLAN, my life's a shadowless horse. If I can't get across to you, in the Alligator rain my heart's all pain for you. Tears still fall. - Love, Nathan, Street, Somerset.

MARC BOLAN high in your fields above earth, boogie on. - Love Anne, Newcastle on Tyne.

MARC BOLAN FAMILY SOCIETY CONVENTION will be held on 28th September, 8pm-11.30pm at the Town Hall, Hereford. Tickets available now, price £5.50.

From 2, Seaford Gardens, Brighton, London SW9 9MR. Mrs. Field, Mickey O'Halloran, and The Beep. Special invited EP 'Lila's a Gas' on sale.

RADIO CAROLINE news plus landbased pirate coverage and free RN1 supplement in Soundwaves issue 5 out now with free sticker, 20 pages for only 25p from Soundwaves Box 110, Orpington, Kent.

THANKS, The Blues Band for fantastic gig at Rye. - Blues Fan, Hastings.

KEITH MOON (R.I.P.) Long live rock. The kids will always be alright. There'll never be another substitute for you in our generation. - Sarah and Sonja, alias Baba & Lily. Thank 'oo for Wembley.

MARC MY Free Angel. Thinking of you on September 16th. - John Sidsaff, Nottingham.

MARC BOLAN. It has been 2 years since you left us. Hot Love always. - Ann.

MARC "SUMMERS" still fine in '79. - Bob and Gwen.

MARC BOLAN - Kept in my heart. - Dave, W Hamstead.

BOLAN IS the space boss. - Alan London, Bridgesea.

LESLIE RICHARD McKewen, thank you for giving us such a lovely time at the Lyceum on 28th Aug '79. We really loved it! We love you. - Lorraine & Julie, Northampton. Keep up the good work, cause it is good ain't it? See ya babe! xxx.

MARC BOLAN. Much loved and deeply missed. Love to parents, Gloria, Robin, - Angela.

MARC BOLAN even though you've gone away, my love remains each passing day. If you were here to see how very much you mean to me. You're still my mainman. Marc. - XXXX Andrea, Carlisle.

MARC - Two years is too long. Love and miss you always. - Rose xxx.

MARC BOLAN until I die I'll always remember you, thank for being beautiful. R.I.P. from the Solid Baby.

MARC - STILL enjoying your music and treasuring your memory. Miss you. - Ian McDougall.

RESIDENT DJ wanted for Austre's leading nightclub. - Photo and details, LMS International, A4654 Wensbach.

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RECORD COMPANY secretaries. Are you on our books? - MEMO Emp Agy 734 5774-5.

Music Services

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 (ISM), Limerick City, Ireland.

LYRICS WANTED by Music Publishing House. - 11 St Albans Avenue, London W4.

MARC - "We loved you like you'll never know, and that is the saddest part of it all." Paul "Cosmic Dancer" Issue 12 now ready - Free Badge with this First Anniversary Issue of the Official Bolan Magazine.

Send 35p and SAE to: Paul Sinclair, 17 West Park Avenue, Cliftonville, Margate.

Coming soon! Mick O'Halloran, Herbie Flowers, Mr & Mrs Feld, and Steve Peregrine look exclusive interviews.

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Fan Clubs

SIOUXIE AND THE BANSHIES 'FILE' - regular news, background information and photos. Send cheque / PO for £3 pp. Siouxie and the Banshees, c/o 1 Carthusian Street, London EC1M 6EB for special folder, photos introductory letter and some surprises.

THE WHO official club. - Send SAE for details to The Who Club, PO Box 107A, London N6 5TU.

OFFICIAL UK Subs Fan 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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GENESIS T-SHIRTS, books, badges, etc. - Send SAE to Genesis Information, PO Box 107, London N6 5RU.

JOKES, FART powder, imitation sick, crappalot tea bags, bloody mouth chewing gum, exploding pens, smoke, stink bombs, cigarette bangers, mucky pup, garlic caramels, red hot sweets, saucy sugar when melts, little Willie floats to top, Hitler masks, sea monkey, now wonder pets, big bang guns, over hundred super jokes, saucy posters, novelties, magic tricks. - Send SAE for colourful brochure and FREE Gift to Jokers Corner (Dept R), 67 Winchester Road, Bristol BS4 3NL.

BUTTON BADGES, T-Shirts, stickers printed to your own design. - Send SAE to Winston Promotions, 9 Hatton Place, Hatton Garden, London EC1N 8RU. 01-405 0908/4127.

