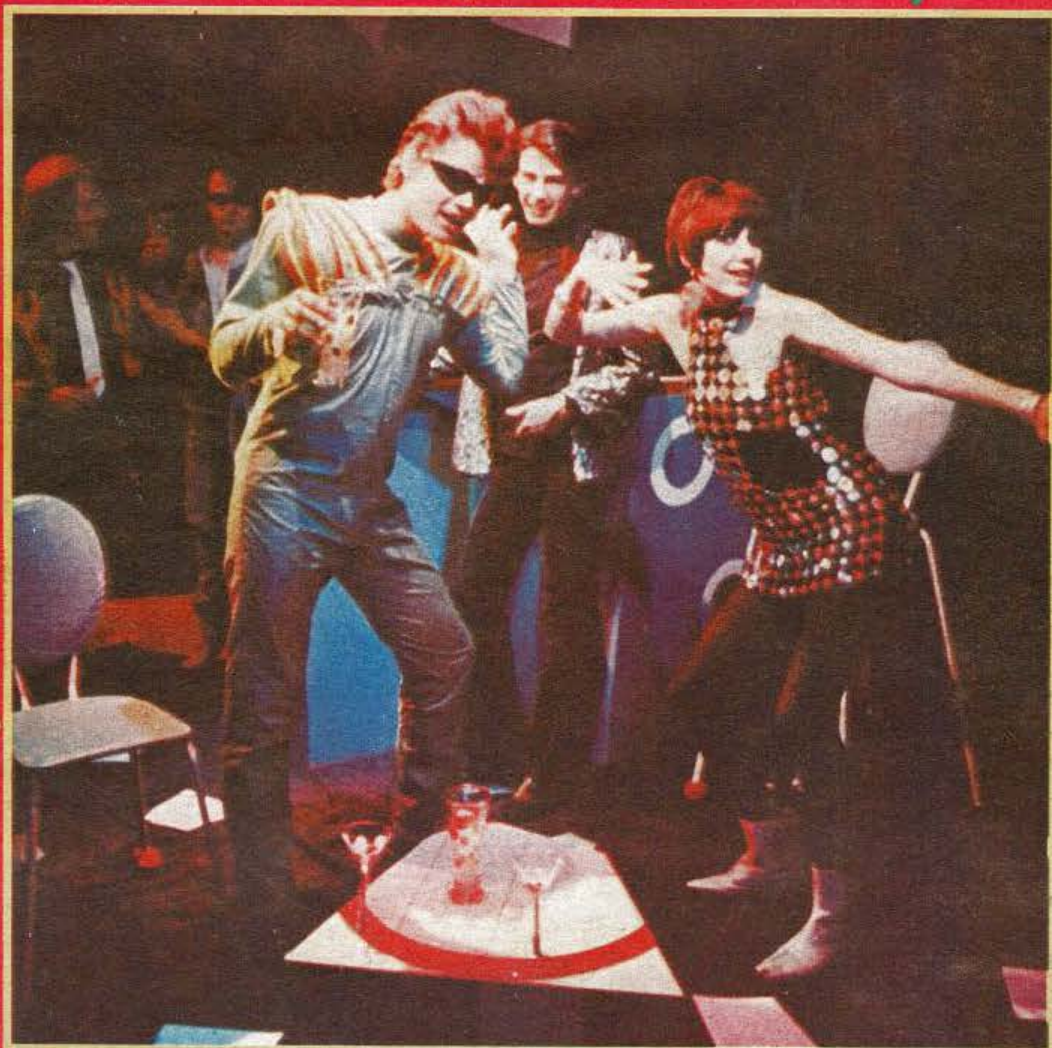


# RECORD MIRROR

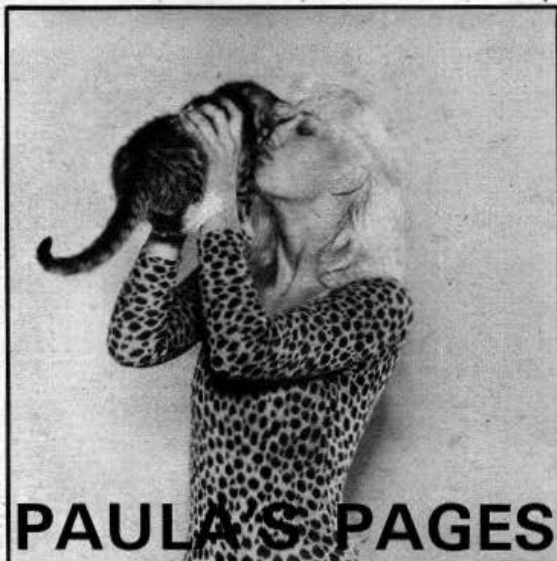
**SIOUXSIE  
SPLIT**  
EXCLUSIVE INTERVIEW

## REVILLOS



**YOUR SUPERFRIENDS ARE BACK**

**STRANGLERS LP exclusive/SLITS in colour**



# PAULA'S PAGES

**T**HE DEVASTATINGLY handsome, brilliantly talented Phil Lynott was telling me why he never missed an inch of the Natural Blonde/apart from descriptions like that) . . . "Bejzus, it's as real as life itself," he informed me, swinging his legs around the nearest standard lamp. The Lizzies new guitarist is a boy called Dave Flett.

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

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

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

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

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

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

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

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

**MY ENDLESS NOVEL**, 'Cold Wind Over Clapham,' which now seems destined to become a platinum disc of romantic fiction, in the same league as 'Gone With The Wind' and the Jackie annual. The story (for those fools who haven't yet grasped it) of desperate love, set in a hacienda on Clapham Common . . . between Clarissa (a devastating blonde) and Roberto a swashbuckler from nine to five (who wears thigh length boots all the time).

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

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

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

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

"Suffered my arsehole," replied Don.

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

Don bolted on.

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

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

# The Natural Blonde.



## CLIFF'S CROWD

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



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



BONEY M's Bobby

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

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

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

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

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

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

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

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

## "GO ★?!• YOURSELF"

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

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

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

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

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



DON ARDEN

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

"I think I've been called many

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

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

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

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

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

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

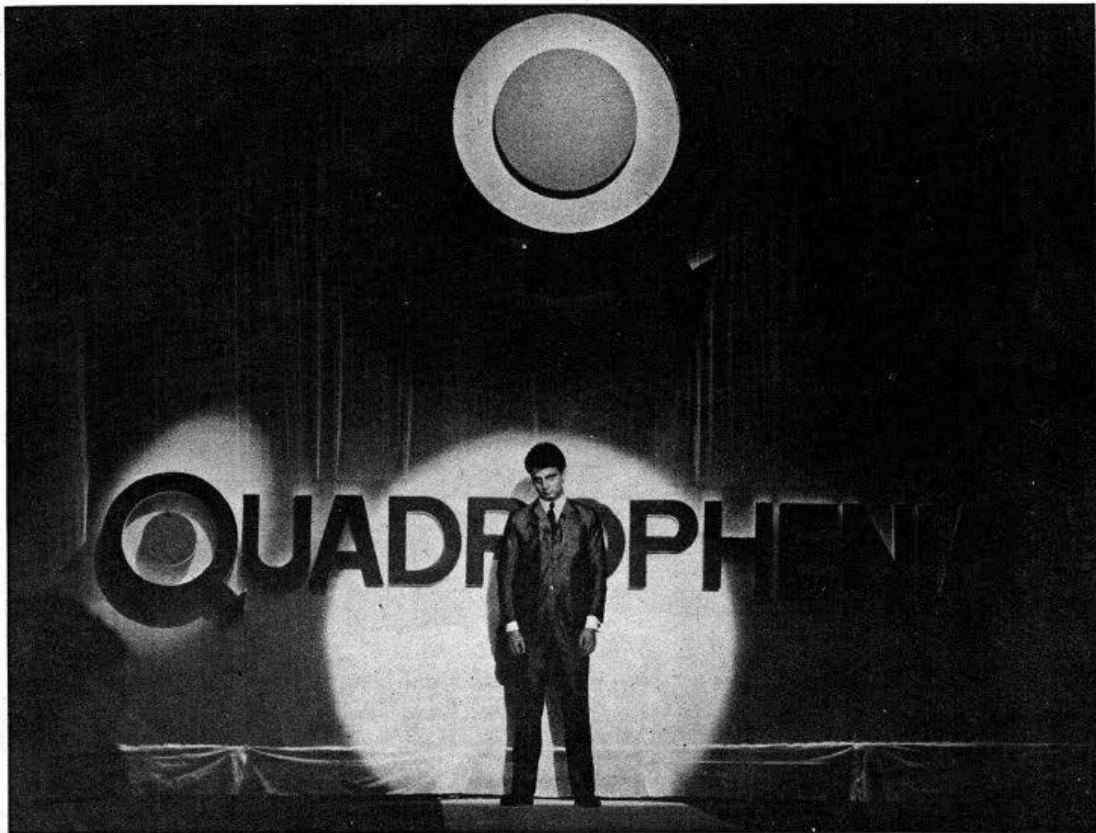
## JUICY LUCY

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

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

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

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



# CARNABY CAPERS

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

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

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

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

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

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

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

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

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

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

sumptively stroll along.

