



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

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

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

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

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

THE WONDERFULLY innovative American series, Jukebox, is hindered by one point and that is, many find it impossible to understand Britt Eklands' Swedish accent. For example: "ubbly doobly doo David Bowie dee dobbly Bowie video." Britt, who lives off boiled chicken and has Poloaroids taken of her before she even sticks her beak in Sainsbury's, was paid around 40,000 dollars for her efforts at saving long words like hit and

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

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

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

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

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

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

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

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

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

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



BONEY M's Bobby

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

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

TALKING OF disc jockeys, I was rivetted by Tony Blackburn's revelations last week. In fact, they almost turned my roots black According to my frightfully knowledgeable source at Radio One, apart from recording at the me time, David Hamilton and Tone havent't met yet. So that smashes that deep friendship. I would have thought that as Didy David promotes himself rather as the thinking man's Peter Powell he was stricken to be involved in all that talk of Over thirty's discos for lonely hearts, hopefully with lots of beautiful models and actresses to atisfy Tony's longings.



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

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

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

IT'S NOT just hard to get a record sed in America, it's also getting jolly hard to keep it out as the people who inpire these records usually object. In New York the wonderful, gorgeous Talking Heads got thoroughly stropped off at a group who released a record called Who releases a record cando 'Psycho Keller,' whoops, no it's called 'Psycho Chicken' and instead of the fah fah fah, it goes cluck cluck. Needless to say, the somewhat serious Talking Heads think this is an insult to their art. AS I type this message, I must say I'm feeling very noble. After coming into the Record Mirror offices and writing obscene things all over a poster of me (and as if this wasn't quite enough, a pair of glasses o my perfect grecian beak! I had a es on

IF, LIKE ME, you are a regular listener to the Monday morning religious service on Radio 4 (I'm reigious service on haito 4 (1) sure many of you must be) you'll have been as flabbergassted as I was tuning in to the programme which followed - Roger Cook's 'Rock Bottom - to hear Don Arden, mentor of such moneymakers as ELO tell presenter Roger Cook "go ---- yourself."

"GO

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

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

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

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



DON ARDEN

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

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

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

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

URSELF"

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

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

THE CHARTS — now start on Page 30

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

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

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

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

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

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

JUICY LUICY

AND SO, MY DEARS! The time has come, of that I'm certain. The end, the end is near . to which I purtain. REGRETS? I have been sued! But sued, my dears, by those uncertain. I did what I had to do — and TASTE I could not meeting. not m ntion.

We arrived in good time for any thrills . . . ah, now I laugh to think of what I anticipated, even the buffet seemed to have blanched with

boredom by the time my charming escort and I had finally collapsed at a nearby table with rigor mortis rapidly setting in. Most of the audience was either oven ready

wrapped in sort of padded 'Alien' style boiler suit or were of the tinted variety, with cigarette packets stuffed up their lurex t-shirts.

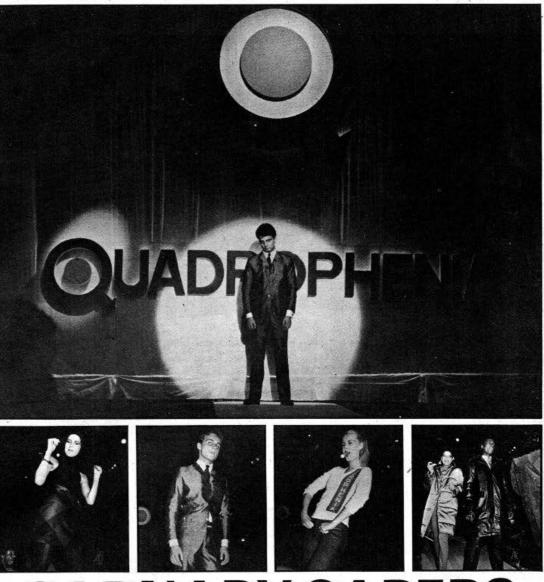
packets stuffed up their lurex t-shirts. All the girls were bigger than the boys and everyone was bigger than me. . Who are these people, I pondered. The Who's John Entwistle was quite reasonably attempting to hide his head behind a ported paim, the delightful. Steve and Paul were trying to look as though they knew a Saint Laurent from a St Bruno. As the bar is free it's easy to spot the fashion

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

not mention. My life, my life, was BAD intention. So, my darlings, throughout it all I preached dissension! And as I close and reach my pension (as they say) I've done it ALLI I'VE DONE MY BEST (fanfare) ... I'VE DONE THE REST (fumpets) ... AND YES ... MUCH MORE THAN THAT - I DID IT MY WAY!! DID IT MY WAY!!

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

Luicy was never easy . . . but it was always FREI So, my dears, until one day you hear the clarion call that hearlds my return, I'll juat have to say — be seeing you! Until then, my darlings, BYEEEE!! Signed: Juicy Luicy (over 30).



RNABY CAPE CAI we're waiting for? It's nearly half past nine and nine tenths of my burn is sound asleep from sittin in the same position so my dress doesn't wrinkle. sumptively stroll along. ALL THE frightfully glamorous people had ob-viously decided to stay at home and darn their knotted T-shirts and spoon feed bread pudding to their parrots, either way they certainly didn't appear to be flooding through the hallowed

in the same position so my dress doesn't wrinkle. At this point I spotted a familiar face, illustrious DJ Chris Hill (definitely drunk) who reels over to our table, staggers down and blows the candle out with a slop of his beer (damn, it was making my complexion look so lustrous darlings) "Bleedin' well better start soon or I'm going to James Brown. Look at them bleedin' wooftahs all over the gaff." he peers belligerently around to several sensitive types who are looking languid (for languid, read stiff with boredom). Suddenly it starts, everything goes dark, there appear to be flooding through the hallowed portals of the Lyceum. The Succhi-Who fashion show was destined to failure right from the start. Not only had my Carmen rollers blown a fuse earlier on in the day but then the organisers had felt it their duty to not only invite the fashion press but also a good sprinkling of drunken music business people, none of whom had ever been to a fashion show and thought you were meant to throw vegetables at any dresses you didn't like. We arrived in good time for any thrills . . . ah,

(for languid, read stiff with boredom). Suddenly it starts, everything goes dark, there is a thunderous crash and the lazers whizz around burning a few holes in the gilt of the Royal Box and about 10 models come on stage in multi-coloured jumpers looking as miserable as I feel. "Wot's this then, knitting patterns?" bellows Hill at the stage. I wonder whether it's wise to get under the table before Mr Succhi himself has us heath field out the nagreat windows

under the table before Mr Succh himself has us both fired out the nearest window. Loud disco music starts and I'm waiting for the bit I always like best at fashion shows when the models all jig around like the Ballyiamesduff reeling society. But no, they stroll along the cat walk. I start thinking that I'm at a replay of Mountbatten's funeral, there's so much slow marching going on. The jackets all have huge padded shoulders and the boy models all have huge, thick, er, necks. For the first time in many, Chris shrieks "What's this got to do wif the '0000 then?" Justin de Villeneuve looks pained in a cormer. I turned, what Voque micht call a delirate Chris shrieks "What's this got to do wif the '0000 then?" Justin de Villeneuve looks pained in a corner. I turned, what Vogue might cali, a delicate mulberry. God knows what this has to do with the Who as yet another "Shake your funky biscuit" record starts and more £600 numbers consumptively stroll along. The there's a glorious blue silk dress (I want one in every colour dears) with huge shoulders like an extra from 'Love At First Bite'. It's all very dramatic, the fashion press clap appreciately, the liggers look baffled - why are they clapping? Where's the hook? You'd look stupid going to Tesco in that.

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

what silk suits and satin parkas has to do with auspicious groups of people such as the Clapham North Mods but still, Chris Hill thinks he struck on the idea." I see what it's got do wif the '000, it's almost as boring as the last 20 minutes of 'Quadrophenia'," he informs me and about 80 per cent of the Lyceum

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



TELEPHONE 36 1522 Daytime : 01-836 1522 Evening : 01-836 1429

EDITOR ALF MARTIN

ASSISTANT EDITOR Rosalind Russell

NEWS EDITOR John Shearlaw

ARTIST/SUB Graham Stevens

REVIEWS EDITOR Mike Nicholls

EDITORIAL Ronnie Gurr Simon Ludgate Robin Smith Daniela Soave Chris Westwood

SERVICES DEPT EDITOR Susanne Garrett

CONTRIBUTORS Barry Cain Mike Gardner Philip Hall James Hamilton Alan Jone Alan Jones Susan Kluth Tim Lott Mark Manning James Parade Kelly Pike Paul Sexton Babbie Wissert **Robbie Vincent** Paula Vates

IN AMERICA NEW YORK Jim Green

LOS ANGELES Mark Cooper

MANAGING DIRECTOR Jack Hutton

DIRECTOR PUBLISHING Mike Sharman

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ADVERTISEMENT REPRESENTATIVE Carole Norvell Geof Todd

ADVERTISEMENT PRODUCTION Michael Hitch

TELEPHONE SALES MANAGER Eddie Fitzgerald

PUBLICITY/ PROMOTIONS DIRECTOR Brian Batchelor

PROMOTIONS EXECUTIVE Angela Fieldhouse

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BANSHEES

SIOUXSIE AND the Banshees have lost their drummer and guitarist ... right at the beginning CUASITE AND the battances have lost their orthinine and guidants... right at the organisming their biggest and most prestigious tour to date... John McKay and Kenny Morris left the band over the weekend after what was described a "pre-meditated flare-up" in Aberdeen. The group had, at that point, only played one

- as a "pre-meditated flare-up" in Aberdeen. The group had, at that point, only played one concert on the tour. But the tour will go on, with two new members, joining the band this week for the duration
- of the tour. Tour manager David Wood told Record Mirror at the weekend: "The thing is we have
- £100,000 resting on this tour, and this would only have been our second gig. "All we can do to salvage something is to try with the help of a few friends to get the tour going again in a week or so

gain in a week or so." ow been announced that the tour will resume next Wednesday (September 18) at er De Montfort. The Bradford gig scheduled for September 12 has now been put September 24 and all other cancelled dates will be subsequently rescheduled. now be Leicester be wonton, in all other cancelled dates will be subsequently resonaution. back to September 24 and all other cancelled dates will be subsequently resonaution. As we went to press there was still no announcement about who the new members of the

Se e full story, page 10.



LIZZY BACK ATLAST

THIN LIZZY are to go ahead with their tour of Japan - with

THIN LIZZY are to go ahead with their tour of Japan — with a keyboards player and a new guitarist! As threats of "legal action" flew about on both sides of the Atlantic regarding Gary Moore's and Thin Lizzy's ver-sions of the recent "split", it was announced in London that Lizzy will be touring Japan with a five - piece line-up. Midge Ure will move to keyboards, while former Manfred Mann guitarist Dave Flett has also been drafted in. But a Lizzy spokesman emphasised this week, both would still be only "temporary replacements" and a full-time guitarist

only "temporary replacements" and a full-time guitarist would be joining Thin Lizzy before they undertook a British

BLONDIE ALBUM AT LAST

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

AT LAST it's the new Blondie album — and the most esagery. awaited new release of the year will be in the shops from September 28. The album is 'Eat To The Beat', recorded in New York, and it contains the following tracks: 'Dreaming', 'The Hardest Part', 'Union City Blue', 'Shayla', 'Eat To The Beat', 'Accidents Newer Happer, 'Die Young Stay Pretty', 'Slow Motion', 'Atomic', 'Sound Asleep', 'Victor' and 'Living In The Real World'. A single taken from the album — 'Dreaming' — will be released in a picture bag on September 21. It hasn't yet been confirmed whether or not the group will be visiting Britain to make promotional appearances for the album.

SQUEEZE TOUR ATLAST

AS PREDICTED in RECORD MIRROR last week Squeeze have been forced to revise the early part of their British tour – scheduled to start on October 14 – because they're still working on their new album. The tour will now begin at Newcastle City Hall on October 20, and dates in Britol, Sheffield, Manchester, liverpool, Blackpool and Glasgow – originally the first on the itinerary – will be rescheduled for later in November. Other confirmed dates are as follows: St Andrews University October 21, Edinburgh Tiffanys 22, Dundee University October 21, Edinburgh Tiffanys 22, Dundee University October 21, Edinburgh Tiffanys 28, Norwich University Of East Anglia 29, Reading University 30, Southampton University 31, Canterbury Odeon November 1, Nottingham University 2, Colchester Essex University 3, Brighton Centre 5, Oxford Polytechnic 6, London Ham-mersmith Odeon 9, Dunstable Queensway Hall 10, Exeter University 13, Phymouth Top Rank 14, Swansea University 15, Cardiff University

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

HEAD BOMBER



LONDON-based band Madness, whose current chart single 'The Prince' is on the Specials' 2-Tone label, the Specials' 2-Tone label, have signed a long term deal with Stiff and will soon be starting work on a new single and album. Madness were the first band other than the Specials to appear on 2-Tone (part of the Specials deal with their distributing label Chrysalis, but have been approached, by several companies for a longer deal.

companies for a longer deal. AD 1984 will be headlining a 'Rock Against The Nuclear Holocaust' gig at the London

Fulham Palace Road Greyhound on September 22. THE DOOBIE BROTHERS have recruited three new members to the group. Cornelius Bumpus joins the-line up on tenor keyboards and flute. John McFee is joining on rhythm guitar, and Chet McCraken will be on percussion. percussion.

ł

UPMINSTER'S WINDMILL MALL in St Mary's Lane opens as a live music venue on September 26. Opening attraction will be The Young Ones.



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

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

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

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

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

THE 'Beatles' Rarities' album Previously only available as part of the limited edition Beattes Collection boxed set issued in December 1978 will be released by Parlophone next month. The album next' month. The al features 17 tracks ... retails at £3.45.

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

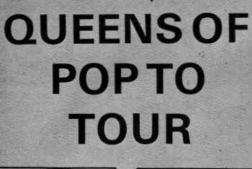
PHONOGRAM ARE re-releasing Van McCoy's 1975 hit 'The Hustle' this week, The record is a re-mixed version of the original and will be available in a limited edition picture bag.

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

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

AS EXCLUSIVELY revealed As EXCLOSIVELY revealed in RECORD MIRROR last week, Fleetwood Mac's long swaited new album Tusk will be released on October 15. The double album contains 20 tracks, all original new compositions. Nine are penned - by Lindsey Buckingham, six by Christine McVie and five by Stevie Buckingham, six by Christine McOn', "Never Take Mc Cry', Walk A Thin Line', "Sarah" Mcon', "Never Take Mc Cry', Walk A Thin Line', "Sarah" and 'Never Forget'. The album produced by Fleet-wood Mac, Richard Dashut and Ken Caillat will sell at 63. "Tusk', the title track, will be rush - released as a single on September 21. RECORD MIRROR last

Record Mirror, September 15, 1979 5





JUDIE TZUKE ronounced Wash)

JUDIE TZUKE, one of Britain's brightest ne singers, is to play a short concert tour in h own right, before embarking on a lengt support stimt with Gallagher And Lyle later

whose album Welcome To The looks like being as successful as her-ngle Stow With Me Till Dawn glavs lowing dates. Hatfield Polytechnic ber 29, Leads Grand Theitre 30, th Polytechnic Ostabar 4, Oxford Tynic 5, Reading Buimershe College 6, tar Polytechnic 7, Sheffield trinic 10, Warnick University 11, harm University 12, Newcastle dry 13, Manchester University 17, University 19, Wolverhampton Innic 20, Redoar Costham Bowl 21, d University 24.

ng with the tour Judie's near-hit of "For You" - will be re-released



TWO YEARS after his death the memory of

Marc lives on The Marc Bolan Fan Society will be Marc lives on. The Marc Bolan Fan Society will be crganising an anniversary convention at tenley Town Hall on September 29, running fom 6pm to 11pm, where some of Marc's othes will be auctioned. And there will also the day the singer dig in 1977 – from Golders Green Cemetery to Barnes, where Solar S car crashed into a tre. Marc's parents will be special guests at the convention, along with his former personal badie Mike O'Halleron and Capital Radio's Feter Young. Admission will be C1.50. A new Bolan EP featuring rare tracks in-duding 'Life's A Gas', Find A Little World nd 'Blessed Wild Apple Girf is being released by Cube Records this month. It will e available in a full colour bag with a never before released photo of Bolan. The limited ditton single is available for £1.56, from the Marc's Bolan Fan Society. 2 Swinford Gar-dens, Brixton SW9.



ROCKNEY DUO Chas and Dave, I charts with 'The Sideboard Song'



LENE LOVICH

(pronounced Loovick) LENE LOVICR begins a lengthy UK tour in October fosturing a new five piece band. Lene goes out with a three act package which also includes Jame Aire And The Belvaderes and the Meteors. And a new single – a remix of 'Bird Song' from the "Stateses album – will be released at the end of the month to coincide with the tour. Full dates are as follows: Shuffield Potytechnic (two shows) October 12, Lough-borough University 13, Swanea Top Rank 14. Malvern Winter Gardens 16, Exeter Routes Club (two shows) October 12, Lough-Routes Club (two shows) Top Rank 14. Malvern Winter Gardens 16, Exeter Routes Club (two shows) 16, Norwich University of East Anglia 19, Bristol Locarno 11, Birmighem Odeon 22, Hanitey Victoria 23, Liverpool University 24, Glasgow Apolio 16, Birmighem Odeon 22, Hanitey Victoria 24, Diversity 28, Revised East, Aberdeen Capital Theetre 27, S1 Andrews University 28, Edinburgh Tiffany's Saford University 29, Newcastle Polytochic 31, Cardiale Market Hall November 1, Manchester Saford University 28, Ceded University 3, Dunstable Quemnaway Half 4, Guideford Civic Half 5, London Hammersmith Palais 6.

their first major headlining tour later the

their first major headlining tour later this month. The tour, which runs through into November, takes in dates at: Southerd Quills September 20, Hatfield Forum 22, Oxford Polytechnic 28, Leioster Polytechnic 29, Cumbria Whitehouse October 1, Edinburgh University 2, Glasgow College Of Technology 3, Aberdeen Ruffles 4, Dundee College Of Technology 6, Stieling University 6, Fife St Andrews University 7, Hull University 9, London University 20, Shefing Limiter Link 25, Manchester University 7, London Middlesox Hospital Union November 2, Kingston Polytechnic 3, Norwich Cromwells 6, Longh-Dorough University 7, Berningham University Union 9, Bristol Polytechnic 10, London Uxbridge Brunel University 16.

12 FROM 10

10CC are the latest band in line for a 'Greates ailation backed with a TV ad

its' compilation , , , backed with a TV ad-rtising campaign isome hopel – Ed), '10 cc's Greatest Hits – 1972-1978' ontains 12 tracks, including the band's early ts on Jonathan King's UK label, and is out September 21. 'T'm Not In Love', a 1975 chart topper also cluded on the album, will also be re-leased as a single on the same day.



STEVE HILLAGE

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

GLADYS KNIGHT

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

AC/DC

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

THE JAM

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

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

LINDISFARNE

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

NILS LOFGREN

NILS LOFGREN: adds a date Rainbow September 15.

MOODY BLUES

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

ORLEANS

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

DEAN FRIEDMAN

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

THE CHEETAHS

THE CHEELIANS THE CHEETAHS: Another new Scottish band signed to the Zoom table slay: Edinburgh Tiffanys September 17, Glenrothes Rohes Arms 21. Their debut single – 'Radio Active', out this week – was written from SCRAM (Scottish Campaign to Ratist the Atomic Menace), as part of a protest nst the projected nuclear power station at Tornes

FINGERPRINTZ

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

SPEEDBALL

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



SAXON: added dates: Dudley JB's September 15, Dundee, Technical College 21, Notlingham Boat Club 22, Brighton New Regent 23, London Music Machine 24, Glasgow University 25, Port Talbot Nine Volts 26, South Wales Tonypandy Club 29, South Wales Newbridge Club 30, Wolverhampton Lafinyette October 5, Middlesbrough Rock Garden 12, Manchester University 13.

