

# RECORD MIRROR



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QUO POSTER

Illustration by Section sept 1979

# Ol' wobbly knees

**W**ELL, LAST night I very nearly became the number one boiler in heaven when returning from Scotland. I was struck down with vicious food poisoning. This morning I could be found with shaking knees, a pain in the tummy and blue/black vision preparing to die in the kitchen. This idea was thwarted when my cat Porky promptly wet the floor, obviously worried by the drama of the situation. My God, I thought as I began to stagger to the drawing room... what kind of death photos would that make? Not only had I not washed my hair but I had my flannelette jammies on, which definitely didn't go with the line.

**THE PARTY** for the launch of the new magazine *Night* was, if nothing else, drunken. Naturally present was Billy Idol, who is currently involved in lots of strenuous exercise to even further improve his petite physique. Billy has even taken to doing aerobics in taxis, much to the horror of the cabbies. They are obviously not used to blondes flinging their legs around their ears at every set of lights. Also, there was the bald man from Manhattan Transfer, whose name escapes me, Little Nell, who looked athletic, Oliver Tobias, who looked thick set and Nicholas Ball who plays Hazel. See how food poisoning can ruin one's memory. Then I trotted down the street to have a little break at the Embassy, home of satin shorts, and when I got back to the *Night* party most people were crawling around on the floor... it must have been the free champagne.

**THE OTHER** day I was talking to the delightful Steve Strange friend of the stars and anyone who makes trousers) who was bewailing the

**My dear Paula,**  
Thank you for noticing that my body is well covered, however, that body does not happen to be available for the time being. However, there seems to be something slightly wrong with your eyesight as:—  
(a) I was not wearing a grey suit. I was wearing a dark brown one, and (b) the neck that you say is non-existent does in fact measure 18 1/2 ins. If you are interested in any other of my measurements kindly write to me care of Jet Records, marked Private and Confidential.  
Your sincerely,  
**DON ARDEN, Jet Records.**  
\*Oh, now my knees really are shaking.

# The Natural Blonde.

Gary Numan fig, that epic orgy of haute cuisine you may recall from last week. Apparently Steve once made the tragic error of not allowing Gary into Blitz (this was probably due to the fact that as Blitz DJ Rusty Egan forced everyone to listen to Tubeway Army, Steve didn't want them to have to look at his eye make-up as well). Anyway, when he and Rusty swaggered in, Gary promptly told a bouncer to throw them out immediately. You're not coming to my party ya boosucks.

**I TROTTED** up to Scotland with several glamorous journalists and the athletic photographer Dennis O'Regan. We sat for five hours doing origami with our legs and arms, attempting to stay in the first class section by asking for a pot of tea once an hour. I realised what Sherpa Tensing might have felt like on the north face of Everest... wondering if we'd ever get there. October the fifth is one of those dates that will probably be etched upon the calendar for ever (well in Ireland it is) as it is Bob Geldof's birthday. After all the tea and sandwiches there was a truly wonderful cake, with a little band playing on the top of it. Richard Jobson, inbetween batting his eyelids a great deal, gave Bob a card with a poem inside "Just a little snoopy poo. To aid and comfort you" and so it went on. Thank God the lyrics on the album aren't like that. Then, infamous - or, PR man, B P. Fallon was found upstairs with some young lady, slapping her with his tie. Halfway through, the poor

dear turned around and said, "Oy, it's not hurling me mate!" she muttered romantically as he pelleted away. "Oh, heavy vibes man, shall I damp the end and thwack you?" replied BP. Ahhh romance. Pete Briquette regaled people with the tale of his cousin Owen, who rowed a home made boat from America and then sank three miles off the coast of Galway.

**BRIAN JAMES** will be replacing Steve New in Iggy Pop's band for their tour of America. This is probably all for the best when you think of American boilers' interest in the pure blood of young virgins. A category Steve immediately falls under.

**FLICKING** through this week's press release from the rich and successful record label EMI Ltd. I came across an interesting little slip of the pen. Bright young rock and roll combo the Gang of Four, who recently released a stunning (or so everyone tells me) debut referred to as the **BANG OF FOUR**. It's enough to make a young girl blush to the bottom of her golden locks.

**DUFFO'S CAREER** should be over. No, he hasn't got rid of his latex ears. The 7'11" like singer has got Dai Llewelyn, brother of RoddyPooa and one of London's foremost pests, as his manager. Apparently, to celebrate, the band are going to do a tour that will only visit socially acceptable clubs. Does this mean that Duffo will only be playing clubs where there is a reasonable chance of the crows understanding his new manager's accent? Or clubs that consider Duffo socially acceptable, like the East Grinstead Duck and Stuffing.

**A CHUM** of mine recently went to interview Gary Numan, who told her the deepest secrets of his innermost soul. Well, at least he told her that the awful make-up he uses was to hide his zits. He was also very wary of staying in one 13th century hotel they were booked into on this tour, because it was meant to be haunted and he attracts poltergeist activity. He also told her that originally, as well as the two little pyramids that chase around the stage, there was going to be a mechanised coffin that wandered around. Unfortunately this had to be axed as it kept tripping up and falling flat on its lid. Not very spacy.

**A COUPLE** of the Tourists recently went for their holidays to Ibiza and the filthy boys came in touch with a cholera victim. The poor dears are now in quarantine, worrying about their extremities dropping off. This has meant that the European tour has been cancelled but the British one will still be on as long as nothing awful appears on their babylike skin.

**AT LONG** last, after all my warnings and all the letters saying I was tiddling, Freddy Mercury did his ballet dance at the Coliseum last week with the Royal Ballet (will they ever recover). Luckily, the whole event was for a mentally handicapped charity. After the show Freddie's teeth were virtually rattling with the tightness of his footed thrill of it all. He said: "They've been pulling me apart but I wouldn't



have missed it for the world." I can imagine all that pulling was right up his street.

**DREADFUL THOUGHT** of the week has to be Gene Simmons of Kiss' recent verification of the actual length of his tongue. Apparently it's a full seven inches long. He claims an average tongue is about five inches long. Mine certainly wouldn't stretch to that.

**THE REVILLOS**, hopefully this time not playing three songs six times each, had an unfortunate mishap at the Dundee Tac last week when their drummer got thumped above the eye with a full can of beer (couldn't have been a Scoff that did it, he'd have drained it first). Anyway, Robbo Rhythm was raced offstage to hospital so have stitches put in the cut. But, I'm afraid to say, the accident hasn't interfered with upcoming gigs.

**DIANA KEATON**, the star of 'Manhattan' and 'Annie Hall' is about to make an album. Apparently her voice is "ear-arresting" according to her producer Richard Perry who has also done Carly Simon. Diane's previous experience is pretty horrifying, she sang the lead in 'Hair' a few years ago.

**ROD STEWART** seems to be having rather a rough time at the moment. Not only has he sacked his drama designer because the man made the clothes too small (Roddiepoo

probably out on weight while he was expecting a child) but he also had the audacity to send a bill for them. Rod has settled the matter by paying half the bill and sacking the seamstress.

**THE HIRSUTE** Patti Smith was confiding last week that she followed the Pope's visit to America. "There was something about Pope John Paul that affected me deeply. He made me feel happy inside. With any luck she'll become a nun.

**HUGH CORNWELL** of the Stranglers has a solo album out soon. Young Hughie always wanted to make music that would frighten people, and so, as an extra effort to have us rushing to the loo in fear, he's called the album 'Nostrafu'. Like the undead, for all you hicks who haven't been glad to Film 79. At least with a title like that the photos on the cover of Hugh's rugged face will fit in perfectly.

**SUCH IS** the dreadful way I feel this week I think that is enough. I feel my stomach descending down to my feet and the time has come to race off to my doctor (who I share with Frank Sinatra). I leave you with the thought of the Beomtown Rats road crew, who had to race onstage brandishing gaffer tape to stick up Bob's trousers when hysterical women ripped them right up to the crotch. According to Mr Geldof, his first thoughts were "which underpants do I have on?" Love and kisses. **PAULA XXXXX**



Rachel Sweet joins Southside Johnny before he played his set at The Venue. If she has time she might appear with him on his date at London's Rainbow



Bleedin' coppers get in everywhere. Still, lucky he only wants Bob's autograph. Left is Bob with that nice boy Richard Jobson of The Skids trying to nick some of Bob's Birthday cake

Pic by Dennis O'Regan

**WOULD SHE** be lying there in her negligee, rollers in her hair with a mud pack covering her face?

Mary Stavin, 1977's Miss World, had invited me to 'stay for breakfast' with her at Friends, John Reid's — Elton John's manager — restaurant. The only trouble was, she'd also invited numerous other hacks. How were we all going to sit on the edge of her bed?

Of course I got there early. Stomach in, chest out, fingernails clean. But she was nowhere to be seen. Perhaps she was putting the finishing touches to her make-up just for me.

I started breakfast without her. Grapefruit, coffee, croissants,

## World's apart

champagne, eggs, bacon, oh, the civilised way to start the day. She arrives as I'm stuffing a forkful of egg in my mouth, dressed in one of those woolly frocks that cling to her sylph-like body. Our eyes meet, she smiles and I almost choke on the egg. She starts to lurch in herself and before I could ask her if she'd been training with her boyfriend, Don Shanks, the Queens Park Rangers footballer, she'd stuffed a croissant in her mouth.

Then my big moment came. She sat down beside me, we had a cuddle but then she opened her mouth. That naughty boy (what do you expect from a footballer) Don has managed to put a rough, cockney tone to her Swedish

accent. She'd been asked what her new single was about but she wasn't sure.

She doesn't train with Don, she didn't know if QPR won last week but she does sometimes sit on the terraces.

That was my lot. I put my hand round her waist (such a tiny one) we cuddled again and wished her the best of luck with her single. 'Feeling Good, Feeling Bad'. I walked out to grab a quick breath of fresh air before I fainted.

Think I'll go down to QPR this Saturday to see if I bump into her.

ALF MARTIN



Oh well, lost another one



Where's his hand gone?



D'ya think he fancies me?

Pics by Paul Cox/LFI

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# NEWS

News Editor: JOHN SHEARLAW



GANG OF FOUR

## GANG ENTERTAIN

THE GANG OF Four are following up the release of their first album 'Entertainment' with an extensive UK tour. They open on October 13 at the University of London and the dates run through until December. They will be supported at various times by the Au Pairs, Delta Five and Red Crayola.

After London, the dates are: Edinburgh Tiffanys Oct 15, Aberdeen Ruffles 16, Glasgow Tech 17, Dundee Art College 19, Digbeth Civic Hall 30, Bradford University 31, Retford Porterhouse Nov 2, Loughborough University 3, Brighton Top Rank 7, Guildford Civic Hall 8, Oxford Poly 9, Aylesbury Friars 10, Bristol Locarno 11, Southampton University 14, Huddersfield Poly 16, Liverpool Erics 17, Cardiff Top Rank 21, London Electric Ballroom 23/24, Norwich St Andrews Hall 26, Sheffield Limit 27, Leeds University 28, Cambridge Corn Exchange 30 and Manchester Factory December 1.

## IRISH FESTIVAL IN UK (WRONG AGAIN LADS)

VAN MORRISON, the Boomtown Rats, Rory Gallagher and Thin Lizzy are among the names being discussed for inclusion in an Irish festival in the UK being planned for the New Year.

The rock bands will be part of the festival to promote the arts and culture of Ireland, with events being staged in various venues in London between February 1st and March 15, 1980.

The organisers, who are being backed by several Irish companies from both north and south of the island, hope that those bands will be able to appear at different times at the Albert Hall, the Hammersmith Odeon, the Rainbow and the Wembley Centre. They are also trying to get together a new wave rock series with Protex, Stiff Little Fingers, the Undertones and U2, to be promoted at the Electric Ballroom.

So far, no definite dates have been confirmed for any of the bands, but more details are promised nearer the time.

## WHERE THERE'S MUCK

THE PRETENDERS are to play a four week residency at the London Marquee, beginning on October 22nd. The other dates are: Oct 29, and November 5 and 12. These will be the bands only remaining UK dates this year. Tickets for the shows are £1.50.

Meanwhile, the band's album is being completed and will be ready for release in January. Before then, they'll have a single out titled 'Brass In Pocket' - due for release next month - which was written by Chrissie Hynde and James Honeyman-Scott. The B side is an instrumental.

The Pretenders are guests on the Kid Jensen show on Radio 1 on October 25th. It's being broadcast from Cardiff as part of a Radio 1 special from Wales.

## KATE, CLIFF AND THE LSO

KATE BUSH, Cliff Richard and the London Symphony Orchestra is an unlikely combination - but they're appearing together at the Royal Albert Hall on November 18th.

The show is in aid of the LSO's 75th birthday appeal, but you'll probably have to launch an appeal yourself if you want a ticket for the best seat in the house. The top price is £10! Tickets are also available at the more reasonable prices of: £7.50, £5.50, £3.50, £2.50 and £1.50. They go on sale from the Albert Hall box office from October 20, or from AHP Promotion Ltd (phone 01-637 1227) from October 15th.

## IN BRIEF

THE NOTRE Dame Hall in London is to be a regular venue. They're starting off on their first night (October 12) with The Streets, Rent Boys and the White Cats. Admission is £1.50 and doors open at 8pm.

JOHNNY G has had to abandon his band temporarily, to appear at The Cock in Fulham. Fire regulations have declared the venue unsuitable for shows by more than two people. Johnny goes on as a one man band.

CAPITAL RADIO are holding a special event for first year university students in London. It'll be called the Freshers' Hop and will be held at the Empire Ballroom in Leicester Square on Oct 18. Nicky Horne, G eg Edwards and John Sachs will DJ this mammoth students' disco and only those with new NUS cards will be allowed in. This is to give new students to London the chance to meet each other.

THE SQUEEZE have been forced to change some of their dates because of recording commitments - watch this space.

ALVIN LEE has had to postpone his October concerts until November. Dates will be announced later.

RONNIE NEWSON has left Zorro and has been replaced on guitar by Graham Adcock. Meanwhile the band have added an extra date: the Retford Porterhouse on Nov 17.

STEVE CARROLL of Little Bo Bitch was mugged in London last week. Three men attacked him while he was in a phone box, but he managed to fight them off and they ran away without getting any money from him.

THE ISLAND All Stars football team including John Lydon and old friend Paul Cook will be taking on the Showbiz 11 in a charity football match at Berkhamstead Football Club on October 14. The kick off is at 2pm, admission is 60p and funds will go to mentally handicapped children.

## RELEASES

Z BLOCK Records are releasing a Cardiff compilation album called 'Is The War Over?' It's available from Flat One, 1 Walker Road, Cardiff for £2 plus 25p postage and packing. The bands on it include Addiction, Mad Dog, Beaver and Riotous Brothers.

RACEY'S debut album, 'Smash And Grab' will be available at the special price of £3.99 until November 1st.

THE FRESHIES are going berserk and releasing an EP, and single AND album this autumn. The single is out on Nov 20 ('Frappier Dehours'), the EP on Oct 10 ('Men From Banana Island') and the album ('Girls From Banana Island') on Oct 26.

THE ENID, have a new album out on October 12 called 'Six Pieces'. They will be promoting it on their tour (see Tour Dates).

SMOKIE'S new single 'Baby It's Up To You' is out on Oct 12. This album 'Other Side Of The Road' will be released on Oct 19.

THE SOUNDTRACK single from the film 'Phantasm' has been released on yellow vinyl, stained with red. The album, which was produced by Biddu, will be out on Nov 9.

CBS have picked up a single called 'Die Trying' by New York band New Math (it was originally released on Reliable records) and will re-release the single this week. The band is supporting the Hot Rods in New York this month.

VIRGIN and the Front Line label release more reggae this month. They include the Gladiators single 'Holiday Ride' on Oct 19, Culture's single 'International Herb' on Oct 26, and Peter Tosh's 'Stepping Razor' (the last coming out to coincide with the release of the film 'Rockers' which uses the track as a main theme).

CHAS & DAVE have a new single out this Friday called 'What A Miserable Saturday Night'. They are recording a Radio 1 'Star Special' for transmission later this month.

POLYDOR are releasing an EP of three of James Brown's classic tracks from the sixties. They are: 'Papa's Got A Brand New Bag', 'Out Of Sight' and 'I Got You (I Feel Good)'. It's out on Oct 19.

NEW BAND Random Hold have their first single out on Polydor on Oct 12, titled 'Etceteraville'. It was produced by Peter Hamill.

The band appear at the London Marquee on Oct 14 and 28.

BILLY CONNOLLY'S new album 'Riotous Assembly' is out on October 19. It contains his recent single 'In The Browns'.

MICKEY JUPP has his first album for Chrysalis out on October 19, titled 'Long Distance Romancer'. It was produced by Lol Creme and Kevin Godley, who also play on the album.

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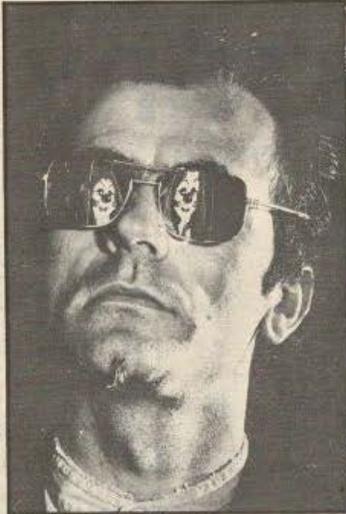
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HUGH CORNWELL

## HUGHIE WHITE

**STRANGLER** Hugh Cornwell's debut single will be 'White Room,' released on October 26.

It's a re-work of the old Cream song and will be available in a picture bag. The song is also featured on Cornwell's solo album 'Nosferatu' to be released on November 9. Amongst other tracks it features 'Big Bug', 'Irate Caterpillars' and 'Puppets'. Guests on the album include one Duncan Poundcake, rumoured to be none other than Ian Dury.

## KNEB TO BE DISCO!

**KNEB WORTH PARK** is touted to be the venue for the world's largest disco next year.

Showstopper Promotions are planning a national soul day in the grounds of the stately home, which this year hosted two Led Zeppelin concerts.

They plan to erect a giant marquee to hold 15,000 people and put on a selection of bands including a leading American act. They also hope to have a selection of top DJ's and there will be three separate stages and the marquee will have a floor.

According to publicist Keith Goodwin plans for the event are well advanced and further details will be announced later!

## DAMNED CONFUSION

**THE DAMNED** tour, announced last week, has been thrown into confusion as the band have decided to go back into the studio to remix their album 'Machine Gun Etiquette'. The only date which will take place is the Cambridge Corn Exchange on November 23. They will be a full announcement next week, regarding the rest of the dates. The album is due out on November 2.

## TOM TORPEDOED

**TOM PETTY** and the Heartbreakers have signed to Backstreet Records — owned by MCA — and is planning an album for release in the UK on November 8. It's titled 'Damn The Torpedoes'.

Petty will be touring the States for the next two months, but there are hopes he and the Heartbreakers will play Britain and Europe early next year.



THE INNOCENTS

## INNOCENTS SIGN

**THE INNOCENTS**, London's premier unsigned band, have put pen to paper and signed to the East-London-based label, Sticky Records.

The band play their last London gig at the Nashville this Thursday (Oct 11) before departing for four headlining gigs in New York during November.

On their return the band will go straight into the studios to lay down tracks for their first single. In mid-December they are off on a German tour before returning to tour Britain extensively to promote their first single during January.

## TOURS

### SORE THROAT

**SORE THROAT** added dates: Newport The Village, October 12, North Staffs Poly 31, Manchester Fun House Nov 2. On Oct 24, the band will play at the London Music Machine and not Manchester Poly as previously announced.

### DUFFO

**DUFFO**: London Country Cousins Oct 12/13, Guildford Bunters 15, London Wedgies 25/31, London Maunkberry's Nov 6/7/8.

### ANGELIC UPSTARTS

**ANGELIC UPSTARTS** added dates: Aberdeen Fusion Oct 12, Fortar Reid Hall 15, London Nashville 25, Southampton University Nov 3.

### SAXON

**SAXON**: Leicester Baileys (with Slade) Oct 11, Middlesbrough Rock Garden 12, Manchester UMIST 13, Newport The Village 19, Exeter Roots Club 22.

### SECURITY RISK

**SECURITY RISK**: London Music Machine Oct 17, South College of Education 19.

### TREVOR RABIN

**TREVOR RABIN**: Cardiff University Oct 26, St Austell New Cornish Riviera Hall 27, Hanley Victoria Hall 29, Leicester De Montfort Hall 30, Sheffield City Hall 31, Edinburgh Odeon Nov 1, Glasgow Apollo 2, Aberdeen Capitol Theatre 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 17/18. All dates are as special guests of Steve Hillage.

### LEONARD COHEN

**LEONARD COHEN**: London Hammersmith Odeon Dec 4/5/6, Birmingham Odeon 8, Manchester Apollo 9, Glasgow Apollo 10, Edinburgh Odeon 11, Aberdeen Capitol 12 and Brighton Dome 15. Postal applications now, personal application in two weeks.



LEONARD COHEN

### THE REGULARS

**THE REGULARS**: London Music Machine Nov 1, tickets are £1.75.

### CLIMAX BLUES BAND

**CLIMAX BLUES BAND**: London Marquee Oct 25/26.

### YELLOW MAGIC ORCHESTRA

**YELLOW MAGIC ORCHESTRA**: London The Venue Oct 16 — their debut UK performance.

### THE TOURS

**THE TOURS**: Trent Poly Oct 12, Poole Brewers Arms 13, Plymouth Clones 15, Coventry Lancaster Poly 20, London LSE 24, London Hope & Anchor 25, London Southbank Poly 26, Winchester Tower arts Centre Nov 2, Birmingham University 3, Kirklevington Country Club 8, Leicester University 9, Portsmouth Poly 15, North Staffs Poly 23, West Runton Pavilion 24, London Marquee 27.

### HUMAN LEAGUE

**HUMAN LEAGUE**: Huddersfield Poly Nov 9, London Lyceum 11, Cardiff University 16, Manchester University 17, Norwich St Andrews Hall 21, Birmingham University 23, Bristol Locarno 25, Sheffield Top Rank 26, Nottingham University 30, Aylesbury Friars Dec 1, Guildford Civic Hall 2.

### WRITZ

**WRITZ**: Warwick University Oct 12, Reading University 13, Newbridge Memorial Hall 14, Oxford Poly 19, Portsmouth Poly 20, West Runton Pavilion 22, Sheffield University 25, North Staffs Poly 26, Southampton University 27, Camarhan Trinity College 31.

### KANDIDATE

**KANDIDATE**: Watford Baileys Oct 11-13, Leicester Baileys 15-20, Brighton Sherrys 23, Birkenhead Hamilton 24, Hounslow Top Hat 23, Leysdown Island Hotel 27, Bath Tiffans 28, Bristol Snuffys 29, Newcastle Madisons 30, Doncaster Main Line 31, Norwich Cromwells Nov 2, West Runton Pavilion 3, Salford Willows 4, Leeds Warehouse 5, Southend Talk Of The South 6, Walsall Town Hall 7, Blackburn Romeo and Juliets 8-10, Birmingham Romeo and Juliets 12-17, Dunstable Civic Hall 18.

### HAWKWIND

**HAWKWIND**: Manchester Apollo Nov 15, Liverpool Empire 16, Edinburgh Odeon 17, Glasgow Apollo 18, Newcastle City Hall 19, Sheffield City Hall 20, Wolverhampton Civic Hall 21, Birmingham Odeon 22, Oxford New Theatre 23, Bristol Colston Hall 25, Southampton Gaumont 26, Paington Festival Hall 27, Bradford St Georges Hall 29, Bridlington Spa Hall 30, London Hammersmith Odeon Dec 2, Leicester De Montfort Hall 3, Ipswich Gaumont 4, Brighton Centre 5, Preston Guildhall 6, Brunel University 7, St Albans Civic Hall 8. Doll by Doll are support.



YELLOW MAGIC ORCHESTRA

### THE ENID

**THE ENID**: Uxbridge Brunel University Oct 19, Leicester University 23, Reading Hexagon Theatre 24, Edinburgh Heriot Watt University 26, Manchester Free Trade Hall Nov 9, Birmingham Digbeth Civic Hall 10, London Rainbow 11, Oakengates Town Hall 16, Poole Wessex Hall 15, High Wycombe Town Hall 26, Keele University 28.

### THE FRESHIES

**THE FRESHIES**: London Kings College Oct 25, Brighton University 26, Newcastle University Nov 21, Kent University 24, Oxford Poly 30.

### THE BEARS

**THE BEARS**: Hemel Hempstead Pavilion Oct 14, Swansea Havod Inn 26, Cardiff Grass Roots Club 27, Bishops Stortford Triad Leisure Centre 30, Brighton The Buccaneer Nov 1. More dates to be announced.

### MOODY BLUES

**MOODY BLUES** extra date: Bingley Hall Nov 1.

### THE NIPS

**THE NIPS**: London Clapham 101 Club October 14.

### MAGNUM

**MAGNUM**: will be special guests on the forthcoming Blue Oyster Cult tour.

### VITUS DANCE

**VITUS DANCE**: following London dates; Marquee October 21, West Kensington Nashville 23, Camden Music Machine 24, Fulham Greyhound November 1.

### THE SELECTER

**THE SELECTER**, The Mo-Dettes and The Beat: London Electric Ballroom Oct 13. Tickets are £2.

### SPLODGENESSABOUNDS

**SPLODGENESSABOUNDS**: will definitely be playing London 101 Club, Oct 15. They've had problems with previous gigs, through no fault of their own, but assure everyone that this one is on.



# I WANNA MOTEL YOU A STORY

RONNIE GURR has a one-night stand with the MOTELS

**J**EDGAR HOOVER whilst taking a break from busting the asses of anti-American forces once stated that the land's motels were salacious breeding grounds. Motels ruined good clean family life, eradicated traditional American values and generally sucked a big one.

The Motels we deal with here are, to use a popular adjective, pretty neat. To the former head of the FBI, the two members of the band who swig copious amounts of Scotch and milk and who gingerly sniff at pots of adhesive would be contemptible examples of base sordidness. Martha Davis and Jeff Jourard are 16 floors up, thinking young, waxing on their work, giggling like infants.

Martha rolls another gumball and bounces it over the table. "I wanna experience the rush that a 16-year-old has. The rush which, because of certain circumstances I was never able to experience."

Circumstances? "Well because of the fact that I'm a mother of two children and that I had my first when I was 15. The fact is that I was a mother while other kids were out having fun. That's why I think I'm probably reliving my teens now. I'm playing rock 'n' roll," she roars joyously. "I'm having a blast, I'm having fun."

Fun is writing and performing her songs with the other Motels, Jeff Jourard, previously with Tom Petty and his Heartbreakers outlines the road to signing with Capitol. Jeff had journeyed over from his native Florida to LA in search of fame and fortune. After his split with Petty he, tired with playing a classic form of rock and roll, began looking for an altered form. "After a year of having money and writing material I realised that I did not like my own songs. So I said to myself 'I am joining a band this week'. At that time there were only three local bands that I would consider. Two were alright then there were The Motels. They had a Japanese guitarist, an outer space drummer, a bass player who looked like a priest. I mean they were a hideous apparition. Then there was this hideous looking girl thing..."

"Thanks a lot," interjects Ms Davis.



JEFF JOURARD and Martha Davis; Gurr's copy goes over their heads.

"I thought you were ugly," he continues. "I thought you were zit faced, overweight. You were wearing green makeup and tiger skin pants that were too big. The music? Messy, out of tune."

**A** year after this Alien-like encounter Jourard tried to get in touch by ringing through every M Davis in the LA phone book, to no avail. Martha meanwhile sold the house that she had bought with money left in parental wills and had purchased a PA and a polymoog. The fact that the original Motels had fallen to bits on the night of their first record company attended gig

seemed to be of no consequence. "I believe," she opines, "that if you entertain the idea of failure for long enough then you will fail. You must continue with a positive idea, we have and we have been very, very lucky."

Jourard eventually tracked the gel down and was stunned to realise that she was pretty. Jourard was convinced that this was it and the pair set to finding a new set of Moteliets. "My brother thought we were crazy but we knew that the thing was to orchestrate personalities," he explains. 80 drummers later the last personality clicked. Brian Glascock from Hatfield, whose pedigree includes playing on Bee Gees sessions

joined. Jourard continues: "Because it took so long to get the correct personalities together, when we came into the open things began to happen quite quickly."

A solid little album later and the Hurrah Club in NYC, a plush mirrored loft, is succumbing to the insidious new blues. It comes as no surprise to learn that the all-powering American radio stations can't pick a single from the album. A fact which rightly fails to worry the band.

In her prim dress and baker's boy hat Martha is an endearingly feminine front, though the boys in the band exude that peculiar sharp image that seems to be de rigueur amongst the newer and best Yank

combos. Of particular note is the both brittle resonance and thunderous belt of Jourard's guitar and the romantic rothy edge of the Davis vocal chords. Subliminal flashes of Byrds, Cars, Talking Heads, Jefferson Airplane, Patti Smith and Mink DeVille are present but nothing one could definitely finger as plausible plagiarism. The overbearing presence live however, like it or not, is Ms Davis whose foxy femininity is a focal must.

I ask the pair if any kind of female image projection a la Debs Harry could be forthcoming.

"Listen, a lead singer has a job, a position to hold and that is to be the vocal (Note: she might have said 'local') point of the band. It drives me crazy y'know, it's happening already I'm being asked if I'll do a few photos on my own." Does that annoy you? I ask the lady. Pointedly Jeff Jourard slashes in, "Yes it annoys us." He emphasises the final word. I take the hint.

**T**HE conversation turns to the band's base land Los Angeles. A vacuum which one usually associates with the very antitheses of rock music.

Jourard explains his feelings on the smoggy city. "LA is the place that everyone goes to get out of. It's an arena where people spend two or three years of their lives and in that time they go all out for success which makes it a very productive and also a very ruthless place. There is no slack. I like the energy but I don't like the weather or the cops..."

"I don't like LA but I like the energy," interjects Martha. I point out that one doesn't usually think energy on thinking LA. Jourard wises me up. "There's an incredible feeling of 'can do', anything can be done."

Jourard points out that the punk scene there is valid because although it has nothing to do with starvingurchins off the street it is still induced by inherent boredom.

An incredible feel of 'can do' does exist here and rightfully. The Motels have the talent, their American following know it, and their record company, with a rumoured million dollars promo budget, seem to know it too. One hopes that the girl will be exploited for her talent to the same degree as her pals in the band. Meanwhile The Motels play a European tour before their British bash in November.

How does one wind up a feature on the Motels? Easy. Check them out and give them the reception they deserve! (Gruan-Ed.)

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THE MOTELS (L-R): Brian Glascock, Martin Jourard, Jeff Jourard, Martha Davis and Michael Goodroe.

# THE STARJETS...



PIC. TERRY LOTT

## ...ARE COMING

With 'War Stories' THE STARJETS had a hit on their hands, 'til MIKE NICHOLLS met them and it slumped, y'understand. Wooden ya just know it?

**D**O YOU really believe in the luck of the Irish, or do you think that notwithstanding generations of Irish jokes, they're really quite a bright bunch after all? Look, I'm not even gonna mention Van The Man, Lizzy, The Undertones... Rats! — too late — yeah, but them as well, though what we're concerned with here are The Starjets, the group who hit England too late, but who left Ireland too early.

Take it away, Liam L'Estrange: "Aye, yeah," he begins, not unusually for a drummer. "Y' see, we never thought it could be done from Belfast, 'cos two years ago there was nothing happening there. So we came here only to find it was all Elvis Costello and powerpop. Woodenyajustknowit?"

"Then six months later, what happens?" asks a seemingly still incredulous Paul Bowen, rhetorically, and ridden with angst. "Good Vibrations comes on the scene and The Undertones get a bloody hit!"

Which calls for a sympathetic shout of "shucks!", especially since the 'jets seem to be full of praise for Derry's finest, even if it is tinged with a streak of envy.

"Who would have thought that five fellas that don't look like anything could suddenly start writing and playing?" Paul wonders aloud, presumably not for the first time. "But new wave threw open the doors, he continues. "Look at us! Top Of The Pops!" he shrieks, referring to his band's appearance on that programme. "That was a couple of weeks ago, when, on reaching Number 51, 'War Stories' looked set for a spell of healthier chart action. But... well, we won't go into that, let's talk about those doors instead. Starjets weren't exactly slow to make an entrance, were they? A spot of band - wagonning, what?"

"Oh no!" replies l' other guitarist, Terry Sharpe, with ingenious ingenuousness. "The other bands just moved us to write our own songs."

Woodenyajustknowit? Whatever, bands like the Sex Pistols, The Jam and The Stranglers inspired Paul to get a group together while he was at London University. Like all good punks that used to clock the new bands Upstairs At Ronnie's in those days, he

was studying Chemistry and Philosophy at Kings College.

And like all good street-credible musicians, Liam and Sean were by day Civil servants and by night players in a bar band frequenting shabby and illegal drinking clubs. This they were not too keen on. "In fact it was so bad, I used to end up doing Dylan impersonations," admits the unabashed bassist, Sean Martin. "Must have been the rebel in me somewhere."

Er, yes. In fact all four Starjets would quite readily answer to charges of rebelliousness. After a recent Music Machine gig, wasn't there a bit of a barney in the dressing room?

"Sure," replies their manager, a long-suffering Englishman who answers to the name of Hawkins. "They beat the hell out of one another. But then they often do. Quite therapeutic, really."

Fine, fine. Anyway, Paul closed ranks with Sean the part-time rebel and his pals, and arriving in London at the wrong time didn't prevent them securing a contract with CBS. The first company to approach them, and the last, since they signed on the spot.

"Great label," one of them opines. "They bought us return plane tickets the other week when we only needed one-way. The left hand doesn't know what the right is doing!"

"That's as maybe, but the fact remains that it did manage to put out the band's first album, and a tasty affair it is, too — or at least half of it. It transpires that four out of my five favourite tracks were produced by David Bachelor, or the band themselves. The contribution by Quo producer Pig Williams on the other six was not appreciated by The Starjets."

"Run With The Pack" should have sounded like 120 mph," offers Paul by way of example. His earnestness is maintained for a brief discourse on the importance of rock in Northern Ireland, with Paul considering it as youth's alternative to violent sectarianism.

"If there's one thing the new wave has done, it's that," he reckons. "It might only have a small effect on the overall population, it's a grass roots movement. The answer to the problems," he continues, "does not lie in a political solution, but in youth. People ask us why we don't write more political songs, but that's not the answer. The answer is in the country growing up and the young

replacing the old. It might sound corny, but there's hope," he concludes emphatically.

