SIOUXSIE IN VOGUE
SHED a few tears when Miles Copeland married Bjorn last week, the romance of it all was almost as much as Porky and I could bear as we both checked out the 90 million pearls sewn on her frock, which according to a positively splendid national newspaper, cost £3,500. And worth every penny the way it was holding her in.

ON WEDNESDAY there was the premiere of the film _Fame_, the new Alan Parker movie (he also made _Midnight Express_). It’s a film about the New York school of Performing Arts which meant that at regular intervals all the pupils kept flinging themselves around enthusiastically, making me feel like my bottom had been glued to the seat even more than it usually does whenever I see people vigorously exercising and smiling at the same time. Sitting next to moi was Mel Brooks who was telling me that at the end of his new film which is called something like ‘A Complete

**AFTER a nearly fatal accident two months ago when his helicopter’s engine conked out when he was still about 300 feet in the air, Adam Faith has now got his £5,000 pilot’s licence and bought himself a sweet helicopter for £35,000. It’s amazing how often money seems to be coming up this week, of course I find it frightfully upsetting as I’m just sooo unmaterialistic daalings.

The picture of The World’ someone will come on and announce the next film, ‘Hitler On Ice’. I sang him a few choruses of ‘High Anxiety’ and he looked relieved when the lights went out.

The party was at the venue and the whole gaff had been covered in that do-it-yourself brick patterned wall paper with slogans like, “come over here cucumber” written all over them. According to my sources, the decorations cost £3,000 and the day after the party wily businessman Richard Branson bought the whole lot for £200 — a typical Virgin transaction. Also there was the ravishing Diana Dors, Tim Rice, Robert Powell, Eric Idle and Pete Townshend who looked 22.

DOLLAR were presented with some giltly discs by the somewhat spectacular Mrs Gertrude Shilling, who has the good fortune to like it! It’s actually a couple of music fans at the Police gig at Milton Keynes at the weekend (see review on page 22).

**REEL TO REEL and the all girl trio the Flatbackers had a fairly disastrous night last week when the two bands played together. First a rather drunken punter leapt up onstage to bite singer Lucy Speck’s finger. Later she was nearly thrown off the stage by a couple of bananas she’d brought onto the stage to have at the head of anyone who wanted to be carried off. Then after the gig, the bass player of Reel To Reel found his tyres had been slashed and to add insult to injury or rather vice versa, band member Paul then sat on publicist Jan Morn’s mouth in the car and broke it. I’m supposed they were aching to bite it, the kind of weight it has on it.

**THE absolutely charming Chris O’Donnell, manager of Thin Lizzy, had his 30th birthday the other day and was given a pile of shares in his favourite team, Queen Park Rangers. Unfortunately as the gift was from the whole of the Lickerish, he had to sign the cheque paying for his own present, which isn’t really done but still.

**MOBSTER’S saxophone player wants a Wally Of The Year award. He says he’s just turned down the chance to play with Diana Ross’s band on her world tour. Sadly Bob is terrified of flying and won’t even look up in the sky in case he sees a plane which immediately sends him into virtual convulsions. So any world tours are out unless they’re on pack donkeys.

CAZ, the lead singer with a band called Cheap Thrills, was cautious why some poor Police lackey had been dispatched to find Wellingtons for the boys, and at one stage the entire entourage of the AM team looked more like a bedraggled SAS hit on just back from manoeuvres. Still Sting coped very well, despite being avalanched with attention. He signed a Barclaycard statement, declined to write out cheques turned his head every time a snapper shouted “Sting!” and watched Miles Copeland collecting the royalties every time an album was pressed.

Elsewhere Andy Summers played the family man, an enormous amount of Copeland relatives drifted about, Squeeze — with Jackie Holland deftly “filling” the Times’ looked miserable, and UB40, with a very skinhead, “friends” kept themselves to the stage of Tony Stratton-Smith. The standard of legging was extremely low, one got the feeling that everyone else who was anybody had gone to Peter Sellers’ funeral instead.

**THE Mo-dettes’s gig at Dingwalls last week was packed to the rafters with important people, and lots of very unimportant people too. Among the VIPs was Jackson with his attractive girlfriend Ruth, who’s a model, and the very intense looking Copeland, who, as you probably know, manages the Police.

**HOW FITTING that Genesis (well three of them at least) should come to celebrate their anniversary with a truly excellent garden party at the Oxfordshire county house of Tony Stratton-Smith a man now as well known for owning racehorses as he is for owning the label which makes Genesis their millions. Champagne and Pimms flowed

**CAZ, the lead singer with a band called Cheap Thrills, was cautious why some poor Police lackey had been dispatched to find Wellingtons for the boys, and at one stage the entire entourage of the AM team looked more like a bedraggled SAS hit on just back from manoeuvres. Still Sting coped very well, despite being avalanched with attention. He signed a Barclaycard statement, declined to write out cheques turned his head every time a snapper shouted “Sting!” and watched Miles Copeland collecting the royalties every time an album was pressed.

Elsewhere Andy Summers played the family man, an enormous amount of Copeland relatives drifted about, Squeeze — with Jackie Holland deftly “filling” the Times’ looked miserable, and UB40, with a very skinhead, “friends” kept themselves to the stage of Tony Stratton-Smith. The standard of legging was extremely low, one got the feeling that everyone else who was anybody had gone to Peter Sellers’ funeral instead.

**THE Mo-dettes’s gig at Dingwalls last week was packed to the rafters with important people, and lots of very unimportant people too. Among the VIPs was Jackson with his attractive girlfriend Ruth, who’s a model, and the very intense looking Copeland, who, as you probably know, manages the Police.

**HOW FITTING that Genesis (well three of them at least) should come to celebrate their anniversary with a truly excellent garden party at the Oxfordshire county house of Tony Stratton-Smith a man now as well known for owning racehorses as he is for owning the label which makes Genesis their millions. Champagne and Pimms flowed...
continuously for a staggering eight hours, whole creks (well, hamburgers actually) were devoured and steel bands, fireworks and painted essss seemed to indicate that the good old days of the record business are not yet over.

The party cost ran well into five figures. Genesis was showered with precious metal and good wishes, and more than several prominent music business figures were seen slopping off to the woods to enjoy some nefarious pleasure or other. What a pity it was a full moon and we could see everything they were doing!

PETER WALMSLEY is organising the Friday night gigs at the Crystal Palace Hotel. Any band can turn up at any time after 7.30 on a tape or a record of themselves and give it to Pete. If he thinks they are any good, he'll give them a gig there. Admission is £1.

FOR the business-minded, Virgin's Oxford Street Megastore report losses of some £8,000 to £15,000 a week, a lot of people in the street is to blame. In a recent Sunday Mirror article, an anonymous source has said "nothing will ever be the same again... due mainly to the gunman who arrived on Saturday afternoon in search of free albums and petty cash and all kinds of trouble."

Despite the gallant efforts of Megastore manager John Bower - who attempted to disarm the invader, believing him to be part of a Virgin Embassy siege (he got KO'd with the pistol) - the beastly tax loss escaped with £8,000 of the "safe".

There is no truth in the rumour that Virgin are "intending to expand this kind of activity to all other stores, a bit like Space Invaders in pubs."

I ALWAYS thought that girls in bands had to watch their weight, but it obviously doesn't worry Wendy Wu. Here she is licking into a banana split, which has a billion calories. Radio One's Mike Reid was on hand to assist with stomach pumps.

IF you've ever hankered after a life of excitement and glamour, I have just the suggestion for you. Start a new career as a singing telegram person. This wonderful idea came to me as I sat in the RM office this morning, trying this inspiring prose for you, when a terribly brave woman arrived, dressed as Buttons in Cinderella. She proceeded to sing a very long telegram to our suave, debonair Editor Alfred Martin. The telegram was from Roger Squire who is opening a new shop to sell equipment to DJs. He must be terribly wealthy to afford such a long telegram. The singing telegram was accompanied by a tap dancing gorilla, who even brought his own board to tap on. He must have been awfully hot under all that nylon hair.

The Buttons lad must be in demand — she was also hired to plug a record at the BBC, that time accompanied by a giant bunny. That telegram was to publicise Frank Hooker's single 'This Feelin'. Though who knows what it feels like to be a six foot bunny?

SUPERCHARGE are, once again, to step into the breach. They'll be playing at Dingwalls on August 4 — a date you may or may not know is the Queen Mother's official birthday. 'Any bearing a resemblance to Mark Phillips, or even Princess Anne come to that, will be admitted free,' they assure us.

IT must be the heat, but David Steele of The Beat spent a moment of his life trying to separate two Albanian dogs who were fighting each other, only to be bitten horribly and viciously on the hand. Doll By Doll's Jackie Leven, meanwhile, has been bitten by dogs from fighting and didn't get bitten all without a safety net. This all proves conclusively that some people get bitten and others don't.

As the heat ran riot on Long Acre, the gossip pages bulged with all kinds of nonsense. People jumped from third storey windows and others... didn't. Over towards Piccadilly, two members of Doll By Doll were picked up by the fuzz (Ouch — Ed) and spent the night in nick. Drum basher Dave McIntosh was allegedly the main culprit, being drunk and disorderly. He was also charged with "throwing chips at cars", and is believed these cold, greasy things (normally consumed with fish) were responsible for the death of eight thousand people in the vicinity. Guitarist Jo Shaw was charged with being an accomplice (sic).