THE PIRATES

THE PIRATES: Luton Technical College Systember 27, North London Polytechnic 28, Blackpool Norbreck Castle 29, Edinburgh Tiffanys October 1, Strathciyde University 2, Bradford University 3, Chesterfield Fusion 4, Manchester UMIST 5, Kingston Polytechnic 6, Worcenster Hideaway 8, Newport Stowaway 9, London Canden Dingwalls 10, Port Talbot Troubadour 11, Brunel University 12, St Austell New Comish Riviers Club 13, North Staffard Polytechnic 19, Leicester Polytechnic 20, Scunthorpe Tiffanys 23, London Camden Music Machine 25, Newport Village 26, Bath University Vovember 2, Sheffield University 3, Birmingham Aston University November 2, Sheffield University 3, KIDDA PANIC

KIDDA BAND: Birmingham Sheldon Secte

KIDDA BAND: Birmingham Sheldon September 14, Burton On Trent Galaxy 15, Leads Staging Post 16, Nuneaton Webb Street Liberal Club 21, Kidderminster Polytechnic 28, West Bromwich Coach And Horses 30, Birmingham Polytechnic October 5, Coventry Dog And Trumpet 6, Abingdon RAF 10, Biackpool Norbreik Castle 13, RAF Sampton 17, Port Talbot Nine Votis 19, Torypandy Navel Club 20, Nuneaton Hiltop 26.



AC/DC

METRO

METRO: will be supporting the Climax s Band on thei ng tou

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

KNEB BUSTS BANISTER

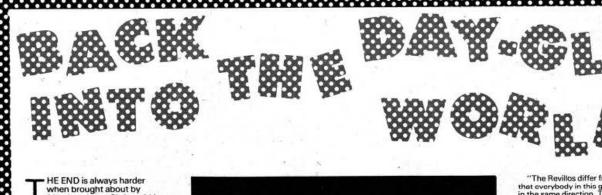
TOP festival organisers TEDOAR have gone bust. The company, whose directors include Freddy Benister have called a key creditors meeting. TEDOAR staged two concerts last month at Knebworth house, featuring Lod Zeppein. Over 200,000 people are estimated to have attended the concerts, naving FR for tickets. estimated to have means the owner of Knebworth House Hertfordshire police and the owner of Knebworth House are believed to be amongst the creditors.

RATS SELL OUT

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

the demand for tickets. The Rats now play their sixth London date at the Rainbow. The Rats now play their sixth London date at the Rainbow. Theatre on November 6, and yet another Birmingham date on October 21. Tickets for both gigs are available now ... and selling fast! •The Boomtown Rats also appear in Spain and Japan later this month – but on TV only. Bob Geldof will be giving a live interview to a Japanese TV station, while the Rats will star in Spain's first simultaneous TV and radio bradcast at the end of the month, reaching an audience of eight million people.





friends... Jesus Christ said it if Tim Rice is to be believed - and Fay Fife, would probably concur.

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

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

veil of barbs that bristle very easily, she is a Tartan of contradictions, a garish pattern of crossed lines.

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

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

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

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

The "rest of the people in the group"

Were those three that weren't Fay and Eugene Reynolds i.e. John Callis, Simon Templar and Angel Paterson. Eight months later the (bag) piper is playing a different tune. Fay has returned to the fold of the music business — this time with successful buffere anginet it nard knocks — with spleen vented and bile fermented. time with appropriate buffers against its bard knocks - with spleen vented and

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

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

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

F people anyway" is now rigid in her contempt for the institutions and personalities surrounding

institutions and personalities surroundim the disintergration of Scotland's prime purveyers of pulp op. "I was in a black mood a long time before the split" she says. "But it was a great relief when it hapened. I was betrayed by people who I thought were my friends. It was a real slap in the face. "Now I'm feeling very optimistic. Not

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

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

obligations, not having fun. Every gig becomes a bore. That's a terrible thing to

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

happen. There's no spontaneity, no

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

be enjoyable. 'We're just going to play gigs on Fridays and Saturdays when we can. We didn't want a situation where people were

just knocking themselves out. There's something wrong with that system. No enjoyment at all. Now we're going to spend as much

time as we can running the record company, and playing gigs when we feel like it. We know have the measure of

control we need." Strenuous touring was one of the factors in the break down of the relationship

between the Rezillos and Sire. Fay contracted a throat infection – possibly as a result of a misplaced projective of fresh gob — which rapidly, worsened because, she says, there was pressure on her to continue performing hen she wasn't up to it. The result was scarred vocal chords,

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

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

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

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

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

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

 twice paramotic.
 "Running our own company is very, very time consuming. I've been incredibly busy since Christmas working on it. But at least we have complete control now. We give Virgin the entire package.

Wherever we can, we only deal with people we know.

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

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

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

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

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

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

the financial value of a few hit singles, the Rezillos collapsed several thousand pounds in the red.

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

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

the Rezillos", says Fay. "We never became brilliant musicians, but we were getting quite slick towards the end. We're tarting right over from the beginning again

'And I know we're going to be a And Tritlow We te going to be any success. Everything I put my hands on is a success, and this won't be any different. "I don't know how long it will take. The first record ('Where's The Boy For Me')

will be a hit. 'And if for some reason we don't make

it, I'm not going to bang my head against the wall. If we're not there very quickly, I

shall just give up. "I love success, but I just don't like the stupid things that come with it." Fay went through a time recently when

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

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

But that doesn't mean that the executives of Snatzo Recordi limited are not going to keep a very hard boiled

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

"This time," says Fay, with steely mom "we'll do it our way or not at all." The path of och and roll is not a smooth

one. Fay may not appreciate the pun, but the sentiment is inarguable.

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SIOUXSIE AND THE BANSHEES



2267

SINGLES OF THE WEEK

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

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

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

SCANDALS OF THE WEEK

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

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

KNOWN KNAMES

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

Reviewed by MIKE NICHOLLS

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

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

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



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

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

THE BUZZARDS: "We Make A Noise" (Chrysalis). True. As in Leyton, but alas no more "since the music climates turned against us it seems."Wa're full of East End promise but we've lost our dreams." Another goodie from the noisy band with the self-confessed one-way ticket back to Garageland.

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

Memo to all radio station producers: The 'B' side's

even better and yes, the sleeve is simply disgusting.

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

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

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

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

GO NORTH

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

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

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

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

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

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

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

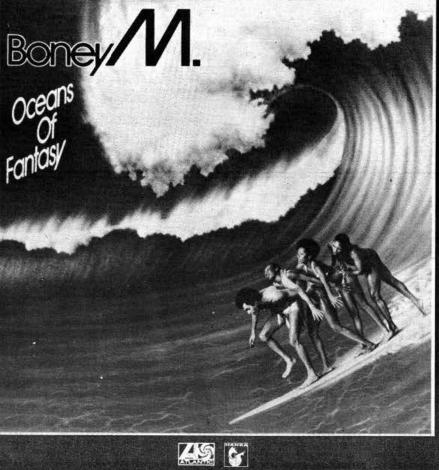
CERTAINLY SIGNIFICANT

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



Q

BONEY M'S NEWALBUM With the hit singles-'Gotta Go Home' & 'El Lute'



'They said they couldn't take the pressure'

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

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

three. What I wonder is going on? Almost apologetically he begins. "Two people have left the band, Kenny and John. They've yet to tell us the reasons they left. John and Kenny had this policy of not signing autographs which is fine, but you've got to explain your feelings to people. "If it's a case of them wanting proof

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

"So Sioux and I sat signing everything that was thrust under our noses, while John and Kenny stood behind us talking to a couple of people from the shop. Every time someone asked me directly to ask them for autographs I did but they just went on talking. "The shop only had 50 copies of



e gonna fill this place without the other two LIXSIE AND STEVE:

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

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

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

"So Sioux and I turned up for the

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

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

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

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

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

on us, the tour and 2000 people. "That crowd had sat for two hours waiting for us, the Scars had been waiting for us, the Scars had been on, the Cure had been on and when the manager of the hall announced that we wouldn't be playing they were pretty incensed. All that Sioux and I could do was go out and say sorry, but we were there and were willing to play and that the other two had gone. They took it well and started shouting for the Cure to come back, which they did. That was really good of them. Sioux and I asked the Cure if they knew 'The Lord's Prayer', so we went back'on and played it for about 10 minutes. "We're looking for replacements,

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

the facts. I just wanted to let you know exactly what happened before anyone gets in and starts distorting

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

FOUR BIG FULL **COLOUR POSTERS** Each 40 inches x 30 inches

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BIG MAC OUT OF HELL

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

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

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

Steinman and Meat have spent much of this year working on their second album, 'Bad For Good'. In spite of a constantly postponed release date they hope it'l be in the shops early in the now year. Like the last album, the new one will have no concept but there is a unifying theme.

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

R ECORDING a Meatloaf album sounds a protracted and tortuous process but

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

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



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

SIMON TEBBUTT weighs up his chances with a new, slim-line (honest) MEATLOAF The spirit of Meatloaf's music reflects the feeling and power of his Texas gospel roots, so it's easy to understand his attitude to the mellow, easy listening music which seems to characturise much of the American scene. But he's even more vociferous in his distain for the laid-back LA lethargy which is the antitheses of his lifestvie.

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

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

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

In spite of the multiplicity of the man's projects he likes to keep the various art forms separate. There are sound commercial as well as artistic reasons for this, as he explains: "If you keep them separate it opens up a bigger market. In other words if you're singing in their films who gives a damn if you're singing in your own. I'd sooner do it when I'm working for myself."

HE total Meatloaf film project is called 'Neverland', a semi musical futuristic Peter Pan

which will include about half the songs on each album. Meat plays a homicidal Tinkerbeli. Like the album if suffers from a receding dateline.

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

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

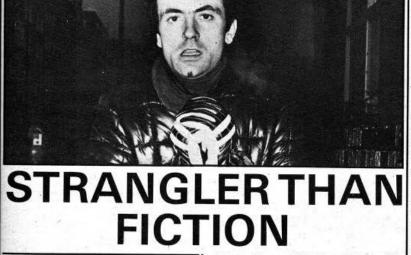
"And we're gonna do a limited Tasmanan edition." That dirty raincoat chuckle agan. "We're gonna put it out in Tasmania and leak it to the world. That's gonna be the first gig we play, I think it's great. I came up with it the other night. Cheap Trick did it from Budokan, I'm gonna do it from Tasmania."

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



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

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

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

the truth and there are no editors on our songs." Hence a gem like 'Nuclear Device', the closer of the first side of the album and the next single, where it will appear as 'The Wizard of Aus'. The Wizard is the corrupt Premier of Queensland who runs the Australian state like a dictatorship, and through whose mouth the words are sung. One of his recent stunts was to sell a strip of the

country to the Japanese to build a holiday resort. Hence "If I could get lucky i'd secede from the States / i'd buy the country at an incredible rate". At the same time, Queensland is the state richest in

the atomic element, uranium, and within the next 50 years Hugh predicts nuclear civil war in the continent. "The federal troops will try and depose him," he told "but at the moment the distances are too told me "but at the moment the distances are too great." The song also indirectly has a go at the country's

manufactured system of government, ie a nominal figurehead sitting in the contrived capital of Camberra, and "Dead Loss Angeles" is another dig at geopolitical artificiality.

political artificiality. "LA was a swamp at the turn of the century," he says, "now it's full of man-made trees, plastic peaches, concrete beaches and so on. Recently they found a Mastadon (prehistoric animal) in the pits under the La Brea highway, hence the words." Cornwell compares the "totally destructive" American way of life with the more Zen-like Japan, where the Raven is a symbol of sadness. The Stranglers see its dark, brooding qualities as now being a more appropriate eblem for them than the subversive, subterranean rat. The title track, with his own breathless vocals.

subversive, subterranean rat. The title track, with his own breathless vocals, follows the introductory instrumental, 'Long Ships', on the album. Both show an improved musical change, with Dave Greenfield's keyboards swirling and bending with added depth and precision. The guitarist is also impressed with Jet Black's positive drum sound. On the insidious, insistent 'Ice' and the poetic 'Baroque Bordello', his style is very much jazz-orientated, and its great to see the band developing musically again after the somewhat fallow past 18 months.

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

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

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

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

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

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

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

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

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

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

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



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

'. You might remember as 'Down Among The On as Dead Men' but anyhow it was a large airplay hit for Flash and the Pan a while ago. One that got away ago. One that got away, but only just. It was rattled off with a wornout, matter-of-fact spoken vocal which on reflection sounds like some Dire Straits out-take. Flash and the Pan is all about the Australians Harry Vanda and George Young, who've seen fit to

Young, who've seen fit to do a whole album in the manner of that single. You're right, they are pushing their luck, but the album works better than

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

'The African Shuffle' is just that, an unlikely mix of tribal percussion and urban brass; 'Lady Killer (no, not 'Lady Writer' -wish I'd never mentioned Wish 1d never mentioned Dire Straits) has a sharp chorus with an in-struction, spoken of course, of "Watch it, watch it!" Several entries watch it!" Several entries are mere inconclusive thought passages; Walking In The Rain', for instance, just walks quietly along the pavement without ven-turing into the road, never mind crossing to the other side. Still, Flash and the Pan have become distinctive, but if the band is going to play on, they'll need some variation on his theme + + + ½ PAUL SEXTON



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

albums but the critics lost interest, but with the arrival of a quieter, more gentle musical at-mosphere, 'Here' is wellgentle

mospress, timed. Returning to the original writing part-nership that gave him his first break writing songs for Daltrey's solo album with producer David Courtney, Sayer has re-located that rocky, crossover feel that first established him.

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

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

albums are often swamped. Who Will The Next Fool Be' which opens side two is an instantly ac-cessible song, written by Leo and David Courtney. It features Savers bright harmonica playing also featured on 'An English-man In The USA' and 'Ghosts', which is my favourite track. Its rather corny intro, with wind whistling through the trees, fails to obscure the moody, reflective nature

of the song. The weak link in the album's structure is the sometimes infantile level of lyric - writing which detracts slightly from the strong and confident music, but as lyrics are only a way to give the voice something to sing and really only the province of the preten-tious, who cares? + + + PROJECT: 'Eve' (Arista IC 064-63 063) ON THE strength of 'Eve' Alan Parsons shouldn't be allowed to even wash dishes in a Wimpy bar let alone produce a 'rock' album. What he has

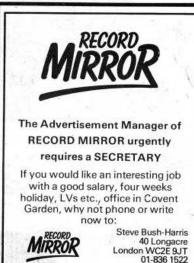
THE ALAN PARSONS

produced with 'Eve' is an album of black vinyl boredom that is dull and irritating to the extreme. Parsons' engineering production credits include Pink Floyd's 'Dark Side Of The Moon', (you know, the album wise people put on at the end of parties to ensure everybody goes home) Paul McCartney, The Hollies, Al Stewart and John Miles – a

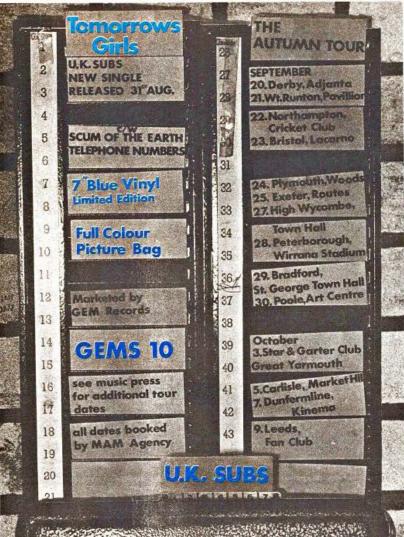
veritable rogues gallery of wimps if ever I saw one. 'Eve' is a concept (I've never liked the idea of the concept album, anyhow) loosely based on the theme of all things female. Parsons' and partner-in-crime, lyricist Eric Woolfson, place hard-up has beens such as Pilot's David Paton and Chris Rainbow in their own pompous compositions, that are remarkable for their lack of imagination and wit.

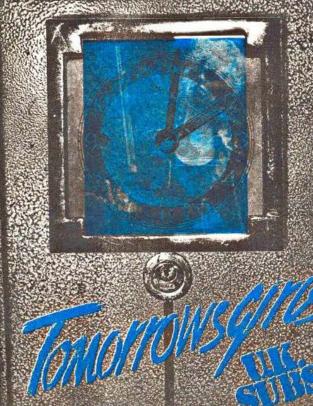
Parsons' singular concession to The Modern World is a dreadfully diseased disco track. I've deliberately failed to mention any titles purely because there is so little to recommend.

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



THINKS: HOW to jog your memory? Ah yes -'And The Band Played





COLD HEAT

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

'THIS HEAT' is the end - product of three years construction from the outside. It's an unspectacular, but insistent bunch of ideas, sounds and trappings which draws its powers not from any kind of strict rationale, but from concern with mood and atmospherics. Derivatives could be: early Can, Faust possibly, Henry Cow, Sof Machine or Stockhausen or John Cage ... This Heat -- Charles Bullen, Charles Hayward, Gareth Williams -- are exponents of the avant - garde. They are working within a much - abused area of "music" which lines the outerism of today's ac-called "contemporary" mainstream, but exists because its influence has been considerable, the influx of ideas runing to Perr Ubu to Beefheart to Zappa to The Pop Group ...

exists because its influence has been considerable, the influx of ideas running to Perr Ubu to Beefheart to Zappa to The Pop Group ... David Cunningham's association with This Heat is not surprising — he provides something of a unique foil for them; there's a mutual interest as sound - as - music as - stimulus, music and its powers of auto - suggestion. Whether you like it or not is irrelevant. If disturbed, or intrigued, or offended, or frightened by it ... that stil

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

soundtrack, since it isn't all that self - sufficient here. But there are ominous, tormenting passages dotted around the record – moments like the hugely oppressive 'Fall of Saigon', at which point This Heat' downbeat solemnity spills over into a raucous guitar climx. These kind of events an emphasised by the preceeding bouts of calculated monotony which go hand - in hand with everything This Heat do; it's one way of utilising "Boredom" to an end,

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

For what it represents - as opposed to what it is - 'This Heat' is a successful For what it represents — as opposed to what it is — This Heat' is a successful emi - important kind of long player which oughtn't be confined to the self-suming self - dubbed "intelligent" consumers. It's scope is far broader than that. + + + + CHRIS WESTWOOD

EDGAR WINTER; 'BLUE SKY' (SKY83648) EDGAR WINTER getting old - that's the impression I get from the Impression I get from the new album. It's all soft and sentimental with titles like 'Forever in Love', 'It Took Your Love to Bring Me Out' and 'Maka it Last'. The entire album is dedicated to Monica, his vitin heree mea wife, hence one may assume the titles are signs of his affection towards her - Mr Winter is in

her — Mr Winter is in love! Aside from my in-terpretation of Edgar's innermost thoughts, the album is extremely vell – produced by Tom Moulton, and of course the man himself, hence you have a combination of high quality ballads and love sonas ve songs This is not an album

fear that will take the charts by storm, but will be bought by the dedicated to treasure for many a cold Winter'snight tucked up in front of the fire with the one they love + + STEVE HAWKINS



EDDIE HENDERSON 'Runnin' To Your Love (Capitol ST-11984).