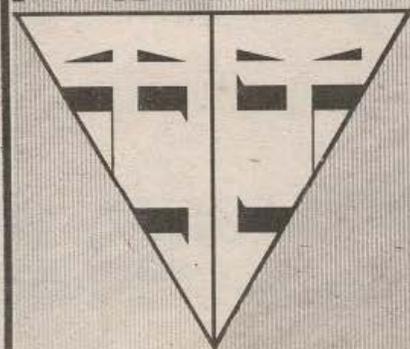
Indeed, and who better to express such an opinion than one, who, like the rest of the band, was brought up amidst the well-publicised turmoil of the Falls Road?

Incidentally, lads, one of my best ever friends lived round there. A chap called Kavanagh.

"Niall Kavanagh?" blusters the ever-ebullient Paul. "I went to school with him!"

Woodenyajustknowit?!

### PORTRAITS



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# SINGLES

Reviewed by ROBIN SMITH

## Silicon chips off the old block

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**THE HUMAN LEAGUE: 'Empire State Human' (Virgin).** The paradoxical near realism of this single is a link between free expression and repression. Human League take a nihilistic idea and expand it out of close confines.

Of course, the ideas are allegorical — and yet the message is clear. But on that you must decide for yourselves, for the Human League will make no clear statements but hide behind the iron shroud of Personal / impersonal / near synthetic implicative perception.

Actually, lurking behind the wall of pretentious poop which has built around the League, there lurks this good single. Kraftwerk meet Slade, if such a peculiar amalgam can be imagined. Frankly, I reckon the Human League should be working on themes for sci-fi movies so that they can retire into the LA sunshine. Meanwhile, this little effort should chart.

**NILS LOFGREN: 'No Mercy' (A&M).** Old Nils is still good for at least another 25 rounds. The elf capers lightly before a mammoth right hook of a chorus, connecting somewhere between the bottom of your spine and the back of your neck. Nils flexes all his muscles, but between the conflict there's just enuff room for lurking acoustic passages. Dwarf rock roots — OK?

**BA ROBERTSON: 'Knock It Off' (Asylum).** The Bruce Forsyth of rock 'n' roll has done it again. This single is so annoying because it's full of some of the most ridiculous lyrics ever committed to paper. But it's so well crafted and stuck to that infectious tacky back beat that it's guaranteed to evade your ears. The only safe place to be will be the outer Hebrides.

**LITTLE BO BITCH: 'It's Only Love' (Cobra).** Not, as their silly name suggests, leftovers from the punk balloon explosion. Little Bo Bitch are a collection of sweet looking boy next door types (or maybe it's a cunningly re-touched picture). A bubblegum single released about two years too late. Not dissimilar to the Rubinoos but unfortunately about as successful. What happened to all the nice young girls who used to buy this sort of thing?

**GREG VANDIKE: 'All Of The Girls' (Clone).** Listening to Greg is like listening to someone trying to talk with a mouth full of marshmallow (what outstanding imagery). Three minutes of utter monotony sounding like a poor man's Gary Numan. But since I was wrong over dear Gary then chances are I'm probably wrong over this. It won't change my opinion though.

**MARY STAVIN: 'Feeling Good Feeling Bad' (Ariola).** Ariola's one girl Blonde On Blonde. Mary was Miss World in 1974 — and yes folks, she always wanted to be a singer. Helped by posters of her pretty blue eyes placed at strategic points around the country, (what, her eyes? — Ed), she stands more than half a chance. Her voice does have an infectious Marilyn Monroe flavour, which carries off a rather boring disco backing. With Livvy John now in semi retirement the time is now ripe to launch Mary.

**ISAAC HAYES: 'Don't Let Go' (Polydor).** Isaac still grumbles like a grizzly with piles. The genius that produced 'Theme From Shaft' is now content to draw his pension and release the odd single. Move on over and make way for . . .

**PAT TRAVERS BAND: 'Boom Boom (Out Goes The Lights)' (Polydor).** Live and nearly dangerous, one of this

week's outbreaks of serious headbanging. Energetic in concert performance, with the crowd bawling the chorus back. A circus of a single and a collector's piece. I can't see it picking up any serious airplay though (a pity).

**CHARLIE: 'Killer Cut' (Polydor).** Ah yes, the ailing Charlie — Polydor's answer to City Boy. One of those over used Roy Thomas Baker type productions that's already been flogged to death at least 12 times before. Another slip into the sea of anonymity.

**YELLOW MAGIC ORCHESTRA: 'La Femme Chinese' (A&M).** Nipponese disco. The famous ballad 'I've Been Paddling My Boat Down The Yangtze To Old Tokyo' played faster with new lyrics. Actually, this is as well crafted as a Honda car. Two plays and you're hooked.

**JOHN COUGAR: 'Taxi Dancer' (Riva).** Still trying to salvage something



from Cougar's career. Riva have at last issued a single worthy of Cougar's talent (hey, who's laughing?). This is quite a Springsteen-esque little epic about a gal dancing for money so that she can take a ride home. Suitably melancholic, but without John crying and moaning to a backing of languid sax and sad chorus. Who knows? This may be it. I for one hope so.

**MOTHMEN:** 'Does It Matter Irene' (Absurd). Despite the street credibility cover, Mothmen come over as a bunch of latent hippies. Stuff about tipping wings and flying through the air at midnight. Garbage, dear boys, garbage.

**JOHN PAUL YOUNG AND HIS BAND:** 'I Can't Get You Out Of My System' (Ariola). This week's 'missing you so bad' song. It must be something to do with the current pre-Christmas lull that makes companies release such pap.

**DISCO ZOMBIES:** 'Top Of The Pops' (Wizzo). Four fun filled tracks from these northern chappies. If you appreciate the Beano, then you'll love this. I don't.

**STEVE VAN DELLER:** 'Bontemps Roulez' (Logo). About 75 per cent of this is a mild rework of an old Stones' song. However, it's one of those incessant little numbers that Logo seem to breed now and again. Three minutes of sheer successful pop.

**SEX PISTOLS:** 'Rock Around The Clock' (Virgin). Yup, here we are again with another hit from the 'Great Rock'n' Roll Swindle', languishing in a dusty vault somewhere. Meat pummeling revamp of Bill Haley song with funnee duck whistles. Never mind, it'll keep the lads in beer money.

**BARRY MANILOW:** 'Ships' (Arista). Manilow sings as if he's just been speared through the right lung. Every song is a wheezing marathon for him, saved by the big build up behind, masking the weak bite. He's managed to plough up this decent song originated by Ian Hunter. Accept no substitute.

**GILLAN:** 'Vengeance' (Acrobat). What a title, spat out through clenched teeth with the ferocity of a rabid stallion. This is the epitome of good time heavy metal. Opps, nearly forgot, the B side, a version of 'Smoke On The Water'. It was recorded after very little rehearsal live in the studio and it's a delicious shambles, with Gillan sounding like he did in his older (and some would say greater days).

**IAN GOMM:** 'Hold On' (Albion). Listen. One day Ian Gomm's going to return to Britain and you'll be ready. 'Hold On' is already huge in the States, a slithering West Coast type masterpiece rubbing smoothly against your pleasure centre. It's been released over here once already, without success. This time around, I hope it's luckier.

**THE POP:** 'Shakeaway' (Arista). One of these zappy little holiday songs, fresh as your favourite toothpaste. Shines through a glut of these type of singles out at the



moment. Driving along the freeway I bet this sounds great (haven't we heard that somewhere before — Ed).

**SEAN BYRNE:** 'The Hunter' (Acrobat). Old Sean sounds not unlike Jon Anderson on a day off. This is so over produced and Sean valiantly tries to crawl through a web of strings, threatening to swamp him at any moment. Still, you can't blame people for trying.

**JENNIFER WARNES:** 'I Know A Heartache When I See One' (Arista). I was preparing myself for a quick snooze through this, having been bored by Jennifer's albums. But no, this is wonderful. Jenny's voice is as warm as the old log fire. A song for your quieter moments.

**LIVE WIRE:** 'Money' (A&M). Oh gawd, the great Dire Straits soundalike contest starts here. Knopfleresque vocals mixed with white man's reggae. No, much spark of originality here. HA HA HA.

**THE PACK:** 'King Of Kings' (Rough Trade). This sounds like the Silts on a bad night, which means it's awful. This is probably deeply meaningful but I'm obviously too thick to appreciate it. (You can say that again. — Ed).

**NOOSHA FOX:** 'Skin Tight' (Chrysalis). Same old formula of semi dirty innuendos sung with that quirky little voice. Sorry my dear, your time has past. The world has moved on to Debbie Harry and Martha Davis. Who's she you're asking. Read below.

**MOTELS:** 'Closets And Bullets' (Capitol). This year's American invasion starts here. Forget about those B52 persons. The Motels are headed by sultry Martha Davis who wraps herself around an intriguing song while a frantic guitar at the back, adds to the theme. I'm still trying to figure what the song really means, meanwhile you should be laying your pennies on the counter.

**THE ANDROIDS:** 'Love Dance' (Wake Up). Remember the 'Ivor The Engine' television show? This uses similar steam engine effects with a breathless girl rambling on about loving and dancing. Oh well.

**NICK GILDER:** 'Electric Love' (Chrysalis). Super wimp flies again and lands on his nose. It's that ridiculous bitchy voice that annoys me and the song must have been written in an off day.

**THE DAMNED:** 'Smash It Up' (Chiswick) Tee hee hee it's those loopy lads again. The Captain's wearing an outrageous fur suit on the cover. Hang on, I can't review this because some idiot's sent in a white label copy of the B side only. This is entitled 'Burglar' and is presumably meant to be funny.

**KENNY ROGERS:** 'You Decorated My Life' (UA). "You decorated my life by painting your love all over my heart." Get the idea?

**DUROCS:** 'It Hurts To Be In Love' (Capitol). Very flitties. Very unappetising.



**HUMAN LEAGUE:** a cross between Kraftwerk and Slade.



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# PLATINUM BLONDIE

**D**EBORAH Harry's mother loves to tell the story of her daughter's singing debut. It seems that Debbie's sixth-grade class in Hawthorne, New Jersey, once staged a "Tom Thumb" wedding. "One kid would be the groom, one the bride and one the bridesmaid. Debbie sang the solo at the end; she sang 'I Love You Truly' all by herself!"

Richard and Catherine Harry run a gift shop called Around the House in Cooperstown, New York, a sleepy little burg best known as the home of the baseball Hall of Fame. The Harrys are a tightknit family. "The only Christmas she wasn't here was the time she was on tour in Australia," says Mrs Harry of Debbie. "She was so depressed, and I was so depressed. She said, 'I'll never be away for Christmas again.' Debbie's a wonderful daughter."

When Mrs Harry — or Cag, as she prefers to be called — is asked if Debbie is popular with the boys, she erupts with laughter. "Are you kidding?" she asks. Mama tells about the time Debbie was approached to enter the high-school beauty pageant: "She didn't particularly want to go in; they called her in. And she asked me, 'What do you think?' And I said, 'I think it's ridiculous.' Her remark was, 'I have no talent. All I can do is twirl a baton.'"

"She was always beautiful," Cag Harry says with pride. "When she was a baby, my friends used to tell me I should send her picture in to Gerber's, because she would be picked as one of the Gerber babies. "But I didn't send it in," she adds solemnly. "I didn't believe in her being exploited."

**D**EBBIE Harry, 34, is the star of Blondie, and she looks the part. However much it rankles the band members, however much their past press releases strived to ignore it, Blondie's initial notoriety stemmed directly from the public's response to Debbie. To put it another way, she's the only one in the hot new rock package who can't be replaced. That big, wide, angular face, with its innocent pout that somehow combines worldly glamour and naivete, is the group's most familiar symbol. Many people think Blondie is Debbie's nickname, a confusion that infuriates the band. There are even label buttons that announce, Blondie is A Group. But so long as they work in a musical genre still dominated by men, she will remain the focal point.

Blondie is one of the big success stories of 1979. After releasing two well-regarded but sparse-selling albums (1976's 'Blondie' and 1977's 'Plastic Letters'), the band shattered the new wave's stigma of noncommercialism with 'Paralytic Lines', an epic sleeper that spent six months inching up the charts.

The album's first two US singles, 'I'm Gonna Love You Too' and 'Hanging On The Telephone' (a hit in Europe), sank without a trace, but 'Heart Of Glass', a sexy, pulsating love lament propelled by Debbie's stark vocals, became a surprise favourite that hit Number One nationwide in late April. The record, issued as both a 45 and a 12-inch extended-play version, pleased the fickle disco crowd as much as the band's die-hard rock devotees. As a result, the members of Blondie have become important figures, if not heroes, to the dozens of new wave

acts seeking widespread acceptance in this country, and the latest overnight sensations in a diverse late-Seventies rock boom that includes Elvis Costello, the Police, the Cars, Dire Straits, Van Halen and Supertramp. As for Debbie Harry herself, the underground "punk Harlow" is not only a bright new star, but also the first rock pinup in recent memory. Since Blondie's inception in 1975, Debbie has been a fashion trend-setter as well as a sex symbol. She contributed to the vogue of the thrift-shop look as much as anyone, once appearing onstage in a

tacky wedding gown and telling the audience, "It's the only dress my mother wanted me to wear." At that time, Patti Smith was the other big female rock star in New York. Patti's bedraggled guttersnipe look was much more fashionable in those circles. There was pressure on Debbie to go dirty, but she stuck by her mini skirts and spike heels. With the passing of hard-core punk, it was Debbie's campy, Sixties nostalgia trip that came out on top, the strong visuals complemented by some of the best rock on the radio in a good long time. As Debbie warns in the band's new single:

"One way or another, I'm gonna find ya/I'm gonna getcha, getcha, getcha, getcha." **B** LONDIE has just finished up a day in a Manhattan rehearsal studio preparing to record its fourth album. The atmosphere is chaotic, golfers and girlfriends wander around the room. Across the hall, there's a big roast beef and champagne bash for Carly Simon, who has just done a television commercial or something. Nigel Harrison, Blondie's mop-haired English bass player,

guides me to the champagne, then introduces me to keyboard player Jimmy Destri and lead singer Deborah Harry. I can tell the moment Debbie lays eyes on me that she hates my guts. Back in the studio, drummer Clem Burke and guitarists Chris Stein and Frank Infante are jamming. Stein segues into 'Rock Lobster', a tune by the B-52's, the new Wave group from Georgia. Mike Chapman, their producer, volunteers to round everyone up. I ask him if it's a good time for an interview; he replies with a winning smile. "Leave it to me.

They do whatever I say." Stein, who with his owlish specs (he rarely wears them in public) and prematurely greying hair looks like a young Allen Ginsberg, starts off with a message for everyone who has criticised the group for selling out: "It's you!" Debbie bursts into the room, wrings her hands and gives me pale, withering looks. "Why am I here at all?" she seems to be asking. Having cast her pall over the room, she rushes out again. Stein trots after her to see what's up.

The rest of us talk about the rock press. They all hate the rock press. Debbie slouches back in, looking more tempest-tossed than ever. Her face is chalky with anxiety. Chapman tells her, "It's your turn. Say something controversial, Debbie."

She sits down on the edge of the stage and emits a moose. "Yeah." "Good," Chapman beams. "That was it. 'Yeah'."

The problem is that she wasn't expecting an interview: all she had been told was that she was to meet this writer — me. There is a short discussion of whose fault this mess is, Debbie hates me, she hates Chris, right now she hates the world. She's just feeling rotten. I try to cheer her up, congratulate her for 'Heart Of Glass' being Number One. This makes her even glummer.

Now the storm breaks. Debbie hollers at me. Everyone looks down at the floor. I'm afraid she's either going to cry or pull a deringer out of her raincoat and shoot me. This is a roomful of miserable people. It's like a wake for somebody no one liked.

**T**HE second time I see Debbie, a week later, the atmosphere is better, but then it's hard to go downhill from a debacle. We are at Power Station Recording Studios.

Debbie refuses to be interviewed without Stein, but he keeps wandering off to fiddle with dials. The couple never seem to be separated for very long. Even those in their inner circle say they don't really understand the relationship. One insider told me, "She can't do anything without him. It's kind of spooky." Debbie is curled up in a dusty alcove. The window is boarded up rather clumsily, so a single bar of sunlight steaks across her. I ask about her image as a fashion plate.

"I don't do the campy stuff anymore," she replies. "I've eliminated all that, the secondhand store look. I've outgrown it, you know? I can afford to buy clothes and to have them made, so now it's more what I would specifically choose to wear." Her voice is very soft. "What I do now is more of an image. It sticks in people's minds." Which isn't to say that she doesn't look funky nowadays. Today she's wearing red tights, red high heels and a childish, embrodered smock that she is continually tugging on and smoothing out.

The daughter of a salesman in Manhattan's fashion district, Deborah Ann Harry was born in Miami and raised in New Jersey. She has one



Hi, I'm back. Did you miss me?  
**JAMIE JAMES** talks to Blondie

younger sister, Martha, and a cousin, Bill, now in college, who has lived with the family since his early teens. When Debbie left home and moved to Manhattan, her first apartment was on St. Marks Place in the East Village, down the street from poet W. H. Auden's residence, her initial stab at a musical career, a brief and ill-starred effort, was with a Mamas-and-Papas-esque group called Wind in the Willows.

Next came a long stretch as a New York survivor. She kept her artistic credentials alive by hanging out on the periphery of the Warhol crowd, writing and painting while supporting herself with a succession of jobs — as a beautician, Playboy Bunny and barmaid at Max's Kansas City, the rock bistro where she would eventually be a headliner. There was a flirtation with heroin. Then she found her milieu with a campy glitter band called the Stilettoes. Chris Stein joined the band shortly after her first club gig with them.

The Stilettoes went down with everybody else in the Great Glitter Crash that began in the early Seventies. By then, Debbie and Chris were a team, romantically as well as musically, and together they founded Blondie.

Looking back on her career, does it fit together, or was it something more experimental, a case of trial and error? "A lot of people think that everything you do is, like, preconceived," she offers blandly. "Yeah, it's been good, because it's been very inspired — whatever happened was it. Our biggest consideration was just to survive, so, like... all art forms are frivolous. That's what 'stay hungry' is all about."

"Now we're sort of at an in-between stage, commercially and artistically. We're at a stage where we are what we are, and we've been clearly defined, and there is a market for us, right? So we're taking steps in our direction, you know. We're moving on, we're doing things, but we're doing things that people can identify. We're not taking a total turn from what we've been classified as. But, like, the next things that we do, we could very well do a total turnaround."

"I, for one, find her statements difficult to follow. She alights from the alcove and wanders about restively. She picks up a can of two-penny nails, takes a handful and fretfully stabs them at things. I ask her about something Clem Burke told me the night before at Max's: 'We want to be one of the great bands, not like the Grateful Dead.' Debbie frowns thoughtfully. 'The things we've done to stay together as a group and all are pretty amazing, so I don't see any reason why we shouldn't be one of the greatest rock groups. I mean, to be a rock group, to do what we do and stay together without any... like, real dictatorial leadership, it's pretty strong. It's very strong.'"

Debbie Harry is elusive, if you look at her too intently, she turns vaporous on you, like a Cheshire cat. I've noticed that she never looks the same in any two photos. In person, she looks like none of them. She is pretty, but she doesn't

look like she feels pretty. Rather, she looks tired, spent.

"It smells like a dentist's office in here, doesn't it?" she asks. A cigarette butt is smoking in the ashtray, so she fills it up with water from the tap, which doesn't do much for the room's smell. Stein is back. Suddenly we're talking about the Sixties. As usual, Chris is trying to work in one of his radical-alarmist conspiracy theories, while Debbie responds on a personal level. "That's like the pathetic thing," she says. "People have really been dictated to a lot in the past couple of years, tastewise. I mean, eccentricity has been really frowned upon. Really, it's very frightening. You know, it makes you feel really endangered by being any kind of weirdo in this country."

**F**ROM the outset, Blondie's sound was built on a driving, compulsive beat and spacey keyboards, with Debbie's dreamy, almost uninflected vocals drifting over it all. Chris and Debbie found their rhythm section in drummer Clem Burke and bassist Gary Valentine, who knew one another from Jersey school days. With the addition of Jimmy Destri on keyboards, the original lineup was complete.

Early in 1976, Richie Gottehrer, formerly of the Strangeloves, co-author of the 1966 British hit "Sorrow", the man who made the McCloys ("Hang On Sloopy") semi-household words, discovered Blondie at CBGB's, the sleazy dive on the Bowery that was then in the process of becoming famous. He brought Larry Ullal, the president of the small, New York-based Private Stock label, to their show. They heard the

jingling of cash registers. Blondie's first record, the single "X Offender" backed with "In the Sun," was co-produced by Gottehrer. It didn't sell very well but provoked a lot of interest, at least enough to follow it with the first album.

Blondie had a new manager. Gottehrer had been managing them as well as producing, but he didn't think he had time to do both. He and Larry Ullal put their heads together and nominated Peter Leeds.

Blondie made its West Coast debut in February 1977 at Whisky in Los Angeles, where by all accounts the band went over like gangbusters. While in LA, they were hired to support Iggy Pop on his American tour with David Bowie that spring.

When I ask Clem Burke what was the high point of Blondie's career, he replies, "Aside from all the success, I'd have to say meeting David Bowie. That was good. We are all Bowie freaks, there have been so many things that have taken us over a hump, but that was definitely the first biggie: getting to Toronto and meeting Bowie and Iggy and having them come into the dressing room and introduce themselves and say, 'We're gonna have fun on this tour.' I called myself a rock & roll virgin, which is really what we all were, because we weren't used to meeting rock stars and all that. But they don't like to hear, 'Oh, I grew up on you.'"

On July 4th, 1977, Gary Valentine, bass player and co-author of "X Offender," split from the group. He still cites the same reason for the split that he used then, "artistic integrity," but when you talk to him about it, that translates into resentment of the despotic concentration of power in Stein and Harry. "I would write six songs, and they would say, 'Okay, we'll do this one.'" Blondie then recorded

its second album, "Plastic Letters," with bassist Frank Infante, an old Jersey chum of the group's. He subsequently joined the band, and moved over to guitar when Nigel Harrison was hired to play bass.

On Labour Day of 1977 came the Big Move, the switch from the small Private Stock label to Chrysalis, an aggressive independent company.

When you ask Leeds or the group what was wrong with the way Private Stock handled them, the answer from all sides is "everything."

There were also internal group problems with the Blondie image (ie, Debbie's image) being projected to promote the records. This culminated in the famous poster of Debbie in a black, beaded, see-through top — very trashy-flashy, very sexy. The group was afraid that it was being packaged behind an image of Debbie as a turn-on for dirty old men. Debbie detested the poster; the group was angry.

Leeds raised \$500,000 to buy out Gottehrer and Private Stock — \$400,000 for the label and \$100,000 for Richie. Then he took them to Chrysalis, where President Terry Ellis was crazy for the act.

**O**N paper, Leeds is still Blondie's manager. They are now engaged in the legal process of dissolving their relationship. Leeds' office on Madison Avenue is perched way up, on a corner, with a terrific view. "You know I made a little history when I made the Blondie deal," he says. "When in the history of rock and roll music did somebody lay down \$500,000 to buy the recording rights to a group that had sold fourteen records?" Under Leeds' tutelage, Blondie embarked on a

five-month, low-budget world tour. They had already toured England in May of 1977, and this globe-trotting trip, including Europe, Australia, Thailand and Japan, confirmed them as international artists.

The rest of the story is, as they say, history: enough gold and platinum Blondie records to tile the bathroom, the awards reflecting their popularity not only in Europe, Australia and practically everywhere else, but also, finally, in America. One big question mark for them now is their management.

Mentioning Leeds' name in the middle of a talk with Debbie and Chris and Jimmy nearly causes total meltdown. Neither side is willing to discuss the split while litigation is still in progress, but it is clearly an extremely acrimonious affair. Both sides hint at deep, dark revelations, monstrous acts on the other side that will make the blood run cold when all is laid bare.

**B**LONDIE appears to suffer from an acute case of world-weariness. Debbie puts it succinctly: "Success is harder to handle than no success at all."

Chris Stein is more specific. "The hard part about success is that all your friends, all these people that you like, turn against you. It's amazing. It's horrendous. It's like all the stuff your old grandmother told you. Shep Gordon, a friend of ours (and manager of Alice Cooper) told us, 'You shouldn't spend all your money on a real expensive straightjacket,' which I think is a great truth of this business."

One gets the feeling that Stein is afraid that this is just what they have done. And to them it is the press, above all, that is this straightjacket. In

both of the conversations I had with him, he attacked the press within minutes: in general, how horrible it is; specifically, the effect it has had on Debbie.

"Debbie used to talk very freely," he says. "Just as a result of being abused and misquoted, she cut herself off. She isn't really interested in it anymore. The people that suffer are the fans and the artists. The press gets to sell their newspapers, but the fans don't get to hear what the artists have to say, and the artists can't communicate to their public."

They were very cozy with such New York music fanzines as *TrouserPress* and *New York Rocker*, but Blondie can't seem to take the heat of the mainstream press.

If Stein is articulate about his negative feelings toward the Fourth Estate, Debbie's reaction is a muttered admission of terror. When you ask her a question, no matter how innocuous, she reacts like a deer to the smell of gunmetal.

**D**YNAMICALLY, Blondie seems to be divided into two groups: Debbie and Chris on the one hand and the guys, as they are usually referred to, on the other. These two aren't necessarily adversaries, but their interests aren't always mutual.

One point that was impressed on me by various insiders was, "The money doesn't all go to Debbie, you know," which is a backward way of saying that a lot of it does. Debbie and Chris have formed a production company which Robert Fripp to do a remake of Jean-Luc Godard's "Alphaville", a classic film from another New Wave. And she has just completed a film

tentatively titled "Union City", in which she plays the wife of a psychotic killer.

Stein would rather talk about his brand of radical politics than show business or, specifically, music. One senses that this is irksome to the members of the group, who regard themselves totally as musicians and are always itching to play. Burke, Infante and Harrison are for touring; Destri, Stein and Harry are against touring.

According to Debbie, "We always agree on the music. If somebody doesn't want to do a song, we just don't do it, that's all."

**B**LONDIE is back in the studio again. In today's case, it's a bright, quasi-rustic place on the West Side that resembles a very posh toolshed. The band is laying down basic tracks for a Chris Stein ballad called "Shayla". As always, there are a million problems, but everything is going well enough. Debbie flounces into the control room with a bag of pistachios. Chapman sees her, motions through the window for her to give him some. Giggling, she takes a handful of nuts and showers them against the window. Infante, a slightly scated-down version of Keith Richards, comes by looking a little hungover. Destri, who is sitting this one out, announces to the room, "Will somebody give me a drink, please? I'm desperate." Chapman tells Burke what he wants on the drums: "Make it so straight, so simple, that it's morose."

Debbie sashays away from the rest of the band, looking like Tuesday Weld in one of her moodier roles. She gazes off vacantly into the empty studio. The next album will probably outsell "Parallel Lines". Every date on their tour will likely be a sellout. The boys in the front rows will idolize Debbie, just after her, and everyone will go out the next day to buy Blondie records. There will be more money, more magazine covers... But Debbie Harry seems to greet the future with a sigh.

I am reminded of something her mother told me about her now-famous daughter. "She is shy," Cag Harry confided. "When she's not performing — and you must know this — she's quiet, with a very pitiful sense of humour. She's not real outgoing or loud. She's sort of retiring."

As for the strong hankering for security that I perceive in Debbie, Mrs Harry says, "She's very family-oriented. As a matter of fact, she's more family-oriented than any of the kids. She's the one that got homesick at camp."

That was a long time ago, but as Mike Chapman plays back the band's last session take, I consider Blondie, Debbie's extended family, and I wonder what kind of refuge it offers her now. A line from "Heart Of Glass" springs to mind: "Once I had a love/And it was a gas/Soon turned out to be a pain the ass."

Maybe Debbie Harry feels the same way about success.



# The strangers

**JON PARELES**  
shares his breakfast  
in America

**R**ICK DAVIES IS A LITTLE miffed. Before he arrived at the Music Hall in Boston for tonight's show, Supertramp's 34-year-old co-founder had been browsing through the jazz and blues bins of a local record store. He was just settling in when Supertramp's 'Breakfast in America' began to play over the store's PA system. "So I had to leave," he says dourly, without offering an explanation.

Maybe he would have been happier if they'd played the new single "Goodbye Stranger".

Dark, paunchy, with a birdlike nose that makes his face look different from every angle, Davies has an unassuming demeanour. Had he left because he'd been recognised?

"No, nothing like that," he says gruffly. "I simply didn't want to hear the album again."

I don't pursue the question; Davies retires to his ritual preconcert game of darts.

Calm pervades backstage. I join bassist Dougie Thomson, 28, as he strolls upstairs toward the hall. Since the 4200-seat theatre is the only venue smaller than an arena on Supertramp's U.S. itinerary, the wiry, bearded Scotsman is eager to explore it. We walk up the centre aisle past hundreds of Supertramp fans, and nobody gives Thomson a second glance. "I'd hate to lose that freedom," he confides.



ROGER HODGSON

With minimal media hoopla, Supertramp has quietly become one of the world's most popular bands. Their music — self-dubbed "sophisto-rock" — is a carefully arranged, generally medium-tempo amalgam of ethereal art-rock sonorities; power drumming; whiffs of R&B-ish sax; steady jabs of electric piano ("hammer-hands", Thomson calls it); either Davies' bluesy, nasal vocals or Roger Hodgson's reedy, ingenuous ones; and some of the most tenacious riffs in rock. Davies and Hodgson share all songwriting credits, but whoever sings lead in any given song has the upper hand: Davies promulgates straight love lyrics or hard-bitten cynicism, as in 'Just Another Nervous Wreck,' while Hodgson writes about dreams and the loss of innocence, as in 'The Logical Song.'

When their third album, 'Crime of the Century,' appeared in 1975,

Supertramp was frequently compared to Yes and Genesis; their true antecedents, however, are Procol Harum, Traffic and the studio-whiz Beatles of 'Sgt Pepper' and 'Abbey Road.' Supertramp is, deliberately, a band without a frontman. The group's personality is secondary to the songs, and to production values; the two-hour-plus set features clean audio (concert sound engineer Russel Pope is even credited on albums) and elaborate visuals — films, slides and computer-controlled lights.

"There's always been a slight sense of paranoia," manager Dave Margerison admits. "The sound and lights were there as a slight crutch, although that's less so now. You have to take people's breath away."

As diversionary tactics or as effective ornament, the stage production has done its job. When Supertramp first toured America in 1975, A&M had to paper 2000-seat



DOUGIE THOMSON

houses; now, the band sells out arenas. At the same time, California-born drummer Bob Benberg, 30, insists, "I value my anonymity," and so far he and the other band members have shied away from self-aggrandisement.

"We don't have an image or anything like that," says Davies, with quiet pride.

**S**UPERTRAMP was more than half a decade in the making. In 1969, Davies was living in Munich and playing drums with bands called the Lonely Ones and the Joint. Club dates and a few film scores barely paid the rent and Davies was almost broke when, he says, "Someone came by and told us they knew a wealthy man interested in bands. I thought it was a pipe-dream, especially when our 'contact' disappeared for a month. Then one night he came

back — with Sam."

"Sam" — Stanley August Miesegaes — turned out to be a young, dapper Dutch millionaire who was eager to sponsor the Joint. After that group broke up in 1969, he decided to back Davies on his own.

Still under Sam's sponsorship, Davies returned home to London and placed an ad in the music papers announcing a "genuine opportunity" to form a band that was to be called Daddy. One of the answers came from a youngster fresh out of boarding school named Roger Hodgson. "My mother was getting sick of having me at home," says Hodgson, "so she saw this ad in the paper and had me answer it."

"Roger was the catalyst," Sam says. "I was saying to myself, 'At last Rick's found a match.' They were very independent from each other; they came from different worlds, Rick came from the workers,

# Sally Oldfield makes fa



# in Supertramp



RICHARD DAVIES



JOHN HELLIWELL

Roger came from private school. But after they had a bit of time to feel each other out, Rick and Roger found their synthesis."

Hodgson, 29, is Supertramp's flowerchild. Longhaired, clear-eyed, wispily bearded, dressed on and offstage in sandals, Indian cotton pants and peasant shirts, he seems guileless and unworriedly even in the middle of a rock tour. He and Davies are oddly complementary: on Supertramp's albums, Davies' cynicism anchors Hodgson's optimism. "Musically and on a deeper — sensitivity — level, we are very close and we know what each other is thinking," Hodgson observes. "Yet we just don't communicate very well on a verbal level. You know, I took acid and he didn't. And I turned from a naive schoolboy into a naive life cadet."

Paradoxically, Hodgson is also the band's resident "perfectionist." "We're known for that," he shrugs,

"but I quite agree with the criticism that we are at times too polished, that there's a human quality that you lose by being too polished. Our very first album is our most naive; it's probably my favourite of all. I just love the innocence."

Neither Hodgson nor Davies was responsible for the band's moniker. Daddy was renamed by original

readman Dave Winthrop. 'Supertramp' and 'Indelibly Stamped', recorded in 1970 and 1971, were formative LPs; Davies and Hodgson hadn't assembled a cohesive band, and their well-constructed songs ended up in derivative arrangements.

After 'Indelibly Stamped', Sam says he and Supertramp "quit each other." As a parting gift, Sam absolved the group of about \$100,000 in equipment and recording costs. "I'd been wondering when that was going to come down," Davies says now. "When the telegram came

saying we wouldn't have to pay it back, it was one of the happiest days of my life."

Meanwhile, he was broke. 'Indelibly Stamped' fizzled and the band fell apart; once more, Hodgson and Davies started auditioning musicians, hanging on to the band name.

"I knew one thing," Davies says, "I didn't want to go back to the real world."

In 1973, Supertramp established its current five-man lineup; wrote much of the material for 'Crime of the Century', 'Crisis? What Crisis?', and 'Even in the Quietest Moments'; and — out of nowhere — formulated a highly unusual modus operandi. Bassist Dougie Thomson passed an audition, and almost immediately took charge of Supertramp's business affairs.

Thomson tapped Helliwell, who played saxes beside Thomson in the British R&B band Alan Bown, and drummer Bob Benberg came from the pioneering pub-rock group Bees Make Honey.

A&M set the band up in a seventeenth-century Somerset farmhouse called Southcombe. It had roses around the doorway, a fireplace, adequate rehearsal space, a few rumoured ghosts and no distractions. "It was the cheapest way of preparing an album," admits manager Margerison, who was then working for A&M. "The rent was only forty dollars a week, which is also what the band members were getting as salaries. But there was a certain sense of magic there."