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CHARTS

UK SINGLES

1	1	WE DON'T TALK ANYMORE, Cliff Richard	EMI
2	3	CARS, Gary Numan	Beggars Banquet
3	2	BANG BANG, B. A. Robertson	Asylum
4	11	DON'T BRING ME DOWN, Electric Light Orchestra	Jet
5	7	STREET LIFE, Crusaders	MCA
6	4	ANGEL EYES, Roy McBeath	Polydor
7	19	IF I SAID YOU HAD A BEAUTIFUL... Bettyann Brothers/Warner Bros	Warner Bros
8	9	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer	Island
9	16	LOVE'S GOTTA HOLD ON ME, Dollar	Carere
10	5	MONEY, Flying Lizards	Virgin
11	6	GANGSTERS, Specials	Two Tone
12	13	GOTTA GO HOME, Boney M	Atlantic/Hansa
13	12	DOH WHAT A LIFE, Gibson Brothers	Island
14	15	DUCHESS, Strangers	UA
15	10	AFTER THE LOVE HAS GONE, Earth Wind & Fire	CBS
16	8	I DON'T LIKE MONDAYS, Boomtown Rats	Ensign
17	24	LOST IN MUSIC, Sister Sledge	Atlantic
18	27	REGGAE FOR IT NOW, Bill Loveady	Charisma
19	18	DUKE OF EARL, Darts	Magnet
20	15	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson	ABM
21	25	GONE GONE GONE, Johnny Mathis	Capitol
22	17	WHEN YOU ARE YOUNG, Jam	Polydor
23	26	STRAUT YOUR FUNKY STUFF, Frankie	Phil Int
24	34	SAIL ON, Commodores	Motown
25	28	BOY OH BOY, Racey	Rak
26	32	CRUEL TO BE KIND, Nick Lowe	Radar
27	40	TIME FOR ACTION, Secret Affair	I Soy
28	69	TOMORROWS GIRLS, UK Subs	RCA
29	45	SOMETHING THAT I SAID, Ruts	Virgin
30	33	GET IT RIGHT NEXT TIME, Gerry Rafferty	UA
31	37	SPIRAL SCRATCH, Buzzcocks	New Hormones
32	53	SLAP AND TICKLE, Squeeze	ABM
33	—	SINCE YOU'VE BEEN GONE, Rainbow	Polydor
34	22	MERSHAM BOYS, Sham 69	Polydor
35	—	LIVE ON STAGE, Kate Bush	EMI
36	21	SWEET LITTLE ROCK 'N' ROLLER, Showaddywaddy	Anista
37	52	THE PRINCE, Madness	Two Tone
38	38	IN THE BROWNIES, Rily Connolly	Polydor
39	20	REASONS TO BE CHEERFUL, Ian Dury & The Blockheads	Stiff
40	29	ANGEL EYES/VOULEZ VOUS, Abba	Epic
41	36	LINES, Planetes	Rialto
42	40	BACK OF MY HAND, Jags	Island
43	23	MORNING DANCE, Spyro Gyra	Infinity
44	35	YOU NEVER KNOW WHAT YOU'VE GOT, Me & You	Laser
45	50	WHEN YOU'RE NUMBER ONE, Gene Chandler	Chi-Sound
46	47	DIM ALL THE LIGHTS, Donna Summer	Casablanca
47	44	MAKIN' IT, David Naughton	RSO
48	56	FEEL THE REAL, David Bendeth	Sideways
49	58	WHEN WILL YOU BE MINE, Average White Band	RCA
50	72	THE LONELIEST MAN IN THE WORLD, Tourists	Logo
51	—	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
52	31	THE DIARY OF HORACE WIMP, Electric Light Orchestra	Jet
53	39	WANTED, Duodelys	GTO
54	60	AMERICAN HEARTS, Billy Ocean	GTO
55	59	THE SIDEBAR SONG, Chas & Dave	Rocknroll
56	87	HIGHWAY TO HELL, AC/DC	Atlantic
57	—	NIGHTS IN WHITE SATIN, Dickens	ABM
58	30	TEENAGE WARNING, Angelic Upstarts	Warner Bros
59	64	WAR STORIES, Stajays	Epic
60	91	GETTING CLOSER/BABY'S REQUEST, Wings	Parlophone
61	41	BORN TO RE-ALIVE, Patrick Hernandez	Gem
62	74	LASER LOVE, After the Fire	CRS
63	—	SEXY CREAM, Sick	Fantasy
64	46	LOOKIN' FOR LOVE TONIGHT, Fat Larry's Band	Fantasy
65	—	YOU CAN DO IT, Al Hudson & The Soul Partners	MCA
66	42	BEAT THE CLOCK, Sparks	Sire
67	71	ROCK & ROLL HIGH SCHOOL, Ramones	Virgin
68	43	STAY WITH ME TILL DAWN, Judie Tzuke	Rocket
69	65	SWITCH, Nancy Dee	Scope
70	63	LOVE WILL MAKE YOU FAIL IN SCHOOL, Rocky Sharpe & The Haplays	Chiswick
71	—	THE GAY THE EARTH CAUGHT FIRE, City Boy	Vertigo
72	48	CAN'T STAND LOSING YOU, Police	A&M
73	—	THIS TIME BABY, Jackie Moore	CRS
74	54	GIRLS GIRLS GIRLS, Kandia	Rak
75	—	BREAKFAST IN BED, Sheila Myton	UA

OTHER CHART

1	RADIO ACTIVE, Chertahs	Zoom
2	TIME FOR ACTION, Secret Affair	I Soy
3	TOMORROWS GIRLS, UK Subs	RCA
4	THE PRINCE, Madness	Two Tone
5	THERE MUST BE HUNDREDS, Quartz	Big Bear Recs
6	WHEN YOU ARE YOUNG, Jam	Polydor
7	MILLIONS LIKE US, Purple Hearts	Fiction
8	SPIRAL SCRATCH, Buzzcocks	New Hormones
9	SOMETHING THAT I SAID, Ruts	Virgin
10	WHERE'S THE BOY FOR ME, Revlon	Snatzo
11	DUCHESS, Strangers	UA
12	ROCKCHE RUMBLE, The Fall	Step Forward Recs
13	COME INTO THE OPEN, Penetration	Virgin
14	LANGUAGE SCHOOL, The Touts	Ti
15	BOYS KEEP SWINGING, The Associates	Double Hip

Compiled by BRUCE'S, 79 Rose Street, Edinburgh, 031 226 7804.