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

numbers

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

'Sunchaser'. This Band Is Hot' might have been the title of the whole album, with players like Bill Summers, Paul Jackson Jr and 'R e ady'' Freddie Washington in at-tendance. With their help, Henderson moves with flowing ease between the booqie business and the 'Sunchaser

boogie business and the place he came from, jazzland. There was danger of a sellout here, but "Ready" Eddie has come through. + 1/2 PAUL SEXTON CILITEF BICHARD



Roll Juvenile' (EMC 3307)

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

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

someone

Well, vocal nose written by atrice Rushen are Runnin' To Your this 'thing' which has now PARADE.

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

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

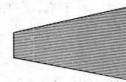
Hasn't the man ever heard of 'metre', 'true rhyme', 'taste'? I mean I took 'Bang, Bang' to be a kind of pitiful attempt to emulate Cole or Lorenz and didn't take it all that seriously but after listening to these lyrics, I'll obviously have to rethink Mr Robertson's sense of purpose (or maybe just sense).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

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

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



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

like! Listen vou lot had better get your fingers out soon. Here are this week's two STAR LETTERS:

WALLY!

Yours, ever, Wreckless George, Nottingha · Don't you mean WAAALLLYYY!!! WAAAALL LLYYYYY!!! Mandied Steve and Stevedore Mandy, Tyne And Wear LP Winner The tough ones I AM BOTH amazed and

amused at how little solid information I have gained from reading the popular music press during these months.

The kind of topics that I want to see discussed in print, and perhaps your readers do too, are: 1 How come the major 1 How come the major record companies have been allowed to take over the direction of punk since McLaren and myself were expelled last year? 2 What is an independent record company? 3 Are kids buying fewer albums but more magazines? If so, why? 4Are there any new clubs/radio stations/TV music programmes? If not, why not?

why not? 5 What actually is a heavy metal, hippy or mod revival, are these periods worth reviving? If so, by whom, for whom and why? 6 is a music critic/journalist responsible to amployer (wance) (the to employer (wages)/the shareholders/the reader

shareholders/the reader (poor sods)/the artist (laugh)/the advertisers (record companies, Honda, Barclays Bank etc.)/or him/herself? 7 Does payola exist on radio, TV or in the press? If so, have the courage to expose it.

expose it. 8 Why is the UK record

8 Why is the UK record industry on the verge of collapse? If the rock industry is not to be confused with the toy industry, let's have some hard investigative journalism, cut down on the childish innuendo and give the reader an insight behind

. This is NOT a job application Ed



YOUNG festival-goer ably demonstrates 'Wally' call

Bad deal

the tinsel. Before you know it, your young cubs will emerge young journalists and your circulation might shoot up to heart attack level. Bernard Rhodes, Braik Productions, London NW1

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

RECORD AND

WALLY FEVER

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



three times? lan McMillan, Glasgow, Scotland.

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

Stop it

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

•You'd stop buying it after the first two weeks - Juicy Luicy.

Definitely

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

Teddy Van Beck, S Wales. •Of all the letters I've received this week, yours was far the most . unperceptive.

Tea time

WHEN I read about Jimmy WHEN I read about Jimmy Pursey (August 11) I burst into tears. Won't somebody just make him a nice cup of tea? What happened to all his friends when he needed them? I'd like to say: Jimmy, don't get upset, there's so much to go on Terri Cheshire

•Like horrible, sickly tea with four sugars?

Pointless

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

Edward Case, Surrey. •But if you didn't we'd

actually have to pay someone to fill up this page

SPECIAL ANNOUNCEMENT: This week Mailman – besotted by "holiday generosity" – is offering a very special prize of TWO LP tokens for the correspondent who the correspondent who finds the best explantion of the curious expression WAAAALLLLLYYYYY!!!. All histories, treatises and just plain garblings to: MAILMAN, WALLLYYY! MAILMAN, WALLLYY COMPETITION, Record Mirror, 40 Long Acre, London, WC2.

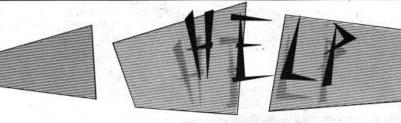
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WHEN THE SLIT HITS THE FAN

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

**

N



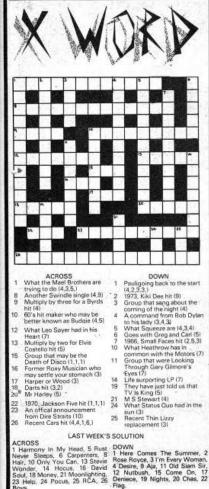
Edited by SUSANNE GARRETT

ARE SCHOOLKIDS SPIED ON?

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

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

career.



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

Disco novice

RECENTLY I entered the world Disco Dancing

parents and schoolkids Championship and who is 23 and not married. don't know that the files reached the venue final, toming third. DJs and l'm 19%. We started coming third. DJs and who is 23 and not married. I'm 19%. We started chatting while I was other people have told me with a series of boxes left I believe I could be he'd pull up in his van. In tribulier and the series of boxes left I believe I could be he'd pull up in his wan. In tribulier and the series of boxes left I believe I could be he'd pull up in his wan. In tribulier and the series of boxes left I believe I could be he'd pull up in his wan. In tribulier and the series of boxes left I believe I could be he'd pull up in his wan. In tribulier and the series of boxes left I believe I could be he'd pull up in his wan. In tribulier I believe I could be he'd pull up in his wan. In tribulier I believe I could be he'd pull up in his wan. In the series of boxes I believe I could be he'd pull up in his wan. In the series of boxes I believe I could be he'd pull up in his wan. In the series of boxes I believe I could be he'd pull up in his wan. In the series of boxes I believe I could be he'd pull up in his wan. In the series of boxes I believe I could be he'd pull up in his wan he'd pull up in his wan. In the series of boxes I believe I could be he'd pull up in his wan. In the series of boxes I believe I could be he'd pull up in his wan he'd pull up in his wan. In the series of boxes I believe I could be he'd pull up in his wan he'd pull up in his w successful but. unfortunately, have no idea about how to become a dancer. Can you give me some information. Rosemarie, Cheshire No matter how agile and

how instinctively good a dancer you may be, you do need professional coaching to develop your best points and give you a realistic idea of your realistic idea of your limitations. A professional teacher will help you to develop all-important co-ordination of rhythm and

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

higher. higher. According to Peggy Spencer, founder of the Disco Dance Teachers' workshop, whose protegees have trained vell-known teams like First Edition, most professionals have had an all-round dance-training from an early age, but there is a remote chance of making it if you just happen to be brilliant. But there are various levels of disco dancing, and while you make seem like a star to the relatively unco-ordinated hoofers at the nearby club - without constructive coaching, you'll go no further. To contact your nearest professionally qualified disco dance teacher, write, enclosing a stamped addressed envelope, to Disco Dance Teachers' Workshop, c/o Peggy Spencer, 12 Percy

Road, Penge, London SE20 70J. Take it from O no I HAVE only just received

In London, The Dance Centre, 12 Floral Street, London WC2 (TEL: 01-836 6544), also holds regular courses in modern dance. Randy pinta

MY PROBLEM is that I

there

've let my parents down He wants me to go back fancy our Co-op milkman to school and

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

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

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

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

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

Doing the splits

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

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



SEX PISTOLS: Johnny Rotten (Lydon) History of Pistols

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

a - lifetime Sex Pistols. Singles: 'God Save The Queen', Virgin (VS 181), released May 25, 1977; 'Pretty Vacant', (VS 184), July 1, 1977; 'Holidays In The Sun', (VS 191), October 14, 1977; 'Holidays In The Sun', (VS 201), June 30, 1978; 'Something Else' (VS 240), February 23, 1979; 'Silly Thing', March 30, 1979; 'Cimon Everybody', (VS 272), June 15, 1973, Albums: 'Never Mind The Bollocks Here's The Sex Pistol', 'Yone 16, 1979; 'Somethic duble album' (VD 2510), June 16, 1979; 'Somethic album' (VD 2510), June 16, 1979; 'Some Product — Carry On Sex 2510), June 16, 1979; 'Some Product — Carry On Sex Pistols', documentary collage (VR2), July 1979. And, for Terry Rotten of Watford, and everyone else

And, for terry Notten or Walfold, and every lotte ease who asked, an after - the deluge review of the vinyl works o' Public Image, fronted by Johnny R, who played their first gig last December and recently headlined the Leeds sci-fi extravaganza. Singles: Public Image (VS 228), October 13, 1978; 'Death's Disco' (VS 274), June 29, 1979, also issued as a 12 incher. Album: 'Public Image' (V 2112), December 1978, A new single and album from Pil are due to

8, 1978. A new single and album from PiL are due to be released this autumn. Wanna win a freebie copy of the last Pistols album?

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

Fan Club Fax

THE UNENDING search for fan club nuggets at the end of the rainbow continues. Tthis week, we bring you yet another cornucopia of adulation associations and places where you can simply write for biographical details. 'Ere goes: Beatles, (contemporary history students only) c/o Beatles Fan Club In-ternational, 55 Praesidentstrasse, 463 Bockum I, West Germany; Boomtown Rats, 44 Seymour Place, London W1; Buzzocoks, New Hormones, 50 Newton Street, Manchester M1 2EA; Darts, Magnet Records, 92/34 Gondar Gardnes London N6, Information only Street, Manchester M1 2EA; Darts, Magnet Records, 32/34 Gondar Gardens, London N6, (information only) – plus pics and posteris discriminatingly distributed on request); Ian Dury, 32 Alexandra Street, London W2, (information and merchandise lists); Lene Lovich, c/o Nigel Neat, 28 Alexandra Street, London W2, (fax 'n fings); The Ruts, Virgin Records, 2-4 Vernon Yard, Secret Affair, Chris Carr, 1st Floor, 56 Old Compton Street, London W1, Portobello Road, London W11, (biogs – no fan club); Sparks, same address, (in-formation only); Showaddywaddy c/o Cavendish House, Cross Gate, South Shields; Judie Tzuke, Press Office, Rocket Records, 40 South Audley Street, London W1, (info only); Village People, c/o Can't Stop Productions, 65 East 55th Street, Manhatten, New York 10022 – readers report silence despite letters and we suggest that enclosing two international reply York 10022 - readers report silence despite letters and we suggest that enclosing two international reply coupons may have the desired conscience - pricking effect.

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

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

What can I do now? Brenda, Staffs

October, he asked me to go to bed with him, but I

refused even though wanted to as I don't want

to get pregnant, a month

later I went on the pill.

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

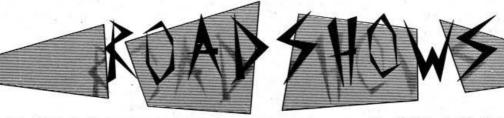
circumstances, your speedy change to the pill seems a little extreme. Bear in mind that he probably flirts with many of the girls on his round in just the same way. And while he's still eyeing you up, he's being a little more careful about what he says to you since the cold shoulder treatment. If he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

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

my O Level results, which are terrible, and have passed in only one subject. My father is always on at me every

time he sees me and I feel

Record Mirror, September 15, 1979 19



YAWN

PATTI SMITH Wembley Arena

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

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

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

Like all good children, ratti then asked to be ex-cused and the next we knew was the bludgeon riffola guitar figure of 'So You Wanna Be A Rock 'n' Roll Star' being amped out by Lenny Kaye. Things were looking up, particularly when the opening chords of The Yardbirds' 'For Your Love' were struck. Another song was dedicated to 'any man who feels batted by urganized.'' There there dear here's a

halted by bureaucracy". There, there, dear, here's a nice cup of tea. Then she calmed down to give superb renditions of 'Citizen Ship' and 'Because The Night'.

Frederick' brought some sanity back to the proceedings, but ruination returned for a diabolical '5-1-3-2-Wave!' 'Be My Baby' did, nevertheless, confirm that when she puts her mind to it, she can actually sing. What it also confirmed was that Patti Smith's real bag is being a fan of the golden age of the sixties, MIKE NICHOLLS failed



PATTI SMITH: belongs to the sixti

THE REVILLOS Dame Hall Notre London WELL, I WISH I could say them. like to I would loved say dearly thoroughly enjoyed myself. Instead I'll say yself.

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

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

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

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

So, first immediate impressions mean more hates than likes. 1'm I wouldn't n off. The afraid. But them write Revillos still create the space aura same space age aura which was so apparent in the Rezillos, mainly because both contained Fay and Eugene. Having an extra two girls is a brainwave because apart from the added plus from the added plus visually the extra strength their voices produce will go for a far more distinctive sound – once they get their sound system under control.

One high spot of the evening – notice I didn't say THE – is a Shangriinspired song about a Inc friend of Fay's who died on his birthday. Another is a splendid version of Martha and the Vandella of

'Dancing In The Street'. I was looking forward to seeing the return of Fay and Eugene, and the rest of their new band. Instead I came away disap-pointed. They sang out of tune and the sound system was awful, but this might have been what caused the distortion between the vocals and the instruments, I don't know. It must be said however that the entire band made up for with an abundance this o

enthusiasm and joy to be back, and they came back encore after encore. So I'll dismiss this gig as teething trouble and eagerly await the next. Fay and Eugene, prove me wrong. DANIELA SOAVE LOUDON

WAIN WRIGHT III Theatre Royal, London

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

And, of course,

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

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

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

superstars put together. What more could you want? Oh, he did lift the curtains to show us a small bar as a prop for the song 'Wine With Dinner' but that was it. His current 'Live' album gives you his songs but the face, legs and humour are left out, One day he might kill himself but I don't think

he would do it onstage, he can get applause without the it, ALF MARTIN



PENSION PUNK

BONEY M Wembley Arena

THE STAGE set said it all: synthetic silvery palm trees spreading skywards like startled mops surrounding similar costumes swathed around a crowd of chronically choreographed automatons. For at least half the performance the elderly

Surprising, really, because, as you know, Boney Mare a "people's band". They sell tens of millions of records, so you'd expect hose most dedicated to come and watch to show ecstatic appreciation.

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

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

The ladies looked better, but then I quess they weren't land-locked within such excrutiating trousers. By 'Rasputin' Bob's strutting it barefoot, but the

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

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

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

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

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

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

THE OUADS Birmingham

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

The crowd at Drake's rum pub in Oscott, Oscott, Drum Drum pub in Oscott, Birmingham as a consequence in considerably up on last time they played

ere six weeks ago. Composed of three drums), Johnny Jones drums), Josh Jones rhythm/lead vocals), Jack (guitar) and lones ollege friend Jim Dohert fai (bass), they play a fair number of rock and roll standards, eg 'H Dog', 'Wipe Out' 'Boney Maronie'. 'Hound and the

Boney Maronie'. But it's the self-penned numbers, mainly by Josh Jones and Jim Doherty that attract the interest. the group really nt John Peel's warrant verboard praising? The inswer is a tentative yes, with some reservations with hough surprisingly the A ide of the single is he weakest songs. is one of

rock orientated pop son which bring to mind ngs of curious combination curious combination of Eddie Cochran again and early Hollies (I), Favourite number was 'UFO' – storming bass lines sup-plied by a rather elegant, impressive - looking Jim Dabecty punctured by a Doherty, punctured relentless 'UFO' c by a and interspersed with and interspersed with richocheting guitar. breaks. 'Gotta Get A Job'.. 'Revision Time Blues' (about homework), and the witty 'You've Gotta Jive' are all standouts Musically they're very

Basically they play good

proficient and certainly the rest of the audience brought them back for two encores. However the set seemed very much a series of ups and downs with originals running several out of steam early on and failing to match the un-doubted punch of others. They certainly deserve e attention brought

the attention brought about by John Peel's interest, but because I liked them a lot I hope the usual media overkill for 'newly discovered' bands won't take place. Given a bit more time to tour and develop on their already punk music potentially strong songwriting abilities JP songwriting abilities JP by space contros, may indeed have picked a winner, other groovy sounds were C McD FARRELL '(But) Not Mine', 'Two



BONEY M's Liz Fraser

SHAKE/BLANK STUDENTS Marquee, London

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

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

Banshee-ish especially 'Mass Production'. All their material is self penned and covers a wide range of musical styles. The Rezillos music, but

without Fay and Eugene, was how I imagined was how I imagined Shake would sound. I'm glad to say they proved me wrong. Though there are some resemblances, no wonder, considering Jo Callis wrote most of the Rezillos stuff, but even

things they did with the Rezillos like Cold Wars, Teenbeat, and Culture Shock from the EP have been given the Shake treatment and they sound really- good. Jo, Simon and new guy, dishy Troy Trate share the vocals between them, which provides a bit of variety, if I was asked to labe which

Shake I'd be stuck, their sound is so different sort of heavy pop with c is still influenced

Worlds' and 'Pilot of the eventually rewarded by an Future', JOANNE SMITH extraordinary version of NINA HAGEN

just that the delivery of Lyceum, London soaring, operatic, elastic OUT OF the ashes of complete chaos rose one of next year's brightest stars - Ms Nina Hagen. voice, was identical to the original, every inflection, every note was the same This was the East German it was chilling. Break your arm patting yourself on the back time born singer's debut in the and, although she

her

moment.

The

MADNESS

Dingwalls London

encore

UK claimed she wouldn't be nervous, the Nina Hagen now: chatting to Hagen on Friday, band were quaking in their boots as they took the stage to face the unruly but good-natured Lyceum crowd. This was their fifth live

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

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

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

was

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

dance music. Their sound is ruled by the careering keyboards of Mike Barson and the sax of Lee Thompson which sears and yawns across the songs with proprietary arrogance which is what their whole sound is about - not polite invitations to shuffle feet, but sheer cious commands to /E — impossible and /our MOVE

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

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

both sides of their current single, Prince Buster's 'Madness' and their selfpenned tribute to the man The Prince' and encored with an exhilarating

extraordinary version of 'Move Over' by Janis 'Move Over' by Janis Joplin, Nina's idol. It was version of 'Shoparound'. The show was a killer but trying to analyse it move by move is difficult - how does one analyse song, with Nina's oure fun? KELLY PIKE

THE CRUSADERS Hammersmith, Odeon

AFTER WHAT may politely or otherwise be described as a steady career of almost two decades, the Crusaders Ms Hagen on Friday, suggested that the Tube song, 'White Punks On Dope' would go down really well if they were to finally made it, almost beyond wildest dreams with that song. Doubtless play it live, and the song was familiar to the band because it appeared on they had a pretty mixed bunch in the audience at Hammersmith - chart first album. Guess what? They were up there punters, butt wavers and belting out a superb version of 'Punks' two pure music freaks to start with. But the set they two days later, which gives you an idea how flexible gave, rarely structured and beautifully varied, honestly did please all of their repertoire is at the of the people at least some of the time. Certainly it put last year's mechanical flash affair right into the was typically chaotic -'Future Now' again and then a black-hatted figure

past tense. from the audience leapt on to the stage and settled Opening numbers were two of those aundeniably Crusaders classics: 'Snowflake' and 'A Ballad down behind the drum -kit - it was Ari Up from for Joe', featuring some neat soprano and keyboard dialogue from They just jammed after that, making it up as they went along. Eventually the Wilton Felder and Joe Sample. 'The Hustler', taken off the 'Street Life' house lights went up and a finally triumphant Nina Hagen grudgingly relinquished the capacity crowd. SIMON LUDGATE album, was a tremendous gain on the studio track with an amazing bouncy tacky rhythm mix topped and tailed with percussion they fireworks (a trick apparently pinched from Weather Report - but no matter). Credit here must

MADNESS,- I have MADNESS, I have decided, are just getting too popular to play clubs the size of Dingwalls. Stewing like boil-in-the-bag beings, compressed as kippers, is no way to watch Machess. To watch Madness one should have go particularly to the pulsy bass of Lou Fischer, who bass of Loo Fischer, who single with overawed but ar-ticulate guitarist Mike O'Neil provide this year's 'Mar new faces section. noisy Familiar to some was swee percussionist Airto whose fun.