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

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

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

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

# RECORD MIRROR

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

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ASSISTANT EDITOR  
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PROMOTIONS  
DIRECTOR  
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PROMOTIONS  
EXECUTIVE  
Angela Fieldhouse

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# NEWS

News Editor: JOHN SHEARLAW



## BANSHEES

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

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

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

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

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

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

• See full story, page 10.

## LIZZY BACK AT LAST

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

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

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

## BLONDIE ALBUM AT LAST

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

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

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

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

## SQUEEZE TOUR AT LAST

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

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

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

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

## HEAD BOMBER

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

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

They'll then be touring Britain after playing gigs in Europe and the tour runs: Bracknell Sports Centre November 10, Chester ABC 11, Wolverhampton Civic Hall 12, Bristol Colston Hall 13, Leicester De Montfort Hall 14, Derby Assembly Rooms 15, Birmingham Odeon 16, Lancaster University 17, Newcastle City Hall 18, Glasgow Apollo 19, Aberdeen Capitol 20, Edinburgh Odeon 21, Hanley Victoria Halls 22, Bradford St Georges 23, Manchester Apollo 24, Sheffield City Hall 25, London Hammersmith Odeon 26, 27, Southampton Gaumont 28, Blackburn King Georges Hall 30, Leeds University December 1, Newcastle City Hall 2, Dunstable Queensway Hall 4, Malvern Winter Gardens 5.

## IN BRIEF

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

AD 1984 will be headlining a 'Rock Against The Nuclear Holocaust' gig at the London

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

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

## RELEASES

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

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

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

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

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

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

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

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

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

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

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

**RECORD MIRROR's**

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# QUEENS OF POP TO TOUR



JUDIE TZUKE  
(pronounced Wash)

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

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

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



LENE LOVICH  
(pronounced Loovick)

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

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

Full dates are as follows: Sheffield Polytechnic (two shows) October 12, Loughborough University 13, Swansea Top Rank 14, Malvern Winter Gardens 16, Ewiter Routes Club (two shows) 16, Norwich University of East Anglia 19, Bristol Locarno 21, Birmingham Odeon 22, Hanley Victoria 23, Liverpool University 24, Glasgow Apollo Theatre 26, Aberdeen Capitol Theatre 27, St Andrews University 28, Edinburgh Tiffany's (two shows) 29, Newcastle Polytechnic 31, Carlisle Market Hall November 1, Manchester Salford University 7, Leeds University 9, Dunstable Queensway Hall 4, Guildford Civic Hall 5, London Hammersmith Palais 6.

## BOLAN CONVENTION

TWO YEARS after his death the memory of Marc lives on.

The Marc Bolan Fan Society will be organising an anniversary convention at Henley Town Hall on September 29, running from 8pm to 11pm, where some of Marc's clothes will be auctioned. And there will also be a 'Marc Bolan Walk' on September 16 - the day the singer died in 1977 - from Golders Green Cemetery to Barnes, where Egan's car crashed into a tree.

Marc's parents will be special guests at the convention, along with his former personal roadie Mike O'Halloran and Capital Radio's Peter Young. Admission will be £1.50.

A new Bolan EP featuring rare tracks including 'Life's A Gas', 'Find A Little World' and 'Blessed Wild Apple Girl' is being released by Cube Records this month. It will be available in a full colour bag with a never before released photo of Bolan. The limited edition single is available for £1.65, from the Marc Bolan Fan Society, 2 Swinford Gardens, Brixton SW9.

## CHAS 'N' DAVE BACK

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

their first major headlining tour later this month.

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

## 12 FROM 10

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

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

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

## TOURS

### STEVE HILLAGE

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

### GLADYS KNIGHT

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

### AC/DC

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

### THE JAM

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

### THE STRANGLERS

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

### LINDISFARNE

LINDISFARNE: play six pre-Christmas concerts in their home town at the end of their British tour. They'll be playing six nights at Newcastle City Hall on December 18, 19, 20, 21, 22 and 23. Tickets for the first two shows are available from the City Hall box office from September 15. For the rest of the shows tickets priced £4, £3.50, £3 and £2.50 will be available by postal application only, enclosing SAE from Lindisfarne Concerts, PO Box 11T, Newcastle On Tyne NE99 1LT. Crossed cheques or postal orders should be payable to LMP Ltd.

### NILS LOFGREN

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

### MOODY BLUES

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

### ORLEANS

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

### DEAN FRIEDMAN

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

### THE CHEETAHS

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

### FINGERPRINTZ

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

### SPEEDBALL

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

### SAXON

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

### THE PIRATES

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

### KIDDA BAND

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



AC/DC

### METRO

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

### RIKKI AND THE CUFFLINKS

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

### KNEB BUSTS BANISTER

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

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

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

### RATS SELL OUT

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

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

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



FIRST ALBUM

# BRAYNES

For why you kicka my donkey?

➤ MARQUEE ◀ 17th & 24th Sept



FIRST ALBUM

# BACK INTO THE DAY-GLO WORLD

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

The result was scarred vocal chords,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# SHOXSIE AND THE BANSHEES



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



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



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



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

NEW ALBUM  JOIN HANDS

# SINGLES

Reviewed by MIKE NICHOLLS

## SINGLES OF THE WEEK

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

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

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

## SCANDALS OF THE WEEK

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

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

## KNOWN KNAMES

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

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

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

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



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

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

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

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

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

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

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

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

## GO NORTH

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

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

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

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

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

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

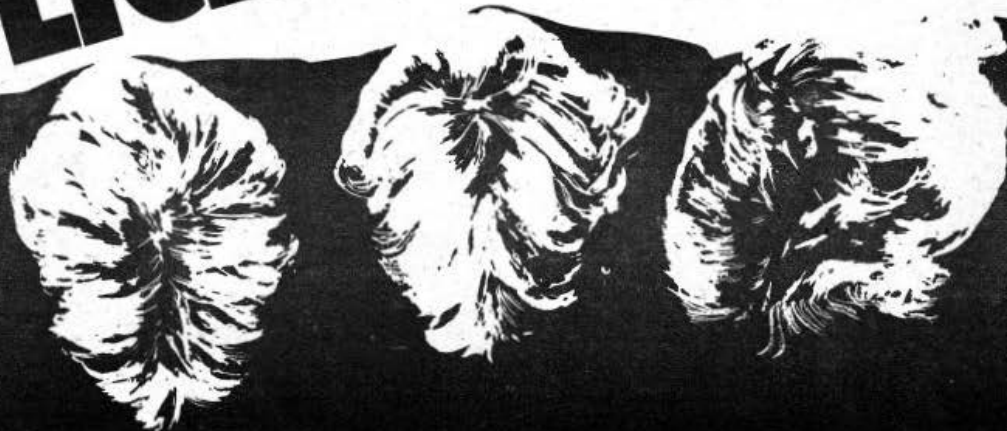
**THE DONKEYS: 'What I Want' (Deram).** The Donkeys are progressing along the beach, which means that June's single o/little Rhesus has been re-released. Still prefer 'Four Letters' on the flip, but catch these Wakefield boys live if you can.

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

## CERTAINLY SIGNIFICANT

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

# THE POLICE



NEW SINGLE - "MESSAGE IN A BOTTLE"