"This kind of behaviour, throwing fish and chips at cars and stuff," said a spokesman for the authorities, "that's brought the world to the brink of total disaster." A spokesman for the fish 'n' chip shop told Record Mirror: "Don't listen to the spokesman for the authorities. He's silly.

So until next week, au revoir mon amie PAULA.
JOJO'S HOLLAND, keyboardist with Squeeze, could be ready to quit the band.

When RECORD MIRROR contacted Squeeze manager Mike Croll about the reports, he was still too stunned to confirm or deny the rumor. But rumors began to build up in the week before Squeeze’s appearance at Milton Keynes on Saturday that the band was unhappy and they were all strenuously denied Holland sat alone before and after the gig and refused to go on stage.

Holland flew to Dublin with the rest of the band on Sunday, as if scheduling an interview to comment. When RECORD MIRROR contacted Squeeze manager Mike Croll about the reports, he was still too stunned to confirm or deny the rumor. But rumors began to build up in the week before Squeeze’s appearance at Milton Keynes on Saturday that the band was unhappy and they were all strenuously denied Holland sat alone before and after the gig and refused to go on stage.

Holland flew to Dublin with the rest of the band on Sunday, as if scheduling an interview to comment.

BEAT SINGLE

THE BEAT, having just completed a UK and European tour, released a new single on August 8 on their own G-Label set - a mini-EP tour in Europe. The single - a double A side - will be sold in a four colour bag and tracks are 'Break Away' and 'Double You! No1'.

KISS BANG!

KISS FANS will be able to take advantage of special travel arrangements for concerts at Stamford Bridge Hall and the Deleware Leisure Centre.

Tickets for the September 5, return coaches will leave Stanningley Vicarage at 5.15 p.m. back arriving at the show. Tickets must be booked two days in advance and will cost £1.50 from Derby and £1.25 from Birmingham.

The Deleware Leisure Centre on September 6, excursion coaches costing £1.75 return will leave Gleva Bus Station at Stanningley Vicarage at 5.30 p.m. again tickets must be booked two days in advance.

MINDS TOUR

Glasgow - based band Simple Minds will be following their two hits in a row, 'Empires And Dance' and 'It's A Miracle', with a major headlining British tour in October.

The group are promoting their new album, 'Empires And Dance' and it's set for release on September 19.

KEEPING 2-TONE

2-TONE will definitely continue as a record label - with the exception of the band The Beat. This is 'that detail message from the Specials, who this week announced that they are going solo. The band is likely to release their first single, 'Mainman', an instrumental on August 8. They also have a tour set up touring a tour with the group. (See August 8, Derby and £1.25 from Birmingham."

Tickets for the September 5, return coaches will leave Stanningley Vicarage at 5.15 p.m. back arriving at the show. Tickets must be booked two days in advance and will cost £1.50 from Derby and £1.25 from Birmingham.

The Deleware Leisure Centre on September 6, excursion coaches costing £1.75 return will leave Gleva Bus Station at Stanningley Vicarage at 5.30 p.m. again tickets must be booked two days in advance.

MINDS TOUR

Glasgow - based band Simple Minds will be following their two hits in a row, 'Empires And Dance' and 'It's A Miracle', with a major headlining British tour in October.

The group are promoting their new album, 'Empires And Dance' and it's set for release on September 19.

KEEPING 2-TONE

2-TONE will definitely continue as a record label - with the exception of the band The Beat. This is 'that detail message from the Specials, who this week announced that they are going solo. The band is likely to release their first single, 'Mainman', an instrumental on August 8. They also have a tour set up touring a tour with the group. (See August 8, Derby and £1.25 from Birmingham."

Tickets for the September 5, return coaches will leave Stanningley Vicarage at 5.15 p.m. back arriving at the show. Tickets must be booked two days in advance and will cost £1.50 from Derby and £1.25 from Birmingham.

The Deleware Leisure Centre on September 6, excursion coaches costing £1.75 return will leave Gleva Bus Station at Stanningley Vicarage at 5.30 p.m. again tickets must be booked two days in advance.

MINDS TOUR

Glasgow - based band Simple Minds will be following their two hits in a row, 'Empires And Dance' and 'It's A Miracle', with a major headlining British tour in October.

The group are promoting their new album, 'Empires And Dance' and it's set for release on September 19.

KEEPING 2-TONE

2-TONE will definitely continue as a record label - with the exception of the band The Beat. This is 'that detail message from the Specials, who this week announced that they are going solo. The band is likely to release their first single, 'Mainman', an instrumental on August 8. They also have a tour set up touring a tour with the group. (See August 8, Derby and £1.25 from Birmingham."

Tickets for the September 5, return coaches will leave Stanningley Vicarage at 5.15 p.m. back arriving at the show. Tickets must be booked two days in advance and will cost £1.50 from Derby and £1.25 from Birmingham.

The Deleware Leisure Centre on September 6, excursion coaches costing £1.75 return will leave Gleva Bus Station at Stanningley Vicarage at 5.30 p.m. again tickets must be booked two days in advance.

MINDS TOUR

Glasgow - based band Simple Minds will be following their two hits in a row, 'Empires And Dance' and 'It's A Miracle', with a major headlining British tour in October.

The group are promoting their new album, 'Empires And Dance' and it's set for release on September 19.

KEEPING 2-TONE

2-TONE will definitely continue as a record label - with the exception of the band The Beat. This is 'that detail message from the Specials, who this week announced that they are going solo. The band is likely to release their first single, 'Mainman', an instrumental on August 8. They also have a tour set up touring a tour with the group. (See August 8, Derby and £1.25 from Birmingham."

Tickets for the September 5, return coaches will leave Stanningley Vicarage at 5.15 p.m. back arriving at the show. Tickets must be booked two days in advance and will cost £1.50 from Derby and £1.25 from Birmingham.

The Deleware Leisure Centre on September 6, excursion coaches costing £1.75 return will leave Gleva Bus Station at Stanningley Vicarage at 5.30 p.m. again tickets must be booked two days in advance.

MINDS TOUR

Glasgow - based band Simple Minds will be following their two hits in a row, 'Empires And Dance' and 'It's A Miracle', with a major headlining British tour in October.

The group are promoting their new album, 'Empires And Dance' and it's set for release on September 19.

KEEPING 2-TONE

2-TONE will definitely continue as a record label - with the exception of the band The Beat. This is 'that detail message from the Specials, who this week announced that they are going solo. The band is likely to release their first single, 'Mainman', an instrumental on August 8. They also have a tour set up touring a tour with the group. (See August 8, Derby and £1.25 from Birmingham."

Tickets for the September 5, return coaches will leave Stanningley Vicarage at 5.15 p.m. back arriving at the show. Tickets must be booked two days in advance and will cost £1.50 from Derby and £1.25 from Birmingham.

The Deleware Leisure Centre on September 6, excursion coaches costing £1.75 return will leave Gleva Bus Station at Stanningley Vicarage at 5.30 p.m. again tickets must be booked two days in advance.

MINDS TOUR

Glasgow - based band Simple Minds will be following their two hits in a row, 'Empires And Dance' and 'It's A Miracle', with a major headlining British tour in October.

The group are promoting their new album, 'Empires And Dance' and it's set for release on September 19.

KEEPING 2-TONE

2-TONE will definitely continue as a record label - with the exception of the band The Beat. This is 'that detail message from the Specials, who this week announced that they are going solo. The band is likely to release their first single, 'Mainman', an instrumental on August 8. They also have a tour set up touring a tour with the group. (See August 8, Derby and £1.25 from Birmingham."

Tickets for the September 5, return coaches will leave Stanningley Vicarage at 5.15 p.m. back arriving at the show. Tickets must be booked two days in advance and will cost £1.50 from Derby and £1.25 from Birmingham.

The Deleware Leisure Centre on September 6, excursion coaches costing £1.75 return will leave Gleva Bus Station at Stanningley Vicarage at 5.30 p.m. again tickets must be booked two days in advance.

MINDS TOUR

Glasgow - based band Simple Minds will be following their two hits in a row, 'Empires And Dance' and 'It's A Miracle', with a major headlining British tour in October.

The group are promoting their new album, 'Empires And Dance' and it's set for release on September 19.

KEEPING 2-TONE

2-TONE will definitely continue as a record label - with the exception of the band The Beat. This is 'that detail message from the Specials, who this week announced that they are going solo. The band is likely to release their first single, 'Mainman', an instrumental on August 8. They also have a tour set up touring a tour with the group. (See August 8, Derby and £1.25 from Birmingham."

Tickets for the September 5, return coaches will leave Stanningley Vicarage at 5.15 p.m. back arriving at the show. Tickets must be booked two days in advance and will cost £1.50 from Derby and £1.25 from Birmingham.

The Deleware Leisure Centre on September 6, excursion coaches costing £1.75 return will leave Gleva Bus Station at Stanningley Vicarage at 5.30 p.m. again tickets must be booked two days in advance.

MINDS TOUR

Glasgow - based band Simple Minds will be following their two hits in a row, 'Empires And Dance' and 'It's A Miracle', with a major headlining British tour in October.

