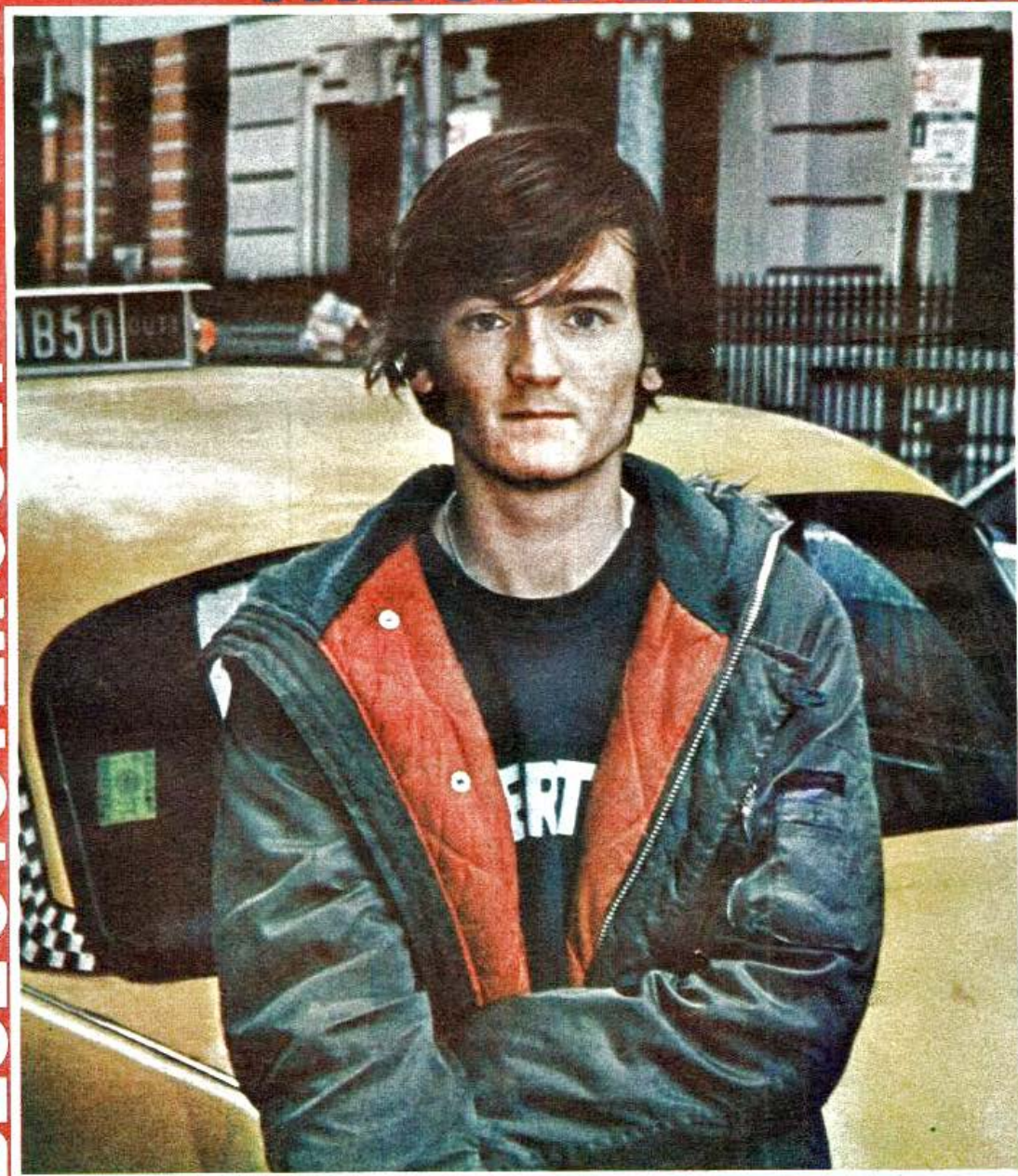


# RECORD MIRROR

PICK THE DISCO WINNERS.

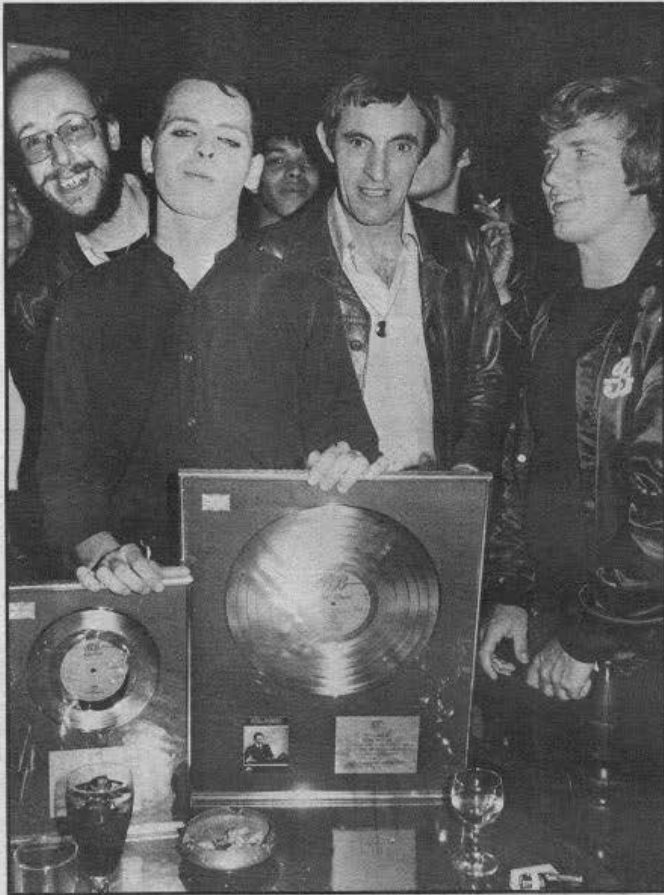
## THE QUADS

## THE UNDERTONES



THE JAM

BLUE OYSTER CULT



# The sound of breaking glass

**I** JUST don't know how I'm going to keep my fingers tippy tapping on the keys this week. One of the smooth talking Epic publicists has just told me he'll be sending me some Cheap Trick records. So now I'll be able to punctuate the pouting and swooning with highly technical musical references like, hmmm, jolly good bass line and gosh, what a cascading drum roll. I just hope they have washable sleeves.

**WHAT PROBLEMS** managers have to face, not only all that nifty paperwork and trying to persuade the star not to wear puce jackets and apple green trousers, but as handsome manager Jake Riviera found out recently, they also have to wake the stars up. His devastatingly sylphlike ward, Nick Lowe, was due to appear on Top Of The Pops but the time was drawing nigh and still no sign of the ravishing one. Where was he? pondered Jackiepool and decided, in typical Action Man style, to charge around to Nick's house where he promptly smashed all the windows in a desperate attempt to wake Nick up. As a last resort he staggered exhausted to the front door and rang the bell. The door was immediately opened by the cleaner who informed Mr Riviera that the key was under the mat.

**THIS WEEK** there's a little stranger in our presence. A new face on the pop scene one might say. Yet another blond, called Roy Sondheim. Roy, who used to be a roadie for Graham Parker, can be heard on an album called 'Chinese Method'. This, however, has nothing to do with the rhythm method or any other weird religious practises. At least I hope not.

**IF FANS** wonder at the strange trail that is following Freddy Mercury



**FOR ALL** you boys who write in asking for more weird and exciting sights in that mysterious unknown territory... ladies knickers. Here's an unfortunate shot that almost beat Nina Hagen's effort from last week for shock horror value. In case any of you haven't seen this lady before (at least hopefully not exposing her undies and an abundance of hair all over the gaff) it's Niagra from Destroy All Monsters, a singularly appropriate title.



**T**HE GARY NUMAN *lig* proved one thing, that Garykins was more interested in spending his money on illuminated venetian blinds than my stomach. It was miserably rumbling all through Friday and as I saved myself to do full justice to at least a 16 course meal, cooked by a few French men in large hats.

Finally, when I was about to collapse off the end of the sofa, Alf, my equally porky editor and his wife arrived and off we went comparing possible French cuisine that Gary might have decided on.

Where we had got the French idea from is beyond all of us. In retrospect maybe it was because the *lig* was in South Kensington that we thought it must be foreign. It was about as foreign as East Grinstead on a cold night with fog.

The restaurant was crammed with people with very large stomachs (the food must have been more palatable on tour) and Ted Nugent style jackets with 'The Touring Principle' printed on the back (in one case by a dyslexic at breakneck speed, from the look of things). There were a couple of young ladies with black boiler suits and scared looking hair (must be the brand of laquer) and two people next to the potted palms that I thought I recognised from our local Nat West. There was certainly no Gary Numan at this point.

The food was hamburgers, that had obviously been deep frozen in the lost wastes of Alaska for six months before being hastily resurrected 10 minutes before the meal. Also a salad I shan't forget for ages and ages, since it arrived unceremoniously in a dustbin and had all the texture and quality of a worn pair of Marks and Sparks knickers.

I valiantly went downstairs where there was a rather strange wrinkly carpet that I promptly fell over, luckily discharging a portion of my salad on some woman in a sequined beret and lurex hot pants. The downstairs bit of the restaurant was the disco where the DJ played covers, Numan covering Bowie, Bryan Ferry covering anyone available plus the Shangri-Las with loads of girls in tight dresses jiggling around. Our party quickly went off this bit of the club.

But still no sign of Gary Numan. I actually don't blame him. He was probably warned to arrive after the lettuce had made its getaway. What kind of a party is it when all you can do is pick dandruff off your trousers and watch the Lurkers and the Merton Parkas dance with each other like gurkhas (or is it dervishes). I practised a few poses with my new shoes and watched the Skids' Richard Jobson, wearing a red Monkees shirt, attempting to keep entertained (a noble effort).

Finally it was all too much and we decided to return home. I had a pretty hot Agatha Christie waiting for me so there were thrills awaiting me. As for the determined remaining few, apparently Gary did eventually get there but I missed that thrilling entrance.

I just hope he didn't trip on the wrinkly carpet.

Pictures by BOB ELLIS



# THE Natural Blonde.

around they can put it down to the terrible nerves that the poor dear is feeling at the moment. It's probably the prospect of his debut as the new Fonteyn at the Coliseum (tee hee). As most ballet dancers train from about the age of three and wear braces no matter what they are up to, I await Frederico's leaping and bounding and skidding with curiosity.

**POOR JUDAS PRIEST.** Unlike other heavy metal bands who are plagued with nice, easy problems like piles and broken bull whips, Priest's Rob Halford's problem is of a far more difficult nature... his sordid past. The band's American tour is currently being haunted by hoots of derision from members of the audience who have been privileged enough to see Rob's willie in a soft porn movie. Currently doing the rounds, he made in 1971 for a fee of 50 quid. Naturally Rob is sorely offended and is making every effort to have the film stopped so he can continue his roller skating career.

**THE UNUSUAL** looking Janet Street Porter rang me up the other day as I was giving Porky the cat his breckie-weekies. "I'm doing a piece on people who get 'ate mail and you were the first person after me that came to mind. Will you send me some over?" she requested, her soothing tones drifting over me like semolina. So, all you girls who wrote to me about the size of my feet, my close resemblance to a heifer and my roots, will now be able to pretend they are huge startlets in the November issue of Harpers and Queen magazine.

■ **MARGAUX** Hemmingway, the girl with large eyebrows in the Babescent commercials, seen checking out new LA based band The Motels in a New York Antique shop where the band were being snapped by an English photographer. Perhaps the lady whose broad Brooklynese accent blows her cool somewhat is getting desperate for work. Or perhaps a cunning play to gain admittance to the Natural Blonde pages?

I WAS sad to miss the showing of Mike Batt's video last night (to go with his latest album 'Tarot Suite') as it meant I didn't have the chance of copying whatever his lovely wife Wendy had on. However, according to a chummette of mine, it was epic stuff, with Mike only revealing himself from under a mask at the end of all the cawtings. Still, I'm sure even if I had been there I would have been craning my neck backwards to peer at Wendy's trousers/boots/hairdo.

**GOD.** It makes me ill. All these healthy Americans leaping around in red glazed cotton singlets and baggy drawers doing violent exercises when most people are still seriously considering killing the parrot. One such person is Kenny Andrews of Darts who has the rest of the band puce with annoyance as he insists on running 20 miles a day on tour. I suppose they make him run along behind the van scaring sheep.

IN THE land of the slant eyed sons of Nippon, Phillip "Can I help it if girls throw themselves at me" Lynott is once again feeling glad of his B12 injections as he manfully fights off more advances from the midget sized young Japanese ladies. Apparently, the other day he was wandering along the corridor to Scott Gorman's boudoir to eat banana sandwiches, when a herd of them leapt from behind a fire extinguisher waving their Nikons (that was Nikons I said wasn't it?)

I JUST trotted along to the press conference held by Don Arden (who you may recall from the Natural Blonde a couple of weeks ago had a rather heated radio exchange on the Beeb and is now suing all involved). Despite the fact that he called poor little Roger Scott a stinking homo, which is rather unkind, he's using the BBC and Lynsey de Paul and everyone else he can think of with the help of the charismatic Marvin Mitchelson (who gets lots of money for girls who aren't married to their boyfriends). Not that I like to heap further indignities on to Mr Arden's well covered body but I thought he looked rather like the Toad of Toad

Hall in his grey suit. He also had no neck to speak of, not that this makes any difference to his character. Miss Britt Ekland has apparently already wriggled forward to offer herself as a character witness and she knows everything about boys' characters, as we all know from the News Of The World.

**ONE WAY** of getting a delightful complexion, I thought to myself as I racked my undies for a suitable topic for this weeks' women's dulle, is to get pregnant. Apart from tending to look a teensie bit like a barrage balloon, look how delightful Elkie Brooks is looking and still on tour despite the bump in front of her. The same went for Rod's delightful wife, Alana, who started growing little white flowers out of the top of her head for all their photo sessions after she became pregnant (but that was probably relief). This could be better than Clearasil.

**APPARENTLY,** Country Cousins has been taken over by new management who promise a new look for the club. Apart from this it's also going to be much cheaper to see rude things jiggling around. I was shocked as I glanced at the list of people they've booked for the next few weeks. There's Spoonoch, The Disappointed Sisters, Little Neil and, then I was horrified to spot the name Bebe. Dear God, what is Bebe up to now, I gasped to myself. Actually, it said Hebe. Luckily we're all spared of Bebe's cawtings, which would mean Spoonoch would have to start practising really hard. At the re-opening of the club, was Duffo with Dal Llewelyn (thank goodness Duffo's got rid of his septic ear, it was worse than the latex ones). Also Bryan Ferry, who looked almost as good as his Record Mirror poster where he was athletically attempting a half lotus position.

**THE GUINNESS** Book of Records are presenting Paul McCartney with a special tribute as most honoured composer and performer. Mr McCartney will be honoured because he has gained three entries in the book of hefty achievements. Most successful composer of all time (43 songs each of which have sold over a million copies), Record number of gold discs (60) and also the world's most successful recording artist (100 million albums and 100 million singles). For all this he's getting a special medalion.



made of a metal more precious than platinum. I think he should give to Linda as it'll go nicely with her Fair Isle socks.

**THE BOOMTOWN RATS** support band, Protex, are realising that life on the road is not all sun, sin and sex. Most of the sin the band manages to pull is quickly steered away by the tall, dark, handsome Robbie 'The Stud' McGrath. The situation, the band decided in Manchester this weekend, was getting a bit serious as two somewhat chubby ladies were waltzed away by the charismatic McGrath's "C'mon then boilers" Protex, from now on, are going to look any women they meet up in their van as soon as the show ends.

**ALSO IN** Manchester, I had my wonderful black hat with specially imported dead armadillo feathers on it nickered... by a boy. Proving that Northerners are jolly odd late at night.

**WHOOPS.** My career as an investigative journalist has been foiled by repeating a scurrilous story told to me by some girl in

footless tights (I should have known by the bare feet). It was the one about the Police being told by the manager Miles Copeland to sell their programmes off cheap. How could he have when he was lying in his bed. Naturally we blondes should stick together, knowing how people enjoy looking at pictures of yellow haired people. I should have realised that people wouldn't be buying them cheap instead, they were probably bidding for these prize items in the gents.

**MOST STRANGE** to hear from an ex-member of the sixties group the Paper Dolls (hmm) that the Searchers, yet another sixties band, are about to sign with the stunningly trendy Sire record company. Maybe they should now consider a band that shocked even Deptford.

**TALKING OF** Deptford, the audience, at the Albany, expecting all girl band The Fatbacks (who couldn't appear due to their drummer (probably testing out its slimming properties) got a whopping great electric shock and so went home. Instead, a definitely male band, led by Squeeze member Glen

Tilbrook, went on and played heartrending renditions of sixties classics.

**AS USUAL,** the (zzzz) touring problems of the Stranglers is with poor dear university students. This time, the tickets for their gig at Lancaster went on sale while the students were still practising their rowing and punting and generally reveling in their hols. So, the tickets were all sold to non university people. (Gosh, can't have that happening can we? I bet all the students are rather cross. Will this saga result in a certain Strangler at long last displaying his Kung fu poo?

**WHERE ARE THEY NOW?** Both Elkie Brooks, now four months pregnant and about to embark on a British tour, and Errol Robinson Brown of Hot Chocolate, are listed in the latest newsletter from the Performing Rights Society — as artists "for whom we are holding royalties because we have been unable to trace their present addresses."

Although both have easily traceable managers, publicists and record companies based in London the Performing Rights Society refused to divulge how much they were holding on either artist's behalf.

■ **HURRAH CLUB** in NYC rapidly becoming a second baroque. Last week numerous journalists, press officers and bands from these fair isles bolstered the bar sales significantly. Joe Jackson and band, Eddie and the Hot Rods, not to mention Yanks Lenny Kaye, Richard Sohl from P Smith Group and Marky Ramone all there to see preview of Richard Lloyd (ex Television) band. Also in attendance was a shady figure wearing all black, hat and shades. Bore stunning resemblance to Bruce Springsteen.

I'M SO thrilled that the path of true love is running straight for that country singer with the fabulous long hair and big teeth — Emmylou Harris. She and her true love Brian Ahern (a record producer) have just had a baby girl which they've decided to call Megan. Well, you can't have everything I suppose.

**THESE AMERICAN** chaps are so clever. Just when we were all getting terribly bored with coloured plastic records, they've developed this wonderful new idea of putting holograms onto LPs. Don't ask me how they do it, all I know is that I'll be able to watch hunky Cheap Trick while their record is spinning round — if Cheap Trick ever have the good sense to get themselves hologrammed that is. Not to mention a certain well known Irish band.

**THE GLARE** of the spotlights, the roar of the crowd... I think it's all been too much for Bruce Springsteen who's just flipped his lid in New York. When he went onstage at Madison Square Garden, he spotted photographer Lynn Goldsmith in the pit, lens at the ready. Well, it so happens that Bruce and Lynn were at one time, very close chums. When they split up, Bruce extracted a promise from her that she would never photograph him again (probably scared she'd deliberately snap his wrong side). When he saw her at the Garden, he dragged her onstage by the arm, announcing her to the startled crowd as "my ex-girlfriend" and had her detained by the roadies for the rest of the show. But these bad manners didn't stop there. Later in the show, a fan handed up a birthday cake to Bruce, sorry, Bruce. The Great One dragged a grubby finger across the icing, tasted it, said "not bad" and chucked it into the audience. Hardly the behaviour of a national rock hero, I thought, but these artists are so temperamental. I hear the reason for all these foot-stamping tantrums is that things are not going well in the studio and he's decided to scrap everything he's done for his new album and start again.

UNTIL NEXT week, au revoir. PAULA XXXXX



HERE IS a charming picture taken at the party for the launch of the Jacksons record 'Destiny'. Lene Lovich looking radiant as a gypsy princess and all that, smooth looking Graham Parker, Les Chappell and Michael Jackson obviously peering intently at something the others missed. Perhaps it was a nice normal looking person, like you get in Ballyjamesduff.

# RECORD MIRROR

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# NEWS

News Editor: JOHN SHEARLAW

## WONDER LP READY

THIS TIME it's for real... Stevie Wonder's new album is to be released in Britain (hopefully) before the end of October.

Now entitled 'Stevie Wonder's Journey Through The Secret Life Of Plants', the album has been two years in the making, and several times already this year a release date has been set; only for the album to be delayed again.

All that's left for the Motown label in Britain now is to produce the special "triple gatefold perfumed sleeve" in which the double album will be packaged, and the album should be in the shops; three years after the last album, 'Songs In The Key Of Life'.

The perfume on the sleeve was flown over from America last week, and is currently being analysed and copied by EMI chemists for production of the British version. The sleeve will also contain an explanation in Braille, written by Wonder to explain the concept of the sleeve to blind listeners.

The album should be preceded by a single — 'Send One Your Love' — and although no definite release date has been set, both should be out by the end of the month.

Full track listing for the album is as follows:  
Side 1: 'Earth's Creation', 'The First Garden', 'Voyage To India', 'Same Old Story', 'Venus Fly Trap And The Bug', 'Ainosono'. Side 2: 'Seasons', 'Power Flower', 'Send One Your Love', 'Race Babbling'. Side 3: 'Send One Your Love', 'Outside My Window', 'Black Orchid', 'Ecclesiasties', 'Keeseyelolodeye'. Side 4: 'A Seed's A Star And Tree Melody', 'The Secret Life Of Plants', 'Tree', 'Finale'.

## Factory closes

THE FACTORY, one of Manchester's top live rock clubs is threatened with closure.

This follows an attempt by the police to prevent the club renewing their licence. So far the police have offered no reason for their action. Already the Underones gig scheduled for this Saturday (October 6) has been switched to the Manchester Apollo.

Club manager Alan Wise told RECORD MIRROR this week: "The police have refused to renew the licence, but we intend to fight this decision. I can see no reason at all why the club should be closed."

An appeal for a new licence was being heard in Manchester today (October 2).

The Factory opened in June 1978, when it took over from Rafter's as the city's premier rock club. Despite being in what is acknowledged as one of the roughest areas of the city the club has enjoyed a good reputation as a trouble free rock venue.

"PROBLEMS also hit a gig at the Cheltenham Tithe Barn last week, where Destroy All Monsters became the first American group to be "banned" from a gig since the Tubes at Portsmouth 18 months ago. The ban was apparently at the insistence of a local councillor who objected to the name. However a major row has now developed, and an 'emergency' meeting was being called as we went to press.



## Pursey series for Radio One

NOT CONTENT with reforming Sham 69, Jimmy Pursey is now to turn his not inconsiderable talents over to the other side... as a Radio One DJ!  
For Pursey is to take over from Hagio One regular Mike Read at the end of the month — deputising on the Monday to Thursday 8-9.50 pm slot while Mike takes a holiday. You can hear him behind the turntable from October 29 to November 1 inclusive.

The following week — from November 5 to 8 — EA 'Bang Bang' Robertson will be doing the same job.

\* Jimmy Pursey (above) is pictured getting in some practice for his new vocation — at the Penthouse Club in Scarborough in November last year! Meanwhile Sham 69's new single, 'You're A Better Man Than I', is released on October 15.

## ZOOM SPLIT FROM ARISTA

ZOOM RECORDS, the small Scottish independent responsible for the first singles by the Valves, the Zones and the Simple Minds, has split from Arista — and managing director Bruce Findlay is now negotiating a new licensing deal with three major companies.

Both sides agreed that the split from Arista was amicable. But said Findlay: "We're like two people who still like each other but who no longer agree with each other."

"In my opinion my simply-produced records were not being presented or marketed the proper way — next time I'll take more control over marketing and press rather than leaving it to the parent company. I want to play a bigger part in promoting the label, so that we can stamp our image on the music business."

Zoom Records rapidly established a reputation as a stable for new Scottish talent, with a deal with Arista to release one-off

singles, and a different deal to promote Simple Minds, who will remain with Zoom/Arista for their next album.

Other bands like the Valves, who split up after signing to Albion, the Zones, who signed direct to Arista, and Nightshift, who signed to EMI, began their career with the Edinburgh-based label.

Now the roster includes Simple Minds, the Cheats and London Zoo, and Findlay is hopeful that a new deal can be agreed on in the next few weeks.

"This time I'll be more wary, my eyes will be open a lot more," added Findlay. **RONNIE GURR**

## IN BRIEF

LOS ANGELES based group the Motels will be making their debut British concert at the London Marquee on October 12. Following their Marquee gig the Motels will be playing six European dates before returning to Britain for a series of as yet unconfirmed gigs. The Motels debut single 'Closets and Bullets' is released this week in a four colour bag.

PATTI SMITH Group member Ivan Kral will be temporarily joining Iggy Pop in the studio and will continue working with Iggy throughout his extensive US tour. Patti has given her band four months break, while she concentrates on solo projects.

FORMER FACES member Ronnie Lane has signed a worldwide recording deal with Gem Records. He releases a new single 'Kuschty Rye' on October 5 and he'll be releasing a new album in the New Year.

THE SCOTTISH Monos have now changed their name to the Solos and have signed a deal with EMI. The English Monos have already signed to RCA.

THE WORLD'S worst Orchestra the Portsmouth Sinfonia play a date at the London Rainbow on October 6. They'll be performing their version of 'The Last Night Of The Proms' and the concert will celebrate the last 25 years of rock music.



## Jimmy McCulloch dies

GUITARIST JIMMY McCulloch died last week at his Maida Vale, London flat. He was 26.

He was found by his brother after he'd been missing from rehearsals for his new band, the Dukes, for two days. The cause of death still isn't known.

Although perhaps best known for his work as a guitarist in Paul McCartney's Wings, whom he was with for three years, McCulloch's musical career started early. Born in Clydebank, near Glasgow, he ran away from home at 14 and only a year later was at the top of the charts, part of Thunderclap Newman,

and guitarist on their hit 'Something In The Air'. He'd been persuaded to join by Pete Townshend.

McCulloch grew up quickly and acquired a reputation for hard drinking and wild living — the reason, inevitably, that he was asked to leave Wings. But still, for a brilliant guitarist as he was, there was plenty of work.

In 1977 he joined the Small Faces for a short-lived revival, and it was only two months ago that plans for the Dukes, with McCulloch lining up alongside Miller Anderson, were announced. Tragically, at the time of his death, their album

had just been released and he was about to go back on the road.

An inquest on McCulloch's death has been postponed until October 24.

• The Dukes will continue as a working band, although their tour will now be postponed. Said Miller Anderson: "We're still getting over the shock of it all. It's so unreal, and it's a while before it sinks in. Jimmy was a great character. The band won't attempt to replace McCulloch with another guitarist, but are looking for 'another musician'."

## BOLAN FILMS

THE MARC Bolan fan club are hoping to hire a London hall next month — to show rare films of their hero in action.

The club wanted to show the films at their recent convention in Henley Town Hall but were unable to do so after their projector broke down. Now they want to hire a London venue and put on a film show for free.

# DAMNED DATES

THE DAMNED have now confirmed that they will be touring Britain alongside Slaughter and the Dogs.

The tour, which runs through the whole of November, is as follows: Liverpool Eric's, November 3, Cleethorpes Winter Gardens 6, Birmingham Digbeth Civic Hall 7, Coventry Tiffanies 8, Wolverhampton Civic Hall 9, Nottingham University 10, Bristol Locarno 11, Portsmouth Locarno 13, Peterborough Werrina Stadium 16, Colchester Essex University 17, Sheffield Top Rank 18, Wakefield Unity Hall 20, Great Yarmouth Tiffanies 21, Manchester Mayflower 23, Cardiff Top Rank 25, Plymouth Fiesta 26, London Rainbow 30.

The Damned have a new single, 'Smash It Up', out this week, and a new album, 'Machine Gun Etiquette', scheduled for November 2.

## RELEASES

STAX RECORDS will be releasing a compilation album showcasing some of their greatest artists this month. 'Stax Gold — The 20 Greatest Hits' includes 'Theme From Shaft' by Isaac Hayes, Johnny Taylor's 'Who's Making Love' and Mel and Tim's 'Starting All Over Again'. The album has been in the pipeline since last March and is the first compilation to be issued on the Stax label since their association with Fantasy Records.

VIRGIN WILL be releasing The Out's 'Who Is Innocent' on October 12. The single was previously available on the Manchester based Rabid label, selling out the 5,000 first pressing.

SIRE RECORDS will be releasing the Lori and the Chameleons single 'Touch'. It was previously released on the Liverpool based independent Zoo label. This release is a purely one-off deal between Sire and Zoo.

LITTLE FEAT'S last album 'Down On The Farm' will be released on November 2. Completed before Lowell George's death on June 29, tracks include 'Six Feet of Snow' and 'Kokomo'. Guest artists on the album included Bonnie Raitt, David Lindley and Sneaky Pete.

THE RED CRAYOLA released their new single 'Micro Chips And Fish' on the Rough Trade label this week.

ALEX HARVEY returns to the limelight with 'The Mafia Stole My Guitar' on November 9. It's his first album since the demise of the Sensational Alex Harvey Band and a single 'Shakin' All Over' is scheduled for release on November 2. Alex has also put together a new band and will be touring in November.

THE MONOCHROME SET release their third single 'The Monochrome Set' on Rough Trade this week. The band are currently touring the East Coast of America.

GLORIA GAYNOR follows up 'I Will Survive' with a new single 'Let Me Know (Have I The Right)' released this week. 'I Will Survive' was at number one in the charts for four weeks.

THE MONKS new single will be 'Johnny B Rotten', released this week. Their debut album 'Bad Habits' will be out in the first week of November.

JANET KAY'S follow up to 'Silly Games' will be 'Closer To You' released this week. The song was written by Janet Kay and produced by Dennis Bovell.

MATUMBI currently in the charts with 'Point Of View' release their new album of the same name on October 12. Plans are currently underway for an autumn British tour.

THE KINKS' new single 'Moving Pictures' is released this week. It's taken from their recent 'Low Budget' album, currently high in the US charts.

LOS ANGELES based band the Pop release their debut album 'Go' on October 28. A single 'Shakedown' taken from the album will be released this week.

SAM DODSON, guitarist with The Transmitters, unleashes his solo 'album', 'No Odd Mass: In The Void', on cassette this week. Described as a series of "experimental ditties" it will be available by post for £1.50 from Hard Lines, 64A Notting Hill Gate, London W11, and Rough Trade, 202 Kensington Park Road, W11.



MADNESS

## 2-TONE TOUR

### Specials, Madness and Selecter

THE SPECIALS are about to take a '2-Tone' package tour around the country — featuring the Specials, Madness and the Selecter.

All the gigs will be in unseated venues — with admission restricted to a maximum of £2.50 — and all the gigs, including those at universities, will be open to everybody.

Although there are currently around a dozen dates still to be finalised the tour begins at Brighton Top Rank on October 19 and continues as follows: Swindon Oasis October 20, Bournemouth Stateside Centre 21, Exeter University 22, Plymouth Fiesta 23, Norwich University of East Anglia 26, Hatfield Polytechnic 27, Wolverhampton Civic 28, Birmingham Top Rank 29, Hareley Victoria Halls 31, Blackburn Golden Palms November 1, Manchester Factory 2, Manchester Factory 3, Sheffield Top Rank 4, Leicester De Montford Hall 5, Portsmouth Guildhall 6, Cardiff Top Rank 7, Derby Kings Hall 8, Newcastle Mayfair 9, Stirling University 10, Edinburgh Tiffanies 12, Aberdeen Ruffles 13, Loughboro University 17, Bristol Locarno 18, Liverpool Montford Hall 21.

Madness will leave the tour at the end of the Scottish dates (November 13), and their replacement should be announced shortly, along with confirmation of the remaining dates. The Specials, whose new single 'A Message To Rudy' ('Nite Club') is out on October 12, will also be playing dates at Dublin Olympic Ballroom on November 22 and Belfast University on November 23, both with Dr Feelgood.

Finally the Specials debut album — simply entitled 'Specials' — will be released a week later, on October 19. The 14-track album was produced by Elvis Costello.

Meanwhile Madness will be making some rude noise of their own before they join the Specials tour. The band, currently in the charts with 'The Prince', play a short series of headlining dates at the following venues: Leeds F Club October, Retford Porterhouse 5, Huddersfield Polytechnic 6, Oldham Civic Hall 8, Sheffield Limit Club 9, Nottingham University 10, Hull University 11, London Electric Ballroom 12, Brighton Polytechnic 13. There are also plans for further headlining dates — and a new single — before Christmas.

## TOURS

### INMATES

THE INMATES: who recently signed to Radar Records begin a major British tour this week tying in with the release of their debut album 'First Offence', and their single 'Dirty Water'. Dates are: Kingston Polytechnic October 4, London Bedford College 5, Coventry Warwick University 6, Abroath HMS Condor Club 7, Edinburgh Tiffanies 8, London Medical School 10, Sheffield Limit 12, Retford Porterhouse 13, Cardiff Casablanca 17, Liverpool Eric's 18, Middlesbrough Rock Garden 19, Manchester University 20, Leeds Fan Club 23, York Pop Club 24, Bristol Polytechnic 25, Stoke North Staffs Polytechnic 26. Another major London date is still to be added.

### DEF LEPPARD

DEF LEPPARD: who will be supporting AC/DC on their forthcoming tour will also be playing a series of warm up gigs in their own right. Dates are Wolverhampton Civic October 4, Middlesbrough Rock Garden 5, Aberavon 9, Volts 12, Nottingham University 13, Birkenhead Hamilton Club 15, Sheffield Top Rank 22.

### BORICH

BORICH: Australia's top heavy metal band will be playing their first British dates this month, with gigs at: Burton Club 7 October 5, Northampton Neve College 6, London Nashville 7, London Marquee 10, Scarborough Penthouse 12, Liverpool Metro 13, Leeds Florid Green 14, London Queen Mary College 19, Nottingham Sandpiper 20, Newbridge Memorial Hall 21, Fulham Greyhound 22, Bishops Stortford Triad Leisure Centre 24, Matlock Pavilion 26, Halifax Good Mood 27, Sheffield University 30, London Dingwells November 2, Newcastle University 6. Tourists: added date: Blackpool Tiffanies October 29.

### CHAS AND DAVE

CHAS AND DAVE: added dates: Middlesbrough Polytechnic October 8, London Palladium (supporting Loudon Wainwright) 14, London Upminster New Windmill Hall 17, Keele University November 8.

### EN ROUTE

EN ROUTE: who release their first single 'Break Down Your Defences' this week will be supporting Slade at London Civic University October 12 and Dunstable Civic Hall October 21.

### BOGEY BOYS

THE BOGEY BOYS: the Dublin-based band who release their debut single 'Friday Night' on October 26, play the following London dates: Dingwells October 7, Islington Hope And Anchor 11 and 18, Covent Garden Rock Garden 20.



INMATES



EN ROUTE

### PATRIK FITZGERALD

PATRIK FITZGERALD: added dates: Manchester Factory October 5, Swindon Greyhound 27.

### AU PAIRS

AU PAIRS: a new Birmingham band, play: Stourport Civic Hall October 5, Coventry Matrix Hall 13, Brighton Hareury Arms 19, Brighton Polytechnic 20, Wolverhampton Lord Raglan 24, Deptford Goldsmith's College 26.

### BLUES LEGENDS

AMERICAN BLUES LEGENDS '79 TOUR: featuring Lester Davenport, Billy The Kid Emerson and a host of others plays the following dates: Barking North East London Polytechnic October 5, London Venus 6, Norwich University 7, Stevenage Gordon Craig Theatre 8, London Richmond Camden Festival 27, 28, Liverpool Eric's 29, Oxford Polytechnic 30, Keele University 31, Aberystwyth University November 1, Cardiff University 2, Bangor University 3, Manchester Royal Exchange Theatre 4, Leeds University 5, Durham University 6, Dundee University 7, Edinburgh George Square Theatre 8, Aberdeen University 9, Strathclyde University 10, Belfast Queens University Festival 11, London 100 Club 13, Hatfield Polytechnic 16, Birmingham Repertory Theatre 18, Canterbury University Of Kent 19.

### SMALL HOURS

SMALL HOURS: following London dates: Harrow Road Windsor Castle October 4, Clapham 101 Club 14, Crystal Palace Hotel 19, Southall White Swan 20, West Hampstead Klooks Kleeek 22, Victoria Venue 24, Clapham 101 Club 26, Kingston Polytechnic 27 and Bishops Stortford Triad Leisure Centre November 2.

### BLACK SLATE

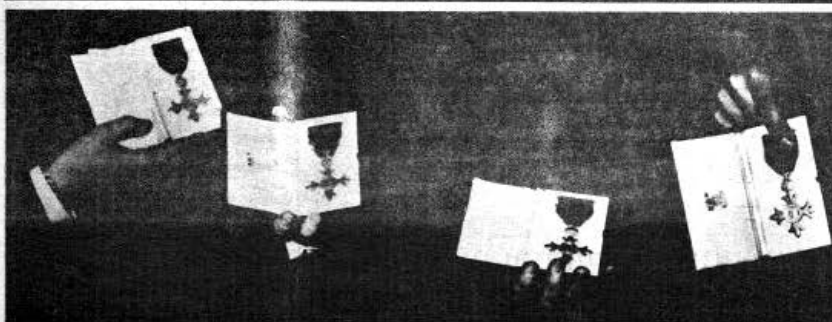
BLACK SLATE: Leices... university October 20, Brighton Polytechnic 27, Wolverhampton Polytechnic... November 17, London 100 Club November 1.

### ALVIN LEE

ALVIN LEE: and his 'new... and Ten Years Later, will be making three rare appearances at: Birmingham... October 8, Newcastle City Hall 10, London Hamersmith Odeon 13.

### CIMARONS

CIMARONS: London Rain... October 20.



# The MEKONS

NEW SINGLE  
WORK ALL WEEK UKNOWN WRECKS

Mekons on Virgin  
VS 300

**A**H, THE contradictions of rock 'n' roll!  
Or as the Undertones would put it gloomily: "Whatever way you do it, it's 'Catch 22'." Meaning, perhaps, you can't ignore the business that's selling records the way you make 'em; but as soon as they start selling records the way you make 'em you can't ever make those sort of records again.

At least, it goes something like that.  
And, whichever way you look at the impasse the music business Catch 22 represents, a band like the Undertones can't win.  
Currently, to quote several reliable sources, they're "the greatest rock'n'roll band in the world", or "the most enjoyable rock'n'roll band on the planet", or even, "the only band that sums up the true teenage fervour and excitement of the early Beatles".

Hot stuff. But to the Undertones that's only half the story. So much waffle and 'shite', so much a rehash of their first shaky and successful year, that they themselves are already disillusioned about what the next step is going to be.