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

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

DEAD KENNEDYS THE 90 90's PENETRATORS.

San Francisco

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

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

20 Minute break wow - just enough time to make way to the solitary urinal and optional sink before the real show

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

control you Hundred percent

natural/ You will jog for the

master race And always wear the happy face.

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

Jello Biafra has the face of a younger psychotic Fee Waybil with as much energy, repeated plunging into the crazi repeatedly at the front to squash the nazi salutes that the 99 per cent white audie nce think is required for the hit

single. The rest of the set is 'Man With The Dogs, ie noisy and fast. Lots of sweaty energy. Lots of JACK

McKITTY The Ritzy, Brixton

A MAJOR force arrived on scene at the rock rixton Ritzy in the form of IcKitty, a three piece McKitty, a three piece outfit led by Jamaican outfit orn Donovan McKitty. They appeared nervous

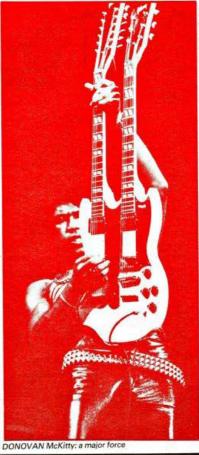
echnical hitch and on but occasions being slightly inaudible vocally, proved to be one of the best new avv metal bands around

McKitty formerly fronted Los Angeles band before doing some session work or Robert Palmer, Nicko VicBrain (ex Pat Travers band and Streetwalkers) is a high quality drummer and this was bass player Amilcar's last gig for the and and a replacement is g sought. IcKitty played 11 songs

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

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

guitars, STEVE HAWKINS AND NORMAN SMITHERS



ADICTS Brecknock. Camden.

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

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

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

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

kinda love in 'Picture Of You' or 'Let's Spend the Night Together', humour in 'Mary Whitehouse' world affairs (I) care of the obligatory reggae number 'Calling Calling'. It's all tough pop, cheek, wit, grit and so naively classy. Tim Hoc, Kid Davison and Melvin (?) on bass, drums and rhythm respectively all look as if they can't believe what's

they can't believe what happening, but play with inspired wisdom and subtlety which might seem out of place, but turns out charming. Oh, and a bearded poet, name of John Rowe treated us to a short recital mid-way through the Adict's set. I would have liked to have heard more. The Adicts' set con-sisted of 21 numbers and

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

RICKIE LEE JONES

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

Alright, I was expecting Ainght, twas expectation another all American Charley's Angel clone – simpering and telling the audience how marvellous they were and how wunnerful it was to be in Britain

ROBIN SMITH No, No, No. Rickie Lee,

with the smoke blue hazy THE INVADERS voice, was superb. A strange mixture of Little Girl Lost and rampant Fforde Green, Leeds Girl Lost and rampant tigress (easy Smith, easy), During the opening part of her set she was featured with just her piano player, and they delicately picked

THE Fforde Green's not a dozen miles from where this band originated. You might say they haven't come very far. You'd be wrong. Musically this come wrong. d is their way through a song about being all alone in the big city. The stage was set out like the roof of improving with leaps and bounds.

The addition of Phi Manchester on keyboards / synthesiser has added the 'spacy' dimension that the group's name implies

tenement, suiting

atmosphere of the song

Then, straight into 'Young Blood', where the band swayed and strutted and Rickie enjoyed hereelf

on guitar. I even found myself liking 'Chuck E's In Love', that I don't view now as just another country and western influenced number.

The best moments of the night, were the simplest, Rickie Lee alone

at the piano on some of

her autobiographical songs that she does so well. There was

'Coolsville', with its tastefully sentimental preamble about growing

up and lost innocence. Ah gosh, she even dedicated 'On Saturday Afternoons

in 1963' to her kid sister But strangely it wasn't

positions that had the greatest effect that night, but Carol King's 'Up On The Roof' delivered with

great pathos. With excellent pacing.

Rickie rejoined the band for the dirty charm of 'Easy Money' and

'Easy Money and 'Danny's All Star Joint!' Ricky Lee can charm and then spit suddenly. Come back soon, Y'all hear?

one of her

own

com

the

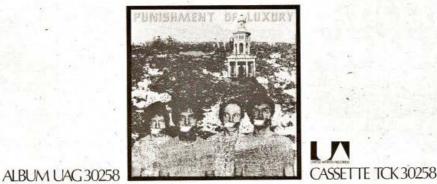
into

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

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

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

PUNISHMENT OF LUXURY DEBUT ALBUM "LAUGHING ACADEMY"



INCLUDES "PUPPET LIFE" "THE MESSAGE" "EXCESS BLEEDING HEART"



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22 Record Mirror, September 15, 1979

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THURSDAY **SEPTEMBER 13**

the venue concerned.

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

BASILDON, Double Six (20140), The Crooks BASILDON, Round Acre, Bastille BIRMINGHAM, Nite Out (021 622 2233), Mary Wilson BIRMINGHAM, Odeon (021 643 6101), The Police / Wazmonariz BICESTER, Nags Head, Sledgehammer Sledgehammer BLACKPOOL, Norbreck Castle (52341), The Bumpers

RADFORD, Maxims, Westgate, JALN Band	DERBY, 1 Mill Str
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RIDGEND, Drones (56758),	1662).
Flash Harry	Veniam
RIGHTON, Alhambra (27874),	GLENROT
Refugee	(753701
RIGHTON, Jenkinsons (25897),	GOSPORT
Geno Washington And The	The Dia
Ram Jam Band	
RISTOL, Trinity College	HARROG
(684472), The Invaders	Granby
ASTLEFORD, Bradley Arms	Curtis A
(552213), One Adult	HAYES,
HATHAM, Tam 'O Shanter	bridge F
(400187), One Eyed Jacks	Among
HESTERFIELD, Fusion (32594).	HOPWOO
The Chords	Venom
OLNE, Union Hotel (862759),	HOVE, F
The Distributors	Centre,
UNDEE, Teasers, Royal Centre	LEEDS, 1
Hotel (24074) Eincher 7	(663252

'LOW BUDGET is actually worth spending

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A miracle, yet.'*

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Current Chart Positions in America:

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

RECORD WORLD: No. 23 with a bullet (last week 30).

LOW BUDGET · THE KINKS · NEW ALBUM

Album: SPART 1099. Cassette: TCART 1099.

"MOVING PICTURES" THE KINKS NEW SINGLE.

ARIST 300.

ARISTA

BS THES, Rothes Arms I), The Visitions John Peel (281893), (Brighton version)

als (Brighton version) GATE, Gallop Club, Y Hotel (503046), Clem And The Foundations Adam And Eve, Ux-Road, Tiger Ashby / Sad Strangers / The Details OD, Waterside Club, isher Gate Community Rosetta Stione

Fan Club, Branniga 2), Phil Rambow

verts LONDON, 101 Club, St John's Hill, Clapham (01 223 8309) Melanie Harrod

International LONDON, Music Machine, Camden (01 387 0428), Clint Eastwood / Trinity / Freedom

Fighters LONDON, Nashville, Kensington (01 603 6071), Local Operator / The Paranoids

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Dynamite LONDON, The Venue, Victoria (01834 5500), After The Fire LONDON, Windsor Castle, Harrow Road (01 286 8403),

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PORTSMOUTH, HMS Nelson

Vakety Vakety Albor, Troubador (77968), The Ruts SHEFFIELD, The Ruts SHEFFIELD, The Ruts CARBOROUGH, Penthouse (53204), EF Band SOUTHALL, Hambrough Tavem, Iaen

SOUTHALL, White Swan, The ST HELENS, Railway Hotel, Lies

All Lies TAUNTON, Market House (3013).

WEST CORNFORTH, Social

Club, White Spirit WOLVERHAMPTON, Civic Hall (28482), XTC / The Yachts / The Dazzlers

FRIDAY SEPTEMBER 14

ABERAVON, Nine Volts (Port Talbot 6072), Days of Grace /

AMBLESIDE, Cinema Club, Art

Failure BASINGSTOKE, Magnums (57257) Overkill (57757), Overkill IRKSGATE, Kirkcaldy Hotel,

JIRKSGATE, Minagur, Joe Letha, Mite Out (021 622 2233) Mary Wilson BISHOPS STORTFORD, Triad Leisure Centre (56333), The Injections BRIGHTON, Bucaneer (606906), M. Sul

SHIGHTON, Bucaneer (606906), No Exit SRIGHTON, Jenkinsons (25997), Geno Washington And The Ram Jam Band Ram Jam Band Ram Jam Band Ram Jam Band Ram Band Penetration RIGHTON, Hanbury Arms, The Lillettes

BRUSHION, Parloury Arms, The Librities BURTON ON TRENT, 76 Club (51637), The Invaders Candidise, Alma (68748), Candidise, Alma (68748), Candidise, Alma (68748), Candidise, Carastroots (31700), Mad Deg / Magnet (555555), The Mekons / Artery (Gravity

/ Gravity DUDLEY, JB's (53597), Phil

Rambow DULVERTON, Town Hall (3451), X-Certs / Vice Squad EASTLEIGH, Town Hall (4646),

EASTLEIGH, Town Hall (4646), Rosetta Stone EGREMONT, Towbar Inn (820/476), The Bumpers EXETER, Routes (558)15), Starjets GLENROTHES, Rothes Arms (753701), Berlin Blondes GUILDSBOR OUGH, Village Hall, Over Drive / Ecligse HALIFAX, Maxim's, Sowerby Bridge, JALN Band HARROGATE, Granby Hatel (503046), Clem Curtis And The Foundations

HAWICK, Tower Hotel, And The Foundations HAWICK, Tower Hotel, Another Pretty Face HIGH WYCOMBE, RAF Base, Yakety Yak

Cheap N/ Nasty KINGSBURY, Bandwagon, Iron Maiden KIRKLEVINGTON, Country Club (780345), Headboys LEICESTER, Balleys, Haymarket (25462), High Flammes LIVERPOOL, Erics (0512867881), Street I, Balleys, Haymarket (25462), High Flammes LIVERPOOL, Erics (0512867881), Street I, Lewisham (011680 1028), Little Tony And The Tennessee Rebais LONDON, Bunters, Covent Garden (012425428), Score LONDON, Chats Palace, Hackney, Charge / Beggar LONDON, Hope and Anchor, 1017484 2081), The Crickets LONDON, Hope and Anchor, Jislington (01 359 45610), Lee Fardon And The Lagionnairee LONDON, Hope and Anchor, Hill, Clapham (01 223 8309), Virgin On The Verge / Magnificent Seven Street (01 347 4563), Charlie Shoot (01 437 6603), Charlie Shoot (0

Camden (01 387 0428), The Dukes / Lipservice LONDON, Nashville, Kensington (01 603 6071), Vibrators / The

LONDON, New Golden Inn, Fulham (01 385 3942), On The

Air INDON, Newlands-Tavenn, Peckham, Red Tape LONDON, Rainbow, Finsbury Park (01 283 3140), Nils Lofgren / Live Wire LONDON, Rock Garden, Covent Garden (01 240 3961), Tribesman LONDON, Royal Albert, New CONS Road, Deptford, Rubber Inhome

Cross Read, Depitrora, numer-Johnny LONDON, Tower Club, West-minster, The Shades LONDON, Two Brawers, Clapham (ol 1874 4128), Stage Fright LONDON, The Venue, Victoria (01 834 5500), Fingerprintz / The Young Ones LONDON, White Lion, Putney, Jaco

Jeep LONDON, Windsor Castle, Harrow Road (0) 286 8403), Ricky Cool And The leebergs MANCHESTER, Factory, Royce Road, Hulme (061 226 6821),

Road, Hulme (061 225 6821), The Cheaters MANCHESTER, Free Trade Hall (061 334 0943), Sammy Hager Band / Def Leppard MELTON, MOWBRAY, Painted Lady, Kirby Bellars (812121), The Reality Band MLTON, KEYNES, Navigation Line, The Navigation

The Reality Band MILTON KEYNES, Navigation Inn, The Russiane MUSSELBROUGH, Brunton, State MUSSELBROUGH, Brunton Hall, Strange Innocence / Sidiki NEWCASTLE UPON TYNE, Marviar (23199), Fischer-Z NORWICH, The Canary, Heart-sease, Sient Noise NOTTINGHAM, Sandpiper (54331), The Piranhas OXFORD, New Theatre (44544), Sicussie and The Banches / The Cure OXFORD, Oranges And Lemons, St. Clements (4260), Chou OXFORD, Oranges And Lemons, St. Clements (4260), Chou POLLE Brevers Arms (4930), Tours

RETFORD, Porterhouse (704981),

Brand X SOUTHAMPTON, Gaumont (29772), The Police / Waz-monariz

SALISBURY, Blackbird, Roaring BOs SOUTHEND, Minerva (714691), Rockhouse Rockhouse SOUTHEND, Top Alex, Bastille STRATFORD UPON AVON, Green Dragon (3894), Deadly Green Dragon (3894), Deadly Toys SUNDERLAND, Mecca (57568), White Spirit TAUNTON, Odeon (2283), The Darts WALTON, Walton Hop, Small Wonders WEST RUNTON, Pavilion (203), Budgie Budgle WORCESTER, Golden Lion (22593) Speedy Bears SATURDAY

SEPTEMBER 15

AYLESBURY, Friars (88948), The Buts / The Piranhas B A R R O W - I N - F U R N E S S , Maxim's (25295), JALN Band BIRKSGATE, Kirkaldy Hotel,

BIRKSGATE, Kirkaldy notes, Colossas BIRMINGHAM, Barbarellas (021 643 9413). Phil Rambow BIRMINGHAM, Bogarts (021 643 0172). Split Image BIRMINGHAM, Nite Out (021 622 2233). Mary Wilson BIRMINGHAM, Octoon (021 643 6101). Sammy Hagar Band Daf Leoperd Def Leppard BISHOPS STORTFORD, Triad Leisure Centre (56333), BISHOPS STORTFORD, Triad Leisure Centre (5633), Takeaway BLACKPOOL, ABC Thestre (2423), The Shadows CARDIFF, Grassroots (31700), Young Marbie Giants / Fire Exit AGFALTON, St Heiser Arms CAGFALTON, St Heiser Arms Of the Tennessee Rebals (CHARD, (Somesset), ST Thomas Wildlife Park, X-Certs / Vice Smad

Squad CHICHESTER, Bishop Otter College (787911),

College (787911), Sledgehammer COVENTRY, Lanchester Polytechnic (24166), The

Polytechnic 124 1001, Details DUDLEY, JB's (5597), Saxon EDINBURGH, Odeon (031 677 3805), Loudon Wainwright III EDINBURGH, The Meadows, Princes Street (031 225 7752), Roy Harper / Boys Of The Lough / And Friends (Scottish Campaign To Resist The Atomic Menace - raily 11.00 am)

am) GLASGOW, Apollo (041 332 9221), Boney M HALIFAX, Good Mood Club, The

32.211. Boney M Data Outset Outset Boney Stand Mood Club, The Monte Stand Stand (42125): EF Band LEICESTER, Balleys, Heymarket (26462), High Flames LEICESTER, De Montfort Hall (127632). The Rockin'S Nades LUVERPOOL, Frisc 1051 236 7881), Teardrop Explodes / Echo And The Bunnymen / X-Pelairs LIVERPOOL, Oscars (051 709 39503), The Bungers LONDON, Breichnock, Canden (01 495 3073), Tennis Shoes LONDON, Bunters, Convent Gardon (0) 425 2689, Soene LONDON, Bunters, Convent Gardon (0) 425 2689, Soene LONDON, Bunters, Convent Gardon (0) 425 2689, Soene Housa, Regents Park, Road, Convolv, Oliver Service Regents Park Housa, Regents Park, Road, Convolv, Oliver Service Regents Park (127) 2600 (11) 270 (137) 270 (137) 2700

LONIDON, Dingwalls, Camden Lock (01 267 4967), Roy Sundholm Band / Seven Year Itch LONDON, Duke of Lancaster, New Barnet (01 449 0465), Jerry The Ferret

Jerry The Ferret LONDON, Hope And Anchor, Islington (01 359 4510), Red Beans And Rice + LONDON, 101 Club, St. John's Hill, Clapham (01 223 8309), Lipsarvice LONDON, Marquee, Wardour Street (01 437 6603), The Vapors

Porterhouse Club

20 Carolgate, Retford, Notts

Fri 14th Sept.