The group are promoting their new album, 'Empires And Dance' and it's set for release on September 19.
**DON McLEAN**

McLean, who headlines the Canterbury Folk Festival on August 7 and 3, plays a major tour in September. Dates are Ipswich Gaumont 7, Oxford New Theatre 9, Bristol Colston Hall 10, St Austell New Corn River 11, Derby Assembly Rooms 14, Manchester Free Trade Hall 15, Liverpool Empire 17, Brighton Dome 18, Chatham Central Hall 19, Wembley Conference Hall 20, Newcastle Civic Hall 22, Luton Tavern 23, Aberdeen Capitol 24, Glasgow Apollo 25, Blackpool Pleasure Beach 26, Southport Theatre 27, Mar- regate Royal Hall 28, Hull New Theatre 29, Birmingham Odeon 30, London Dynamo Festival Hall 31. Tickets will be on sale from this week at all offices.

**ERIC BLAKE**

ERIC BLAKE, fronted by 17 year-old nephew Julie Ham- ding play the following London dates: Bridgehouse Arms, Rugby, London Wasps Club, Comedy Club. Schedule with Alps Petals 3, Blues Club, Comedy Club. 

**THE MOLES**

THE MOLES, joined by ex-Camel keyboardist Peter Bardens play the following London dates: Hope And An- chor August 4, Kingston Three Tuns 15, London Greyhound 29, Coventry General Wolfe 23.

**THE VIPS**

THE VIPS, who release their new single 'The Quarter Moon' on Gem Records this week play the following dates: London Hope And Anchor August 4, Kingston Three Tuns 15, London Greyhound 29, Coventry General Wolfe 23.

**TONY TUFF**

TONY TUFF, a popular 'neger hit on Witton Village Inn 20, Scat- bum Puncture 26, Not- hington Hall 27, Evers- on University 30, Bournemouth Winter Gardens 3, Bristol University 35, Man- derley University 36, and the tour will end with a 'Rock Rooster' on the opening night at the Opera House. A new single 'Atomic Roosters' will be released in early September.

**MOBSTER**


**THE CHEATERS**

THE CHEATERS, Yorkshire White Heather August 1, Blackpool North Staff 20, Norwich Rothes Armes 3, Edinburgh Tolliers 4.

**THE EXPRESSOS**

THE EXPRESSOS Edinburgh Tolliers 5, Glasgow Barrow 6, Edinburgh Tolliers 7, Glasgow Buncs Howel 8, Manchester Gigs Club, Comedy Club. Schedule with Alps Petals 3, Blues Club, Comedy Club. 

**SAMSON**

BLOODY GREAT. There are few things more embarrassing — outside of throwing up in front of the object of your desires — than running into a band whose album you've just shredded in print a couple of days previously.

Turning up at an office in the Barbican to interview Siouxsie and Steve Severin, I didn't expect to be met at the door by the manager and two of the members of Athletico Spitz. Er, hi lads. Well, they could have taken advantage of my weakened condition (impending 'flu) to batter the daylights out of me, but they didn't. Instead they took pity on my obviously feeble mind and bought me a drink and got stuck into a put down of Sounds' Dave McCullough. As he's bigger than me, he can defend himself, but I was relieved when Siouxsie and Severin showed up.

When Siouxsie and the Banshees used to insist on the whole band being present for interviews, reporters found them an intimidating handful. The idea was that Siouxsie shouldn't be presented as the front woman and spokesperson, thereby leaving everyone else out in the cold. So they brought in the cold and froze all the interviewers instead. Now that there are only two fully paid up members (with drummer Budgie just coming in on the act, and the possibility of ex-Magazine John McGeoch following) the interview isn't such a nerve wracking proposition. Well, not quite.

Siouxsie's initial reserve breaks down a little after a few questions that obviously aren't going along the lines of who do you live with and what colour are your knickers. But it takes longer for Severin to thaw out for a while I thought he never would. It's the way he looks at you from under those heavy lidded eyes watching and occasionally smiling at something that you didn't think was funny. I felt he was being a bit patronising, but that could have been my paranoia and his shyness. While Siouxsie is starkly striking to look at (jet black hair, black and white clothes and scarlet lips), Severin is pale, much less ebullient.

ROSALIND RUSSELL INTERVIEWS

SIOUXSIE AND STEVE SEVERIN WARM UP

FIN COSTELLO TAKES PICS
For much of the interview, he shivered like a greyhound. I asked him if he was all right, and was answered by blankness and silence. But enough of this deep Freud analysis and on with the chips.

Since two Banshees departed and Siouxsie became ill, there hasn’t been a lot of poetry in motion from them. For a start they’ve been hosed up recording their new album “Kaleidoscrape”, reviewed in RM last week. Working with them, they’ve had Budgie, McGeoch, and that flying pock of the rock world, Steve Jones. Budgie, whose visage appears on the album sleeve, looks being a permanent fixture well, as permanent as these things ever are. So now that they have a stable line up, what about live gigs?

“We’ve been wanting to tour for a long time,” said Siouxsie. “We’ve tentatively arranged a few things: the only way we’ll tour England is to do six or seven dates with a whole show worked out,” said Severn. “We want the gigs to be events, not just one of this weekend’s gigs.” It’s only four months since we last played,” added Siouxsie. “That was when Robert (from the Cure) played with us.

And what of the Flying Thicket? How did he gel in on the act? “Steve was keen to help on the album,” said Siouxsie. “He rehearsed with us once for a laugh at Christmas and it worked out really well, it was great what he did.

A case of have guitar will travel, the Fly an’ Pickit seems to be turning up everywhere.

I mentioned that the words on the album sleeve were difficult to read, as they’re written in a circle, spiralling into the centre.

“We did that on purpose,” smiled Severn, no doubt at the thought of us all twisting our necks round in agony, thereby being unable to sing along to the words because of the uncomfortable position of our occipital.

But you can untangle your windpipe during ‘Christine’, if you’ve heard it already on the radio, although it doesn’t seem to have had that much airplay for a chart single. Maybe the best playlist committee in the sky didn’t like the content. It’s about an American woman who developed split personalities. A film was made about her, called ‘The Three Faces Of Eve’, but in fact she had many more personalities.

That song was started about three years ago, after we saw an article in a Sunday supplement,” said Severn. “And then she wrote a book. It was really well written, one of the most engrossing books I’ve ever read.”

They didn’t play ‘Christine’ on the radio — they’re fuddy duddies. They actually wanted to play it, but the band’s manager didn’t want to. “They don’t bother. Depends on what’s in vogue,” said Siouxsie. “I’m surprised it’s still in the chart, there’s so much hype going on. It’s significant we’ve sold as many records this time as we normally do.”

As Siouxsie and Severn write their songs together, they must have closely linked ideas. “Skin”, for instance, they must both feel strongly about the culling of seals.

“We’re against their pathetic arguments about the seals, saying there are too many animals. The one thing there is too much of is people,” said Siouxsie. “It’s people that are the species that’s eating so much and depriving other species of their food. Killing is the ultimate high for people. This isn’t political, it’s personal, sometimes just selfish. We’re better if we were purely personal.

Siouxsie and Severn come up with their own ideas for songs then work them out before picking things from each other’s notebooks,” said Severn. It seemed to me that a lot of the music had a dream quality, the kind of dreams you have when you’re flying with no visible means of support (not the kind you have about sitting on the bus to work with no clothes on). So it’s no great surprise to find that a lot of ideas come to Siouxsie when she’s half asleep. Unlike most other people however, she has paper and pen ready (and tape recorder) all by the bed so she can get the tune/words down right away, instead of waiting until morning when the idea has floated off into darkness.

“Some are like that and some well ‘Red Light’ and ‘Interiors’ weren’t written until we got into the studio,” said Siouxsie. “We didn’t feel under pressure from the record company to have all the songs ready before we got that far.”

“We’re not under pressure. We never take any notice of the record company anyway. We’re in a healthy position with them, I think we won a lot of respect from Polydor during the split. We’ve been banned from coming backstage when we did Hammersmith. Some bands let themselves be guided by record companies, but no matter who you are, you have to be two steps ahead of them.”

The split has had more effect on them than just gaining respect from Polydor. They’ve also become less insular, had a lot more contact with other musicians. The last time I saw Siouxsie, she told me she rarely went out socially, but since they discovered the Skids’ Richard Jobson (well, they said anything could happen) they’ve been getting round a good deal more. It’s impossible to stay shy and aloof Jobson, even if they can’t understand a word he’s saying.

Having dealt with the record company, the radio stations, what about the reviewers? With Athletico sitting six feet away from me, this was a pertinent question, but with relations being what they are between writers and musicians, the answer is predictable.

“The reviews don’t bother us, it only matters personally when you put a lot of work into a record,” said Siouxsie. “The reviews of ‘Join Hands’ were totally wrong. They were treating us like superstars that needed their comeuppance. Journalists shouldn’t be influenced by what Radio One brainwashes us with. Comparing the papers with the radio, the radio is the only thing that concerns us.”

‘Join Hands’ was also turned down by the record company in the States — they said it was too heavy for the US market. That’s why the band is looking for a new American deal.

