

RECORD
MIRROR

BOOMTOWN RATS

Another year older
—a little bit bolder

XTC

PROTEX

SQUIRE

TOURISTS

POSTER

STUFF AND NONSENSE

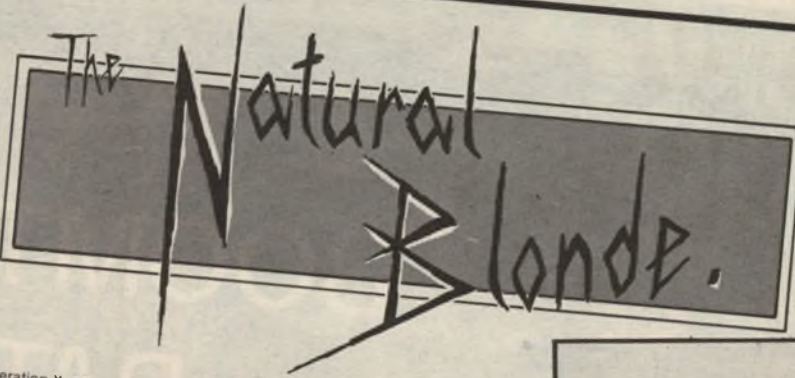
RECEIVED an interesting cutting this morning, along with a wide selection of circulars advertising Fred's Taxis and Mulligatawny's Plumbers.

It was from a Dundee paper and was a shock horror (well I was shocked and horrified) report about how only 35 per cent of the population is blonde and, the report claimed, those are frivolous and more extrovert than brunettes, not as good at being secretaries and more likely to wear stockings. All of this was absolutely rivetting stuff.

Apparently it's the pollution that's affecting little girls roots and making them grow up not natural blondes. Well, I shall make all my children sit out in a field for at least their first six months to give them a fair chance of growing up suitably frivolous.

BRITT EKLAND (who has admitted dying her hair and obviously wasn't kept outside enough) has finished her single for Jet Records. It's a disco number (after her display of disco jiggling from the waist on 'Juke Box Jury' I wonder if this was a wise move) called 'Do It To Me (Once More With Feeling)'. I'm sure there are many people who would love to do several things to Ms Ekland and with piles of feeling. It's going to be a picture disc and if they are anything like the promo shot I was sent, means they were taken from beneath six yards of net, two bee keepers' hats and three jars of Vaseline, with a final rub down with K-Y (funny how we blondes think the same). Also, the shots are of a revealing nature, which possibly means she shows her bum. After all those weeks on boiled chicken I'm in no doubt that Britt will be in fine fettle as I hear her voice is.

THE ISLAND Records Football team sounded less than thrilling, despite having such luminaries as the cute cuddly hunkette Paul Cook, Jimmy Lydon and Billy Idol, who spent most of the match smoothing his hair out and hooting with derision at other lesser players with fellow



Generation X member Tony James. The sight of Tony apparently caused many girls to swoon as he stunk on the field in his shorts. The match ended four all, with a penalty whatever that is. I think it's when you have to stand in a corner to kick the ball while the other team lines up holding their shorts in place. Still, I'm told they raised lots of money for a charity. So they aren't bad boys really.

WANDERING AROUND Covent Garden today I bumped into that lovely boy Phil Daniels. You know, the one that played the lead in 'Quadrophenia'. He's making a new film called 'Breaking Glass' where he plays the manager of a female singer. The filming was taking place in that chic place, Peppermint Park.

JOHNNY FINGERS, that small piano player, has been propositioned again. This time by a pyjama manufacturer. So, by next year you'll all be able to go to bed with the dear little one. The manufacturers are not St Michael.

THAT OTHER well known blonde, John Miles, has just been asked to go to South Africa to judge a Miss Pears soap competition. The fee the organisers were offering was an elephant! At this stage John isn't sure if he's going to take the elephant, the money or open the box.

WHAT A turn up. Now they become respectable. The Rolling Stones have been invited to play in China next year. The group have said yes to the offer and intend to play live or six major cities. Mick Jagger plans to visit the People's Republic to have a look around at the venues. All this took place a few days after a meeting with the Chinese Ambassador in Washington recently.

HOW DOES that Tam Paton (silly name for a boy anyway) get himself into such ridiculous situations? I've just heard about his venture — he's going to teach Arabs how to wrestle! I'm fascinated to know how they're going to get up these Half Nelson muscle boys do, while wearing their flowing rugs. Whether or not the tubby Tam will be engulfed in the middle of all those flailing arms and winding sheets I don't know, but I know that I won't be going near him in future. Who knows what a Boston Crab would do to a carefully prepared coiffure?

THRILLING EVENTS among that band of intellectuals, The Strangers. As usual their Frog member was getting thoroughly over wrought. This time it was in the dressing room when the poor little Kung Fu fan couldn't open a bottle and ended up banging it against a desk top and throwing it against a wall. Then, upon discovering his

manager had a bottle opener, he flung the offending bottle at his manager's head, narrowly missing with being consistently foul to the chat or a quick brick breaking class, meant that the poor European member could hardly play that night.

PAULA'S PAGES



AS USUAL the Record Mirror offices have been inundated with letters and telegrams requesting another instalment of 'Cold Wind Over Clapham', the romantic novel that rocks even Balham with its true life revelations of life and love in the swashbuckling business.

WAS IT A BIRD? A PLANE? A BALDY?



THREE DEGREES with Superman



DOLLAR

IF YOU are a mountaineer you would have loved the Three Degrees party at London's CoCo's. My God darlings, I thought I was going to have to ask for an oxygen mask there were so many stairs to climb. My little toes were positively palpating and with the exertion of grappling with my crinoline dress and fighting with drunken potted palms I was exhausted. Only one thing had gone a teensie bit wrong at the Degrees concert earlier in the evening. The girls had been told where Superman Chris Reeve was sitting. The trouble was, Chris' girlfriend, who is very pregnant, got rather hottiepoos. So the gallant Chris moved her up to a box. But no-one told the Three Degrees and when they announced that Superman was in the audience a spotlight went to the seat that Big S had occupied. But horrors, now it was taken by some bald fellow. Murmurs from the audience could be heard and someone said "ooh, he looks a lot older off screen, doesn't he?" Superman waved valiantly from his new position. At the lig a chum of mine, who had his ears firmly Sellotaped to the pillars listening to everyone's conversation (I was too busy palpating in the ladies loo at this point and wouldn't even have noticed if Chris

Reeve flew up the stairs with his pants on his head). My friend overheard Superman bewailing: "My gawd, I went to this restaurant the other day and they had to move me upstairs... the women were going insane. I mean, they were trying to kiss me." Actually, his accent is rather like an extra from Oklahoma but I can't write that too well. How can a girl be expected to know all these intriguing local dialects? Talking of local dialects, one particularly rivetting one belonged to Therese Bazar, the girl from Dollar. It's a delight to see a girl who hasn't made any particular effort to change herself now she makes singles. So natural, as my Nanny used to say. "Mr David, will you get me a drink immediately," she demanded. "Mr David, can you hear me? Get me a drink." "Mr David looks browbeaten and staggers off to fill Therese's glass, which he plonked next to her. "Mr David, when I ask you to fill my glass I haven't got eyes in the back of my head. Will you in future tell me when you do something for me." Poor Therese, it must be so annoying. All these interruptions and trying to look at one's blow curl in any

reflective surface available. Oliver Tobias, the star of such epics as 'Sinbad' (was it Sinbad? Well, one of those Arab types) and the Stud, was revealing that he's been horribly ripped off and is not wildly rich, despite all his efforts on screen. Still, the lucky boy is sharing a house with the delightfully nosy Steve Strange, who could keep anyone in order. The Degrees were not only celebrating their appearance at the Albert Hall but it was also Sheila's birthday. Sheila is the big, healthy looking one who has been known to make Giorgio Moroder drop his drum loop at the sight of her singing a few "shooby doo doos." In honour of the event they had 30 wives, brothers, sisters and parents flown in from the States to enjoy their scrumptious cake. At four in the morning BA Robertson was still reeling around with half a bottle of, by now, flat champagne, offering his services to all and sundry. I was beginning to think he should understudy for Oliver Tobias sometime. A jolly good time was had by most, even if a few people passed out due to the combined assault of free booze, low cut dresses and those blasted stairs.

Roberto is swashbuckling his way through Britain and Clarissa is, as usual, fighting off the attentions of her many admirers while wandering around the house with her pink polka spotted Hoover, vacuuming the pot plants and the cat with alarming frequency. So, all the fans of 'Cold Wind' are going to have to wait a couple of weeks before they get another thrilling episode of the epic, due to the fact that nothing is happening in that neck of the Common at the moment.

DECCA'S FIRST recorded gig for Camel was held at the same club that held the bash for Gary Numan. The food, a topic that usually grips my imagination with vice like fervour, was interesting to say the least. That was until the stew arrived in a couple of buckets. Several people felt somewhat poeey after this and the buckets didn't look too hot either.

I WAS suitably touched at Herman Brood's wild romance gig at the Lyceum when they played 'Knocking On Heaven's Door' for Herman's drummer's Daddy who had died the day before. The drummer had to race back to Holland to the funeral and then back for the gig. Herman didn't expose himself or fall over or do any of those smutty things. I was expecting all of that after seeing some unfortunate pictures of his shriveled bits and pieces in the bath with the delicious Lene Lovich sitting on the edge looking like she was being asked to kiss a toad.

BOSTON, THAT merry band of mountain yaks, are having a thrilling time in London. Not only did I spot them in Mr Chow's restaurant the other night as they valiantly attempted to be noisier than Rod Stewart's table, where Roddiepoo was serenading his wife in a very loud tone. He was obviously getting in practice for the Scotland loote match that's coming up. A couple of nights before, having my dinner in Tramps, Ringo Star was to be found lurking around, heaving sighs of relief that Boston hadn't come down. For all you non-Boston fans (golly, I ask myself, is there anyone not intrigued by these mountain men) The Beatles are their absolute idols and if a member of Boston had spotted Ringo he might easily have wet himself.

THE PARTY that were sent on a scenic bus journey around the country to see the wonderful Lene Lovich and Jane Ayre couldn't tell me anything coherent about their trip into the unknown. Except to say that they were all drunk. Andy Murray, the Stiff press officer, was made to buy a four pound peach tart at Watford Gap when an irate shop assistant informed him to stop lingering the goods (typical Stiff behaviour if you ask me). The tart wasn't eaten. You guessed it, it ended up sprayed over several peoples' brand new fogs. (No doubt bought for the special event in case they met Miss Lovich in the flesh).



STARWOOD STARE

WHY IS it these Los Angeles types all have this pseudo Kim Fowley stare they adopt whenever there's a photographer around them? In this picture, taken after John Hall's gig at the Starwood, one is led to wonder where Jimmy Pussay's hand is and what it has perhaps discovered. You just never can tell I suppose. Still, it's nice to see that Jimmy's remembered to wear his wrist strengthener.

Finally, when it was almost time for ariverdercis and stuff, Lene did board the coach to ask everyone to behave. But to no avail, an unknown Scots skinhead, popularly known as Jock, fell unconscious on the floor and didn't return to the land of the living until the coach reached London. Ahh, the joys of these merry little expeditions.

LUCKILY, THIS weekend I was not banished once again to the Himalayan heights of Caister and another of their three day disco events. I covered the last one earlier this year and only recently recovered from the damned pounding of those infernal drums). After the last three days I was shocked into about 20 minutes solid silence. That was after the last Chris Hill extravaganza where about 10 young men whipped out their naughty bits right in front of the stage. At this weekend's one reports have filtered back to me to tell of the athletic (titter) Hill walking the holiday camp in drag and being thrown into a swimming pool in his dress. As an intimate friend of his closest companion, I feel it's now all right to reveal that it took her three days to find a shop that had a big enough wig in stock for the noble Hill's head.

DEBBY BOONE, the young lady who had a very big hit in America with 'You Light Up My Life' and has a father who is like a sort of singing Billy Graham, certainly comes out with some whoppas. 'I'm not saying homosexuality is the ultimate sin I can think of but it is a sin, just like sex before marriage is a sin to me.' All I can think is that she must have been incredibly relieved to get married last month.

I'VE LITTLE else that is likely to set one's trousers alight with excitement, except to absolutely deny that that was me in the photo on the front of one of the dailies last week. I've decided it was Rosalind Russell dressed up as me and I'm sticking to that.

Until next week, Love and kisses. PAULA XXXXXX.

SPECIAL BOOTLEG

DON'T ASK me, mate, I dunno where it came from, but A week before the o-so-offical

release of the proper Specials album comes a blank-sleeved, blank-labelled live bootleg of supreme quality, recorded straight from the mixer and before an audience of sloganeering rowdy Sieg Heil types. It was rumoured that the E

Costello-produced debut was really nothing more than an assortment of old live mix-ups, but those rumours were all mixed-up themselves. From all accounts, this naughty record is (I haven't heard the proper one) something like a light year ahead of the studio workings. The live thing includes such heart-stopping moments as 'Monkey Man', 'Concrete Jungle', 'Night Klub' and so on and so on. It couldn't have arrived at a more inconvenient time (for 2-Tone).

Also finding its way into certain necks of the woods is a French-packaged double attribute to the horn-rimmed midget Costello himself. Titled '50 Million Elvis Fans Can't Be Wrong', it squashes a mammoth 34 tracks into its long, long needle time-span, the first two sides constituting a number of bare-bones demos recorded for Radar in the year '77. Definitely that year's model. The other two sides are squishy, distorted live things from a Cleveland live appearance of the same year.

There are three different approaches to 'Watching The Detectives' and an encyclopaedia of literally everything up to and including the second El Pea. You will find these documents somewhere. But don't ask us for directions. — L EAGLE

CUTIE CORNER

MANY PEOPLE in the office seem suddenly besotted with this lady, Ellen Foley. Here's a sweet picture of her sending a couple of Britain's virile males totally insane with interest. For those of you who would also like to see her in the flesh she will be at London's Virgin Megastore on October 18, between 12.30 and 1.30, giving you a couple of hours to ask for chunks of her hair and collect bits of her nylons as well as listening to her album — or looking at her sleeves. The big picture next to her is the very young looking Tony James, possibly 1961 of Generation X. Doesn't Billy look nice in foote gear?



Nights in White Satin The Moody Blues

ON TOUR SOON!

- 29th October — Glasgow Apollo
- 31st October — Stafford, Bingley Hall
- 1st November — Stafford, Bingley Hall
- 3rd November — Wembley Arena
- 4th November — Wembley Arena
- 6th November — Brighton Conference Centre

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News Editor: JOHN SHEARLAW

QUEEN BACK

QUEEN UNDERTAKE their first British tour in three years this autumn — and it ties in with the release of their single 'Crazy Little Thing Called Love' which came out last week.

The tour kicks off at Cork City Hall on November 20 (tickets £5). It continues at Dublin RDS Simmons Court 22 (£5, £8), Birmingham NEC 24 (£4), Manchester Apollo 26/27 (£4.75, £4), Glasgow Apollo 30/Dec 1 (£4.75, £4), Newcastle City Hall 3/4 (£4.50), Liverpool Empire 6/7 (£4.75, £4), Bristol Hippodrome 9 (£4.75, £4, £2.50), Brighton Centre 10/11 (£5, £4, £3). A London date has still to be announced.

Tickets for the Birmingham Exhibition Centre gig are available by post now and by personal application from November 1. Tickets by personal application from November 1, from Cyclops Sound Birmingham, Mike Lloyd Music Shops, Coventry Theatre, Oxford New Theatre, Leicester De Montfort Booking Office, HMV shops at: Birmingham, Coventry, Derby, Leicester, Nottingham, Wolverhampton.

Queen have just bought the recording studios in Montreaux where they recorded the 'Jazz' album.

THAT'LL DO NICELY

VIRGIN RECORDS are being sued by American Express, the credit card company. In case you haven't seen the ads for the Sex Pistols' 'Rock 'n' Roll Swindle' EP, it has artwork which looks like a credit card. American Express are suing for "breach of copyright, trademark infringement and / or trade libel injurious falsehood". They have obtained a temporary injunction against Virgin until Friday, when there will be another hearing in court. Virgin have to withdraw all copies of the single from their shops, and cease supply to other shops.

The case continues, as they say.

PARKAS PULL OUT

THE MERTON Parkas pulled out of their gig at the Chelsea College on Saturday night, just half an hour before they were due to go on. The band say they'd only just discovered that a lot of their fans couldn't get in because of the college "union cards only" rule.

A spokesman for the Parkas said they would never have taken the booking for the gig if they'd realised it was for students only. They refunded everyone that was already in and have promised to put on a free gig in London for the fans as soon as it can be arranged. It will probably be in mid-November.

Meanwhile, London fans can catch them at The Venue on Oct 24, or the Crystal Palace Hotel on Nov 2.

EXTRA SNAKE SHOW

WHITESNAKE HAVE added another concert at the London Hammersmith Odeon as the previously announced show — scheduled for October 28 — has already sold out. The extra show will be on October 29.

The band have an EP released on October 26, the title track of which will be 'Long Way From Home' — a track taken from their 'Lovehunter' album.



SQUEEZE: rushing to their first gig.

IT'S ON (PART 3)

SQUEEZE, WHO had to reorganise their UK tour because of recording commitments, have now announced the revised dates.

They kick off at Exter University on November 13 and go on to: Plymouth Top Rank 14, Swansea University 15, Cardiff University 16, Dublin University 17, Belfast Queens University 18, Colerane University 19, Sheffield Limit Club 20 (two shows), Malvern Winter Gardens 21, Blackpool Tiffany's 22, Manchester Apollo 23.

There will be a major London date before the band go to Europe, but it has still to be announced. Squeeze would like to apologise to their fans who have been left out on this new date list but say they will fill in the other towns on the next tour.

They will be leaving for the States in December, but should have an album out in the UK in January.

DAMNED CHANGE

THE DAMNED have reorganised their tour that was altered because of recording commitments — their album 'Machine Gun Etiquette' will be out on November 9.

The new dates are: Leicester De Montfort Hall Nov 22, Cambridge Corn Exchange 23, Peterborough Wirrana Stadium 24, Cardiff Top Rank 25, Plymouth Fiesta 26, London Rainbow 30, Glasgow Apollo Dec 4, Bradford St Georges Hall 5, Derby Kings Hall 6, Coventry New Theatre 7, Wolverhampton Civic Hall 9, Manchester Apollo 10.

Slaughter and the Dogs are support and more dates have yet to be confirmed.

ROCK FOR ABORTION

MR JOHN Corrie gets it from all sides as two benefit gigs come up, to support the fight against his bill to restrict abortion rights.

Lambeth Against Corrie have their benefit gig at Goldsmiths College New Cross on October 26, and the bands playing will be Prag Vac, Poison Girls, the Au Pairs and the Leopards. Admission is £2, or £1.50 for the unemployed.

Camden Against Corrie put their benefit on at the Hope And Anchor in Islington on October 28 — the same day as the mass rally against the Corrie bill — and playing will be the Transmitters. Admission will be £1, less for unemployed.

DONNA NEWIE

DONNA SUMMER has a new album out on October 26 titled 'On The Radio' — Greatest Hits Volumes One And Two. This two record set of greatest hits, contains curiously enough, two new tracks: 'No More Tears (Enough Is Enough)' and 'On The Radio'.

A seven inch version of 'Tears' is being released by Casablanca on October 19, but a longer version (which is on the album) which is a duet with Barbra Streisand is coming out on 12" on October 26 through CBS.

JIM PACKS 'EM IN

JIMMY PURSEY will be appearing for two nights at the London Nashville with 'Purseys' Package' on October 26 and 27. The package includes the following five acts: Bob A Lowe, Jimmy Edwards, Long Tall Shorty, Kidz Next Door and the Low Numbers.

The Kidz have a single out on Nov 9 titled 'What's It All About', also on Nov 9, the Low Numbers release 'Keep in Touch' and Long Tall Shorty's single 'By You Love' is out on Nov 16. Jimmy Edwards' single 'Twentieth Century Time' is out this week. All the singles are out on Warner Brothers and were produced by Pursey.

BO DEBUT

LITTLE BO Bitch have their debut LP out on October 26 on the new Cobra label. They will be promoting it on their new tour.

The dates are: Burton On Trent 76 Club Oct 19, Sheffield University 20, Doncaster Romeo & Juliet's 22, Upminster Windmill Hall 24, Hull Wellington Club 25, Dudley JB's 26, Liverpool Metro 27, Ipswich Traceys 28, London Notre Dame Hall 30, Bradford College Nov 2, Manchester Fun House 5, London Marquee 6, North Devon College 8, London University Students Union 9, Northallerton Sayers Club 10, Redcar Old Kent 12, Aberdeen Ruffles Club 14, Edinburgh Astoria 15, Dundee University 16, Manchester Poly 17, Leeds Poly 20, Shrewsbury Cascade 21, Aberavon Nine Volts 23, Middlebrough Teaside Poly 26, Norwich Cromwells 27, Retford Porterhouse 30.

ALBUM CHARTS

THIS WEEK Record Mirror's UK Album chart comes up to date. Previously the chart was printed a week late. This was due to printing schedules and the time to compute the chart. This week the chart printed on page 46 is the new up to date chart computed from last week's sales. But in order not to interrupt continuity the chart based on sales for week ending on October 6 is printed below.

- 1 — REGGATA DE BLANC, Police.
- A&M: 21 EAT TO THE BEAT, Bonnie Chrysalis; 32 THE PLEASURE PRINCIPLE Gary Numan Beggars Banquet; 4 THE LONG RUN, Eagles Asylum; 5 3 OCEANS OF FANTASY BONEY M Atlantic/Hansa; 8 4 THE RAVEN, Siemiera United Artists; 7 5 DISCOVERY, Electric Light Orchestra, Jet; 8 8 STRING OF HTS, Shadows EMI; 9 6 OUTLANDOS D'AMOUR, Police A&M; 10 11 OFF THE WALL, Michael Jackson, Epic; 11 18 PARALLEL LINES, Blondie, Chrysalis; 12 10 UNLEASHED IN THE EAST, Judea Priest, CBS; 13 9 ROCK 'N ROLL JUVENILE, Cliff Richard, EMI; 14 20 BREAKFAST IN AMERICA, Supertramp, A&M; 15 13 DOWN TO EARTH, Rainbow, Polydor; 16 12 IN THROUGH THE OUT DOOR, Led Zepplin, Swan Song; 17 17 REPLICAS, Tubeway Army, Beggars Banquet; 18 15 AM, Earth Wind, Fire, CBS; 19 22 GREATEST HITS 1972-1978, 10cc, Mercury; 20 24 VOULEZ VOUS, Abba, Epic; 21 5 ANOTHER KIND OF BLUES, UK Subs, Gem; 22 14 THE ADVENTURES OF THE HERSHAM BOYS, Sham 66, Polydor; 23 47 QUADROPHENIA, OST, Polydor; 24 18 SLOW TRAIN COMING, Bob Dylan, CBS; 25 18 NIGHT OWL, Gerry Rafferty, United Artists; 26 32 MAN!FOLY MAGIC, Barry Manilow, Arista; 27 21 MIDNIGHT MAGIC, Commodores, Motown; 28 35 THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Brothers; 29 52 LOVE HUNTER, White Snake, United Artists; 30 25 MANIFESTO, Roxy Music, Polydor; 31 28 WELCOME TO THE CRUISE, Judea Tzuke, Rocket; 32 29 WAR OF THE WORLDS, Jethro Tynes Musical Version, CBS; 33 23 STREET LIFE, Crusaders, MCA; 34 — SURVIVAL, Bob Marley & The Wailers, Island; 35 40 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International; 36 32 EAST OF THE WIND, NIGHT LONG, James Last, Polydor; 37 34 LIVE AND LEARN, Elkie Brooks, A&M; 38 43 SKY, Sky, Arista; 39 — I'M THE MAN, Joe Jackson, A&M; 40 27 STORMWATCH, Jethro Tull, Chrysalis; 41 83 FACADES, Sad Cafe, RCA Victor; 42 49 KENNY ROGERS SINGLES ALBUM, Kenny Rogers, United Artists; 43 26 4 DIFFERENT KIND OF TENSION, Buzzcocks, United Artists; 44 50 HERE, Leo Sayer, Chrysalis; 45 45 SHOOTING STARS, Dollar, Carrere; 46 41 DREAM POLICE, Cheap Trick, Epic; 47 55 THE BEST OF THE DOOLEYS, The Dooleys, GTO; 48 42 TUBEWAY ARMY, Tubeway Army, Beggars Banquet; 49 31 BAD GIRLS, Donna Summer, Casablanca; 50 53 WE ARE FAMILY, Sister Sledge, Atlantic; 51 65 THE KICKIN' SIDE, Kato Bush, EMI; 52 30 JOHN HANDS, Siouxsie and The Banshees, Polydor; 53 59 NIGHTLIGHT TO VENUS, Boney M, Atlantic/Hansa; 54 — THE CRACK, Rita, Virgin; 55 36 COMING UP FOR AIR, Penetration, Virgin; 56 38 DART ATTACK, Darts, Magnet; 57 48 THE VERY BEST OF LEO SAYER, Leo Sayer, Chrysalis; 58 51 BRIDGES, John Williams, Lotus; 59 48 RICKIE LEE JONES, Rickie Lee Jones, Warner Brothers; 60 87 RUMOURS, Fleetwood Mac, Warner Brothers; 61 58 OUT OF THE BLUE, Electric Light Orchestra, Jet; 62 81 LIVE KILLERS, Queen, EMI; 63 62 MORNING DANCE, Spyro Gyra, Infinity; 64 80 COME MUNDIQUE, Dne Stralis, Vertigo; 65 44 CUT, Siss, Island; 66 — NOT THAT I'M BIASED, Max Boyce, EMI; 67 — RISQUE, Chic, Atlantic; 68 — DIE STRAITS, Dne Stralis, Vertigo; 69 88 STREET MACHINE, Sammy Hagar, Capitol; 70 — JOE'S GARAGE ACT 1, Frank Zappa, CBS; 71 — ENTERTAINMENT, Gang Of Four, EMI; 72 37 INTO THE MUSIC, Van Morrison, Vertigo; 73 — TOP PRIORITY, Rory Gallagher, Chrysalis; 74 66 THE GREAT ROCK AND ROLL SWINDLE, Sss Priests, Virgin; 75 — CITY TO CITY, Gerry Rafferty, United Artists.

SORETHER



PENETRATION SPLIT

PENETRATION will be splitting up at the end of their current UK tour.

In a phone call to RM, Pauline Murray explained that the break-up had been decided early in the tour.

"We brought it all out in the open," she said, "because otherwise there would've been a hell of a row on the tour, and we didn't want that to happen. It was getting to the stage where all the risk and excitement was going out of it. We just felt that so many bands get past that stage and don't even realise it — and we didn't want to get into a routine. We had to rush the album ('Coming Up For Air') and then we were expected to go back to the States again later in the year. I didn't want to do that."

She said that no future plans had been made by the members of Penetration, but that she and Robert Blamire, the bass player, would more than likely continue to work together.

The split was first announced at Newcastle City Hall during their appearance on Sunday, but the remaining half of the tour — running up to the London Electric Ballroom, November 4 — will be completed. — CHRIS WESTWOOD

COMPETITION WINNERS

KORGI COMPETITION

- Q GIVE THE NAME OF THE TWO KORGIS?
A JAMES WARREN AND ANDY DAVIS
Q WHICH GROUP DID THEY PLAY IN BEFORE FORMING 'THE KORGIS'??
A STACKRIDGE
Q WHAT WAS THE TITLE OF THEIR FIRST SINGLE?
A 'YOUNG 'N' RUSSIAN'

FIRST PRIZE WINNER
Miss P Westley, Teddington

RUNNERS-UP

Katrina Harrison, Leeds; Steve Britton, Stoke on Trent; Michail Duncan, Banff; W Dodd, Rowley Regis; G Smith, Leicester; Bob Tingle, Abingdon; Maureen Anne Daly, Fulham; Lesley Flanagan, Bath; David Heath, Bournemouth; N Stewart, Stevenage; Simon Jones, Walsall; Wendy Campbell, Lancaster; Glyn Faithful, Walsall; Bob Watson, Barnsley; Eddy Allaway, Swindon; Mark Trewartha, Gooles; Sean Daly, Ashford; Gary Lewis, Tenby; Paul Murrell, East Ham; Jeremy Hawas, Cleethorpes; David Cooper, Sheffield; Paul R Clark, Edinburgh; Martin Elworthy, Manchester; Jonathan Wyke, Liverpool; G J Lucas, Ivybridge; William Rollason, Kidderminster; Glenys Powell, Walsall; John Hutton, Birmingham; Mark Blair, Newport; John Allan, Condorral; Steven Sinclair, Rugby; Kieron Finlay, Tilbury; J Turnbull, Cleveland; Stephen Oliver, Kettering; Andrew Stephen, Fife; Martin Smith, Boston; Neville Edgar, Leicester; Diane Baguley, Chesterfield; Wayne Cooper, Walthamstow

KISS COMPETITION

- Q IN WHAT YEAR DID KISS MAKE THEIR FIRST TRIP TO EUROPE?
A 1975
Q WHAT IS THE TITLE OF THE KISS FILM?
A KISS MEETS THE PHANTOM OF THE PARK
Q WHO WROTE 'I WAS MADE FOR LOVING' YOU?
A PAUL STANLEY, VINI PONCIA AND DESMOND CHILD

FIRST PRIZE WINNER
Collin Turner, Wirral

RUNNERS-UP

Miles Corner, Bath; Linda M Spark, Hoddesdon; Paula Vickers, Brogton Brigg; David Copley, Wakefield; Ross Fulton, Livingston; Alistair Dreghorn, Kilmarnock; Stephen On, Brixton; Clive Turnbull, Hartlepool; Stewart Cook, Maiton; Mark Thomas, Chinnor.

RELEASES

PASSENGERS, who are supporting **After the Fire** on their tour, have a new single out this week titled 'Two Lovers'. It's on Epic Records.

ROCK HORROR band **Nightmare** (Britain's alter-thought answer to Alice Cooper?) have signed to PVK Records and have a single released titled 'Great Balls Of Fire'. To promote their tour and single, the band are travelling with a hearse and coffin (yawn).

LOCAL OPERATOR have their second single released on Virgin, titled 'Law And Order'.

O R C H E S T R A L MANOEUVRES in **The Dark** have signed to Din-Disc. Their single 'Electricity' which was originally released on Factory Records, is being re-released on Din-Disc.

DESTROY ALL MONSTERS have a single out this Friday titled 'Nobody Knows'. They're at London Dingwalls tonight (Thursday).

SECRET AFFAIR have a new single out on October 26, titled 'Let Your Heart Dance'.

THE BUZZARDS released their debut album, 'Jellied Eels To Record Deals', on October 29 at a price of £3.99. The album includes material spanning their entire career, from their '19 And Mad' single to six tracks recorded for Radio 1 John Peel sessions.

A NEW SINGLE from **Gary Moore**, 'Spanish Guitar', is released by MCA on October 19. Featuring Moore himself on vocals, it is the first solo release since the successful 'Parisienne Walkways'.

A **VIRGIN** Front Line compilation, 'Front Line III' is released on October 19, featuring tracks by **Gregory Isaacs**, **Sly Dunbar**, **Culture**, **Prince Far I**, **The Abyssinians**, **U-Roy**, **I-Roy**, **The Twinkle Brothers** and **The Mighty Diamonds**. It retails at £2.15.

THE TV Personalities single, 'Part Time Punks' / 'Where's Bill Grundy Now', originally on Kings Road Record, is to be re-released by Rough Trade as part of their 'Golden Classics Of Our Time' series.

SALLY **OLDFIELD's** second album, entitled 'Easy', is released by Bronze on October 19. Sally is currently forming a band for a series of new year appearances in Britain and Europe.

STIFF RECORDS, who've recently switched distribution from EMI to CBS, will be releasing an album and single from **Madness** — both titled **One Step Beyond** — on October 19. First 10,000 copies of the album will retail at £3.99, after which it reverts to the normal retail price of £4.78.

Forthcoming **Stiff** releases include singles by **The Pointed Sticks**, **The Duplicates**, **Michael O'Brian** and **Rachel Sweet**.

IN BRIEF



THE PSYCHEDELIC FURS have signed to Epic and have their debut single out on November 2, titled 'We Love You'.

SHOWADDYWADDY have a new single out on Friday titled 'A Night At Daddy Gees' and it's from a forthcoming album which is out on November 2, titled 'Crepes And Drapes'. To promote the album, the band begin a nationwide tour on November 10.

They kick off at Leicester De Montfort Hall on Nov 2 and continue at: Hull City Hall 2, Birmingham Odeon 12, Southampton Gaumont 18, Oxford New Theatre 19, Bradford St Georges Hall 24, Scarborough Futurist Theatre 25, Stockport Davenport Theatre 26, Newcastle City Hall December 1, Sheffield City Hall 2, Liverpool Empire 3, Coventry New Theatre 4, Preston Guildhall 7, Derby Assembly Rooms 8, Bristol Colton Hall 9, Bournemouth Winter Gardens 10 and Brighton Dome 11.

REGULAR MUSIC is to begin a series of concerts in Glasgow, beginning with the Revillos at the Pavilion on October 21. Regular will be promoting concerts at the pavilion and at Tiffanys.

The first Tiffanys gig will be on November 11, with the Specials, Madness and the Selector.

Glasgow has never had a regular club venue — the Apollo is in the big league of concert halls — so it's hoped this venture will attract regular supporters.

TEN POLE TUDOR, who featured in the Sex Pistols 'Rock n' Roll Swindle', join The Undertones for the final leg of their UK tour. Along with his band, **Gary Long** (drums), **Rob Kingston** (guitar), **Dick Crippen** (bass), he joins the tour in Aberystwyth on October 20th, and continues at Cardiff 21st, Liverpool 22nd, Birmingham 23rd, Loughborough 24th, Portsmouth 25th, Bournemouth 26th, Bracknell 27th and London Rainbow 30th.

UK SUBS, currently in the British album charts with their debut **GEM** album, 'Another Kind Of Blues', begin an American tour at New York's Hurray Club on November 25th, before which their current UK single 'To - Morrow's Girls' is given Stateside release.

MICKEY DREAD'S 'Evolutionary Rockers' album is to be released in Britain on Trojan under the title 'Dread At The Controls'. To promote the album, Trojan will be bringing Mickey Dread to Britain from Jamaica, where he works as a DJ for the Jamaican National Broadcasting Company.

SQUIRE will headline at the London Marquee on October 27. Their single 'Walking Down The Kings Road' has just been released and they will be promoting it with a short tour of the Midlands and Scotland but dates are still to be announced.

JET RECORDS have signed heavy metal band **Girl**, whose first gig is at the London Music Machine on October 22. Their single 'My Number' is out this week.

THE MISDEMEANORS have signed to EMI and have their first single 'She Doesn't Love You Anymore' released on October 26. Their debut album will be out early next year.

THE GANG OF FOUR have cancelled their gig at Dundee Art College on October 19.

NO DICE are to play The Venue on October 20 and the London Music Machine on October 27.

ORIGINAL MIRRORS: Liverpool Erics Oct 19, Reading University 23, LSE 24, Kirkclevington Country Club 26, Keele University 27, London Nashville 28, Swindon Brunel Rooms 30, London Marquee Nov 1, London City University 2, Warwick University 3, Birmingham the Underworld 9, Dudley JBs 10, Swansea Circles 12, London Marquee 15, Dundee Tech 23.

MOTELS: London Venue Oct 25, Liverpool Erics 26, Sheffield University 27, Manchester Poly 28, Digbeth Civic Hall 29, Newcastle University 30.

TOURS

ANGLERTRAX: (as guests of Fischer Z) Norwich Cromwell Oct 23, Ashford Slour Centre 24, Ipswich Gaumont 25, Newcastle Poly 26.

SLADE: extra date London Music Machine Oct 20.

BASTILLE: Ingatestone Youth Centre Nov 9, Tilbury Railwaymen's Club 15, Southend Scamps 22.

