

4 FREE GLOSSY POSTERS

DEBBIE HARRY, BOB GELDOF, ROD STEWART, PAULA YATES Details inside

RECORD MIRROR

HUGH CORNWELL

Has his bails removed

SAMMY HAGAR

hits Britain

SKIDS

in colour

KATE BUSH
COMPETITION



BLONDIET P
Reviewed Inside

HUGH CORNWELL pic by PAUL COX/LFI

PAUL SEES RED

(and buys it)

GOSH. WHAT a thrilling week, what with the glorious Indian summer, the golden sun beating down on Yates' rippling locks. I sat in the garden eating boxes of Mr Kipping mince pies (getting in the mood for Christmas) and reading 'True Romance'. So this week, the column will be extra inspired, like it was written by someone watching a moose in spats singing 'Heatwave'.

I LOVE a man who's decisive and strong (oh swoon) and won't take no for an answer. In fact, a man like the delightful Paul McCartney, who was recently making a video of one of his stunningly romantic toons. He politely asked Farmer Giles if it would be OK to film some of the epic in a huge field of poopies that the red



MCCARTNEY tries to raise a cheer from the audience

commented about the Revillos awful party on Richard Branson's barge (I felt like an extra in the Long Ships) as Mr Ronald Herbert said "apart from the noise there was a diabolical mess left in the street." What was this mess I pondered? Bits of Fay Fife's wig perhaps? The "Scottish punk band's party, as it was called, didn't just annoy the natives of Paddington." The handsome press officer, Mr Eugene Manzi added, "Richard Branson, who owns the boat, wasn't aware of the party. I'm sure he isn't going to be happy about the situation, as his boat was used without his knowledge." This I can almost believe, as I'm sure that if Rickiepool had known his Duende was going to be overrun with drunken thugettes, he would have removed all pieces of evidence pertaining to his secret hunting, shooting and fishing career.

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PAULA'S PAGES

ATTEMPTING to become blonde all over, so to speak, in Ibiza last weekend, I was temporarily stunned into silence by the fairly horrific sight of 'Whispering' Bob Harris leaping around like his wobbles were aight in the unfortunately named disco, Coons. What made the whole sight particularly awful, was his crushed velvet, lime green trousers and the white suede blouse he had on with a dreadful frilly thing down his back. It looked as though a lizard had attached itself to poor Bob's wondrous physique.

TALKING OF men who wear frilly shirts, Juan Martyn, the other man in my novulette, 'Cold Wind Over Clapham', this week drags himself

down to a disco in Canvey, where Clarissa has gone out for a rave up with Roberto and Fergal (whom she's only out with because he owns a pink suit). The DJ, who's naturally in love with Clarissa, and has a chip on his shoulder, because his name is Tristan Pill (so would you n'est pas) puts on a particularly virulent pas a doble record and Juan (who's rather overweight at the moment due to his false teeth) conks out in a heap on the floor, thus getting him out of the series for at least the next month, thank God.

While the rumours run round town that the people on the Slits sleeve are in fact male, Viv Albertine was on radio informing her interviewer and the nation that her main interest was preparing notes on why people shave. According to the blonde Viv from all this serious preparation on bristles, a song will emerge for the Slits new album.

I WAS talking to a young man last week who works as an engineer in one of the large over air conditioned London studios and was recently at

work on a (urgh) Joni Mitchell album (the wages were good). Anyway, one day nature called (as it does with boys an awful lot) and he walked into the loo, only to find Joni's producer heavily involved in communing with the toilet and Joni sitting on the sink nattering away like only an American boiler can.

THE DELIGHTFULLY cute Elton John had his birthday party last week. The party was on a yacht on the Thames called Queen of the Thames or Queen of the Nile. Well it was definitely Queen of Something. The boat was decorated with very festive fairy lights and Elton (who's something of an authority on etiquette) had exactly 100 hand picked guests. What baffled me was the seating plan, I felt like Margaret Thatcherpool at one of those frightfully clever summits she's always climbing.

Elteeboots' cake was rather gory, it resembled a scene from 'Alien' when rolled in by the bearers. In the middle of it were two bleeding great marzipan feet, in memory of his manager John Reid's recent accident. For those of you who don't recall this memorable tale I'll recall it.

A disco in St Tropez refused John entrance (I would have thought he'd heave a sigh of relief at this news but no, he was determined to wiggle his bum to the jungle rhythms). The irate John promptly went around the back and pole vaulted over the wall, only to discover there was a 20 foot drop and made a teensy bit of a mess of his tootsies.

The wry Kenny Everett was informing people of his own athletic prowess in various directions (I'm too much of a lady to reppat). Plus, horror of horrors, there were boys dancing with boys.

Ivan Kral, one of the few members of the Patti Smith band who doesn't wear girls knickers or steal Patti's numerous beauty aids, auditioned for Iggy Pop's band at Rockfield on Saturday. Poor boy is now probably totally confused between Patti using a lawn mower on her legs and Iggyppoo sticking any old sharp object in himself. Apparently, Patti has told her band to go and play with someone else, while she makes a solo album. Is there no hiding place?

THE CRICKETS gig, in honour of Buddy Holly week, at the Hamersmith Odeon was preceded by a party that started at 6.30, so the Crickets could be in their beds, having beebos by '11 at the latest. Present at the gig were the wonderful McCartney family, including the devastating Linda, who was sporting a rather impromptu looking quiff. In order to fit in with the fifties feel of things, she spent ages discussing horse riding with various guests and I was dying to know what her jodhpurs looked like on that svelte figure but I decided it was probably wiser to go and inspect Andy McKay's sideboards, which are sort of polky, like Dracula's.

Lo! Creme was complaining about American audiences who sit in the bar snoozing at his gigs until the last song and then they eventually stagger in to slump in a seat like baboons. He then told me loads of things about his Gizmo. Well, I was getting jolly worried, I mean, what does any girl feel when a boy starts describing his Gizmo at great lengths. Then, at the end of our conversation, he said it sold very well in America, which explains a lot. Just about the best looking boy there was, of course, Nick Lowe.

At the moment I am preparing a double gage spread of rock stars underpants, so I was terrified to ask anyone so obviously statuesque as Nick to pose but naturally, he said he'd be delighted (he's so noble). He even promised to ask the usually inebriated Wreckless Eric if he'd pose. Tragically, Nick is once again alone in London, despite having got himself married (miss, wail etc) because his wiffette is on tour in America, land of wide open spaces and cow poiking.

Also present were Mrs Buddy Holly and Buddy's mother, a cheeky blonde in short socks.

The gig went frightfully well with Wings, the Crickets and numerous other people milling around singing loudly. Backstage I met Don Everly, who was just about to go onstage and sing some of his former hits. He tried to persuade me to sing 'Hey Hey Paula' with him but fortunately for the audience, I was stricken with amnesia and forgot those wonderful lyrics.

Still, the show went on and there was plenty of flashing lights and tambourine bashing, mainly by the enthusiastic Linda.

MORE TALES of the smutty band, Boston, whose search for available boilers appears to know no bounds. This weekend the band went to Sweden, where they were horrified to find it cost far too much to get drunk so they decided to attempt to pull... even in Sweden this can be hard if you look like a mountain yak. Having dragged their little Swedes back to the hotel, they were told to poo off as no guests were allowed to have girls in their rooms. (No they weren't staying in the YMCA). Just desserts if you ask me.

A meeting at the tree

TWO years gone and decidedly not forgotten. Last Sunday, September 16, was the second anniversary of Marc Bolan's untimely death and in recognition of the fact the faithful paid their homage.

Pat Bolan, afficianado and editor of 'Rain', one of the many excellent Bolan mags, informed me of the plans for the day: "It may sound funny but some of us are going down to the tree on Saturday night to be there at the time that Marc died. Then on Sunday we'll be going to Golders Green and then we'll be returning to Barnes." He added that around 500 people were expected to visit both the grave and the scene of the fatality.

On the day, the devotees came to the tree in twos and threes and milled around with no purpose. The crowd, which on average was around 30 at any one time, placed roses, potted plants, scarves, stickers, poems, messages and wild flowers around or on the tree, which has been mutilated by all manner of bark stealing fingars and left tips.

The crowd all look very plain, remnants from '73 with glitter badges and flares. Two have covered their faces in white foundation and these lads both try hard to look like the little Elf, though their attempts at becoming ghostly apparitions fail abysmally.

Walking back through Barnes Common I came upon the two crouching in the ferns removing the blanche with a Paisley patterned rag. It seemed to sum up the whole sad adoration.

I went home and listened to "Life's A Gas". It seemed a more pertinent way of remembering. RONNIE GURR.



MARC BOLAN

THE Boomtown Rats' resident stud, whoops, I mean tour manager, Robbie McGarth, has recently been sweating blood over the booking of hotels for the Rats' upcoming tour of the nation. This is proving jolly difficult (especially with his heavy smutty schedule) as he found when trying to convince the manager of a hotel in Manchester, "Just give me one good reason for not taking us," he pleaded. "Well, we never take bands in our hotel, because the last band we had to stay were found at four o'clock in the morning, scoffing a resident's wedding cake, laid out for the next morning." So, despite the hunky McGarth's threats of leaving a pair of his socks in the hall, that was that.

THE Paddington Mercury, a local paper of that exotic bit of London well known as the birthplace of Sarah Brightman and other wigglers, had a field day with the locals



AMANDA LEAR

THE DISCO event at the Embassy got in the papers mainly because Amanda Lear (is she or isn't she is the question?) got sea urchin spines in her little foot. Natives of tropical islands usually pee pee on these spines which draws them out immediately but I suppose there was no one around to pee pee on Amanda when the accident happened.

Anyway, she limped around presenting a prize to Real Thing who had necks like walnut whips trying to peer up her red jumper dress. Still, the Embassy kindly provided a satin covered pouffe for her to rest on between twirls.

FOR THOSE of you who long to wave at Mum from a TV screen, you should attempt to drag your glittering tights down to the British Boy - Girl disco dance contest at the Cats Whiskers in Streatham on Wednesday 26 of September. As for it being Boy - Girl, I always find this a little debateable at these thrilling events.

While talking to Magic Alex, who used to work for the Beatles and whose main claim is inventing a radio inside a green apple, a chunk of mine found him in a foul spot because of the rumours of the Beatles reforming for a charity benefit for the boat people. "John Lennon doesn't like Paul so he wouldn't do it for any cause," he grizzled, turning his attention quickly to his newest invention, a mango shaped bath mat.

HOW TERRIBLY tactless these record company people are. Newly signed band Def Leppard (sounds like a terminal skin disease). Were supporting Sammy Hagar (who apparently is an American giant but I'd never heard of him and he looked jolly small to me) when this well respected member of the Phonogram A & R department said he thought the lead singer was "a bit of a wimp and needed artificial hair on his chest and needed numerous props to get the girls going." The rest of the audience too, I would have thought.

NICK WELLINGS, the boy who ran off with a young lady and then got sadly dragged home to a life of being in the papers with page three girls, has a record out. Sue, his young lady, probably shrivels with embarrassment, puts on extra lipstick and wonders why Juliet never had to put up with Romeo making singles like Nick's "You Better Move On." Still, I think their romance is probably as safe as houses, seeing his motorbike has her name printed on the side. A definite sign of true love.

FINALLY, I leave you with the intriguing piece. The Saudi Arabian version of the Boomtown Rats album ends with two Crystal Gayle tracks. They were obviously stuck on by some drunken foreigner. Un'd next rivetting week, ariverderci, bon soir, Love PAULA XXXXX.



IT WAS a glorious sunny day when we piled into the taxi "Paddington Green" I brashly asked the driver. My escort spat out of the window and I knew it was going to be a well organised day filled with thrills. As usual I was wrong, we arrived after about three quarters of an hour stuck in the sweltering traffic at a patch of grass about two feet square. I was naturally horrified, such was the length of time I'd spent rolling my hair up in a ball that we were late already for the stars versus the journalists cricket match. There certainly wasn't enough room for a good game of tiddlywinks, let alone the Strangers throwing balls around like yobbos. "Where's the cricket then," I asked the driver. "How the bleedin' 'ell do I know," he politely replied driving into a heat haze over Shepherd's Bush flyover. At long last we found the stupid cricket match.

The game was in aid of Help A London Child and little men kept wandering around with dustbins waiting for people to throw 20 pound notes and solid gold bananas in. The Journalists team included the Freddie Truman of rock journalism, Editor Aif Martin, who had given up a whole weekend's cupboard building to come and bowl devastatingly slow balls and to sweat blood in order to come up with a truly devastating 11 runs before he was hit in that sacred bit of man's anatomy and was removed from the game.

On the stars (?) side there were three of the Strangers, who I thought ran frightfully fast at things considered.

Sadly, despite all this valiant effort, the Stars lost by three wickets (whatever that means. I think it's when you knock the little sticks that are precariously perched on three big sticks). Struggling on were David Cunningham of the Flying Lizards, who ought to change their name to the Tight Pilemsolls. The incredibly athletic Eddie Grant (who virtually leapt over the wickets in his eagerness). Plus various members of Motorhead (best not described in sporting attire) and the Damned (very spotty).

The Motorhead bit of the team had to keep vanishing behind bushes and under trucks. I really couldn't figure out if this was for Lemmy to rest or have some more talcum on his feet which he kept whipping out from the little paper bag. At least I think it was talcum, you can never tell with these rowdier boys.

A wonderful day was had by all and some of our more lethargic pop artists got a good run. Unlike their usual trip to the Music Machine's bar and back that they normally indulge in. Piles of money were made by the little men for charity so everyone was happy — even the injured Aif Martin who is currently resting.



Hugh Cornwell gets ready to Press team (above right), He add a few more runs (above cricketer pose (below left) and the white jumper) breathes a sigh of relief after nearly being stumped (below).



Love and Affection to MR. & MRS. FELD, HARRY, GLORIA & ROLAN from the Members of the T. Rex Appreciation Society

NEWS

News Editor: JOHN SHEARLAW

ALBUMS BONANZA

Bob Marley, Eagles, Elton John, PIL

AS EXCLUSIVELY revealed in RECORD MIRROR last month the new studio album from Bob Marley — 'Survival' — will be in the shops on September 28. Full track listing is: Side One: 'So Much Trouble In The World' / 'Zimbabwe' / 'Top Rankin' / 'Babylon System' / 'Black Survival' / Side Two: 'Africa Unite' / 'One Drop' / 'Ride Natty Ride' / 'Ambush In The Night' / 'Wake Up and Live'. 'So Much Trouble In The World' will be produced as a single on September 21.

PUBLIC IMAGE Limited release their second album on October 12. . . in a metal box. The 'album' will in fact consist of three 12in 45 rpm singles — with a combined playing time of longer than the average album. The metal box will only be available in a limited edition of 50,000 (Shortage of raw materials again? — Ed) and will cost a staggering £7.45. The album, in a film canister is preceded by a single, 'Memories', on October 5, packaged in an ordinary sleeve.

THE EAGLES have finally made it. After an extended 'rest' of almost two years, a new Eagles album, fittingly entitled 'The Long Run', is set for release at the end of the month. The album contains 10 tracks, including 'The Disco Stranglers', 'The Greeks Don't Want No Freaks' and 'The Sad Cafe', mostly written by members of the band. A single, 'Heartache Tonight', taken from the album, is out on September 28. And no, the Eagles won't be playing any British dates in the foreseeable future . . . although they are set to tour Japan in the winter!

ELTON JOHN'S follow-up to 'A Single Man' will be the album 'Victim Of Love' . . . set for release on October 12. The album, packaged in a sleeve with a new picture of Elton by David Bailey, was recorded at the Musicland studio in Munich and produced by Pete Belloite, best-known for his work with Giorgio Moroder and Donna Summer. 'Victim of Love', it is promised, is "a real diversion from the Elton John ballad style," and the title track of the album is released as a single on September 21.

SHAM BACK (AGAIN)

SHAM 69 have reformed . . . only a few months after farewell gigs in London and Glasgow. Now Jimmy Pursey, Dave Parsons, Dave Treganna and Ricky Goldstein are back together again and will be beginning the first gigs of a 'No Surrender Tour' in October. All plans for Pursey to work with Paul Cook and Steve Jones of the Sex Pistols have now been abandoned. The group will be billed as Sham 69, and they play the following dates: Glasgow Apollo October 19, Birmingham Bingley Hall 20 (not 18 as printed elsewhere), Manchester Apollo 22, Coventry Theatre 23 and Bath Pavilion 24. A new single from the group, entitled 'You're A Better Man Than I', is released on October 19.

FIRE AWAY

AFTER THE FIRE, whose new album 'Laser Love' (which includes their Top 40 hit 'One Rule For You' and is the title of their new single) is released this Friday, begin an extensive tour next month. During their tour the band will be appearing on 'The Old Grey Whistle Test' on October 9 and dates are: Folkestone Leascliffe Hall September 29, Horsham Capitol 30, South Glamorgan Institute Of Higher Education October 2, Uxbridge Brunel University 3, Hull Institute of Higher Education 4, Durham New College 5, Sunderland Polytechnic 6, Southampton University 7, Wolverhampton Polytechnic 10, Oxford Polytechnic 11, North Staffordshire Polytechnic 12, Bristol University 13, Strathclyde University 16, Dunoon Queens Hall 17, Edinburgh Astoria 18, Aberdeen University 19, Dundee Technical College 20, Abroath Condar Club 21, Norwich Cromwells 30, College of Rippon and York St John 31, Manchester University Institute of Science and Technology November 2, Keele University 3, Portsmouth Polytechnic 5, Dorset Institute of Higher Education 7, Barry Bindles 8, Lampeter St David's University 9, Sheffield University 10.



SIOUXSIE (right), Steve Severin, new drummer Budgie and (far left) replacement guitarist Robert Smith.

SIOUXSIE RECRUITS

SIOUXSIE AND the Banshees this week resume their truncated British tour, with Siouxsie and Steve Severin joined by two recently recruited musicians. These are Budgie, former drummer of the Slits, who takes over on drums, and Robert Smith, guitarist of the Cure. Smith will not be leaving the Cure to play the gigs — just playing live sets a night with the Cure and with the Banshees. At the end of the tour Siouxsie and Severin intend to find permanent replacements. Most of the tour dates remain unaltered but Bradford St George's Hall is now September 24, Oxford New Theatre is now September 26 and a gig has been added at Liverpool Empire on September 30. Taunton Odeon has been cancelled. Tickets bought for the original dates will be valid for the re-scheduled dates and refunds can be obtained from box offices.



THE OFFENDING single cover

FLB SLICK TOUR

AMERICAN DISCO stars Fat Larry and Slick are to make their first ever British tour, as a double headlining package. Fat Larry's Band, currently in the charts with 'Looking For Love Tonight', and Slick, whose latest album 'Space Bass' was released recently, play the following dates: Dunstable Queensway Hall October 4, Norwich Cromwells 5, London Southgate Royalty 6, Leeds Warehouse 7, Brighton Top Rank 10, Bournemouth Maison Royale 11, Swindon Brunel Rooms 12. Other dates are still to be added to the schedule. SLICK have run into trouble with the BBC — even before their show reaches Britain! Their current single 'Sexy Cream' (see picture above) was banned from Radio 1 because of the "controversial" lyrics, even though it entered the charts last week. Slick subsequently recorded a cleaned-up 7 inch version of the song — without the lyrics that have made it a disco favourite — only to find that the BBC didn't want that either! "The record had been played, but only on a late night disco show," a Radio 1 spokesman told RECORD MIRROR. "We still don't consider the song suitable for daytime play."

BE ON AN LP COVER!

MADNESS HAVE decided to celebrate their signing with Stiff in typical style . . . by offering everyone in Britain the chance to appear on the cover of their debut album! Anybody is therefore invited to send a photograph of his or herself to Stiff Records by October 4, and a selection will be made from all the pictures sent in. "A normal booth photo will do," says Stiff spokesman Andy Murray. "We'd just like as many as possible to be sent in. How often does anybody get a chance to have their picture on the cover of a chart topping album?" Stiff's address is: Stiff Records, 32 Alexander Street, London W2.

RELEASES

FOLLOWING THE SUCCESS of 'My Sharona' the Knack's next single will be 'Good Girls Don't', released this week. The single is taken from the Knack's debut platinum LP 'Get The Knack', and it will be available in a picture bag.

PATTI SMITH'S new single will be 'So You Want To Be A Rock 'N' Roll Star', released this week. The B-side is 'Frederick Live' a live version of the original single from 'Wave'.

THE FLYS, who have been added as special guests on the Ruts tour, release their second album 'Fly's On' on October 12.

A NEW 12 inch disco single from I Roy 'Fire In A Wire' is released this Friday. The song was written by the man himself and recorded at Channel One Studio in Kingston.

BIRMINGHAM five-piece band, Magnum, release their new single 'Changes' on September 21. The single is taken from their long-awaited second album 'Magnum II' which will be released on October 19.

FINGERPRINTZ release their first album 'The Very Dab' on October 5. The album features 11 songs written by Jimmie O'Neil and was produced by Fingerprintz.

PHIL CORDELL'S second single will be 'Movie Star' released on September 28. It's the follow-up to his 'Hearts On Fire' single released earlier this year.

WIRE'S third album for Harvest Records will be '154' released this Friday. The first 20,000 copies will include a free EP.

TROJAN rush release 'Al Capone' by former Radio One disc jockey Emperor Rosko this week. The single will be available in a no-frills sleeve and will sell for 99p.

GONZALEZ' new single 'Move It To The Music' will be available this week. It's the title track from their forthcoming album.

PRECIOUS LITTLE'S follow up to 'Ain't Got No Balls' will be an updated version of the 50s classic 'Come Outside', released on September 28.

FRIDAY ROBINSON releases a single 'Zoo' on RK Records this week.

ICE RECORDS are re-releasing Rudolph Grant's 'Move It Siarski' shortly. The original singles have been changing hands at £15 a time.

THIN LIZZY'S new single released on September 28 will be 'Sarah'. It's taken from their recent 'Black Rose' album.

MAINLAND, who have been added to the Leo Sayer tour, release their new single 'No Money' on September 28.

PAUL JABARA'S third solo album 'The Third Album' released shortly, features guest appearances by Donna Summer with whom he has worked in the past.

R Living in the sticks you could get into!

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IN BRIEF

MANCHESTER based rock programme 'Something Else' is being repeated on BBC 2 at 11.30 on September 20. The programme includes the Jam playing their current single 'When You're Young'.

THIS YEAR'S Duane Eddy convention will be held at the Cora Hotel, Upper Woburn Place, London WC1, on Sunday October 21. The convention, which runs from 10.30am to 5.30pm features video shows, competitions and other attractions. Tickets priced £4.25 for a single ticket and £8 double ticket are available in advance from Mike Richards, Duane Eddy Circle (UK) 25 Manor Close, Harpole, Northampton NN7 4BX.

A COLLECTORS' record fair will be held at the Ivanhoe Hotel, Bloomsbury Street, London WC1, on Sunday September 30.

THE EAGLES CLUB in Wardour Mews, D'Arbury Street, now features all-night punk and reggae music on Fridays and Saturdays. The club is open from 11pm to 7am.

GINGER BAKER and his new band appear at the London Venue on September 21. The band features former Manned Heat member John Muzorilli.

EDINBURGH-BASED band Nightshift have been signed to EMI records. The band's first two singles 'Love Is Blind' and 'Jet Set' appeared on the Independent Zoom label.

DAVE COUSINS, founder member of the Strawbs, plays a solo concert at HammerSmith's Riverside Studios on Thursday October 4. Included in the set will be the old Strawbs' favourites 'Mangan And The Papist' and 'Lay Down'.



JUDAS PRIEST

PRIEST PARADE

HEAVY METAL stars Judas Priest have announced the dates for the British leg of their world tour - but you'll have to wait until March to see them!

The band, who recently released the 'Unleashed From The East' live album recorded in Japan, look likely to set a new record with the tour... with all dates confirmed six months in advance.

Dates are as follows: Bristol Colston Hall March 9, Manchester Apollo 10, Sheffield City Hall 11 and 12, Leicester De Montfort Hall 13, London Hammersmith Odeon 14 and 15, Southampton Gaumont 16, Aberdeen Capital 18, Edinburgh Odeon 19, Newcastle Mayfair 20 and 21, Glasgow Apollo 22, Liverpool Deaside Leisure Centre 23, Stoke Trentham Gardens 25, Birmingham Odeon 26 and 27.

Tickets will be available by postal and personal application at all venues from October 1. Prices range from £3.75 to £2.25 for all venues except for Leicester De Montfort Hall (£3.50 only), Hammersmith Odeon (£4.00 to £2.50), Newcastle Mayfair (£3.00 only) and Trentham Gardens (£3.50 only).

RUNAWAY SUCCESS

TEENAGE LOVER Nick Wellings looks set to score his second runaway success... with his debut single.

Nick, 16, who hit the headlines recently when he eloped with his 16-year-old girlfriend, has never sung before. But when the couple gave themselves up to police after a week on the run last month Nick was approached by producer Dave Goodman to make a single.

Goodman, who once planned to record an LP with the Great Train Robbers, chose a 20-year-old song, "You'd Better Move On" for the debut.

And now it will be rush-released on The Label next week. "I'm sure that once people hear it they'll realise it isn't just a gimmick," said Goodman. "He really is a good singer."

The song was a hit for the writer, Arthur Alexander in 1959, and for the Rolling Stones in 1969. Now the question is: Will this year's most famous young lover make it third time lucky in 1979?

PARKAS TOUR

THE MERTON Parkas begin their first major British tour next month - promoting their second single 'Plastic Smile' and their debut album 'Face In The Crowd', both out to coincide with the start of the tour.

Dates confirmed so far are: West Runton Pavilion October 5, Halifax Good Mood Club 6, Jacksdate Grey Topper 7, Cardiff University 9, Nottingham University 10, Bath Pavilion 11, Keele University 12, London Chelsea College 13, Poole Wessex Hall 14, Bristol Romeo and Juliet 15, Nottingham Trent Polytechnic 16, Blackpool Noybreck Castle 18, Dundee University 19, Glasgow University 20.

OFFER TIME

WANTED: Two musicians, one to play keyboards and one to play rhythm guitar, in 'New Wavish' rock band. Please apply to Iggy Pop, c/o Arista Records, Tel: 01-491 3870.

YET ANOTHER serious offer folks!

Iggy Pop, soon to become the Iggy Pop band, is currently looking for two musicians to join him on his forthcoming American tour. Applications to the above!

15 OF THE BEST

THE INFAMOUS 'Mods' Mayday '79 album has been acquired by Arista and it will be an general release from September 21.

The album was recorded at the Bridge House in London's Canning Town on May 1 this year, the brainchild of Bridge House manager Terry Murphy. The first 2,000 copies pressed by Murphy sold out almost immediately.

Bands featured on the album are Secret Affair, Beggar, Small Hours, The Mods and Squire - "15 tracks of the best live Mod music around", says Murphy.

"Mods Mayday '79' will retail for the special price of £4.00.

CHEAP EFFECT

THE NEW album from the Tourists, scheduled for release on October 12, is to be sold for the special price of £2.45 for a limited period.

The band are currently finishing the album - entitled 'Reality Effect' - and, according to their spokesman, feel that the dramatic price reduction is a "good move for a new band with new product in the marketplace".