“I’d like to go to America for a holiday,” said Siouxsie. “England is so Victorian. And there’s interesting music over there. I like Suicide, they do the best thing that’s happened in the past 18 months. Everybody here is digging round for the Next Big Thing. We went to see U2 a couple of weeks ago and they were just great. Yet everybody’s been raving about them so much.”

Will America rave about Siouxsie and the Banshees? Difficult to say — though The Clash did well against most people’s expectations, and they too had an album turned down by their American record company. Bands like them don’t go in for the trappings of rock ‘n’ roll wealth. No mansions in Surrey for us,” said Siouxsie, refusing to identify the band she was talking about, and being cut short by the barmaid who was trying to get us out of the pub.

Victorian England? Too true. Only three o’clock, checked out in the rain ... and just when I thought I was getting through to Severn. Maybe next time.
She was dressed in a white suit.
She looked like a bride, too.
It's a Burning Car.
A Burning Car.

Then I looked at the sun-set.
And it felt like a stage-set.

It's a Burning Car.
A Burning Car.

Then I looked at my watch-face.
I remember the time and place.
It's a Burning Car.
A Burning Car.

Then I breathed in the night-perfume.
As we met in the dark-room.

Loving you...
Loving you...
Loving you...

Words and music by John Foxx.
Copyright: Island Music Ltd.

John Foxx Information:
c/o Metal Beat, c/o Metal Beat, Virgin Records Ltd. 2-4 Vernon Yard, Portobello Road, London W11.

TURNING FOREVER
Nothing can change it now.
But I'm still looking.
I'm still looking.
I'm still looking looking sanctuary.
I'm looking at you.
You look at me.
We look for another sanctuary.
But everyday.
We look away.
We think this is really sanctuary.
We think this is really believing is seeing.
And doubting is blind.
Whatever it is.
Whatever you find.
Just reach out and take your piece of the cake.
Sanctuary.
Nothing can change it now.
Nothing can change it now.
Nothing can change it now.
But I'm still looking.
I'm still looking.
Looking sanctuary.
So follow the rivers.
And follow your dreams.
It's all in your mind.
Whatever they care.
Is it all in the air.
Sanctuary.
Nothing can change it now.

Words and music by Tony Mansfield.
Copyright: April Music Ltd.
Ashes to ashes.
Peter ASHER

This IS YOUR LIFE

About the final scene from Novel Shute's 'On The Beach'. Sadly, the song looks like having an exceedingly short half-life. Life.

The flatbackers: 'Pumping Iron' (Red Shadow). Repetitively, how you say, average. Seems to remember a better track on one of their demos, he writes rather superfluously.

Names we have known, past present and the other one

David Bowie: 'Ashes To Ashes' (RCM). Time to call a halt one cringes. Inside a Warholian neophyte's border is Bowie the marker? Should you be moderately interested, our Dave is doing slightly different things with a silver zip, on three slightly different sleeves. Underline you get four sheets of stamps with Boywore art work splattered all over their pointless fronts. All very dull. Stifle your sniggers and console yourself with the knowledge that Lee Sayer was here years ago. That fine voice is still laying waste to the hinted high, low and medium tonal hook. Thanking bass and, at first, ponderous stuff. Apparently a memo or a sequel to 'Space Oddity'. So many catchy songs, so few genuine emotions. Your snangers and console yourself with the knowledge that Lee Sayer was here years ago. That fine voice is still laying waste to the hinted high, low and medium tonal hook. Thanking bass and, at first, ponderous stuff. Apparently a memo or a sequel to 'Space Oddity'.

The skys: 'Circus Games' (Virgin). Strange how Scotland's finest win. The Skids and Simple Minds have, with their third albums, reached crucial points in their careers. From the forthcoming third album this portends to the grandiose reliance of slab guitar work that was strong enough to win on the first David Bowie produced album. Enigmatic huh? The hook, and this, is being the winner here, is sung by children with false teeth or perhaps they are merely playing castanets. Good solid single though. On one brief listen I feel certain the album has stronger stuff on it. Hopefully we'll see the band live and quick. Great sleeve 'Manray ballet dancer cum Tracype artist and shadows that open into a lavish poster that fans will lap up. Classy and no surprise. And wait till you hear the Simple Minds third. Now that is a stunningly pleasing surprise.

The photos: 'Now You Tell Me That We're Through' (Epic). I'm saying nothing square. Not even a home one set up could open my sealed shit! Poor Photos. Up against a wall, all dressed up, no place to go, with the exception of up the album charts. Nice visuals, build up a great deal of near expectation by Roger Bechlan. Good back cover, in-prints, front cover, insert, photos and things on this page really.

Secret affair: 'The Sound Of Confusion' (I-Spy). No doubt about it, on the perfect, beautiful voice to listen to. Production here is somewhat solid. Song is reminiscent of the mysteries of space. Sixties beat poets were forced into writing when the poetic and the manure hit the fan in the early seventies. The phoned sequences are very Small Faces. If you are a fan of the Small Faces and you want the hit... Wellington! In 'Manson Uptown', which is current. 'Time Tough from 'Man And Pressure Drop' and 'Cockney Man from 'Sticky Fingers'. A prettily vital buy in certain quarters.

Electric light orchestra: 'All Over The World' (EMI). Once more from the top. Again from 'Xanadu'. Sounds like the Four Tops. Basic beat and not so blues that never really grabs the attention until a splitting xylophone toptics into the scene. All that remains is you might find this an Artista's finest doing well with this.

Electric light orchestra: 'All Over The World' (EMI). Once more from the top. Again from 'Xanadu'. Sounds like the Four Tops. Basic beat and not so blues that never really grabs the attention until a splitting xylophone toptics into the scene. All that remains is you might find this an Artista's finest doing well with this.

Paul Simon: 'Late In The Evening' (Epic). Well, well. Four in four years from the only live boy in New York. Latin American percussion and whooshes about while blasting horns dump their skillets all over this look of the genre. Not bad for only four years work.

Jan and dean: 'Surf City' (Epic). Now completely acceptable.

Lemon peipers, donovan, sandie shaw, tommy james and the shondells, the love spoonful, glads, the other pip's, the pip's (Epi). Again p耶 ple's hideously abused back catalogue.

The pretty things: 'I'm Calling' (W.recca). Well, well. Coming up for the third time, a light R&B doctoring of purdy things. Sinus guitar, Phil May's universally fine vocals, and some very fine harmoniums. Good single. Will go for.

Finally...

Fingerprintz: 'Bulletproof Heart' (RCA). Time for the girls. And this is a major time. This should be brought to your attention, for this is a good record. And the time afforded more than an eight track tape recorder. Producer Nick Garvey go to town, and with this fine use of a contemporary context. Together they create a great record. Irresistible. And with those catchy waltzy style, though the strings are a touch over-used. The vocals, the guitars, and lyrical intimations can't be faulted. Ms Hyde's clips are good. The goods that were always hinted at are now being shown. The good times are here.

The maps: 'The Key' (Epic). O.K. I'd be the last to advise you not to advise...
THE LAMBRETTAS

NEW SINGLE IS NOW CALLED
Another Day (Another Girl)

Taken from their new album -
BEAT BOYS IN THE JET AGE

OUT NOW!

THE LAMBRETTAS

EMERGENCY BAG

ANOTHER DAY
(Another Girl)
and
STEPPIN' OUT
(Or Lima)
RUINED IN ROUEN

RONNIE GURR hits the bottle with THE BOYS. The bottle fights back with PHILIP HALL and the VIPs

IN VINO veritas. That is; the truth about this drink, and the truth is The Boys like the odd tipple. Odd, as in two or three schnapps in the German hostelry washed down by a snipped Lowenbrau, then onto the bourbons, the whiskies and finally, amnesia on the ramble.

Outside, the slavering lump of bemusement that his comradery in the gutter is sometime guitarist Honest John Plain and boy is he ever out to destroy the world. It becomes clear that the band's first single and the sentiments expressed therein still apply. The Boys don't care about that thing called rock 'n' roll.

If this Tuesday it must be ruined. The Boys begin their French tour with a drink on the wing and a prayer at Luton airport. Two hours later our Lysander spray plane touches down in a field outside the ancient Norman citadel. In the bar, the bands' roads wait by a line of freshly poured lagers, a brewed testament to the spirit that the empire was built on.

As the cumulative effects of our bloke's bar means having to urinate in a vacuum cleaner type tube I am located at right field for a few special moments, it is forever England. Choking back the tears, we drive into town stopping every three miles, exclaiming, "What's going on in kids?" at Le Safaieres where Honest JP shoots in for the purpose of buying two bottles of cheap wine. Returning to the hotel, his face slashed by a broad grin, he announces like a triumphant hunter that he has scored the pair under a sign. It would be a long night.

Deep into the night, a band of the Koolaid lizards lies the gig. A classy country club with a chi - chi restaurant, a piano bar and a false stage. Righteousness of the expensive décor are the prices of entry and a good time is had by all. It is an expensive night. The promoter makes his first mistake by buying an air and sundry drink after a rousing soundtrack. His second comes with the apparent disinclination of the koolars to serve with the complimentary meal. The band hardly surprisingly return to their dressing room in an attempt to sleep off some of the surfeit.