UK ALBUMS

1	1	IN THROUGH THE OUT DOOR, Led Zeppelin	Swan Song
2	2	DISCOVERY, Electric Light Orchestra	Jet
3	3	SLOW TRAIN COMING, Bob Dylan	CBS
4	4	THE BEST DISCO ALBUM IN THE WORLD	WEA
5	7	I AM, Earth, Wind & Fire	CBS
6	7	BREAKFAST IN AMERICA, Supertramp	ABM
7	5	VOULEZ VOUS, Abba	Epic
8	8	PARALLEL LINES, Blondie	Chrysalis
9	9	OUTLANDOS D'AMOUR, Police	ABM
10	17	STREET LIFE, Crusaders	MCA
11	11	REPLICAS, Tubeway Army	Beggars Banquet
12	22	MANHLOW MAGIC, Barry Manilow	Arista
13	18	NIGHT OWL, Gerry Rafferty	United Artists
14	16	TUBEWAY ARMY, Tubeway Army	Beggars Banquet
15	10	DOWN TO EARTH, Rainbow	Polydor
16	15	SOME PRODUCT CARRI ON SEX PISTOLS, Sex Pistols	Virgin
17	26	MIDNIGHT MAGIC, Commodores	Motown
18	19	MORNING DANCE, Spyro Gyra	Infinity
19	13	HIGHWAY TO HELL, AC/DC	Atlantic
20	14	WELCOME TO THE CRUISE, Judie Tzuke	Rocket
21	28	INTO THE MUSIC, Van Morrison	Vertigo
22	21	BRIDGES, John Williams	Lotus
23	23	MANIFESTO, Barry Manilow	Polydor
24	12	THE BEST OF THE DOOLEYS	GTO
25	20	EXPOSED, Mike Oldfield	Virgin
26	37	BAT OUT OF HELL, Meat Loaf	Epic International
27	24	LIVE KILLERS, Queen	EMI
28	35	BAD GIRLS, Donna Summer	Casablanca
29	—	ROCK 'N' ROLL JUVENILE, Cliff Richard	EMI
30	28	COMMUNIQUE, Dire Straits	Vertigo
31	27	20 GOLDEN GREATS, Beach Boys	Capitol
32	32	OUT OF THE BLUE, Electric Light Orchestra	Jet
33	—	FEAR OF MUSIC, Talking Heads	Sire
34	44	DRUMS AND WIRE, XTC	Virgin
35	25	DO IT YOURSELF, Ian Dury	Stiff
36	36	DIRE STRAITS, Dire Straits	Vertigo
37	36	THE VERY BEST OF LEE SAYER	Chrysalis
38	—	STRIKE OF HITS, Shadows	EMI
39	—	EDDIE COCHRAN SINGLES ALBUM	United Artists
40	45	LAST THE WHOLE NIGHT LONG, James Last	Polydor
41	69	NEW BOOTS AND PANTIES, Ian Dury and The Blockheads	Stiff
42	31	8 1/2 a, B 5 1/2	Island
43	30	TEENAGE WARNING, Angelic Upstarts	Warner Bros
44	53	THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols	Virgin
45	43	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
46	46	RISE, Chic	Atlantic
47	50	LOOK SWAMP, Joe Jackson	ABM
48	42	AT BUDOKAN, Bob Dylan	CBS
49	51	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS	Virgin
50	34	RICKIE LEE JONES	Warner Bros
51	55	RUMOURS, Fleetwood Mac	Warner Bros
52	59	WE ARE FAMILY, Sister Sledge	Atlantic
53	33	20 ALL TIME GREATS, Roger Whittaker	Polydor
54	49	BLACK ROSE - A ROCK LEGEND, Thin Lizzy	Vertigo
55	57	RACK TO THE EGG, Wings	Panophona
56	54	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
57	41	RUST NEVER SLEEPS, New Young & Crazy Horse	Reprise
58	70	CITY TO CITY, Gerry Rafferty	United Artists
59	39	BOP TIL YOU DROP, By Cooder	Warner Bros
60	40	5, JJ Cale	Shelter
61	67	SPIRITS HAVING FLOWN, Bee Gees	RSO
62	58	PLASTIC LETTERS, Blondie	Chrysalis
63	63	THE BEST OF EARTH WIND AND FIRE VOL 1	CBS
64	48	LODGER, David Bowie	RCA
65	—	OAK SIDE OF THE MOON, Pink Floyd	Harvest
66	60	GO WEST, Village People	Mercury
67	66	FOUR SYMBOLS, Led Zeppelin	Atlantic
68	64	TAKE IT HOME, BB King	MCA
69	72	A NEW WORLD RECORD, Electric Light Orchestra	Jet
70	56	MIRRORS, Blue Oyster Cult	CBS
71	—	SEMI DETACHED SURBURBAN, Manfred Mann	EMI
72	65	SKY, Say	Arista
73	52	THE KIDS ARE ALRIGHT, The Who	Polydor
74	—	THE UNDEERTONES	Sire
75	—	SHOOTING STARS, Dollar	Carere