SLEDGEHAMMER: London Rock Garden Oct 23, Bicester Kings Head 25, Slough Alexandra's 28, Oxford Corn Dolly Nov 1, Taunton Market House 2, Redruth London Hotel 3, Torquay Pelican 4, Guildford Wooden Bridge 6, Coventry Climax 14, Halesowen Tiffanys 15, Bicester RAF 17, Plymouth Clones Dec 6. They've cancelled the gig at Basingstoke Magnums which should have been on Nov 24.

PSYCHEDELIC FURS: Winchester King Alfred College Oct 19, Southampton University 20, Ipswich Traceys 22, High Wycombe Nags Head 24, Reiford Porterhouse 25, Manchester The Factory 26, Dudley's JBs 27, Loughborough Town Hall 29, Stafford Top of the World 30, Chesterfield Fusion Nov 1, Cheltenham Tithe Barn 2, Bristol Granary 3, Taunton Camelots 5, Plymouth Clones 6, Leicester Scamps 7, Leeds F Club 8, Liverpool Erics 9.

CLASSIC NOUVEAU: London Music Machine Oct 19, London Nashville 23, Farnborough Tumbledown Dick Hotel 30.

ZORRO: Chiswick John Bull Oct 19, Gravesend Red Lion 20, London Windsor Castle 25, Gosport John Peel Club 26, Bolton Goldthorpe Club 27, Doncaster Stainforth Club 28, Thorne White Hart Club Nov 8, Doncaster Asken Club 9, Reiford Porterhouse Club 17, Clay Rockwell Club 24, Norwich Cromwell Club Dec 18, Gt Yarmouth Garibaldi Club 21.

CROOKS: have added a show at St Andrews University on Oct 21. They're supporting the Merton Parkas.

MODERN ENGLISH: Norwich St Andrews Hall Oct 23, Peterborough Focus 27, London Notre Dame 29, Coventry Lancaster Poly Nov 3.

BUZZCOCKS: two extra dates at Bangor University Oct 18 and Loughborough University 20.

PUNLILUX: have cancelled the Marquee gig on Oct 30 and have added Sheffield Limit Club on Nov 1.

D NOTICE: West Ealing The Old Hatte Oct 24, Clapham Two Brewers 30, Kingston Grove Tavern Nov 2.

ORPHAN: Stratford Green Dragon Oct 19, Bromsgrove Stars Night Club Nov 2, Birmingham Barrel Organ 4, Stratford Green Dragon 24, Birmingham University 30, Coventry Dog & Trumpet Dec 8.

CHORDS: Birmingham Underworld Oct 19, Portsmouth Poly 27, York University Nov 2, London Marquee 19, Birmingham University 30.

SQUIRE: London Marquee Oct 27.

GONZALEZ: London Venue Oct 26 (a special Cancer / Mike Paito benefit), Trent Poly 30, Leeds Warehouse 31, Middlesbrough Reflections Nov 1, London Music Machine 3, Stoke Tiffanys 6, East Grinstead King Georges Hall (10), Ilford Town Hall 12, Southend Tots 13, Maidstone Oakwood Tech 14.



MADNESS

SPECIALS TWO TONE TOUR: changes and additions: Nottingham Kimberly Recreation Hall Oct 25, Blackburn Golden Palms Oct 30 (was previously Nov 1), Manchester Apollo Nov 1, Malvern Winter Garden Nov 30, From Nov 15, Madness leaves the tour and is replaced by Dexty's Midnight Runners. One more date to be added.

CLIMAX BLUES BAND: London Marquee Oct 25/26.

CARAVAN: Colchester Essex University Nov 3, Preston Poly 5, Birkenhead Hamilton Club 15, Lincoln Drill Hall 22. The gig at Leeds Grand Theatre, scheduled for Nov 26, has been cancelled.

BRAKES: London The Venue Oct 25, Liverpool Erics 26, Sheffield University 27, Manchester Poly 28, Birmingham Digbeth Civic Hall 29, Newcastle University 30.

TEENBEATS: Camden Electric Ballroom Oct 26, London Rock Garden 28, Waybridge College of Catering Nov 2, Manchester University 7, Manchester Mayflower 9, Redditch Traceys 14, Nottingham Sandpiper 24.

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BEAUTIFUL DE



**Interview
by
ROSALIND
RUSSELL**

BOB GELDOF won't forget his 27th birthday in a hurry. Not just because he got fab presents like a snorkel and goggles (the new LP is called 'The Fine Art Of Surfacing') from support band Protex — or any iced chocolate cake — made by Paula — which came up from London with an armed guard (me, have arms, will carry).

He'll remember it, because that's when the Boomtown Rats backlash started. That's when he read the reviews slamming into the Rats' new tour. And that, said Bob, was the worst day of his life.

Despite the fans roaring approval at the gigs — proof, if any were needed that the people who matter are still behind the band — Geldof is still hurt by bad Press. He mentioned the reviews during the gig at the Edinburgh Odeon, but I think it went over the heads of the audience. They don't care particularly to hear about tribulations when they're enjoying the triumphs of the show. Laugh and the world laughs with you, and all that old rubbish.

Much funnier was the discomfort of our smoothie photographer Denis O'Regan, after Bob dragged him on stage during 'Having My Picture Taken'. Denis dodged round the stage, trying to keep out of the way of the guitar leads, until the end of the song when he discovered his place in the pit had been filled by 50 squashed bodies — he had to dangle in limbo until they finally made room for him. Denis...you brought the house down.

It's true that the stage set, with its giant climbing frame and naughts and crosses lighting is more elaborate than anything the

Rats have had before. But then, they've probably got a lot more money than they ever had before. Perhaps some people (writers more than fans) think that trappings like this widen the gulf between the band and the fans, but hell, that gap appears the minute they start playing at Odeons rather than pubs. Number one bands are not private property and street credibility don't sell no records. Right?

What really matters is that the Edinburgh Odeon — like every gig on the tour — was sold out within hours of the tickets going on sale. Each one of the Rats was presented with a bronze plaque commemorating this event by the Odeon management. Backstage was choc-a-bloc with admirers...including, curiously enough, that fat chap that plays Eddie Yates in 'Coronation Street'. Suppose he's got nothing much else to do at the moment.

Back at the hotel, a party got into swing to celebrate Bob's birthday, and co-incidentally, Richard Jobson's 19th birthday. The Skid was noticeably overwhelmed by Bob's gift of a harmonica (or it might have been the drink). Leaving the rest of the party to get totally legless on buckets of Blue Lagoons (composed mostly of bright blue Curacao and absolutely lethal) Geldof got down to the possible reasons behind this not totally unexpected swing against the Rats and their success.

"It wasn't the band that was criticised," said Bob. "It was personal vitriol against me and that's what bothers me. It's when you get called a + + + + in front of a potential audience of a million people. It's when you have some + + + + come up to you in a pub waving a copy of the review in your face...I hurled my drink over him."

"In all our songs, the humour is ironic

humour, but now I'm finding I have to explain everything like that. When I say onstage 'we're so rich and famous we can afford to s + + + on our audiences' I certainly don't mean it, it's a joke. In New York I made a joke about 'Rat Trap', saying it was better than anything Bruce Springsteen could do, and the next day the papers were all full of 'who do you think you are'. So you have to decide whether to go on, or whether to shut your mouth and say nothing ever again."

A TOTAL shut down on communication would be impossible for Geldof. Did he expect limitations of this sort to come with success?

"Limitations? Yes there are, but not the ones I expected. I have to consider far more what I say now, and what I do. In Newcastle the other night, I took my jacket off and the whole place went bananas. While it's very flattering for this to happen, in just two years, it's strange.

"I don't want to get too serious about this. For instance, I don't want to push all the new songs down their throats, so we play 60 per cent of the new album and the rest off the others. I'm sure people want to hear the songs that have been hits too. When I read some of the music papers, I thought I'd made a serious mistake by not doing the whole new album. But I think it's arrogant to do that."

I agree. I wasn't the only one that walked out of Wembley a few years ago, when I realised Elton John intended to play the whole of the 'Brown Dirt Cowboy' album (then just released) and knickers to all of us that wanted to hear the hits. But what of the criticism of the actual stage rig, the playground frame and the strip lights?

"I think it's a shame that in our moment of glory we weren't allowed our bit of excess.

**Pictures
by
DENIS
O'REGAN**

BEAMER



We only use that scaffolding twice in the set.

"Obviously we are hurt by the criticism. We'd weighed up the pros and cons in advance and thought this was the best way of doing the set. We haven't toured in Britain since 'Rat Trap' and we have a whole new audience. The Rats do not need that scaffolding and the lights. We came back after eight months to do Loch Lomond and we stole the show without any tricks. The Stranglers had parachute toys dropping out of the sky, the Average White Band were the homecoming heroes.

"The band's ideal of rock 'n' roll is essentially the same — it's just that there are different ways of achieving it."

OK, but attracting a Press hammering is a sign that you've finally made it. Nobody bothers to take swipes at people that don't make news. It's not much of a silver lining, but it's there. It comes with all the more exciting trappings of success.

"Yes, I realised on this tour, for the first time, that we are a very big band in Britain. We don't just sashay through a set and say 'there's another few bucks in the bank'. We're not like that. I tell you, the Record Mirror review (a good one) was such a balm of relief after the others. What's important is that

the kids go away feeling like they've had a good time. A lot of them know the words to the songs, but they don't need to think about them.

"Take 'Mondays' — some of them thought it was just about waking up with a hangover and having to go to work. That's OK."

About 'Mondays': it was due out in the States last week, but there's still a row going on about it, as the lawyer defending the girl it's about is trying to have it banned.

"The song is a hit everywhere else in the world. It irritated me that the lawyer tried to have it banned. The record companies refer to things like that as an 'annoyance factor'. There's a lot of pressure on the record company to bury it."

AS IF all this wasn't enough to worry him at the start of the tour, there's also the smokescreen thrown up following certain remarks about the Tory party. By the time the quotes make it to the streets, it sounds as if Bob is putting his shirt on Maggie to take Britain into a brighter future. Not quite what anyone

CONT. OVER PAGE

Bob Geldof may never open his mouth again — Threat or promise? Do you think he's a complete idiot or do you agree with him? Either way he couldn't care less

THE KINKS

LIVE:

"Now I see a hyperactive rock and roller with a jack o'lantern grin, a spiky haircut, black drains, white sneakers and a highly excellent jacket. Behind him are The Kinks."

"But anyway... onstage The Kinks are giving 'em anarchy with order. In New York I saw two straight nights of The Clash on superb form (somebody else will tell you about that) supported by Sam & Dave and The Undertones, and even after that The Kinks are undeniably putting on a dynamic, energising rock show."

"Tonight, The Kinks haul themselves out of the rock history books and elbow their way to the centre of 1979's rock and roll stage."

"The years of concept albums and fake nostalgia and retreats into alcoholic evocations of a mythical past have fallen from about his shoulders. Ray Davies is Born Again, and for the first time in too many years The Kinks are a group who can be loved for their latest work rather than for their greatest hits of the '60s."

Charles Shaar Murray,
N.M.E.
6.10.79.

THE KINKS LOW BUDGET

ON ALBUM:

"The barely subliminal message may be about the lowering of standards, but my impression is that The Kinks have perceptibly raised theirs."

Mark Williams,
Melody Maker.
29.9.79.

"Ray Davies is writing great songs again!"

"'Low Budget' is actually worth spending money on, even in these El Skinto times. A miracle, yet!"

Charles Shaar Murray,
N.M.E.
8.9.79.

The Kinks' Current Single is MOVING PICTURES. ARIST 100.
The Current Album is LOW BUDGET
SPART 1099.

ARISTA

THE CARPETTES

GELDOF

FROM PREVIOUS PAGE

expected of this man of the people. By coincidence, Maggie and Bob were both interviewed for the same TV show which was being beamed to Japan from London.

"I was on a boat on the Thames while these fishermen were putting sacred carp into the river. They all turned belly up the minute they hit the water. Maggie Thatcher wasn't there, she was interviewed from her home. I didn't meet her."

Would he like to meet her, I asked.

"No."

The defences were up and the air around me dropped by several degrees, or I felt it did. So why the freeze treatment?

"I'm allowed to believe what I want to believe. I didn't stress admiration for the Tory party, just reluctant admiration for Margaret Thatcher. I don't necessarily support the government. By nature I feel that left and right are equally as stupid. The unions are yesterday's men in more ways than one. They're reactionaries. I never believed in the dignity of labour; there are far more dignified things for human beings to do."

"We're undergoing a social change as significant as the industrial revolution. The unions will have proved to create a new class. You don't just kick against one institution, you kick against them all."

"I don't vote at all. The Tory government is just as senseless and ridiculous as the last one. I don't see why I should be embarrassed for saying that."

Being a public figure, Bob Geldof's words obviously carry more weight for you, than if they'd been uttered by your teacher, your dad, your next door neighbour. That's some responsibility to carry, if the bearer thinks about it at all. And Geldof is very aware of the impact his words will have. He doesn't bounce out his opinions without having some idea of where they're going to land and take root.

"There's a wider audience, and because of that, there's more people who think I'm a complete idiot and maybe a bit more who'll agree with me. One way or the other, I couldn't care less. But I'm not as naive as not to think about what I'm saying. I don't think there's anything irresponsible about what I say. People think that because I'm not left, I must be right. There are other politics."

"I keep saying — but I don't think it'll do much good — that they take me too seriously. People should weigh things up for themselves."

Right, we've established that success brings you the money to indulge yourself a bit (a new stage set), it brings the satisfaction of people enjoying your music so much they come to see you and buy your records. It puts you in the situation whereby your every word is analysed with the careful precision of a biologist. It also puts your picture on the bedroom wall of almost every teenage girl in Britain and makes you fair game for the potshots in the papers. It's a lot to handle.

"In Newcastle, six girls were standing by

the bus stop after a gig, they were sobbing and shaking. I went up and said hello, but you feel a bit of a slob. I don't feel that the ultimate goal is there."

BUT what is next? How much farther can you go, beyond being as rich as Paul McCartney — and it can't be that much fun after your first million (pounds, not records.)

"I don't have any more ambitions, to get to Number One — that's the ultimate ambition. To get in the bus or the tube and hear someone whistling your song, that's a dream. I may not have any more ambitions, but I still dream. If you don't have dreams, you're dead. I don't give a damn if we break in America. I would like it, but it's easy to achieve an ambition. But a dream is like a rainbow. You think you have it then it slips away from you..."

But what is there left to fight for, what dreams remain?

"I'd like a bit of credibility, less dismissal of me as a complete idiot. You like to be recognised by your peers. I have other dreams... my songs. Like journalists wanting to write a book. I want to write the classic song. But I'm not interested in immortality."

Earlier in this conversation, Geldof mentioned something about being ruthless. Because of the speed he talks, the lateness of the hour and slowness of my pen, I missed getting the exact sentence. But the word stuck in my mind. There was something ruthless in the way the Rats fought their way to recognition and acceptance, no easy thing for an Irish band (at that time) in the UK. Did Geldof see himself as ruthless?

"Yes, I judge everything as competition. You have to be ruthless, especially with the big record companies..."

That wasn't what I was thinking about. Early in the Rats' career, they supported Tom Petty and the Heartbreakers on tour — and on the whole, came off best in the fight. Petty found himself singing through his set to the accompaniment of Rats' propaganda leaflets floating down from the balcony. At the gigs he found his posters covered by Rats' posters, he was bewildered when the markers onstage were moved and the band found themselves standing in the wrong place for the spotlights. All jokes (of course), or at least, could be taken that way. But all guaranteed to make the audiences remember the Boomtown Rats. All fair in love and war? How would Geldof feel if Protex pulled stunts like that on this tour?

"We wouldn't let support bands do the same. It's a guerilla war, you scramble your way up and you don't know you're there until everyone's gunning for you."

The Rats have shown the way and it's heartening to see how many other Irish bands have crossed the sea to fight their way up.

"That's very complimentary and you believe it for 10 minutes. I think we were a catalyst, in the same way as the Ramones were in America, the Saints were in Australia...so in Ireland it was the Rats. I think it revived the rock 'n' roll dream for a lot of people. The dream is enough...and there's a 100 more bands waiting in the wings."

DOWNSTAIRS, the party is still afloat, as are most of the participants. Pete Briquette is in the middle of some improbable story concerning one of his 64 cousins, the ubiquitous

Ratsperson BP Fallon is concentrating on standing up. Paula's fine cake has been polished off and amazingly, the top of her strapless dress is still Sellotaped to her chest. Richard Jobson, having failed to see down the front of the dress (a longtime ambition) hands his prized harmonica to Willie Simpson.

"Geez a chune Willie!" roars the inebriated one and the company descends into mournful Celtic song, as is usual in a Scots/Irish group in the small hours of the morning.

The following day, someone asks what I'm doing in Scotland. I mentioned the Boomtown Rats.

"Oh yeah, Bob Geldof. He's that punk, isn't he. Tell me, is he really smelly?"

Smelly? The only thing I smelt was the sweet smell of success.



SQUIRE

THE NEW SINGLE

WALKING DOWN THE KING'S ROAD

SEE 2

I-SPY
RECORDS

SINGLES

Reviewed by PAUL SEXTON

TODAY'S SPECIAL

JOE EGAN: 'The Last Farewell' (Ariola). It's always seemed unfair to me that Gerry Rafferty should take all the success and Joe Egan next to none, when the two former members of Stealers Wheel have such similar styles. Egan is perhaps generally gentler. 'The Last Farewell' is emphatically NOT Roger Whittaker's hit, it's an acoustic-based midtempo example of Egan's capabilities.

WINDS OF CHANGE: 'Sneakin' Up Behind You' (EMI). Unknown band (if indeed they exist) who come to the attention via the large words "Produced by Jeff Wayne" on the sleeve. This is chiefly an instrumental, very dependent on some chunky saxophone work and thus reminds me of the Average White Band.

MISSPENT YOUTH: '17 Forever' (Sequel). Good on the small labels if they can continue to produce the odd unlikely morsel like this. Nothing very abnormal about Misspent Youth, but some interesting freshness on this EP, my fave being 'Optimistic'. Entertaining to see them scrambling to find words to rhyme with that title: sadistic, mystic, alien, exhibitionistic. All very realistic.

JOHN HIATT: 'Slug Line' (MCA). Light rock from someone I just don't know yet. Snatches of lots of other songs, and lots of other singers, form the whole, and the result is a rather moaning treatment of a light rock number.

THE FRESHMEN: 'You Never Heard Anything Like It' (Release). Getting more and more unlikely all the while, this is good.

CONTINUED OVER PAGE

THE FIRST XI

THE SPECIALS: 'A Message To You Rudy' (2 Tone). Featuring Rico on vocals, Dick Cuthell (oh, him) on cornet, Elvis Costello on production — an all-star cast and a hit to boot. A pleasant, boppy rhythm, less aggressive than 'Gangsters', and you'll be singing the chorus all day tomorrow. A hit in rather less time than their last.

RICHARD AND LINDA THOMPSON: 'George On A Spree/Civilisation' (Polygram). In terms of what it could be now or later for the Thompsens, 'George On A Spree' is one of the most enjoyable things they've done, and the theme from some Beeb soapie called 'Kiss The Girls And Make Them Cry'. It's a backstreet, hop-skip-and-jump type tune while 'Civilisation' features Richard on shadow vocals and a heavier air, but both are very Richard, very Linda and very good.

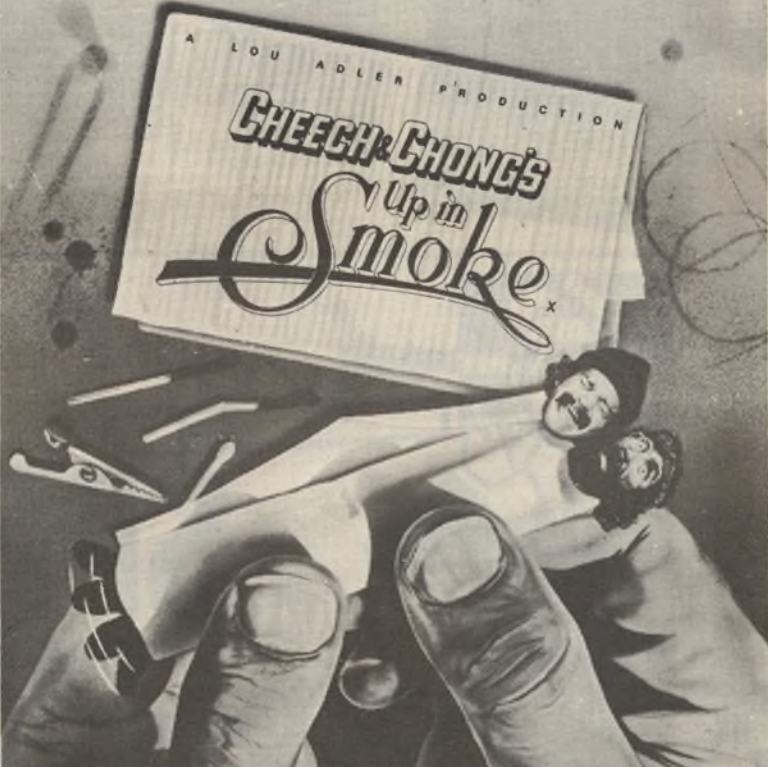
STANLEY CLARKE: 'Together Again' (Epic). How the hell does a jazz player make a commercial instrumental record? Stanley will be able to tell you. He knows, he was the soldier. That twanging bass sound of his is really succulent and it works its way around a spirited tune and meaty beat.

MICHAEL JOHNSON: 'This Night Won't Last Forever' (EMI America). Johnson is one of my pet MOR beneficiaries. He performs perfectly unassuming, easy listening tunes better than most others who aren't ashamed to try, and has a voice of romantic smoothness to help his cause. Which is a lost one in terms of record sales.

ELLEN FOLEY: 'What's A Matter Baby' (Epic). 'We Belong To The Night' never seemed to get a look in anywhere — I reviewed it on my last singles shift and that was only four weeks ago. But this is altogether more commercial and more pop; more melodic and rocky than the morish 'Night' with its hook line (and Ellen's gently attacking vocals. Powerfully produced by Ian Hunter and Mick Ronson from the 'Nightout' album.



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FROM PAGE 9

lon cockney rock. Not quite Chas and Dave, but with tongue easily visible in cheek.

STREETBAND: 'Mirror Star' (Logo). The comparison is obvious. It's Streetband's most commercial thing since the accidental, unfortunate 'Toast'. They never really meant that, it was originally a B-side, so why not forgive and forget? 'Mirror Star' is much more their style: heavier rock than you'd imagine, with some strong vocals and a good "Turn me up on your radio" hook chorus.

SUBSTITUTE

PHOBIA: 'What Will You Do' (Varulven). Not quite good enough for the first team, but an able substitute includes vocals by one Melody Chisholm, and perhaps thanks to that sound a little like the Shirts or somesuch. There's a nice light, twangy, garage atmosphere about this, which could make it invertedly fashionable.



RESERVES (SECOND AND THIRD TEAMS)

THE STRANGLERS: 'Nuclear Devica (The Wizard of Aus)' (UA). As usual I haven't the faintest idea what they're rattling away about, and if I had I'd probably find this quite sinister. As it is, here's another action-packed Stranglers single, gang, less poppy than 'Duchess' but equally busy, with ol' Hugh positively scowling vocally on the chorus.

THE ISLEY BROTHERS: 'It's A Disco Night (Rock Don't Stop)' (Epic). Sometimes I think that the Isleys are really TRYING to make formula disco records. Thank goodness it doesn't quite work and there's always a distinctive and infectious quality about their dance tunes. This was always the most popular disco track from their *Company Takes All* album, and it's a little repetitive, it's their best chance of a hit since the LP.

SHAM 69: 'You're A Better Man Than I' (Polydor). They're dead but they won't lie down, or something like that. From the 'Hersham Boys' farewell epic, this is Puteay the Preacher once again, but on an almost folk, certainly quiet and acoustic number. Never understood why, if Jimbo is sincere as I know he is — it's more apparent from these lyrics than ever before — he has to affect an American accent. Part of the "biz", I guess — but doesn't he despise that? Anyway, something different from Sham, for which much thanks.

MOON MARTIN: 'Relax' (Capitol). Perhaps the most absurd-looking rock star of 'em all. Moon Martin looks like something that's given away in a packet or breakfast cereal. Shucks, I'm sorry Moon: you've made a useful record.

TALKING HEADS: 'Life During Wartime' (Sire). Talking Heads stoutly refuse to be commercial, as such. But there's a certain mystique about them which could be attractive in the right song. 'Take Me To The River' really should have been a hit; 'Life During Wartime', from 'Fear Of Music' is less friendly, but moves along a bit with a steady pace. There's nothing to latch on to and it isn't exactly instantly memorable, but it's probably better for that.

SMOKIE: 'Babe It's Up To You' (RAK). This, on the other hand, is Smokie, so it IS instantly memorable. A year's absence doesn't seem to have made much difference, they still

sound like Racey two or three years on. Acoustic-ish chorus and a mock-rock chorus. They needed a confident bubblegum return and this is it.

JANIS IAN: 'Fly Too High' (CBS). I had to sit down and take a few deep breaths when I discovered that Janis Ian's new co-writer and producer is Giorgio Moroder. It's nothing sacred, I thought? The results, I'm relieved to say, are nowhere near as bad as they might be, and the poppy disco tune is already picking up steam. Could be her first ever hit, then, but I'm still and Janis had to resort to this. Unusually it only leaves me yearning for 'At Seventeen'.

JANET GARDNER: 'Closer To You' (A&M). 'Sins of My Fathers' is a silly tune, I thought, but it's an upper to find that 'Closer To You' is altogether more interesting. A piece of lightweight reggae, and that Janet wrote it herself.

THE FLIRTS: 'He's The King Of Boy You Can't Forget' (Magnet). Run-in-chief is Natasha England, whom I once sat next to on a plane, on the way to Dublin to see the band her husband manages, the Darts. She has to do something while the old man's away. I suppose, this is a pure good fun record, really early sixties in approach, even the song's an oldie, and it gets the full Chiffons treatment.

TEDDY PENDERGRASS: 'Do Me' (Philadelphia International). A little bit to the left, indeed. Teddy abandons the ballads to get a little

hungry, shall we say. His gruff style lends itself better to faster songs, often times, this is no 'Don't Leave Me This Way' but Gamble and Huff have done worse.

999: 'Found Out Too Late' (Radar). Can this be? 999 singing a song which seems to have blood ties to 'Banks Of The Ohio' Catchy, no question, and surely the most presentable thing they've ever done.

THE MANHATTAN TRANSFER: 'Birdland' (Atlantic). This look some getting over too. Man Tran doing a fully vocal version of my beloved Weather Report's definitive tune. With new member Cheryll Beasley, too, a good idea. I must admit, when it's a great tune. It's just a shame that they're going to walk away with the tune and leave old Joe Zawinul wondering what he did wrong.

RONNIE LANE: 'Kuschty Rye' (Gem). He's back, still associating with Pete Townshend, and still playing the con squire better than Ian Anderson. This is almost folksy and has some nice accordian (I hope), not for the first time from Ron.

THE MARVELS: 'Sh'Boom' (UA). Sh'boom, sh'boom, life could be a dream, but I don't suppose you remember. This was a hit for the Crew Cuts in 1954, well before I made my league debut, and the Marvels have cut a light reggae alternative. It still swings.

SORE THROAT: 'Seventh Heaven' (Hurricane). About time Sore Throat

did themselves justice on record, and this at last is a good taste of a band doing a few worthwhile experiments with rock. They've always used sax intelligently and it punctuates this tune well.

THE SUTHERLAND BROTHERS: 'First Love' (CBS). The brothers have been breath-takingly exciting lately, and they're proving consistent — here's another song with a punch, almost MOR, but pleasant and good radio material.

NEW MATH: 'Die Trying' (CBS). Another "amalgamation" record, another rock band pieced together from lots of others, and another very melody that could go either way.

THE MEMBERS: 'My Balls Are' (Epic). I don't suppose you've been allowed to read what I just typed, but this is a fairly serious little tune, as much as possible. Rocky, too, but that title — perhaps Susanne can help.

PAT BENATAR: 'If You Think You Know How To Love Me' (Chrysalis). Fairly standard reworking of Smokie's hit, but delivered with enough vocal aggression to make Pat's album worth hearing. Her looks alone almost do that.

The best disco records of an appalling week for the genre (wasn't that great all round) are, I think the ambitious, smooth 'Expansions' by Lonnie Liston Smith (RCA); Teenie Marie's follow-up, a discolored 'Don't Look Back' on Motown; a

poppy thing by the appropriately named Shobiz on Capitol called 'Do It In The Dark'; and a new one by Anita Ward, who deserves to resurface with 'Don't Drop My Love' now all her bells have been well and truly rung.

EXTRA TIME ARRIVALS

SPARKS: 'Tryouts For The Human Race' (Virgin). Produced by old Sparky Moroder again, from the album again, electronic again. As interesting as Sparks can be these days.

THE GIBSON BROTHERS: 'One Sera Mi Vida (I'll You Should Go)' (Island). Another formula record, pointing exactly in the same direction as 'Cuba' and 'Ooh What A Life'. Therefore, intentionally commercial and another hit.

BACK TO ZERO: 'Your Side Of Heaven' (Fiction). Whisper it, but I can't tell much difference between these and the Chords. Another heavy modular single.

JIMMY BUFFET: 'Fins' (MCA). Could be the much-ignored Mr Buffett's best shot at a hit since 'Cheeseburger in Paradise' or even 'Margaritaville'. Good contemporary folk, I think you could say.

DAN HARTMAN: 'Hands Down' (Blue Sky). Shameless simulation of his own 'Instant Replay', which makes it a jolly disco tune but totally unoriginal, and at this point the singles reviewer blows the whistle.



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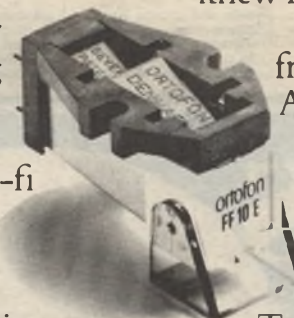
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THE QUALITY of life on the road — and the success of the gigs — for a support band depends more than some on the attitude of the headliner.

So far, Protex, who are opening for the Boomtown Flats, have no complaints. They've been pulled up from the relative obscurity of small clubs, to appearing at some of the biggest venues in the country. And once they got over the initial fright, they found they were enjoying it... more so when they discovered they were so well liked they wrestled encores from the audiences.

"The tour came as a welcome shock," said bass player Paul Maxwell, unaware that the seat he was sitting in was beginning to smoke. We moved it away from the electric fire before the hotel staff had any other reason to get snotty with us. Any other reason, that is, other than the fact we were all under 70 and weren't rich American tourists. Some of those quaint old Edinburgh hotels have strange priorities. I fielded the napkin thrown at me by an aged retainer and asked Paul how he felt the tour was going.

"Well, we only found out we'd got the tour a couple of weeks before it started. A lot of groups were in for it, but it happened that our manager knew the Rats' manager. The Rats have been great, very helpful. That first night in Liverpool, I was terrified as we'd just done clubs before, then we got our

first encore in Newcastle."

The obvious comparison between the two bands is of course that they're both Irish — the Rats from the Dublin area and Protex from Belfast. Even more... Protex now live in the Chessington house that was once home to the Rats.

"The doctor that owns it has always rented it to groups," said Paul. "Genesis used to live there before. We can rehearse there you see, and if we had to rehearse somewhere else it would cost a lot. We like living there. I wouldn't want to live in London. I think it can be a very lonely place to be if you've nowhere to go."

Paul came over with the band in June. The rest of the line up is: Owen McFadden (drums), David McMaster (lead vocals, guitar) and Aidan Murtagh (lead vocals, guitar). They'd already had a single out on a local independent label, Good Vibrations. The single was called 'Don't Ring Me Up'. It was because of this single that Polydor sent over an A&R man to check them out. Protex recorded their first single for Polydor last Easter — it was called 'I Can't Cope'.

"Good Vibrations was a real independent, run on a shoestring," said Paul. "But it was a comment on Irish groups that nine of the bands that had singles on Good Vibrations got signed up by bigger companies."

In my ignorance, I've tended to see the renaissance of Irish musicians as a blanket event, but I've been put

PROTEX AIN'T BLUE



THEY'RE JUST young innocents

right.

"There's a vast difference between Belfast and Dublin groups. On the Dublin

side, the groups were much older, a lot of them imitating the Rats, trying to be very punky. The Belfast bands are more

innocent." Innocent? Well, Protex are all 18 years old which is a fairly innocent age for some I suppose. And

they say that they really didn't know what Protex meant when they chose the name — and I didn't know until some smart Alec told me just before I went off to Edinburgh for the tour and I'm a bit more than 18 (don't say it Ed). Let me enlighten your innocence, too, if you didn't know that Protex is apparently some kind of contraceptive.

"We didn't know what it meant," said Paul. "We chose it because of the Clash song 'Protex Blue'. When they first came to Belfast, the gig had to be cancelled, but they came back and did it. That's why they've got a big following in Belfast. There were more bands formed that evening than any other I think. It just gave people the will to go on and do something."

It certainly gave Protex the incentive to get going, and eventually come to London, although they're glad they got their early apprenticeship in Belfast.

"It was better for us to be isolated to begin with in London there are A&R men milling about every day seeing bands. There weren't many in Belfast. It's hard to keep going there, though, with hardly any gigs and coming home on the bus with your amps. We came because we were offered a contract, not because we wanted to get out of Belfast to dodge the bombs and bullets."

Like any other Irish band, Protex get irritated by people who only want

to talk about the violence of Ireland, and not the music. But though they say they came because of the Polydor contract, they also say the amount they signed for was not excessive.

"We are under no delusions about the advance having to be paid back. So we took the smallest amount we could manage with. There's no point in getting £100,000 and end up owing it all to the record company. We don't want to owe them, we want them to keep pushing for us."

It's just as well these innocents had a manager who could keep her head. Her? They're one of the very few bands to be managed by a woman, Mary-Carol Canon.

"I suppose it is unusual," said Paul. "She used to work for Mainman (Bowie's company) and she knew the ropes better than we did. I don't think it makes any difference being managed by a woman, she can be really heavy when she has to be. She has a better way of getting round people, though I'm not saying she'd strip in front of a publisher!"

"Maybe she should..." laughed Owen. Later that evening, in the bar, Paul came up scowling.

"Somebody's just said to me 'I'll bet you're bored talking about the troubles back home, but tell me, what's it like living in Belfast'... It's like saying 'I know this bores you, but I'm going to bore you anyway'..." But they're just rubber bullets...

ROSALIND RUSSELL

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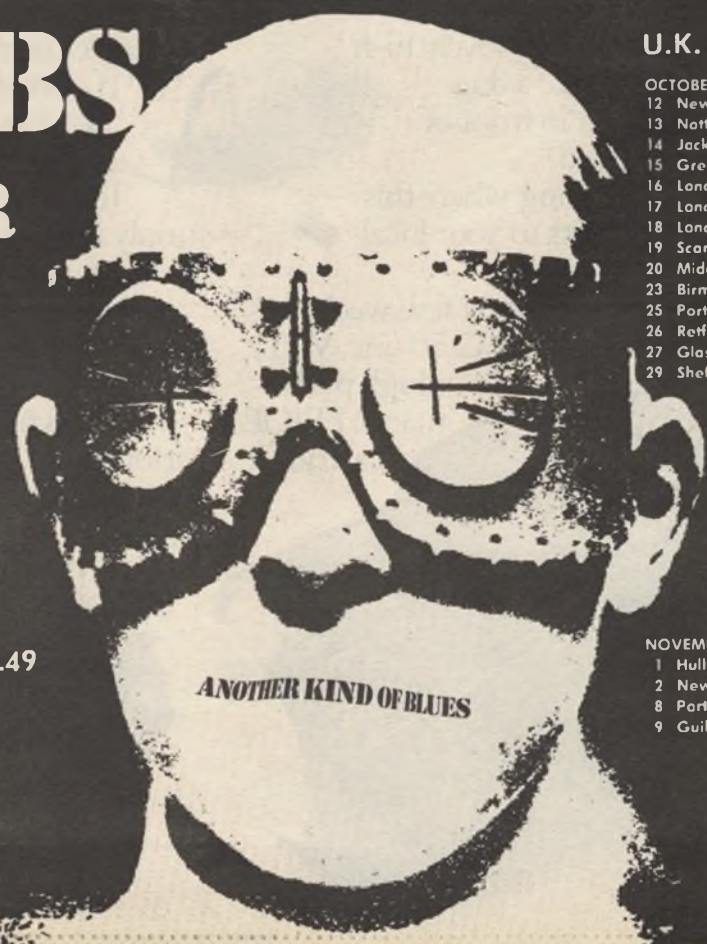
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- 15 Great Yarmouth — Star and Garter
- 16 London — Marquee
- 17 London — Marquee
- 18 London — Marquee
- 19 Scarborough — Penthouse
- 20 Middlesbrough — Rock Garden
- 23 Birmingham — Digbeth Civic Hall
- 25 Port Talbot — Traubadour
- 26 Rofford — Porthouse
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Hammersmith Odeon |
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| Nov 12th | LEICESTER, Granby Hall |
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FOOD FOR THOUGHT



BONEY M's Liz Mitchell and husband Thomas

Boney M's Liz Mitchell gets a bit overdone. Daniela Soave cooks it

LIZ MITCHELL took one mouthful of the calf's liver which the head waiter had just delivered to her suite and promptly spat it out.