A dynamic true-life rock band from Derry who're holding axes up their sleeve? A forceful new band with no pretensions and nothing to lose who'll play until the fun runs out? Or, more simply, a band founded in the punk spirit who aren't quite sure what the next step is?

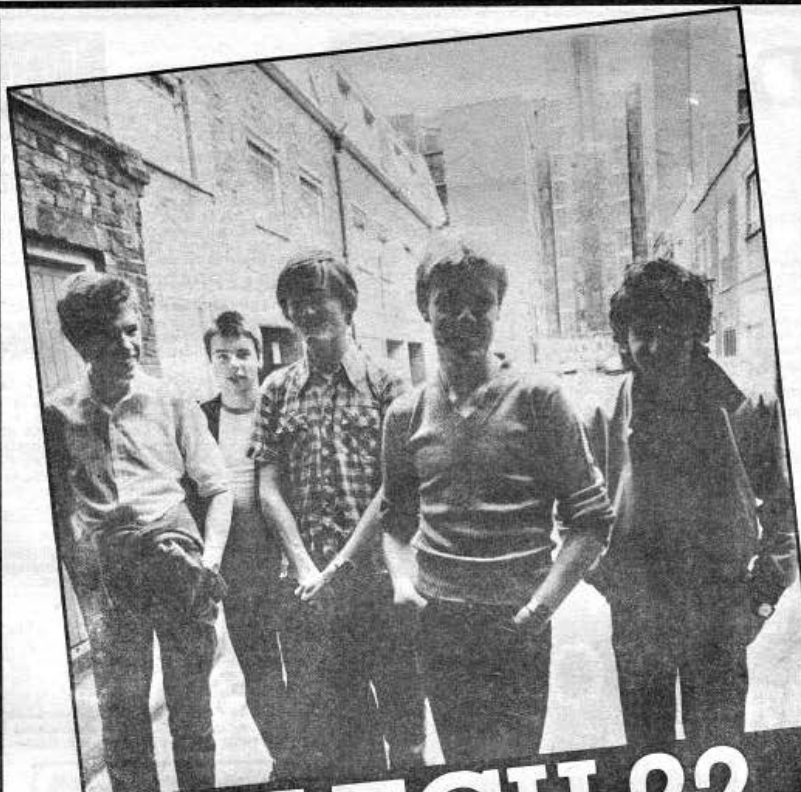
For each step is a new pitfall, a freshly-laid trap set by the music business that has taken a hold of them. To make a new album with a big producer, perhaps? To tear Britain apart with a string of hit singles and a coast-to-coast SRO tour? To make the first attempt towards breaking big in America? To the Undertones it's a case of all... and nothing.

A year into the music business they're changed and affected, yet ever more determined to stay the same. As singer Feargal Sharkey puts it: "We've learned quickly, we had to learn quickly. And, if I'm honest, a lot of the fun has gone out of it - the real fun we had when we first started and it was something different from doing a job."

"Now you realise you're in a different kind of job. You can't go on and on about something you've got to accept for what it is. Which, for the moment, is what the Undertones have done. They survived the entrance from Derry - swapping an early disinterest outside Northern Ireland for what seems to amount to a savage backlash in their home town. They had their early hits - nothing too spectacular, but they're happy because there's nothing to live up to.

**A**nd now... now it's still time to carry on. To prove that what was a good idea can still work, stepping aside the Catch 22's and contradictions that seem to decree that a band like the Undertone can only be as good as they are at present for only the most limited period.

Why not longer? Why not better? Why not go to America and find out? Guitarist and songwriter John O'Neill is himself confused. For him, almost invisible on stage, yet the writer of the best songs to date, as much as Feargal Sharkey - performer par excellence - Catch 22 is the phrase he returns to. You're in a band, you want to play and have fun. Then you have to make records and sell them and that isn't fun. But in order to sell records you have to make it sound as if you are having fun. Try it, if it sounds so easy. That's the business, and it just might be better than having a job. Impenetrably shy, John isn't sure. "I think it was about four months ago it happened," he says. "We'd told John Peel that Feargal and Dee were leaving and he said he was glad in one way, sad in another. Glad that we were breaking up when it was so good, before it got worse.



**CATCH 22**  
Join the UNDERTONES and see the world. And as soon as you see it wish you were back home in Derry. It's a hard life in a regular rock band! Just before their British tour the Undertones have their first taste of America.  
**JOHN SHEARLAW** asks the questions. The Undertones try hard not to look miserable.

Then sad for us because it was ending so quickly."

Before you wonder, the storm blew over. The agonies were spared. But it's a thin dividing line that the Undertones have been aware of ever since.

"I used to think that rock'n'roll was the be all and end all," John adds, helpfully. "I certainly don't think that now. Whatever happens I'd still like to live in a brief flash and then disappear. Not struggle on and become a musician, spending hundreds of time and money to do things seriously. And I have a hype that goes on and on. So it's not you should feel doctrine, that quickly as you can."

"Oh, sh! been to an album, we've never. The I'll still as soon as calls me a I'm not a m at all. It's a I still b thing - any are! I'd fee and made a studio single and added loads to it. I'll always prefer it if it's simple and we can enjoy it."

"Like the first album, everything, the mistakes are part of it." And he adds, gloomily: "By the time we get to the third LP we won't want any mistakes... and I think that's when I'll want out."

**B**ut it must affect you surely, must make you keep on writing songs? As before John virtually wails: "I don't know. I never know what to say. If everybody thinks you have a charm because you're naive - and that's what they think about us - how long can that last?"

"Of course you're going to change, but it's usually for the worse. Look at most bands, most people. It's two or three good years then dry up, or change for the worse. I never thought it'd be like that! It's disappointing to watch other people, even, putting on an act, a show, keeping going because they have to."

"I think I could stick it out a couple of years then..."  
Back to Derry?  
"... yeah, Derry is home. I like it there. I'm engaged there and I'll marry there."

The conversation doesn't close, but darkness does. We're a very long way from home, something like halfway through the Undertones first

American visit as "specially invited support" to the Clash, sitting in a bar called Boot Hill, drinking beer. Too early to bury the spirit of the Undertones just yet, so... back to the beginning?

Predictably, perhaps necessarily, America brought everything back to the surface. Back to the "wild, wild rows" that were part and parcel of the Undertones life a year ago. The vote in favour of going was 3-2, this following a summer build-up to the autumn British tour. "We had nothing to lose," Feargal insists. No matter how bad it was we could get an idea of what was happening. And at least the next time won't be the first time!"

Nor, by a narrow margin, was the first time the last. They went, they saw, they conferred. Everything from disasters in Detroit, to encores in Boston. From a triumph to a near-disaster in two night in New York, the added bonus of a night playing on their own at Hurrah's (rapidly established as the club to break new British acts to the American "new wave" audience - if indeed such a thing exists) and finally the long trek up to Toronto for the final nights with the Clash.

By and large it was a great way to start - although the general level of exhaustion and weariness was beginning to toll even after four nights. An unhappier and more

dejected group than the Undertones waiting for the car to Philadelphia (no, they didn't travel in the Clash tour bus!) I've never seen. Yet the very next night the band played a two-hour set at Hurrah's including numbers nobody had heard for a year.

And the arguments...  
"Two nights at home," John complained when he found out. "then we've got to start the British tour again."

Billy, saddled with a hired drum kit that consistently fell apart, saved his spleen for Philadelphia, disappearing for an hour and rescuing an injured pigeon. Mickey and Dee, and even Feargal, were quiet, happy enough but never ecstatic.

**T**here were lessons to be learned, and they were learning them. The contradictions again; who was doing what for the band? What were they doing there? How soon before they could go home?

In New York Feargal sits in a fashionable Manhattan Little Italy restaurant, a few short yards from the bums on the Bowery. Another hundred yards away is the "sleazebag" where Mafia boss Joey Galiano bought the farm, cigar in his mouth and the world on his conscience.

The rest of the band, eyelids drooping, have left Feargal to take care of business, to talk to Sirs, who have unquestionably high hopes for the band in the US. Amidst the lobster remains and the record business chat he's happy, displaying almost a semblance of what's been dubbed his "cockiness".

"Any band like us wants to carry on playing the way we started off playing, being pleased about things like a good gig; and sod the rest. But you'll always have the business to contend with, always be pushed into things like big tours, interviews... even an American tour that might be pointless."

"It's Catch 22 all the time, so what can you do about it? Nothing, except play."

"I'm the one who gets annoyed at the others on stage because that's what they don't try and do. They put their heads down and it's just another gig, they don't try to cope. I have to have to get the audience going... even when it's bad."

A night later it's pouring with rain in New York. When the Undertones hit the stage there's barely a quarter of a drenched audience inside, a bad sound and an odd mood. Despite the inclusion of a few new numbers and enough tension to light up the Empire State Building Feargal runs through the set - no introductions, no talk, nothing.

And it's the first night without an encore, the start of a row that lasts for hours and an attendant best forgotten. Point taken.

Everywhere else it's our favourite Undertones. The heater skelter set that tears through and changes every night; girls, girls, girls and rock'n'roll. And the inclusion of the aforementioned Gary Glitter song as an encore (along with "Teenage Kicks") isn't lost on the American audience. Pick one night out of any two and the character of the Undertones, their enthusiasm and their songs are enough to melt stronger hearts than mine. All this and Feargal Sharkey too!

Who else could have ad-libbed through Boston by leaving the stage and sitting in the third row, letting the band thunder on. Then Mickey, on stage, shouting: "We're the Undertones from Derry! Would anybody out there like to come up and sing a song with us?" Sharkey, of course, with the small added bonus that he knew all the words to "Whizz Kids".

It was flashes like these, the gig at Hurrah's maybe, the sightseeing in New York, that made America worthwhile. America could be fun too, and: "We were just taking the piss out of them in Boston the whole set," Feargal grins. "What did we have to lose?"

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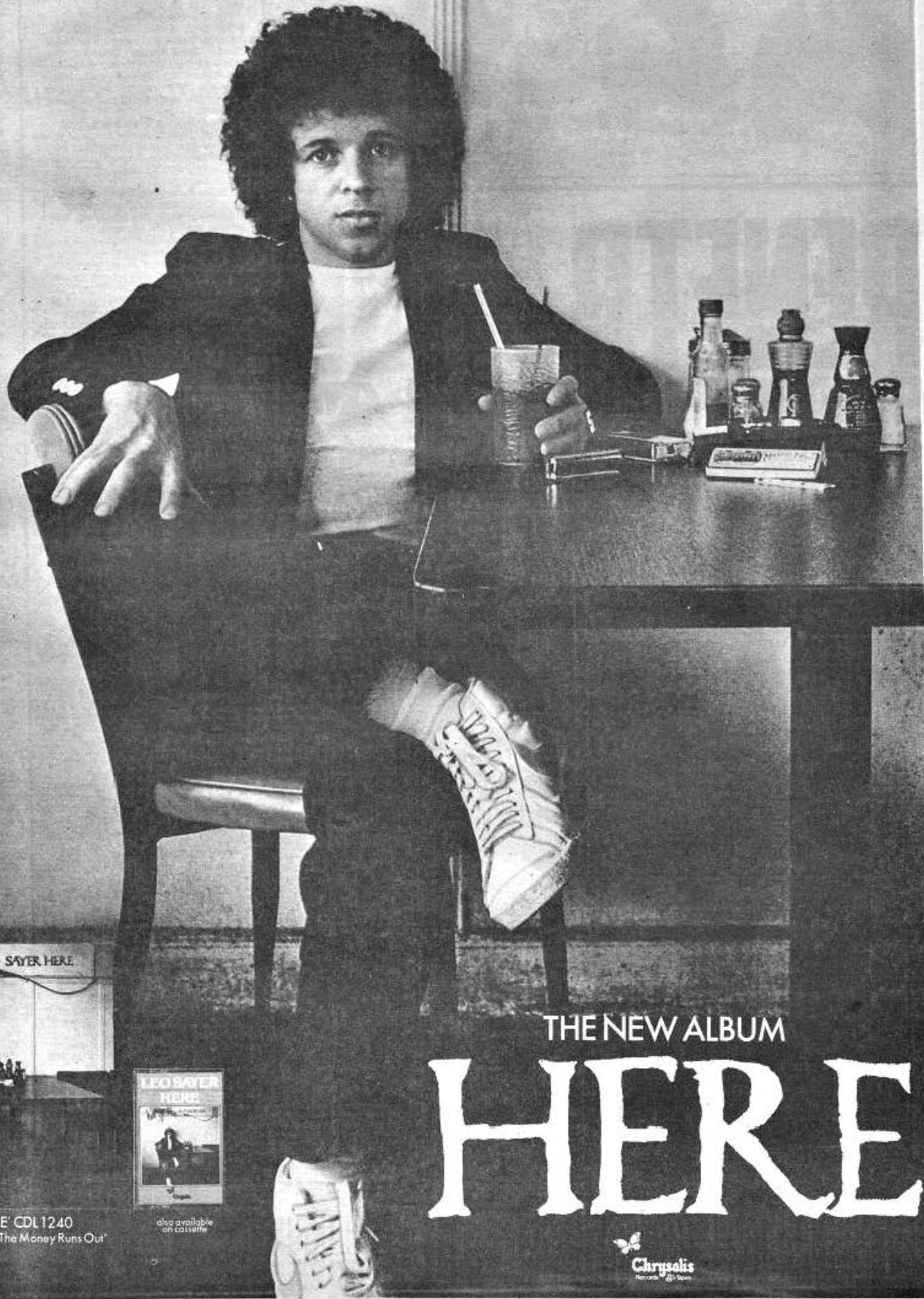
**I'd feel guilty if we went and made a good studio single'**

**E**ven 3000 miles from home they have a dynamism, a whole fresh new quality that doesn't look as if it could ever be swallowed up by any record company, any producer, any contract.

Would that it were all as easy, or easy to write about.

**CONTINUED PAGE 8**

# LEO SAYER



LEO SAYER 'HERE' CDL1240  
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THE NEW ALBUM

# HERE





FROM PAGE 6

"We feel guilty sometimes when we read some of the things people write about us," John later confesses. "You feel as if you ought to say more, try harder. It's like the photographs too, half the reason why we don't like doing photos is because they never come out any good at all."

Catch 22, yet again. But the piece that they had been waiting for - a cover feature in the NME printed when they were away - was once again devoured, then dismissed. "Crap," says Feargal, a sentiment echoed by the others, "It's all the same old stuff I read about us a year ago."

All the stuff in Mickey's biography, in fact. Mickey has, to date, written two histories of the band... and doesn't intend to stop there as the Undertones' Boswell. Feargal allows himself a wry laugh of sorts: "We meant the biography for people to use, but not as much as that!"

While John is even more non-plussed, having already turned down an interview with an American music mag (leaving it to Feargal, naturally) requested on the basis that "he wrote the songs."

"If we do a song that's a good record, good entertainment that ordinary people can relate to, that's all that matters," he says.

"I don't even like talking about it, I don't even know why they want to talk to me about it at all. If they're writing it down I don't even know the things you're meant to say."

"I mean, you couldn't write a 48-page special on the Undertones because the songs aren't even that good. Anyone that does is taking it all too serious."

And it embarrasses you sometimes? "Yeah, of course it does." John doesn't smile exactly; rather a shy, disbelieving expression crosses his face. He knows, but he doesn't want to say it. Really.

"You're always reading good reviews, too-good reviews. I have to be embarrassed when somebody writes that Undertones are 'the greatest rock'n'roll band in the world'. We're not, perhaps we don't even want to be."

"I mean, I can go back to Derry, a place where I want to live, a place I enjoy living in, and nobody knows me as 'one of the Undertones'. I can relax, and there's no pressure on me. It's different for Feargal, of course."

Being instantly recognisable? "That. And the slagging Feargal gets at home is really wild. It's a very conservative place, and he's under pressure all the time. But it does take the pressure off us, and he copes with it in his own way."

I wonder about the reliance the rest of the band place on Feargal, the almost unself-conscious way they push him to the front of any situation off stage as well as on. In the year they've been battling - since that first John Peel radio exposure - Feargal has emerged ready to take on most things, from reporters to roadies, with a self-effacing cockiness that might seem to represent the rest of the band. Not so.

"He's the best ever on stage," John insists, "and we do leave a lot of things up to him. I'm the complete opposite, I can be up on stage and my mind wanders, I can't concentrate. Instead of doing an act I find it really hard. I'll be thinking: 'What time are we getting home?'"

"Sometimes I think it's so stupid just being on stage, and after about two weeks of it you're knackered and just want to get home. It's one of the things about being in a 'group' and providing 'entertainment' that I'm not so sure about. It's like some of the best records you hear, in discos back home, you'd never, ever want to see live - it'd spoil the whole thing. Then, if no-one ever played live you might as well have records made by robots."

"I can't work that out at all. You want to have a bit of yourself on the record, in the songs. Ordinary songs that ordinary people will like, without selling your soul just to make money. Then to do it right you have to get up and play them, every night until you're knackered and just want to throw it all up."

But surely if you're playing 'Teenage Kicks' and 'Jimmy Jimmy' every night, and that's the songs people are demanding, you're going to have to make some sort of compromise?

"You do. We do. But with Feargal at least we don't get up and play the same big 'show' every night. I couldn't stand that. I remember about six months ago in the Casbah I sat in the audience and watched the Undertones playing without me... and it was brilliant! I'd been thinking how much I'd really like to see us play and that night Feargal was brilliant, he was the Undertones on stage."

"Anyway, I'd like to think we meant more than a show."

Then again, says John, that's the sort of thing a band have rows about now and again. Wild rows.

Part of the time, he explains, it's a coming-to-terms with the business they're in. Hence: "When I first heard about the tour in Britain I just said no way, I'm not doing the first lot of dates", says John. "Then it was pointed out to me that if we didn't we could end up losing money, something we don't want to do. I was persuaded - as long as we had a break back home in the middle."

"Two weeks is long enough for any band to be on the road, although not everybody would agree with that."

The other part of the time, I'd explain (or their manager would explain, or their friends would explain) it's simply because the Undertones are such a different band. They have a charm, and they don't capitalise on it. They have a talent, and they don't push it because they themselves aren't yet convinced of how good that talent is. And they're still new, wide-eyed, open to influence, open to praise... and open enough to say and do what they like.

The progress is slow and, yes, innocent. The only way it could be, or so it seems. The gang of five is now filtering into five distinct personalities. Keeping going, having rows, playing the gigs. Just doing the work.

"It's not as if we see each other all the time," says John. "We've all got our girlfriends back home, our own friends. Then, me and Dee are the only ones who drink."

"I mean, I like going out on a Friday to a disco, getting drunk and listening to good records. It's not that bad. People have already pointed out that we should consider us fortunate to be getting paid £40 a week even when we're not working, and there must be a point there."

And that's nearly that. John, Mickey, and Dee write the songs, Billy drums, and Feargal sings them. They're touring now, there's a new album coming in January and everything good that anybody says about the Undertones on record and on stage is (almost always) true.

Which leaves us with the new single - 'You've Got My Number (Why Don't You Use It?)' - and a toast to New York, only because that was the first place I heard it. Here's looking at you.

John answers, slowly: "You know a lot of people have asked us: 'Why are all your songs about girls? Why not the Troubles? Why not the business?' Well, it's just that that's what happens in Derry. It's a very conservative place. Girls are expected to be girls and boys are expected to be boys. That's the way it is."

"But even then they don't understand us. Even when we started playing, when we actually wanted to be Feargal Sharkey and the Undertones, a lot of people didn't even know they were our songs!"

# PENETRATION

## COMING UP FOR AIR



Odeon - CANTERBURY 21  
 S. Andrews Hall - NORWICH 23  
 Univ. - NOTTINGHAM 24  
 Univ. - LEICESTER 27  
 Arts Centre - POOLE 28  
 THEORIA HALL - HANLEY 30  
 MIDDELDY - MANCHESTER 31  
 November  
 Univ. - LIVERPOOL 2  
 WINDSOR HALL - PETERBOROUGH 3  
 ELECTRIC BALLROOM - LONDON 4

October:  
 6 BROADFORD - Univ.  
 8 BIRMINGHAM - Diabolo  
 10 CARDIFF - Top Rank Hall  
 12 WAKEFIELD - Unity Hall  
 13 GLASGOW - Strathclyde Univ.  
 14 NEWCASTLE - City Hall  
 18 POOLSPRUDE - Locarno  
 19 CAMBRIDGE - Corn Exchange  
 20 AYLESBURY - Friars



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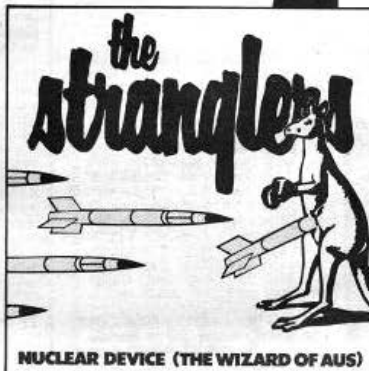
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# the stranglers



BP 318



LATEST SINGLE

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album UAG 30262



cassette TCK 30262

## THE STRANGLERS ON TOUR TILL 1st NOV.

NATIONWIDE TOUR 21 September - 1 November

OCTOBER 6 Bridlington Spa, 7 Apollo Glasgow, 8 Market Hall Carlisle, 10 St. Georges Hall Blackburn, 11 Assembly Rooms Derby, 12 University Lancaster, 13 University Leeds, 14 Top Rank Sheffield, 15 Top Rank Birmingham, 18 Gaumont Southampton, 19 Rainbow London, 21 Granby Hall Leicester, 22 Romeo and Juliets Liverpool, 23 Locarno Portsmouth, 25 Apollo Manchester, 27 Coventry Theatre, 28 Colston Hall Bristol, 29 New Theatre Oxford, 30 Brighton Dome, 31 Top Rank Cardiff, NOVEMBER 1 Rainbow London.

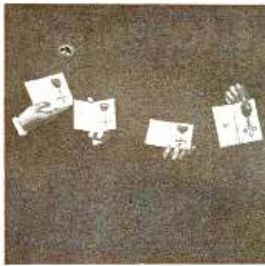
# SINGLES

Reviewed by SIMON LUDGATE

## THE GREAT WHITE HOPES



Typical girls



BRILLS



SINGLE OF THE WEEK IN THE POPE'S HONOUR



**THE UNDERTONES:** 'You've Got My Number' (Sire). Not the prettiest, but they have come up with the best single to grace my styliis this week. Based on a simple two-chord riff, the 'Tones thunder on stronger than ever. Sharkey's vocal chords continue to defy control - he says it worries him and he wishes there was some way he could drop that warble. But it don't bother me none, neither will it bother the zillions who will be rushing out to buy this in the coming weeks. These Irish boys are willing to go to any lengths to clear a little vinyl - the 'number' in question is the catalogue number printed in four-inch letters on the bag. I suppose it's the vinyl solution.

**THE SLITS:** 'Typical Girls' (Island). Taken from the consistently excellent album 'Cut', this is the second half of the brillo fab rekkud of da week. The Slits have no regard to musical convention and the song's title in itself is a nice piece of irony. Slits music is primal, sometimes atonal and to understand what they're up to you must re-educate

your ears first. As you come to recognise the structures they base the music on it will all begin to make sense. The B-side is an incredible version of 'I Heard It Through The Grapevine'. The old Marvin Gaye classic receives a totally new treatment from the three Sillietts, whose habits include a penchant for smothering themselves in mud, amongst other nameless horrors. Happily the Slits defy categorisation because no category exists yet - modern stuff, huh?.

**THE BUZZCOCKS:** 'You Say You Don't Love Me' (UA). A love song that is also a pop song is a formula established by the Beatles 15 years ago. The technique here is more sophisticated, the lyrics more eloquent, the sleeve artwork more ingenious, but the guts of the song are, to its loss, firmly rooted in a well-worn rut. It's a different kind of Buzzcocks we're hearing now, the rougher edges rubbed away. That is confirmed by the album, 'A Different Kind Of Tension', from which this song is taken. About that sophistication stuff that's mentioned earlier - my copy got stuck four times.

**BOB MARLEY AND THE WAILERS:** 'So Much Trouble In The World' (Island). Yeah? No kidding? A newbie at last from the conscious man from trouble-torn Jamaica's fair shores. The problem is, when you give your street credibility (man) so many frequent knocks, eg: "I like dem BMW cars, 'cos they have de band's initials on 'em back so I buy all de boys dere very an." It's hard to take the man seriously. Yet it's fine reggae, establishment, but line nonetheless and it has the necessary cross-over appeal that guarantees big sales and more BMWs.

**DARTS:** 'Can't Get Enough Of Your Love' (Magnet). An unusual and untypical choice for Darts (I prefer the B-side 'Don't Say Yes') which opens with an intro that would be more at home in the *Grease* Top 20. Rita Berry, sounding almost speltorish (rather one?) backed by Kenny Andrews fails to inject the necessary life into things to maintain interest. Darts don't have flops, so what can I say? (Apart from Jane Aire and the Belvederes).

**JANE AIRE AND THE BELVEDERES:** 'Breaking Down The Walls Of Heartache' (Virgin). This lies in with Darts as it's an awful piece of plagiarism, although a little less subtle. The Sandy Lizerl/Denny Randall oldie is updated, but where have I heard a voice like that before? Rachel Sweet? And those arrangements? 'Fool Around'? Good grief, what a surprise. The man behind the mixer's none other than crafty Liam Sternberg, who produced Rachel Sweet. Actually it's a triff song although not much like anything else I have heard of Jane A's, which is mostly pretty substandard. Worth buying for its nostalgia value and to hear how a producer can make two singers sound exactly the same simply by remixing backing harmonies in a minor key.

**PIL:** 'Memories' (Virgin). Funny old sleeve has John Lydon dressed up in wedding gear with a boiler who bears more than a passing resemblance to Nancy Sponger. The record itself is as silly as the moustache that J.L. sports on the cover. The vague ramblings of a geriatric ex-punk. When will he finally shut up?

**THE I WONDER IF ANYONE WILL BOTHER TO READ THIS BIT BIT**

**THE SELECTER:** 'On My Radio' (2-Tone). This lot and the Specials were snapped up by Chrysalis. Stiff cor-

nered Madness, third band in the triangle. There are and will be others who will leap on the ska/bluebeat bandwagon (I wonder who will be the first to release Prince Buster's Greatest Hits?) but in the meantime three are enough, thank you. Selector are more mainstream rock oriented than the others which might well be to their advantage come 1981. They're not my favourite in the triangle (Madness have that dubious honour) but they are nevertheless capable of having a solid crack at the charts.

**THE EAGLES:** 'Heartache Tonight' (WEA). Alright, alright I admit I have a weakness for wimpy West Coasters when they manage to come up with a decent toon. This is the latter presented by the former. A sensible choice for a single from an album which is predominantly bland. It has a rhythm you will bob to. Lotsa hand clapping (I'm helpless) and rattle and harmony (I'm jelly). It's pretty much what you'd expect, and a little disappointing after a two year lull - but what can you expect from very rich rockers who snuff a lot?

### TEENIES SPECIALS

**THE MUPPETS:** 'Movin' Right Along' (CBS). Revolting I well, just because it has it's own section doesn't mean I hate like it does it, huh? Can't see the point of this really - the kiddies will like it, but as most under lives won't even be able to read this I think we'd better move on hastily.

### BUT SERIOUSLY FOLKS

**THE MEKONS:** 'Work All Week' (Virgin). Muppets, Mekons - what's the difference? Quite a lot really. Fozzie and Kermit can sing, Andy Mekon can also sing to an extent but 'Work All Week' is a teeny bit monotonous - perhaps the best of a holiday.

**THE BRAKES:** 'The Way I Feel' (Magnet). I know this is a poorly constructed pop song but it is strong, confident and has just the right mixture of complexity and individuality to strike a chord. But the sum of the parts leaves me cold.

**JOE JACKSON:** 'The Man' (A&M). My copy was so badly warped I could only play the second half, so I can't say what the first bit is like. It's fortunate I couldn't play it because the second half in its own sent me to sleep. Honest Joe repeats the line "I'm a man" so many times, you wonder if he's trying to convince himself by hypno-therapy or something. Not a patch on 'Going Out'. Halfa try harder next time Joe. Doesn't bode well for the forthcoming album of I' same name.

**LITTLE NELL:** 'Fever' (A&M). Happily A & M scrawls the word 'Disco' everywhere, either to allow you to brace yourself or make it possible to locate a suitable bopper in the dark at a drink-sodden beano - I know not which. It's a jolly good little record anyway. Sure, it's disco-aimed but it has individuality. Little Nell whispers in a sexy voice (an at-temp to rip of Donna Summer?). Sorry to drag the disco skeleton out of the cupboard, but Little Nell is worth checking out.

**EWf:** 'Star' (CBS). You can take EWf on many different levels. I won't bore you with mine. Some call them disco, some see them as cosmic. Whatever, no one will deny they are excellent. They rank alongside the Crusaders for outstanding talent and if the Yanks had a queen (in the conventional sense) they would be given a medal for services rendered to mankind. That's all, 'nuff said.

**THE THOUGHT POLICE:** 'Mr Sad' (Wessex Records). From Portsmouth, Thought Police are part of an expanding side of the business-homegrown records. This means a) the big labels can exert less influence on what we listen to and b) by having some vinyl available, it's possible to get yourself on to a page like this without being pushed through a label image/acceptability machine. It's a terrible record, but at this stage it doesn't matter. The mastering is lousy, everything is mixed diabolically with a guitar tone capable of splitting your eardrum at 500 yards and they all sing out of tune. But they've done it themselves, and next time it will be better.

**STERIOD KIDDIES:** 'Dumb Dumb' (The Brills: 'Gang Of One' Barclay Towers). **THE MONOCHROME SET:** 'The Monochrome Set' (Rough Trade). All self-produced, all rough and ready. What's encouraging is the enthusiasm and dedication. Because quite honestly if you're prepared to sink your own precious pennies into cutting a single, rather than relying on a record company to provide the muscle (only parting with the cash when you sign a pledge to produce a ridiculous number of 'Products' a year), then you must be dedicated. The Monochrome Set are very sharp. The Kiddies witty. They are a part of the game that needs all the support it can get.

**DEADRINGER:** 'Breakout' (Stortbeat). This one's a bit of an oddity. It would be very much at home in a smoky bar room played to a few jazz junkies. For an effort by a small label the sound quality is very fair with some meaty horns parping away from time to time. If they're not playing Ronnie Scott's regularly, they should be.

### GOING OUT WITH A BANG NOT A WIMPER SECTION

**THE WHO:** '5:15' (Polydor). No one gonna say a bad word about The 'oo, 'ear? The release of the film 'Quadrophenia' has given yet another lease of life to the voluminous Who songbook. This sounds as fresh as ever but now has an added visual dimension. In the film Jimmy is blundering through a surreal train, surreal because he's bombed out of his tiny, and '5:15' thunders along with the train. It like me, you missed the mods first time around (re bruvver was nearly one - his mate had a scooter and they did wear Parkas), here's your chance to experience that electric atmosphere - 'Quadrophenia' is a must.

**STEVE HARLEY:** 'Freedoms Prisoner' (EMI). During his two-year absence from the music biz Harley has aged. His hair is thinner, his face fatter. The hair hasn't been easy years. I'm glad to be able to say 'Freedoms Prisoner' is a great single, quite an admission as it's the first thing he's ever done that I like. Corny but fun. Dr Zhivago-style Russian Chorus and danceable melody clicks very nicely thank you. That instant hook is just what Mr Harley needs to get himself noticed again.

**JUDIE TZUKE:** 'For You' (Rocket). Because I'm a masochist, I left this to the end just so I wouldn't be able to shiver to the tune and sigh at the picture. This is a re-release, because I missed first time around for some reason and the chaps at Rocket reckon it's due the recognition it deserves. It's a more complicated song than 'Down' and even more adorable. Gee, Ms Tzuke. I blush as I write this but, well, I think you're rily cute and if I ever get to meet you, I'll die with embarrassment. I just know it.

## THE HUMAN LEAGUE 'REPRODUCTION'

Background picture of Judie Tzuke

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# TRUE BRITISH

CHRIS WESTWOOD TALKS TO THE JAM

SEE THE RUTS HEAR THE CRACK

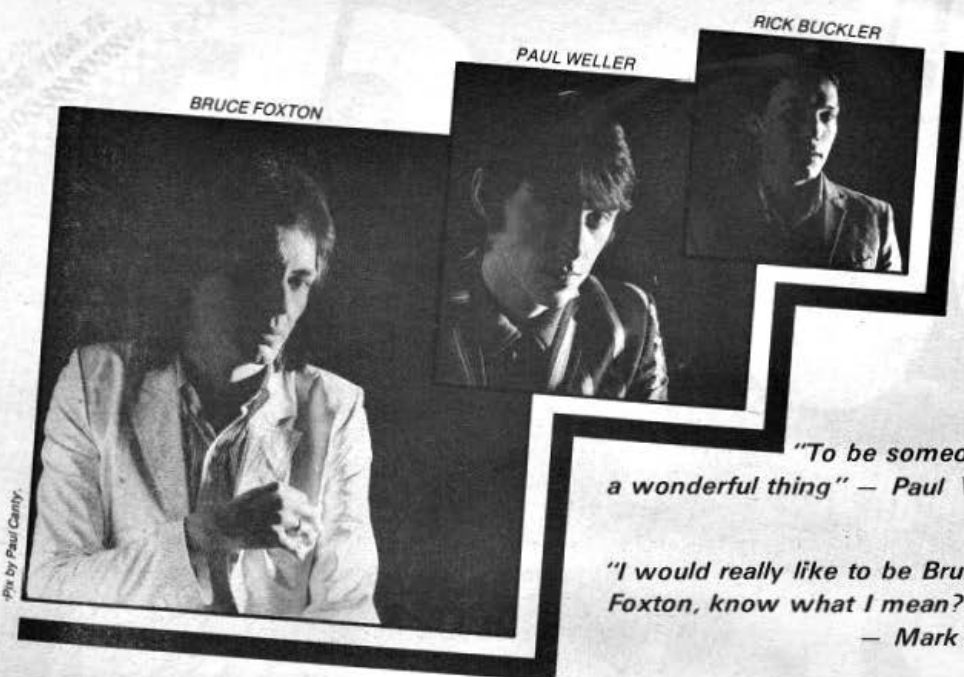
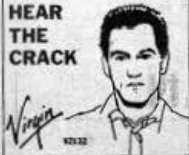


Photo by Paul Canby

BRUCE FOXTON

PAUL WELLER

RICK BUCKLER

"To be someone must be a wonderful thing" — Paul Weller, 1978.

"I would really like to be Bruce Foxton, know what I mean?"

— Mark Perry, 1979.

**T**HIS IS the Mod(erne) World! And after The Revolution, many went back to the factories or the club circuit; others decided to go Mod until the next bandwagon, and people like The Jam kept going because they had more to offer than superficial arrogance and self-satiation.

In the Polydor press office there are smiling business people, the unreal faces of rock and roll, affable and unpressed. There are two others — cherry, rowdy, playing 'Killing An Arab' in the wrong speed on an old gramophone, they are in a "group" called "The Jam". There is a supplementary Jammist, a green-coated figure who's just walked through the door. He is infinitely more introspective, more self-contained than just about anyone in the room. He speaks briefly with the manager of a reject-Cockney band, and then with a nervous, humble looking "fan"-figure who just bought a Jam album for a quid, and came along to get it autographed.

His name is Paul Weller. Three years have seen this Jam thing move from the promising - to - the - good - to - the - shaky - to - the - unimpeachable. With Weller at the helm, they've succeeded in creating slightly more than their fair share of great poprock formal - structured songs, consequently assuming something of a position of control within a capitalist emporium. The irony is that our emporium (press) is still expected to say things about this Jam thing, when The Jam have really said it all themselves. If you could play this page you wouldn't hear 'All Mod Cons', and that's the saddest of all.

Mod came and The Jam were stapled pack-leaders, such an unfortunate position in such a movement of creative desperation. They have now outgrown this.

"It just seemed to me," denotes a thoughtful Paul Weller, "that all these groups were coming out — no Elvis, Beatles, Rolling Stones and all that — and they were coming out as cardboard copies. I know we've been accused of going back into the past, but where we're coming from is somewhere totally different, totally British. The rock and roll culture, the things that you must do to be part of the rock and roll culture . . . is just so much nonsense."

Sometimes when Paul Weller talks, he talks obsessively about his beliefs, the things he cares about, often cluttering his conversation by trying to cram too many sentiments into the points he's making.

At the moment he's involved with the final production — throes of a new — as yet, untitled — Jam long player. Their fourth. It is rumoured to be a progression (of sorts), more rhythmic, rawer than what has gone before, moodier, and 'Smithers-Jones' now boasts a string octet.

"There are no boundaries to The Jam," asserts Bruce Foxton at prelatiously.

**T**HE record has also been sited as a "concept", I yawn. "Ah, that's something we wanna clear up," expounds Weller, "cause we said to Nick Kent, in no way it's a concept, so don't say it is — otherwise people will get a one-dimensional view of what the LP's about, what the songs are about. There's a certain sort of theme to the songs in so much as some of them relate to each other, and there's a sort of story. What didn't come out was that I'd tried to write a story around the songs, rather than vice versa."

Paul Weller is probably well used to explaining and re-explaining his art by now, vying against misrepresentation. But he's got better things to do with his time. Still, he seldom airs his grievances, though his distaste for the formal interview arises at one point of our conversation, and he breaks off . . .

"This is all wrong sitting here, doing this . . . it's so sort of pre-planned, especially when it's

concerned with lyrics. I don't really like explaining my lyrics because I want people to make up their own minds. There's nothing really confusing about what we're doing, but at the same time I don't wanna make it easy for the people who think they got us sussed out. Most of it is pretty self-explanatory."

There's no malice in what he's saying; it's more a kind of frustration aimed at ritualised, necessitated functions (like this).

Rick Buckler makes a brief point: "The problem is that the business does tend to separate you from normal life. I suppose."

This is obviously what he's eating at Paul Weller's conscience. "Rather than going to work at half - past - eight," he says, "you're sitting around or doing this. I mean, if you never had that thing hers," he peers at the tape recorder, "and we were sitting in a pub, talking, we'd probably cover a whole range of different things."

A kind of bland two - way rhetoric dominates the early stages of the interview, to the point where Foxton, whose prime interest is alcohol anyway, opts out, instead choosing to chat to the lady press officer who lines the end - seat of our tableau (see if we care).

Weller's dissatisfaction with the record business' fraught, flimsy tight - rope haul to "success" is already made plain on 'All Mod Cons'. It stares boldly at insecurity bred by business entrepreneurial cliches, cleverly details the here - today - gone - tomorrow state of mind bred by The System.

"I don't think you can really justify putting yourself aside from that situation," goes Buckler, "you've got to accept that situation and live with it. But do you fall in with it, totally, become very apathetic, or do you stand aside and keep contact?"