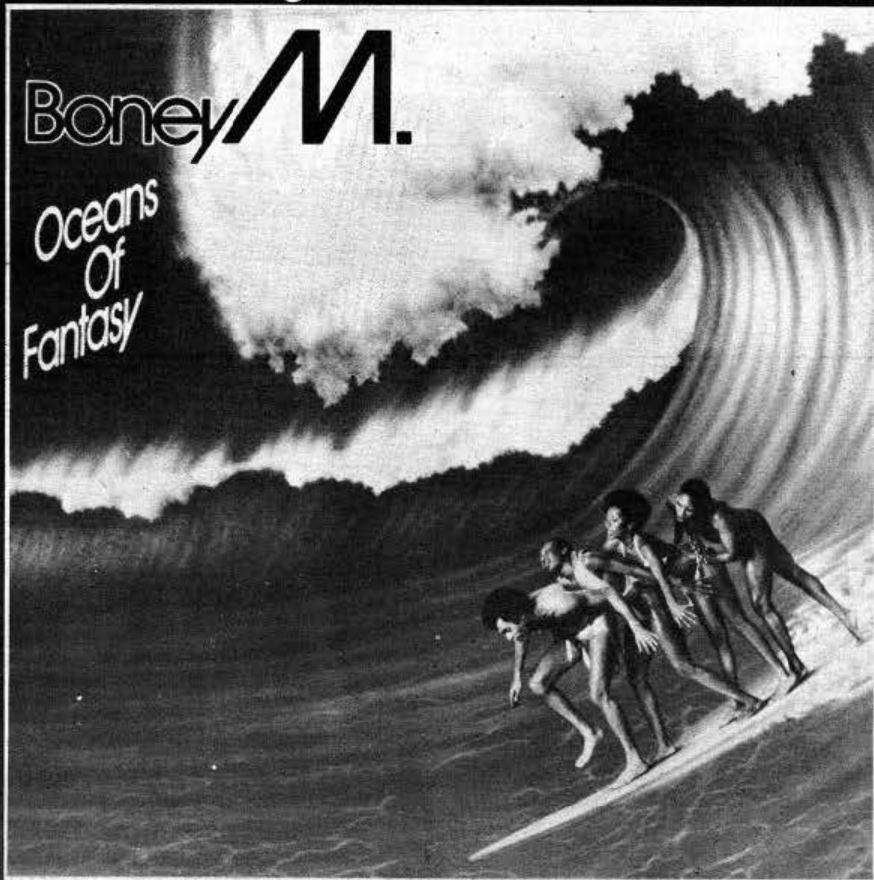






## BONEY M'S NEW ALBUM

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



# 'They said they couldn't take the pressure'

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

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

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

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

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

"The shop only had 50 copies of



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

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

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

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

"So Siouxsie and I turned up for the

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

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

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

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

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

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

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

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

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

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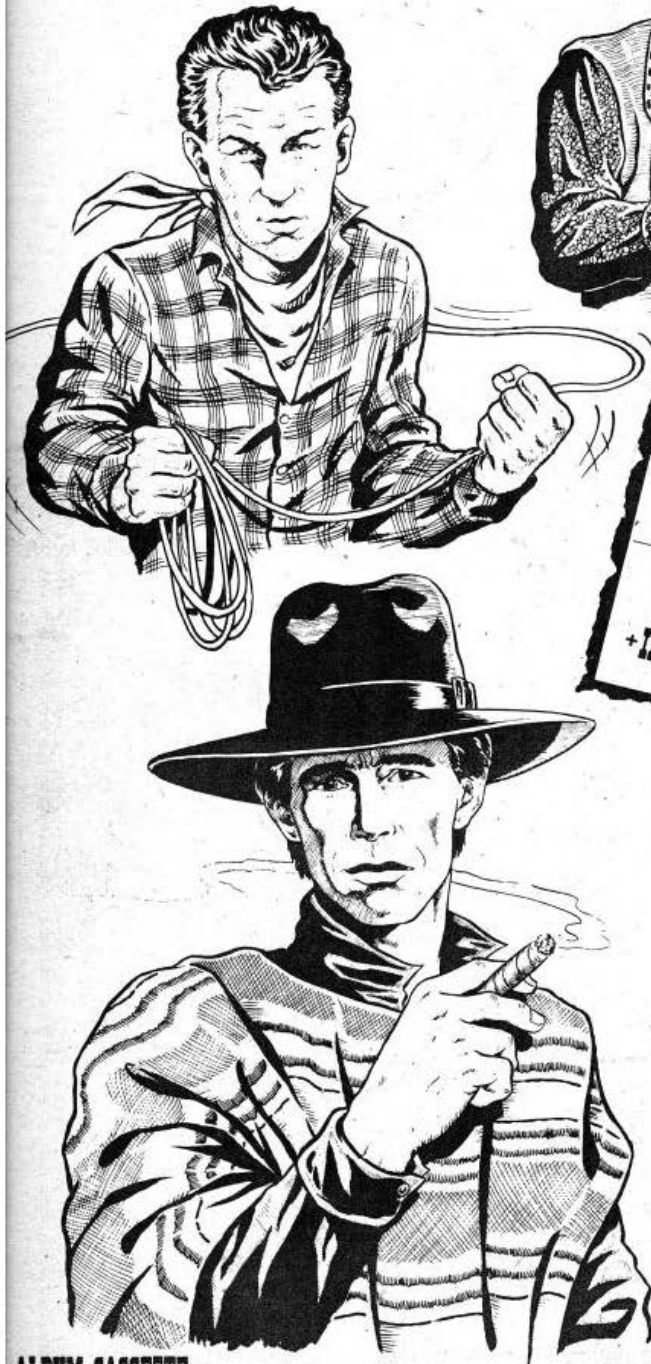
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...OR IS IT JUST THE BEGINNING OF A LEGEND

# BIG MAC OUT OF HELL

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

**T**HE total Meatloaf film project is called 'Neverland', a semi musical futuristic

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

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

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

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

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



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# ALBUMS



## STRANGLER THAN FICTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

'The African Shuffle' is just that, an unlikely mix of tribal percussion and urban brass; 'Lady Killer' (no, not 'Lady Writer' - I wish I'd never mentioned Dire Straits) has a sharp chorus with an instruction, spoken of course, of "Watch it, watch it!" Several entries are mere inconclusive thought passages:

'Walking In The Rain', for instance, just walks quietly along the pavement without venturing into the road, never mind crossing to the other side. Still, Flash and the Pan have become distinctive, but if the band is going to play on, they'll need some variation on this theme. + + + 1/2 PAUL SEXTON

LEO SAYER: 'Here' (CDL 1240)

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

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

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

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

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

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

The weak link in the album's structure is the sometimes infantile level of lyric - writing which detracts slightly from the strong and confident music, but as lyrics are only a way to give the voice something to sing and really only the province of the pretentious, who cares? + + + 1/2 SIMON LUDGATE

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

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

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

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

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

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

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COLD HEAT

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

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

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

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

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

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

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

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

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

EDGAR WINTER: 'BLUE SKY' (SKY83648)

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

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

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

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

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

CLIFF RICHARD



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

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

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

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

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

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

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

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

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





# WHEN THE SLIT HITS THE FAN

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

**N**OW THIS is what we find: we find that stuffing 50 minutes of a band's life onto an interview tape is as out-of-context as it is non-functional, and as non-functional as it is a necessary part of press procedure.

The Slits, as it were, and to their credit, have become doggedly disciplined and removed from traditional routes to a remarkable extent. Interviews are formalities and formalities are considered spacious and of little use.

A cramped, misty office near Victoria, populated by Slits and non-Slits, phones are occupied, the atmosphere dour. Dick O'Neil needs to be arrested, then re-arrests his blower before noon.

O'Neil's prime responsibilities are those of Slits people, and the ambivalence, but necessary Pop Group. Both outfits produce music of primal justice, rhythmic, sensuous, frustration and extremism. Both have been produced by Dennis Bovell, but sometimes end right there. I feel hesitant and ponderous, I'm here to conduct an interview with The Slits.

But The Slits don't believe in interviews, they believe in anti-interviews. But their negative reaction to question and answer exchange is not borne through preterituous dope cool receptivity, but through total lack of self interest. We reach the point, after some 15 minutes' chit-chat, where I find that it's Viv Slit who's interviewing me. I acknowledge this and she says, "Well... this is most interesting."

The Green Cafe, it's called, situated across the road from the rehearsal room on Eccleston Street, is a small and sandy café, slightly well-populated when we commence, decidedly empty by the time we're through. This may be of significance.

The Slits have grown up, from the well-worn potted hedges of Chain, White Hot, etc., Viv Albertine's throaty Flowers Of Romance, those raucous, exemplary Peel sessions, all that stuff... to Curt.

With Curt, the band argue, there should be no more information to be had obligatory interviews altogether. This is what we find. The record is some out-tact body music,

postively rhythmic, a brazen embracing sound infiltrated by ideas and subtleties peaking, overflowing and spilling. Bovell has captured both the fun and intensity, both the wit and the arrogance, he's spotted it. At times, you can feel The Slits grappling to escape these production restrictions. The record isn't so much a band being restrained, as a band at a bursting point and it turns out to be the better for it.

An (oral) Up is codding something to eat, only down's it's the way its coverts types would. Her credit takes us five minutes of tape.

"Two apple pies no crumbs. Two apple crumbles. No crumbs." Jam roll. Jam roll with custard. They don't look like normal jams, do they? With custard. Ah, that's a good thing and fat. Good thing I wish I could buy all these interview tapes... they're really good. Ah, is the one for me? Thank you. Mmmm. Love custard. I hate bad food when it comes to fattening good food... Ughh, terrible orange juice, that. My mama told me never to buy that sort again.

Annie Slit knockback her plate of starch with relish, talks about food with enthusiasm, the only way to save her up is to ask something about music.

"No!" she snaps. This she laughs.

Can you compromise just a bit for the poor journalist? "I never have to compromise," she returns with great obviousness.

The Slits enjoy laughing, they laugh quite a lot during their conversation, often for no reason at all. They prefer to stare talk towards life's little irrelevances than continue to be a part of something which generally revolves around gonorrhea but squares perspective.