"Eugh. It's hideous! Taste that and see if you agree," she shuddered, handing me a piece of the offending organ on a fork. I shuddered myself. Liver at any time makes me retch, but this - this was worse than worse.

Not exactly the best way to start one's day, even if it was early afternoon. But Liz had just risen and was in need of sustenance, and it was obvious the calf's liver would not provide it.

"We need a third opinion," she declared, and called for Thomas - her husband of several months - to come and see what he thought. Two long thin legs appeared at the top of the spiral

staircase, followed by a long thin body and a charming warm smile. Mmm, Ms Mitchell certainly do have taste, yes sir.

Having asserted that the liver was fit only for God knows what, Miss (Boney) M summoned the waiter and demanded the situation be rectified. Two omelettes and not too runny either. Finally she turned to me, the cuisine having taken enough of her attention for the time being. "It's always like this," she sighed, raising her eyes to the tastefully decorated ceiling. "Every tour, every city, no matter where we are you can't even be sure you'll enjoy even the simplest of menus. And I was SO looking forward to that liver. Still..." She shrugged, leaving the sentence unfinished but nevertheless understood.

It transpires that Liz and Thomas are not so fond of eating but of good food. Which made me think that behind her glamorous public image there might lurk a contented cook - and it turned out I was right.

"I just LOVE cooking! When I was about 13 my mother would call me into the house and while all my friends were playing outside I was being taught how to cook. All the girls in my family could cook - my mother made sure of that. She said it was our legacy. But the trouble is now Thomas and I don't have the time to enjoy it. Only this hotel food. She mashed the liver with her fork and sighed. "You know, you think if you stick to omelettes and steak you can't go far wrong but I've learned they can even invent new heights in destroying a steak. Besides which, such a limited diet becomes very boring."

At this point the omelettes arrived, and Liz and Thomas tucked into their brunch at last. "God, I'm so tired," she exclaimed, between mouthfuls. "Thomas and I went out last night - first to see 'The King And I' and then to a show, at the Venue."

But we're paying for it now. Do you know the phone started ringing at eight am, when our heads had hardly touched the pillow? Mornings are about the worst thing in touring. I find it very difficult to um to breathe," she explained, expressing the lack of space with her hands. "They're always so hectic."

It's a schedule which is not all that different from any other successful band, but perhaps because Boney M appeal to a much wider audience they are more in the public eye. Certainly this year they have been slogging away constantly, touring and recording 'Oceans Of Fantasy' - and they'll continue to work in

this fashion till the end of the year, with dates in Germany, Holland, Switzerland and Italy, to say nothing of television appearances. I'd heard rumours of dissent within the group, especially concerning Bobby, that they were getting tired of Frank Farian's Svengali like handling. Was it true they wanted more control?

"For me," she answered quickly, "I don't care where I am, I don't even bother to stop and think what town I'm in. Everything is organised and I just get up there and sing. It's true that any schedule as heavy as ours is bound to become a drag at some point and yes, I do get sick of singing the same old songs. In fact, by the time we'd rehearsed and recorded the new songs I was sick of them too!"

But somehow, you have this FEELING for your fans, you feel very, very close to them and you suddenly want to sing that song for them.

"So I have to say, yes, I'm happy the way things are, even though I don't get that much time to myself." She paused for a moment before adding: "Sometimes you do feel too much is expected of you."

Funny really. Most people - including me - are under the impression that life for a Boney Emmer must be a bit of a dawdle. Come on, it's true. Nice plush limos, stage costumes, assistants, nice hotels, heaven compared to what most groups have to go through. Yet Boney M have a lot of other pressures which make up for the few they lack. Ones we don't even think of. Such as clothes. Yeah, really. Stage clothes, the continual impetus to look flashy at all times, Pressures which maybe only Shirley Bassey and Liberace might understand.

It's some entourage the group carry round with them, including a German girl called Linda. She makes sure their clothes are always clean and in a state of good repair as well as always fitting properly. Then there's the dressmaker in Germany - Dagmar Engelbrecht - who designs the more outrageous and elaborate of their costumes, ideas for which are usually provided by Liz.

"Mostly we shop in Italy nowadays, but our last big spree in Rio and Mexico will take some beating," Liz told me. I'd have loved to have been a model," she admitted. "I just can't express how great I feel when Boney M are on the cover of some magazine. I enjoy posing. I feel like I've bettered Vogue, even..." You see, when I was younger I went along to one of those modelling agencies looking for a job. I was told that there were no jobs for black girls, but they'd get in touch with me if they

needed anyone for a coffee or chocolate advertisement. Imagine! They had this wild idea that white women couldn't imagine themselves in the same clothes which the black girl had modelled, so it was a dead loss to use black girls. And that was the end of my modelling career before it had even begun."

The omelettes were now finished, the coffee cold. Yet another call to room service for a fresh pot. My stomach was beginning to rumble with hunger - not, you understand, that Liz and Thomas hadn't asked me to join them in some omelette, only I find it difficult to concentrate on knives and forks and scribbling notes all at once. But unless I wanted to let my stomach think my throat had been cut, I knew I would have to move fast.

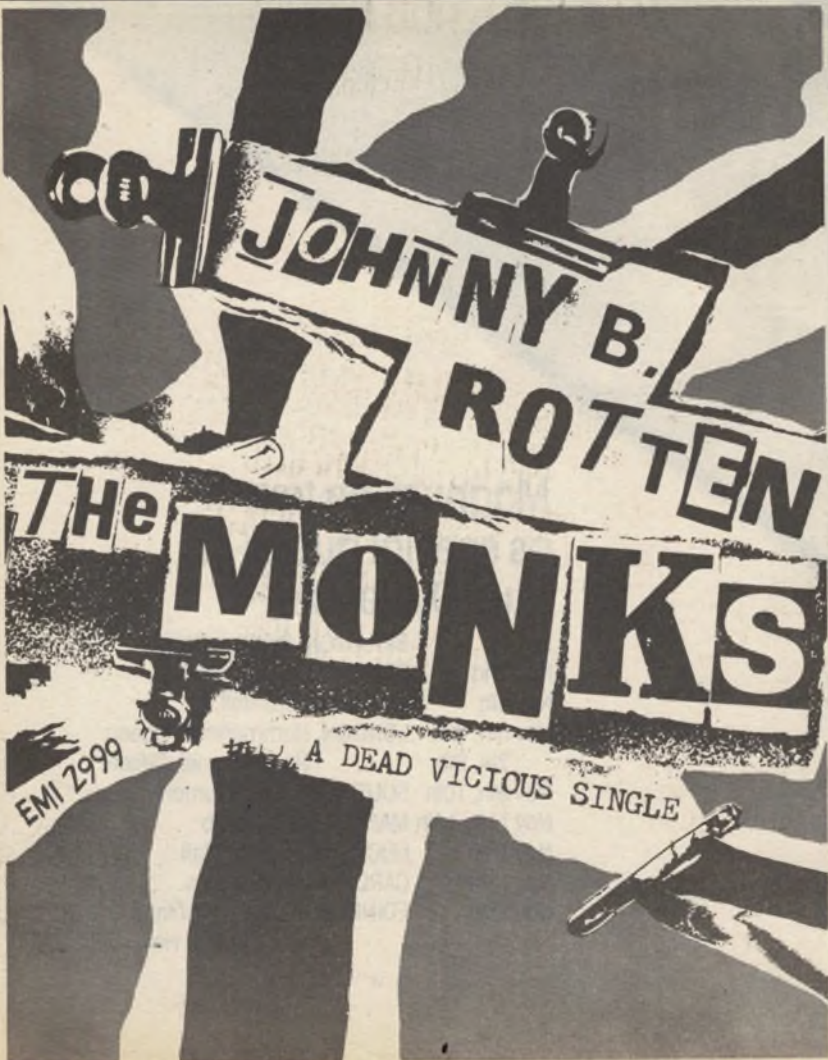
So, what now for Boney M, after the end of this year? How would they march into the eighties? "Russia. We'd like to play Russia again," Liz said. "I liked Russia very much. Red Square had a real feeling about it, though we didn't really see half of Moscow's beauty. That was a real shame. We were filming in woods and through the streets of Moscow but because it was snowing heavily everything was so white that you could hardly recognise anything."

"We were worked to death, you know," Liz told me. "We did two concerts a day which was totally exhausting but strangely exhilarating at the same time. The Russian audiences are very warm, very generous. We all enjoyed ourselves so much."

And somehow, finally, the subject came back to food. "Russian food was THE worst," she grimaced. "To say the catering was not efficient would be an understatement. The food was boring, unimaginative, and was never there when you wanted it. I don't really think the Russians had thought it out properly, maybe because they didn't have much experience of touring groups. But there wasn't a canteen in the big hall where we were playing, with the result they could only lay on cold food for us. And it was so cold anyway that we really missed something hot and nutritious. We lived on boiled eggs and sausage the entire period we were there."

"Still, that's one thing you have to get used to if you're a member of Boney M. Meat and eggs, your staple diet."

All of which made me very glad I wasn't a member of Boney M. I contemplated as I went in search of a McDonalds. Very glad indeed.



SHAM 69

NEW SINGLE

'YOU'RE A BETTER MAN THAN I'

Taken From The New Album

HERSHAM BOYS

c/w GIVE A DOG A BONE

(Previously Unreleased)

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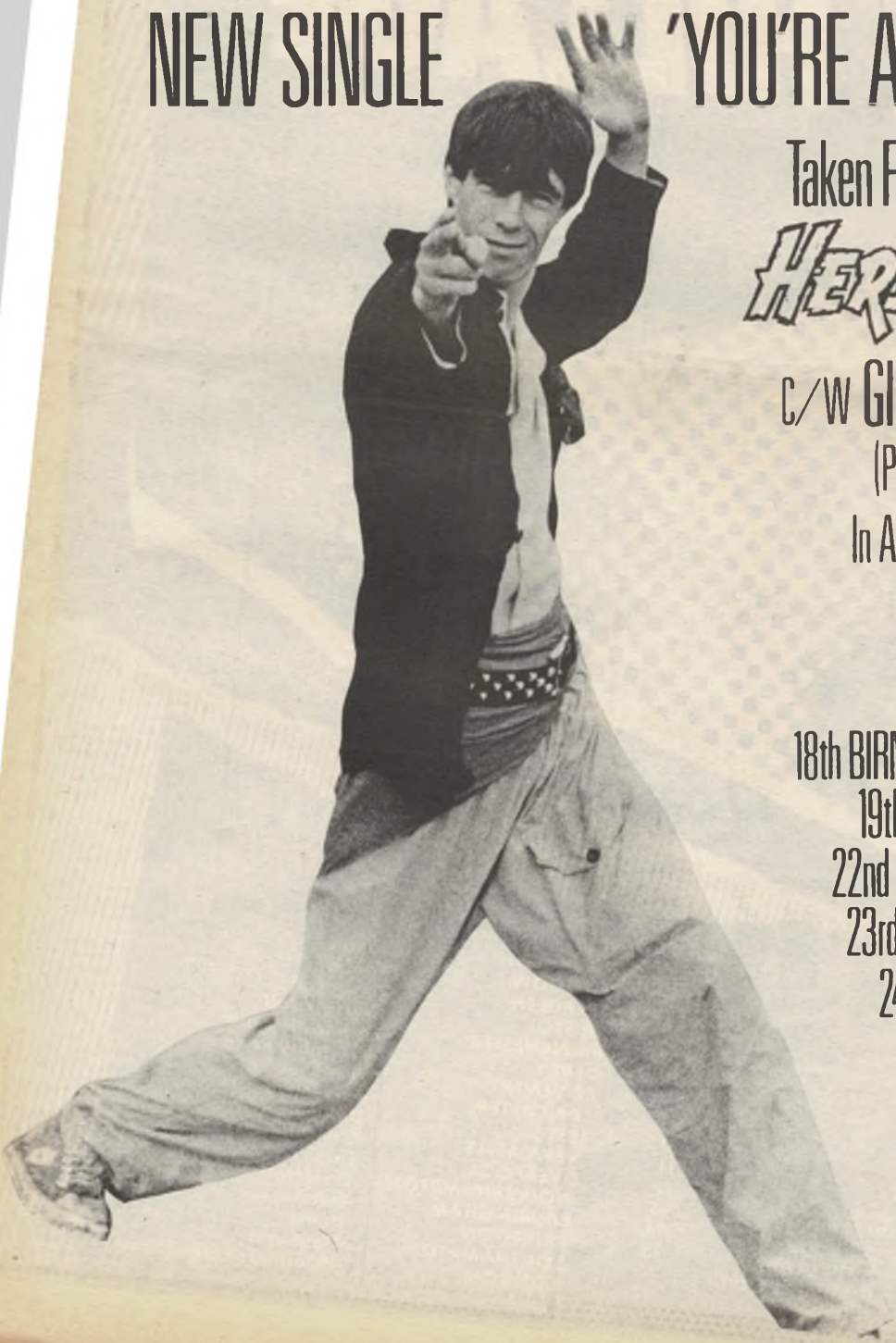
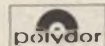
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11	NEWCASTLE	City Hall
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14	BIRMINGHAM	Odeon
15	BRIGHTON	Dome
16	SOUTHAMPTON	Gaumont
17	LONDON	Hammersmith Odeon

WALKING DOWN CARNABY ST

LIKE IT or not, mods are here to stay. They are not a media creation. In fact most of the major modern mod bands were playing their tuneful music long before the Press even realised that you could still buy button down shirts.

When reviewing a mod band most journalists fall into the easy trap of tearing 1979 mods to pieces. Journalists are not giving mod music the open-minded appreciation it so obviously deserves.

If you like simple pop songs you'll find it hard to resist Squire. Out of all the current mod bands they make the most melodic music, and they have a set full of potential bright-eyed hits. Their music is lightweight and singalong with hooklines aplenty. Fab music from a modern beat group.

"When I write a song I want people to be able to sing it in the bath. At the end of the day commercial songs are always remembered." Squire's songwriter / lead vocalist / guitarist Tony Meynell told me. Meynell's songs are blatantly

commercial but somehow they still manage to retain a fresh, original quality. Over the top maybe. (Yes, Ed) but let me say that their first class songs make up for a rather ordinary stage presence.

Squire are a three piece band with the concentration on subtle rhythms and full harmonies. That leaves little time for dynamic visuals. The two frontmen, Tony, and Enzo on bass remain at their mikes for most of the set dazzling the audience with their multi-coloured blazers and tip-top vocals. On drums Kevin Meynell, Tony's kid brother, thrashes his kit with Moon-like enthusiasm.

Squire have been together for about four years, with Enzo being the only remaining original founder member. The line-up has changed while the name has stuck. Tony joined the band a couple of years ago and his songs pushed the band into new territories. In July last year their big break came when they supported The Jam at Guildford Civic Hall.

Squire finally hit London in March this year, gigging constantly they've now built up a



SQUIRE on the right road?

loyal following. Though Squire aren't really one of the big name bands, they are the sort of band that most London mods would go and see.

The historic 'Mods Mayday' album contains three teasing Squire tracks: 'Kings Road', 'B-a-b-y Love', and 'Live Without Her Love'.

"There could've been more

time spent on the production side of the 'Mayday' album. We were only doing seven gigs a month then, now we're doing a gig every other night," said Tony.

Since the album Squire have had 'Kings Rd' out as a single on I-Spy Records, produced by Ian Page and Dave Cairns of Secret Affair. Squire's next single will be the equally catchy 'Face Of Youth

Today.

Squire recently split company with their original drummer and second guitarist, bringing in Key on drums. They are now settled as a three piece.

"The split was a step forwards for us," said Tony. "It's made us a lighter more efficient unit and our songs have gained a lot in the simplicity of the arrangements."

"When I joined the band they were playing a set consisting mostly of covers. I wrote some basic originals which were quick and catchy. Now my songs are a bit more involved. We only do the occasional cover these days, which is generally the Supremes 'Back In My Arms Again'. We want to keep the set uptempo so that people can dance. We'll start to do slow ones once we're more established as they take a few listens to get into. At the moment we're bringing new songs into the set all the time and scrapping old ones which keeps the set fresh."

Squire are on the fast escalator to success. They perform zippy tunes which can't be forgotten. I think their music speaks for itself. PHILIP HALL

The Nashville Cowboy (West Ken)

GREAT MOMENTS IN POP HISTORY 1

WAITING in a Wimpy Bar for a singer with a name straight out of an Andy Stewart TV Hogmanay Show is bad enough — but not knowing what he looks like is worse.

I caught a glimpse a few months ago through a haze at The Nashville but, as you are all well aware, pub memories are apt to go into liquidation.

Still, I figure a singer is bound to stand out amongst the afternoon mosh hour of pensioners and greasy moustachioed hamburger hulks.

Wrong. No sign. Around the corner I stand outside a telephone box while a tall, grey suited, rather suspicious looking character dials. Beside the phone he has placed an evening paper opened at the Flats To Let page and that's covered with 2p pieces.

Suddenly, he smashes the receiver down, punches the box and storms out. "F— phones. All the same." I then enter, comforted by the acumen of my observation. I knew all along he was a down and out, hoodlum etc.

The phone doesn't work. Back at the Wimpy Bar I decide to wait another five minutes. I sip some coffee and glance around. The guy from the phone box wanders in and takes a seat. I break out into a sweat. No, surely not. Not him. It can't.

Excuse me, are you, by any chance, er, Ken Lockie from Cowboys International? "Oh, you must be Barry."

GREAT MOMENTS IN POP HISTORY 2

Ken Lockie looks like a cornet. A long lean body with a dollop of black curly hair sploshed on top of his long, lean head.

Started life as a jelune Geordie. Brickyard lackey, grinder watcher, skiver. He often came down to

London during the Roxy (and I don't mean Music) scene and would, for want of a better phrase, hang out.

Then one day he saw an ad in a paper — "For sale, one saxophone, £80." Despite the fact he couldn't play a saxophone, or indeed anything else of that matter, young Ken bought it.

And from that day on he never looked back. He never looked forward either. Just looked up the saxophone. And blew.

"I used to practice in the bathroom," says Ken. "My brother's bathroom in Clapham. It took me six months to figure out the transposition then I part exchanged

it for a better one."

But why a saxophone?

"Some people go and play darts every night. I just fancied a saxophone."

In his own words Ken got pretty slick at the sax.

"I wanted to write tunes but it was a bit difficult 'cos I could only play one note at a time. So I part exchanged the part exchange sax for a piano."

Now it's quite difficult to get an upright piano into a bathroom, even though it may be your brother's, so Ken learnt how to play it in more conventional places.

"I picked it up pretty quickly and

then I started to write."

His songs were very melodic, thanks to the saxophone monotone training, so he committed them to tape, with a little help from old friend Keith Levine, now of Public Image fame.

"I knew these tapes weren't bad so I started to hawk them around to companies. I desperately needed the money to get a flat."

Companies were interested, but they didn't quite know what they could do with this neophyte without a band. So they didn't pursue the matter.

A year passed. Leaves turned to brown, snow fell, calendar pages

were torn off etc. etc. Then one day Mr Levine, who by then had joined Rotten's band of merry men, was in the Virgin offices when he overheard Ken's tape. His enthusiasm prompted further Virgin investigation — and Ken was signed.

"I was ambiguous when it came to what I wanted to do. But I knew I didn't want to be in a group. That would involve too much work. Far too many people to cope with. Far too much equipment."

So Ken formed a group. "I had to. That's what Virgin wanted."

What can you do when you're young and in love but obey your record company?

So, the Ken Lockie Band, or Cowboys International ("I wanted one name that meant one thing and one name to mean a totally different thing and combine them") was born. First single 'Aftermath'.

Unfortunately, although one of the best singles released this year, it bombed.

The amorphous line-up didn't help. Ex-Clash drummer Terry Chimes helped Ken pick the original band, which kept changing. Eventually a concrete line-up was obtained — Terry drums, Jimmy Hughes bass, Evan Charles pianos, Rick Jacks guitars. Ken vocals.

And that's how it appears on the debut album 'The Original Sin'.

'The Original Sin' is a succinct synopsis of the current state of pop. While manicured spacemen rave about the new extra-terrestrial silicon chip sounds as they press creases into their one piece zoom suits a band like Cowboys quietly conveys the durable, innovative, reliable side of music. In other words, the ONLY side of music.

Cowboys International will be supporting Steve Harley at Hammersmith Odeon on the 20th of this month. Watch them get 'em up and move 'em out into the eighties.

BARRY CAIN



COWBOYS INTERNATIONAL Ken Lockie

ALBUMS

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



ELTON JOHN: neat and healthy

Can you be brainwashed?

ELTON JOHN: 'Victim Of Love' (Rocket HISP 125)

'VICTIM OF LOVE' can either be regarded as the work of a rich simpering dilettante or as a progression towards the eighties. Whatever, what is clear is the fact that the name 'Elton John' on this album is merely a sales point of the highest order. Sneak down and over to the bottom of the back of the sumptuous sleeve, find the words 'Pete Bellote' and discover the true essence of 'Victim Of Love'. Pete Bellote has written every track here bar Chuck Berry's 'Johnny B Goode' which we shall write off later. Pete Bellote is Giorgio Moroder's right hand man and in every sense of the word he has produced this work. In case you hadn't realised our Ell has taken a back seat, in composition terms and has, gasp, gone disco. Happily he has chosen the quality end of the spectrum. Bellote, as well as sharing production duties was responsible for much of Donna Summer's best material, proof of his fine pedigree, be you a subscriber to the Moroder equals genius theory or not. So the newly pated Dwight trips over to the home of the hits, Musicland in Munich and keeps moving on.

Earlier this year we had his creamy soul work with the Detroit Spinners whereon he handed himself over to ace Philly producer

Thom Bell and now off to Germany. One gets the feeling that Elton feels he has absolutely nothing to prove and, rather than make embarrassing rewrites of his previous melsterwerks he is prepared to perform in new fields. A progressive behemoth, quite a turn up eh kids?

On first ailing the album is, to say the least, unconvincing, the version of 'Johnny B Goode' is frankly, pointless. Being the opening track it gives a wrong impression of its badmates. The standard drops on far too long and despite spotting the benefits of being Munich'd up, that is to say a monstrously fine bass / bottom sound, the overall effect smacks of tedious failure. Perhaps due to this insipid welcome the album fails to grab one's immediate attention.

Stick at it and the insidious facet of the genre becomes apparent. As Ron and Russell Mael, I think said, the new disco is totally subversive. Given the plans the material here, especially 'Born Bad', 'Spotlight Street', 'Boogie' and the current single 'Victim Of Love' will lodge in one's consciousness and with successive plays the rippling synthesiser fills, the sturdy bass progressions and the typically brilliant paused segues will successfully brainwash a large crossover audience.

Not a great album, then more neat and healthy, and probably Bellote's and John's biggest for quite a while. +++

RONNIE GURR

keyboards and thumping drums.

Like most modern American bands The A's remain rather faceless and lack a distinctive sound. However, they make up for this deficiency with their first rate commercial melodies.

The band are all leather jackets and criss-cross harmonies, with 'Nothing Wrong With Falling In Love' superbly showing off their teenbeat talents. When The A's tour the UK it will be hard to ignore them. +++ PHILIP HALL



MIKE BATT AND FRIENDS: 'Tarot Suite' (Epic EPC 86099)

HEY UP, here's a deep one. Mike Batt goes experimental, and good luck to him I suppose he was getting tired of his reputation for out-and-out commercialness — wombles, 'Bright Eyes' and all — and he's really gone to the other extreme here. That's not to say that 'Tarot Suite' won't sell, but it's certainly taking a few more chances than usual.

Obviously the concept is all about the tarot cards, about which the sleeve gives so much background that I almost feel obliged to review that as well. But I know nothing about the subject and I can't always see the connection between the cards and the songs. There are a lot of grandiose titles like 'The Valley Of Swords', 'The Night Of The Dead' and its sequel — three guesses, it's 'The Dead Of The Night'. Six of the 10 tracks are instrumental, often featuring the London Symphony Orchestra, who seem to be freelancing these days. The orchestral passages are often classical and even gothic in parts, such as 'Introduction (The Journey Of A Fool)'. In fact the mood of experimentation on the album puts it somewhere in between the Alan Parsons Project, particularly their often-gothic first album 'Tales Of Mystery And Imagination', and the 'War Of The Worlds' set. If you take the band title literally, then Mike Batt's got a lot of famous friends: Jim Cregan, Rory Gallagher, Chris Spedding, BJ Cole, Ray Cooper, and, vocally, Colin Blunstone and ol' gravel guts, Roger Chapman on the single 'Run Like The Wind'. Batt himself does a real 'Bright Eyes' job on 'Lady Of The Dawn'.

It's hard to see this doing a 'War Of The Worlds' — which is STILL in the album charts — perhaps because the concept is more of a specialist subject. But it's been carefully and graphically translated into music. +++ 1/2 PAUL SEXTON

THE O'JAYS: 'Identify Yourself' (Philadelphia International 83666)

SO, YOU hadn't forgotten the O'Jays, as I thought you might. It's about a year since they were in the charts with 'Use Ta Be My Girl' and 'Brandy', two of their most sensitive and attractive songs for years. So that in itself represented quite a comeback. 'Sing A Happy Song' didn't sound much like this year's O'Jays hit to me, but it's made the Top 40 already. And it's quite typical of the 1979 "happy" O'Jays model.

There are happy soul songs and happy soul songs (God, I'm deep sometimes). Now 'Love Train' was full of brightness, but that was refreshing. On 'Sing A Happy Song' and too many others of this album, it's a worn-out sort of happiness, an empty kind of emotion. And when you get a happy disco song, it only makes matters worse, because then it sounds not only empty, but secondhand as well. So 'Get On Out And Party' and 'So Nice I Tried It Twice' go-out of the window.

'Identify' is a reasonable hustling number, with a "halt — who goes there" chant. But although all this is still distinctively the O'Jays, there's too much aggression, and thus blandness, about it. Sammy Strain, Eddie Levert and

Walter Williams make it to three stars straight away because they do have a lot of vocal talent and enthusiasm, but there's no progression from that. I'm a diehard for ballads, and there aren't enough of them here. +++ PAUL SEXTON



CRYSTAL GAYLE: 'We Should Be Together' (United Artists UAG 30256)

'WE SHOULD BE Together' disappoints because ever since the sad, sad charm of 'Don't It Make My Brown Eyes Blue' touched me, I've held a place in my heart for Crystal Gayle and truthfully there's not one song here to touch it.

Blessed with the looks of a movie star and a rich voice that always suggests a warm, graceful strength, Crystal has — for the last few years at least — been a beautiful head and shoulders over her contemporaries in the cross-over country/pop field. 'We Should Be Together' is a pleasant, competent enough album that fails to reach the usual excellence of her

singles through a notable lack of variation.

Recorded in Nashville (where else?) with the fine musicians one has come to expect, including ex-Cricket Sonny Curtis on guitar, Buddy Spicher on violin and Lloyd Green on steel guitar, Slow ballads like 'Beyond You', 'Too Deep For Tears' and 'You'll Be Loved Someday' are fine vocal portraits, but messy up-tempo work-outs that just don't work such as 'Time Will Prove That I'm Right' spoil what could have been a good, not great, album. Crystal Gayle is capable of much, much better. +++ PETER COYNE

THE A'S: 'The A's' (Arista NEW3)

THE KNACK, The Pop, The Motels, Cars, etc. etc. and now The A's. The latest in a series of flashy post-punk US pop bands. At least it proves that America have finally woken up to late seventies trends. But are they too late?

The A's prove to be a highly competent, highly recommended beat group. They are capable of writing sharp melodies which are full of SPARKING energy.

'After Last Night', the band's excellent single, and 'CIA' open the album highlighting The A's superior songwriting skills. Both tracks are uplifting slabs of whining pop music, with trashy

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FRANK ZAPPA: 'Joe's Garage' (CBS 68101).

SO BACK nice and quiet now for Mr Zappas about to tell you a story in his nice, deep, soothing voice. You've never heard of Mr Zee, much less his famed deep voice? Ah well, let me clarify things a little. He is, I'm afraid, incomparable to current trends and frankly, if you want comparisons, Mr Zappa's records have holes in middle and describe circular motions, but that's about as far as it goes.

Back to the story, which is rude, or at least will offend and embarrass the offendable and embarrassing. Frank goes through the motions and sexual innuendos with descriptive ease, prodding all the normally sensitive areas with his cynical humour. Through every inconceivable event, the police raid on 'Joe's Garage', the ever watchful eye of the 'Central Scrutinizer', the perverse 'Catholic Girls' (snigger), the roadies groupie song 'Crew Stul', all loosely linked by the antics of Joe and Mary, the central characters in the plot. Who we are told are being led into the depths of depravity by the evil music. Mary is forced by circumstance to enter a 'Wet T-Shirt' competition, 'protuberances' he calls them. Whilst Joe winds up with 'Why Does It Hurt When I Pee?'

Someone described this as the first 'porno concept album' I always thought it was 'bout his tenth. Throughout, Zappa's guitar and band are brilliant + + + + + GRAHAM STEVENS

WILD WILLY BARRETT: 'Call Of The Wild' (Polydor 2383 541).

WILD WILLY Barrett! 'Oo's 'ee? Well, I'm sure you remember he and John Otway enjoying chart success with the comedy-rock song 'Cor Baby, That's Really Free' a couple of years back.

Unfortunately, Willy Barrett is not so wild on this self produced album. In fact, the only track resembling 'Really Free' is the slightly humorous 'Let's Play Schools' - a possible single perhaps?

'Call Of The Wild' contains an unusual selection of numbers, varying in style from reggae, as on the instrumental 'Nigel Pringle' to the country sounds of the slowie 'Take Me Back' and the cotton-pickin' 'Ole Slewfoot' which features some lurid fiddling from WWB.

Side one opens with 'Late Night Lady', a pleasant, catchy song but for me Willie's most credible tracks are the Floydian 'Eye Of A Hurricane' (this would go down a storm in Florida) and the heavy-ish 'Temptation' 'Heartbeat Of The City' is a moderate mandolin melody, whilst 'Close Encounters' is the third of its kind, namely an instrumental.

The record sleeve depicts a scene from Alice in Wonderland with Wild Willy portrayed as the made hatter holding a joker card. The joker incidentally, looks remarkably like John Otway.

This is an OK offering from the Wild one but alas it's unlikely to get anyone hailing round to their local record store, unless of course, they happen to be the Mad Hatter! + + NORMAN SMITHERS

PORN CORN



ANGLETRAX: 'Angletrax' (Ariola AHAL 8009)

HAVE TO confess that I was expecting Angletrax, with their Acklam Hall school of music, to appear on Deptford Fun City, or at least Radar. However Ariola's the answer, who pretend that gold lame was never invented as they drum out appropriate quantities of art school artwork and four days in the studio.

Angletrax can script a neat lyric or two, notably the jumble - sale gloryhole homage to hobbies, 'Things to Make and Do' and the short, sour, astute story of 'Monica'. Against which, to some ears at least, tales of white coats in the asylum may seem as well-worked by now as moon in June.

Angletrax music is a bit like their name. Fine furtive synth (Jerry Minge) and an occasional kazoo (???) serenade Wendy Herman's Black & Decker array of vocals. To some ears again, the mode may seem on the way out, but doubtless the feedback gained from this debut platter, plus the opportunity of more studio time, should reap a few good harvests in future years. + + + or more. SUSAN KLUTH

FOREIGNER: 'Head Games' (Atlantic K50651).

"YESSSSS!" he screamed from a building in the heart of London's bursting metropolis. "Yesss!" came the reply from thousands of Foreigner fans ranged below.

At 9.30 on a Monday morning, the Foreigner effect is like taking a dip in the cold pool of a sauna. Utterly invigorating. They're still the champions of the current stable of American mega groups. Who else could get away with lines like "I been in trouble since I don't know when and I know somehow I'll find trouble again", featured on 'Dirty White Boy'.

Undoubtedly this album is another masterstroke from the Foreigner powerhouse. Once again, there's that iron fist production, that makes even the most mediocre of songs (yes they sometimes write them) sound good.

The aforementioned 'Dirty White Boy' sinks its spirited teeth into your ankle and simply won't let go, sweetened by just a kiss of keyboards. Meanwhile 'Love On The Telephone' is a lilting piece of near melody and

there's no pause for refreshment with 'I'll Get Even With You'. Another ridiculous title that I'm sure Foreigner must laugh about all the way to the bank.

Unfortunately 'Seventeen' is just another song about the temptations of a young nymph and it rather stretches old ideas. But then there's the title track - a neat bit of near thrombosis after the raging pulse of the earlier parts of the album. 'The Modern Day' again features tasteful subtle control with much underplay. On to the token worried about the world thing with 'Blinded By Science' Ho hum.

Fear not, things mightily improve with 'Do What You Like' a ponderous cycle ride down a gentle slope. Y'know, they're just romantic old sods at heart! + + + + ROBIN SMITH

THE POINTER SISTERS: 'Priority' (Planet K52161)

WHEN YOU'VE a talent that's mainly interpretative, it's easier for people to knock you. At least when you write your own songs, you can defend yourself with that fact.

But when you cover other people's material, you can get slagged for having no talent of your own, covering the wrong songs, taking the easy way out and the rest. But then along came the Pointer Sisters there, as Fluff Freeman would say, and the one called, um, 'Priority'.

It's an important release for the sisters Pointer, since they made a few nicks into people's awareness with 'Everybody Is A Star', 'Fire' and to a lesser extent 'Happiness' from their last album. Also because sister Bonnie is, to coin a cliché, making it in America with the hit single 'Heaven Must Have Sent You'.

The sisters' strength lies in that they more often than not make the right choice when they lift songs; hence another tight, distinctive album here. 'Blind Faith' - first done by Stealers Wheel on their 'Ferguslie Park' set - is an unlikely choice, even more so Richard Thompson's 'Don't Let A Thief Steal Into Your Heart', but both get the Pointers' rock-soul treatment. And they can rock: Ian Hunter's 'Who Do You Love' and Bob Seger's 'All Your Love' both bite down hard, and with the added soul touch come out well.

The sisters also know a good thing when they see it - their cover of Springsteen's 'Fire' went Top Three in the States, so back they come with another of Bruce's best, '(She's Got) The Fever', and give it a good going over, one that most Springbok aficionados would tolerate. Every time they lay their voices on a song they give the impression that they're going to make it theirs. They've done that nine times on this album. + + + + PAUL SEXTON



FLEETWOOD MAC

TUSK TSK

FLEETWOOD MAC: 'Tusk' (Warner Bros K66088)

WELL, IT'S different. My mother used to say that about any new hairdo I outfit I used to come home with, when she was struggling for something nice to say about it. That's how I feel about 'Tusk'.

It's nothing like 'Rumours' - and for those of you sighing with relief, let me say here and now that I loved 'Rumours' and if I play it in the privacy of my own home, what's it to you? Anyway, to start at the beginning.

To come by this double album, you will need eight quid and a Meccano manual. The problems of assembling this many-sleeved cardboard nightmare are paramount. You may get it apart, but reassembling it is a long term project. It must have cost a bomb - what a waste.