**W**ELLER adopts the line of chat. "You're still never totally aware of the problems until you step into it. We thought we were pretty smart . . . but we were naive. In a sense, 'Mod Cons' was a declaration of where we stood, a declaration of actually knowing what it was about. The real point is not letting yourself get on the limelight in the first place."

In this sense, then, you're talking about being able to produce what you want, when and how. Is there any question of you, though, submitting that you just do such - and - such to fit your own essential mould?

Buckler: "I think we've got out style fairly . . . fortified. Whatever we come out with — when we're committing ourselves to record, or whatever — will still be our sound. There will be changes, but I don't think it's a matter of sitting down and saying 'We can't really do that 'cause it doesn't sound much like us' . . . we can tell if something's gonna work."

Weller: "Of the songs that have been written with The Jam's audience in mind, nine times out of ten they've been scrapped 'cause they've been rubbish. All the best stuff — like 'Tube Station' — is the sort of subconscious stuff."

"You reach a point," he tells me, "where you're writing or something, when you have to sit down and blank yourself off from the things you've done before. I did that this year, in January; otherwise, you end up plagiarising yourself. I mean, we're in the position, now, where we can hardly believe in 'drying up' . . . it's a question of if you're interested you can write. Things have gotta happen — you've got to look around you and think about things properly. You get tours and that, you get no time to look at things realistically . . . it's just hotels, coaches . . ."

**F**OR someone who, in his own words, is becoming increasingly separate from a conventional mode of living, Paul Weller is currently writing some of the most vivid, telling socially - geared lyrics in The Modern Whirlpool. This is because his attention stretches far beyond the realms of his part - in - a - rock - band - in - a - business.

"The new album verges on the political, but it's not a political album," he'll say. "It's more concerned with the politics which affect anyone, everyday people; there's no striking up of a political stance . . . the real politics are what tax reductions you've got, how much you've got to spend in a week. That's what affects people."

Buckler: "The politics you get on television are so tied down to trying to please everyone at the same time, so many different etiquette laws, that once they've said it they either go back on it or they don't do a very good job on it. Those politics are very superficial, they don't really mean a great deal to the people on the street."

By three o'clock Bruce Foxton has tired of lager and suggests we converge on Polydor to await an acetate of 'Eton Rifles', the next single.

Foxton's main aim, naturellement, is to investigate the hidden mysteries of the press office spirits - cupboard.

The smiling business people are here, the unreal faces of rock and roll. There's also a reject - Cockney punk single playing and Jimmy Sham is leaping around the office (with resounding non - reaction).

"Who's this, you?" enquires Buckler. Pursey tells him that it's a group called The Cockney Rejects (such coincidence), and rests his legs.

Buckler says: "Oh, it's nearly as dire as your lot, Jim." Now that was uncalled for (perhaps) . . .

The high - on - two - hour wait for 'Eton Rifles' sees Weller becoming more relaxed than during the interview. His words tell tales; they reveal a man of rare earnesty, a man with an anxiety to communicate. There are many things he's been storing at the back of his mind this afternoon. While Bruce Foxton wrecks the office in search of alcoholic refreshment (with resounding success), Paul Weller smokes his Rothmans, speaks his mind (some of it).

"I don't want to see The Jam — as a collective, as a whole — ever subjected to being told it's about time you gave up, lads, or reduced to playing some crappy circuit. I want us always to be able to hold our heads up high, in the sense that we can do all we want, any sort of venture. The only way to do that is to diversify, keep lots of people interested, so that we never have to grovel or do orthodox things that other bands have to do. We'll carry on like we have done in the past, like with the scrapped album . . ."

**T**HEN he leans back, breaking into his own line of thought, and he says: "Do you realise that half of this conversation means absolutely nothing to some starving kid in India. All this process we're going through, all these barriers we think we've broken, and it means nothing at all. Like that TV programme we were on — did you see that?"

"We sit here and talk music, but all that girl's worried about, that young mother in the street, all she wants is to get enough food for her kid. I mean, I'd really like to be optimistic when I write, but I can't be because things around us are so bad. This all becomes very pointless when things like that are going on . . ."

This is the Paul Weller I recall standing on that Wembley stage last November and saying: "We're gonna do a love song now. And if some of you are laughing, someone was stabbed tonight."

The fact that Weller, Foxton and Buckler have attained a position of respect and trust within their company — and, especially, within many influential sectors of the rock business itself — is something to counter this critic's general view of Rock Factory injustice.

"Success" (as we call it) damages and corrupts. Thing is, though, it has a lot of work ahead before it catches the likes of Paul Weller with his guard down. "I'll tell you what, I got you sussed / You'll waste my time, when my time comes."

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**C**AST YOUR mind back five years to when the old wave was well and truly washed up and the new wave barely a twinkling in the eye of pub rock. For the first time in more than a decade rock rolled into a vacuum.

Pop stars either entered early retirement, joined the jet set or became tax exiles. Even David Bowie, the great white hope of the seventies, disappeared overseas while the chance of a nationwide tour from such superstars as The Who, The Stones or Led Zeppelin was about as likely as The Beatles reforming or a maiden visit from Elvis. Indeed, autumn '74 was a bleak period for yer average rocker. If you

gunglinger, whose vitriolic outbursts sent journalists trembling to their typewriters; the ruthless ringmaster who high-handedly sacked three of his bands? He lay low, that's what — until about a week ago when with teeth bared and jaw set he re-announced his intention to take on all the world.

To use the title of his forthcoming album, Steve Harley, one time stylist and showman extraordinaire is once again a 'Candidate'. But unlike some candidates, and here an American one of the political persuasion springs to mind, Steve doesn't have to worry about any skeletons in the cupboard. After all, he did leave the rock arena voluntarily after splitting up Cockney Rebel in early '77. But what about the fans? Can he expect to have kept his old

everything's coming together nicely.' The single is 'Freedom's Prisoner', while the concert will be another interesting affair. Featuring several former Rebel side-men, it is due to take place at the Hammersmith Odeon on October 20. If all goes according to plan other dates could well be on the cards. But this still doesn't explain his extended absence from the public eye. Was it more than a coincidence that his disappearance occurred as the first stirrings of punk started to rattle the rock industry? "Sure," he again begins, "I had to get away. I didn't know what was going on and it baffled me. I didn't feel part of it and I wasn't going to fight it, which

by Squeeze and The Pretenders a few weeks back. It's funny, they've all got a sixties feel, which I'd normally criticise, but they sound good and that's what matters most. Let's face it, anything sounds good after punk!"

Would you say that the breaking down of such barriers is responsible for your making a comeback now?

"Not really. I just feel the time is right."

While contemplating the gravity of that remark, it might be worth scanning the waters which flowed 'neath the bridge of Steve's comparatively short, yet erratic, career in the biz.

Early '73 saw a smart young news reporter on the East London

influences. It's not as if there's any animosity," he explains, "Most of the guys are friends and I still see them. It wasn't so much sacking as splitting up. They understand and go out and do sessions and earn a fortune. In fact, I imagine most of them have got more money than me, but that's OK — if they're good, they're entitled to it."

Ultimately, Steve split up the band for good. After their fifth album, entitled '(I Believe) Love's A Prima Donna' he felt unable to keep his musicians on a salary and he split for the States. Most of '77 was spent playing with session men

a benefit for their former lighting man.

So there remains the 64 dollar question. Having declared a statement of intent with his new album and single, can Mr Harley return to the summit of his former success?

"Any time I want to," he retorted, with familiar arrogance. "Now I feel like it and I'm gonna go out and work for it. I've had success before, so why not now?"

Well, for a start you might find yourself betrayed by your old audience.

"Betrayed? That's a terrible word. How can

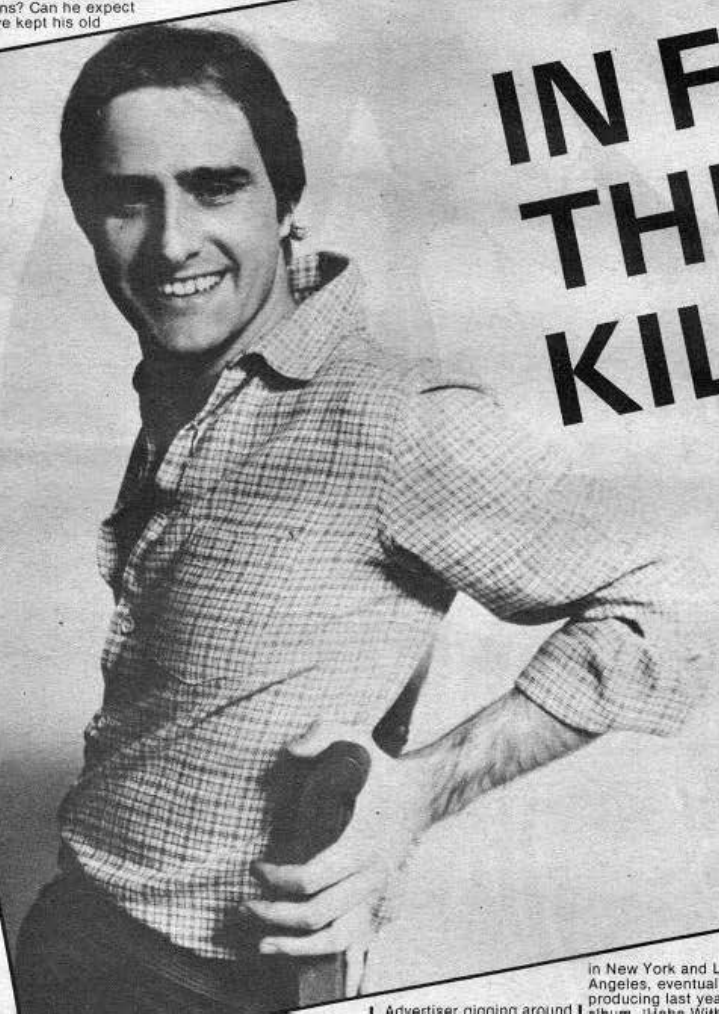
originally painted. But I have done some things which I wonder whether I could do again ... well just now I could. If I'm not happy, the old characteristics will come out."

I dare say. "Success," he goes on, "came with calling all the shots and if that means being unpopular and a bastard again, that's the way it'll have to be. If I control it myself you might never again get the chance to ask that about expecting to recapture my old audience."

Hmmm. This certainly sounds like the Steve Harley of old. He might not be 21 any more but that's not gonna prevent him from coming on like the proverbial rebel

# IN FOR THE KILL

Steve Harley has once again got that smell of success. Has he left it too long?  
**MIKE NICHOLLS** doesn't think so



don't believe me, just glance at our Yesteryear chart. Many of us might have taken orders, entered monasteries or generally settled for a life of non-musical seclusion were it not for one or two sensational sparks burning up the boredom around them.

Some of these blazed into bigger and brighter stars and remain famous flames to this day — viz Queen and Roxy Music. Another appeared to have burnt himself out. His name? Steve Harley, whose band, Cockney Rebel, was amongst the greatest rock attractions, of the mid-seventies.

More recently Steve has seemed a mere glowing ember of his former fiery self. The man who came in from the cold and then promptly walked right back into it. Why, only last year he produced an album which he admits he got fed up with within a month of release, whilst touring is something he hasn't bothered with for more than three years.

Whatever happened to Steve Harley, the bowler-hatted cut figure whose image launched a thousand lookalikes; the self-styled super-arrogant

audience after so many years? "Sure," he replies confidently. "It doesn't matter about fans. It's all down to records. If they're good, people buy them."

**B**UT why suddenly bring out a record now? "I've been waiting for the right moment. Actually, the album's been recorded since March, but the summer's never a good time for release, and what with the single being made Kid Jensen's record of the week and the upcoming concert,

was unusually defeatist for me. Still, it was obvious the dross would drift away, and now, of course, that's what's happened."

Did you feel your carefully constructed persona was too easy a target for the ostensible image-less punk hordes?

"No, they were just as image conscious as anyone. Anti-stars are as big heroes as anyone else, by definition. But as for actual labelling, that doesn't apply as much, which can't be bad. I mean, there's a lot of good music around at the moment which doesn't necessarily fall into any category."

Such as? "That Jags single is great, and so are those

Advertiser gigging around clubs like London's late lamented Speakeasy and occasionally writing songs in Hyde Park.

A decision to go pro led to a contract with EMI and the following summer saw chart success with 'Judy Teen', the band's first single from the amazing 'Psychomodo' album.

**A** minor bombshell was dropped when Steve sacked most of his musicians — something he was to repeat with successive models of Cockney Rebel — Why?

"Well, y'know, it can get monotonous playing with the same people. I mean, they're all great players but you have to keep moving, attract new

in New York and Los Angeles, eventually producing last year's album, 'Hobo With A Grim', a failure both artistically and commercially. How come?

"I just wasn't bothered a lot," he confesses. "It didn't excite me, which I reckon was entirely due to living in America. It sounded like an American album and was co-produced by an American in a slick LA atmosphere. In fact, by the time it was released, I didn't even fancy promoting it, even though the single, 'Roll The Dice' was getting quite a lot of airplay. Apart from anything else, I didn't have a band."

So no dates coincided with 'Hobo's' release and the next Steve was seen on stage was this summer when he appeared with Peter Gabriel and Kate Bush at

you say that? They don't owe me anything. You've gotta understand, if I've lost my audience, it's my fault — they've had other choices.

"But the chances are they'll still remember me, if only for one thing: seeing one of the best live shows ever."

Whatever other criticism may be levelled at me, my live performances were always great. And even after three years the fans will know that when I walk out on stage, they will be again. I defy any one to tell me otherwise."

**F**ighting talk — and there's more to come.

"You know," he continues, "people always said I was nasty, wicked, ruthless and arrogant. At the beginning I probably was, but for the last few years I've not appeared as bad as the image

without a cause. What's induced the sudden Jekyll & Hyde style switch?

"Well I haven't suddenly told myself ooh, I feel vicious again," he points out, playfully deflating his own ego.

"It's just that I've decided to work very hard and this way of thinking comes as a by-product to such single-mindedness. Right now I feel good, strong and on top. I can smell success and I'm going in for the kill and if I continue to enjoy myself over the next month a lot of people are gonna fall by the wayside or at least cop a mouthful."

I can admit one that already has. And if he puts his music where his mouth is on stage and on the new album, many others will doubtless follow suit. All I can say is that if all goes according to his plans, I'm glad that this hasn't taken place a month from now.

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**“W**E'RE GETTIN' half a crate of beer, half a crate of Coke, a bowl of fruit and some nuts an' I think it's bloody great!”

So says easy-to-please Mike Edwards, leading light of Live Wire, one of the great white hopes for the eighties. What he possibly finds even greater is the fact that he knows his band won't be in that position for much longer. In fact, I'll go along with his confidence and stick my neck sufficiently far out to say that within 12 months the band will be huge — next year's Dire Straits, even.

Live Wire have just completed a nationwide British slog supporting A&M and male Nits Lotgren. This explains their only being at the nuts and crisps end of the banquet table.

Still, the band are as happy as sandboys, their humility allowing them to quite cheerfully stay in “Sea Crests” every night, as opposed to a five star indulgence.

Let's back-peddle to Sheffield City Hall where I met the band. Inside the oak-panelled dressing room, band, crew and manager Mike Cole surround a substantial looking table like so many charmen of the board. The group's history unfolds.

Mike and German (pronounced Herman) were in an outfit called Tail Lights, appropriate since Mike was a truck driver. Peruvian German was an art student who left his native South America to become a rock 'n' roll star.

The two of them hustled gigs in all sorts of places, ranging from colleges to mental hospitals (not that there's a helluva lotta difference) but had the misfortune to be lumbered with a heavy metal guitarist whose interest in life was restricted to 12 bar blues riffs.

Just a year ago he was replaced by the rather more tasteful Chris Cutler, whose technique is sufficiently versatile to enable him to impress healthy hordes of headbangers, as indeed he has been doing throughout the tour.

**T**HE fourth and youngest member of the band by some half dozen years is 21-year-old Jeremy Meek, whose effortlessly fluid playing belies his tender age and sheltered Yorkshire

upbringing. After spending some time starring on the South African hotel and club circuit (honest!) his return to Britain a few months ago miraculously coincided with Live Wire's last audition spot for a bass player. Hearing about it from a mutual friend at Heathrow Airport, he hitchhiked it straight to the rehearsal room, and, sans equipment, shimmed his way into the band. His funky/soul style enhanced and finalised the Live Wire sound and approaches to record companies were made.

Around this time the group were scuffling for gigs around Rock Garden, Dingwells et al and had a regular Sunday lunchtime spot at a pub in Clapham. Such was their popularity that they borrowed £600 to cut their own single, “Lone Car Cruising” to sell at gigs.

The utility of this project was helped by Charlie Gillott giving a tape of it regular airplay on his influential “Honky Tonk” show. This led to members of the band being inundated with phone calls from fans wondering where they could get hold of the song. Mike takes up the story:

“We got to the metal stage of having ‘Cruising’ pressed when all of a sudden it was no longer necessary — we were offered a deal.”

In fact last Christmas they were made quite a few offers.

“Yes, a lot of lawyers made a lot of money very quickly,” smiles Mike, easily the most outgoing member of the band. “But eventually we signed with A&M. We felt they had a sense of commitment and they have got a good record of sticking with people.”

**A**LREADY A&M have shown reassuring support as a result of interest expressed at the company's recent European conference.

Apparently telexes have been arriving from all over asking when our album's coming out. The Germans seem particularly interested. Mike remarks with a grin, “presumably because ‘Cruising’ is good marching music!”

The actual signing took place amidst

unusual circumstances — the band were playing in “Cinderella” at Hampstead Town Hall.

“It wasn't quite a pantomime,” Edwards is at pains to point out — “just some multimedia thing we'd got roped into doing. Actually, we were crap, but that didn't stop the company chiefs whisking us off in a Rolls to get our autographs.”

Not to mention agreeing to pay off a few debts.

“Oh yeah, we'd done a nice line in running up bills,” German adds, “to the tune of £7,000.”

And like Cinderella, everything looks like ending happily ever after. Live Wire's debut album, “Pick It Up”, has just been released to reasonable critical acclaim, and the band are looking forward to all their recent hard gigging — 42 dates in 47 nights — paying off dividends.

Aren't they finding such a schedule a little on the wearisome side?

“Nah, we're really revelling in it, and so are the kids. In fact, we've gone down a storm everywhere,” he reveals immodestly. “Up north, Wolverhampton, Oxford... you name it. It's just a matter of cracking America now,” he continues, desperately trying to keep a straight face.

That might not be as far-fetched as it sounds. Bearing in mind their contemporary rhythmic approach and A&M's track record in the States (Joe Jackson and The Police to name but two) there seems little reason why Live Wire should proceed to electrify audiences where e'er they go.

# HEAVY MAIDS



**H**EAVY METAL is on the up-surge, and has been, albeit under the wraps of the denim clad fraternity for some time, but now it's out in the open. In view of this I have been searching around the clubs, pubs and general flea pits in an attempt to find an up and coming act that would fit the description of a new heavy metal band. That band is Iron Maiden.

They're a hard working, hard hitting and totally devastating band from East London. It's common knowledge within heavy metal circles that they are the prize guys of tomorrow. After all, with an average age of just 21 and only having played together for a short time anything could happen.

Usually on Fridays at the Ruskin Arms Et2, you'll find them hammering out the metal for something less than expense money. Why? Because a year and a half ago when the band was in its infancy they played there and a reputation was established. Today they still try as often as possible to put on the Friday night show.

Of course you won't always find them at the Ruskin, they're gigging almost all the London rock venues these days. Constant gigging during the past months has built them a loyal following, and filling venues like the Marquee or the Music Machine are no longer problems. But personnel changes within the band are, because now after only 18 months in existence just one original member still remains — he's bass player Steve Harris.

The band's present line-up is: Steve Harris (bass), Paul Dianno (vocals), Dave Murray (guitar) and Dave Simpson (drums), and with the exception of Tony Parsons who has just joined them to add extra depth of sound with a second guitar, that has been their formation for nearly a year.

Recording contracts are in the pipeline and their demo tape which has been so prominent in many heavy metal charts is destined to become their first single release.

To date much of the credit for their success must go to heavy metal DJ Neil Kaye. He ran across Iron Maiden a while back and has been puffing the band on stage at the Soundhouse regularly.

Like all potential rock heroes the thought of stardom and money appeals, but basically they are a people's band, playing hard and living hard, they get real kicks from the live show, and anyone who has seen them play will know that they put 100% force into every gig. In fact they are everything a heavy metal band should be: loud, energetic and most of all — broke.

At present all have regular daytime jobs ranging from draughtsman to welder, but sackings are imminent due to the dire state of the business, plague in order to fulfil their musical commitments. They're not worried though. Morale and confidence are so high that very little would change their lifestyle, as far as they are concerned success and money are just a wide away. STEVE HARRIS



Michael Edwards



All pix by Kevin Cummins

German Gonzalez

MIKE NICHOLLS sticks his neck out (again). He predicts that LIVE WIRE will be the Dire Straits of 1980. A mixed blessing.

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# ALBUMS

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## Fly the red flag

**GANG OF FOUR: 'Entertainment' (Gang Of Four EMC 3313).**

GANG OF FOUR are artistic, not in the old School of Pomposity mould, but in the truer sense of the word (ideas, statements, contexts). Their political stance is more paradoxical: they cite politics as social undertakings and demeanours, yet their sleeve for 'Entertainment' is riddled with Class-vs-Class innuendo: it pinpoints, with Marxist sharpness, the most blatant plagues of Capitalistic rule. The sleeve is excessively red, the run-out groove reads "Phase two of the plan"...

We're faced with a dilemma: we have a band propagating (subtly, but they're propagating nonetheless) True Socialism, a form of status role which exists in the minds of theorists. In real life, things have to strike a balance between the two extremes, Communism/Capitalism, and Communism is as near as we'll ever see to True Socialism.

Only the sleeve of this album nags — it seems to smear the suggestive insight of the lyrics — and when all's said and done, 'Entertainment' is one of the great rock and roll albums of the year, noisy, grainy, inflammable.

Gang Of Four's prime targets are the state-repressed areas of society which, they claim, are quietly coerced into enjoying and accepting their meagre roles. This line of thought — "I don't have to do this, but I want to" — is irrepressibly limpet-locked to everything they do, and represents a common logic (provided we take it for comment, not propagation).

Into this falls the 'Entertainment' topic itself: what masquerades as entertainment, what people and media see fit to present as entertainment (this is good, you will enjoy) and the innate falsity of it all.

With 'Entertainment' you think while you dance (a new entertainment). Another thing is that with tracks like 'Guns Before Butter' and 'Natural's Not In It' we're confronted with a particular breed of rock which strips itself down right to the core, crackles rhythmically, but remains obstinately *fartless* (you can't hum to it). This means you're essentially forced into the content of the words rather than distracted by any surrounding "pretiness" forced to focus upon something which attempts to strike the very heart of our democratic security.

"Watch new blood on the 18 inch screen/The corpse is a new personality/Guerilla war struggle is a new entertainment."

And aside from all this, there's something of a furious rock and roll record to wallow in, something which seems to draw its in-practice venom from a sort of semi-tempered frustration, applying it in logical steps and to dramatic effect.

'Entertainment' immediately places itself amongst this year's great rock album elite. "red" or no red, reactionary social observations or no...

You shouldn't need me to tell you that you need this: rock and roll of this calibre is rare...  
 +++++ CHRIS WESTWOOD.

**BOB MARLEY AND THE WAILERS: 'Survival' (Island ILPS 9542).**

TO MARLEY'S CREDIT, he's taken his time with 'Survival', and it's paid off. Almost a year ago I remember him reciting some intriguing new lyrics as a non sequitur in interview conversation. They emerge here as the title track; in retrospect I find satisfaction in the fact that while ostensibly promoting one album (the 'Babylon By Bus' pot-boiler) his mind was beavering busily on the real work in hand.

'Kaya', his last studio work, was criticised as "soft". Tuff Gong, Marley's Jamaican label, has already provided us with a taster for this new album in the import single 'Ambush': to the relief of many, it was duly deemed "hard", and we began to look forward to the first fruits of the new Hope Road studio as representing a rejuvenation of Wailer's music.

Sure nuff, it's better than 'Kaya'. It takes us back to the plateau era of 'Rastaman Vibration'/'Exodus', when Marley rested on his laurels, but continued to produce quality music. 'Survival' is not go-



GANG OF FOUR: one of the great rock 'n' roll albums of the year.

ing to rewrite reggae history, but it is an extremely polished piece of rock reggae product. Perhaps only Lee Perry produces a harder rhythm than the Wailers; the Barrett brothers are nothing if not professionals. But when it comes to melodies, Marley's second to none. That sweet keyboard line in 'So Much Trouble', the harmonious refrain of 'Zimbabwe', the anthemic stature of 'Top Rankin'. Track after track proves Jamaica's favourite son is back, and he means business.

Chris Blackwell, Island records boss, has shrewdly infiltrated his pet engineer Alex Sadkin into the camp to keep an eye on things. Fortunately he's wisely contributed only technical know-how; the rest is all the work of Bob and the boys on good form (check that lovely 'One Drop' rhythm), and no doubt this record will pale in three months, but right now it's livelyly up this turntable very nicely thank you. +++++ ALEX SKORECKI.

**BONEY M: 'Oceans Of Fantasy' (Atlantic K50610).**

PAVLOV WOULD have been proud of the response that Boney M manage to solicit from the senile audiences of 'Seaside Special'. The fact that Boney M have achieved the kind of across-the-agents commercial appeal that really only Abba have mastered before is even more remarkable when you stop and consider the COMPLETE lack of personality involved. It may be an ancient method but how many members of Boney M can you name?

'Oceans Of Fantasy' is a disgracefully shabby album that, in its obvious lust for worldwide gold, lacks any dignity or grace.

The typically tacky gate-fold sleeve (predominantly blue and awash with enough aquatic references to keep Dennis Wilson happy for life) opens out to reveal a garish poster of the un-fab four that absurdly aspires to show them off in all their regal glory.

When you finally get through the tinsel trappings to actually playing the record, a few unsurprising surprises detonate in your face.

As far as I can see producer Frank Farian (who affords the world a smug smile on the inner-sleeve photo) has been credited with all male vocals. Why, then is this other bloke in Boney M?

'Bahama Mama' and 'El Lute' harbour the expected Boney M assault on the ears and are direct descendants of true horrors like 'Ma Baker' and 'Beifast'. If you listen to 'Oceans Of Fantasy' — not really advised — you'll find that insult has been piled upon insult. The 'Calendar Song', for instance, is a banal nursery rhyme involving the months of the year. Only Sam and Dave's much covered soul classic 'Hold On I'm Coming' survives Boney M's horrendous treatment, essentially because it's such a great song.

Frank Farian's Boney M have been responsible for many crimes against music in the past, but 'Oceans Of Fantasy' surpasses them all.

For commercial potential and downright cheek. +++++ PETER COYNE.

**THE RUTS: 'The Crack' (Virgin V2132).**

"HEY HEY!" its the Ruts coming up with the skull cracking album their live shows always promised. As the "punk is dead" cliché approaches its second anniversary, along came four late developers with one of the genre's most complete statements to date.

Take 'Sus', the ode to the notorious arrest on suspicion ball. Never does the song get merely hysterical. Instead vocalist Malcolm Owen just presents a typical scenario: "You, better come with us," he intones to our axe man Fox, "and adds, "and don't make a fuss we've got you well sussed."

The dead pan delivery takes place over a suitably surly bass pattern. Swaying guitars sweep in and out of the speakers with the same ominous ebb and flow as the squad car sirens which open 'Babylon's Burning'. 'Those Four Cars' follows and is a less comprehensible and some what scruffier take, but like 'Your Justa' is a fast, speed freak number which fires the first side with dramatic dynamism.

Side one ends with 'It Was Cold' and untypically atmospheric composition presumably about an event in the life of one of the band. Throughout the guitar playing is excellent, chords crapping across the steady drums as Paul Fox gives himself away as being slightly stoned by the whole affair.

The piece finishes with the whistling of the wind over a slight return to 'In A Rut', the band's first single before 'Baby'

and 'Something That I Said', which is also included.

The second side begins with Dave Ruffy romping round his kit to 'Savage Circle' another 100 mile an hour rocker made to contrast with the following 'Jah Wars'. The latter is perhaps the album's peak. A political song concerning the smashing up of the People's Unit Headquarters in Southall.

Apart from the lyrics the music is also significant, it's reggae beat demonstrating the versatility of the group.

The chorus is incongruously catchy with grumbling bass guitar framing its drug references before the fire 'Out Of Order', another primal trash. The 11 studio cuts are tops of a live version of 'Human Punk', recorded at the Marquee one tremendously sweaty night in July.

It's a disciplined crunch and audience participation is the perfect ending to this pure package of rareness. This album should be met with the acclaim it deserves. +++++ MIKE NICHOLLS.

**LIVE STIFFS (Music For Pleasure MFP 50445)**

TRUST STIFF. After spending two years pulling every stunt imaginable, they now have the recorded highlights of their first extravaganza out in the form of MFP's hippest half hour at the knock-down price of £1.85p.

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Dury himself, not forgetting The Blockheads, is a dab hand on 'Wake Up' and 'Billericay Dickie' etc. The crazy compilation chaotically concludes with a combined 'Sex & Drugs & Rock & Roll' and leaves one realising how appropriate that the occupants of the 'Be Stiff '78' tour (Sweet, Lovich etc) are on the way to achieving similar status. +++++ MIKE NICHOLLS.

## Quo-what you need



**STATUS QUO: 'Whatever You Want' (Vertigo 9102 037)**

ABAHT BLEEDIN' time. I suppose the Quo army have had time to let their brains get back in shape waiting for this. You watch 'em go when this gets into the shops. I've already noticed teeth marks on the door step of my local record store.

Problems with the record company have held 'Whatever You Want' up. Still, it's here now but was it worth the wait? Yes and no. The biggest criticism — from the critics — Quo have had in the past is their limitations with the chords. Obviously this is rubbish. Or is it? There're no new steps being taken here. The old Quo du, du, dudu du, dudu ad infinitum is, and always will be there. In fact, probably more so on this than their last one, 'If You Can't Stand The Heat'.

The production, again by Pip Williams, has moved on, sometimes too much for the style of the songs, but Quo have regressed. Getting back to the basics and giving the kids the raunchiness that they want is fine but I'm sure some of them would love to see if Quo could prove us all wrong and experiment a bit. You know what to expect and that's what you get on 'Whatever You Want'. But then, you probably don't want any more do you? The title track and current charting single opens the album and is a wise choice as it's the best track of the 10 you get here. Next is 'Shady Lady' and is very reminiscent of very early Quo songs. Then 'Who Asked You', written by Alan Lancaster which sounds as though it's about his first wife. 'Your Smiling Face', is co-written by Rick Parfitt and Andy Bown. I must admit the songs where Bown is involved in writing I much prefer. He's the one that may be able to get them to experiment. A slowie is something you don't expect. See what I mean about a song that's a bit different? 'Living on an Island' is a good one and a nice change from the relentless boogie. You come crunching back to life with 'Come Rock With Me' on the start of side two. After this it's fast and furious all the way. 'Runaway', 'High Flyer' and 'Breaking Away'. The songs are about them, their lives on the road, their ladies at home. Just a bunch of rock 'n' rollers with a poet (Bob Young) in the wings, waiting to blow his and their hearts away. 'Breaking Away' brings those 17 years home. Will they take it easy, will they change and break away? Somehow I don't think so. But why should they worry? +++++ ALF MARTIN

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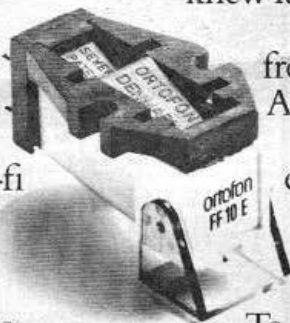
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# THIS WILL SELL AND SELL

## DAVID JOHANSEN: 'In Style' (Sky 83745)

THIS IS JOHANSEN'S second solo album and he has the feeling it won't be received with the same hopeful expectation as the first was. Most of the songs fall short of tasty, filling, raw, blah, blah and land in the gruel somewhere between bilious, sickly, and inedible. The chef who prepared the recipe along with Johansen is the happy wanderer himself Mick Ronson. Ronson does not display his undeniable talent for production on this particular record which could suggest that Johansen should have sat down and let the man get on with it the co-production leaves something to be desired.

The cover of the album shows a ridiculous series of photographs depicting various stages in the surrender of Johansen to the onslaught of St Vitus Dance — Or could it be stills from his screen test for Monty Python's department of silly walks — whatever, the snaps owe more to Jacques Tall's On-Clare than to New York's Dolls.

Back to the record ... It is relatively well put together. Johansen still has a superb voice and his band — Dan Hartman, bass; Thomas Trask, guitar; Frankie La Rocka, drums and Ronnie Guy, piano — certainly have the ability to produce a good piece of work from their individual instruments. The drummer La Rocka gets full points for playing with the soul with which only drummers seem to be capable of on recordings of this type.

So the summary goes something like this ... Possibly a minor hit album in the grooves here but it will be due only to relatively good musicianship and an 'almost makes it' production. The songs are far from inspiring but these days, with the life of the contemporary pop song almost at an end, it is surprising that albums of this quality are being released — even made. +++ 1/2 POP EYE

## PHILIP RAMBOW: 'Shooting Gallery' (EMC 3304)

A LEGENDARY no-hoper, Rambow is one of those characters who's been struggling for years. An American, he seems to be more at home playing in dingy London clubs. This album is full of smoky, sophisticated clubland music.

Shooting Gallery will not make Rambow financially successful but it is a satisfying, friendly album which he should be proud of. After all I'm told that money isn't everything. Rambow plays, sings and writes moody street songs. Comparisons with Morrison and DeVille are obvious but unfortunately Rambow lacks the individual spark which would put him in the big time.

The songs on the album range from the climatic, 'The Sound & The Fury' to the mediocre, 'Don't Call

Me Tonto'. The music is well planned, full of spirit, but the melodies often lack a killer punch. The Rebel Kind' with its meandering, soulful beat is a genuine highlight while 'Privilege' is Rambow's folksy social conscience effort.

This is an album which gets warmer with every listen. However it is not enough to elevate Rambow above his limited, though well deserved, cult status. +++ 1/2 PHILIP HALL

## THE BRAKES: 'For Why You Kicka My Donkey?' (Magnet MAGL 5029)

AND NOT before time, The Brakes have been squealing round town for well on two years now but, choosey about whose contract they signed, have taken till now to come up with goods.

Wherein lies the album's downfall. Most of the tunes are catchy and much of the playing bears a stamp of individuality, but none of the numbers is fresh enough for a debut — evidently the legacy of being too familiar with the live set before venturing into the studio.

Still, down to brass tacks (or should I say horse shoes?) regardless of the fact that it is actually (half) a zebra which adorns the unusual sleeve. Singer and guitarist Joe Fadil has a somewhat bitter, self-pitying voice which works well on openers 'What Am I Gonna Do?' and the memorable 'I Don't Know Nothing About Hollywood', but which starts to pad by Dylan's 'Rolling Stone', the only non-original, which weighs in towards the end of the first half.

Side one finishes with their theme tune, 'Blame It On The Brakes', a rousing call-and-response pop rocker redolent of Cheap Trick and an obvious release for a single. Most of the compositions were written by Fadil and I other guitarist and vocalist Keith Wilson, but on the reverse bassist Bob Renny and John Brown (drums) come to the fore with 'It's A Shame', a rowdy barn-stormer which stands out in contrast to some of the more polite but nevertheless speedy material on the side.

On 'The Way I See It' Fadil continues bitching about the girls in his life while 'Last Man At The Station' is more winter-of-self-discontent stuff. The slower 'Strange Man In The City' is lyrically more interesting while 'Yesterday's Arrival' is pleasantly sixties revivalist.

But altogether a slightly disappointing, patchy debut, particularly in the light of their early, inspired performance. +++ MIKE NICHOLLS

## ROBERT JOHN: 'Robert John' (EMI America AML 3003)

WHO IS Robert John and why am I about to say such nasty things about him? If you look at this week's American singles chart you'll probably find Robert

## LIVE WIRE: 'Pick It Up' (A&M AMLH 64793)

IF THIS were a West End musical, commentators would universally decree that it would run and run. Since it's an album with a large market potential, let's just say it will sell and sell — particularly across the pond.

You see, Live Wire have hit upon a formula all too often neglected by bands during the past few years — well-crafted MOR spiced up with bountiful rhythms and tasty lead guitar. A kind of supercharged Dire Straits with adrenalin to spare.

In fact, there is an obvious Straits connection throughout — from Mike Edwards' idiosyncratic phrasings and vocal inflections to the similarity to his and Mark Knopfler's mode of song composition. From Live Wire also having been brought to an enthusiastic public via Charlie Gillett's radio show and LP of the same name, 'Honky Tonk' to their remarkable preoccupation with The Groove.

A particular example here is 'Lone Car Cruising', a marvellously laid-back number moulded and punctuated by the rolling drum beats of German Gonzales. This is the song that appears on the new 'Honky Tonk Demos' album, but which soon finds itself surpassed on 'Pick It Up'.

'Water Into Wine' subtly changes tempo during an interesting piece of narrative while supercilious showcases the talents of Chris Cutler's excellent lead guitar. Like 'Hey Good Looking', it also wraps itself round a definitive late night dance beat and is destined to be popular with a variety of audiences.

But the stand-out cut is rightly saved for the end. 'Hard They Come Up' begins with some exciting rhythmic interplay conducted by bassist Jeremy Meek and drifts through a Latin backbeat into a minor funk epic.

Throughout, a reggae touch is also unmistakable, and especially with this number, Live Wire cleverly show themselves as being capable of crossing-over several different markets — from singer-songwriter and guitar freaks to the funk, disco and modern dance crowd.

Produced by the legendary (Who, Rolling Stones etc) Glyn Johns, this is a major debut album, as anyone who saw the band on the Nils Lofgren tour will appreciate. +++ MIKE NICHOLLS

John dangerously near the top. Yes, the land of crooks in candy has taken John's 'Sad Eyes' to their hearts in their millions. 'Sad Eyes' is the sort of bland ballad that is guaranteed eternal sales in America. Bobby Vee would have made a hit of it 17 years ago and now we find it's Robert John's turn.

Ex-Phil Spector starlet Darlene Love contributes shoo-by-doo backing vocals on 'Dance The Night Away', of which the fairest comment I can make is that John turns in an embarrassingly jolly Leo Sayer impersonation. At times some gritty David Sanborn-style saxophone is allowed to surface, though the general mood of the album is dictated by a definite middle-aged disco feel. 'Takin' My Love For Granted' and 'That's What Keeps Us Together' for instance would just about stay alive as second-rate Bee Gees album fillers.