The Tourists have also added a London date to their upcoming tour - at the Lyceum on November 4.

TOURS

STRANGLERS

STRANGLERS: added date. Liverpool Romeo and Jubets October 22.

PENETRATION

PENETRATION: will now be playing the London Electric Ballroom on November 4 and not the Lyceum. They've also cancelled their gig at Edinburgh University on October 4.

NO DICE

NO DICE: London Camden Music Machine September 22, Maidstone Mid Kent College of Higher Education October 5, Hitchin North Herts College 6, London Marquee 11, London Victoria Venue 20.

SAXON

SAXON: the recent heavy metal discovery, play added dates at London Camden Music Machine September 24 and 30.

YOUNG ONES

THE YOUNG ONES: who will be supporting the Pirates on their forthcoming tour will also be playing dates in their own right at Burton On Trent 76 Club September 21, London Marquee 23, Upminster Windmill Hall 26, London Camden Dingwalls 29, London Marquee 30 and October 7, Fulham Greyhound 9 and 18.

THE MEKONS

THE MEKONS: who released their debut single 'Work All Week' on October 5, play the following dates: London Marquee October 9, Plymouth Clones 10, Portsmouth Polytechnic 11, Liverpool Eric's 12, Middlesbrough Rock Garden 13, Edinburgh Tiffans 15, Sheffield Limit Club 16, Chesterfield Fusion 18, Leeds University 19, Birmingham Redditch College 20.

THE RUTS

THE RUTS: who are due to release their debut album shortly, play the following added dates: Cardiff University October 1, Nottingham University 3, Essex University 4, Portsmouth Locarno 9, Wolverhampton 11, Leicester University 16, Plymouth Clones 29, Exeter Routes 30, Sheffield Polytechnic 31, Hull University November 1, Dundee University 2, Glasgow Strathclyde University 3, Dunfermline Kinema 4, Edinburgh Tiffans 5.

STARJETS

STARJETS: Edinburgh Astoria September 20, Grangemouth Bowness Town Hall 21, Isle of Arran Whiting Bay Village Hall 22, Dumfries Stagecoach 23.

ROY HILL

ROY HILL: Hammersmith Riverside Studios October 5.



TEEN BEATS

THE TEENBEATS

THE TEENBEATS: who have just released their new single 'I Can't Control Myself' play the following dates: Ramsgate Van Gogh September 15, London Rock Garden 19, London Harrow Road Windsor Castle 21, Fulham Greyhound (matinee performance) 22, London Wellington 23, High Wycombe Nags Head 26, Blackpool Noybreck 27, Halifax Good Mood 29, Canning Town Bridgehouse October 1, Sheffield Limit 2, Teeside Polytechnic 3, May's Adam And Eve 11, Manchester Polytechnic 13, Kingston Polytechnic 20, Nottingham Sandpiper 25, Brunel University 28, Manchester University November 7.

LINDISFARNE

LINDISFARNE: added date, Canterbury University October 4.

SPEED LIMIT

SPEED LIMIT: University of Kent Darwin Hall October 3, Lincoln College 5, Aberystwyth University 12, Martlewyw Cross Hands Inn 20, Birmingham Westhill College 27.

SLEDGEHAMMER

SLEDGEHAMMER: Hounslow Red Lion September 20, Slough Cat Rajou 24, Slough College 29, London Camden Music Machine 30, Guildford Woodin Bridge October 2, Amersham College 5, Bicester Nowhere Club 6, Brighton New Regent 17, Oxford Corn Dolly November 1, Coventry Climax 14, Malespown Tiffans 15, RAF Bicester 17.

DIESEL

DIESEL: the band formed by Status Quo's John Coghlan as an occasional venture plays the London Marquee on September 28 and 29.



MEKONS

CLIMAX BLUES BAND

CLIMAX BLUES BAND: Nottingham Trent Polytechnic September 27, London Venue 29, Bath University October 1, Oxford Polytechnic 2, Norwich University of East Anglia 3, Stafford Strythfields Hall 4, Guildford University 5, Manchester University 6, Reading University 9, Southampton University 10, York Derwent College 11, Newcastle Polytechnic 12, Sheffield University 13.

LEW LEWIS REFORMER

LEW LEWIS REFORMER: Bristol Polytechnic September 25, Shrewsbury Cascade 26, Leeds University Hall 27, Cardiff University 28, Birmingham University 29, Swansea Town Hall October 2, Warwick University 4, Kirkclevington Country Club 5, Newcastle University 6, Loughborough University 10, Norwich University of East Anglia 11, Nottingham Sandpiper 12, Bradford University 13, Portsmouth Polytechnic 16.

JUDIE TZUKE

JUDIE TZUKE: added dates, Poole Arts Centre September 29, Colchester Institute of Education October 9, West Runton Pavilion 18, London Venue 23.

THE DRIFTERS

THE DRIFTERS: whose single 'Pour Your little Heart Out' is featured in Joan Collins' new film 'The Bitch' play the following dates: Birmingham Nite Out September 19 - 22, Wakefield Theatre Club 23 - 29, Stockport Oatfields Club October 1 and 2, Farnworth Blighty's 3 & 6, Usk Stardust 10 - 13, Dunstable Caesars Palace 14-20, London Grosvenor House Hotel 21.

GEORGE McCRAE

GEORGE McCRAE: Leicester Bailey's September 17-22, Brighton Sherry's 24, Doncaster Romeo and Juliet 25 and 26, Leyadown Island Hotel 27 - 29, Birmingham Baileys October 1-6.

THE PHOTOS

THE PHOTOS: London Clapham 101 Club September 24, London Camden Dingwalls 25, London Hope And Anchor 27, South Bank Polytechnic 28, City of London Polytechnic 29, Bristol Locarno 30. They'll also be supporting Squeeze and the Undertones on some of their dates.

THE SMIRKS

THE SMIRKS: West Glamorgan College of Education October 2, London Bedford College 5, London Queen Mary College 6, Nottingham Sandpiper 11, City of London Polytechnic 12, Manchester Polytechnic 13, Stroud Subscriptions 14. The Smirks maintain that this could well be their farewell tour... unless a record company steps in with a new contract!

SMALL HOURS

SMALL HOURS: following London dates, Camden Music Machine September 26, Clapham 101 Club 28, Islington Hope And Anchor October 2.

ORCHESTRAL MANOEUVRES

ORCHESTRAL MANOEUVRES IN THE DARK: will be supporting Tubeway Army on their forthcoming tour. Their album 'Electricity' will be available on the DinDisc label from September 28.

TOURISTS

TOURISTS: have cancelled and added dates on their forthcoming tour. They've cancelled University of East Anglia October 4, London Queen Mary College October 5, Cambridge Corn Exchange 6, Middlesex Polytechnic 9, Lancaster University 12, Leicester University 13, Stirling University 30. Strathclyde University on October 31 has been changed to Birmingham Polytechnic. The Tourists have added Wakefield Unity Hall November 1, London Lyceum 4, Plymouth Woods (was Exeter Routes) 5, Exeter Routes (was Plymouth Woods) 6, Leicester University 10, Redcar Coatham Bowl 11.

UNDERTONES

UNDERTONES: added date, Huddersfield Polytechnic October 19. Their date on October 20 which read Aberdeen University should have read Aberystwyth University.

SQUIRE

SQUIRE: London Islington Hope And Anchor September 20, Putney White Lion 21, London Waterloo Wellington 22, Aberystwyth University 28, Cardiff University 29, London Camden Town Brecknock October 1, London West Hampstead Moonlight Club 2, Reading University 3, Lewesham Goldsmiths College 5, Clapham Junction 101 Club 8, North London Polytechnic 9, London West Hamstead Klooks Kleek 12, Hammersmith Swan 13, London Marquee 27.

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newspaper at the Post
Office. Published by
Spotlight Publications
Ltd., 40 Lena Acre,
London, W2E 8JY, and
printed by South Eastern
Newspapers Ltd, Lark-
field, Maidstone, Kent,
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THERE ISN'T enough room to swing an emaciated mouse, let alone your favourite cat. Sammy's in town, at the Newcastle Mayfair and the place drips with the accumulated sweat of hairy bodies, welcoming a new star in the magnificent heavy metal firmament.

Alright, so it's only the Mayfair where a ridiculously old mock satin canopy hangs over the stage, but Sammy delivers the full impact of his big American show. Watching Sammy Hagar is like trying to keep your eyes on a bead of mercury as he ducks and weaves about the stage like a bantamweight boxer.

Sammy's extremely loud and the staircase to the Mayfair's second floor vibrates in sympathy. But, like Deep Purple in the days of their former glories, the sound is not a muffled roar — you can actually hear everything that's going on. There's no way on a studio album that you can capture the dynamism of Hagar's live performance. For me his studio work still doesn't compare to Hagar unbridled.

'Turn Up The Music' features Sammy on clenched teeth, as if he's got a python cuddling his leg while he flays his guitar. But hang on to your seats kids, it's time for 'Young Girl Blues' — a slow, melted chocolate song with Sam on lazy guitar, lifting him out of the Ted Nugent league.

'Wreckless' and 'Trans Am' are coshes on the head capturing the crowd's beer besotted dreams of owning fast cars and even faster women. By now the crowd have bonded to Sammy and there's a sprinkling of mock guitarists in the audience, plucking at invisible strings. One even boasts a custom made cardboard guitar, with strings painstakingly inked and 'Fender Stratocaster' scrawled down the side. He can't spell, but he's happy.

'This Planet's On Fire (Burn In Hell)' is the epoch of the evening. Grandiose wrist silting lyrics about the state of our precious planet. Sam doesn't forget his Montrose roots with 'Bad Motor Scooter' and 'Space Station Five'. Both curios from the past, but still interesting and sharp.

THE Mayfair is now awash with flaying hair and wailing hands, while Sammy smiles like a cartoon chipmunk. He encores with 'Cruisin' And Boosin' (which surely needs no further explanation) and 'Straight To The Top' a favourite with his mum.

Although his chest is pumping and adrenalin is bursting through his veins, Sammy's not even sweating. As he raises his arms in the final salute there's not even the slightest tail tale wet patch.

Backstage in the dressing room he changes into his tracksuit and prepares for the barrage of autograph hunters. He signs posters, jackets and shoes. Uh, uh, Sammy's warm and wonderful to his public.

"I don't sweat heavily and I don't smell," he says, taking a sniff at his nearest armpit. "I



guess it's just the way I'm built. I keep pretty fit and I like to go running every day, so I guess I cover 25 to 30 miles every week.

"My body and nostrils are clean. I don't take anything, so this way I don't mess myself up. I had a guy in a band die on me, he was injecting himself with cocaine. I won't have anybody in my band doing drugs.

Sammy needs to be fit, if the great Hagar plan for world domination is going to take shape. The sprinkling of British dates are a breather after a massive 10 month tour across the States supporting Boston. When Sammy flies back home, he'll be starting a headlining tour lasting until next year.

THE Hagar entourage travels back to the hotel in a plush coach complete with a video

machine showing 'Fawly Towers' episodes on tap. Back at the hotel Sammy relaxes in the bar, revealing the intimate and often painful details of his early life. His father died an alcoholic, a professional boxer who seemed to go downhill when he was called up for the army.

"The war experience drove him nuts," says Sammy. "He even tried to shoot his company commander and he was given a dishonourable discharge. He took to booze and he got involved in a fight with cops

from the California Highway Patrol. They threw him in jail and beat him up, surprising him when he was asleep.

"Anyway, my dad appeared in court and he leapt out of the dock and attacked the judge. For that he did 90 days hard labour on the roads. He used to attack my mom but left us kids well alone. Sometimes when things got really bad at home we used to go and stay with neighbours or even sleep outside in the fields."

If this all sounds like a film script of the downfall of a famous fighter, then that's exactly what it's going to be. Sammy's been working on a screenplay with an American

journalist and several film companies have pricked up their ears.

"I had a dream that my father was knocking on my door," continues Sammy. "Then I got a call that he'd died. The guy was a drunk but we shared the same blood and you can't break a relationship like that — so I was pretty upset. I guess experiencing that kind of sadness has influenced my quieter songs.

"These songs are probably what help to set me apart from people like Nugent. I think Nugent's a mouth without soul. I just can't believe in him, he just shouts all the time and there's no warmth in his performance. I also reckon that Van Halen's success is pretty much undeserved they're just re-hashing Deep Purple or whatever. The only honest person in that band is Edwa. Van Halen himself.

"I don't like being a tough guy myself. I've given up trying to change people. If there's anybody in my organisation that I don't think is working hard enough, then I eliminate them.

"I don't claim to be a new hero. So people say that I'm old and boring compared with the new wave, but I don't think they're doing anything new. A lot of them just re-hash old Stones' songs."

SAMMY wanted to be a rock star ever since he was a kid. He remembers his sister screaming over Elvis Presley on the TV.

"I decided that I wanted to get up there and do the same," he says. "Even when I was a kid, my sister used to dress me up in Elvis type gear. I used to love it."

So Sammy locked himself in his bedroom and practiced on a 39 dollar guitar. His mother bought it for him as a reward for learning to play her favourite song, 'Never On Sunday'. Sammy joined a few local bands before his first claim to fame in Montrose, who later split.

"We broke up because I didn't think I was getting enough of the action," he says. "I wanted to play guitar in the band but they wanted me to sing."

Sammy could have signed a deal to become a second Boz Scaggs but after he had a Tarot card reading he decided against it.

"The cards told me that if I accepted this deal I'd be very successful and very rich, but very unhappy — naturally I decided against it. I decided on doing things my own way and people were ready to sign me."

Sammy loves his wife Betsy, who's with him on his short British tour.

"It's important for me to have a special relationship," he says. "Sometimes it's difficult for my wife because I have a career which isn't very private. A lot of marriages get wrecked by being on the road for so long and a lot of marriages can get wrecked by casual sex.

"I don't mind if some people find me a sex symbol when I'm on stage, there's nothing wrong with good healthy fantasy. But the only person who shares my bed is my wife."

ROBIN SMITH gets in amongst the sweat on the first night of the Sammy Hagar tour and, with the rest of the headbangers, shouts . . .

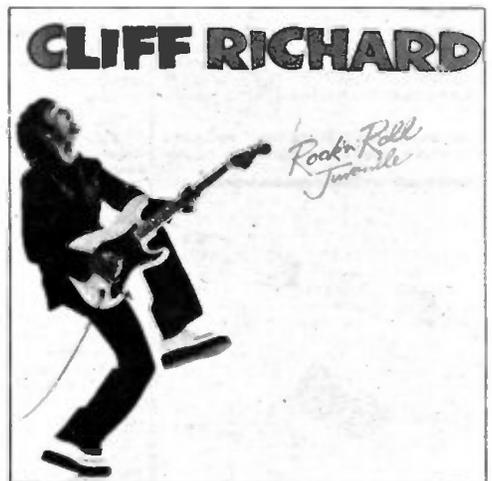
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ALL IN A LITTLE NAME

JAMES PARADE encounters the golden eared ones

JUST TAKE a quick glance at your record collection when you get home from work tonight. Look at that little name pushed up on the left hand side of the label where it says "Produced By" and the chances are you'll see names like Tony Visconti, Giorgio Moroder, Mike Chapman, George Martin, Phil Spector and Mickie Most popping out of that plastic.

This name is usually the real location of talent and money in our modern music biz.

The roles of film director and record producer are basically the same within their respective trades. The producer is an overseer whose job it is to take absolute responsibility and assume total control over what performance is being recorded in the studio.

Often the producer selects the songs, gets hold of the musicians, is responsible for the sound, the feel and especially when working with a band often finds himself taking over several managerial duties. He is also the person usually delegated to tell the bass player that "perhaps it would be better if he didn't play on this one" etc.

It's certainly true that the producer can make or break a band. In some cases he is the band.

Seminal sixties svengali Don Kirshner assembled a group of LA hanger - on actors with dubious musical credentials and from their conception to their death he hyped and exploited them very cleverly through the media of children's TV. They were called the Monkees and nevertheless they did make some classic records (mainly because the writer and producer was Tommy Boyce who later turned up in Britain as producer of the Darts).

Kirshner later invented the nauseating Archies until in '74 he discovered Kansas playing in a nowhereville bar.

Aged 21, Phil Spector was reputed to be a millionaire purely from earnings he'd accrued since the age of seventeen (whist still at high school Spector created The Teddy Bears out of various schoolfriends and wrote and produced their massive hit 'To Know Him Is To Love Him' the title of which he stole from the epitaph scratched on to his father's gravestone).

The Ronettes, The Crystals and the Paris Sisters would never have enjoyed their subsequent success

TONY VISCONTI

TONY VISCONTI is slouched in a fold-up chair in his private green room at Good Earth studios which he owns. He wears a cheap Piccadilly T-shirt and an old pair of tatty bodged-up Jean Machine jeans. From humble Brooklyn beginnings he has graduated by accident to becoming producer for Bowie, Bolan and T Rex, Rick Wakeman, Thin Lizzy, Sparks and most recently has produced the Radlators Bowlesque album 'Ghostown'.

had it not have been for the Spector 'Wall Of Sound' or as he called them himself 'the little symphonies for the kids'.

It's well known that in Britain groups such as Sweet, Mud, Suzi Quatro and Smokie would probably never have even existed had it not been for commercial masters like Chinn and Chapman and Phil Wainman being seated at the controls. And Mickie Most, who has manufactured more bands than Racey have smiles has had crane loads of hits from the days of the Animals, Herman's Hermits and Donovan up to the wonderful Racey. Uncharacteristically, Most failed with his punk and powerpop proteges the Vibrators and the Autographs.

It also works the other way round. The rampant thunder of Generation X sounded like a blob of mud as produced by Phil Wainman and Martin Rushent - Wainman produced 'I Don't Like Mondays' and 'Blockbuster', Rushent worked with both Shirley Bassey and The Buzzcocks - but found a hit with 'King Rocker' under the musical direction of Ian Hunter who is better known for introspection and Mott The Hoople than he is in the role of producer.

American Richard Gottelher who has directed Robert Gordon, the Yachts and Dr Feelgood led Blondie - who he also discovered - have their rein on 'Plastic Letters' though he had completely controlled what was critically lauded as their most inventive album 'Blonde' but which was to no avail as far as success went.

They always sounded confused and badly arranged with Gottelher and though Mike Chapman of Chinnichap was heavily criticised for making their sound 'too commercial and tinny' his involvement led to hits like 'Heart Of Glass', 'Sunday Girl' and 'Hanging On The Telephone'. Before Gottelher, the unfortunate Yachts also suffered at the hands of Will Birch (of the Records) and ex-Deaf Schoolboy Clive Langer. All of which can't have done very much for their commercial prospects.

Before the actual recording the producer will routine the band in rehearsal, generally clean up the arrangement, is put a verse where there was a chorus, mess with the rhythm and invent as many hooklines as possible.

The often laborious business of recording the band can easily take up to three days to create three minutes of sound - Roy Wood is famous for once having taken three days to get a drum sound and Brian Wilson in 1965 went to four different LA studios and took six months spending £5,000 to make 'Good Vibrations' - and with major studios in London averaging out at about £85 per hour. Three days studio time could easily cost in excess of £1,500.

Apart from that there will be at least one engineer involved whose job it is to get the sound out of the equipment and instruments that the producer requires and one tape operator whose sole job it is to start and stop the mastertape and to make endless cups of tea. The producer will usually want to be present at the 'cut' and then will have to listen to various test pressings to test the quality of the actual reproduction on to plastic.

These days, an ordinary producer will ask for about £500 for a single plus around two per cent of the record returns which for a chart hit adds up to a lot of money and is very often more than the actual members of the band are getting, while someone like Tony Visconti can command £10,000 in advance before he even thinks about percentages or studios.

From the band's point of view, the attitude is that apart from success breeding success and the presence of such undoubted talent if the names of Spector, Visconti or George Martin are on that little label, your record is bound to attract a lot of interest.

His first words on entering the studio after a late session the night before were: "If I don't get a McDonalds fast I'm gonna die" and it was during the Big Mac that he told me about his introduction to record production - "the first week I was a record producer I was walking around asking everyone what the hell it meant."

Visconti attended a school for musically gifted children in New York and played his first gig in a school band at 12. There he learnt the basics of music theory which would later enable him to arrange strings for Mc-Cartney's 'Band On The Run' album and ended up in his late teens signed to Howard Richmond, a New York publisher.

"I was really scared of Richmond who was a totally domineering character and one day I got a call from his secretary saying that he wanted to see me. At the time I'd just done a demo of a couple of my songs which he'd listened to and I thought that I'd be chucked off the company. So, shaking with nerves, I went up to see him. To my amazement he said he hated the song but liked the sound of the tape and I was going to be house producer, I accepted and wandered out of the office wondering what that was."

It was decided that Visconti would be sent to England where he became apprentice to Denny Cordell, who did the Move's 'Flowers In The Rain'.

"Fox six months I sat by Denny's side in the studio every day and watched how patient he was, how he'd coax people to do things they didn't want to do and learnt about some of the technicalities of the job. This was about 1967 and eventually it came time for me to actually produce something myself."

One day we were all sitting around the office when in came this amazing Indian guy with a Elvis haircut and a kaftan who imitated Presley and said he wanted to be produced. He said he'd come straight off the boat and we all just burst out laughing. But, partly because I felt sorry for him, I said I'd do it. We later found out he'd been working down the road at Wimpy's for six months. His name was Biddo.

"Later he became famous for being the 'Disco King of Great Britain' and producing Tina Charles. We did this terrible record called 'Daughter Of Love' with some people who just happened to be hanging around at the time. There



TONY VISCONTI



DAVID BOWIE as he was 10 years ago when Visconti first produced him

was John McLaughlin and Jimmy Page on guitars, John Paul Jones on bass and Nicky Hopkins on piano. I hate to think what it would cost to get that lot together these days. The finished product was awful and I decided that if I wanted to get anyone really worthwhile I'd have to start plodding the clubs.

"One night I walked into UFO in Tottenham Court Road and there was these two guys playing acoustic guitars. One was singing in an incredibly weird voice. Rather nervously I went backstage and asked the main one, Marc Bolan, whether he was interested in a record production deal. He replied 'You're the sixth producer to come up to us this week you know, last night John Lennon was in here and he wants to produce us'. So, feeling quite deflated, I left. Somehow we got together again and I know at that time absolutely no one was interested in T Rex. I produced two albums for Marc before he changed the name of the band and we started having the hits."

"At the time he was still living with his mum and hadn't got a record player so he used to come round to mine and play Beach Boys records and my electric guitar. He used to say ridiculous things. One day we were listening to John Williams and he said

'I can play like that'. I told him not to be so stupid. He said 'Just give me a classical guitar and in two weeks I'll be able to play like John Williams. I can do anything'. That was just how he was, I used to give up."

Visconti received £400 for the first Tyrannosaurus Rex album, which is a drop in the ocean compared to the thousands he can command today after so much success. I asked him about his first meeting with Bowie.

"At the time David was on Deram. One day the Deram man called me into the office and said 'We've got this young man David Bowie and no one quite seems to know what to do with him. Er, you seem to be the expert on weird people, I'd like you to meet him."

"I remember the first time we met he was, and still is, the complete Englishman. He played me this song called 'Space Oddity' which he was convinced was a hit but I thought it was just so corny. It was the week of the space walk and he'd obviously copied the idea from that. Anyway, I didn't like it so he did it with Gus Dudgeon and you know what happened. I think the tracks that we did do together must've been what finally got him chucked off the Deram

turn to page 11



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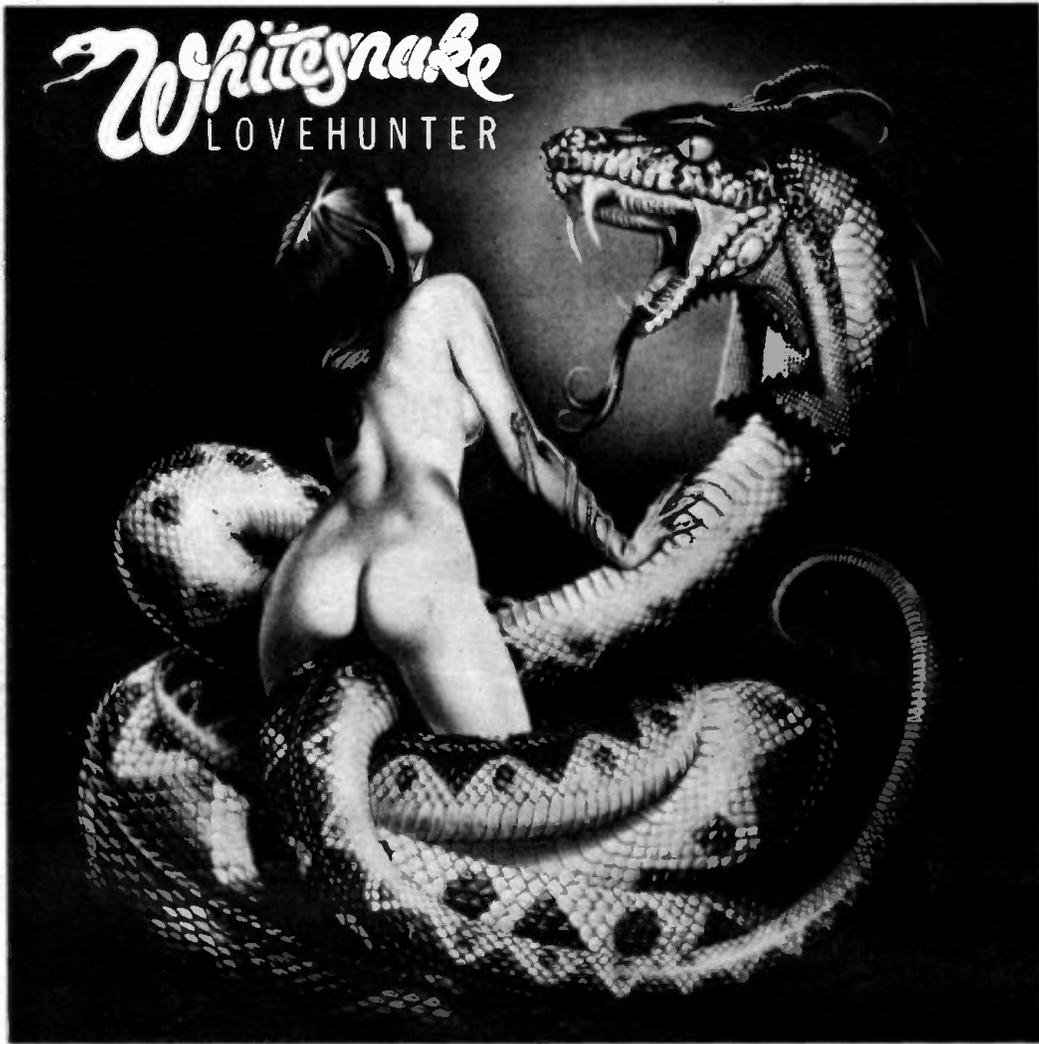
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"from page 8
label. They were really awful.

"I did the 'Man Who Sold The World' album with him after trying to get him to write a collection of songs that were in some way similar. That was supposed to be our 'Sgt Pepper'. We shared a flat in Beckenham but we kept falling out about various things. We shared our girlfriends but his friends were really weird and we didn't get on with them and vice versa, so eventually we just fell out. I lost touch with him until after the 'Young Americans' album. He phoned me when I was in the studio and said he was over at Olympic in Barnes and he was producing himself again and having trouble. Would I come over and have a listen? I went over and he played me the start of 'Diamond Dogs' which he'd finished. I thought it was incredible and agreed to produce it for him."