To the inside story: side one was fairly unmemorable until 'Sara', the last track and the first of the album to really let Stevie Nicks loose. As her voice is (for me) the best part of Fleetwood Mac, I was rather disappointed. 'Sara' is a pleasant song, good build up etc, but not a stunner. Getting to side two: 'What Makes You Think You're The Only' was a disjointed, noisy affair with tacky boot drums and an arrangement that sounded as if it was put together by a one man band from the Leicester Square cinema queues. I'd have given up in disgust if Nicks hadn't cruised into the next track 'Storms'

which is closer to the 'Rumours' mood and therefore what I wanted to hear.

'That's All For Everyone' was similar, but lacked the haunting beauty of 'Storms'. However, compared to the first and fourth tracks on this side, it was a gem. What's come over them? What's with all this heavy footed drumming, this plodding discordance? 'Not That Funny' is diabolically tedious and is another of the songs I feel has been used to pad out the set. Maybe I missed the joke. The length of time they've taken to do this, they could have chucked out half the material and come up with a good single album.

There's a long run into 'Sisters Of The Moon' and 'Nicks' odd, mystical voice which gives the album some saving grace. Thank God.

And thanks too, for 'That's Enough For Me' which brings some urgency and life into the album (side three, track two). It's short but it goes like the clappers and creates a bit of necessary tension, a raw edge to the music. I was glad of it.

It's hard sometimes to progress with a band, accepting their experiments when you've got used to one style. But Mac have taken so long to come up with this, they can hardly be surprised we've (I've) got so entrenched in my view of them. There are some tracks I really like - 'Beautiful Child' is simply superb - but I don't think there will be as many singles pulled off this double set as there were off 'Rumours'. + + + ROSALIND RUSSELL

Parkas past their peak?

MERTON PARKAS: 'Face In The Crowd' (Beggars Banquet BEGA 11).

I WONDER, was it deliberate, this biscuit tin sound? Did someone think that the technical infancy of the sixties should be absorbed along with the beat of the time? Whatever, the Peak Freans drumming took all the depth out of 'Tears Of A Clown' and I can't say the arrangement did a lot for the song either. I'll leave that quibble for the time being, because it's always easier to find fault with a cover version as you have a preconceived notion of what it *should* sound like.

I've almost always enjoyed the Parkas live and hadn't given much thought to the problems of transferring their gig atmosphere to record. On the whole, they've stuck to their fairly simple format, but (fickle person that I am) I'd hoped they'd have something in reserve. The ability to show off just a bit. They've done that on 'Silent People', tricky little guitar runs, a bit of lousied spirit.

I liked it. I was quite impressed. Danny Talbot has surely been hiding his guitar playing ability under a small shrub, which is odd, as it's somewhat better than his vocals which are uniform-

ly of one tone. He often sounds as if he's a tenor being forced to sing baritone.

You may think I'm nit-picking — the Parkas will *definitely* think I am, but I hope I'm right in my assessment of them as jolly nice chaps that can resist the temptation to slug me in the kisser the next time they see me.

I'd say it was a passable debut album, but to go on to anything more immortal, they're going to need songs of a more memorable quality. In fact, they may just have produced a genuine sixties' type album. Because who remembers every Small Faces/Who album track as being classic? I don't. It was their singles that lingered on. Long may you linger, Parkas + + + ROSALIND RUSSELL

THE DOLL 'Listen To The Silence' (Beggars Banquet BEGA 12)

YOUNG MARION Valentine is The Doll. Well, I mean she's not really my idea of a doll but she's taken the risk of putting her name on this plastic and she'll no doubt get the blame for it. This is awful. No tunes, no invention, no idea, no direction.

Marion stands there in a typical stereo-typed eighties space-stare with her retouched make-up,



clothes and guitar gleaming and glistening in that perfectly tacky way that Suzi Quatro's used to. Do Beggars Banquet deliberately go for the worst album covers in rock'n'roll or what?

Unfortunately the cover is a taster of the sound inside. Poor Marion can't decide whether she's supposed to be Debbie, Kate Bush, a Camden punkette or just a poor little nobody. The band play with about

as much passion as is displayed by someone watching 'Soap' on TV and are trying to be monotonously modern. We can do without it my dear. The sound is OK

because it's produced by John Leckie (Bebop, XTC) who I would've thought might have showed a little more judgement, but the whole thing sounds about as inspired as the Greater London Council.

I'm sorry to be nasty to a young lady but it seems the old adage really is true. Hippies never go away do they? They just go on, and on and on. How I wish they would stop. + JAMES PARADE



THE MANHATTAN TRANSFER: 'Extensions' (Atlantic K50674)

UNLIKE SOME, I've never been prejudiced against something called 'style'. I'm not talking about anything as effete as or as fey as the Skids or the Rats. I'm on about real style. People who wear and think it without ever having to worry about it. With 'pop' being 80 per cent fashion it's always so difficult to disconnect the look with the music.

Unfortunately some go overboard and become just too conscious of their garment and some get slagged for their looks when really all we should be considering is the music.

On the music, yes, well it's basically the same. It doesn't particularly offend me. It's not particularly interesting and I find it soft, alluring and very assured, it's so cosy.

Here their harmonies seem to be pretty intact, they have a nice choice of songs, the production is almost immaculate and they still sound like the 'Millionaires' on a 'Diamond Dogs' session.

'Birdland' is very clever and should be another hit single. Tom Waits' 'Foreign Affair' is a stand-out with its lush double-tracked harmonies. 'Whacky Dust' is very 'thirles' and 'Twilight Zone' very synthesised.

I don't care much for the group or their development but it has a nice cover if a little bit forced style-wise and the music is just as neat. ManTran will go on and sell a lot of records and take over where Andy Williams left off. Anyone with a broad mind could enjoy this. It's surprisingly good. Maybe we could send all these space-suited groups off in Explorer Nine or something and put them all out of their misery. + + + ½ JAMES PARADE

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AND

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HEY YOU! GELDOFFA MAH CLOUD



THE BR's: extravagance from cloud nine

THE BOOMTOWN RATS: 'The Fine Art Of Surfacing' (Ensign ENROX 11)

THE SECOND anniversary of their ship coming in on the crest of the new wave and what have they done? Well, unlike proverbial rats, they haven't deserted since like their live show, the music is still swash with dynamically extrovert raw-powered extravagance.

On the other hand, Geldof never did want to be like you, you or you and this third batch of songs shows an increasing pre-occupation with his own psyche.

Hardly surprising, really. He's had quite a year. A three month American trek including an exhausting (even for him) nationwide big round every radio station followed by the maximum exposure which accompanied his band's long chart-topping sojourn does not for a tranquil mind make.

So, as well as Bob the family entertainer, we also have a man revealing gathering paranoia and exposing his hang-ups to the world. This is evident from the first track, 'Someone's Looking', where he, of all people, worries about the world coming ablaze with "a thousand dropped names" and makes an introspective allusion to his "Save The Whale" appearance in Hyde Park.

Introspection becomes selfishness on 'Nothing Happened Today' as he complains about his own personal boredom before showing a sudden realisation that outside his own world there are people dying and going insane. The song is also a hint that having feasted on the limelight, he finds life out of it rather hum-drum. By extension, he's perhaps also concerned about the temporary nature of his present lifestyle, not that there's much chance of him leaving the public eye in a hurry —

at the end of his rock 'n' roll days. I'm sure he'll find a suitable niche — even if it's only a TV chat show with deaf mutes as guests!

The curious 'Wind Chill Factor', easily the most unusual song he's written, shows another kind of neurosis — the desire to go out and get lost in the crowd. Quite uncharacteristically the song portrays Geldof fearing his freedom and individuality, a matter which is likely to go down a treat with amateur social psychologists.

In such vinyl circumstances the following 'Having My Picture Taken' is a spot of lighter lyrical relief, being the recorded edition of the number where he drags any available photographer on stage to snap the audience.

'Keep It Up' is again pretty whimsical, dealing light-heartedly with impotence while also presenting it as a problem. This is, of course, the ace Geldof trick: any weakness is brought into the open and sent up by himself before anyone else can. Attack is the best form of defence, rivals are put on the spot and so on.

The song also shows his entry into the area of risqué lyrics with the line "Snap Me In Your Breach/I Want To Be Your Bullet." This is obviously the result of excessive association with a certain bishop's daughter whose bad influence may prevent this track from being a hit single.

A fate unlikely to befall 'Diamond Smiles', another of his superb portraits a la 'Eva Braun'. Telling the tale of a high society suicide, its fine production, pacing and Fingers' keyboards all arouse an excellent atmosphere of tension.

Because, rather than in spite of, its gruesome theme, it is the perfect follow-up to 'Mondays', a modified version of which gets side two rolling.

Elsewhere it's back to inner turmoil and introspection. 'Sleep' deals with the universal problem of lack of it and finishes with a great aural display of mental confusion to match lyrics like "I'm Jumping Fences, counting sheep/I'm fencing jump-suits in my sleep".

As with the anti-clerical 'Nice 'n' Neat' the music is in complete contrast with the seemingly serious lyrics, with plenty of stop-start wheezing and booming drums.

Which leaves us with the grand

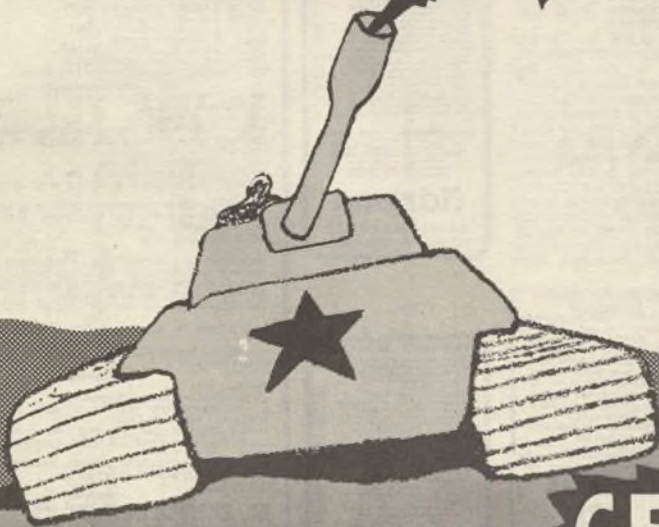
finale. 'When The Night Comes'. Beginning with some sumptuous Spanish guitar from Gerry Cott, The Rats manage to sound like an amalgam of The Rumour and the E-Street Band in their wild and innocent days. This indicates they are as open to influences as the Big G whose words to the song can be seen as either 'Surfacing', 'Rat Trap' or a suburban Springsteen living the straight life.

Except here the hero isn't sweating it out on the streets of a runaway American dream, but rather choking in the air-conditioned heat of some chrome 'n' glass office. As with 'Diamond Smiles', superb attention is paid to detail and 'When The Night Comes' is another landmark in Bob's ever-improving if still somewhat derivative song-writing.

And 'The Fine Art Of Surfacing'? Well, according to a line from 'Wind Chill Factor' it's all but dead, but if it's anything to do with getting to the top, there's no saying he's not trying to revive it. Not a perfect or even the definitive Rats album, but then is it not still early days yet? It is useful to be able to tread water before attempting a channel swim, after all. + + + +

MIKE NICHOLLS

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THE BEATLES: 'Rarities' (EMI PCM 1001)

IF IT wasn't for the inverted commas, there would be a case for this album keeping the enforcers of the Trades Descriptions Act in business. All but 3 of the 17 tracks have always been freely available, and they are just different versions of well-known classics.

Like 'Across The Universe', appropriately complete with wild-life sound effects, since it originally came from the World Wild Life compilation album. Then there's 'I Wanna Hold Your Hand' and 'She Loves You', sung in German but with Liverpool accents. These were the two singles which established The Beatles as a world-wide phenomenon at the back end of '63 and were released back to back in Germany as a tribute to

the group's Aryan amongstship.

So much for the actual rarities, what about the others? If you thought the early Fab's were just a bunch of boy-next-door wimpy types, wrap yer lungs around Larry Williams' 'Bad Boy', not to mention 'She's A Woman', 'I'm Down' and 'Long Tall Sally'. They might only have been playing through telephone-size speakers in '64/'65, but they didn't 'all rock out, mum.

Then there's the even earlier 'Thank You Girl' where there's no way you can't keep off the edge of your chair as John and Paul strain to stay in tune. 'I'll Get You' another personal fave, still sounds remarkably contemporary, classed up with a touch of harmonica while those voices are as sweet as ever. This in fact was the flip of 'She Loves You', and eight of the other cuts are also B-sides.

Lesser-known classics amongst these include

'Rain', always better than its 'Paperback Writer' A-side and 'You Know My Name (Look Up The Number)' a Lennon weird one that came out of the back of 'Let It Be' but which might have been off side four of the white double album.

Best of the rest? The rhapsodic 'I Call Your Name', the only Lennon-McCartney composition amidst the four tracks (all here) which comprised the 'Long Tall Sally' EP and originally given to Billy J Kramer (remember 'Little Children')?

Which along with Hugh Fielder's comprehensive notes just about wraps it up. If you're a person renowned for doing "the right thing" dash out and buy it, providing that is, you weren't one of the suckers who shelled out fifty-odd notes for last year's boxed set just to get these "rarities".

MIKE NICHOLLS

VARIOUS ARTISTS: 'Down At The Club' (Flash Backs FBL 1002)

VARIOUS ARTISTS: 'Junior Saw It Happen' (FBL 1001)

VARIOUS ARTISTS: 'Stax Gold The 20 Greatest Hits' (Stax STX 3013)

HE'S GOT a nerve that boy. Mike 'ee up, where're the bolters then?' Nicholls reckons I'm the only one in the office that will remember all these tracks.

I was a late developer, my musical education didn't really start until 1962 when the Beatles came along. Before that, my sister Doreen bought all the records in our house. She was into Cliff and various other wimpy singers.

For me 'Junior Saw It Happen' is the best of these three albums which includes Joe Cocker's 'With A Little Help From My Friends', the Yardbirds' 'For Your Love' and 'Shape Of Things', Small Faces' 'Tin Soldier' and 'Lazy Sunday', Move's 'Flowers In The Rain' and 'Blackberry Day'. 20 tracks all together, some average but mostly classics.

Nice touch on the back of the cover, by the way. The original reviews of the tracks are printed. They might be ancient now but they are certainly still good, fresh pop songs.

The wife, a bit older than me (but such a nice girl), started listening to music earlier and prefers 'Down At The Club'. She remembers going along to Leyton Baths on a Friday night and actually listening to people like Eling Ford - 'What Do You

Want To Make Those Eyes At Me For' and Mark Wynter - 'Go Away Little Girl'. She tells me she was in a record club where she paid off 1 shilling (5p) a week all the year round and every time she liked a record she could go in and get it. Neat eh?

The Stax record is a bit of an oddity for me and perhaps it shouldn't really be reviewed with these other two. I never got into soul music and the person I remember most is Otis Redding.

I'm sure, if you are a soul fan, these will be great artists for you - Cocker, T and MGS, Rufus Thomas, Eddie Floyd, Isaac Hayes. 14 artists, 20 tracks. They do nothing for me but if you didn't get into them in the first place, what do you expect?

I'll give 12 stars for the three albums, you can divide the rating into the period you prefer best. ALF MARTIN



EDDY GRANT: 'Walking On Sunshine' (ICE ICE 4)

I'M QUITE partial to the idea that just because Eddy Grant is black, wears dreadlocks and looks like a reggae singer, he doesn't have to play reggae music all the time, or indeed any of the time. I don't know what you'd call 'Living On The Frontline' - pop reggae, perhaps, of which there is so much at

the moment - but it's about the nearest he comes to those particular riddims on this light, poppy collection.

Eddy Grant can certainly call this his album. Just about all the vocals and instruments are his own, and they're all well polished. The pounding synthesizers of Grant's hit single run riot on 'Frontline Symphony', the flip of the 45 which segues with it here. It's a totally synthetic symphony, tongue-in-cheek I'll bet, of the 'Frontline' theme, and it works a treat. But there's even more urgency about the current single, 'Walking On Sunshine', again with that off-beat reggae mood but without the specific rhythms.

Side two ventures further into pop with airy, happy sketches such as 'My Love, My Love' and 'Just Imagine I'm Loving You'. Grant's obviously retained his ear for the commercial melody from his days with the Kids (remember them, eh? 'Baby Come Back' and all that). So don't call it reggae, call it commercial. And whenever he's ready, I'll hear Eddy again. + + + + PAUL SEXTON

The Hippies attempt. I don't know who it's gonna appeal to though. Certainly not his legions of fans in their duck hats, and the suave pieces of plastic who gyrate to Chic won't be very interested either. Now many more albums will Virgin allow Steve to make? Are his sales really worth the investment? He's been out of step with The Times for so long now. Steve, you should have resigned yourself to brown rice. Alignment with James Pursey won't help, nor will a revamped image nor will chic attempts at American dance crazes like this.

This is very lazy, unthoughtful music. Not properly arranged and without much inspiration, it meanders nowhere and I would think that the only spiritual guidance here is Virgin's up front advance.

The band play around with time signatures while the guitars echo McLaughlin and Fripp and it all adds up to a little something which is entirely disposable. No hit singles and no cerebral love affairs either. Rumours abound of Virgin offering Jake Riviera bags of pound notes to ramp Hillaige's, er, 'image'. Now I understand why Jake turned them down. What we need is Good-time mister.

If Virgin would spend some money on some of their new acts like Jane Aire and Cowboys International, both of whose albums are excellent instead of going cheap on them (the Cowboys didn't even get a proper sleeve) and putting the profits into dead music like this they might see some returns. Give the young'n's a chance. We haven't forgotten that already have we? + JAMES PARADE

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GIVEN THE choice as opposed to the bill, which would you prefer — A Japanese banquet amidst the plush plutocrats of the Kensington Hilton, or a dull curry in some grubby West London Indian eatery?

The Nipponese gross out, right? Not XTC, which probably says as much about them as anything. Simple lads they are, not into doing anything flash, and certainly no opportunists. Then again the "Taj Mahal" is more adventurous than a Wimpy, even in Shepherd's Bush. Terry Chambers gives a fair explanation for the band's unanimous decision: "It's not that ol'm against troi'in' new grub," he begins, his agricultural accent immediately arousing interest. "quote the opposite, saacutally. Oi mean ol'm orl in favour, it's just that we've 'ad rather a gutful recently."

The drummer is, of course, referring to his band's recent trip to Japan, which caused all four members a certain amount of consternation, notwithstanding several successful sold-out gigs. Colin Moulding, about to sink his tenth tandem in eleven days, or some equally horrific statistic, makes his personal stand against The Orient. Colin only sounds like a farmer when getting worked up.

"I found the language very frustrating," he confesses, "and as for this business of having to take your shoes off in restaurants, well, I tell you, I had to buy six pairs of socks 'cause orl the ones I brought with me 'ad oles in 'em! And the company would insist on taking us to these traditional places. Oi troid to like the national dishes, but in the end of it just kept thinkin' '— me, wot ol'd do for a bag o' chips!..."

Which might give some insight into why we're sitting in the low rent ruin ordering "food" from a dusky geriatric with the unfortunate habit of gargling phlegm. Making up the bill are XTC manager Ian Reid, an old Sandhurst boy, don't you know, and Linda Gamble, press lady at Virgin Records, not to mention a mother figure for scores of lost and lonely journalists in London and a well-known flasher of credit cards.

Lighting up the room of gloom is a garish tartan jacket. This belongs to one Andy Partridge, guitarist and lead singer with the group. A slightly absurd figure at the best of times, quite unaccountably he is also wearing dark glasses. This might have explained why he thought he looked like Chris Stein out of Blondie.

Why the shades, man? Rock 'n' roll paranoia, all of a sudden? "No, I've just got poor eye-sight," he replies with hardly any trace of an accent at all. "he try 'em on." Squinting through what amounts to being a couple of tinted milk bottle bottoms, I hear the sad tale of Andy'sopia.

"The trouble was, as a kid I used to sit too close to the TV," he grins engagingly. "I mean I was fascinated by it. My parents could never drag me away."

"Only choild, y'see," burps Terry through an onion bajee. "Spoilt, 'e was. Now talk me 'ad used to get dragged away from me telly an' its me bruvver an' sister who wear glases!"

Astonishing stuff, ah? Perhaps of more interest is the fact that Andy has finally shaken off his age-old trouser problem by purchasing his first pair of denims in years. Set against this, however, is the fact that he reckons he's going bald, as does Chambers, not that either of them give a damn:

"Oi'm not gonna bother with transplants or wot," the drummer asserts, "not gonna Eton John. Mind you, 'e's a short-arse-as well, 'e really 'as got problems."

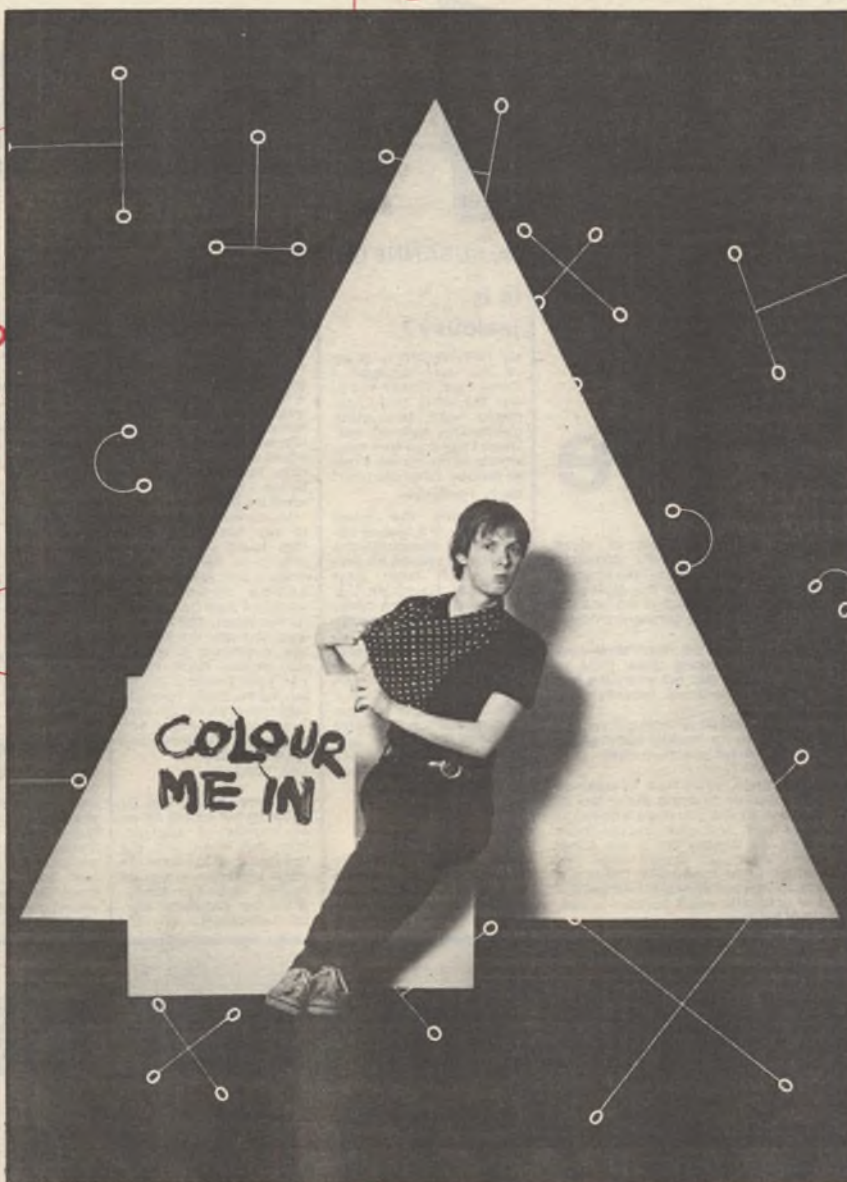
Someone else with a problem is Dave Gregory, the fourth member of XTC. He suddenly leaves the room to shoot up. Sheer up insulin, that is, since the poor chap's a diabetic.

"Aarr, not a well chap, our David," sympathises Terry. "Looks OK to me."

"That's because he's ill," replies Chambers with curious logic.

"Huh? What I mean is, because 'e's ill, 'e has to be careful what he eats an' drinks an' that. So because 'e's ill, 'e ends up lookin' 'ealthy, if there's any sense in that."

Er, yeah, sure. Anyhow, easily the quietest member of the band (in fact I



ANDY PARTRIDGE loosens his scarf after the curry

Now at last ...

HOT STUFF

MIKE NICHOLLS visits the Taj Mahal (a curry house) with XTC

don't recall him speaking a word and his name doesn't even appear on the 'Drums & Wires' album) the guitarist joined in February of this year, replacing keyboards-man Barry Andrews.

It appears that the departure of the latter was due more to musical than personal differences. As I pointed out when reviewing the album, which has yielded the sublimely eccentric hit, "Making Plans For Nigel", the band's songwriters, Partridge and

Moulding, possess a considerable degree of empathy. Their similarity is such that even for the discriminating XTC buff, it is difficult to establish who has written each song.

Andrews, on the other hand, threatened to take the group's music in a totally different direction, which appears not to have met with Terry's approval.

"We couldn't afford too many bloody styles on record, could we, otherwise people would think we

were avant-garde or something, and we don't want thaast," he shudders distastefully.

The irony is that some people think that XTC already are avant-garde.

"Oh yeah?" admits Terry "on the one 'and yof get those who think we're a band of arty farty intellectuals, and on the other, country bumpkins with straw 'angin' out of our mouths. I can't see 'ow we can be both, can you?"

No, but I can understand the country bumpkin bit. As has been widely publicised, XTC are from the railway town of Swindon, which, as I am reliably informed, lies 80 miles west of London on the road to Bristol.

"It's ridiculous, all this about us being from there," Chambers complains. "I mean there's no big deal about it. Everyone comes from somewhere," he adds profoundly. "It's not as if we're trying to turn it into an Akron or a COVENTRY that's the latest place, isn't it?" he enquires sarcastically.

Whereas Moulding and Gregory are relatively tranquil chaps and Partridge is dryly jovial, Chambers occasionally gives the impression that he's had a raw deal out of life. Though an admirable quality in a drummer (it makes 'em hit harder, y' understand), this is hard to reconcile with the fact that at 24 he's enjoyed a fair amount of success. In two years XTC have sold more than 100,000 albums and become darlings of the critics. Not only that, but even now as we speak, they've just finished being filmed for 'Crackerjack'.

How on earth did they blag that one? "unno really," says Terry, "the producer saw us on Top Of The Pops, liked it, so booked us..."

"Actually, The Skids were originally offered the ad," interrupts Colin.

"Yeah, but let's not make an issue of it," Chambers continues, "they're quite a decent bunch of fellows."

More significantly, XTC have recently visited Australia, on a tour which preceded the Japanese junket.

So how were our cousins down under, then?

"Well, they're gradually gettin' it together," replies Moulding.

"especially film wise. The TV's atrocious, well, y'know, no worse than 'Crossroads', but they've got lots of channels. Only thing is it's like America, commercial breaks every five minutes. On twice an hour some morale-boosting jerk comes on shouting (adoin' Aussie accent, no different to his Swindon one) "We don't want Australia to be a fail-yal!" Ugh!"

"Trouble is," Chambers points out "they've got a poor opinion of themselves. they think they're second-rate, a white race out on a limb in the Southern Hemisphere."

Not that this in any way affected the band's popularity there.

"Some hipsters called us Pommy bastards" confides Colin, "but the general reaction was great."

"Yeah" rejoins Andy with his usual enthusiastic quirkiness, "out there it's like health, efficiency, surfing, boozing — and us."

Not a bad combination, while fame and acclaim appear to be something the group have a year for. Make no mistake, XTC want to be pop stars. What kind of stuff do they listen to themselves?

"Anything we can nick off Virgin, I suppose," replies Chambers, with unashamed wit.

"Yeah, that's what it amounts to," Colin agrees, "and the hit parade. I reckon we listen to the hit parade as much as anyone else," he

continues, relishing his use of that most quaint of names for the Top 40 there's a lot of good songs in it, particularly over the past two years. That's why we wanna be up there."

Fair enough, Andy, er, plans for how to go about it?

"Well, at the moment 'Real By Regl' is being re-adjusted and re-mixed for the next single," reveals Terry. "I'm, adding certain things which if I'd known about at the time would have gone on the album. But then you never do, do you?" he bleats wistfully.

What about the other guys?

"Well, Andy's doing a dub recording of 'Drums & Wires', a bit like the 'Go +', which came out with the second album, and of course we're all working on new songs for the next LP. Already?"

"Yeah, it won't be recorded until next summer, but if the material is prepared now, we'll be able to give it a line airing before going into the studios. That way we'll get down on record exactly what we want."

So, it's not only Nigel XTC have been making plans for — they've also made one or two for themselves, including another assault on the USA in the new year. As good a way of, ah, currying favour as any, I suppose.



Edited by SUSANNE GARRETT

They all laugh at me

EVERY time people of my own age see me they make noises, call me names and laugh at me. Now people are doing it outside the house at night so I'm getting it 24 hours a day. I feel like the town idiot.

I'm due to start a one - day release at college very shortly and most of the people that do this are at the same college.

I've ignored them, called them names back, hit out and tried to be friends. My parents tell me to ignore them, but this is virtually impossible. I want to live my life without people forever kicking the hell out of me. What can I do?
John, Lincs.

It's a fact of life that some people do tend to end up as a target for other people's misplaced sense of humour. This often happens if you're naturally a loner or you don't happen to share the same interests as everyone else.

Even within a circle of close friends, there's usually someone who's a joker. Try not to take yourself so seriously — turn the tables by throwing humour back in the faces of the people who are getting you down.

Whatever you do, don't show how much you're taking these jibes to heart. Accept that not everyone has unfriendly intentions towards you.

Shutting yourself off from people and rebuffing every friendly approach is the worst move you could make.

At college, you'll have to summon your courage to brave the initial slings and arrows. But there's bound to be at least one other person there who'll feel equally out of the social mainstream and who'll like you enough to be supportive. Check-out any college activities that interest you and gradually you'll build-up a new set of friends.

Is it jealousy?

MY GIRLFRIEND is going off me just because I haven't got a hairy chest, and the same thing happened with two other girlfriends before her. When I see men with hairy chests in the street, I feel so jealous. What can I do?
Gerry, Hartlepool

Not being the proud possessor of a hirsute torso doesn't sound like the underlying reason for drifting apart from past girlfriends. Maybe you just got bored with each other, or weren't close enough to stay together after all. Sustaining a relationship doesn't depend on your height, weight, the amount of hair on your chest, the size of your car or bank balance — it relies on a basic rapport and feedback between two people. Find yourself another girlfriend.

Not what she seems

I MET A GIRL I really fancy two months ago. She's 15 and goes to school a few miles away, and was staying with a friend for the

summer holidays.

We talked for ages the first night we met and I got the feeling she didn't really like her parents, as she said her dad was a bastard and her mother is a whore. When I saw her again that week, my mates were there she went over the top, telling them she made porno films and slept with older men. She was different, quiet and shy, when we were alone.

My parents told me not to see her again when they found out I'd been talking to her and said she's a slut. Although she comes down every weekend now to babysit for her sister, she doesn't want to know me now as she overheard a remark my brother made about her. I don't want to let her go, but my family seems to hate her even though they know nothing about her. I'm not shy with her as I am with most girls
Les, Yorkshire

Bad news travels fast. By shouting her mouth off on all manner of subjects, once too often, this girl has managed to create the worst possible image of herself, and her family. While her somewhat sexist judgements on her

parents may contain an element of truth, you might care to consider whether she runs down everyone she knows in the same way. Your family, although they're being equally short-sighted in their attitude towards her, are only reacting to what they've heard through her personal seamy broadcast system.

You know there's another side to her and accept that she may not be exactly what she tries to project on the surface. Fair enough. When and if you do see her again, why not have a friendly word in her ear and suggest that she thinks before she speaks for a change. You'll probably bump into each other again sometime, so there seems no point in forcing the issue.

Alone again

I'VE RECENTLY started to go out again with a boy I was engaged to three years ago, when I was sixteen I could never forget him and he's said he loves me too. We went out for two years before and broke up when he started seeing another girl. I sleep with him regular-

ly and his ex-girlfriend says he's just using me because all he thinks about is sex. Other people have said the same, and I'm beginning to wonder if they're right.

Stephanie, Edinburgh
Don't be influenced by the comments of a jealous ex-girlfriend or so, quick to go along with what other people may say in the way of idle gossip. If you're personally uneasy about your renewed relationship with this boy, try to analyse why you're worried. Believe in your own judgement. You've known your boyfriend for a long time after all, and should have sussed him out fairly well by now.

As you're back together again it's reasonable to suppose that you have something more than sex in common. There is no point in bottling-up what may be unfounded fears and suspicions.

Have a serious talk with your boyfriend about your worries.

Skin deep

OVER THE past few months the horrible blackheads have been appearing on my nose and chin and my skin looks really greasy



THEY'VE PUT SOME MUSCLE IN

VILLAGE

LP1—Live—including Macho Man, In The Navy, and YMCA.

LP2—Studio recorded—including their new single 'Sleazy'.



even though I've been washing twice a day with plenty of soap and water. I've tried squeezing them out but my face just looks a mess.

Dave, Sussex

•Plain soap and water won't remove blackheads however hard you scrub. They're not caused by dirt, but by waxed glands from the sebaceous glands which block the pores beneath the skin. There are many products on sale to clear this kind of spot, but you'd be better advised to see your doctor who can show you the best way to remove them. Meanwhile, change to a medicated soap, containing the bacteria killer hexachlorophene, available from any chemist.

Hair worry

I'VE HAD eczema on my scalp for about a year now and my doctor has referred me to a specialist who is difficult to understand, usually has a long queue waiting and doesn't seem that interested in my case.

He has prescribed stuff, including coal tar, to put on my scalp at night and wash off in the morning but that only works for a short time. But, every time I wash my hair some of it falls out. I've lost a large amount in the last year, and, although the doctor said it would grow again, it hasn't.

The longer my hair grows, the more it seems to fall out. Would it be better if I had my hair cut short? The last time I saw the doctor, he said the eczema would take between one and three years to clear up, but if my hair loss continues at its present rate there will be very little left.

What has caused this? Baldness doesn't run in my family. What can I do? Max, London

•Eczema, a blistering and inflammation of the skin usually accompanied by itching, may be caused by a simple allergy to pollen or various types of food and can have its roots in general worry and stress. Once a doctor has analysed the nature and extent of the condition, creams or lotions to reduce the itching and combat inflammation and infection can be prescribed to treat the symptoms, although each course of treatment may only work for a short period of time — six months or a year at most.

Your hair is falling out simply because you are scratching to combat the itching, not because of its length or the eczema itself. It will grow back quite naturally. Having your hair cut short again might be an advantage simply because it's easier to handle a daily wash and treatment.

As you're not too happy with the specialist you've been seeing, it's well worth having a second opinion. For a list of hair specialists in your area, drop a line, including a stamped addressed envelope to The Institute of Trichologists, 228 Stockwell Road, Brixton, London SW9.

My brother's a bully

A FEW weeks ago, my older brother came home after living and working in London for a couple of years. He is ignorant and bullies my younger brothers and myself and makes my mother's life a misery. He seems to have changed a lot since he last lived at

home a couple of years ago. He refuses to get a job, but won't pay my mum more than a couple of pounds a week towards food.

My mother is getting very depressed and has talked about having him evicted. Can she do this? Life is getting totally unbearable with him living here.

Dave, Gloucester

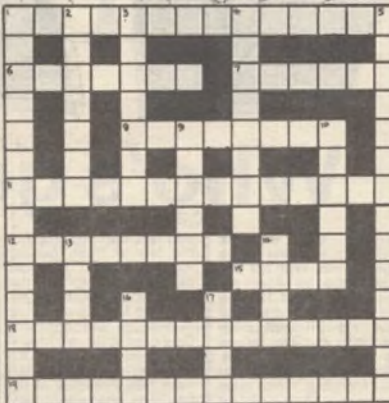
•You have one main advantage over your brother — safety in numbers. So far, it sounds as if he's been allowed to rule the roost and get away with it, but that doesn't have to be the case. Stand up to him next time he tries to bully you, and suggest to your mother that if he refuses to pay his fair share towards household expenses she should refuse to provide him with meals. If reasonable discussion doesn't help — direct confrontation is your only course of action.