"Viv... What's it like interviews to do it up people into the frame of mind where they're open and fresh and ready to accept or receive anything. I think papers and the people who write for them just tend to put up more barriers, and if you talk too much about something you will possibly offend more. If they could just present more new angles.

It should be like with music, people attempting new and different things, regardless of whether it's an established trait.

Annie: "It's only come naturally, it's not something people are gonna work on."

Viv: "Like the whole system, it's got its set rules, it's gonna break through after a while."

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

That's a new sentence. "And the end and end as well, just something to say."

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

Annie: "Don't you want to know about my personal life? Do you want to see something about your personal life?"

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

Viv appears to be in the mood for a pun, but there's a pervasive humor to her non-rapport relations; the more current Slits are essentially joyful juveniles who express more about themselves by saying nothing. And that's fine.

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

Annie: "Because we're together all the time, get on the same vibes. I think this interview is nice and casual. I don't really want to have boring, dry conversations, and I don't wanna talk about groups. I don't see us as a group, to which case, what do you see yourselves as?"

"These girls working together," she taunts.

Viv: "Towards?"

Annie: "New Age laughs. I'm glad you didn't say reggae influenced anyway... I hate that idea. When people are influenced they bring out most of the crap..."

Viv: "They don't mention other influences either."

Annie: "Right. Like, most people who talk about The Slits should realize the reggae is to reggae, but that there's something else, and something else else, and something else."

But rock and roll don't do that right?"

Annie: "I see I got a part to rock and roll. When I hear that tone, I think of the Slits, that's rock and roll. This isn't like 'What you're doing a modern, encompassment of center rock and roll elements, though?'"

Viv: "It's modern. I think it's primitive. I'd say it's forward. Modern could mean trendy... forward is like enveloping. Modern is the wrong expression."

Tessa, coming out of her shell, establishes this with "Forward means reaching out, going on and on... Modern is stuck."

"I'd want a bowl of custard," reflects Annie. "What other cakes have you got? You've got apple pie. I've asked you for that. What's the big difference between apple pie and apple crumble? No, you're apple pie. Apple pie with custard, loads of custard, please. Give me loads of custard and give it for the same price."

She scatters her thoughts at tangents. Her chain of ideas appears to have no links.

Who split the earth up, I'd like to know. Why are there so many different countries, coating problems with languages we've never words were invented. All this passenger garbage, and who's in your country, and what's that, and who's to be where, and that country is stuck there. And the climate, the climate is to do with everything, the cause of our moods, the cause of our colours.

And when Viv has left, apologising for her contributions to

our late-a-tee, and Annie used to her most profound one ever... "We're The Slits and we're gonna have another goony... there's a short percussive break, the two remaining Slits people knocking out a short jangle rhythm on the remnants of knives, forks, plates and glasses littering the table, and appearing quite earnest about it all. The interview is dead. Long live it."

For a circle of people whose music speaks books, not paragraphs, about real living circumstances, events and emotions, it's a really pertinent observation that The Slits are going to the business, process and factual evaluation as of no use to anyone, least of all themselves.

The Curt sleeve and promotional poster displays have already attracted the inevitable, facial details of the Flowers. But it's basically as harmless as it is... surreal.

"It's an illusion of happiness," aspers the demure Ms. Up.

"What...?" asks Tessa.

"Which means that it doesn't exist, but it could do if you had music. I think happiness is just an hallucination, that's why you can't describe happiness, 'cause we've never felt it. But then I think depression is also just a hallucination."

Your long-suffering acolyte is amused by this; he prefers to believe that his pleasure... derived from the having of Slits, Curt and sitting at a table, soaked in non-cooperation with

The Slits... is a slightly unrelated to the illusion of happiness brought about by lack of reality?

Probably the most amazing thing Annie comes up with after afternoon was delivered in garbled French dialogue. She sounded really deep there. But I'd guess... I don't know my Frog Anglo phrase book today, so we'd better leave that for the moment.

Suffice, perhaps, to bow her trumpet... something they incessantly avoid... and suggest that because little music these days contains this kind of wit, imagination and natural sensuality, that sadism do "records" give the kind of insight to the personalities which awakes them that Curt does, that in 1979, The Slits are the kind of band one should develop a strong relationship with, just as The Pop Group are a band with which to enter a parasitic relationship.

Soon forward with The Slits, and, sometimes, having "fun" can be quite good fun.



# HELP

Edited by SUSANNE GARRETT

## ARE SCHOOLKIDS SPIED ON?

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

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

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

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

### Disco novice

RECENTLY I entered the world Disco Dancing

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

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

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

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

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

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

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

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

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

What can I do now?  
 Brenda, Staffs

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

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

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

### O no

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

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

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

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

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

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

### Doing the splits

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

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



SEX PISTOLS: Johnny Rotten (Lydon)

### History of Pistols

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

Singles: 'God Save The Queen', Virgin (VS 181), released May 25, 1977; 'Pretty Vacant', (VS 184), July 1, 1977; 'Holidays In The Sun', (VS 191), October 14, 1977; 'I Did It My Way / God Save The Sex Pistols', also featuring Ronald Biggs (VS 220), June 30, 1978; 'Something Else' (VS 240), February 23, 1979; 'Silly Thing', March 30, 1979; 'Simon Everybody', (VS 277), June 15, 1979. Albums: 'Never Mind The Bollocks Here's The Sex Pistols', (V 2086), November 4, 1977; 'The Great Rock 'N' Roll Swindle' (double album) (VD 2510), June 16, 1979; 'Some Product - Carry On Sex Pistols', documentary collage (VR2), July 1979.

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

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

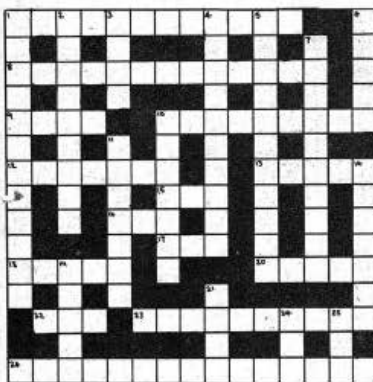
Wanna win a freebie copy of the last Pistols album? If so, answer the following simple questions. What was the sex shop run by manager McClaren called? (Be imaginative). 2) When did the band make their 'Top Of The Pops' debut? (Be precise). 3) Can you make a witty, socially relevant, socially irrelevant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

### Fan Club Fax

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

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

## X WORD



- |   |  |
|---|--|
| <b>ACROSS</b>   | <b>DOWN</b>  |
| 1 What the Mael Brothers are trying to do (4,3,5)         | 1 Pauling back to the start (4,2,3,3)                      |
| 8 Another Swindle single (4,9)                            | 2 1973, Kiki Dee hit (9)                                   |
| 9 Multiply by three for a Byrds hit (4)                   | 3 Group that sang about the coming of the night (4)        |
| 10 69's hit maker who may be better known as Budgie (4,5) | 4 A command from Bob Dylan to his lady (3,4,3)             |
| 12 What Leo Sayer had in his heart (7)                    | 5 What Squeeze are (4,3,4)                                 |
| 13 Multiply by two for Elvis Costello hit (5)             | 6 Goes with Greg and Carl (5)                              |
| 15 Group that may be the Death of Disco (1,1,1)           | 7 1966, Small Faces hit (2,5,3)                            |
| 16 Former Roxy Musician who may settle your stomach (3)   | 10 What Heathrow has in common with the Motors (7)         |
| 17 Harper or Wood (3)                                     | 11 Group that were Looking Through Gary Gilmore's Eyes (7) |
| 18 Darts hit (3,2)  | 14 Life supporting LP (7)                                  |
| 20 Mr Harley (5)  | 19 They have just told us that TV is King (5)              |
| 21 1970, Jackson Five hit (1,1,1)                         | 21 M S Stewart (4)   |
| 22 An official announcement from Dire Straits (10)        | 24 What Status Quo had in the sun (3)                      |
| 26 Recent Cars hit (4,4,1,6)                              | 25 Recent Thin Lizzy replacement (3)                       |

- LAST WEEK'S SOLUTION**
- |  |   |
|--|---|
| <b>ACROSS</b>  | <b>DOWN</b>   |
| 1 Harmony In My Head, 5 Rust Never Sleeps, 6 Carpenters, 8 Hair, 10 Only You Can, 13 Stevie Wonder, 14 Hocus, 16 David Soul, 18 Money, 21 Moonlighting, 23 Help, 24 Pocus, 25 RCA, 26 Boys | 1 Here Comes The Summer, 2 Rose Royce, 3 I'm Every Woman, 4 Desire, 9 Aja, 11 Old Sam Star, 12 Nutbush, 15 Come On, 17 Deniece, 19 Nights, 20 Chas, 22 Flag |

### Randy pinta

MY PROBLEM is that I fancy our Co-op milkman

# ROAD SHOWS

## YAWN!

**PATTI SMITH**  
Wembley Arena

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

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

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

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

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

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



PATTI SMITH: belongs to the sixties

**THE REVILLOS**  
Notre Dame Hall,  
London

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

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

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

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

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

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

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

'Dancing In The Street'.