It was this second half of their partnership which led to what Bowie calls the 'trilogy' of his albums starting with 'Low'.

"David phoned and said he'd booked six weeks at this studio in Germany and got Brian Eno and some others to go out there. He said 'All I'm asking you to do is to come out and give up six weeks of your life for something and I don't even know how it will turn out, if at all.' What came out was 'Low'.

"When RCA first heard it they hated it and I know the company man in the states said, 'I'm gonna buy David Bowie a house in Philadelphia so he can write an album worth of 'Fame'.

With all the bands he's produced in the past ten years and having had the opportunity to work with just about anyone he wanted, I asked him if there was anyone he wouldn't work with again and if there was anyone he'd like to but hadn't had the chance.

"I would never work with Paul McCartney again. He treated me the worst. He phoned me one Sunday and asked me to do string arrangements for a new Wings album for the same week which normally I would never have the time to do. Then

when I turned up with the arrangements he was ecstatic about them and asked me to co-produce his brother's (Mike McGear) album in four weeks' time. He phoned me the day before he wanted to begin it and said we were leaving the next day, expecting me to drop everything and go.

"When I explained that I just couldn't do that he said not to worry and that he'd phone back but never did. When I looked at the credits for the Wings album - which turned out to be 'Band On The Run' - I found it at the bottom of the inside sleeve where it says 'Thanks to... along with the roadies and the tea-boy, etc. That's not exactly what I'd call a fair credit.'"

What about money?
"I've been told by my lawyer to ask for eight per cent which usually ensures I end up with five."

I found Visconti a fascinating character with a wealth of rock 'n' roll knowledge. If his production abilities ever fail him in the future I'm sure the BBC could squeeze him into an open-ended spot on Jackanory.

CHRISTOPHER NEIL

NOW WELL established as the new producer of hit parade pop tack, Christopher Neil has variously been a singer-songwriter, a Eurovision finalist, appeared in several notorious seventies pop films including the soft-porn 'Adventures Of A Private Detective' and played Jesus Christ on the West End stage.



CHRISTOPHER NEIL

He started his first studio experiments when under contract to Mickie Most and was given carte blanche studio time for three years.

"It was around '72 and as I didn't have orange hair and platforms Mickie was at a loss with what to do with me. I started off doing these piano and voice demos for him, later adding bass, guitar and drums but he never liked what I did. All the time I was progressing with my studio technique until it got to the point where I'd go to him and he'd say 'I hate the song but I love the record', probably because at the time I was making up any old riff just to get into the studio.

"Then one day I got a call from Robert Stigwood who'd heard something I'd done and I went up to see him and Paul Nicholas. Soon after that we had our first hit with 'Reggae Like I Used To Be' and soon followed with 'Dancing With The

Captain', 'Grandma's Party' and 'Heaven On The Seventh Floor' which was in the Top Five in America."

SINCE then he has successfully added New York traffic and operatic choirs to Gerard Kenny's 'New York, New York', put thundering drums and lightning effects into Marshall Main's 'Dancing In The City' and turned two cabaret outcasts from Guys And Dolls into a streamlined, synthesised outerspaced chart duo called Dolla.

He also produced David Essex's 'Imperial Wizard' and also the very heavily airplayed 'You're The Only One' for ex-Labelle Nona Hendryx. I asked him about his studio procedure.

"I suppose I take two and a bit days to do a single and an album can take me up to about six weeks. I've made it a rule that I never work at weekends so I can listen to new material. I

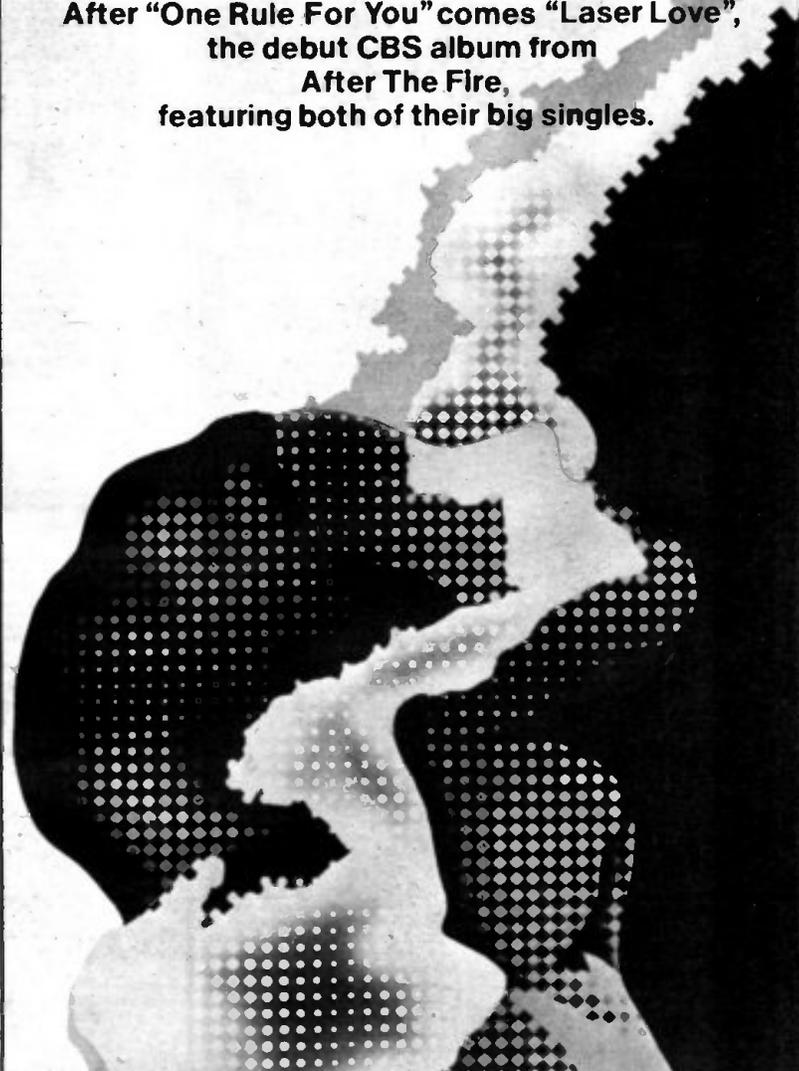
always leave it a couple of days before I mix the thing, so I can at least approach it with some freshness. As far as influences go I've listened a lot to Maurice White who produces Earth, Wind and Fire and Roy Halee's first side of 'Bookends' was a big influence. Among my favourite singles are Procol Harum's 'Salty Dog' and at the moment I'm working on a duo called Leeson And Vale who sound like Steely Dan and in fact are a bank clerk and a geography teacher."

You'll have noticed that almost without exception all of Chris Neil's singles get played on the radio, probably because he has a knack of picking a song with a good tune and hooks. Apart from his trademark of his productions always sounding clean and sparkling he manages to seem to coach an exuberance from the performer which always comes over on the record and they can truly be called 'radio records'.

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PUNILUX: better than the box

LUX ON THEIR SIDE

WHAT HAPPENS when two cultures collide? A great deal of fun, apart from anything else. Incongruity, they say, is the very essence of humour and few sights could have been more incongruous than some two dozen garish strays suddenly laying siege to a swish hotel.

An increasingly common scenario in rock 'n' roll outposts, but consider the conditions: Leeds is the very epitome of northern respectability. An unpretentious, thriving city, affluent and industrious. The heart of the rag trade, it houses the headquarters of the multiple clothing stores which line the high streets of every major town in the country.

Buyers, salesmen, agents, reps and so on descend on the Yorkshire city like so many crows on a cornfield. They need hotels in which to stay and to wine and dine their clients. So a combination of supply and demand, and that old friend, the expense account, give rise to a multi-star establishment like the Dragonara.

Unfortunately for some, the hotel happens to be a negligible distance from the Queen's Hall, where this particular weekend, a local promoter had taken it into his head to organise The World's First Science Fiction Music Festival.

Amongst those performing were Punishment Of Luxury, an "avant-garde" Newcastle outfit whose rock 'n' roll fabric is coloured with a bright theatrical thread.

Now, the Dragonara happens to be situated in Neville Street. And the lead singer of Punitlux, for

so they are familiarly described, was christened Neville. Understandably, he wishes his band to be photographed outside the Neville Suite. This is where the fun begins. A bemused jobsworth ushers this band of gypsies into a lift and towards the rain-spattered street where he feels they belong.

At this point, your roving reporter arrives on the scene, keeping his appointment for an interview. He has discovered an alternative lift in the car park and leads half the troupe up to his third storey bedroom. Meanwhile, half the entourage, not having made good their exit from the lift, have been involuntarily shunted back up to reception only to be confronted by the impatient gaze of the jobsworth.

Before long the journalist is obliged to deputise as diplomat and a satisfactory conclusion is reached. The entourage drape themselves around the hotel bar and join polite, bourgeois residents in being entertained by a polite, bourgeois string quartet.

In contrast, across the road Cabaret Voltaire or some such experimental dance band belt out their increasingly less unique brand of intergalactic rock while upstairs Punitlux and Presspersons prattle purposefully.

The first thing you notice about the band is their light Geordie lilt, a refreshing contrast from cockney whines. What their accents convey, however, is more interesting.

Y'see, Punitlux don't just argue for hours about such subjects as whether the real golden age of rock 'n' roll was the fifties or sixties or the selling out of the punk phenomenon as we know it. Rather, discussing medieval theatre is more their bag.

The group — Nevilluxury (guitar and synthesiser), Brian Bond (keyboards) Steve Sekrit (drums) and Jimi Giro (Bass) are at pains to

point out that they aren't just a group of ex-drama school dilettante, notwithstanding their interest in acting and its incorporation into their stage act.

"It's just that if something visual alters your head," begins Neville, "then why not do it? It gives everything a more unified feel as the most natural thing you do is move. What's the point of trying to be hip and cool by not moving around?"

His group did actually start out as part of a travelling theatre in that great cultural backwater, the Lake District. Their favourite play was called 'Axe Me Another' and was based on a real life situation in that area where a local Freemason appeared to control all stage activities.

The next stage was combining their acting with music.

"But, they never gelled," admits Brian, who along with Neville does practically all the talking, "so we're concentrating more on the audio side of things now."

Did the band never fancy the idea of putting on a rock opera?

"No," they all chorus, "that's far too studied and restricting. You'd be better off suspended on a stage from a high building."

Eh? Apparently, this would be one way of garnering greater audience interest and there follows a brief excursion back to the 16th century when the idea of the theatre was to spread news.

"The theatre was a real event in those days," informs Neville, "not the elitist, arty-farty heavily state-subsidised stuff it is today. In those days, if you performed rubbish, things were thrown at you. Sometimes actors even got killed on stage. None of this polite handclapping lark."

Punitlux didn't exactly arouse politeness at last month's Reading Festival. This might have had something to do with appearing amidst a sea of heavy metal acts, none of

whose apparently blood-letting fans appeared to appreciate the finer points of Neville and his masks.

"Still, it encouraged some kind of response," says Brian, "even if it was a violent one."

Getting a reaction, any sort, would appear to be an integral part of the Punitlux *raison d'être*. How else is one to explain their highly unusual debut album, the recently-released 'Laughing Academy'? What is the academy, anyway — a loony bin?

"Not really," explains Neville. "It's more of a place where people learn to laugh. For people with new ideas that have been laughed at all their lives. Where they can go and get their ideas out in the open. Like, depression is not the only way of getting rid of energy. You can laugh at yourself and be happy. It's like curing a disease."

HMMM, sounds a bit deep to me. "Well, like Woody Allen," offers Brian by way of helpful analogy. "I suppose we're the Woody Aliens of rock."

Meanwhile Neville returns to the bit about new ideas. "All man's history has been a catalogue of people with something original to say being laughed at and abused. Take Einstein and Trotsky. Both were called schizos. And then before that there were witch-hunts and people spending days on end in the stocks if they couldn't conform to their surroundings."

And now? "There's been the whole punk thing — that's a classic example of people laughing at the next new thing before going on to take it seriously. And don't forget us," Brian adds. "We've taken more than our fair share of stick."

Aha. So Punishment Of Luxury are the next new thing?

"Could well be," he replies with appealing conviction, "but then that's not to say we won't laugh about it. MIKE NICHOLLS

T

Grin and Bare it... The Crack is comin'.



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ALBUM - CASSETTE


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

SINGLES

Reviewed by PAUL SEXTON

Good enuff to eat

NAMES FOR NOW

BLONDIE: 'Dreaming' (Chrysalis). Blondie are getting typecast in their 45s, even if this is new from 'Eat To The Beat'. But everybody will eat it so who's to complain. Soundwise, it's 'Picture This' compromising with 'Sunday Girl'. Another number one, by the way.

THE SKIDS: 'Charade' (Virgin). A pneumatic drum intro and into an 'I Fought The Law' verse and 'Masquerade' chorus. Not new, in other words, but another tight, vital, Skids-sounding Skids single.

SIOUXSIE AND THE BANSHEES: 'Mittagselzen' (Metal Postcard) (Polydor). By popular request... that foreign animal. I find Siouxsie and her decimated Banshees intensely depressing in English, but in German, well, the sky's the limit. But it slots into place in their row of this and has bigish heaps of aggression. A heavy metal postcard, in fact.

ELTON JOHN: 'Victim Of Love' (Rocket). Begins like 129 other DISCO records, but grows out of that, becoming in adulthood a moody, moaning thing, yet catchy with Elt's vocals (spot them a mile off) the main feature, 'specially on the rocking chorus. From the like-named album.

STATUS QUO: 'Whatever You Want' (Vertigo). Perhaps rock 'n' roll is here to stay. Another adventurous Status Quo release delving deep into new musical recesses formerly unknown. Actually, it's a bouncing, real goodtime kopfbanger — almost goes up and down on the turntable. And their biggest hit for a while. Hang on, their first single for a while.

THE DOOLEYS: 'The Chosen Few' (GTO). These you have hated. Funny how everyone seems to avoid the Dooleys expressly but every single's a damn winner, eh? Do some of you have something to admit? Ah well, another cream cake 45 from the maestros. At least 10 years dated and thus another success.

NAMES FOR THEN

VAN MCCOY: 'The Hustle' (H&L). Either this is a timely and wise re-mix job, or it's a mercenary cash-in on a dead man. More Plan A than Plan B. I think the song meets the challenge of modernisation quite well and could get another first-team chance.

GLADYS KNIGHT: 'I Just Want To Be With You' (CBS). Far away from her really poignant ballads of before, it's little more than a middle-aged meander into ground that's too familiar.

BARRY WHITE: 'I Love To Sing The Songs I Sing' (20th Century). The title's the first problem, but not the only one. This is Barry in a good mood, too jolly by half. If it ain't 'Big Bad Barry' it ain't worth it.

CAROLE KING: 'Move Lightly' (Capitol). People will always compare the current Carole to that of 1971 and 'Tapestry', but there's a slinkiness and looseness about this which suggests she hasn't given up the fight yet.

THE ISLEY BROTHERS: 'Shout! (Parts 1&2)' (RCA). Go on, guess the birthday of this one. 1964? 1962? No, older yet — 1959, and still sounding good 'n' fresh after 20 years. The 12-inch segues the two parts for the first time. It's the song Lulu and the Luvvers (honest, kids) had a hit with here, and a fascinating exhibit from the old soulyard.

NAMES FOR NEXT WEEK

THE CHORDS: 'Now It's Gone' (Polydor). I've yet to hear an authentically exciting mod single and after this — I've still yet to. There's a lot of metallic thrashing, but the hook-line has no claws and the song slides harmlessly away.

RIKKI AND THE CUFFLINKS: 'Nervous Breakdown' (Different). Probably a one-off, a halfway good modern rockabilly item. Stuttering sax and vocals, and a hint of 'C'mon Everybody'.



MODS MAYDAY '79

RELUCTANT STEREOTYPES: 'The Lull' (Oval). Off the wall, offbeat, off their rockers more than likely. But amid all the jagged guitar spikes there are countless two-second melodic snatches and a handful of pace changes. Weird and almost wonderful.

THE QUICK: 'Sharks Are Cool, Jets Are Hot' (Epic). Oh yes, sunbeam. Sharks are cool, jets are hot — a point I was about to make myself. The week's most interesting piece of strangeness, fairly indescribable, with blotches of Beatles, jazz, new and old waves. A co-credit goes to one Campsie, another to Pentfold, and I wouldn't mind betting that the Quick is a new version of Grand Hotel.

BRUCE WOOLLEY AND THE CAMERA CLUB: 'Dancing With The Sporting Boys' (Epic). Nondescript and yet attractive, slight but impressive. A mid-paced, much-harmonised little something from Cousin Bruce. Stroke it, it won't bite you.

THE 45s: 'Couldn't Believe A Word' (Stiff). Stiff are rather good at finding purveyors of shiny, new pop records. How Kirsty MacColl's single dodged the chart I can't tell; likewise if this one doesn't. There's a lightweight organ sound and good bubblegum chorus, just like int' old days.

ELLEN FOLEY: 'We Belong To The Night' (Epic). Meaty, Loafy, Big and... Ellen is Mr Loaf's vocal associate and now steps thru with a megaballad of her own. Heartfelt, imposing and strong. Meat must be proud of her.

CAROLYNE MAS: 'Still Sane' (Mercury). Hot off the American presses comes Carolyne Mas. The ad dept will have some fun with that name (Mas exposure, etc) but it's not needed. She wrote this mid-rock character herself and it's full of good vocal and saxophone touches. Not unlike Southside Johnny, in fact, and look, there he is down there in the last category...

NAMES FOR NOW AND THEN (when you have the odd moment)

THE LITTLE RIVER BAND: 'Lonesome Loser' (Capitol). Very LRB. bud. They're among the best at lively AOR and this is a typical example.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES: 'All I Want Is Everything' (Mercury). Has all the makings of another Southside monster non-hit. All the usual smoky nightclub ingredients, but no great hook. So probably nothing doing.

STEVE HARLEY: 'Freedom's Prisoner' (EMI). The hook comes before the vocals, with a call out melody. Downhill from there, but Harley's return may still be timely.

CHEAP TRICK: 'Ain't That A Shame' (Epic). Cheap Trick sing Fats Domino at the Budokan. What do you mean, Fats Domino never played the Budokan?

THE MEXICANO: 'Move Up Starsky' (Ice). Out for the ninth time, but rightly so. One of the most genuine reggae non-hits.

JEFF WAYNE: 'The Eve Of The War' (CBS). Oh no, not a disco remix of THIS. The original's still in there somewhere and someone should let it loose.

JOHN STEWART: 'Midnight Wind' (RSO). Cut the cackle about the title. Stewart's establishing a niche at the hard end of the soft-rock line. First 'Gold', now this, each with Stewart's clinging voice blending well with Stevie Nicks'.

VARIOUS ARTISTS: 'The London Boys' (Decca). Decca cash in on the mods, but it's a package is excellent: 'Hey Girl' (Small Faces), 'Leaving Here' (Birds), 'London Boys' (David Bowie/Jones) and 'The "in" Crowd' (Dobie Gray). Mod? Not sure, but worthwhile in spite of any labels.

EDDIE HENDERSON: 'Runnin' To Your Love' (Capitol). Henderson turns up trumpets. A soaring disco-jazz goodie. Also this week Randy Crawford goes solo on the pretty ballad 'Endlessly' (Warner Bros) Edwin Starr goes for his third of the year with the catchy 'It's Called The Rock' (20th Century), Ralph MacDonald smoothly opines 'I Need Someone' on TK, Archie Bell and the Drells return with a relentless disco anthem, 'Strategy' and the O'Jays with 'Sing A Happy Song' (both Phil Int) and Bill Summers ties the string on the disco package with the zinging 'Dancin' Lady.' Phew.

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 Metall regiert in meinem Meister-Plan“
 Mit mechanischem Ruckeln

pfücken Die Tafeln Uhrzähne
 zum Mittagessen Freitag
 im Rückprall sagt „Verzeihung
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 meine liebe Maschinerie“
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 Es bringt kein heil

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- SATURDAY 22nd SEPT WINTER GARDENS MALVERN
- MONDAY 24th SEPT ST GEORGES HALL BRADFORD
- TUESDAY 25th SEPT SOPHIA GARDENS CARDIFF
- WEDNESDAY 26th SEPT OXFORD NEW THEATRE
- FRIDAY 28th SEPT GAUMONT THEATRE SOUTHAMPTON
- SATURDAY 29th SEPT PAVILION HEMEL HEMPSTEAD
- SUNDAY 30th SEPT LIVERPOOL EMPIRE
- MONDAY 1st OCT SPORTS CENTRE NOTTINGHAM
- WEDNESDAY 3rd OCT POLYTECHNIC NEWCASTLE
- THURSDAY 4th OCT MARKET HALL CARLISLE
- SATURDAY 6th OCT PAVILION WEST RUNTON
- MONDAY 8th OCT CITY HALL KINGSTON-UPON-HULL
- TUESDAY 9th OCT GAUMONT THEATRE IPSWICH
- WEDNESDAY 10th OCT BRIGHTON CENTRE BRIGHTON
- THURSDAY 11th OCT ODEON THEATRE CHELMSFORD
- SATURDAY 13th OCT ODEON THEATRE LEWISHAM
- MONDAY 15th OCT ODEON THEATRE HAMMERSMITH



BLONDIE: running out of ideas

BLONDIE: 'Eat To The Beat'
 (Chrysalis CDL 1225)

THE BIG one, eh kids? More wrist fodder and a soundtrack too. This, Blondie's fourth album is the work that Chris Stein described as "uh, experimental, though a bit like da furst album". The similarity to the band's first output is undeniable, though on an experimental level it is on a par with Status Quo. What is clear here is the fact that as the face of the cattle-market reaches even more frightening levels the music falters, the band slip the cabbage in their back pockets and knock out standard pop. Their sole consolation is the fact that they can spout, "Blondie is uh group" and hope that this untruth is digested. Really it's all a bit pathetic, Debs dear. All the kids want is a picture of you and I wouldn't have minded a

small remembrance of something more solid.

It's true Blondie have created some masterful pop. The first two albums bristled with quality and vitality. 'Parallel Lines' had the odd nice tune and bowed low to the demands of American commercialism. 'Eat To The Beat' is merely half baked deletion bin barf.

'Dreaming', the current single and no doubt hurtling hit-wards as you read, is 'X Offender' with no gonads. 'The Hardest Part' and 'Union City Blue' are straight hard rock, the first with funk overtones and both boringly American and derivative. 'Shayla' is the archetypal Blondie ballad that has bred contempt in it's familiarity, the only half way decent track on side one is the title track, a slice of fine R'n'B-based pop with exemplary drumming from Clem Burke and neat harp break from one Randy Hennes. 'Accidents Never Happen' sounds like 'Detroit 442' and fizzles the side out.

Side the second opens with 'Die Young Stay Pretty', a limp reggae work out that would shame the Barron Knights. 'Slow Motion' sound like a Tamla Motown reject, even so it's the best of the side. 'Atomic' must surely be parody. Imagine The Shadows playing a disco version of 'Three Blind Mice' and you have it. 'Sound-A-Sleep' is a lullaby that works. 'Victor' is unmitigated crap. Again the sub-Batman riff is employed, Debs screams while the boys in the band audition for a part in 'African Queen'. More mediocrity closes the album. 'Living In The Real World' is preceded with a screamed '1-2-3-4' and sounds rilly punky. It would shame some of the worst supports I've seen down the Nashville.

No one is going to convince me that this is a good album. No one. 'Eat To The Beat' marks Blondie's arrival as a (sic) supergroup. It stinks. ++ RONNIE GURR

CHEAP TRICK: 'Dream Police' (EPIC EPC 83522)

IT'S BEEN said before, but to these ears Cheap Trick go a long way towards being the perfect pop aggregation.

In the gaunt blond Robin Zander and the equine brunette Tom Petersson they have the pretty boy teendream pin up market sewn up. But the ace in the pack is Rick Nielsen. A guitar hero for all seasons and an irrepressible personality.

Despite the fact that he commands the stage limelight as though it was divinely ordained, flicking guitar picks into the audience, charging around the stage as though he gets paid by the yard, changing guitars faster than Concorde eats miles and generally being the showman, the man possesses the gift of pop sensibility.

Pop sensibility is that precious commodity that bands like ELO, Rockpile, Costello and the Yachts display, nay, flaunt. It's a craft built over years of listening, extracting, juxtapositioning, instinct and a spicy dash of inspiration. In Rick Nielsen's case it expresses itself in stomping beats, avalanches of guitar and hooks. Hooks in the verse, hooks in the chorus, hooks in the middle

eight, hooks that swirl insistently around the head playing a form of pinball on the grey matter and hitting all those lights and bells.

The title track is a prime example of the true meaning of power pop, not that anorexic mess pushed as last year's thing but a meaty, filling anthem about paranoia.

'This House Is Rockin' is a fair description of its impact. 'Voices' is a marvelous filter of Beatles and ELO. 'Writing on the Wall' is Roy Wood's Wizard crossed with the

rowdiness of Slade. 'I Know What I Want' is possibly the best track on the album, displaying all the band's trademarks and an overwhelming slice of that irresistible humour.

The only down spots are 'Gonna Raise Hell' and the studio version (albeit superior) of 'Need Your Love', both are too long and have too few ideas to sustain the length and should have been left to the live airings they were designed for.

+++++ MIKE GARDNER

SECRET AFFAIR

Time For Action - Let Your Heart Dance
 I'm Not Free / But I'm Cheap

SQUIRE

B-A-B-Y Baby Love - Walking Down the King's Rd.
 Live Without Her Love

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Hanging In The Balance - Midnight To Six
 End Of The Night

MODS MAYDAY '79 THE MOD ALBUM

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NIGHT OUT TO REMEMBER

ELLEN FOLEY: 'Night Out' (Epic JE 36052)

IT'S BEEN a good year for the ladies and with 'Night Out' and the help of a couple of famous friends Ms Foley, who, incidentally, sang on Meatloaf's 'Bat Out Of Hell', maintains the status quo.

Quite simply the girl's album is a gem. Without detracting from Foley's obvious vocal talents Messrs Hunter and Ronson deserve some of the kudos here. The two share production credits and contribute various guitars, keyboards, percussion and harmony vocals. Indeed Ronson comes out with some of his best guitar work since the Bowie heydays. 'Night Out' itself is unequivocally the pair's finest production to date.

The album opens with the emotive piano playing of 'We Belong To The Night', the only song here that Foley had a hand in writing. A true romance, the overall sound shares the same Spectorish fascination that Springsteen perfected on 'Born To Run', 'What's The Matter Baby?' and 'Sad Song' sound, and probably are sixties classics, both highlighting the brittle and exquisite Ronson guitar and vocals. On drums Hilly Michaels deserves a special commendation. The Stones' 'Stupid Girl' slams in, is delivered with all encompassing conviction and hits home harder when sung by a girl. The 12 bar is positive proof that Cleveland indeed rocks.