US SINGLES

1	111	MY SHARONA, The Knack	Capitol
2	3	AFTER THE LOVE HAS GONE, Earth, Wind & Fire	Arc
3	5	THE VELVET WENT DOWN TO GEORGIA, Charlie Davies Band	Epic
4	4	DON'T BRING ME DOWN, Electric Light Orchestra	Jet
5	6	LEAD ME ON, Maxine Nightingale	Windsong
6	7	SAO EYES, Robert John	EMI
7	10	LONESOME LOSER, Little River Band	Capitol
8	9	I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick	Arista
9	2	GOOD TIMES, Chic	Atlantic
10	12	SAIL ON, Commodores	Motown
11	8	MAIN EVENT/FIGHT, Barbra Streisand	Columbia
12	16	RISE, Herb Alpert	Arista
13	11	MAMA CAN'T BUY YOU LOVE, Elton John	MCA
14	14	LET'S GO, The Cars	Elektra
15	15	GOODBYE STRANGER, Supertramp	ABM
16	17	HEAVEN MUST HAVE SENT YOU, Ronnie Pointer	Motown
17	19	BAD CASE OF LOVING YOU, Robert Palmer	Island
18	20	DRIVERS SEAT, Swift 'n' The Tears	Atlantic
19	26	POP MUZIK, M	Sire
20	23	BORN TO BE ALIVE, Patrick Hernandez	Columbia
21	24	CRUEL TO BE KIND, Nick Lowe	Columbia
22	22	I DO LOVE YOU, G.O.	Anista
23	26	DIFFERENT WORLDS, Maureen McGovern	Warner/Curb
24	18	HOT SUMMER NIGHTS, Night	Planet
25	28	THE BOSS, Dana Ross	Motown
26	29	WHAT CHA GONNA DO WITH MY LOVIN', Stephanie Mills	Columbia
27	31	WHAT CHA GONNA DO WITH MY LOVIN', Stephanie Mills	20th Century
28	32	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
29	13	SUSPICIONS, Eddie Rabbit	Elektra
30	39	SPOOKY, Atlanta Rhythm Section	Polydor
31	21	BAD GIRLS, Donna Summer	Casablanca
32	36	GET IT RIGHT NEXT TIME, Gerry Rafferty	United Artists
33	27	WHEN YOU'RE IN LOVE, Dr. Hook	Capitol
34	33	MORNING DANCE, Spyro Gyra	Infinity
35	35	SATURDAY NIGHT, Herman Brod & His Wild Romance	Anista
36	40	YESTER WERE YOU, Bobo	Curb/MCA
37	44	DEPEND ON YOU, The Doobie Brothers	Warner Bros
38	42	AIN'T THAT A SHAME, Cheap Trick	Epic
39	46	OH ALL THE LIGHTS, Donna Summer	Casablanca
40	30	OH WELL, Rockets	RSO
41	45	CHILDREN OF THE SUN, Billy Thorpe	Polydor
42	50	ROLENE, Moon Martin	Capitol
43	49	I KNOW A HEARTACHE, Jennifer Warnes	Arista
44	48	FIRECRACKER, Mass Production	Cotillion
45	47	GHOST DANCER, Adonis Brothers	Atlantic
46	51	THIS NIGHT WON'T LAST FOREVER, Michael Johnson	EMI
47	52	GOOD FRIEND, Mary MacGregor	RSO
48	53	MIDNIGHT WIND, John Stewart	RSO
49	61	GOOD GIRLS DON'T, The Knack	Capitol
50	65	DIRTY WHITE BOY, Foreigner	Atlantic
51	55	REMEMBER WALKING IN THE SAND, Louise Goffin	Asylum
52	56	FOUND A CURE, Ashford & Simpson	Warner Bros
53	59	GET A MOVE ON, Eddie Money	Polydor
54	54	YOUNG BLOOD, Rickie Lee Jones	Warner Bros
55	80	SO GOOD SO RIGHT, Brenda Russell	Horizon
56	63	ARROW THROUGH ME, Wings	Columbia
57	58	GROOVE ME, Fern Kinney	Mataco
58	66	PLEASE DON'T GO, K.E. & The Sunshine Band	TK
59	71	HOLD ON, Ian Gomm	Stiff
60	70	YOU DECORATED MY LIFE, Kenny Rogers	United Artists
61	62	THEN YOU CAN TELL ME GOODBYE, Toby Beau	RCA
62	67	IF YOU REMEMBER ME, Chris Thompson	Planet
63	64	WHERE WILL YOUR HEART TAKE YOU, Buckeye	Polydor
64	72	I'VE NEVER BEEN IN LOVE, Sun Quatro	RSO
65	69	STREET LIFE, Crusaders	MCA
66	—	GIRLS TALK, Dave Edmunds	Swan Song
67	—	BOOM BOOM, Pat Travers	Polydor
68	—	SURE KNOW SOMETHING, Kiss	Casablanca
69	—	COME TO ME, France Joli	Prelude
70	—	FINS, Jeremy Buffet	MCA
71	—	REASON TO BE, Kansas	Kirshner/CBS
72	74	ONE FINE DAY, Rita Coolidge	ABM
73	75	HELLO, HELLO, New England	Infinity
74	—	KILLER CUT, Charlie	Arista
75	—	STILLSAME, Carolyn Mas	Mercury

CHARTFILE

When Brinsley Schwarz split in 1975 they had recorded six unsuccessful albums despite the efforts of their record company, United Artists. Launched in 1970 and named after the band's leader the Brinsleys never lived down the initial 'hype' which included a debut at Fillmore East for which rock journalists were flown in by the planeload. Unofficial reports at the time suggested that UA spent over £200,000 trying to popularise the band — a figure not exceeded until CBS 'invested' over £250,000 to launch David Essex in 1973, ironically a full ten years after his recording debut. Despite being mauled by the critics, Brinsley Schwarz were a fine band and in recent years some of their early work has been much sought after by their ever-growing cult following.

Nine years after the group was formed, two of its members find themselves in the US hot hundred for the first time. Nick Lowe, bassist and vocalist with the band, and recently married to Johnny Cash's step-daughter Carlene Carter, is scoring with 'Cruel To Be Kind', co-written with ex-Brinsley guitarist Ian Gomm whose own 'Hold On' (produced by erstwhile RSO producer Martin Rushent) made a belated US chart debut two weeks ago. Ironically, Gomm's success marks the US singles chart debut of the newly-formed Stiff/Epic label, though in Britain the disc was issued by Albion Records and is still available on 12 inch.

The man who gave his name to Brinsley Schwarz and was guitarist throughout the five years is also on the verge of US chart success. Nowadays, Brinsley is a member of Graham Parker's backing group The Rumour whose 'Emotional Traffic' is picking up substantial US airplay. Parker's version of the Jackson Five classic 'I Want You Back' continues to bubble below the hot hundred.

Racey's 'Some Girls' has notched world sales all over two million and is now due for US release. Written by ace songsmiths Nicky Chinn and Mike Chapman, the record's 'Some Girls Will' chorus nicely complements The Knack's second hit 'Good Girl's Boy' (produced by the same Mike Chapman). Incidentally, Chapman has bettered his astonishing feat of producing the 'Get The Knack' album for 18,000 dollars by completing the new Suzi Quatro LP on a budget of 12,000 dollars! John Stewart, whose

'Gold' was a minor hit here, scores a second successive smash in America with the ballad of late-night radio-eaters 'Midnight Wind'. Vocal assistance is again rendered by Steve Nicks of Fleetwood Mac who also helped Kenny Rogers to an American Top 10 hit by dueting on his 'Whenever I Call You Friend'.