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

**LOUDON WAINWRIGHT III**  
Theatre Royal, London

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

And, of course, the

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

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

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

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

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

# PRICE ATTACK.



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| Bristol    | Exeter    | Hull       | Liverpool | Notting Hill Gate | Stratford   |               |



**McKITTY**  
The Ritzzy, Brixton

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

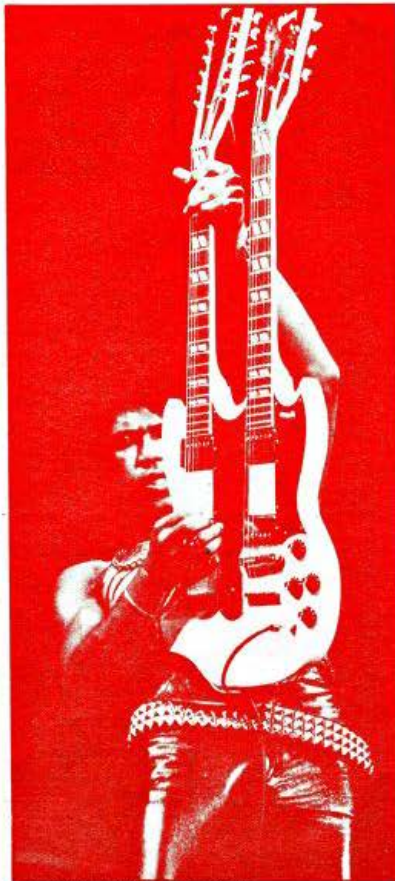
They appeared nervous, but despite the odd technical hitch and on occasions being slightly inaudible vocally, proved to be one of the best new heavy metal bands around.

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

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

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

STEVE HAWKINS  
AND NORMAN  
SMITHERS



DONOVAN McKitty: a major force

**ADICTS** - Brecknock, Camden.

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

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

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

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

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

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

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

**RICKIE LEE JONES**  
Dominion, London

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

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

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

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

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

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

**THE INVADERS**  
Fforde Green, Leeds

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

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

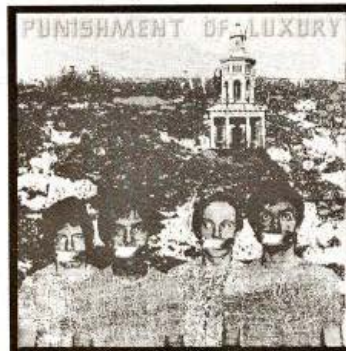
Of the ten songs they played, their first single 'Girls in Action' stood out like a topless go-go dancer in the Men's tap room. It's a pity they never had chart success with this. This new single, 'Best Thing I Ever Did', even with its catchy chorus is not in the same league. For my money the bouncy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

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

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

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Oct 12 eNTRAL LoNdoN PolyTeCHNIC LoNdoN  
 13 nSEx UniveRSity ColCHEStER  
 17 NoTinghAm UniveRSity NoTINGhAM  
 18 MaNChESter UniveRSity mANChESter  
 19 midDLEx PolyTeCHNIC midDLEx  
 23 PoRtSMoUTh PolyTeCHNIC PoRtSMoUTh  
 24 CLoNEs pLYMoUTh  
 25 bArMiNGhAM UniveRSity bArMiNGhAM  
 26 WAKEFIELD UniveRSity WaKEFIELD  
 29 BAth UniveRSity BAth  
 31 mARQuE LoNdoN



# WPT RENT

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

## THURSDAY SEPTEMBER 13

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

BRADFORD, Maxims, Westgate, JALN Band  
 BRADFORD, Princeville (78845), Samson  
 BRIDGEND, Drones (56758), Flash Harry  
 BRIGHTON, Alhambra (27874), Refugee  
 BRIGHTON, Jenkinson's (25897), Geno Washington And The Ram Jam Band  
 BRISTOL, Trinity College (684472), The Invaders  
 CASTLEFORD, Bradley Arms (552713), One Adult  
 CHATHAM, Tam O' Shanter (400187), One Eyed Jacks  
 CHESTERFIELD, Fusion (32594), The Chords  
 COLNE, Union Hotel (862759), The Distributors  
 DUNDEE, Teasers, Royal Centre Hotel (24074), Fischer-Z

DERBY, Talk Of The Midlands, Mill Street (32543), Little Tony And The Tennessee Rebels  
 EDINBURGH, Astoria (031 661 1662), Headboys / The Venignas  
 GLENROTHES, Rothos Arms (753701), The Visitors  
 GOSPORT, John Peel (281893), The Dials (Brighton version)  
 HARROGATE, Gallop Club, Granby Hotel (503046), Clem Curtis And The Foundations  
 HAYES, Adam And Eve, Uxbridge Road, Tiger Ashby / Sad Among Strangers / The Details  
 HOPWOOD, Waterside Club, Venom  
 HOVE, Fisher Gate Community Centre, Rosetta Stone  
 LEEDS, Fan Club, Brannigans (663252), Phil Rambow

LEICESTER, Baileys, Haymarket (26462), High Flames  
 LIVERPOOL, Eric's (051 236 7881), Protex / The Drills  
 LIVERPOOL, Empire (051 709 1555), Nils Lofgren / Live Wire  
 LONDON, Acklam Hall, Portobello Road (01 960 4500), Dangerous Girls / Cardiac Arrest  
 LONDON, Albany Empire, Deptford (01 692 0765), The Flatbackers / The Lucy's / Top Hat / The Box  
 LONDON, Bridge House, Caning Town (01 476 2889), Photos / The Clones  
 LONDON, Dingwalls, Camden Lock (01 267 4967), The Advents  
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Melanie Harrod

LONDON, Bunters, Covent Garden (01 242 5426), Score  
 LONDON, Hope And Anchor, Islington (01 359 4510), Tours  
 LONDON, Marquee, Wardour Street (01 437 6603), Cowboy International  
 LONDON, Music Machine, Camden (01 387 0428), Clint Eastwood / Trinity / Freedom Fight  
 LONDON, Nashville, Kensington (01 603 6071), Local Operator / The Paranoids  
 LONDON, New Golden Lion, Fulham (01 385 3942), VIP's  
 LONDON, Pegasus, Stoke Newington (01 226 5930), Bad Manners  
 LONDON, Rock Garden, Covent Garden (01 240 3961), Vermilion And The Aces  
 LONDON, Royalty, Southgate (01 885 4112), Charlie Grace / Lovemite

LONDON, The Venue, Victoria (01 834 5500), After The Fire  
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Beast  
 MACCLESFIELD, Krumbles (23752), The Cheaters  
 MANCHESTER, Apollo, Ardwick (061 273 1112), The Crusaders / Randy Crawford  
 MANCHESTER, Free Trade Hall (061 834 0943), Loudon Wainwright III  
 NEWCASTLE UPON TYNE, Mayfair (23109), Sammy Hagar Band / Def Leppard  
 NEWCASTLE UPON TYNE, Red House (610321), Hot Snax  
 NORTHFLEET, Red Lion, Crete Hill Road, Rednife  
 NORWICH, Cromwells (612909), Match  
 NORWICH, Manor House, Silent Noise  
 PORTSMOUTH, HMS Nelson, Yakety Yak  
 PORT TALBOT, Troubador (77968), The Ruts  
 SHEFFIELD, The Penguin (385897), Zero  
 SCARBOROUGH, Penthouse (63204), EF Band  
 SOUTHALL, Hambrough Tavern, Jeep  
 SOUTHALL, White Swan, The Injections  
 ST HELENS, Railway Hotel, Lies All Lies  
 TAUNTON, Market House (3013), Starjets  
 WEST CORNFORTH, Social Club, White Spirit  
 WOLVERHAMPTON, Civic Hall (28482), XTC / The Yachts / The Dazzlers