BRAND X Sat 15th Sept

FISCHER Z



GLASGOW, Doune Castle (64) 6492745), Dechungel HIGH WYCOMBE, Nags Heat (21758), Red Beans And Rice ILFORD, Oscars, Green Gate Yakety Yak LEICESTER, De Montfort Hal (22632), Loudon Wainwicht III

127632, Loudon Wainwright III LONDON, Brecknock, Camden 101 485 3073), Geneva LONDON, Cock Tsvern, North End Road, Trimmer And

End Road, Trimmer And Jenkins LONDON, Dingwalls, Camden Lock (01 267 4967), Militant Barry/Freedom Fighters

Barry recommendation LONDON, 101 Club, St John's Hill, Clapham 101 223 8309) Unfit To Plead/Helicopter LONDON, Kensington, Russel Gardens (01 603 3245), Stage

Fright LONDON, Marquee, Wardou Street (01 437 8603), Mertor

Parkas ONDON, Nelson's, Football Club, Wimbledon, Sox ONDON, Rock Garden, CCovvvent Garden (01 240 3961), The Photos/The Teenbeats

3961). The Photosr.m. Teenbeats LONDON, Royalty, Southgategol 8864112, Froggy LONDON, The Venue, Victoria 101478/0680). Rory Galagher LONDON, Staplaton, Crouch Hill (012722108). Tennis Shees LONDON, Windsor Castle, Harrow Road (01/285/6403). Kar Russia

Harrow Road (01 286 8403), Kay Russia MANCHESTER, Golden Garter (061 437 7614), Mary Wilson NEWCASTLE UPON TYNE, City Halt (20007), Nils Lofgren/Live

Hall (2007), Market Wire NEWCASTLE UPON TYNE Madisons (24910), Power

Madisons (24910), Power Exchange NEWPORT, Stowaway (50978),

GHAM, Sandpiper (54381), Headboys SHEFFIELD, Penthouse Art Failure SHEF

Vision STOKE, Jollees (317492), The

Shadows WATFORD, Baileys (39848), High

Ragian (25865), The Offenders YORK, Pop Club, Oval Bov Slaughter And Th

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Art Failure SHREWSBURY,

59411, The Selector SLOUGH, Fulcrum C (38669), The Darts SOUTHALL, White Hart And The Rockin' Rebels STAFFORD, Riverside Rec Centre (54559), The Veir Centre (54559), The Veir

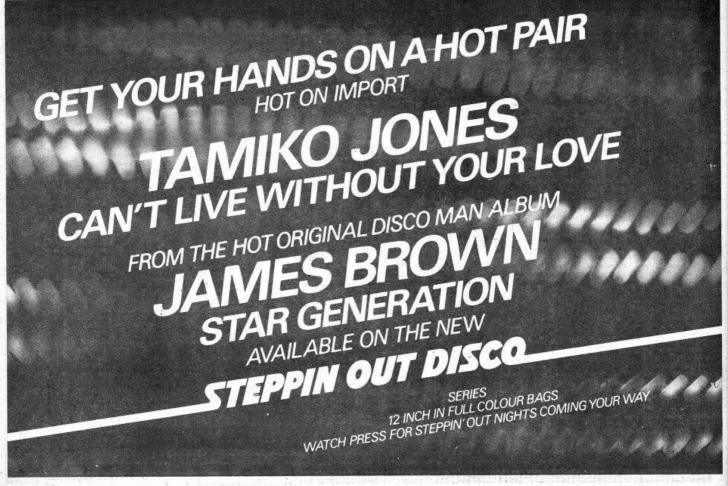
Flames WOLVERHAMPTON,

(24252) Dogs

Parkas LONDON,

LONDON,

ONDON, 101 Club, St John's Clapham, (01223 8309) LONDON, Moonlight, Railway Hotel, West Hampstead (01 677) 1473), Xdreamysts / The Jets LONDON, Music Machine, Camden (01 387 0428), Kokomo / Canis Major LONDON, Neshville, Kensington (01 603 6071), Misty / Bongo Danov BURSLEM, George Hotel (Stoke on-Trent 84021), The Vein Neurotics/Split anoids Marquee, Wardou (01 437 6603), Axi The Para LONDON, Vision CHELMSFORD, City Taverh (412601), Local Operator CROYDON, Greyhound (01-681 14451, The Rockin' Shades Point LONDON, Maunkberry's Jermyr Street, 101 498 4623), Philig Goodhand - Tait LONDON, Moonlight, Railway West Harportand (01 677 1445, The Rockin' Shades EDINBLIRGH, Harvoy's, Lothian Road (031-229 1925), Berlin Blondex/The Freeze GLASGOW, Apollo (041-332 9221), Boney M GLENROTHES, Rothes Arms 1753701), Red Fox GUILDFORD, Civic Hall (67314), XTC/The Yachts/The Dazzlers GUILDFORD, Royal Hotel (125173), Small Wonders JACKSDALE, Grey Topper (Leabrooks 3232), The Ruts LEEDS, Eford Grene (490984), Quartz Street, (U) 499 4623, Philip Goodhand - Tait LONDON, Moonight, Railway, West Hampatead, (0) 677 1473), Thirteen LONDON, (0) 397 0428, Zorro / Wildigfe / The Mistresses (0) 8071, Windsor Castle, Harrow Road, (0) 296 5403), Andy Beck Band LONDON, The Venue, Victoria, (0) 834 560), John Stewart MANCHESTER, Golden Garter, (0) 81437 663), Mary Wilson NEWCASTLE UPON TYNE, City Hail, (2007), The Shadows NORWICH, Cromwells, (6) 2990, LONDON, New Golden Lion (01 385 3942), Ricky Cool And The London, Rainbow, Finsbury Park (01 263 3140), Nils Lofgren Park 101 203 31907, model / Live Wirk, Southgate (01 886 4112), Froggy LONDON, Saxon Tavern, South End Lane, Catford (01 698 3233), Rednite LONDON, Swan, Hammersmith (01748 1033), London Zoo (CALION), Kistofia ELLO. ELLO. Ello. THE POLICE, (pictured above), continue their round of duty this week at Birmingham Odeon (Thursday), Southampton Gaumont, (Friday), Oxford New Theatre, (Saturday), Leicester De Montfort Hall, (Sunday), Swansea Top Rank, (Tuesday) and Cardiff Top Rank (Wednesday). The tour coincides with the release of latest single Message in A Bottle', and firmly-handcuffed support on all dates comes from the only band with an identikit name, WAZMONARIZ. (01 748 1043), Landon Loo LONDON, The Venue, Visitoria (01 834 5500), Brand X LONDON, Wellington, Waterioo (01 928 6083), Squire MANCHESTER, Mayflower (061 834 3987), The Reducers MIDDLES BROUGH, Rock Garden (241995), The Revillos / Garden (241995), The Revillos / Cuartz De Montfort Hal (27632), The Police/Wazmoniz LONDON, Bridge House, Can ning Town (01-476 2889) Remus Down Boulevar d(Spider Hall (20007), The Shadows NORWICH, Cromwells, (612 909), The Members OXFORD, Corn Dolly, (44761), The Crocks OXFORD, New Theatre; (44544), The Slits / Don Cherry / Prince LONDON, 101 Club, St Johns Hill, Clapham, 101 223 8309), Thirteen/The Limit LONDON, Bridge House, Can-ning Town, 101 476 2889), Little Roosters/The Face Look, 101 257 4967), Reluctant Look, 101 257 4967), Reluctant LONDON, The Venue, Victoria (01-834 5500), Brand X LONDON, Windsor Castle, Harrow Road (01-286 8403), TUESDAY d/Spider LONDON, 101 Club, St John' Hill, Clapham (01-223 8309) Harrow Road (01-286 8403) Roarin 80's MANCHESTER, Apollo, Ardwick (061-273 1112), The Shadows NEWCASTLE UPON TYNE, Civit Hall (20007), Loudon Wain SEPTEMBER 18 Art Failure OXFORD, New Theatre (44544) The Police / Wazmonatiz READING, Target, Butts Centre (585887), Zilch RETFORD_Porterhouse (704981) Art Fail VIP's LONDON, Brecknock, Camden (01-485 3073), Sad Among ABERDEEN, Ruffles, (29092) Berlin Biondes / The Tools ANGLESEY, Plascoch Disco Hammer PRESTON, Guildhall, (21721), Boney M SHEFFIELD, Limit, (730940), Lock, (01 267 4967), Reluctant Stereotypes/Melanie Harrod/David Blosse Band LONDON, Half Moon, Lower Richmond Road, Putney, Alex Campbell Berlin Blonces / Molecter Plascoch Di Flash Harry JIRMINGHAM, Golden E-IO21 554 2586), The Quads JISHOPS STORTFORD, ' Leisure Centre, 1563331, IOT-IND SUT3, See House, Can-ning Town (01-476 2889), Tour de Forca/Spider Tooting (01-672 7018), The Camibals (01-672 7018), The Camibal (01-672 7018), The Camibal State (01-672 7018 wright III NORTH PORTLAND, Working Men's Club, Rikki And The RETFORU, rollentary Fischers, RAF Station, Mud SHEFFIELD, Crucible Theatre (799223), Xero SOUTHALL, Hamborough Tavern, Spider / Chaps STALV8RIDGE, Commercial Hotel (061 338 2875), Sub-Eagle Sledgehammer SOUTHAMPTON, Red Lion, Bittern, (23186), Refuge SWANSEA, Top, Rank, (53142), The Police / Wazmonariz WATFORD, Baileys, (39848), Men's Club, Rikki And The Cufflinks PAISLEY, TUL Club, Flying Campbell LONDON, Hope And Anchor, Islington, (01 359 4510), Phil Triac Carpettes BRADFORD, St. Georges Hall, (32513/4), The Darts BRIGHTON, Richmond, (21713), The Lillettes BRISTOL, Colston Hall, (21182), XTC / The Yachts / The Dazzlers DERBY, Assembly Rooms, URL 2255, Loudon Wain-wright III Saucers PLYMOUTH, Clones (65136). Rambow LONDON, Kensington, Russe Gardens, (01 603 3245), Londo WREXHAM, Yale Sixth Form College, Ricky Cool And The And Rice/Terminal Snetk Blues Band Of Lancaster, New Barret (01-48/0465), One Eyed Jacks UDNDON, Hammarsmith Odeon (02-700 Hall), Sammy Hagar (02-700 Hall), Sammy Hagar (03-700 Hall), Sammy Hall), Sammy Hall (03-700 Hall), Sammy Hall), Sa SCARBOROUGH, Penthouse Gardens, to targues, Wardour Zoo LONDON, Marques, Wardour Street, (10 437 6503), The Brakes LONDON, Maunkberry's, Jernyn Street, (10 489 4623), Miraghe LONDON, Mulsic Machine, Camden, (01 387 0428), Fingerprintz/Pretty British/Dicken LONDON, Nashville, Kensington, (01 603 6071), Original Mirror-rthe Nurses (63204), Art Failure WHEATLEY HILL, Working Men's Club, White Spirit terfuge TORQUAY, Pelican (22842) College, icebergs Starjets WATFORD, Red Lion (29208) WEDNESDAY The Injections WEST RUNTON, Pavilion (203), Chairman Of The Board WORTHING, Serring Village Hall, Rosetta Stone SEPTEMBER 19 MONDAY wright III DUNDEE, Teasers, Royal Centre Hotel, (24074), Starjets DUINGEE, Teasers, Royal Centre Hotel, (2074), Starjets GLASGOW, Doune Cestle, (041 (492765), Another Pretty Face GLENROTHES, Rothes Arms, (TS3701), Street People IPSWICH, Gaurnant, (53641), Nils Lofgren / Live Wire (490984), LEEDS, Flord The Mob / The Astronauts / Survivors Of Mu LEICESTER, De Montfort Hall, (27632), Siouxeis And The Banshees / The Cure LONDON, Rridge House, Can-ning Town, (01 476 2899), The Physicals ABERDEEN, Music Hall (27688 **SEPTEMBER 17** Starjets/Visitors BIRMINGHAM, Bogarts (021 643 01721, Jameson Raid BIRMINGHAM, The Swan. LONDON, Marquee, Wardou Street (01-437 6603), Young Street torner Ones LONDON, Nashville, Kensington 101-603 60711, Classix Nouveaux/The Citizens LONDON, New Golden Lion, Fulham (01-365 3942), Bowles SUNDAY BRIGHTON, Dome, (682127), Nik Lofaren/Live Wire s/The Nurses LONDON, New Golden Lion, Fulham, (01 385 3942), Bob Kerr's OMLEY, Cockney's Club, The Yardley, Force BIRMINGHAM, National Schibbion Centre (021 780 **SEPTEMBER 16** Unami, (01 30542), bub kern s Vhoopee Band ONDON, Rainbow, Finsbury ark, (01 263 3140), XTC/The achts/The Dazzlers CNDON, Rock Garden, Covent iarden, (01 240 3961), The leadboar Rockin' Shader BURSLEM, (84021), The des George he Veins/No plit Vision ARBROATH, Condor Club, Mafia BIRMINGHAM, Red Lion, Shirley (021-744 1030), The Crack BIRMINGHAM, Star Night Club, Bromsgrové, Ocean Boulevard BISHOPS STORTFORD, Triad BISHOPS STORTFORD, Triad Utursheire Centre (56333), Exit Hotel Exhibition Centre (021 780 4141), Boney M BIRMINGHAM, Odeon (021 643 6101), Siouxsie And The Banshees/The Cure BLACKBURN, Navigation Inn, cs/S Brothers Band LONDON, Rock Garden, Covent Garden (01-240 3961), Last EDINBURGH, Tiffany's, (031 556 9292). The Cheetahs/Another 9292), The Cheetans/Another Pretty Face GLASGOW, Apolio, (041 332 9221), The Shadows GRANGEMOUTH, International Resort LONDON, Three Rabbits Romford Road, East Ham LONDON, Tramshed, Woolwich (01 855 3371), Ronnie Paisley Mill Hill, Direct Hits BRISTOL, Polytechnic, Ashley Down Site (421768), Sniff 'N (lunchtime) BRADFORD, Princeville (78845) Band MANCHESTER, Golden Garter, (061 437 7614), Mary Wilson NEWCASTLE UPON TYNE, City Hall, (20037), Boney M WHITEHAVEN, Whitehouse Club, Geno Washington And The Baro, Iam Band Physicals ONDON, Dingwalls, Camder Lock, (01 267 4967), Charlin Down Site (421768), Sniff 'N' The Tears CARDIFF, Top Rank (26538), The LONDON. Torrington, North (01-445 4710) Hotel, (72456), Switch LEEDS, Fford Grene, (490984) BRIGHTON, Jepkinsons, (25897) Geno Washington And The Ram Jam Band Lock, 101 Au-Gracie / Dynamite LONDON, Hope And Anchor, Islington, 101 359 4510); Phi Police/Wazmonariz CARSHALTON, St Helier (01 642 2896). The R American Housewives LONDON, Tramshed, Woolwich (01-855 3371), Original Eastside Stompers Flying Saucers LEICESTER, De Montfort Hall, (27632), The Slits/Don Cherry/Prince Hammer Anne Ram Jam Band RISTOL, Colston Hall (291768) Nils Lofgren/Live Wire



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By PAUL SEXTON

Speaking and mixing with GLI



GLI's new FRA-2 full range speakers.

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

The FRA-2 can handle between 30 and 150 watts of power and produces more than 99db one meter away with one watt input. So you wanna get technical? The speaker has a nominal impedence of eight ohms and smooth frequency response 50-20 KHz. Its sound dispersion is wide, at 90 degrees x 60 degrees. The long-term maximum acoustic output is 106db for one meter, and the unit features GLI's Coil Guard, their original protective circuit. The FRA-2 retails at £225.

FRA-2 retails at L225. GL's second new item is the PMX-9000, a new mixer equaliser. Features include: two sets of switchable line and phono inputs, each one having its fown slide level control; full cueing capabilities with level control and selector switch; illuminated VU meters with calibrated sensitivity control; complete microphone facilities for normal, standby and talkover modes; a five-band graphic equaliser, a master volume control, a rack mount panel and two sets of stereo main outputs. We don't have the room to go into all the features and specifications of the mixer, but there's one more detail you can't do without: the price, which is £269 retail.

without: the price, which is £269 retail. At the moment GLI equipment is only available from the firm itself and one retail shop, REW Audio-Visual, 114 and 146 Charing Cross Road, London WC2. GLI's Managing Director, Greg James (also DJ at the Embassy Club, incidentally) says that he hopes to establish about 12 new retail outlets, in 12 different "regions" of the country, when he's at the BADEM exhibition this week. GLI's number is (01) 935 0229 and their address 21 Montagu Square, London W1H 1RE.

BADEM – THE BEST DISCOTEK IN TOWN

CABLES LYING all over the floor, manic elec-tricians perched at the top of stepladders, company serfs scurrying about pushing pieces of equipment into position. One hour to go.... The Bloomsbury Centre

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

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

> All the action's hapening in one big room in the large hotel, a room just crammed with more the large notes, a room is transfer notes in the stands showing between impact at Discotek 79, them, just about every since they're developing facet of this so quickly. Lally and megabusiness. Some Elkington (Lighting and

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

Sound) are some impressive su-shaped" light boards; Northern Lights are, winetics, who sound their own horn with a projection saying "Lighting Effects Sup-plied By Optikingtics".

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

Lasertronics system

Those are the basics of

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

FOCUS ON: LASERTRONICS Sooner or laser

LAST lectrician in him week's

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

Lasers might seem like a feature of the late seventies, but Mike Geary was experimenting with them some 10 years ago. Mike's father was a theatre electrician, and the young artist divided his time between helping his old man for some extra money, and earning a crust as a musician, a "mediocre" one by his own description. Or was it money, and earning a They said he could join as crust as a musician, a designer, the next day, "mediocre" one by his Join? He took over the own description. Or was it lace, becoming Manager and then fetching a high electrician and played a bit of music on the side? Moved to Torial of Great Well, you won't lose any sleep over it either way, but it seems that the built the Torial

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

Mike approached Meteor Lighting – ap-proaching rather slowly, because he was still on Mike crutches at the time - to ask if they had any work. They said he could join as

showrooms.-Geary's next move was to form Chartglen Ltd, which began life as a general electrical and small design work firm. basically uses a pair of electrically controlled mirrors which move the laser beam in two directions, horizontal and vertical. When the directions combine the Lasers became practical for the firm when Mike managed to design a controllable model. He beam is pinpointed at one point on the screen. controllable model. He sold some to Torial and marketed the rest under the new name Laser-tronics. That's when lasers meet electronic asers meet electronics. Smart eh? There's one event which Mike Geary con-

hose are the basics of what has become a very profitable business for Geary's Lasertronics. They've become the acknowledged bosses in Europe as far as lasers are curope as far as lasters are concerned and expect a turnover of something near one million pounds this year. And you can't say that Mike Geary doesn't deserve it. He struck me as being too bonest too straight. siders really pushed Lasertronics on its way. That was when BBC's 'Tomorrow's World' 'Tomorrow's Wo commissioned him to build a mini laser, so that TW could explain lasers to the masses. They do take honest, too straight-some explaining and I forward, dammit too NICE don't profess to un-derstand them, but the and that's very pleasing.



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

Pinner Rose on me

ANDY MANN, of the Record and Disco Centre in Pinner, rang me the other day to proudly tell me about the moving and expansion of the shop. And he did mean expansion - the shop is currently at 350 Rayne Lane and is moving over the road to 355, to a shop some six times larger. Well, it pays to think big. Andy co-runs the shop

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

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

THE FIRST EVENT FOR PROFESSIONALS THE BRITISH DISCOTHEQUE CONVENTION AT FRENCHIES CAMBERLEY, SURREY, ON TUESDAY OCTOBER 2nd 1979

Including all major record companies, club managers and promoters, plus Chris Hill, Robbie Vincent, Ian Levine, Chris Brown, Sean French, Steve Walsh, etc, etc Limited Tickets Price £5.50 to include Buffet and Cabaret, available now from Paul Wheeler or Robin Nash, Perhan Old Lane Gardens, Cobham, Surrey, Or Phone East Horsley (04865) 2531

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DISCO DATES

WEDNESDAY (12) HI-Tension's hot tip Mirage funk Mayfair Gullivers, Froggy mixes US style for teenaigers at Southgate Rovalty, FRIDAY (14) Steve Dee does Prestwood Village Hall, John DeSate does Faversham Youth Centre; SATURDAY (15) Rus Phillipe' flourishing Disco Dept at Manor Park Braddway's 'Fer For Music culebrates its first anniversary with free champers and everything marked down for the day. Robbie Vincent & Frogdy funk Southgate Rovalty, Radio Trent's Dale Winton & Steve Young dish out treebies at South Normanton Storthfield County Club (Mir esiz 28), Ian Richards starts at Licester's New Cinderellas, Steve Dee does Tylers Green Village Hall; WEDNESDAY (19) Ilford Room At The Top colebrates its 9th Anniversary with a Gala fancy dress party featuring C200 prizes, half -price drinks al hight and Page 3 models looking leggy — if it's like last year's it'll be a gas!

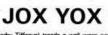
CONFUSED, WORTHING

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DJ TOP TEN

CHRIS BROWNE spins nothing but jazz on Tuesdays at Hig Wycombe Tuesdays, drawing 200 fans despite lack of local impor shop, but his crazy "thema" nights on Wednesdays now grab around 450 funsters – it's a "New Year" party next week (19) – while overal during the week he tends, to feature around an hour of oldies even to the

1	CRYSTAL WORLD, Crystal Glass	Philip
2	INSIDE AMERICA, Juggy Jones	Contempo
3	GET DOWN, Kay-Gees	US De-Lite
4	LONDON EXPRESS, Oliver Sain	Contempo
5	WICKY WACKY, Fatback Band	Polydo
6	FUNKY STUFF, Kool & The Gang	Polydo
7	CHECKMATE, Barrabas	Atlantic
8	FUNKY NASSAU, Beginning Of The End	Atlantic
9	SHACK UP, Banbarra	United Artists
10	RUNNING AWAY, Roy Ayers	US Polydor 12ir



COLIN DAY (Derby Tiffanys) treads a well worn path: "The other Friday, during one of my regular oldie spots, I segued the Bombers "Get Dancin" into Voyage 'Let's FLy Away into Edwin Star 'Contact' – a popular mix. What was the next request? Yes, you guessed it! 'Er, could you play some fast funk, something oldish?' ("m ainght, it's the rest of 'emil!" Yes, but though nice records (and as you say a good mix), those three aren' really hard funk, are they?