The title track here, one of two Philp Rambow compositions, makes one realise that the man is a victim of the injustices of this life. Rambow is one of the great unrecognised talents and with 'Night Out', a neo-Springsteen-esque street epic and 'Young Lust', a seamy teen scenario that features Ronno licks redolent of Neil Young's latest album, he stakes his claim as a real talent for the Eighties.

Elsewhere we have a distinguished version of Graham Parker's 'Thunder And Rain', Hunter's 'Don't Let Go', a typical offering with more placid piano and Foley's voice cracking with emotion, and the mysterious F Goodman's 'Hideaway', a raucous choogle bristling with guitar breaks. All very special stuff.

Everyone concerned with 'Night Out', be they involved with the writing, producing or playing, acquires themselves admirably. That is in no way to take anything away from Ellen Foley who is a true find and a real star.

'Night Out' should be released over here soon. Good thing too, my import copy is perilously worn already.

A better album you'll have difficulty hearing all year. Fact. + + + + +
RONNIE GURR



ELLEN FOLEY: gem of an album



MICHAEL JACKSON: 'Off The Wall' (Epic EPC 83468)

THE JACKSONS made the transition from soul to disco pretty smoothly. Too smoothly, for my liking, 'cos a good disco record's got soul, and some of the Jackos' last few jobs have been ultra-slick, but largely emotionless. Yes, I am thinking of 'Shake Your Body'.

So I approach brother Michael's solo sojourn with care — since it has that shiny little single 'Don't Stop 'Til You Get Enough', since Michael has co-produced the album with Quincy 'Disco' Jones, since Mike IS the vocal sound of the Jacksons anyway. And there are moments here of arch-blandness, never worse than on 'Get On The Floor'. As the title

hints, it's lyrically redundant but the tune fails to compensate. Of the other straight dance numbers, 'Burn This Disco Out' probably has the most genuine excitement, but 'Rock With You' offers some immaculate vocal harmonies, Mike layered on Mike.

But it's on the slower, stop - for - a - moment songs that Jackson really makes his noise. Always used to, of course: you'll remember solo hits like 'Ben' and 'Got To Be There' — incidentally 'Don't Stop' in his first solo chart entry since those 1972 days of tunefulness — and he makes a return journey, especially on the elegantly sad 'She's Out Of My Life' and Stevie Wonder's 'I Can't Help It'. Carole Bayer Sager's 'It's The Falling In Love' is a doubtful choice for Jacko, but so is McCartney's 'Girlfriend' and that works surprisingly well. Song for song this has the professional touch. Sure it's smooth, but it features one or two emotional goosebumps to roughen up the surface. + + + + +

PAUL SEXTON

AFTER THE FIRE: 'Laser Love' (CBS 83795)

WITH A SINGLE of the same name hovering around at the lower end of the chart After The Fire look poised to scoop the prize with this classy album as well. Produced by four very competent musicians there are no weak links, in fact virtually all are of the hear - twice - and - you're - hooked variety. Each track has the synthesised keyboards of Memory Banks indelibly stamped across it a trademark as clear as the little lions of olden day egg fame.

It has influences ranging far back into the past and they are meshed together in a fresh and vital concoction with all the distinctiveness a hit album needs. 'Laser Love' opens side one, its familiarity soon overtaken

by the strength of the following tracks, each memorable, slick, skilfully produced, each showing flashes of inspiration, especially the vocals in 'Take Me Higher' and synthesiser in 'Suspended Animation'.

Side two, and the healthy roar of jet engines congeals in a stereophonic mass somewhere above the living room fireplace. In bursts we witness the seal of quality, bouncing tumbling synthesiser, tight rhythm work and clever vocals. Somebody said this band were too polished on stage, I can believe it as, relentlessly, the clean accessible tunes are pumped out. 'One Rule For You', 'Time To Think', 'Timestar' and into the track with everything. 'Check It Out'. An album with all the appeal of an oil well, not half as deep but at least as profitable. + + + + +

GRAHAM STEVENS

SAMMY HAGAR: 'Sweet Machine' (Capitol ST11983)

ON WHICH the Nick Lowe of heavy metal, poised on the brink of British stardom (these preceding words come from 'Great Hack Intros Of All Time Volume II').

Sam assuredly will make it even though this album (as I mentioned on page 6 and why haven't you read it!) does not even come near to capturing the might of Hagar live.

Hagar's somewhere in that great school of Paul Rodgers' singers with morning after the night before vocals. Sometimes he's not averse to plundering Bad Company either, as on the sultry intro of 'Child To Man'. But 'Growing Pains' is HIS song and ridiculous as this may sound, the lyrics should be given a listen above the storm-trooping going on behind.

'Trans Am' reflecting Hagar's car obsession, is unfortunately far from being a fast-driven track. It gets stuck in third and disappears up its own exhaust-bumping and grinding when it needed a smoother sound.

'Plain Jane' is the lightest track on the album, a good blend of heavy metal West Coast and a hit with enough airplay. Side two proves that Sam's the thinking man's skullcracker with 'Never Say die', a song surely pondering over the deep meanings of life and 'This Planet's On Fire (Burn In Hell)', fast becoming the Hagar anthem. 'Wounded in Love' (words courtesy of his wife) is a steady plodder while 'Falling In Love' (what a line in titles this man has) is Sammy well done and tender. Then he goes off with a blazing exhaust on 'Straight To The Top'. A prophetic title, I tell you. + + + + +

ROBIN SMITH

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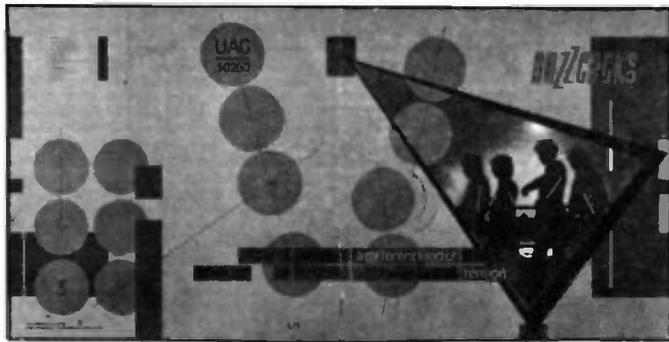
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A NEW BUZZ

BUZZCOCKS: 'A Different Kind Of Tension' (United Artists UAG 30260)

IS THIS Peter Shelley making it easy on himself or is it the Buzzcocks that always should have been: fast, simple, sharp, uncluttered and clever?

To some extent, both, but as can only be expected from this diminutive, semi-philosophical fiction romancer, the album also shows some acute insight into his highly-organised psyche.

The album opens at break-neck speed with 'Paradise', whose dynamic pace almost detracts from the seemingly smug contentment shown in the lyrics. Steve Diggle weighs in next with the easier 'Sitting Round At Home', where the sentiment is matched by a Beattie-style jog offset by an unusual tinny-tannoy vocal which doesn't work.

A familiarly love-sick Shelley bounces back with 'You Say You Don't Love Me', god-humouredly accepting his non-affection situation: "Though I've got this special feeling/I'd be wrong to call it love/For the word entails a new thing/I would well be rid of."

Delightful, and swollen with a sincerity Diggle doesn't quite manage in his gauche 'You Know You Can't Help It'. Nevertheless, it's fast, rapid-fire stuff, like his new stage fave, 'Mad Mad Judy' complete with the same gruff voice of 'Harmony In My Head'.



SHAM 69: 'The Adventures Of The Herisham Boys' (Polydor Deluxe POLD 5025)

AN UNSATISFACTORY conclusion from Sham, but then it appears they've not really concluded so maybe it doesn't matter anyway and Pursey always was a confused mass of contradictions in the first place.

After being single-handedly responsible for the unnecessary resurgence of the skin-head movement, Gentleman Jim decides he's really a cowboy.

But it's not a jail you need to break out of Jim, or even a borstal — just your own elaborately-woven paranoia, if a song like 'Voices' is anything to go by. Of the self-made martyrdom of 'Fly Dark Angel', hideously howled with Dylan-esque vocals.

'Cold Blue In The Night' rides a similar theme, insecurities thrust into the

upon for a heart-felt cry of "Someone's gotta help me/Sympathy defeats me/I can't help myself." The Yardbirds 'You're A Better Man Than I' appropriately concludes the introspection of side which also includes the corral-storming 'Money' and 'Joey's On The Street' (no relation, rat fans).

On side two self-identification extends to James Dean on 'Lost On Highway 46', but you're ALIVE Jimmy, as well as being rich, famous, popular and accompanied by an excellent sidesman in Dave Parsons.

Like 'Herisham Boys', 'Questions And Answers' is already owned by all the fans, and its inclusion is hardly compensated for by the free 12 inch single. This features awful and over-long versions of 'If The Kids Are United', sung throwaway-style and sounding more like 'Roadrunner', and a five 'Borstal Break-out'.

The latter, fortunately, adopts the words "It's never too late to break out" and there I'm right behind you, Jimmy. Christ, after a few years in a factory I did myself. The older - but - wiser lyrical change is matched by a similar modification on the album's live 'What Have I Got', where the reply is 'I've Got You!' You still

However, it comes dangerously close to throwing the side out of synch and Shelley only manages to rescue the ingeniously rolling momentum of the whole side with more heart-felt stuff in the form of 'Raison D'etre' on which Diggle fortunately restricts himself to his own personalised style of splintery guitar-work.

Overleaf we have Peter deadpan unequivocally spreading his wings and producing his three finest tunes to date. Certainly he's not a brilliant song-writer, but his words are clear without being straightforward and combine with his excellent sense of melody to result in some highly memorable sounds.

The introspective 'Money' fades straight into 'Hollowinside', an insistent pop-rock with some great jangling guitar. Then follow the two meisterworks of the album, the sullenness of the first paving the way towards the stripped-down honesty of the second.

The title track is a laborious list of opposites which gets things off his chest for the open-heart surgery of 'I Believe'. The latter is what, in Shelley's case, must be seen as his inevitable trip to the confessional and comparisons are likely to be made with John Lennon's 'God'.

Is he trying to tell us something, or still playing games? Whatever, he and his band have finally come up with an album realistic of their stage potential, and like their success Stateside, shows the band firing at full cock. + + + + + MIKE NICHOLLS

have, Jim, and they've still got you if you keep it cool. I know it must be very hard, but won't you try? + + + MIKE NICHOLLS

LOUDON WAINWRIGHT III: 'A Live One' Radar

"AS HERDES go, I am unsung." A line from a 'B-side' that's sadly still true of Loudon Wainwright. So let me sing him!

Since 1971, he's been pouring himself into his songs. Love, hate, sex, fear, delusions of grandeur. Often outrageous, a cynic, blasphemer, something of a psychopath; but charming with it. And almost always humorous.

He's on tour now, so catch him if you can. Seeing is believing. But listening to the man on record is OK too.

Somewhat tamed by the studio, Wainwright 'live' comes into his own; and the new album captures something of this. The songs, no new ones, are a fair representation of his material. (A good introduction for non-believers.)

Side one opens with 'Motel Blues', a Wainwright classic. A desperate plea for a bed-mate. 'Hollywood Hopeful', sung unac-

panied, leads into 'Whatever Happened To Us'; a song that displays his jaundiced view of 'relationships'. It's aptly followed by 'Natural Disaster'. Wainwright seems to place 'relationship' on a level with fire, flood and famine.

'Suicide Song', another early classic, urges us on. "If you get the blues and you want to shoot yourself in the head... go ahead". The side closes with the fine 'School Days' and 'Kings And Queens' (notable for a brief Van Morrison take-off).

Side two, rather weaker, begins with 'Down Drinking At The Bar'; picturing a favourite Wainwright figure, the drunk, in 'B-Side', we have Wainwright the bumble-bee; extolling the merits of insect life.

'Nocturnal Stumblebutt' and the puzzling 'Red Guitar' follow, leading into 'Clockwork Charreuse'. A jovial invitation to carnage; "Let's bust some heads." The album closes with Lullaby, a variation on a theme. "Shut up and shut your eyes."

So, 13 tracks in all. Unlucky for some, but not for those who buy the record. + + + + DOUGLAS SHEPHERD

PENETRATION: 'Coming Up For Air' (Virgin V2131)

COMING UP for a year since that evocative obstacle, 'Moving Targets', and Penetration have stepped lightly into that minor clique: bands who care, who count, who make the most of the mainstream.

Penetration's music pampers and stirs the senses. They are like those unutterable appendages to life's leisure: there to be enjoyed and appreciated, not analysed.

But, what's lacking on 'Coming Up For Air' is a kind of production-enforced group solidarity, something to bind up five entities — guitar, guitar, bass, drums, vocals. There are still layers of sound, textures and strata, but Lillywhite's production work (I would've expected him to be the perfect sidekick) ends up too studious, too clinical for its — and, ultimately, Penetration's — own good.

The aesthetically perfect sound-front is clean, dynamic, slide-rule precise, almost totally devoid of flaws... but it hinders Penetration's natural flow of warmth, inhibits emotional muscle, and Penetration are a massively emotional band.

Gripes aside, let's just point out that this record only disappoints because I believe Penetration to be capable of the highest standards, and that there's still much recommendable material to explore.

The thing with Penetration is the way their records always



Penetration: holding the fort

FRESH AIR

improve with repeated plays, the way tracks like 'Come Into The Open' (the single) and 'She Is The Slave' and 'Shout Above The Noise' all initially seem bereft of sparkle. But they eventually creep up and assert their excellence. The quality of material/performance is not to be questioned; it's just that, here and there, one is presented with this inescapable sense of band-in-studio, something which never occurred on 'Moving Targets', something which niggles though it doesn't mar things.

There's still the sensual flash of dynamics, the tingling subtleties of Pauline Murray's voice playing off against supportive stripes of guitar. There's 'Lifetime' hinting at new directions, building into something

unexpectedly special, like most songs here, this has a detailed construction and special care.

'Coming Up For Air' is well-patterned, dotted with occasionally unnecessary studio-theatrics, but remaining on its feet, providing — superficially — moments of extreme pleasure, and — more substantially — moments which become steadily infectious, impossible to shrug off.

There's no offspring sprung from 'Lovers Of Outrage' or 'Movement' here, no songs to contest the tantalising highs of their greatest moment, the 'Nostalgia' cover, but what we have is a solid fort-holding second.

The Penetration Meisterwerk is still not with us. But it will come eventually. So for now + + + + CHRIS WESTOOD

THE KINKS: 'Low Budget' (Arista)

THIS ALBUM is currently at Number 11 in the American charts, a fact which proves two things: Ray Davies (without whom the Kinks would have no Kink) is not as dull as this record makes him appear; and the American record buying public's preference for commercial banality still looms as hideously high over the heads of self-respecting 'sons of the times'. In short, 'Low Budget' bounces along with about as much energy as a slow budgee without any trill.

Not a very complimentary start to the review you may think, and you wouldn't be far wrong. As much as I respect the ability Ray Davies has for writing seemingly sincere, sometime sympathetic and habitually humorous lyrics about the current brick walls most of us are bashing our heads against: for example, "I got some downers, some speed / All the drugs that you need / But I can't get a gallon of gas" and also "I'm shopping at Woolworth and low discount stores / I'm dropping my standards so that I can buy more." I am amazed by the way he has chosen to sing some of them on this particular album.

OK, so most new-ish vocalists tend to smother their words in an impenetrable armour of cant make out a

word-eessaying gutteral garb. Such is the case here with Mr D and of course it sells records, but I just can't imagine him with a skinhead haircut.

While Kink Konk steals his reduced vocal inflections from lesser experienced singers, with one hand, he all-itches snippets of secondhand musical styles with the other. The first few bars of each track begin to show some of the promise and quirkiness that made RD what he is / was / should've been but then, track after track, it dissolves into something entirely different and yet perhaps more interesting.

IDEA! Waddingtons should get in on this, a brand new game. It could monopolise on an already monopolic record industry. 'Spot The Steal.' Hours of endless fun for all the family. At least you wouldn't fall asleep Laid back? Search me man, from where I'm lying laidout would be a more appropriate term.

Well there you are, the Kinks Slow Budgee LP. Lyrically rather tasteful, musically rather wasteful. It's an album that's made purely for the American market and overloaded with bottom-drawer Americana. It's now now been released here and I'm sure that's the only part of it in which Ray Davies did not take the initiative. The blame lies elsewhere and all I can say to the guilty par-is-ty is: how gredy can you get? + + POPEYE

CHRIS RAINBOW: 'White Trails' (EMC 3305)

CHRIS RAINBOW is an archetypal hitmaker. But he's never had a hit. Chris is an English, souped-up version of what Brian and the Beach Boys were in '63. Lush, breathtaking harmonies, unusual harmonic modes and steady clean production all wrapped up in perfect three minute little enigmas like 'Solid State Brain', 'All Night', 'Mr Man' or 'Ring, Ring'.

When I first heard 'Solid State Brain' which came out at the same time as Sparks epic 'This Town' I remember thinking that at last here were two records with some kind of flair.

With this new album of eight (why only eight?) new songs I can't honestly say that his music strikes me as being as fresh and stimulating as it was five years ago.

'Ring, Ring' is an obvious Number One single to me but then I'm known to not share the same opinion as the boring majority. 'Streetwise' is a very successful departure from ultra-harmony and the title track is the 'epic' not a million miles from Brian's 'Surf's Up', and that's probably what Chris intended. 'Don't Take The Night Away' is Rainbow back to his trademarked harmony slush schmaltz which may be the key to Peter Powell's heart. + + JAMES PARADE

BATTLE OF CADOGAN

WOULD YOU believe that Bill Lovelady's hit 'Reggae For It Now' is not about West Indian backstreets or their social structure? What if I said it was an insight into the English upper class libido, a comment on high class girls in London? You've heard of the Sloane Rangers? No?... well Bill explains it all.

"Sloane Rangers are girls who wear Gucci shoes and headscarves around their shoulders and velvet jackets with just enough dandruff on to make it look as though they don't care. Then there's this whole bunch of girls called the Mayfair Mercenaries who usually wear fox furs. They're Scandinavian models who go off with all the young millionaires.

"And of course the Sloane Rangers are living desperately to keep up. They love each other so there's this great battle. I know people from both sides. Cadogan (Kerduggin in the song) Kate, Lady Jane and Mayfair Fay, they know who they are. And they're all trying to be, well, they still say 'with it'. That's all my songs are about."

Ah, you may say, culture clash and crossover. This is a true British hybrid reflecting our multi-racial society. Bill Lovelady is a country boy who's done all right because of his dusky ethnic lure.

Actually Bill is a quiet, artistic man in his mid-30's who could easily pass as ex-public school. More gin and tonic than white rum. It's his loose connections and tacit affiliations with the upper class which led to the reggae single. "I played with a band of ex-Etonians around all kinds of parties for a long time. We did all the debs parties. I still do the occasional gig with them."



BILL LOVELADY: jumps social barriers with 'Reggae For It Now'.

Anatives of Liverpool, Lovelady attended the unofficial SAE music academy — art school. It was easier to join a band than get an exhibition off the ground at the age of 18, so painting was abandoned. He then played around clubs in Europe backing notables such as Ben E King and Memphis Slim.

In 1968 he was with a band whose

single 'Midnight Confessions' flopped because of poor distribution. An unknown band recorded it and made Number One.

"So after that I left and went to Wales and started breeding sheepdogs. I began painting, composing and getting into the guitar. The idea was to get enough technique together and come back and do the guitar thing. But when I did come back that wasn't what people wanted. So I did the reggae."

He counts jazz, rockabilly, George Benson, Stevie Wonder and Bob Dylan among his major influences but as he says "I've been through every phase of music, every stage you can imagine from jazz to rock to blues to classical." London Rhapsody, which is a sort of classical Gershwin for guitar, is to have its debut at the Wigmore Hall in October.

Rather than tangling and confusing his life, Bill finds that the diversity of his musical range helps

enhance his music as a whole. "Like in the reggae number the whole string section in the middle was for me. It's classical. But I don't write on the guitar, I write on the piano which I can't play. Otherwise the temptation is to use too many flashy chords. If I do it on the piano I have to think more about the melody and it's better."

On the fringes of success a couple of times with various bands the most recent of which was 'Fallen Angels', Bill's career has oscillated between a kind of musical determination and a commercial indifference. He hated backing big names but refused to push himself as a solo artist. "I'd never hustle round record companies 'cause that eventually destroys the music you believe in. I know it sounds escapist but it's not. Sooner than do that I went and bred sheepdogs."

Bill Lovelady shows business considerations for artistic ones and hopes to avoid any constricting musical rut. "I'd hate to be someone who tries to be a white reggae musician," he says with dignity.

Although the next single will be "a slightly Spanish Dylan reggae" there is no grand design or planned direction. "If you can do that you've got to be the kind of musician who doesn't care about the music. And I really do."

"I don't know if his position is a practical one in the world today but it's certainly got integrity. I'd never give up music 'cause if you can do that you're not really a musician. I don't even care about a manager ripping me off. My sole concern is to get my songs out."

SIMON TEBBUTT

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Acquaint Dream — Phantasies	£1.00
Anthony & Simpson — Punks a cure	£1.00
Devo — Whodunnit	£1.00
Donna Summer — Dim all the lights	£1.00
Michael Jackson — Don't stop	£1.00
A.J. Johnson — The Rock	£1.00
High Tension — There's A Reason	£1.00
James Brown — Star Generation	£1.00
Esther Phillips — Our day will come	£1.00
Cardisco — Dancing a Franchise / Dope	£1.00
Gene Chandler / When you're number one	£1.00
Al Johnson — You can do it	£1.00
Cardisco — Dancing a Franchise / Dope	£1.00
Edits Grant — Walking on sunshine	£1.00
Tina Turner — Don't Look Back	£1.00
David Bandett — Feel the Real	£1.00
Van McCoy — The Hustle (Re mix)	£1.00
Fern Kelly — Groove Me	£1.00
Acquaint Dream — Phantasies	£1.00
Brain Reaction — Sweet Lady	£1.00
Chuni Peagan — Fantasy	£1.00
Devo — Whodunnit	£1.00
Paulsine — Come on and do it (Remix)	£1.00
Inner Circle — We are Rockers	£1.00
Bunny Boyer — Got to give it up	£1.00
Three Degrees — Jump the Gun	£1.00

Send SAE for lists. All prices include P & P



'I'm not really a winner. I just want recognition, though I've no idea how I'll achieve it'

SKIDS FROM PREVIOUS PAGE

"They're songs that are about a guy that's got to persevere, a guy who has to survive. It's not winning, it's surviving but winning is the thing that's tattooed on his head. Winning that's negligible. I'm not really a winner. I just want recognition, though I've no idea how I'll achieve it."

This lack of any recognition brings up another point. The crowd that the band attracted at the Edinburgh Odeon gig last week (I see Roadshows) was surprisingly young. The laudable film that preceded the set went right over the Skids' heads. Didn't he think that The Skids aimed a bit too high, considering the age of the crowd they seem to attract?

"I don't know, I don't understand why we attract such a young crowd," replies Richard. "I think what we're doing is as interesting as anyone both lyrically and musically. We're not the most handsome of bands, apart from Rusty (Egan. The Skids' temporary drummer). He's a stud. I don't know why."

Sounding genuinely concerned he continues: "It really upsets me, that the rising ember must lie in other countries. Audiences are just stupid. You get a certain amount who are interested in some aspects but generally... I really don't understand them. I mean, when I went to see a band I didn't approach it the way these kids do. I don't understand how certain bands can get the audience I'd like to have. Like Magazine, they can get people listening to what they're doing. They are good but I don't think they're doing anything really. That's why I didn't do many song introductions. I

was going to tell them what 'Yankee Dollar' was about, what 'Charade' was about but... I'm lost for a motive to make them listen..." It was obvious that the kids at the Odeon simply loved the magical dance rhythms of Adamson and high kicked their way to heaven totally oblivious of the heartfelt Jobson elegies. It was also obvious that the gig saw the band moving on to stage three.

The original Skids were the furious wrath of punk rock, who transmuted into a more subtle sense of driving rock and roll. Last week saw the unveiling of The Skids with keyboards, visual finesse and a flair for showmanship. A clearly defined progression had become evident since the departure of Tam Kelleghan and the introduction of Bill Nelson as producer.

Jobson: "I think the sound we had... there was always something there but I always felt it was a wee bit empty. It fulfilled the songs we did a year ago but the songs now have more depth and the sound needs to be fuller. Another thing, I think was the physical thing on stage. The continual jaunting about took away the interest slightly from the music, especially in places where the music might have been unbalanced or not as full as it might have been."

"We were only a three-piece musically and so much relied on Stuart to fill the gaps. Of course it was impossible to fill every gap with his playing. So you had to catch the eye, jump about and I don't think I want to do that to the extremes that I have in the past. I still want to feel myself going with the music but not to that degree again. It wasn't contrived. I did it because the music was asking for it. Eventually I probably did become contrived because I felt people were

just looking for the goose stepping Mr Jobson on certain songs. Another thing, Friday was the first time in about two years that we didn't do 'TV Stars' and that was one of the biggest things about the gig for me. The new album takes one theme and utilises it to the full. Is this military lark an obsession I wondered."

"No, I don't think so. Bill said that to me. As soon as we wrote 'Grey Parade', he said 'you'll have to watch what you're doing.' There is a danger of taking it too far but I saw what people hinted at this and I saw what people said, so I said I'd take the theme as a basis and do it much better, which I have done on this one. Now I've done that whole thing I've wiped the board clean. I even wrote a traditional folk ballad with keyboards in (Moore, who played keyboards in Edinburgh). It's a traumatic love affair type thing, again with no women involved. I know I'm perfectly capable of writing science fiction type lyrics and at one point in time I was interested in Gothic and mediaeval things. A song like 'Masquerade' tended towards historical Scotland."

I bring up the point that Stuart and Richard and Bill Simpson, who incidentally is looking fine these days on bass, are all entirely different characters with conflicting personalities. Willie is the archetypal bassist, retiring. Stuart prefers to stay home with his girl and Jobson is beginning to look like the 'star' frontman. Jobson states that he knows the people behind the scenes, who are for the most nagging are pains, want him to be a 'Bob Geldof'."

"This is a thing that people could misunderstand. I hope success and never think that. I want success and in '79 that success can only be financial but I don't want it to be choreographed. When I talk about The Skids I'm talking about a unit. We aren't a communal band. We

don't mix socially and I think that's healthy. We're just associates now. With Stuart I've got a partnership and I wouldn't work with anyone else. We're like a painting and decorating firm and it works."

"I know how far to go. If they want me to do an interview with 'Jackie', well, I can't talk to 'Jackie' and say things that'll interest them so I'll do a photo thing of me buying clothes or getting my hair cut which will interest wee kids. They don't want to know if Jobson's a megalomaniac or 'Is Jobson Really Insane?' Who does? Jobson at one time flirted with the London set and did himself no good at all as he now realises. "London has got nothing going for it, nothing I thought it'd be healthy to inject yourself into London society but, aw no, mindless, it's worthless really. There's no difference between meeting, say Mel Bush and the barman down the road, except perhaps he's got more money and I now refuse to talk to people that I don't want to talk to. Why should you have to?"

Currently, Richard looks forward to new territories with an inspired longing. Space prevents the full conversation being unfurled but we'll take that up next time with Stuart and Wuil, God (Sandy Muir, Manager) and Virgin Records willing. 'Days In Europa' is coming, a better collection of dilemmas, war stories, dreams and wishes you'll have difficulty finding. The home of the hits is alive and well and living in world domination, straying off far ahead of anyone, still exuding that magical rock and roll paranoia. Those boys are men now. Analysed. Accepted. Needed. Involvement is contagious and inescapable.