Once your brother gets the message, and he will if everyone resolves to freeze him out, he'll either agree to compromise or may simply leave home again of his own free will. If he's such a bully that he's likely to become violent, there must be at least one male relative or friend of the family who'll be willing to come around and sort him out on the same terms.

If your brother is 18 or over, he can be evicted from the house by means of a court order.

Your local Citizens Advice Bureau will give your mother full details on how to achieve a court order if she feels this is a necessary move but she should bear in mind that this procedure can take months to finalise.

X WORD



ACROSS

- 1 Bill Loveday's tribute to Bob Marley perhaps (6,2,2,3)
- 6 The Commodores High (7)
- 7 He was Squeezing Out Sparks (8)
- 8 Ms Plain (8)
- 11 Rod telling us his romantic feelings (4,4,1,5)
- 12 A battle for Abba (8)
- 15 What Manfred Mann's clown said (2,2)
- 18 Medicine prescribed by Dr Feelgood (4,3,7)
- 19 She told us the story of Chuck E falling in love (6,3,5)

LAST WEEK'S SOLUTION

ACROSS

- 1 In Through The Out Door, 6 Ain't No Stopping Us Now, 10 Crystal Gayle, 13 Trower, 14 Kaya, 16 O'Jays, 19 Moon, 20 Nathan Jones, 23 Ferry, 24 Rain, 25 Out Of Time, 27 Blondie, 28 Iron, 29 Sia, 30 Not Fade Away, 35 Yesterday Once More, 37 Up The Junction, 38 Doll

DOWN

- 1 Latest American singer-songwriter to hit Britain (5,9)
- 2 British No 1 single in 1971 hit in America under the title Bang A Gong (3,2,2)
- 3 Abba LP (7)
- 4 Imagine thousands of Gary Newmans (8)
- 5 LP that brought us Justin Hayward's Forever Autumn (3,2,3,8)
- 9 Buddy Holly classic (4,2)
- 10 Half of duo who were Up Town Top Ranking (8)
- 13 Genesis had a Trick Of The Trade (4)
- 14 The Electric Warrior (4)
- 16 Joni Mitchell
- 17 Bowie single (4)

DOWN

- 1 I Can't Stand Losing You, 2 Tonic For The Troops, 3 Randy, 4 Get Back, 5 Dusty, 7 Peggy, 8 Nils Lofgren, 9 Oh Boy, 11 Strange Town, 12 Money, 15 Anne, 17 Ape Man, 18 Stranglers, 21 Steely Dan, 22 EMI, 26 Viva, 31 Train, 32 Wimp, 33 Lene, 34 Devo, 36 AI

FEEDBACK



JEFF LYNNE

ELO KICKOFF

WE KICKOFF this week on a voyage of discovery with solutions to a trio of posers from ELO fanatics. From the multitude of plastic produced by the band, what's still available, asks Sarah Cooke of Prestwick Singles: 'Rock Aria' (JET 100), released January 1977; 'Telephone Line' (Jet 101), July 1977; 'Turn To Stone' (JET 103), October 1977; 'Mr Blue Sky' (JET 104), January 1978; 'Wild West Hero' (JET 109), May 1978; 'Sweet Talkin' Woman' (JET 121), 7-inch single September 1978, limited edition 12-inch October 1978; 'Shine A Little Love' (JET 144), May 1978; 'The Diary Of Horace Wimp' (JET 150), July 1979; 'Don't Bring Me Down' (JET 153), August 1979.

Albums: on EMI 'ELO', (FHVI 787), December 1971; 'ELO 2', (FHDL803), March 1973; on Jet, 'On The Third Day' (JET

LP201), 1973; 'El Dorado', (JET LP203), 1974; 'Face The Music', (JET LP201), 1975; 'New World Record', (JET LP200), October 1976; 'Out Of The Blue', (JET DP400), double, October 1977; 'Three Light Years', (JET BX1), boxed set of three albums, December 1978; 'Discovery' (JET LX500), June 1st 1979.

Collector of esoterica P Lapington of Urmoston demands to know what Jeff Lynne has recorded in his own right, and Jane Walker of Liverpool also seeks info on solo releases by the individual band members Jeff Lynne: one single only 'Doin' That Crazy Thing', (JET LP 36281), July 1977. Mick Kominsky as Violinski had a successful chartster with 'Clog Dance', (JET 136), January 1978, followed by a second single 'Save Me' (JET 146), and an album 'No Cause For Alarm', (JET LP219), April 1979, and cellist Melvyn Gail has just released a single 'I Wanna Stay', (JET 156), as Wilson Gail And Co. Jeff Lynne has also been working on the music for the up'n coming movie 'Xanadu' starring Olivia Newton-John.

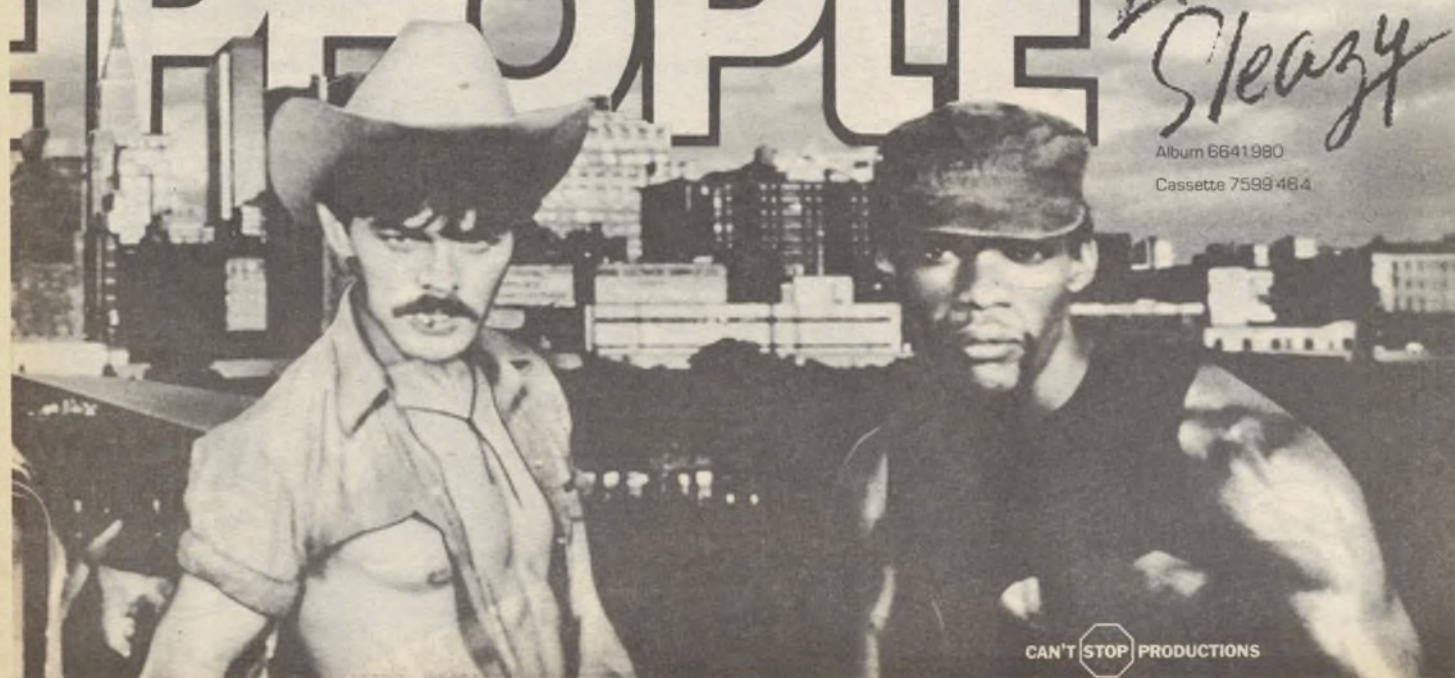
•Competition time folks! First two readers to tell us the fax on the last major band line-up change, plus details of which soccer teams a) Bev Bevan and b) Jeff Lynne support, and the total number of singles released by ELO ever, win a copy of 'Discovery' plus other ELO freebies. Answers to 'Feedback', Record Mirror, 40 Long Acre, London WC2

TO THEIR NEW DOUBLE ALBUM.

PEOPLE

Live and Sleazy

Album 6641980
Cassette 7598 484



CAN'T STOP PRODUCTIONS

marketed by phonogram

MALM MAN

Who's got the hump?



WELL, THERE were two the last time I looked

so there was this bloke riding through the desert on a camel and he's getting more and more frustrated. If you know what I mean. Eventually he has to er, make love to this camel and whilst in flagrante delicto, or whatever it's called the camel bites his arm off in a fit of sexual frenzy. So the bloke gets back on the camel and rides across

the sands for another three weeks. By this time he is going crazy with desire. Suddenly he hears a female voice crying "Help Effendi, help". There on the other side of a dune is a beautiful Arab woman buried up to her neck in sand. She tells him she is the wife of the Sultan and she is being left to the scorpions because she has been un-

faithful. She will do anything, anything if he digs her out. With his one good hand he does so. This takes about 10 days and as the last grains of sand are brushed away she leaps out and throws her arms around him. "Now do with me what you will. Anything," she cries wantonly "Anything?" he asks. "Anything," she confirms. "Could you do me a big favour?" he asks. "Anything," she pants. "Could you hold that camel's head for me?" D Allen, Ballybutton, Eire.

ANYBODY SEEN MY DESCANT?

I WOULD like to protest strongly against the ridiculous rumours concerning The Beatles reunion. They have been popping up every so often and I am sick of them. I am a great admirer of their music but as far as I'm concerned it all came to an end on a cold and blustery day on top of No 3 Saville Row (Ah poetry — MM) and people should accept

that fact. Can you imagine the four of them playing together again? It would be disastrous to say the least. I doubt whether Lennon and McCartney could re-produce the descants they used to do, and could George Harrison do anything useful at all apart from play a medley of his hit! Then what would happen? Bad Press and a ruined reputation. I don't think the Press realise how much damage they could do. It's a bit like an old footballer story. Bobby Charlton may have been the greatest midfielder the world has ever seen. What would happen if he started playing again? He'd collapse of a heart attack. (Slight exaggeration — MM) Thank you John, Paul, George, Ringo. You took away the misery of the post-war years and gave a whole generation something to be proud of. You should just be proud of that. And as for ace promoter Kurt Waldheim, stick to Rhodesia, the Middle East and SALT II. That's what you're best at. Huggy Bear and Slim Panatella, RAF Saxa Vord, Shetland.

• Ma they're trying to crucify me! — John Lennon.

WHAT I DID ON MY HONEYMOON by ROBIN SMITH

LAST Saturday I got married. I got married in a registry office and it was nice. Then we had a reception and that was very nice too. My new wife is called Helen. I like her a lot though she is just like all girls. You know sappy and wet and wanting kisses and huggles all the time. Anyway my mummy and daddy came to the reception and we ate and I had a little too much to drink. Then we went to Dorset for our honeymoon and it was nice. THE END

WHAT I DID ON MY HOLIDAYS by JOHN SHEARLAW (Aged 16 going on 40)

HELLO my name is Shearlaw and winding people up is my game. This year I went to the Isle of Skye and I didn't halt upset a few of the locals. Really I'm quite

outrageous when I've sunk a few shandies. • IAW, get stuffed Shearlaw...

RATS BATS

MY FRIEND and I decided to spend the weekend in Manchester (Schmucks — MM) so we could see the two Boomtown Rats gigs at the Apollo. Once inside we found we were about three miles away from the stage and five miles up in the air. Sandra and Irene, York. • LP token winner for a stark indictment on the nouveau bourgeoisie that has arisen in rock circles recently. Buy the Rats' new album with it.

UNDYING LOVE

I DON'T want to be made immortal through my work, I want to be made immortal through not dying. (Very good, very good indeed. This is more like it — MM) Can I be a film star like Woody Allen and if I was do you think Lynn from Glasgow (middle pages RM Oct 6) would go

out with me? WOODY ALLEN, sorry. Brian McInnes, East Kilbride. • No chance schlubber.

FLIPPED

FLIPPING through your paper last week I came across an ad for Status Quo's new album. Then I realised (after a few hours hard thinking) that the four girls in the picture are definitely not Status Quo. L. Barrett, Grove Road, Dunstable, Beds. • Of course they weren't. Their suspenders weren't denim. Next.

STIFF?

FROZEN STIFF? Keep yourself really warm this winter with Damart the warmest underwear in the world. It has been tested and approved by climbers who conquered Mount Everest. It is also ideal if you suffer from rheumatism, bronchitis or just plain cold in the bones. Thermal underwear warms the cockles of your heart! • Thanks to S Spensive, London Road, Bishops Stortford.

Black Magic

Two blockbuster disco LP's from Geno Washington and Unyque.

UNYQUE'S
'MAKES ME HIGHER'
(DJF 20562)

GENO WASHINGTON'S
'THAT'S WHY HOLLYWOOD
LOVES ME' (DJF 20561)



New Single
'KEEP ON MAKING
ME HIGH'
T DJF 10923
12" DJR 18006

New Single
'BABY COME BACK'
T DJF 10926
12" DJR 18008





ROCK GROUP FOR SALE

Leading exponents of 'sound-verité', Marantz -today announced that they are to go on sale in aid of charity.

The asking price of *£369.50 including VAT for the entire group is expected to cause a tidal wave of eager buyers, so the sale will be conducted on a first come first served basis in conjunction with Comet electrical discount stores.

Individual group members can be bought separately. Silver clad group leader Ampli Fier for example can be bought for £79.90.

The charity involved is the Distressed Sound Freaks' Benevolent Society which exists to help victims of silent homes, who lack the means to equip themselves with decent sound systems.

*cartridge and rack extra

marantz. at **COMET**

ILLUSTRATED: TURNTABLE 6025, CASSETTE DECK 5000, AMPLIFIER 1072 (36W PER CHANNEL RMS), TUNER 2100, SPEAKERS 2 x 4G. MARANTZ HIGH FIDELITY SOUND EQUIPMENT - A RANGE OF HI-FI SEPARATES AND COMPLETE SYSTEMS - DESIGNED AND PRODUCED TO PROFESSIONAL STANDARDS. FOR FULL DETAILS RUSH ROUND TO YOUR NEAREST COMET STORE OR DIAL 100 AND ASK THE OPERATOR FOR FREEPHONE 2347 OR WRITE TO MARANTZ AUDIO UK LTD, DEBMAIRC HOUSE, 193 LONDON ROAD, STAINES, MIDDLESEX, SALES & SERVICE TEL: STAINES 50132.

"In Through The Out Door" for £3.80 at Boots.

Led Zeppelin. In Through The Out Door - £3.80*

Led Zeppelin's latest album was a long time coming, but it reaffirms them as the greatest superstar Rock Band. For, in addition to their legendary power-driven rhythm section, blistering guitar and searing vocals, Zeppelin has incorporated some surprising yet stunning new musical ideas.

Although it's flying high in the charts, Boots have brought the album down to earth. Instead of the normal price of £5.00, you can pick up the LP for only **£3.80*** and the tape for only **£4.25***



AC/DC. Highway to Hell - £4.15*

AC/DC play their own brand of compelling high-voltage rock, and their new album "Highway to Hell" contains some of the hardest and heaviest Rock and Roll around.

They are touring in November, but right now the LP is **85p** off at Boots, with **50p** off the tape.

Gary Numan. The Pleasure Principle - £4.15*

With "The Pleasure Principle" Gary Numan starts taking music into the eighties.

Containing the No.1 single "Cars" the album echoes with images of the machine age. It's tomorrow's music at yesterday's prices, for Boots are taking **85p** off the LP and **50p** off the tape.



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*At these special offer prices until November 3rd. From Boots Record Departments, subject to stock availability.



Make the most of your Boots.



V P F FRONT

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

THURS

OCTOBER 18

ABERDEEN, Capitol (23141), Gillan / Randy California And Friends
AVLESBURY, Maxwell Hall (88948), Camel
BASINGSTOKE, Magnums Wine Bar (57757), Scissor Fits
BIRMINGHAM, Bingley Hall (021 643 1523), Sham 66
BIRMINGHAM, Golden Eagle, Lodge Road (021 554 2686), The Au Pairs
BIRMINGHAM, Railway Hotel (021 359 3491), Orphan
BLACKPOOL, Norbreck Castle (52341), Merton Parkas / The Crooks
BRADFORD, Princeville (78845), Witchlynde
BRIGHTON, ALHAMBRA (27874), The Lambrettas
BRIGHTON, Hungry Years (604409), Airport
BRIGHTON, Sherry's (21628), The Love Machine
BURNTWOOD, The Troubadour (2141), Venom
CHATHAM, Tam O'Shanter (Medway 402020), Rip Snorters
CHESTERFIELD, Fusion (32594), The Mekons
CLEETHORPES, Winter Gardens (62925), Skids / Fingerprintz
COLNE, Union Hotel (862756), The Executives / The Reluctant Snowman
COVENTRY, Locarno (24578), Stiff Little Fingers / The Donkeys
COVENTRY, Swansell Tavern (22536), Deadly Toys
COVENTRY, New Theatre (23141), Gladys Knight
DERBY, Assembly Hall (31118 x2255), The Undertones / Killermeters
DORCHESTER, The Tavern (573), Bungalow Bill
DUBLIN, National Stadium (253371), Lindisfarne
DUNSTABLE, Caesars Palace (Upton 51357), The Drifters
EDINBURGH, Astoria Cinema (031 661 1682), After The Fire
FELTHAM, The Airman, Jeep
GLENROTHES, Rothes Arms (753701), The Cadets
GOSPORT, John Peel (281893), Lillets
HAZELFORD FERRY, Star And Garter (42203), Paralex
HIGH WYCOMBE, RAF Station (3758), State Affair
HULL, Wellington Club (23282), The Adverts
KIRKALDY, Birksgate Hotel (69219), Squibs
LEICESTER, Baileys (28482), Candidate
LEYSDOWN (Isle of Sheppey), New Island Hotel, Flying Saucers
LIVERPOOL, Eric's (051 238 7881), Sore Throat / The Inmates
LONDON, Acklam Hall, Portobello Road (01 960 4590), The Moisters
LONDON, Brecknock, Camden (01 485 3073), Angel Street
LONDON, Bridge House, Canning Town (01 478 2689), Never Never Band / Streets
LONDON, Cock Tavern, Fulham (01 385 8021), Johnny G's Charity Night
LONDON, Dingwells Camden Lock (01 267 4967), Destroy All Monsters
LONDON, Dominion, Tottenham Court Road (01 580 9562), Sky
LONDON, Ealing Technical College, London Zoo
LONDON, Greyhound, Fulham (01 385 0528), Young Ones / Limited Edition
LONDON, Hammersmith Odeon (01 748 4081), Lou Reed
LONDON, Hope and Anchor, Islington (01 359 4510), The Bogy Boys
LONDON, 100 Club, Oxford Street (01 836 0933), Tallman

LONDON, Kings College, Surrey Street (01 836 7132), Pressure Shocks
LONDON, Marquee, Wardour Street (01 437 6603), UK Subs
LONDON, Maunkberry's, Jermy Street (01 495 4823), Charlie Dore
LONDON, Moonlight, Railway Hotel, West Hampstead (01 952 0563), Bombshell
LONDON, Music Machine, Camden (01 387 0428), Gloria Mundi / Clones
LONDON, Nashville, Kensington (01 603 6071), Sinceros / The Decoys
LONDON, Nelsons Rock Club, Wimbledon, Charlie Fawn
LONDON, New Golden Lion, Fulham Road (01 835 3942), The Bumpers
LONDON, Royalty, Southgate (01 886 4121), Shades
LONDON, The Venue, Victoria (01 834 5500), Sutherland Brothers / Live Wire
LONDON, White Swan, Norwood Road, Southall, Injections / The Attendants
MANCHESTER, Umsi (061 236 9114), The Tourists
MIDDLESBROUGH, Town Hall (245432), Darts
NEW BRIGHTON, Grand Hotel, Dick Smith Band
NEWCASTLE, City Hall (20007), Whitesnake / Maresilles
NEWCASTLE-UPON-TYNE, Playground, Central Line
PORTSMOUTH, Locarno (25491), Penetration / Local

Operator
PORTSMOUTH, Polytechnic (819141), The Smirks
PORT TALBOT, Troubadour (77988), The Jags / Deaf Aids
PRESTWICH, Town Hall (Ayr 78234), Another Pretty Face / Feed the Enemy / The Numbers / Soviet Tractors (RAR)
READING, Three Tuns (82170), El Seven
ROYTON, Assembly Hall, Roaring 80s
SHEFFIELD, City Hall (22885), Leo Sayer / Mainland
SHEFFIELD, Limit (730940), ReVillos
SHEFFIELD, The Penguin (Ecclesfield 82772), Rip
SOUTHAMPTON, Joiners Arms (25512), Lip Moves
SOUTHAMPTON, Gaumont (29772), The Stranglers
SOUTHPORT, Riverside, Lea All Lies
SOUTHPORT, Scarlebrink Hotel (38321), Zanathus
TORQUAY, Pavilion Inn (22842), Scissor Fits
WEST RUNTON, Pavilion (203), Judie Tzuke
WINDSOR, Blazers (56222), Mary Wilson
WOLVERHAMPTON, Civic Hall (21359), Elkie Brooks
YORK, University (413128), Ian Carr's Nucleus

CONTINUED
OVER PAGE

Following the release of their second Virgin album 'Days in Europa' THE SKIDS (Richard Jobson pictured right) make their mark on the gig circuit kicking-off a major 21 - dater at Cleethorpes Winter Gardens (Thursday), moving on to Liverpool Mountford Hall (Friday), St Austell New Cornish Riviera (Saturday), Great Yarmouth Tifanny's (Monday), Manchester Apollo (Tuesday) and Sheffield Top Rank (Wednesday).



Meanwhile, three of the best new British bands on the road this year THE SPECIALS, MADNESS and SELECTOR hit the road with their two-ino package, strictly unseated venues only, playing Brighton Top Rank (Friday), Swindon Oasis (Saturday), Bournemouth Stateside Centre (Sunday), Exeter University (Monday), Plymouth Fiesta (Tuesday). All college gigs are open to non-students.
 Following a year-long songwriting sojourn, in SUNNY LA STEVE HARLEY makes his first stage appearance in three years at London's Hammersmith Odeon, (Saturday), with original COCKNEY REBEL members Stuart and Lindsay Elliot, (percussion and drums), Jo Partridge, (guitar), with two of the musicians featured on Harley's new album 'The Candidate', John Giblin (bass), Nico Ramsden (second lead guitar), and co-producer Jimmy Horowitz, (keyboards)

PORTERHOUSE CLUB

20 CAROLGATE, RETFORD, NOTTS

19th OCT THE REVILLOS
Plus NO WAY

20th OCT THE JAGS
Plus DEAF AIDS

Jet Records in association with Neil Kay and the Music Machine present at the

MUSIC MACHINE

Monday 22nd October



New single 'My Number' out now. JET 159

Pat Benatar

AT LAST, A WOMAN WHO CAN ROCK!

Forget the others. Those women who claim they're rock 'n' roll singers. Pat Benatar is the real thing. She's got the looks. She's got the voice. And she's got an album with enough sizzle to try your imagination.

Album: **IN THE HEAT OF THE NIGHT** CHR 1236
 Single: **IF YOU THINK YOU KNOW HOW TO LOVE ME** CHS 2373

Produced by Mike Chapman and Peter Coleman.

Chrysalis

FROM PAGE 33

FRIDAY

OCTOBER 19

ABERAVON, Nine Voits Club (6072), Kidda Band
 ABERDEEN, University (572751), After The Fire
 BARRY, RAF St Alban, JALN Band
 BELFAST, Grosvenor Hall (41917), Lindisfarna
 BICESTER, Nowhere Club, The Crash Of 79
 BIRMINGHAM, Aston University (021 356 6531), Quartz
 BIRMINGHAM, New Inn, Dangerous Girls
 BIRMINGHAM, Odeon (021 643 6101), Boomtown Rats / Prolex
 BIRMINGHAM, Underworld (ex-Barbarellas), The Chords
 BISHOPS STORTFORD, Triad Leisure Centre (56333), The Devil's Hole Gang
 BLACKPOOL, Norbreck Castle (52341), Jab Jab
 BOURNEMOUTH, Stateside (26636), Chairman Of The Board
 BOURNEMOUTH, Wallisdown College Program
 BRIDLINGTON, Spa Theatre (78258), Leo Sayer / Mainland
 BRIGHTON, Hanbury Arms, The Au Pairs
 BRIGHTON, Lewes Road Inn, Flying Saucers
 BRIGHTON, Sussex University (698114), The Gangsters / The Sods / Rabbits
 BRIGHTON, Top Rank (25895), The Specials / Selector / Madness
 BRISTOL, Hope Chapel Community Centre, Howells, Essential Bop / Private Dicks / Johnny Klein Band / Double Vision / Apartment / The Stingrays (Year Of The Child Benefit)
 BRISTOL, University (35035), Jodie Zuke
 CAMBRIDGE, Corn Exchange (68787), Penetration / Local Operator
 CARDIFF, University (396421), The Adverts
 CHATHAM, Tam O'Shanter (400187), Nicky Moore Band
 CHELMSFORD, City Tavern (412601), The Pack

COVENTRY, Warwick University (27406), The Jags / Deal Aids
 DUDLEY'S, JB's (53597), Gods Toys
 DUNDEE, Art College (25108), Gang Of Four
 DUNSTABLE, Caesars Palace (Luton 51357), The Drifters
 DUNDEE, University (23181), Merton Parkas / The Crooks
 DURHAM, University (3404), Still Little Fingers / Donkeys
 EDINBURGH, University (031 687 0214), Gillan Rody California And Friends
 GLASGOW, Apollo (041 332 9221), Sham 69
 GLENROTHES, Rothas Arms (75370), Bite The Pillow
 GLOUCESTER, Jamaica Sports and Social Club (27717), Squire
 GUILDFORD, Surrey University (71781), Wilko Johnson / Metro Gliders
 HUDDERSFIELD, Polytechnic (38156), Killermeters
 IMMINGHAM, County Hotel (75918), The Vye
 IPSWICH, Gaumont (53641), Camel
 KIRKCALDY, Birka Gale (69219), The Squiba
 KIRKLEINGTON, Country Club (Eaglecliffe 780093), Sore Throat
 LEEDS, Playhouse (424111), Ian Carr's Nucleus
 LEEDS, University (39071), The Mekons / Agony Column / Delta 5 / Statix
 LEICESTER, Baileys (26482), Candidate
 LEEDS, Playhouse (424111), Eric's (051 236 7881), Original Mirrors
 LIVERPOOL, Masonic Hall, Lies All Lies
 LIVERPOOL, Mountford Hall (051 709 4744), The Skids / Fingerprintz
 LIVERPOOL, Polytechnic (051 236 2481), Startlets
 LONDON, Bedford College (01 486 4400), London Zoo
 LONDON, Chiswick (01 994 0982), John Bull / Zorro
 LONDON, City Polytechnic, Whitechapel High Street (01 247 1441), Mike Absalom
 LONDON, Cock Tavern, Fulham, Roy Apps / Dave Morrison
 LONDON, Dingwalls Camden Lock (01 267 4967), Bombahell / Tontrix
 LONDON, Dominion Theatre, Tottenham Court Road (01 520 9562), Sky

LONDON, Electric Ballroom, Camden (01 485 8008), The Ruts / The Flys / The Pack
 LONDON, Half Moon, Putney (01 947 7056), OTs Blues Band
 LONDON, Hammersmith Odeon (01 748 4081), Lou Reed
 LONDON, Hope and Anchor, Islington (01 359 4510), Red Beans 'n' Rice
 LONDON, Kings College, Surrey Street (01 836 7132), White Magic
 LONDON, Kings Head, Deptford, The Afflicted
 LONDON, Marquee, Wardour Street (01 437 6603), Iron Maiden / Praying Manils
 LONDON, Greenwich Minor Hall, Virus / The New Devices / The Bears
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), The Cleaners / A-Z
 LONDON, Music Machine, Camden (01 387 0428), Classic Nouveaux / Limited Edition
 LONDON, Nashville, Kensington (01 603 6071), Angelic Upstarts / The Wall
 LONDON, New Golden Lion, Fulham Road (01 385 3942), Jackie Lynton's H D Band
 LONDON, Queen Mary College (01 980 4811), Borich
 LONDON, Rainbow, Finsbury Park (01 263 3140), The Stranglers
 LONDON, Rock Garden, Covent Garden (01 240 3961), Bluea Band
 LONDON, Royal Albert, New Cross Road, Rubber Johnny
 LONDON, Star And Garner, Putney (01 788 0345), Isaac Gullory Band
 LONDON, The Venue, Victoria (01 834 5500), Ohio Players
 LONDON, Wembley (01 902 1234), Jazz Festival, Samutra / Art Blakely and the Jazz Messengers / Annie Ross / Harry Sounda Sextet
 MALDON, Labour Hall, The Urge / Dusk
 MANCHESTER, Apollo, Ardwick (061 273 1122), Gladys Knight
 MANCHESTER, Funhouse, Birch St, Cras / Polson Girls / Abdominal Pain
 MELTON MOWBRAY, Painted Lady (812121), Light Of The World
 MIDDLESBROUGH, Rock Garden (45588), The Inmates

NEW BRIGHTON, Empress, Dick Smith Band
 NEWBURY, RAF Greenham Common, Sheer Elegance
 NEWCASTLE-UPON-TYNE, University (28402), Chas And Dave / Trimmer And Jenkins
 NEWPORT, Harper Adams Agricultural College, Stan Arnold Combo
 NEWPORT, Village (811949), Saxon
 NORTHAMPTON, Paddocks (51307), Back To Zero
 NORWICH, University of East Anglia (56181), Lane Lovich / Jane Aire And The Belvederes / The Meteors
 OXFORD, Oranges and Lemons (42680), Romantix
 PAISLEY, College of Technology, The Solos
 PRESTON, Polytechnic (56382), Vienna
 PLYMOUTH, Polytechnic (21312), The Smirks
 RETFORD, Portierhouse (704981), Revliva
 REDRUTH, London Hotel (21591), Scissor Fits
 ROWLEY REGIS, Technical College (021 559 5851), The Denizens
 SCARBOROUGH, Penthouse (63204), UK Subs / Cyanide
 SHEFFIELD, Crazy Daisy (24455), Network
 SHEFFIELD, The Limit (730940), Yancey
 SLOUGH, Fulcrum (38669), Richard And Linda Thompson
 SLOUGH, Langley College (42203), Negatives / Chaps / Mystery Girls / Burz / Corvettes / Ground Attack

SOUTHEND, Top Alex, Grinders
 SOUTHPORT, New Theatre (40404), Elkie Brooks
 STAFFORD, North Staffs Polytechnic, The Pirates / Young Ones
 STRATFORD ON AVON, Green Dragon (3894), Orphan
 STOCKPORT, Technical College (061 4807331), The Accelerators
 SWANSEA, Halford Inn (53617), The Venom
 UXBRIDGE, Brunel University (01 893 7188), The End
 WATFORD, Red Lion (29208), Southern Cross
 WELLINGBOROUGH, The Cromwell, Deadly Toys
 WEST RUNTON, Pavilion (203), Girlschool
 WEYMOUTH, College of Education (Bournemouth 524111), Lip Moves
 WINDSOR, Blazers (56222), Mary Wilson
 WOLVERHAMPTON, Polytechnic (28521), Racing Cars
 WORCESTER, Grandstand, Matchbox

BICESTER, Nowhere Club, BIRMINGHAM, Hare and Hounds June Bar And Martin Simpson
 BIRMINGHAM, Odeon (021 643 6101), Boomtown Rats / Prolex
 BIRMINGHAM, The Underworld, (ex-Barbarellas), The Dangerous Girls
 BIRMINGHAM, Bogaris (021 6430172), The Out
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Take-Away
 BLACKPOOL, Opera House (25252), Gladys Knight
 BRADFORD, University, (33486), Chas And Dave / Trimmer And Jenkins
 BRIDLINGTON, Royal Hall, Matchbox
 BRIGHTON, Art College, Grand Parade, PragVEC / Au Pairs / Chels / Devil's Dykes (Rock Against Corrie)
 BRISTOL, Turntable Club, Temple Bar, Power Exchange
 CARDIFF, Grassroots (31700), GBH / Mad Dog
 CHATHAM, Tam O'Shanter (400187), May West
 CHESTERFIELD, Barrow Hill Hotel, Spams
 COLCHESTER, Essex University (72462), Wilko Johnson / Metro Glider
 COVENTRY, Dog and Trumpet (21878), Executives
 COVENTRY, Lanchester Polytechnic (24168), Tours
 CUCKFIELD, King's Head, The Dials
 DERBY, Bishop Lonsdale College (514911), Sore Throat
 DEREHAM, Sparrows, The Running Dogs
 DUBLIN, Stadium (753371), Dean Friedman
 DUNDEE, Technical College (27225), Altar The Fire
 EGHAM, Royal Holloway College (4455), World Service
 FEATHERSTONE, Featherstone Rovers Social Club, Flying Saucers
 GLASGOW, University (041 339 8897), Merton Parkas / The Crooks
 GLASGOW, University Of Strathclyde (041 552 1270), Gillan / Randy California And Friends
 GRAVESEND, Red Lion (65127), Zorro
 HIGH WYCOMBE, Nags Head, London Road (21758), Captain Slogg / Rhythm Stumblers

LEEDS, Haddon Hall (751115), Leeds Side Effect
 LEEDS, Jubilee Hotel, Mike Absalom
 LEEDS, University (39071), Darts
 LEICESTER, Baileys (26482), Candidate
 LEICESTER, Polytechnic (25702), The Pirates
 LEICESTER, University (556282), Black State
 LEYSDOWN, Isle of Sheppey, New Island Hotel, Love Machine
 LIVERPOOL, Eric's (051 236 7881), Red Crayola / Swell Maps / Spizz Energi (two shows)
 LONDON, Brecknock, Camden Road (01 485 3073), Boyce Band
 LONDON, Chelsea College, Manresa Road (01 352 6421), Little Bob Story
 LONDON, Dingwalls, Camden Lock (01 267 4967), Live Wire / The Physicals
 LONDON, Dominion Theatre, Tottenham Court Road (01 580 9562), Sky
 LONDON, Duke of Lancaster, New Barnet (01 448 0465), Zlich
 LONDON, Electric Ballroom, Camden (01 485 8008), Purple Hearts / The Teenbeats / Squire
 LONDON, Hammersmith Odeon (01 748 4081), Steve Harley
 LONDON, Hope and Anchor, Islington (01 359 4510), Patrick Fitzgerald (matinee for under 18s)
 LONDON, 101 Club, St John's Hill (01 223 8208), The Cannibals
 LONDON, Imperial College, Prince Consort Road (01 588 5111), Girlschool
 LONDON, Kings Head, Deptford, The Afflicted
 LONDON, Portobello Basement Club, Kensington, The Details
 LONDON, Marquee, Wardour Street (01 437 6803), Back To Zero
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Spit Rivett / One Hand Clapping
 LONDON, Music Machine, Camden (01 387 0428), Slide / En Route
 LONDON, New Golden Lion, Fulham Road (01 385 3942), La Debonaires
 LONDON, The Venue, Victoria (01 834 5500), No Dice

SAT

OCTOBER 20

ABERYSTWYTH, University, The Undertones / Killermeters
 AYLESBURY, Friars Hall (88948), Penetration / Local Operator
 BEDFORD, Civic Theatre (52991), Pressure Shocks



STEVE HARLEY: London's Hammersmith Odeon, Saturday

THE MERTON PARKAS

On Vinyl
 New album
"FACE IN THE CROWD"
 Includes new single 'Plastic Smile'

On stage:

OCTOBER
 17: Tracey's, Redditch
 18: Norbreck Castle, Blackpool
 19: Dundee University
 20: Glasgow University
 21: St. Andrews University

NOVEMBER
 2: Crystal Palace Hotel

24: Venue, London
 26: Salford University
 27: Underworld, Birmingham
 30: Sheffield, Limit