The Boys take the stage to much back projection of Jacques Breil and later dynamics. They strike into 'First Time' the classic non - hit and with guitars wailing out of tune and sound as drunk as I feel. 'Rue Morgue' is a Boy gimmick, the story of a French boy walking his French dog. Andre 'TCP' follows on with the wit, the cutting comedy lines totally lost on the Frog gigs. 'You Better Move On' the last nose dive is sung by Matt Dangerfield the man in the double breasted black shirt and is a fine reading, fine single. 'Independent Girl' allows things down then explodes with the three front men Fatty Reid, Dangerfield and JHP really playing. Rude a sax player of some renown I believe, comes on for a blast and as Matt falls on his arse and the sound gets louder the club manager pulls the plugs. The enduring face of punk knocks on the head for the night and the four perpetrators piss off for a drink.

IF THIS is Wednesday it must be Bremen. The French invasion takes a back seat as we set off into the wild blue yonder over Germany. Our mission: to appear on some TV show alongside The Captain & Tennille. The Vapors, Garland Jeffreys, Barbara Dickson and The Swinging Blue Jeans. Best, though, were Dalida - two German girls who sing a Strauss tune with their own immortal hooklines over the classic. The tune was called something like 'Mother Are You Today?' They are.

Day by day the photos run with much laughing of Duncan Reid. The Vapors. Dave Benton, JH, transkipes, was a lot better than Reid. While drummer Matt Black croons 'Turning foot three, I think I'm turning foot three really think so,' to the tune of the Vapors last chart biggie, JHP congratulates the kid on the fact that he has at last found someone smaller that he can beat up. More steaks and beers follow, signed away to that great tax loss in the sky then it's off to have fun in the clubs paid for by the paternal parent company.

What can I tell you? Next morning I'm greeted by Jack Black in the hotel corridor. He is wearing shades, underpants and the ever present bandana. I would've laughed if my head could have stood it. He drags me to the room we'd put the collapsed JHP in the night before. The sheets are pulled off the window and the mattress is up against a wall. "Now's the only chance I've got for a laugh, Pollock," you're wondering why the mattress is turned over are you?" Eh. At which he turns over the mattress to reveal an Honest John Plain shaped urine stain. "Plissed the bed didn't," sniggers the guitar player mess. As he descends to the dining room for the obligatory steak and beer.

A representative of the band's record company surveys the band and states that The Boys couldn't have anything but a punk band. "Dunno," argues JHP, we were a really good beat band. We used to play stuff like 'Love Potion Number Nine', You're My Word! and Can't Get Used To Losing You. You could almost hear Cali, Andy and Ledell and Stoller laughing.

I wonder why, all of the new circus bands have some generational gap. Generation X are still the ones out there, though the last single 'You Better Move On' was the band's first cover single. Depression? "It's something we think about all the time," says Reid. "We deliberately try to get airplay but it's bloody hard on the local radio stations. Most singles we release sell between 25 and 30 thousand, that's people that automatically go out and buy the new Boy's record. But our normal fans didn't like 'Better Move On' which got more plays but didn't sell as well as 'Terminal Love', the last single. The reason we didn't break through two, three years ago, well you know about the first two years and I'm fed up talking about it." Reid reveals all the matters got so bad after their two NEMS pop appeals that the band's labelled decided to split until the contract expired. For 18 months Reid cooked hamburgers, the sampling of his work making him the chummy individual. To the delight of Pete Strode's "New Guitars In Town," Reid "just white enough." With the signs looking good, the Boys' former management work began on 'To Hell With The Boys' the album that surfaced its first two LPs, the Goodies record and tapes. Explains Reid: "In the early days we were always around 'cos they can't afford studio time, but now we can afford Goodies for the way we want. We wanted because we found this bloke who had recorded sort of Top Of The Pops show and he let us use the studio because of the chance of being able to have anything to do with something else."

In a feature length look at the Boys proudly display 'Save The Frog' they show the French thorough tour. Both Matt and Jack display backs eyes after tangling with French bobbies. At Montfort l'Amaury: "Are you being serious?"

"In the future," I promise. I saw, I chundered...

... and plastered in Paris

THE JOURNALIST and the VIP's, sped along the double decker motorway which links Calais to Paris. This had been the first musical working holiday for the VIP's (Quatre Bliens) were the only words we spoke as we hopped onto the doors of countless seedy Parisian hotels. As Sunday evening wore on to Monday morning we lay near the stars we started to go blank.

We found ourselves inside The Palace, one of Paris' prettiest hotels, the club VIP's and Dorchards were due to play at 15 hours time. The last thing I remember is standing in front of the Plonge Beyond and bumping into the one French disco-goers on the crowded dance floor. When I woke up at the hotel with a head which felt though it weighed more than the rest of my body I was greeted by the holder's reception by VIP main man Jerry Douchkovski (guitarist). I had just been to do a French radio interview and was still getting over the fact that we had! Plastic Barther there. Meeting Plastic was one of my highlights of the night. I later mentioned to me on stage that The Palace that band had turned up in a warm set. Unfortunatelytechnical problems meant that the sound was not picked up by the way it should do. The melody and the songs and the band's wayward personalities to help us win over some of the crowd, and the lads were taken back for an encore. After the disappointing gig both the VIP's and The Chords were taken back for expensive meals by their respective record companies. Given these formalities are over it was down your sorrow times for them.

By three o'clock in the morning there was a bar left open near the hotel and so those occupants are inhabitants young Englishman. The next morning everyone walked and was in a trance uttering 'Oh my head'! Even though there is a heaven over here in the British camp, someone still finds it not the way to throw a roll out of a hotel window into the street. Finally I went to sleep after 7 hours (after extra time). 8 hours open all night," remarked Paul. "By the way our manager wanted us to promote our clean living so we can mention the prostitutes, the fights and excessive drinking. It makes a change from the accusations of being a disposable, lightweight band and not really fashion. We've had people that we stuck with us for 18 months that we could be called disposable. We don't even have nightmares that just a someone will press a button in the Palace and one will be left to appreciate us bands. We seen some on TV that'll break us. The French were more approachable and give you an arm. I think the only ever hopeful Paul."

I add, that the VIP's will always have the last laugh."

Unfortunately the hotels who had the last laugh they still have not been able to cut a wobble about a hitch while we were gone. 30 hours for an hour and half "
In recent years the Soft Boys have proved about as fashionable as flares and kaftans. This is possibly because their music locks itself, consciously or not, into a now heavily scorned cultural cut - de - sac, unashamedly reinforcing familiar psychedelic traits, tapestries, watermarks. What we don't need at this stage is an eighties psychedelic upheaval, just as we've seen necrophilic replays of Deathly Mod and Plagiaturisa. Psychedelia itself was never shaped, practiced or activated like mod: it was less of a badge, less of a look - at - me fashion, less of an arrogant fist wave. Its effect was more valuable than you might realise. The danger comes when rows of silly, soft boys and girls start manufacturing mind - expanding subcultures all over again, claiming cosmic credibility: look at me, I'm psychedellic!

Expanded heads in contracting closets: remember the Apocalypse is almost upon us, and you'll see things moving in stale circles. Soon we'll have had mods, teeds, punks, hippies, rockers and skinheads three times over. Headbangers never go away.

The Soft Boys, 'Underwater Moonlight' is something that's passed before us many times in different (and not so different) guises. There are even sitars, natch!

"I wanna destroy you" are the first words on the record. I think they're talking about us: "A pop upon the media" would seem to confirm this.

The Soft Boys have grown. They say, from the sixties, most of us will need no introduction to the layers of Beatles, Byrds, Barrett and Creation that float around the record, and it's only these last attempts to site themselves as something Sixties, something strong, founded, that sets them back. For the most part, they're crawling with parody and a self - parody - and even stumbling around like the shaggy acid heads they probably aren't they manage to create gritty, grubby bits and pieces that stick forcibly in the head, notably 'Kingdom of Love' and 'You'll Have To Go Sideways':

'I Got The Hots' trundles between Stranglers pitstales and dumb flower power 'evocations'... 'The Queen Of Eyes' and 'Positive Vibrations' are shamelessly nostalgic, odd post - 17 fissions with The Byrds and The Boston Tea Party... It may be a boxed set of shrewd lampoons, but it's a little longterm value: because it refuses to strive for significance or ask questions or provoke questions or take even remote risks. 'Underwater

SOFT BOYS: about as fashionable as flares and kaftans

Moonlight* is rendered charming and useless, though (still) a mile ahead of the 'Can Of Bees' debut.

As a comic aside, a slapstick poke back at a 15 - year - old set of frameworks and noises, it works effectively; but that, I'd say, would hardly seem to be the point.

The 'new' psychedelia? Uh oh. Next week: Ban The Bomb sit-ins and Timothy Leary meets the blank generation. + + + CHRIS WESTWOOD.
14

QUESTION: does the gent responsible for "You Warm Leatherette" really need to get over recorded by a bunch of modern day Music For Passion hackers?enon? Some: It's sad, totally why ever not? Of the 14 times here, the majority follow the pattern of Silicon Teen single opening as a "Modern Tennessee". Sexies and fifites laves give the synthesizer and electronic percussion treatment.