THE HELP

Edited by SUSANNE GARRETT

ARE SECRET files kept on school students? What happens to them? Is there anything schoolkids can do to stop this?

That's what Julian of Manchester asked last week. Unfortunately most of our reply was cut by a sub-editor possibly in sympathy with the fine upstanding body of education officials who approve the "secret file" system which certainly exists, and is updated from the time you start school onwards.

No authority allows parents full access to these "confidential" collections of opinions on character as well as academic ability, and they don't even have the legal right to see them. Usually the files are stored from five to 10 years after the time you leave school. But, as the Advisory Centre For Education (ACE), which has been investigating this system of secret records, with a view to giving parents and

Are schoolkids spied on? PART TWO

school students over 16 access to these documents recently discovered, more than one local authority, Wirral, has files going back to the 1930s!

Who sees your confidential file? A prospective employer can check out this background information if the local authority or head teacher agrees. And, in any case, a confidential job - reference from your school will also draw upon these documents. Head teachers, at their discretion, may also reveal

the contents to other teachers, social workers, welfare officers, health authority staff, the careers service, the courts and the police.

If you've always been viewed as honest, reliable, co-operative, hard-working, have never been accused or suspected of theft or generally anti-social traits, and you come from a conventionally "respectable" family - no problems.

But what happens if the fax on file are wrong? Although most reports are accurate, what happens if a teacher's comments reflect an arbitrary value-judgment made somewhere along the line? Both ACE and the National Council For Civil Liberties, currently campaigning for the right to know, have handled many complaints from both parents and older school students who believe judgments made are inaccurate or unfair. ACE has seen files where schoolkids have been described as "generally dislikeable", "easily led", "unreliable" and "dishonest".

One ex-policeman discovered that his son's school record accused him of theft, even though the head of the school had previously assured him that this accusation had been deleted. A student who suffered from depression during his first year at college, and had a purely academic interest in the symptoms and treatment of mental illness was astonished to find himself labelled as having "a history of mental illness". Parents come in for their share of the flak too - one mother, obviously not conforming to the standards of a possibly fashion-conscious school staff, was described as "extremely slovenly".

Schoolkids have stumbled upon intriguing information about themselves when teacher's comments and index cards have been carelessly left on desks; and many parents begin to wonder whether some decision on the character of their children hasn't been made when a school-leaver is refused job after job, or when teachers pass cryptic comments. Those who want to continue these "con-

fidential" files believe that teachers and schools can only honestly record a true opinion of a student and his / her family background if files are kept secret.

The NCCL argues that not only the pupil but the entire family can suffer if information logged is wrong or out-dated, or if vital medical acts have just not been included. The Model Bill On School Records, to be introduced in the House of Commons this year by Andrew Bennett, MP for Stockton North, proposes that parents and school students over 16 should have the right to see the secret files and ensure that incorrect or inadequate information is charged.

Worried? What action can you take? Your parents should ask the school for permission to see your complete records, not just a part of them. If the school refuses, they should write to the local authority Education Department. If they refuse, write to your MP suggesting that he / she backs Andrew Bennett's bill. Raise the issue in the letters' columns of your nearest newspaper, the success or failure of the Model Bill depends on your interest and that of your family.

Trying to give it up

I'VE BEEN trying to give up smoking for some time now and have heard that hypnosis can help. How do I find a hypnotist and are there any books you can recommend which explain this kind of treatment? Roger, London

Hypnoterapy can take you on a voyage of discovery into the deeper recesses of your mind, allowing you to realise and come to terms with any basic anxieties and hang-ups.

When practised by a professional therapist this treatment has been successful in resolving a range of emotionally based problems and "habits", alcoholism, allergies, bed-wetting, blushing, learning difficulties, migraine, over-eating, sexual fears, shyness and smoking. If

you need help to break the smoking kick, hypnosis could be one possible solution. It should only be undertaken by a professional.

See your doctor, who may be sympathetic, and put you in touch. For details, contact the British Hypnototherapy Association, 67 Upper Berkeley Street, London, W1 (01-723 4443). Useful publications explaining how hypnosis works are 'Hypnotism: Its Power And Practice', by Peter Blythe (Arthur Barker); 'Self - Hypnotism: Its Potential And Practice', by Peter Blythe (Arthur Barker); and 'Medical And Dental Hypnosis And Its Clinical Applications', by J. Hartland (Balliere / Tindall).

Did she mean it?

LAST WEEKEND I met a girl called Julie who was quite drunk, unfortunately but really nice. We started kissing and one thing led to another. She wouldn't tell me where she lived or anything, just her age. She's only 14, although I thought she was a lot older. The next day I saw her in the same place with a crowd of friends, boys and girls, and they started to make fun of me. She shouted out that she didn't want to see me anymore.

I was really upset because she's the first girl I've liked a lot. Do you think she meant what she said? Maybe she didn't know what she was doing the previous night? John, Tyne & Wear.

This girl must like you to some extent, even though she was drunk when you met her. Perhaps she reacted as she did later through silliness or sheer embarrassment at your close encounter of the first meeting. In view of her mates hostile reaction she may have decided that going along with the mood of the moment was the safest bet.

Only one way to find out for sure: Summon your courage and your sense of humour and ask her again. If her mates do happen to be on the horizon, make sure you give them as good as you get.

WHERE TO WRITE

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

FEEDBACK



KISS

Kiss round-up

TV GAMES and heavy metal addict Harry Wharton of Liverpool states his claim to a round-up of all Kiss singles material ever released. On your marks for the score to date (published in strictly black 'n' white), courtesy of our worldwide research team.

Ready? First off with the UK material: 'Nothing To Lose' (CBX 503); 'Strutter / 100,000 Years' / 'Rock 'N Roll Nite' / 'Getaway' (CBX 510); 'Shout It Out Loud / Sweet Pain' (CBX 516); 'Beth / God Of Thunder' (CBX 519); 'Hard Luck Woman / Calling Dr Love / Beth' (CAN 102); 'Then She Kissed Me' (CAN 110 and CAN 110 12); 'Rocket Ride / Love Gun' (CAN 117); 'Rocket Ride / Detroit City Rock' / 'Love Gun 12-inch' (CAN 117); 'Rock 'N Roll All Night / C'Mon And Love Me' (CAN 125); 'New York Groove / Snow Blind' (CAN 135); an Ace Frehley solo, 'Hold Me, Touch Me' (CAN 140); Paul Stanley, 'Don't You Let Me Down' (CAN 140); Peter Criss, 'Radioactive' (CAN 134); Gene Simmons, 'I Was Made For Loving You' (CAN 152); 'Sure Know Something' (CAN 163); US singles: 'Strutter / 100,000 Years' / 'Let Me Go Rock 'N Roll / Horter Than Hell' (NB 823); 'Rock 'N Roll All Nite / Getaway' (NB 829); live studio version 'Rock 'N Roll All Nite / Rock 'N Roll All Nite' (NB 850); 'Shout It Out Loud / Sweet Pain' (NB 854); 'Fanning Youth / God Of Thunder' (NB 858); 'Beth / Detroit City Rock' (NB 853); 'Hard Luck Woman / Mr Speed' (NB 873); 'Calling Dr Love / Take Me' (NB 880); 'Christine Sixteen / Shock Me' (NB 859); 'Love Gun / Hoologery' (NB 859); double live version of 'Shout It Out Loud / Nothing To Lose' (NB 905); 'Rocket Ride / Tomorrow And Tonight' (NB 915); 'Strutter '78 / Shock Me' (NB 928).

Starside solo singles: 'Hold Me Touch Me', Paul Stanley (NB 940); 'New York Groove', Ace Frehley (NB 941); 'Don't You Let Me Down', Peter Criss (NB 952); 'Radioactive', Gene Simmons (NB 951); 'I Was Made For Loving You' (NB 983); 'Sure Know Something' (NB 2205).

People who've joined the American-based branch of the Kiss fan club with no joy in the past, should write with full details of unfulfilled orders due, date membership started and money sent to: Jenny Parrish, Kiss Army, 11 Cross Keys Close, London W1.

Darts run-down

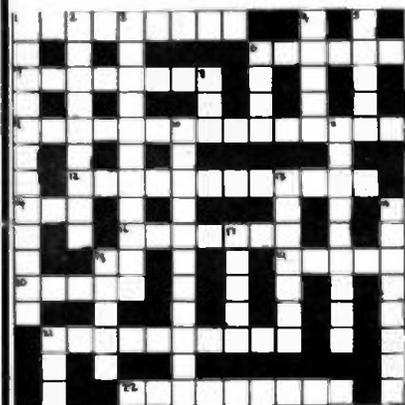
OUR SPORTS coverage continues this week with a run-down on Darts, a well-known family pastime - which, as far as concert attendances goes, bridges the generation gap.

There's a doo-wop discography plus release dates dispensed at flexible elbow speed, for Karen Smith of Blackpool and Dave Graham of Derby for starters. Singles: 'Daddy Cool', Magnet (Mag 100), October 1977; 'Come Back My Love' (Mag 110), January 1978; 'Boy From New York City' (Mag 116), April 1978; 'It's Raining' (Mag 128), July 1978; 'Don't Let It Fade' (Mag 134), November 1978; 'Get It' (Mag 140), January 1979; 'Duke Of Earl' (Mag 147), July 1978.

Albums: 'Darts' (MAGL 5020), October 1977; 'Everyone Plays Darts' (MAGL 5022), May 1978; 'Amazing Darts' (DLP 7881), K-Tel / Magnet, 'Dart Attack' (MAGL 5030), September 1979.

Highest ever charting single was, of course, 'Boy From New York City' which hit the number two spot in the summer of 1978. Howabout the line-up changes aka Johns Gibbs, London? Who left and why? The band faced two major changes in the Autumn of 1978, when lead vocalist Don Hegarty, who decided to embark on a solo career was replaced by Kenny Andrews and Hammy Howell (keyboards), opting for a year off to take a course in music, was succeeded by Mike Deacon. Hammy is now back with the band again.

XWORD



- ACROSS
- 1 A hit for The Knack (2,7)
 - 6 The dogs want you (6)
 - 7 Gary Numan duplicating success (8)
 - 9 1973 hit for The Jeff Beck group, featuring Rod in his boozey days (13,4,8)
 - 12 Monday haters (8,4)
 - 14 See 6 Down
 - 16 Fruity Strangers single (7)
 - 18 6 4 Down, Chic hit (2,5)
 - 19 Ms Haslam (5)
 - 20 Gitter (O'Sullivan's girl) (5)
 - 21 Ian Dury affecting an what might be of him (4,1,5)
 - 22 A Moody Blue (3,6)
- DOWN
- 1 What you might do when you get out of bed (7,5)
 - 2 Earth Wind and Fire's favourite month (9)
 - 3 There was No More for this Mr Nice Guy (5,6)
 - 4 See 18 Across
 - 5 Carly of Paul (5)
 - 6 6 4 Across, She broke Eton's heart (4,3)
 - 8 He did it his way (3)
 - 10 Early Stones hit (3,4,4)
 - 11 Where The Village People did there National Service (2,3,4)
 - 13 Live and Dangerous Lizzy single (7)
 - 15 Eagles quartet (3,5)
 - 17 Shaft composer (5)
 - 18 The wine that was a hit for Elie Books (5)
 - 21 Amazing Kate Bush single (3)

LAST WEEK'S SOLUTION

ACROSS 1 Beat The Clock 8 Canon Evenbody 9 Turn 10 Adam Faith 12 Thunder 13 Radio 15 P.L.L. 16 Fro 17 Roy 18 Ger 11 20 Steve 22 A.B.C. 23 Communique 26 Just What I Needed.

DOWN

1 Back To The Egg 2 Amoureuse 3 Them 4 Lay Lady Lay 5 Cool For Cats 6 Keith 7 My Mind's Eye 10 Airport 11 Adverts 14 Oxygene 19 Tubes 21 Amii 24 Ice 25 Ure.



MICHAEL JACKSON

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OFF THE WALL

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Includes 'Don't Stop 'Til You Get Enough'

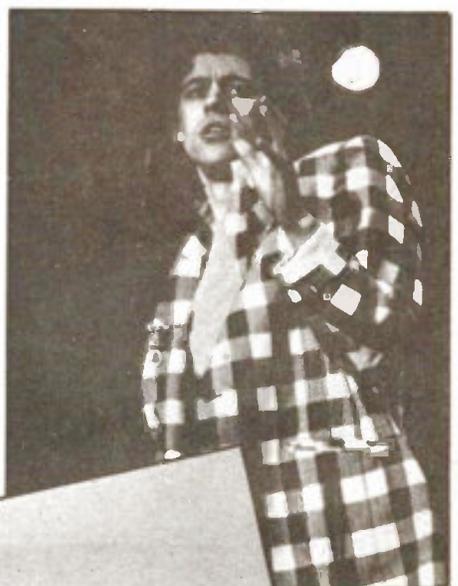
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ROAD SHOWS

Nils don't go

NILS LOFGREN, The Rainbow, London

CULT, LEGEND, guitar hero and genius, Nils Lofgren



NILS LOFGREN cult figure

CRAZE Albany Empire, Deptford

CRAZE come from Deptford. Craze are MODern, Craze are raw energy. Craze are The Who minus the destruction.

These five guys are destined to go places. A more vibrant bunch there couldn't have been as they ripped through a mixture of updated sixties sounds and self compositions. Lead singer Tony Toole and guitarist Steve Little were the two members who shared the spotlight. Toole stood with an aggressive pose as he spat out the vocals, whilst Little bounced about the stage with real enthusiasm. During the encore he even climbed onto the speakers and invited the crowd to 'Be A Mod'.

This was the number that Craze opened with, at which time they were having problems with the sound mix. However, in the crowd's eyes the local favourites could do no wrong as they ran through a string of early Who, Kinks, Small Faces and Troggs material.

Their blitzing version of 'Wild Thing' got an immediate reaction from a stomping, chanting mod following. Ska rhythms were used on 'Petty Love' and 'Could Have Been Now', but the ace numbers on the night were 'Friday Night', and 'Rag and Bone Man' with it's Duryesque lyrics.

PPPreceding Craze were Grinder, an Essex band, plus an interesting

remains all these and more, so why full-scale commercial success should still elude this appealing figure is anybody's guess.

One of the original tough 'n' tender stateside street poets, he kicked off his London appearance with a heart-felt 'Cry Tough', and immediately had an affectionate audience eating out of his hands with his pained vocals and searing slide guitar work.

There followed a selection of faves old and new which washed through the theatre with quicksilver flourish. The faster, prophetic 'Keith Don't Go' and 'Hearts Of Fire' contrasted well with the

slower 'Like Rain', where his soft voice really came into its own.

On 'No Mercy', where the rising youngblood wins the boxing crown from the older veteran, you wondered whether he was really going to cry when he sang the words 'I fight back tears as I destroy his life'.

Then there's the easier going 'A Fool Like Me' and 'You're So Easy' from the 'Nils' album, one of the best and certainly most underrated records of the year. It's rock-out time on 'Goin' Back' and crowd participation for 'I Came To Dance' with delight expressed at the artist calling his manager a fool.

Throughout he darted increasingly about the stage, trading licks with his band and dodging his guitar lead, making a complete fool of poseurs like Sammy Hagar and their inefficient cordless instruments.

The set ended with the familiarly perfectly executed back somersault on the trampoline, before a couple of encores including the classic 'Moon Tears'. One thing's for sure. There were no tears shed that night and it won't be too soon for me before seeing him back on stage. **MIKE NICHOLLS**

A SPACED ODDITY...

FUTURAMA '79: The World's First Science Fiction Music Festival, Queen's Hall, Leeds.

AN ADVENTUROUS idea was almost ruined by a cowboy scaffolding company whose fooling around meant that the cavernous hall could not be kitted out science fiction-style.

Staggering surprise of the Saturday were Leeds group Stranger Than Fiction, an astonishingly good new group whose combination of hard rock, synthesizers and commercial harmonies will inevitably have various A&R depts tripping over one another in an effort to sign them.

The next highlight of the day were Orchestra Manoeuvres In The Dark, a keyboard-orientated duo, their 'Electricity' single could well have made the playlists, and like the rest of their material fared exceptionally well with the erratic PA system.

An enjoyable set, which could not even be surpassed by Factory work-mates Joy Division who, like many of the bands on the right-hand stage, suffered from poor sound.

Punishment Of Luxury, an interview with whom prevented The Invaders and Cabaret Voltaire being sighted were furmudably entertaining.

What with Nevilluxury's masks and Brian Bond's polymorphs they came across as a mutant Gabriel - days Genesis and Hawkwind, an excellent band for a Sci-Fi festival.

Headliners at around one a.m. were Public Image, who made their street-credible entry in a police escort. John was suitably potent with meiotic shouts for The Patrol and Sid, but spent too much time crouching with his back to the audience and complaining about the monitors.

While Wobble remained seated amidst his own commendable rhythmic barrage of bass lines, Keith Levine practically stole the show, with the most original style of guitar playing since the last PIL gig.

Most of the material was new, perversely irresistible and increasingly accessible.

The no-predictable encore short set was a most satisfying climax to a great day in space. **MIKE NICHOLLS**



JOHNNY ROTTEN imitates the ALIEN

STARS ON SUNDAY

ON THE Sunday were local band Agony Column with their Joe Jackson type songs which came over amazingly clear and uncluttered when compared to a lot of the noise that went down that day. Roger Ruskin-Spear added light relief from the tedium by doing weird things to half-a-dozen oddly apportioned tailor's dummies. He got a pretty muted reception for his troubles but liked him.

As the day wore on the pace hotted up. NJA Turner, later of Hawkwind and now with his own band 'Inner City Unit' did a tremendous set and they were followed by The Fall whose high powered music prepared the way for Hawkwind.

Hawkwind thundered on to the stage and they were on their best form ever. The format of their music hasn't changed but a lot of the gimmickery that characterised the old band has gone. The lead brakes were

lost in the crashing chords, but it's the sheer refreshing power of the band that makes them so popular. Old favourites like 'Motorway City' and 'Urban Gorilla' were eagerly received by the faithful followers.

There was a fantastic synthesised rendering of Michael Moorcock's sonic attack and the big surprise of the night was when Nils Turner walked back on to jam with the others. To the strains of 'Brian Storm' he staggered around the stage almost shaking himself to pieces. It was the cue the audience needed to go wild and from then on there was no looking back. They finished off with 'Master of the Universe' they had to come back to do 'Silver Machine'. For many people this song will always be Hawkwind. Strange really to see a Sci-Fi band trapped by it's own past. **MARTIN ASH**

DARTS, Colston Hall, Bristol

IT WOULD be nice to stop with a three word definition of Darts (idoo wop pop) but for the curious, and to earn my keep, a little more detail is called for.

Darts are in a class of their own so their music can be classified more easily by influences than comparisons. Influence? Well, you name it, gospel, rock 'n' roll, Motown and Freddie and the Dreamers. Remember Freddie? He was the man

with the visuals, polka-dot underpants and all. He was distinctly British which is where Darts come in, none of your Stateside high-stepping, stuff-strutting.

Their set was loose without being slack, and the self-conscious lack of elegance is almost endearing. An interesting contrast in the fact that the musicians are all in dark suits. While the vocalists are as bright as a light-house.

Almost two bands yet the most successful aspect of Darts is the way that the vocal harmonies and the instrumental rhythms blend

like gin and tonic. Given that, though, there's no room for improvisation, so while the light houses are bobbing around the numbers plod on, vigorous but rigid, like a Vicar's daughter.

About half the set comes from a new album and remains true to form. We have all seen Darts on TOP; well, the view's better on the small screen, there are close-ups too. On stage it's pleasant but not exhilarating, and just contemporary enough to discourage nostalgia. Me, I was darts-bound. **FRED WILLIAMS**

act from New Zealand named The Shaky Islanders.

Grinder relied heavily on theatricals and their off-beat style is probably more suited to the college circuit. However, they proved to be an interesting "starter".

The Shaky Islanders were far from shaky as they quickly endeared themselves to an appreciative audience. There is much to compare them with Blondie musically, as Jan Preston's rasping voice, coupled with her skillful keyboards playing was well complemented by Richard Kennedy's excellent guitar riffs.

The Shaky Islanders are due to go to America in three weeks' time, so you are advised to go and see them. **QUICK NDRMAN SMITHERS.**

THE LOW NUMBERS / TENPOLE TUDOR Moonlight Club, London

INITIALLY the evening was memorable purely for the lack of warmth in the club. Ice floes formed in the drinks and people huddled in corners to maintain life. In such gloomy conditions the Low Numbers, despite being fairly messy in their arrangements, managed to coax an encore out of the despondent onlookers.

Tenpole got two and if the crowd had their way the gig would still be going. His latest project finds him with the envious prospect of fame and fortune should he want it, there for the taking. The



inevitability of his stardom takes but a second to hit you. Tudor has found himself the perfect band to flesh out his insane creation and exhibit what he has dreamed up in the most enjoyable form. Lacking nothing in visual or musical attack Tenpole will get the hits whilst others get the shits.

Apart from 'Who Killed Bambi', given a new working with spoken intro, and 'Rock Around The Clock' the newer material was unknown to all but a few. Of the newest stuff several classics - to be exist, most noticeably his typically bizarre mini-epic, 'Judy Annual'. All tunes possess a relentless invitation to dance and the crowd responded, setting a riotous assembly in action.

The other three collaborators are Dick on bass, Bob (brother of June the Mo-Dettes drummer) and Gary, who was also the drummer in Tenpole's previous band,

The Visitors. Their position is not an embarrassing one. Whilst they have Tenpole up there with them they haven't a chance of taking the limelight, but they take great credit in bringing to life a set of unforgettable material. Considering that if you taught Tenpole how to turn iron into gold he'd probably forget it, it was a remarkably efficient performance from the man with the world's most hideous shirt. Shaking fit to please any dandruff fetishists present he moved around stage like a gigantic dustbin on castors. This sort of movement, accompanied more often than not with a guitar or microphone that went through hell, is generally associated with contortionist skateboarders. He does it standing up! His presence remaining phenomenal and indelible.

It's part of the new rave explosion. **MICK MERCER**

OVER THEIR HEADS

THE SKIDS, Odeon Edinburgh

FOR THE Skids, this gig was important. Not only was it the final event in the Edinburgh Festival, it was also a preview of new additions to the line-up, of attempts at on-stage visual effects, and of new material from the recently complete second album. More on that later. Meanwhile...

Support for the evening The Berlin Blondes provided the first indication of the fervour of the headliner's following. Throughout their set of electronic interludes for the new age, the crowd constantly chanted the top band's name.

The Skids are



RICHARD JOBSON

JOHN COOPER-CLARKE, The Old Chapelaincy Centre, Edinburgh

JOHN COOPER-CLARKE stands head and shoulders, both literally and metaphorically, above most of the pseuds who trot out their artsy piffle each year here at Festival time. Quite why the gangly beatnik performed a week's season as part of the Fringe is beyond me. It was nice to have him, though.

Johnny Clarke is to be admired for his acquired powers of observation and perception. As with all fine humourists his art is pure realism, embellished and exaggerated. Analysis of his poetry is of course silly. He is merely a very, very funny man.

With local postars The Revillos playing across town, the Monday night Clarke crowd was severely diminished. Regardless we were treated to such tried and trusted classics as 'Salome Maloney', 'Twa', 'Psyche Sluts', 'You Never See A Nipple In The Daily Express', 'I Married A Monster From Outer Space', 'Kung Fu Expert' and 'Beasley Street'.

New gems included the hilarious 'Evidently Chicken Town' interspersed liberally with colourful adjectives and a number of unfinished works. Highlight of the evening, though, was the man's autobiography 'Ten Years In An Open Necked

preceded by a black and white newsreel entitled 'The Eleventh Hour'. The moving footage from the Great War is backed by 'Grey Parade', the band's forthcoming B-side and a perfect elegy. As the final scene of a barren sea show tails off, it becomes apparent that the film and self-penned soundtrack has gone right over the heads of the Odeon's young crowd.

Wherein lies a problem. The Skids, like it or not, have gained a following as young as one might find at, say, an Osmonds

show. There, of course, the comparison ends, for Stuart Adamson and Richard Jobson have written some of the most intelligent and pertinent rock music around. If I were Jobson, however I would have great pangs of self-doubt. His, to say the least, substantial lyricism is totally wasted here. The kids are merely content to imitate his dervish dance and there it ends. A shame.

'Animation', the opener and a track from the forthcoming album is bolstered by the strident drumming of Rusty Egan, though the keyboards of other new recruit Alistair Moore seem low in the mix. The song is horrendously commercial and would seem to set the tone for the album. 'Out of Town', like 'Animation' is brilliant, though bad levels in the mix completely obliterate the keyboards and Egan's more complex drumming jars somewhat after the compact drive that was Kellichan's forte.

'Melancholy Soldiers', another epic, is followed by four new songs, 'Working For The Yankee Dollar', 'Dulce Et Decorum Est', 'The Olympian' and 'Pros And Cons'.

'The Olympian' I have serious doubts about. It opens with the organ

Shirt' which was dovetailed in with some horrendously delivered jokes. Criticisms? Merely the fact that £2 admission for a show of little over an hour's duration is outrageous and undoubtedly affected the crowds. With such a surfeit of good reviews on elsewhere, most costing half the price of this show it seemed silly to put such a high price on the poet's pate.

Still Cooper-Clarke provided fine entertainment and he is unique. A quality which is rare enough to still be praised. RONNIE GURR

THE POLICE, Odeon, Birmingham

STING, and friends, need not feel "so lonely" after all.

As the lights dimmed prior to the start of the Police set, the motley assortment of people making up the audience bowed, cheering and delving with gleeful abandon to the front of the stage.

'So Lonely', adding a touch of peculiar irony to the scene, was the first number.

Bobbing heads, clapping hands, seething bodies - masterfully controlled by Sting stretched all the way to the back aisles.

Though it was plain that the audience were there to hear the hits, originating in both singles and albums, the newer numbers, 'Walking On

show. There, of course, the comparison ends, for Stuart Adamson and Richard Jobson have written some of the most intelligent and pertinent rock music around. If I were Jobson, however I would have great pangs of self-doubt. His, to say the least, substantial lyricism is totally wasted here. The kids are merely content to imitate his dervish dance and there it ends. A shame.

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'The Olympian' I have serious doubts about. It opens with the organ

'The Moon', 'Deathwish', 'Beds Too Big Without You' and especially 'Message In A Bottle', received more than a fair hearing nevertheless.

The gig sold out within two days of it being made available the popularity of the band is incredible - so it was inevitable that the gig would be equally incredible.

Looked at more coldly, the musical quality was, in places, dubious. I doubt, for example, if 'Roxanne' or 'I Can't Stand Losing You' would be so popular had they been released with the dub section in the middle.

Some might say such effects were a development of the original sound. They may be right. But, no matter how competently done, I have started wondering when the band would release that 'Yes, The Echo Was Working'.

The Police need some time to develop their new material. Given that time, they'll be even better.