'Robert John' is like a cup of tea with seven spoons of sugar. That's fine if you have an insatiable sweet tooth, but as a rule I don't take sugar. ++ PETER COYNE

## RAY CHARLES: 'Ain't It So' (London SH-L 8537)

THIS album evokes an atmosphere of ritzy nightclubs and cigarette smoke, occasionally interrupted by incongruous chunky disco rhythms. The fifties reach out to the seventies and fall somewhere in the sixties.

Narrowly avoiding over-production, the smooth, sentimental backing is offset by a deep melodic soulfulness; the heart and soul of a Ray Charles album. The voice is at its best in numbers like the woeeful but restrained 'Blue In The Night' and 'Just Because (You're Near)', where the warm sensuousness is tempered with enough abrasive emotion to emphasise the mood and feel as well as the meaning of the lyrics.

But if ever a voice were synonymous with a song, Ray Charles' is. Although he can't rise above the mediocre numbers like 'One Of These Days', you're always waiting for 'Take These Chains From

My Heart'. The dull 'Love Me Or Set Me Free' includes the line 'chains around my heart', but that's about as near as the album gets to that emotional and musical climax.

Basically the material is at fault and the whole thing loses its impetus. When it isn't imposing uncomfortable disco beats on old classics like 'What'll I Do' or 'Some Enchanted Evening' it drifts into smoochy, easy listening music. Mildly satisfying in parts but just a little frustrating overall. +++ SIMON TEBBUTT

## THE DUKES: 'The Dukes' (Warners K 56710)

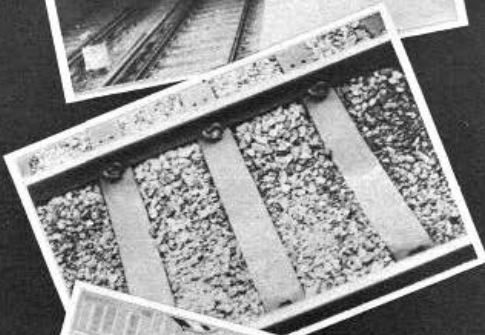
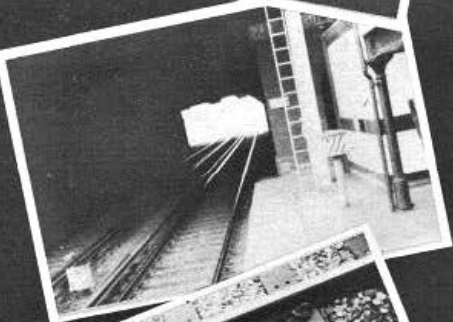
A FINE debut from an outfit inevitably set for commercial success. The name might be new but the practitioners are familiar. Singer and bassist Charlie Tumahi used to play alongside Bill Nelson in Be Bop Deluxe while Jimmy McCulloch, who tragically died last week, was former guitarist in Wings.

McCulloch leaves us the splendid 'Heartbreaker', a medium-paced hard rocker which closes the album in a minor blast of power chords.

Earlier there are a great brace of compositions from other guitarist Miller Anderson. These include the brazen 'Hearts In Trouble' which succinctly knocks the likes of Boston and Toto into oblivion and 'Billy Niles', a cautionary tale about a TV big-shot who talked too much.

'Time On Your Side' was co-written with keyboards player Ronnie Leary and vocally is reminiscent of heyday Doobie Brothers. Instrumentally it contains several interesting breaks, which all bear the mark of well-crafted, unobtrusive musicianship. The two also share credits on the slow key 'I'll Try To Help' and the excellent 'Crazy Fool', which, like about half the songs on the album, would make a good hit single.

But throughout it's undoubtedly a group effort, with all four members blending superbly. More's the pity that Jimmy won't be around to share in the fruits of their eventual success. +++ MIKE NICHOLLS



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# Neurotic rock attack

**TOM VERLAINE: 'Tom Verlaïne' (Elektra K52156)**

"IT SEEMS you've got something to say. Then why don't you say it," screams ex-Television fuhrer Tom Verlaïne on 'Souvenir From A Dream' one of the more successful tracks from his debut solo album. Television's recorded works 'Marquee Moon' and 'Adventure' were more noticeably artistically ambitious than commercially acceptable. Verlaïne was — and always will be — a square peg in a very round hole; his ambition was obvious, but it all too often extended into interview arrogance that detracted from whatever talent he may have possessed.

The rather fanciful notion that most people hold of Verlaïne, the ultimate poet turned rock guitarist, has obviously appealed to his imagination. On the strength of this record that idea still stands, but in reality 'Verlaïne' is a patchy affair that all too rarely works.

For better or worse, his vocals suggested that he

was the only true male alternative to Patti Smith. His voice (as an 'Last Night') is slightly deeper, perhaps even more compelling than before. Verlaïne's songs are still cold and distant, but in an even more calculated manner that gives them the extra dimension they often require.

'The Grip Of Love' and 'Souvenir From A Dream' begin 'Verlaïne' promisingly, the former a fairly orthodox neurotic rock attack that recalls 'Foxhole' and the latter a doomy piano-led shuffle where Verlaïne gives a convincing performance of a confused mis-directed driver. Bruce's 'Because The Night' Brody introduces the melancholic 'Last Night'. Verlaïne knock, knocking on Dylan's door and winning by casually coating Brody's piano with sharp, spare lyrics that connect for the first time. Verlaïne's conscious hipness defeats the supposed innocence of 'Breakin' In My Heart', almost a tardis trip back to hear The Velvet Underground at Max's Kansas City.



PORTRAIT OF Tom Verlaïne as a suffering genius

'Verlaïne' above all lacks scope and balance; the primal frenzy of 'Mr Bingo' is immediately followed by the jokey 'Yonki Time', a visual equivalent would perhaps be watching Blankety Blank after a two hour Panorama special on Auschwitz.

There's nothing quite as pretty as Venus or as epic as 'Marquee Moon', but listening to 'Tom Verlaïne' one is convinced that there is a highly intelligent, almost crazed, mind at work. Tom Verlaïne is perhaps too clever for his own good.

I'll let fellow American David Byrne have the last word: "When I have nothing to say my lips are sealed." +++ PETER COYNE



**MORE AMERICAN GRAFFITI: Original Soundtrack (MCA MCSP 303)**

IF YOU thought you'd seen the last of those smiling Californian wimps with nothing better to do than smash their cars up and down the boulevards all night, better look again. We've got a sequel on

our hands, folks, with onehelluva soundtrack to go with it. The emphasis, understandably, is upon American music, whether it's sung by Andy Williams ('Moon River') or Jimmo ('Rolling Stone' and 'Just Like A Woman').

In the soul stakes there are incomparable gems like The Supremes' 'Stop In The Name Of Love' and Mary Wells' 'My Guy', not to mention 'Respect' by Aretha Franklin and the ineffable 'When A Man Loves A Woman' by Percy Sledge. And you thought today's chart fodder was soul, huh?

In any 24-track double-vinyl monster there's room for legends and here we have The Byrds performing 'Mr Tambourine Man', S&G mouthing 'The Sound of Silence', The Zombies springing to life only to find 'She's Not There' and Country Joe & The Fish feeling like they're 'Fixin' To Die'.

And there's plenty more, only why not check it out for yourself? If we must have compilations, this is the ultimate and I for one can't wait to see how the songs slide into the film. Good stuff. +++ MIKE NICHOLLS

**COWBOYS INTERNATIONAL: 'The Original Sin' (Virgin V2136)**

FORGET THE Slits, forget any other album for the moment. 'The Original Sin' is THE debut album of the year. 'The Original Sin', in striking fashion, exposes the formidable talent of an adventurous, unique British composer. For in Ken Lockie, Cowboys International have at their disposal a singer / songwriter of

enormous potential.

There is no actual Cowboys International Sound and that in itself is encouraging because it leaves Lockie and band plenty of room to manoeuvre. If references are at all necessary, Cowboys International lie somewhere between a futuristic 'Roxy Music' ballad like 'Ladytron' and a darker David Bowie composition such as 'Always Crashing In The Same Car'.

'Pointy Shoes' sounds like contemporary Roxy Music (the harmonica phrasing is accurately Roxy and Terry Chimes, ex-Clash, performs an amazing Paul Thompson double - take on drums) with Ken Lockie 'impersonating' 'Low' Bowie to great effect. You can drop any ideas you may have that Cowboys International are just another bunch of Bowie / Roxy clones. I'd bet if David Bowie heard 'The Original Sin' he'd wish that he'd made it instead of the empty slashed wrist vacancy of 'Lodger'.

'Thrash' screams out to be a single. It's built around a stunning guitar / keyboard motif, the moody lyrics conjuring up now, "There's not one little thing that I would regret / Spending my time wildly / Remember, don't forget, 'The No Tune', almost a space - age instrumental adaptation of Fleetwood Mac's 'Man Of The World', proves that Rick James' oddly named aquarium guitar is merely an advertisement for good taste. 'Here Comes A Saturday' is a majestically lazy - classic. Lockie delivering a typically English monotone. Keith Levine turns up and stamps his particular brand of Public Image

Limited guitar on 'Wish', and more's the pity he plays in such a shakely vehicle because he surely is one of the seventies most original guitarists.

Brave, original, almost certainly unique, but no amount of journalistic jargon can properly communicate how superb 'The Original Sin' really is unless you've actually listened to it. It's neither as difficult or pretentious as I may, foolishly, have made it appear. It is, quite simply, the most playable album of the year. Cowboys International are now capable of anything. There, I've said it. This has been a public service announcement for Cowboys International. +++ PETER COYNE

**MARK ASHTON: 'Solo' (Ariola ARL 5023)**

THE NAME Mark Ashton may be new to you but if you cast your mind back a few years you'll find that he was a member of Rare Bird that topped the charts with 'Sympathy'.

Various other things after that, now 'Solo'. This LP is a pleasing offering which has a country flavour and generally, an American sound.

'Dancing In The Street', with its 'Baba O'Reilly' - type intro, 'Down To You Boy' and 'One Road At A Time', are among the more rocky tracks whilst 'In The Street' with its crazed guitar wailing is the only instrumental.

On the slowie, 'When I'm Out West', Mark sounds like he's just had an operation, with his falsetto voice, but out of the other numbers, it's the slightly laid - back, 'One More Chance' that stands out. ++ NORMAN SMITHERS

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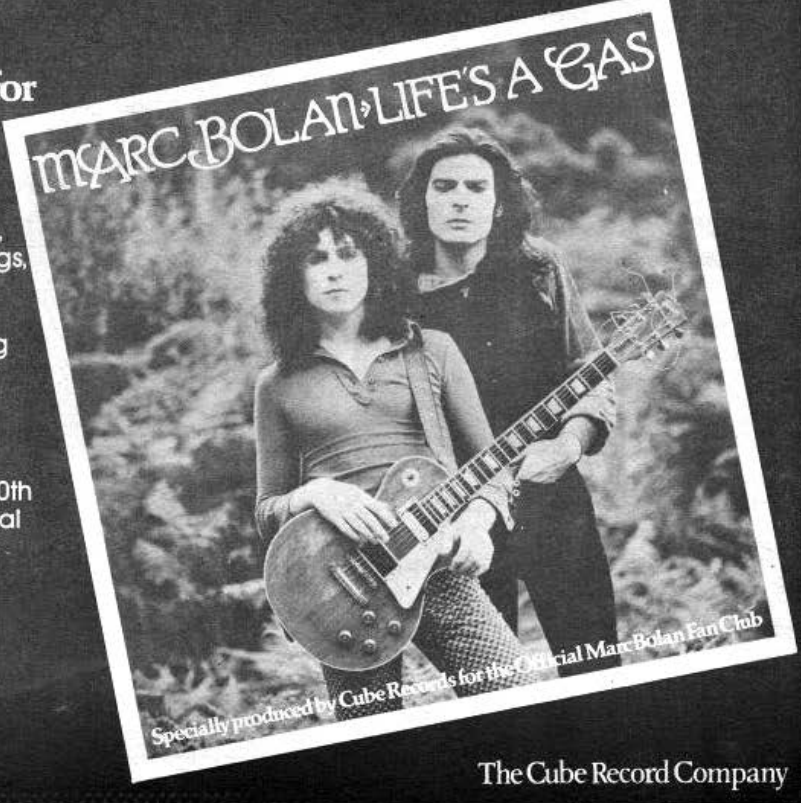
Only 15,000 copies are available which makes it a collectors' item.

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**T**HE CULT figure in the lazy shades and trim trunks lounges by the shimmering blue. High chloride levels in LA. Pools in the sunshine. Affluent shadows.

Eric Blooms in the concrete heat, the blonde heat of the afternoon after the afternooon of the night before when Blue Oyster Cult played the medium to rare Pauley Pavilion in the University of LA.

The show was . . . well put it this way it was . . . well, it wasn't like a BOC show, that's for sure. Imagine 'Star Wars' without the ray guns, or 'Star Trek' without the phasers, or 'Dock Green' without the Dixon. BOC have dropped the lasers. Only time will tell if they've done the right thing.

In fact, most of everything else that made The Cult a cult amongst the upper tier of HM fans is missing — bombs, fireworks, dry ice. And some would say, on the strength of their new album 'Mirrors', that the myriad faced menagerie of their music is sidestepping up another avenue.

Cult were (maybe still are) one of a select handful of hard rock bands with some semblance of respect amongst those who considered themselves too, too discerning for such heavy duty chords that never wear out. Maybe it was their tongue in chic approach. Maybe it was Alan Lanier's close relationship with that doyenne of the parking lot panty hose set Patti Smith.

And the lasers, 250,000 dollars' worth but so, so tasteful, endeared them to a whole new generation of prime time voyeurs who can't listen without looking first.

So why the big drop?  
Eric adjusts the shade sparkle. "A number of reasons, in no particular order. Obviously the expense incurred was getting ridiculously high."

Number one.  
"And we were getting sick and tired of the way they were being manipulated by the press and the promoters. I mean, we would be driving to the next city on the tour in the limo and hear the guy on the radio talking about the forthcoming show — "And tonight at the stadium the world's most amazing laser rock show."

Number two.  
"And we weren't playing as well as we should have simply because we were depending too much on the effects. They made us lazy. We kinda relied on them to get the audience off and not the music."

Number three.  
But Eric, aren't the guys out there going to be a bit pissed off after parting with their gold and finding musicians where once trod showmen?

"Some people will be disappointed, sure. But there are so many bands around these days using lasers. We used them better than anyone. But we've been doing it for five years now."

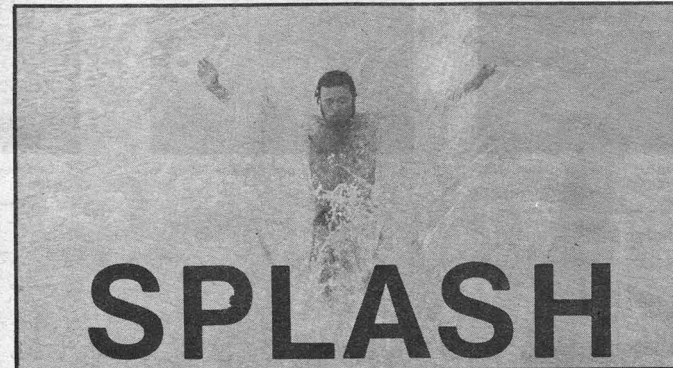
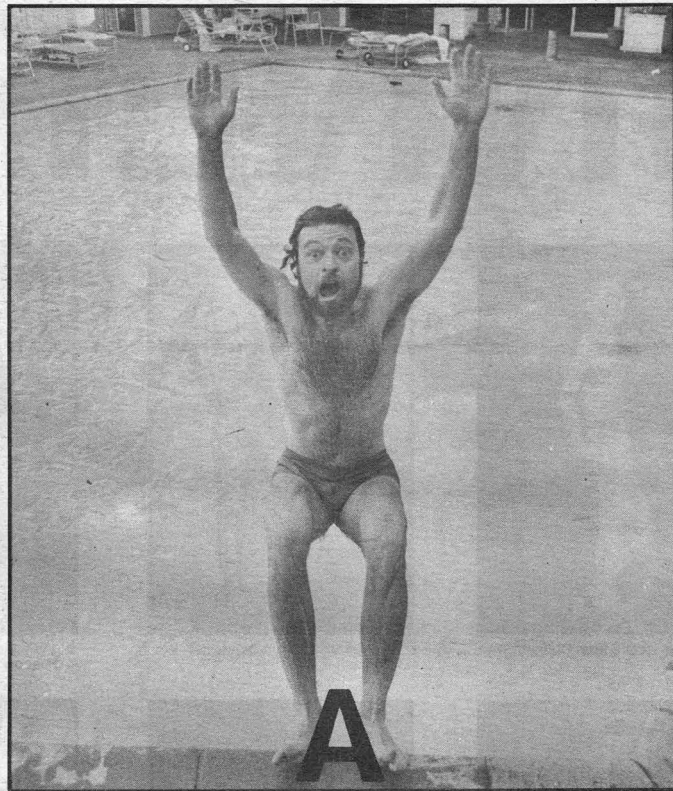
"We have to survive in this business. We hope the kids will understand and go along with us. We're just doing what we think is right. We're going back to the basics. We're just playing our songs."

Ah, the songs. 'Mirrors' has been accused, and in some cases hanged drawn and quartered, for it's FM (and they meant that in all its technoflash tackiness connotations) affluence. Picture book music.

"We wanted a record that would give us a lot of airplay — and it's worked out. It's what our producer Tom Werman wanted — but it's not that far off say 'Agents Of Fortune'."

"In our genre we are one of the top 10 touring groups in the world and currently in the top three drawing bands in the states. We are playing 22 shows in just 30 days. The records sell okay, but in many cases they don't reflect that amount of popularity. Now if we'd brought 'Mirrors' out this time last year it would be selling like crazy."

**S**O WHY does he think the band are so highly respected in the least respectful circles?  
"We're not thought of as



**BARRY CAIN** goes fishing for the Blue Oyster Cult.  
**LAWRENCE COTTRELL** caught the snaps.

an average rock group. Hey, there aren't too many bands out there writing the kind of lyrics we do. I mean, ever heard another band come up with a title like 'She's As Beautiful As A Foot'?

"And we don't take ourselves very seriously on stage. I have to have some fun during a show, 'cos we're not the kind of guys to get out of hand before or after."

Yes, I was meaning to ask you about that. BOC don't exactly look like a typical coke clogged, windswept, pipe cleaner legged hard band. In fact, an antithesis. Shortish, hell, *short*, and MEAN, huh. NO.

"We don't go ruining hotel rooms. Never did believe in that stuff. Talking of that we stayed in the same hotel where Keith Moon drove that Lincoln into the pool. The pool is fenced now by wrought iron fencing now."

"For me, the only good part of the day is the show. The rest is pretty boring."

"I think we're more intelligent than most. Every guy in the band has a degree. We weren't a bunch of street guys with rock star intentions." (Eric majored in romantic languages and speaks Japanese.)

"We don't live a 'rock' life off stage. I'd rather go and race cars at Malibu than get involved in all that. I don't do any drugs at all these days. I decided a long time ago it's not a positive thing to do."

"Most people use it as a crutch. It's such a negative trip."

Are you married? How old are you? . . . Such questions Eric has no time for. Not because he's particularly stingy with revelations but because he thinks it's bad for image.

"People have an image of us, right. I think that image is important. See, if most fans knew what the guys were like in rock bands they'd be pretty disappointed. I think one of the main things that might have held this band back is the fact that we've never been lumped in with the macho outfits. We don't have that image that pulls women."

"We are democratic to a fault. We don't have an obvious frontman which people like to see. There's no one guy who can go out front and be The One who really pulls the kids in. We've always been a group without faces — but I think that will make us stronger in the long run."

"The guys in the band have their different followers though. Donald is the guitar hero. Alan, because of his various associations etc is regarded as something of a Bohemian character."

"Cult have a lot to do with surrealism in both the image and the lyric."

**S**OMEbody dives. The still blue parts. I've been walking all day and my summer corns are missing. I wonder what image Eric tries to cultivate.

"A lot I think I project this real tough thing. And I guess I like them to think that. Because of my size I had a few real bad times at school, mainly from rocks in leather jackets. I used to really admire those guys, y'know. I was 13 and they'd be in my class because they were so dumb even though they were much older. Some even used to drive cars. And they shaved."

"Christ, even if I had a leather jacket they'd probably have taken it off my back. So when I joined the band and got some spare time while off the road I learned karate. I got enough to feel as if I could take care of myself. It was real funny too, 'cos I used to go out sizing people up just hoping they'd approach me and swing a punch so I could kick them in the balls."

"I even used to press the elevator button with my foot. So now on stage I like them to believe I'm real tough. Hence the chrome shades at first, which I dropped a while back. And the leather look I dropped too. But I guess I'd still like to think I've got sex appeal."

Well, you've seen him in his trunks. What do you think?

# IT AIN'T NO NURSERY RHYME.

IT'S ONLY LOVE

## Little Bo Bitch

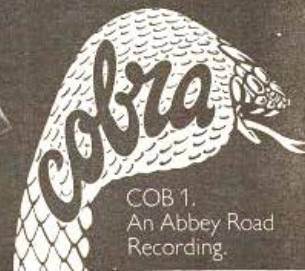


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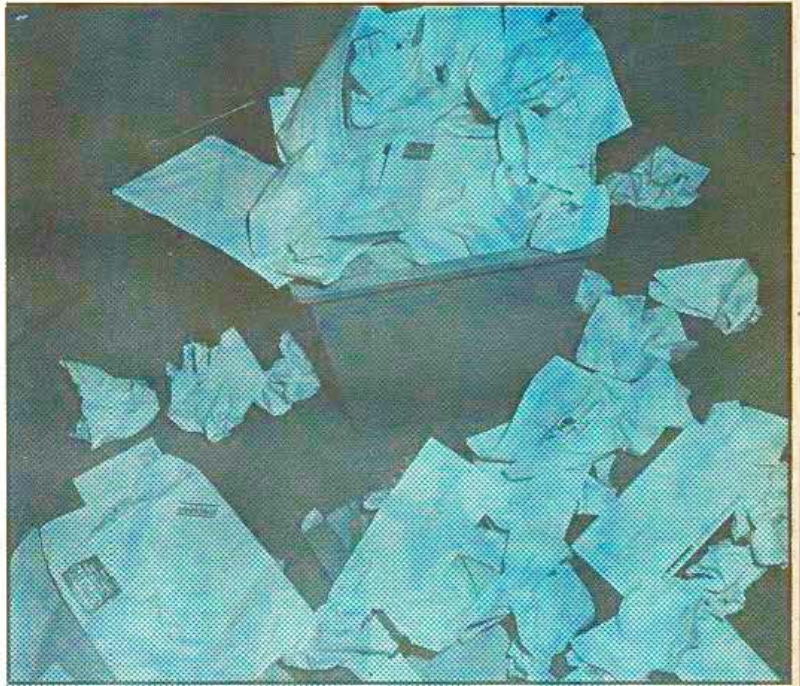


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THE QUALITY of the letters to Mailman this week, were, dear readers, of such stunning unoriginality, such numbing boredom, they have been filed for posterity. Here is the picture to prove it - and I hope it serves as a grim reminder to all you wits out there who imagine you are penning words of pure genius. The LP token will go to the postie. Next week, I expect to read sparkling gems, pearls of wisdom, crackling humour...and of course the usual old crap. Disillusioned Mailman.



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# HELP

Edited by SUSANNE GARRETT

## FEEDBACK



BLONDIE'S Debbie Harry (have you started collecting your free RM poster coupons yet?).

### The blond facts

ARE ALL RM readers obsessive discographers? Seems so. Even Blondie, who won't be touring the UK this year after all, are not immune from the relentless search for fax, fax 'n more fax. Singles: 'Rip Her To Shreds', Chrysalis (CHS 2180), released October 28, 1977; 'Denis', (CHS 2204), February 3, 1978; 'Presence Dear', (CHS 2217), April 1978; 'Picture This', (CHS 2242), August 1978; 'Hanging On The Telephone', (CHS 2266), October 1978; 'Heart Of Glass', (CHS 2275), January 1979; 'Sunday Girl', (CHS 2320), May 1979; 'Dreamin'', (CHS 2350), September 1979. Albums: 'Blondie', (CHR 1166), February 1978; 'Plastic Letters', (CHR 1166), February 1978; 'Parallel Lines', September 1978; 'Eat To The Beat', (CDL 1225), September 28, 1979.

In response to massive demand for more pics o' the excellently - preserved Ms Debbie Harry, RM are currently running a special promo full-colour poster offer. In response to past appreciation society moans as a result of the sporadic service of the American-based fan club, we're pleased to announce that a new Blondie UK/European set-up has been established, c/o Sarah Worley, Blondie Appreciation Society, PO Box 63. If you're still owed money by the last lot, write to Feedback. Meanwhile, Blondie UK assures us that any outstanding colour booklets and fan club mags will be sent out this week.

•SEX PISTOLS WINNERS: Barbara Landsell, Windsor; Mark Valentine, Crief.

## I'M ON THE TIP AT ONLY 25

I'M 25 years old, not bad-looking, and have a good personality. I don't smoke, drink or take drugs. The trouble is, I can't keep a girl for long as she either gets fed up with me or loses interest. Since I finished with my last girlfriend who I really loved, two years ago, I haven't been out with another girl.

She was sexually naive and I taught her everything about sex but would never treat any girl as a sex object. Eventually she started to be selfish, we quarrelled over silly things and now the relationship is over for ever. She ignores me.

My mother says I should go out and enjoy myself. But all my friends are either courting or married and all the girls I've asked out are already committed. I get so depressed when someone refuses to go out with me. Will I be alone forever?

My job in a warehouse is well-paid but dead-end too, and I have no qualifications at all. Is there a club I could join in my area?

Alan, Swansea  
•Resolve to climb out of your self-created rut. No-one else can change your life for you. Don't be so eager to admit defeat and put yourself down.

You seem to be basing your assumptions about your ability to sustain a relationship with a girl on just one experience, from

which you're now recovering. That's not fair to yourself.

If everyone within your immediate circle of friends and acquaintances is already attached, you can't expect to get it together. That's not reasonable.

Your mum is talking a lot of sense. The only way you'll break the pattern of self-doubt and isolation is to make a determined effort to come out of your shell, get out and about and meet new people. You're interested in music, so check out the local live music clubs and discos. For details of your nearest social contact group, which organises parties, discos, trips and general meetings for people in their late teens 'n early 20's who want to meet others informally, drop a line to The National Federation Of 18 Plus Groups, Nicholson House, Old Court Road, Newent, Gloucester. An annual membership comes to under £2. Swansea also has a singles club based at 471 Gower Road, Killay, Swansea.

If you want to increase your job prospects by learning a new trade, enquire at your nearest employment office about the government Training Opportunities Scheme (Tops), which offers courses in many skills. Decide what you really want to do, and then explore the possibilities.

### The trouble with stopping

MY GIRLFRIEND has been on the pill for eight months, but she forgot to take it for two days this month, as she was sick. Despite the missed days we still continued to have regular sex. Her period hasn't come and she has had a discharge which worried us both. Is my girlfriend pregnant? If so, it would present a few problems for us, but I love her very much. Kevin, Hockley

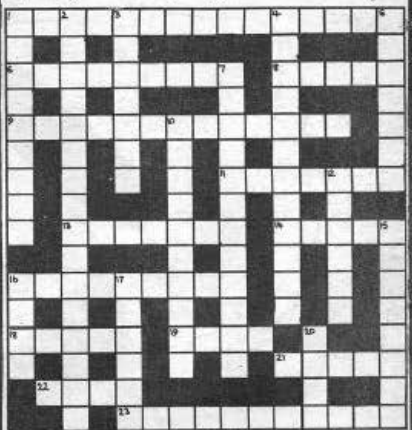
• The pill is only a reliable method of contraception if the instructions are followed and it's taken regularly. Being sick or even having diarrhoea may mean that your daily dose is eliminated from the body before it's been absorbed. When this happens, another pill should be taken, and another means of birth control should always be used up until the next period.

There is a strong possibility that your girlfriend may be pregnant. She should visit her doctor or the clinic which provided her with contraception and arrange for a pregnancy test as soon as possible.

### WHERE TO WRITE

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

## X WORD



### CLUES

#### ACROSS

- 1 They gave a warning to all teenagers (7,8)
- 5 What Chic were having (4,5)
- 8 A Bee Gee (5)
- 9 Little Richard original that was covered by the Beatles (4,4,5)
- 11 Jean Jacques Burnel told us of his coming (7)
- 13 Group that were featured in Saturday Night Fever (7)
- 14 A Single Man (5)
- 16 Violinski's new dance sensation (4,5)
- 18 Supertramp planned the biggest one of the century (5)
- 19 Yes found themselves close to it (4)
- 21 P. I. L. want its death (5)
- 22 Group that first brought Van Morrison to the public's attention (4)
- 23 Dylan LP (6,6)

#### DOWN

- 1 Roxy Hit (5,4)
- 2 What Wings didn't want you to say (9,7)
- 3 Beatles film (3,2,2)
- 4 Virgin records first and most successful record release (7,5)
- 5 Lene Lovich hit (3,4)
- 7 There Lost in Music (6,6)
- 10 Masked man who was recently in the charts (4,6)
- 12 They wanted to Forget About You (6)
- 15 Gerry Rafferty LP (5,3)
- 16 1971 Sweet hit (2,2)
- 17 Fleetwood Mac hit (6)
- 20 Batt or Heron (4)

### LAST WEEK'S SOLUTION

ACROSS: 1 Look Sharp. 5 Boney M. 7 Deadlock Holiday. 9 Money Money. 11 Ten. 14 Jail. 15 Do It Yourself. 17 Dean. 18 Knock. 19 Pie. 20 Your Song. 23 Riot. 26 Green. 27 Alan. 28 Kid. 29 Spider's From Mars.  
DOWN: 1 Lady Lynda. 2 One Way Ticket. 3 Hello. 4 Racey. 5 Browne. 6 Neil. 8 American. 9 Mary Hopkins. 10 Miss You. 12 D.J. 13 Lucky Stars. 16 Lets. 17 Dance. 21 Skids. 22 Grip. 23 Reed. 24 Pair. 25 Farm.

THE SINGLE

# CLOSETS & BULLETS

c/w KIX

THE GIG

# MARQUEE

# FRIDAY OCTOBER 12



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<b>Barkleys</b> I want to Sleep	M/C 1763 281	<b>Arthur Brown</b> The Crazy World of	2469 367
<b>Bee Gees</b> Life in a Tin Can	2384 102	<b>Eric Clapton</b> Best of	2489 038
	M/C 2216 02	<b>Ekseption</b> Orkestral Hib (2 LP)	0671 001
<b>Trafalgar</b>	2294 179	Bejar, Luis Time Trip	0314 001
	M/C 0216 171	<b>Golden Earring</b> Rock After Century (2 LP)	2601 061
<b>Chuck Berry</b> Chuck Berry on Stage	0124 217	<b>Peter Hammill</b> Food for Me	0199 197
		<b>Bo Hansson</b> Attic Thoughts	0269 313

<b>Kayak</b> Challenge Dancer	0392 866
<b>Kraftwerk</b> Human	0079 174
<b>Jerry Lee Lewis</b>	
One in the Street (2LP) Hamburg	0454 065
<b>Link Wray</b> Ramblin'	2381 178
<b>Magnolia</b> Best of	2101 183
<b>Ian Matthews</b> Ten Years Gone	2192 139
<b>Nazareth</b> Rock Against	2192 738
<b>Alan Price</b> The Story of (2 LP)	2504 892
<b>Runaways</b> Love in Japan	0338 831
<b>Neil Sedaka</b> The Adult	2485 174

<b>Rod Stewart</b> An Old Raincoat	6336 010
Gasoline Alley	8336 546
<b>Alan Stivell</b> Renaissance of the Celts Harp	2101 502
Best of	0444 134
<b>Van Der Graaf</b> Best of	0296 002
<b>Velvet Underground</b> Story of (2 LP)	0054 875
<b>Muddy Waters</b> Woodstock Album	9283 004
<b>The Who</b>	
The Best of 10 years (64/74) (2 LP)	2674 017
<b>Gong</b> Continental Circus (Soundtrack)	0332 033

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# "THAT ESSENCE RARE"

CHRIS WESTWOOD hides his packet and pulls out the tape recorder. GANG OF FOUR talk.



Pic by Justin Thomas

DON'T have to write about the Gang Of Four . . . but I want to. And because I want to doesn't mean that I'm fooled. Take that as you will.

There is a rare modern rock band sitting with me in a Leeds pub. They are Gang Of Four (three of them). I keep on missing vocalist Jon King: the only thing he ever said to me was "Capitalism is the . . . before he fell over in a Belgian beer house called Harry's Pub.

Early this year, there was Gang Of Four. Fast proteges, a band with ruthless potential, a band who produced furious, infectious rock and roll music. They decided to spread their ideas wider, a mammoth distribution and marketing network. They smiled and shock the hand of EMI.

EMI smiled too. They thought Gang Of Four were their friends . . . The essential anti-business cynicism propagated by this band should provide an intriguing by-line within the EMI complex.

"The first offer we got was from Virgin," says bass player Dave Allen, "but that was a bit of a Noddy contract where they wanted eight albums over five years. We couldn't do eight albums. The thing they wouldn't drop on, also, was the crucial thing like Artistic Control, our own artwork, things like that. In the end, signing was no big deal, really . . . it was sort of an anti-climax after all those months."

Manager, Rob Warr: "The thing about signing to EMI was that they remained practically in the background the whole time."

What emerges is a specific Gang Of Four label, designed and presented by the band themselves. Warr: "What the Gang Of Four label really means is that you're given some kind of autonomy over the product you present, everything except the actual black vinyl . . . so our responsibility didn't end at recording. Like, Linton Kwesi Johnson said the reason he signed to Island was that they'd offered him the best deal."

All very simple, really. The first evidence of this was the "Tourist" single, vaguely banned by the powers that be. The track is a rumbling . . . track intersected by caustic razor-guitar crash-chords, evolving from literally random sashes of sound into an unsettling sequence of jangling notes.

It was, however, the lyrical slant which so offended the BBC governors — not for its shock-value quotient, but for its realism

"At home she's looking for interest / She said she was ambitious / So she accepts the process / down on the disco floor / They make their profits / From the things they sell / To help you cop out / And the rubbers you hide / In your left pocket . . ."

The Gang Of Four are a realistic band. Their music is a distorted, re-assembled interpretation of influences, not a direct mirror image. Their sound is stark, sharply focussed but massively varied: dub reggae, disco and traditional rock are immediate sources. The way these sources are modelled is what laces everything they do with vibrancy, tension, immediacy. On stage they are visually enticing, musically enervating, the kind of band that dramatically re-instates one's belief in rock and roll as a powerful, dramatic medium.

Generally speaking, modern rock is not dead — just dead boring. It's just that Gang Of Four approach rock with all those tingling breaks and observations so negligently lacking in much current rock. On stage they are undoubtedly amongst the great R&R bands of the seventies. Dave Allen and Hugo Burnham are one of the tightest, most precise rhythms sections functioning in any circle.

"We're not setting out to change anything," explains drummer Hugo from the far side of the table, where he reclines, munching a Rusk, "not even people's attitudes. We're more concerned with making them think. Differently about the everyday things they're presented with and accept."

**A** MAJOR target is the media. "Something like the Daily Mirror," says Andy Gill, "which is read by millions every day . . . there's no way a song is gonna change the lives of any of those people, there's no point in being that ambitious."

And the words to songs like '5.45' and 'It's Her Factory' spell out the form of attack. '5.45', the BBC news flickering from a small TV set in the corner of the room, blurt and guts all over the screen . . . turn into that feature: snack, violence, bread, immunity to violence. "We, a new blood on the floor . . . The corpse is a new personality," the straight factual depiction of life's horrors paradoxically swamped, the horror diluted. But you either report or you don't, simple as that. The glamorised violence within the 70's movie circuit is far less objective and far more harmful.

"It's Her Factory" observes the housewife's subservient role . . . "Item: daily press / Views: to suppress / Subject: story on the front page / Title: Unsung Heroines of Britain / Housewife heroines, addicts to their homes / It's a factory / It's a duty . . ."

"Factory" originally carried a "talkover" handle; a disco-tinged shuffle where Hugo improvised verbals over a backing of bass, melodic and Andy Gill's drumming. It will now retain the same lyrical format as the recorded version since "it was becoming undisciplined."

The whole 'Tourist' / 'Factory' package is pleasingly — or unnervingly, depending on your tastes — removed from our expectations of what constitutes a single.

Dave Allen: "We had a lot of altercations, discussions about that . . . to say the least. A lot of people — and by 'people' I mean fans — had come up and said 'You've gotta put out 'Escalator' . . . which is very catchy. I see that as kinda plodding, with a good tune . . . but I don't think it's very reflective of what we do."

**H**UGO intercepts: "Well, it would have been easy . . . it would have looked odd after the 'Damaged Goods' EP we did with Fast, which was different, to sign to a big label and then whack out a Top 20 type single. There again, that argument came in with the B-side as well, where we could've used 'Elevator' which is really a good pop song. We actually recorded it, then decided it wasn't right. It's fun and all that, but that's where it ends."

It transpires that this attitude applies to most trends of the Gang Four's work. Entertainment is not one of their priorities, though they do entertain. Dave Allen: "Anyone who comes on chirping to any extent — like Mark of The Mekons — ends up with the press latching on and saying he's making some kind of social comment."

Andy Gill, who's been pretty withdrawn from the conversation so

far, elaborates: "The classic thing a band's expected to do is make the odd comment between songs — Uh, glad you like it, here's the next number — and that is to maintain a sort of barrier between audience and group."

"A lot of people carefully work out a repartee with the audience between their songs in order to get maximum response. The whole repartee thing is essentially a sort of blown up cabaret act whereby it's not the songs but the bits of chit-

sufrage which allows it. Its prime parallel is drawn between the fraudulent concept of entertainment and the political innuendo of this.

On the political front — and this is inseparable from everything they do — they are advocating a shift from hierarchical control and a change to . . . ? The overtly red overtones of

'Entertainment' leave things a bit sort of . . . ambiguous. 'Entertainment' leaves a lot of questions to the listener's discretion. It is a furious rock and



Pic by Justin Thomas

A POST-1 Gang of Four: (L to F) Andy, Dave, Hugo.

at between, and the jobs as generally make it a Gr . . . Out. Which tends to deval content of the songs."