An American chart con is the teaming of Olivia Newton-John and Andy Gibb on the Bee Gees' 'Rest Your Love On Me'. The song is a live recording from the UNICEF 'Year Of The Child' TV special... Fern Kinney's compulsive US hit 'Groove Me' was originally a hit for King Floyd in America in 1970, reaching Number 56. Though initial disc reaction is not overwhelming I expect Fern repeat her US hit when the disc is released here shortly. Herb Alpert's discofied 'Rise' is his seventh American Top 20 hit. Previously Herb has had a Number One with 'This Guy's In Love With You' — his only vocal hit (1968), 'Lonely Bull' (No 6), 'Taste Of Honey' (No 7), 'Zorba The Greek' (No 11), 'Work Song' (No 18) and 'Mama' (No 19), all instrumentals, scored for Herb between 1962 and 1966.

Last week record sales, already depressed, hit rock bottom. Despite reviews by Led Zeppelin and Bob Dylan album sales reached an all-time low. Singles fared little better, with dealers reporting the third lowest sales total so far this year. This comes at a time when Billboard reports a 'sales upsurge' in the US market which was in a similarly grim situation only a few weeks ago. This autumn, however, sees an unprecedented line-up of star albums due for release which should see big sales in the shops. Already planned, even at this early stage, are pre-Christmas albums by The Bee Gees (five double), Blondie ('Eat To The Beat'), Boomtown Rats ('The Firm Art Of Surviving'), Cliff Richard ('Rock 'n' Roll Juvenile'), Darts ('Dart Attack'), Chicago ('Street Player'), Fleetwood Mac's double album ('Tusk'), Eagles ('Long Run'), Stevie Wonder ('The Secret Life Of Plants' on its umpteenth re-schedule) as well as the latest by Meat Loaf, Steely Dan, Elton John, Village People, Barbra Streisand, Jethro Tull, Marvin Gaye, Sister Sledge, Toto, Bruce Springsteen, Foreigner, Emerson Lake & Palmer, Santana, Jefferson Starship, Boney M and The Rolling Stones. With more big names to be added, the final release schedule will inevitably result in some chart casualties due to sheer volume, but if sales don't bounce back on the strength of the final quarter's 'product' blitz something is most certainly wrong.

ALAN JONES

US ALBUMS

1	10	IN THROUGH THE OUT DOOR, Led Zepplin	Swan Song
2	1	GET THE KNACK, The Knack	Capitol
3	3	CANDY O, Cars	Elektra
4	2	BREAKFAST IN AMERICA, Supertramp	ABM
5	5	MILLION MILE REFLECTIONS, Charlie Daniels Band	Epic
6	7	RISQUE, Chic	Atlantic
7	4	I AM, Earth, Wind & Fire	Arc
8	9	MIDNIGHT MAGIC, Commodores	Motown
9	23	OFF THE WALL, Michael Jackson	Epic
10	12	REALITY WHAT A CONCEPT, Robin Williams	Casablanca
11	8	RUST NEVER SLEEPS, Neil Young and Crazy Horse	Reprise
12	14	FIRST UNDER THE WIRE, Little River Band	Capitol
13	6	DISCOVERY, Electric Light Orchestra	Jet
14	57	SLOW TRAIN COMING, Bob Dylan	Columbia
15	15	THE BOSS, Diana Ross	Motown
16	16	BAD GIRLS, Donna Summer	Casablanca
17	11	LOW BUDGET, Kinks	Arista
18	18	DIONNE, Dianne Warwick	Arista
19	21	STREET LIFE, Crusaders	MCA
20	13	RICKIE LEE JONES, Rickie Lee Jones	Warner Bros
21	24	THE CARS	Elektra
22	27	SECRETS, Robert Palmer	Island
23	17	BOMBS AWAY DREAM BABIES, John Stewart	RSO
24	25	TEDDY, Teddy Pendergrass	P.I.R.
25	29	WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills	20th Century
26	33	CHICAGO 13, Chicago	Columbia
27	28	MORNING DANCE, Spyro Gyra	Infinity
28	35	STAY FREE, Ashford & Simpson	Warner Bros
29	30	MINNIE, Minnie Riperton	Capitol
30	36	GO FOR WHAT YOU KNOW, Pat Travers Band	Polydor
31	19	VOULEZ VOUS, Abba	Atlantic
32	32	STUDIO 54, Various Artists	Casablanca
33	34	BACK TO THE EGG, Wings	Columbia
34	38	NINE LIVES, Leo Sayer	Epic
35	39	LABOUR OF LUST, Ricki-Lee	Columbia
36	42	HIGHWAY TO HELL, AC/DC	Atlantic
37	26	CHEAP TRICK AT BUDOKAN, Cheap Trick	Epic
38	47	FEAR OF MUSIC, Talking Heads	Sire
39	20	THE KIDS ARE ALRIGHT, The Who	MCA
40	22	THE MAIN EVENT, Soutrack	Columbia
41	45	CHILDREN OF THE SUN, Billy Thorpe	Capricorn
42	46	LUCKY SEVEN, Bob James	Tappan Zee
43	31	DISCO NIGHT, G.Q.	Arista
44	37	DESOLATION ANGELS, Bad Company	Swan Song
45	56	EVOLUTION, Journey	Columbia
46	44	SWITCH II, Switch	Atlantic
47	52	RICKLE HEART, Sinfia 'n' The Tears	Warner Bros
48	50	VAN HALEN II, Van Halen	Warner Bros
49	53	IN THE PUREST FORM, Mass Production	Catillon
50	54	LEAO ME ON, Maxine Nightingale	Windsong
51	56	SECRET DMEN, Cameo	Mercury
52	58	THE JUKES, Southside Johnny & Asbury Jukes	Chocolate City
53	40	MINGUS, Joni Mitchell	Asylum
54	62	BORN AGAIN, Randy Newman	Warner Bros
55	49	THE GAMBLER, Kenny Rogers	United Artists
56	48	DYNASTY, Kiss	Casablanca
57	51	MINUTE BY MINUTE, Oobie Brothers	Warner Bros
58	43	COURMIGNOUE, Dire Straits	Warner Bros
59	59	AN EVENING OF MAGIC, Chuck Mangione	ABM
60	41	DEVOTION, LTD	ABM
61	63	UNDERDOG, Atlanta Rhythm Section	Polydor
62	61	NILS, Nils Lofgren	ABM
63	66	BORN TO BE ALIVE, Patrick Hernandez	Columbia
64	64	JUST A GAME, Triumph	RCA
65	65	PARALLEL LINES, Blondie	Chrysalis
66	67	SPIRITS HAVING FLOWN, Bee Gees	RSO
67	—	VOLCANO, Jimmy Buffett	MCA
68	76	THE RECORDS	Warner Bros
69	70	ROD TILLY YOU DRIP, Ry Cooder	Warner Bros
70	—	INTO THE MUSIC, Van Morrison	Swan Song
71	—	REPEAT WHEN NECESSARY, Dave Edmunds	Warner Bros
72	72	VAN HALEN	Warner Bros
73	73	MIRRORS, Blueue Oysterhead, Cult	Columbia
74	71	THE THOM BELL SESSIONS, Eiton John	MCA
75	69	LOOK SHARP, Joe Jackson	ABM