Available on record — BEGA 11; on cassette — BEGC 11

LONDON, Nashville, Kensington (01 603 8071), Martin Chamber's Big Stick
 LONDON, Rainbow, Finbury Park (01 263 3140), Clamorns / Brown Sugar/Cygnus
 LONDON, Rock Garden, Covent Garden (01 240 3961), The Bogey Boys
 LONDON, School of Economics (01 405 1977), Fischer-Z / Roy Sundholm Band
 LONDON, Star And Garter, Putney (01 788 0345), Earl Okin
 LONDON, The Home Polytechnic, Woolwich (01 855 0818), London Zoo
 LONDON, The Factory, Chippenham Mews (01 229 0409), City Twilight Steel Band
 LONDON, Three Rabbits, Manor Park (01 478 0680), Spider
 MALVERN, Winter Gardens (2700), Medusa
 MANCHESTER, Apollo, Ardwick (081-273 112), Leo Sayer/Mainland
 MANCHESTER, Funhouses, Birch Street, Gloria Mundi
 MANCHESTER, Polytechnic (051 273 112), Armed Force/La Mortgage
 MANCHESTER, University (061 273 5111), The Inmates
 MELTON MOWBRAY, Painted Lady (Kirby Bellars 812121), Light Of The World
 MIDDLESBROUGH, Rock Garden (241995), UK Subs/Cygnid
 NORTHAMPTON, County Cricket Club (32017), The Ruts/The Flies
 NORTH GREENFORD, Football Club, Clem Curtis And The Foundations
 NOTTINGHAM, School Of Music (86032), Lone Star/Angel Street
 NOTTINGHAM, Imperial Hotel (2884), Paralel
 NOTTINGHAM, Sandpiper (5431), Borich
 NOTTINGHAM, University, Portland Building (51311), Mutumbi
 OXFORD, Lincoln College, The Stereotypes
 PERTH, Plough Inn, The Cheaters
 POOLE, Jolly Sailor, Scesor Fits
 PRESTON, The Warehouse, The Out
 REDDITCH, Redditch College, The Mekons
 RETFORD, Porthouse (04091), The Jags/Deaf Aids
 ROSS ON WYE, Harveys (2838), Starjets
 SHEFFIELD, Crazy Daisy (2455), Network
 SHEFFIELD, University (24076), Ian Carr's Nucleus
 SOUTHALL, White Swan, Small Hours
 SOUTHBEND, Minerva (71491), Rockhouse/Johnny And The Jailbirds/Yakety Yak/Rockin' 50s/Jais (all day)
 ST ALBANS, City Hall (84511), Whitesnake/Marsellias
 ST AUGUSTINE, New Cornish Riviera (812725), The Skids/Fingerprntz
 STIRLING, University (3171), Razillos/Another Pretty Face
 STOCKTON, Teasider, Carl Graen And The Scene
 SWINDON, Greyhound, The Pack/Dr Mix And The Remix
 SWINDON, Oasis (33404), The Specials/Selector/Madness
 TONYPANDY, Naval Club (432068), Kidda Band
 TROON, Concert Hall, Stiff Little Fingers/The Donkeys
 WEYMOUTH, Pavilion (3225), The Rockin' Shades
 WINDSOR, Blazers (56222), Mary Wilson
 WOLVERHAMPTON, Polytechnic (28521), Judie Tzuke
 WORCHESTER, The Punchbowl Ronkswood, Deadly Toys
 YORK, University (413128), Swell Maps/Essential Logic

BRIGHTON, Buccaneer (806908), Fan Club
 BRISTOL, Locarno (26193), Leo Lovich / Jane Aire And The Belvederes / The Meteors
 BRISTOL, St Mathias College, E s e n l l a i P o p C o n c e r t U n i v e r s i t y (62480), Penetration / Local Operator
 CARDIFF, Top Rank (26538), The Undertones / Kildmeters
 CHATHAM, Tam O'Shanter (400187), Interface
 CHELMSFORD, Football Club, The Rockin' Shades
 CHORLEY, Joiners Arms (70811), Vardis
 COVENTRY, New Theatre (23141), Leo Sayer / Mainland
 DUNDEE, Caird Hall (28121), Gladys Knight
 DUNSTABLE, Civic Hall (Queensway 60328), Slade / En Route
 EDINBURGH, Harvey's (031-229 1925), Rosetta Stone
 EXETER, University (77911), The Fans
 FIFE, St Andrews University (01711), Merion Parkas / The Crooks
 GLASGOW, Apollo (041-332 9221), Elkie Brooks
 HIGH WYCOMBE, Town Hall (28100), Angel Upstarts
 HULL, Groucho's Place, Humberside Theatre (23638), Z Men
 IPSWICH, Gaumont (53641), Whitesnake / Marsellias
 LEEDS, Victoria Hotel (452884), Beat Friends (mid-day - 2.00)
 LEEDS, Warehouse, Central Line
 LEICESTER, De Montfort Hall (27832), Camel
 LEICESTER, Granby Hall (27632), The Strangers
 LIVERPOOL, Erica (051-238 781), Back To Zero
 LONDON, Bridge House, Cannoning Town (01-478 2888), Tour De Force
 LONDON, Dingwails, Camden Lock (01-267 4987), Low Lewis Reformer / Terminal Snack Blues Band
 LONDON, Dominion Theatre, Tottenham Court Road (01-580 652), Leo Lovich
 LONDON, Duke Of Lancaster, New Barnet (01-449 0465), One Eyed Jacks
 LONDON, Electric Ballroom, Camden (01-485 9006), Sunset Boys
 LONDON, Greyhound, Fulham (01-385 0528), Charlie Ainley
 LONDON, Hope And Anchor, Islington (01-359 4510), Cuddy Toys
 LONDON, Marquee, Wardour Street (01-437 6603), Toyah
 LONDON, Nashville, Kensington (01-803 8071), Quilley Band
 LONDON, New Golden Lion, Fulham (01-385 3942), Red Beans 'N Rice
 LONDON, Old Swan, Notting Hill Gate, Spicer
 LONDON, Queen Elizabeth Hall, South Bank (01-928 3191), Boys Of The Lough
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Decoys
 LONDON, Tramshed, Woolwich (01-855 3371), Vin Garbutt
 LONDON, Windsor Castle, Harrow Road (01-288 8403), Sae Among Strangers
 MANCHESTER, Apollo, Ardwick (081-273 112), Darts
 MANCHESTER, Royal College Of Music (081-273 4504), Ian Carr's Nucleus
 NEWBRIDGE, Memorial Hall (243019), Borich
 NOTTINGHAM, Hearty Goodfellow (42257), Paralel
 PAISLEY, TUC Club, Orr Square, Matchbox
 POOLE, Arts Centre (70521), The Ruts / The Flies
 PORTSMOUTH, Centre Hotel (27851), Jun Labor And Marlin Simpson
 READING, Cherrys Wine Bar, Romantic
 REDBARN, Coatham Bowl (7452), Judie Tzuke
 SHEFFIELD, Top Rank (21927), Buzzcocks
 SOUTHALL, Red Lion Rock Club, Ol Band
 STAFFORD, Bingley Hall (58060), Boston
 STALYBRIDGE, Commercial Hotel Zanahus

MON
 OCTOBER 22
 ABERDEEN, Capitol (23141), Stiff Little Fingers/The Donkeys
 ARBROATH, Condo Club, After The Fire
 BIRMINGHAM, Odeon (021-643 8101), Boomtown Rats/Protex
 BISHOPS STORTFORD, Triad Leisure Centre (58333), Tracks
 BOSTON SPA, Youth Club, Mike Abasiom
 BOURNEMOUTH, Pinecliffe Bars (426372), Scesor Fits
 BOURNEMOUTH, Stateside Centre (28838), The Specials / Selector / Madness
 BOURNEMOUTH, Winter Gardens (28448), Gladys Knight
 BRADFORD, Princeville (78845), One Adult
 BRADFORD, Royal Standard (27898), Sore Throat

COVENTRY, Climax (20313), The Crash Of 78
 DERBY, Assembly Rooms (0111-2265), Buzzcocks
 EDINBURGH, Tiffany's (031-556 8292), After The Fire
 EDINBURGH, Usher Hall (031-228 1155), Elkie Brooks
 EXETER, Routes (58615), Saxon
 EXETER, University (77911), The Specials / Selector / Madness
 GLASGOW, Apollo (041-332 9221), Camel
 GRANGEMOUTH, International Hotel (72458), Another Pretty Face
 GREAT YARMOUTH, Tiffany's (57018), The Skids / Fingerprntz
 LEEDS, Mexboro Arms (892318), Foxes, Beat Friends
 LIVERPOOL, Erica (051-238 7881), Back To Zero / Star-Prest
 LIVERPOOL, Everyman Theatre (051-709 4778), Ian Carr's Nucleus
 LIVERPOOL, Mountford Hall (051-709 4744), The Undertones / Killermeters
 LONDON, Bridge House, Cannoning Town (01-478 2888), Small Hours / The Face
 LONDON, Cock Tavern, Fulham (01-385 8021), Isaac Guillory Band
 LONDON, Corner Of Horse, Lavender Hill, Battersea, CSA Rock 'N' Roll Band
 LONDON, Dingwails, Camden Lock (01-267 4987), 57 Men / Between Pictures
 LONDON, Greyhound, Fulham (01-385 0528), Borich
 LONDON, Hall Moon, Putney, Gay And Terry Woods
 LONDON, Hope And Anchor, Islington (01-359 4510), The Quads / Dangerous Girls
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), El Seven
 LONDON, Marquee, Wardour Street (01-437 6603), The Pretenders
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0883), Small Hours / The Face
 LONDON, Music Machine, Camden (01-387 0428), Girl / Quartz / Praying Mantle
 LONDON, Nashville, Kensington (01-603 8071), Spizz Energi / Dr Mix And The Remix
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Bob Kerr's Whoopee Band
 LONDON, Rock Garden, Covent Garden (01-240 3961), Dogwalk
 LONDON, The Venue, Victoria (01-834 5600), No Dice
 MANCHESTER, Band On The Wall (081-832 6625), The Vye
 MANCHESTER, Apollo, Ardwick (081-273 112), Sham 69
 NEWCASTLE UPON TYNE, City Hall (20007), Boston
 NEWCASTLE UPON TYNE, Gosforth Hotel (858617), The Nolze Toys / Arthur 2 Stroke With Wk / The Scared Bananas / The Builders / The Interns
 PENZANCE, Demelzas, The Tourists
 RAYLEIGH, Crocs (7003), The Rockin' Shades
 READING, Cherry's Wine Bar, Relay
 SHEFFIELD, City Hall (22885), Darts
 SHEFFIELD, Fiesta Club (70101), Mary Wilson
 STOKE HANLEY, Victoria Hall (24841), Whitesnake / Mainland
 SUNDERLAND, Boilermakers Club, Matchbox
 WESTON SUPER MARE, Flanagan's, Apartment

TUES
 OCTOBER 23
 ABERDEEN, Ruffles (29092), The Jags / Deal Aids
 ABERYSTWYTH, University (2427), Richard And Linda Thompson
 BIRMINGHAM, Digbeth Civic Hall (021 235 2434), UK Subs
 BIRMINGHAM, Odeon (021 643 8101), The Undertones / Killermeters
 BISHOPS STORTFORD, Triad Arts Centre (58333), Geneva
 BLACKBURN, King George's Hall (59424), Buzzcocks
 BRADFORD, St George's Hall (32513), Gillan / Randy California And Friends
 BRIGHTON, Sherry's (21828), Skidrats
 BRISTOL, Crockers (33793), ABERGAVENNY, University Of Kent (64724), The Ruts / The Flies
 COVENTRY, Lady Godiva (29038), Deadly Toys
 COVENTRY, New Theatre (23141), Sham 69
 EDINBURGH, Odeon (031 667 3605), Camel
 FARNBOROUGH, Tumbledown Dicks, Angelic Upstarts
 GATESHEAD, Progressive Club Matchbox.

GLASGOW, Apollo (041 332 9221), Steve Hackett
 HUDDERSFIELD, Polytechnic, Sore Throat
 IPSWICH, Running Buck, One Eyed Jacks
 LEEDS, Fan Club, Brannigans (863252), The Inmates
 LEICESTER, University (556282), The End
 LIVERPOOL, Everyman Theatre (051 709 4798), Pycamash
 LONDON, Bridge House, Cannoning Town (01-478 2888), Barry Karloff And The Supremes / Dame Starbuck's Electric Nomads
 LONDON, Cock Tavern, Fulham (01-385 8021), John Spencer's Alternative
 LONDON, Dingwails, Camden Lock (01-267 4987), The Piranhas
 LONDON, Duke Of Lancaster, New Barnet (01-449 0465), Spider
 LONDON, Hammermith Odeon (01-748 0881), Darts
 LONDON, Hope And Anchor, Islington (01-359 4510), Excel
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), London Zoo
 LONDON, Marquee, Wardour Street (01-437 6603), The Adverts
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0883), The Books / The Real
 LONDON, Music Machine, Camden (01-387 0428), Private Vices / Viva / Colour Vision
 LONDON, Nashville, Kensington (01-603 8071), Vilus Dance / Classix Nouveaux
 LONDON, New Golden Lion, Fulham Road (01-385 3942), The Limmos
 LONDON, Rock Garden, Covent Garden (01-240 3961), Sledgehammer
 LONDON, Shepherds Bush Hotel, Shepherds Bush, The Trendies
 LONDON, The Venue, Victoria (01-834 5600), Judie Tzuke
 LONDON, Windsor Castle, Harrow Road (01-288 8403), Valentines.

MALVERN, Naga Head (4373), The Denizens
 MANCHESTER, Apollo, Ardwick (081-273 112), The Skids / Fingerprntz
 NEWCASTLE UPON TYNE, City Hall (20007), Elkie Brooks
 NORWICH, Cromwells (612909), Fischer-Z
 NORWICH, St Andrews Hall (28477), Penetration / Local Operator
 OXFORD, New Theatre, Boomtown Rats / Protex
 PLYMOUTH, Fiesta (20077), The Specials / Selector / Madness
 PORTSMOUTH, Locarno (2545), The Pirates
 LANCASTER, University (85021), Richard And Linda Thompson
 LEEDS, University (39071), Southside Johnny And The Asbury Jukes
 LIVERPOOL, University (051-709 4744), Lene Lovich / Jane Aire And The Belvederes / The Meteors
 LONDON, Bridge House, Cannoning Town (01-478 2888), Del Bromham Band
 LONDON, Cock Tavern, Fulham (01-385 8021), Alternative Cabaret
 LONDON, Dingwails, Camden Lock (01-267 4967), Charlie Ainley And The Misdemeanours
 LONDON, Greyhound, Fulham (01-385 0528), Tennis Shoes / The Holidays
 LONDON, Hammermith Odeon (01-748 0881), Darts
 LONDON, Hope And Anchor, Islington (01-359 4510), The Lambrettas
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Carpettas
 LONDON, Lawisash Odeon (01-852 1331), Gladys Knight
 LONDON, London School Of Economics, Houghton Street (01-405 1977), The Tours / Original Mirrors
 LONDON, Marquee, Wardour Street (01-437 6603), The Adverts
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0883), Big Chief
 LONDON, Royalty, Southgate (01-8888 4112), Froggy

CHATHAM, Tam O'Shanter (400187), Prodigal Son
 DERBY, Romeo And Julietas (383151), Clem Curtis And The Foundations
 GLASGOW, Technical College (041-332 7090), The Jags / Deal Aids
 HARROGATE, Royal Heritage Arms, Vardis
 HEREFORD, RAF Hereford, Credenhill, Yakety Yak
 HEREFORD, Rotters Club, The Beat/Gods Toys
 HIGH WYCOMBE, Naga Head, London Road (21758), Psychedelic Furs
 IPSWICH, Gaumont (53641), Leo Sayer/Mainland
 LANCASTER, University (85021), Richard And Linda Thompson
 LEEDS, University (39071), Southside Johnny And The Asbury Jukes
 LIVERPOOL, University (051-709 4744), Lene Lovich / Jane Aire And The Belvederes / The Meteors
 LONDON, Bridge House, Cannoning Town (01-478 2888), Del Bromham Band
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 LONDON, Marquee, Wardour Street (01-437 6603), The Adverts
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0883), Big Chief
 LONDON, Royalty, Southgate (01-8888 4112), Froggy

LONDON, Music Machine, Camden (01-387 0428), Sore Throat/Vilus Dance
 LONDON, Rainbow, Finbury Park (01-263 3140), Gillan/Randy California And Friends
 LONDON, Tramshed, Woolwich (01-855 3371), Hibiscus
 LONDON, The Venue, Victoria (01-834 5500), Marlon Parkas/The Crooks/Small Hours
 LOUGHBOROUGH, University (63171), The Undertones/Killermeters
 MANCHESTER, Apollo, Ardwick (081-273 112), Steve Hackett
 MANCHESTER, Phoenix (061-273 1971), Dick Smith Band
 MANCHESTER, University, Squal Theatre (081-273 5111), Alberto Y Lost Trios Paranoias
 MIDDLESBROUGH, Madisons, High Flamas
 NEWCASTLE UPON TYNE, City Hall (20007), Camel
 NEWPORT, Stowaway (50978), UK Subs
 NORWICH, Arts Centre (80352), The Smirks
 NOTTINGHAM, University, Portland Building (51311), Penetration / Local Operator
 OXFORD, New Theatre (445444), Whitesnake/Marsellias
 READING, Hexagon Theatre (58215), The End
 REDDITCH, Tracey's (61800), The Teenbeats
 SHEFFIELD, Fiesta Club (70101), Mary Wilson
 SHEFFIELD, Top Rank (21927), The Skids/Fingerprntz
 SHREWSBURY, Music Hall (52019), The Ruts/The Flies
 SOUTHAMPTON, University (556291), Racing Cars
 UXBRIDGE, Brunel University (01-893 7188), Cowboys International
 WAKEFIELD, Dolly Gray's, Shake Appeal
 WOLVERHAMPTON, Polytechnic (28521), Patrik Fitzgerald
 YORK, Pop Club, Oval Bowl (24252), The Inmates

SUN
 OCTOBER 21
 ABERDEEN, Capitol (23141), Stiff Little Fingers/The Donkeys
 ARBROATH, Condo Club, After The Fire
 BIRMINGHAM, Odeon (021-643 8101), Boomtown Rats/Protex
 BISHOPS STORTFORD, Triad Leisure Centre (58333), Tracks
 BOSTON SPA, Youth Club, Mike Abasiom
 BOURNEMOUTH, Pinecliffe Bars (426372), Scesor Fits
 BOURNEMOUTH, Stateside Centre (28838), The Specials / Selector / Madness
 BOURNEMOUTH, Winter Gardens (28448), Gladys Knight
 BRADFORD, Princeville (78845), One Adult
 BRADFORD, Royal Standard (27898), Sore Throat

NEW TIPS FROM AMSTERDAM

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EMI 5000

ROAD SHOWS

LENE LIFTS OFF

**LENE LOVICH
JAINE AIRE & THE
BEVELDERES
THE METEORS
Sheffield
Polytechnic**

ANOTHER RAMPANT package hits the road and first on the first night are The Meteors, from Holland but I won't hold that against them. Best of their set was a song called 'Teenage Hearts' — Bowie-esque vocals and sneaky speed-freak guitar.

Next on were Akron faves The Bevelderes, although strictly speaking they are The Edge from London. It's Jane who's from the Ohio town and she makes quite an entrance despite her diminutive size. With noticeably more unison than the clog rockers, the band start spryly and the suspense mounts as Jane bounds into view in black and white checks for 'Come See About Me'.

Sing, she can, as the group surge forward the sound with quirky keyboards and saxaplenty. Up comes 'Wind Me Up' from the album, followed by 'No More Cherry Icing', one with a cute refrain and very entertaining. The single, the Bandwagon's 'Breaking Down The Walls Of Heartache' was somewhat lacking in soul quality but pretty good all the same.

Now for the undoubted star of the show. A timed theatrical entrance and the crowded hall is barking at her heels. Musical screams whip up storms of white noise as sonorous saxophone figures cut through the flashing light. 'What Will I Do', she

pleas from the heart, 'Without You'. Style incarnate plus a fast rhythmic sound emblazoned with some of the best keyboards you'll hear anywhere. 'One In A Million People' is similarly fast and furious, while the contrasting 'Too Tender To Touch' is a love song in a class of its own.

The band are excellent, but it is Lene who commands and demands all the attention. She warbles 'Bird Song' clear and distinct, a highlight of the show before 'Home' and the inevitable encore in 'Lucky Number'.

All in all, no mean feat. Her vocal triumph is that she surmounts every obstacle joyously singing her tunes of mystery and romance. Entertaining and enjoyable, this has to be one of the tours of this very busy Autumn. Miss it at your peril.

AMANDA NICHOLLS

**HERMAN BROOD
AND HIS WILD
ROMANCE
DESTROY ALL
MONSTERS
THE PHYSICALS
Lyceum, London**

A SUPER SCHIZOID package opening with a sadly-depleted Lyceum witnessing the latest contenders for the junior league HM crown.

The Physicals sound as well as look good, could do with a little more second guitar from the arty lead singer and show admirable restraint in not abusing their undoubted capacity to go right over the top. More variety and I'll look forward to seeing 'em again.

Destroy All Monsters produce sheet-metal



LENE LOVICH: saxophonist extraordinaire

noise which might be a useful palliative for hordes of Detroit teenagers after a terminally dull day courtesy of General Motors, but is not a winner with weekend posers like you and me.

The most exciting part of their set was when Niagara removed her full-length plastic raincoat only to reveal that she wasn't wearing either black or red stockings 'neath that fabled micro-skirt.

I doubt if Herman was wearing stockings either. Our Dutch pal is a big friend, y'know, at one point transporting his macho bassist around on his shoulders. And the band are riveting. Not only are they classily clad, but each member is instrumentally a definitive barn-storming doggone sonofabitch. They produce heard-hitting heavy

rock with the odd trace of metallic funk as Herman sings, moans, shouts and groans.

The fact that he comes over as essentially incoherent is part and parcel of his totally out to lunch image. Not that this detracts from the songs, but at times things become family chaotic, the result of poor pacing. At the same time, like Graham Parker, whose 'Pouring It All Out' was performed, the band often let themselves down with mediocre material.

It's quite amusing that a self-styled rock 'n' roll junkie who admits he's been speeding for the past 15 years should produce songs like 'Dope Sucks' and deliver an anti-psychedelic drug rap before 'Stop Messing Around In My Head', but there you are.

His Gene Vincent/Presley stance makes him a suitable mouthpiece for songs like 'Street' — "where the music hall comes from and I hope it always will" — fine sentiments, old fruit, and the superb 'Saturday Night', astonishingly dedicated to John Travolta.

Other highlights which revived what at times looked to be a restless crowd, despite the inclusion of many Dutch fans, were 'Hit' and 'Margareta'. The latter, apart from being his favourite drink, is the object of affection in his latest love song, a dear little ditty which shows Herman as lover, loner and loser as well as chemical controlled street-poet.

But perhaps above all Brood is a prize-fighter (he's certainly got the build), and this is what keeps him going against his own worst enemy, himself. He's also a genuine rock 'n' roll eccentric and for that we should be grateful.

MIKE NICHOLLS

**MADNESS/ECHO &
THE BUNNYMEN
N Y MEN / BAD
MANNERS
Camden Electric
Ballroom**

WHILE HUNDREDS of skinheads elbowed and kicked their way through the narrow entrance of the Electric Ballroom, Bad Manners played to the half empty hall of people who had either arrived early or pushed hardest.

If the virtues of this band didn't lie in being original they made up for it by their great danceability.

Their assets include a sax, a trumpet, an organ and an extremely gross singer. His immense proportions (and sheer revolting quality) enable him to become the focal point of the band. You



HERMAN BROOD

either hate Buster Bloodvessel, or else, like myself, you find him so repulsive that you can't keep your eyes off him.

Looking round again, I was surprised to see how rapidly the place had filled. It was positively heaving with skinheads determined to unleash some aggression. The sad thing was that Echo & The Bunnymen were the unfortunate targets. Whoever billed the gig must have had a shortage of brain cells. The gentle hypnotic chords of the Bunnymen could never be described as Mod material. Two numbers into the set, and the Bunnymen were forced off the stage by the advance of mindless nazi morons who find a sense of identity in chanting 'skinheads, skinheads', and closing their brains (if they possess one at all) to anything they cannot understand.

After a long interval Madness appeared. Without being able to pin it down to anything, I

thought it was a bad night for them. They lacked their usual energy and there was an air of restraint.

O.K. Chas Smash was there with the usual introduction — but even his dancing flagged half way through. The band themselves didn't seem to be having a good time. Nor did they pose as much. The air of lunacy was temporarily broken. Even the audience, who obviously wanted to dance, were finding it difficult to move.

I like Madness, and it must be hard to be funny all the time. The set opened with 'One Step' and went on to include their magnificent version of 'Swan Lake', 'Tarzans Nuts' (accompanied by nuts thrown at the audience), the original 'Madness', and finishing up with 'The Prince' to guarantee a couple of encores.

A lot of ill-feeling surrounded this gig, and it took its toll on Madness' performance.

GILL PRINGLE

Hold on! **DON'T LET GO**
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& MR **ISAAC HAYES**

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BOSTON OVER



BARRY GOUDREAU

PAUL COX

PENETRATION Top Rank Sheffield

ON THEIR night I'm sure Penetration can provide a powerful and entertaining show but the gig witnessed was well below standard.

It was only with their older material that they made any impression on the sparse but faithful Sheffield audience. Pauline Murray was in excellent voice despite having a cold and the band played competently enough, but the new songs sounded hopelessly in a morass of contrived arrangements and irrelevant time changes. They seem to have become a slave to vacuous technique.

Ironically it was only during 'Free Money' which was played without drums, due to a ripped bass drum skin, that the band actually arrived. They were trying, they were desperate and thus

the song had a fire and attack sadly lacking in much of the set. 'Lovers of Outrage' and 'Come into the Open' were excellent as usual, but followed by yet more tepid new material.

Penetration are undoubtedly a gifted and original band. Because of Pauline's soaring vocals they can attempt arrangements and melodies that would daunt lesser mortals, and it's a shame to see them wasting their energies on pretentious and unimpressive songs.

They must learn to mix their new found desire to experiment with the directness and grit that characterised their first album.

They owe it to themselves to raise Penetration out of the rut they have played themselves into and create the unique and alluring music that they are capable of.

JACK BOWERS



ALLI of Stiff Little Fingers.

STIFF LITTLE FINGERS Bristol Locarno

FILL THE place with punks, put SLF on stage, light the blue paper and retire. 'Alternative Ulster' explodes into action, and Mister you better like it, because it's gonna be pushed between your ears.

Even though punk protest is showing signs of decay, it would be untrue to maintain that punk is dead when you've seen SLF in action and the reaction they get, which in fact was surprisingly civilised, less than a gallon of gob at the most.

There is no prominent feature of the music... it's an attack on all fronts, neither definitive or derivative, a relentless wall of sound in which lyrics become meaningless and ram-

nants of chords thrash like dying fish. It cannot be denied that they have credibility, or that the set has a certain refinement about it, rather like neat paintwork on a 16 ton weight.

The justification for all this and an expression of sincerity appeared in a number called 'Johnny Was', which is simply riveting — a fast military drum beat overlaid with slashing guitar riffs and traces of reggae rhythm. Without doubt their best number mainly because of its sensibility. It's ironic that you can't seem to pogo to it, but then pogo isn't exactly one of the more elegant art forms of the seventies; the amount of movement corresponds with the volume as much as the tempo; enough of each was laid on though, to give everyone STIFF LITTLE LEGS. FRED WILLIAMS

BOSTON / TRICKSTER Rainbow, London

TO THEIR legions of fans, seeing Boston in London must truly be a vision. This Rainbow is packed, and as soon as the 5 muppet-like millionaires take the stage the hairy masses push and shove as they vie for a place at the front. The seating was immediately dispensed with.

As I had already experienced Camel at Hammersmith this week, this particular type of technoflash wasn't even a novelty. So I'll just say that I don't exactly dig what they do but they really do it good.

Tom Schoiz is the wing commander here and plays most of the keyboard parts, all of the guitar solos and supplies some backing vocals. Tom got pretty heavy mid-way through the show and

whilst generally having a ball on his organ — an impressive sight coating only a mere £100,000 — he donned Dracula gear, summoned up the over dry ice and played a Bach carolita as the lights on the organ pipes illuminated according to the change in the scales on the organ keys. In fact, with the organ Boston had no need for a stage set as the pipes themselves occupied a space as wide as the Rainbow and their only other concession to the dinosaur was the nauseating floating ice.

The rest of the boys favour bell sleeved t-shirts (fans, you can still find them on most stalls in Soho market). In fact the merchandising people must have sold one hell of a lot of t-shirts because everyone who wandered in with Motorhead and Hawkwind emblazoned across their chest came out re-stamped with the

Boston spaceship emblem.

Best tracks of the night were 'Peace of Mind' 'More Than A Feeling' and an epic cover of Elmore James's 'Stormy Monday' featuring a new little piece of machinery known as a theramin which reacts to the hands as it hears the strings of the guitar. Of course this gadget brought forth much applause from the massed worshippers.

Support band Trickster were one of those typical 'ER bands' but were nevertheless musically competent and really deserved the encore that never came because of the time factor involved.

With 2 encores of 'Party' and the unrecorded 'Television Politician' Boston were off into the night. They were... well, all I can say is uh Boston don't look back, whichever way you look at it.

JAMES PARADE

THE ANGELIC UPSTARTS Royal Standard, Bradford

YOU COULDN'T get any closer to street level than the Royal Standard pub even if you burrowed six feet under ground. The Upstarts had to walk in from the back of the small room lighting their way past the 100 or so people at the front of the stage.

"We play here 'cos you're an f'n brilliant audience," shouts vocalist Mensi to the gathering of hard core punk. Wrong! They play here because no-one else will have them. They were supposed to be at the nearby Palm Cove but the venue was hurriedly rescheduled when the Cove realised what they'd booked.

The volume was way above tolerable and the speaker columns were doing their own dance routine much to the dismay of Mensi who pointed frantically until somebody came along and arranged them into a safer stack.

Mensi is the kind of boy who every mother has nightmares about: his teenage daughters bringing home. He's coarse, crude and obscene, sinking to make naive political comments between numbers. He's anti-stun-



MENSI an Angelic Upstart

RICK WALTON

CAMEL: Hammersmith Odeon, London

AS JIMMY PURSEY would say to Private Eye, it is very easy to take the micky... and Camel, with their music and image a few million miles left of hip are prime targets.

But though Camel are not usually credited with the kind of music which sends manic hordes rushing down to the nearest record emporium some of their new material looks as if it might just manage that — particularly their new single, 'Radio Romance', with its compelling almost disco beat and strong melody.

But unfortunately they declined to give Hammersmith more than a whiff of their new found potency and instead stuck to tried and tested numbers which, although satisfied their die-hard fans, were unlikely to win over fresh blood — including myself.

They are without a doubt musically excellent — with every member more than gifted in his own field, but as the show opened it was as if the crowd was watching a re-run of an old TV favourite — the cast and plot are the same but there's little to bring out the old sparks of excitement.

Even Camel themselves seemed fairly indifferent towards the proceedings for the most part with only drummer Andy Ward showing any great enthusiasm, though admittedly, unless the roadies were holding a relay race across the stage they were bugged by more than their fair share of sound problems.

Strangely enough, it just took one song to do what the smoke bombs and flashes had failed to do — galvanise them into action. That song was the superb new number 'Your Love Is Stranger Than Mine' which with its lilting tune would have made the perfect follow-up to Cliff's recent smash.

But the inspiration behind those songs was sadly lacking among the rest of the show. On record Camel have always been good and are getting better, but live I can live with or without them. KELLY PIKE

dent, anti-IRA, anti-tory, anti-pop stars, anti-police and anti-music press. "The music papers hate us but they can't explain why we get in the charts," yells Mensi at the start of 'Teenage Warning', featuring him doing his headbanging impressions and holding the mike out for some kids to sing into. A wise move, they sounded better! The Angelic version of 'The Young Ones' turned me instantly into a belated Cliff Richard fan while 'Nowhere Left To Hide' sent me scurrying to a compartment in the gents. Apart from 'Murder of Liddle Towers' with the moronic shouts of 'Police killed Liddle Towers' I was left with a headache that my extra strong paracetamol couldn't shift. I recommend you go to see this band — when the batteries in your hearing aid are flat.

MARTIN ASHE



DUFFO not sure whether he is back or not?

SIMON FOWLER

DUFFO: Country Cousin, London

DUFFO hasn't any credibility. He's not exactly 'street-level'. Right, well we'll give him ten out of ten for that then. He's pretty funny, very ridiculous and immensely stooped. Duffo is a cake-faced Aussie on a "High Society" tour of London's swishest night-spots. Presumably the new managerial master-plan of newmentor Dirty Dai Llewelyn — brother, of tiresome Roddy, and friend of the debts What Dai lacks in personality Duffo can probably supply and what Duffo lacks in looks — well! Anyway, presumably we'll be seeing Duffo in Dempster and Lady Olga's column shortly if not in the Top Ten.

A pity this, because Duffo's comic cameos such as 'Noses Run In My Family' or John and Brenda Ge To LA' are the kind of debased wit that could turn him into the new Roll Harris or Ken Dodd. Probably a role that he wouldn't take to at all but one which I'm sure Dai would be quite pleased to push him into.

Since this clown's appearance on OGWT last summer he has been spurned and insulted probably more than any foreigner since Ian Smith, but then, music critics find it so difficult to laugh don't they? If Ian Dury is "pure music hall (which he isn't)" then Duffo could fit easily into that bracket too. This Aussie merely entertains, he doesn't preach. Great, another ten out of ten. His songs are truly funny, and he has a persona to match. His act is very musical. He does absolutely serious versions of Walker/Righteous Bros classics and tries hard with 'McCarthur Park' (one of my personal favourites) which would've been better if the bass-player had played the right notes which brings us on to his band.

Oh, dear, they looked terrible. Honestly, it was like looking at Chilli Willi meeting a British lunk session combo for a jam. Ugh. Duffo, your band played with no feeling. They were unfunny musically and looked drab. I don't reckon the debts will go for that will they? C'mon Dai, tidy them up, for God's sake. Will Anne and Charles go for Duffo? Will Princess Grace? Has he made the Margaret connection yet? Is he in the Tatter? Been invited to Buck House? Doing the 'Royal Variety' is he? Well he should be Dai, he really should. Catch him soon kids. If you can afford to JAMES PARADE

WRITZ Music Machine, London

A FULL night this. Off to see the 'Alien' then on to the Music Machine to see Writz. What a let down the 'Alien' was. Apart from The Thing jumping out of John Hurt's chest and blood spurting all over the place I didn't find the film all that frightening.

More eerie was walking into a Music Machine that

was almost empty. Rock venues can be miserable places but when no one turns up they frighten me. Too many places to hide and everywhere to live. Only you don't want to because the few that are there are still stare at you. But when the pubs close a respectable amount of fans arrive and Writz, while the going's good, take to the stage. Clothes of many colours and designs, checks, stripes, a wedding dress (on a block) and numerous pairs of odd shaped sunglasses. They must have shares in Foster Grants.

They're a bit clever, are Writz. Not the sort of funny clever but the old art school type clever. Too many things seem to happen at once, you're not sure who to concentrate on. They've obviously been brought up in a TV generation — Britain's answer to the Tubes? — but the humour doesn't really come across. Even though they take a long time to warm up, their music and songs eventually hit you. It wasn't until 'TV Times' that they gained my full attention, before that I was concerned with some idiot in the audience who seemed to be in a world of his own and every now and again would hurl abuse at the band.

They won me through in the end but it was only slightly better than the 'Alien'. ALF MARTIN



WRITZ not as scary as the Alien?

NICOLA TYSON

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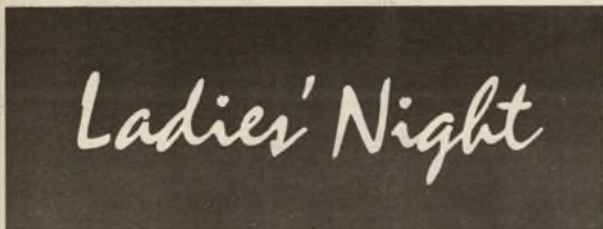
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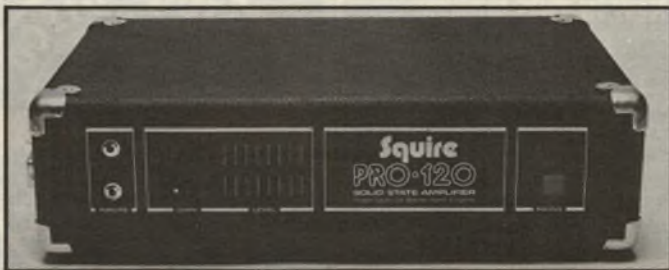


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By PAUL SEXTON

WHAT'S NEW, SQUIRE?