IPSWICH, Henley Cross Keys (573359), General R And The Meanies  
 GLASGOW, Apollo (041 332 9221), Loudon Wainwright III  
 KEIGHLEY, Downton Club, Cheap 'N' Nasty  
 KINGSBURY, Bandwagon, Iron Maiden  
 KIRKLEIGHINGTON, Country Club (78345), Headboys  
 LEICESTER, Baileys, Haymarket (26462), High Flames  
 LIVERPOOL, Eric's (051 236 7881), Street To Street Party  
 LONDON, Black Bull, High Street, Lewisham (01 690 1026), Little Tony And The Tennessee Rebels  
 LONDON, Bunters, Covent Garden (01 242 5426), Score  
 LONDON, Chats Palace, Hackney, Charge / Beggar  
 LONDON, Dingwalls, Camden (01 267 4967), Charlie Ainley And The Misdemeanors / Inner City Limit  
 LONDON, Electric Ballroom, Camden (01 485 3006), The Boys / Psychedelic Furs  
 LONDON, Hammersmith Odeon (01 746 4081), The Crickets  
 LONDON, Hope And Anchor, Islington (01 359 4510), Lee Fardon And The Legionnaires  
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Virgin On The Verge / Magnificent Seven  
 LONDON, Marquee, Wardour Street (01 437 6603), Chris Farlowe / Phil Rambow  
 LONDON, Moonlight, Railway, West Hampstead, Xtreemysts / The Jets  
 LONDON, Music Machine, Camden (01 387 0428), The Dukes / Lipservice  
 LONDON, Nashville, Kensington (01 603 6071), Vibrators / The Dots  
 LONDON, New Golden Inn, Fulham (01 385 3942), On The Air  
 LONDON, Newlands Tavern, Peckham, Red Tape  
 LONDON, Rainbow, Finsbury Park (01 263 3140), Nils Lofgren / Live Wire  
 LONDON, Rock Garden, Covent Garden (01 240 3961), Tribesman  
 LONDON, Royal Albert, New Cross Road, Deptford, Rubber Johnny  
 LONDON, Tower Club, Westminster, The Shades  
 LONDON, Two Brewers, Clapham (01 874 4128), Stage Fright  
 LONDON, The Venue, Victoria (01 834 5500), Fingerprint / The Young Ones  
 LONDON, White Lion, Putney, Jeep  
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Ricky Cool And The Icebergs  
 MANCHESTER, Factory, Royce Road, Hulme (061 226 6821), The Cheaters  
 MANCHESTER, Free Trade Hall (061 834 0943), Sammy Hagar Band / Def Leppard  
 MELTON MOWBRAY, Painted Lady, Kirby Bellars (81212), The Reality Band  
 MILTON KEYNES, Navigation Inn, The Russians  
 MORELY, RAF Swanton, State Affair  
 MUSSELBROUGH, Brunton Hall, Strange Innocence / Sidki  
 NEWCASTLE UPON TYNE, Mayfair (23109), Fischer-Z  
 NORWICH, The Canary, Heartsease, Silent Noise  
 NOTTINGHAM, Sandpiper (54381), The Piranhas  
 OXFORD, Oranges And Lemons, St Clements (42660), Chou Pahrot  
 POOLE, Brewers Arms (4830), Towler  
 RETFORD, Porterhouse (704961), Brand X  
 SOUTHAMPTON, Gaumont (29772), The Police / Wazmoanitz

## SATURDAY SEPTEMBER 15

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

A miracle, yet.\*

# THE KINKS LOW BUDGET

Charles Shaar Murray. N.M.E.

Current Chart Positions in America:

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

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

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

ARISTA

## FRIDAY SEPTEMBER 14

ABERAVON, Nine Volts (Port Talbot 6072), Days of Grace / Much  
 AMBLESIDE, Cinema Club, Art Failure  
 BASINGSTOKE, Magnums (57757), Overkill  
 BIRKSGATE, Kirkcaldy Hotel, Joe Lethal  
 BIRMINGHAM, Nite Out (021 622 2233), Mary Wilson  
 BISHOPS STORTFORD, Triad Leisure Centre (56333), The Injections  
 BRIGHTON, Buccaneer (606966), No Exit  
 BRIGHTON, Jenkinson's (25897), Geno Washington And The Ram Jam Band  
 BRIGHTON, Top Rank (25895), Penetration  
 BRIGHTON, Hanbury Arms, The Lilletes  
 BURTON ON TRENT, 76 Club (61037), The Invaders  
 CAMBRIDGE, Alma (68748), Bandaxis  
 CAMBRIDGE, Corn Exchange (66767), The Ruts  
 EXETER, Routes (58615), Starjets  
 GLENROTHES, Rothos Arms (753701), Berlin Blondes  
 GUILDSBOROUGH, Village Hall, Over Drive / Eclipse  
 HALIFAX, Maxim's, Sowerby Bridge, JALN Band  
 HARROGATE, Granby Hotel (503046), Clem Curtis And The Foundations  
 HAWICK, Tower Hotel, Another Pretty Face  
 HIGH WYCOMBE, RAF Base, Yakety Yak

LONDON, Bunters, Covent Garden (01 242 5426), Score  
 LONDON, Hope And Anchor, Islington (01 359 4510), Tours  
 LONDON, Marquee, Wardour Street (01 437 6603), Cowboy International  
 LONDON, Music Machine, Camden (01 387 0428), Clint Eastwood / Trinity / Freedom Fight  
 LONDON, Nashville, Kensington (01 603 6071), Local Operator / The Paranoids  
 LONDON, New Golden Lion, Fulham (01 385 3942), VIP's  
 LONDON, Pegasus, Stoke Newington (01 226 5930), Bad Manners  
 LONDON, Rock Garden, Covent Garden (01 240 3961), Vermilion And The Aces  
 LONDON, Royalty, Southgate (01 885 4112), Charlie Grace / Lovemite  
 LONDON, The Venue, Victoria (01 834 5500), After The Fire  
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Beast  
 MACCLESFIELD, Krumbles (23752), The Cheaters  
 MANCHESTER, Apollo, Ardwick (061 273 1112), The Crusaders / Randy Crawford  
 MANCHESTER, Free Trade Hall (061 834 0943), Loudon Wainwright III  
 NEWCASTLE UPON TYNE, Mayfair (23109), Sammy Hagar Band / Def Leppard  
 NEWCASTLE UPON TYNE, Red House (610321), Hot Snax  
 NORTHFLEET, Red Lion, Crete Hill Road, Rednife  
 NORWICH, Cromwells (612909), Match  
 NORWICH, Manor House, Silent Noise  
 PORTSMOUTH, HMS Nelson, Yakety Yak  
 PORT TALBOT, Troubador (77968), The Ruts  
 SHEFFIELD, The Penguin (385897), Zero  
 SCARBOROUGH, Penthouse (63204), EF Band  
 SOUTHALL, Hambrough Tavern, Jeep  
 SOUTHALL, White Swan, The Injections  
 ST HELENS, Railway Hotel, Lies All Lies  
 TAUNTON, Market House (3013), Starjets  
 WEST CORNFORTH, Social Club, White Spirit  
 WOLVERHAMPTON, Civic Hall (28482), XTC / The Yachts / The Dazzlers

AYLESBURY, Friars (88948), The Ruts / The Piranhas  
 BARRINGTON, JALN Band, Colossus  
 BIRMINGHAM, Barbarellas (021 643 9484), Phil Rambow  
 BIRMINGHAM, Bogarts (021 643 0172), Split Image  
 BIRMINGHAM, Nite Out (021 622 2233), Mary Wilson  
 BIRMINGHAM, Odeon (021 643 6101), Sammy Hagar Band / Def Leppard  
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Takesaway  
 BLACKPOOL, ABC Theatre (24233), The Shadows  
 CARDIFF, Grassroots (31700), Young Marble Giants / Fire Ems  
 CARSHALTON, St Helier Arms (01 642 2866), Little Tony And The Tennessee Rebels  
 CHARD, (Somerset), St Thomas Wildlife Park, X-Certs / Vice Squad  
 CHESTER, Bishop Otter Cottage (7 879 111), Sledgehammer  
 COVENTRY, Lanchester Polytechnic (24166), The Details  
 DUDLEY, JB's (53597), Savon  
 EDINBURGH, Odeon (031 677 3805), Loudon Wainwright III  
 EDINBURGH, The Meadows, Francis Street (031 225 7752), Roy Harper / Boys Of The Lough / And Friends (Scottish Campaign To Resist The Atomic Menace - rally 11.00 am)  
 GLASGOW, Apollo (041 332 9221), Boney M  
 HALIFAX, Good Mood Club, The Quads  
 HORNCHURCH, The Bull (42125), EF Band  
 LEICESTER, Baileys, Haymarket (26462), High Flames  
 LEICESTER, De Montfort Hall (27632), The Rockin' Shades  
 LIVERPOOL, Eric's (051 236 7881), Teardrop Explosives / Echo And The Bunnymen / X-Pelaris  
 LIVERPOOL, Odeon (051 709 3930), The Bumpers  
 LONDON, Brecknock, Camden (01 485 3073), Tennis Shoes  
 LONDON, Bridge House, Caning Town (01 476 2889), Jackie Lynton's HD Band  
 LONDON, Bunters, Covent Garden (01 242 5426), Score  
 LONDON, The Cellar, Cecil Sharp House, Regents Park Road, Camden Town, Sean Cannon  
 LONDON, Dingwalls, Camden Lock (01 267 4967), Roy Sundholm Band / Seven Year Itch  
 LONDON, Duke of Lancaster, New Barnet (01 449 0465), Jerry The Ferret  
 LONDON, Hope And Anchor, Islington (01 359 4510), Red Beans And Rice  
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Lipservice  
 LONDON, Marquee, Wardour Street (01 437 6603), The Vipers