**G**ANG Of four have an album, it's called "Entertainment", and could be somewhat dangerous (it makes you think). It lambasts capitalist power - control, and it lambasts the happy, gullible

roll record. I like it a lot, but uncomfortable with the cover of the sleeve. Still, mustn't quite too much . . .

The worst thing in 1954 must have been the bikini; but one of the best things in 1979 is the realisation that we have a band here just reaching the end of the beginning. A lot of people will sweat.

You don't have to investigate Gang Of Four. But you should want to.

# DIY RECORDS

**JOHNNY WALLER and ANTHONY FLETCHER**  
give you the facts and  
prices on making your own record



This feature is not concerned with getting signed up to EMI / Polydor / A&M. It's concerned with groups willing to bring out their own records on their own labels, enjoying it and having complete control. We've learnt a very satisfactory method from groups we've interviewed / known, but before that, here's one from Johnny Waller, editor of Kingdom Come, and who's also started his own label, Deep Cuts. It could be subtitled 'How a record is made' and take it away Johnny...

First off, you have to be really enthusiastic and keen - setting up your own company (of any sort) isn't just a passing fad for a wet afternoon - you need total commitment because it's not going to be easy and sometimes you'll think it's not worth it... until eventually John Peel (hopefully) plays the record, then you wouldn't swap that feeling for anything in the world.

OK, so you're keen and enthusiastic - and at this point I'd better say that I think it's easier if you're NOT a member of the band about to make the record (cos you'll be too emotionally involved, criticism

will hit even harder etc), so you've gotta find a band you can totally believe in. Not just a local group who are "quite good" - they've gotta be exactly what you're looking for - talented, organised and easy to work with. Of course you could probably still do a record with a bunch of arrogant chaotic workers, but I wouldn't waste my money on it.

Now in case you think I'm getting a bit carried away with all these rules and sets of advice, remember that the main reason for doing any of this is F-U-N... it's what you want to do, an ambition perhaps. If you go into the whole venture as a business proposition hoping to make hundreds of pounds with no thought for the enjoyment factor, you're gonna do a lot of worrying and not have much fun either.

Me, I was lucky as when I quit my job as a computer programmer (take that, Mark Perry, I sold my house which I had with a cheap mortgage (perk of the job) and after paying all my bills, still had nearly a thousand quid left. In March '79, I eventually set up the Deep Cuts Records Company with a capital of £800. I registered the name Deep Cuts for £1.00 (and got a certificate to hang on

the wall!) and set about producing my first record.

It was no trouble finding a band (there's always plenty of hopefuls around but don't be too rash) as I'd gradually become more involved in local punk band the Deleted, later to become Visitors, who were evolving a much more modern, original sound. After many hours of rehearsal and discussion, we all agreed on the three tracks to record for the EP. And so to the studio...

It's all a matter of choice of course and the quality and costs of each studio vary enormously, so you'll just have to ask other bands how they rate various places and check on the current charges. Meanwhile, I've no hesitation in recommending Cargo Studios in Rochdale (even with the long trek it involves for us) and for the following reasons:

because of our inexperience studiowise, we needed an enthusiastic knowledgeable engineer who would help us gain exactly the right sound - and John Briery (who used to work with John Peel on Dandelion) is a brilliant engineer and a great geezer too; the Gang of Four used Cargo and we all loved the Damaged Goods EP and finally I had been to Rochdale with

Scars (to record Adult / ery & Horrorshow for Fast) and had been highly impressed by the whole set-up - especially Sue, the pretty receptionist!

For further details on how to actually record the songs, can I just blow my own trumpet and say read issue 14 of Kingdom Come fanzine - available from Rough Trade or direct c/o Bruces Records, 79 Rose Street, Edinburgh.

Once you've had all the fun of being in the studio and playing at being pop stars (can we just re-do that 97th guitar overdub again, Malcolm?), you've got all the hard work of transferring the music to vinyl and getting it into the shops.

Again, I must emphasise that this method of record production is certainly not the only one, possibly not the best, probably not the cheapest, but it is reliable and it's the way I did it, OK? So, the next step is to take the master tape and get a master acetate cut. Technically, what happens is that the tape is played and a blank disc is placed on a turntable with a cutting arm (looking very much like a normal record player in fact) which makes the grooves on the record. It's all very interesting seeing this and I take a bit like a kid on (Jim'll Fix It!) The place

that I used was Portland Recording Studios in London and the guy who actually cut the master, George Peckham, was a cheerful enough bloke.

With your acetate safely cut, there's still another process involved before you can get the actual records pressed. You have to get metal "moulds" made - mirror images of the masters, so that the records can be pressed direct... your masters are just like normal records and can ac-

tually be played on an ordinary deck.

And then comes the final step in production at the pressing plant, when the end result is the finished product available in the shop, but in addition to that, we also had to organise labels and sleeves. We had decided right at the outset to have a picture sleeves and so there was also the problem of getting band photographs, crediting various people on the sleeve, putting all the right

information on the label etc, so that the fans can know what the hell is on the record.

Unfortunately, the printing of the labels and sleeves caused a slight delay in our case, because Linguaphone, the record pressers, refused to start work until the labels and sleeves were in their possession ready for use. Still, from the moment we went into the studio to receiving the records, it took just over 7 weeks - the longest 7 weeks in our lives, you bet.

But in the end, it's all been worth it... reaction to the record has been great, John Peel played it regularly, and it was featured in the new wave charts most weeks. Rough Trade, Small Wonder and Bruces were really helpful and all 2,000 copies of the initial pressing have sold out. At the moment, we're pressing another 1,000 and waiting for all the money back from the first lot so we can get even more done.

Most groups concerned with the cheapest method possible will find that you can get adequate enough covers from putting the record inside a normal sleeve, and stapling that to an A4 or slightly larger sheet of paper. A two-sided sleeve of this nature is very unlikely to cost more than £25, and you've already saved over £100 on normal sleeves. Always be on the lookout for people to help you and community workshops - there's no need to spend £20 on photography when a bit of searching will get it down to next to nothing. Transport costs all depend on where you live and where you're going for your studios, but a London group should be able to minimise that. Never having made a record, we can't recommend how to sell it to shops, but we think the average price a shop pays is 50p.

OK, so you may wonder how comes we can rattle all this off, so the chart shows some other examples from a few groups who've done their own records...

## EXAMPLES OF PRICES

BAND	SCRITTI POLITTI	TV PERSONALITIES	DOOR IN THE WINDOW	VISITORS
TITLE	SKANK BLOC BOLOGNA EP	'WHERE'S BILL GRUNDY?' EP	EP	'ELECTRIC HEAT' EP
RECORDING	£98 - 14 hrs at Spaceward, 19 Victoria St, Cambridge.	£22.50 - 4 hours at IP's Studios, Shepherds Bush, London.	£10 - recorded on cassette in Leyton rehearsal studio price is for whole day. Transferred onto reel to reel by friend, free.	£151 - 11 hours inc master tape at Cargo Studios Rochdale.
MASTERING	£40 - Pye London Studios, 17 Cumberland Place W1, or IBL Sound Recording, 35 Portland Place, W1.	£34 - John Martin of Reading, London Road, Binfield, Bracknell, Berks.	£43 - Portland Studios, Portland Place, W1.	£43.20 - Portland Studios, Portland Place, London.
PRESSING	£369.36 - 2500 copies % 13p and processing (electro-plating of lacquer £27). Pye Records (Sales) Ltd, Western Road, Mitcham, Surrey.	14p a disc, plus £25.00 per side for metal parts, VAT extra. Metal can be made at John Martin. Pressed at Lyntone.	228.50 - 1050 copies, inc £40 for processing, Oriake Ltd, Sterling Works, South Dagenham, Essex.	£319.80 - 2000 copies % 13p, plus VAT inc £39 for metals, Linguaphone.
SLEEVES	Free community press	£48 for plate, £65 for sleeves, first 2,000 by Deiga Press of Raglan Rd, Bromley, Kent.		£130 - 2500 glossy black / white gummed.
LABELS	£8 for rubber stamp on white labels (including in pressing) eg. Rubber Stamps, 28 Bridge St, Hitchin, Herts.	£10 a thousand or less for black labels. £40 - £50 a thousand for printed labels.	£5 for labels inc in pressing, plus £4.50 for 1050 x 2 stickers.	£57.50 - 2500 pairs (one side reversed).
EXTRA				£18.15 - photography £90 - transport & delivery £20 - press releases etc
TOTAL	£515.36 for 2,500	£526.5 for 2,000 (think).	£331 for 1050	£8229.65 for 2,000
COST PER COPY	21p	26p	31½p	41½p

\* Prices may have gone up since these records were made - you'd be advised to check them out.

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# V.P.F. 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 OCTOBER 4

**ABERDEEN**, Ruffles, (29092), Chas And Dave/Trimmer And Jenkins.  
**BIRMINGHAM**, Baileys, George McRae.  
**BIRMINGHAM**, Odeon, (021643 6101), Elkie Brooks.  
**BIRMINGHAM**, University, (021 472 1841), The Rasses.  
**BLACKPOOL**, Jenks, (29203), Angel Street.  
**BOURNEMOUTH**, Town Hall, (220646), Swell Maps/Red Crayola/Tours.  
**BRADFORD**, University, (33466), Buzzards/Sheeny And The Goyls/Negatives, (RAR).  
**BRADFORD**, Vaults Bar, One Adult.  
**CANTERBURY**, College of Art, (69373), The Selector.  
**CANTERBURY**, University of Kent, (63724), Lindisfarne.  
**CHESTERFIELD**, Fusion, (32584) The Pirates.  
**CHESTER**, Essex University, (72482), The Ruts/The Fls.  
**COLNE**, Union Hotel, (862759) Sneak Preview.  
**COVENTRY**, University of Warwick, (27408), Lew Lewis/Reformer.  
**DERBY**, Assembly Rooms, (3111 X2255), Darts.  
**DERBY**, Talk of the Midlands, (3 254 3), Strange Days/Flashcats/Pressure Shocks/Colin Ramsey.  
**DUNSTABLE**, Queensway Hall, (653328), Central Line.  
**DURHAM**, University, (54468), Sutherland Brothers.  
**EDINBURGH**, Astoria (031 661 1962), Wilko Johnson.  
**EDINBURGH**, Usher Hall, (031 228 1155), Dean Friedman.  
**FARNWORTH**, Blighys, (782022) The Drifters.  
**FIFE**, St Andrews University (73145), Aswad/London Zoo.

**GALASHIELS**, College Of Technology, Shake.  
**GLASGOW**, Notre Dame College, Solos.  
**GLOUCESTER**, Leisure Centre, (36498), Leo Sayer/Mainland.  
**HALESOWEN**, Tiftany's, (021 4220761) Quartz.  
**HAYLE**, Penmore Hotel, MetroGiders.  
**HULL**, Institute of Higher Education (28845), After The Fire.  
**HULL**, Wellington Club, Wellington Street, UK Subs.  
**LEEDS**, Fan Club, Brannigans, (663252), Madness.  
**LEEDS**, Florde Green, (49864), Rock'n' Shades.  
**LEICESTER**, Baileys, (26462), The Fatback Band.  
**LEICESTER**, Princess Charlotte, Oxford Street, Observers.  
**LIVERPOOL**, Empire (051 709 1555), Sister Sledge.  
**LIVERPOOL**, Everyman Bistro (051 709 4776) Lies All Lies.  
**LONDON**, Bridge House, Cannoning Town (01 476 2889), Little Stevie Smith's Blues Band.  
**LONDON**, Dingwalls, Camden Lock, (01 267 4967), Carol Grimes/Sweet FA.  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), Praying Mantis.  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Red Beans And Rice.  
**LONDON**, 100 Club, Oxford St (01 638 0533), Trinity.  
**LONDON**, 101 Club, St Johns Hill, Clapham, (01 223 8309), Fingerprntz.  
**LONDON**, Kings Head, Deptford, Afflicted.  
**LONDON**, London School of Economics, (01 405 1977), The Piranhas.  
**LONDON**, Marquee, Wardour Street, (01 437 6603), 999.  
**LONDON**, Music Machine, Camden (01 387 0428), Destroy All Monsters/Viva.  
**LONDON**, Nashville, Kensington (01 903 8071), Sore Throat/The Spiders.  
**LONDON**, North East London Polytechnic, Waltham Forest Precinct, Forest Road (01 599 7471), Limousine.  
**LONDON**, Windsor Castle, Harrow Road (01 286 9403), The Decoys.

A MAJOR 20 - dater tour for the meninblack, alias THE STRANGLERS starts this week at Bridlington Spa Pavilion, (Saturday), moving on to Glasgow Apollo, (Sunday), Carlisle Market Hall, (Monday), and Blackburn King George's Hall (Wednesday). Mod revival spearhead THE MERTON PARKAS back - up the release of their second Beggars single 'Plastic Smile' and first album 'Face In The Crowd' with a headline British club 'n college trek including West Runton Pavilion (Friday), Halifax Good Mood Club (Saturday), Jacksdale Grey Topper (Sunday), Cardiff University (Tuesday) and Nottinghamham University (Wednesday).

KING RAT and the gang march on into Scots territory this week, with concerts at Edinburgh Odeon (Friday), Dundee Caird Hall, (Saturday), followed by double - nites at Aberdeen Capitol (Monday and Tuesday), and Glasgow Apollo (Wednesday and Thursday 11.) RUTS supported by special guests THE FLYS plough on at Colchester University Of Essex (Thursday), Birmingham Aston University (Friday), Hemel Hempstead Pavilion, (Sunday), Bristol Romeo And Juliet, (Monday), and Portsmouth Locarno (Tuesday).

New faces on the road are ANGELIC UPSTARTS, nothing left to hide, kicking - off their first headliner at Peterborough Werrina Stadium, (Saturday), continuing at Plymouth Clones (Monday), and Carlisle Market Hall (Wednesday) and THE JAGS revving - up for dates at London Queen Elizabeth College (Friday), Slough College, (Saturday), Uxbridge Brunel University, (Wednesday).

Much more from SISTER SLEDGE, TUBEWAY ARMY, CHAS AND DAVE, UK SUBS, BUZZCOCKS and JUDIE TZUKE. Check 'em out before you go.

**LONDON**, Riverside Studios, Hammersmith (01 748 3354) Dave Cousins/Brian Willoughby.  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Patric Fitzgerald.  
**LONDON**, The Tramshed, Woolwich (01 855 3371/317 8687), George Melly.  
**LONDON**, The Venue, Victoria (01 534 5500), Southside Johnny And The Asbury Jukes.  
**LONDON**, Two Brewers, Clapham (01 622 3821), First Aid.  
**LONDON**, White Swan, Southall, The Injections.  
**LOUGHBOROUGH**, Sutton Bonnington School of Agriculture, Mike Absalom.  
**MANCHESTER**, Apollo, Ardwick, (061 273 1141), Chic.  
**MANCHESTER**, Free Trade Hall, (061 834 0943), Sky.  
**MIDDLESBROUGH**, Town Hall (245432) Gillan.  
**PLYMOUTH**, Polytechnic (01 534 5500), Southside Johnny And The Asbury Jukes.  
**NEWCASTLE UPON TYNE**, City Hall (20007), Buzzcocks.  
**NEWCASTLE UPON TYNE**, Madisons (24910), High Flames.  
**PLYMOUTH**, Polytechnic (21312), Judie Tzuke.  
**ROTHERHAM**, Windmill Club (72988), Rip/Vena Cava.  
**RUSHDEN**, Windmill, Overdrive.

**SOUTHEND**, Scamps (40099), Steve Hooker Band.  
**STAMFORD**, Stiffchfield Hall, Climax Blues Band.  
**ST IVES**, Curlews Club, The Fans.  
**THORNERBY**, Conservative Club, Limglight.  
**WOLVERHAMPTON**, Civic Hall (21359), Slade.

## FRIDAY OCTOBER 5

**ABERAVON**, Nine Volts (6072), Die Laughing.  
**BASILDON**, Double Six (20140), Clemem Pull.  
**BIRMINGHAM**, Baileys, George McRae.  
**BIRMINGHAM**, Digbeth Civic Hall (021 235 2434), The Revillos/Starlets.  
**BIRMINGHAM**, Polytechnic (021 236 3969), Kidda Band.  
**BIRMINGHAM**, University of Aston (021 359 6531), The Ruts / The Fls.  
**BISHOPS STORTFORD**, Friad (56333), Vambo.  
**BLACKPOOL**, Norbreck Castle (52341) Sonja Kristina's Escape.  
**BOURNEMOUTH**, Winter Gardens (26446), Chic.  
**BRADFORD**, Palm Cove Club (499895), The Ultrior Motives.  
**BRIGHTON**, Dome (682127), Tubeway Army / Orchestral Manoeuvres In The Dark.  
**BRIGHTON**, Sussex University (68814), Executives.  
**BRISTOL**, Castle Green, The Injections.  
**BRISTOL**, Portishead Youth Club, Vice Squad / X-Certs.  
**BURTON ON TRENT**, 78 Club (61037), Borich.  
**CAMBRIDGE**, Corn Exchange (66767), The Undertones / Photos.  
**CARDIFF**, Grassroots (31700), Switch / Crosswire.  
**CARLISLE**, Market Hall (23411), UK Subs.  
**CHELMSFORD**, Rock Club, Football Club, The Tours.  
**CONISBOROUGH**, Mona Club, Limglight.  
**COVENTRY**, Dog and Trumpet (21678), Paris.  
**CORK**, Connolly, Lodon Wainwright III.  
**CRANFIELD**, Institute of Technology (1 Bedford 75011), Mike Absalom.  
**DUNDEE**, Technical College (25106), Chas And Dave / Trimmer And Jenkins.  
**DUNDEE**, University (23181), Wilko Johnson.  
**DUNOON**, Queens Hall, Shapshots / Cuban Heels.  
**DURHAM**, New College (3404), After The Fire.

**EDINBURGH**, Odeon (031 667 3805), Boomtown Rats.  
**EDINBURGH**, University (031 667 0214), Penetration / Local Operator.  
**EXETER**, University (77911), Sore Throat.  
**FAREHAM**, Fareham Technical College, Cygnus.  
**GLASGOW**, Apollo (041 332 9221), Buzzcocks.  
**GLASGOW**, College of Technology (041 332 7090), Shake.  
**GLENROTHES**, Rothes Arms (753701), Trax.  
**GOLE**, Station Hotel (3981), Vardis.  
**GUILDFORD**, Surrey University (73281), Climax Blues Band.  
**HORNSEA**, Floral Hall, Vets.  
**HUDDERSFIELD**, Venn Street Arts Centre (37461), Baby Grand.  
**KIRKLEINGTON**, Country Club (Eaglescliffe 780093), Lew Lewis/Reformer.  
**LEAMINGTON SPA**, Royal Spa Centre (27072), Shapes / Steel Locks / Fluck Off (RAF).  
**LEICESTER**, Baileys (26462), The Fatback Band.  
**LINCOLN**, Lincoln College, Speed Limit.  
**LIVERPOOL**, Empire (051 709 1555), Darts.  
**LIVERPOOL**, Polytechnic (051 2361 2481), The Piranhas.  
**LONDON**, Brecknock, Camden (01 485 3073), The Features.  
**LONDON**, Bridge House, Cannoning Town (01 476 2889), Special Branch.  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Spitfire / The Opposition.  
**LONDON**, Goldsmiths College, New Cross (01 692 3406), Squire.  
**LONDON**, 100 Club, Oxford Street (01 638 0933), Jabula.  
**LONDON**, 101 Club, St Johns Hill (01 223 8309), Administrators / Scribble Politicians.  
**LONDON**, Kings College, Surrey Street (01 836 7132), Sinceros / The Barracudas.  
**LONDON**, London College of Printing, Elephant & Castle (01 735 8484), Hi-Tension.  
**LONDON**, Marquee, Wardour Street (01 437 6603), 999.  
**LONDON**, Middlessex Polytechnic, Edfield (01 368 9461), Dog Watch.  
**LONDON**, Moonlight, Railway, West Hampstead (01 992 3563), Tempole Tudor / Thunderbirds.  
**LONDON**, Music Machine, Camden (01 387 0428), Straight 8 / Survivor.  
**LONDON**, North London Polytechnic, Holloway Road Theatre, The Mekons.



## THE STRANGLERS

**LONDON**, Old Swan, Notting Hill Gate, Zilch.  
**LONDON**, Nashville, Kensington (01 803 6071), Void Quartet.  
**LONDON**, North East London Polytechnic, Barking Precinct, Longbridge Road, Dagenham, Eddie C Campbell / Billy Emerson / Good Rockin Charles / Lester Davenport / Chico Chism / Little Smokey Smothers / American Blues Legends.  
**LONDON**, Queen Elizabeth College, Camden (01 387 5411), The Jags / Deaf Aid.  
**LONDON**, Rainbow, Finsbury Park (01 263 3140), The Rasses.  
**LONDON**, Riverside Studios, Crisp Road, Hammersmith (01 748 3354), Roy Hill.  
**LONDON**, Southgate Technical College, Central Line.  
**LONDON**, Upstairs at Ronnie, Frith Street (01 439 0747), Majority.  
**LONDON**, Tower, Westminster Bridge Road, The Cruisers.  
**MAIDSTONE**, Mid-Kent College, No Die.  
**MANCHESTER**, Apollo, Ardwick (061 273 1122), Elkie Brooks.  
**MANCHESTER**, Factory, Royce Road, Hulme (061 228 6821), Modettes / Distraction / UB40.  
**MANCHESTER**, Fun House, Birch Street, Buzzards (RAR).  
**MANCHESTER**, Saiford University (061 736 7811), Lindisfarne.  
**MANCHESTER**, UMIST (061 236 9114), The Pirates.  
**MELTON MOWBRAY**, Painted Lady (Kirby Bellars 812121), Limmie And The Family Cookin'.  
**MIDDLESBROUGH**, Rock Garden (241995), Zorro.  
**MIDDLESBROUGH**, Town Hall (241995), Sister Sledge.  
**NELSON**, Tacklers Club, Tiger Tails.  
**NEWCASTLE UPON TYNE**, Madisons (24910), High Flames.

**NEWCASTLE UPON TYNE**, Mayfair (23109), Gillan.  
**NEWCASTLE UPON TYNE**, Polytechnic (28761), Sutherland Brothers.  
**NEWPORT**, The Village (811949), Destroy All Monsters.  
**NORWICH**, Cromwells (612909), Fat Larry's Band / Slick.  
**OXFORD**, Oranges and Lemons, (42868), The Diets.  
**OXFORD**, New Theatre (44544), Leo Sayer / Mainland.  
**OXFORD**, Polytechnic (68789), Judie Tzuke.  
**PERTH**, Moncrieff Arms, Another Pretty Face.  
**PLYMOUTH**, Seale Hayne College, Writz.  
**PURLEY**, St Marks Hall, Lifflets.  
**RETFORD**, Porterhouse (704881), Madness.  
**REDRUTH**, London Hotel, The Fans.  
**SHEFFIELD**, City Hall (22885), Sky.  
**SHEFFIELD**, Polytechnic (738934), Fingerprntz / Original Mirrors.  
**SOUTHAMPTON**, Bannister Ballroom, Matchbox.  
**SOUTHAMPTON**, University (556291), Slade.  
**SOUTHEND**, Minerva (714689), Flying Saucers.  
**STAFFORD**, North Staffs Polytechnic, Beasdone (62331), The Selector.  
**STAFFORD**, North Staffs Polytechnic (52331), Little Bob Story.  
**STOURPORT**, Civic Centre (3107), The Beat / Aupairs / Deniziz.  
**SWANSEA**, Hafod Inn (53617), Deadly Toys.  
**TOTTENHAM**, Civic Hall (864499), MetroGlider.  
**UXBRIDGE**, Uni One (01 574 205), Chairs.  
**WALSALL**, Town Hall (21244), JALN Band.  
**WATFORD**, Red Lion (29208), The Chevrans.  
**WEST RUNTON**, Pavilion (283), Merton Parkas.  
**WOLVERHAMPTON**, Lafayette (28265), Saxon.

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**THE STRANGLERS**

**OCT 12**

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Friday 5th October  
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Saturday 6th October  
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**SATURDAY  
OCTOBER 6**

**ABERDEEN**, University (157275), Sutherland Brothers  
**AYLESBURY**, Friars Vale Hall (88948), Tubeway Army / Orchestra / Manoeuvres In The Dark  
**BANGOR**, Bangor University, (53709), The End  
**BEDFORD**, College Of Higher Education, Yakety Yak  
**BIGESTER**, Nowhere Club, Sludgehammer  
**BIRMINGHAM**, Aston University (021 359 6531), The Beat  
**BIRMINGHAM**, Bogarts (021 643 0172), Sneak Preview  
**BISHOPS STORTFORD**, Triad (63333), Joyride  
**BLACKPOOL**, Jenks (29203), Angel Street  
**BLACKPOOL**, Norbreck Castle (52341), The Storm  
**BRADFORD**, University (33468), Penetration / Local Operator  
**BRIDLINGTON**, Spa Pavilion (78256), The Stranglers  
**BRIGHTON**, Alhambra (27874), The Lambrettas  
**BRIGHTON**, Polytechnic (633585), The Ruts / Executives  
**BRISTOL**, Isambard Brunel College (41241), The Injections  
**BRISTOL**, Polytechnic (562621), Sore Throat  
**CARDIFF**, Grassroots (31700), Deadly Toys  
**CARDIFF**, Grassroots (31700), Plastic Placebo / Close Rivals  
**BRISTOL**, University (35035), The Piranhas  
**CARDIFF**, Casablanca, Eclipse  
**CHEL TENHAM**, Live Music Centre, Bishops Cleeve, Prince Hammer / Jah Wootch / Creation Rebel  
**COLCHESTER**, Essex University (72462), The Rasses  
**COVENTRY**, Dog and Trumpet (1676), Kidda Band  
**COVENTRY**, Lanchester Polytechnic (24166), Armed Forces  
**COVENTRY**, New Theatre (23414), Elkie Brooks  
**DUBLIN**, Stadium (753371), Loudon Wainwright III  
**DUDLEY**, JB's (53597), Destroy All Monsters / Viva Dundee, Caird Hall (28121), Boomtown Rats  
**DURHAM**, University (64486), Hot Snax  
**FARNWORTH**, Blightys (79222), The Drifters  
**GLASGOW**, Apollo (041 332 9221), Sister Sledge  
**GLASGOW**, Queen Margaret Union (041 334 1565), Wilko Johnson  
**GLASGOW**, University (041 339 8698), UK Subs  
**GLASGOW**, Strathclyde University (041 552 4400), Dean Friedman  
**GRANTHAM**, Coles Club, Strange Days  
**HALIFAX**, Good Mood Club, Merton Parkas  
**HASTINGS**, Pavilion (422566), Gonzalez  
**HITCHIN**, North Herts College, No Dice  
**HUDDERSFIELD**, Polytechnic (36156), The Selector / Madness  
**KINGS LANGLEY**, Ovaltine Social Club, Flying Saucers  
**KINGSTON**, Polytechnic (01 546 4890), The Pirates  
**KIRKCALDY**, Birkgate Hotel, London Zoo  
**LEEDS**, Polytechnic (30171), The Vye  
**LEICESTER**, Baileys (26462), The Fatback Band  
**LEICESTER**, University (26681), Lindisfarne  
**LIVERPOOL**, Empire (051 709 1555), Darts  
**LIVERPOOL**, Masonic Hall, Accelerators (FAR)  
**LIVERPOOL**, Walton Hall, Passage / Antipathy  
**Minimal / The Moderates / Dark The Heart / Profounds**  
**LONDON**, Bridge House, Canning Town (01 476 2889), Paul Jones Blues Band  
**LONDON**, Dingwalls, Camden (01 267 4967), Matchbox  
**LONDON**, Greynound, Fulham Palace Road (01 385 0526), The Teenbeats  
**LONDON**, Hamborough, Tavern, Southall, Spider  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The Dials  
**LONDON**, Marquee, Wardour Street (01 437 8603), The Vapours  
**LONDON**, Moonlight, Railway, West Hampstead (01 992 0863), The Xtras / Art Objects  
**LONDON**, Music Machine, Camden (01 387 0428), Secret Affair / Squire  
**CUMBERNAULD**, Cottage Theatre, Chou Pahrul  
**DERBY**, Old Bellie (43701), Lies All Lies

**LONDON**, Notre Dame Hall, Leather Square, Ferdia  
**LONDON**, St George's Medical College, Praying Mantis  
**LONDON**, The Rainbow, Finbury Park (01 263 3140), Portsmouth Sinfonia  
**LONDON**, University College Union, Gordon Street (01 387 3611), China Street  
**LONDON**, University College Union, Gower Street (01 387 3611), Patrik Fitzgerald  
**LONDON**, Upstairs at Ronnie's, Frith Street (01 439 0747), Majority  
**LONDON**, Venue (01 834 5500), Eddie C Campbell / Billy Emerson / Good rockin Charles / Lester Davenport / Chico Chism / Little Snooky Smithers (American Blues Legends)  
**LONDON**, Westfield College, Hillfield Road (01 435 6593), Souled Out  
**LIVERPOOL**, Town Hall (63151), The Rockin' Shades  
**MANCHESTER**, Factory, Royce Road, Hulme (061 226 1933), The Undertones  
**MANCHESTER**, Furthouse, Birch Street, Little Bo Bitch  
**MANCHESTER**, Polytechnic (061 273 1162), Art Failure  
**MANCHESTER**, UMIST (061 236 9114), Sinceros / The Salford Jets  
**MANCHESTER**, University (061 273 5111), Cimmax Blues Band  
**MELTON MOWBAY**, Painted Lady (Kirby Bellars 612121), Limmie And The Family Cookin'  
**MIDDLESBROUGH**, Rock The Piranhas (241895), Starjets  
**NEWARK**, Palace Theatre (71156), Menticide  
**NEWCASTLE UPON TYNE**, Madisons (24910), High Electrons  
**LONDON**, The Venue, Victoria, (01 834 5500), Country Joe  
**LONDON**, Torrington, North Finchley, (01 445 4710), The Blues Band  
**MACCLESFIELD**, Bears Head, (2197), Dick Smith Band  
**MANCHESTER**, Royal Exchange Theatre, (061 833 7881), The Deafones  
**NEWCASTLE UPON TYNE**, City Hall, (20007), Sister Sledge  
**NORWICH**, White's, (25539), Silent Noises  
**READING**, Target, (585887), Zilch  
**REDCAR**, Coatham Bowl, (74420), Destroy All Monsters / Viva Dundee  
**REDHILL**, Lokers Hotel, Those Helicopters  
**SOUTHALL**, Red Lion Rock Club, The Oi Band  
**SOUTHAMPTON**, University, (556291), After The Fire  
**SOUTHEND**, Shrimpers Club, Steve Hooker Band  
**STRATFORD-UPON-AVON**, Royal Shakespeare Theatre, (29320), Sky  
**UXBRIDGE**, Brunel University (01 893 7188), Mike Absalom  
**WOLVINGTON**, Nags Head, (684204), The Russians  
**WOLVERHAMPTON**, Civic Hall, (21359), Tubeway Army / Orchestral Manoeuvres In The Dark

**SUNDAY  
OCTOBER 7**

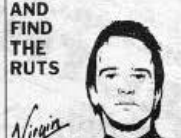
**ABERDEEN**, Capitol, (23141), Buzzcocks  
**ARBROATH**, Condon, The Inmates  
**BAKEWELL**, Monsal Head Hotel, Overdrive  
**BELFAST**, Whitta Hall, Queens University (45133), Loudon Wainwright III  
**BIRMINGHAM**, Odeon, (021 643 6101), Gillian  
**BRADFORD**, Princeville, (78545), Proposition 31 (Lunchtime)  
**BRADFORD**, Royal Standard, (27898), Crass  
**BRADFORD**, Vaults Bar, Vex  
**BRIGHTON**, Conference Centre, (203131), Chic  
**BRIGHTON**, Sherry's (25895), Central Line  
**BRISTOL**, Locarno, (26193), Penetration / Local Operator  
**CHORLEY**, Joiners Arms, The Vye  
**CROYDON**, Greynound, (01 881 1445), Matchbox  
**CUMBERNAULD**, Cottage Theatre, Chou Pahrul  
**DERBY**, Old Bellie (43701), Lies All Lies

**DUNDEE**, University (23181), Sutherland Brothers  
**DUNFERMLINE**, Kinema, (21902), UK Subs / Secrets  
**EDINBURGH**, Harveys, (031 229 1925), Scratch / Marks  
**FIRE**, University of St. Andrews, (73145), Chas And Dave / Trimmer And Jenkins  
**GLASGOW**, Apollo, (041 332 9221), The Stranglers  
**GLENROTHES**, Rothes Arms, (75370)  
**HEMEL HEMPSTEAD**, Pavilion, (64451), The Ruts / The Flies  
**JACKSDALE**, Grey Topper (Leabrooks 3232), Merton Parkas  
**LANCASTER**, University, (65021), Lindisfarne  
**LEEDS**, Fan Club, Brannigans, (66252), Little Bot Story  
**LEICESTER**, De Montfort Hall, (27632), The Undertones / The Photos  
**LEICESTER**, Polytechnic, (27621), Judy Tzuke  
**LIVERPOOL**, Empire (051 709 1555), Leo Sayer / Mainland  
**LONDON**, Brecknock, Camden, (01 485 3073), Dean Pracher (midway)  
**LONDON**, Bridge House, Canning Town, (01 476 2889), Tour De Force  
**LONDON**, Dingwalls, Camden Lock, (01 267 4967), The Bobby's  
**Terminal Snack Blues Band**  
**LONDON**, Greynound, Fulham, (01 385 0526), Writz  
**LONDON**, 100 Club, Oxford Street (01 636 0933), Red Beans And Rice / Geraint Watkins  
**LONDON**, 101 Club, St John's Hill, Clapham, (01 603 8071), The Piranhas  
**LONDON**, Kings Head, Deptford, Afflicted  
**LONDON**, Nashville, Kensington, (01 603 6071), Electrons  
**LONDON**, The Venue, Victoria, (01 834 5500), Country Joe  
**LONDON**, Torrington, North Finchley, (01 445 4710), The Blues Band  
**MACCLESFIELD**, Bears Head, (2197), Dick Smith Band  
**MANCHESTER**, Royal Exchange Theatre, (061 833 7881), The Deafones  
**NEWCASTLE UPON TYNE**, City Hall, (20007), Sister Sledge  
**NORWICH**, White's, (25539), Silent Noises  
**READING**, Target, (585887), Zilch  
**REDCAR**, Coatham Bowl, (74420), Destroy All Monsters / Viva Dundee  
**REDHILL**, Lokers Hotel, Those Helicopters  
**SOUTHALL**, Red Lion Rock Club, The Oi Band  
**SOUTHAMPTON**, University, (556291), After The Fire  
**SOUTHEND**, Shrimpers Club, Steve Hooker Band  
**STRATFORD-UPON-AVON**, Royal Shakespeare Theatre, (29320), Sky  
**UXBRIDGE**, Brunel University (01 893 7188), Mike Absalom  
**WOLVINGTON**, Nags Head, (684204), The Russians  
**WOLVERHAMPTON**, Civic Hall, (21359), Tubeway Army / Orchestral Manoeuvres In The Dark

**MONDAY  
OCTOBER 8**

**ABERDEEN**, Capitol (23141), Boomtown Rats  
**AYR**, Pavilion (65489), Sutherland Brothers  
**BELFAST**, Whitta Hall, Queens University (45133), Loudon Wainwright III  
**BIRKENHEAD**, Hamilton Club (051 647 9923), Slade  
**BIRMINGHAM**, Digbeth Civic Hall (021 235 2434), Penetration / Local Operator  
**BIRMINGHAM**, Odeon (021 643 6101), Alvin Lee Ten Years Later  
**BRIGHTON**, Alhambra (27874), The Chels / The Kempton Rockers  
**BRIGHTON**, Dome (682127), Came  
**BRISTOL**, Colston Hall (291788), Sky  
**BRISTOL**, Romeo And Juliet's (36151), Accelerators  
**CANTERBURY**, University of Kent (64724), Landscape  
**CARLISLE**, Market Hall (23411), The Stranglers

**OPEN THE CRACK AND FIND THE RUTS**



**Oct 12**



**THE JAGS**

**CLEETHORPES**, Winter Gardens (62825), Gillan  
**COLNE**, Union Hotel (662759), UK Subs  
**DUNDEE**, Caird Hall (28121), Buzzcocks  
**EDINBURGH**, Tiffany's (031 556 6292), The Inmates / London Zoo  
**GLASGOW**, Apollo (041 332 9221), Darts  
**GRANGEMOUTH**, International Hotel, Freeze  
**HULL**, City Hall (20123), Siouxie And The Banshees / The Cure  
**LEEDS**, Florida Green Hotel, Harehills (490844), Flash Cats  
**LEICESTER**, Adam And Eve (51385), Zorro  
**LONDON**, Eric's (051 238 7881), The Selector  
**LONDON**, Acklam Hall, Portobello Road (01 960 4590), The Astronauts  
**LONDON**, Bridge House, Canning Town (01 476 2889), Sta-Prest / Fixations  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Scandal / Spys  
**LONDON**, Dominion Theatre, Tottenham Court Road (01 580 9562), Elkie Brooks  
**LONDON**, Greynound, Fulham (01 385 0526), The Vapours  
**LONDON**, Half Moon, Putney (01 788 2367), Noel Murphy  
**LONDON**, Hammersmith Odeon (01 448 4081), Chic  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), Squire  
**LONDON**, Moonlight, Railway, West Hampstead (01 992 0863), Gino And The Sharks / Streets  
**LONDON**, Music Machine, Camden (01 387 0428), Angel Witch / Magnus Force / Praying Mantles  
**LONDON**, Notre Dame Hall, Leicester Square (01 437 5571), Ferdia  
**LONDON**, Queen Elizabeth Hall (01 928 3191), Madness  
**LONDON**, Rock Garden, Covent Garden (01 240 3861), The Piranhas (Shelter benefit)  
**LONDON**, Royal Albert Hall (01 589 8212), The Three Degrees  
**LONDON**, Tramshed, Woolwich (01 855 2371), Stefan Grossman / Duck Baker / George Gritzloch  
**MANCHESTER**, Apollo, Ardwick (061 273 1112), Sister Sledge  
**MANCHESTER**, Band On The Wall (061 382 5629), The Trend  
**MANCHESTER**, Factory, Royce Road, Hulme (061 226 8821), Destroy All Marshers / Sta-Prest  
**MIDDLESBROUGH**, Mandy's, Albert Road, Clem Curtis And The Foundations  
**MIDDLESBROUGH**, Teeside Polytechnic (245589), Chas And Dave / Trimmer And Jenkins  
**NEWCASTLE UPON TYNE**, City Hall (20007), The Undertones  
**PLYMOUTH**, Clones (65136), Angelic Upstarts