With producer Ken Scott, the band recorded what many believe is the definitive Supertramp album, 'Crime of the Century', which was dedicated to Sam. The LP was an immediate hit in Britain and Canada,

but the group didn't catch on in America until 1977, when its fifth album, 'Even in the Quietest Moments', was released.

Backstage at the Philadelphia Spectrum during a sound check, I hear a wall like guinea pigs undergoing slow torture. Davies turns to me, deadpan: "That's your part."

I'm slated to join the family tonight. Up to five roadies become Trampettes in every show to sing falsetto backup for 'Hide In Your Shell', and this first (and final) rehearsal is basically for setting levels. I race to the stage for the last run-through, trying to learn the lyrics by lip-reading my fellow Trampettes. It doesn't work.

Hodgson corners me on the way to the dressing rooms: "Do you know the words?" he quizzes. Uh, no, not exactly, but it's just one line three times, right? "They're actually rather subtle. I'll ask Van (Anonson, from the stage crew) to teach them to you." Van and I retire to a room full of instrument cases; he jots the words on a page of my notebook and I promise to apply mnemonic powers.

Uniform for the Trampettes tonight is tuxedo, top hat, cane and cape. I've never worn this stuff before; maybe clothes do make the man. I always wanted to make my singing debut in a cozy, sold-out 15,000-seater.

Our cue finally arrives. Three other Trampettes and I negotiate the narrow path onstage; as we reach our platform, Helliwell sees me, cocks an eyebrow, grins. I gaze toward the audience and can make out exactly three girls standing at the edge of the stage — the rest is darkness. Not too off-key, we sing our parts, doff our hats and file offstage. Later, I'll find out that not even the soundman recognized me — I was just one more anonymous superstar.

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**BRONZE**



**M**ISS LENNOX regrets. She doesn't wish to be anti-social, it's just that she doesn't trust journalists at the moment.

"Either I'm not very good at interviews," she explains, "or nothing I say actually finds its way into print. It's shortened, taken out of context or whatever."

Indeed. The last remark made about The Tourists within these pages was arrestingly short. They were described as "possey and irrelevant", something which did not escape the attention of guitarist Dave Stewart.

"That was absolute rubbish," he fumes. "Bands like Madness and The Specials are. We're not part of any trend — and our clothes cost threepence."

You could have fooled me. At this moment in time the band are in the BBC Studios, Shepherd's Bush, waiting to mime their bit for Top Of The Pops. All are strikingly arrayed in black, from Ann's austere little dress to Dave's studded biker jacket. More amusingly, each of the four fellows has been severely pasted with make-up by the appropriate beeb dept and resemble nothing so much as a bunch of gleaming, grinning waxed fruit.

The Tourists have just finished making their second album and this is also their second appearance on everybody's favourite sitcom. The first time was to perform the exquisite 'Blind Among The

Flowers', which like many fine 45s, got nowhere. Now they are making a bid for Top 40 credibility with 'The Loneliest Man In The World' and, so far, it appears, so good.

For the benefit of those of you whose current cash-flow problems have prevented them from replenishing their tired old trannies with fresh batteries, 'Loneliest Man' has a definite 'sixties feel to it and, as I've

pointed out before, sounds not unlike The Beatles' 'Nowhere Man'.

Guitarist and vocalist Peet Coombes who writes all the songs rises to this challenge: "Well that song certainly did not consciously influence my own, but," he adds thoughtfully, "it could be about the same person."

Unlike anyone else in the group, Peet hails

from Wear-side and although he has subsequently lived in beautiful Bradford, Yorks, at heart he feels a Geordie. He's been writing songs since he was a mere 14-year-old. A publishing deal later led to a recording contract with Logo.

Ann (from Aberdeen) and Dave (a Sunderland

lad) had also signed to the label as singer-songwriters, but Logo were not keen on having them all together as a band.

"In fact, we fell out with the company for a year-and-a-half," reveals Dave. "Then we got a new management company and

renegotiated a new contract to produce two albums a year."

When it comes to talking business matters, The Tourists, like many "creative artists" appear slightly naive. "I suppose if we don't make enough money for Logo we'll get dropped," says Peet.

Such sentiments sound almost as resigned as their single titles, but there's more to the picture than meets the eye. The trio, having established themselves as a sturdy song-writing and arrangement team, then sought a rhythm section. Enter bassist Eddie Chin, born of Chinese parents but now living in London, and Jim Toomey (drums) of Catford, famous for its Spike Milligan associations and not having a tube station.

Their first major break occurred this summer when they were invited to tour with Roxy Music.

"That was a great experience," agrees Jim, "and what was doubly satisfying was that after the tour we went back to all the towns we had visited and played lower key club dates there, packing 'em out every time."

**A**dmirable sentiments, and the type of single-minded spirit which makes them impatient when critics shrug them off as sixties revivalists.

"That really annoys us," says Ann, quite rationally. "You get all these groups suddenly pretending to be mod bands and then we get labelled revivalist when they're not nearly as good as us."

How would you describe your music then?

"I wouldn't like to define it at all," Peet replies. "Why? because music shouldn't be like that. There's far too much of this categories and trends nonsense."

With which I can hardly disagree, can you? MIKE NICHOLLS



THE TOURISTS; waxed fruit.

# WARY WOCKERS

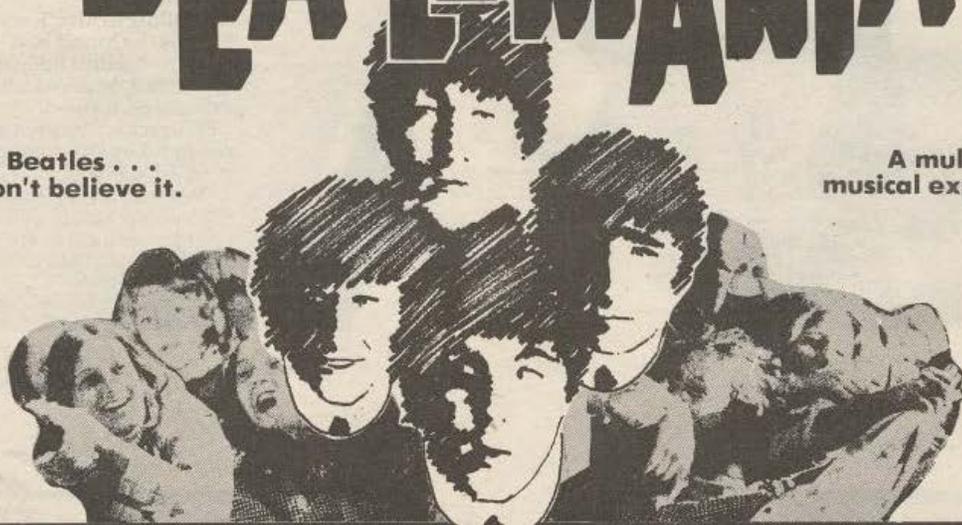
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# ALBUMS

## SKIDS GO GOLD

**SKIDS: 'Days In Europa' (Virgin V2138)**

IT'S A brave new world for young moderns, and the bravest of the new are arguably The Skids. With 'Days In Europa' the band retain some of the qualities that made 'Scared To Dance' one of the year's best whilst refurbishing also, this they stake their case as a true progressive band. Credit here must be handed to producer Bill Nelson with whom the band have struck up a healthy working relationship. The man has introduced many of the new studio techniques and these are employed with discipline giving the overall sound a second edge.

The album opens with 'Animation' which sets the par for the course. The song unfolds with a gut busting drum sound (Hi Rusty!) under a mesh of creeping guitar and keyboard and is topped off with a typically exemplary Skids hookline. 'Charade' you will know and hence will appreciate the new dimension to the sound. 'Dulce Et Decorum Est' (Pro Patria Mori), roughly translated it means 'Sweet It is and fitting to die for King and country', marks a high in the Jobson poetry book. Again it is a war theme, a hymn of epic proportions, and I leave it in your capable hands to seek it out. 'Pros And Cons' has keyboards squelching every which way while Jobson delivers a romantically melodic melody. The songs end the section where two keyboards (Nelson and Stuart Adamson) weave some perfect

pop without continually looking back over one shoulder. 'Home Of The Saved' saunters along in the manner of a traditional Highland lament and the lyrics, this time by Adamson, again paint the picture of complete and utter desolation.

Screaming commercial viability is 'Working For The Yankee Dollar' which comes on like a track from the Stones' 'Black And Blue'. Rusty Egan slapping the hi-hat like a younger Charlie Watts (if only he shared the balding one's retiring manner) while bass and guitar shuttle the track along over the charmed hook. Whistling synthesizers add to its charm. The next single, I hear, and I would venture their biggest to date, 'The Olympian', which inspired the cover art work is nowhere near as damning lyrically as expected. In fact Jack Neitzche could have written it. Buried under a

### SKIDS: Days in Europa



DAYS IN EUROPA a heavy cover.



SKIDS: three trendies

thunderous old riff is a hook that is hardly Jobson's most inspired, viz 'Hey, Hey look at this man / Hey Hey he's Olympian'. Aren't these pop stars wags? 'Thanatos' follows. In case we have any idiots tuned in 'Thanatos', of course, is Greek for death. But then you knew that already n'est ce pas? Here comes the crit. Sometimes I think that young Jobson tries that bit too hard employing his heady literary knowledge rather than any experiences he may or may not have lived through. Thanatos. Tragen pain. Aryan psalms, books of Paris, talk of Jackals and Egyptian girls that hide by the moon all crop up on 'Days In Europa' and the imagery employed is perhaps a little too forced. He's a young boy, should

get out more. Despite itself 'Thanatos' contains one of Jobson's most honest lines: 'Thanatos / Can't you see? / Thanatos / I'm so lonely'.

'A Day In Europa', confuses me, it may almost be an anti Nazi song but I haven't waded far enough into it yet. 'Peaceful Times' is brilliantly off the wall. A backwards tape of 'Animation' with a simple melody inlaid, it has Jobson intoning some of his most unfathomable lyrics. Like a giant tape loop the album ends with the word 'animation'.

Now the cover. In keeping with 'The Olympian' theme it sports a painting that originates from the '36 Berlin Olympics. The survivor receiving the laurels is surrounded by Gothic script print and the packaging reeks of a propagandist broadsheet. Kinda Weimar he's making eyes at me. It all looks very heavy, ugly even. I personally don't think it's a good painting. Still the inner insert is just dinky with slick colour of the three Filers. Gone are the pook infestations of the first album. Now we have three trendy young things who have successfully traded in their Valderma for panstick and mascara. Welcome to the next phase indeed.

'Days In Europa' is masterful. Every song bristles melodies that could boom forth from any football ground in the land. The lyrics provoke thought and the music stifles it just so. This is pop, so let's just dance. ++++ RONNIE GURR

**TREVOR RABIN: 'Face To Face' (Chrysalis CHR 1221)**

BY ALL accounts unless the lugs are playing up again, Trevor added a prominent keyboard to the lineup, something which leads me to believe that his megaton metal will soon be reduced to something in line with lightweight aluminium, if this trend continues.

Since his last, and if I might make so bold, dynamic album, Trevor and the band have kept a low profile with hardly any public performances, not in this country anyway. So on behalf of The UK Heavy Metal Freaks Ltd. here's a plea to the lads - come and play some explosive powercrazed riffs, but please don't counteract those riffs with a halfbaked non-heavy metal style Fingers Malone on keyboards.

That's the slugging of the keyboards over with, now let's get on to the rest of the band because to stand an entire review on one instrument is unfair.

Trevor Rabin is as accomplished on guitar as ever with some fine breaks, but his 'Kill 'Em And Eat 'Em' desire appears to have decreased somewhat. If this is Trevor's intention then ideas of standing alongside the likes of AC/DC or Motorhead in the metallic stakes can be forgotten.

The album was recorded at the Air London Studio's and I'd have thought that whilst the band were in town a couple of gigs, if for no other reason than to promote the new album, would have kept the HM fraternity in touch with a section of heavy metal that they hold in high esteem.

Hopefully, that long awaited Rabin tour will not be far away. +++ STEVE HAWKINS

**IMPRESSIONS: 'First Impressions' (RSO RSS 009)**

HAVING TAKEN Curtis Mayfield's Curtom label under its cowbell, a good one and a half cheers for RSO for having given some of its back catalogue a second airing - not least this one from Curtis' own sometime buddies the Impressions. It's been in the case for four years, but 'First Impressions' manages to remain relatively undated.

Most of the songs are remarkably sturdy. The heady, chattering title track is a winner while 'Same Thing It Took' and 'Old Before My Time', tales of mystery and intrigue, are up in the same class.

However, on the weaker 'How High Is High', arranger Rich Tufo's placid arrangements come unstuck, and nothing that Fred Cash and the lads can do can elevate just another weary, dreary ballad. Shame, because with all those ultra-classic high, smoky harmonies, you can understand how the Impressions made themselves the templates for a thousand other sixties soul outfits.

++++ Unbeatable  
 ++++ Buy it  
 +++ Give it a spin  
 ++ Give it a miss  
 + Unbearable

For fans only? Not in this case. +++ 1/2 SUSAN KLUTH

**KENNY ROGERS: 'The Kenny Rogers Singles Album' (United Artists UAK 30263)**

I FIND it difficult to have any feelings either for or against Mr Rogers, however friends of mine are driven close to suicide when they hear him while my neighbours are content to play him constantly.

He draws on compositions that he can mould into his own slow, thoughtful, considered and mostly morbid style. It's a style that slips on to the airwaves and flows out of pub jukebox's and open windows with remarkable frequency.

His manner is relaxed enough to make Andy Williams look frantic, yet his experienced tones seem to dwell on the more morbid aspects of relationships.

His number one hit 'Ruby Don't Take Your Love To Town' centred on a paralytic begging his wife not to go out with the boys. 'Lucille' recounts the tale of a wife running away. 'Daytime Friends' is an examination of a star-crossed 'affair' and so on.

But contrary to his depressing image the majority of his songs are optimistic and personalised statements on the various conditions of romance. Obviously it's a field that lends itself easily to the calm, easy country idiom.

So whether you find him bland and irritating or pleasant and relaxing this 14 track 'Best Of' compilation will increase those predispositions. +++ 1/2 MIKE GARDNER



**TAMMY WYNETTE: 'D.I.V.O.R.C.E.' (CBS Embassy CBS 31676)**

THE COVER shows Ms Wynette wearing a hair style that not even Cindy Wilson of the B52's would attempt and a determined glare that proves she's not really happy at home washing the dishes. 'D.I.V.O.R.C.E.' is a respectably corny collection of some of Tammy Wynette's most saddest, most ridiculous songs - usually three minute stabs of heart - broken sorrow that sketched out the painful trials and tribulations of the independent but vulnerable woman. Imagine Rhoda gone country and you'll get the picture. Included here are 'Send Me No Roses', 'Almost Persuaded', 'I'm Not Mine To Give', 'Apartment No. 9' and, of course, 'D.I.V.O.R.C.E.'

Highly recommended for girls who live in bedsits and cry a lot. +++ PETER COYNE

**ASHFORD AND SIMPSON: 'Stay Free' (Warner Bros K56703)**

IF ALBUMS were judged on reputation alone, this one would be top of a lot of lists at the moment. Sure, a lot of people who don't know disco don't know Nickolas Ashford and Valerie Simpson from Adam and Eve, but they are much respected in the dance biz and they've written and produced a veritable mountain of hits for other people. But I've always found their own material jumbled and not even specially commercial; now their songs seem to be easier to grasp, but show me some originality and I'll show you that you and I aren't listening to the

same album. I'm sure there's a theory that has Ashford and Simpson as the definitive disco entrepreneurs, but honestly, the thumping rhythms and, I must say it, corny strings could be the ideas of any old Joe Disco. Nick Ashford's voice is almost as high as his lady's and thus twice as aggravating, and when they embrace in a ballad, the results are never emotional, and they are trying so hard.

The biggest disco number, the single 'Found A Cure' has by far the best collection of urgency and excitement, but one chain don't make no prison and I'm certainly not going to be locked up by this LP. Yes, I will stay free, thanks. ++ PAUL SEXTON

**THE SHADOWS: 'String Of Hits' (EMI EMC 3310)**

WHEN THE cupboard of new tunes is bare, what do you do? Give up gracefully, or stumble rheumatically, not to mention guiltily, along, stealing other people's? The Shadows should have taken the first option, but sadly they've gone for the other one. It's a combination of reasons: it's the easy option, of course, but Hank and the lads are also even more out of it than I thought. Regrettably I state it: this is a hideously facile album.

Fair enough, 'Theme From 'The Deer Hunter'' and 'Don't Cry For Me Argentina' are included,

but apart from that this looks like some cheap collection of cover versions. Covers, too, of songs that haven't even been allowed to get a bit of kip - 'Baker Street', 'Bright Eyes', and, hilariously, 'You're The One That I Want' and 'Baker Street'. All twanging away and convincing nobody. Everyone else thought the Shads were dated years ago, I know; I've finally and reluctantly come around to it. Only 'Bridge Over Troubled Water' and the acoustic 'Classical Gas' stand up to this treatment, and the later was an instrumental in the first place. If this is how it's going to be, so long, guys. You've become embarrassingly middle-aged. ++

PAUL SEXTON

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JOE 'SPIV' JACKSON

# NO NYLONS PSSST! BUT A TASTY ALBUM

**JOE JACKSON: 'I'm The Man' (A&M AMLH 64794).**

REMEMBER HOW we used to wonder if Joe Jackson was deliberately living up to the spiv image? Well, wonder no more, the cover of 'I'm The Man' the very title,

makes it obvious. But the image doesn't really matter very much, and it's a shame that Jackson feels he needs one. A shame, too, that he feels obliged to categorically list two of these new songs, 'Kinda Kute' and 'Get That Girl' — two of the most commercial tunes — as "Pop

songs." After all, that's what he's writing all the time, and it's nothing to be ashamed of. Because this is just the right progression from 'Look Sharp!', offering confirmation and extension of the man's validity.

Joe's still writing about several of the subjects which troubled him on the last album, but overall keeping a level head about them. Except perhaps on 'On Your Radio,' a fine, fast piece of beat music like 'Sunday

Papers', 'One More Time' and those other goodies last time. Here, if you read and believe, he seems to be affording himself a gloat at some of the people he's left behind — "Ex-friends, ex-lovers and enemies/I've got your cases in front of me...don't you know you can't get near me/You can only hope to hear me on your radio." Sounds like a pretty risky style of confidence at this stage.

Countering that, there's 'Don't Wanna Be Like That', melodically one of the more anonymous moments, but lyrically refreshing. He's arrived on "the scene", but hastily departed again. "Now the cocaine club says welcome/You're in college now not school/But I'm sorry to say that I'm going out to work/While you're going to the swimming pool."

Musically, there's a good selection of those light, rocky numbers, such as 'I'm The Man' — where Jackson has a lot of

fun living up to THAT image — and 'Friday'. 'The Band Wore Blue Shirts (A True Story)' is a medium-mood piece, but thoughtful with it, and 'Geraldine And John' sounds as though it's trading on the tocs of "Happy Loving Couples" and others from 'Look Sharp'. The difference is that this time "They are married but of course not to each other." Most interesting of all, though, is 'It's Different For Girls', more pensive and acoustic than anything he's attempted before, with much of the simmering emotion of 'Is She Really Going Out With Him'.

The third album's the real test, of course, because at this stage there's still sufficient mileage in Jackson's favourite topics for writing. But there's enough freshness here to allow him to face number three confidently. + + + + PAUL SEXTON

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## SHAKIN' STEVENS AND THE SUNSETS: 'A Legend' (EMI NUT 25).

I NEVER claimed to be an expert on anything other than cakes and pastries. What I know about rock 'n' roll would just about fill a chocolate éclair but what I do know is that if you're going to play authentic rock then you might as well do it properly. Parts of this album are atrocious. Don't the Sunsets realise that most rock 'n' roll bands nowadays find it usually pays off to play in time with each other?

Because on 'Lights Out' when "piano man" Trevor Hawkins takes the rock'n' solo he's grooving along in Greenwich Mean Time when the rest of Shakin's crew are sitting happily in BST. It's not the only track featuring this peculiarity. 'Please Mr Mayor' and 'Down Yonder We Go Balling' (hey, classy title, that both go all over the show and that's not bad for a record presumably made so that people can dance to it).

I'm afraid there isn't very much I can say about the album — not nice things anyway. It's produced by Dave Edmunds which means you must expect something good to come from the grooves. It was recorded back in 1970 when the band weren't exactly at their commercial peak. It features pretentious sleeve notes by Edmunds and I'm certain not even the most avid fan would ever refer to Stevens as a "Legend".

At best he is a purely derivative, nondescript singer with little stage presence and reasonable but by no means striking looks who has made a living, like a million others, from imitating Elvis' leg manoeuvres and slinging on a flimsy suede tuxedo.

Even Rockin' Russian, who designed the sleeve, seem to have not bothered over the design too much and the shape of the Sunsets on the reverse looks as if it was taken in the half-light shadow of a barnet oak. The Sunsets are usually excellent but on this thing, well, they must be having me on. — JAMES PARADE



SHAKIN' STEVENS

posers, players and producers mainly responsible for Dance People's computer date disco sound, urge that we should be "dance people". As a person whose legs are more valuable in running away from exactly this form of recorded neatness, I obviously can't agree.

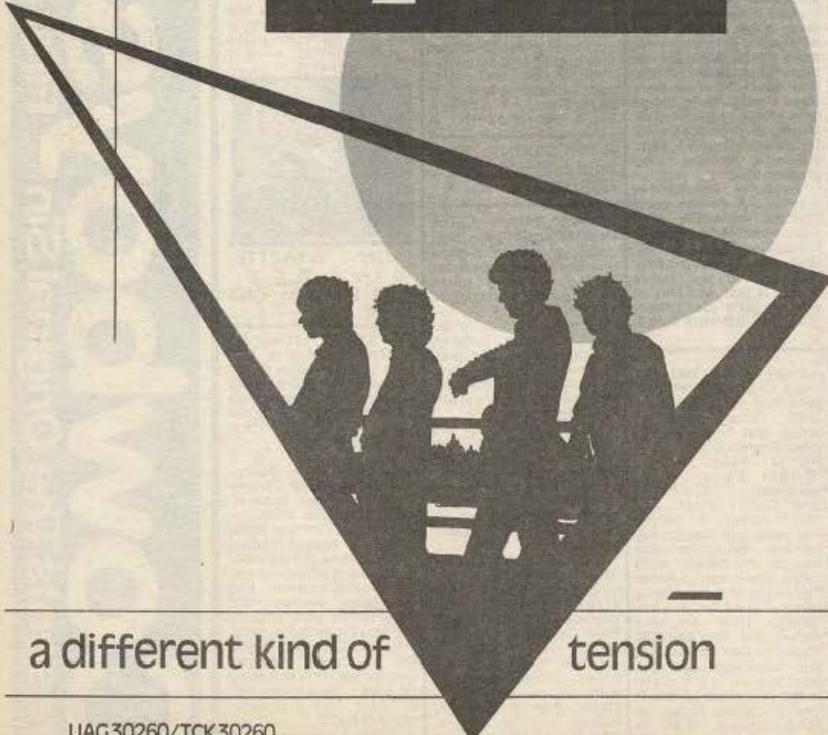
'Fly Away' is undistinguished disco that borders (dangerously so for what's supposed to be an entertaining pre-occupation) on the boring. The song titles, 'Funk Attack', 'Give Your Feet A Treat' — a real brainless beauty — and 'Dance The Night Away' indicate the determined lack of any imaginative content.

If that's lead vocalist Sarah Fisher featured stunningly on the cover, then her looks suggest more than her timid voice ever does. Those tired dock dwellers Sailor yoho-ho backing vocals to 'Dance The Night Away', proving — once and for all — that old sailors never die, they just make a disastrous guest appearance.

My harsh words might very well be thrown back into my face though. 'Fly Away' sounds like one of those annoyingly sellable albums that goes double platinum in Spain and then creeps back victoriously to England, through Europe, like some pop version of the bubonic plague. An uninteresting collection of bad taste disco. Pass. + + PETER GOYNE

Chicago, every once in a while. Too far to fly there, I suppose. Chicago don't come up with tunes of the standing of 'If You Leave Me Now' or '25 Or 6 To 4' one after the other — there were six years between those two hits, for example. There've been occasions when they could say "we wuz robbed", for example when the soothing and pretty "Wishing You Were Here" failed in Britain. But now, even in America their popularity is wearing thin. There, this album is called "Chicago 13" which must prompt the reaction that it's just another Chicago number, their annual offering.

It's as distinctively Chicago as ever, with those vocal harmonies and brassy sound giving the game away. The title track is nine-and-a-bit minutes' worth of just that, but it's well worth out by half-time and doesn't have bothered coming back after the break. The American single, and a curious choice, has been the rather sluggish and undistinguished 'Must Have Been Crazy', as they must have been to release it and have to watch it peak in the eighties on Billboard. Almost all of these numbers have the same problem — they're distinctive, lively, but unoriginal. They've only one real chance: that's Peter Cetera's more sensitive ballad 'Loser With A Broken Heart' which recalls some of the emotion — only some, mind — of earlier tear jerkers. Forget that and you forget the chance of recognition for this... another Chicago album. + + + + PAUL SEXTON



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**GIORGIO MORODER: 'E-MC2' (Oasis OASLP 507)**

**ARE PRODUCERS electronic?**

Well, this one certainly is. Has been a long time, too, so I don't know what all the fuss is about this "first electronic live-to-digital" album. I know it's made history, and that's very interesting from a scientific point of view, but this is Record Mirror, not Science Today, and quite honestly the sound is much the same as many others.

Even so, Giorgio Moroder has clearly made a concerted effort to sound more electronic, more freaky, more futuristic than ever before. He's largely succeeded; it would be easy to knock this as characterless, robotic rot, and that's just what it threatened to be, but with some lively tunes, the resident masterful production and some fascinating vocal techniques, Moroder's brought off quite a success here.

It isn't easy to tell exactly what role Giorgio plays on these tunes. First and foremost he's the producer, of course, in association with Harold Faltermeyer, but sounds to have a vast amount of vocal assistance, largely female, but he's such a technical trickster that you can't tell for sure. Anyway, the songs are basically pop-based, like the clean and young-sounding "Baby Blue" (time 4:30:59-43, it says here) and the new single "If You Weren't Afraid" which ought to return Moroder and the team to the charts. Often the sound is like a heavily synthesised Mike Batt, which gives you some idea of its commerciality. The title equator is probably the most technical sounding, and even lists the album credits, with a vocoder, towards the end. Just like one big electronic circus, sn't it?

Giorgio Moroder is an especially advanced computer. ++++ PAUL SEXTON

**IT'S A BEAUTIFUL DAY (CBS 83797) SOFT MACHINE: '5' (CBS Embassy 31748)**

NOT A great deal in common between these two, other than both being artefacts presumably re-released through popular demand.

It's A Beautiful Day were one of the bands of the hippy era, and this album is one of the greatest to have come out of San Francisco, easily on a par with any of the Grateful Dead's gross-outs.

The band revolved around the LaFlammes: Linda on a variety of celestials, so unding keyboards and singing such hymns as "White Bird", a classic track which has revved up the PA at many a hard rock gig.

David LaFlamme is the only guy who ever managed to introduce the violin into mainstream rock 'n' roll with any degree of success. Apart from also having written all the songs, his vocal and instrumental contributions



**ROY SUNDHOLM: tough 'n' tender.**

# THINK CHINK

**ROY SUNDHOLM: 'The Chinese Method' (Ensign ENVY 10)**

RIGHT. I'LL make no bones about it. When it comes to tough 'n' tender street-poets singing about downtown street-fights, jumping red lights and chicks that are dynamite, I get stung.

And though first impressions scream Morrison, Springsteen, Parker and Mink De Ville, this is not just another cheap shot at muscling in on that most contemporary of song-writing styles. Throughout the lyrics range between obvious ('Stayed out late hanging around / Ever faithful to what goes on downtown') and excellent while the standard of musicianship is perfectly adequate. Nothing flash, no big production numbers pulled, just a well-crafted, functional backdrop to Roy's words.

So who is this guy? Well apparently he used to be a roadie — for Graham Parker, surprise, surprise — which might explain the presence of sax player John Earle (ex-Rumour, Rats' 'Rat Trap'). Also from that camp is keyboard-man Bob Andrews and another distinguished guest is ex-Lizzy axe hero Brian Robertson.

The songs deal with different, if related subjects. From the opening 'Back In The Neighbourhood' Sundholm makes it perfectly clear what his favourite way of warming up on a cold night is:

"Watching the young girls run hiding just enough to tantalise / Horny and handsome without a care / Run down the streets in their fiery skirts pushing the levels to red alert."

Hardly Dylan and more than a little clumsy, but it's sharp and accessible and commercial enough to get airplay. Many memorable melodies also make for mass-market potential. Here the self-pitying 'Did You Ever Have A Heart?' springs to mind, as does 'Waiting For The Night', with its girly backing vocals and some lip-smacking guitar.

Unfortunately, the latter also tends to get out of order with its neo-Springsteenian imagery ("Take me down where the raiders ride / Through electric storms to the other side"), but elsewhere he redeems himself with a fine couplet like "Sound like pain but it act like pleasure / I'm scared of danger but I don't mind pressure".

Here, once again, he's talking about his wild women, but that's not his only theme. 'Robbed' and 'Should I Wait For You' show an acute obsession with bad luck and violence while 'Go Zero' is an object lesson in paranoia.

And the title? Well apparently it's to do with one of his boilers being a master of the Chinese Method, whatever that is. Perhaps more to the point is that word has it that Sundholm is already fed up with this record, which presumably means the next one's gonna be an unmitigated skull-cracker. Expect more superlatives in the not-too-distant future.

++++ MIKE NICHOLLS

on the likes of 'Hot Summer Day' and 'Bulgaria' are invaluable.

Soft Machine were probably the first jazz-orientated avant-garde rock band whose classical direction enabled them to appear in The Proms.

That was back in 1970 at the time of 'Third', an album which surpasses this over-technical opus in every respect. Other than the fact that this was the only Softs album ever deleted, I can't understand why this is the one

CBS have chosen to re-promote. Far better to have dug up the first two albums when Kevin Ayers and David Allen (remember Gong?) were in the band.

Out of the two, I extend a greater welcome to 1969's 'It's A Beautiful Day', long deleted and apparently changing hands for handsome sums. Remember: for those who love, time is eternity... or something like that. ++++ MIKE NICHOLLS



**JERRY LEE LEWIS (Hammer HMB 7002) DIXIE ROCKABILLY VOLUME ONE (Star-day GD 5017X)**

FOR SOME reason I've always looked upon Jerry Lee Lewis as being middle-aged. Even archive fun film clips of Jerry Lee gyrating his torso didn't exactly exude a youthful

# JERRYATRIC

shame the way Elvis used to. But then, not many people do things the way Elvis used to.

This is simply a compilation album of some of the most familiar standards in Jerry Lee's 30-year-old repertoire. 'Long Tall Sally', 'Johnny B Goode', 'High Heel Sneakers', 'Roll Over Beethoven' and 'Maybelline' are all included, each with a dash of JL's nonchalant rocking piano fingers. As a song list it doesn't really interest me but it moves along nicely, is played more than competently but lacks any authentic period quality. You can dance to it though, what

more do you want from a rock 'n' roll record?

The Starday compilation on the other hand is excellent. Mostly because Nashville rockabilly rockers never messed with no "modernity" type thing. Cats like 'Groovey', Joe Poovey, Rudy 'Tutti' Grayzell, and old link Davis didn't mess with nothing other than an authentic scratchy dirty noise with exquisite lusty, passionate performances.

Rock 'n' roll on this album still has some of its roots stuck in jazz, especially where the semi-acoustic guitar playing is concerned. Listen to the beautiful guitar intro to

'Ducktail' and the frantic novelty of 'Kitty Kat' or the sweet romance of Poovey's previously unreleased 'Careful Baby', demonstrating that Nashville hillbillies can handle more than one emotion with some panache.

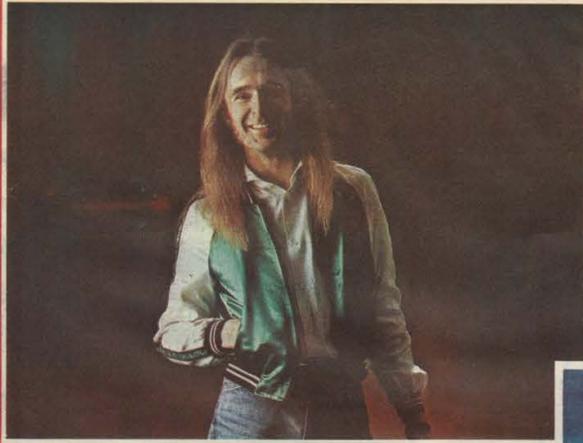
What makes this one a great album rather than a memento or a rusty old boot with golder spurs is that however quietly you play — I even tested it at grannie level — you just can't stop tapping your foot, not for one second, not for one instant. Buy it before sideburns return. ++++ 1/2 (Jerry Lee ++++) JAMES PARADE

# THE HUMAN LEAGUE REPRODUCTION

ALBUM & CASSETTE AVAILABLE V2133  
SINGLE -- "EMPIRE STATE HUMAN" - VS294



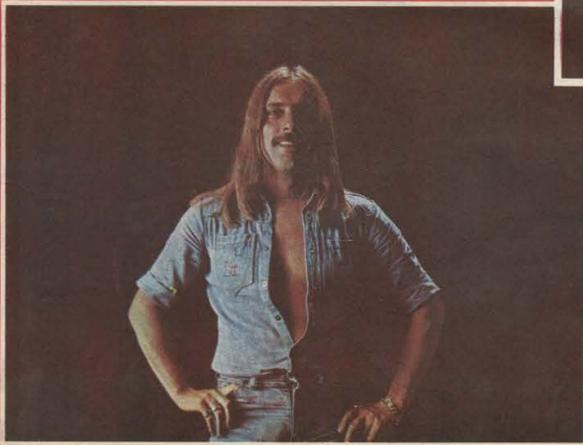
Virgin



# STATUS QUO

◀ FRANCIS ROSSI

NICK PARFITT ▶



◀ JOHN COGHLAN

ALAN LANCASTER ▶

# RECORD MIRROR



# HELP

Edited by SUSANNE GARRETT

## FEEDBACK



### The Story of E

AFTER a quick consultation with the discography computer — whir...click...buzz: O! four eyes fanatic; John Foyle of Dubling, whose specs were recently broken in a close encounter with a flying sheleahing wants the gen on all Elvis Costello releases. 'Ere goes: In 1977 Elvis released four singles and one album with Stiff Records: 'Less than Zero/Radio Sweetheart' (25.3.77) BUY11; 'Alison/Welcome to the Working Week' (27.5.77) BUY14; 'Red Shoes/Mystery Dance' (7.7.77) BUY 15; 'Watching the Detectives/Blame it on Caino/Mystery Dance' (4.11.77) BUY20; and the album; 'My Aim is True' (22.7.77) SEE23.