By JAMES HAMILTON

IMPORTS DESTINATION: 'Move On Up/Up Up Up' (US Butterfly FLY-13934). Curris Mayrield's classic in a similar flying 140bpm 12in remake that finally reaches an excitingly rattling 136bpm break, and another 138bpm singy strings bit ust before the end.

brass over bass-pushed excitin wheezling and zizzling synthesize

KOOL & THE GANG: 'Ladies' Night' LP (US De-Lite DSR-9513). Due also on 12in, the Eurni Deodato-produced set's already hot title track is a subduedly 95131. Due also on 12in, the Eurim Deodato-produced set's already hot tritte track is a subduebly strutting 110-112bpm funkty chugger, very like a slowed down Al Hudson, changing up to 117 bpm for a more flowing finish. Too Hor is a mellow 105/53bpm swayer, while varying the "rock" tempo are an accelerating 118-124bpm Hangin Our, repetitive 212bpm Tonghr's The Night' and 120bpm 'If You Feel Like "Dancin".

and 120bpm Tr You Feel Like *Dancin'. PAULINHO DA COSTA: 'Deja Vu/Love Till The End Of Time' (US Pablo Today 0312-102). Eagerly awaited 12in remix stretches the spikily skipping squeaky EVF-supported strutter out to 6:40 while speeding it up to 118bpm and chopping straight on into the similarly speeded - up brassy instrumental track ion its own. as flip) to make a 10-26 sequel

brassy instrumenta track yon no own as a local isAAC HAYES: Don't Let Go' LP (US Polydor PD-14524). Deceptively fast but unhurried seeming 136bpm "rock" treat-ment of the Roy Hamilton / Manhattan Tracsfer title track (137bpm on promo 12/n) skips good smacking instrumental build-up to his 101bbpm "rock" donating chix, while there's a good smacking instrumental build-up to his 101bbpm "rock" favor, so much better than Roy Ayers' recent attempt. SHALAMAR: "Right in The Socket' (LP 'Big Fun' US Solar 0xL1347bp). Steadily chugging 128hpnm "rock" liggler with sounds 'Bank' able and should be big

Sounds beim enderstand of times CHARANGA 79: 'Good Times (Como Varnos A Goza') (US TR 12-608). Updated from 76 to 79. the Latin group now give Chic's hit their basically bashing 111bpm 12h treatment, but while it lacks the original's smooth subtlety it adds steel drums and a staccato smacking lurch beat that works well.

smacking lurce been may show well. PAUL LEWIS: 'Inner City Blues' (US Sunshine Sound S-4214). Marvin Gaye's oldie gets a solidly pulsating KC-produced 115-116-118bpm 12n reworking that beets up the beat for some seering long rhythm breaks with sizzling cymbal hissing and tambourine staking never letting up. shaking never letting up. WAYNE HENDERSON: 'Dar

WAYNE HENDERSON: 'Dancin' Love Affair' (LP 'Emphasized' US Polydor PD -16227). Chix-supported squeaky Curtis Mayfield - like vocab by the Crusaders' old trombonist on a jittery 114-115bpm swayer, reviewed as a promo 12in and so possibly not typical of the whole LP.

UK NEWIES

MICHAEL JACKSON: 'Dont Stop 'Til You Get Enough' (Epic EPC 12-7763). Heaven-sent 12in of the already huge and now speeded-up 121bpm rattling

128

speeded-up to topm reasons pittery joters EDWIN STARR: 'tr's Called The Rock' (2016 Century-fox TCD 2420). Infectiously bounding 125 Appriluly establish the "rock" dance here -- it's the elbows and knees-bent sideways-swaying step that you must have seen by roaw.

AOUARIAN DREAM: "Phoenis" (Buddah BDSL 498). Catchy chis - sung happily flying 134-135bpm jazz truk 12in jumper from a while back, now out here to renewed interest, with the siren - started 133bpm instrumental "East 6th Street" synthesizer skipper as good flip.

Street' synthesizer skipper at good flip. EDDIE HENDERSON: 'Runnin acod flip. EDDIE HENDERSON: Runnin' To Your Love' (Capitol 12CL 16099). Patrice Rushen-sung 128bpm 12in lesper in Jurching Emotions style, not now as big as the LP's better This Band Is Hot'. HERB ALPERT: Rise' (ASM AMSP 7465), Haunting 100bpm set-through UK 12in - but presumably at 45mp already, to trapped-spinners: RNND' CRAWPD'. Support Roub' CARWPD'. Support Roub'. Supp

Access-specially imported new -it (K 5652). BILLY OCEAN: 'American Hearts' (GTO GT 12-244). Steedily stamping 115bpm 12n logger, already a pop ht. FOXY: 'Headhunter' (TK TKR 13-7550). Jaggedly jumping 125bpm 12n furcher, a bit basic.

There's a long rhyth break before a "lonely man" joins in briefly, while 'Don't Stop Dancing' is a pounding 132bpm

Dartong is a pointing facility leaper. SU2T LANE: 'Ooh, La, La' (US Elektra AS-11417). Strange disjointed 12in has a freaky long phasing and clapping 635pm intro adding bass and chix to become a littery 1280pm smacker with two cantering sax breaks before clapping bass returns to the chix – good for US-style mixing maybe? racting i douprin uneas, another 138bpm zingy strings bit just before the end. DAZZLE "You Dezze Mell'I (LP Dazzle' US Deztie Mell'I (LP Dazzle' US Deztie DSR-9614). Steady 128bpm clopper with patches of pretrily inkling harp and some soulful guys in gals volvi miteplay during the more GRS, "Body To Body Boogie' (US Galsaul SG 303), 97bpm "sleaze" slowe which, if i had lacked its glowe which, if i had lacked its have made a nice 130bpm speed-have made a nice 130bpm speed-hat 12m and its Build est 3 revival of the pounding old 122bpm Moon Boots' stomper are big in Scotland.

— good for US-style mixing maybe? CHAMBLEON: 'Get Up' (US Elektra AS-11424). Synthesize "take off" into a dated 105bpm "take off" into a dated 105bpm "take off" into a dated 105bpm take the take off" into a dated 105bpm elektra off" into a dated 105bpm elektra off" into a dated 105bpm found 115bpm B-side VWII Be Dancin 'hustler. GEORGE McCRAE: Don't You Feel My Love' (US Sunshine Sound 212). Casey & Finch-prod/penned -insistent 125bpm Sound 212. Casey & Finch-prod/penned -insistent 125bpm Follows their usual chord background.EEMAN': Turoble Scotland. ELIJAH JOHN GROUP: 'Keep A ELUJAH JOHN GROUP: Keep A Little Love For Yourself (US Keylock K-5102). Strings in syndrums intra a then somewhat dated Motown-sin soul hollerer, given a "rock" tempo on 122bpm 23in with lush trimmings – II could have pop appeal. NOEL POINTER: Treal It Jonus NOEL POINTER: Treal It Jonus NOEL POINTER: Treal It Jonus Hold Jonus Girls and some spiku havas, over hass-bushed reciting

Michaels Sing Way in the background MiCHELE FREEMAN: Tumble Heart (US Polydor PD D 514). Don Ray-produced churring. IZ3bpm 12n filer by a nice looking lady keeps on tumbling along without really doing much. KATHI BAKER: 'Fa La La (Feel The Heart' (US Deco DC 1250007). Winsomely wailed changes but sounds too light-weight and 'NY' for here. HELEN REDV: 'Make Love To Me' (US Capitol Disco 8517). Net US Capitol Disco 8517). Net US Capitol Disco 85171. Net US Capitol Disco 85171. Net US Capitol Disco 85171. Net Closes during the brask. hitting US discos and out here on UK 7n (CL 16089). NEEDA: 'Come On And Rock' US Sunshower S-1151. Repetitive but souffully sung girling group 120pm 12n 'rock' stamper. AFRO CUBAN BAND: 'Have A

sounds: SHOWBIZZ: 'Do It In The Dark' (US Capitol Disco 8519). Rupert Holmes-produced 128bpm 12in has Instant Funk-ish intro and rhythm break but gets a bit bland when the 'Gisco'' chic come hustling in - though Savoy fans may dial

repetitive bot sourcely song gine group 120bpm 12in "rock" stampe. Aleal Good Timer (US Arsta CP-706, Basis jittery 118bpm "rock" 12in with staccato shrill chik 'n gutf chaps. FLB: 'Hey Pancho It's Discol' (US Fantary VMOT D-137). The US Fantary VMOT D-137). The US Cangory the corry Mexican dialogue about the Cisco Kid (Cisco - Disco, geddiri/1) CAROLINE CRAWFORD: The Shurt (LP 'Nice And Soulfu' US Mercury SRM-13792). This at 106bpm and the 104-101-102bpm 'Havin Fun' are typical jittery Bohannon Humgers, though sparser and even less interesting than usual,

THE MARVELS: 'Sh-Boom (Dimples DIM 201). Dynamitt 65bpm 12in reggae revival of the Chords/Crew Cuts "life could be a dream" doo-wop classic, ex ploding for all who try it!

ploding for all who try it! GIBSON BROTHERS: West Indies' LP 'Cuba' Island LPS 95791. The greatest Latin-type 122-123bpm 'Better Do It Salsai' was originally retrieved off a special promo 12in, so I missed this similar happy 123bpm basher and the more Vilage Reoplexah sers MI Vide (If You Should Go)', which with 'Cuba' and 'Ochi What A Life' make for an ex-ceptionally strong LP.

BRYAN ADAMS: 'Let Me Take You Dancing' IABM AMSP 7460). Motown-type happy vibes-spiced 135bpm 12in romper, huge in NY, should now sandwich nicely between Philly Cream 'Motown Review' and Isaac Hayes 'Don't Let Go'.

ERROL DUNKLEY: 'O.K. Fred' (Scope SC 6T). Sublimely catchy 94bpm reggae, presumably on 12in, should be subtitled the 'Yagga Yagga Song'!

HI-TENSION: There's A Reason' (Island 12XWIP 6493). EWF-like squeaky 107bpm 12in swayer with busily jolting and jiggling



CHEESECAKE CORNER - t In To Love' is at number 80 'Got To Give

ODDS 'N BODS

ODDOS 'NO BOODS SEXY CREAM by Slick has effectively been banned from ratio play for inverse of the second second

BREAKERS

BREEAKERS BUBBLING UNDER the UK Disco (page 31) with increased support are Billy Cornally The Brownies' (Polydor). Tom Browne 'What's Going On' Throw Down' (Arista 12a), Twennynien - Lonny White Ori The Children' Nghttiffe' (US Columbia LP), Bobby Rush Blue Sky 12a), Blood Siters Fing My Bell' (Sound City 12a), Reging Jer Sunvival' (Carrene 12a), Dexter Warsel TI Never Forger (My Favourie Olecol ', Sweeter Pain' Funk Attack' (US Phill Int LP), Conne, Medical Phill Int 12n, Dan Hartman Hands Down (US Blue Sky 12a), Blood Siters Fing My Bell' (Sound City 12a), Reging 'Je Sunvival' (Carrene 12a), Dexter Warsel TI Never Forger (My Favourie Olecol ', Sweeter Pain' Funk Attack' (US Phill Int LP), Cogne, How High' (US Salsoul Iza), Esther Philips Our Day Will Come' (Mercury 12a), Haremen' (Lock Out Fort The Boogie Mar Maturbi 'Point of Vorder Mar 12a), Esther Philips Our Day Will Come' (Mercury 12a), Haremen' (Lock Out Fort The Boogie Mar Maturbi 'Point of Vorder Mar 12a), Esther Philips Our Day Will Come' (Mercury 12a), Haremen' (Lock Out Fort The Boogie Mar Maturbi 'Point of Vorder Mar 12a), Esther Philips Our Day Will Come' (Mercury 12a), Haremen' (Lock Ot Fort The Baootam 12a), Jeff Warm Evo Of the War (CBS 12a), Pan Pastor Hiding And Seeking' (Chyaalis 12in), Herbie Marn '1320 Daz' (High, Letwin Star I's Caled The Rock' 20th Contrus-For 12a), Love DeLuxe 'Here Cornes That Sound Again' (Alfantic 12P), Wille Bobs Paids' (Hasson For Livn' (US Columbia LP), Alma Fay Don't Fall In Love (Haningo 12n), Curits Mayfield Between Yos Baby And Mer' Tell Me I Hare' Nool 'Art Band' Band Baby Bab Boogie (Mercury US 12n), Kosel Then Gang (Ladies Night' (US DeLite LP), Nei Larsen High Gear ' Demonette' /Night Better Wit Look Down (MCA), Fory Headhunter (TK 12n), Michael Ackson Robogie (Gen CP), Neol Pointer (Nagail Carlor), Baby Maturba Therizon LP), Hay Barts Marshour (Rock 12), Baby Bab Baby Bab Kab Tome Boogie (Gen CP), Neol Pointer (Nagail Carlor) Disco Concentol, US UAL LP), Sandy Mercer Now

MIX MASTER

DAVE JACKSON, currently doing MoR gigs through Sofiscodisc (Bradford 0274-681405, reconfirms my own point that you can mix within and between every type of music – but adds that as ha's the only MoR jock in his area that does mix, he's viewed as a bir of an oddity. . expecially by other jocks! Two sequences that come to his mind are Darts 'Duke Of Earl' (Magnet) mixing anywhere into the first break of Gene Ch.ndler' (Ed Down' (20th Century 12in, and a special with Sparks 'Beat The Clock' (Virgin 12in) – which, while much requested, he finds is too complex with the drumming for his older dancers, so Dave starts off with Village People 'YMCA' (US Casablanca 12in remxir) running the whole of Sparks' into in over the central rivthm break, then bringing up the middle break of Shalismar Uptown Fastwal (HCA 12in) through Sparks' own middle drom break, thus strengthening the beat. Ever chop mix waltzes, like I do, Dave?!

now. VAN McCOY: 'The Hustle', (HEL 9198436). Yesteryear's dance now on 116bpm remixed 6:25 12in with overlaid syndrums and added dwstym.

with overlaid syndrums and added rhythm. DISCOTHECIJE: "Intro Discot (Mercury 60072311. A legal version of those great US bootlegs, instead of using the actual record snippets this Iz8bpm 7in 112in to followil is a medley of fanous hits in-strumental intros freshly recor-ded, featuring such as 'YMCA'. "Da 'va Think I'm Sexy', 'Shake Your Body', 'Satisfaction', 'Shame' etcl

"Shame'etcl "Shame'etcl TAMIKO JONES: 'Can't Live Without Your Love' (Polydor STEPX 001). Randy Muller-arranged synthetically churring arranged synthetically churring litterer, 119bpm in its original US 12in form or 121bpm on UK 7in (so far).

when the "deco" chic come husting in - though Savoy fars may dig! DELORES HALL: Snepshot (US Capitol Disco 8514). Long I32bpm intor builds to a poun-ding 134ppm intor a gliese making some of the beat, and not enough of Delores' soul screaming between instrumental bits (the tip being all instrumental). ZACK FERGUSON: "Monkey Fever (Mama Music DF2 021). Blandly swaying effeminate 185 bpm hustler with syndrum's n chik, on 3-track 126 of un cy table of the structure of the syndrometry of the structure of the result of the syndrum's racks, on the syndrum's n chik, on 3-track 126 of un cy table of the syndrum's racks, on 3-track 126 of un cy table of the syndrum's racks, on 3-track 126 of un cy table of the syndrum's racks, on the syndrum's from The Ceiling is more ex-citing, while on the joly 195bpm Aa Aa Uu Aa Ee Euro chanter he really does sound like Diana Rossi FRANCE JOLI: Come To Me' (LP France Joli' US Prelude PRL 12170). This young white Canadian Dona Summer close recent woored the face on vaturally her rediculously 'Last Dance' — like slow - starting 133bpm flier is huge in gay NY



Personal

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aligator rain my heart's all pain for you. Tears still fall. – Love, Nathan, Street, MARC BOLAN high in your

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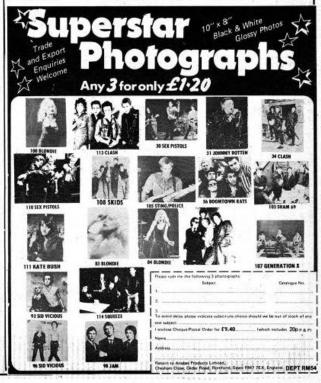
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Peter Gabriel & Band at Reading Genesis, Generation X, Rory Gallagher & Band, Steve Hackett & Band at Reading, Hawklords, Judas Priest, The Jam, John Miles, & Band Bill Nelson's Red Noise, Suzi Quatro, Ramones, Stranglers, Status Quo, The Slits, Squeeze, Thin Lizzy, 10cc. UFO Whitesnake at Reading etc. All top-quality photos by professional photographers.

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PURK GEAN Bondarge fittinge 52:05. Burnloss 11:00 Strakptors burn Strak PVC + Black Leather Grain Lock – E1 each Bands E1. Sol Yocoun 11 Black Leather Grain Look Wrist Bands E1. Sol Yocoun 11 Black Bolts And Break Suddo Store Miron Relieter Berlies 11: Deas Studdad Black or Brown Berlis E1:90 Superior Quality Beit Bluckles 31 × 21 Strangters + See Protos 11:00 actions Complete with band E2:30 Sand money pits autoble rule SAE to Sentalealter (MMT), 45 Church Lens, Whiteful, Coastilling, Leas.

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Street, Newcaste - Ga -Tyree. LOOK 6 Colour Concert Photos to each aet only (2.50) David Essex, Rod Stewart, Slade, Diana Ross, Dana, Lulu, Leo Sayer, Also 4 Marc Bolan E2. Please state artist and send to R. Cleaver, Actacon, The Green, Wingham, Canterbury, Kent, STORY OF Pop 31 Mint Copies offers, SAE - 60 Popes Grove, Twickenham, TWI 14JY.