**TUESDAY  
OCTOBER 9**

**ABERDEEN**, Capitol (23141), Boomtown Rats  
**ABERDEEN**, Ruffles (20902), Colossus / London Zoo  
**BIRMINGHAM**, Odeon (021 643 6101), Sister Sledge  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), Relay  
**BRADFORD**, St George's Hall (32513), Lindisfarne  
**BRIGHTON**, Alhambra (27874), Airport  
**BRIGHTON**, Dome (682127), Sky  
**CARDIFF**, University (396421), Merton Parkas  
**CORK**, City Hall (21731), Leo Sayer / Mainland  
**DERBY**, Romeo And Juliet's (36151), Accelerators  
**DUNDEE**, Caird Hall (28121), Darts  
**DUNDEE**, College of Technology, Berlin Blondes  
**EDINBURGH**, Aquarius (031 229 6697), Frabze  
**EDINBURGH**, Tiffany's (031 556 6292), Slade  
**EXETER**, Routes (58615), The Selector / Angelic Upstarts  
**EXETER**, University (77911), Dean Friedman  
**GLASGOW**, University of Strathclyde (041 552 4400), Sutherland Brothers  
**GLENROTHES**, Rothes Arms (753701), Just The Job  
**HUDDERSFIELD**, Polytechnic, Tours  
**HULL**, University (42431), Chas And Dave / Trimmer And Jenkins  
**IPSWICH**, Gaumont (53641), Siouxie And The Banshees / The Cure  
**KEIGHLEY**, Kings Head, Proposition 31  
**LONDON**, Bridge House, Canning Town (01 476 2889), The Decoys  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Jimmy Rogers / Left Hand Frank  
**LONDON**, Dominion Theatre, Tottenham Court Road (01 580 9562), Elkie Brooks  
**LONDON**, Hammersmith Odeon (01 748 4081), Chic  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), Sta-Prest  
**LONDON**, London School of Economics, Houghton Street (01 405 1977), The Piranhas  
**LONDON**, Marquee, Wardour Street (01 437 8603), The Mekons  
**LONDON**, Moonlight, Railway, West Hampstead (01 992 0863), Paris / Reaction  
**LONDON**, Nashville, Kensington (01 603 6071), The Jags  
**LONDON**, Upstairs At Ronnie's, Frith Street (01 439 0747), The Trendies

**WEDNESDAY  
OCTOBER 10**

**ABERAVON**, Nine Volts, (6072), De LaParra  
**ABERDEEN**, Capitol (23141), Darts  
**ABINGDON**, RAF Station, Kidlington (01 874 4138), Decoys  
**BIRMINGHAM**, Digbeth Civic Hall, (021 235 2434), Stiff Little Fingers  
**BIRMINGHAM**, Odeon, (021 643 6101), Sky  
**BIRMINGHAM**, The Swan, Yardley, Force  
**BLACKBURN**, King George's Hall, (68424), The Stranglers  
**BRADFORD**, University, (33466), Wilko Johnson  
**BRIGHTON**, Conference Centre, (203131), Siouxie And The Banshees / The Cure  
**BRIGHTON**, Top Rank, (25895), The Jags  
**BRISTOL**, Hippodrome, (291444), Camel  
**BRISTOL**, Stonehouse (behind Bunch of Grapes), Apartment  
**CARDIFF**, Top Rank, (26538), Penetration / Local Operator  
**CARDIFF**, University (396421), Merton Parkas  
**CARLISLE**, Market Hall, (23411), Angelic Upstarts  
**CARLISLE**, Tiffany's, (36930), Angel Street  
**COLNE**, Youth Centre, Tiger Tails  
**EXETER**, University, (77911), Brainiac Five  
**GLASGOW**, Apollo, (041 332 9221), Boomtown Rats  
**GRANGEMOUTH**, International Hotel, Cheetahs  
**GUILDFORD**, Woodens Bridge (3261), (72708), The Small Wonders  
**ILFORD**, Oscars, Green Gate, Flying Saucers  
**LEICESTER**, University, (26681), Dean Friedman  
**LIMERICK**, Savoy, (44644), Leo Sayer / Mainland  
**LIVERPOOL**, Masonic, Berry Street, The Profounds  
**LIVERPOOL**, University, (051 709 4744), Lindisfarne  
**LONDON**, Brecknock, Camden, (01 485 3073), The Vye's  
**LONDON**, Bridge House, Canning Town, (01 476 2889), Del Bromham Band  
**LONDON**, City University, Northampton Square, (01 235 4399), Mike Absalom  
**LONDON**, Dingwalls, Camden, (01 267 4967), The Pirates  
**LONDON**, Dominion Theatre, Tottenham Court Road, (01 580 9562), Elkie Brooks  
**LONDON**, 101 Club, St John's Hill, Clapham, (01 223 8309), The Carpenters  
**LONDON**, Marquee, Wardour Street, (01 437 8603), Borich  
**LONDON**, Moonlight, Railway, West Hampstead, (01 992 0863), The Method  
**LONDON**, Music Machine, Camden, (01 387 0428), Soft Boys / The Books  
**LONDON**, Nelsons, Football Club, Wimbledon, The Piranhas  
**LONDON**, New Golden Lion, Clapham, (01 874 4138), Decoys  
**LONDON**, Rock Garden, Covent Garden, (01 240 3861), Fingerprintz  
**LONDON**, Trafalgar, Shepherds Bush, Pathogen-A  
**LOUGHBOROUGH**, Loughborough College, Low Lewis' Reformer  
**MANCHESTER**, Duke of Wellington, Bolton Road, Swinton, The Trend  
**MANCHESTER**, Factory, Royce Road, Hulme, (061 226 8821), Clockwork  
**MANCHESTER**, University, (061 273 5111), UK Subs  
**MEXBOROUGH**, Towpath Inn, The Vye  
**NEWCASTLE UPON TYNE**, City Hall, (20007), Alvin Lee Ten Years Later  
**NOTTINGHAM**, University, (51311), The Piranhas  
**NOTTINGHAM**, University, (51311), Merton Parkas  
**PAISLEY**, TUC Club, Orr Square, Clem Curtis And The Foundations  
**PLYMOUTH**, Clones, (65136), The Mekons  
**SHEFFIELD**, Polytechnic, (738934), Judie Tzuke  
**SOUTHAMPTON**, University, (556291), Climax Blues Band  
**TIPTON**, Sports Union, Matchbox  
**UXBRIDGE**, Brunel University, (01 893 7188), The Jags  
**WOLVERHAMPTON**, Lord Raglan, (25863), Stuff Movies / Bleeding Hearts  
**WOLVERHAMPTON**, Polytechnic, (28521), After The Fire

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# ROAD SHOWS

## Rats - blinking good

**BOOMTOWN RATS**  
Apollo Manchester

SO WHY all the fuss about the boys' lips? If his mouth speaks words (and it has been known to) the eyes shout volumes. Acres of protruding, rolling peepers, cajoling, commanding and caressing the audience into constant whoops of delight.

Visually they are matched only by a stupendous stage set, illuminated beyond reproach and layered with fashionable enterprise.

The boy later blitches about someone in a Tubeway situation having purloined his props from The Rats' Loch Lomond show. Is there no - one this Numan character hasn't left alone? No matter. In the audio-visual stakes it is Geldof who is aware of the respective roles of servant and master.

So notwithstanding the flashy, if functional, backdrop of neon and scotfolding, it is Bob himself who is the centre of attraction. Just for a change!

The vertical surface is a mass of noughts and crosses, occasionally winking and blinking at the crowd, allowing the casual observer to understand the reason for the thorough exposure given to Bob's loudly-checked jacket.

Once again it appears, topping off a blue 'T'-shirt, Lofgrenesque scarves and neckerchiefs and some oh-so-modern fifties workman's jeans. Bassist Briquette plumps for a Cavalry outfit while Fingers low profiles it per usual in keyboard-striped pyjamas.

Most of the material is also familiar. Although it should be pointed out that this is the fourth successive tour where the 'Tonic' album has been the basis of the set, at the same time it has not been stretched too far. 'Eva Braun' was interpreted as brilliantly as ever, as was 'Me And Howard Hughes' - another number showcasing Geldof's ability to



BOB GELDOF: it's in the eyes

present portraits as well as compositions.

The latter included 'Like Clockwork', with new light arrangements backing the old sleight-of-hand and 'Joey's On The Street Again', where the narrator strolls up and down alongside special guest Dave McKay's sax solo.

But new material was mixed in as well - ingredients from the forthcoming album, whose title, if not the writing on the wall, was scrawled across a large curtain. 'The Fine Art Of Surfacing', it is, for reasons less than apparent but including songs like 'Winter Factor' and 'Nothing Happened Today'.

Also on display were 'Someone's Looking At You', a superb song delivered by Bob with a sweeping Irish skank and 'Keep It Up', a bluesy piece which once again hits at an admiration for Jagger's aggressive phrasing.

Surprisingly none of the new numbers appeared to adopt the winning journalistic style of 'I Don't Like Mondays', this being explained away by lack of interest in recent news stories.

Fair enough, maybe he's moved away from the one-off style of one of the seventies' greatest hits, the narrative tale delivered almost throwaway-style, with a repetition of the first verse's topical reference to silicone chips. This had Simon Crowe coming shyly upfront to add some blushing back-up vocals and Gerry Cott sending up Keef with a flag hanging out the side of his mouth.

'Rat Trap' was reproduced more conventionally with a sassy, showbiz whisper of the 'Apollo' being next to the meat factory door, it's very mention driving the audience as wild as the intro to 'having My Picture Taken'.

Here, Bob dragged a few

embarrassed photographers up on stage and got a deafening response on telling the Manchester audience they had proved the biggest posers last time round. An old trick and doubtless repeated every night, but every stunt's as good as the way you pull it.

His overtures to the kids in the balconies drew the kind of waving, raving response redolent of a 'Whistle Test' cartoon, while the end came gradually, beginning with Briquette climbing the scaffolding to a sax-dominated 'I Get My Kicks From You'.

The protracted finale comprised a rousing 'Mary Of The Fourth Form' and a couple of corking encores in the form of 'She's So Modern' and 'Looking After No'.

A Tilt at The Greatest Show On Earth title? Not exactly, since The Rats don't try for such assurances and their very looseness is an ace card anyway. This was a good-time event, no holds barred with nothing to prove. Joy brings incarnate specialising in distributing pleasure all round - you could see it in the whites of their eyes. MIKE NICHOLLS

### SISTER SLEDGE Hammersmith Odeon, London

IT'S A family affair, but I had my doubts as to whether Sister Sledge could come out of their studio shell and get a live buzz going. The young, largely female (or should that be large female?) audience had been softened by some extravagant funk 'n' party from TCOJ - that's Total Concept Of Joy, who ought soon to be more of a name.

But it was the Sisters Sledge who were really throwing the party, even though one of their kind, Debbie, turned down the invitation and stayed back home with baby. Their entrance was genuinely exciting, an ultra-pro whipping-up. A lively taped vocal intro of 'Lost In Music', band already playing on stage, preceded some really sharp strobe lighting and consequently, a flickering, old-time movie appearance from the girls, who went on to finish their current hit energetically. Now I mention it, energy was the key; these ladies move about with real freshness and vitality, with an act at the top end of the cabaret line. Witness the use of a willing face from the crowd, name of Derek, who was seduced, showtime style, by Joni, Kim and Kathie in Turn, on the song 'You're A Friend To Me'. He remained fairly diffident about it, too, but everyone else loved it.

Then there were the impressions - Diana Ross, an ample Dolly Parton, the Andrews Sisters...how did they get in here? Best of all, though Kathie's perfect play on Cher, which probably went largely unappreciated. There was more than enough straight singing, though; the only dodgy moment was a version of Stevie Wonder's 'As', curiously renamed 'Always'. But 'Easier To Love' and especially 'He's The Greatest Dancer' from the album were on target, and then came a real party-time version of 'We Are Family', seemingly never-ending and quite a sing-song towards the end. These Sledges have the individuality to pull free from the Chic-production ties. And at Hammersmith they had a good deal more spunk about them than Chic did there earlier in the year. PAUL SEXTON

### THE JAGS Civic Hall, Barnsley

HEARD THE one about the guy who bought his bird a Jag for Christmas. She opened the garage door and it bit her head off. Got the message?

The Jags have a lot of bite and a lot of energy. They unleashed it on the half-filled hall still reeling after an excellent support set by Sheffield's Deaf Aids a local band in these parts and a name to listen out for. The Jags ambled on to stage a quick tune up and then into Desert Island discs. It's definitely not the kind of music Roy Plomley would be playing. Their sound is strikingly like Elvis Costello. I could have closed my eyes and believed I was listening to the man. Even Nick Watkinson's vocal inflections sound more Costello than Costello does.

The songs were all short, well performed and memorable, what more can you ask for. I got the distinct impression I was listening to a set made up of singles.

'Evening Standards' might be an obvious follow up to 'Back Of My Hand', with John Alder's choppy chord sequence being driven along by Alex Bard's dizzy drumming, but they won't be stuck for choice. 'Party Games' or 'On Tune Into Heaven' would both do well in the singles race. The 'tourist' bordered on Rock 'n' Roll and got a lot of kids up dancing. Somebody ought to shoot Barnsley Council, the house lights went on at 10 o'clock sharp and The Jags weren't even allowed back for an encore. How mean can you get. MARTIN ASHE

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INCLUDES FULL LENGTH VERSION  
**'FEEL THE REAL'**  
SWK 2004  
SIDEWALK PAVES THE WAY

# IS NOTHING NU-MAN?

**GARY NUMAN**  
Hammersmith  
Odeon, London

IMAGINE YOUR favourite Venetian blind. Suddenly the flat, horizontal flaps leap into a line of flashing, changing colours, racing up and down the thing in a startling sequence of different directions.

No, you haven't been slipped a lethal tab of acid and you aren't even at home in your bedroom, although there are a couple of rooms upstairs. These are situated high on the multi-tiered stage and house a pair of synthesiser operators. Firmly flanked is one Ced Sharpley on drums,

crowned by a neon pyramid which beams out signals to its rather squat relations on the real stage below.

Also sharing the ground floor at a greater distance from one another are Paul Gardiner on bass and multi-instrumentalist Russell Bell who majors on syndromes. The question is: Are friends symmetrical?

Of course they are, and as several thousand people gag on this mastery maze of modern technology, from stage right another friend soon appears: a Ladeezangenieman!

The Gary Numan show! If Gary was restricted to

only 15 minutes worth of fame as opposed to cult-dom and canonisation, these would be the moments he'd have to choose. What an entrancement! What a rip-off!

Talk about replicas! Even the smile from routine was David's, while the stage set must have been marked "Bowie Tour '78 - This Year's Model." I wonder whether the Grand Old Duke was in the audience, and if so, how he enjoyed watching his once-patented effortless dance routines, mannered vocal phrasing and re-jigged image thrown back at him?

The chances are, he would have been well-

boored by the fourth number, 'cos after that, nothing really happened. The song remained the same and monotonous set in. Early on 'Cars' cruised us into familiar territory before 'In My Vision' displayed itself as the first of many syndrome numbers. On and on, that hollow, whacking sound, the wielder of the sticks obviously having seen too many African tribal flicks.

Then Gary sneaked off for a bit, but not, it transpired, to change his black uniform. He must just have been wondering what he was doing in a room like this. So was I. The ensuing instrumental was ruthlessly repetitive, interrupted only by a sudden ultra-violet attack from the neon triangle, accompanied by some far-fetched sound effects and a whiff of dry ice.

Ne-clone then re-emerged with a nu-age rendition of 'Star On Broadway', rigorously revamped with rigid vocals. 'Down In The Park' drew rapturous, snobbish applause (it was the first single), and the little pyramids down front started revolving, relieving everybody that they were actually doing something at last, and waving their master goodbye.

Just as predictable was the return of a bomber-clad and amazingly hair-ched Gary, for a trio which included 'Are Friends Electric?' grimacing, grinning, but saying nothing all the while.

Sure, it was impressive, but this year's winner of the Pulitzer Prize for plagiarism might in future contemplate the importance of variety in enhancing The Pleasure Principle. MIKE NICHOLLS



GARY NUMAN: like your favourite Venetian blind.

## THE SELECTOR Limit Club, Sheffield

THE NIGHT's entertainment kicked off with support band. The Beat, on another night they would've fitted into the top slot with not trouble at all. They have sharp songs, dance rhythms and a confidence that belies their lack of experience. Their time will come soon.

Some half-wits would try and trap The Selector in the mod revival bag, but that's just plain silly. Selector are reviving nothing so much as "groovy" times. They create a truly modern sound, blending ska, dub and rock in a truly vital mix.

They begin the set by exalting the crowd — be they punks, mods, skins or dreads — to get up and move with the beat. From the start, the stage crackles with energy and the band rock through a selection (no pun intended) of songs that, on first hearing, sound uncannily like next year's Top Ten.

Two days later and I'm still humming the tunes to 'They Make Me Mad', 'Street Feeling', 'Carry Go, Bring Come' (dedicated to all Crossroads addicts — a song about gossips) 'Everyday' and the newly released 'On My Radio'.

The vocals are handled by Gappa Hendrickson and the explosive Pauline Black; eyes boggling, limbs flailing in a non-

stop dance routine, they provide a show I haven't seen equalled in many moons. Between songs there are Black cajoles and chats; and they never let the pace drop for an instant.

The rest of the band are equally excellent — this is no one-girl show. Noel Davies' clean, ringing lead guitar and occasional power-chording meshes perfectly with young Crannie Amanons skanking rhythm work.

Over to the right, Desmond Brown Stabs out tasty blue beat organ. The bottom-end of The Selector Sound is handled with authority by Charles Benbridge on Rock Steady drums and dreadlocked Charley Andenaon on dubwise bass.

By the end of the set the punters were well skanked up, bringing the band back for a glorious ska-James Bond Theme and a reprise of 'They Make Me Mad' and 'On My Radio'.

The Selector will be around when this year's mod heroes have traded in their mohairs for chin-boards and Jesus sandals to cash in on next year's Beatnick revival. Selector have roots, power and originality; there's not a whiff of hype or nostalgia about them.

Criticisms? It's hard to take notes when you're skanking, I'm on the next train to Skaville. JACK BOWERS

## JOE JACKSON Hurrahs, New York

WHEN JOE Jackson was forced to postpone the sold out Palladium concert on June 1st — a mere two months after scoring a major critical and public success at the Bottom Line — promoter Ron Delsener took advantage of the re-scheduling by immediately adding a second night to their engagement. That too sold out in a matter of hours.

Almost five months lapsed before last Saturday's make-up show and the tickets still read June 1st, 1979. In the interim however, Jackson has recorded a second LP, 'Do Shortly', and he is using his latest show to preview that disc.

In fact almost every other song is new. And if any proof is needed that Jackson is more than a two shot wonder he provides it with 'Geraldine and John' (about two people that are married, but not to each other) and the Graham Parkerish



SELECTOR: welcome to Skaville.

'Mad At You' and 'Don't Wanna Be Like That'.

His next single, 'I'm The Man', should have no problem building on the popularity established with 'Look Sharp' and 'Is She Really Going Out With Him'.

The show looked sharp too. Jackson is still carrying a tabloid on stage and reading the headlines to introduce 'Sunday Papers', and he is still using 'Look Sharp' as the lead into his set.

But there's a friendly robot named Foubart that conducts the band with gold lame arms during 'Instant Mash', and the black and white replica of the British flag that hangs at the rear of the stage — a back drop particularly susceptible to the shadings of solid red and blue that dominate the lighting schemes.

The band is tight behind him although they could use a lead instrument to give their songs more power. Still, it was a performance worth the waiting. IRA MAYER



CLASH: losing the draw.

# DISCREET CONTROL

"IF THE Clash are a great rock 'n' roll band, as some critics have asserted, then rock 'n' roll is in trouble. It would be nearer the truth to call them a garage band with pretensions." (Robert Palmer, New York Times, September 22, 1979).

I'll make no apology for the withering quote.

It's America that's got to be convinced by this latest venture after all, not you or I. And while we're waiting for an agonisingly delayed third album (and a British tour?) the Clash are out on the road, giving quarter to the Eastern US of A. A bigger tour, and bigger venues that the last time — either the first step in giving way completely, or the last defiant stab at winning them over the way they want to.

The Clash in America, simply, are going out as a rock band with all the trimmings. A massive drum kit, a much-worked-up on sound, a choreographed stage show... a sort of muted anger amidst the thunder and crash of the power chords.

They're going for the big time — insurrection from the inside, and hoping they'll come out in tact on the other side. It isn't easy in the land of a thousand platinum albums.

The tour itself was an odd one, the Clash 'Taking The Fifth' (as in the Fifth Amendment); every tour has a title, some more meaningful than others), beginning in Detroit, moving through Chicago, Minneapolis, Boston and Philadelphia, on to New York and, finally, Toronto. A tour of largish theatres each so eminently as important as the last act that played there.

As big as Rod Stewart in Detroit, as big as Dire Straits in New York (at the Palladium), and as big as most anybody in Boston. You never could tell with Boston, they light matches for everybody — even the Clash.

And to coincide with the tour there was the much-awaited (at least by CBS) release of the Clash's first album. The album that has now been re-mixed to include plenty of audible lyrics (which are also printed on the sleeve, just in case), several added tracks, and even more added guitar breaks, drum flashes, solos and interminable tidying up.

I never thought I'd hear it happen. Fact is, I saw it as well.

The tour was fleshed out on to the promoter's part with the addition of various supports (although the Undertones, at the Clash's invitation, opened each show). Everyone from David Johansen in Detroit to venerable soul duo Sam and Dave (of 'Hold On I'm Coming' fame) in Boston and New York. Every little helps.

And the Clash, loaded with what could be called 'tour support' (and must be estimated to be hefty record company backing) were there to prove themselves; burdened with what must be a necessity to actually make money. Sell some records. Register an impact.

Even internally things were in a state of turmoil. For a short period the Clash are being looked after by the Ian Dury team of Andy King and Peter Jenner in a trial managerial role. They were surrounded by roadies, a tour manager, a publicist, their girlfriends: A travelling DJ, Barry Myers. A cartoonist from a rival paper, an on-the-road journalist and... well if there was a kitchen sink and a dry ice machine they escaped my attention.

All this and groupies too, hundreds of them, all as young and as ugly, punkily fashionable as only American youth can be.

And in the middle of all this the Clash — not Aerosmith, not Foreigner — had to earn their bread and butter. Show the great American youth generation what it was all about. Some hope.

No wonder there were arguments, that the Clash weren't happy with the way they were playing until David Johansen and Detroit were left behind.

No wonder Joe Strummer could say: "How's it going? It's going so that I'm just about holding myself together in this pile of shit. That's how it's going."

No wonder Mick Jones wouldn't talk to your correspondent, and tempers

boiled over enough to result in a few radio interviews that earned (for five minutes at least) them a dubious, sub-Sex Pistols notoriety; a notoriety the CBS execs discussed. "Man, didya hear what Strummer said on the radio, man?" glared one. "Nah." "He said to this guy: 'What the f--- is happening, c---?' 'The radio man!'"

Inside the New York Palladium the Clash were drawn. Strummer (the second concert went live), welcomed us to 'Radio Station 3.H.I.T.' and spat out a words between the songs with an unapproachable venom.

Then it was the show. Topper pounded away on a back-lit heavy metal kit: all style, panache, fills and flash. Simonon bass at his knees, concentrating more on showing his instrument at the faces of the drooling front rows like a real axeman than actually playing. Jones running from one side of the stage to the other, coloring to the wings (my God!) and ending each and every number with a played-up, arm-waving, lead chord crash.

And Strummer up at the microphone, saying every word, every note. Heavens were even times when all three guitarists touched around the drum kit, flailing away for long enough to turn two more Clash guitars into five minute rock epics.

But these five rock halls, this was a rock audience (despite their unconvincing coating of 50 per cent punk poseurs) and, my oh my, were they going to try and love it.

That, not the new songs (Simonon's 'Guns Of Brixton', 'London's Calling' and more), was the essence of it all.

The real Clash City Rockers are still around as well, still around with the brilliance of 'Complete Control'. As in: 'Control in the body/Control in the mind.' Except these days, for a little support, a little help on the way up, you have to give a little as well.

Discreet control. But the Clash only compromise so much... or so I'm told.

JOHN SHEARLAW

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  - 30 TUES. LONDON - RAINBOW THEATRE

# TOO SOFT SLITS

**THE SLITS / DON CHERRY & HAPPY HOUSE / PRINCE HAMMER & REBEL CREATION**  
 Rainbow, London

THREE "right" bands in the wrong place, or three "wrong" bands in the right place. Prince Hammer, jocular and jumpy, "toasts" over a proficient but routine reggae-session-player backfold, all typical stuff but a pleasant and happy curtain-raiser to the event. Reggae as culture-asserting binder doesn't work in places like the Rainbow, and it has to resort to being warm jolly dance music (the best alternative).  
 Toasters are entertainers anyway, and Prince Hammer is an entertainer, nothing more, all one-dimensional and predictable with a set salvaged by a solid sound, lots of juggling dub-dub-

ub-b effects, and jostling rhythms. Most people remained seated.

Don Cherry is talented and proficient, like Miles Davis, a radical contemporary jazz exponent, an investigative trumpet player pushing the instrument into new and unforeseen areas. The sponge-brain retard spikeys — constituting an uncomfortably large percentage of attendance — couldn't pogo and offered him no favours. He got spat out without so much as a taste. Admittedly, Cherry's set was, for him, unimaginative and strained, but freejazz always sounds that way with electric guitar; they could've used the Rainbow's acoustics to better effect, could've placed more emphasis on combinations of sound than on rhythms, but whatever they did...  
 It deserved better than the chronic crowd-mentality it met with. These are the one dimensional twots who'll gladly pay £7.50 for a Public Image album



**ARI-UP of the SLITS**

which laughs at them, and they'll deserve what they get.

And The Slits — well, The Slits pushed neither themselves nor their audience hard enough; they were, after the album and all, something of a disappointment, hampered, perhaps, by an ill-bass-player, Tessa, and a sound balance which separated rather than unified the parts of the sum.

No "new" perspectives or "credentials" for the album tracks, nothing really exhilarating or overpowering; a clean, even performance (nothing wrong in that, but this is The Slits, remember). Little-girlish and susceptible, they almost cherished their role — Ari's chirpy slapstick is always endearing — but didn't provoke an awful lot of enthusiasm in this critic or

the crowd itself... Those spikeys became politely complacent, restrained and — doubtless — in two minds. The calls for "enore" smacked of procedure; one felt they neither reelected nor wanted (nor warranted) more, but felt obliged to ask anyway, what with paying £2.50 a throw, and all. There really wasn't much for The Slits to feed off, so the blame isn't entirely theirs: an Electric Ballroom would've sufficed.

I still love The Slits, even as a "right" band in the wrong place, but I get too fussy sometimes; I want intimacy in places which stubbornly defy intimacy. I blame myself, I blame The Slits, I blame the audience, I blame The Rainbow, I blame the weather, I blame... (this prayer goes on and on).  
**CHRIS WESTWOOD**



**ARI and VIV**

**JUDIE TZUKE**  
 Grand Theatre Leeds

EVER SEEN an audience clap, purely out of sympathy, Nigel Mazlyn-Jones is a barefoot hairy guy who has trouble with dog tiredness and German Customs Officers. It's a hard life being an acoustic one-man band, but if you had ever wanted to close your eyes and float through space, then this must be the perfect music to do it to. If not just let it be hard luck and open your heart and give the poor lad a chance. Another thing he does is talk a lot.

Judie Tzuke tends to say about thirty thank you's before trying something a little harder, like introducing John, Paul, Jeff, Mike and Bob, the band. But why should a girl who sings with such a pure clean voice bother with mere words. Somehow she stretches her vocals like a piece of chewing gum to deal with the long lingering notes that turn men weak-kneed and women green.

Two new numbers 'N'ight Time' and 'Understanding' are fairly typical. Simple titles, complex lyrics are enthralling enough to hold an audience spell bound, and whereas most bands behind a female singer get ignored, these five were a feature. In every song right until the last, for example in the excellently

cynical 'Sports Car'. Much too skilled to be non-descript. Then it was 'Stay With Me Till Dawn' and the loud roars were deafening.

The theatre was sold out. But anything less would have been criminal.  
**LESLIE STONE**

**THE RUTS**  
 Erics, Liverpool

'I Ain't Sophisticated' shouts lead singer Ruti Malc Owen. I had believed 'Something That I Said' to be extremely sophisticated until hearing the live rendering. Mr Owen & Co. may be Ruts but they certainly aren't in the groove — or even in the crack for that matter.

I think I might be forgiven for expecting something spectacular from the Ruts after their latest two singles 'Babylon's Burning' and 'Something That I Said'. To combine reggae, rock, and a dash of ska there must be a certain amount of talent involved. Why then isn't this talent obvious when live? It was a genuine shock to be confronted with this second-rate old-hat punk band.

Owen was snarling and fierce; the audience looked more than surprised. 'Ere, that was supposed to be a song about a riot — what happened to you lot?' he growls after a particularly noisy tuneless number 'Savage Circle'.  
 The four man London

band — qualifications include Atomic Rooster, Sam Apple Pie and a tea factory — lay out a brisk, bright, hard-driving rock. A lot of long memories seem to be put to work, with sixties/Beatles, glam rock and Dylan harmonies plainly on the job. Yet the Brakes have a confidence, and a sound, all of their own, aided undoubtedly by their warm-chorded, full-bodied songwriting.

There's excellent musicianship throughout, tacky guitar licks run and are squeezed one against the next, and some supremely-punctuated drumming from John Brown. Vocals equally pitch very neatly across the front line. I feel justified then in throwing out a few small crits for a timely yet timeless band sweating potential, like a need to shake out their set a bit more, and lace up the old dramatics with some more slow/quiet/spacy bits. In the course of variety, they still feel short on material. 'Last Man at the Station', 'Strange Man in the City' and 'Who's That Man' are lovely shots, but 'Where Have All the Flowers Gone' a baldhead disaster. Just goes to show, we're none of us....

What is this rough-tough hang-up the Ruts have? And why does the lead guitarist look and act like a heavy metal refugee?

They are trying to cater for everyone at once. Heavy metal, hard-core punk and reggae — at the same time going overboard on some of these themes and alienating those who like the mixture.

More concentration is needed on producing a complete set on the same lines as the singles. Those I'll buy, but I won't be paying for a live gig again. You've got what it takes Ruts, why spoil it?  
**GILL PRINGLE**

**BRAKES**  
 Marquee, London

MUCH BUZZ has been building; asbestos dust flying, etc. around the Brakes in the last few months. Monday at the Marquee proved the basic truth of the matter.  
 The four man London

band — qualifications include Atomic Rooster, Sam Apple Pie and a tea factory — lay out a brisk, bright, hard-driving rock. A lot of long memories seem to be put to work, with sixties/Beatles, glam rock and Dylan harmonies plainly on the job. Yet the Brakes have a confidence, and a sound, all of their own, aided undoubtedly by their warm-chorded, full-bodied songwriting.  
 There's excellent musicianship throughout, tacky guitar licks run and are squeezed one against the next, and some supremely-punctuated drumming from John Brown. Vocals equally pitch very neatly across the front line. I feel justified then in throwing out a few small crits for a timely yet timeless band sweating potential, like a need to shake out their set a bit more, and lace up the old dramatics with some more slow/quiet/spacy bits. In the course of variety, they still feel short on material. 'Last Man at the Station', 'Strange Man in the City' and 'Who's That Man' are lovely shots, but 'Where Have All the Flowers Gone' a baldhead disaster. Just goes to show, we're none of us....  
**SUSAN KLUTH**

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# QUADS QUADS QUADS QUADS QUADS QU



**B**IRMINGHAM (125 miles from London). Heart of the industrial Midlands — a sprawling mass of interconnected dormitories, factories, suburbs: Solihull, Sutton Coldfield, Smethwick. Spaghetti Junction: a tortuous concrete monster which lies suspended over the city and is fine as long as one keeps travelling over it but threatens to engulf and spit you out at random directions should you be foolish enough to descend it — a colossal roulette wheel.

A few miles away in Oscott, The Quads are playing the Monday night spot at Drake's Drum — a large, rambling plastic alcohol dispensing unit. Should you not be a late-night Radio One fan or Single of the Week aficionado, you might have missed the fact that The Quads have a single out on Big Bear records (a local label) called 'There Must Be Thousands'. Released about six weeks ago it was picked, out of the hundreds that must get sent in every week, by John Peel and played and played and played. Josh Jones (rhythm / lead vocals), his two brothers John

(drums) and Jack (lead guitar), together with Jim Doherty, a mate of Josh's from college are still in a bit of a daze over it all.

**B**IRMINGHAM has never appeared involved in new wave, or at the fore of any musical changes. Possibly it's something to do with the environment — a large amorphous mass of suburb after suburb interspersed with heavy industry; the whole area being weighted down by its own lack of individuality without having the saving grace that London has or had of being a focal point for agencies / labels / groups

etc. Further north Leeds, Liverpool. Whatever the reason, Birmingham seems to be caught in a time warp whose centre is heavy metal and disco. For a young band wanting to break out of these confines, the struggle is hard. Jim says "The main problem was a lack of gigs that weren't either heavy metal or pub / disco orientated." The Quads thought that they were as good as any of the other bands around, as well as having a sufficient number of originals under their belt. So began the usual trip of lugging tapes around to any record company or music paper whose address

they could find. They were, as Josh admits, fairly naive, spending one weekend on a worthless trip down to London traipsing around the venues knocking on doors virtually asking "Any gigs mister?" Faced with the agencies' control of the major outlets, back they trooped. And so round full circle to the single. John, replete from a feast of chips, explains, "Originally it was just a promotional single — a live recording — and all we really wanted to do was to get some bookings, agencies etc. Then Peel picked on it, and now we just can't keep up with the demand!"

MIKÉ FARRELL

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# DISCOS

By PAUL SEXTON

## LICENCE OFF

SOME GOOD news for Miss L Dyer, of Newark in Notts, who writes to say: "We are just starting up in the disco business and would like to ask your advice on obtaining a 'disco licence'. If you could give us any information on this subject I would be most grateful."

I called on Jim St Pier, chairman of BADEM and a director of Dave Simms Music Products, for the answer. He said: "This is a common misconception. Halls can be licensed or unlicensed. If the function is a private one, like a wedding, then the hall (room, whatever) doesn't have to be licensed. You only need a licence if it's a public performance, like one in a town hall or something like that. Then the hall itself pays a royalty to the Performing Rights Society. But in any case it's not the disco but the hall which is responsible."

Presumably you're hoping to run and advertise a mobile show, in which case you'll probably get bookings at private houses, and perhaps for special events at which the organisers will have already hired a hall. Either way the pressure's off you.

## UNITED LEADS

THE QAS Professional Range is not an army assault course. It's the marketing name of a new set of audio leads produced by QAS, Quality Audio Supplies.

The leads have been made with high quality cable, and copper conductors of high purity. Each lead is terminate with a plug, and the connecting parts of each plug are gold-plated on nickel plate, to protect against tarnishing and oxidation. Thus the chance of interference, and electrical noise sneaking into the system is reduced.

The screening of the

low-signal leads is improved by something like 35 per cent. The changing capacitance of a braided screen could introduce crackle, but a twisted screen is used to wipe that out. The speaker cable is multi-stranded to increase the conduction area, since audio signals are carried along the periphery of conductors.

The retail price of the leads is to be announced, but they're available from most leading retail outlets, or in case of difficulty, from QAS at Wollaton Road, Beeston, Nottingham NG8 2PB. Phone Nottingham (0602) 256141.



This man plays records — Greg James

## THE DIRTY RAT TRAP

WITH MUCH pomp and ceremony, a new club opened on Friday of last week in Darwen in Lancashire, not far from Blackburn. The club is Bogarde's, who already have several other nightspots around the country. Logically enough, in the big opening promotional push, the club called on the geezer from THOSE ads on TV to be in the area on Friday, riding around town in an open-top Rolls Royce. Nothing like announcing your product, is there? The club is apparently, a little off the beaten track, up a narrow road, but does aim to be fairly exclusive (novel way of being exclusive, eh? No one can find the place so you don't get any riff raff). The

capacity will be 900, and the club is at Cranberry Fold, Cranberry Lane, Darwen, Lancs. Bcgey would be pleased.

Other news: a sideline to our main disco theme — CRS, the Car Radio Station, are holding a "Hi-Fi Magic" opening on October 8 in London. CRS are specialists in car radio, stereo and electrical automotive accessories (it says here), and are bringing new installation and service techniques into London from America. The Grand Opening of their new premises will be performed by Shaw Taylor at 60-61 Albert Embankment SE1, at 11 am. That's Monday 8.

## COURT AND SPARK

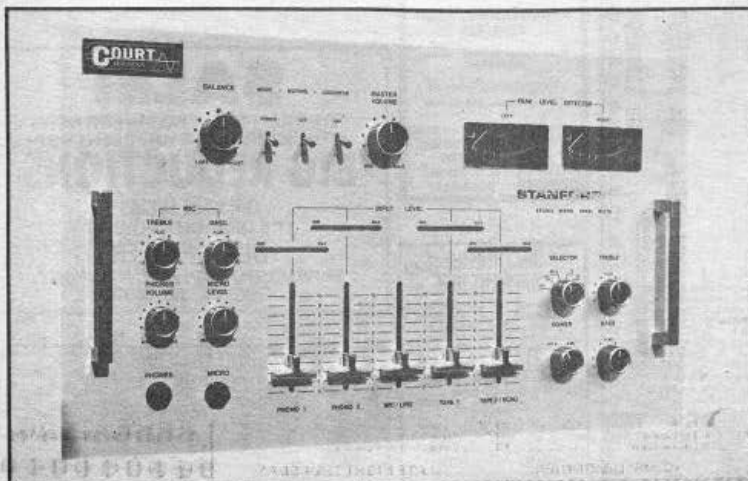
IF YOU'RE the sort that mixes well, listen up: there's a new disco programme mixer from Court Acoustics, designed for a system of studio quality.

The mixer has two phono inputs, one microphone and two tape / auxiliary inputs, each with its own adjustable input level. There are studio faders which allow for varying levels on disc and so on; the mike has its own equalisation and each channel has a full pre-fade listen feature. The peak-reading meters are claimed to be very accurate, with a range of 45 db.

All the other facilities you'd expect are there, like muting to assist with voice-overs, a stereo / mono switch, a loudness switch, and balance for the stereo mode. Court say that the mixer matches broadcast and recording standards, because of its exceptionally low noise and distortion.