Elvis then signed with Radar Records in March 1978 and released 'I Don't want to go to Chelsea/You belong to Me' (3.3.78) RAD3; 'Pump it Up/Big Tears' (28.4.78) ADA10; 'Radio Radio/Tiny Steps' (27.10.78) ADA24; 'Olivers Army/My Funny Valentine' (9.2.79) ADA31; 'Accidents Will Happen/Wednesday Week/Talking in my Sleep' (4.5.79) ADA35; and two albums: 'This Years Model' RAD3, released 17.3.78 and 'Armed Forces' RAD14, released on 5 January this year.

### Name game

WHAT'S IN a name? Reputation-wise, there's plenty at stake if two bands share the same monica. Culture-shock followers and fans, confusion and plain aggravation are three symptoms of double-trouble. How, asks Dave Crooks of Cardiff — currently putting a group together, can you ensure you're the outfit with sole rights to a name and how can you register it? Unfortunately, it isn't possible to copyright a band name for your use only. But you can register your band as a business with the Register of Business Names, Pembroke House, 40-56 City Road, London EC1Y 2N, for a small fee. (£1.00 only). Registration forms are available postally, or if you're living in London or just visiting you can call in personally for full details. (Nearest tube — Old Street). You can check the files to ensure that another band hasn't beaten you to it.

Registration of a business name doesn't give you complete protection against another band using the same name — it merely allows you to trade as a small business, but if a hassle ever arises you can establish that you've been around for a certain period of time.

What happens if you've been gigging for a while and find that another group is using your name? Contact the group or their manager immediately and try to resolve the problem with amicable discussion.

## QUIT THE NEST

I WANT to leave home soon and find a bedsitter or flat. This would be freedom compared to living with my father, as I am now. We're always arguing. How do tenants stand legally these days? Do I need a rent book or some kind of agreement? Do I have to come up with a deposit? I don't want to be thrown out overnight if some dispute arises. JT, Guildford.

• FOLLOWING recent Rent Act legislation, most tenants of both furnished and unfurnished accommodation are strongly protected and have security of tenure. In general, all flats, houses and bedsits which are let as "a separate dwelling" are protected. Landlords are obliged to give you a rent book. To refuse to do so is a criminal offence, but they are allowed to charge a reasonable deposit on letting accommodation. It is illegal for flat-finding agencies to charge you a commission unless you take the accommodation offered.

Before signing any tenancy agreement, be sure to read the document carefully. If you're unsure about your rights or the precise terms of a contract, take legal advice through your nearest Citizens Advice Bureau or legal aid centre before committing yourself. While most lets are protected, the law covering housing rights is far too complex to cover in a brief reply and we'd suggest that you should read the new 'Housing Rights Handbook' by Marion Cutting, (Penguin £1.50) for the fullest possible background facts.

### Those addresses again

A few weeks ago you published some addresses of places where postal pregnancy testing services operate. I didn't take a note of them at the time, but could you please publish this information again as I've missed a period and have reason to believe I'm pregnant. Also, can I get engaged without my parents consent? I'm 17. Sheila, Scunthorpe

• The non profit making British Pregnancy Advisory Service offers a postal pregnancy testing service from all its main UK branches for a small fee — £2.00. In exceptional

circumstances postal testing is free.

If your period is at least 14 days late, send a sample of your first urine of the day in a small clean bottle, packaged safely, to your nearest BPAS centre at 8, The Headrow, Leeds LS1 6PT, (Tel: 443861). Include your name, age and the date of your last period. (Cheques and postal orders should be made payable to BPAS). You can ring for the results within a day or two, and if the test is positive counsellors will advise on the alternatives open.

Other branches providing pregnancy testing by post are at Guildhall Buildings, Navigation Street, Birmingham, B24BT (021 643 1461); 4 High Street Arcade Chambers, Cardiff CF1 2BE, (372389); 2nd Floor, 245 North Street, Glasgow G3 7DL, (041 204 1832); Lower Ground Floor, Harley Buildings, 11 Old Hall Street, Liverpool L2 1BB, (051 227 3721); 58, Petty France, London SW1, (01 222 0585), Suite F, Ground Floor, 57 Hilton Street, Manchester M1 2E; 160 Charles Street, Sheffield S12 NE, (738326).

Unless you have strong reasons for not seeing your GP, your own doctor is the obvious person to visit for a test, and any area Health Authority Clinic will also test free of charge.

There is little to stop you from becoming engaged without your parents consent, although you would need to wait until you're 18 to marry if they refuse permission.

### Pregnancy a possibility

COULD YOU tell me if it is possible to make a girl pregnant with semen through petting or intercourse? My girlfriend read a magazine that semen can make you pregnant if it enters the vagina, but at school someone told me that semen was just to clean the way for spunk. Sid, Cleveland.

• Spunk is just another work for semen, the milky fluid ejaculated when you reach orgasm, comprised of some 300 million sperms each time, any one of which can fer-

tilise the female egg cell and lead to pregnancy after sexual intercourse. Most sperm get lost in the rush up the vagina, into the womb and fallopian tubes, but when one breaks through and meets a ripe egg cell, fertilisation happens. Avoid petting with freshly ejaculated sperm on your hands. There is a remote but nonetheless real chance of pregnancy.

Useful handbooks offering excellent factual information and general advice on sex, which you might care to check - out at your nearest library or order through any bookshop, are 'Boy, Girl, Man, Woman', by Bent Claesson (Caldar and Boyers), price £3.95, 'Make It Happy' by Jane Cousins (Virago), £2.95, and 'Sex And Life', by Brian Ward (Macdonald Guidelnes), £1.45.

### Fiancee fears

MY FIANCEE, who is a really nice, sexy and tender girl just won't wear skirts and dresses. She always wears tight trousers, cords, denim jeans, satin skin - tight trousers, leather pants. I would like to see her dressed like a girl should be — not like a man.

Also, she often wets herself when we are at the pictures or out on day trips. She's a deep sleeper and regularly wets the bed. She also likes to drink pints of beer, and this, to me, is not really a girl's drink.

I'm going to marry her next year, all being well, but these things are worrying me. Edward, Birkenhead.

• Just like you, your fiancee is an individual with her own personal tastes and is perfectly free to wear what she wants. So long as she's comfortable and you're generally happy together, who cares? Does she tell you what to wear?

It's possible that your

girlfriend wets herself regularly because she is suffering from some form of bladder infection, possibly cystitis, a common infection of the bladder and urethra, symptoms of which include a burning sensation when peeing, and an often uncontrollable urge to urinate. Alternatively, if this problem has existed for much of her life, she may simply have a very small bladder.

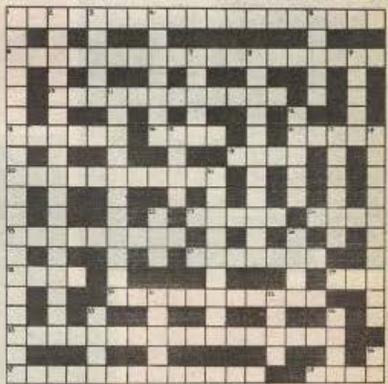
evening before going to bed certainly won't help the bed-wetting.

Suggest that she cuts down her intake of alcohol and makes an urgent appointment with her doctor to discuss the problem. Go with her for moral support.

### WHERE TO WRITE

SEND YOUR problems to 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply.

## X WORD



### ACROSS

- 1 Robert, Jimmy and Co don't know which way to go (2,7,3,3,4)
- 6 You can't get in the way of Mc Faddon and Whitehead (4,2,6,2,3)
- 10 She was Talking in Her Sleep (7,6)
- 13 Former Procol Harum guitarist (6)
- 14 Bob Marley LP (4)
- 16 The Backstabbers (1,4)
- 19 Former loon in The Who (4)
- 20 1971, Supremes hit (6,5)
- 23 You may find him in Your Mind (5)
- 24 Wet Satus Quo hit (4)
- 25 Stones composed, Chris Farlow hit (3,2,4)
- 27 Group that were Touched By Your Presence (7)
- 28 The metal of the Butterfly (4)
- 29 See 7 Down
- 30 Buddy Holly composed, Stones hit (3,4,4)
- 35 1973, Carpenters hit (9,4,4)
- 37 Where Squeeze found themselves (2,3,8)
- 38 Group that had a minor hit last year with Desires Me (4)

### DOWN

- 1 Roxanne follow up (1,4,5,6,3)
- 2 The Rats pick me up for the forces (3,3,3,6)
- 3 Mr Vanwarmer (5)
- 4 Beatles singles (3,4)
- 5 Ms Springfield (5)
- 7 & 29 Across: Buddy Holly hit (5,3)
- 8 He came to dance (4,7)
- 9 Buddy Holly composed, Mud hit (2,3)
- 11 Where The Jam found themselves (7,4)
- 12 That's what The Flying Lizards want (5)
- 15 Ms Murray (4)
- 17 1971, Kinks hit (3,3)
- 18 Group, that were given an X Cert. (10)
- 21 They couldn't buy a Thrill (6,3)
- 22 Kate Bush label (1,1,1)
- 26 The Live Roxy Music LP (4)
- 31 Bob has recently given us a Slow one (5)
- 32 ELO told us about the Diary of Horace ... (4)
- 33 Stateless singer (4)
- 34 They've a Dirty Now For The Future (4)
- 36 Green or Stewart (2)

### LAST WEEK'S SOLUTION

#### ACROSS

- 1 Angelic Upstarts, 6 Good Times, 8 Barry, 9 Long Tall Sally, 11 Euroman, 13 Tavarez, 14 Elton, 16 Clog Dance, 18 Crime, 19 Edge, 21 Disco, 22 Them, 23 Street Legal.

#### DOWN

- 1 Angel Eyes, 2 Goodnight Tonight, 3 Let It Be, 4 Tubular Bells, 5 Say When, 7 Sister Sledge, 10 Lone Ranger, 12 Motors, 15 Night Owl, 16 Go Co, 17 Dreams, 20 Mike.

**Girl** LONDON DEBUT AT THE MUSIC MACHINE



## What have ice cream, chocolate, basketball and croquet got to do with Boston?

**T**HEY PARADE past with teeth poking out from under their beards, displaying their allegiance in an endless line of shiny Boston tour jackets, Journey T-shirts, Foreigner sweaters and Nugent underpants more likely than not.

Under the white strip lighting, backstage in Frankfurt, the scene takes on a surreal quality. Why do Germans always look like Bjorn or Benny from Abba? Why do roadies always have guts like watermelons? Why do millions of funny looking people from all over the world buy Boston records? I am booted out the inner sanctum in order to discover the answer to the last of these imponderables. Thirty minutes later Boston are onstage, and I am hemmed in, by headbanging rejects from the Baader Meinhof gang.

Within two hours — that includes four encores — I am less puzzled. Despite confirming doubts that Boston are capable of occasional dullness, they also reached peaks that left me dazed and delighted.

They do occasionally lapse into cliché — if another singer asks me if I would like to PARTY tonight I think I shall club him to death with a Christmas cracker — but the grist of good rock 'n' roll is there.

They are one of the most powerful bands you could ever hope to witness, without the soggy top heaviness of some of their rivals. Boston are succinct, and they even manage to incorporate melody into mayhem which is not an easy thing to do, even for alleged genius Tom Scholz.

As the show climaxes and dies, I ferret backstage fast enough to avoid being floored by an avalanche of Deutsche dingdongs, lathered in rapture by troughs of lager and the Boston pick me up.

Shepherded to the inner sanctum, the ancient ritual of congratulation is already taking place with rent-a-groveller out in force.

Tom Scholz — bespectacled offstage — towers over the pandemonium (at 6' 3" towering is an easy trick) and surveys the circus with a sort of benevolent dignity.

He grins more times in a minute than Ritchie Blackmore does in a year.

My idea of Tom Scholz was of a rock 'n' roll boffin, one of those professors of pandemonium that live for the cellophane and metal thrill of the studio. He has after all, built a 250,000 dollar sound unit in his basement and seems to spend most of his waking life there. Thus, he loves the smell of magnetic tape (if it has a smell) and touch of a thousand knobs, dials and thingummybobs.

This proves to be misjudgement.

"I hate the studio," says Tom, removing the glass from his lips, which I take as an encouraging sign. "Admittedly I seem to spend my whole time in it, but working on my own records is the worst."

"It seems to work out that I'm incredibly painstaking, but it can really drag you down. There was a period on the second album where for four weeks I was going in every day from breakfast to well past the time I should have been going to bed."

"There was nobody else down there. I didn't know what day it was. It got real bad. I relieved the tension by getting drunk a lot."

The studio Scholz locks himself in is at his Boston home, where he lives with his wife of nine years, Cindy. They bought the place before Tom made his miraculous killing with the first Boston album, which changed him from a camera engineer to a millionaire in a very short time. He's never bothered to move into somewhere more expensive because he "kinda likes" it there.

Any pressures that his ascent to the heavy metal heavens may have brought him don't show in his face. Tom is fast

becoming immune to such irritations, anyway.

"The only thing I get moderately annoyed about is that I don't have enough time to do anything."

"I had a few months vacation this summer — which has definitely been the highlight of the last three years, but the last album was rushed — even though it actually came out about a year after the record company actually wanted it. I listened to one person then, who convinced me that I should let it go early."

"It meant that I wasn't satisfied with some of it. Next time I'm not going to listen to anybody."

"It's working out pretty well now. Everybody realised eventually that I wasn't going to lay down whatever schlock I had laying around."

"You see, I'm not interested in money any more. I made more cash from my first album than I thought I'd make in my whole career. It makes absolutely no difference to you whether you have 150 thousand or 180 thousand dollars in the bank."

Tom asserts that he can stand whatever stresses his position produces quite simply, by virtue of his age and his experience.

He knows perfectly well that money and success are liable to affect anybody, but maturity has a moderating effect — enough to preserve his very happy marriage.

"And besides, I'm used to pressure. The school I went to was so God damn difficult I still don't know how I got through the thing. There were some of the smartest people in the country there, and I didn't happen to be one of them."

"I just had to work my ass off to keep up with everyone else."

Meanwhile, the class of Tom Scholz are something in the City and Tom Scholz is in clobber.

One of the "gadgets" Scholz has used from his bank balance is to finance the pipe organ Boston now use on tour, which has got to rate as one of the greatest extravagances in the history of wallets.

Tom has lost track of how much it cost, contenting himself with a wry grin and the memory that it was originally budgeted at around 35 thousand dollars.

"Forget it! Missed it by a mile," he sighs.

The instrument actually cost closer to 100,000 dollars, and a fair proportion of that again just to log the thing — all one ton and 40" x 40" of it — around the world.

And all this for two minutes of a Bach fugue and Tom doing his Doctor Philox bit.

"But it's a great two minutes!"

It's peculiar to hear classical music, even from Johann Sebastian, the original heavy metal kid, amid all those power chords.

But it's a sweet paradox to Scholz, who, despite his affection for rock 'n' roll, finds room in his spectrum of tastes for the less sweaty varieties of music.

"I used to be very heavily into classical. I don't know anything about it, but I can recognise most things, I've heard them all."

"I couldn't name a symphony. I'm not up on the who's who. But I especially like symphonic string arrangements. Rachmaninoff is really nice. 'Prelude in T Sharp Minor'. Bach.

**Ask Boston leader Tom Scholz and you might get an answer.**  
**TIM LOTT did just that**

Brahms, I like too."

Tom is a mine of such contradictions. He is not what you might call your typical macho, boozing BOF bozo. Later on, he chides me for smoking — "those things are dangerous."

He also sticks to soft drinks most of the time, and spends as much time as possible with his wife, who he is conspicuously in love with.

Tom Scholz even plays croquet. Picture that.

But most of the time, he works. When this tour is finished, work will begin on the third Boston album, which will take a very long time and be not dissimilar to the last two.

"It's arguable whether it takes courage to deviate from the sort of music that has already proved successful, or whether it takes perseverance to do another that's in the same musical vein but essentially different."

"There have been a lot of artists I like, but very few of those people have put out more than one or two records I would listen to."

"Like 'Truth' by Jeff Beck was one of the greatest records I've ever heard. After that, he changed and I didn't like it."

"I don't want to put people in that position. I want to give them something they like. I really don't care whether it sells or not — it just doesn't matter after a certain point."

Tom wants to eat so we go eat, which is absolutely his favourite hobby. With Cindy, he acts nothing like a married man — they spend most of their time walking hand in hand or with their arms round one another. Together they cuddle in the car that takes us to downtown Frankfurt.

Cindy is absolutely the most likeable rock 'n' roll wife imaginable, a lively, polite and completely unaffected woman who fits Scholz's unpretentious personality perfectly.

"It was very difficult for me the first year after this happened," she says, sitting across the table from her husband at the small noisy disco. "It took a lot of getting used to, a lot of adjusting."

"But I'm hooked now, a complete addict. I adore it."

"Cindy and I became closer than ever before when Boston took off," says Tom. "We have a better understanding of one another than ever before. Situations start changing when people start analysing what they want. Luckily we both decided that we wanted one another."

Tom chews on his plain steak, and listens to the disco, reflectively.

"My absolute ambition," he says, "is to write a rock 'n' roll song that they will play in discos. Nobody dances to rock 'n' roll anymore."

Tom consoles himself with a huge plate of ice cream, covered in chocolate sauce, which he enjoys apparently to the point of orgasm.

"Mmmmm! Is what mmmms all about giub."

It isn't easy to talk with half a pint of best dairy in your chops.

"Mmmmm! It's the high point of touring, absolute the best glib." When the confection has disappeared — as it does with indecent rapidity — Tom reveals that he is something of a gourmand when it comes to stuffing his gob.

"I love chocolate. My favourite kind is that bitter stuff you can hardly tell from cooking chocolate. The average American eats about eight pounds a year. I do better than that."

And for all you chocomanes out there — that includes Kate Bush of course — Tom believes Scandinavian Plain to be the ultimate chocolate.

This is little tattle, of course. The real goods is: where is Tom Scholz coming from? How has his head changed since the Big Break? How different is Tom 75 and Tom 79?

I pop the question before we part.

Tom Scholz pauses for a long time.

"Well uh..." he falters. Then his face lights up as he pinpoints the watershed of his existence. "I took up basketball!"

We all decided to go to bed.

Write to Mailman  
Record Mirror,  
40 Long Acree  
London, WC2E9JT



**I WANT MONEY**  
WOULD THOSE record companies who blame home recorders for the loss of sales really like to know why they've sold (comparatively) fewer records than usual this summer?

It couldn't be, could it, that the weak, washed out musical dross that most of them try to sell us is not really what we want to listen to? I wouldn't listen to it on the radio, never mind wasting tape making illegal recordings. So when the big companies have priced their badly made LPs out of the market, and made it too expensive to record even your own albums, they still can't expect sales to improve.

They're cutting their own throats with their greed and sales can only get better when music gets priority over money. And there's not much chance of that. Here ends the lesson.  
Neil Robinson, Clitheroe.  
\* Too expensive to break the law. There must be a moral in that somewhere.

**RUTS DON'T CRACK**

I WOULD like to put an end to the criticism given to various artists and

praise the superb Ruts. At one of their recent concerts a certain young hooligan (you almost make him sound respectable Mailman) decided to start fighting amongst the fans. Malcolm Owen immediately saw the situation and told him to pack it in. Malcolm was shouted back at and all of the Ruts plus a bouncer jumped off the stage and started laying into the young offender. The Ruts returned to the stage and Malcolm announced that he wouldn't tolerate fighting. This action brought cheers from all the real fans and the gig continued without further incident. Well done Malcolm and the rest of the lads, keep up the good work.  
Stephen Websdale, Norwich.

\* Must have been something that he said. Oh well, I suppose they got it right in the end.

**HELLO TO YOU TOO**

GET STUFFED! Steve, somewhere in the North Sea.  
\* Wondered why the envelope was soggy. To carry on with our intellectual theme ...

**DEAD CERT**

IS REINCARNATION going to make a comeback? Mad Martyn III esq of Chatham



**WATCH THE WATCH**

PLEASE CONCENTRATE hard on what I am going to say. You've had a hard day at the office and your body needs a rest. Your eyes feel heavy, very heavy. You wish you were asleep. Your mind is at a blank (What's new? — Mailman). Your eyes are now closed. (What's new? — MM). You will now do anything I ask you to do (that's new — MM). Reach over your desk and pick up an

envelope. Place inside it an album token and seal it. Stick a stamp on it and address it to me. My address is at the top of the page. Post it and return to your desk. After you have done this I will forget everything that has happened.  
Nigel P Hayes, Liverpool.  
\* I got it all right apart from the token. Couldn't find one of those, which explains the empty envelope you have just received. Oops, I was supposed to forget that.

Please note we are not parasites of the Eastern World (yet!). We ain't possibility to get copy of RM.  
\* I am thanks of you saying, it is big happiness letters from foreign to get.

I WOULD like to bring to your attention about me and my mate who where really disgusted, after taking a day off work, and making the journey up to Newcastle Poly for Siouxie and the Banchees ticket for the gig, to find that the women where to busy to serve us, although there was no one in sight, and eventually after slight gentle talk, we could not obtain tickets till the Monday for Wednesday's gig, as she was still to busy, and on top of all this we found only members of the students Union would be allowed ticket or entry, so please Soixsie next time tell us.  
Jeff, Stockton  
\* Que? At least the last two were foreigners, you don't even have that excuse. Go back to school

the UK Subs gig between mods and punks. This senseless fighting really sickens me. I myself am a punk, but I believe that I should not matter what type of music you like, it's up to you. There is no reason why mods, punks, teddy boys, rockers and disco geers etc can't all live alongside each other happily, without constantly bashing each other's brains out. We should all accept our differences and learn to live with them.  
Carmel, Bristol.  
\* You're talking my language, but the "happy - ever - after" theory ain't exactly a new one. Now buzz off before I kick your face in.

**WONDERS OF SCIENCE**

CONGRATULATIONS STUART Forrester (RM Sept 8) for spotting Jimmy Page's fifth finger and winning an LP token. So please please please can I have one please (off your knees, creep — MM) for my amazing scientific discovery. After endless sleepless nights of painstaking research I have discovered that when a very thin film of water is lightly painted on the inner sleeve of 'In Through

**PEACE AND LOVE**

I WAS appalled last week to hear about mass fighting in Bristol after

**AN ELECTRIC FRIEND**

WOULD YOU please print this letter so I can thank Gary Numan for an amazing concert at the Bristol Colston Hall on September 24 and letting myself and a friend in the hotel on the 25th and letting us take some photos of him and the band. Miss Callin Healy, Bristol.  
\* Photos? Say no more, know what I mean?

**ENGLISH LANGUAGE SECTION**

WE SEND you something what's our contribution to showing all unaware people who read this paper how GB rock looks like nowadays. We live a few thousand miles away from the Isles but we know enough about British rock believe us. We used to listen to the boring old wave and now we are fascinated by noises of the new wave. Personally we both think our contribution should not end up in your dust bin.  
At the end we gonna tell you we are brothers. Chris and Adam Jasintowicz, Czstochowa, Poland.

PS Don't you think my brother is illiterate he simply does not know English.

The Out Door' it will burst alive with colour, eg ashtray green etc etc. When I was a child this process was commonly known as magic painting but has now been defunct for quite a few years.  
So please may I have an LP token to replace one of the many of my own albums I have ruined by painting, submerging and spraying them with water. Your divine servant oh mighty one.  
T. C. Carroll, Scunthorpe.  
\* Nope. You'd only paint the LP token and shops don't accept ashtray green ones. And since when have ashtrays been green anyway?

**RUBBERNECK IN'**

WHY HAVE you got a long head and a short neck?  
The Longneck.  
\* I can't stand heights.

**POO**

AFTER SPENDING Hours on translating what Bob Geldof wrote last week into simple English (from what we hope wasn't simple Irish) my friend Trudi and I decided that we agreed with every word our darling Bob wrote. Yatieppop's pages of self-opinionated drivel made us want to cry out in boredom. I Dr Julie Seaton prescribe a one-way trip to the sun for her (definitely not page three). And anyone who doesn't like the sound of our reinforced fistiepoos round their reinforced false teethiepoos had better think twice before hitting darling Bobbiepoos with their reinforced handbagiepoos. Dr J Seaton, Bsc BAD (etc) and Dr T Armitage (likewise), Notts.  
\* This idea of imitating Paula is becoming a clichiepoop.

**LOOK WHO'S HERE**

YOU SEEM to be somewhat short of good, witty exchanges on the page this week (again). This isn't good OR witty, but it should help fill space.  
Chris Westwood, just across the table, London WC2.  
\* LP Token winner  
I MET Bob Dylan, y'know. He's a good lad; comes from Manchester ... Mike Nicholls, just over there, London WC2.  
\* Cow Pie token winner

CAN YOU print one of my letters, too?  
Ronnie Gurr, just across the table and along a bit, London WC2.  
\* Luncheon voucher winner.

Oh, and NO ONE Liked Ronnie's Blondie album review. NOW THERE'S a surprise. But someone did call RM "a highly intellectual paper". Ah well, some you lose and some you lose.



RONNIE GURR: cowers from all the Blondie letters

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# IF THIS MAN

**R**OBIN NASH is the unlikely small-screen supremo behind the religion we know as 'Top Of The Pops'. He sits in his allocated office in the square BBC block at Shepherds Bush and reels off the names of those unfortunates who will not be on the programme this week in a way which reminds me of Richard III reading his weekly execution list. On the coffee-coloured canvas walls hang postage-stamp repros of Paul Klee paintings and tables are stacked with, in-house, actors directories.

Mr Nash — affectionately known to everyone round here as 'Robin' — is wearing a flowing grey two-piece and his favourite Bobby Dazzler spotted dickie-bow; somewhat unusual attire for a man who controls the nation's only visual guide to fashionable popsound.

"Well, Dollar, Nick Lowe and Secret Affair have all gone up this week but I've made a conscious decision not to include them on the show

simply because I don't want to have a carbon copy of what we put out two weeks ago," he dictates.

I asked him about the rules behind the programme.

"It's basically a news reporterage about the singles market. We only play things that are rising, we always end up with the Number One and we always work to the policy of giving the public what they want the most of. Some weeks we run out of records in the chart that we can play, so someone might be lucky and we'll pick anything out of the Top 200. Occasionally we'll use contract artists signed to the BBC. Because, let's face it, we do have to obey some kind of business sense."

I put it to him that over the past 12 months the show has really seemed to improve 100 per cent. Was there any conscious reason for this or was it basically because the charts are so much more varied than they were a few years ago?

"I don't think we've ever consciously changed the content of 'Top Of The Pops'. It's just that whatever is in the chart is reflected in the programme. If you're talking about the new wave boost, we picked up on new wave very early on. As soon as punk bands were in the lower region of the chart I put them on the programme.

"The only great change I've noticed is that now no band ever turns up without having some kind of performance worked out. Consequently the studio audience don't dance as much as they used to because there's something interesting to watch.

"There are some great performers about. Bob Geldof is an absolutely brilliant performer and what's that chap's name in 'Sham 69? Jimmy Pursey, isn't it? You know I have to think, because I see so many of them. Well, he's a great performer too. People say to me that the kids don't dance anymore but that's because there's something far more visual to watch."

**T**HE SHOW'S been running for 16 years now and the latest viewing figures show that one in every three people in the country, slavishly tune in every week. That's 19 million in all. On a bad week the show will pick up 14 million so that makes Nash the sort of geezer that Beeb commissioners doff their caps to morning, noon and night. I asked him what he thought of Mickie Most's 'Revolver' which was about the only thing ever to challenge Nash's visualpop monopoly. He smiles benignly beneath



LIKES YOU



ROBIN NASH: "What's that chap's name in Sham 69? Jimmy Pursey, isn't it?"

## 16,000,000 OTHERS WILL TOO

his grey-flecked Stalinite frame.

"I think if the formula had worked it'd still be on the air, wouldn't it? I always thought the main problem with it was that it was too one-dimensional. It was appealing to a fairly small section of the music-buying public, like a programme on chamber music would. Its appeal was very limited and all those gimmicks were just a bit too much for people. Look, people are only interested in watching the groups and then only after hearing the record

they're looking at. 'Revolver' was just a little frantic for me I'm afraid. One of the delights for me in working on TOTP is when you get the odd comedy number or when you can switch over from Judy Collins singing 'Send In The Clowns' to Gary Numan. We cater for a very wide audience."

Robin Nash also denies that the programme has any sort of super-power. He even cites instances where artists have appeared in the studio and gone down the chart instead of up.

"We had Shirley ee,

whatsheername on one week with 'Shame, Shame, Shame' and the next week it stopped selling and Jonathan King's own line is that every time he makes an appearance his records plummet."

Anyone who has seen King on the show will understand this. I also mentioned that Bowie's 'Boys Keep Swinging' quietly fell from sight after he appeared in a very risqué but brilliant transsexual video.

So what does the man who lives with the TOTP

headache actually like himself. What would Mr Nash go out to see?

"I've a very broad spectrum of taste. I might go to see Bowie and Tubeway Army and then again I'd go to see Status Quo and some light opera and I always love the Number One record because I think it must be such a tremendous thrill to be in that position."

I asked him if there were any plans to change the format of success? "You wouldn't change the News, would you?"