STEVE COXON,

THE BUZZARDS Music Machine, London

FACT. At present The Buzzards (formerly the Leyton Buzzards) are about as popular as the scavenger from which they take their name. Thursday night's sparsely attended gig at that well-known North London nightspot, The Music Machine, convinced me of that.

Kicking off with the

playing Beethoven's Ninth and certain factions in the audience flash Nazi salutes to it. The scene is in no way helped by Jobson's apparent attraction to well-known fascist Nietzsche and the back projection of an Aryan receiving the laurels at the Berlin Olympics.

'Scared To Dance' and 'The Saints Are Coming' inspire, though both contain shoddy moments, particularly the latter on which Egan seems to try too much. 'Vanguard's Crusade' is a gem from the new material. A great melodic race with Adamson playing Hank Marvin playing the theme from a Western, it will be a high on the album. 'Home Of The Saved' is a slow lament whilst 'Charade' with its metallic throb and classic Skids climax into the last verse will be the next hit.

The last 'Masquerade' sees the back stalls seething with youngsters acting out their fantasies and is quickly followed by another two songs, 'Days Of Europa', the title of the new album and 'Thanatos', the Greek word for death we're told. Both are excellent though the crowd goes placid. It occurs to me that perhaps there are too many new songs, too soon.

The Skids close with 'Of One Skin' and a version of 'Sloop John B' intoned over Big Wull's classic bass opening to 'Into The Valley'.

Encores were 'All The

new single, the Sham-like 'We Make A Noise', it seemed for a short while that the meagre gathering would at least be treated to a decent gig for their money. Unfortunately, it was not to be and as the set wore on the line between good-time rock 'n' roll and grossly speeded-up heavy metal became thinner and thinner, each song more predictable than the last until the whole thing dissolved into one big bad noise.

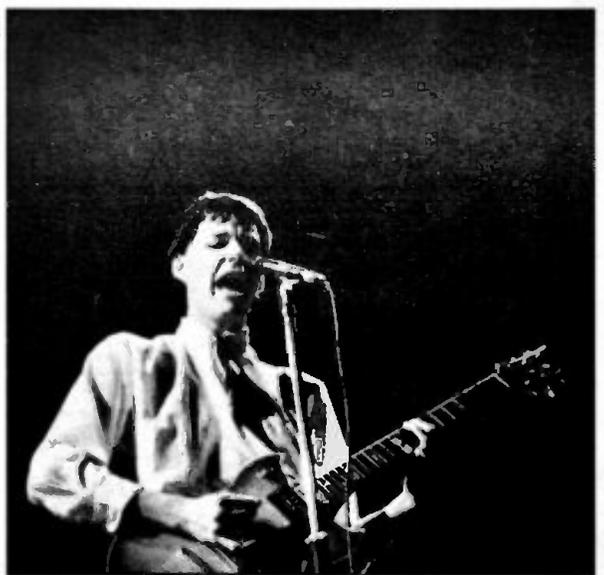
Thankfully, there were one or two bright spots in a set totally lacking in basic musical discipline. The classic 'Saturday Night Beneath The Plastic Palm Trees' as fresh and invigorating live as on vinyl and their debut single 'I Don't Want To Go To Art School' both served as timely reminders that the band do possess a good deal of potential and given time to develop their own sound could well become a force to reckon with but with the eighties approaching so rapidly, they face a hell of a lot of revision in the months to come. PAUL GREEN

A degree of shyness on the instrumental side wasn't surprising considering the Rascals were swelled considerably in number by members of support act the Israelites (who'd already done themselves quite proud with songs like 'Happy Piness'). That hardly seemed to cramp their style however, particularly the long flood of their final songs like 'Notion'.

With care, the Rascals are strong contenders in the burgeoning JA meets UK stakes, and even without care, wire-faced, dagger-voiced Lincoln Thompson remains a commanding frontman. They return for a series of countrywide dates at the end of the month.

SUSAN KLUTH

Inside, one of the most



STUART ADAMSON

Young Dudes', 'Charles', 'Be-Bop's Panic In The World' with Bill Nelson, 'Into The Valley' and 'Charade'.

It was a great show, sloppy, true, but with only a week's rehearsal with a new drummer and keyboardist that is to be expected. It was a great audience, though I can't see why so young. The Skids, I think aim too high above their heads.

I leave considering the stupidity of people. All around the crowd's unrequited screams for 'Albert Tatlock' ring in my ears. RONNIE GURR.

THE WIMPS/CHelsea, London

THE WIMPS got treated to one of the most vindictive gob attacks of the year by the jerks at the front of the stage. Whilst I didn't too much care, on first hearing, for the Wimps impish little pop songs I felt both sorry and amazed by them. Sorry for having to put up with such juvenile antics of the creeps with the empty heads and amazed that the singers boots remained blood-free; clearly the boy deserves a diploma in self control.

Chelsea were also soaked by the crowd, but this time in adoration rather than childish hatred. (Either way you look at it its ridiculous) as they played like demons to the full house, bedazzling the merry throng with a truncated but highly successful set that wore one's brains - those who had em - to the core.

Dave Martin looked, and acted, strangely normal, having ditched the mod Windy Miller image of yore. He now stands almost motionless, quite content to let the dwarf Stevenson leap around in his best Mick Jones impersonation, praying all the while that the front row can detect his presence.

Tonight the old tunes were great, the newer ones even better, and I still say axe that 'Greatest Hits' routine. ('What do you want to hear?' etc) it's almost a new Chelsea we're seeing these days and the material should be found to match. 'Dont Get Me Wrong' was a viginal product and sounded very good.

Gene is just as much responsible for the improvement in the band's performance, whilst the playing is far sharper, the singing has improved immensely. Previously Gene would torment our ears in a series of moans and groans and howls which were muted whenever emotions were called into play. Today he can still bellow with the rest of them when needs

be, such as the rampaging 'I'm On Fire' or 'Urban Kids' but now croons carefully on those two well developed tunes 'Fools n' Soldiers' and 'Trouble Is Today' which get better with continued listenings.

His throat only suffers horrifying pangs of remorse during his periods of onstage banter when the inevitable cock-ups occur, when Gene will turn to the crowd and hurl good natured insults at him. An unswayed man of integrity, in fact they all are. MICK MERCER

THE DAMNED/NIGHTMARES

FIRST A mention for Nightmares in Wax, who I believe are from Liverpool and are all that a support band for the damned should-be. A heavy, brazen sound continually bombarding the eardrums, with covers of 'Kites', the Simon Dupree song and 'In The Year 2525', which gave Zager and Evans a Number One.

The Damned take their time in coming on stage, gradually all the members are assembled, but not before Captain Sensible has hogged the spotlight while singing 'Jer Boy Jet, Girl'. A ludicrous figure in his furry jumper, red beret and dark glasses and a person who can get more abuse into a single sentence than anyone else.

Eventually the show gets moving, with frantic drumming from Scabies, who also has a turn on vocals with 'Burglar', and the frenzied Vanian, dynamic and compelling. They do all the familiar songs - from 'New Rose' to 'Love Song', 'Stretcher Case' for Lord Mountbatten and 'Problem Child' for Pete Shelley, as well as 'Ballroom Tins' - competition for The Barron Knights?

The Damned are known for Sensible's clowning around on stage and Vanian's strong visual image, they entertain as well as play the well loved songs. They encored with a commendable version of 'Pretty Vacant' indicating the band's tendency to rely rather heavily on other people's material. AMANDA NICHOLLS.

UP FRONT

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

THURSDAY SEPTEMBER 20

ABERDEEN, Capitol, Don Williams
BIDDULPH, Town Hall, The Veins / Split Vision
BIRMINGHAM, Bournebrook, Bristol Road 1021 472 0146, Cerberus
BIRMINGHAM, Odson 1021 643 6101, Nils Lofgren / Live Wire
BLACKPOOL, Norbreck Castle 1523411, The Selector
BRADFORD, Princeville 78845, Stormtrooper
BRIGHTON, Buccaneer 1606906, The Tinsels
CHESTERFIELD, Fusion 1325941, Rambow
COLNE, Union Hotel 18627591, Accident On The East Lincs
DERBY, Ajanta Cinema 32906, UK Subs
DERBY, Talk of the Midlands 32543, Gina 'N' The Rockin' Rebels
DUNOON, Queens Hall, Shake / The Flowers
EBBISHAM, Ebbisham Hall, Rosetta Stone
EDINBURGH, Astoria 031 661 1667, Starjets / The Visitors
EDINBURGH, Ddeon 1031 657 3925, XTC
GLASGOW, Apollo 041 332 9221, Tubeway Army
GLENROTHES, Rofhes Arms 753701, Alec Johnstone Band
GOSPORT, John Peel 281893, Relay
HALESOWEN, Tiffany's 021 422 0761, Dogwatch
HULL, Wellington Club 1232621, The Buzzards
LEYS DOWN, Isle of Sheppey, New Island Hotel, Leysdown Road, Crazy Cavan And The Rhythm Rockers
LIVERPOOL, Eric's 051 236 7881, The Astronauts / The Mob / Androids of Mu / Zounds
LONDON, Bridge House, Canning Town 01 476 2889, Never Never Band / Pretty British
LONDON, Castle, Tooting 01 672 7018, VIP's
LONDON, Dingwalls, Camden Lock 01 267 4967, The inmates
LONDON, Grove Tavern, Kingston, The Wardens / The Docs
LONDON, Hammersmith, Swan 01 748 10431, First Aid
LONDON, Hope And Anchor, Islington 01 359 4510, Squire
LONDON, 101 Club, St John's Hill, Clapham 01 223 8309, Reluctant Stereotypes
LONDON, Kings Head, Deptford, The Afflicted
LONDON, Marquee, Wardour Street 01 437 6003, The Members
LONDON, Moonlight, Railway Hotel, West Hampstead 01 677 1473, The Karamazovs
LONDON, Music Machine, Camden 01 387 04281, Angel Street / The Hummers
LONDON, Nashville, Kensington 01 603 60711, Fingerprint / 57 Men
LONDON, New Golden Lion, Fulham Road 01 395 39421, Red Beans 'N' Rice
LONDON, Royalty, Southgate 01 896 4112, The Rockin' Shaded
LONDON, St Paul's Church, Hammersmith 01 741 3696, The Albion Band
LONDON, The Venue, Victoria 01 834 5500, Rory Gallagher
LONDON, Windsor Castle, Harrow Road 01 286 8403, The Monitors

MANCHESTER, Sale Town Hall, The Freshies / The Eydids
MANCHESTER, Golden Garter 1061 437 76141, Mary Wilson
NEWCASTLE, Madisons 24910, Power Exchange
NEWCASTLE, Red House, Hot Spot
OXFORD, New Theatre 144544, Darts
PENZANCE, Demelza's, Seafront, Geno Washington And The Ram Jam Band
PETERBOROUGH, ABC 443504, Leo Sayer / Mainland
PORT TALBOT, Troubadour 779588, Sniff 'N' The Tears
ST IVES, Feggotty's 16011, Metro Glider
SHEFFIELD, Limit 7309401, Fischer-Z
SOUTHWALL, White Swan, The Inspectors
SOUTHAMPTON, Joiners Arms 25612, The Dials (Brighton Band)
SOUTHDOWN, Quills, Chas And Dave
STOKE, Gaiety 243021, The Cheaters
STOKE, Jollies 1317492, The Shadows
WATFORD, Baileys 1398481, High Flames
WELLINGBOROUGH, Dun Cow, Overdrive

FRIDAY SEPTEMBER 21

ABERDEEN, Capitol 1231411, Don Williams
ALFRETON, Station Hotel 123651, Spoons (Year of the Church benefit)
BIRMINGHAM, Bournebrook 021 472 04161, The Astronauts / The Mob / Androids of Mu / Zounds
BIRMINGHAM, Norton Hall, Saitley, The Au Pairs
BIRMINGHAM, Odson 1021 643 6101, Loudon Wainwright III
BISHOPS STORTFORD, Triad Leisure Centre 1563331, Misdemeanour
BONESS, Town Hall, Starjets / The Freeze
BOURNEMOUTH, Town Hall 22066, Ritki And The Cufflinks
BRADFORD, St Georges Hall 6225131, Leo Sayer / Mainland
BRIGHTON, Dome 16821271, The Police / Fashion

COMPLETE WITH two "electro" robots in tow, latest **Beggars Banquet** brainstawn **GARY NUMAN** leads **TUBEWAY ARMY** into their debut headline tour, a 16-dater opening at **Glasgow Apollo** (Thursday), followed by **Newcastle City Hall** (Friday), **Coventry New Theatre** (Sunday), **Bristol Colston Hall** (Monday), **Liverpool Empire** (Tuesday) and **Manchester Apollo** (Wednesday). Up 'n' coming **Liverpool duo ORCHESTRAL MANOEUVRES IN THE DARK** support on all dates. Meanwhile **THE SLITS**, whose first album 'Cut' has just been released on **Island Records**, continue their musical cross-culture stint at **Birmingham Digbeth Civic Hall** (Sunday), **Edinburgh Astoria** (Monday), **Manchester Apollo** (Tuesday) and **Glasgow City Hall** (Wednesday), with jazz trumpeter **ODD CHERRY** and Jamaican toaster **PRINCE HAMMER**. **FASHION** replace the unpronounceable **WASMONARIZ** on **THE POLICE** schedule, pounding the beat at **London Hammersmith Odeon** (Saturday) and **Brighton Dome** (Monday), their last concerts for some time ahead. Despite rumours to the contrary, **SILOUSIE AND THE BANSHIES** will be playing their gigs lined up for this week, with temporary band members **Budgie**, ex-**SLITS** (drums) and **Robert Smith** of **THE CURE** (guitar); **Manchest Apollo** (Friday), **Malsvern Winter Gardens** (Saturday), **Bristol Hippodrome** (Sunday), **Cardiff Sophia Gardens** (Tuesday), and **PENETRATION** come in from the cold warming-up at **Brighton Top Rank** (Wednesday). American heavy metal trio **RUSH** follow their recent sell-out British tour with a double-dater at **Stafford Bingley Hall** (Friday and Saturday), featuring full American staging and back projection films too. And in complete contrast, little **LEO SAYER** embarks on a marathon of professional endurance, incorporating almost 100 performances over the next two months, starting with **Peterborough ABC** (Thursday), **Bradford St George's Hall** (Sunday), **Wolverhampton Civic Hall** (Monday). More from **OARTS**, **BONEY M**, a major British tour for **SKY**, and one-offs for the new **GINGER BAKER** band **NGG**, **London Venue** (Friday), **JOHN COOPER-CLARKE**, **St Paul's Church Hammersmith** (Saturday), followed by ancient hippy **ROY HARPER**, same venue (Sunday). And Detroit cult band **DESTROY ALL MONSTERS**, fronted by the ultra-visual **Niagra** put the boot in at **Norwich Cromwells** (Tuesday), making their London debut at **Dingwalls** (Wednesday).

BRIGHTON, Hanbury Arms 1505789, Poison Girls / Parrots
CHELMSFORD, Rock Club, Football Club 530521, Local Operator
CHESTERFIELD, Brimington Tavern 32344, Xero
CHIDDINGLEY, Six Belis 1277, Hollywood Wires
DARLINGTON, Oddtelows Arms, Angel Street
CHESTER, Deeside Leisure Centre 1816731, Boney M.
DOWNHAM, Governor General, The Afflicted
DUNDEE, Polytechnic, Saxon
EXETER, Routes 58615, The Fans
GLENROTHES, Rofhes Arms 753701, The Cheats
GOOLE, Station Hotel 33911, Lies All Lies
HIGH WYCOMBE, Multi-Racial Club 26899, Private Eyes / Sore Waffles
HOUNSLOW, Red Lion 5703483, Jain Band
KEIGHLEY, Down Town Club, The Exits
LEICESTER, Tul Club, Valley Yak
LIVERPOOL, Eric's 021-236 7881, The Chords
LONDON, Bridge House, Canning Town 01-476 2889, Jackie Lynton's HD Band
LONDON, Chat's Palace 01-985 8111, Brooklyn's Walk / Hamerton Demolition Decorators
LONDON, Windsor Castle, Harrow Rd 01-286 8403, The Tenbeats
MALVERN, Nags Head 4373, The Parrots
MANCHESTER, Apollo 081-273 1112, Siouxsie And The Banshees / The Cure
MANCHESTER, Factory, Royce Road Hulme 061-226 8821, Revillos
MANCHESTER, Golden Garter 051-437 76141, Mary Wilson
NEWCASTLE, Madisons 249101, Power Exchange
NEWCASTLE, City Hall 20007, Tubeway Army / Orchestral Manoeuvres In The Dark
NEWCASTLE, Mayfair 123109, XTC
NEWPORT, Village 811949, Fischer-Z
NORWICH, Cromwells 1612909, Geno Washington And The Ram Jam Band
LONDON, Clerkenwell Youth Club, Bowling Green Lane, The Suspects / The Effect / The Vomits
LONDON, 101 Club, St John's Hill, Clapham 01-223 83091, The Thrillers
LONDON, Dingwalls, Camden Lock 01-267 4967, Headboys / Mirage
LONDON, Duke of Lancaster, New Barnet 01-449 04651, Redrite
LONDON, Grayhound, Fulham 01-395 05261, Red Beans 'N' Rice
LONDON, Hope and Anchor, Islington 01-359 4510, Ricky Cool And The Icebergs
LONDON, Marquee, Wardour Street 01-437 6003, The Members
LONDON, Moonlight, Railway, West Hampstead 01-677 1473, The Crooks
LONDON, Music Machine, Camden 01-387 04281, Fusion / Number One
LONDON, Nashville, Kensington 01-603 60711, Psychedelic Funz
LONDON, New Golden Lion, Fulham 01-874 4139, On The Air
LONDON, Two Brewers, Clapham 01-874 41281, Stage Fight
LONDON, The Venue, Victoria 01-834 5500, Ginger Baker's NGG
LONDON, White Hart, Tottenham Flying Saucers



GARY NUMAN: debut tour starts at Glasgow Apollo on Thursday

BIRMINGHAM, Bogarts 021 643 0172, Sal Merillon
BISHOPS STORTFORD, Triad Leisure Centre 1563331, Double Exposure
BODMIN, Bodmin Jail, Metro Gliders (Private party)
BRADFORD, Palm Cove Club, Cool Notes
BRIGHTON, St Barnabas Hall, Move, Little Tony And The Tennessee Rebels
BRIGHTON, The Vault, The Scumbags / Chaos / Peter And The Test Tube Babies
CHELSEA, Whitcombe Lodge 3308, The Selector
COVENTRY, New Theatre 231411, Loudon Wainwright III
DUDDLEY, JH's 1535971, Fischer-Z
DUBLIN, National Stadium 7533711, Lindesfarne
EASTBOURNE, Corbridge Arms 153310, The Dials (Brighton Band)
GLASGOW, Apollo 1041 332 9221, Don Williams
GREAT SUTTON, Bull's Head, England's National Sport
GROVE, Lons Barn, Earthroworks
HARROW, Co-Op Hall, Chaos / Charge
HASTINGS, Hollington Youth Club, Rosetta Stone
HATFIELD, The Forum 71217, Chas And Dave
HOVE, St Barnabas Hall, Little Tony 'N' The Tennessee Rebels
IPSWICH, Gaumont 536411, Sky
ISLE OF ARRAN, Whiting Arms Hall, Starjets
JACKSON, Grey Topping (Leabrooks 3232), The Members
KINGSTON, Country Club, The Rockin' Stades
LEYS DOWN, Isle of Sheppey, New Island Hotel, Lysdown Road, Natural High
LIVERPOOL, Eric's 051 236 7881, The Revillos (2 shows)
LONDON, Bridge House, Canning Town 01 476 2889, Charlie Ainley And The Misdemeanours
LONDON, 101 Club, St John's Hill, Clapham 01 223 83091, The Soft Boys
LONDON, Dingwalls, Camden Lock 01 267 4967, Sox / Red Alert / Buzzards (RAR)
LONDON, Hammersmith Odeon 01 748 40811, The Police / Fashion
LONDON, Hope And Anchor, Islington 01 359 4510, Red Beans 'N' Rice
LONDON, Marquee, Wardour Street 01 437 6003, The Lambertes
LONDON, Music Machine, Camden 01 387 04281, No Dice / Sussex
LONDON, Nashville, Kensington 01 603 60711, Joy Division / The Distractions
LONDON, New Golden Lion, Fulham 01 395 39421, Jackie Lynton's HD Band
LONDON, Royalty, Southgate 01 896 4112, Froggy
LONDON, Royal Festival Hall 01 928 31911, John Martyn
NOTTINGHAM, Sandpiper 1543811, Rambow
OXFORD, New Theatre 164544, Oarts
PORTSLADE, Town Hall (Brighton 47202) Rosetta Stone
PORTSMOUTH, South Parade Pier, 17322831, Secret Affair / The Media
RAMSGATE, Van Gogh (Thanet 55766), The Rivals
REDRUTH, London Inn 12155911, Metro Glider
RETFORD, Porterhouse, 17049811, Chelsea
ROTHERHAM, Clifton Hall 783001, Xero / The Prams / m So Hollow (RAR)
STAFFORD, New Bingley Hall 1580601, Rush / Wild Horses
ST HELENS, Nags Head 1219151, Happy Anniversary
SHEFFIELD, Limit Club 7309401, Sniff 'N' The Tears
SIOCCUP, Outch House, Craze (Mod night)
SOUTHDOWN, Minerva 7146911, The Rockin' Shades
STIRLING, University 13171, Shake / Les Honeyman
STOCKPORT, College of Technology 48073311, Direct Hits
SWANSEA, Heathcliffe Social Club 1532601, Flash Harry
WAKEFIELD, Theatre Club 1750211, The Shadows
WATFORD, Baileys 1398481, High Flames
WEST RUNTON, Pavilion 12031, UK Subs
WORTHING, Balmoral 1362321, The Tinsels

SATURDAY SEPTEMBER 22

BEDFORD, The Crown, Overdrive
PORTERHOUSE CLUB
 20 CAROLGATE, RETFORD, NOTTS
 Friday 21st September
CHESEA
 Saturday 22nd September
SMIFF 'N' THE TEARS

S Do we have to spell it out...
 The Ruts
 new album
THE CRACK

FROM PAGE 31

MANCHESTER, Manchester Polytechnic, The Cheaters
MATLOCK, Pavilion (3948), Geno Washington And The Ram Jam Band
MIDDLESBROUGH, Town Hall (245432), Leo Sayer / Mainland
NEWCASTLE, Madisons (24910), Power Exchange
NORTHAMPTON, Cricket Club (32917), The UK Subs
NOTTINGHAM, Sandpiper (54381), Art Fulea / The Dur / Gordon The Moron
OXFORD, RAF Brizenorton, JALN Band
PRESTON, The Warehouse, Last Chicken In The Shop
RETFORD, Porterhouse (704981), Sniff 'N' The Tears
ST ALBANS, City Hall (64511), Rudge / Bleak House
STAFFORD, Bingley Hall (53050), Rush / Wild Horses
STEVENAGE, Bowles Lyon Youth Centre, Yakety Yak
WAKEFIELD, Theatre Club (75021), The Shadows
WATFORD, Balleys (39848), High Flames
WEST RUNTON, Pavilion (233), Souled Out
WORCESTER, Turntable, Talsman
LONDON, St Helier, Carshalton (01 642 2896), Wild Angels
LONDON, St Paul's Church, Hammersmith (01 741 3696), John Cooper Clarke (8.00 pm)
LONDON, Swan, Hammersmith (01 748 1043), VIP's
LONDON, The Venue, Victoria (01 834 5600), Kokomo / Soulyard
LONDON, Wellington, Waterloo (01 928 6083), Squire
MALVERN, Winter Gardens (2700), Siouxsie And The Banshees / The Cure
MANCHESTER, Golden Garter (061 437 7614), Mary Wilson
MANCHESTER, Mayfair (061 834 3987), The Astronauts / Androids Of Mu / The Mob / Zounds

BRADFORD, Princeville (178845), Leeds Side Effect (lunchtime)
BRADFORD, Royal Standard (27858), The Wall
BRIGHTON, Buccaneer (1609806), The Lambretas
BRIGHTON, New Regent (27300), Saxon
BRISTOL, Locarno (26193), UK Subs
CHICHESTER, Rock Society, Relay
COLCHESTER, Embassy Suite (5910), High Flames
COVENTRY, New Theatre (23141), Tubeway Army / Orchestral Manoeuvres In The Dark
DUMFRIES, Stagecoach (Collin 605), Punishment Of Luxury
EDINBURGH, Harvey's, Cuban Heels
JACKSDALE, Grey Topper (Leabrook's 3232), Facher-Z
LEICESTER, De Montfort Hall (27632), Leo Sayer / Mainland
LONDON, Brecknock, Camden (01 485 3073), Stage Fight
LONDON, Bridge House, Canning Town (01 476 2889), Del Bromham Band
LONDON, Dingwalls, Camden Lock (01 267 4967), Boogie Woogie Night with Bob Hall / George Green / Ian Stewart / Alexis Korner / Jack Bruce and more
LONDON, Greyhound, Fulham, Dr Mix And The Re-Mix
LONDON, Hammersmith Odeon (01 748 4081), The Poice / Fashion
LONDON, Kings Head, Deptford, The Afflicted
LONDON, Marquee, Wardour Street (01 437 6603), The Young Ones
LONDON, Nashville, Kensington (01 603 6071), The Selector / The Beat
LONDON, Rock Garden, Covent Garden (01 240 3961), Tennis Shoes
LONDON, St Paul's Church, Hammersmith (01 741 3696), Roy Harper (8.00 pm)
LONDON, Torrington, North Finchley (01 456 4710), Red Beans 'N' Rice
LONDON, Tramshed, Woolwich (01 855 3371), Bob Kerr's Whoopee Band
OXFORD, Monsal Head, Earthworks
OXFORD, New Theatre (44544), Sky
READING, Target, Butts Centre (585887), Zich
REDCAR, Coatham Bowl (74420), Sniff 'N' The Tears
REHILL, Lakers (61043), Dogwatch



LEO SAYER: marathon tour begins at Peterborough ABC, Thursday

SUNDAY

SEPTEMBER 23
BIRMINGHAM, Oigboth Civic Hall (021 235 2434), The Sits / Don Cherry / Prince Hammer
BIRMINGHAM, Star Night Club, Bromsgrove, Dawnbreaker
BISHOPS STORTFORD, Triad Leisure Centre (156333), Tracks (lunchtime)

OXFORD, New Theatre (44544), Sky
READING, Target, Butts Centre (585887), Zich
REDCAR, Coatham Bowl (74420), Sniff 'N' The Tears
REHILL, Lakers (61043), Dogwatch

MONDAY

SEPTEMBER 24
BILLERICAY, Mayflower, Basline
BISHOPS STORTFORD, Triad Leisure Centre (156333), The Astronauts /