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RUSH 2112 T-shirts, SML £3. — T.I.T.5, 12 Bienheim Street, Newcastle on Tyne. XTC (LOGO) T-shirts, SML £3. — T.I.T.S, 12 Bienheim Street, Newcastle on Tyne. LED ZEPPELIN (LOGO) T-stamps for list. Gemini shirts, SML £3. — T.I.T.S, 12 Records, 123 George Street, Records, 123 George Street, Records, 123 George Street, Records, 123 George Street, Reconstructionshirt. eim Street, Newcastle Blenh Mablethorpe, Lincolnshire. SINGLES COLLECTION, on Tyne

Blenheim Street, Newcastle on Tyne. BONDAGE TROUSERS -TARTANS in red, yellow, green or black, Also PLAIN BLACK drill. All with burn-flaps, zips, leg straps. SIZES gruss 26, 28, 30, 32, griss 8, 10, 12, 14, only C19.00, T-SHIRTS Siouxsie, 999, Adam Ant, ISML), £3,50, Yellow ReAL LEATHER PUNK TIES, black or red £3,50, WET LOOK CIRE JEANS, black, red, blue, yellow, Sizes -Guys 26, 28, 30, 32, Girls 8, 10, 12, 14, Annazing value at 55,50, CUT AWAY COLLAR SHIRTS - Glazed conton 1956-79, many rare. SAE lists - 2 Waverley Street, Groves TELEPHONE 0780 51026 new single from Zero Records featuring Andrew Allan. Two great songs on a double a side records. SHIRTS - Glazed cotton Electric Blue, £9.95. Cream, £6.95. Sptin Black/red stripes on cream, £1.50 (SML). All items post free. more items post free, money cheerfully refunded if not satisfied. — B. Leach, 50D, (Basement), Redcliffe (Basement), Redcliffe Gardens, Chelsea, London

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		UK SINGLES	
		VN / MULL	
12	1	WE DON'T TALK ANYMORE, Cliff Richard CA3S, Gary Numan B	EMI leggars Banquet
3	2	BANG BANG, B. A. Robertson	Asylum
4	11	DON'T BRING ME DOWN, Electric Light Orchestra STREET LIFE, Crusadera	' MCA
67	4	ANGEL EYES, Roxy Music IF ISAID YOU HAD A BEAUTIFUL, Bellamy Broth	Polydor persWarner Bros
8	9	JUST WHEN I NEEDED YOU MOST, Randy Vanw	varmer Island
9 10	16 5	LOVE'S GOTTA HOLD ON ME, Dollar MCNEY, Flying Lizards	Carrere Virgin
11	6	GANGSTERS, Specials	Two Tone Atlantic/Hansa
12 13	13 12	GOTTA GO HOME, Boney M - DOH WHAT A LIFE, Gibson Brothers	Island
14	15 10	DUCHESS, Stranglers AFTER THE LOVE HAS GONE, Earth Wind & Fire	UA CBS
16	8	I DON'T LIKE MONDAYS, Boomtown Bats	Ensign
17 18	24 27	LOST IN MUSIC, Sister Sledge RESGAE FOR IT NOW, Bill Loveday	Atlantic Charisma
19	18	DUKE OF EARL, Darts	Magnet
20	15 25	IS SHE REALLY GOING OUT WITH HIM, Joe Jac GONE GONE GONE, Johnny Mathis	CBS
22	17 26	WHEN YOU ARE YOUNG, Jam STRUT YOUR FUNKY STUFF, Frantique	Polydor Phil Int
24	34	SAL ON, Commodores	Motown
25 26	28 32	BDY OH BOY, Racey CRUEL TO BE KIND, Nick Lowe	Rak Radar
27 28	40 69	TIME FOR ACTION, Secret Affair TOMORROWS GIRLS, UK Subs	I Spy RCA
29	45	SOMETHING THAT I SAID, Ruts	- Virgin
30	33 37	GET IT RIGHT NEXT TIME, Gerry Rafferty SPIRAL SCRATCH, Buzzcocks	UA New Hormones
32	53	SLAP AND TICKLE, Squeeze SINCE YOU'VE BEEN GONE, Rainbow	A&M Polydor
33 34	22	HERSHAM BOYS, Sham 69	Polydor
35	21	LIVE ON STAGE, Kate Bush SWEET LITTLE ROCK 'N' ROLLER, Showaddywa	EMI addy Arista
37	52	THE PRINCE, Madness	Two Tone
38	38	IN THE BROWNIES, Billy Connolly REASONS TO BE CHEERRUL, Ian Dury & The Blo	Polydor ockheads Stiff
40	29 36	ANGEL EYES/VOULEZ VOUS, Abba LINES, Planets	Epic Rialto
42	70	BACK OF MY HAND, Jags	Island
43	23	MORNING DANCE, Spyro Gyra YCU NEVER KNOW WHAT, YOU'VE GOT, Me &	You Laser
45	50 47	WHEN YOU'RE NUMBER ONE, Gene Chandler	Chi-Sound
47	44	DIM ALL THE LIGHTS, Donna Summer MAKIN' IT, David Naughton	RSO
48	58 56	FEEL THE REAL, David Bendeth " WHEN WILL YOU BE MINE, Average White Band	Sidewalk RCA
50	72	THE LONELIEST MAN IN THE WORLD, Tourists	Logo
51 52	31	DCN'T STOP 'TIL YOU GET ENOUGH, Michael J. THE DIARY OF HORACE WIMP, Electric Light On	chestra Jet
53 54	39	WANTED, Dooleys AMERICAN HEARTS, Billy Ocean	GTO GTO
54	60 59	THE SIDEBOARD SONG, Chas & Dave	Rockney
56	57	HIGHWAY TO HELL, AC/DC NIGHTS IN WHITE SATIN, Dickies	Atlantic ASM
58	30	TEENAGE WARNING, Angelic Upstarts	Warner Bros
59 60	64 61	WAR STORIES, Starjets GETTING CLOSER/BABY'S REQUEST, Wings	Epic Partophone
61 62	41 74	BCRN TO BE ALIVE, Patrick Hernandez LASER LOVE, After the Fire	Gem CBS
63	-	SEXY CREAM, Slick	Fantasy
64 65	46	LOOKIN' FOR LOVE TONIGHT, Fat Larry's Band YCU CAN DO IT, AI Hudson & The Soul Partners	Fantasy MCA
66	42	BEAT THE CLOCK, Sparks	Sire
67 68	71 43	RCCK & ROLL HIGH SCHOOL, Ramones STAY WITH ME TILL DAWN, Judie Tzuke	Virgin Rocket
69 70	65 63		Scope
		Rocky Sharpe & The Replays	Chiswick
71	48	THE DAY THE EARTH CAUGHT FIRE, City Boy CAN'T STAND LOSING YOU, Police	Vertigo A&M
73	-	THIS TIME BABY, Jackie Moore	CBS

- GIRLS GIRLS GIRLS, Kandidate 74 54
- BREAKFAST IN BED, Sheila Hylton 75
- OTHER CHART 1 RADIO ACTIVE, Cheetahs

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1	RADIO ACTIVE, Cheetahs	Zoom
2	TIME FOR ACTION, Secret Affair	1 Spy
3	TOMCRROWS GIRLS, UK Subs	RCA
4	THE PRINCE, Madness	Two Tone
5	THERE MUST BE HUNDREDS, Quartz	Big Bear Recs
6	WHEN YOU ARE YOUNG, Jam	Polydor
7	MILLIONS LIKE US, Purple Hearts	Fiction
8	SPIRAL SCRATCH, Buzzcocks	New Hormones
9	SOMETHING THAT I SAID, Ruts	Virgin
10	WHEFE'S THE BOY FOR ME, Revillos	Snatzo
11	DUCHESS, Stranglers	UA
12	ROWCHE RUMBLE, The Fall	Step Forward Recs
13	COMEINTO THE OPEN, Penetration	Virgin
14	LANGUAGE SCHOOL, The Tours	TI
15	BOYSKEEP SWINGING, The Associates	Double Hip
Co	mpiled by BRUCE'S, 79 Rose Street, Edinburgh.	031 226 2804.

		UK ALBUMS	\$
1	1	IN THROUGH THE OUT DOOR, Led Zeppelin	Swan Song
23	23	DISCOVERY, Electric Light Orchestra SLOW TRAIN COMING, Bob Dylan	CBS
4	4	THE BEST DISCO ALBUM IN THE WORLD	WEA
5	6	I AM, Earth, Wind & Fire BREAKFAST IN AMERICA, Supertramp	CBS
6	7	BREAKFAST IN AMERICA, Supertramp	ABM
78	5	VOULEZ VOUS, Abba PARALLEL LINES, Blondie	Epic Chrysalis
9	9	OUTLANDOS D'AMOUR Police	ABM
10	17	STREET LIFE, Crusaders	MCA
11	11	REPLICAS, Tubeway Army	Beggars Banquet
12	22	MANILOW MAGIC, Barry Manilow	Arista
13 14	18 16	NIGHT OWL, Gerry Rafferty TUBEWAY ARMY,	United Artists Beggars Banquet
15	10	DOWN TO EARTH, Rainbow	Polydor
16	15	DOWN TO EARTH, Rainbow SOME PRODUCT CARRION SEX PISTOLS, Sex	Pistols Virgin
17	26	MIDNIGHT MAGIC, Commodores	Motown
18	19	MORNING DANCE, Spyro Gyra	Infinity Atlantic
19 20	13	HIGHWAY TO HELL, AC/DC WELCOME TO THE CRUISE, Judie Tzuke	Rocket
21	28	INTO THE MUSIC, Van Morrison	Vertigo
22	21	BRIDGES, John Williams	Lotus
23	23	MANIFESTO, Barry Manilow	Polydor
24	12 20	THE BEST OF THE DOOLEYS EXPOSED, Mike Oldfield	Virgin
25	37	BAT OUT OF HELL, Meat Loaf	Epic International
27	24	LIVE KILLERS, Queen	EMI
28	35	BAD GIRLS, Donna Summer	Casablanca
29 30	28	ROCK 'N' ROLL JUVENILE, Cliff Richard	EMI Vertigo
30	28	COMMUNIQUE, Dire Straits 20 GOLDEN GREATS, Beach Boys	Capitol
32	32	OUT OF THE BLUE, Electric Light Orchestra	Jet
33	-	FEAR OF MUSIC, Talking Heads	Sire
34	44	DRUMS AND WIRES, XTC	Virgin
35	25	DO IT YOURSELF, lan Dury	Stiff
36 37	36	DIRE STRAITS, Dire Straits THE VERY BEST OF LEO SAYER	Vertigo Chrysalis
38	30	STRING OF HITS, Shadows	EMI
39	47	EDDIE COCHRAN SINGLES ALBUM	United Artists
40	45	LAST THE WHOLE NIGHT LONG, James Last NEW BOOTS AND PANTIES, Ian Dury and The E	Polydor Nockheads Stiff
41 42	69 31	B-52's, B-52's	Island
43	30	TEENAGE WARNING, Angelic Upstarts	Warner Bros
44	53	THE GREAT ROCK AND ROLL SWINDLE, Sex P	istols Virgin
45	43	WAR OF THE WORLDS, Jeff Wayne's Musical V	
46	46	RISQUE, Chic LOOK SHARP, Joe Jackson	Atlantic
48	42	AT BUDOKAN, Bob Dylan	CBS
49	51	NEVER MIND THE BOLLOCKS HERE'S THE SEX	PISTOLS, Virgin
50	34	RICKIE LEE JONES	Warner Bros
51	55	RUMOURS, Fleetwood Mac	Warner Bros
52	59	WE ARE FAMILY, Sister Sledge	Atlantic
53	33	20 ALL TIME GREATS, Roger Whitaker	Polydor
54	49	BLACK ROSE – A ROCK LEGEND, Thin Lizzy BACK TO THE EGG, Wings	Vertigo Parlophone
56	54	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
57	41	RUST NEVER SLEEPS, Neil Young & Crazy Hors	e Reprise
58	70	CITY TO CITY, Gerry Rafferty	United Artists
69	39	BOP TIL YOU DROP, By Cooder	Warner Bros
60 61	40	5, JJ Cale SPIRITS HAVING FLOWN, Bee Gees	Shelter RSO
61	58	PLASTIC LETTERS, Blondie	Chrysalis
63	63	THE BEST OF EARTH WIND AND FIRE VOL 1	CBS
64	48	LODGER, David Bowie	RCA
65	-	DARK SIDE OF THE MOON, Pink Floyd	Harvest
66	60	GO WEST, Village People	Atlantic
67 68	66	FOUR SYMBOLS, Led Zeppelin TAKE IT HOME, BB King	MCA
69	72	A NEW WORLD RECORD, Electric Light Orchest	ra Jet
70	56	MIRRORS, Blue Oyster Cult	CBS
71	-	SEMI-DETACHED SURBURBAN, Manfred Mann	EMI Ariola
72	65 52	SKY, Sky THE KIDS ARE ALRIGHT, The Who	Polydor
74	92	THE VIDS ARE AUTOR), THE WHO THE UNDERTONES	Siro
75	•	SHOOTING STARS, Dollar	Carrere
100	-		

53 54 55 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 64 72 69 -74 ONE FINE DAY, Rita Coolidge HELLO, HELLO, HELLO, New England

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KILLER CUT, Charlie STILLSAME, Carolyne Mas

23 25 24 18 25 28 26 29 27 31 THE BOSS, Diana Ross LOVIN', TOUCHIN', SOUEEZIN', Journey Columbia WHAT CHA GONNA DO WITH MY LOVIN', VITAL Cha GUNIA DU VITI H MY LUVIN . 20th C Stephanie Mills 20th C DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson SUSPICIONS, Eddie Rabbitit -SPOOKY, Atianta Rhythm Section P RAD GIRLS, Donna Summer Casa GET IT RIGHT NEXT TIME, Gerry Rafferty United WHEN YOU'RE IN LOVE OF. Hook M MORNING DANCE, Spyro Gyra SATURDAY NIGHT, Herman Brood & His Wild Romance WHERE YOU Lobo Cut DEPENDIN ON YOU, The Dooble Brothers Warm AIN'T THAT A SHAME, Cheap Trick DIM ALL THE LIGHTS, Donna Summer Casa OH WELLR Rocketts CHILDREN OF THE SUN, Billy Thorpe P ROLENE, Moon Martin e Mills 20th Century Elektra Polydor 32 28 29 30 31 32 33 34 35 36 37 38 39 40 41 13 13 39 21 36 27 33 Casablanca United Artists Capitol 35 40 44 42 Ariola Curb/MCA Vamer Bros Epic Warner Br Casablanca RSO 46 30 45 Polydor Capitol CHILDREN OF THE SUN, Billy Thorpe ROLENE, Moon Martin I KNOW A HEARTACHE Jennifer Warnes FIRECRACKER, Mass Production GHOST DANCER, Addisis Brothers THIS NIGHT WONT LAST FOREVER, Michael Johnson GODD FRIEDD, Mary MacGregor MIDNIGHT WIND, John Stewart GODD GIRLS DONT. The Knack DIRTY WHTE BOY, Foreigner REMEMBER WALKING IN THE SAND, Louise Göfin FOUND A CURE, Ashford & Simpson Warr GET A MOVE ON, Eddie Money O'UDINGBLODD, Rickie Lee Jones Warr SO GOOD SO RIGHT, Brenda Russell ARROW THROUGH ME, Wings C 42 43 50 49 Arista 44 45 46 47 48 49 50 51 51 52 48 47 Atlantic 51 EMI RSO 52 53 61 65 55 56 59 54 60 63 58 66 71 70 62 67 RSO RSO Capitol Atlantic Asylum Warner Bros Columbia Warner Bros Horizon Columbia Malaco TK Stiff GROOVE ME, Fern Kinney PLEASE DON'T GO, K.C. & The Sunshine Band PLEASE DON'T GO, K. C. & The Sunshine Band HOLD ON, an Gorm YOU DECORATED MY LIFE, Kenny Rogers THEN YOU CAN TELL ME GOODBYE, Toby Baou IF YOU REMEMBER ME, Cruiz Thompson WHERE WILL YOUR HEART TAKE YOU, Buckeye IVE NEVER BEEN IN LOVE, Suzi Quatro STREET LIFE, Cruadders GIRLS TALK, Dave Edmunds BOOM BOOM, Part Travers SURE KNOWS SOMETHING, Kiss COME TO ME, France Joli FINS, Jimmy Buffett United Artists RCA Planet RSO MCA MCA Swan Song Polydor Casablanca Prelude MCA FINS, Jimmy Buffett REASON TO BE, Kansas Kirshner/CBS A&M

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GOOD TIMES. Chic

SAIL ON Commodores MAIN EVENT/FIGHT, Barbra Streisand

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I1 MY SHARONA, The Knack AFTER THE LOVE HAS GONE, Earth, Wind B Fire THE DEVIL WENT DOWN TO GEORGIA, Charle Daniels Band DON'T BRING ME DOWN, Electric Light Orchestra-LEAD ME ON, Maxine Nightingale SAD EYES, Robert John LONESOME LOSER, Little River Band LUNESOME LOSER, Little River Band

RISE, Herb Alpert MAMA CAN'T BUY YOU LOVE, Elton John

MAMA CAN'T BUY YOU LOVE, Elton John LET'S GO, The Cars GOODBYE STRANGER, Supertramp HEAVEN MUST HAVE SENT YOU, Bonnie Pointer BAD CASE OF LOVING YOU, Robert Palmer DRIVERS SEAT, Smilt 'n' The Tears POP MUZIK, M BORN TO BE ALIVE, Patrick Hemandez CRUEL TO SE KIND, Nick Lowe I DO LOVE YOU, G.O. DIEFERENT WOELDS. Mauraen McGovern

DIFFERENT WORLDS, Maureen McGovern HOT SUMMER NIGHTS, Night

I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick

Capito

Ar

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Atlantic

Columbi

ABM MCA Elektra ABM Motown Island Atlantic Sire

Columbia Columbia Arista Warner/Curb

Planet

Stiff

Infinity

Arista Mercury

Motov

Arista

ABN

Je Windsong

(HART WHEN Brinsley Schwarz split in 1975 they had recorded six insuccessful albums despite the efforts of their record after the band's leader the Brinsleys never lived down the initial 'hype' which included a debut at Fillmore East for which rock journalists were flown in by the planeload, unofficial reports at the time suggested that UA spent over 200,000 trying to popularise the band – a figure not exceeded until CBS 'invested' over £250,000 to launch David Essex in 1973, itonically a full ten years after his recording debut. Despite being mauled by the critics, Brinsley Schwarz were a fine band and in recent years some of their early work has been much sought after by their ever-growing cult following. Nine years after the group was formed, two of its members find

their ever-growing cult following. Nine years after the group was formed, two of its members find themselves in the US not hundred for the first time. Nick Lowe, bassies and vocalist with the band, and recently married to Johnny Cash's step dougher Calene Carter, is socing with 'Cruel To Be Kind', co-written with ex-Brinsley guitarist lan Gomm whose own Hold On' (modused by establish Be producer Martin Rushent) made a belated US chart debut on the service 'Johnson's success marks the US singles chart debut of the newly-formed Stiff Spic label, though in Britan the disc was issued by Albion Records and is still available on 12 Inch. This man who gave this name in Brindley Schwarz and we

Neconstaining is still available on 12 nich. The man who gave his mame to Brinsley Schwarz and was guitarist throughout the five years is also on the verge of US chart success. Necondary, Brindley is a member of Graham Parkor's backing group The Rumour whose "Emotional Traffic" is picking up substantial US airplay. Parker's version of the Jackson Five classic TWant You Back continues to bubble below the hot hundred ...