UK SOUL

1	4	STREET LIFE, Crusaders	MCA
2	1	AFTER THE LOVE HAS GONE, EWF	CBS
3	5	STRUT YOUR FUNKY STUFF, Frankie	Phil Int
4	7	LOOKIN' FOR LOVE TONIGHT, Fat Larry's Band	Fantasy
5	8	GONE GONE GONE, Johnny Mathis	CBS
6	3	DOH WHAT A LIFE, Gibson Bros	Island
7	12	YOU CAN DO IT, Al Hudson	MCA
8	2	MORNING DANCE, Spyro Gyra	Infinity
9	6	WE ARE A FAMILY, Sister Sledge	Atlantic
10	—	WHEN YOUR NUMBER ONE, Gene Chandler	Ch-Sound
11	11	PUT YOUR BODY IN IT, Stephanie Mills	20th Cent
12	—	BREAKFAST IN BED, Sheila Hyton	Balistic
13	9	GOOD TIMES, Chic	Atlantic
14	10	STAR GENERATION, James Brown	Polydor
15	—	BETTER NOT LOOK DOWN, BB King	MCA
16	—	DIM ALL THE LIGHTS, Donna Summer	Casablanca
17	20	CUBA, Gibson Bros	Island
18	16	SAIL ON, Commodores	Motown
19	19	WHEN WILL YOU BE MINE, AWB	RCA
20	—	SEXY CREAM, Slick	Fantasy