JAMES PARADE

# THE MERTON PARKAS

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Includes new single 'Plastic Smile'



### On stage:

- OCTOBER
- 10: Nottingham University
  - 11: Bath Pavilion
  - 12: Keele University
  - 13: Chelsea College
  - 14: Wessex Hall, Poole
  - 15: Romeo and Juliets, Bristol
  - 16: Trent Poly., Nottingham
  - 17: Tracey's, Redditch
  - 18: Norbreck Castle, Blackpool
  - 19: Dundee University
  - 20: Glasgow University
  - 24: Venue, London
  - 26: Salford University
  - 27: Underworld, Birmingham
  - 28: Town Hall, High Wycombe
  - 30: Sheffield, Limit



# VIP FRONT

## THURSDAY OCTOBER 11

**BASINGSTOKE**, Magnums (57757), The Mental  
**BATH**, Pavilion (25628), Merton Parkas  
**BIRMINGHAM**, Odeon (021 643 6101), Sky  
**BLACKPOOL**, Norbreck Castle (52341), Squire  
**BOURNEMOUTH**, Dorset Institute (52411), Sinceros  
**BRIGHTON**, Succaneer (606906), Airport  
**CASTLETOWN**, Bradley Arms, Lies All Lies  
**CHATHAM**, Tam O'Shanta (Medway 400187), Mick Munn And The Divers  
**CHELMSFORD**, Odeon (33677), Siouxie And The Banshees / The Cure  
**COLNE**, Union Hotel (862759), The Molesters / Tiger Tails  
**COVENTRY**, Tiffanys (24570), Angelic Upstarts  
**COVENTRY**, Warwick University (27409), Judie Tzuke  
**CREDITON**, Market House (2522), The Brainiac Five  
**DERBY**, Assembly Rooms (31111 x 2255), The Stranglers  
**DUNDEE**, College of Education, Charlie Brown  
**EDINBURGH**, Astoria (031 661

1662), The Adverts / The Visitors  
**GALWAY**, Lelureland (7887), Leo Sayer / Mainland  
**GLASGOW**, Apollo, Ardwick (041 332 9221), Boomtown Rats  
**HAYES**, Adam And Eve (01 573 1045), The Teenbeats  
**HULL**, Wellington Club (23262), The Selector  
**LEEDS**, Fan Club, Brannigans (663252), Fingerprintrz / The Diks  
**LEICESTER**, De Montfort Hall (27632), Gillian / Randy California And Friends  
**LEYSDOWN**, New Island Hotel, Matchbox  
**LIVERPOOL**, Eric's (051 236 7881), Destroy All Monsters / Viva  
**LONDON**, Battersea Arts Centre, Lavender Hill (01 223 5356), The Time Flies / A-Quizm (Festival of Racial Harmony)  
**LONDON**, Bridge House, Canning Town (01 476 2889), Never Never Band / The Heroes  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Sore Throat  
**LONDON**, Dominion Theatre, Tottenham Court Road (01 580 9562), Elkie Brooks  
**LONDON**, Hammersmith Odeon (01 746 4081), Camel  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Bogey Boys  
**LONDON**, 100 Club, Oxford

Street (01 636 0933), Eclipse  
**LONDON**, 101 Club, Clapham (01 223 8309), Reluctant Stereotypes / Purple Hipsters  
**LONDON**, Kings College, Macadam Building (01 836 7132), Ricky Cool And The Icebergs / Roaring 80's  
**LONDON**, Marquee, Wardour Street (01 437 6603), No Dice  
**LONDON**, Music Machine, Camden (01 357 0428), Writz / The Pague  
**LONDON**, North East London Polytechnic, Waltham Forest Precinct, Forest Road, RB  
**LONDON**, Rock Garden, Covent Garden (01 240 3901), The Streets  
**LONDON**, Swan, Hammersmith (01 748 1043), The VIP's  
**LONDON**, The Tramshed, Woolwich (01 855 3371), US  
**LONDON**, The Venue, Victoria (01 834 5500), Fat Larry's Band / Slick  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), Fire Exit  
**MIDDLESBROUGH**, Town Hall (245132), Sutherland Brothers / Live Wire  
**NORWICH**, University of East Anglia (56161), Lew Lewis' Reformer  
**NOTTINGHAM**, Sandpiper (54387), The Smirks  
**OXFORD**, Polytechnic (68789), After The Fire  
**PORTSMOUTH**, Kelly's (823539),

Buzzcocks  
**PORTSMOUTH**, Guildhall (24355), Whitesnake / Marseilles  
**PORTSMOUTH**, Locarno (25481), Stiff Little Fingers  
**PORTSMOUTH**, Polytechnic (019141), The Mekons  
**PORT TALBOT**, Troubadour (77988), The Pirates  
**REDRUTH**, London Inn (21599), Metro Glider  
**SHEFFIELD**, Limit Club (73040), The Jags  
**WESTON - SUPER - MARE**, Sloops (3040), Vitus Dance  
**WOLVERHAMPTON**, Civic Hall (21359), The Ruts  
**YORK**, University (413128), Cimex blues band

Food (021 235 2774), Denizens / Dangerous Girls  
**BIRMINGHAM**, Odeon (021 643 8101), Chic (two shows)  
**BIRMINGHAM**, Underworld (ex Barbarellas) (021 843 9413), The Selector / The Beat  
**BIRMINGHAM**, University (021 472 1841), Judie Tzuke  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), Urban Decay  
**BLACKPOOL**, Norbreck Castle (52341), Love Affair  
**BOURNEMOUTH**, Winter Gardens (26446), Sky  
**BRADFORD**, Palm Cove, Angelic Upstarts  
**BRADFORD**, Royal Standard (27896), Shake Appeal  
**BRIGHTON**, Dome (882127), Whitesnake / Marseilles  
**BRIGHTON**, Hanbury Arms (605789), Lilletes  
**BRIGHTON**, Sussex University (698114), Wilko Johnson  
**CAMBRIDGE**, Corn Exchange (68787), Stiff Little Fingers  
**CARDIFF**, Great Western (25684), The Screen Gems  
**CARLISLE**, Market Hall (23411), Dana  
**CHATHAM**, Tam O' Shanter (Medway 400187), High Flying Clive  
**CHELMSFORD**, Rock Club, Football Club, Swell Maps  
**CLEETHORPES**, Pier Bar (61435), Bombers UK  
**DUNDEE**, University (23181), Shake / The Solos / The

Tools / Cheetahs  
**EGHAM**, Royal Holloway College (4455 / 5854), Revillos  
**EXETER**, Routes (58615), Central Line  
**GLASGOW**, City Hall (041 552 5961), Lindisfarne  
**GLENROTHES**, Rothes Arms (753701), Snapshots  
**HARROW**, Harrow College (01 422 5206), Destroy All Monsters / Viva  
**KEELE**, University (825411), Merton Parkas  
**KINGSTON**, Grove Tavern, Solsor Fits  
**KIRKALDY**, Birkgate Hotel, Another Pretty Face  
**LAMPETER**, St Davids College (422301), Racing Cars  
**LEEDS**, University (39071), The Stranglers  
**LETHWORTH**, Football Club, Matchbox  
**LEYSDOWN**, New Island Hotel, Fat Larry's Band / Slick  
**LIVERPOOL**, Edge Hill College, China Street  
**LIVERPOOL**, Eric's (051 236 7881), The Mekons  
**LONDON**, Brecknock, Camden (01 465 3073), Demon Preacher  
**LONDON**, Bridge House, Canning Town (01 476 2889), Special Branch / Flexible Dustbins  
**LONDON**, Central London Polytechnic (01-636 8271), Punishment Of Luxury / The Resistance  
**LONDON**, City of London

## FRIDAY OCTOBER 12

**ABERDEEN**, University (572751), The Adverts  
**ABERAWON**, Nine Volts (Port Talbot 6078), Def Leppard  
**ABERYSTWYTH**, University (4242), Speed Limit  
**BATH**, University (63228), Dean Friedman  
**BELFAST**, Kings Hall (865225), Leo Sayer / Mainland  
**BIRKENHEAD**, Gallery, Girlschool  
**BIRMINGHAM**, Aston University (021 359 6531), Sutherland Brothers / Live Wire  
**BIRMINGHAM**, College of

Food (021 235 2774), Denizens / Dangerous Girls  
**BIRMINGHAM**, Odeon (021 643 8101), Chic (two shows)  
**BIRMINGHAM**, Underworld (ex Barbarellas) (021 843 9413), The Selector / The Beat  
**BIRMINGHAM**, University (021 472 1841), Judie Tzuke  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), Urban Decay  
**BLACKPOOL**, Norbreck Castle (52341), Love Affair  
**BOURNEMOUTH**, Winter Gardens (26446), Sky  
**BRADFORD**, Palm Cove, Angelic Upstarts  
**BRADFORD**, Royal Standard (27896), Shake Appeal  
**BRIGHTON**, Dome (882127), Whitesnake / Marseilles  
**BRIGHTON**, Hanbury Arms (605789), Lilletes  
**BRIGHTON**, Sussex University (698114), Wilko Johnson  
**CAMBRIDGE**, Corn Exchange (68787), Stiff Little Fingers  
**CARDIFF**, Great Western (25684), The Screen Gems  
**CARLISLE**, Market Hall (23411), Dana  
**CHATHAM**, Tam O' Shanter (Medway 400187), High Flying Clive  
**CHELMSFORD**, Rock Club, Football Club, Swell Maps  
**CLEETHORPES**, Pier Bar (61435), Bombers UK  
**DUNDEE**, University (23181), Shake / The Solos / The

Tools / Cheetahs  
**EGHAM**, Royal Holloway College (4455 / 5854), Revillos  
**EXETER**, Routes (58615), Central Line  
**GLASGOW**, City Hall (041 552 5961), Lindisfarne  
**GLENROTHES**, Rothes Arms (753701), Snapshots  
**HARROW**, Harrow College (01 422 5206), Destroy All Monsters / Viva  
**KEELE**, University (825411), Merton Parkas  
**KINGSTON**, Grove Tavern, Solsor Fits  
**KIRKALDY**, Birkgate Hotel, Another Pretty Face  
**LAMPETER**, St Davids College (422301), Racing Cars  
**LEEDS**, University (39071), The Stranglers  
**LETHWORTH**, Football Club, Matchbox  
**LEYSDOWN**, New Island Hotel, Fat Larry's Band / Slick  
**LIVERPOOL**, Edge Hill College, China Street  
**LIVERPOOL**, Eric's (051 236 7881), The Mekons  
**LONDON**, Brecknock, Camden (01 465 3073), Demon Preacher  
**LONDON**, Bridge House, Canning Town (01 476 2889), Special Branch / Flexible Dustbins  
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 LONDON, Goldsmiths College, New Cross (01 892 1405), The Sinceros  
 LONDON, Greyhound, Fulham (01 385 0526), Dogwatch  
 LONDON, Hammersmith Odeon (01 748 4081), Camel  
 LONDON, 101 Club, St John's Hill, Clapham (01 233 8300), Tennis Shoes  
 LONDON, Marquee, Wardour Street (01 437 6603), The Motels  
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 8663), Squire / Back Numbers  
 LONDON, Music Machine, Camden (01 387 0428), Toyah / One Eyed Jacks  
 LONDON, Nashville, Kensington (01 603 6071), The Piranhas  
 LONDON, Notre Dame Hall, Leicester Place (01 437 5571), The Streets / Rent Boys / White Cats  
 LONDON, Royal Holloway College, Egham  
 LONDON, St Mary's Medical School, Paddington (01 723 1252), Spare Parts  
 LONDON, School of Oriental and African Studies (01 637 2388), Star Jets  
 LONDON, Southbank Polytechnic (01 281 1535), Pinpoint  
 LONDON, Thames Polytechnic, Woolwich (01 655 0618), The Batteries  
 LONDON, University Union, Malet Street (01 580 9551), Chas And Dave / Trim / And Jenkins  
 LONDON, Upstairs at Ronnie's, Frith Street (01 439 0747), Eclipse  
 LONDON, The Venue, Victoria (01 834 5500), Supercharge / Mirage  
 MANCHESTER, Fun House, Birch Street, Armed Force / The Grave / Spurtz  
 MIDDLESBROUGH, Rock Garden (241995), Saxon  
 NEWCASTLE UPON TYNE, City Hall (20007), Gladys Knight  
 NEWCASTLE UPON TYNE, Mayfair (23109), The Ruts  
 NEWCASTLE UPON TYNE, Polytechnic (28781), Climax

Blues Band  
 NEWPORT, (Salop), The Village (811949), UK Subs  
 NOTTINGHAM, Sandpiper (54381), Lew Lewis' Reformer  
 PENZANCE, Gulval Head, The Fans  
 READING, The Target (565887), Romantix  
 SCARBOROUGH, Penthouse (57620), Borich  
 SHEFFIELD, Phoenix Hall, Lene Lovich / Jane Aire And The Belvederes / The Meteors (afternoon - 5.00, under 16's and evening)  
 SOUTHALL, Hamborough Tavern, The Injections  
 STAFFORD, North Staffs Polytechnic (52331), After The Fire / Darling  
 STOKE HANLEY, Victoria Hall (24641), Gillan / Randy California And Friends  
 SUNDERLAND, Mecca (57568), Angel Street  
 TORQUAY, Pelican Inn (22842), Metro Glider  
 UXBRIDGE, Brunel University (01 893 7180), The Pirates  
 UXBRIDGE, Unit One (01 574 2005), World Service  
 WAKEFIELD, Unity Hall (6655), Penetration / Local Operator  
 WOODBRIDGE, RAF Bentwaters, State Affair  
 WEST RUNTON, Pavilion (203), Slaughter And The Dogs

**SATURDAY  
 OCTOBER 13**  
 BIRMINGHAM, Bogarts (021 643 0172), Strider  
 BIRMINGHAM, Odeon (021 643 6101), Whitesnake / Marsellies  
 BISHOPSTORTFORD, Triad Leisure Centre (56333), Rednite  
 BLACKPOOL, Norbreck Castle (52341), Kidda Band  
 BRADFORD, Royal Standard (27898), Shake Appeal  
 BRADFORD, University (33466), Lew Lewis' Reformer  
 BRIGHTON, Polytechnic (683585), Madness / The Lambrettas  
 BRISTOL, Granary (28272), World Service  
 BRISTOL, Polytechnic, Redland (30990), The Jags  
 BRISTOL, Hyatt Baker Hall (682526), After The Fire  
 BURNLEY, Bankhall Miners (62545), Leeds Side Effect  
 CAMBRIDGE, Downing Col-



STIFF are at it again! (Part 2): (l to r) Uncle Sam, Jane Aire, Les Chappell, Lene Lovich, Hugo Sinzheimer, and two strange Dutch girls.

LENA LOVICH lifts-off her autumn maxi trek this week, supported by JANE AIRE AND THE BELVEDERES AND THE METEORS, bringing bird-song (a la macabre) to Sheffield Polytechnic (Friday), Loughborough University (Saturday), Swansea Top Rank, (Sunday), Malvern Winter Gardens, (Monday), and Exeter Routes (Tuesday). There are two Sheffield shows at the Phoenix Hall, starting with a 5.00 pm session for the under-16's.

Meanwhile the magnificent meninblack — THE STRANGLERS attack Derby Assembly Rooms (Thursday), Leeds University, (Friday), Lancaster University, (Saturday), Sheffield Top Rank, (Sunday), Birmingham Top Rank, (Monday), with a London Rainbow headliner happening next week. And LOU REED starts a trio of appearances at London's Hammersmith Odeon (Wednesday), with, we hope, a little more power to his elbow than on the last British visit.

"Eadbangers" in heavy metal aficionados have a fair choice of concerts as the new GILLAN band with ex-SPIRIT frontman RANDY CALIFORNIA continue at Leicester De Montfort Hall, (Thursday), Stoke Hanley Victoria Hall, (Friday), Sheffield City Hall, (Saturday), St Albans City Hall, (Monday), Scunthorpe Tiffany's, (Tuesday), and WHITESNAKE, comprising DAVID COVERDALE, vocals, JON LORD, keyboards, DAVID POWLE, drums, NEIL MURRAY, bass, and BERNIE MARSDEN / MICKY MOODY, guitars, undertake a major British tour following their hectic globe-trotting schedule — Portsmouth Guildhall, (Thursday), Brighton Dome, (Friday), and Birmingham Odeon (Wednesday).

The GELDOF gang leave the Scots leg of their multi-dater, heading down-country towards ecce thump land, plus up 'n coming PROTEX, and you can catch THE UNDERTONES, plus THE KILLERMETERS at Wolverhampton Civic Hall, (Monday), Blackburn King George's Hall, (Tuesday), and Bradford St George's (Wednesday).

Ipsa Starjets  
 CHATHAM, Tam O'Shanter (400187), Wype Out  
 CHIDDINGLY, Six Bells (227), The Dials  
 CORK, City Hall (21731), Buzzcocks  
 COVENTRY, Lanchester Polytechnic (24166), Last Words  
 COVENTRY, Matrix Hall, The End / Homicides / Riot Act / Wild Boys / Au Pairs / Deadly Toys (starts 2.30 pm)  
 EDINBURGH, Usher Hall (031 228 1155), Lindisfarne  
 GLASGOW, Apollo (041 332 9221), Gladys Knight  
 GLASGOW, Strathclyde University (041 552 4400), Penetration / Local Operator  
 GOSPORT, John Peel (281893), Relay  
 KINGSTON, Grove Park Tavern (01 549 5080), Garraah  
 KIRKALDY, Birksgate Hotel (69219), Trax  
 LANCASTER, University (65021), The Stranglers  
 LEEDS, Florde Grene (490864), Brooklyn  
 LEICESTER, University (556282), Stiff Little Fingers / The Donkeys  
 LEYDSOWN, New Island Hotel, Fat Larry's Band / Silck  
 LEWES, Landport Community Centre, Executives  
 LITTLE SUITON, Bulls Head, Lies All Lies  
 LIVERPOOL, Eric's (051 236 7881), Slaughter And The Dogs  
 LIVERPOOL, Masonic, England's National Sport  
 LIVERPOOL, Metro, Borich  
 LIVERPOOL, Mountford Hall (051 709 4744), The Accelerators  
 LIVERPOOL, Oscars (051 709 3930), Dick Smith Band  
 LIVERPOOL, University (051 709 4744), Racing Cars  
 LONDON, Brocknock, Camden (01 485 3073), Tennis Shoes  
 LONDON, Bridge House, Canning Town (01 478 2809), Dave Edwards / Lou Martin / Rod D'Eath / Chris Glen  
 LONDON, Chelsea College, Manresa Road (01 352 6421), Merton Parkas  
 LONDON, Dingwalls, Camden Lock (01 267 4967), Soulyard / The Rave  
 LONDON, Electric Ballroom, Camden (01 485 9006), The Selector / The Mo-Dettes / The Beat

LONDON, Greyhound, Fulham (01 385 0526), Carol Grimes / The Trendies  
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Paris  
 LONDON, Kings Head, Deptford, The Afflicted  
 LONDON, Lewisham Odeon (01 852 1331), Siouxsie And The Banshees / The Cure  
 LONDON, Marquee, Wardour Street (01 437 6603), Fingerprint  
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 8663), The Photos  
 LONDON, Music Machine, Camden (01 387 0428), Wilko Johnson / Sussex  
 LONDON, Nashville, Kensington (01 603 6071), Essential Logic / Swell Maps / Fad Gadget  
 KINGSTON, Rainbow, Finsbury Park (01 263 3140), Boston  
 LONDON, Swan, Hammersmith (01 748 1043), Squire  
 LONDON, Thames Polytechnic, Woolwich (01 655 0618), The Piranhas / Nicky And The Dots / Peter And The Test Tube Babies  
 LONDON, The Venue, Victoria (01 834 5500), Aswad / Dr Mix And The Remix  
 LONDON, Malet Street, University of London (01 580 9551), Gang Of Four / Delta Five / Oxy And The Morons (FIAR)  
 LONDON, Upstairs at Ronnie Scotts, Frith Street (01 439 0747), Eclipse  
 LONDON, Wellington, Waterloo (01 928 8083), Hidden Charms  
 LOUGHBOROUGH, University (63171), Lene Lovich / Jane Aire And The Belvederes / The Meteors  
 LIVERPOOL, Apollo, Ardwick (061 273 1112), Camel  
 MANCHESTER, The Passage / The Mediators / Grow Up  
 MANCHESTER, Polytechnic (061 273 1162), The Smirks / Teenbeat  
 MANCHESTER, Umat (061 236 9114), Nutz / Saxon / Iron Maiden / Neal Kay's Bandwagon  
 MIDDLESBROUGH, Rock Garden (241995), The Mekons  
 NEWCASTLE UPON TYNE, University (28402), Judie Tzuke

CONT ON PAGE 28

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  - 24 WED .L'BOROUGH-UNIVERSITY
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- NORTHAMPTON**, County Cricket Club (329177), Revivels
- NORTHAMPTON**, Roadmenders Club, Lady's Lane, The Strak / The Zeros
- NORWICH**, Keswick Hall College (52120), The Next Band
- NOTTINGHAM**, Boat Club (86032), Bombshell
- NOTTINGHAM**, Sandpiper (54381), UK Subs
- NOTTINGHAM**, University (51311), Slade / Def Leppard
- OXFORD**, Corn Dolly (44761), Dogwags
- PAGHAM**, Church Farm, Chas And Dave / Trimmer And Jenkins
- PRESTON**, Guildhall (21721), Darts
- RETFORD**, Porterhouse (704961), Girlschool / The Inmates
- ST ALBANS**, Horn of Plenty (38020), Spare Parts
- SHEFFIELD**, City Hall (22885), Gillan / Randy California And Friends
- SHEFFIELD**, The Broadfield, Detective Turtles
- SHEFFIELD**, University (24076), Climax Blues Band
- ST AUSTELL**, New Cornish Rivera (812725), The Pirates
- STOKE-ON-TRENT**, Odeon, Hanley (25311), Leo Sayer / Mainland
- UTTOXETER**, Marchington Village Hall, Cyclone Eddie
- WALSALL**, Civic Hall (21244), Angelic Upstarts
- WESTHORPE**, Tracyays, The Now
- WEST RUNTON**, Pavilion (203), Sore Throat
- WEDNESDAY**, The Jags
- GLASGOW**, Strathclyde University (041-552 4400), Merton Parkas
- HUDDERSFIELD**, Polytechnic (35156), The Piranhas
- KEEL**, University Newcastle (65211), Lindisfarne
- LEICESTER**, Granby Hall (27632), Boomtown Rats
- LEICESTER**, University (25601), The Ruts / The Files
- LONDON**, Acliam Hall, Portobello Road (01-960 4590), Zounds / The Mob / Androids Of Mu / The Astronauts
- LONDON**, Briggs House, Canning Town (01-476 2859), Cuddly Toys / Pretty British
- LONDON**, Dngwals, Camden Lock (01-267 4967), The Vapors
- LONDON**, Dominion Theatre, Tottenham Court Road (01-580 9562), Sky
- LONDON**, Kensington, Russell Gardens (01-603 3232), The Trendies
- LONDON**, Marquee, Wardour Street (01-437 5603), UK Subs / Cyande
- LONDON**, Moonlight, Railway Hotel, West Hampstead (01-992 0863), The Books
- LONDON**, Music Machine, Camden (01-387 0428), Samson / Nicky Moore
- LONDON**, Nashville, Kensington (01-603 6071), Destroy All Monsters / Viva
- LONDON**, Rainbow, Finsbury Park (01-263 3140), Boston
- MANCHESTER**, Apollo, Ardwick (051-273 1112), Squeeze
- MANCHESTER**, Polytechnic (061-273 1152), Stiff Little Fingers / The Donkeys
- NORWICH**, Cromwellia (612905), Punishment Of Luxury
- NOTTINGHAM**, Trent Polytechnic (46725), Merton Parkas
- SCUNTHORPE**, Tiffany's (2645), Gillan / Randy California And Friends
- SHEFFIELD**, Limit (730940), The Mekons
- SOUTHPORT**, Southport Theatre (40404), Gladys Knight
- SWINDON**, Brunel Rooms (20007), Sore Throat
- WEDNESDAY**, Starjets / The Visitors
- BIRMINGHAM**, Odeon (021-643 6101), Gladys Knight
- BIRMINGHAM**, Top Rank (021-238 3353), Little Bob Story
- BOURNEMOUTH**, Elkie Brooks
- BRADFORD**, St George's Hall, (33153), The Undertones / Killermeters
- BRIGHTON**, Basement, The Lambrettas
- BRIGHTON**, Top Rank (25895), Sore Throat / Little Fingers / The Donkeys
- CAMBRIDGE**, Julie Mitchell Hall, University, Dean Friedmann
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- DERBY**, Assembly Rooms (3111 X2255), Leo Sayer / Mainland
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- LONDON**, Rainbow, Finsbury Park (01-263 3140), Boston
- MANCHESTER**, University (273 511), Judie Tzuke
- MIDDLESBROUGH**, Town Hall (245432), Darts
- NOTTINGHAM**, University, Portland Building (51311), Punishment Of Luxury
- READING**, Target (555887), The Mods
- SHEFFIELD**, City Hall (22885), Boomtown Rats
- SHROPSHIRE**, Cascade Club (59441), The Jags
- SOUTHAMPTON**, Gaumont (29772) Camel
- UPMINSSTER**, New Windmill Hall, Chas And Dave / Trimmer And Jenkins
- WOLVERHAMPTON**, Polytechnic (26521), The Vye / Sore Throat / The Deninzens
- SWANSEA**, Top Rank (53142), Lene Lovich / Jane Aire And The Belvederes / The Meteors
- UXBRIDGE**, Brunel University (093 7188), The Vapors
- WEAVERHAM**, Salfers Hotel, Lies All Lies
- WEYMOUTH**, Gloucester Hotel, Sclator Flis
- WINDSOR**, Blazers (56222), Mary Wilson
- GLASGOW**, Apollo (041-332 9 2 2 1 1) Whitesnake / Marsellies

**SUNDAY OCTOBER 14**

- ABERDEEN**, Fusion Ballroom (21355), Angelic Upstarts
- BISHOPS STORTFORD**, Triad Leisure Centre (58333), Exit
- BLACKPOOL**, Opera House (25252), Leo Sayer / Mainland
- BOURNEMOUTH**, Village Bowl (25636), Fat Larry's Band / Sick
- BRIGHTON**, Buccaneer (608906), Fan Club
- BRISTOL**, Plume of Feathers, 'A' Band
- CARDIFF**, Philharmonic (31033), Screen Gems
- CARDIFF**, Top Rank (26538), Stiff Little Fingers / The Donkeys
- CORBY**, Town Supporters Club, Strange Days
- CROYDON**, Fairfield Halls (01 388 9281), Dean Friedman
- DONCASTER**, Romeo And Juliet (27858), Killermeters / The Lambrettas / The Name
- EDINBURGH**, Harvey's (031 228 1925), Trax / Veniomas
- EDINBURGH**, Usher Hall (031 228 1155), Hot Chocolate
- EXETER**, University (77911), The Jags
- GLASGOW**, Strathclyde University (041-552 4400), Merton Parkas
- HUDDERSFIELD**, Polytechnic (35156), The Piranhas
- KEEL**, University Newcastle (65211), Lindisfarne
- LEICESTER**, Granby Hall (27632), Boomtown Rats
- LEICESTER**, University (25601), The Ruts / The Files
- LONDON**, Acliam Hall, Portobello Road (01-960 4590), Zounds / The Mob / Androids Of Mu / The Astronauts
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- NORWICH**, Cromwellia (612905), Punishment Of Luxury
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- SCUNTHORPE**, Tiffany's (2645), Gillan / Randy California And Friends
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- WEDNESDAY**, Starjets / The Visitors
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- CAMBRIDGE**, Julie Mitchell Hall, University, Dean Friedmann
- CARDIFF**, Casablanca, The Inmates
- DERBY**, Assembly Rooms (3111 X2255), Leo Sayer / Mainland
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- NOTTINGHAM**, University, Portland Building (51311), Punishment Of Luxury
- READING**, Target (555887), The Mods
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- SHROPSHIRE**, Cascade Club (59441), The Jags
- SOUTHAMPTON**, Gaumont (29772) Camel
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- WOLVERHAMPTON**, Polytechnic (26521), The Vye / Sore Throat / The Deninzens
- SWANSEA**, Top Rank (53142), Lene Lovich / Jane Aire And The Belvederes / The Meteors
- UXBRIDGE**, Brunel University (093 7188), The Vapors
- WEAVERHAM**, Salfers Hotel, Lies All Lies
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- BIRKENHEAD**, Hamilton Club (051 647 8093), Def Leppard
- WOLVERHAMPTON**, Civic Hall (21359), The Undertones / The Killermeters
- BIRMINGHAM**, Top Rank (021 238 3226), The Strangers
- BRIGHTON**, Alhambra (27874), Air
- BRISTOL**, Crockers (33793), The Fans
- BRISTOL**, Romeo And Juliets (292858), Merton Parkas
- DONCASTER**, Romeo And Juliets (2 7 8 5 8 6), Stormtrooper / Dennis Delight
- DUNDEE**, Reid Hall, Forfar (21753), Angelic Upstarts
- EASTBOURNE**, Congress Theatre (36363), Elkie Brooks
- EDINBURGH**, Tiffany's (031 336 6292), The Mekons / Gang Of Four
- LEEDS**, Heaven And Hell, This Is It / Gimmicks / Dance Chapter / Naked Voices (Leeds Musicians Collective)
- LIVERPOOL**, Eric's (051 236 7881), The Mods
- LONDON**, Bridge House, Canning Town (01 476 2889), Squire / Mumantix
- LONDON**, Dingwals, Camden Lock (01 267 4967), Sta-Prest / Pretty British / Jack Thigps
- LONDON**, Greyhound, Fulham Palace Road, Ferdia
- LONDON**, Hammeramith Odeon (01-748 4081), Siouxsie And The Banshees / The Cure
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- LONDON**, Moonlight, Railway Hotel, West Hampstead (01 992 0863), The Details / Almost Brothers
- LONDON**, Music Machine, Camden (01 387 0428), Slaughter And The Dogs
- LONDON**, Nashville, Kensington (01 603 6071), Pinpoint
- LONDON**, Rainbow, Finsbury Park (01 263 3140), Boston
- LONDON**, Thames Polytechnic, Woolwich (01 555 0618/9), The Piranhas
- LONDON**, The Venue, Victoria (01 834 5500), Dean Friedman
- MALVERN**, Winter Gardens (2700), Lene Lovich / Jane Aire And The Belvederes / The Meteors
- NEWCASTLE UPON TYNE**, City Hall (20007), Darts
- PORTSMOUTH**, Guildhall (24555), Sky
- PRESTON**, Guildhall (21721), Whitesnake / Marsellies
- REDCAR**, Old Kent Road, The Vye
- ROCHDALE**, Tropical, The Executives
- SHEFFIELD**, Top Rank (21927), Squeeze
- ST ALBANS**, City Hall (64511), Gillan / Randy California And Friends / Samson
- TOTNES**, Civic Hall (864499), The Jags
- WINDSOR**, Blazers (56222), Mary Wilson
- TUESDAY OCTOBER 16**
- ABERDEEN**, Ruffles (29092), The Solos
- BIRMINGHAM**, Odeon (021-643 6101), Camel
- BISHOPS STORTFORD**, Triad Leisure Centre, (58333) The Business
- BLACKBURN**, King George's Hall (58424), The Undertones / The Killermeters
- BRIDLINGTON**, Spa Pavilion (78258), Darts
- BRIGHTON**, Pavilion Theatre (25901), The Vandelis / Second Nature / Woody And The Splinters / No Exit / The Cheeks
- BRIGH TON**, Richmond (21715), The Illiettes
- BRISTOL**, Crockers (33793), The Fans
- CHATHAM**, Tam O'Shanter (406167), Senet Rocks / The Pinking
- CHORLEY**, Joiners Arms Zanathua
- DERBY**, College Of Further Education, Ian Carr's Nucleus
- DUNDEE**, Teasers, Starjets
- EDINBURGH**, Aquarius (031-229 6907), The Scars
- EXETER**, Routes (58615), Lene Lovich / Jane Aire And The Belvederes / The Meteors
- GLASGOW**, Apollo (041-332 9 2 2 1 1) Whitesnake / Marsellies

# ROADSHOWS



HUGH AND DAVE STRANGLER

## THE STRANGLERS, Apollo, Glasgow

THERE WAS a lot of rocking going on that night — and a lot of folk finding themselves out on the rain-swept tiles. But then this band always did make an impression, so why should this tour be any different?

As indicated by the giant back-cloth, ravens are also jet black, and even The Stranglers' drummer joined the confrontation against the rival 'Meninblack', those husky Apollo bouncers. Standing at the lip of the stage, he charismatically urged the fans forward as might Moses have done had the Children of Israel been into rock 'n' roll.

Noticing that one was involuntarily flying out through the in-door, the bearded colossus boomed: "We're not playing another note till that kid's brought back!" Kid re-enters in triumph and we're back 'Down In The Sewer'.

The sound remains familiar, distinctive and part of a continuing style. Hence the feasibility of following the two-year-old '5 Minutes' with the new 'Shah A Go Go', one of their new humorous, not to say informative, "political" songs.

In equally seamless fashion, 'The Raven' succeeds 'Hanging Around', 'Threatened' leads into 'Baroque Bordello' and 'Nuclear Device' ('Wizard Of Aus') comes after 'Nubile's'. So despite different themes, tunes and times creating a contrast within each pair, an inherent similarity of attitude and structure makes for overall cohesion. Black & White, right?

At the same time, maintaining a similar spirit does not preclude progression. Hugh Cornwell's guitar playing has improved a hell of a lot during the past few years, with, for example, an abrupt star sound adopted for 'Ice' and 'Toler On The Sea', the third and final encore.

Likewise, Dave Greenfield has also moved on, simple Moog patterns giving way to wilder, sustained sound effects from an increasingly exotic collection of keyboard gadgetry. And the interplay between him and the guitarist is at times phenomenal, particularly on the concluding 'Genetix', a complex piece both musically and lyrically by anybody's standards.

So whether The Stranglers as the eighties cometh? Wings spread, heads and shoulders above most and with necks still provocatively stuck out. How else? MIKE NICHOLLS

## BUZZCOCKS Odeon, Edinburgh

AMERICAN TOURS are notorious for doing weird things to bands. Anything can happen, from occasional personality clashes being exacerbated beyond reconciliation to a total drain on creative as well as financial resources.

With the Buzzcocks, quite the opposite seems to have occurred. The boys have arrived home fit, fighting and with a renewed positive edge on their sound. The rhythm section powers ahead with the force of the cavalry, while guitars are cranked up really high, producing cleaner, sharper notes.

Shelley's 'I Don't Mind' ignited the night at furious speed before Steve Diggle switched gear with the marching 'Autonomy' and 'Mad, Mad Judy'. 'Harmony in My Head' was sneaked in amidst a brace of new numbers starting with the 'You Say You Don't Love Me' 45. This follows a familiarly soul-searching, meandering style, driven by a jumpy confidence that makes the song sound like a game of aural hopscotch.

Similar lyrical indecision characterises 'Tension' and other cuts from the excellent second-side of the album, all of which take on a new dimension in a live context. This is

partly due to an admirably simple but effective light show. No fancy fluorescence or lacklustre lasers, just stark lines of coloured spots added by dazzling flashes from the drum rise.

These punctuate each of the title track's contradictions and every syllable of the hook-line on the touching 'I Believe'.

One of the highlights of the show was the vintage 'Fusebeat', John Maher's majestic drum solo gradually giving way to the intrusion of Paddy Garvey's thundering bass before the guitars steam in to steal the riff. A conventional work-out, really, structured similarly to Cream's 'Toad' but with tribal percussive patterns that pre-date 'Tusk' by many moons.

Incidentally, if 'Tusk' sounds well-weird coming from Fleetwood's crew, whose history has encompassed most musical styles, then where does that put the song by Buzzcocks, who are always being accused of having sold out?

High in the estimation of Edinburgh at least, that's where. Hence five encores, including brain-damaging versions of classics 'Orgasm Addict' and 'Boredom', Cocks 'o' the north? Aye, not to mention all points south, east, etc.

MIKE NICHOLLS

## CHAS & DAVE College of Technology, Dundee

DO YOU remember your first ever contact with this thing rock 'n' roll? Dave reckons that for him it was when his uncle bought him a plastic guitar. Unfortunately, he felt it leaning against the chimney breast and it melted, so his dad went out and bought him a new one for 19/11d.

I suppose the reason for this little anecdote was to show that not all their songs are about boozin' an' that, as well as being the introduction to 'Strummin''. But the tale also triggered off memories of my own fourth birthday present, a tin axe with flashy Flamenco dancers painted on it, so it took a 1,000-mile round trip to trace this fellow's original raconteur with today's beat as we know it.

I doubt if many ravers will have to go to such lengths or if anyone else in the audience was smitten by such nostalgic pangs, but that's not to say the Scottish students had any trouble identifying with the uncrowned kings of Cockney culture. Going out for a few jars with yer mates and then coppin' a mouthful from the wife/boiler is universal the length and breadth of the land.

Other songs concern paying for one's pleasure with a hangover, or alternatively, having to stop at some stony broke on a 'Miserable Saturday Night'. Another typical number is 'Rabbit', where Chas, who handled most of the vocals, laments the fact that his beautiful bird blows it for herself by having "more rabbit than Sainsbury's".

More wistfully, 'Edmonton Green' grieves the pulling down of familiar landmarks, thereby explaining the presence of the authentic gas lamps which form the sole aspiration towards any sort of stage set.

The duo have been criticised for patronising the working man's mentality, which seems a trifle harsh in the light of their obvious relish for their subject. Furthermore, if Chas wasn't part of a recording band, the chances are that his belting keyboard rolls would get him a pitch in any East End hostelry.

So, Chas & Dave — the true spirit of pub, not to say college, rock? I'll reserve judgement on that one, but point out that if the reaction to 'Gercho's' was anything to go by, there's an awful lot of folk that don't mind being patronised: MIKE NICHOLLS

## SECRET AFFAIR, SQUIRE Music Machine, London

"I HAVEN'T seen this place so packed out since Slade played here, and that was over a year ago." Quoth the DJ. Confirming that if there is a real live band around London at the moment then it must be Secret Affair. Never has a secret been so well publicised.

There are mostly a lot of very normal people here tonight (the result of a chart hit?) about a third of the audience are mod and there is one solitary punk but not many girls at all. Despite worries of a violent night the atmosphere couldn't be more congenial. If the Kray Brothers walked in here they'd mistake for a tea-party. Everyone is all smiles except for Ian Page — this very serious young man in our midst.

Squire come on in their cricket jackets and play on an uninspiring set to a crowd of well-wishers which borrows heavily from the early Beatles, Bad Finger and even the worst excesses of the Mercury Beating players. Only two of their songs could be categorised as mod, the catchy 'King's Road' and the more lasting 'I Love London'. They suffered from having very little bass in the mix and a very scratchy Rickenbacker up front. Their single is excellent; mainly due to the Page/Cairnes production gloss, but their act is plain and unentertaining and by the time the DJ was playing the Supremes, Squire were long forgotten.

As the Affair take the stage the first 30 sweating rows have been occupied by some people known as

The Glory Boys, immortalised in song by Ian Page and a very high fidelity following of Secret Affair.