Above: the Squire Pro-120 amplifier

THE GUV'NOR'S got some new goodies on the market. Three new speakers and an amplifier from Roger Squire's, so here's the lowdown.

The speakers are all part of Squire's 1979 "D" range, all of uniform design and varying power — the D80, D100 and D160. Each has special "flap porting" to emphasise the bass frequencies, so that the driving, thumping bass of your records is upfront. Each of the speakers also has a built-in horn, or horns, which extend the treble frequencies up to 16kHz and beyond, to make sure that the top end of the sound is really hi-fi. The rear of the speakers



Two from the Squire's new range of speakers — the D80 on the left, and the D100 on the right.



has two jack sockets, for simple connection to other speakers, and each one comes with a free transit cover. The speaker

chassis of the D80, D160 is 12in, and 15in for the D100. The D80 has a frequency response of 48Hz-20kHz. Power 80W RMS. Im-

pedance 15 ohms, connection 2 x jack socket. Its size is 730 x 470 x 300mm, and its weight 23kg. The price including VAT is £67.85.

The D100 has a response of 46Hz-16kHz. Power 100W RMS, impedance 8 ohms, connection, like the D80 and all the others, is 2 x jack sockets. The size: 810 x 530 x 300mm. The weight: 25kg. The price: £90.85.

The D160's frequency response is 46Hz-20kHz. Power 160W RMS, impedance 8 ohms, size 1060 x 520 x 330mm, weight 38kg, price, £155.25. The D160 recently won a Disco International award as "The Best Disco Speaker Of 1979".

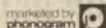
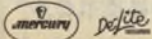
The most powerful model in the range is the D200, with a frequency response of 46Hz-16kHz, power 200W RMS, impedance 4 ohms. It measures 1240 x 550 x 330mm, weighs 57 kg and costs £189.75.

The new amp is the Squire Pro 120, with a power of 120W RMS into 4 ohms. This is precision made particularly for major roadshow discos and club installations. It has a "click top" gain control on the front panel, and an LED ladder for output level, so that all your settings stay in place. The short circuit protection facility is particularly advanced, and the amp can withstand heavy driving on maximum power for long spells. Squire call this their top of the range Mono Slave Amp. It measures 520 x 285 x 140mm, weighs 12.5kg and costs £120.75.

Branches of Roger Squire's are in London, Bristol, Manchester and Glasgow, with the mail order centre at the Barnet Trading Estate.



The D160 speaker





By JAMES HAMILTON

IMPORTS

ONE WAY featuring Al Hudson: 'Music' (LP 'One Way' US MCA MCA-3178). Al & The Partners by their new name have a surprisingly subdued set, all six long tracks being cut with annoyingly low volume. However, this muddily smacking funky 'rock' joggler does cut through and starts at 118bpm before reaching 120-121bpm obviously to mix with the 116bpm 'You Can Do It' US 12in. Ideally through the rhythm after 'come on' halfway — the full version here is at 117bpm — while 'Come Dance With Me' is a gently lurching 117-118-119-120bpm struttler. The rest are quietly attractive slowies, 'Now That I Found You' being a pleasant 111(intro)-113-112bpm swayer, 'I Am Under Your Spell' a lovely logging 107-108-110bpm swayer with pretty piano over softly wheezing synthesizer and 'Guess You Didn't Know' a dead slow 15/30bpm synth-bashed smoocher.

HERBIE MANN: 'Walk On The Wild Side' (LP 'Yellow Fever' US Atlantic SD 19252). Dynamite subtly 'rocking' 122bpm instrumental of Lou Reed's tune isn't recognisable until the 'doop de-do' chix come in and it builds through throbbing percussion, but apart from his 102 (intro)-104-107-108-112-115 (intro) bpm remake of the Meters' sinuously funky 'Hey Pocky-A-Way' jigger the jazz flautist otherwise favours an uncluttered lightweight New

York sound. Mel Torme's 'Comin' Home Baby' getting an empty thumping 128bpm chix 'n syndrums treatment, the little track being an 123bpm chix-sung cool clopper, and both the 124 bpm 'City Of Dreams' and 124½bpm 'Kidnappin' Lover' being simple monotonous thudders.

SLY & THE FAMILY STONE: 'Dance To The Music' (US Epic 48-50794). John Luongo remixed 127bpm 12in restructuring of their '68 classic now gallops along with long rhythmic bits and arguably less immediate punch (plus there's an album of remixed oldies just like it — out now presumably to counteract Sly's new Warner Bros product), but it worked well every time after 'There'll Always Be A Calster'!

PRINCE: 'I Wanna Be Your Lover' (US Warner Bros WS 40056). Emotions type jerkily attrulating 119-115bpm squeaker, due on 12in (when it'll be reworked anew) but debuted with some success at Calster on 7in.

PLEASURE: 'The Real Thing' (US Fantasy D-148). Now on 12in, the brassily staccato struttler chops perfectly out of Michael Jackson's 'Don't Stop', especially if you skip the 120bpm first half and swap both records' mid-way pauses so that this 124-125bpm 'uh-huh, get down' last part takes over! Officially the A-side is

subtle 41/82-64bpm sax samba.

WAYNE HENDERSON: 'Emphazied' LP (US Polydor PD-16227). The prettily swaying 114-115bpm 'Dancin' Love Affair' was originally reviewed off promo 12in but the ex-Crusaders trombonist's whole LP proves to be interestingly varied. 'I Want Cha To Dance' is an 'are you ready?' — introed exciting 123bpm Pfunk charger with speeded-up 'Chimpunk' voices. 'Get The Ants Out Ya Pants' a jerkily lithering 117-118-119-120bpm heavy funk churner with staccato beat-riding scat, 'So In Love With You' a slow-starting pleasant 115-117-118bpm brassy instrumental jogger, 'For You' a squeakily sung attractive 115bpm ioper, and 'Feel The Way' a semi-slow 48/87bpm funk jigger.

NATURE'S DIVINE: 'I Just Can't Control Myself' (Infinity 50027). Michael Stokess-produced ticking and plopping slow 40½/81bpm old fashioned soul swayer, a US soul hit on 7in but circulated here on promo 12in.

BELL & JAMES: 'Only Make Believe' LP (US A&M SP-4784). Although mainly male-sung this set reeks of Emotions influence, especially on the slow strutting 116-117bpm '(Babe) You Don't Love Me Like You Should' jogger and fast exciting brassily spiky 113-117bpm 'I'm In Control'. 'Shakedown' with stereo 'jell' effects. The jerkily swaying 116bpm title track has a long organ and cymbals intro, while 'Say It's Gonna Last Forever' is a sax-introed pleasant slow 52/105-55/110bpm jogger.

BILLY MOORE: 'Go Dance' (US Emergency EMD5 8502). Synthetically burbling and powerfully clapping and amacking 127bpm pop disco 12in puffer with an instrumental final that's already preferr'd by some.

MAX BERLIN: 'World Wide Party' LP (US Emergency EM LP 7502). Classed as an LP although really a 12in length, the two side-long frantic foreign 'visits' (in Voyage style) have the same excitingly pounding 136-137bpm beat for pop fans.

TAANA GARDNER: 'When You Touch Me' (US West End WE 107). Larry Levan-mixed eye-cued long slow 43½bpm intro to a cloning 131-135bpm pounder on twin-pack 12in LP set, with a remixed 126bpm 'Work That Body' on the other disc.

GLIDE, a bass-snapped but energy diffused 117½bpm 'rock' clapper.

LAKESIDE: 'Pull My Strings' (LP 'Rough Riders' US Solar BX11-3490). Staccato chanted bass-snapped clapping 123bpm 'rock' chugger, while galloping hooftbeat effects into the isleys-type amacking 'It's A Disco Night' style 133-134bpm title track.

YUSEF LATEEF: 'Morocco' (LP 'In A Temple Garden' US CTI 7088). Exotically throbbing 113bpm meow jazz sax instrumental with freaky synthetics over a clopping rhythm outro, 'Bismillah' being an odd romping conga tempo 124bpm sax squawker and 'Honky Tonk' a roaring 130-136bpm revival of Bill Doggett's 1956 classic.

HERB ALPERT: 'Street Life' (LP 'Rise' US A&M SP-4780). The Crusaders get the 'Rise' treatment to become another heavily thudding 88bpm instrumental, short at only 5:01, but a good speed-spin according to Gary Allan (Liverpool McMillan's). Other tracks did not impress me as being good dancers, though some jocks like 'em.

STAN GETZ: 'You, Me And The Spring' (LP 'Children Of The World' US Columbia JC 35982). Further to last week's review, it now seems that Chris Hill is pushing this track, a specialist Spyro Gyra-style

ROKOTTO: 'Somebody's Been Sleeping In My Bed' (State STAT 88). Disappointingly retrogressive 135bpm 7in revival of 100 Proof (Aged In Soul's) old soul stromer.

TEDDY PENDERGRASS: 'Do Me' (Phil Int PIR 7827). Romping bass driven but otherwise sparsely arranged 103bpm skipper, due on 12in.

GRANT SANTINO: 'L.O.V.E.' (Polydor 2059168). Muzzily booming 125bpm 7in bumper, only on promo 12in, to prove that his pectorals are still his strong point.

NOSTROMO: 'Allen' (Bronze BRO 80). Heavy handed 124bpm-synthesized clodhopper, also on 12in.

BILLY PRESTON & SYREETA: 'With You I'm Born Again' (Motown Y 1158). Tempo-less dead slow lushly orchestrated MoR yawner, flipped on 7in by Billy's exciting 114-121-123bpm synth-riser blazer, 'Sock-it, Rock!'.

MINNIE RIPERTON: 'Lover And Friend' (Capitol CL 16102). Stevie Wonder backed Natalie-type 125bpm 7in soul swinger.

JONES GIRLS: 'You Made Me Love You' (Phil Int PIR 7842). Boogie oogieish 131bpm 7in bubbler.

MARLENA SHAW: 'Love Dancin'' (CBS 7786). Impersonally hustling 126bpm 7in galloper.



CHEESECAKE CORNER — or something! — kicks off the Calster report with a stunning action shot of Primrose Hill in action as one half of the Doris Vincent - partnered 'Ladies' Night' duo, who swish from ballroom to ballroom to lead the sweaty throngs in the 2nd National Soul Weekender's 'Ladies' anthem, 'There'll Always Be A Calster'. Yes, last Frid, the lunky hordes descended once again on Labrocks' holiday camp on the Norfolk shore, except this time there were over 5,000 of them spread over not only the chisel camp but also the Silver Sands caravan camp next door — and although there were three music venues in the main camp it was the Silver Sands ballroom that came to be considered the best. All the main DJs — Chris Hill, Robbie Vincent, Greg Edwards, Sean French, Chris Brown, Jeff Young, Froggy, Tom Holland, Brother Louie, Les Knott — moved about between the different venues so that they all shared the load (none was big enough for everyone), but the final Finale of the day always ended up amongst the caravaners. Even more than that before the accent was on anything goes, and with such a large crowd of hell-bent kids it was likely that something would give. Mainly it was chisel windows that did, though they weren't necessarily broken on purpose. The fun went in waves: Friday night it was pillow fights, Saturday it was water attacks. Not just water pistols, but dustbins, with people lying in ambush to give others a soaking. Chris Hill, his assistant Snell, promoter Adrian Webb and others were charged at by a hundred egg and flour - hurling kids, who then emptied water through their fleeing Range Rovers' open sunroof! It wasn't meant viciously, although they weren't to know that the 'stars' were staying in a hotel with only one bathroom between 12 people, so the clean-up would take time. When everyone had gone and only the 'stars' remained, there was an exclusive buffet on Sunday night when the jocks (and the ladies) behaved in remarkably similar and silly fashion, with Greg Edwards pushing a chocolate cake into Snell's face and Robbie's wife getting Greg back in return! At this event also it was tried to establish just what 'THE' Calster record had been (in April it was McFadden & Whitehead), and although it seemed as if Kool & The Gang had dominated the weekend the voting came out in favour of Michael Jackson's 'OM The Wall'. Full details of the other contenders and a more complete account of the silliness next week, but don't forget that all this is happening again at Showtopper Promotions' other overlow weekend in Cornwall at Perrin Sands next weekend too. October 26-28. Reckon the jocks'll wear raincoats and sou'westers for that!

ODDS 'N BODS

SUGARHILL GANG 'Rapper's Delight' has already won a US gold disc for New York sales alone. DJ rapping being the new craze, and last Thursday at May Gullivers the members of FLB took turns to rap along over the record as if it was their own... Shalamar 'The Second Time Around' has been remixed for 12in instead of 'Right In The Socket' (which remains much better). Jupiter Beyond and Lowell are on UK 12in early November. Millie & Ike's 'Feels Like The First Time' 12in is due next week, and Dusty Springfield's 'Baby Blue' will be on limited 12in after all. Sylvester's next is 'Can't Stop Dancin'', a shrieking 131-122bpm pounder, more coherent than of late. Brass Construction's currently reworking 'Movin' oldies is 120-131bpm, with a 20 beat soft intro from first noise to main rhythm (if you want to be clever!)... Calster jocks kept telling me how Atmosfear and 'Expansions' mix together perfectly, evidently forgetting who told them! Sally Ormsby is back at CRA, filling in as disco plugger just one day a week. 'Bill Granger has set up Fire Island Disco Promotions, based at 29 Waterford Street, Glasgow G2 6BZ (041-221 7282), to service Scottish jocks with all aspects of disco promotion, and is even venturing a possible Scottish DJ convention (undeterred by his visit to Franchies! Shalila Hutchinson somehow got separated from sisters Wanda & Jeanette in last week's Emotions caption, while new in the Disco 90 at 87 was Sly Dunbar 'Rasta Fiesta' (now at number 70). Northern Soul is alive and well in London, the Southgate Rhythm & Soul Society start a new venue this Friday (19) at the old Kiocks Kiosk location, the West Hampstead Railway Hotel, from members — hip with an SAE from Randy Cozens, 273 Chase Road, London N14. Franchies open a new up-market over 21's weekly Thursday venue next Thursday (25), The Apartment, at Farnborough Recreation Centre, with prizes including a Paris weekend for two. 15-year old Jo Field, whose sister Sally and Jude were wearing nappies at Calster, is frustrated by being too young for most clubs but raves about the uptown funk of DJ Chris Green at the no age limit Oracle Club in Watford. Jon Taylor started an '80's night this last Monday at Norwich Cromwellia. Graham Thornton, Tea Council Young DJ winner, has now landed the 2 to 6am early morning DJ slot daily on Birmingham's BRMB commercial station, starting in December... Sonny Rollins, veteran avant garde jazz saxist, is in line for a 12in soon, with his contemporary (now of 'Dr Jackyl And Me Funk' fame), Jackie McLean plays Chalk Farm Round House next Friday (26) as part of the 9th Camden Jazz Week — but don't go expecting disco!

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UK NEWIES

HUDSON PEOPLE: 'Boogie On Downtown' (Virgin JS 30112). Totally exhilarating brassy instrumental bouncer (forget the awful chix on the local A-side) winds along in Brass Construction style through 126-131-127-130-127-130-133 bpm until the 12in practically takes off at the end! Easily the biggest news at Calster, it has immediate impact and will obviously be huge.

ISLEY BROTHERS: 'It's A Honk Honk' (RCA 12in) (Part 1 & 2) (Epic EPC 12-7911). Emphatically clapping fast 133 bpm jittery lunker, finally on UK 12in, really quite 'rockin' at Calster!

ANITA WARD: 'Don't Drop My Love' (TK TKR 13-7582). Clonking 126 bpm cowbell intro becomes a bass and backbeat driven 125 bpm 12in pop churner with Anita's shrill wailing cutting through the smother support.

DAN + Monkey Chop (Island WIP 820). Gently bubbling 112 bpm 7in jogger, more old-style Real Thing than the reggae you'd expect, with syndrums and simple catchily swaying lilt.

UMBERTO TOZZI: 'Gloria' (Epic Epic 7415). Somehow restrained yet steadily speeding 133 bpm 7in original of the Euro pop smash covered here by Jonathan King, this has already showed up as a disco breaker on import.

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CONFIDENTIAL INTRODUCTIONS to suit all ages and interests nationwide. Free details. - Dating Confidential (Dept Rd), 64 Maldon Road, London W2.

PENFRIENDS GALORE! all ages. Free brochure from: Leisure Times, (A44), Chorley, Lancs.

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

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

Special Notice

UNICORN BOLAN magazine - have you got your October/November issue? 40p + large SAE from 20 Eastleigh Avenue, S Harrow, Middlesex.

ERIC FAULNER, a very happy birthday for October 21st please Rikki, don't get any sexier, I just can't stand it! Take care babe, be seeing ya soon, love + xxx your best friend Lorraine, Northampton P.S. can't wait to get into that elevator.

ONKY I love you more each day, Kayt.

BOLAN'S T. REXMAS boogie: tickets now available £1.50 non members, £1.25 members, SAE for tickets or info to: Rex Appreciation Society, 148 Wennington Road, Southport, Merseyside, or T. Rex Easy Action, 40 Langdale Road, Liverpool. Tax!

COSMIC DANCER (ISSUE 13 The last issue) OUT NOW, exclusive Steve Took interview 35p & S.A.E. 17 WIST PARK AVENUE, CLIFTONVILLE, MARGATE.

SLADE MAKE 'em feel the noise Good luck cos I love you, Sue.

CLIFF RICHARD, Happy birthday October 14th. Great to see you and Shadows in charts again. Tim D.W.

GROOVER TANX for 29th. Love all ya Bolanites and satin soul, Marc. - Wild apple girl, Glasgow.

FREE BROADCASTING MAGAZINE is Britain's most successful magazine on the subject AND PART GLOSSY. We cover, in depth ALL offshore stations, citizens band radio and the land based pirates. Issue Eleven has many A4 size pages for just 30p including postage. Send PO! Cheques to: Free Broadcast Movement, PO Box 319, Edenbridge, Kent.

GARY NUMAN, the principle of success. You gave a great concert on your recent tour, I really enjoyed it, you have a real talent - I know your so fragile but please don't break too easily - A friend - but not electric! X.

BILLY ANDREWS has gone to America. Do not send any more mail.

MARK STEVENS, happy birthday for November 10th. New Seekers thanks for a great time in Bo'ness and Edinburgh - we love you - Carylly, Sue, Mary XXXX.

MARC BOLAN Beltane Human you'll come again to this earth. I'll always keep Marc in my heart. Boogie on forever. Hot love, Colin Bruce, Huntington.

FREE RADIO WAVES 12 contains latest news on Radio Caroline, Radio Del Mare and the seizure of Radio Mi Amigo. There's a host of other information and features on landbased pirates. Citizen's band radio and the Offshore stations of the sixties. All in Britain's most informative radio magazine 25p from Flagstone, West Heath Lane, Sevenoaks, Kent.

RECORD FAIR, Saturday, October 20th, 11 am. Bluecoat Chamber School Lane, Liverpool. Stall enquiries - 051 236 6597.

STEVE HARLEY'S new single 'Freedom's Prisoner' out now! Details of official fan club - SAE to Crystal, 15 Cheslow Close, Grangewood Farm, Chesterfield, Derbyshire.

Situations Vacant

JUNIOR SALES assistant required for help disco centre. Five day week. A knowledge of discos and electrics would be useful but is not essential - Phone Watford 44822.

GOOD SINGER wants good band/rock/melody quickly. - Phone Jenny, Beaconsfield 4834, after six. Lead guitarist, bassist, rhythm, drummer.

CENTRAL LONDON discotheque requires smart, attractive female/maie D.J. Records and equipment provided. - For full details, phone 01-629 4819.

D.J.'s WANTED with contacts gear supplied. - Romford 63680.

EARN AT home and be your own boss. Send SAE today to Star Enterprises, Box No 2129.

LYRIC WRITERS required by recording company. - Details (SAE): 30 Sneyd Hall Road, Bloxwich, Staffordshire.

MAKE £25 to £35 a week addressing mailing commission circulars at home in your spare time. - Send SAE for first work parcel. Details HBO/Services, 45 Sandringham Road, Norwich, Norfolk, NOR8LG.

LYRIC WRITERS required by recording company. - Details (SAE): 30 Sneyd Hall Road, Bloxwich, Staffordshire.

RECORD COMPANY secretaries. Are you on our books? - MEMO Emp Agcy 734 5774-5.

Records Wanted

STATUS QUO singles on Pye. 'Tune To The Music' and 'Make Me Stay A Bit Longer' - Yelminster 87217.

WHITE EMERALD PORTHAWL dealers of second hand albums, send SAE for price quote stating condition etc. Callers welcome. - 53A Newton, Nottage Road, Porthcawl, South Wales.

OLIVIA NEWTON JOHN L.P. Music Makes My Day cassette or record. State price. - Mr D Newton, 3 Elm Tree Road, Cosby, Leicestershire.

BAKERLOO LINE - Bakerloo phone 01 421 2322, also anything interesting.

ALL RECORDS, tapes bought - exchanged, 10p - £2.20 each cash paid (10p - £2.50 exchanged). Absolutely NONE refused.

Bring in ANY quantity in ANY condition to Recy - Tape Exchange, 38 Notting Gate, London W11 (01 777 3538). ANY LPs, cassettes may be sent with SAE for cash.

BOWIE BOOTLEGS - Ken, 42 Bath Road, Balbriggan, Co Dublin.

Wanted

KEITH EMERSON information wanted - obscure, commonplace, for possible fanlet. SAE for replay. Box No 2123.

ABBA TICKETS required 2 or 3 any concert, good price. Details to G Berry, Claydon Fold, Withnell, Lancs.

ABBA TICKETS for London performance Ring Cholderton 625 evenings. **CLIFF RICHARD** tickets. 2/3 Manchester, December or Leicester, November. Christine, 30 Downing Grove, Preston Road, Hull.

FRIEND WANTED for concerts & outings reply, Jan, 37 Broome Avenue, East Goscote, Leicestershire.

ABBA TICKETS required for Wembley, Saturday, 10th November - Taunton 83767.

TRAMPS COLOUR poster, 45 Grange Road, Salford, Bristol.

ABBA TICKETS, two wanted for Wembley concert. M. Bennett, 39 Metherton Road, Padstow, Cornwall.

URGENTLY ONE copy 'Duke of Earl' - Gene Chandler's in v.g.c. Contact Hall 041 423 1001, after 7.30 pm.

Musical Services

DEMO TAPES wanted for U.S. market. Full copyright protection. Tapes and written enquiries to: 'Boscom', 102 Newgate Street, London, EC1.

LYRICS WANTED by music publishing house, 11 St Albans Avenue, London W4.

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

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EXPERIENCED D.J. seeks pub residency in London area. Contact, Stacy on 499-2929 day time.

EXPERIENCED D.J. seeks residency or to work on good roadshow any area considered. Contact Malcolm, 28 Alfred Avenue, Bedlington, North Land.

VERSATILE LYRIC writer seeks musicians, bands, vocalists, publishers etc., with view to working relationship. Box No 2127.

SWAP OR SELL

You don't just have to buy or sell something. Why not put an advert in to swap your goods with something you want? See coupon.

DATELINE is Britain's most successful magazine on the subject AND PART GLOSSY. We cover, in depth ALL offshore stations, citizens band radio and the land based pirates. Issue Eleven has many A4 size pages for just 30p including postage. Send PO! Cheques to: Free Broadcast Movement, PO Box 319, Edenbridge, Kent.

SMALL ADS

For Sale

"PIN ON badges, patches, crystals, enamels and things Mister Tee's new list out now. Mod, new wave, rock + some bloody stupid designs. Send large SAE for details of free badges, monthly draw, offers etc. — Mister Tee, Dept 90, 66 Stony Lane, Kidderminster, Worcs

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C O N C E R T PHOTOGRAPHS 10ins x 8ins b/w close-ups: Kate Bush, Bluejays, Yes, Zeppelin, Wings, Stones, Dylan, Queen, Stewart, Genesis, Hackett, Gabriel, Renaissance, B.J.H. Osmonds, Essex, Giltrap, Quo, Joet, Eagles, Denver — SAE (or details): G. Smith, 21 Manningtree Close, Wimbledon, SW19 6ST

ABBA SIX best arenas Fri 9th. Sat 10th, will split, offers — 01-837 5554

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ELVIS PRESLEY genuine dollar bills, SAE for details. — D. Charker, 20 Elmvale Drive, Hutton, Weston - Super - Mare, Avon

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COMICS By post Marvel, DC imports, Warrens, Howard, Conan, Freak Brothers, Heavy Metal, Undergrounds, Distributed Marvels. Write for free catalogue of new comics plus comic news fanzine — Fandom Publications, P.O. Box 53, 16 Wimbledon Arcade, London SW19 1PR

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THE WHO official club — Send SAE for details to The Who Club, PO Box 107A, London N6 5TU.

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CHARTS

UK SINGLES

1	VIDEO KILLED THE RADIO STAR	Buggles	Island
2	MESSAGE IN A BOTTLE	Police	A & M
3	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic
4	DREAMING	Blondie	Chrysalis
5	ONE DAY AT A TIME	Lena Marini	Pyg
6	EVERYDAY HURTS	Sad Cafe	RCA
7	SINCE YOU'VE BEEN GONE	Rainbow	Polydor
8	WHATEVER YOU WANT	Status Quo	Vertigo
9	WHEN YOU'RE IN LOVE	Dr Hook	Capitol
10	CHOSEN FEW	Dookeys	GTO
11	QUEEN OF HEARTS	Dave Edmunds	Swan Song
12	OK FRED	Errol Dunkley	Scope
13	KATE BUSH LIVE ON STAGE	Kate Bush	EMI
14	CARS	Gary Numan	Beggars Banquet
15	YOU CAN DO IT	Al Hudson and The Partners	MCA
16	IF I SAID YOU HAD A BEAUTIFUL BODY	Bellamy Brothers	Warner Bros
17	BACK OF MY HAND	Jags	Island
18	TUSK	Fleetwood Mac	Reprise
19	CRUEL TO BE KIND	Nick Lowe	Radar
20	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels Band	Epic
21	THE GREAT ROCK AND ROLL SWINDLE	Sex Pistols	Virgin
22	THE BRIDGE	Madness	2 Tone
23	MY FORBIDDEN LOVER	Chic	Atlantic
24	TIME FOR ACTION	Secret Affair	ISpy
25	STAR	Earth Wind and Fire	CBS
26	LOVE'S GOT A HOLD ON ME	Dollar	Carrere
27	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills	Ariola/Hansa
28	MAKING PLANS FOR NIGEL	XTC	Virgin
29	LUTON AIRPORT	Cats UK	WEA
30	NEW GIMME GIMME GIMME	Abba	Epic
31	CHARADE	Skids	Virgin
32	SLAP AND TICKLE	Squeeze	A & M
33	NEW CRAZY LITTLE THING CALLED LOVE	Ouseen	EMI
34	STRUT YOUR FUNKY STUFF	Frantique	Phil Int
35	SPRIT BODY AND SOUL	Nolan Sisters	Epic
36	DON'T BRING ME DOWN	FLO	Jel
37	LET ME KNOW (I HAVE A RIGHT)	Gloria Gaynor	Polydor
38	SAIL ON	Commodores	Tamla Motown
39	SING A HAPPY SONG	O'Jays	Phil Int
40	NEW NUCLEAR DEVICE (WIZARD OF AUS)	Stranglers	United Artists
41	DIM ALL THE LIGHTS	Donna Summer	Casablanca
42	DON'T BE A DUMMY	John Durranc	Vertigo
43	NEW SMASH UP	Damnd	Chiswick
44	DON'T WANT TO BE A FREAK	Dynasty	Solar
45	THE SHAPE OF THINGS TO COME	Headboys	RSD
46	NEW SHE'S IN LOVE WITH YOU	Suzi Quatro	RAK
47	ON MY RADIO	Selecter	2 Tone
48	POINT OF VIEW	Malumi	Malumi
49	STREET LIFE	Crusaders	MCA
50	HEARTACHE TONIGHT	Eagles	Asylum
51	THE SPARROW	Rambles	Decca
52	RISE	Herb Alpert	A & M
53	THE LONELIEST MAN IN THE WORLD	Tourists	Logo
54	REGGAE FOR IT NOW	Bill Lowley	Charisma
55	JUMP THE GUN	Three Degrees	Ariola
56	SUMAHAMA	Beach Boys	Caribou
57	STRAW DOGS	Stili Litta Fingers	Chrysalis
58	NEW SARAH	Thin Lizzy	Vertigo
59	WE DON'T TALK ANY MORE	Cliff Richard	EMI
60	NEW MEMORIES	Public Image Ltd	Virgin
61	STRAIGHT LINES	New Musik	GTO
62	NEW SO MUCH TROUBLE IN THE WORLD	Bob Marley	Island
63	TYPICAL GIRLS (I HEARD IT THRU THE GRAPEVINE)	Silts	Island
64	NEW YOU'VE GOT MY NUMBER	Undertones	Sire
65	GOTTA GO HOME	EL LUTE	Boney M
66	GOOD GIRLS DON'T	The Knack	Atlantic/Hansa
67	NEW BIRD SONG	Lena Lovich	Capitol
68	GHST DANCER	Adnasi Brothers	Sillit
69	NEW BABY BLUE	Dusty Springfield	Scotti Brothers
70	NEW FREEDOM'S PRISONER	Steve Harley	Mercury
71	NEW CAN'T GET ENOUGH OF YOUR LOVE	Darts	EMI
72	NO ONE GETS THE PRIZE	Diana Ross	Magnet
73	NEW BRIGHT SIDE OF THE ROAD	Van Morrison	Tamla Motown
74	NEW SAD EYES	Robert John	Mercury
75	ANGEL EYES	Rosy Music	EMI
76	GOOD GIRLS DON'T	The Knack	Polydor

OTHER CHART

1	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson
2	YOU CAN DO IT	Al Hudson & Partners
3	STRUT YOUR FUNKY STUFF	Frantique
4	FEEL THE REAL	David Bendeth
5	WHEN YOU'RE NUMBER ONE	Gene Chandler
6	LOOKING FOR LOVE TONIGHT	FLB
7	SEXY CREAM	Slick
8	DANCIN' AND PRANCIN'	Cardido
9	IT'S CALLED THE ROCK	Edwin Starr
10	GONE, GONE, GONE	Johnny Mathis
11	BABY BABA BOOGIE	Gap Band
12	STAR	Earth Wind & Fire
13	DEJA VU	Paulinho De Costa
14	STREET LIFE	Crusaders
15	JUMP THE GUN	Three Degrees

Compiled by POWERHOUSE HEAVY METAL ROADSHOW Tel: 01-368 0852

UK ALBUMS

1	REGGATA DE BLANC	Police	A & M
2	EAT TO THE BEAT	Blondie	Chrysalis
3	WHATEVER YOU WANT	Status Quo	Vertigo
4	THE LONG RUN	Eagles	Asylum
5	OFF THE WALL	Michael Jackson	Epic
6	THE PLEASURE PRINCIPLE	Gary Numan	Beggars Banquet
7	OCEANS OF FANTASY	Boney M	Atlantic/Hansa
8	DISCOVERY	Electric Light Orchestra	Jel
9	OUTLANDS D'AMOUR	Police	A & M
10	STRING OF HITS	Shaddow	EMI
11	DOWN TO EARTH	Rainbow	Polydor
12	PARRALLEL LINES	Blondie	Chrysalis
13	IN THROUGH THE OUT DOOR	Led Zeppelin	Swan Song
14	GREATEST HITS 1972-78	10 CC	Mercury
15	THE RAVEN	Stranglers	United Artists
16	THE CRACK RUTS		Virgin
17	I AM	Earth Wind & Fire	CBS
18	BREAKFAST IN AMERICA	Supertramp	A & M
19	MR UNIVERSE	Gillan	Acrobati
20	SURVIVAL	Bob Marley & The Wailers	Island
21	UNLEASHED IN THE EAST	Judas Priest	CBS
22	ACURIOUS FEELING	Tony Banks	Charisma
23	I'M THE MAN	Joe Jackson	A & M
24	LENA'S MUSIC ALBUM	Lena Marini	Pyg
25	WAR OF THE WORLDS	Jell Wayne's Musical Version	CBS
26	ROCK 'N' ROLL JUVENILE	Cliff Richard	EMI
27	NOT THAT I AM BIASED	Max Boyce	EMI
28	MIDNIGHT MAGIC	Commodores	Tamla Motown
29	REPLICAS	Tubeway Army	Beggars Banquet
30	FACADES	Sad Cafe	PCA
31	QUADROPHENIA	Original Soundtrack	Jel
32	KENNY ROGERS SINGLES ALBUM	Kenny Rogers	United Artists
33	BAT OUT OF HELL	Meat Loaf	Epic
34	MANILOW MAGIC	Barry Manilow	Arista
35	NIGHT OWL	Gerry Rafferty	United Artists
36	LAST THE WHOLE NIGHT LONG	James Last	Polydor
37	WE ARE FAMILY	Sister Sledge	Atlantic
38	VOULEZ VOUS	Abba	Epic
39	THE ADVENTURES OF THE HERSHAM BOYS	Sham 66	Polydor
40	ONE VOICE	Barry Manilow	Arista
41	ANOTHER KIND OF BLUES	UK Subs	Gen
42	RISQUE	Chic	Atlantic
43	WELCOME TO THE CRUISE	Judie Tzuke	Rocael
44	LIVE AND LEARN	Elkie Brooks	A & M
45	SLOW TRAIN COMING	Bob Dylan	CBS
46	LOVE HUNTER	Whitesnake	United Artists
47	STORMWATCH	JeHo Tull	Chrysalis
48	RUMOURS	Fleetwood Mac	Warner Bros
49	THE UNRECORDED JASPER CARROTT	Jasper Carrott	DJM
50	MANIFESTO	Rosy Music	Polydor
51	SHOOTING STARS	Dollar	Carrera
52	SKY SKY		Ariola
53	THE VERY BEST OF LEO SAYER	Leo Sayer	Chrysalis
54	OUT OF THE BLUE	Electric Light Orchestra	Jel
55	THE KICK INSIDE	Kate Bush	EMI
56	STREET LIFE	Crusaders	MCA
57	DREAM POLICE	Cheap Trick	Epic
58	VICTIM OF LOVE	Elton John	Rocket
59	DART ATTACK	Darts	Magnet
60	ENTERTAINMENT	Gang of Four	EMI
61	THE UNDERTONES	The Undertones	Sire
62	JOE'S GARAGE ACT 1	Frank Zappa	CBS
63	LIVE KILLERS	Queen	EMI
64	HERE	Leo Sayer	Chrysalis
65	BAD GIRLS	Donna Summer	Casablanca
66	CITY TO CITY	Gerry Rafferty	United Artists
67	MORNING DANCE	Savoy Giza	Infinity
68	INTO THE MUSIC	Van Morrison	Vertigo
69	COMING UP FOR AIR	Penetration	Virgin
70	THE BEST OF THE DOOLEYS	The Dooleys	GTO
71	TUBEWAY ARMY	Tubeway Army	Beggars Banquet
72	THE BEST DISCO ALBUM IN THE WORLD	Various	WEA
73	NIGHTFLIGHT TO VENUS	Boney M	Atlantic/Hansa
74	BRIDGES	John Williams	Lotus
75	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS	Sex Pistols	Virgin

US SINGLES

1	RISE	Herb Alpert	A&M
2	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic
3	POP MUZIK	M	Sire
4	SAIL ON	Commodores	Motown
5	I'LL NEVER LOVE THIS WAY AGAIN	Dionne Warwick	Ariola
6	DIM ALL THE LIGHTS	Donna Summer	Casablanca
7	SAD EYES	Robert John	EMI
8	MY SHARONA	The Knack	Capitol
9	HEARTACHE TONIGHT	Eagles	Asylum
10	STILL	Commodores	Motown
11	HEAVEN MUST HAVE SENT YOU	Bonnie Pointer	Motown
12	YOU DECORATED MY LIFE	Kenny Rogers	United Artists
13	LONGSOME LOSER	Little River Band	Capitol
14	DIRTY WHITE BOY	Foreigner	Atlantic
15	TUSK	Fleetwood Mac	Warner Bros
16	PLEASE DON'T GO	KC & The Sunshine Band	TK
17	SPOOKY	Atlanta Rhythm Section	Polydor
18	LOWIN' TOUCHIN' SQUEEZIN'	Journey	Columbia
19	GOOD GIRLS DON'T	The Knack	Capitol
20	HOLD ON	Ian Gomm	Sillit
21	GET IT RIGHT NEXT TIME	Gerry Rafferty	United Artists
22	COME TO ME	Fiance Joli	Prelude
23	WHERE WERE YOU WHEN I WAS FALLING IN LOVE	Lobo	MCA/Curb
24	I KNOW A HEARTACHE WHEN I SEE ONE	Jennifer Warnes	Arista
25	THIS NIGHT WON'T LAST FOREVER	Michael Johnson	America
26	BABE	Sly	A&M
27	GOTTA SERVE SOMEBODY	Bob Dylan	Columbia
28	MIDNIGHT WIND	John Stewart	RSC
29	CRUEL TO BE KIND	Nick Lowe	Columbia
30	AFTER THE LOVE HAS GONE	Earth Wind and Fire	Arc
31	DEFENDIN' ON YOU	The Doobie Brothers	Warner Bros
32	IF YOU REMEMBER ME	Chris Thompson	Planet
33	SO GOOD SO RIGHT	Branda Russell	Horizon
34	BROKEN HEARTED ME	Anna Murray	Capitol
35	SHIPS	Barry Manilow	Arista
36	FOUND A CURE	Ashford & Simpson	Warner Bros
37	YOU'RE ONLY LONELY	JD Souther	Columbia
38	FIN	Jimmy Buffet	MCA
39	DON'T BRING ME DOWN	Electric Light Orchestra	Jel
40	RAINBOW CONNECTION	Karmil The Frog	Atlantic
41	BORN TO BE ALIVE	Patricia Hernandez	Columbia
42	STREET LIFE	Crusaders	MCA
43	PLEASE DON'T LEAVE	Lauren Wood	Warner Bros
44	THE BOSS	Diana Ross	Motown
45	VICTIM OF LOVE	Elton John	MCA
46	ARROW THROUGH ME	Wings	Columbia
47	SURE KNOW SOMETHING	Kiss	Casablanca
48	LET ME KNOW I HAVE A RIGHT	Gloria Gaynor	Polydor
49	HALF THE WAY	Crystal Gayle	Columbia
50	5.15	The Who	Polydor
51	LEAD ME ON	Marina Nightingale	Windson
52	REASON TO BE	Kansas	Kirshner/CBS
53	DREAMING	Blondie	Chrysalis
54	TAKE THE LONG WAY HOME	Supertramp	A&M
55	BETTER LOVE NEXT TIME	Dr Hook	Capitol
56	STARRY EYES	The Records	Virgin
57	DREAM POLICE	Cheap Trick	Epic
58	DO YOU THINK I'M DISCO	Steve Dahl	Ovation
59	NO MORE TEARS	Barbra Streisand & Donna Summer	Columbia/Casablanca
60	MY FORBIDDEN LOVER	Chic	Atlantic
61	I NEED A LOVER	John Cougar	Arista
62	DAMNED IF I DO	The Alan Parsons Project	Arista
63	I WANT YOU TONIGHT	Pablo Cruise	A&M
64	IF YOU WANT IT	Natalie	Arista
65	WHO LISTENS TO THE RADIO	The Sports	Arista
66	ROLENE	Moon Martin	Capitol
67	BAD CASE OF LOVING YOU	Roberti Palmer	Island
68	DRIVERS SEAT	Sniff 'N' The Tears	Atlantic
69	CRUISIN'	Smoky Robinson	Tamla
70	HIGHWAY TO HELL	AC/DC	Atlantic
71	IT'S ALL I CAN DO	The Cars	Eletra
72	LADIES NIGHT	Kool & The Gang	De-Lite
73	COOL CHANGE	Little River Band	Capitol
74	PRETTY GIRLS	Melissa Manchester	Arista
75	CONFUSION	Electric Light Orchestra	Jel

CHARTFILE

THE INCREDIBLE run of albums debuting at number one continues this week with Police's 'Regatta De Blanc' (while Reggae) dramatically capturing the top spot from Blondie's 'Eat To The Beat'. The Police album sold at a phenomenal rate last week and should have no trouble in attaining platinum status (300,000 sales) — a figure achieved by Blondie in less than two weeks, though Debbie and the gang will be hard-pushed to equal the sales of their previous 'Marked Lines' album which recently topped the million mark...