Part from obvious selections like "Let's Dance" and "Silky Little Sixteen" (with a very slight change to "take autopaths" and I trust Chuck "get this year!"

wagon, and modores jumping pilations for partying down to In will declare the "take autographs" percussMon treatment.

teen ever not? G7c.;dú a

For SOUL TELFORD, SHROPSHIRE MIKE WHISPERS:

SINGLES

1. "I'm In' (TELFORD, SHROPSHIRE MIKE WHISPERS:

Selection from special offer albums

1. "I'm In' (TELFORD, SHROPSHIRE MIKE WHISPERS:

Oldies Unlimited

DEPARTMENT (R)

Telford, Shropshire TF2 9NO

Adrians

14 MINUTES

14 TOO LONG

JAH WOBBLE: 'Jah Wobble' (Virgin VS 351-12)

THIS IS the second album in just over two months from Jah Wobble. Public Image Limited bass guitarist for nearly two years now, following hard on the heels of the vinyl excess of his debut solo 'The Legend Lives On'. . . . Jah Wobble in Betrayal!

I don't believe for one minute that Virgin, who are not exactly noted for being sympathetic to the more gullible members of the public, would have ever considered releasing this particular album if Wobble hadn't been one third of the PIL musical unit that occasionally records, very occasionally tours and yet still manages to draw either a reaction of fawning adulation or abusive venom from both the music press and the general public.

Controversy, sweet controversy. Even up till a year ago I might have been interested in the great PIL debate, but in 1988 I find a discussion on the merits of a rock band like Public Image Ltd. too absurd. Public Image Ltd. don't bother me, so why should I bother with them?

Jackin' in at just 34 minutes and retailing for only £2.25 'Jah Wobble' is still 14 minutes too long. You've got it — a rip off. The 'modern' mutilation of Fats Domino's immortal 'Blueberry Hill' (Complete with 'chopsticks' style piano, lots of bubbly synthesizer noises, a disordered funky bass line, drums that go BANG! and Wobble's 'Kay Davies through a megaphone vocals) is immediately followed by an instrumental of the same, titled 'Computer Version', presumably in case the listener failed to receive the humorous message first time around. 'I Need You By My Side' and its alternate version 'Message From Pluto' are just plain daft and as such don't really warrant either critical analysis or a cynical put down — and that's side one.

Track one, side two and in the disco instrumental 'Sea-Side Special' we find the best cut on 'Jah Wobble', prominently featuring a tricksy Wobble bass and a superbly elastic brass section that is on the attack from start to finish. It's a bit like a theme tune to a film that will never be made, sort of 'Shaff In Islington'.

'Something Profoundly' eloquently expresses Wobble's lack of lyrical insight ('Weeks, Months, Years / Happiness and Tears / Can't Run and Hide / From These Feelings Inside' etc.) and 'Blood Repression', a lame mock-reggae track with Wobble chanting 'Is this what you call living?' over an unbelievably dull backing track.

finishes. Is this what he calls an album? + + PETER COYNE

HIRE CASSETTES

★ JOIN

★ CHOOSE

★ LISTEN

Free brochure from THE MUSICCASETTE LIBRARY (Dept RM)
PO Box 167, Warfield, Berkshire RG8 8DL

HIRE CASSETTE MARKET'S SHADY DEALS

Electronic Sound, 36 St Thomas St, Putney, SW15 1LS
(By the Bridge) Tel: 01-783 9518
Open Mon - Sat 10-7, Sun 10-4
All Price quoted Here Include Pack & Packing Keys Slips £5 each receives Cheques and Postal Orders made payable to 'Electronic Sound Limited'.

CASSETTE HIRE

WE ORIGINALLY OFFERED FREE S&H onAILABLE FROM OUR STOCK PED, including over 600 titles in stock, now our new product range includes 8000 titles and over 10.000 titles available for hire.

Well over 30.000 bookings...

TO ADVERTISE IN THIS SECTION

DIRECT FROM USA

Phone: 01-836 1522

Get in! Buy your recordings from direct
USA

Send SAE for details of Record and Tape Guide to:

FAIRVIEW ENTERPRISES
145 Fairview Road, Stevenage, Herts SG1 2NP

RECORD & TAPE MART

MEREDITHS IDEAL SOUND WAREHOUSE, GET IT FROM THE DEALER WITH ALL THE CLASSICS. All the singles from over 1.000 singles and over 1.000 LP's are listed at incredible prices.

SELECTED SONGS FROM LIST

ALL THE RECORDS LISTED BELOW ARE 45RPM EACH FOR 65C. BEFORE ORDERING PLEASE PHONE OR WRITE FOR OTHERS ON LIST

J.J. BARRE

1. FAB 143 BAD MATHS

TO MY mind and, I suspect, thousands of other survivors of those electric shock waves, the name Sabbath is synonymous with a band. Deep Purple may have a bigger following, but it's a bully bookend of titanic riffs and Led Zeppelin a great glass of controlled power. But no one engendered as much raw excitement as prime-time, melodic Sabbath. Indeed it was they who first sculpted out the violent, evil and maniacal delirium that has become an all-important pillar of modern UK hard rock (where would Pagan Astor, More and others be without 'em?).

But part of the unrequited passion that engulfed a Sabbath kid, breasted through because of their unrehearsed, ultra-melodious quality, Bill Ward's ponderous bass, the congealed guitar and punchouts of any shred, the power of that old age skinheads, has gone trips down the road. In short it distorts the truth and is a real nightmarish image.

Let the 'War Pigs' of yore rest in peace. Their 'Killing Time' Record Mirror, August 2 1973.

CAROLE KING: 'Pears' Songs Of Ogfin And King' (Capitol CA-12073).

IF CAROLE KING were a politician, she might run for senator and call her platform 'songwriting'. She's a musician, and some people are going to call it plain desperation. She has to realize that her audience has run out of new ideas (some people thought that anyway). It may or may not be true, but I think it's going to be true.

It's hard to overstate the influence that Goffin and King had on pop music in the early sixties: they wrote simply dozens of hits for a vast assortment of people, and plenty of them stood up well today. Presumably these are Carole's 15 favourites, otherwise the selections aren't always easy to explain. She's the US Top 20 of 1962 now with her version of 'One Fine Day', which, 'Seventeen', 'Lomocketon' and 'Chains' on the 25th edition of a little pedestrian and uneventful for us. Oh No. Mal Baby works well, as does the ac-...
LASAGNE AND QUIPS

BARRY CAIN (amy toad) actually admits to liking THE STRANGLERS as people. Mind you, he did get a free trip to Italy from them.

"I'm not just making it up. I really, really, really like them. I mean, I've known them for years and years and years, and I've always been a fan. They're just great. I can't believe they're actually coming to see me now." I couldn't believe it. I thought they were just joking at first, but I'm absolutely delighted.

The Stranglers were always great to me. I can remember when I was a kid and I used to go to their gigs. I'd sit at the front and dance and sing along. I loved it. They were always good to me, you know. They'd always sign my posters and everything. I was always their number one fan. I'd always go to their gigs and never miss a single one.

When I was a kid, I used to love their music. I remember when they first came out with their debut album, "The wand of love". I thought it was fantastic. I loved the songs like "The beach" and "The strangler". I used to listen to them all the time.

I was always a fan of their music. I loved the way they played. I loved the way they sang. I loved the way they looked. I loved everything about them. I was always their number one fan. I'd always go to their gigs and never miss a single one.

But when I was a kid, I used to love their music. I remember when they first came out with their debut album, "The wand of love". I thought it was fantastic. I loved the songs like "The beach" and "The strangler". I used to listen to them all the time.

I was always a fan of their music. I loved the way they played. I loved the way they sang. I loved the way they looked. I loved everything about them. I was always their number one fan. I'd always go to their gigs and never miss a single one.

But when I was a kid, I used to love their music. I remember when they first came out with their debut album, "The wand of love". I thought it was fantastic. I loved the songs like "The beach" and "The strangler". I used to listen to them all the time.

I was always a fan of their music. I loved the way they played. I loved the way they sang. I loved the way they looked. I loved everything about them. I was always their number one fan. I'd always go to their gigs and never miss a single one.

But when I was a kid, I used to love their music. I remember when they first came out with their debut album, "The wand of love". I thought it was fantastic. I loved the songs like "The beach" and "The strangler". I used to listen to them all the time.

I was always a fan of their music. I loved the way they played. I loved the way they sang. I loved the way they looked. I loved everything about them. I was always their number one fan. I'd always go to their gigs and never miss a single one.

But when I was a kid, I used to love their music. I remember when they first came out with their debut album, "The wand of love". I thought it was fantastic. I loved the songs like "The beach" and "The strangler". I used to listen to them all the time.

I was always a fan of their music. I loved the way they played. I loved the way they sang. I loved the way they looked. I loved everything about them. I was always their number one fan. I'd always go to their gigs and never miss a single one.

But when I was a kid, I used to love their music. I remember when they first came out with their debut album, "The wand of love". I thought it was fantastic. I loved the songs like "The beach" and "The strangler". I used to listen to them all the time.

I was always a fan of their music. I loved the way they played. I loved the way they sang. I loved the way they looked. I loved everything about them. I was always their number one fan. I'd always go to their gigs and never miss a single one.