Ian, still smarting from being blasted somewhere in the direction of the moon by Jimmy Pursey on TV the night before obviously felt the need to show his camaraderie and try to out-Pursey Pursey. In a painful parody he announced that he'd been to the pub with The Glory Boys before the gig, made a scathing attack on Squires for irreverence towards these chaps and generally seemed to long more for the feeling of these swaying few rows than for his band. We waited in anticipation for him to tell us what sort of thing The Glory Boys had for breakfast but it never came.

Anyway, these long boosts of sagging morale were followed by lengthy bouts of him touching hands with the front rows (and many of them were keen to touch him) but since it was so packed and those at the front couldn't move an inch he was actually touching the same people everytime. So on the one hand they were all equal weren't they? (down the pub etc.) But look, they could touch him too, there he was again, and again. Touch, touch, honestly it happened so often that there was more holding of hands than there was singing of songs.

This said, I have nothing but respect for the music of the Page/Cairnes collaboration. Ian's voice is excellent and usually in tune, and Dave's majestic chord work is guaranteed to send shivers down the spine. The Smith/Sheldon rhythm package is all they could wish for and the songs are precisely arranged to maximum effect.

The Secret Affair stay has now reached its second chapter. With a superb musical machine behind him, Ian has created and exploited The Glory Boys very expertly. They shout when he shouts, they dance when he does, and they stop when he tells them to. They all go down to the pub together. He gives them plenty of name checks, parts on his records, and now and again he even lets them touch him. In return, he buys by his records.

## ORCHESTRAL MANOEUVRES IN THE DARK Hammer Smith Odeon

TALK ABOUT having a job on your hands, Hitherto OMITD hadn't headlined the Hope & Anchor, never mind confront an audience of jeering Numan clones impatient to see guru Gary.

No matter. After one number, they had turned the crowd on to their synthesised wavelength as they provided a suitably futuristic hors d'oeuvres.

Orchestral manoeuvres are Paul on keyboards, Andy, bass and vocals and Munster, a tape machine. Their drifting textures of sound are frequently overlaid by a howling, baying voice which delivers "tunes" like 'Message' from a singer with one arm

dramatically clasped across his chest. Some of the riffs appear to have been modelled at the same school as the Pink Floyd's 'Saucerful Of Secrets' and others benefit from a stereo PA which whizzes light, wheezing patterns across the room.

Half-way through comes

the group's re-released single, 'Electricity', which if not a deserved hit this time round would still make an ideal theme tune to a TV programme and produce royalties aplenty for Din Disc to invest in similar worthy talent.

They finished with a suitably idiosyncratic 'Waiting For The Man', the lyrics clearly enunciated above the clatter of the tape which by this time had metamorphosed into a drum machine.

Interesting, exciting sounds of the future complete with a vast, untapped potential. MIKE NICHOLLS

## Gobbing on heaven's door



CHARLIE SUB

## UK SUBS Bristol Locarno

PUNK IS alive and kicking in Bristol. The UK Subs are alive and probably grateful for just that. They are survivors of the better forgotten aspect of punk, and although they play good punk music, (in fact if anybody qualifies for the Status Quo of punk award, the Subs are right in there) they attract whatever passes for nostalgia in the absence of brains.

The set is crammed with powerful solid numbers, short and sharp with pasty guitar licks, and because incoherence is a punk hallmark and singer Charlie Harper has a voice as sensitive as a charging elephant nobody heard the words; which didn't upset too many people.

Something upset the band though and that would have been the quality of er liquid in the air on stage. Niagara, yet. Understandably peeved, the bad guitarist took a slug at someone with his axe, (now I know why it's called that) and after re-tuning played on. Things got considerably physical.

Poor Charlie had his shirt ripped off twice; retired and returned the bassist showed his feeling by delicately slinging his guitar away and toppling his speaker stacks; and still they came back for more. However, the human zoo got the better of them; it reared it's head and pogoed on stage, and the band ran for cover. Final score? Rain stopped play.

FRED WILLIAMS

**Girl** AT THE MUSIC MACHINE MON. OCT. 22

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## SINCEROS

Kings College, London

I saw the Sinceros a few weeks ago and, to say the least, I was impressed. They deal in short, sharp and above all, melodic songs. Harmony is their forte.

You've probably heard a couple of their songs on the radio — 'Worlds Apart' and 'Take Me To Your Leader' and, damn fools that you are, you didn't buy. Still, that's your loss.

At this gig they had a minimum of lights, no backdrops and a very plain wall to stand in front of but that didn't bother them. They manage to grab your attention and juggle your feet like a puppeteer right from the beginning. If you don't sing along with the chorus after the very first hearing, you must be six feet under.

You might not know it but you're probably familiar with the Sinceros already. They played with Lene Lovich on the hits 'Lucky Number' and 'Say When'. Three of them — Mark Kjeldsen, Ron Francois and Bobbi Irwin played in the Strutters and Don Snow was in one of the later versions of the Vibrators.

So, you've heard of them before and, unless my hearing has gone altogether, you'll be hearing even more. But remember, when you do, go out and buy the records. Their album is called 'The Sound of Sun-bathing'. ALF MARTIN

## PROTEX

Newcastle City Hall

FOR ANY BAND, it's nice to be extravagant once in a while and parade in front of larger audiences, but when you're an unknown quantity playing to a crowd who've paid to see Geldof and Co, then the element of challenge becomes pretty clear (even more so, when it's a first footing outside clubs). Still, Belfast lads Protex weren't complaining and, not to be deterred, boldly met the challenge head on and crammed 16 persuasive little songs into the time allowed and eventually turned out winners.

Their numbers were raw, unabashed, three minute pop songs with much of their power resting on the shoulders of guitarist/vocalists Aidan Murtagh and David McMaster. Dotted around Protex's set are one or two numbers where the rigid format is slightly forsaken in favour of something broader, important they are, as now and again some of the non-renting "instant" songs carry a danger of merging into anonymity.

'Strange Obsessions' stood up particularly well, not only surpassing everything else in length, it also showed some of Murtagh and McMaster's tighter guitar work, with Paul Maxwell (bass) and Owen McFadden (drums) sharing stricter disciplines. A competent version of Bolan's 'Jeepster' nodded towards a source of their inspiration, while 'Look Out' sounded something like Geldof and his boys might attempt themselves.

'I Can Only Dream' the forthcoming single, and 'Don't Ring Me Up' are another two copy book pop-songs — the latter only marred by some over-sung vocals. If you've got the chance to see them take it — you might be surprised. AIDAN CANT

## LINDISFARNE

Bristol, Colston Hall

AH, LINDISFARNE! Memories of Geordie pride at having a local band in the First Division, as it were, it were indeed, a post-hippie and pre-punk heyday, when the essential friendliness of their songs blew some fresh air into the vacuum of the Top 20.

So what's new? Well, nothing to write home about; Lindisfarne's material was their making, its wistfulness endearing and enduring. Those songs stand the test of time, in fact they're almost like hymns now. Consequently the latter half of the set was thoroughly enjoyable; nostalgia up to the eyeballs, a last-night-of-the-proms vibe.

However, they're not on tour to sell their oldies, they've got a new album out, and the songs from it obviously reflect Lindisfarne's current position in the league. Um, Well, alas an 'alack an' all' that the folk roots have been funkified. In trying to maintain a contemporary image, the material suffers the indignity of footbanging rhythms, and the distinctness disappears. The band on stage could be anybody, the music safe, and challenging nobody. The only new song with any guts is a real bitch of a number about, er, the Music Press. Obviously a source of passion. Otherwise, as if as invigorating as the ITV screen, until evening — then the band were superb. FRED WILLIAMS

## LEO SAYER

New Theatre, Oxford

AGE CREEPS up on all of us. Sometimes it comes fast, other times it moves up slowly. For Leo Sayer it is creeping up fast. Not in mind, body or music, but in the attitude and age of his audience. TV variety shows are the thing that do it. The great mass media watches that little square box and your fate is in their hands. They put you in the bracket that they want to see. Try to get out of it and you might fall, go along with them and they'll adore you.

Leo could do nothing wrong tonight. He opened with 'Thunder in My Heart' and had them eating out of his hand. He's a showman and can manipulate them at any time. Applause came every time he started a song. All his hits, fine songs, a good band and a superb voice. The odd joke, a dance routine with one of the audience, all make for a fine show but if you like Leo's songs and especially his new album, 'Here', it's embarrassing.

It's a show that I was expecting but didn't want to see. A tremendous rock 'n' roll singer is heading for Des O'Connor territory and he probably won't be able to get out.

I'm not going to knock him as a singer because you can't fault him on that score. His actions, sometimes as loud as his words, are his problem. There's too many of them, sometimes an action for every word.

I think he's produced this new album to prove to himself that he can still rock 'n' roll with the best of them but he knows that only a couple of those songs can be presented to the live audience he is attracting.

As I said before, there was nothing wrong with his singing. It's just where

# POINT THE WAY



SOUTHSIDE JOHNNY: bluesy and bulky.

he's heading to now. Next stop? A summer season in Brighton? The money won't run out for Leo now and I don't think that's the reason he's doing this, but time and a younger audience.

I'll have to listen to the new album and pretend I didn't see this show. ALF MARTIN

## EARTH, WIND AND FIRE

Madison Square Garden, New York

IT WOULD be easy to take Earth Wind and Fire for granted.

Puns, metaphors and smiles aside. This eight-year-old band have some dozen albums to their credit and a well-earned reputation as one of the most consistent purveyors of pop soul around.

The albums, however, before all their various hits, have never done the band justice. In live performance, as they were here for two nights, they demonstrate a flair for theatricality and a level of musicianship that exceeds by far even the first class talents of their only serious competitors, George Clinton's Parliament/Funkadelic.

The music itself, conceived by founder/producer/writer/vocalist Maurice White, draws on a broad spectrum of idioms with a generally strong but not overpowering funk base. A lot of the instrumental breaks are jazzy indeed, with each of their five horn players ably blowing up a storm every time the chance arises, or one or another of their guitarist stepping forward to serve up some driving rock and roll.

The staging, which goes considerably beyond the standard tricks, gimmicks and effects, is a direct outgrowth of the old style soul revues: only, given the size of this group-13 male instrumentalists/vocalists and three female singers/dancers in spangled bikinis and the breadth of their outlook, it is almost as though they are three or four groups rolled into one.

Their moves are strictly choreographed (with that many people on stage they better be, or else have a traffic cop) but the movement is integrated into the fabric of the music. The costumes —

if the bands energy or precision flagged. The bands energy and precision never flagged once.

Earth Wind and Fire have been around, but don't take them for granted. They may have grown over the years, but they've hardly grown old. IRA MAYER

## Here is the MUSE

### BRUCE SPRINGSTEEN

Madison Square Garden, New York

THE REALISATION was marvellous. Bruce Springsteen, the badass bossman would be playing Friday and Saturday at the Garden as part of the MUSE (Musicians United for a Safe Energy) concerts. Radio WNEW intoned the news to the city almost reverently. Springsteen's messianical homecoming, it appeared, was big news, coming in a close second to belligerent sportsmen and coked-out Presidential aides.

Expectations had been rising in young hearts all night. A procession of luminaries (Ry Cooder, Chaka Khan, Tom Petty's Heartbreakers, Peter Tosh) had played their 35-40 minute sets on the communal gear and now the bowl bubbled.

The veterans of many such campaigns, the ones wearing the faded 'Born To Run' sweat vests, whoop with smug conviction. What follows is their justification.

Quite simply Springsteen is the rock and roll performer. A true love affair unfurls in the cavernous depths and the short heady relationship becomes intimate. Such is the man's charisma, hysterically cracked smiles and a near perfect sound flood over the sweet soul music that has dragged far too few in these fair isles. As Mrs Springsteen's boy delivers the lines from an impassioned 'Badlands' — "Badlands you've got to live it every day. Let the broken hearts stand as the price you have to pay. Keep pushin' 'til it's understood. And these Badlands start treating us good." — one realises the full extent of both his propaganda machine's past mistakes and Britain's passivity. If a mere tenth of the neo-Goebbelian effort put into the '75 debacle was employed here now, then perhaps the record consuming nation made aware would be plumping for the Chateaubriand of say, 'Thunder Road' rather than the (no insult intended) Big Mac and chips of Geldof's 'Mondays'. Sometimes one despairs.

Still, the fresh faced one should worry. During our meeting he turned 30 and, the Garden to a man crooned 'Haipy Boltday deyh Buroo-oo'.

Like an operatic Fonx he accepts and digs it coolly. No wallowing, he hurtles back a rather haggard looking celebration cake and leads his men off into another superbly structured exercise in operatic blues and hopes.

I merely flounder for words, clamber on my tubular aluminium stool and light my own candle to the luminary. New York nirvana is but one step away as the anti-nukers trash through the sweet old pot boiler 'Stay' with Jackson Browne lending his vocal chords and sax man Clarence Clemons taking the trite falsetto. Like the rest of The E Streeters his every contribution was greeted with hysteria that never failed to match their mentor's vocal praise. Democracy, it appears, though, to paraphrase the boss, he is decidedly the one.

If, having read the much vaunted nail in the coffin eulogy by then critic Jon Landau viz. "I have seen the future of rock and roll and his name is Bruce Springsteen", are still intent on debating the act as an overrated nonentity then frankly you are a fool.

Finally. How justifiable is the above acclamation? All I know is that as I strutted out early Sunday morning I instinctively new that I had seen the future of... and more. RONNIE GURR

## SOUTHSIDE JOHNNY AND THE ASBURY JUKES

The Venue, London

DOUBLE HANDSHAKES all round showed that although not home, this is still where the heart is for The Jukes. After the barbaric open-air Knebworth debacles and too many support slots, the Noc Joisey street-swingers found their ideal pitch over here in a club whose audience was untypically brought to its feet long before the end of this majestic 2½ hour show.

An 11-piece band on a small stage meant the brass section was concisely squeezed into a tight corner, but do you think that made any difference? Nah — it just upped the excitement no end as the rest of them strutted their stuff upfront.

Looking rather dapper with plunging neck-line and a choreographed collection of poses was bassist Allan Berger, whose studied pose made Southside look even sloppier than usual. A bulky build does not make for graceful movements at the best of times, but when wrapped in a scrappy white tie and matching pants, his image assumes almost slob-like proportions.

At the same time, he seems to have picked up the habit of Joe Cocker-style awkward gesticulation, not that this makes the voice any less rich or powerful. His deep, bluesy tones continuously cut with razor precision, from the opening 'All I Want Is Everything', through to an imperial 'Hearts Of Stone', the last of many encores.

The set was brilliantly paced, with faster, sax-orientated stuff like 'Your Reply' and 'Talk To Me' giving way to more soulful compositions, such as 'Paris'. In between, the proceedings were nearly brought to a halt by a power failure, but the disaster was handled by Johnny with consummate professionalism.

"At least it's not raining!" he quipped, while unpatronisingly chatting to the audience. He then invited the horns to take over before attacking his own mike with a full-blooded blues shout, accompanied only by his own harmonica.

When normal service was resumed, he whipped off his shades and a mixture of mania and delight could be seen in his eyes as he ripped into 'Take It Inside'. The slower 'Security' brought ace axe-man Billy Fuh into the limelight to trade verses with the vocalist, while the next few numbers showcased the virtuosity of others in the band. Stan Harrison's tenor solos were intertwined with guitar histrionics as Rush shot more licks out of his instrument, slung just below the waist in the classic Springsteen mould.

One of the latter's songs was the undoubted highlight of the night. The slow-burning 'Fever' had everyone in paroxysms even before the cuddly Richard Rosenberg wowed the crowd with his trombone. A couple of Sam Cooke songs later and he was back, crooning a perfect falsetto before a choice keyboard intro from Kevin Kavanagh thrust the whole troupe back into the fray for a rousing 'This Time Baby's Gone For Good'.

At one point Southside had joked "we don't need to come over here — we just like the abuse!" A fat chance of that if you continue with performances like this. MIKE NICHOLLS



SPRINGSTEEN: "Alright, guys — fall out. Whoops, what am I saying?"



**W**HILE MANY will have been sunning themselves on the beaches this summer, others will have been working hard to earn some money. Money which is often intended to buy a new stereo system be it a music centre or a hi-fi system. In the following paragraphs I'll try to highlight the arguments for and against a hi-fi system versus a music centre. So that a realistic comparison is possible I will feature two music centres which sit price wise, either side of the hi-fi system I have pieced together.

Most people decide they want a music centre because there are no wires to fiddle with, this is a natural response by the public to what so many hi-fi buffs have tried to do, make hi-fi complicated, which it isn't. In connecting up a separate turntable, amplifier, tuner, cassette deck and speakers, there are only five more plugs and sockets involved, all of which will be supplied by the dealer or the manufacturer, so it becomes as simple to set up as pushing those two speaker sockets into the back of the music centre.

It is a human weakness that we all get a little bored with the things we have after a while and this is where it can be an advantage to have a stereo system comprising separate components. With a stereo system made up of separate pieces you can change it, a piece at a time thus spreading the cost over a period of time. If, however, you wish to change your music centre it means a huge outlay at once. A further advantage of a separate system, especially for people doing seasonal work is that the pieces can be bought a piece at a time. People often buy a turntable, an amplifier and a pair of headphones while they save for their selected speakers.

Many people are of the opinion that if they spend £200 on a music centre they have a £200 record player. Oh but it were true! To find the approximate cost of the individual components contained in a music centre you take its total price and divide by five, this will give you the individual cost of the amplifier, turntable, tuner, cassette deck, and speakers contained within the unit. A quick comparison between the price arrived at for each unit and the cost of individual hi-fi units will give some idea of the quality of the music centre. Using the five way test to obtain a music centre as good as the hi-fi system one would have to spend at least four hundred pounds on the music centre. Even then

the sound won't be as good since the speakers, an exceedingly important component, are often under costed by the manufacturers of music centres.

The quality of various makes of music centre can vary greatly and the quality isn't necessarily reflected in the price. The two music centres I have chosen, I feel cannot be beaten for quality by any other music centre costing less than £50 more than their average retail

price. The two music centres are both by National Panasonic, the largest electronics company in Japan.

The first is the National Panasonic 1030, which retails for about £185.00 and at that price is absolutely unbelievable. The sound quality is exceedingly clear, a little bass light, but still a pleasure to listen to. The unit has a very sleek appearance and unlike other music centres of this price has a beautiful feel of quality when handled. The first impression of this is the precise lowering device (called a que) which is perfectly damped as it lowers the arm onto the record. It has a 250mm turntable which is belt driven, the arm is J shaped and tracks the supplied cartridge at 5

grammes. The amplifier delivers 10 watts RMS into the provided speakers which are a single unit full range type, containing a 160 mm full range speaker. The radio is a 3 band type having FM (VHF), MW and LW.

It is the FM Stereo station that is the most used of all the wavebands. This is due to its high quality of reproduction. The 1030 has a built in FM aerial which seems to work well, but an external one would obviously improve radio reception. The tape deck only takes standard tapes and records at an automatically controlled level. A Dolby B which is a tape hiss suppressor is not included, which is no bad thing as it would be of very limited use in this

system. It is my opinion that many unscrupulous manufacturers have put Dolbys on their cheaper music centres, trying to fool the public into thinking this is a great asset. However, the truth is that at this price the total quality of reproduction is not high enough to warrant the inclusion of a Dolby. This means you are paying for a useless gimmick. In summing up, the National Panasonic 1030 represents superb value for money, being a pleasure to look at, feel and hear.

With a watchful eye on price and availability I have put together a hi-fi system, which falls in price somewhere between the two featured music centres. It is a system that will please many people

for its sound quality and clean appearance. The systems total cost comes to about £215 but, only a turntable, amplifier and a pair of speakers are included. A cassette deck and radio tuner would cost about another £200.

The turntable is the Pioneer PL 512 which is a manual (no automatic functions) turntable that is belt driven and features a high quality S shaped tone arm. At present this deck is only available in grey, but a new black pinth model is to be introduced. The turntable comes without a cartridge, so I would recommend the Ortofon FF 15E which should track in the arm of the PL 512 at 2.50 grammes. Any helpful dealer will gladly fit this at time of purchase. The cost

# THE LOW DOWN ON HI-FI



NATIONAL PANASONIC 1030



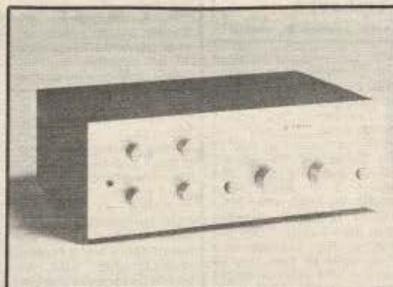
NATIONAL PANASONIC SG 3000



PIONEER PL 512



WHARFEDAILE LINTON XP 2's



KA 3700 TRIO AMPLIFIER

Feature by  
**MICHAEL  
LITTLE**

of the deck and cartridge together should total about £95.

To send the signal to the speakers an amplifier is required. The Trio KA 3700, which is of a silver appearance, is excellent. Containing no thrills, just solid amplifier. The Trio gives a good 25 watts RMS per channel into the speakers. The record deck plugs directly into the phono sockets at the back of the amplifier where there are also input sockets for a tape deck and a radio tuner. Also on the back of the amplifier are the two output sockets for the speakers, all that is necessary here is to attach the speaker wires to the two terminals and fasten the wires in place. The other end of the attached wires are then screwed to the speaker terminals which are the same as those on the rear of the amplifier.

The speakers, Wharfedale Linton XP 2's, are a 3 way speaker system consisting of a 200mm bass unit, a 100mm midrange unit and a 25mm dome tweeter. The varying speaker sizes are designed to handle the various frequencies of the musical spectrum, the lowest note being handled by the bass unit etc. The separation of the various musical frequencies is achieved by an electronic crossover which splits the frequencies. The XP 2's are a great improvement on the Linton XP 1's. The sound from the XP 2's is quite bright and the bass will need to be kept under control, but once tonally balanced are capable of a very good sound. Price is about £70 a pair.

Costing approximately £40 more than the selected hi-fi system comes the National Panasonic SG 3000 music centre which retails for about £255. This model is a new addition to the Panasonic range, something that is clearly reflected in its streamlined appearance.

The SG 3000 has a 280mm turntable with a straight arm which holds a magnetic cartridge that tracks at 3 grammes. After playing a record the arm returns automatically to its rest. The cassette section includes a Dolby, which is just about a viable proposition on this unit. There is only one knob to control the recording level of both channels. The SG 3000 offers the possibility of using chrome (CRO2) cassettes, but for normal use the price of CRO2 tapes, in relation to the quality obtainable from this system, would prove uneconomic. It should always be remembered that a good quality standard tape should be used. The built in amplifier delivers 17 watts RMS into the speakers provided, which is indeed a healthy output for a music centre. The speakers are of a two way design consisting of a 200mm bass unit and a 25mm tweeter unit with a built in crossover. The radio section consists of the 3 wavebands FM, MW, LW. This, as on most other music centres, is positioned at the front of the unit, an aerial should be attached for best quality reception.

To sum up, the above three packages are exceedingly good value for money and give a very good sound. The products all have the backing of a large manufacturer, so someone should be at hand if ever they fail. All that remains to be said when you choose a music centre or the hi-fi set up is hope your eyes and ears enjoy it.

**At THE MUSIC MACHINE**  
**MON. OCT. 22**

# DISCOS

By PAUL SEXTON

## The big cover-up

INSURANCE SEEMS to be one of those unpleasant areas of the disco business, or any other business for that matter. It's a subject which you ignore at your own great risk. You might think you don't need it, and of course you don't until something goes wrong. But if it does and you aren't covered, then people are going to come down on you. So it's worth sorting out some straightforward policies for yourself, and this week we're looking at the whole area of insurance for DJs — what you need and what's available.

Probably the most important aspect is Public Liability, which a lot of jocks tend to ignore or merely be ignorant about. If you're jocking happily away and someone, in a moment of misfortune, happens to trip over one of your wires, then it's possible that you could be held responsible. With all the equipment you have around it's unlikely, but quite possible, that someone could be seriously injured, in which case you might end up paying out. You could also be "stung" for damage to third party property. Premiums for Public Liability vary, but special schemes are available, and the cost can be as little as £10 a year for £250,000 worth of coverage. In some cases renewal of the policy can be reduced, so that you pay less if you keep the policy longer. A short time ago, legislation was passed which required the building industry to have cover of this sort. That's an industry on the decline, so with the disco business on an upswing, DJs are sitting targets at the mo-

ment. Legislation is bound to come sooner or later, so it's well worth doing something about it now.

You might not know that if you, as a jock, employ assistants and there is any aspect of contractual liability involved, then you must, by law, provide Employers Liability cover. The cost will depend on the number of employees, but again you can get cover for as little as £10 per annum.

You can also get special cover for risks like Travel, Medical Expenses and Non-Appearence, and obtain short "Term" contracts, at a cost of only 50p or 60p a week, which pay out benefits, sometimes of five figures, for dependants.

Moving on to equipment insurance, you'll find that you can obtain full "all risks" cover on a "replacement as new" basis including transit risks, the deal depending on the DJ's requirements. This can cost as little as £16 per £1,000 of equipment, and the jock pays the first £10 of the claim.

It's difficult to compile a feature of this sort without contacting specific firms, mentioning them and thus advertising them above other firms. There are a large number of insurance firms in Britain who could offer you the basic policies above, but those mentioned came from Galaxy 7 Policies, Underwriting Agents of Nuneaton, specialists in risks in the Entertainment Industry. Many insurance brokers and specialist consultants use their facilities, including NS Soutter & Co of Maidstone in Kent. They also offer motor insurance, on vans for disco use. According

to them, many jocks don't let on that they use vans for carrying disco equipment when they get the van insured, which constitutes fraud and is an imprisonable offence.

As an average — and these are very hard to take because each person and his circumstances differs so much from the next — we took a 23-year old man living in mid-Kent, with a van of 1200-1800 cwt carrying capacity. With maximum bonus, he would pay £56 per year to insure the van. Obviously the younger you are the more you are likely to have to pay, being a less experienced driver and more of a risk.

The same firm's equipment coverage includes fire and theft plus accidental damage, with a price similar to the earlier one, £16 per £1,000. Records can also be covered, and there is a "new for old" policy, whereby your equipment is revalued regularly and in the case of a claim you receive the original cost, not just what the equipment is now worth, providing your premiums are up to date.

Those, then, are the basics of the business. Of course it involves spending money, but when one of your speakers falls on someone's foot, or your van gets intimate with a wall, it'll seem worth it. The firms we mentioned were Galaxy 7 Policies of Insurance House, Queen's Road, Nuneaton, and NS Soutter and Co of 24 Week Street, Maidstone.

Many thanks to Mr Mayer and Mr Soutter for their help in compiling this feature.



ABOVE, Beacon Radio's new air conditioned studio, and below, the production control room.



## Studio studio

BEACON RADIO, the ILR station in Wolverhampton, feels it's done a great service to the local community. Apparently there was local demand for a 16 track studio of competitive price, and they've just launched one, primarily to service Beacon's own production needs, but also for hire.

The studio was built by Beacon's own engineering team and has a 20 into 16 console, combining a 16 track music mixer with a straightforward self-op broadcast - style production desk.

The desk has eight stereo line channels which are fed from the two stereo Studer B62s, a Technics SP 10 turntable, two Cue-master cartridge machines and Technics cassette machine. The stereo line channels also double as stereo sub groups for multitrack recording or mixing.

Each channel has a simple noise gate, with fixed attack and release times but variable threshold and

in/out button. The tape machine is a Studer A80, with a Dolby M18 unit.

The control room also has JBL 4315 monitors "voiced" with Klark Technic 1/2 octave graphics, an EMT stereo echo plate and channels of compressor limiters; and a Revox A77 with varispeed.

The studio measures 20 feet by 16 feet, and around the room there are eight stereo headphone amps, which can drive 24 headphones altogether. Each has individual channel selection and volume controls.

A selection of microphones is used: Newman, Calrec and AKG condensers and AKG dynamic mics. And there are Series 10C synthesisers, a Roland string synthesiser and... a piano.

Studio rates for these four walls begin at £125 per day. If you want to know more, the man you need is Ian Edwards, the Studio Manager, on Wolverhampton (0902) 757211.

## On the road with Candidate



- October 11th - 13th WATFORD, Bailey's
- October 15th - 20th LEICESTER, Bailey's
- October 23rd BRIGHTON, Sherry's
- October 24th BIRKENHEAD, Hamilton
- October 25th HOUNSLOW, Top Hat
- October 27th LEYSDOWN (Kent), Island Hotel
- October 28th BATH, Tiffany's
- October 29th BRISTOL, Snuffy's
- October 30th NEWCASTLE, Madison's
- October 31st DONCASTER, Main Line

- November 2nd NORWICH, Cromwell's
- November 3rd WEST RUNTON, The Pavilion
- November 4th SALFORD, Willow's
- November 5th LEEDS, Warehouse
- November 6th SOUTHEND, Talk of the South (TOTS)
- November 7th WALSALL, Town Hall
- November 8th - 10th BLACKBURN, Romeo and Juliet's
- November 12th - 17th BIRMINGHAM, Romeo and Juliet's
- November 18th DUNSTABLE, Civic Hall

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## Gimme dat mike

THE BRITISH Discotheque Convention at Frenchie in Camberley was what you might call a qualified success. It suffered an early setback when the hotel which was supposed to accommodate many of the overnighters, including yours truly, cancelled out at practically the last minute, resulting in wholesale confusion and a great deal of instant checking in and checking out again. All a little wearisome at the end of the day.

The forum turned out to achieve little, but succeeded from the point of view that some 300 jocks, from as far afield as Edinburgh, were getting together. The panel included our own James Hamilton, plus Chris Hill, Robbie Vincent, CBS' Greg Lynn and others; for much of the time, conversation centred around such peripheral subjects as mortgages for DJs. The amount of constructive conversation that went on was probably less than it could have been - towards the end of the session things got somewhat rowdy, with various members of the panel being accused of hogging the mike, and one jock from the back commenting that the BBC, who were supposedly filming the event, might have been recording the next series of Monty Python.

But still, I don't suppose anyone expected things to be very serious, and the buffet was very welcome and popular, as I'm sure the cabaret was. By that time your doxy reporter had retired. Robin Nash, Paul Wheeler and the other organisers will learn from the convention and the next one - and there is sure to be, a next one - is bound to be better.

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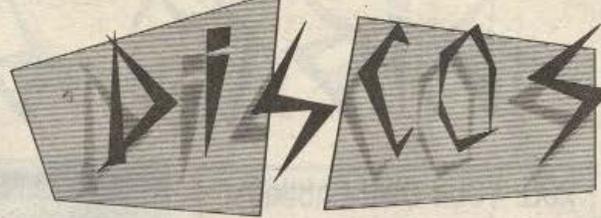
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By JAMES HAMILTON

## ODDS 'N BODS

AL HUDSON & The Partners now appear to be calling themselves One Way... Stargard 'Wear It Out' is due next week, with Freddie Jackson following. Feena Man's 'Don't Look Back' finally received 12in (Motown 12TMG 1158) runs at 118 (intro) - 117 - 119 (break) - 118bpm, choppin' nicely with Paininho da Costa... Atmosfer 'Dancing In Outer Space' is evidently hard to find, so tell your dealer to contact All Stars, 3 Library Parade, Craven Park Road, London NW10 (01-969 9641)... Positive Force 'We Got The Funk' really is shaping as a lively contender to The Calister anthem!... Debbie Jacobs 'Undercover Lover', supposedly on 'limited 1,500 only' 12in, is even turning up in Woodwards... EMI have signed Source for the UK, so Lee Moore can now be long... Orville Sweeney and other pluggers have been made redundant at RCA... Andy Stinton, ex-DJ/M Creole and currently visiting from Canada, is now in the restaurant business having applied his old Sundown jockey technique to Toronto's Harbor Hilton to make it that city's top disco... Greg Edwards' Soul Spectrum on Capital Radio moves forward an hour to run from 5-8 pm this Saturday, while Fatman Graham Chaner sits in for Robbie Vincent on Radio London earlier that morning... Liverpool funk jocks George 'Clinton' Spence (Babaloo) and Eric Hearn (Tropiques) keep the local 'Pung' with their own 'Face-O' and 'Cameo' at the top of their charts... Leon Mitchell gets even Nottingham, Kettering and Luton crowds at funky Leicester Scamps... Sunday, November 18th is red letter day for Whitehaven Whitehouse, when Chris Hill and his cohorts (inself-included) journey to the Mecca of the North... Lowell 'Mellow Mellow Fight On!' is a former member of Lost Generation, of 1970's 'The Six, Stick & The Wicked' fame... Stix Hopper 'Gordon Bleu' features a musette, which I think you'll find is indeed a type of French accordion... Joseph Johnstone (Worthing) thinks it's a pity I concentrate on disco records on this, the Disco page; anyone else of a similar opinion?... Billboard add to their New York and Los Angeles locations with a Disco Internationale forum in Monte Carlo on December 4-7, but it's unlikely to be of as much interest to UK jocks... US radio ratings show that disco formatted stations may have slipped elsewhere, but in New York City the 'Disco' stations are still tops, with a whopping 55.4 per cent of all listeners, besting 'Beautiful Music' (13.2), 'Contemporary' (12.0), News (9.7), Talk (9.2), Spanish (4.9), AOR (4.9), MOR (4.8) and other format categories... which proves what should be obvious, that disco is an urban music style, and may explain why Radio Luxembourg has backed out of its own disco format (Luxembourg) - and Radio One - surely now having largely rural listeners!...

## JOX YOX

ASHLEY WOODS (Shefford) has come across an aggressive way of getting a request played! "At a recent 18th birthday party one young lady (very nice too!) kept pestering me for 'Street Life' - I shouldn't mind, but I'd played it for her twice already. However, I promised I'd play it once more before the end of the evening. She wasn't satisfied and came up again to ask what was on next, which I told her was 'Cars' (another request, of course), and she promptly took the arm of the record, the record off the turntable, and asked with a smile for 'Street Life'. As the record playing was about to finish, I quickly rushed through a pile of 12-inchers, found 'Street Life', slammed it on the deck and with a bit of stage chat over the mike managed to keep things going without too much interruption. Anyway, 'Street Life' - it packed the floor, of course. Phew!"

## BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) with increased support are Dexter Wainwright 'Sweetest Pain' / 'I'll Never Forget' / 'It's Been Cool' / 'Funk Attack' (US Phil Int LP), Creme 'D'Coosa 'Doin' The Dog' (US Yeti 12in), Bobbi Humphrey 'Say The Word' / 'Sweet 'N' Low' / 'Love When I'm In Your Arms' (US Epic LP), Discotheque 'Intro-Disco' (Mercury 12in), Atmosfer 'Dancing In Outer Space' (Elite 12in), Lonnie Liston Smith 'Expansions' (RCA 12in), Jigsaw 'Sky High' (Splash 12in), Sheila Hyatt 'Breakin' (Warner Bros LP), Viola Wender 'Do It With Your Body' (US Parachute LP), Wayne Henderson 'Dancin' Love Affair' / 'Want Cha To Dance' (US Polydor LP / 12in promo), Hi-Tension 'There's A Reason' (Island 12in), James Brown 'Star Generation' (Polydor 12in), Mighty Pope 'Sweet Blindness' (US RSC 12in), Ruby Winters 'Back To The Love' (Creole), Isaac Hayes 'Don't Let Go' / 'Fever' (US Polydor LP / 12in promo), Herbie Mann 'Jisco Dazz' (Atlantic 12in), Barbara Streisand 'The Main Event' / 'Fight' (CBS 12in), Dazzie 'You Dazzle Me!!!' / 'Walk Before You Run' (US De-Lite LP), AWB 'When Will You Be Mine' (RCA 12in), Arenalina 'Feel The Real' (Hithouse 12in), Address Brothers 'Ghost Dancer' (Scotti Bros 12in), Kinsman Dazz 'Keep On Rockin' / 'Love Design' / 'Can't Get Enough' / 'Dancin' Free' (US 20th Century-Fox 12in LP), Ashford & Simpson 'Stay Free' / 'Nobody Knows' / 'Dance Forever' (Warner Bros LP), Viola Wils 'Gonna Get Along Without You Now' (Ariola Hansa), Cranston 'Rock Don't Stop' / 'Sing All Night' / 'Make It Happen' (US Ariola LP), Jeff Lorber Fusion 'Toad's Place' / 'Soak' (US Ariola LP), Patrick Juvet 'Swiss Kiss' (Casablanca 12in), Touch Of Class 'I Need Action' / 'Let Yourself Go' (US Roadshow 12in LP), Modern Sound Corporation 'Safari' (US Sunshine Sound 12in LP), Bobby Lyle 'For Love' / 'Da-Ya-Arce' / 'Stop Running Away From Love' (Capitol / Tower LP), Positive Force 'We Got The Funk' (US Turbo 12in), Dusty Springfield 'Baby Blue' (Mercury 12in promo), Stanley Clarke 'Together Again' (Epic), Cleveland Eaton 'The Birmingham Train' / 'Get Out' (US Ovation LP), Roy Ayers 'Fever' / 'Love Will Bring Us Back Together' (US Polydor 12in LP), Grace Jones 'On Your Knees' (Island 12in), David Faithed Newman 'The Buggs' / 'One Step At A Time' (US Prestige LP), Bruni Pagan 'Fantasy' / 'You're So Mean' (US Elektra 12in LP), Elton John 'Victim Of Love' (Rocket), Dottie Gray 'The In Crowd' / 'Makin' Love And Goin' Crazy' (Infinity 12in), Herb Alpert 'Street Life' (US A&M LP), Faze-O 'Breakin' The Funk' / 'The Rock' (US Sire LP), Eumir Deodato 'Whistle Bump' (US Warner Bros 12in), Ceena Marie 'Don't Let Yourself Go' (US 12in), Jay Hoggard 'West End Dancer' (US Ariola GRP LP), Jimmy Castor Bunch 'Don't Do That' (US Cotillion 12in), T-Connection 'Danger Zone' / 'Choosin'' (US Dash LP), Rising Love 'Treasure Chest' (US Venture 12in), Diane Langton 'Climbin'' (Pye 12in), Edwin Birdsong 'Freaky Deaky Sites' / 'Lollipop' (US Phil Int 12in).

## UK NEWIES

KOOL & THE GANG: 'Ladies' Night' (Mercury KOOL 12). What can one say about the hottest import in months that you don't already know? Like a slower Al Hudson until the faster end, the 110-112/117bpm funk smash is now on UK 12in whereas it was only on US promo 12in and you had to buy the album - which, now out here too (Mercury 637263), includes the slightly KC-like perfectly out of Atmosfer's 'rocking' 118-124bpm 'Happin' Out' and 120bpm 'If You Feel Like Dancin', and joggin' 105/53bpm 'Too Hot'. Sure! CHIC: 'My Forbidden Love' (Atlantic K 11385T). Simultaneously winding 'I Want Your Love' like (but slower) 107bpm 12in joggie. LONNIE LISTON SMITH: 'Expansions' (RCA PC 9450). Joggling, bass burbling and percussion patting intro mixes, as I said last week, perfectly out of Atmosfer's slow bit, the whole atmosphericly ethereal 61-126-128bpm jazz 12in whipping up a subtle excitement. JOE SAMPLE: 'Carniel' (MCA MCAT 525). Attractively meandering 104bpm 12in piano inker with dramatically chording pauses, nowhere near as strong as his 'Time Are Many Steps Along The Way', which evidently Sally Ormsby has been segueing into a future 4-track 'Stars of the Crusaders' 12in EP. WINDS OF CHANGE: 'Sneakin' Up Behind You' (EMI 2995). Brecker Bros jazz-funk iddle given a Jeff Wayne-produced electronically exaggerated 107bpm 7in treatment that's still jazzy. BOB MARLEY & THE WAILERS: 'So Much Trouble In The World' (Island WIP 8510). Gently joggin' 99/78bpm 7in reggae along with instrumental flip, typical of his new cooled - out LP's subtlety.

## IMPORTS

JAY HOGGARD: 'West End Dancer' (LP 'Days Like These' US Ariola/GRP GRP 5004). Airily swinging jazz funk, this young vibist's unexpectedly powerful jerky skipping 116-119bpm instrumental does fall off into a quietly patting, but bubbling 118bpm tune, but is surprisingly strong enough to mix with such as Tamiko Jones. Other tracks are either slow or complex. HAYES: 'Royal Rapping' (US Elusion: 'When The Bell Rings (Come Out Dancin')' (US Midson MD-514). Michael Zager-produced chugging gung 'n' gals-sung jaunty 118bpm 12in jumper turns the boxing expression from 'fighting', but keeps the clonking riffs and some crowd effects to make a strong contender. FREDDY ROBINSON: 'Black Fox' (LP 'US World Pacific Jazz' CS-20162). Bob Jones (Chelmsford) suggests revisiting this funk. Sam Jones supported gentle 107-105bpm jazz-funk guitar title-track instrumental from 1970, which happened to be the height of his West Montgomerie George Benson phase, and I'm glad he does 'cos it's a killer... if you can still find it! MILLIE JACKSON & ISAAC HAYES: 'Royal Rapping' (US Polydor PD-1-8229). Momentous meeting of the sexy soulsters, mainly for smoochers and lovers, the beat bit bangs during the gorgeous like-sung 'I'll Had My Lurching 43/66bpm swayer when the midway rap mentions him being famous for his head... 'I mean your shiny head', clarifies Millie before segueing into 'If You Had Your Way' continuation! 'You Never Cross My Mind' is a lurching, dead slow 33bpm 'bumpy-origami smoocher with lovely Phoenix-type flavour.

GI: 'I Do Love You' (Ariola ARIST 303). Billy Stewart's classic vocally gymnastic soul slowie in slowly faithful 26-48bpm US hit 7in remake. TOBY BEAU: 'Then You Can Tell Me Goodbye' (RCA PC 1670). Gorgeous evocative 33/66bpm revival (evidently due on 12in of the Casinos' old smoocher, which always seemed like the inspiration for this lot's 'My Angel Baby' anyway). OLYMPIC RUNNERS: '130 Beats A Minute' (LP 'It's A Bitch' Polydor 238349). So why's it at 135 beats per minute, for 'shakes'?! They're a lot blander without Pete Wingfield's influence, only the slowly 'rocking' 113bpm 'Disco Smash' standing out (apt from 'The Bitch'). PATRICK JUVET: 'Swiss Kiss' (Casablanca CANL 165). Squeakily sung but largely instrumental 121bpm clumper, always his last LP's hottest cut, now finally on 12in with the old 'I Love America' as full-length flip. SPARKS: 'Troyouts For The Human Race' (Virgin VS 289). Giorgio produced typical Donna - type 120bpm 7in synthesizer stomper, should be big in Scotland. SUZI LANE: 'Harmony' (Elektra K 12390). Giorgio-produced electronically smacking 123bpm 7in US disco with pop-ahelel choral chic. GEORGIO MACROBER: 'If You Weren't Afloat' (Oasis OASIS 6). Digitally recorded by computer but still bloody boring 132bpm electronic pulsator with deadpan squeaky vocals, here on 12in, or else along with a whole lot more on LP 'EMC2' (OASLP 507), of any possible interest to Gary Numan - inspired Kraut - synth rockers. ABBA: 'Gimme Gimme (A Man After Midnight)' (Epic EPC 7914). Electronically chugging 118bpm 7in



CHEESECAKE CORNER - soul sisters, Wanda & Jeanette Hutchinson using to sing gospel with their dad as the Hutchinson Sunbeams in the '60s, but nowadays they're better known as the Emotions! Although still only on 7in, their Maurice White-produced 'I Should Be Dancing' has hit the Disco 90 at number 82. Put a little Sunbeam in YOUR life...

## FRENCHIES FORUM

THE FORUM session of last week's Camberley-held British Discotheque Convention was not the success it might have been, but I think it's safe to say that the originally intended "putting faces to names" aspect of the evening worked well. I for one was delighted to meet a lot of regular contributors for the first time, and I think everyone must have found someone they'd always wanted to meet. The forum panel consisted of lawyer Gary Jacobs, promoter / club owner Adrian Webb, radio DJ Robbie Vincent, club DJ Chris Hill, journalist / DJ James Hamilton, roadshow DJ Froggy, producer Ian Levine, record publisher Greg Lury, and chairman / DJ Robin Nash... and it was Robin's lack of authority which allowed the affair to degenerate into an everyone shouting, in-group slanging match for much of the time. However, any panel that includes Tristan Pill is likely to be noisy from the start, and this was no exception, the panel members' lack of composure setting the tone for all to follow. Had questions and answers been more orderly organised the event might have been less fun for the local lot, but visitors from afar might have appreciated it more. Still, as a night out with the boys, it was a lot of fun.

## DJ TOP TEN

JOHN DOUGLAS funks Brintree's Weavers Tonight in Town on Tuesdays / Fridays, gradually weaning the latter night's crowd around to a better class of music, and is one of several jocks who have recently sent in consistently similar oldies charts. It seems there is another revival under way as well as Mod-orientated soul 'n' ska!

|  |                  |
|--|------------------|
| 1 BUS STOP, Oliver Sain                  | Contempo (77)    |
| 2 SPRING HIGH, Ramsey Lewis              | CBS (77)         |
| 3 SAY YOU WILL, Eddie Henderson          | (77)             |
| 4 SUNSET BURGUNDY, Bobbi Humphrey        | Epic (78)        |
| 5 WESTCHESTER LADY, Bob James            | CTI LP (78)      |
| 6 SUMMER SONG/SASAULI, Grover Washington | Kudu LP (77)     |
| 7 WHAT IT IS, Garnet Mimms               | Arista 12in (77) |
| 8 HOT STUFF, Wayne Henderson             | Polydor (78)     |
| 9 DAZZ, Brick                            | Bang 12in (76)   |
| 10 ALWAYS THERE, Ronnie Laws             | Bluenote (76)    |

## HOT VINYL

"LITTLE RICHARD" ANKA (Hemel Hempstead Scamps, Mondays) etc! import tie Herb Alpert 'Street Life' (US A&M LP), Jeff Lorber Fusion 'Lights Out' at 45 rpm (US Ariola LP), David Faithed Newman 'The Buggs' (US Prestige LP), Flora Purins 'Carry On' / 'Sara' (US Elektra LP), Yusuf Lateef 'Morocco' (US CTI LP), Kinsman Dazz 'Dancin' Free' / 'Keep On Rockin' (US 20th Century-Fox LP), Liza McCann 'Dance Again' (US A&M LP), Nature Divine 'I Just Can't Control Myself' (US Infinity LP), Isaac Hayes 'Don't Let Go' (US Polydor LP), A Taste of Honey 'Dance' (US Capitol LP).

## DISCO DATES

WEDNESDAY (10) Mirage return to Mayfair Gullivers; THURSDAY (11) FLB / Slick play Bournemouth Maison Royale, Alan Taylor's funk night starts at St. Aspat's Stables, Alex Anders' 'rocks' London Studio 21 weekly (by Tottenham Court Road tube); FRIDAY (12) WEA sponsor an Under 18's disco dancing competition in aid of International Year of the Child at Harrow Leisure Centre (details 01-863 7328). FLB / Slick play Swindon Brunel Rooms, Uptown People live and Bob Jones turn Canvey Goldmine, Chris Tyler & Mick Jackson jazz-funk Maldon Town Hall, Jason West wows Rugby Emmalines, Larry Foster returns to Ilford Room At The Top weekly, Superfly funks Bristol Charlotte's weekly; SATURDAY (13) Greg Edwards & Fatman Graham Chaner funk Southgate Royale, Bob Jones & Paul Gratus funk a 'Girls will be Boys - Boys will be Girls' drag party at Canvey Goldmine, Stuart Robinson souls Leeds Castle Grove, Stuart Hughes' Horror Roadshow shocks Taunton Football Ground, Jason West wows Great Stukeley Camelot near Huntingdon; MONDAY (15) John DeSade does Otham Orchard Spot, Stuart Hughes shocks Seaton YC, Chris Dennis funks Exeter Log Cabin weekly.

'Rusty O' Halo' a 128bpm skipper. FUNKADELIC: 'not just Knee Deep' (LP 'Uncle Jam Wants You' US Warner Bros BSK 337). With a sleek line-up by some as a James Brown send-up, this meandering 15-23 jittery burlier has a fascinating 116bpm steady off-beat, but less attack than 'One Nation' and quotes: 'I got nuts in my pants and I need to dance'... 'RITCHIE FAMILY: 'Put Your Feet To The Beat' (US Casablanca NBD 20192). Now on promo 12in (so far), their LP track has been speeded up and completely remixed with the addition of sizzling 'marching' rhythm at intro and central break making it 132(intro)-130-133(break)-128-128/162bpm. STAN GETZ: 'Hopscotch' (LP 'Children Of The World' US Columbia JC 35992). Largely Lalo Schifano-inspired speciality jazz set by the saxist, this pleasant 127bpm samba-ish instrumental having a few jocks on it, while the smoochy 43bpm 'Street Talk', complex 73/146bpm 'Livin' It Up' and lovely pulsating 79bpm Latin little track swayer could be worth checking too. B-H-Y: 'Come As You Are' (US Salsoul SG 307). Long melodically hustling intro to a more solidly thumping chugging 128bpm 12in thudder that's actually credited to the male Baker-Harris-Young production team. SPYDE: 'Do It Rock Steady' (US Rota Enterprises Ltd R 3000). Persistently titillating chanting chix on a 108-111-113-115bpm 'rock' 12in with nice snappy bass and synthesizer break, instrumental flip.

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# CHARTS

## UK SINGLES

|    |  |                 |
|----|--|-----------------|
| 1  | MESSAGE IN A BOTTLE, Police  | ASB             |
| 2  | VIDEO KILLED THE RADIO STAR, Buggles                               | Island          |
| 3  | DREAMING, Blondie  | Chrysalis       |
| 4  | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson                    | Epic            |
| 5  | WHAT'EVER YOU WANT, Status Quo                                     | Vertigo         |
| 6  | SINCE YOU'VE BEEN GONE, Rainbow                                    | Polydor         |
| 7  | CARS, Gary Numan   | Beggars Banquet |
| 8  | IF I HAD YOU HAD A BEAUTIFUL, Bellamy Brothers                     | Warner Bros     |
| 9  | ONE DAY AT A TIME, Lena Martell                                    | Pye             |
| 10 | KATE BUSH LIVE ON STAGE, Kate Bush                                 | EMI             |
| 11 | EVERYDAY HURTS, Sad Cafe   | RCA             |
| 12 | LOVE'S GOT A HOLD ON ME, Dollar                                    | Cairns          |
| 13 | SAL ON, Commodores   | Rca             |
| 14 | CRUEL TO BE KIND, Nick Lowe  | MCA             |
| 15 | YOU CAN DO IT, Al Hudson   | GTO             |
| 16 | CHOSEN FEW, Dooleys  | Phil Int        |
| 17 | STRUT YOUR FUNKY STUFF, Frankiego                                  | Swan Song       |
| 18 | QUEEN OF HEARTS, Dave Edmunds                                      | 2 Tone          |
| 19 | THE PRINCE, Madness  | Jel             |
| 20 | DON'T BRING ME DOWN, ELO   | Jel             |
| 21 | TIME FOR ACTION, Secret Affair                                     | I Spy           |
| 22 | WE DON'T TALK ANYMORE, Cliff Richard                               | EMI             |
| 23 | OK FRID, Errol Dunkley   | Scope           |
| 24 | STREET LIFE, Crusaders   | MCA             |
| 25 | SLEEP AND TICKLE, Squeeze  | ASB             |
| 26 | WHEN YOU'RE IN LOVE, Dr. Hook                                      | Capitol         |
| 27 | THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band               | Epic            |
| 28 | BACK OF MY HAND, Jags  | Island          |
| 29 | DIM ALL THE LIGHTS, Donna Summer                                   | Casablanca      |
| 30 | TURK, Fleetwood Mac  | Reprise         |
| 31 | REGGAE FOR IT NOW, Sir Lovely                                      | Charisma        |
| 32 | THE LONELIEST MAN IN THE WORLD, Tomazeta                           | Logo            |
| 33 | DON'T BE A DUMMY, John Ducas                                       | Vertigo         |
| 34 | STAR, Earth Wind and Fire  | CBS             |
| 35 | POINT OF VIEW, Matumbi   | Matumbi         |
| 36 | THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND THE CLOCK, Sex Pistols | Virgin          |
| 37 | MAKING PLANS FOR NIGEL, YTC  | Virgin          |
| 38 | GOTTA GO HOME, El Jays   | Atlantic/Hansa  |
| 39 | SING A HAPPY SONG, C Jays  | Philadelpia     |
| 40 | SPRIT BODY AND SOUL, Notan Sisters                                 | Epic            |
| 41 | LET ME KNOW I HAVE A RIGHT, Gloria Gaynor                          | Polydor         |
| 42 | CHARADE, Skids   | Virgin          |
| 43 | GONE GONE GONE, Johnny Mathis                                      | CBS             |
| 44 | STRAW DOGS, Sir Little Fingers                                     | Chrysalis       |
| 45 | LIMAHAMA, Beach Boys   | Caribou         |
| 46 | JUST WHEN I NEEDED YOU MOST, Randy Van Warmer                      | Island          |
| 47 | GONNA GET ALONG WITHOUT YOU NOW, Viola Wills                       | Arctic/Hansa    |
| 48 | JUMP THE GUN, Three Degrees  | Arctic          |
| 49 | BANG BANG, B. A. Robertson   | Azylum          |
| 50 | ANGEL EYES, Royce Music  | Polydor         |
| 51 | MY FORBIDDEN LOVER, Chic   | Atlantic        |
| 52 | THE SHAPE OF THINGS TO COME, Headboys                              | RSO             |
| 53 | LOST IN MUSIC, Sister Sledge                                       | Atlantic        |
| 54 | LUTON AIRPORT, Cats UK   | WEA             |
| 55 | TOMORROWS GIRLS, UK Subs   | Gem             |
| 56 | BOY OH BOY, Racey  | Rak             |
| 57 | GHOST DANCER, Adonis Brothers                                      | South Brothers  |
| 58 | HEARTACHE TONIGHT, Eagles  | Azylum          |
| 59 | NO ONE GETS THE PRIZE, Diana Ross                                  | Motown          |
| 60 | TYPICAL GIRLS/HEARD IT THROUGH THE GRAPEVINE, Sibs                 | Island          |
| 61 | GANGSTERS, Specials  | 2 Tone          |
| 62 | MITTAGEISEN (METAL POSTCARD), Sioxsie & The Banshees               | Polydor         |
| 63 | I DON'T WANT TO BE A PIRATE, Dynasty                               | Solar           |
| 64 | ON MY RADIO, Selecter  | Tone            |
| 65 | NIGHTS IN WHITE SATIN, Dikles                                      | ASB             |
| 66 | RISE, Herb Alpert  | ASB             |
| 67 | STRAIGHT LINES, New Musical  | GTO             |
| 68 | DUCHESS, Stranglers  | UA              |
| 69 | SEXY CREAM, Sips   | Fantasy         |
| 70 | BREAKFAST IN BED, Sheila Highton                                   | UK Subs         |
| 71 | GET IT RIGHT NEXT TIME, Gerry Rafferty                             | UA              |
| 72 | GOOD GIRLS DON'T, Knack  | Capitol         |
| 73 | THE SPARRROW, Rainbirds  | Decca           |
| 74 | NOW IT'S GONE, Chords  | Polydor         |
| 75 | THIS TIME BABY, Jackie Moore                                       | CBS             |

## OTHER CHART

|    |                              |                        |
|----|------------------------------|------------------------|
| 1  | MEMORIES                     | Public Image           |
| 2  | STRAW DOGS                   | Sir Little Fingers     |
| 3  | YOU'VE GOT MY NUMBER         | Undertones             |
| 4  | MILLIONS LIKE US             | Purple Hearts          |
| 5  | MAKING PLANS FOR NIGEL       | YTC                    |
| 6  | WE MAKE A NOISE              | Black Buzzards         |
| 7  | TOMORROWS GIRL               | UK Subs                |
| 8  | GREAT ROCK 'N' ROLL SWINDLE  | Sex Pistols            |
| 9  | MESSAGE IN A BOTTLE          | Police                 |
| 10 | YOU'VE GOT MY NUMBER         | Fatal Microbes         |
| 11 | YOU SAY YOU DON'T LOVE ME    | Buzzcocks              |
| 12 | MITTAGEISEN (METAL POSTCARD) | Sioxsie & The Banshees |
| 13 | CHARADE                      | Skids                  |
| 14 | COULDN'T BELIEVE A WORD      | 4's                    |
| 15 | MY BALLS ACHIE               | Meteors                |

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## UK ALBUMS

|    |   |                 |
|----|---|-----------------|
| 1  | EAT TO THE BEAT, Blondie                      | Chrysalis       |
| 2  | THE PLEASURE PRINCIPLE, Gary Numan            | Beggars Banquet |
| 3  | OCEANS OF FANTASY, Boney M                    | Atlantic        |
| 4  | THE RAVEN, Stranglers                         | United Artists  |
| 5  | DISCOVERY, ELO                                | Jel             |
| 6  | OUTLANDOS D'AMOUR, Police                     | AAM             |
| 7  | THE LONG RUN, Eagles                          | Asylum          |
| 8  | STRING OF HITS, Shadows                       | EMI             |
| 9  | ROCK 'N' ROLL JUVENILE, Cliff Richard         | EMI             |
| 10 | UNLEASHED IN THE EAST, Steve Priest           | CBS             |
| 11 | OFF THE WALL, Michael Jackson                 | Epic            |
| 12 | IN THROUGH THE OUT DOOR, Led Zeppelin         | Swansong        |
| 13 | DOWN TO EARTH, Rainbow                        | Polydor         |
| 14 | THE ADVENTURES OF THE HERSHAM BOYS, Sham 69   | Polydor         |
| 15 | I AM, Earth Wind and Fire                     | CBS             |
| 16 | NIGHT OWL, Gerry Rafferty                     | United Artists  |
| 17 | REFLECTIONS, Tubeway Army                     | Beggars Banquet |
| 18 | PARALLEL LINES, Blondie                       | Chrysalis       |
| 19 | SLOW TRAIN COMING, Bob Dylan                  | CBS             |
| 20 | BREAKFAST IN AMERICA, Supertramp              | AAM             |
| 21 | MIDNIGHT MAGIC, Commodores                    | Motown          |
| 22 | GREAT TEST HTS 1972-76, 18cc                  | Mercury         |
| 23 | STREET LIFE, Crusaders                        | MCA             |
| 24 | VOULEZ VOUS, Abba                             | Epic            |
| 25 | MANIFESTO, Roxi Music                         | Polydor         |
| 26 | A DIFFERENT KIND OF TENSION, Buzzcocks        | United Artists  |
| 27 | STORMWATCH, Jethro Tull                       | Chrysalis       |
| 28 | WELCOME TO THE CRUISE, Judie Tzuke            | Rocket          |
| 29 | WAR OF THE WORLDS, Jeff Wayne                 | CBS             |
| 30 | JOHN HANCOCK, Soussale and The Banhees        | Polydor         |
| 31 | 800 GIRLS, Donna Summer                       | Casablanca      |
| 32 | MANLOW MAGIC, Barry Manilow                   | Arista          |
| 33 | LAST THE WHOLE NIGHT LONG, James Last         | Arista          |
| 34 | LIVE AND LEARN, Eno Brothers                  | AAM             |
| 35 | THE BEST DISCO ALBUM IN THE WORLD             | WEA             |
| 36 | COMING UP FOR AIR, Penetration                | Virgin          |
| 37 | INTO THE MUSIC, Van Morrison                  | Vertigo         |
| 38 | DART ATTACK, Darts                            | Magnet          |
| 39 | 154, Wire                                     | Harvest         |
| 40 | OUT OF HELL, Meat Loaf                        | Epic/Cleveland  |
| 41 | ORTEAM POLICE, Cheap Trick                    | Epic            |
| 42 | TUBEWAY ARMY                                  | Beggars Banquet |
| 43 | SKY   | Arista          |
| 44 | CUT, Sibs                                     | Island          |
| 45 | SHOOTING STARS, Dollar                        | Carlene         |
| 46 | THE VERY BEST OF LEO SAYER                    | Chrysalis       |
| 47 | QUADROPHENIA, Original Soundtrack             | Polydor         |
| 48 | NICKIE LEE JONES                              | Warner Brothers |
| 49 | KENNY ROGERS SINGLES ALBUM                    | United Artists  |
| 50 | HERE, Leo Sayer                               | Chrysalis       |
| 51 | BRIDGES, John Williams                        | Lotus           |
| 52 | LOVE HUNTER, White Snake                      | United Artists  |
| 53 | WE ARE FAMILY, Sister Sledge                  | Atlantic        |
| 54 | ANOTHER KIND OF BOULEVARD, UK Subs            | Gem             |
| 55 | THE BEST OF THE DOOLEYS                       | GTO             |
| 56 | OUT OF THE BLUE, ELO                          | Jel             |
| 57 | LABER LOVE, After the Fire                    | CBS             |
| 58 | HIGHWAY TO HELL, AC/DC                        | Atlantic        |
| 59 | NIGHTFLIGHT TO VENUS, Boney M                 | Atlantic        |
| 60 | COMMUNIQUE, Dire Straits                      | Vertigo         |
| 61 | QUEEN LIVE KILLERS, Queen                     | EMI             |
| 62 | MORNING DANCE, Snyce Gyra                     | Infinity        |
| 63 | FACADES, Sad Cafe                             | RCA             |
| 64 | HOT TRACKS, Various                           | X-TeC           |
| 65 | THE KICK INSIDE, Kate Bush                    | EMI             |
| 66 | 20 GOLDEN GREATS, The Beach Boys              | Capitol         |
| 67 | RUMOURS, Fleetwood Mac                        | Warner Brothers |
| 68 | STREET MACHINE, Sammy Hagar                   | Capitol         |
| 69 | BOB TILL YOU DROP, The Coasters               | Warner Brothers |
| 70 | THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols  | Virgin          |
| 71 | A NEW WORLD RECORD, ELO                       | Jel             |
| 72 | SOME PRODUCT CARRI ON SEX PISTOLS             | Virgin          |
| 73 | FEAR OF MUSIC, Talking Heads                  | Sire            |
| 74 | RUST NEVER SLEEPS, Neil Young and Crazy Horse | Reprise         |
| 75 | LOOK SHARP, Joe Jackson                       | AAM             |

## US SINGLES

|    |  |                |
|----|--|----------------|
| 1  | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson      | Epic           |
| 2  | RISE, Herb Alpert                                    | ASB            |
| 3  | SAD EYES, Robert John                                | EMI            |
| 4  | SAIL ON, Commodores                                  | Motown         |
| 5  | MY SHARONA, The Knack                                | Capitol        |
| 6  | I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick       | Arista         |
| 7  | POP MUZK, M  | Sire           |
| 8  | DIM ALL THE LIGHTS, Donna Summer                     | Casablanca     |
| 9  | LOWESOME LOBER, Lime River Band                      | Capitol        |
| 10 | AFTER THE LOVE HAS GONE, Earth, Wind & Fire          | CBS            |
| 11 | HEAVEN MUST HAVE SENT YOU, Bonnie Pointer            | Motown         |
| 12 | CRUEL TO BE KIND, Nick Lowe                          | Columbia       |
| 13 | DON'T BRING ME DOWN, Electric Light Orchestra        | CBS            |
| 14 | YOU DECORATED MY LIFE, Kenny Rogers                  | United Artists |
| 15 | HEARTACHE TONIGHT, Eagles                            | Asylum         |
| 16 | BORN TO BE ALIVE, Patrick Hernandez                  | Columbia       |
| 17 | SPOOKY, Atlanta Rhythm Section                       | Polydor        |
| 18 | DIRTY WHITE BOY, Foreigner                           | Atlantic       |
| 19 | THE BOSS, Diana Ross                                 | Motown         |
| 20 | LOVIN' TOUCHIN' SOUZEIN', Journey                    | AAM            |
| 21 | GET IT RIGHT NEXT TIME, Gerry Rafferty               | United Artists |
| 22 | GOOD GIRLS DON'T, The Knack                          | Capitol        |
| 23 | WHERE WERE YOU WHEN I WAS FALLING IN LOVE, Lobo      | MCA/Corb       |
| 24 | COME TO ME, France Joli                              | Prelude        |
| 25 | DEPENDIN' ON YOU, The Doobie Brothers                | Warner Bros    |
| 26 | HOLD ON, Ian Gommi                                   | Sire/Epic      |
| 27 | I KNOW A HEARTACHE WHEN I SEE ONE, Jennifer Warnes   | Arista         |
| 28 | PLEASE DON'T GO, KC & The Sunshine Band              | TK             |
| 29 | ARROW THROUGH ME, Wings                              | Columbia       |
| 30 | ROLENE, Moon Martin                                  | Capitol        |
| 31 | MIDNIGHT WILD, John Stewart                          | RSO            |
| 32 | THIS NIGHT WON'T LAST FOREVER, Michael Johnson       | EMI            |
| 33 | GOTTA SERVE SOMEBODY, Bob Dylan                      | Columbia       |
| 34 | BAD CASE OF LYING YOU, Robert Palmer                 | Wand           |
| 35 | DRIVERS SEAT, Self 'N' The Tears                     | Atlantic       |
| 36 | FOUND A CURE, Ashford & Simpson                      | Warner Bros    |
| 37 | SO GOOD SO RIGHT, Brenda Russell                     | AAM            |
| 38 | STILL, Commodore                                     | Motown         |
| 39 | GOOD FRIEND, Mary McGreggor                          | RSO            |
| 40 | TURK, Fleetwood Mac                                  | Warner Bros    |
| 41 | BROKEN HEARTED ME, Anne Murray                       | Capitol        |
| 42 | SABE, Snyce  | AAM            |
| 43 | YOU'RE ONLY LONELY, J. D. Souther                    | Columbia       |
| 44 | I'VE NEVER BEEN IN LOVE, Suzi Quatro                 | RSO            |
| 45 | IF YOU REMEMBER ME, Chris Thompson                   | Elektra/Asylum |
| 46 | STREET LIFE, Crusaders                               | MCA            |
| 47 | FMS, Jimmy Buffet                                    | MCA            |
| 48 | RAINBOW CONNECTION, Kermit The Frog                  | Atlantic       |
| 49 | SURE KNOW SOMETHING, Kiss                            | Casablanca     |
| 50 | PLEASE DON'T LEAVE, Lauren Wood                      | Warner Bros    |
| 51 | LEAD ME ON, Maxine Nightingale                       | RCA            |
| 52 | REASON TO BE, Kansas                                 | CBS            |
| 53 | LET ME KNOW I HAVE A RIGHT, Gloria Gaynor            | Polydor        |
| 54 | VICTIM OF LOVE, Ethos John                           | MCA            |
| 55 | DIFFERENT WORLDS, Maureen McGovern                   | Warner Bros    |
| 56 | DREAMING, Blondie                                    | Chrysalis      |
| 57 | SHIPS, Barry Manilow                                 | Arista         |
| 58 | DO YOU THINK I'M DISCO, Steve Dahl                   | Cydon          |
| 59 | HELL ON WHEELS, Cher                                 | Casablanca     |
| 60 | HALF THE WAY, Crystal Gayle                          | Columbia       |
| 61 | I.S.S., The Who                                      | Polydor        |
| 62 | THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band | Epic           |
| 63 | WHAT CHA GONNA DO WITH MY LOVIN', Stephanie Mills    | RCA            |
| 64 | ANGEL EYES, Abba                                     | Atlantic       |
| 65 | DAMNED IF I DO, The Alan Parsons Project             | Arista         |
| 66 | GOOD TIMES, Chic                                     | Atlantic       |
| 67 | STARRY EYES, The Records                             | Atlantic       |
| 68 | BETTER LOVE NEXT TIME, Dr. Hook                      | Capitol        |
| 69 | DREAM POLICE, Cheap Trick                            | Epic           |
| 70 | TAKE THE LONG WAY HOME, Supertramp                   | AAM            |
| 71 | I'M SO ANXIOUS, Southside Johnny & The Asbury Jukes  | Mercury        |
| 72 | MY FORBIDDEN LOVER, Chic                             | Atlantic       |
| 73 | I NEED A LOVER, John Cougar                          | Riva           |
| 74 | I WANT YOU TONIGHT, Pablo Cruise                     | AAM            |
| 75 | WHO LISTENS TO THE RADIO, The Sports                 | Arista         |

## CHARTFILE

ROBERT JOHN'S Sad Eyes took 21 weeks to make the American Number One position, joining The Miracles' 'Love Machine' and Walter Murphy's 'A Fifth Of Beethoven' as runners-up to the all-time slowest climber, Nick Gilder's 'Hot Child In The City' which was 23 weeks on the chart before reaching the summit. By reaching the top, 'Hot Child In The City' became the second successive number one to be produced by Mike Chapman, Chapman had already produced five British Number One hits but had only spasmodic US success until Exile's 'Kiss You All Over' soared to Number One on September 30 last year. These opened the floodgates for Chapman who has since scored further chart-toppers with Blondie's 'Heart Of Glass' and The Knack's 'My Sharona', giving a grand total of 12 weeks at Number One for the producer in exactly a year. Incidentally, Chapman scored an even more unusual feat in that his first four American number ones were each performed by different artists.