Porterhouse Club  
 20 Carolgate, Retford, Notts

Fri 14th Sept.  
**BRAND X**  
 Sat 15th Sept  
**FISCHER Z**

LONDON, Moonlight, Railway Hotel, West Hampstead (01 677 1473), Xdreamysts / The Jets  
 LONDON, Music Machine, Camden (01 387 0428), Kokomo / Canis Major  
 LONDON, Nashville, Kensington (01 603 6071), Misty / Bongo Danny  
 LONDON, New Golden Lion (01 385 3942), Ricky Cool And The Icebergs  
 LONDON, Rainbow, Finsbury Park (01 263 3140), Nils Lofgren / Live Wire  
 LONDON, Royalty, Southgate (01 885 4112), Froggy  
 LONDON, Saxon Tavern, South End Lane, Catford (01 698 3293), Rednite  
 LONDON, Swan, Hammersmith (01 748 1043), London Zoo  
 LONDON, The Venue, Victoria (01 834 5500), Brand X  
 LONDON, Wellington, Waterloo (01 828 8063), Soule  
 MANCHESTER, Mayflower (061 834 3987), The Reducers  
 MIDDLESBROUGH, Rock Garden (241956), The Revillos / Art Failure  
 OXFORD, New Theatre (44544), The Police / Wazmonatz  
 READING, Target, Butts Centre (585887), Zich  
 RETFORD, Portchester (704981), Fischer-Z  
 SCAMPTON, RAF Station, Mud SHEFFIELD, Crucible Theatre (793223), Xero  
 SOUTHALL, Hamborough Tavern, Spider / Chaps  
 STALYBRIDGE, Commercial Hotel (061 338 2875), Subterfuge  
 TORQUAY, Pelican (22842), Starjets  
 WATFORD, Red Lion (29208), The Injections  
 WEST RUNTON, Pavilion (203), Chairman Of The Board  
 WORTHING, Serring Village Hall, Rosetta Stone

**SUNDAY  
SEPTEMBER 16**

ARBROATH, Condor Club, Mafia  
 BIRMINGHAM, Red Lion, Shirley (021 744 1030), The Crack  
 BIRMINGHAM, Star Night Club, Bromsgrove, Ocean Boulevard  
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Exit (lunchtime)  
 BRADFORD, Princeville (78845), Hot Ice  
 BRIGHTON, Jepkinsons (25897), Geno Washington And The Ram Jam Band  
 BRISTOL, Colston Hall (291768), Nils Lofgren/Live Wire

BURSLLEM, George Hotel (Stoke-on-Trent 84021), The Veins/Neurotics/Split Vision  
 CHELMSFORD, City Tavern (412601), Local Operator  
 CROYDON, Greyhound (01-681 1461), The Rockin' Shades  
 EDINBURGH, Harvey's, Lothian Road (031-229 1926), Berlin Blondes/The Freeze  
 GLASGOW, Apollo (041-332 9221), Boney M  
 GLENROTHES, Rothas Arms (753701), Red Fox  
 GUILDFORD, Civic Hall (67314), XTC/The Rockin' Shades  
 GUILDFORD, Royal Hotel (75173), Small Wonders  
 JACKSDALE, Grey Topper (Leabrooks 3232), The Ruts  
 LEEDS, Eford Grene (490984), Quartz  
 LEICESTER, De Montfort Hall (27632), The Police/Wazmonatz  
 LONDON, Bridge House, Canning Town (01-476 2889), Remus Down Boulevard/Spider  
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), VIP  
 LONDON, Brecknock, Camden (01-485 3073), Sad Among Strangers  
 LONDON, Bridge House, Canning Town (01-476 2889), Tour de Force/Spider  
 LONDON, Castle, Tooting (01-672 7018), The Carniballs  
 LONDON, Dingwells, Camden Lock (01-267 4967), Red Beans And Rice/Terminal Snack  
 LONDON, Duke Of Lancaster, New Barnet (01-443 0465), One Eyed Jack  
 LONDON, Hammersmith Odeon (01-748 4081), Sammy Hagar Band/Def Leopard  
 LONDON, Hope And Anchor, Islington (01-359 4510), Split Rivett  
 LONDON, Marquee, Wardour Street (01-437 6603), Young Ones  
 LONDON, Nashville, Kensington (01-503 6071), Classix Nouveaux/The Citizens  
 LONDON, New Golden Lion, Fulham (01-385 3942), Bowles Brothers Band  
 LONDON, Rock Garden, Covent Garden (01-240 3961), Last Resort  
 LONDON, Three Rabbits, Romford Road, East Ham, Rednite  
 LONDON, Torrington, North Finchley (01-445 4710), American Housewive  
 LONDON, Tramech, Woolwich (01-855 3371), Original Eastside Stompers



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

LONDON, The Venue, Victoria (01-834 5500), Brand X  
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Roarin' 80's  
 MANCHESTER, Apollo, Ardwick (061-273 1112), The Shadows  
 NEWCASTLE UPON TYNE, Civic Hall (20007), Loudon Wainwright III  
 NORTH PORTLAND, Working Men's Club, Ricki And The Cufflinks  
 PAISLEY, TUL Club, Flying Saucers  
 PLYMOUTH, Clones (65136), Starjets  
 SCARBOROUGH, Penthouse (63304), Art Failure  
 WHEATLEY HILL, Working Men's Club, White Spirit

**MONDAY  
SEPTEMBER 17**

BRIGHTON, Dome, (682127), Nils Lofgren/Live Wire  
 BROMLEY, Cockney's Club, The Rockin' Shades  
 BURSLLEM, George Hotel, (84021), The Veins/Newtown Neurotics/Split Vision  
 EDINBURGH, Tiffany's, (031 556 9292), The Cheetahs/Another Pretty Face  
 GLASGOW, Apollo, (041 332 9221), The Shadows  
 GRANGEMOUTH, International Hotel, (72456), Switch  
 LEEDS, Fford Grene, (490984), Flying Saucers  
 LEICESTER, De' Montfort Hall, (27632), The Slits/Don Cherry/Prince Hammer

LONDON, 101 Club, St John's Hill, Clapham, (01 223 8309), Thirteen/The Limit  
 LONDON, Bridge House, Canning Town, (01 476 2889), Little Roosters/The Face  
 LONDON, Dingwells, Camden Lock, (01 267 4967), Reluctant Sire r e t y p e s / M e l a n i e Harrod/David Blouse Band  
 LONDON, Half Moon, Lower Richmond Road, Putney, Alex Campbell  
 LONDON, Hope And Anchor, Islington, (01 359 4510), Phil Rainbow  
 LONDON, Kensington, Russell Gardens, (01 603 3245), London Zoo  
 LONDON, Marquee, Wardour Street, (01 437 6603), The Brakes  
 LONDON, Maunkberry's, Jermyn Street, (01 439 4623), Mirage  
 LONDON, Music Machine, Camden, (01 387 0428), Fingerprints/Pretty British/Dickens  
 LONDON, Nashville, Kensington, (01 603 6071), Original Mirror-s/The Nurses  
 LONDON, New Golden Lion, Fulham, (01 385 3942), Bob Kerr's Whoopie Band  
 LONDON, Rainbow, Finsbury Park, (01 263 3140), XTC/The Yachts/The Dazzlers  
 LONDON, Rock Garden, Covent Garden, (01 240 3961), The Headboys  
 LONDON, Tramech, Woolwich, (01 855 3371), Ronnie Paisley Band  
 MANCHESTER, Golden Garter, (061 437 9614), Mary Wilson  
 NEWCASTLE UPON TYNE, City Hall (20007), Boney M  
 WHITEHAVEN, Whitehouse Club, Geno Washington And The Ram Jam Band

**TUESDAY  
SEPTEMBER 18**

ABERDEEN, Ruffles, (29092), Berlin Blondes / The Tools  
 ANGLESEY, Plascoch Disco, Flash Harry  
 BIRMINGHAM, Golden Eagle, (021 554 2896), The Quads  
 BISHOPS STORTFORD, Triad Leisure Centre, (56333), The Carpettes  
 BRADFORD, St Georges Hall, (325134), The Darts  
 BRIGHTON, Richmond, (21713), The Lillettes  
 BRISTOL, Colston Hall, (21182), XTC / The Yachts / The Dazzlers  
 DERBY, Assembly Rooms, (31111 2255), Loudon Wainwright III  
 DUNDEE, Teasers, Royal Centre Hotel, (24074), Starjets  
 GLASGOW, Doune Castle, (041 649 2745), Another Pretty Face  
 GLENROTHES, Rothas Arms, (753701), Street People  
 IPSWICH, Gaumont, (53641), Nils Lofgren / Live Wire  
 LEEDS, Fford Grene, (490984), Zounds / The Mob / The Astronauts / Survivors Of Mu  
 LEICESTER, De Montfort Hall, (27632), Siouxsie And The Banshees / The Cure  
 LONDON, Bridge House, Canning Town, (01 476 2889), The Physicals  
 LONDON, Dingwells, Camden Lock, (01 267 4967), Charlie Gracie / Dynamite  
 LONDON, Hope And Anchor, Islington, (01 359 4510), Phil Rainbow