One question which I'm frequently asked is "How many hits did The Beatles have in America?" The Fab Four were easily the most successful British act ever to hit the States with a total of 63 American hits. Their first appearance on Billboard's hot hundred was on January 18, 1964 when 'I Want To Hold Your Hand' debuted at 45. Two weeks later it was Number One. The rest of the Beatles' American hits were: 'She Loves You' (1), 'Please Please Me' (3), 'I Saw Her Standing There' (14), 'My Bonnie' (26), 'From Me To You' (41), 'Twist & Shout' (2), 'Roll Over Beethoven' (58), 'Can't Buy Me Love' (1), 'All My Loving' (45), 'Do You Want To Know A Secret?' (2), 'You Can't Do That' (48), 'Thank You Girl' (35), 'There's A Place' (74), 'Love Me Do' (1), 'Why?' (68), 'PS I Love You' (10), 'Four By The Beatles' (EP) (92), 'Sie Liebt Dich' (97), 'A Hard Day's Night' (1), 'Ain't She Sweet' (19), 'I Should Have Been a Bachelor' (53), 'And I Love Her' (12), 'I'll Cry Instead' (25), 'I'll Feel Good' (53), 'I'm Happy Just To Dance With You' (95), 'Matchbox' (17), 'Slow Down' (25), 'I Feel Fine' (1), 'She's A Woman' (4), 'Eight Days A Week' (1), 'I Don't Want To Spoil The Party' (29), '4 By The Beatles' (68), 'Ticket To Ride' (1), 'Yes It Is' (66), 'Help' (1), 'Yesterday' (1), 'Act Naturally' (47), 'We Can Work It Out' (1), 'Day Tripper' (5), 'Nowhere Man' (3), 'What Goes On' (61), 'Paperback Writer' (11), 'Rain' (23), 'Yellow Submarine' (2), 'Eleanor Rigby' (11), 'Strawberry Fields Forever' (8), 'Penny Lane' (1), 'All You Need Is Love' (1), 'Baby You're A Rich Man' (34), 'Hello Goodbye' (1), 'I Am The Walrus' (56), 'Lady Madonna' (4), 'The Inner Light' (66), 'Hey Jude' (1), 'Revolution' (12), 'Get Back' (1), 'Don't Let Me Down' (35), 'The Ballad of John & Yoko' (8), 'Something' (1), 'Let It Be' (1), 'The Long & Winding Road' (1), 'Got To Get You Into My Life' (7), 'A Ob-La-Di-Ob-La-Da' (49).

Steve Wonder's first album since September 1978, 'The Secret Life Of Plants' has once again hit problems. Originally scheduled for release some 14 months ago, the album has undergone digital

re-mixing and numerous other amendments by Steve. The latest problem is due to the sound which the cassettes was to carry. Specially developed by an American chemist the scent apparently destroys vinyl. This startling discovery was made by UK scientists who analysed a phial of the scent, the formula of which is so secret that EMI themselves aren't sure of all the ingredients. It is, and when the problems are sorted out the album, a double, will retail at a hefty £3.50 though the more frugally packed cassette will sail for £3.00.

Paul Jabara, writer of Barbra Streisand's 'The Main Event' and Donna Summer's 'Last Dance' (and to be an actor, Jabara appeared in 'Midnight Cowboy' and took up composing initially as a means of relaxing. Now, Jabara is aiming for his own hit with a new Casablanca single 'Disco Wedding'... Produce Mike Chapman's latest discovery, American Pat Benatar, makes her singles debut with a re-make of Smokey's 'If You Think You Know How To Love Me'.

Two girls from London and one from Kentucky make up Girl Skewed whose excellent debut single 'Sweet Talk' is currently at tracking radio airplay. The girls' music has the same eccentric quirky feel as Lena Lovich.

Magnet Records is last despatching a time-warple fixation with the hugely successful Darts already dropping their way to several lifelines and stanzas alyla hie singles. Magnet have now signed The Ritzs, three girls whose music imitates the Phil Spector sound of the sixties. A single by the girls has already been released. The final part of the trilogy is Matchbox, long recognised as the most authentic rockabilly group in the country. Matchbox, though, are unique in that despite their alyla, their infectious aggressive music is not merely reworkings of 60sies. The group writes nearly all its own material and their new single 'Rockabilly Rebel' is a fine example of the standard of the forthcoming album entitled simply 'Matchbox'.

Janis Ian first rose to fame with 'Society's Child' a controversial US hit of 1967 which was banned by most Radio stations. Janis was only 15 years old at the time but her incisive idiom of an society's attitude to a black-white relationship was considered too hot to handle. Nevertheless, the record managed to peak at a creditable 14 on Billboard's US countdown. Janis faded from view only to re-emerge with a US smash, 'At Seventeen', in 1975. A further spell of failure had painted Janis in yet another direction. Her new single 'Fly To My Right' was co-written and produced by Giorgio Moroder, though CBS maintain it is a "not disco". Another Moroder production, 'The Three Degrees' 'Jump The Gun' is now available in an eight-minute twelve inch version... ALAN JONES

US ALBUMS

- | | | | |
|----|----|---|----------------|
| 1 | 1 | IN THROUGH THE OUT DOOR, Led Zeppelin | Swan Song |
| 2 | — | THE LONG RUN, Eagles | Asylum |
| 3 | 2 | GET THE KNACK, The Knack | Capitol |
| 4 | 4 | MIDNIGHT MAGIC, Commodores | Motown |
| 5 | 5 | OFF THE WALL, Michael Jackson | Atlantic |
| 6 | 8 | HEAD GAMES, Foreigner | Epac |
| 7 | 11 | DREAM POLICE, Cheap Trick | Columbia |
| 8 | 3 | SLOW TRAIN COMING, Bob Dylan | A&M |
| 9 | 7 | BREAKFAST IN AMERICA, Supertramp | A&M |
| 10 | 21 | CORNERSTONE, Slyx | Reprise |
| 11 | 9 | RUST NEVER SLEEPS, Neil Young & Crazy Horse | Arista |
| 12 | 13 | DIONNE, Dionne Warwick | Arista |
| 13 | 14 | EVE, The Alan Parsons Project | A&M |
| 14 | 55 | RISE, Herb Alpert | MCA |
| 15 | 15 | VOLCANO, Jimmy Buffett | PIR |
| 16 | 16 | IDENTIFY YOURSELF, O'Jays | Casablanca |
| 17 | 18 | BAD GIRLS, Donna Summer | United Artists |
| 18 | 20 | KENNY, Kenny Rogers | Atlantic |
| 19 | 8 | RISQUE, Chic | Elektra |
| 20 | 12 | CANDY-O, Cera | Motown |
| 21 | 22 | THE BOSS, Diana Ross | Arc |
| 22 | 24 | HIGHWAY TO HELL, AC/DC | Sire |
| 23 | 17 | I AM, Earth, Wind & Fire | Chrysalis |
| 24 | 26 | FEAR OF MUSIC, Talking Heads | Columbia |
| 25 | 30 | STORMWATCH, Jethro Tull | Zappa |
| 26 | 28 | EVOLUTION, Journey | Warner Bros |
| 27 | 29 | JOE S GARAGE, Frank Zappa | Capitol |
| 28 | 23 | STAY FREE, Ashford & Simpson | Epac |
| 29 | 10 | FIRST UNDER THE WIRE, Little River Band | Warner Bros |
| 30 | 31 | FLURIN' WIN DISASTER, Molly Hatchet | Epac |
| 31 | 46 | COMEDY IS NOT PRETTY, Steve Martin | Warner Bros |
| 32 | — | ONE VOICE, Barry Manilow | Arista |
| 33 | 36 | FRANCE JOLI, France Joli | Prelude |
| 34 | 35 | LABOUR OF LUST, Nick Lowe | Columbia |
| 35 | 37 | FICKLE HEART, Sniff 'N' The Tears | Atlantic |
| 36 | 51 | LADIES NIGHT, Kool & The Gang | De-Lite |
| 37 | 40 | RESTLESS NIGHTS, Karla Bonoff | Columbia |
| 38 | 18 | MILLION MILE REFLECTIONS, Charlie Daniels Band | Epac |
| 39 | — | UNCLE JAM WANTS YOU, Funkadelic | Warner Bros |
| 40 | — | BOOGIE MOTEL, Foghat | Bearsville |
| 41 | 44 | THE RECORDS | Virgin |
| 42 | 46 | CURTIS MAYFIELD, Maatbeal | RSD |
| 43 | 43 | INTO THE MUSIC, Van Morrison | Warner Bros |
| 44 | 25 | DISCOVERY, Electric Light Orchestra | J&J |
| 45 | 32 | SECRETS, Robert Palmer | Island |
| 46 | 50 | THE MUPPETS, Soundtrack | Atlantic |
| 47 | 27 | VOULEZ-VOUS, Abba | Atlantic |
| 48 | 33 | STREET LIFE, Crusaders | MCA |
| 49 | 34 | WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills | 20th Century |
| 50 | — | THE GLOW, Bonnie Raitt | Warner Bros |
| 51 | — | EAT TO THE BEAT, Blondie | Chrysalis |
| 52 | 52 | CHEAP TRICK AT BUDDOKAN, Cheap Trick | Epac |
| 53 | 36 | DISCO NIGHT GO | Arista |
| 54 | 39 | REALITY WHAT A CONCEPT, Robin Williams | Casablanca |
| 55 | — | KEEP THE FIRE, Kenny Loggins | Columbia |
| 56 | 56 | MINUTE BY MINUTE, Doobie Brothers | Warner Bros |
| 57 | 59 | RICKIE LEE, Rickie Lee Jones | Warner Bros |
| 58 | 42 | MORNING DANCE, Spyro Gyra | Infinity |
| 59 | 56 | LOVE DRIVE, Scorpions | Mercury |
| 60 | 60 | FIGHT DIRTY, Charlie | Arista |
| 61 | 61 | THE KIDS ARE ALRIGHT, The Who | MCA |
| 62 | 62 | BOP TILL YOU DROP, Ry Cooder | Warner Bros |
| 63 | 64 | TEDDY, Teddy Pendergrass | PIR |
| 64 | — | LIVE AND SLEAZY, Village People | Casablanca |
| 65 | 66 | B-52's | Warner Bros |
| 66 | 66 | THIGHS AND WHISPERS, Bette Midler | Atlantic |
| 67 | 67 | SECRET DREAM, Camado | Chocolata City |
| 68 | — | QUADROPHENIA, Soundtrack | Polydor |
| 69 | 70 | THE JUKESS, Southside Johnny & Asbury Jukes | Mercury |
| 70 | — | ROBERT JOHN | EMI America |
| 71 | 74 | STREET MACHINE, Sammy Hagar | Capitol |
| 72 | 72 | PRIORITY, Pointer Sisters | Planet |
| 73 | — | 830, WEATHER REPORT | Arc/Columbia |
| 74 | 48 | STUDIO 54, Various Artists | Casablanca |
| 75 | — | VAN HALEN II, Van Halen | Warner Bros |

UK SOUL

- | | | | |
|----|----|---|-------------|
| 1 | 1 | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson | Epac |
| 2 | 8 | YOU CAN DO IT, Al Hudson & Partners | MCA |
| 3 | 5 | THIS TIME BABY, Jackie Moore | CBS |
| 4 | 4 | STREET LIFE, Crusaders | MCA |
| 5 | 6 | STRUT YOUR FUNKY STUFF, Frankie | Phil Int |
| 6 | 2 | SAIL ON, Commodores | Motown |
| 7 | 3 | FEEL THE REAL, David Bendeth | Sidewalk |
| 8 | 7 | WHEN YOU'RE NUMBER ONE, Gene Chandler | Chi-Sound |
| 9 | 13 | PUT YOUR BODY IN IT, Stephanie Mills | 20th Cent |
| 10 | 16 | SING A HAPPY SONG, O'Jays | Phil Int |
| 11 | 8 | SEXY CREAM, Sick | Fantasy |
| 12 | 11 | GONE GONE GONE, Johnny Mathis | CBS |
| 13 | — | DIM ALL THE LIGHTS, Donna Summer | Casablanca |
| 14 | 12 | CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones | Polydor |
| 15 | — | OOH WHAT A LIFE, Gibson Brothers | Island |
| 16 | — | STAR, Earth Wind & Fire | CBS |
| 17 | 10 | IT'S CALLED THE ROCK, Edwin Starr | 20th Cent |
| 18 | 15 | FOUND A CURE, Ashford & Simpson | Warner Bros |
| 19 | — | POINT OF VIEW, Matumbi | Matumbi |
| 20 | — | DEJA VU, Paulinho Da Costa | Pablo Today |
- Compiled by: BLUES & SOUL, 153 Praad Street, London W2. Tel 01-402 6897

US SOUL

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

US DISCO

- | | | | |
|----|----|---|----------------|
| 1 | 1 | MOVE ON UP, UP, UP, Destination | Butterfly |
| 2 | 3 | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson | Epac |
| 3 | 4 | HARMONY/OOH LA LA, Suzi Lane | Elektra |
| 4 | 6 | POP MUZIK, M | Sire |
| 5 | 2 | COME TO ME, France Joli | Prelude |
| 6 | 5 | LOVE INSURANCE, Front Page | Panorama/RCA |
| 7 | 10 | BEAT OF THE NIGHT, Faver | Fantasy |
| 8 | 12 | LADIES NIGHT, Kool & The Gang | De-Lite |
| 9 | 7 | THE BREAK, Kat Mandu | TK |
| 10 | 8 | FANTASY, Bruni Pagan | Elektra |
| 11 | 11 | POW WOW/GREEN LIGHT, Cory Days | New York |
| 12 | 15 | E-M-C-I, Giorgio Moroder | Casablanca |
| 13 | 9 | FOUND A CURE, Ashford & Simpson | Warner |
| 14 | 14 | PUT YOUR FEET TO THE BEAT, The Ritchie Family | Casablanca |
| 15 | 17 | WHEN YOU TOUCH ME, Taana Gardner | West End |
| 16 | 13 | MUSIC MAN/REVENGE, Revanche | Atlantic |
| 17 | — | SADNESS IN REVOLUTION, Duncan Sissers | Earmark |
| 18 | — | ANOTHER CHA CHA, Santa Esmeralda | Casablanca |
| 19 | — | DEPUTY OF LOVE, Don Armando's Second Avenue | Rhumba Band ZE |
| 20 | — | TAKE A CHANCE, Ousein Samanha | TK |

UK DISCO

- | | | | |
|----|----|---|--------------------------|
| 1 | 1 | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson | Epac 12in |
| 2 | 4 | YOU CAN DO IT, Al Hudson & The Partners | MCA 12in |
| 3 | 2 | STRUT YOUR FUNKY STUFF, Frankie | Phil Int 12in |
| 4 | 3 | STREET LIFE, Crusaders | MCA 12in |
| 5 | 11 | DEJA VU/LOVE TILL THE END OF TIME, Paulinho da Costa | Pablo 12in |
| 6 | 6 | FEEL THE REAL, David Bendeth | Sidewalk 12in |
| 7 | 19 | RISE, Herb Alpert | A&M 12in |
| 8 | 14 | LADIES' NIGHT, Kool & The Gang | Mercury 12in |
| 9 | 5 | LOOKIN' FOR LOVE TONIGHT, FLB | Fantasy 12in |
| 10 | 21 | I DON'T WANT TO BE A FREAK, Dynasty | Solar 12in |
| 11 | 7 | THIS TIME BABY, Jackie Moore | CBS 12in |
| 12 | 12 | SEXY CREAM, Sick | Fantasy 12in |
| 13 | 27 | STAR, Earth Wind & Fire | CBS |
| 14 | 8 | LOST IN MUSIC, Sister Sledge | Atlantic |
| 15 | 16 | DIM ALL THE LIGHTS, Donna Summer | Casablanca 12in |
| 16 | 10 | WHEN YOU'RE NUMBER ONE, Gene Chandler | Chi-Sound 12in |
| 17 | 15 | IT'S CALLED THE ROCK, Edwin Starr | 20th Century-Fox 12in |
| 18 | 9 | OOH WHAT A LIFE, Gibson Brothers | Island 12in |
| 19 | 59 | HOW HIGH, Cognac | Electric 12in |
| 20 | 26 | THE MUSTLE (REMIX), Van McCoy | M&L 12in |
| 21 | 23 | CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones | Polydor 12in |
| 22 | 18 | SAIL ON, Commodores | Motown |
| 23 | 36 | IT'S A DISCO NIGHT, Isley Brothers | Epac 12in |
| 24 | 30 | RIGHT IN THE SOCKET/THE SECOND TIME AROUND/THE RIGHT TIME FOR US, Shalamar | US Solar LP |
| 25 | 20 | FOUND A CURE, Ashford & Simpson | Warner Bros 12in |
| 26 | 29 | REACHIN' OUT (FOR YOUR LOVE), Lee Moore | US Source 12in |
| 27 | 24 | BABY BABA BOOGIE, Gap Band | Mercury 12in |
| 28 | 13 | GONE GONE GONE, Johnny Mathis | CBS 12in |
| 29 | 33 | SING A HAPPY SONG, O'Jays | Phil Int |
| 30 | 77 | MY FORBIDDEN LOVER, Chic | Atlantic 12in |
| 31 | 22 | ANGEL EYES, Roxy Music | Polydor 12in |
| 32 | 56 | CORDON BLEU/BRAZOS RIVER BREAKDOWN/RUM OR TEQUILA?, Six Hooper | US MCA LP |
| 33 | 39 | POINT OF VIEW, Matumbi | Matumbi 12in |
| 34 | 35 | JINGO DANCIN' & PRANCIN', Canddo | Salsoul 12in |
| 35 | 54 | OFF THE WALL/ROCK WITH YOU/WORKING DAY AND NIGHT/GET ON THE FLOOR/BURN THIS DISCO OUT/SHE'S OUT OF MY LIFE, Michael Jackson | Epac LP |
| 36 | 17 | GOOD TIMES, Chic | Atlantic 12in |
| 37 | 43 | COME ON AND DO IT, Poussaz | Vanguard 12in |
| 38 | 31 | PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVIN', Stephanie Mills | 20th Century-Fox 12in |
| 39 | 37 | I WANNA DO THE DO, Bobby Rush | Phil Int 12in |
| 40 | 47 | GET UP AND BOOGIE, Freddie James | US Warner Bros 12in |
| 41 | 84 | OK FRED, Errol Dunkley | Scope 12in |
| 42 | 44 | A SONG FOR THE CHILDREN/NIGHT LIFE/STREET FESTIVAL/FRUIT MUSIC, Lonnie Liston Smith | US Columbia LP |
| 43 | 46 | GROOVE ME, Fern Kinney | WEA/US TK 12in |
| 44 | 48 | THE RIVER DRIVE, Jupiter Beyond | US AZO 12in |
| 45 | 62 | MELLOW MELLOW RIGHT ON, Lowell | US AVI LP |
| 46 | 58 | WEAR IT OUT, Sugafo | US Warner Bros 12in |
| 47 | 73 | SWEET TALK, Robin Beck | US Mercury 12in |
| 48 | 28 | DANCING LADY/FEEL THE HEAT, Bill Summers | Prestige 12in |
| 49 | 36 | THIS BAND IS HOT/RUNNIN' TO YOUR LOVE/SUNCHASER, Eddie Henderson | Capitol/Tower LP |
| 50 | 25 | AFTER THE LOVE IS GONE, Earth Wind & Fire | CBS |
| 51 | — | DANCING IN OUTER SPACE, Atmosfear | Ellie 12in |
| 52 | 41 | REGGAE FOR IT NOW, Bill Lovelady | Charisma |
| 53 | 30 | GONNA GET ALONG WITHOUT YOU NOW, Viola Wills | Ariola Hansa |
| 54 | — | EXPANSIONS, Lonnie Liston Smith | RCA 12in |
| 55 | 89 | NO ONE GETS THE PRIZE, Diana Ross | Motown |
| 56 | 83 | THE BREAK, Kat Mandu | US TK 12in |
| 57 | 32 | SWITCH, Benelux & Nancy Dee | Scope 12in |
| 58 | 52 | CHASE ME, ConfunkShun | Mercury 12in |
| 59 | 57 | I'LL TELL YOU, Sergio Mendes Brasil '88 | US Elektra 12in |
| 60 | 65 | JUST A FEELING, Stanley Clarke | US Epic 12in |
| 61 | — | SHAKER SONG, Spyro Gyra | Infinity 12in |
| 62 | 49 | EARTHQUAKE, Al Wilson | RCA 12in |
| 63 | 81 | JUMP THE GUN, Three Degrees | Ariola 12in |
| 64 | 53 | UNDERCOVER LOVER/HOT HOT (GIVE IT ALL YOU GOT)/DON'T YOU WANT MY LOVE, Dabbie Jacobs | MCA 12in/LP |
| 65 | 75 | FIND MY WAY, Cameo | Casablanca 12in |
| 66 | 51 | STRATEGY, Archie Bell & The Drells | Phil Int/US 12in |
| 67 | 57 | IS IT LOVE YOU'RE AFTER/BEAD MOTHER FUNKER/LOCK IT DOWN//WONDER WHERE YOU ARE TONIGHT//WHAT YOU WAIT'N' FOR, Rose Royce | Whitfield LP |
| 68 | 72 | NO ONE HOME, Lalo Schifrin | US Tabu 12in |
| 69 | 55 | IT'S MAGIC/TONIGHT'S THE NIGHT/KEEP YOUR BODY WORKIN', Kleeer | Atlantic 12in |
| 70 | 87 | RASTA FIESTA, Sly Dunbar | Virgin's Front Line 12in |
| 71 | 42 | MAKIN' IT, David Naughton | RSD 12in |
| 72 | 71 | ROLL-HER SKATER, Sterling | Motown 12in |
| 73 | 70 | THE EVE OF THE WAR, Jeff Wayne | CBS 12in |
| 74 | — | DANCIN' LOVE AFFAIR//WANT CHA TO DANCE, Wayne Henderson | US Polydor LP/12in promo |
| 75 | — | INTRO-DISCO, Discotheque | Mercury 12in |
| 76 | 82 | I SHOULD BE DANCING, Emotions | CBS |
| 77 | — | THERE'S A REASON, Hi-Tension | Island 12in |
| 78 | 83 | AMERICAN HEARTS, Billy Ocean | GTO 12in |
| 79 | — | RAPPER'S DELIGHT, Sugarhill Gang | US Sugarhill 12in |
| 80 | — | SWISS KISS, Patrick Juvet | Casablanca 12in |
| 81 | — | NEW YORK CITY, Miralax Vitous | Warner Bros 12in |
| 82 | — | DOM! THE DOG, Creme D Cocoa | US Venture 12in |
| 83 | 79 | IN THE STONE/CAN'T LET GO/LET YOUR FEELINGS SHOW/ROCK THAT!, Earth Wind & Fire | CBS LP |
| 84 | 76 | CITI DANCIN'/BEST OF FRIENDS/BETTA/PEANUT BUTTER, Twennytine/Lenny White | US Elektra LP |
| 85 | 80 | MOVE UP STARSKY, The Mexicano | Ica 12in |
| 86 | — | LET ME KNOW I HAVE A RIGHT!, Gloria Gaynor | Polydor 12in |
| 87 | 86 | WHAT'S GOING ON/THE CLOSER I GET TO YOU/TROW DOWN/HERBAL SCENT, Tom Browne | Arista GRP 12in/LP |
| 88 | 86 | HERE COMES THAT SOUND AGAIN, Love DeLuxe | Atlantic 12in |
| 89 | 78 | GOTTA GO HOME/EL LUTE, Boney M | Atlantic |
| 90 | — | PUT YOUR FEET TO THE BEAT, Ritchie Family | US Casablanca 12in |

STAR CHOICE



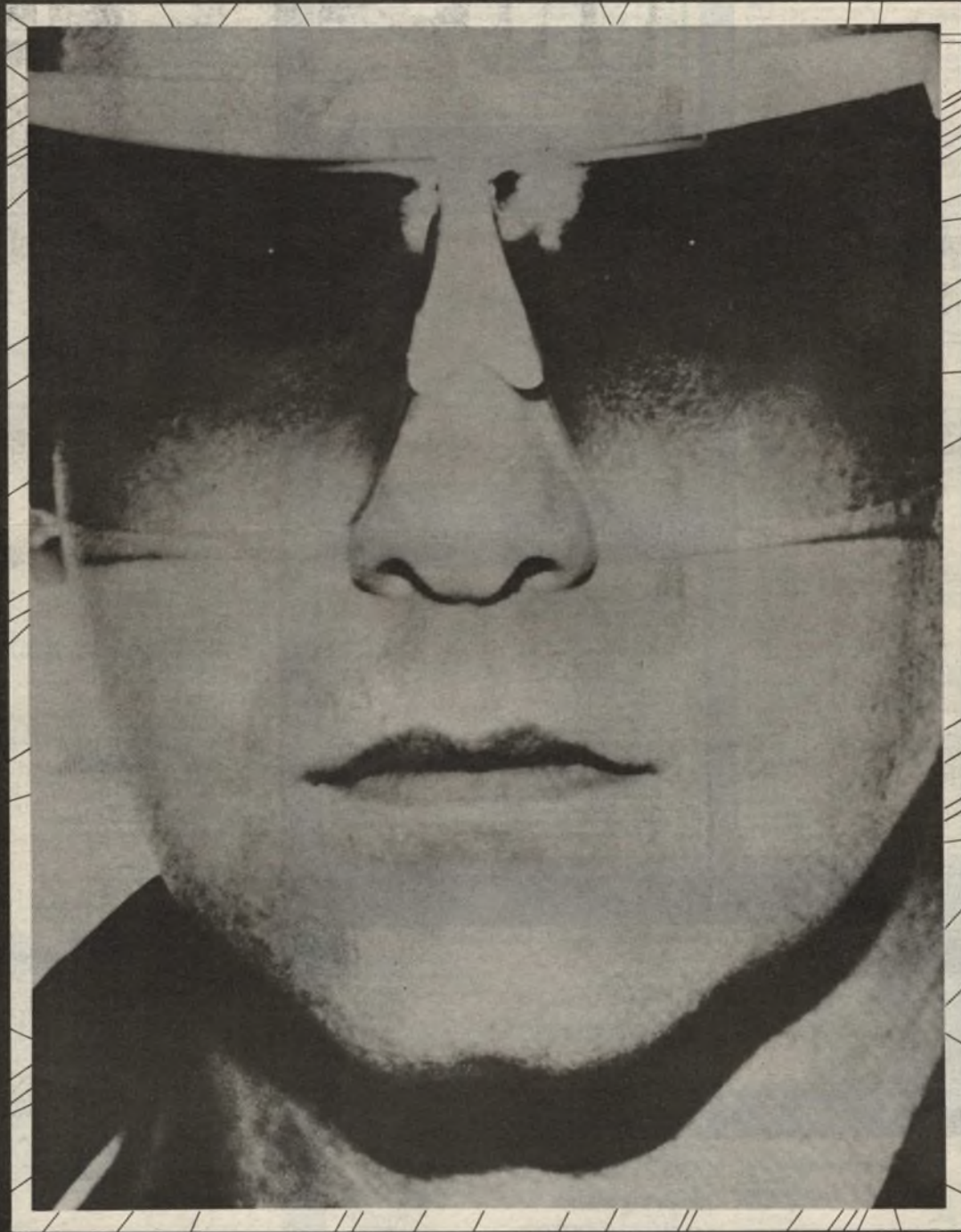
- CHRIS BOY (aka Chris Foreman - guitar) of MADNESS
- | | | |
|----|----------------------------------|--------------------------------|
| 1 | ISRAELITES | Deamond Dekker |
| 2 | SMOKEY JOE'S CAFE | Smokey Robinson & The Miracles |
| 3 | RETURN OF DJANGO | The Upsetters |
| 4 | I'M WALKING | Fats Domino |
| 5 | HOUND DOG | Elvis Presley |
| 6 | I HEARD IT THROUGH THE GRAPEVINE | Marrin Gaye |
| 7 | 54/46 WAS MY NUMBER | The Maytals |
| 8 | ON MY RADIO | The Selecter |
| 9 | I'M STILL WAITING | Diana Ross |
| 10 | ROAD RUNNER | Junior Walker & The All Stars |

YESTERYEAR

- ONE YEAR AGO (October 21, 1978)
- | | | |
|----|--------------------------------|----------------------------------|
| 1 | SUMMER NIGHTS | John Travolta/Olivia Newton-John |
| 2 | RASPUTIN | Booey M |
| 3 | LUCKY STARS | Dean Friedman |
| 4 | SANDY | John Travolta |
| 5 | LOVE DON'T LIVE HERE ANYMORE | Rose Royce |
| 6 | SWEET TALKIN' WOMAN | Electric Light Orchestra |
| 7 | I CAN'T STOP LOVIN' YOU | Leo Sayer |
| 8 | GREASE | Frankie Valli |
| 9 | RAT TRAP | BoombTown Rats |
| 10 | YOU MAKE ME FEEL (MIGHTY REAL) | Sylvestor |
- FIVE YEARS AGO (October 19, 1974)
- | | | |
|----|----------------------------------|----------------------|
| 1 | SAD SWEET DREAMER | Sweet Sensation |
| 2 | EVERYTHING'S DOWN | Ken Boothe |
| 3 | FAR FAR AWAY | Steds |
| 4 | QUE BABY | Peter Shelley |
| 5 | ANNIE'S SONG | John Denver |
| 6 | LONG TALL GLASSES | Leo Sayer |
| 7 | FAREWELL: BRING IT ON HOME TO ME | Rod Stewart |
| 8 | ROCK ME GENTLY | Andy Kim |
| 9 | I GET A KICK OUT OF YOU | Gary Shearston |
| 10 | REGGAE TUNE | Andy Fairweather Low |

- TEN YEARS AGO (October 18, 1968)
- | | | |
|----|---------------------------------|----------------------------------|
| 1 | I'LL NEVER FALL IN LOVE AGAIN | Bobbie Gentry |
| 2 | JET AIME, MOI NON PLUS | Jane Birkin and Serge Gainsbourg |
| 3 | I'M GONNA MAKE YOU MINE | Lou Christie |
| 4 | A BOY NAMED SUE | Johnny Cash |
| 5 | HE AIN'T HEAVY, HE'S MY BROTHER | The Hollies |
| 6 | NOBODY'S CHILD | Karen Young |
| 7 | LAY LADY LAY | Bob Dylan |
| 8 | SPACE ODDITY | David Bowie |
| 9 | OH WELL | Fleetwood Mac |
| 10 | GOOD MORNING STARSHINE | Oliver |
- FIFTEEN YEARS AGO (October 17, 1964)
- | | | |
|----|------------------------------------|------------------|
| 1 | OH PRETTY WOMAN | Roy Orbison |
| 2 | I'M INTO SOMETHING GOOD | Herman's Hermits |
| 3 | WHERE DID OUR LOVE GO | The Supremes |
| 4 | THE WEDDING | Julie Rogers |
| 5 | RAQ DOLL | The Four Seasons |
| 6 | I WOULDN'T TRADE YOU FOR THE WORLD | The Bachelors |
| 7 | WHEN YOU WALK IN THE ROOM | The Searchers |
| 8 | I'M CRYING | The Animals |
| 9 | WE'RE THROUGH | The Hollies |
| 10 | I WON'T FORGET YOU | Jim Reeves |

ELTON JOHN - VICTIM OF LOVE



His new album featuring the single
"Victim of Love"



Album HISP 125
Cassette REWND 125
Single XPRES 21

marketed by
phonogram 