His most recent project has been to produce the debut album by Pat Benatar, 'In The Heat Of The Night'. Already it looks like another success for the maestro with a debut last week at Number 206 on the US album chart. Led Zeppelin's US chart domination increases as 'Presence' becomes their EIGHTH simultaneous chart album. Their nearest rival is Kenny Rogers who has three 1's in the chart. Surprise number one in Holland and Belgium is Julio Iglesias' 'Quisiera Mucho'. The single and Iglesias' album 'Emociones Alambra' have each been top for seven weeks in the Netherlands. Iglesias' success is more usually confined to South America and the Latin-American communities in the USA, particularly around Chicago and Los Angeles. His 'Todos Los Dias In Dia Alambra' album has spent six months in the Dutch album chart... also hitting in Holland is the Jan and Dean 1962 recording of 'Surf City'.

Current Australian hit: 'The Nips Are Getting Bigger' by Monty Ashyburn. And talking of Nips that's the new name for the former Nippee Erectors... a huge US hit in prospect for France Joli whose 'Come To Me' single has moved from 83 to 32 in only two weeks on the US chart. France's album, also called 'Come To Me' is rapidly

climbing the album charts and is number one on the US disco chart. France is a 16-year-old from Canada and is the youngest US chart maker since Evelyn 'Champagne' King debuted, also aged 16, with 'Shame' last year.

Bob Gera's US box office takings reached 1.5 million dollars in just two weeks recently... Johnny Cash's new daughter, Carlene Carter, has a new single, 'Do It In A Heartbeat', released stateside this week. Interest in the single is high as it features her husband Nick 'Cruel To Be Kind' Lowe who also co-wrote the song with Carlene co-writer of 'Street Life' - Will Jennings - also co-wrote BB King's recent near miss, 'Better Not Look Down'. Dionne Warwick's current US smash 'I'll Never Love This Way Again' and a whole load of Barry Corbin, Manilow's hits... Muppets' US hit, 'Rainbow Connection', features vocals by Kermit. An' before any wise guy writes in to say Kermit is younger than France Joli (see above) Jim Henson registered the frog in 1956, making him the oldest muppet at 24 years old!

The Atlanta Rhythm Section's current US smash 'Spooky' was originally a hit back in 1968 reaching Number 46 here and Number Three in America when recorded by Classics IV. The song was written by Classics IV guitarist James Cobb and the group's producer Buddy Buie plus two others. Nowadays Cobb and Buie are members of The Atlanta Rhythm Section - thus they've scored two hits with the same song.

Chart debutants Cats are NOT the same group as the Dutch instrumental band Cats who scored here over 10 years ago with 'Swan Lake'.

The latest edition of 'The Guinness Book Of Records' is due to be launched on October 24 in London. According to the book, Paul McCartney is the most successful composer ever, having written no less than 83 million-selling songs between 1962 and 1978. Paul has also achieved a total of 60 gold discs (for singles AND albums) of which 43 were gained as a Beatle and 17 as a Wings. The book's authors estimate McCartney's total sales worldwide in all his guises to be no less than 100 million singles and 100 million albums! ALAN JONES

# US ALBUMS

|    |     |   |                |
|----|-----|---|----------------|
| 1  | 1   | IN THROUGH THE OUT DOOR, Led Zeppelin           | Swan Song      |
| 2  | 2   | GET THE KNOCK, The Knack                        | Capitol        |
| 3  | 3   | SLOW TRAIN COMING, Bob Dylan                    | Columbia       |
| 4  | 4   | NIGHTMAGIC, Commodores                          | Motown         |
| 5  | 5   | OFF THE WALL, Michael Jackson                   | Epic           |
| 6  | 6   | HEAD GAMES, Foreigner                           | Atlantic       |
| 7  | 7   | BREAKFAST IN AMERICA, Supertramp                | A&M            |
| 8  | 8   | RISQUE, Chic                                    | Atlantic       |
| 9  | 9   | RUST NEVER SLEEPS, Neil Young & Crazy Horse     | Reprise        |
| 10 | 10  | FIRST UNDER THE WIRE, Little River Band         | Capitol        |
| 11 | 11  | DREAM POLICE, Cheap Trick                       | Epic           |
| 12 | 12  | CANDY-O, Cars                                   | Elektra        |
| 13 | 13  | DIONNE, Dionne Warwick                          | Arista         |
| 14 | 14  | EVE, The Alan Parsons Project                   | Arista         |
| 15 | 15  | VOLCANO, Jimmy Buffet                           | MCA            |
| 16 | 17  | BAD GIRLS, Donna Summer                         | Casablanca     |
| 17 | 11  | I AM, Earth, Wind & Fire                        | Arc            |
| 18 | 20  | IDENTIFY YOURSELF, O'Jays                       | Pic            |
| 19 | 15  | MILLION MILE REFLECTIONS, Charlie Daniels Band  | Epic           |
| 20 | 30  | KENNY, Kenny Rogers                             | United Artists |
| 21 | —   | CORNERSTONE, Styx                               | A&M            |
| 22 | 14  | THE ROSS, Diana Ross                            | Motown         |
| 23 | 23  | STAY FREE, Ashford & Simpson                    | Warner Bros    |
| 24 | 26  | HIGHWAY TO HELL, AC/DC                          | Atlantic       |
| 25 | 24  | DISCOVERY, Electric Light Orchestra             | Jet            |
| 26 | 28  | FEAR OF MUSIC, Talking Heads                    | Sire           |
| 27 | 27  | VOULEZ-VOUS, Abba                               | Atlantic       |
| 28 | 29  | EVOLUTION, Journey                              | Columbia       |
| 29 | 32  | JOE'S GARAGE, Frank Zappa                       | Zappa          |
| 30 | 30  | STORMWATCH, Jahno Tuff                          | Chrysalis      |
| 31 | 40  | FLURIN' WITH DISASTER, Molly Hatchet            | Epic           |
| 32 | 19  | SECRETS, Robert Palmer                          | Island         |
| 33 | 33  | STREET LIFE, Crusaders                          | MCA            |
| 34 | 22  | WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills | 20th Century   |
| 35 | 31  | LABOUR OF LUST, Nick Lowe                       | Columbia       |
| 36 | 36  | DISCO NIGHT, GO                                 | Arista         |
| 37 | 37  | FICKLE HEART, Sniff 'n' The Tears               | Atlantic       |
| 38 | 47  | FRANCE JOLI, France Joli                        | Prelude        |
| 39 | 38  | REALITY WHAT A CONCEPT, Robin Williams          | Casablanca     |
| 40 | 59  | THESSALY NIGHTS, Karla Bonoff                   | Columbia       |
| 41 | 41  | BORN AGAIN, Randy Newman                        | Warner Bros    |
| 42 | 42  | MORNING DANCE, Spyro Gyra                       | Infinity       |
| 43 | 48  | INTO THE MUSIC, Van Morrison                    | Warner Bros    |
| 44 | 48  | THE RECORDS                                     | Virgin         |
| 45 | 43  | THE CARS  | Elektra        |
| 46 | 52  | CURTIS MAYFIELD, Heartbeat                      | RSQ            |
| 47 | 39  | LOW BUDGET, Kinks                               | Arista         |
| 48 | 106 | COMEDY IS NOT PRETTY, Steve Martin              | Warner Bros    |
| 49 | 46  | STUDIO 54, Various Artists                      | Casablanca     |
| 50 | 56  | THE MUPPETS, Soundtrack                         | De-Lite        |
| 51 | 65  | LADIES NIGHT, Kool & The Gang                   | Atlantic       |
| 52 | 51  | CHEAP TRICK AT BUDOKAN, Cheap Trick             | Epic           |
| 53 | 44  | GO FOR WHAT YOU KNOW, Pat Travers Band          | Polydor        |
| 54 | 34  | NINE LIVES, Red Speedwagon                      | Epic           |
| 55 | 58  | RISE, Herb Alpert                               | A&M            |
| 56 | 58  | MINUTE BY MINUTE, Doobie Brothers               | Warner Bros    |
| 57 | 57  | THE GAMBLER, Kenny Rogers                       | United Artists |
| 58 | 35  | RICKIE LEE JONES, Rickie Lee Jones              | Warner Bros    |
| 59 | 55  | LOVE DRIVE, Scorpions                           | Mercury        |
| 60 | 61  | FIGHT DIRTY, Charlie                            | Arista         |
| 61 | 62  | THE KIDS ARE ALRIGHT, The Who                   | MCA            |
| 62 | 63  | BOPTILL YOU DROP, Ry Cooder                     | Warner Bros    |
| 63 | 45  | LEAD ME ON, Maxine Nightingale                  | Windsock       |
| 64 | 64  | TEDDY, Teddy Pendergrass                        | P.I.R.         |
| 65 | 68  | DAVID WERNER, David Werner                      | Epic           |
| 66 | 67  | B-52's  | Warner Bros    |
| 67 | 53  | SECRET OMEN, Cameo                              | Chocolate City |
| 68 | 77  | THINGS AND WHISPERS, Bette Midler               | Atlantic       |
| 69 | 66  | DOWN TO EARTH, Rainbow                          | Polydor        |
| 70 | 70  | THE JUKES, Southside Johnny & Asbury Jukes      | Mercury        |
| 71 | 69  | CHILDREN OF THE SUN, Billy Thorpe               | Polydor        |
| 72 | 82  | PRIORITY, Pointer Sisters                       | Planet         |
| 73 | 21  | CHICAGO 13, Chicago                             | Columbia       |
| 74 | 84  | STREET MACHINE, Sammy Hagar                     | Capitol        |
| 75 | 59  | DYNASTY, Kiss                                   | Casablanca     |

# UK SOUL

|  |    |   |             |
|--|----|---|-------------|
| 1  | 1  | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson | Epic        |
| 2  | 5  | SAIL ON, Commodores                             | Motown      |
| 3  | 8  | FEEL THE REAL, David Bendeth                    | Sidewalk    |
| 4  | 2  | STREET LIFE, Crusaders                          | MCA         |
| 5  | 3  | THIS TIME BABY, Jackie Moore                    | CBS         |
| 6  | 3  | STRUT YOUR FUNKY STUFF, Frantique               | Phil Int    |
| 7  | 7  | WHEN YOU'RE NUMBER ONE, Gene Chandler           | Chi-Sound   |
| 8  | 4  | YOU CAN DO IT, Al Hudson and The Partners       | MCA         |
| 9  | 11 | SEXY CREAM, Silk                                | Fantasy     |
| 10   | —  | IT'S CALLED THE ROCK, Edwin Starr               | 20th Cent   |
| 11   | —  | GONE GONE GONE, Johnny Mathis                   | CBS         |
| 12   | —  | CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones      | Polydor     |
| 13   | 10 | PUT YOUR BODY IN IT, Stephanie Mills            | 20th Cent   |
| 14   | 18 | WALKING ON SUNSHINE, Eddy Grant                 | Ice         |
| 15   | 20 | FOUND A CURE, Ashford & Simpson                 | Warner Bros |
| 16   | —  | SING A HAPPY SONG, O'Jays                       | Pha Int     |
| 17   | —  | LOST IN MUSIC, Sister Sledge                    | Atlantic    |
| 18   | 17 | BREAKFAST IN BED, Sheila Hyton                  | UA          |
| 19   | —  | JUMP THE GUN, Three Degrees                     | Ariola      |
| 20   | —  | ON YOUR KNEES, Grace Jones                      | Island      |
| CUMPLINT BY: BUES & Soul, 153 Praed Street, London W2. Tel: 01-402 8897. |    |   |             |

# US SOUL

|    |    |   |                |
|----|----|---|----------------|
| 1  | 2  | KNEE DEEP, Funkadelic                                     | Warner Bros    |
| 2  | 1  | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson           | Epic           |
| 3  | 3  | I JUST WANT TO BE, Cameo                                  | Chocolate City |
| 4  | 4  | FOUND A CURE, Ashford & Simpson                           | Warner Bros    |
| 5  | 5  | DO LOVE YOU, GO   | Arista         |
| 6  | 7  | RISE, Herb Alpert   | A&M            |
| 7  | 18 | LADIES NIGHT, Kool & The Gang                             | De-Lite        |
| 8  | 6  | FIRECRACKER, Mass Production                              | Atlantic       |
| 9  | 8  | SAIL ON, Commodores                                       | Motown         |
| 10 | 9  | SING A HAPPY SONG, O'Jays                                 | CBS            |
| 11 | 14 | BREAK MY HEART, David Ruffin                              | Warner Bros    |
| 12 | 10 | GOOD TIMES, Chic  | Atlantic       |
| 13 | 11 | AFTER THE LOVE HAS GONE, Earth, Wind & Fire               | CBS            |
| 14 | 13 | THE BOSS, Diana Ross                                      | Motown         |
| 15 | 16 | COME GO WITH ME, Teddy Pendergrass                        | CBS            |
| 16 | 12 | TURN OFF THE LIGHTS, Teddy Pendergrass                    | CBS            |
| 17 | 20 | BETWEEN YOU BABY AND ME, Curtis Mayfield & Linda Clifford | RBS            |
| 18 | 22 | CRUISIN' Smokey Robinson                                  | Tamla          |
| 19 | 19 | I JUST CAN'T CONTROL MYSELF, Nature's Divine              | Infinity       |
| 20 | 25 | DIM ALL THE LIGHTS, Donna Summer                          | Casablanca     |

# US DISCO

|    |    |   |              |
|----|----|---|--------------|
| 1  | 2  | MOVE ON UP, UP, UP/DESTINATION'S THEME/ MY 1 REQUEST, Destination | Butterfly    |
| 2  | 1  | COME TO ME — all cuts, France Joli                                | Prelude      |
| 3  | 3  | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson                   | Epic         |
| 4  | 6  | HARMONY /OOH LA LA, Suzi Lane                                     | Elektra      |
| 5  | 5  | LOVE INSURANCE, Front Page  | Panorama/RCA |
| 6  | 9  | POP MUZIK, M  | Sire         |
| 7  | 4  | THE BREAK, Kal Mandu  | TK           |
| 8  | 7  | FANTASY, Bruni Pagan  | Elektra      |
| 9  | 8  | FOUND A CURE/STAY FREE/NOBODY KNOWS, Ashford & Simpson            | Warner Bros  |
| 10 | 15 | BEAT OF THE NIGHT/PUMP IT UP — all cuts, Fever                    | Fantasy      |
| 11 | 10 | POW WOW/GREEN LIGHT, Cory Daye                                    | New York Int |
| 12 | 16 | LADIES NIGHT, Kool & The Gang                                     | De-Lite      |
| 13 | 13 | MUSIC MAN/REVENGE, Revanche                                       | Atlantic     |
| 14 | 14 | PUT YOUR FEET TO THE BEAT, The Ritchie Family                     | Atlantic     |
| 15 | 20 | E-MC — all cuts, Giorgio  | Casablanca   |
| 16 | 17 | HOLD ON I'M COMIN', Karen Silver                                  | Arista       |
| 17 | 16 | WHEN YOU TOUCH ME/PARADISE EXPRESS, Tania Gardner West End        | Atlantic     |
| 18 | 12 | THE BOSS — all cuts, Diana Ross                                   | Motown       |
| 19 | 21 | SEXY THING/GET LOOSE, Bob McGilpin                                | Butterfly    |
| 20 | 22 | ROCK IT, Lipps, Inc   | Casablanca   |

# UK DISCO

|    |    |   |                          |
|----|----|---|--------------------------|
| 1  | 3  | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson   | Epic 12in                |
| 2  | 2  | STRUT YOUR FUNKY STUFF, Frantique   | Phil Int 12in            |
| 3  | 1  | STREET LIFE, Crusaders  | MCA 12in                 |
| 4  | 4  | YOU CAN DO IT, Al Hudson & The Partners   | MCA 12in                 |
| 5  | 5  | LOOKIN' FOR LOVE TONIGHT, FLB   | Fantasy 12in             |
| 6  | 6  | FEEL THE REAL, David Bendeth  | Sidewalk 12in            |
| 7  | 8  | THIS TIME BABY, Jackie Moore  | CBS 12in                 |
| 8  | 9  | LOST IN MUSIC, Sister Sledge  | Atlantic                 |
| 9  | 7  | OOH WHAT A LIFE, Gibson Brothers  | Island 12in              |
| 10 | 10 | WHEN YOU'RE NUMBER 1, Gene Chandler   | Chi-Sound 12in           |
| 11 | 15 | DEJA VU/LOVE TILL THE END OF TIME, Paulinho da Costa                                    | Fabio 12in               |
| 12 | 13 | SEXY CREAM, Silk  | Fantasy 12in             |
| 13 | 11 | GONE GONE GONE, Johnny Mathis   | CBS 12in                 |
| 14 | 21 | LADIES' NIGHT/TONIGHT'S THE NIGHT/HANGIN' OUT/IF YOU FEEL LIKE DANCIN', Kool & The Gang | US De-Lite LP 12in promo |
| 15 | 19 | IT'S CALLED THE ROCK, Edwin Starr   | 20th Century-Fox 12in    |
| 16 | 20 | DIM ALL THE LIGHTS, Donna Summer  | Casablanca 12in          |
| 17 | 12 | GOOD TIMES, Chic  | Atlantic 12in            |
| 18 | 11 | SAIL ON, Commodores   | Motown                   |
| 19 | 36 | RISE, Herb Alpert   | A&M 12in                 |
| 20 | 18 | FOUND A CURE, Ashford & Simpson   | Warner Bros 12in         |

|    |    |  |                       |
|----|----|--|-----------------------|
| 21 | 47 | I DON'T WANT TO BE A FREAK, Dynasty  | Solar 12in            |
| 22 | 14 | ANGEL EYES, Rocky Music  | Polydor 12in          |
| 23 | 20 | CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones   | Polydor 12in          |
| 24 | 26 | BABY BABA BOOGIE, Gap Band   | Mercury 12in          |
| 25 | 16 | AFTER THE LOVE HAS GONE, Earth Wind & Fire   | CBS                   |
| 26 | 30 | THE HUSTLE (REMIX), Van McCoy  | HAL 12in              |
| 27 | 49 | STAR, Earth Wind & Fire  | CBS                   |
| 28 | 29 | DANCING LADY/FEEL THE HEAT, Bill Summers   | Prestige 12in         |
| 29 | 27 | REACHIN' OUT (FOR YOUR LOVE), Lee Moore  | US Source 12in        |
| 30 | 37 | RIGHT IN THE SOCKET/SECOND TIME AROUND/IT'S RIGHT TIME FOR US/I OWE YOU ONE/GIRL, Shalamar | US Solar LP           |
| 31 | 22 | PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVIN', Stephanie Mills                      | 20th Century-Fox 12in |
| 32 | 34 | SWITCH, Benelux & Nancy Dee  | Scope 12in            |
| 33 | 50 | SING A HAPPY SONG, O'Jays  | Pha Int               |
| 34 | 23 | BORN TO BE ALIVE, Patrick Hernandez  | Gem 12in              |
| 35 | 33 | JINGO/DANCIN' & PRANCIN', Cardido  | Salsoul 12in          |
| 36 | 32 | THIS BAND IS HOT/RUNNIN' TO YOUR LOVE/SUNCHASER/PLEASE YOUR MIND, Eddie Henderson          | Capitol/Tower LP      |
| 37 | 43 | I WANNA DO THE DO, Bobbie Rush   | Phil Int 12in         |
| 38 | 48 | IT'S A DISCO NIGHT, Isley Brothers   | US T-Neck 12in        |
| 39 | 57 | POINT OF VIEW/PRETEREND, Matumbi   | Matumbi 12in          |
| 40 | 35 | WE DON'T TALK ANYMORE, Cliff Richard   | EMI                   |

|    |    |  |                     |
|----|----|--|---------------------|
| 41 | 39 | REGGAE FOR IT NOW, Bill Lovelady   | Charisma            |
| 42 | 38 | MAKIN' IT, David Naughton  | RSC 12in            |
| 43 | 66 | COME ON AND DO IT, Pousaez   | Vanguard 12in       |
| 44 | 50 | A SONG FOR THE CHILDREN/NIGHT LIFE/STREET FESTIVAL/FRUIT MUSIC, Lonnie Liston Smith  | US Columbia LP      |
| 45 | 31 | THE BITCH, Olympic Runners   | Polydor 12in        |
| 46 | 61 | GROOVE ME, Fern Kinney   | WEA/US TK 12in      |
| 47 | 58 | GET UP AND BOOGIE, Freddie James   | US Warner Bros 12in |
| 48 | 77 | THE RIVER DRIVE, Jupiter Beyond  | US AZO 12in         |
| 49 | 44 | EARTHQUAKE, Al Wilson  | RCA 12in            |
| 50 | 34 | BAD GIRLS, Donna Summer  | Casablanca 12in     |
| 51 | 60 | STRATEGY, Archie Bell & The Dells  | Phil Int/US 12in    |
| 52 | 54 | CHASE ME, ConFunkShun  | Mercury 12in        |
| 53 | 67 | UNDERCOVER LOVER/HOT SHOT/GIVE IT WHAT YOU GOT/DON'T YOU WANT MY LOVE, Debbie Jacobs   | MCA 12in/US LP      |
| 54 | 41 | OFF THE WALL/ROCK WITH YOU/GET ON THE FLOOR/BURN THIS DISCO OUT/WORKING DAY AND NIGHT/SHE'S OUT OF MY LIFE, Michael Jackson  | Epic LP             |
| 55 | 53 | IT'S MAGIC/TONIGHT'S THE NIGHT/KEEP YOUR BODY WORKIN', Kleaer  | Atlantic 12in       |
| 56 | —  | CORDON BLEU, Six Hooper  | US MCA LP           |
| 57 | 42 | I WONDER WHERE YOU ARE TONIGHT/LOOK IT DOWN/WHAT YOU WATIN' FOR/IS IT LOVE YOU'RE AFTER/BAD MOTHER FUNKER/PAZZAZZ/SHINE YOUR LIGHT/YOU CAN'T RUN FROM YOURSELF, Rose Royce | Whitfield LP        |
| 58 | —  | WEAR IT OUT, Stargard  | US Warner Bros 12in |
| 59 | 63 | HOW HIGH, Cognac   | Electric 12in       |
| 60 | 40 | I'M A SUCKER FOR YOUR LOVE, Teena Marie  | Motown 12in         |

|    |    |  |   |
|----|----|--|---|
| 61 | 28 | MORNING DANCE, Spyro Gyra  | Infinity 12in                             |
| 62 | 73 | MELLOW MELLOW RIGHT ON, Lowrell  | US AVI LP                                 |
| 63 | 74 | AMERICAN HEARTS, Billy Ocean   | GTO 12in                                  |
| 64 | 81 | OK FRED, Errol Dunkley   | Scope 12in                                |
| 65 | 79 | JUST A FEELING, Stanley Clarke   | US Epic 12in                              |
| 66 | 45 | YOU NEVER KNOW WHAT YOU'VE GOT, Me And You   | Laser 12in                                |
| 67 | —  | I'LL TELL YOU, Sergio Mendes Brasil '88  | US Elektra 12in                           |
| 68 | 46 | SPACE BASS, Silk   | Fantasy 12in                              |
| 69 | —  | NO ONE GETS THE PRIZE, Diana Ross  | Motown                                    |
| 70 | 69 | THE EVE OF THE WAR, Jeff Wayne   | CBS 12in                                  |
| 71 | 88 | ROLL-HER SKATER, Sterling  | Motown 12in                               |
| 72 | —  | NO ONE HOME, Lalo Schifrin   | US Tabu 12in                              |
| 73 | —  | SWEET TALK, Robin Beck   | US Mercury 12in                           |
| 74 | 51 | WALKING ON SUNSHINE, Eddy Grant  | Ice 12in                                  |
| 75 | 78 | FIND MY WAY/I JUST WANT TO BE ENERGY/NEW YORK/SPARKLE, Carma                               | Casablanca 12in/US Chocolate City 12in/LP |
| 76 | 80 | CITY DANCIN' (BEST OF FRIENDS/BETTA/PEANUT BUTTER)/MORNING SUNRISE, Twennynine/Lenny White | US Elektra LP                             |
| 77 | —  | MY FORBIDDEN LOVER, Chic   | Atlantic 12in                             |
| 78 | 75 | GOTTA GO HOME/EL LUTE, Boney M   | Atlantic                                  |
| 79 | 56 | IN THE STONE/LET YOUR FEELINGS SHOW/ROCK THAT/CAN'T LET GO, Earth Wind & Fire              | CBS LP                                    |
| 80 | 90 | MOVE UP STARSKY, The Mexicano  | Ice 12in                                  |

|    |    |  |                    |
|----|----|--|--------------------|
| 81 | —  | JUMP THE GUN, Three Degrees  | Ariola 12in        |
| 82 | —  | I SHOULD BE DANCING, Emotions  | CBS                |
| 83 | 85 | THE BREAK, Kal Mandu   | US TK 12in         |
| 84 | 84 | TURN OUT THE LIGHTS/COME GO WITH ME/DO ME/LIFE IS A CIRCLE, Teddy Pendergrass                        | Phil Int LP        |
| 85 | 86 | SUNNY SIDE OF THE STREET, Savoy  | EMI 12in           |
| 86 | 70 | WHAT'S GOING ON/THE CLOSER I GET TO YOU/THROW DOWN/HERBAL SCENT, Tom Browne                          | Arista GRP 12in/LP |
| 87 | —  | GOT TO GIVE IN TO LOVE, Bonnie Boyer   | CBS 12in           |
| 88 | 84 | HERE COMES THAT SOUND AGAIN, Love De-Luxe  | Atlantic 12in/LP   |
| 89 | 85 | MY FEET KEEP DANCING/I WILL YOU CRY/FA WARM SUMMER NIGHT/WHAT ABOUT ME/CAN'T STAND TO LOVE YOU, Chic | Atlantic LP        |

# STAR CHOICE



**FAY FIFE — Revivols**  
(Re-printed from 'The Beat Goes On', Raydate Lodge, Gretna, Carlisle, GA6 SDQ, Tel: 046 13 891)

|    |  |                               |
|----|--|-------------------------------|
| 1  | RIVER DEEP, Mountain High                | Ike & Tina Turner             |
| 2  | GIVE HIM A GREAT BIG KISS                | Shangri-Las                   |
| 3  | ONE FINE DAY                             | The Chiffons                  |
| 4  | I HEARD IT THROUGH THE GRAPEVINE         | Marvin Gaye                   |
| 5  | DUMB HEAD                                | The Chades                    |
| 6  | DANCING IN THE STREET                    | Martha Reeves & The Vandellas |
| 7  | THEME FROM 'MAN WITH THE GOLDEN ARM'     | Jet Harris & Tony Mehan       |
| 8  | LEADER OF THE PACK                       | Shangri-Las                   |
| 9  | LOCKING GOOSE                            | Johnny & The Hurricanes       |
| 10 | I JUST DON'T KNOW WHAT TO DO WITH MYSELF | Dusty Springfield             |

*Pic by Paul Slattery*

# YESTER YEAR

ONE YEAR AGO (October 14, 1978)

|    |                                |                                   |
|----|--------------------------------|-----------------------------------|
| 1  | SUMMER NIGHTS                  | John Travolta/ Olivia Newton-John |
| 2  | LOVE DON'T LIVE HERE ANYMORE   | Rose Royce                        |
| 3  | RASPUTIN                       | Boney M                           |
| 4  | LUCKY STARS                    | Dean Friedman                     |
| 5  | GREASE                         | Frankie Valli                     |
| 6  | I CAN'T STOP LOVIN' YOU        | Leo Sayer                         |
| 7  | SWEET TALKIN' WOMAN            | Electric Light Orchestra          |
| 8  | SANDY                          | John Travolta                     |
| 9  | YOU MAKE ME FEEL (Mighty Real) | Sylvester                         |
| 10 | NOW THAT WE'VE FOUND LOVE      | Third World                       |

FIVE YEARS AGO (October 5, 1974)

|    |                                   |                 |
|----|-----------------------------------|-----------------|
| 1  | ANNIE'S SONG                      | John Denver     |
| 2  | ROCK ME GENTLY                    | Andy Kim        |
| 3  | SAG SWEET DREAMER                 | Sweet Sensation |
| 4  | KUNG FU FIGHTING                  | Carl Douglas    |
| 5  | GEE BAY                           | Peter Shelley   |
| 6  | LONG TALL DASSIES                 | Leo Sayer       |
| 7  | HANG ON IN THERE BABY             | Johnny Bristol  |
| 8  | YOU YOU YOU                       | Alvin Stardust  |
| 9  | CAN'T GET ENOUGH OF YOUR LOVE BAE | Barry White     |
| 10 | KNOCK ON WOOD                     | David Bowie     |

TEN YEARS AGO (October 11, 1969)

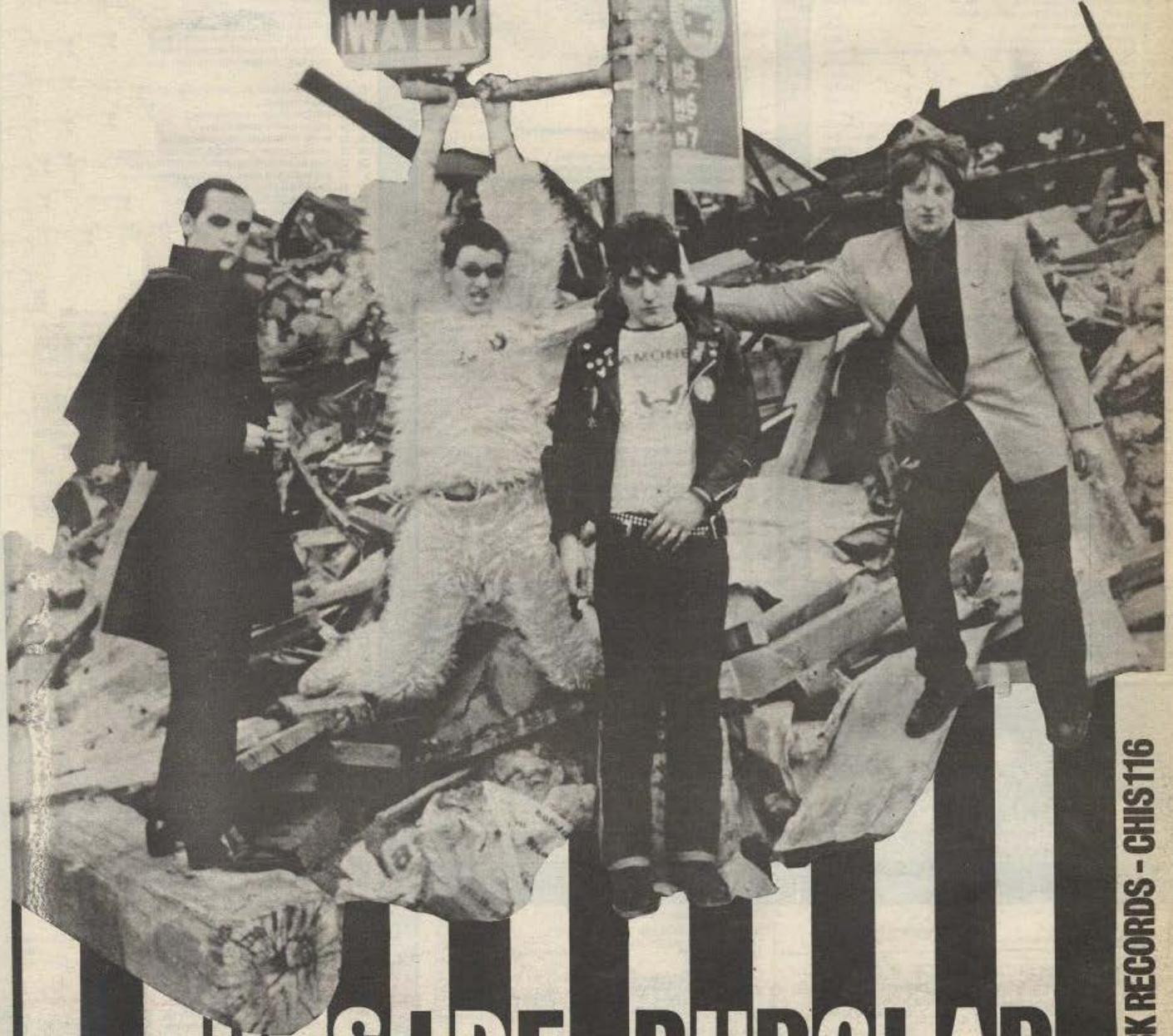
|    |                               |                              |
|----|-------------------------------|------------------------------|
| 1  | JET SET, MOON PLUS            | Jane Birkin                  |
| 2  | I'LL NEVER FALL IN LOVE AGAIN | Booby Gentry                 |
| 3  | WHERE DID OUR LOVE GO         | Creedence Clearwater Revival |
| 4  | BOY NAMED VUE                 | Johnny Cash                  |
| 5  | LAY LADY LAY                  | Bob Dylan                    |
| 6  | GOOD MORNING STARSHINE        | Clayton                      |
| 7  | DON'T FORGET TO REMEMBER      | Bea Gees                     |
| 8  | THROW DOWN A LINE             | Cliff Richard & Hank Marvin  |
| 9  | IT'S GETTING BETTER           | Mama Cass                    |
| 10 | NOBODY'S CHILD                | Karen Young                  |

FIFTEEN YEARS AGO (October 10, 1964)

|    |                                     |                  |
|----|-------------------------------------|------------------|
| 1  | OH PRETTY WOMAN                     | Roy Orbison      |
| 2  | I'M INTO SOMETHING GOOD             | Herman's Hermits |
| 3  | WHERE DID OUR LOVE GO               | The Supremes     |
| 4  | RAG DOLL                            | The Four Seasons |
| 5  | THE WEDDING                         | Julie Rogers     |
| 6  | I WOULD'N'T TRADE YOU FOR THE WORLD | The Beach Boys   |
| 7  | I WON'T FORGET YOU                  | Jim Reeves       |
| 8  | CRYING                              | P J Proby        |
| 9  | WHEN YOU WALK IN THE ROOM           | The Searchers    |
| 10 | I'M TRIPPER                         | The Animals      |

# THE DAMNED Smash it up

OUT THIS FRIDAY



# B-SIDE BURGLAR

CHISWICK RECORDS - CHIS116