The Mob / The Androids Of Mu / Zounds
BRIGHTON, Alhambra (27874), Dirty Weekend
BRIGHTON, Conference Centre (203131), Don Williams
BRISTOL, Colston Hall (291768), Tubeway Army / Orchestral Manoeuvres In The Dark
EDINBURGH, Astoria (031 651 1652), The Sits / Don Cherry / Prince Hammer
EDINBURGH, Tiffany's (031 556 6232), The Rasses
GRANGEMOUTH, International Hotel, Channel 4
IPSWICH, Gaumont (53641), Darts
IPSWICH, Tracey's (214991), The Chords
LEICESTER, De Montfort Hall (27632), Sky
LONDON, Brecknock, Camden (01 485 3073), First Aid
LONDON, Bridge House, Canning Town (01 476 2889), The Lambretas / Speedball
LONDON, Greyhound, Fulham (01 385 0526), The Vapors
LONDON, Half Moon, Lower Richmond Road, Putney, Sonja Kristina
LONDON, Hammersmith Odeon (01 748 4081), The Shadows
LONDON, Hope And Anchor, Islington (01 359 4510), Dr Mix And The Re-Mix
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Phoria / The Dukes
LONDON, Marquee, Wardour Street (01 437 6603), The Brakes
LONDON, Music Machine, Camden (01 387 0428), Saxon / Angel Witch / Praying Mantis
LONDON, Nashville, Kensington (01 603 6071), Rainbow / The Trendies
LONDON, New Golden Lion, Fulham (01 385 3942), Bob Kerr's Whoopee Band

LONDON, Notre Dame Hall, Leicester Square (01 437 5571), The Grasher / Red Beans And Rice
LONDON, Rock Garden, Covent Garden (01 240 3961), The Selector
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), The Dancers
LONDON, Windsor Castle, Harrow Road (01 286 8403), World Service
MIDDLESBROUGH, Town Hall (245432), Lindisfarne
PLYMOUTH, Monroes, UK Subs
RAYLEIGH, Crocs (77003), Flying Saucers
SLOUGH, Cat Balou (22901), Sledgehammer
STIRLING, University (3171), Shake
WALLASEY, The Dale, Happy Anniversary
WATFORD, Balleys (39848), Fatback Band
WOLVERHAMPTON, Civic Hall (21359), Leo Sayer / Mainland
WORCESTER, Hideaway, Sniff 'N' The Tears

GLENROTHES, Rothes Arms (753701), The Alleged
HALESOWEN, Tiffany's (021 422 0761), Ronan
ILKLEY, Rose and Crown, Lies All Lies
IPSWICH, Civic Social Club, General R And The Meanies
IPSWICH, Gaumont (53641), Darts
LIVERPOOL, Empire (051 709 1555), Tubeway Army / Orchestral Manoeuvres In The Dark
LONDON, Bridge House, Canning Town (01 476 2889), Red Beans 'N' Rice
LONDON, Dingwalls, Camden Lock (01 267 4967), The Sinceros
LONDON, Hope And Anchor, Islington (01 359 4510), Dafne And The Tenderspots
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Street Preacher
LONDON, Three Rabbits, Manor Park (01 478 0660), Jerry The Ferret
LONDON, Marquee, Wardour Street (01 437 6603), The Chords / Squire
LONDON, Music Machine, Camden (01 387 0428), The Piranhas
LONDON, Nashville, Kensington (01 603 6071), Rainbow / The Jukes
LONDON, New Golden Lion, Fulham (01 385 3942), Frazer Nash
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), First Aid
LONDON, Windsor Castle, Harrow Road (01 286 8403), Colour Vision
MANCHESTER, Apollo, Ardwick (061 273 1112), The Sits / Don Cherry / Prince Hammer
NORWICH, Cromwells (612908), Destroy All Monsters
NOTTINGHAM, Trent Polytechnic (46725), Souled Out
OXFORD, Corn Dolly (44761), Angel Street

PORTSMOUTH, Guildhall (24355), Loudon Wainwright III
PRESTON, Charter Theatre (21921), Dean Friedman
SHEFFIELD, Limit Club (70940), The Selector
SOUTHAMPTON, Gaumont (29772), Don Williams
STOKE HANLEY, Victoria Hall (24641), Sky
WATFORD, Balleys (39848), Fatback Band

WED
SEPTEMBER 26

ABERDARE, The Conway, Graham Larkbey
BIRMINGHAM, Bogarts (021 643 9413), Eric Bell Band
BIRMINGHAM, The Swan, Yardley, Force
BRIGHOUSE, Clifton Arms, Propositon 31
BRIGHTON, Art College, Basement, The Dials (Brighton band)
BRIGHTON, Top Rank (25895), Siouxsie And The Banshees / The Cure
BRISTOL, Colston Hall (291768), Loudon Wainwright III
BRISTOL, Stonehouse (Behind Hunch Of Grapes), Creature Beat
BURNLEY, Clarion Club, The Piranhas
DUNDEE, Teasers, Writz
GLASGOW, City Hall (041 552 5961), The Sits / Don Cherry / Prince Hammer
HIGH WYCOMBE, Nags Head (21758), The Teenbeats
IPSWICH, Gaumont (53641), Don Williams
LIVERPOOL, Mosaic, Lies All Lies
LONDON, Brecknock, Camden (01 485 3073), Geneva
LONDON, Bridge House, Canning Town (01 476 2886), EF Band
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Stan's Blues Band / The Works
LONDON, Dingwalls, Camden Lock (01 267 4967), Destroy All Monsters
LONDON, Hope And Anchor, Islington (01 359 4510), Medium Medium
LONDON, Marquee, Wardour Street (01 437 6603), Rainbow
LONDON, Music Machine, Camden (01 387 0428), Small Hours / The Bees
LONDON, Nelson's, Wimbledon, Football Club, The Savoy's
LONDON, Royalty, Southgate (01 589 8212), Froggy
LONDON, St Helier, Carshalton (01 642 2896), Hound Dog
LONDON, Tramshed, Woolwich (01 855 3371), 84 Spoons / Switch
LONDON, Two Brewers, Clapham (01 874 4128), The Bumpers
LONDON, Windsor Castle, Harrow Road (01 286 8403), One Eyed Jacks
MANCHESTER, Apollo, Ardwick (061 273 1112), Tubeway Army
ARMYMANCHESTER, Didsbury College, Robin's 80's
NORWICH, Theatre Royal (28205), Darts
PLYMOUTH, Clones (85136), The Chords
PORTSMOUTH, Guildhall (24355), The Shadows
PRESTON, Guildhall (21721), Sky
READING, Hexagon (56215), Lindisfarne
SOUTHALL, White Hart, Little Tony 'N' The Tennis Rebels
UPMINSTER, Windmill Hall, St Mary's Lane, The Young Ones
UXBRIDGE, Brunel University (01 893 7188), Sniff 'N' The Tears
WATFORD, Balleys (39848), Fatback Band
WIDNES, Community Centre, Happy Anniversary
WOLVERHAMPTON, Lord Raglan (25863), Circles / Urban Paranoia

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MCA RECORDS

DISCOS

By PAUL SEXTON

THIS WEEK'S BADEM REPORT

"OH DEAR, isn't it hot in here?" "Yes, well you know what it is, they've got some exhibition going on." "Well perhaps we can get through this way, dear."

It was a cuddlesome little couple, residents of the Bloomsbury Centre Hotel, who'd obviously taken a wrong turn somewhere. They were trying to get away from BADEM's Discotek 79 exhibition; just about everybody else was trying to get in. If your credentials were right there was no problem there, but it sure wasn't as easy to take a quiet, leisurely look round. The two elements that came out right on top of the reaction register were heat and loudness. And if there's any current disco hit that wasn't at some stage blaring from one stand or another, I can't think of it.

But Discotek 79 was always going to be like that if it was going to be a success. And it's reasonable to say that it was, the large showroom and the two smaller rooms upstairs were constantly heavily peopled, both during the trade and public sessions. It was good to see a lot of young people among the punters who came along on Wednesday or Thursday. Not everyone who turned up was a slick, hardened jock knowing all the technical ins and outs of the trade. Lots were, sure, but there were a good number of kids there on their own, with friends, even with their parents in

some cases. Disco is largely the preserve of the young (although it doesn't have to be) so it must be a good thing when teenagers bother to take an interest in what is largely a trade fair.

Most of the exhibitors reported good business. They were bound to say that anyway, I guess, but a lot of stands were very crowded a lot of the time. American Greg James, head of Discotheque Consultants (GLI) said at the end of Wednesday's marathon 10 am-8 pm session: "These have been my best two days in England." He was particularly pleased with orders from his new FRA-2 speaker — and it is a powerful little number. "My dream is coming true," he told me somewhat colourfully. "Getting some decent American sound systems into Britain. I'm fed up with hearing distortion."

The exhibition used a sort of display rota involving several of the firms. Each was given a few minutes of "airtime", so that a company representative could give the public a rundown, often using a mike, of what was on offer. At the end of the session — by which time a sizeable crowd had usually gathered — the punters were directed onto the next stand having a display.

One firm who had the right idea were Cerebrum Lighting, who are based in Surbiton. They took the trouble to prepare a 12-minute video of theirs, and other people's

product, with a commentary by Capital Radio's Mike Allen. It was shown regularly through each day, and Cerebrum cleaned up with it. Their Sales Director Colin Whittaker told me: "We rigged up a screen at each end of our stand (which was one of the bigger ones) and it went really well. There wasn't another firm with a video in the place." Colin was enthusiastic about the show as a whole. "I thought it was excellent. It was very well planned by BADEM, a lot of people turned up, and we did good business." Cerebrum's certainly was one of the more eye-catching stands, displaying their new portable dance floor in all its glory, a new suspensive cradle for their giant strobe, and several new lines from other firms, such as the Pulsar 10-way chaser and Zero 88 Lighting's Lightmaster 611 control desk.

No one denies that from the business point of view, Discotek 79 was very worthwhile indeed. But a few criticisms can be made about the organisation. Mr Mussert, the Director of Lightomation Ltd. said: "The exhibition needed to be larger, and the upstairs part was not particularly well signposted." No prizes for guessing that Lightomation were themselves on the first floor in the Langham Room, but he has a point. I only spotted one sign, at the foot of the stairs, pointing the way. Mr

Mussert's other criticism concerned the preparation for the show. Exhibitors were allowed into the hotel late on Monday evening, but the fair opened at one o'clock on the Tuesday. "We needed one full day to set everything up. Fair enough you could start on the Monday, but everyone who'd travelled down was bloody tired then." The result was that on the Tuesday, a large number of exhibitors were still putting up their stands when their foreign visitors arrived, which didn't look very good.

Predictably enough, the Lasertronics stand grabbed a lot of attention. Boss man Mike Geary seemed to be forever surrounded by crowds of inquisitive, would-be customers. The firm's "Lasertheatre" was also crammed with as many people as possible, watching the Lasertrace and its offshoot, the RM1, drawing and writing. The machine really started to show off when it spelt out "Welcome to Lasertronics Laser Show at BADEM's Disco Show" or words to that effect.

I can't finish before I've mentioned the RECORD MIRROR stand, which was positively raking in fans with its "buzzer" competition with RM teeshirts, as prizes. So we can't complain about the exhibition ourselves. If YOU want to, though, or want to make any other observations about Discotek 79, whether you were an exhibitor, a DJ or just an interested spectator, drop me a line.



The stand that gave everyone a charge — RECORD MIRROR'S display featuring the famed buzzer.

Give me the showlight . . .

NEW FROM Showlight System (Nelldom Ltd) come a pair of four channel lighting controllers, the Phaser 4000 and 8000. Each controller is totally suppressed (just like you used to be as a kid), so that it generates next to no radio or television interference. But each can control all types of load without adjustment. The 4000 can switch four channels, each of 1000 watts, and the 8000 can switch four, 2000 watts each channel. The Phaser is suitable for projectors, pin spots, motors, neon discharge tubes, tungsten lamps, fluorescent tubes, spotlights, helicopters, ropelights, illuminated floors and so on.

The new Phaser has 11 standard effects; each

channel has its own slider control, so that brightness can be varied to any level. The "Master" brightness controller means that each channel's balance can be preset when the "Master" is at zero. When you slide it to full brightness, all four channels are brought to their preset levels. The phaser also has an "Effects" slider control and "Auto Fade" feature which successively crossfades each of the four channels with the next in sequence. There's a "Rate" slider which sets the rate of the crossfade. At its fastest, the fade takes about half a second, and at its slowest it takes about 16 minutes — but even then the fade is free of flickers.

The "Period" slider

determines how long one bulb stays illuminated. On the Phaser 4000, this is between 0.01 sec and five seconds, but on the 8000, additional circuitry is used to add an extra period of between five and 40 seconds.

The effects panel can produce eight different basic effects: chasing, sound activated chase, flash; sound synchronised flash; chase with flash on channel; charge, sound activated chase with flash; chasing effects running in both directions; and fully controllable four channel sound to light.

Prices start at around £190 retail, and the Phaser is available from Nelldom Ltd (Tel: 01-940 0615) at 11 Onslow Road, Richmond, Surrey.

SCOOP!

A MAJOR scoop for the disco page — I am able to announce some price changes whereby something is actually going to be cheaper than it was before!

You may remember an item last week on Discotheque Consultants (GLI), the firm run by Embassy DJ Greg James. We discussed the new FRA-2 speaker, of which he's been shifting so many at Discotek 79, and the new mixer equaliser, the PMX-9000. The prices of both items has now come down, the FRA-2 from £225 to £195, and the PMX-9000 from £269 to £245. So buy now, etc.

Another show — but not yet

HERE'S NEWS of another exhibition — but don't worry, you've got plenty of time to recover from Discotek 79. This one's in November, presented by Raysonic Hi-Fi of Harrow in Middlesex. They're calling it the North-West London Hi-Fi Show, and holding it at the Eurocrest Hotel in Empire Way, Wembley.

The chief exhibitors at the show will be Hitachi, Technics, Awa,

SEAS, Tannoy, Akai, Pioneer and Raysonic. There'll be several special offers, including the cheapest cassette tape in London — one to be careful about, by the sound of it!

I'll give you more details about the show nearer the date, but it goes on November 9, 10 and 11. If you're a jock with an ear for good quality home hi-fi, it could be worth a visit.



One of the successes of Discotek 79, the Lasertrace RM1 from Lasertronics.

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5	LOVE'S GOTTA HOLD ON ME	Dorfer	Carrere
6	STREET LIFE	Crusaders	MCA
7	BANG BANG	B.A. Robertson	Asylum
8	MESSAGE IN A BOTTLE	Police	A&M
9	JUST WHEN I NEEDED YOU MOST	Randy Vananester	Island
10	ANGEL EYES	Roxy Music	Polydor
11	STREET LIFE	Crusaders	Philint
12	REGGAE FOR IT NOW	Bar LeVande	Charisma
13	GOTTA GO HOME	Boney M	Atlantic/Hansa
14	SAIL ON, Commodores		Motown
15	GONE GONE GONE	Johnny Mathis	CBS
16	CRUEL TO BE KIND	Nick Lowe	Rarlar
17	MONEY	Flying Lizards	Virgin
18	DUMCHES	Strangers	UA
19	GANGSTERS	Specials	2 Tone
20	LOST IN MUSIC	Sister Sledge	Atlantic
21	TIME FOR ACTION	Secret Affair	1 Spy
22	BOY OH BOY	Racey	Rat
23	THE PRINCE	Madness	2 Tone
24	IDON'T LIKE MONDAYS	Boombtown Rats	Ensign
25	SLAP AND TICKLE	Souezee	A&M
26	SINCE YOU'VE BEEN GONE	Rambow	Polydor
27	KATE RUSH LIVE ON STAGE	Kate Bush	EMI
28	TOMORROW'S GUNS	Johnny Subo	Gam
29	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic
30	GET IT RIGHT NEXT TIME	Gerry Rafferty	UA
31	OOH WHAT A LIFE	Gibson Brothers	Island
32	WHEN YOU ARE YOUNG	Jam	Polydor
33	SOMETHING THAT SAID	Ruts	Virgin
34	BACK OF MY HAND	Jags	Island
35	WHATEVER YOU WANT	Status Quo	Vertigo
36	YOU CAN DO IT	Al Hudson & Soul Partners	MCA
37	AFTER THE LOVE HAS GONE	Earth Wind & Fire	CBS
38	DM ALL THE LIGHTS	Donna Summer	Casablanca
39	IS SHE REALLY GOING OUT WITH HIM	Joe Jackson	A&M
40	NIGHTS IN WHITE SATIN	Dickies	A&M
41	DUKE OF EARL	Darts	Magical
42	IN THE BROWNS	Billy Connolly	Polydor
43	WHEN YOU'RE NUMBER ONE	Gene Chandler	CN Sound
44	FEEL THE REAL	Dave Bennett	Sire/Atlix
45	THE LONELIEST MAN IN THE WORLD	Tourista	Logo
46	SPIRAL SCRATCH	Buzzcocks	New Hormones
47	REASONS TO BE CHEERFUL	Jan Dury & The Blockheads	Stiff
48	SEXY CREAM	Slick	Fantasy
49	HERSHAM BOYS	Sham 69	Polydor
50	THIS TIME BABY	Jackie Moore	CBS
51	WAR STORIES	Starys	Epic
52	QUEEN OF HEARTS	Dave Edmunds	Swan Song
53	MAKIN' IT	David Naughton	RSO
54	LINES	Pianets	RSO
55	EVERYDAY HURTS	Sad Cafe	RCA
56	WHEN YOU'RE IN LOVE	Di'No	Capitol
57	VIDEO KILLED THE RADIO STAR	Buggles	Island
58	AMERICAN HEARTS	Billy Ocean	GTO
59	YOU NEVER KNOW WHAT YOU'VE GOT	Me & You	Laser
60	SWEET LITTLE ROCK 'N' ROLLER	Shawaddyaddy	Arista
61	MORNING DANCE	Spyro Gyra	Infidelity
62	BREAKFAST IN BED	Sheila Hylton	UA
63	MAKING PLANS FOR NIGEL	XTC	Virgin
64	WHEN WILL YOU BE MINE	Average White Band	RCA
65	OK FRED	Error Dunsley	Scope
66	ANGEL EYES/VOULEZ VOUS	ABBA	Epic
67	DAY THE EARTH GAUGHT FIRE	City Boy	Vertigo
68	SHARP OF THINGS TO COME	Headboys	RSO
69	DON'T BE A DUMMAY	John Duncans	Vertigo
70	MILLIONS LIKE US	Purple Hearts	Fis
71	THE DEVIL WANT DOWN	Charlie Daniels	Epic
72	LOOKIN' FOR LOVE TONIGHT	Fat Larry's Band	Fantasy
73	HIGHWAY TO HELL	AC/DC	Atlantic
74	CHOSEN FEW	Doomys	GTO
75	WHERE MUST BE THOUSANDS	Deeds	GTO

OTHER CHART

1	WALK ALL OVER YOU	AC/DC	Atlantic
2	LOVE DRIVE	Scorpions	Harvest
3	ALL NIGHT LONG	Rainbow	Polydor
4	ALL NIGHT LONG	Scorpions	RCA
5	AMERICAN GIRLS	Triumph	RCA
6	HEAVY ON YOUR LOVE	Red Speedwagon	Epic
7	STALLIONS OF THE HIGHWAY	Sanon	Carrere
8	MAKES NO DIFFERENCE	Pat Travers	Polydor
9	CHEATIN' WOMAN	Moby Hatchet	Epic
10	HIGHWAY TO HELL	AC/DC	Atlantic
11	DAMAGE CASE	Motor Head	Bronze
12	GETCHA ROCKS OFF	Del Leppard	Vertigo
13	B.B.B BOOGIE	Skyhooks	UA
14	IRON MAIDEN	Iron Maiden	UA
15	I AM THE STORM	Blue Oyster Cult	Epic

Compiled by THE POWERHOUSE HEAVY METAL ROAD SHOW
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UK ALBUMS

1	THE PLEASURE PRINCIPLE	Gary Numan	Beggars Banquet
2	IN THROUGH THE OUT DOOR	Led Zeppelin	Swan Song
3	ROCK 'N' ROLL JUVENILE	Cliff Richard	EMI
4	DISCOVERY	Electric Light Orchestra	J&J
5	SLOW TRAIN COMING	Bob Dylan	CBS
6	STRING OF HEATS	Shadows	EMI
7	I AM	Earth Wind & Fire	CBS
8	PARALLEL LINES	Blondie	Chrysalis
9	THE BEST DISCO ALBUM IN THE WORLD		WEA
10	VOULEZ VOUS	ABBA	Epic
11	REPLICAS	Tubeway Army	Beggars Banquet
12	BREAKFAST IN AMERICA	Supertramp	A&M
13	JOHN HANDS	Siouxsie and The Banshees	Polydor
14	OUTLANDS D'AMOUR	Police	A&M
15	STREET LIFE	Crusaders	MCA
16	NIGHT OWL	Gerry Rafferty	United Artists
17	MANIFESTO	Roxy Music	Polydor
18	MIDNIGHT MAGIC	Commodores	Atlantic
19	HIGHWAY TO HELL	AC/DC	Motown
20	MORNING DANCE	Spyro Gyra	Infidelity
21	DOWN TO EARTH	Rainbow	Polydor
22	INTO THE MUSIC	Van Morrison	Vertigo
23	WELCOME TO THE CRUISE	Jedie Tzuke	Rocket
24	SOME PRODUCT CARRI ON SEX PISTOLS		Virgin
25	TUBEWAY ARMY		Beggars Banquet
26	MANILOW MAGIC		Arista
27	THE BEST OF THE DOOLEYS		GTO
28	EXPOSED	Mike Oldfield	Virgin
29	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS
30	BRIDGES	John Williams	London
31	BAT OUT OF HELL	Mead Loaf	Atlantic
32	BAO GIRLS	Donna Summer	Motown
33	DO IT YOURSELF	Jan Dury	Infidelity
34	LIVE KILLERS	Queen	Polydor
35	FEAR OF MUSIC	Talking Heads	Vertigo
36	WE ARE FAMILY	Sister Sledge	Rocket
37	THE VERY BEST OF LEASAYER		Virgin
38	OUT OF THE BLUE	Electric Light Orchestra	J&J
39	DRUMS AND WIRES	XTC	Virgin
40	LOOK SHARP	Joe Jackson	A&M
41	GOLDEN GREATS	Beach Boys	Capitol
42	ROQUE	Chic	Atlantic
43	COMMUNIQUE	Dub Strats	Vertigo
44	AT BUDOKAN	Bob Dylan	CBS
45	THE GREAT ROCK AND ROLL SWINDLE	See Priates	Virgin
46	DIRE STRAIGHT		Vertigo
47	B-2	EMIL	Island
48	HOT TRAILS		St-Tel
49	NEVER KISS A STRANGER	Blondie	Virgin
50	ALL TIME		Capitol
51	RICKIE LEE		Warner Brothers
52	NEW BELGIES AND BANTIES	Johnny and The Blockheads	Stiff
53	RUMOURS	Fleetwood Mac	Warner Brothers
54	LAST THE WHOLE NIGHT THROUGH	James Last	Polydor
55	TEENAGE WARNING	Angelic Upstarts	Warner Brothers
56	RUST NEVER SLEEPS	Nell Young & Crazy Horse	Reprise
57	BACK TO THE EGG	Wings	Parlophone
58	CUT	Shis	Island
59	PRIORITY	Rory Gallagher	Chrysalis
60	TAKE IT HOME	B.B. King	MCA
61	S J J	Cole	Snetter
62	LOGGERS	Dave Bowie	RCA
63	BOP TIL YOU DROP	Ray Cooder	Warner Brothers
64	SKY SKY		Arista
65	SEMI DETACHED SUBURBAN	Mashed Mann	EMI
66	NEW HORIZONS	Don Williams	R-Tel
67	BEST OF EARTH WIND AND FIRE		CBS
68	BLACK ROSE	A ROCK LEGEND	Thin Lazy
69	SPRITS HAVING FLOWN	Be Gees	Vertigo
70	TONE FOR THE TROOPS	Boombtown Rats	RSO
71	EDIE COCHRAN SINGLES ALBUM		London
72	RAINBOW CONNECTION IV	Rose Royce	United Artists
73	SHOOTING STARS	Dollar	Atlantic
74	THE KIDS ARE ALRIGHT	The Who	Carrere
75	DARK SIDE OF THE MOON	Pink Floyd	Polydor

JEFF WAYNE'S ambitious 'War of the Worlds' album, which took over two and a half years to complete, this week re-enters the top 30. Last year's 'Eve of the War' hit has been re-mixed from the album and is now available as a re-mixed seven-minute 12-inch. Last time out 'Eve of the War' peaked at a disappointing 36. The album was more successful, entering the chart of June 24, 1978, at Number 24. To date it has spent 64 weeks on the chart selling over 500,000 copies. It was the 11th best-selling album of last year, whilst Justin Hayward's 'Forever Autumn' hit, the first to be called from the album, was the year's 40th most successful single, selling well over 250,000 in a chart run which took it to Number Five — coincidentally the highest position achieved by the album.

A third single, David Essex's 'Brave New World' was a lesser success reaching only Number 55. The album stands as a pleasing tribute to H.G. Wells' classic book and should again show up well in the year-end chart analysis... The Rockets, proving that recording for RSO is almost a guarantee of success, have just had an American Top 30 smash with Peter Green's 'Oh Well'. The song, originally released in 1965 made Number Two here for Fleetwood Mac. In the States it was the only Mac track ever to chart during their blues days, peaking at Number 55. America passed altogether on classic like 'Albatross', 'Man of the World' and 'The Green Manalishi'. In their more recent reincarnation Mac have scored seven consecutive hits Stateside: 'Over My Head' (Number 20), 'Rhiannon' (Number 11), 'Say You Love Me' (Number 11), 'Don't Stop' (Number Three), 'Dreams' (Number One), 'Go Your Own Way' (Number 10), 'You Make Loving Fun' (Number Nine). With the band's new double album issued shortly and a new single scheduled, their success looks sure to continue.