The mixer retails at £320 and is available from Court Acoustics Ltd, 35/39 Britannia Row, London N1 8QH. Telephone 01 359 0956.

Below: the new programme mixer from Court Electronics



## THE DJ AS SCIENTIST — MIXING LOUD AND SAYING NOTHING

By GREG JAMES

THE CAREFREE, disco-happy punter says: "To stand in the middle of a dancefloor and hear the music full on excites the hell out of me. I feel every note." The calculating, experienced jock says: "I train DJs and give them the science, and let them learn. You build up confidence with experience, it's trial and error."

Both times it's Greg James speaking, an ex-patriot American who came to this country two years ago to shake up the disco scene. Now he's in charge of Discotheque Consultants, working for GLI at importing American sound and lighting systems into Britain. Succeeding, too, by all accounts, both on the business and jocking sides. "I stayed here because there was potential for a better quality disco." More than once as we spoke, Greg referred to DJing as a science. Making people happy is no laughing matter, as someone probably observed some time ago.

James told me: "I started learning about five years ago, taught by Richard Kaczor, now of Studio 54. I began at the Hollywood Club on West 54th Street in New York. Then two years ago, the Embassy Club imported me and my sound system. After that I organised GLI." Greg reports that REW, the retail shop in Charing Cross Road that sells his equipment is now picking up in sales, and

he's setting up distribution elsewhere in London, and in Birmingham, Nottinghamshire, Doncaster, Leeds, Glasgow, Jersey, Belfast, Bristol and Brighton, Oh, and in Oslo and Zurich too. They're not in Britain, by the way.

Greg's equipment has been installed in clubs like the Embassy, Regine's, Jimmizz, the Mainline in Doncaster and the Warehouse in Leeds, where he is currently the resident jock. He said of his own style: "My mixing techniques are getting better all the time. I can now recognise the styles of producers and know the beats of records before I've heard them."

James has a big project under way just now, called Mixmasters. This is basically a DJ organisation / union, which will train DJs, supplying them with work in the best clubs. The controlling organisation is INTEQUE, the International Discotheque Consortium, which has offices in New York and London. Clubs involved will receive sound, lighting and DJ services and musical programming. For his part, James will supply the sound, DJs, record service and one week's guest appearance — which won't be a free gift, by any means. In America, INTEQUE is in association with the Pocono Record Pool, including the top New York and Philadelphia jocks. But here, selection for Mixmasters will be up to Greg himself. Any Mix-

master will be able, with his membership card, to obtain free entry into any other Mixmaster show. He's got it all mapped out, you know.

Radio, as far as Greg is concerned, is another music in a different studio. It's not something he intends to break into. "Radio isn't my field, I wouldn't enjoy it. If I had to chat between records I'd lose my concentration." He's happy enough where he is, and sees disco as a long-term proposition. "I heard a DJ on Pennine Radio say that 'disco is officially dead' because WEA had changed a disco chart of theirs into a 'dance music' chart. I don't know what gives him the right to say that. Disco is not dead; that argument's a lot of hogwash. Fashions will change, dancing will change, gimmicks will change, but disco will stay. It's a form of entertainment."

He does think, though, that there are too many "product" disco records around. "People are jumping on the bandwagon, seeing the potential. You have to build an ark to get away from the records. I never listen to anything that comes in here, in the flat. I take it all up to the Warehouse."

You might say that Greg James is on an upper right now, with lots of pound notes around him. But he's taken the disco scene by the scruff, and anyone positive enough to do that deserves success.



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# AS OF THE MODS

**COLIN DAY** (Derby Tiffanys), too young to be a first generation Mod, nevertheless gets an awful lot out of vintage sounds like Jimmy McCracklin 'The Walk' (London), Dynatones 'Ride Piper' (Pye Int), CDD's 'Michael' (Stateside), Roland Alfonso 'Phoenix City' (Doctor Bird), Mary Wells 'You Beat Me To The Punch' (Orion), Hit Pack 'Never Say No To Your Baby' (Soul), Contours 'First I Look At The Purse' (Tania Motown), Spencer Davis Group 'Trampoline' (Fontana), Rod Kitchener 'Dr. Kitch' (Jump Up), Chubby Checker 'Al The Discotheque' (Parkway), BOB JONES (Chelmsford Dee Jay's / etc) adds to his ska suggestions headed by Ezz Reco 'King Of Kings' (Columbia), Baba Brooks 'Girls Town Ska' / 'One Eyed Giant Ska' (Ska Beat), Statelites 'Guns Of Navarone' (Island), Roland Alfonso 'Phoenix City' (Doctor Bird), Tennors 'Ride Your Donkey' (Island), Maytals '54-46 (That's My Number)' (Pyramid), Prince Buster 'Madness' / 'Ten Commandments Of Man' / 'Don't Throw Stones' (Blue Beat), Last Friday's Cruising show on Capital Radio back to rock 'n roll this week (1 feat) segued Chubby Checker 'Al The Discotheque' / 'Ois Redding 'I Can't Turn You Loose', Little Mac & The Boss Sounds 'In The Midnight Hour' / Wilson Pickett 'Don't Fight It' / Gene Chandler 'Buddy Ain't It A Shame' / James Brown 'Papa's Got A Brand New Bag' / Jackie Opel 'You're My A River' / Ezz Reco 'King Of Kings' / Prince Buster 'Madness', Mary Wells 'My Guy' / Jackie Ross 'Selfish One' / Betty Everett 'Getting Jimmy & The Vagabonds 'Are You Ready' (unreleased acetate) / George Fame & The Blue Flames 'Let The Good Times Roll' / Zoot Money's Big Roll Band 'Big Time Operator' / Jimmy McGriff 'Around Midnight' / Mongo Santamaria 'El Pussy Cat'... something of interest for Northern fans too, there. I should think finally, DENNIS BRYNNER & DAVE VAN SEIGER are currently doing a 'Mod Spot' on Thursdays and Fridays at Southampton Barbarelas, fitting in a few sounds like Prince Buster 'Al Capone' (Blue Beat), Sam & Dave 'I Thank You (Atlantic), Otis Redding 'My Girl' (Atlantic), Johnnie Taylor 'Who's Making Love' (Stax), Rufus Thomas 'Memphis Train' (Stax), which they find go very well — even if, like Colin Day, their dancers are too young to have been Mods the first time around. The thought occurs if all this does catch on, could we see Northern Soul finally getting a foothold in the South?

## BREAKERS

**BUBBLING UNDER** the UK Disco 90 (page 47) with increased support are Raydio 'Rock On' (Arista 12in), Lalo Schifrin 'No One Home' (US Tabu 12in), Sergio Mendes Brasil 88 'I'll Tell You' (US Elektra 12in), Discotheque 'Intro-Disco' (Mercury 12in), Diana Ross 'No One Gets The Prize' (Motown), Stargard 'Wear It Out' (US Warner Bros 12in), Sly Dunbar 'Rasta Fiesta' (Virgin's Front Line 12in), Mighty Pope 'Sweet Blindness' (US RCF 12in), Atmosphere 'Dancing In Outer Space' (Elite 12in), Paul Lewis 'Inner City Blues' (US Sunshine Sound 12in), Dexter Wansel 'The Sweetest Pain' (etc) (US Phil Int LP), Clem Curtis 'Unchained Melody' (RCA 12in), Harem 'Look Out For The Boogie Man' (Creole 12in), Three Degrees 'Jump The Gun' (Arista 12in), Curtis Mayfield 'Between You Baby And Me' (RSO), Ritchie Family 'It's A Man's World' / 'Put Your Feet To The Beat' (Mercury LP), Sly Hooper 'Cordon Bleu' (US MCA LP), Lonnie Liston Smith 'Expansions' (RCA LP/12in promo), Emotions 'I Should Be Dancing' (CBS), Adriassi Brothers 'Ghost Dancer' (Scotti Bros 12in), Isley Brothers 'Shout' (RCA 12in), Spyro Gyra 'Shaker Song' (Infinity 12in), Ray Anthony 'Cosmopolitan' (London), Vasko 12in), Michael Pedicin Jr 'That's A Good One' (US Phil Int 12in), Charanga 79 'Good Times' (US TR 12in), Adrenalin 'Feel The Real' (Hithouse 12in), Chanson 'Sing All Night' / 'Rock Don't Stop' / 'Make It Happen' (US Ariola LP), Dan Hartman 'Hands Down' (US Blue Sky 12in), Modern Sound Corporation 'Safari' (US Sunshine Sound 12in), 7th Wonder 'Do It With Your Body' (US Parachute LP), Isacio Hayes 'Don't Let Go' / 'Fever' (US Polydor LP/12in promo), Tala Vega 'Oh Love Must Go' (Motown), James Brown 'Star Generation' (Polydor 12in), Robin Beck 'Sweet Talk' (US Mercury 12in), Creme D'Cocoa 'Down The Dog' (US Venture 12in), Johnny Mathis 'Begin The Beguine' (CBS LP), Delores Hall 'Snapshot' (US Capitol 12in), Busty Springfield 'Baby Blue' (Mercury 12in promo), Billy Preston & Syreeta 'With You I'm Born Again' (Motown), David Simmons 'Holdin' Back' (US Fantasy 12in), Wayne Henderson 'Dancin' Love Affair' (US Polydor LP/12in promo), Destination 'Move On Up' / 'Up Up Up' (US Barterly 12in), Grace Jones 'On Your Knees' (Island 12in), Barbara Streisand 'The Main Event' / 'Fight' (CBS 12in), Positive Force 'We Got The Funk' (US Turbo 12in), Michele Freeman 'Tumble Heat' (US Polydor 12in), Stan Getz 'Hopscotch' (US Columbia LP), Sugarhill Gang 'Rapper's Delight' (US Sugarhill 12in), Jimmy Bo Horne 'They Gotta Be Close To You' (US Sunshine Sound 12in), Umberto Tozzi 'Giulia' (Italian CBS).



**CHEESECAKE CORNER** — and it really is, this week! — shows DJ Tony Jenkins rubbing in the point about his London Playbook Club residency by surrounding himself with Bunnies, who can and do go to his funk nights at Anthony's in Denham Country Club, too!

**GLORIA GAYNOR**: 'Let Me Know If I Have A Right' (Polydor STEP 5). Melodically ripping 127bpm 12in galloper, very much a faster 'I Will Survive' with similar cleverly crafted mass appeal and zinging 134bpm 12in remake of the same. Village People-ish change of pace. **CAMEO**: 'Find My Way' (Casablanca CANL 166). Excitingly zipping and zapping 130-129 (break)-131bpm 12in galloper makes a Village People-ish change of pace. **HAMILTON BOHANNON**: 'Let's Start The Dance' (Mercury 9199830). Still available on 12in, last summer's disco smash is being reissued again as it mixes superbly with Al Hudson and several other newies, running at 119 (1st vocal)-120 (1st break & 2nd vocal)-119 (2nd break & on)-116 bpm (final break & fade). Similarly, and already being much revived, Eumir Deodato's 'Whistle Bump' 12in runs 117 (1st minute)-120bpm, and varies up perfectly into Shalamar 'Soclel', Try again, they work!

**LOWRELL**: 'Mellow Mellow Right On' (LP 'Lowrell' US AVI AV-6070). Out a few weeks and 'hitherto ignored', this unexcitingly packaged stick of dynamite has suddenly exploded overnight! A moody lush slow-dwelling hypnotic and 'hitherto ignored' with romantic rap before the soulful mellow vocal, it's like a huskier Marvin Gaye and continues instrumentally into the next track for a marathon 10:45. Eugene Record is amongst the co-producers, and it's quality all the way. **DAVID FATHEAD NEWMAN**: 'One Step At A Time' / 'You Gotta Keep Gotta Keep Dancin' (LP 'Scratch My Back' US prestige P-10108). Interesting fast jazzy build-up to an exciting multi-textured romping 121 - 128 - 129 - 132 - 135 - 131 bpm sax squawker topped off by walling and chortling Tatyette. Willoughby's vocal, the whole frantic 12:25 marriage of jazz and New York-oriented disco being a blinding success — if not maybe too frisky for here. **ROCK ME, BABY** (Like My Back Ain't Got No Bone) is an accelerating 108-113 bpm Besaie Ruth Scott - sung sultry slow 'sleaze' rocker. The Buggs's a samba-flavoured 97bpm jazz instrumental. 'Two Can Do It' is atmospheric 75/38 bpm smoocher, and the title track a purposeful thumping slow 107-109 bpm plodder with slightly out of place zingy strings in chx.

**LONNIE LISTON SMITH**: 'Expansions' (LP 'The Best Of...' US RCA AFL1-2897). Due soon on UK 12in, this very specialist but surprisingly exciting instrumental, rattling and tottling 63/126 - 129bpm atmospheric jazz vocal from a few years back is big for some South-eastern funksters and makes an incredibly good mix out of the 63bpm central section of Atmosphere 'Dancing In Outer Space'... which I possibly proved at the Royal-

**COGNAC**: 'How High' (Electric LWOT 41). British-recorded sax, vibes and chix swinger pushed along by old fashioned churning bass on 12in at 129 (intro)-127 (1st vocal)-128 (sax break)-127 (2nd vocal)-128bpm (bass break — 56 sec — & outro vocal). This is getting complicated!

**ISACA HAYES**: 'Don't Let Go' (Polydor STEP 4). Roy Hamilton/Manhattan Transfer oldie dressed up with sparse 'rock' trimmings on a misleadingly fast 137bpm 12in which sounds (and dances) to a mixer if only you come to slowing it down.

**DRIS MUHAMMAD**: 'Dance Dance' Work Your Body (LP 'Foxhunting' Fantasy FT 562). Continuously segued side runs 'Boogie Boots' and the 'no title' track on into this similar 134-135bpm funk-jazz disco driver, which with some 'Troglydote'-type snorting and licks percussion work is equally if not more strong.

**FREDA PAYNE**: 'Band Of Gold' (Inferno HEA 17). Stolidly stomping 139bpm classic from 1970, on 'gold' vinyl 7in with odd-sounding alternative remix version as flip, should be an interesting mix out of Fern Kinney!

**DOBBIE GREY**: 'The In Crowd' (Infinity INF 115). Somewhat disco-fied 127-130bpm 'gray' vinyl 12in remake of his original 1965 Mod anthem, which is also out on Decca's 'The London Boys' maxi (FR 13984).

**CHOSEN FEW**: 'Boogie Army (Boogie Down)' (Ariola NAMA AHAD 548). Marching intro to a simple 116bpm pop disco 12in with sound effects and repetitive Olympic Runners-type chanting.

**ADRIASSI BROTHERS**: 'Ghost Dancer' (Scotti Brothers K 13817). Bee Geesish squeaky 118bpm 12in chugger with frolic instrumental and rhythm sections.

**THE RITCHIE FAMILY**: 'Put Your Feet To The Beat' (LP 'The Ritchie Family' Mercury 9199827). Concealed as a female Village People by the same production team, the LP is as you would expect, this 128-126bpm pounder having enough bally changes to be interesting.

**CLEVELAND EATON & The Garden Of Eaton**: 'The Birmingham Train' (LP 'Keep Love Alive' US Ovation OV 1742). Chix-chanted 120-119-123 bpm jittery jumper (not actually a chugger despite hooting train whistle), modelled on Rufus Thomas' old 'Memphis Train', while the staccato funky chanting intro of 'Get Off' dissipates once the flute-spiced 126bpm strutter gets going. 'Free At Last' is a lush 122/61 bpm jazz - funk instrumental, the title track a dramatically scored slow 92/41 bpm jogging solo duet. 'I'm Lonely Tonight' an almost cloyingly breathy 89bpm jogger. 'Burnin' a ponderous 104 - 105 bpm roller, and 'I Don't Know' a 117bpm harmony swayer.

**T-CONNECTION**: 'Danger Zone' (LP 'Totally Connected' US Dash 30074). Disappointing set, this jolty 159bpm jitterer being the only one with their old rattling Bahamian rhythm — and it's short, too. The pleasantly meandering 40/21 bpm 'Gotta Keep Gotta Keep Smoocher' at 6:03 is the longest, other cuts being the jiggly 115bpm 'Ecstasy', swaying 93/42bpm 'Let's Do It Today', gated 105bpm 'I Like Funkin' With You', burbling 107bpm 'That's Love', and brassy 108bpm 'Born To Boogie'.

**ANITA WARD**: 'Don't Drop My Love' (US TK Disco 420). Cowbell-clonking 125bpm intro builds into a stridently piercing 125bpm 12in centerer of no special note.

**JO-ANN BROOKS**: 'Love Can Be Sold' (US IGM 1264-8336). Bass-bumped bounce long intro to an attractive sparsely arranged 128-128 bpm 12in centerer with some snappy work. Jo-Ann and staccato support, much better than the official A-side's 129bpm 'The Stranger', with pounding Injun war drums intro to a breathy pop bouncer.

**PLEASURE**: 'Future Now' LP (US Fantasy F-9578). Out a while, but still warm for some the sparsely strutting 123 - 124 bpm 'The Real Thing' 'rock' funkier smacks into 'uh/huh, get down' chix towards the end. 'Gist' is a bass-snapped 117/7bpm laid-back 'rock' clapper, 'universal' an 118bpm brassy jogger, and 'Nothin' To It' a ticking 112bpm harmony swayer.

**TOWER OF POWER**: 'Back On The Streets' LP (US Columbia JC 36784). Also still warm after a while, the jittery jogging 102 / 51bpm 'In Due Time' swayer has Jackson-ish vocals while the smacking 124 bpm 'Nowhere To Run' revival is like 'Shake Your Body' once past a rattling and bumping intro. The clapping 119bpm 'Rock Baby' is a jerky 'rock' stamper.



## ODD 'N BODS

**JUPITER BEYOND** 'The River Drive' (that's them above) will be on the re-activated Pye International label in November, contracts now having been signed. Donna Summer & Barbra Streisand sing together on a disco duet due later this month, the 12in on CBS and 7in on Casablanca, while Donna's 'Dim All The Lights' is now on 12in to make it sell better (CANL 162). Kool & The Gang go back to next week... LPs on US Capitol but issued here in the over-stickered Tower series include the already reviewed Eddie Henderson (EST 11984) and Bobby Love (EST 11956)... Showstopper Promotions' Adrian Webb announced at Franches Forum his plans for a 'funk under canvas' National Soul Day to be held in 15,000 capacity interconnected gigantic circus big tops at Knebworth next May Spring Bank Holiday to follow on from the 2nd Calster weekend next Fri-Sun (12-14) and Perrin Sands overflow in Cornwall (Oct 26-28), a few tickets being left for the latter, incidentally... Erik-Jack of Life Entertainment Services (258 Chichester Road, Bognor Regis, Sussex PO21 5AX) invites experienced Southern-based pro (or prepared to go pro) jocks to contact his expanding agency, which amongst others recently placed local DJs on the QE II and in a 22 week Isle of Wight residency... Chris Dennis's jazz-funk import night at Sidmouth Winter Garden has moved from Tuesday to Saturday due to public demand... Chris Hill is raving about a brand new club in out-of-the-way Whitehaven (Lake District), the Whitehouse, filled by owners Ernie Priestman, Wayne Nicholls, Phil Haselhurst & Brian Brown with superb equipment, New York-style lighting and queues of big kids, making it better than any club in London (see Chris) — I can wait to visit it with him next month... St Asaph's Stables Disco in North Wales starts a weekly special jazz-funk night next Thursday (11), complimentary tickets for the first four weeks from DJ Alan Taylor, 26 Terence Avenue, Rhyl, LL19 10D... Nikki Peck, a regional runner-up in the recent DJ awards, has left Chatham Scamps for a series of gigs including Chatham Old Ash Tree (Mondays), Harletham Victorias (Thursdays) and various nights at Gillingham Joanna's... John Lewis reports that as Summer's over it's back to 'no jeans' at Brighton Metro... I may have been unused to the set-up at Southgate Royalty last Saturday but at least I didn't take off a record while it was playing — unlike Froggy (whose superb equipment it was!)... Sadao Watanabe 'Duo Creatives' is on 7in next week, followed by Two Man Sound 'Disco Samba', a Mexican million-selling melody of South-American hits... 'Blondie Dreaming' is 163bpm, and Chanson 'Sing All Night' 132-137bpm, not as printed, fast, funk... Leroy Hutson's 'Unforgettable' import is dividing opinions, my own remaining that it's too 'disco' for my taste... Sticky Dicky of London's gay Dicks Inn discos opines that pub jocks will sell more records at present as who really wants to be for a fast dance-oriented 'disco' 12in to play at home in the front room when the money could go towards an LP... Michele Freeman's US LP sleeve makes it look as though she's dreaming of being a disco star in her Maidenfont while Aretha Franklin's most definitely does NOT... Tracy 'The Pilot' Chapman & Iain Borg (Groydon Foxy) come from 'The Bumps' view that Maltese discos are less wacky than they'd like... and in fact Rus wants to hear from you guys, so give me a address next time, huh?... Brian Hutchinson (Broxbourne), poised to become one of his area's top mobbies, will be disappointed to learn that mobiles are not normally wanted by record company mailing lists (despite the good music... they may play as their promotional effect is hard to monitor... but be and partner Steve can be cheered up with Christmas greetings on Hoddesdon 65983/65135).

## DISCO DATES

**WEDNESDAY** (3) Struggles play Mayfair Gullivers; **THURSDAY** (4) FLB & Slick with Central Line play Dunstable Queensway Hall; Steve Dee Celebrates his 22nd Anniversary at Wheeler End Brix in the Brickmakers Inn; **FRIDAY** (5) FLB/Slick play Norwich Cromwells; Bob Jones funks Canvey Goldmine; Steve Dee Does Downley Village Hall; John DeSade does Faversham Youth Centre; Jason West wows Hendon Middlesex; Fyfe DJ Donald rocks Jedburgh Town Hall; Fatman & Megamix funk Mayfair Gullivers weekly; **SATURDAY** (6) FLB/Slick play Southgate Royalty; Gerry Hudson hits Bovingdon Green Village Hall; John DeSade does Boxley Country Club; Tony Lewis & Nick Tringolles do Berry New Biedies; **SUNDAY** (7) FLB/Slick play Leeds Warehouse; **TUESDAY** (9) Craig Royale funks Copford Windmill weekly (it's him at London Crackers on Fri/Sat); **WEDNESDAY** (10) FLB/Slick play Brighton Top Rank.

## HOT VINYL

**MARTIN STARR** (Bristol Just 4U/Smiths/etc) import tips Lowrell 'Mellow Mellow Right On' (US AVI LP), Luther Rabb 'Maka A Little Move' (US MCA LP), Chanson 'Make It Happen' (US Ariola LP), Modern Sound Corporation 'Safari' (US Sunshine Sound 12in), David Fathead Newman 'The Buggs' (One Step At A Time) (US Prestige LP), Bobby Love 'For Love' (US Capitol LP), Merib Moore 'Miss Thing' (US Epic 12in), Lalo Schifrin 'No One Home' (US Tabu 12in), Heaven & Earth 'I Feel A Groove Under My Feet' (US Mercury LP), Travis Biggs 'After The Storm' (US Source LP), Neil Larsen 'Demonette' (US Horizon LP).

## MIX MASTER

**CHRIS BROWNE** (High Wycombe Tuesdays) stumbled drunkenly into a nice mix coming out of a slow spot recently: Archie Bell 'Strategy' / Herb Alpert 'Rise' / AWB 'When Will We Be Mine' / Bobby Rush 'I Wanna Do The Do' / Roy Ayers 'Love Will Bring Us Back Together' / Crusaders 'The Life' / Joe Sample 'There Are Many Steps Along The Way' / Deodato 'Whistle Bump'... from 98 bpm to 120 bpm in easy stages. Nic!

# WANTED

### Personal

**YOUNG MAN**, 27, seeks nice intelligent young lady, anywhere, for friendship. — Box No 2116.

**GUY**, 18, seeks similar for friendship, loves most music, travelling, writing and receiving long letters. — Box No 2115.

**SHY, SINCERE**, Paul (20), likes soul, pop, sport, seeks nice girlfriend, Midlands area, possibly outside Midlands also. — Box No 2113.

**VERY LONELY** sincere male, 24, interests: art, concerts, cinema, dancing, countryside. Seeks quiet, lonely, pretty girl, 18/25, non-smoker, to write / meet, for lasting love. Cleveland, Durham, Newcastle area. Very genuine. — Please write Box No 2112.

**LOVELY GUY**, 16, seeks girl, 15+ pref. Leicester area. — Box No 2111.

**BLONDIE PENFRIENDS**, fans of other artists, also available. — SAE: Music Fans Club, 10 Charlton Road, Tetbury, Glos.

**CONFIDENTIAL INTRODUCTIONS** to suit all ages and interests nationwide. Free details. — Dating Confidential (Dept RD), 64 Maldon Road, London W3.

**YOUNG MAN**, 26, ex Radio Caroline DJ, moving back to London, seeks nice affectionate girl friend, living London area. — Clive Piechocki, The Wheat-sheaf Inn, Ormsley, Crews, Cheshire.

**NORTHAMPTON GUY**, 30, seeks girl, 17-26, for genuine friendship, anywhere. — Please write to Brian, 50 Avon Drive, Northampton NN5 7HZ.

**GARY**, 21, seeks sincere girl friend. Leeds area, for love and friendship. — Please write to Gary Peacock, 507 Leeds Road, Leeds 15, West Yorks.

**FANCY YOURSELF** as a writer of humorous, witty, short stories, then send them to me. I will gather them together for publication. — Jim Thomson, 5/82 Halesland Park, Edinburgh EH10 3QJ, Scotland.

**ROCK JOURNALISM**, photography? Booklet by ex-staffmen tells how to start your career. £1.30 to: Intro books, PO Box 3, Scotton, Catterick Garrison, North Yorks, DL8 3NT.

**QUIET GUY**, 22, 5ft 8in, enjoys cinema, discos, countryside, seeks attractive girl for genuine friendship, 17/22, in Blackburn, Lancs area, or near. Photo please. All letters answered. — Write: Box No 2054.

**PENFRIENDS WORLDWIDE**, all ages welcome. Stamp to: 60 Ellesmere Road, Benwell, Newcastle upon Tyne, NE4 8TS.

**I AM** not tall, dark, handsome, sophisticated, witty, or charming. I am 20, lonely and want to meet a girl in Hull. — Box No 2107.

**FLYING SAUCERS**, photos, meetings, skywatchers, newsletter. — Details, SAE: British UFO Society, 47 Belsize Square, London NW3.

**GAY SWITCHBOARD**, 24 hour service for homosexuals, information, advice and entertainments guide on 01-837 7324.

**JANE SCOTT**, genuine, friends, introductions, opposite sex, with sincerity and thoughtfulness. — Details free. Stamp to: Jane Scott, 3/18M, North Street, Quadrant, Brighton, Sussex, BN1 3GS.

**H O W T O G E T GIRLFRIENDS**. What to say, how to overcome shyness, how to date any girl you fancy. SAE for free details: Matchrite Publications, School Road, Frampton, Cotterell, Bristol BS17 2BX.

**LOVELY? WANT** a new lover every night? Or something more permanent? You need 'Lovers and Friends'. Lots of information plus addresses. It's unique! £1.00 post free. — Hamilton Publications, Devon.

**FRIENDS**, you need not be alone, send stamp for free details and magazine to Friends for Leisure — 120 Church St, Brighton, Sx.

**FINNISH** And Swedish penfriends. — Write for free details: Pen-Friend Service, P1 27, SF-20301 Turku 80, Finland.

**OPPOSITE SEX** Partners found!!! It's FREE at I-N-T-E-R-D-A-T-E! Rush letters describing yourself + SAE to Box 2009, Record Mirror (or RM), 40 Long Acre, London WC2.

**DOVELINC PENFRIENDS** and partners catalogue, 5 0 0 names, 4 5 0 photographs, 100 pages. Only £5. Send stamp for illustrated brochure. Dovelinc A/6, PO Box 100, Haywards Heath, Sussex.

**WORLDWIDE PENFRIEND SERVICE**, over 51,660 members, all ages, all interests, stamp for details to: IPCR, 37A Hatherleigh Road, Ruislip Manor, Middlesex.

**NORTH AMERICA CLUB**, for anyone interested in living, working, travel, and adventure in the U.S.A. / Canada, for details and 16 page magazine of opportunities send 50p PO to North America Club, 5 Dixon Street, Glasgow G7 4AL.

**BRIAN CONNOLLY** happy birthday Oct fifth mate.

**MARC BOLAN** fans, send your poems, stories, pen drawings, for inclusion in Country honey. Thank to: Billy Andrews, 11 St Johns House, Phoenix Road, London NW11 5Y.

**RADIOS CAROLINE**, Delmare, mi-amigo, voice of peace are all offshore stations. 'Free Broadcasting magazine' is Britain's most successful magazine on the subject AND PART GLOSSY. We cover in depth, ALL offshore radio stations, citizens' band radios and the landbased pirates. Issue eleven has many A4 size pages for just 30p, including postage. Send PO's/Cheques to: 'Free Broadcast Movement', PO Box 319, Edenbridge, Kent.

**Special Notice**

**THE WHO** official club — Send SAE for details to The Who Club, PO Box 107A, London NE5 7TU.

**TONY HANCOCK INTERNATIONAL**: Calling Hancock Collectors? (THI), 2 Newbuildings, Milverton, Somerset.

**BRITISH BARRY MANLOW** fan club SAE 13 Beaufort Way, Ewell, Surrey, KT17 2PS.

**HELP ANYONE** into tango Dream, Kraftwerk Klaus Schultz, Peter Bumann, and Jean Michele Jarr. Know their fan clubs. Please contact John Zammit, 16 Paddock Field, Salford 5 m/c.

**OFFICIAL UK Subs Fan Club**. — Send SAE to PO Box 12, Guildford, Surrey.

**Mobile Discos**

**CLOUD 9** 01-368 7447.

**ACE DISCO** and light show - Northampton, 0604 44231.

**PRIVATE PARTIES** 328 3058 after 5pm.

**DISCOTHEQUES** 01 965 2991 / 2928.

**MOBILE DISCOS** Roadshows interested in agency Rep send details of equipment etc. To Western Disco Agency, 15 Jodrell St, Macclesfield, Cheshire.

**STATESIDE DISCO** for house parties, halls, pubs, and clubs for the best and latest in US jazz funk soul & reggae, phone Pat & John 01-518 1009.

**DOLPHIN DISCO** Super-sounds, 853 4939.

**KEITH LAYTON'S Stereo Roadshow**, Professional Discotheques. — 01-521 2322.

**STEVE DAY**. — 01-524 4976.

**DAVE JANSEN**. — 699 4010.

**VFMD**. — 01-226 0077.

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**DAVE JANSEN**. — 699 4010.

**VFMD**. — 01-226 0077.

**Records Wanted**

**ANY PRICE** for 12in get it on by witchqueen, plus rare or live records, tapes on Rod Stewart, S Lee, 29 Marcor Rd, Ancoats, Manchester 10, M10 7FA.

**BAKERLOO LINE** — Bakerloo phone 01-521 2322 also anything interesting.

**D J SAMPLER** album wanted instant replays (CBS 1978) Disco Pool 1 — Phone Sunbury 'on Thames 89662.

**For Hire**

**DISCO HIRE**, lowest rates, no deposit. — Discotronics, Morecambe 420779 / 414880.

**DISCO EQUIPMENT**, PA systems, sound to light units, reasonable rates. — Newham Audio Services, 01-534 4064.

**Disco Equipment**

**DISCOTRONICS CASH 'N' CARRY**, free catalogues, keenest prices. — Discotronics, 14 Heysham Road, Morecambe, Lancashire.

**DISCOTRONICS BUY** disco equipment too! — Morecambe 420779 / 414880.

**FOR SALE** complete mobile disco, nearly ??? equipment, new, will split. — Tel: 0792 862392.

**Musical Services**

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

**ABSOLUTELY FREE**. "Twenty Songwriting Questions Answered" in a booklet explaining copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without payment, etc, free from — International Songwriters Association (IRM), Limerick City, Ireland.

**EXCHANGE TWO** Super Tramp tickets, Wembley, Wednesday 31st October, for any other date. — Phone Stroud 78950.

**ABBA TICKETS**, two Wembley, Saturday. Good price. — Sunderland 59142.

**For Sale**

**OLIVIA SONGBOOK** "Greatest Hits" £4.95 plus 50p P&P from St Albans Music Centre, 20 Hollywell Hill, St Albans.

**BLONDIE "EAT TO The Beat"** cover T-shirts £2.95 sweats £4.95 inc postage (10 dryden) Tiber Shirts, 10 Dryden Chambers, 119 Oxford Street, London W1P 9PA.

**C O N C E R T PHOTOGRAPHS** 10ins x 8ins b/w close-ups: Kate Bush, Blueyays, Yes, Zepplin, Wings, Stones, Dylan, Queen, Stewart, Genesis, Hackett, Gabriel, Renaissance, B.J.H. Osmonds, Essex, Giltrap, Quo, Joel, Eagles, Denver. — SAE for details: G. Smith, 21 Manningtree Close, Wimbeldon, SW19 6ST.

**ABBA 5th** best arenas Fri 9th, Sat 10th, will split, offers — 01-837 5554.

**"PIN ON** badges, patches, crystals, enamels and things. Mister Tee's new list out now. Mod, new wave, rock + some bloody stupid designs send large SAE for details of free badges monthly draw, offers etc. — Mister Tee, Dept 90, 66 Stone Lane, Kidderminster, Worcs.

**BOLAN BADGES**, photos, tapes, posters, scarves, iron-ons, etc, etc. 30p + SAE all reasonable + low prices. Callers welcome. Groover, 3 Stronsey Street, Germinston, Glasgow — 041 778 5317.

**QUALITY CASSETTES** all brand new guaranteed five years BASFL C-60 - 79p, C-90 92p, TDK Dynamic C-60 79p, C-90 92p, Audio C-60 79p, C-90 92p, 1p per cassette (minimum 50p per order) post and packing — M. J. Hughes, 49 Ranworth Avenue, Hoddesdon, Herts.

**PAINDORA'S BOX** offer five different badges for £1 and SAE. State groups required 78-80 Wellgate Rotherham, S60 2LR.

**"I WANT IT NOW"** slogan on C.B.A., 26 Greenway, Kenton, Harrow, Middlesex, Cheques, p/o's payable Citizens Band Association. State small, medium, large.

**ONE INCH** badges, 25p post free Jam (2), Pistols (5), Stranglers (2), Clash (Police) Sham (2), Buzzcocks (6), Bowie (3), 999, Devo (2). Plus many more. Send SAE for full list of 256 badges, plus patches, scarves, stickers, programmes — Badge Co. 59 Piccadilly, Manchester.

**ELVIS PHOTOS** 5ins x 3ins colour, 45p each. 3 1/2ins colour, 25p each. Full list 20p (inc post) — Sandra, 104 Stockton Road, Hartlepool, Cleveland, TS25 1RP.

**MARC BOLAN** 2 1/2ins metal badges with colour photographs 3 diff, 60p each. Post 10p — Sandra, 104 Stockton Road, Hartlepool, Cleveland, TS25 1RP.

**ABBA TICKETS** two together, offers. 113 Pavilion Road, Worthing, Sussex.

**ABBA TICKETS**, Two Wembley, Tuesday, November 8th, offers — 01-894 7946.

**Photos Sale**

**LIMITED PERIOD ONLY!**

**10" x 8" COLOUR**

Price includes postage	
Blondie, 6 diff	£5.39
Bowie, 5 diff	£5.99
Buzzcocks, 4 diff	£4.36
Marc Bolan, 4 diff	£4.35
Kate Bush, 5 diff	£5.99
Thin Lizzy, 4 diff	£4.99
Olivia, 2 diff	£2.50
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10" x 8" Black/White (inc postage)	£4.99
Blondie, 10 diff	£4.99
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Bowie as Ziggy, 10 diff	£4.99
Marc Bolan, 7 diff	£2.80
Sex Pistols, 8 diff	£4.99
Motorhead, 3 diff	£2.00
Iggy Pop, 5 diff	£2.85
Sabbath, 8 diff	£2.85
5" x 4" COLOUR (inc postage)	
Bowie, 10 diff	£3.85
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UFO, 8 diff	£3.00
Olivia, 10 diff	£4.95
Buzzcocks, 15 diff	£4.95
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Motorhead, Ami Stewart, Scorpions, Van Halen, Police, Sly, Led Zepplin, Jimmy Page, The Who, Wood/Richards, Scorpions No 2, Sex Pistols, Blondie, Tubes, Dire Straits, Gen. X, Pope John Paul.