UK DISCO

1	1	STREET LIFE, Crusaders	MCA 12in
2	2	STRUT YOUR FUNKY STUFF, Frankie	Phil Int 12in
3	5	LOOKIN' FOR LOVE TONIGHT, FLB	Fantasy 12in
4	4	DOH WHAT A LIFE, Gibson Brothers	Island 12in
5	3	GOOD TIMES, Chic	Atlantic 12in
6	16	LOST IN MUSIC, Sister Sledge	Atlantic
7	9	MORNING DANCE, Spyro Gyra	Infinity 12in
8	8	BORN TO BE ALIVE, Patrick Hernandez	Gem 12in
9	15	YOU CAN DO IT, Al Hudson & The Partners	MCA 12in
10	17	GONE GONE GONE, Johnny Mathis	CBS 12in
11	7	SPACE BASS, Slick	Fantasy 12in
12	12	THIS TIME BABY, Jackie Moore	CBS 12in
13	6	BAD GIRLS, Donna Summer	Casablanca 12in
14	19	FEEL THE REAL, David Bendeth	Sidewalk 12in
15	22	WHEN YOU'RE NUMBER 1, Gene Chandler	Ch-Sound 12in
16	13	AFTER THE LOVE IS GONE, Earth Wind & Fire	CBS
17	14	THE BITCH, Olympic Runners	Polydor 12in
18	11	THE BOSS, Diana Ross	Motown 12in
19	27	ANGEL EYES, Rosy Music	Polydor 12in
20	20	EARTHQUAKE, Al Wilson	RCA 12in
21	29	SWITCH, Benelus & Nancy Dee	Scope 12in
22	30	FOUND A CURE, Ashford & Simpson	Warner Bros 12in
23	10	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Motown 12in
24	18	BOOGIE WONDERLAND, EWF/Emotions	CBS 12in
25	75	REASONS TO BE CHEERFUL PT. 3, Ian Dury	Stiff 12in
26	39	WE DON'T TALK ANYMORE, Cliff Richard	EMI
27	33	WE WU LOVE TILL THE END OF TIME/TAKE IT ON UP, Paulinho Da Costa	Pablo Today LP/US 12in
28	28	YOU NEVER KNOW WHAT YOU'VE GOT, Me & You	Laser 12in
29	32	PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVE IN, Stephanie Mills	20th Century-Fox 12in
30	31	STARVING IN THE STONE/LET YOUR FEELINGS SHOW/CAN T LET GO/RICKI LEE JONES	20th Century-Fox 12in
31	—	LET GO/RICKI LEE JONES	20th Century-Fox 12in
32	4	LET GO/RICKI LEE JONES	20th Century-Fox 12in
33	—	LET GO/RICKI LEE JONES	20th Century-Fox 12in
34	—	LET GO/RICKI LEE JONES	20th Century-Fox 12in
35	—	LET GO/RICKI LEE JONES	20th Century-Fox 12in
36	—	LET GO/RICKI LEE JONES	20th Century-Fox 12in
37	—	LET GO/RICKI LEE JONES	20th Century-Fox 12in
38	—	LET GO/RICKI LEE JONES	20th Century-Fox 12in
39	—	LET GO/RICKI LEE JONES	20th Century-Fox 12in
40	—	LET GO/RICKI LEE JONES	20th Century-Fox 12in
41	85	THIS BAND IS HOT/RUNNIN' TO YOUR LOVE/SUNCHASER, Eddie Henderson	US Capitol LP
42	45	CHASE ME, Confusion	Mercury 12in
43	34	MOTOWN REVIEW, Philly Cream	Fantasy 12in
44	48	KNIGHTS OF FANTASY/SPACE DUST-SHERLOCK/SHAZAM/BACHMANIA, Eumir Deodato	US Warner Bros LP
45	56	SEXY CREAM, Slick	Fantasy 12in
46	47	STRATEGY, Archie Bell & The Dells	Phil Int/US 12in
47	61	FIND MY WAY/NEW YORK/ENERGY/MACHO/JUST WANT TO BE, Cameo	US Chocolate City LP
48	53	SUNNY SIDE OF THE STREET, Savoy	EMI 12in
49	41	SIGN OF THE TIMES, Terry Callier	US Elektra 12in
50	64	FOKHUNTING, Idris Muhammad	Fantasy 12in
51	70	WALKING ON SUNSHINE, Eddy Grant	Ice 12in
52	—	IT'S A DISCO NIGHT, Isley Brothers	US T-Meck 12in
53	58	SWEEP LADY, Charm Reaction	US Jam Sessions 12in
54	50	REACHIN' OUT, Les Moore	US Solar 12in
55	51	CONSCIOUS MAN, Jolly Brothers	Balistic 12in
56	43	BEAT THE CLOCK, Sparks	Virgin 12in
57	57	LIVING ON THE FRONTLINE, Eddy Grant	Ensign 12in
58	50	DIM ALL THE LIGHTS, Donna Summer	Casablanca
59	50	DON'T STOP TIL YOU GET ENOUGH, Michael Jackson	Atlantic 12in
60	78	GROOVE ME, Fern Kinney	US TK 12in
61	65	TURN OUT THE LIGHTS/COME GO WITH ME, Teddy Pendergrass	Phil Int/LP
62	52	WOT WE GOT (IT'S HOT), Central Line	Mercury 12in
63	82	LET'S DANCE, Bombers	Fleming 12in
64	71	DO YOU WANT TO DANCE, McFadden & Whitehead	Phil Int Promo
65	79	GET UP AND BOOGIE, Freddie James	US Warner Bros 12in
66	—	IS IT LOVE YOU'RE AFTER/WHAT YOU WAITIN' FOR/LOCK IT DOWN/PAZZAZZ/BAD MOTHER FUNKER, Rose Royce	Whitfield LP
67	40	BRING THE FAMILY BACK, Billy Paul	Phil Int 12in
68	68	GOTTA GO HOME, Boney M	Atlantic
69	83	IT'S MAGIC/LOVE TO DANCE/TONIGHT'S THE NIGHT, Kleer	Atlantic LP/12in
70	69	VOULEZ VOUS/ANGEL EYES, Abba	Epic
71	81	CATCH ME, Pockets	US ARC 12in
72	54	LOVE WHEN I'M IN YOUR ARMS/SAY THE WORD/SWEET 'N LOW/THE GOOD LIFE, Bobba Humphrey	US Epic LP/12in
73	—	FEEL THE HEAT/DANCING LADY/WALKING ON SUNSHINE, Bill Summers	US Epic LP/12in
74	—	STILL GETTIN' IT/MIDNIGHT MAGIC/SERY LADY/WONDERLAND, Commodores	Prestige 12in/US LP
75	73	I DON'T WANT TO BE A FREAK/SATISFY, Dynasty	US Solar 12in/LP
76	56	HEAVEN MUST HAVE SENT YOU, Ronnie Pointer	Motown 12in
77	46	LIFE IN THE CITY, Isley Brothers	Epic
78	—	LOVING YOU, Janet Kay	Pye 12in
79	80	BANG BANG, B. A. Robertson	Asylum
80	72	GOT TO GIVE IN TO LOVE, Bonnie Boyer	CBS 12in
81	77	TAKE ME HOME/LOVE IS THE ANSWER/BETCHA, Stanley Turrentine	US Elektra LP
82	—	MY FEET KEEP DANCING/MY FORBIDDEN LOVER/WILL YOU CRY, Chic	Atlantic LP
83	—	NEW YORK CITY, Microslav Vitous	Warner Bros 12in
84	63	WE ALL NEED LOVE, Domenico Troiano	Capitol 12in
85	75	ARGENTINA, Ronnie Foster	CBS LP
86	87	JUST A FEELING, Stanley Clarke	US Epic 12in
87	—	CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones	Polydor 12in
88	—	THAT'S A GOOD ONE, Michael Pedron Jr	US Phil Int 12in
89	82	I FEL A GROOVE UNDER MY FEET/I ONLY HAVE EYES FOR YOU, Heaven & Earth	US Mercury LP
90	—	REGGAE FOR IT NOW, Bill Lovelady	US Chrysalis