"I Want You Back continues to pubble below the hot hundred . Racey's 'Some Girls' has not-hed world sales of over two million and is now due for US recase. Written by ace songamiths Nicky Chinn and Mike Chapman, the record's 'Some Girls Will' chorus nicely complements The Knack's second hit 'Good Girl's Don't produced by the same Mke Chapmant Incidentally. Chapman has bettered his astounding field of producing the 'Get The Knack' aloum for 18 dood doars by completing the new Suz' Quatro LP on a budget of 12.000 dolars by completing the new Suz'

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Record Mirror, September 15, 1979 31

US ALBUMS

			11 M
1	10	IN THROUGH THE OUT DOOR, Led Zeppelin	Swan Song
2	1	GET THE KNACK, The Knack	Capitol
3	3	CANDY-O, Cars	Elektra
4	2	RREAKEAST IN AMERICA, Supertramp	A&M
5	5	MILLION MILE REFLECTIONS, Charlie Daniels Band	Epic
6	7	RISOUE, Chic	Atlantic
7	4	I AM, Earth, Wind & Fire	Arc
8	9	MIDNIGHT MAGIC, Commodores	Motown Epic
9	23	OFF THE WALL, Michael Jackson REALITY WHAT A CONCEPT, Robin Williams	Casablanca
10	12	RUST NEVER SLEEPS, Neil Young and Crazy Horse.	Reprise
11	8	FIRST UNDER THE WIRE, Little River Band	Capitol
12 13	14	DISCOVERY, Electric Light Orchestra	Jet
13	57	SLOW TRAIN COMING, Bob Dylan	Columbia
19	15	THE BOSS, Diana Ross	Motown
16	16	BAD GIRLS, Donna Summer	Casablanca
17	11	LOW BUDGET, Kinks	Arista
18	18	DIONNE, Dionne Warwick	Arista
19	21	STREET LIFE, Crusaders.	MCA
20	13	RICKIE LEE JONES, Rickie Lee Jones	Warner Bros
21	24	THECARS	Elektra
22	27	SECRETS, Robert Palmer	Island
23	17	BOMBS AWAY DREAM BABIES, John Stewart	RSO
24	25	TEDDY Teddy Pendergrass	P.I.R.
25	29	WHAT CHA GONNA DO WITH MY LOVE,	and the second second
1000	1000	Stephanie Mills	20th Century
26	33	CHICAGO 13, Chicago	Columbia
27	28	MORNING DANCE, Spyro Gyra	Infinity
28	35	STAY FREE, Ashford & Simpson	Warner Bros
29	30	MINNIE, Minnie Riperton	Capitol
30	36	GO FOR WHAT YOU KNOW, Pat Travers Band	 Polydor Atlantic
31	19	VOULEZ-VOUS, Abba	Casablanca
32	32	STUDIO 54, Various Artists	Columbia
33	34	BACK TO THE EGG, Wings	Epic
34	38	NINE LIVES, Reo Speedwagon LABOUR OF LUST, Nick Lowe	Columbia
35	39	HIGHWAY TO HELL, AC/DC	Atlantic
36	42	CHEAP TRICK AT BUDOKAN, Cheap Trick	Epic
37 38	47	FEAR OF MUSIC, Talking Heads	Sire
39	20	THE KIDS ARE ALRIGHT, The Who	MCA
40		THE MAIN EVENT, Sountrack	Columbia
41	45	CHILDREN OF THE SUN, Billy Thorpe	Capricorn
42	46	LUCKY SEVEN, Bob James	Tappan Zee
43	31	DISCO NIGHT, G.Q.	Arista
44	37	DESOLATION ANGELS, Bad Company	Swan Song
45	55	EVOLUTION, Journey	Columbia
46	44	SWITCH II Switch	Gordy
47	52	FICKLE HEART, Sniff 'n' The Tears	Atlantic
48	50	VAN HALEN II, Van Halen	Warner Bros
49	53	IN THE PUREST FORM, Mass Production	Cotilion
50	54	LEAD ME ON, Maxine Nightingale	Windsong
51	56		Chocolate City
52	58	THE JUKES, Southside Johnny & Asbury Jukes	Mercury Asylum
53		MINGUS, Joni Mitchell	Warner Bros
54	62	BORN AGAIN, Randy Newman	United Artists
55	49	THE GAMBLER, Kenny Rogers	Casablanca
56	48	DYNASTY, Kiss MINUTE BY MINUTE, Doobie Brothers	Warner Bros
57		COMMUNIQUE, Dire Straits	Warner Bros
58	43	AN EVENING OF MAGIC, Chuck Mangione	ABN
60	41	DEVOTION, LTD	ABN
61	63	UNDERDOG, Atlanta Rhythm Section	Polydor
62		NILS Nils Lofgren	ABN
63			Columbia
64		JUST A GAME, Triumph	RCA
65		PARALLEL LINES, Blondie	Chrysali
66		SPIRITS HAVING FLOWN, Bee Gees	RSC
67	-	VOLCANO, Jimmy Buffett	MCA
68		THE RECORDS.	Virgin
69	70	BOP TILL YOU DROP, Ry Cooder	Warner Bros
70		INTO THE MUSIC, Van Morrison	Warner Bros
71		REPEAT WHEN NECESSARY, Dave Edmunds	Swan Song Warner Bro
72		VAN HALEN,	Columbia
73		MIRRORS, Bluuee Oystterr, Cult	MCA
74			ABA
75	03	LOUN SHARF, JUE DECISION ,	
_	-		_

		UK 40UL	
i.	4	STREET LIFE, Crusaders	MCA
23	1	AFTER THE LOVE HAS GONE, EWF	CBS
	5	STRUT YOUR FUNKY STUFF, Frantique	Phil Int
4	2	LOOKIN' FOR LOVE TONIGHT, Fat Larry's Band	Fantasy
5	8	GONE GONE GONE, Johnny Mathis	CBS
6	3	OOH WHAT A LIFE, Gibson Bros	Island
7	12	YOU CAN DO IT, AI Hudson	" MCA
8	2	MORNING DANCE, Spyro Gyra	Infinity
9	6	WE ARE A FAMILY, Sister Sledge	Atlantic
10	-	WHEN YOUR NUMBER ONE, Gene Chandler	Chi-Sound
11	11	PUT YOUR BODY IN IT, Stephanie Mills	20th Cent
12	1	BREAKFAST IN BED, Sheila Hylton	Ballistic
13	9	GOOD TIMES, Chic	Atlantic
114	10	STAR GENERATION, James Brown	Polydor
15	-	BETTER NOT LOOK DOWN, BB King	MCA
16	-	DIM ALL THE LIGHTS, Donna SUmmer	Casablanca
17	20	CUBA, Gibson Bros	Island
18	16	SAIL ON, Commodores	Motown
19	19	WHEN WILL YOU BE MINE, AWB	RCA
20	-	SEXY CREAM, Slick	Fantasy
1		BUR TOTAL AND	1.000.0002
25	3		

3 FOUND A CURE, Ashford & Simpson 4 J JUST WANT TO BE, Carneo

3

on Epic Warner Bros

Nights

Warne Prelude Motown

4	2	GOOD TIMES, Chic	Atlanti
5	6	FIRECRACKER, Mass Production	Cotillio
6	5	AFTER THE LOVE HAS GONE, Earth, Wind & F	ire Ar
7	11	SING A HAPPY SONG, O'Jays	PIR
8	7	TURN OFF THE LIGHTS, Teddy Pendergrass	P.L.P
9	10	MAKE MY DREAMS A REALITY/I DO LOVE YO	OU, G.Q. Arist
10	9	WHY LEAVE US ALONE, Five Special	Elektr
11	8	BAD GIRLS, Donna Summer	Casablanc
12	12	THE BOSS, Diana Ross	Motown
13	14	OPEN UP YOUR MIND, Gap Band	Mercur
14	20	SAIL ON, Commodores	Motow
15	13	DO IT GOOD, A Taste Of Honey	Capito
16	15	CRANK IT UP, Peter Brown	Driv
17	28	KNEE DEEP, Funkadelic	Warner Bro
18	23	RISE, Herb Alpert	ABA
19	22	STREET LIFE, Crusaders	MC
20	17	WHAT CHA GONNA DO WITH MY LOVE,	
		And a second	20th Control

us d is co FOUND A CURE, Ashford & Simpson COME TO ME, all cuts, France Joli THE BOSS, all cuts, Diana Ross

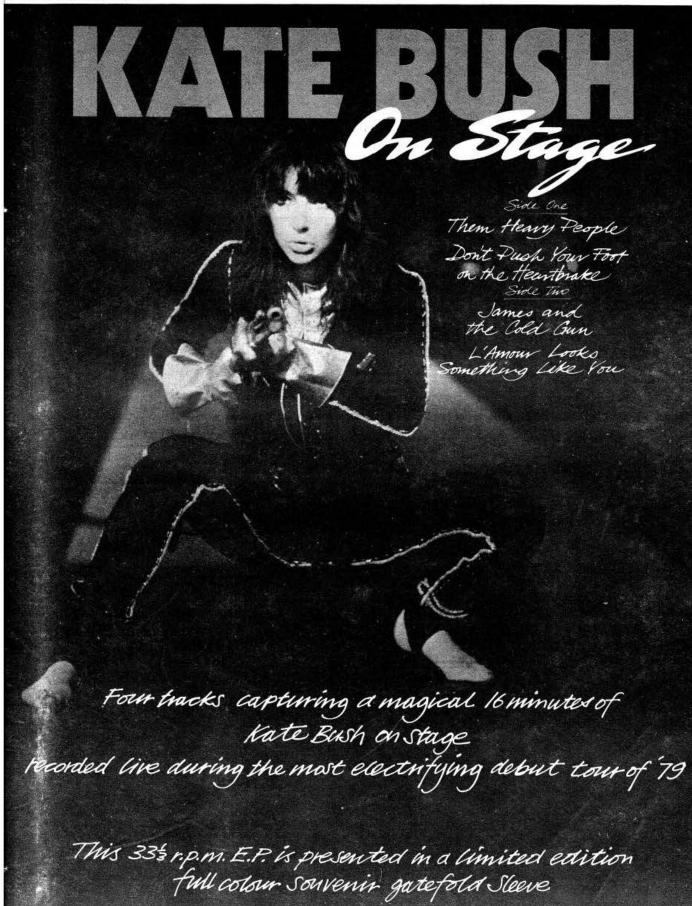
- A -	- 1	FOUND & CURE, Ashtond & Simpson	warner
2	4	COME TO ME, all cuts, France Joli	Prelude
23	2	THE BOSS, all cuts, Diana Ross N	lotown
4	3		lumbia
4 5 6	9	THE BREAK, Kat Mandu	TK
6	6	GROOVE ME, Fern Kinney	TK
7	2		Warner
8	8	PUT YOUR BODY IN IT/ YOU CAN GET OVER,	
			Century
9	12	POW WOW/GREEN LIGHT, Cory Daye New Yo	ork Intl.
10	5		Warner
11	14		Elektra
12	18	MOVE ON UP, UP, UP, Destination B	utterfly
13	13	STAND UP, SIT DOWN, AKB	RSO
14	20	LOVE INSURANCE, Front Page Panoram	a/RCA
15	15	HARMONY/OOH LA LA, Suzi Lane	Elektra
16	190	DON'T STOP THE YOU GET ENOUGH, Michael Jackson	Epic
17	17	RISE, Herb Alpert	ABM
18	16	YOU CAN DO IT, Al Hudson & the Partners	MCA

19 10 GOOD TIMES/MY FEET KEEP DANCIN', Chic 20 11 I'VE GOT THE NEXT DANCE, Deniece Williams Atlant ARC/Columbia

STAR CHOICE

		David Bowie Alex Chilton Biteches David Bowie XTC Johnny Thunders Little Pensioner Dammed Public Image Ltd Gerdon & Link Wray
FIVE YEARS AGO (September 14, 1974) 1 LOVE ME FOR A REASON 2 KUNG FU FIGHTING 3 TML LEAVING IT ALL UP TO YOU 3 TML LEAVING IT ALL UP TO YOU 5 ANNO COMMISSION 4 YVIXA ESPANA 5 ANNO COMMISSION 8 WHAT BECOMES OF THE BROKEN HEARTED 9 YOU YOU YOU 10 NA NA 10 N	2 HAVE ITHE RIGHT 3 IWOULDN'T FORGET YOU 4 IWOULDN'T TRADE YOU FOR THE WORLD 5 THE CRYING GAME 6 DO WAH DIDDY DIDDY 7 I'MINT SOMETHING GOOD 8 RAG DOLL 9 A TEARS GO BY 11 D A HARD DAY'S NIGHT 12 OI'NY YEARS AGO (September 12, 1969) 13 LONELY BOY 4 CHINA TEA 5 HER COMES SUMMER 6 B ATTLE OF NEW ORLEANS 7 THE TOCK NEW ORLEANS 8 FORTY MILES OF BAD ROAD	The Kinks The Honeyocanba Jim Resves The Bachelors Dave Berry Manfred Mann Herman's Hermits The Four Seasons Marianne Faithful The Bestles Craig Douglas Craig Douglas Craig Douglas Craig Douglas Craig Douglas Paul Anks Paul Anks Jerry Keller Connie Donegan Frankie Vaughan Duane Eddy Connie Francis

11500 K STREET LIFE, Crusaders STRUT YOUR FUNKY STUFF, Frantique LOOKIN' FOR LOVE TONIGHT, FLB OOH! WHAT A LIFE, Gibson Brothers MCA 12in Phil Int 12in 3 5 4 Fantasy 12in Island 12in OOHI WHAT A LIFE, Gibson Brothers GOOD TIMES, Chic LOST IN MUSIC, Sister Stedge MORNING DANCE, Spyro Gyra BORN TO BE ALIVE, Patrick Hernandez YOU CAN DOIT, AI Hudson & The Partners GONE GONE GONE, Johnny Mathia Atlantic 12in 3 16 9 8 15 17 Atlantic Infinity 12in Gem 12in MCA 12in CBS 12in 9 10 Fantasy 12in CBS 12in Casablanca 12in Sidewalk 12in SPACE BASS, Slick THIS TIME BABY, Jackie Moore 12 12 BAD GIRLS, Donna Summer FEEL THE REAL, David Bendeth WHEN YOU'RE NUMBER 1, Gene Chandler AFTER THE LOVE IS GONE, Earth Wind & Fire 13 14 6 19 22 13 14 Chi-Sound 12in 15 16 17 CBS Polydor 12in THE BITCH, Olympic Runners 18 11 27 THE BOSS, Diana Ross Motown 12in 19 20 ANGEL EYES, Roxy Music Polydor 12in RCA 12in 20 EARTHQUAKE, AI Wilson SWITCH, Benelux & Nancy Dee Scc FOUND A CURE, Ashford & Simpson Warner & TM A SUCKER FOR YOUR LOVE, Teens Marie Moto BOOGIE WONDERLAND, EWF/Emotions C REASONS TO BE CHEERFUL PT. 3, Ian Dury SWE DON'T TALK ANYMORE, Ciff Richard DELA VU/LOVE TILL THE END OF TIME/TAKE IT ON UP, Duration Do Call Scope 12in Warner Bros 12in Motown 12in CBS 12in 21 29 22 23 24 30 10 18 25 26 27 25 39 33 Stiff 12in EMI DELA VU/LOVE TILL THE END OF TIME/TAKE IT ON UP, Paulinho Da Costa Pablo Today UP/US Tain YOU NEVER KNOW WHAT YOU'VE GOT, Me & You Laser 12in PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVIM; Stephanie Millis 20th Century-Fox 12in STAR/IN THE STONE/LET YOUR FEELINGS SHOW/CAN'T 28 29 28 32 30 31 LET GO/ROCK THAT!/WAIT, EWF CBS LP Arista 12in Pye 12in 31 24 GROOVIN' YOU, Harvey Mason GET ANOTHER LOVE, Chantal Curtis 32 BODGIE DOWN (GET FUNKY NOW), Real Thing Pye 12in CBS 12in 33 34 35 36 37 38 39 40 23 26 35 37 59 36 44 I'VE GOT THE NEXT DANCE, Deniece Williams GIRLS GIRLS GIRLS, Kandidate Rak GHLS GHLS GHLS, kandidate on a solution of the second of t 41 85 THIS BAND IS HOT/RUNNIN' TO YOUR LOVE/SUNCHASER, US Capitol LP Mercury 12in Fantasy 12in Edia Honderson CHASE ME, ConFunk Shun CHASE ME, ConFunk Shun Morouvy 12in Morouvy 12in Morouvy 12in Morouvy 12in Morouvy 12in Secure State 42 43 44 45 34 48 55 47 61 45 SEXY CREAM, Slick Fantasy 12in STRATEGY, Archie Bell & The Dreits Phil Int/US 12in FIND MY WAY/NEW YORK/ENERGY/MACHO/LJUST WANT 46 47 US Chocolate City LP TO BE, Cameo SUNNY SIDE OF THE STREET, Savoy 48 49 50 53 41 64 EMI 12in US Elektra 12in SIGN OF THE TIMES, Terry Callier FOXHUNTIN', Idris Muhammad Fantasy 12in Ice 12in 51 WALKING ON SUNSHINE, Eddy Grant 70 US T-Neck 12in US Jam Sessions 12in US Source 12in Ballistic 12in 50 IT'S A DISCO NIGHT, Isley Brothers 58 SWEET LADY, Chain Reaction SWEET LADY, Chain Heaction REACHIN' OUT, Lee Moore CONSCIOUS MAN, Jolly Brothers BEAT THE CLOCK, Sparks UVING ON THE FRONTLINE, Eddy Grant DIM ALL THE LIGHTS, Don'n Summer WF ARE FAMILY, Sister Sindge GROOVE ME, Fern Kinney 90 51 43 57 54 55 56 57 58 59 60 Virgin 12in Ensign 12in Casablanca 50 78 Atlantic 12in US TK 12in TURN OUT THE LIGHTS/COME GO WITH ME. 61 65 Phil Int 1 P Teddy Pendergrass WOT WE GOT (IT'S HOT), Central Line Mercury 12in Flamingo 12in 52 62 63 64 62 71 LET'S DANCE, Bombers DO YOU WANT TO DANCE, Phil Int Prov McFadden & Whitehead Phil Int Promo GET UP AND BOOGIE, Freddie James US Warner Bros 12in IS IT LOVE YOU'RE AFTER/WHAT YOU WAITIN' FOR/ 65 79 66 LOCK IT DOWN/PAZAZZ/BAD MOTHER FUNKER, Whitfield LP Phil Int 12in Rose Hove Vivin BRING THE FAMILY BACK, Billy Paul Phil GOTTA GO HOME, Boney M IT'S MAGIC/I LOVE TO DANCE/TONIGHT'S THE NIGHT. 67 40 68 69 68 83 Atlantic Atlantic LP/12in 70 69 VOULEZ-VOUS/ANGEL EYES, Abba Epic CATCH MF Pockets US ARC 12in 71 72 81 LATCH ME, POCKETS LOVE WHEN I'M IN YOUR ARMS/SAY THE WORD: SWEET 'N LOW/THE GOOD LIFE, 54 HS Edic LP/12 in FEEL THE HEAT/DANCING LADY/WALKING ON SUNSHINE 73 Bill Summers Prestige 12 in/US LP STILL/GETTIN' IT/MIDNIGHT MAGIC/SEXY LADY/ WOMPERI AND Commence 74 -Motown LP WONDERLAND, Commodores I DON'T WANT TO BE A FREAK/SATISFY, 75 73 US Solar 12 in/LP Dynasty US Solar 12 in/LP HEAVEN MUST HAVE SENT YOU, Bonnie Pointer Motown 12in 76 56 77 46 78 -LEFE IN THE CITY, Isley Brothers LOVING YOU, Janet Kay BANG BANG, B. A. Robertson GOT TO GIVE IN TO LOVE, Bonnie Boyer Epic Pye 12in 80 72 79 80 Asylum CBS 12in TAKE ME HOME/LOVE IS THE ANSWER/BETCHA, Stanley Turrentine WY FEET KEEP DANCING/MY FORBIDDEN LOVER/WILL Atlantic LP Atlantic LP 81 77 82 YOU CRY, Chic NEW YORK CITY, Miroslav Vitous Warner Bros 12in Capitol 12in CBS LP 83 84 85 86 87 NEW YORK CITY, Miroslav Vitous Warner Bros 12in WE ALL NEED LOVE, Domenic Troiano Capitol 12in ARGENTINA, Ronnie Foster CBS LP JUST A FEELING, Stanley Clarke US Exist CANT LIVE WITHOUT YOUR LOVE, Tamiko Jones Polydor 12in THAT'S A GOOD ONE, Michael Pedicin J US Phil Int 12in IFEL A GROOVE UNDER MY FEET/I ONLY HAVE EYES FOR YOU, Heaven & Earth US Mercury LP REGGAE FOR IT NOW, Bill Lovelady Charisma 63 75 87 88 89 82 90



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