Having entered the US charts at 80 with a bullet, ABBA's 'Voulez Vous' has turned into a stiff. On its second week the song remained at 80 and the following week, dived to 83. ABBA's decision to release the track as the sole A-side (albeit with 'Angel Eyes' has been just plug-side) has been reversed and 'Angel Eyes' is now officially instated as the single's top track. A 12-inch version has also been hastily released to boost sales... Rainbow's chart success 'Since You Been Gone' written by former member of Argent and The Zombies, Russ Ballard, this song, a minor all in America for Head East... Muppets at the' scoring an American hit with their

US SINGLES

1	MT SHARONA	The Knack	Capitol
2	AFTER THE LOVE HAS GONE	Earth Wind and Fire	Arc
3	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels Band	Epic
4	RISE	Herb Alpert	A&M
5	LEAD ME ON	Minnie Nightingale	Windsong
6	SAD EYES	Robert John	EMI
7	LONESOME LOSER	Little River Band	Capitol
8	I'LL NEVER LOVE THIS WAY AGAIN	Donna Warwick	Arista
9	SAIL ON	Commodores	Motown
10	DON'T BRING ME DOWN	Electric Light Orchestra	J&J
11	GOOD TIMES	Chic	Atlantic
12	DOO-T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic
13	CRUEL TO BE KIND	Nick Lowe	Columbia
14	HEAVEN MUST HAVE SENT YOU	Bonnie Pointer	Motown
15	BAD CASE OF LOVING YOU	Robert Palmer	Island
16	DRIVERS SEAT	Soft'n The Tears	Atlantic
17	POP MUSIK	M	Sire
18	BORN TO BE ALIVE	Patrick Hernandez	Columbia
19	MAIN EVENT	Barbra Streisand	Columbia
20	DO YOU LOVE YOU	GG	Arista
21	DIFFERENT WORLDS	Maureen McGovern	Warner/Curb
22	THE BOSS	Diana Ross	Motown
23	WHAT CHA GONNA DO WITH MIT LOVIN'	Stephanie Mills	20th Century
24	LOVIN' TOUCHIN' SOUZEVIN	Journey	Columbia
25	GOODBYE STRANGER	Supertramp	A&M
26	SPOOKY	Atlanta Rhythm Section	Polydor
27	DM ALL THE LIGHTS	Donna Summer	Casablanca
28	GET IT RIGHT NEXT TIME	Gerry Rafferty	United Artists
29	LET'S GO	Cars	Elektra
30	DEPEND ON YOU	Doozie Brothers	Warner Bros
31	GOOD GIRLS DON'T	The Knack	Capitol
32	WHERE WERE YOU WHEN I WAS FALLING IN LOVE	Lobo	Curb/MCA
33	HOT SUMMER NIGHTS	Night	Planet
34	MAMA CAN'T BUY YOU LOVE	Elton John	MCA
35	DIRTY WHITE BOY	Foreigner	Atlantic
36	AIN'T THAT A SHAME	Cheap Trick	Epic
37	YOU DECORATED MY LIFE	Renny Rogers	United Artists
38	ROCKE	Moon Martin	Capitol
39	AROUND TROUBLE	Wings	Columbia
40	KNOW A HEARTACHE WHEN I SEE ONE	Jennifer Warnes	Arista
41	CHILDREN OF THE SUN	Billy Thorpe	Polydor
42	THIS NIGHT WON'T LAST FOREVER	Michael Johnson	EMI America
43	FIRECRACKER	Mass Production	Cotillon
44	GOOD FRIEND	Mary McGreevey	RSO
45	MIDNIGHT WIND	John Stewart	RSO
46	REMEMBER WALKING ON THE SAND	Louise Goffin	Asylum
47	FOUND A CURE	Ashford and Simpson	Warner Bros
48	GET A MOVE ON	Eddie Money	Columbia
49	PLEASE DON'T GO	KC and the Sunshine Band	TK
50	SO GOOD SO RIGHT	Brenda Russell	Horizon
51	HOLD ON	Jan Genie	Shirley
52	RAG DOLLS	Donna Summer	Casablanca
53	SUSPICIONS	Eddie Rabbit	Elektra
54	I'VE NEVER BEEN IN LOVE	Supa Quito	RSO
55	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr Hook	Capitol
56	GROOVE ME	Bern Kinney	Parlophone
57	IF YOU REMEMBER ME	Chris Thompson	Planet
58	THEN YOU CAN TELL ME GOODBYE	Toby Beau	RCA
59	STREET LIFE	Crusaders	MCA
60	SURE KNOW SOMETHING	Kiss	Casablanca
61	BOOM BOOM	Pat Travers	Polydor
62	YOU'RE LOVELY	J.O Souther	Columbia
63	COME TO ME	France Joli	Pravide
64	FIVE	Jimmy Buffet	MCA
65	REASON TO BE	Kansas	Kirshner/CBS
66	GIRLS TALK	Dave Edmunds	Swan Song
67	KILLER CUT	Charlie	Arista
68	GITTA SERVE SOME BOOT	Rob Dylan	Columbia
69	WHERE WLL YOUR HEART TAKE YOU	Buckeye	Polydor
70	HELLO HELLO HELLO	New England	Infidelity
71	ONE FINE DAY	Ria Coolidge	A&M
72	HELL ON WHEELS	Cher	Casablanca
73	STILLSAME	Carlyme Mas	Mercury
74	GHOST DANCER	Aquaria Brothers	Scotti Brothers
75	MORNING DANCE	Spyro Gyra	Infidelity

CHARTFILE

'Rainbow Connection' written by Paul Williams and Ken Ascher, who were responsible for many of the Carpenters' diggies Dan Peek, formerly with soft-rockers America, has a US hit with 'All Things Are Possible'... Led Zeppelin's 'In Through The Out Door' has been 'officially' received throughout the world. Number One in Britain first week out and Number One in America on its second week, the album has already sold well over two million copies. Of Zeppelin's nine albums, six have made Number One in America. 'Out Door' also debuted at Number One in New Zealand, Number Five in Australia and Number 14 in Japan. The new album has also generated sales for older Zeppelin material with Led Zeppelin and 'Physical Graffiti' both re-entering the US album chart with debuts. In Britain, the 'Four Symbols' album is Number 59.

Gary Numan's success continues to snowball. His 'Pleasure Principle' album has, surprisingly, debuted at Number One this week — a feat only performed by ABBA (twice) and by Led Zeppelin in the last two years. In addition to 'The Pleasure Principle', Gary has two Tubeway Army albums — Replicas (Number 11) and Tubeway Army (Number 25) in the chart. In the singles chart, 'Cars' looks a certain Number One following closely behind the 'Are Friends Electric?' success. An older Tubeway Army record, a double single titled 'That's Too Bad' is bubbling just below the chart. In America, 'Replicas' debuted at Number 182 with a debut week — Gary's first American success.

New album in America: 'Mickey Mouse Disco' including disco versions of 'Chirps', 'Chee-ee' and 'Zip-A-Dee-Do-Do!' Dickies are having their fourth consecutive hit with the Moody Blues oldie 'Night in White Satin'. The Moody's version was originally a very minor hit in 1967 reaching Number 19 in Britain and bubbling just outside the US hit hundred. Five years later the song was a smash, reaching Number 9 in Britain and becoming the group's biggest ever US hit, reaching Number 2 and selling over a million copies in a 19-week chart run. Despite a high disco chart placing and entering the BMRB singles chart last week, 'Slick' & 'Sexy Cream' is not being played by a single UK radio station... The Donkeys' 'What I Want' mentioned here weeks ago, has transferred from Manchester's Rhesus Records to Decca's re-activated Deram label. Interesting to note that Nick Lowe's current 'Cruel To Be Kind' hit can be found on the tip of the superior 'Little Hitter' (Radar ADA 12), which was released July 12, 1978... Talking of Nick, he can be found with Wreckless Eric, Eric Costello and Ian Dury on the re-issued Sire album — now on MFP at the bargain price of £1.85 ALAN JONES.

US ALBUMS

1	IN THROUGH THE OUT DOOR, Led Zeppelin	Atlantic
2	GET THE KNUCK, The Knack	Capitol
3	SLOW TRAIN COMING, Bob Dylan	Columbia
4	BREAKFAST IN AMERICA, Supertramp	AM
5	RISQUE, Chic	Atlantic
6	OFF THE WALL, Michael Jackson	Epic
7	MIDNIGHT MAGIC, Commodores	Motown
8	I AM, Earth Wind and Fire	CBS
9	CANDY - Q, Q, Q	Elektra
10	REALITY WHAT A CONCEPT, Robin Williams	Casablanca
11	RUST NEVER SLEEPS, Neil Young and Crazy Horse	Warner Bros
12	FIRST UNDER THE WIRE, Little River Band	Capitol
13	MILLION MILE REPERCUSSIONS, Charlie Daniels Band	Epic
14	DISCOVERY, Electric Light Orchestra	CBS
15	THE BOSS, Diana Ross	Motown
16	LOW BUDGET, Kinks	Arista
17	DIANNE, Dianne Warren	MCA
18	STREET LIFE, Crusaders	Casablanca
19	BAD GIRLS, Donna Summer	MCA
20	RICKIE LEE JONES, Ricki Lee Jones	Warner Bros
21	THE CARS, The Cars	Elektra
22	SECRETS, Robert Palmer	Island
23	CHICAGO, Chicago	Columbia
24	WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills	20th Cent
25	STAY FREE, Ashford & Simpson	Warner Bros
26	TEDDY, Teddy Pendergrass	CBS
27	MORNING DANCE, Spyro Gyra	Infinity
28	VOLCANO, Jimmy Buffet	MCA
29	GO FOR WHAT YOU BLOWN, Pat Travers Band	Polydor
30	VOULEZ-VOUS, Abba	Atlantic
31	LABOUR OF LUST, Nick Lowe	Columbia
32	HIGHWAY TO HELL, AC/DC	Atlantic
33	FEAR OF MUSIC, Talking Heads	Sire
34	NINE LIVES, Rod Stewart	Epic
35	WANTY YOURSELF, O'Jays	CBS
36	STUDIO 54, Various Artists	Casablanca
37	CHAMP TRUCK AT BUDDOKAN, Cheap Trick	Epic
38	EVOLUTION, Journey	Columbia
39	EVE, The Alan Parsons Project	Arista
40	DISCO NIGHT, G.O	Arista
41	CHILDREN OF THE SUN, Billy Thorpe	Capricorn
42	LUCKY SEVEN, Bob James	CBS
43	DESOLATION ANGELS, Bad Company	Swan Song
44	FICKLE HEART, Sam M'N' Tears	Atlantic
45	IN THE PUREST FORM, Mass Production	RCA
46	LEAD ME ON, Maxine Nightingale	Casablanca
47	SECRET DREAMER, Carmo	Warner Bros
48	WAK HALEN II, Van Halen	Mercury
49	BORN AGAIN, Randy Newman	Warner Bros
50	THE JUKES, Southside Johnny & Asbury Jukes	RSO
51	BOYS AWAY DREAM BABIES, John Stewart	Columbia
52	BACK TO THE EGG, Wings	A&M
53	MINGUS, John Mitchell	UA
54	AN EVENING OF MAGIC, Chuck Mangione	Columbia
55	THE GAMBLER, Kenny Rogers	UA
56	THE MAIN EVENT, Soundtrack	Columbia
57	MINUTE BY MINUTE, Doobie Brothers	Warner Bros
58	COMMUNIQUE, Dire Straits	Warner Bros
59	INTO THE MUSIC, Van Morrison	Warner Bros
60	DYNASTY, Kiss	Casablanca
61	BORN TO BE ALIVE, Patrick Hernandez	Columbia
62	DEVOTION LTD	AMM
63	THE RECORDS, The Records	Virgin
64	REPEAT WHEN NECESSARY, Dave Edmunds	Swan Song
65	LOVE DRIVE, Scorpions	Mercury
66	THE KIDS ARE ALRIGHT, The Who	MCA
67	JOE'S GARAGE, Frank Zappa	Mercury
68	BOP TIL YOU DROP, Ry Cooder	Warner Bros
69	DOWN TO EARTH, Rainbow	Polydor
70	B-S-E's, B-S-E's	Warner Bros
71	CURTIS MAYFIELD, Heartbeat	RSO
72	NLS, NLS Loligen	A&M
73	LOOK SHARP, Joe Jackson	A&M
74	JUST A GAME, Triumph	RCA
75	PARALLEL, Bondie	Chryslers

UK SOUL

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

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US SOUL

1	DON'T STOP TIL YOU GET ENOUGH, Michael Jackson	Epic
2	FOUND A CURE, Ashford & Simpson	Warner Bros
3	JUST WANT TO BE, Carmo	Casablanca
4	GOOD TIMES, Chic	Atlantic
5	AFTER THE LOVE HAS GONE, Earth Wind and Fire	CBS
6	SANG A HAPPY SONG, O'Jays	CBS
7	MAKE MY DREAMS A REALITY, G.K.	Arista
8	KNEE DEEP, Funkadelic	Warner Bros
9	BAIL ON, Commodores	Motown
10	TURN OFF THE LIGHTS, Taddy Pendergrass	CBS
11	THE BOSS, Diana Ross	Motown
12	WHY LEAVE US ALONE, Fire Special	Elektra
13	RISE, Herb Alpert	Casablanca
14	RAD GIRLS, Donna Summer	Mercury
15	OPEN UP YOUR MIND, Gap Band	Capitol
16	GOIT GOOD, A Tyne O'Henry	MCA
17	STREET LIFE, Crusaders	TK
18	CHAMP TRUCK AT BUDDOKAN, Cheap Trick	TK
19	WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills	20th Cent

US DISCO

1	DOWN TO ME, France Joli	Prelude
2	FOUND A CURE, Ashford & Simpson	Warner
3	THE B&A, Raf Manilla	TK
4	THE BOSS, Diana Ross	Motown
5	DON'T STOP TIL YOU GET ENOUGH, Michael Jackson	Epic
6	MOVE ON UP, UP, UP, Destination	Butterfly
7	LOVE INSURANCE, Front Page	Panorama
8	POW, POW, Carly Davis	New York Int
9	FANTASY, Run Page	Elektra
10	WAK HALEN II, Van Halen	Elektra
11	THIS TIME RABY, Jackie Moore	Columbia
12	STAND UP, SH DOWN, A&B	RSO
13	GROOVE ME, Fern Kinney	TK
14	GET UP AND BOOGIE, Freddie James	Warner
15	PUT YOUR BODY IN IT, Stephanie Mills	20th Cent
16	HERE COMES THAT SOUND AGAIN, Love Deluxe	Warner
17	RISE, Herb Alpert	A&M
18	POP MUIZIK, M	Sire
19	MUSIC MAN, Revanche	Atlantic
20	OPEN UP FOR LOVE, Sam	Motown

UK DISCO

1	STREET LIFE, Crusaders	MCA 12in
2	STRUT YOUR FUNKY STUFF, Frankie	Phil Int 12in
3	OOH WHAT A LIFE, Gibson Brothers	Island 12in
4	LOOKIN' FOR LOVE TONIGHT, FLB	Fantasy 12in
5	GOOD TIMES, Chic	Atlantic 12in
6	YOU CAN DO IT, Al Hudson & The Partners	MCA 12in
7	LOST IN MUSIC, Sister Sledge	Atlantic
8	THIS TIME BABY, Jackie Moore	CBS 12in
9	FEEL THE REAL, David Bendeth	Belweath 12in
10	WHEN YOU'RE NUMBER 1, Gene Chandler	Chi-Sound 12in
11	GONE GONE GONE, Johnny Mathis	CBS 12in
12	MORNING DANCE, Spyro Gyra	Infinity 12in
13	ANGEL EYES, Rosy Music	Polydor 12in
14	AFTER THE LOVE IS GONE, Earth Wind & Fire	CBS
15	BORN TO BE ALIVE, Patrick Hernandez	Gem 12in
16	FOUND A CURE, Ashford & Simpson	Warner Bros 12in
17	BAD GIRLS, Donna Summer	Casablanca 12in
18	SWITCH, Benetton & Nancy Dee	Scope 12in
19	SPACE BASS, Slick	Fantasy 12in
20	DON'T STOP TIL YOU GET ENOUGH, Michael Jackson	Epic 12in
21	THE BICH, Olympic Runners	Polydor 12in
22	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Motown 12in
23	WE DON'T TALK ANYMORE, GM Ricard	EMI
24	PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVE	Stephanie Mills 20th Century-Fox 12in
25	SAH, ON, Commodores	Motown
26	THE BOSS, Diana Ross	Motown 12in
27	SEXY CREAM, Slick	Fantasy 12in
28	YOU NEVER KNOW WHAT YOU'VE GOT, M & You	Laser 12in
29	EARTHQUAKE, Al Wilson	RCA 12in
30	DEJA VU/LOVE TIL THE END OF TIME	Paulinho Da Costa US Patco Today 12in
31	GROOVIN' YOU, Harvey Mason	Arista 12in
32	I'VE GOT THE NEXT DANCE, Deniece Williams	CBS 12in
33	BOOGIE WONDERLAND, EWF/Commodores	CBS 12in
34	REASONS TO BE CHEERFUL, PT 3, Ian Dury	Sire 12in
35	STAR IN THE STONE/LET YOUR FEELINGS SHOW/ROCK THAT/ CAN'T LET GO, Earth Wind & Fire	CBS LP
36	WALKING ON SUNSHINE, Eddy Grant	Ice 12in
37	CHASE ME, Con Funk Shun	Mercury 12in
38	MAKIN' IT, David Naughton	RSO 12in
39	THIS BAND IS HOT/RUNNIN' TO YOUR LOVE/SUNCHASER PLEASE YOUR MIND, Eddie Henderson	TK US Capitol LP
40	DIM ALL THE LIGHTS, Donna Summer	Casablanca
41	DANCIN' & MACHIN' JUNGLE, Candido	Salsoul 12in
42	GIRLS GIRLS GIRLS, Kandice	Rak
43	REACHIN' OUT, Les Moore	US Source 12in
44	LOOK IT DOWN/WHAT YOU WAITIN' FOR/IS IT LOVE/ YOU'RE AFTER/WONDER WHERE YOU'RE TONIGHT/ BAD MOTHER FUNKER/PALAZZ, Rose Royce	Whitfield LP
45	BOOGIE DOWN/GET FUNKY NOW, Regi Thurg	Pye 12in
46	MOTOWN REVIEW, Philly Cream	Fantasy 12in
47	DANCING LADY/FEEL THE HEAT, B.J. Surmanis	Polygram 12in
48	IT'S CALLED THE ROCK, Edwin Starr	20th Century-Fox 12in
49	SUNNY SIDE OF THE STREET, Savoy	EMI 12in
50	GET ANOTHER LOVE, Chanté Currie	Pye 12in
51	GET UP AND BOOGIE, Freddie James	US Warner Bros 12in
52	IT'S A DISCO NIGHT, Islay Brothers	US T-Neck 12in
53	TURN OFF THE LIGHTS/COME GO WITH ME/LIFE IS A CIRCLE/ DOME, Teddy Pendergrass	Phil Int LP
54	STRATEGY, Arnie Ray & The Deeds	Phil Int US 12in
55	OFF THE WALL/ROCK WITH YOU/GET ON THE FLOOR/WORKING DAY AND NIGHT/BURN THIS DISCO OUT, Michael Jackson	Epic LP
56	FOXHUNTING, Idris Muhammad	Fantasy 12in
57	MEGGA FOR IT, Bud Lovelady	Charisma
58	GROOVE ME, Fern Kinney	US TK 12in
59	KNIGHTS OF FANTASY/SPACE DUST/SHERLOCK/BACHMAN/VAZ SHAZAM, Elmer Deodato	US Warner Bros LP
60	FIRST TIME AROUND/ DISCO DANCING, Skyy	Salsoul 12in
61	POINT OF VIEW, Maltuf	MR 12in
62	LADIES' NIGHT/TONIGHT'S THE NIGHT/MACHIN' OUT	Kool & The Gang US De-Lite LP/12in promo
63	A SONG FOR THE CHILDREN/NIGHT LIFE/STREET FESTIVAL/ FRUIT MUSIC, Lonnie Liston Smith	US Columbia LP
64	DO YOU WANT TO DANCE, McFadden & Whitehead	Phil Int
65	CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones	Polydor 12in
66	I DON'T WANT TO BE A FREAK, Dynasty	US Solar 12in
67	IT'S MAGIC/TONIGHT'S THE NIGHT/LOVE TO DANCE/ KEEP YOUR BODY WORKIN', Reeber	Atlantic 12in LP
68	MY FEET KEEP DANCING/MY FORBIDDEN LOVER/WL YOU CRY/ WHAT ABOUT ME, Chic	Atlantic LP
69	LET'S DANCE/SHARE, Bombers	Flamingo 12in
70	GOT TO GIVE IN TO LOVE, Renato Boyer	CBS 12in
71	LOVIN' YOU, Janet Ray	Pye 12in
72	FIND MY WAY/ENERGY/NEW YORK/ JUST WANT TO BE/MACHO/ SPARKLE, Carmo	Chocolate City LP
73	CATCH ME CHARISMA, Prockets	US APC 12in LP
74	CONSCIOUS MAN, Jilly Brothers	Baltic 12in
75	WOT WE GOT IT'S HOTL, Central Line	Mercury 12in
76	GOTTA GO HOME, Bonny M	Atlantic
77	STILL GETTIN' IT/IF/ONCE MACHO/SEXY LADY/WONDERLAND, Commodores	Motown LP
78	HOW HIGH, Cognor	US Salsoul 12in
79	I WANNA DO THE DO, Bobby Rush	Phil Int 12in
80	UNDERCOVER LOVER/DON'T YOU WANT MY LOVE/HOT HOT, Debbie Jacobs	MCA 12in US LP
81	VOULEZ-VOUS/ANGEL EYES, Abba	Epic
82	BABY BABA BOOGIE, Gap Band	Mercury 12in
83	RIGHT IN THE SOCKETS/RIGHT TIME FOR US, Shalamar	US Solar LP
84	NEW YORK CITY, Miquel Vilous	Warner Bros 12in
85	BANG BANG, B A Robertson	Arylum
86	CIT DANCIN'/BETA/BEST OF FRIENDS/PEANUT BUTTER/ MORNING SURPRISE, Teennymon/Lenny White	US Elektra LP
87	SWEET LADY, Chari Ralston	US Jam Session 12in
88	ROCK ON, Raydio	Arista 12in
89	JUST A FEELING, Stanley Clarke	US Epic 12in
90	THE SWEETEST PAIN/I'LL NEVER FORGET MY FAVORITE DISCO/ III'S BEEN COOL/FUN AT TACK/LET ME ROCK YOU/NEW BEGINNING, Dexter Wansel	US Phil Int LP

STAR CHOICE



ROGER GLOVER, new bass guitarist with Rainbow

1	GOOD GOLL Y MISS MOLLY	Little Richard
2	FANTASIA	Thomas Talla
3	MADAM GEORGE	Van Morrison
4	CARULLIO BULLDO	Frank Zappa
5	WHEN THE LEVEE BREAKS	Led Zeppelin
6	INTERNATIONAL FLEO	Todd Rundgren
7	SLEEPERS AWAKE	Johann Sebastian Bach
8	SPANISH MOON	Little Feet
9	MONEY MONEY	Ry Cooder
10	SAD PVED LADY OF THE LOW LANDS	Bob Dylan

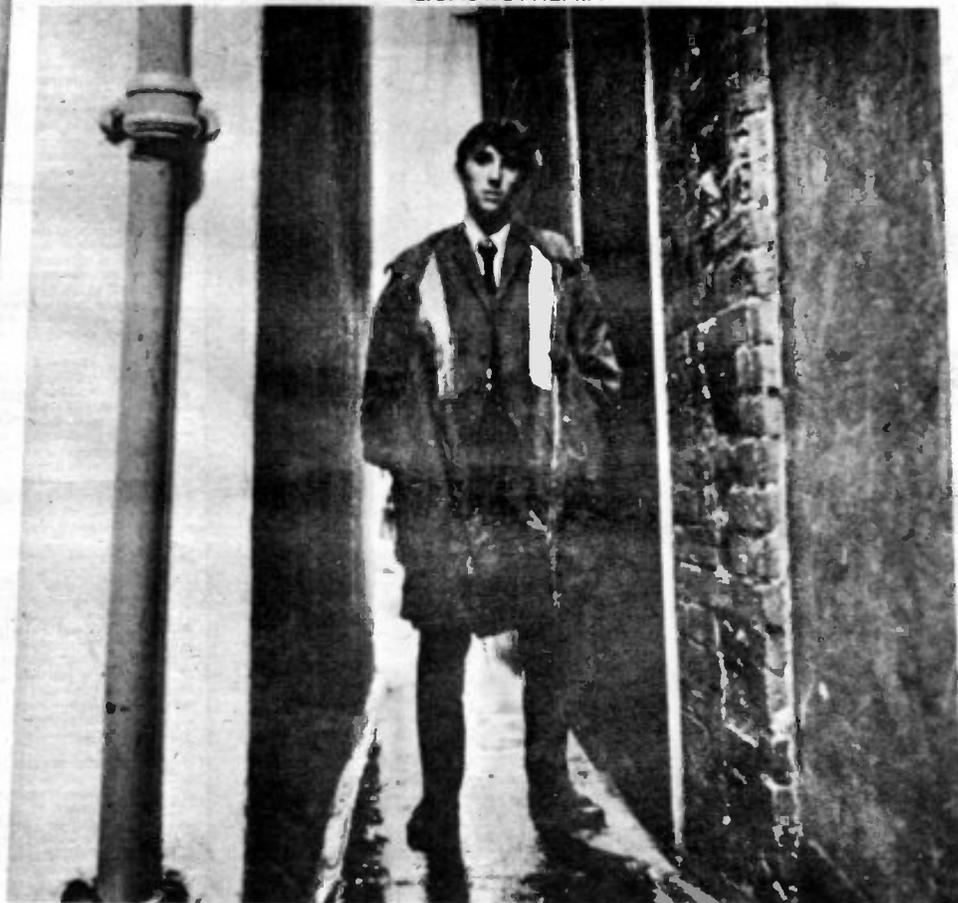
YESTER YEAR

ONE YEAR AGO (September 16, 1978)		TEN YEARS AGO (September 20, 1969)	
1	THREE TIMES A LADY	1	RAD MOON RISING
2	DREADLOCK HOLIDAY	2	DON'T FORGET TO REMEMBER
3	BROWN GIRL IN THE RING	3	IN THE YEAR 2525
4	IT'S RAINING	4	LET 'ER RAIN, NOW NOW PLUS
5	OH WHAT A CIRCUS	5	NATURAL BORN BOOGIE
6	JILTED JOHN	6	TOO BUSY THINKING ABOUT MY BABY
7	HONG KONG GARDEN	7	VIVA BOBBIE JOE
8	BRITISH HUSTLE/PEACE ON EARTH	8	GOOD MORNING STARSHINE
9	SUPERNATURE	9	I'LL NEVER FALL IN LOVE AGAIN
10	KISS YOU ALL OVER	10	HONKY TONK WOMEN
FIVE YEARS AGO (September 21, 1974)		FIFTEEN YEARS AGO (September 18, 1964)	
1	KUNG FU FIGHTING	1	YOU REALLY GOT ME
2	LOVE ME FOR A REASON	2	WAVE I THE RIGHT
3	ANNIE'S SONG	3	RA I TO SOMETHING GOOD
4	HANG ON IN THERE BARY	4	I WON'T FORGET YOU
5	I'M LEAVING IT ALL UP TO YOU	5	RAG DOLL
6	VIVA ESPANA	6	THE CRYING GAME
7	YOU YOU YOU	7	I WOULDN'T TRADE YOU FOR THE WORLD
8	CAN'T GET ENOUGH OF YOUR LOVE BABE	8	OO WAH OOO DIDDY
9	QUEEN OF LUBS	9	WHERE DID OUR LOVE GO
10	NA NA NA	10	AS TEARS GO BY

IT'S PART OF THE UNIFORM.

MUSIC FROM THE SOUNDTRACK OF THE WHO FILM

QUADROPHENIA



QUADROPHENIA

THE MUSIC FROM THE SOUNDTRACK OF THE WHO FILM.

THE DOUBLE ALBUM WITH 22 GREAT TRACKS INCLUDING 3 PREVIOUSLY UNRELEASED WHO TITLES: GET OUT AND STAY OUT, 4 FACES AND JOKER JAMES.

PLUS THE CLASSICS OF THE MOD ERA: NIGHT TRAIN/James Brown. LOUIE LOUIE/The Kingsmen. GREEN ONIONS/Booker T and the MG's. RHYTHM OF THE RAIN/Cascodes. HE'S SO FINE/The Chiffons. BE MY BABY/The Ronettes. DA DO RON RON/The Crystals.

QUADROPHENIA THE FILM ON GENERAL RELEASE FROM 23rd SEPTEMBER.

EMI
ALBUM & CASSETTE