US SOUL

1	1	DON'T STOP TIL YOU GET ENOUGH, Michael Jackson	Epic
2	3	FOUND A CURE, Ashford & Simpson	Warner Bros
3	4	I JUST WANT TO BE, Cameo	Nights
4	2	GOOD TIMES, Chic	Atlantic
5	6	FIRECRACKER, Mass Production	Catillon
6	5	AFTER THE LOVE HAS GONE, Earth, Wind & Fire	Arc
7	11	SING A HAPPY SONG, O'Jays	P.I.R.
8	7	TURN OFF THE LIGHTS, Teddy Pendergrass	P.I.R.
9	10	MAKE MY DREAMS A REALITY/DO LOVE YOU, G.Q.	Arista
10	9	WHY LEAVE US ALONE, Five Special	Elektra
11	8	BAD GIRLS, Donna Summer	Casablanca
12	12	THE BOSS, Diana Ross	Motown
13	14	OPEN UP YOUR MIND, Gao Band	Mercury
14	20	SAIL ON, Commodores	Motown
15	13	DO IT GOOD, A Taste Of Money	Capitol
16	15	CRANK IT UP, Peter Brown	Drive
17	28	KNEE DEEP, Funkadelic	Warner Bros
18	23	RISE, Herb Alpert	ABM
19	22	STREET LIFE, Crusaders	MCA
20	17	WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills	20th Century

US DISCO

1	1	FOUND A CURE, Ashford & Simpson	Warner
2	4	COME TO ME, all cuts, France Joli	Prelude
3	2	THE BOSS, all cuts, Diana Ross	Motown
4	3	THIS TIME BABY, Jackie Moore	Columbia
5	9	THE BREAK, Kar Mandu	TK
6	6	GROOVE ME, Fern Kinney	TK
7	7	GET UP AND BOOGIE, Freddie James	Warner
8	8	PUT YOUR BODY IN IT/YOU CAN GET OVER, Stephanie Mills	20th Century
9	12	POW WOW/GREEN LIGHT, Cory Days	New York Int
10	5	HERE COMES THAT SOUND AGAIN, Love Delusa	Warner
11	14	FANTASY, Bruni Pagan	Elektra
12	18	MOVE ON UP, UP, UP, Destination	Butterfly
13	13	STAND UP, SIT DOWN, ARB	RSO
14	20	LOVE INSURANCE, From Page	Panorama/RCA
15	15	HARMONY/OOH LA LA, Sun Lane	Elektra
16	—	DON'T STOP TIL YOU GET ENOUGH, Michael Jackson	Epic
17	17	RISE, Herb Alpert	Epic
18	16	YOU CAN DO IT, Al Hudson & The Partners	MCA
19	10	GOOD TIMES-MY FEET KEEP DANCIN', Chic	Atlantic
20	11	I'VE GOT THE NEXT DANCE, Denise Williams	ARC/Columbia

STAR CHOICE



Segs from the Ruts		
1	REPETITION	David Bowie
2	BANGKOK	Alex Chilton
3	CHECK HIM OUT	Bleachers
4	BE MY WIFE	David Bowie
5	MAKING PLANS FOR NIGEL	Johnny Thunders
6	CAN'T PUT YOUR ARM AROUND A MEMORY	Little Pensioner
7	THUNDERCRASH	Darmond
8	LOVE SONGS	Darmond
9	PUBLIC IMAGE	Public Image Ltd
10	BLUE EYES	Robert Gordon & Link Wray

YESTERYEAR

FIVE YEARS AGO (September 14, 1974)		
1	LOVE ME FOR A REASON	The Osmonds
2	KUNG FU FIGHTING	Carl Douglas
3	I'M LEAVING IT ALL UP TO YOU	Donny and Marie
4	VIVA ESPANA	Sylvia
5	ANNIE'S SONG	John Denver
6	HANG ON IN THERE BABY	Johnny Bristol
7	WHEN WILL I SEE YOU AGAIN	The Three Degrees
8	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin
9	YOU YOU YOU	Alvin Stardust
10	NA NAWA	Cozy Powell
TEN YEARS AGO (September 13, 1969)		
1	IN THE YEAR 2525	Zager and Evans
2	BAD MOON RISING	Creedence Clearwater Revival
3	DON'T FORGET TO REMEMBER	The Bee Gees
4	NATURAL BORN BOOGIE	Humble Pie
5	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye
6	JE T'AIME, MOI NON PLUS	Jane Birkin and Serge Gainsbourg
7	VIVA BOBBIE JOE	The Equals
8	MY CHERIE ANOUIR	Stevie Wonder
9	HONKY TONK WOMEN	The Rolling Stones
10	SAVED BY THE BELL	Robin Gibb

FIFTEEN YEARS AGO (September 11, 1964)		
1	YOU REALLY GOT ME	The Kinks
2	HAVE I THE RIGHT	The Honeycombs
3	I WON'T FORGET YOU	Jim Reeves
4	I WOULDN'T TRADE YOU FOR THE WORLD	The Bachelors
5	THE CRYING GAME	Deve Berry
6	DO WAM DIDDY DIDDY	Manfred Mann
7	I'M INTO SOMETHING GOOD	Herman's Hermits
8	RAG DOLL	The Four Seasons
9	AS TEARS GO BY	Marianne Faithfull
10	A HARD DAY'S NIGHT	The Beatles
TWENTY YEARS AGO (September 12, 1959)		
1	ONLY SIXTEEN	Craig Douglas
2	LIVIN' DOLL	Cliff Richard
3	LONELY BOY	Paul Anka
4	CHINA TEA	Russ Conway
5	HERE COMES SUMMER	Jerry Keller
6	BATTLE OF NEW ORLEANS	Lionel Lincoln
7	HEART OF A MAN	Lonnie Donegan
8	FORTY MILES OF BAD ROAD	Frankie Vaughan
9	LIPSTICK ON YOUR COLLAR	Duane Eddy
10	MONA LISA	Connie Francis

KATE BUSH

On Stage

Side One

Them Heavy People

*Don't Push Your Foot
on the Heartbrake*

Side Two

*James and
the Cold Gun*

*L'Amour Looks
Something Like You*



*Four tracks capturing a magical 16 minutes of
Kate Bush on stage
recorded live during the most electrifying debut tour of '79*

*This 33 $\frac{1}{3}$ r.p.m. E.P. is presented in a limited edition
full colour souvenir gatefold Sleeve*