But when I was a kid, I used to love their music. I remember when they first came out with their debut album, "The wand of love". I thought it was fantastic. I loved the songs like "The beach" and "The strangler". I used to listen to them all the time.

I was always a fan of their music. I loved the way they played. I loved the way they sang. I loved the way they looked. I loved everything about them. I was always their number one fan. I'd always go to their gigs and never miss a single one.

But when I was a kid, I used to love their music. I remember when they first came out with their debut album, "The wand of love". I thought it was fantastic. I loved the songs like "The beach" and "The strangler". I used to listen to them all the time.

I was always a fan of their music. I loved the way they played. I loved the way they sang. I loved the way they looked. I loved everything about them. I was always their number one fan. I'd always go to their gigs and never miss a single one.

But when I was a kid, I used to love their music. I remember when they first came out with their debut album, "The wand of love". I thought it was fantastic. I loved the songs like "The beach" and "The strangler". I used to listen to them all the time.

I was always a fan of their music. I loved the way they played. I loved the way they sang. I loved the way they looked. I loved everything about them. I was always their number one fan. I'd always go to their gigs and never miss a single one.
A newly recorded LP including some oldies and some of his best new songs.
Features musicians from The Equators, The Humour plus George Dekker
and Jackie Robinson of The Planners.

Released July 31st
Limited edition £2.99 NFP
Shez 28
Getting it taped

I HAVE been incensed to write, regarding the stamping out of home taping, courtesy of Messrs. Gerry Bron et al. I do a considerable amount of home taping, however 90% of my time from my own record collection, and the other 10% from in concert broadcasts (for personal pleasure). The transformation onto tape is for late night listening, when a cassette deck is more convenient to operate. I wonder if Mr. Bron thinks although I buy an album per week on average, this is not justified. What about music loving car owners who wish to listen to music while travelling — are they expected to buy a pre-recorded cassette if they already have the album? I think that an end to home taping simply means more money for tin gods and stars in the record companies who live luxuriously at musicians' expense, and not to counteract the "recession" facing the companies.

A depondant drummer in love with Paula Yates and David Sylvian (and whose identity is being kept quiet), to save him from the boys in blue.

FAB RM

I JUST want to say how grateful I am to RM for publishing the details of Gary Numan's tour before the tickets went on sale. Because of this I was able to go down to the venues early and get good seats.

Fanatical Gary Numan Fan.

EEEJ, JACk — YOU'RE LATE

I AM a premature punchtual. Every time I start a letter, I can't control myself and let myself go with a big wallop.

Damn! I did it again. If you let me rest for a few minutes, I'll try again.

Also... "That's what you get for reading Peyton".

FAB RM

I JUST want to say how grateful I am to RM for publishing the details of Gary Numan's tour before the tickets went on sale. Because of this I was able to go down to the venues early and get good seats.

Fanatical Gary Numan Fan.

...
**THE PHOTOS**

**NEW SINGLE**

**Now You Tell Me That We're Through**

C/W Je T'aime

EPC 8372
TEN NIGENT: Hammersmith (Friday and Saturday). Wango Tango

SUNDAY AUGUST 7

IOWA, Stour Centre, Stowmarket, Suffolk

PDSON, The Six, Chris Hunt's Cable

HIGHTON, Altrincham (7874), Live Random and The Jazz Virgins

Cammad Club (2558), The Visitors

LEEDS ROAD SPORTS, Fulford (523 5136), The Visitors

PESKE, Less Cliff, Scarbro

DAYESEND, Red Lion, Leeds

HASTINGS, Falaise Hall, Hastings

THE APPEAL/SPERRY, Blackpool

HIGH WCSMBUE, Nag's Head, High Wycombe

THE INSIGHTS, Ray Dockert, London

M PCURCH, The Bull, Wareham

HANHAMFIELD, Chequers (5213), The Ram

LONDON ROAD, London

ESE, The Ram's Head, Clitheroe

JACKSON, A Bunch of Grapes, Stockport

SALISBURY, The Globe, Salisbury

MCLEOD, The Rose, Edinburgh

STOWE, The Plough, Bicester

HYDE PARK, The Plough, Ealing

RUTLAND, The Plough, Newmarket

WIGTON, The Plough, Wigton

EDINBURG, Playhouse, Edinburgh

BULFORD, The Plough, Abbotsbury

LEEDS ROAD SPORTS, Fulford (523 5136), The Visitors

PESKE, Less Cliff, Scarbro

HASTINGS, Falaise Hall, Hastings

THE APPEAL/SPERRY, Blackpool

HIGH WCSMBUE, Nag's Head, High Wycombe

THE INSIGHTS, Ray Dockert, London

M PCURCH, The Bull, Wareham

HANHAMFIELD, Chequers (5213), The Ram

LONDON ROAD, London

ESE, The Ram's Head, Clitheroe

JACKSON, A Bunch of Grapes, Stockport

SALISBURY, The Globe, Salisbury

MCLEOD, The Rose, Edinburgh

STOWE, The Plough, Bicester
THE POLICE these days aren't too dissimilar to the real item. You see them everywhere, most of the time you accept them, most of the time you don't annoy them, sometimes. you're glad they're there, and every so often somebody tells the newspapers just how wonderful they are.

All of which, naturally, isn't intended to knock the success of the first rock concert of the new Milton Keynes Bowl. Despite the first flood of summer -- which reduced most of the acclaimed rubbish into a quagmire -- Police hauled in over 20,000 fans, the bill was well balanced and a fair proportion of hard-earned pocket money given up.

But Police aren't yet able to match the acclaim their two albums have brought them. Being there seemed to be enough, not quite delivering an exciting rock show seeming a matter of no concern.

Regatta De Bowl, this year's Knebworth for the young generation, opened with Tom Robinson's Sector 27 sounding as muddy as the arena in which they were playing.

They were followed by the unfortunate Ska-fish, who, by standing firm against the quagmire, maintained their reputation as perky and intelligent pop craftsmen. Their image to the is one of always attempting to conceal more than they deliver -- a packed set of 'thoughtful' candy floss and tight hooks. Their applause was nonetheless earned and appreciated.

UB40, still learning their way, were well worth their position. Commercially fortunate, and thus identifiable, their ambitions are rapidly expanding. With long and languorous jazz and dub passages floating out their hailed reggae UB40 are easy to like and easy to be lulled too. Not will they ever lose a threatening edge -- a long improvisation of 'Summer Time' for instance or the group's power of 'King' (better on stage than on record). They left them with warm, deserved applause.

The yawning gap frayed tempers and their way.

UB40: Still finding their way.

Skafish: Canned laughter.
MOTORHEAD, SAXON, GIRLSCHOOL, ANGEL WITCH, MYTHRA, VARDIES, WHITE SPURS

Bingley Hall, Stafford

The HEAVY Metal Barn Dance! Who deserves a place in this audience, and who qualifies to describe what they're doing? And what does it all mean? For our purposes, we have just accepted these offers at face value.

Bingley Hall is just a stone's throw away from the notorious 80's tour, hastily removed (though it's unlikely that the audience members were aware of this). But what of the music? I heard you ask. We're not here to discuss the merits of the music, but rather to focus on the audience.

Still, I have it on good authority that there was a certain amount of enthusiasm on display. Many of the audience members appeared to be quite taken with the performers. And it's not surprising, as the performers are certainly talented. They have a certain charisma that draws in the audience, and their music is definitely something to behold.

But the best part of the concert was the audience. They were enthusiastic, energetic, and truly enjoyed the performance. I was so taken with their energy that I even found myself dancing along with them. It was a truly memorable experience.

As the concert came to a close, the performers took their final bow, and the audience erupted into applause. It was a truly amazing night, and I'm looking forward to attending more concerts like this one in the future.

Metal mothers meeting

Metal mothers are a group of individuals who are passionate about the heavy metal genre. They are often stereotyped as being loud, aggressive, and perhaps even dangerous. However, these stereotypes are far from the truth.

Metal mothers are typically very intelligent and well-read, and they have a deep appreciation for the music. They are also very caring and supportive of each other, often-times forming close bonds with one another.

One of the things that makes metal mothers so unique is their willingness to push against societal norms. They are not afraid to be themselves and to express their emotions, even if that means going against what society deems as acceptable.

In conclusion, metal mothers are a group of individuals who are passionate about the heavy metal genre, and who are willing to challenge societal norms in order to be true to themselves. They are a truly remarkable group of people, and I am grateful to have had the opportunity to learn more about them.
GEORGE DUKE
THE HIT SINGLE
'BRAZILIAN LOVE AFFAIR'

Now comes George Duke
'A Brazilian Love Affair' his great new album.

A whole lot more of that exciting and unique blend of musical forms — the Brazilian with American — George Duke style.
BUBBLING UNDER THE UK DISC-O 9 (page 32) with increased emphasis on dance and disco. This week's chart is a no-holds-barred affair, with no less than 23 singles making an appearance. The top of the chart is occupied by the number one song, "I Don't Really Love You" by the Capetownians. The second highest seller is "I'm Not Gonna Change My Mind" by the Fantastic Four. The rest of the chart is filled with a variety of dance and disco tracks, making for a lively and energetic listening experience.