LONDON, 101 Club, St John's Hill, Clapham, (01223 8309), The Paranoids  
 LONDON, Marquee, Wardour Street, (01 437 6603), Axis Point  
 LONDON, Maunkberry's Jermyn Street, (01 439 4623), Philip Goodhand-Tait  
 LONDON, Moonlight, Railway, West Hampstead, (01 677 1473), Thirteen  
 LONDON, Music Machine, Camden, (01 387 0428), Zorro / Wildlife / The Mistresses  
 LONDON, Nashville, Kensington, (01 603 6071), Whiz / Yo Yo's  
 LONDON, Windsor Castle, Harrow Road, (01 286 8403), Andy Beck Band  
 LONDON, The Venue, Victoria, (01 834 5500), John Stewart  
 MANCHESTER, Golden Garter, (061 437 9623), Mary Wilson  
 NEWCASTLE UPON TYNE, City Hall (20007), The Shadows  
 NORWICH, Cromwells, (612 909), The Members  
 OXFORD, Corn Dolly, (44761), Boney M  
 OXFORD, New Theatre, (44544), The Slits / Don Cherry / Prince Hammer  
 PRESTON, Guildhall, (21721), Fischer-Z  
 SHEFFIELD, Limit, (730940), Siedgehammer  
 SOUTHAMPTON, Red Lion, Bittern, (23186), Refuge  
 SWANSEA, Top Rank, (53142), The Police / Wazmonatz  
 WATFORD, Baileys, (39648), High Flames  
 WREKHAM, Yale Sixth Form College, Ricky Cool And The Icebergs

**WEDNESDAY  
SEPTEMBER 19**

ABERDEEN, Music Hall (27688), Starjets/Visitors  
 BIRMINGHAM, Bogarts (021 643 0172), Jamson Raid  
 BIRMINGHAM, The Swan, Yardley, Force  
 BIRMINGHAM, National Exhibition Centre (021 780 4141), Boney M  
 BIRMINGHAM, Odeon (021 643 6101), Siouxsie And The Banshees/The Cure  
 BLACKBURN, Navigation Inn, Mill Hill, Direct Hits  
 BRISTOL, Polytechnic, Ashley Down Site (421768), Sniff 'N' The Tears  
 CARSHALTON, Top Rank (26538), The Police/Wazmonatz  
 CARSHALTON, St Helier Arms (01 642 2896), The Rockin' Shades

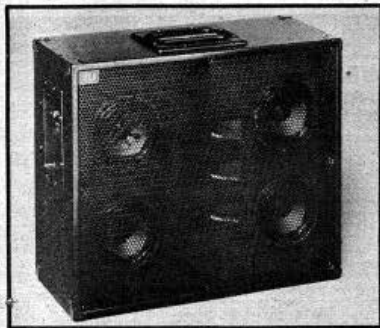
GLASGOW, Doune Castle (041 649 2745), Deuchungie  
 HIGH WYCOMBE, Nags Head (21758), Red Beans And Rice  
 ILFORD, Oscars, Green Gate, Yakety Yak  
 LEICESTER, De Montfort Hall (27632), Loudon Wainwright III  
 LONDON, Brecknock, Camden (01 485 3073), Geneva  
 LONDON, Cock Tavern, North End Road, Trimmer And Jenkins  
 LONDON, Dingwells, Camden Lock (01 267 4967), Militant Barry/Freedom Fighters  
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Unfit To Plead/Helicopter  
 LONDON, Kensington, Russell Gardens (01 603 3245), Stage Fight  
 LONDON, Marquee, Wardour Street (01 437 6603), Merton Parkas  
 LONDON, Nelson's, Football Club, Wimbledon, Sox  
 LONDON, Rock Garden, CCovent Garden (01 240 3961), The Photos/The Teenbeats  
 LONDON, Royalty, Southgate (01 886 4121), Froggy  
 LONDON, The Venue, Victoria (01 478 0660), Rory Gallagher  
 LONDON, Stapleton, Crouch Hill (01 272 1388), Tennis Shoes  
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Kay Russia  
 MANCHESTER, Golden Garter (061 437 7614), Mary Wilson  
 NEWCASTLE UPON TYNE, City Hall (20007), Nils Lofgren/Live Wire  
 NEWCASTLE UPON TYNE, Madisons (24910), Power Exchange  
 NEWPORT, Stowaway (50978), Fischer-Z  
 NOTTINGHAM, Sandpiper (54381), Headboys  
 SHEFFIELD, Penthouse (26871), Art Failure  
 SHREWSBURY, Cascades (59441), The Selector  
 SLOUGH, Fulcrum Centre, (39669), The Darts  
 SOUTHALL, White Hart, Gina And The Rockin' Rebels  
 STAFFORD, Riverside Recreation Centre (54559), The Veins/Split Vision  
 STOKES, Jollies (317432), The Shadows  
 WATFORD, Baileys (39648), High Flames  
 WOLVERHAMPTON, Lord Raglan (25895), The Parrots/X Offenders  
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By PAUL SEXTON

## Speaking and mixing with GLI



GLI's new FRA-2 full range speakers.

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

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

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

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

## BADEM — THE BEST DISCOTEK IN TOWN

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

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

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

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

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

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

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

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

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

## FOCUS ON: LASERTRONICS

# Sooner or laser

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

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

electrician in him won through.

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

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

showrooms.

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

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

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

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

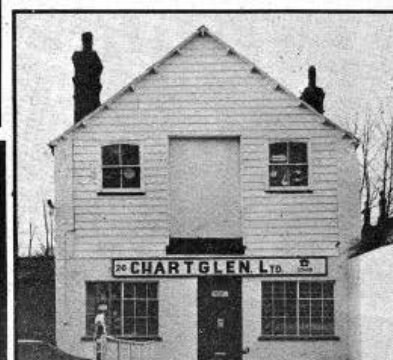
## Pinner Rose on me

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

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

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

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



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PERSONALISED BADGES from photobadges. Just send any magazine cutting, photograph, drawing and we'll turn them into glossy metal badges 2 1/2 inches in diameter, 30p each, 5 different £1.12 different, £2 post paid. Ideal size cutting is 3in square, incorporating 2 1/2 in design. Thanks for the complimentary letters and repeat orders. If you've never tried our speedy service send some cuttings today and you'll have the most unique up-to-date badges possible. Don't forget your address. PHOTO BADGES, 55, Netherfield Avenue, East-bourne.

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PINK & GOLDEN oldies catalogue, also TED GEAR large SAE plus 20p P.O. Record Cellar, 12 Bargain Centre, Rye Lane, Peckham SE23.

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US ALBUMS

Table listing US Albums with columns for rank, title, artist, and label. Includes titles like 'IN THROUGH THE OUT DOOR', 'CANDY-O, Cars', 'BREAKFAST IN AMERICA', etc.

UK SOUL

Table listing UK Soul albums with columns for rank, title, artist, and label. Includes titles like 'STREET LIFE, Crusaders', 'AFTER THE LOVE HAS GONE, EWF', etc.

UK DISCO

Table listing UK Disco albums with columns for rank, title, artist, and label. Includes titles like 'STREET LIFE, Crusaders', 'STRUT YOUR FUNKY STUFF, Frantique', etc.

US SOUL

Table listing US Soul albums with columns for rank, title, artist, and label. Includes titles like 'DON'T STOP TIL YOU GET ENOUGH, Michael Jackson', 'FOUND A CURE, Ashford & Simpson', etc.

US DISCO

Table listing US Disco albums with columns for rank, title, artist, and label. Includes titles like 'FOUND A CURE, Ashford & Simpson', 'COME TO ME, all cuts, France Joli', etc.

STAR CHOICE



Table listing 'Segs from the Ruts' with columns for track number, title, and artist. Includes tracks like 'REPETITION', 'BANGKOK', 'CHECK HIM OUT', etc.

YESTERYEAR

Table listing 'FIVE YEARS AGO' (September 14, 1974) and 'TEN YEARS AGO' (September 13, 1969) with columns for rank, title, artist, and label.

Table listing 'FIFTEEN YEARS AGO' (September 11, 1964) and 'TWENTY YEARS AGO' (September 12, 1959) with columns for rank, title, artist, and label.

Continuation of the UK DISCO section, listing albums with ranks, titles, artists, and labels. Includes titles like 'SWITCH, Benelux & Nancy Dee', 'FOUND A CURE, Ashford & Simpson', etc.

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