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Abba, Led Zepplin, Yes, Kiss (Chiquette), Elvi (Collage) and Giant Elvis Calendar — 1980

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88 St. Peters Gate

Stockport, Cheshire



# CHART

## UK SINGLES

1	MESSAGE IN A BOTTLE, Police	A&M
2	DREAMING, Blondie	Chrysalis
3	CARS, Gary Numan	Beggars Banquet
4	WHATSOEVER YOU WANT, Status Quo	Vertigo
5	IF I SAID YOU HAD A BEAUTIFUL...	Bellamy Brothers -Warner Bros
6	VIDEO KILLED THE RADIO STAR, Buggles	Island
7	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
8	SINCE YOU'VE BEEN GONE, Rainbow	Polydor
9	LOVE'S GOT A HOLD ON ME, Dollar	Carrere
10	DON'T BRING ME DOWN, Electric Light Orchestra	Jel
11	KATE BUSH LIVE ON STAGE, Kate Bush	EMI
12	CRUEL TO BE KIND, Nick Lowe	Radar
13	SAIL ON, Commodores	Motown
14	STRUT YOUR FUNKY STUFF, Frankie	Phil Int
15	TIME FOR ACTION, Secret Affair	1 Spy
16	THE PRINCE, Madness	2 Tone
17	WE DON'T TALK ANYMORE, Cliff Richard	EMI
18	STREET LIFE, Crusaders	MCA
19	REGGAE FOR IT NOW, Bill Lovelady	Charisma
20	QUEEN OF HEARTS, Dave Edmunds	Swan Song
21	EVERY DAY HURTS, Sad Cafe	RCA
22	YOU CAN DO IT, Al Hudson & The Soul Partners	MCA
23	GONE GONE GONE, Johnny Mathis	CBS
24	SLAP AND TICKLE, Squeeze	A&M
25	GOTTA GO HOME/EL LUTE, Boney M	Atlantic/Hansa
26	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer	Island
27	BACK OF MY HAND, Jags	Island
28	ONE DAY AT A TIME, Lena Martell	Pye
29	BOY OH BOY, Racey	Rak
30	CHILDREN FEW, Dookeys	GTO
31	LOST IN MUSIC, Sister Sledge	Atlantic
32	DIM ALL THE LIGHTS, Donna Summer	Casablanca
33	CHARADE, Skids	Virgin
34	OK FRED, Enroll Dunkley	Scope
35	THE LONELIEST MAN IN THE WORLD, Tourists	Logo
36	ANGEL EYES, Roxy Music	Polydor
37	BANG BANG, B A Robertson	Asylum
38	THE DEVIL WENT DOWN, Charlie Daniels	Epic
39	DON'T BE A DUMMY, John Du Cann	Vertigo
40	WHEN YOU'RE IN LOVE, Dr Hook	Capitol
41	SING A HAPPY SONG, O'Jays	Philadelpia
42	MAKING PLANS FOR NIGEL, XTC	Virgin
43	DUCHESS, Strangers	UA
44	GANGSTERS, Specials	2 Tone
45	STRAW DOGS, Stiff Little Fingers	Chrysalis
46	NIGHTS IN WHITE SATIN, Dickies	A&M
47	MITTAEGEISEN (METAL POSTCARD), Siouxsie & The Banshees	Polydor
48	JUMP THE GUN, Three Degrees	Arista
49	SUMAHAMA, Beach Boys	Caribou
50	GET IT RIGHT NEXT TIME, Gerry Rafferty	UA
51	SPIRIT BODY & SOUL, Nolan Sisters	Epic
52	MONEY, Flying Lizards	Virgin
53	TUSK, Fleetwood Mac	Reprise
54	POINT OF VIEW, Matumbi	Matumbi
55	TOMCROWNS GIRLS, UK Subs	Gem
56	SHAPE OF THINGS TO COME, Headboys	RSO
57	BREAKFAST IN BED, Sheila Hylton	UA
58	THIS TIME BABY, Jackie Moore	CBS
59	SEXY CREAM, Slick	Fantasy
60	WAR STORIES, Starjets	Epic
61	MILLIONS LIKE US, Purple Hearts	Fa
62	IN THE BROWNIES, Billy Connolly	Polydor
63	HOW IT'S GONE, Chords	Polydor
64	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills	Arista/Hansa
65	SOMETHING THAT I SAID, Ruts	Virgin
66	LET ME KNOW I HAVE THE RIGHT, Gloria Gaynor	Polydor
67	WHEN YOU ARE YOU, Jan	Polydor
68	STAR, Edwin New & His UK	CBS
69	LITON AIRPORT, Cars UK	WEA
70	STRAIGHT LINES, New Musik	GTO
71	DOH WHAT A LIFE, Gibson Brothers	Island
72	GHOST-DANCER, Adriani Brothers	Scotti Brothers
73	FEEL THE REAL, David Brodie	Sidewalk
74	DON'T LIKE MONDAYS, Boomtown Rats	Ensign
75	NO ONE GETS THE PRIZE, Diana Ross	Motown

## OTHER CHART

1	DREAMING	Blondie
2	CHARADE	Skids
3	MESSAGE IN A BOTTLE	Police
4	SINCE YOU'VE BEEN GONE	Rainbow
5	WHATSOEVER YOU WANT	Status Quo
6	STRAW DOGS	Stiff Little Fingers
7	TIME FOR ACTION	Secret Affair
8	MITTAEGEISEN	Siouxsie and the Banshees
9	STREET LIFE	Crusaders
10	REGGAE FOR IT NOW	Bill Lovelady
11	ANGEL EYES	Roxy Music
12	MAKING PLANS FOR NIGEL	XTC
13	DON'T BE A DUMMY	John Du Cann
14	LONELIEST MAN IN THE WORLD	Tourists
15	TUSK	Fleetwood Mac

Compiled by SOUND EXPERIENCE, 50 Narborough Road, Leicester LE3 0BR.  
Telephone 0533 548634.

## UK ALBUMS

1	THE PLEASURE PRINCIPLE, Gary Numan	Beggars Banquet
2	OCEANS OF FANTASY, Boney M	Atlantic/Hansa
3	ROCK 'N' ROLL JUVENILE, Cliff Richard	EMI
4	STRING OF HITS, Shadows	EMI
5	DISCOVERY, ELO	Jel
6	THE RAVEN, Strangers	United Artists
7	IN THROUGH THE OUT DOOR, Led Zeppelin	Swansong
8	OUTLANDS D'AMOUR, Police	A&M
9	THE ADVENTURES OF THE HERSHAM BOYS, Sham 69	Polydor
10	SLOW TRAIN COMING, Bob Dylan	CBS
11	UNLASHED IN THE EAST, Judas Priest	CBS
12	I AM EWF	CBS
13	PARALLEL LINES, Blondie	Chrysalis
14	REPLICAS, Tubeway Army	Beggars Banquet
15	MIDNIGHT MAGIC, Commodores	Motown
16	NIGHT OWL, Gerry Rafferty	United Artists
17	DOWN TO EARTH, Rainbow	Polydor
18	STREET LIFE, Crusaders	MCA
19	BREAKFAST IN AMERICA, Supertramp	A&M
20	LAST THE WHOLE NIGHT LONG, James Last	Polydor
21	THE BEST DISCO ALBUM IN THE WORLD, Various	WEA
22	JOIN HANDS, Siouxsie and The Banshees	Polydor
23	MANIFESTO, Roxy Music	Polydor
24	VOULEZ VOUS, Abba	Epic
25	WELCOME TO THE CRUISE, Judie Tzuke	Rocket
26	OFF THE WALL, Michael Jackson	Epic
27	TUBEWAY ARMY	Beggars Banquet
28	GREATEST HITS 1972-1978, 10cc	Mercury
29	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
30	CUT, Sits	Island
31	KENNY ROGERS SINGLES ALBUM	United Artists
32	BRIDGES, John Williams	Lotus
33	MANILOU MAGIC, Barry Manilow	Arista
34	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
35	HIGHWAY TO HELL, AC/DC	Atlantic
36	SHOOTING STARS, Dollar	Carrere
37	INTO THE MUSIC, Van Morrison	Vertigo
38	OUT OF THE BLUE, ELO	Jel
39	45 SKY, Sky	Arista
40	SOME PRODUCT CARRI ON SEX PISTOLS	Virgin
41	MORNING DANCE, Spyro Gyra	Infinity
42	A DIFFERENT KIND OF TENSION, Buzzcocks	United Artists
43	QUADROPHENIA, The Who	Polydor
44	NIGHTLIGHT TO VENUS, Boney M	Atlantic
45	THE VERY BEST OF LEO SAYER	Chrysalis
46	THE BEST OF THE DOOLEYS	GTO
47	DART ATTACK, Darts	Magnet
48	LIVE KILLERS, Queen	EMI
49	STREET MACHINE, Sammy Hagar	Capitol
50	STORMWATCH, Jethro Tull	Chrysalis
51	COMING UP FOR AIR, Penetration	Virgin
52	BAD GIRLS, Donna Summer	Casablanca
53	WE ARE FAMILY, Sister Sledge	Atlantic
54	RUMOURS, Fleetwood Mac	Warner Bros
55	DREAM POLICE, Cheap Trick	Epic
56	EXPOSED, Mike Oldfield	Epic
57	RICKIE LEE JONES	Warner Bros
58	DO IT YOURSELF, Ian Dury	A&M
59	LOOK SHARP, Joe Jackson	Virgin
60	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Chrysalis
61	TOP PRIORITY, Rory Gallagher	Sire
62	FEAR OF MUSIC, Talking Heads	Virgin
63	THE GREAT ROCK 'N' ROLL SWINDLE, Sex Pistols	K-Tel
64	NEW HORIZONS, Don Williams	CBS
65	BARBRA STREISAND'S GREATEST HITS VOL 2	Fleetwood Mac
66	DIRE STRAITS	Vertigo
67	COMMUNIQUE, Dire Straits	Caribou
68	SEMI-DETACHED SUBURBAN, Manfred Mann	EMI
69	HOT TRACKS, Various	K-Tel
70	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
71	CITY TO CITY, Gerry Rafferty	United Artists
72	DRUMS AND WIRES, XTC	Virgin
73	RAINBOW CONNECTION IV, Rose Royce	Atlantic
74	NEW BOOTS AND PANTIES, Ian Dury	Stiff
75	THE KICK INSIDE, Kate Bush	EMI

## US SINGLES

1	SAD EYES, Robert John	EMI
2	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
3	RISE, Herb Alpert	A&M
4	MY SHARONA, The Knack	Capitol
5	SAIL ON, Commodores	Motown
6	LONESOME LOSER, Little River Band	Capitol
7	I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick	Arista
8	POP MUZIK, M	Sire
9	AFTER THE LOVE HAS GONE, Earth, Wind & Fire	Arc
10	DIM ALL THE LIGHTS, Donna Summer	Casablanca
11	DON'T BRING ME DOWN, Electric Light Orchestra	Jel
12	CRUEL TO BE KIND, Nick Lowe	Columbia
13	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer	Motown
14	BAD CASE OF LOVING YOU, Robert Palmer	Island
15	DRIVERS SEAT, Sniff 'N' Tears	Atlantic
16	BORN TO BE ALIVE, Patrick Hernandez	Columbia
17	THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band	Epic
18	DIFFERENT WORLDS, Maureen McGovern	Warner/Curb
19	THE BOSS, Diana Ross	A&M
20	SPOOKY, Atlanta Rhythm Section	Motown
21	LOVIN', TOUCHIN', SQUEEZIN', Journey	Polydor
22	WHAT CHA GONNA DO WITH MY LOVIN', Stephanie Mills	20th Century
23	GET IT RIGHT NEXT TIME, Gerry Rafferty	United Artists
24	DIRTY WHITE BOY, Foreigner	Atlantic
25	YOU DECORATED MY LIFE, Kenny Rogers	United Artists
26	DEPENDIN' ON YOU, The Doobie Brothers	Warner Bros
27	GOOD GIRLS DON'T, The Knack	Capitol
28	WHERE WERE YOU WHEN I WAS FALLING IN LOVE, Lobo	MCA/Curb
29	LEAD ME ON, Maxine Nightingale	Windsong
30	ARROW THROUGH ME, Wings	Capitol
31	ROLENE, Moon Marlin	Columbia
32	COME TO ME, France Joli	Prelude
33	I KNOW A HEARTACHE WHEN I SEE ONE, Jennifer Warnes	Arista
34	HOLD ON, Ian Gomm	Stiff/Epic
35	THIS NIGHT WON'T LAST FOREVER, Michael Johnson	EMI
36	MIDNIGHT WIND, John Stewart	RSO
37	PLEASE DON'T GO, KC & The Sunshine Band	TK
38	GOOD TIMES, Chic	Atlantic
39	GOTTA SERVE SOMEBODY, Bob Dylan	Columbia
40	GOOD FRIEND, Gary MacGregor	RSO
41	FOUND A CURE, Ashford & Simpson	Warner Bros
42	SO GOOD SO RIGHT, Brenda Russell	Horizon
43	REMEMBER WALKING IN THE SAND, Louise Goffin	Asylum
44	I'VE NEVER BEEN IN LOVE, Suzi Quatro	RSO
45	DO LOVE YOU, GO	Arista
46	GET A MOVE ON, Eddie Money	Lorimar
47	STILL, Commodores	Motown
48	IF YOU REMEMBER ME, Chris Thompson	Planet
49	STREET LIFE, Crusaders	MCA
50	SURE KNOW SOMETHING, Kiss	Casablanca
51	BROKEN HEARTED ME, Anne Murray	Capitol
52	HEARTACHE TONIGHT, Eagles	Asylum
53	YOU'RE ONLY LONELY, J. D. Souther	Columbia
54	FINS, Jimmy Buffett	MCA
55	RAINBOW CONNECTION, The Muppets	Atlantic
56	BOOM BOOM, Pat Travers	Polydor
57	REASON TO BE, Kansas	Kirshner/SBF
58	PLEASE DON'T LEAVE, Lauren Wood	Warner Bros
59	MAIN EVENT/FIGHT, Barbra Streisand	Columbia
60	KILLER CUT, Charlie	Arista
61	HELL ON WHEELS, Cher	Casablanca
62	LET ME KNOW I HAVE A RIGHT, Gloria Gaynor	Polydor
63	VICTIM OF LOVE, Ethos John	MCA
64	TUSK, Fleetwood Mac	Warner Bros
65	ANGEL EYES, Abba	Atlantic
66	ONE FINE DAY, Rita Coolidge	A&M
67	AIN'T THAT A SHAME, Cheap Trick	Epic
68	DO YOU THINK I'M DISCO, Steve Dahl	Ovation
69	DREAMING, Blondie	Chrysalis
70	HALF THE WAY, Crystal Gayle	Columbia
71	S-15, The Who	Polydor
72	BABE, Styx	A&M
73	I'M SO ANXIOUS, Southside Johnny & The Asbury Jukes	Mercury
74	FIRECRACKER, Mass Production	Atlantic
75	DAMNED IF I DO, The Alan Parsons Project	Arista

## CHARTFILE

**POLICE'S** 'Message In A Bottle' is the 13th Number One of the year compared to only 14 in the whole of last year. 'Message In A Bottle' is from the new Police album 'Reggatta De Blanc' which sold over 250,000 within two weeks of release. Other recent silver discs include 'Cars - Gary Numan, 'Don't Bring Me Down' - Electric Light Orchestra, 'Bang Bang' - B A Robertson, 'Street Life' - Crusaders, 'I Said You Had A Beautiful Body' - Bellamy Brothers and 'Gangsters' by Specials.

Selectors who featured on the flip side of 'Gangsters' hope to have their very own hit with their new 2-Tone single 'On My Radio' which was released last Friday. The Buggles' unusual 'Video Killed The Radio Stars' is proving to be a surprise hit for Trevor Horn and Geoff Downes. Island reckon the disc is selling over 20,000 copies a day - and it's even getting Radio 2 airplay!

My thanks to David Essex's manager Derek Bowman for pointing out that the promotion campaign for the singer's CBS debut was much closer to £30,000 than the £250,000 banded around in press reports at the time and subsequently reported in 'Chart File' on September 15.

Frank Zappa's latest album includes the wonderfully named 'Why Does It Hurt When I Pee?' Still in Ireland's Top 10 after a record-breaking 58 week chart run is 'One Day At A Time' by Gloria. The record has sold over 120,000 copies in the Republic, 70,000 in Northern Ireland and nearly 60,000 in Great Britain. The composer is Kris Kristofferson and, though Gloria is an Irish girl, the song was recorded in Nashville. The 120,000 copies sold in the Republic are equivalent to UK Sales of 2.2 million, a figure only achieved by 'Mull Of Kintyre', 'One Day At A Time' is still selling so well that no follow-up has yet been issued.

Madness' great tribute to Prince Buster, one of the early ska / bluebeat exponents, is their first and last record for 2-Tone Records. The Camden-based group

has signed with Stiff. . . . Legendary producer Phil Spector has produced the new Ramones album due early next year. . . . Blondie's 'Parallel Lines' has sold over a million in Britain alone. Now in its 34th week in the album chart, the record shows no sign of decline, climbing to Number 13 this week.

United Artists' excellent Silver Spotlight Series debuts with 10 classic singles from Eddie Cochran, Fatso Domino, Johnny Burnette, Ricky Nelson and Bobby Vee. Featuring two singles by each artist the series has only one complete non-starter, Bobby Vee's 'The Night Has A Thousand Eyes / Come Back When You Grow Up' is excellent value, packaged in a special picture sleeve and retailing at 99 pence. Unfortunately, the record is in direct competition with a new release from Hammer Records. Selling for the same price and also in a special picture sleeve, Hammer have issued Bobby Vee's 'The Night Has A Thousand Eyes / Come Back When You Grow Up' PLUS four other tracks including 'Rubber Ball' it's one of a series of six-track singles marketed by Hammer.

Upcoming material from Hammer includes a single by Johnny Rotten's brother Jimmy Lydon.

Rainbow, currently having their fourth and biggest hit with 'Since You Been Gone' have had nine personnel changes since their formation from the remnants of Deep Purple and Elf in May 1975. The band includes Cozy Powell who drummed his way to three hits in 1974 before giving up music for a largely unsuccessful stint in motor racing. The other group members are Don Airey, Ritchie Blackmore, Roger Glover and Aussie Graham Bonnet whose vocals featured on the Bee Gees produced 'Only One Woman' hit exactly years ago. . . . Led Zeppelin's assault on the American album chart continues to gather pace. The band now has SEVEN simultaneous chart albums - all with bullets signifying increasing sales. 'In Through The Out Door' leads the way (Number One), followed by 'Led Zeppelin IV' (90), 'Houses Of The Holy' (121), 'Physical Graffiti' (161), 'Led Zeppelin II' (164), 'The Song Remains The Same' (174), 'Led Zeppelin I' (164). ALAN JONES

# US ALBUMS

1	1	IN THROUGH THE OUT DOOR, Led Zeppelin	Swan Song
2	2	GET THE KNACK, The Knack	Capitol
3	3	SLOW TRAIN COMING, Bob Dylan	Columbia
4	4	MIDNIGHT MAGIC, Commodores	Motown
5	6	OFF THE WALL, Michael Jackson	Epic
6	4	BREAKFAST IN AMERICA, Supertramp	A&M
7	5	RISQUE, Chic	Atlantic
8	19	HEAD GAMES, Foreigner	Atlantic
9	11	HUST NEVER SLEEPS, Neil Young & Crazy Horse	Reprise
10	10	FIRST UNDER THE WIRE, Little River Band	Capitol
11	8	I AM, Earth, Wind & Fire	CBS
12	9	CANDY-O, Cars	Elektra
13	16	DIONNE, Dionne Warwick	Arista
14	14	THE BOSS, Diana Ross	Motown
15	12	MILLION MILE REFLECTIONS, Charlie Daniels Band	Epic
16	34	EVE, The Alan Parsons Project	Arista
17	18	BAD GIRLS, Donna Summer	Casablanca
18	25	VOLCANO, Jimmy Buffett	MCA
19	20	SECRETS, Robert Palmer	Island
20	24	IDENTIFY YOURSELF, O'Jays	PIR
21	21	CHICAGO 13, Chicago	Columbia
22	22	WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills	20th Cent
23	23	STAY FREE, Ashford & Simpson	Warner Bros
24	13	DISCOVERY, Electric Light Orchestra	Jel
25	—	DREAM POLICE, Cheap Trick	Epic
26	28	HIGHWAY TO HELL, AC/DC	Atlantic
27	28	VOULEZ-VOUS, Abba	Sire
28	30	FEAR OF MUSIC, Talking Heads	Atlantic
29	32	EVOLUTION, Journey	Columbia
30	80	KENNY, Kenny Rogers	United Artists
31	31	LABOUR OF LUST, Nick Lowe	Columbia
32	37	JOE'S GARAGE, Frank Zappa	Zappa
33	26	STREET LIFE, Crusaders	MCA
34	33	NINE LIVES, Leo Sayer	Epic
35	35	RICKIE LEE JONES, Rickie Lee Jones	Warner Bros
36	40	DISCO NIGHT, GO	Arista
37	41	FICKLE HEART, Sniff 'N' The Tears	Atlantic
38	15	REALITY WHAT A CONCEPT, Robin Williams	Casablanca
39	17	LOW BUDGET, Kinks	Arista
40	47	FURTTIN' WITH DISASTER, Molly Hatchet	Epic
41	47	BORN AGAIN, Randy Newman	Warner Bros
42	57	MORNING DANCE, Spyro Gyra	Infinity
43	38	THE CARS, Elektra	Elektra
44	42	GO FOR WHAT YOU KNOW, Pat Travers Band	Polydor
45	45	LEAD ME ON, Maxine Nightingale	Windsong
46	44	STUDIO 54, Various Artists	Casablanca
47	65	FRANCE JOLI, France Joli	Prelude
48	52	INTO THE MUSIC, Van Morrison	Warner Bros
49	53	THE RECORDS	Virgin
50	79	RESTLESS NIGHT, Karla Bonoff	Columbia
51	49	CHEAP TRICK AT BUDOKAN, Cheap Trick	Epic
52	62	CURTIS MAYFIELD, Heartbeat	RSO
53	46	SECRET OMEN, Cameo	Chocolate
54	54	REPEAT WHEN NECESSARY, Dave Edmunds	Swan Song
55	55	LOVE DRIVE, Scorpions	Mercury
56	73	THE MUPPETS, Soundtrack	Atlantic
57	52	THE GAMBLER, Kenny Rogers	United Artists
58	40	MINUTE BY MINUTE, Dobbie Brothers	Warner Bros
59	58	DYNASTY, Kiss	Casablanca
60	43	IN THE PUREST FORM, Mass Production	Cotillion
61	71	FIGHT DIRTY, Charlie	Arista
62	64	THE KIDS ARE ALRIGHT, The Who	MCA
63	63	BOP TILL YOU DROP, Ry Cooder	Warner Bros
64	36	TSDDY, Teddy Pendergrass	PIR
65	69	LADIES NIGHT, Kool & The Gang	De-Lite
66	67	DOWN TO EARTH, Rainbow	Polydor
67	68	B-2's	Warner Bros
68	70	DAVID WERNER, David Werner	Epic
69	76	CHILDREN OF THE SUN, Billy Thorpe	Polydor
70	46	THE JUKES, Southside Johnny & Asbury Jukes	Mercury
71	61	BORN TO BE ALIVE, Patrick Hernandez	Columbia
72	50	VAN HALEN II, Van Halen	Warner Bros
73	51	LUCKY BEV, Bob James	Tappan Zee
74	78	RAINBOW CONNECTION II, Rose Royce	Whitfield
75	77	COMMUNIQUE, Dins Straits	Warner Bros

# UK SOUL

1	3	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
2	1	STREET LIFE, Crusaders	MCA
3	2	STREET LIFE, Crusaders	Phil Int
4	4	YOU CAN DO IT, Al Hudson and Partners	MCA
5	12	SAIL ON, Commodores	Motown
6	5	GONE GONE GONE, Johnny Mathis	CBS
7	—	WHEN YOU'RE NUMBER ONE, Gene Chandler	Chi-Sound
8	—	FEEL THE REAL, Jackie Moore	Sidewalk
9	16	THIS TIME BABY, Jackie Moore	CBS
10	6	PUT YOUR BODY IN IT, Stephanie Mills	20th Cent
11	20	SEXY CREAM, Slick	Fantasy
12	8	OOH WHAT A LIFE, Gibson Brothers	Island
13	7	WE ARE FAMILY, Sister Sledge	Atlantic
14	7	AFTER THE FIRE, EWF	CBS
15	9	DIM ALL THE LIGHTS, Donna Summer	Casablanca
16	14	MORNING DANCE, Spyro Gyra	Infinity
17	—	BREAKFAST IN BED, Sheila Hyton	UA
18	—	WALKING ON SUNSHINE, Eddy Grant	Ice
19	19	LOOKIN' FOR LOVE TONIGHT, Fat Larry's Band	MCA
20	—	FOUND A CURE, Ashford & Simpson	Warner Bros

# US SOUL

1	1	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
2	5	KNEE DEEP, Funkadelic	Warner Bros
3	3	JUST WANT TO BE, Cameo	Chocolate City
4	2	FOUND A CURE, Ashford & Simpson	Warner Bros
5	7	IDO LOVE YOU, G.O.	Arista
6	4	FIRECRACKER, Mass Production	Cotillion
7	18	RISE, Herb Alpert	A&M
8	5	SAIL ON, Commodores	Motown
9	9	SING A HAPPY SONG, O'Jays	PIR
10	8	GOOD TIMES, Chic	Atlantic
11	11	AFTER THE LOVE HAS GONE, Earth, Wind & Fire	PIR
12	12	TURN OFF THE LIGHTS, Teddy Pendergrass	Motown
13	13	THE BOSS, Diana Ross	Warner Bros
14	16	BREAK MY HEART, David Ruffin	Elektra
15	14	WHY LEAVE US ALONE, Five Special	PIR
16	20	COME GO WITH ME, Teddy Pendergrass	MCA
17	17	STREET LIFE, Crusaders	De-Lite
18	30	LADIES NIGHT, Kool & The Gang	Mercury
19	15	OPEN UP YOUR MIND, Gap Band	RSO
20	25	BETWEEN YOU BABY AND ME, Curtis Mayfield & Linda Clifford	RSO

# US DISCO

1	1	COME TO ME, France Joli	Prelude
2	3	MOVE ON UP, UP, UP, Destination	Butterfly
3	2	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
4	4	THE BREAK, Kal Mandu	TK
5	6	LOVE INSURANCE, Front Page	Panorama/RCA
6	8	HARMONY OOH LA LA, Suzi Lane	Elektra
7	7	FANTASY, Brum Pagan	Warner
8	2	FOUND A CURE, Ashford & Simpson	Sire
9	12	POP MUZIK, M	New York Int
10	8	POW WOW/GREEN LIGHT, Cozy Daye	TK
11	11	GROOVE ME, Fern Kinney	Motown
12	10	THE BOSS, Diana Ross	Atlantic
13	15	MUSIC MAN/REVENGE, Revanche	Casablanca
14	18	PUT YOUR FEET TO THE BEAT, The Ritchie Family	Fantasy
15	20	FEVER, Fever	De-Lite
16	21	LADIES NIGHT, Kool & The Gang	Arista
17	22	HOLD ON I'M COMIN', Karen Silver	West End
18	24	WHEN YOU TOUCH ME, Taana Gardner	20th Cent
19	19	WHEN YOU'RE NO. 1, Gene Chandler	Casablanca
20	30	E-MOI, Giorgio	Casablanca

# UK DISCO

1	1	STREET LIFE, Crusaders	MCA 12in
2	2	STREET LIFE, Crusaders	Phil Int 12in
3	6	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic 12in
4	4	YOU CAN DO IT, Al Hudson & Partners	MCA 12in
5	3	LOOKIN' FOR LOVE TONIGHT, FLB	Fantasy 12in
6	8	FEEL THE REAL, David Bendeth	Sidewalk 12in
7	5	OOH WHAT A LIFE, Gibson Brothers	Island 12in
8	10	THIS TIME BABY, Jackie Moore	CBS 12in
9	7	LOST IN MUSIC, Sister Sledge	Atlantic
10	9	WHEN YOU'RE NUMBER 1, Gene Chandler	Chi-Sound 12in
11	12	GONE GONE GONE, Johnny Mathis	CBS 12in
12	11	GOOD TIMES, Chic	Atlantic 12in
13	20	SEXY CREAM, Slick	Fantasy 12in
14	13	ANGEL EYES, Roxy Music	Polydor 12in
15	25	DEJA VU/LOVE TILL THE END OF TIME, Paulinho da Costa	Pablo 12in
16	14	AFTER THE LOVE IS GONE, Earth Wind & Fire	CBS
17	18	SAIL ON, Commodores	Motown
18	15	FOUND A CURE, Ashford & Simpson	Warner Bros 12in
19	27	IT'S CALLED THE ROCK, Edwin Starr	20th Century-Fox 12in
20	26	DIM ALL THE LIGHTS, Donna Summer	Casablanca 12in
21	28	LADIES' NIGHT/TONIGHT'S THE NIGHT/HANGIN' OUT/IF YOU FELL LIKE DANCIN', Kool & The Gang	US De-Lite LP/12in promo
22	24	PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVIN', Stephanie Mills	20th Century-Fox 12in
23	17	BORN TO BE ALIVE, Patrick Hernandez	Gem 12in
24	18	SWITCH, Benelux & Nancy Dee	Scope 12in
25	41	CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones	Polydor 12in
26	52	BABY BABA BOOGIE, Gap Band	Mercury 12in
27	35	REACHIN' OUT (FOR YOUR LOVE), Lee More	US Source 12in
28	16	MORNING DANCE, Spyro Gyra	Infinity 12in
29	38	DANCING LADY/FEEL THE HEAT, Bill Summers	Prestige 12in
30	85	THE HUSTLE (REMIK), Van McCoy	M&I 12in
31	22	THE BITCH, Olympic Runners	Polydor 12in
32	31	THIS BAND IS HOT/RUNNIN' TO YOUR LOVE/SUNCHASER, Eddie Henderson	Capitol/Tower LP
33	36	DANCIN' & PRANCIN' (LJINGO), Candido	Salsoul 12in
34	21	BAD GIRLS, Donna Summer	Casablanca 12in
35	23	WE DON'T TALK ANYMORE, Cliff Richard	EMI
36	86	RISE, Herb Alpert	A&M 12in
37	51	RIGHT IN THE SOCKET (THE RIGHT TIME FOR US/ THE SECOND TIME AROUND)/OWE YOU ONE/GIRL, Shalamar	US Solar LP
38	34	MAKIN' IT, David Naughton	RSD 12in
39	43	REGGAE FOR IT NOW, Bill Lovelady	Charisma
40	40	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Motown 12in
41	45	OFF THE WALL/GET ON THE FLOOR/WORKING DAY AND NIGHT/ ROCK WITH YOU/BURN THIS DISCO OUT/SHINE'S OUT OF MY LIFE, Michael Jackson	Epic LP
42	37	LOCK IT DOWN/IS IT LOVE YOU'RE AFTER/WHAT YOU WAITIN' FOR/WONDER WHERE YOU ARE TONIGHT/(BAD MOTHER FUNKER) PAZZAZ YOU CAN'T RUN FROM YOURSELF/SHINE YOUR LIGHT, Royce Royce	Whitfield LP
43	57	I WANNA DO THE DO, Bobby Rush	Phil Int 12in
44	29	EARTHQUAKE, Al Wilson	RCA 12in
45	35	YOU NEVER KNOW WHAT YOU'VE GOT, Me And You	Laser 12in
46	32	SPACE BASS, Slick	Fantasy 12in
47	50	I DON'T WANT TO BE A FREAK, Dynasty	Solar 12in
48	44	IT'S A DISCO NIGHT, Isley Brothers	US T-Neck 12in
49	—	STAR, Earth Wind & Fire	CBS LP
50	47	A SONG FOR THE CHILDREN (NIGHTLIFE/STREET FESTIVAL)/FRUIT MUSIC, Lonnie Liston Smith	US Columbia LP
51	46	WALKING ON SUNSHINE, Eddy Grant	Ice 12in
52	39	THE BOSS, Diana Ross	Motown 12in
53	55	IT'S MAGIC/TONIGHT'S THE NIGHT/IF I LOVE TO DANCE/KEEP YOUR BODY WORKIN', Kleeer	Atlantic 12in LP
54	42	CHASE ME, Capri/JunkShun	Mercury 12in
55	—	SING A HAPPY SONG, O'Jays	Phil Int
56	—	IN THE STONE/CAN'T LET GO/LET YOUR FEELINGS SHOW/ ROCK THAT!, Earth Wind & Fire	CGS LP
57	56	POINT OF VIEW/PRETENDER, Matumbi	Matumbi 12in
58	59	GET UP AND BOOGIE, Freddie James	Warner Bros 12in
59	48	GROOVIN' YOU, Harvey Mason	Arista 12in
60	53	STRATEGY, Archie Bell & The Drells	Phil Int/US 12in
61	71	GROOVE ME, Fern Kinney	WEA/US TK 12in
62	46	I'VE GOT THE NEXT DANCE, Deniece Williams	CBS 12in
63	54	HOW HIGH, Conzrac	Electric 12in
64	61	TURN OUT THE LIGHTS/COME GO WITH ME (IF YOU KNOW LIFE I KNOW/LIFE IS A CIRCLE, Teddy Pendergrass	Phil Int LP
65	60	MY FORTITUDE (LOVER)/MY FEET KEEP DANCING/A WARM SUMMER NIGHT/WHAT ABOUT ME/CAN'T STAND TO LOVE YOU, Chic	Atlantic LP
66	—	COME ON AND DO IT, Poussez	Vanguard 12in
67	75	UNDERCOVER LOVER/HOT HOT (GIVE IT WHAT YOU GOT)/DON'T YOU WANT MY LOVE, Debbie Jacobs	MCA 12in/US LP
68	64	SUNNY SIDE OF THE STREET, Savoy	EMI 12in
69	74	THE EVE OF THE WAR, Jeff Wayne	CBS 12in
70	72	FOXHUNTN' /BOOGIE BOOTS/(DANCE DANCE) WORK YOUR BODY, Ildis Muhammad	Fantasy 12in/LP
71	—	GOT TO GIVE IN TO LOVE, Bonnie Boyer	CBS 12in
72	82	NEW YORK CITY, Miroslav Vitous	Warner Bros 12in
73	74	MELLOW MELLOW RIGHT ON, Leorail	US A&V LP
74	84	AMERICAN HEARTS, Billy Ocean	GTO 12in
75	65	GOTTA GO HOME/EL LUTE, Boney M	Atlantic
76	—	WHAT'S GOING ON/THROW DOWN/THE CLOSER IF GET TO YOU/ HERBAL SCENT, Tom Browne	Arista GRP 12in/tp
77	—	THE RIVER DRIVE, Jupiter Beyond	US AZO 12in
78	77	FIND MY WAY (I JUST WANT TO BE NEW YORK)/ENERGY/MACHO/ SPARKLE, Cameo	Casablanca 12in/US Chocolate City LP
79	62	JUST A FEELING, Stanley Clarke	US Epic 12in
80	69	CITIDANCIN'/BETTA (BEST OF FRIENDS)/PEANUT BUTTER/MORNING Sunrise, Twennynine/Lenny White	US Elektran
81	—	OK FRED, Errol Dunsley	Scope 12in
82	76	KNIGHTS OF FANTASY/SPACE DUST-SHERLOCK/BACHMANIA, Eumir Deodato	US Warner Bros LP
83	73	LOVING YOU, Janet Kay	Pye 12in
84	89	HERE COMES THAT SOUND AGAIN, Love De-Luxe	Atlantic 12in
85	90	THE BREAK, Kal Mandu	US TK 12in
86	—	GANSTERS, Specials	2 Tone
87	—	DON'T BRING ME DOWN, Electric Light Orchestra	Jet 12in
88	—	ROLL-HER SKATER, Sterling	Motown 12in
89	—	RING MY BELL, Bob Sisters	Sound City 12in
90	—	MOVE UP STARSKY, The Mexicanos	Ice 12in

# STAR CHOICE



Photo by Paul Stattersby

Charlie Harper — UK Subs

1	ANARCHY IN THE UK	Sex Pistols
2	WHITE RIOT	The Clash
3	STAB YOUR BACK	Damned
4	ALTERNATIVE ULSTER	Shift Little Fingers
5	HEIDI'S HEAD	Kleenex
6	BORN TO LOSE	Heartbreak
7	I AM AN UPSTART	Angelic Upstarts
8	SCREWED UP	Menace
9	DO THEY OWE US A LIVING	Crass
10	SHEENA IS A PUNK ROCKER	The Ramones

# YESTERYEAR

ONE YEAR AGO (OCTOBER 7, 1978)		TEN YEARS AGO (OCTOBER 4, 1968)	
1	SUMMER NIGHTS	1	BAD MOON RISING
2	LOVE DON'T LIVE HERE ANYMORE	2	I'LL NEVER FALL IN LOVE AGAIN
3	GREASE	3	JE T'AME, MOI NON PLUS
4	BREAK-A-LOCK HOLIDAY	4	A BOY NAME SUE
5	SUMMER NIGHT CITY	5	DON'T TRY TO REMEMBER
6	LUCKY STARS	6	GOOD MORNING STARSHINE
7	I CAN'T STOP LOVIN' YOU	7	THROW DOWN A LINE
8	YOU MAKE ME FEEL (MIGHTY REAL)	8	IT'S GETTING BETTER
9	RASPUTIN	9	LAY LADY LAY
10	KISS YOU ALL OVER	10	IN THE YEAR 2025
FIVE YEARS AGO (OCTOBER 6, 1974)		FIFTEEN YEARS AGO (OCTOBER 3, 1964)	
1	KUNO FU FIGHTING	1	I'M INTO SOMETHING GOOD
2	ANNIE'S SONG	2	RAG DOLL
3	HANG ON IN THERE BABY	3	WHERE DID OUR LOVE GO
4	LONG TALL GLASSES	4	OH PRETTY WOMAN
5	SAD SWEET DREAMER	5	I WOULDN'T TRADE YOU FOR THE WORLD
6	GEE BAWB	6	I WON'T FORGET YOU
7	YOU YOU YOU	7	THE WEDDING
8	ROCK ME GENTLY	8	HAVE I THE RIGHT
9	CAN'T GET ENOUGH OF YOUR LOVE BAMB	9	AS TEARS GO BY
10	QUEEN OF CLUBS	10	YOU REALLY GOT ME
John Travolta / Olivia Newton-John		Creedence Clearwater Revival	
Rose Royce		Bobby Gentry	
Frankie Valli		The Supremes	
Tina Turner		Johnny Cash	
Abba		The Bee Gees	
Dean Friedman		Oliver	
Leo Sayer		Chiff Richard	
Sylvester		Mama Cass	
Boney M		Bob Dylan	
Exile		Zager and Evans	
Carl Douglas		Herman's Hermits	
John Denver		The Four Seasons	
Johnny Bristol		The Supremes	
Leo Sayer		Roy Orbison	
Sweet Sensation		The Bacheters	
Peter Shelley		Jim Reeves	
Avin Stardust		Julia Rogers	
Andy Kim		The Honeycombs	
Barry White		Marianne Faithfull	
KC and The Sunshine Band		The Kinks	

**GERTCHA!**

Just one track from

**CHAS & DAVE'S**  
new album

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featuring 'THE SIDEBOARD SONG'

and get their latest single

**'WHAT A MISERABLE SATURDAY NIGHT'**

OUT ON OCTOBER 12th

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- |  |  |
|--|--|
| 3 Oct GLASGOW Tech                                 | 19 Oct NEWCASTLE University                        |
| 4 Oct ABERDEEN, Ruffles Night Club                 | 20 Oct BRADFORD University                         |
| 5 Oct DUNDEE Tech                                  | 23 Oct SOUTHEND, Tots                              |
| 6 Oct STIRLING University                          | 25 Oct SHEFFIELD, Limit Club                       |
| 7 Oct FYFE, St. Andrews University                 | 27 Oct MANCHESTER University                       |
| 8 Oct TEESSIDE Poly                                |  |
| 9 Oct HULL University                              | 2 Nov LONDON, Middlesex Hospital<br>Medical School |
| 12 Oct LONDON, University Union of                 | 3 Nov KINGSTON Poly                                |
| 13 Oct PAGHAM, Church Farm                         | 6 Nov NORWICH, Cromwells                           |
| 14 Oct LONDON, Palladium<br>with Loudon Wainwright | 7 Nov LOUGHBOROUGH University                      |
| 17 Oct UPMINSTER, New Widmill Hall                 | 8 Nov KEELE University                             |
|  | 9 Nov BIRMINGHAM University                        |
|  | 10 Nov BRISTOL Poly                                |
|  | 16 Nov BRUNEL University                           |