In the UK SMALL DISC-O 10 (page 33), the focus is on the latest dance music releases. The top of the chart is dominated by the number one song, "I Don't Really Love You" by the Capetownians. The second highest seller is "I'm Not Gonna Change My Mind" by the Fantastic Four. The rest of the chart features a mix of dance and disco tunes, ensuring a fun and enjoyable listening experience.

The UK NEWIES 11 (page 34) offers a selection of the latest dance music releases. The chart is topped by "I Don't Really Love You" by the Capetownians. The second highest seller is "I'm Not Gonna Change My Mind" by the Fantastic Four. The rest of the chart features a variety of dance and disco tracks, making for a lively and dynamic listening experience.

In the UK HITS 12 (page 35), the focus is on the latest dance music releases. The top of the chart is occupied by the number one song, "I Don't Really Love You" by the Capetownians. The second highest seller is "I'm Not Gonna Change My Mind" by the Fantastic Four. The rest of the chart features a mix of dance and disco tunes, ensuring a fun and enjoyable listening experience.

In the UK TOP 100 13 (page 36), the focus is on the latest dance music releases. The top of the chart is dominated by the number one song, "I Don't Really Love You" by the Capetownians. The second highest seller is "I'm Not Gonna Change My Mind" by the Fantastic Four. The rest of the chart features a mix of dance and disco tunes, ensuring a fun and enjoyable listening experience.
I’ve very much like to insur
my record collection but have
no idea of its value. I have a couple of
thous. of records including some on the 'Ric
Tic’ and ‘Oke' labels, plus acetates, including a
rare one of ‘Gene’.

How can I get them valued?

H. Ken, Aldershot

First question — where
do you keep your highly
prized record collection? At home?
Or do you tend to
move it around with you?
It’s secure in your own
house or your parent’s;
you, and your audio
are already covered
by general household
insurance, it’s already
covered for as long as it
stays in your home. Paying
a premium which covers your records as
well as all other household objects.
Making the possibility of theft or
the habitual fire, for instance,
can be far easier and
less expensive than
attempting to find
insurance for a record
collection as a separate
policy. No household
insurance? Look in Yellow
pages under ‘insurance brokers’ and start
inquiring.

While a household
policy covers you against the
vices and misdemeanors
time, it’s not necessarily
protect against the
more likely risk of “accidental
damage”. To be
covered for the possibility of accidentally dropping
one or more of those
precious acetates or the
whole box of singles and
crapping up you’ll need an
“all risks” policy. And
the major insurance
companies, the Prudential or
Norwich Union, won’t take
change on such
a fragile commodity as a
record collection. If your
recording is really valuable
too, you’ll need this kind of
cover to cater for its
unavoidability.

Entertainment And
Leisure Services, (P.O Box
100) Quayside, York
Y01 2EZ — Tel: (Greenpeace) 201111,
will take the risk. Ask
Robert Taylor, (08 Cannon Street, Lon-
don EC4 — Tel: 01 738
1278) for details. He
will negotiate. Or you can con-

Robert Taylor offer a
maximum premium of
£3000, which effectively
means that unless your
collection sells for the
£2,000 mark, Entertain-
ment And Leisure makes
the best bet. Write or ring
for details.

If a percentage of your
singles and albums and
are destroyed you can claim for
a reimbursement of the
total sum. Natural wear,
such as warping, scratch-
marking the
results of the ravages of time on a vulnerable and
mass-produced commodi-
ity value is not covered.

GIRL TALK

I have two problems, con-

nected with my

boyfriend. One is that I’m starting
college in early September and
have to spend a lot of
time studying for my course.
Although I want to see her still,
college will be in the way. Secondly,
she’s going out with other
guys and I don’t like it. Even though I’ve asked
her to go steady, she still
acts that she doesn’t.

I’m worried about whether I’ll
be all right at all if I’m
at college.

What does it cost?

Entertainment and Leisure Services
ask for a premium of £125
covering for twelve months

insurance on a collection
rated at £1,000. £95 for
£1,000, £75 for £1,500,
£55 for £2,000. You’ll

insurance to a record collection to

minimum value. Robert

Taylor offer a
maximum premium of
£3000, which effectively
means that unless your
collection sells for the
£2,000 mark, Entertain-
ment And Leisure makes
the best bet. Write or ring
for details.

If a percentage of your
singles and albums and
are destroyed you can claim for
a reimbursement of the

natural wear,
such as warping, scratch-
marking the results of the ravages of time on a vulnerable and

mass-produced commodi-

value is not covered.

GIRL TALK

I have two problems, con-
nected with my

boyfriend. One is that I’m starting
college in early September and
have to spend a lot of
time studying for my course.
Although I want to see her still,
college will be in the way. Secondly,
she’s going out with other

guys and I don’t like it. Even though I’ve asked
her to go steady, she still
acts that she doesn’t.

I’m worried about whether I’ll
be all right at all if I’m
at college.

What does it cost?

Entertainment and Leisure Services
ask for a premium of £125
covering for twelve months

insurance on a collection
rated at £1,000. £95 for
£1,000, £75 for £1,500,
£55 for £2,000. You’ll

insurance to a record collection to

minimum value. Robert

Taylor offer a
maximum premium of
£3000, which effectively
means that unless your
collection sells for the
£2,000 mark, Entertain-
ment And Leisure makes
the best bet. Write or ring
for details.

If a percentage of your
singles and albums and
are destroyed you can claim for
a reimbursement of the

natural wear,
such as warping, scratch-
marking the results of the ravages of time on a vulnerable and

mass-produced commodi-

value is not covered.

GIRL TALK

I have two problems, con-
nected with my

boyfriend. One is that I’m starting
college in early September and
have to spend a lot of
time studying for my course.
Although I want to see her still,
college will be in the way. Secondly,
she’s going out with other

guys and I don’t like it. Even though I’ve asked
her to go steady, she still
acts that she doesn’t.

I’m worried about whether I’ll
be all right at all if I’m
at college.

What does it cost?

Entertainment and Leisure Services
ask for a premium of £125
covering for twelve months

insurance on a collection
rated at £1,000. £95 for
£1,000, £75 for £1,500,
£55 for £2,000. You’ll

insurance to a record collection to

minimum value. Robert

Taylor offer a
maximum premium of
£3000, which effectively
means that unless your
collection sells for the
£2,000 mark, Entertain-
ment And Leisure makes
the best bet. Write or ring
for details.

If a percentage of your
singles and albums and
are destroyed you can claim for
a reimbursement of the

natural wear,
such as warping, scratch-
marking the results of the ravages of time on a vulnerable and

mass-produced commodi-

value is not covered.

GIRL TALK

I have two problems, con-
nected with my

boyfriend. One is that I’m starting
college in early September and
have to spend a lot of
time studying for my course.
Although I want to see her still,
college will be in the way. Secondly,
she’s going out with other

guys and I don’t like it. Even though I’ve asked
her to go steady, she still
acts that she doesn’t.

I’m worried about whether I’ll
be all right at all if I’m
at college.

What does it cost?

Entertainment and Leisure Services
ask for a premium of £125
covering for twelve months

insurance on a collection
rated at £1,000. £95 for
£1,000, £75 for £1,500,
£55 for £2,000. You’ll

insurance to a record collection to

minimum value. Robert

Taylor offer a
maximum premium of
£3000, which effectively
means that unless your
collection sells for the
£2,000 mark, Entertain-
ment And Leisure makes
the best bet. Write or ring
for details.

If a percentage of your
singles and albums and
are destroyed you can claim for
a reimbursement of the

natural wear,
such as warping, scratch-
marking the results of the ravages of time on a vulnerable and

mass-produced commodi-

value is not covered.

GIRL TALK

I have two problems, con-
nected with my

boyfriend. One is that I’m starting
college in early September and
have to spend a lot of
time studying for my course.
Although I want to see her still,
college will be in the way. Secondly,
she’s going out with other

guys and I don’t like it. Even though I’ve asked
her to go steady, she still
acts that she doesn’t.

I’m worried about whether I’ll
be all right at all if I’m
at college.

What does it cost?

Entertainment and Leisure Services
ask for a premium of £125
covering for twelve months

insurance on a collection
rated at £1,000. £95 for
£1,000, £75 for £1,500,
£55 for £2,000. You’ll

insurance to a record collection to

minimum value. Robert

Taylor offer a
maximum premium of
£3000, which effectively
means that unless your
collection sells for the
£2,000 mark, Entertain-
ment And Leisure makes
the best bet. Write or ring
for details.

If a percentage of your
singles and albums and
are destroyed you can claim for
a reimbursement of the

natural wear,
such as warping, scratch-
marking the results of the ravages of time on a vulnerable and

mass-produced commodi-

value is not covered.

GIRL TALK

I have two problems, con-
nected with my

boyfriend. One is that I’m starting
college in early September and
have to spend a lot of
time studying for my course.
Although I want to see her still,
college will be in the way. Secondly,
she’s going out with other

guys and I don’t like it. Even though I’ve asked
her to go steady, she still
acts that she doesn’t.

I’m worried about whether I’ll
be all right at all if I’m
at college.

What does it cost?

Entertainment and Leisure Services
ask for a premium of £125
covering for twelve months

insurance on a collection
rated at £1,000. £95 for
£1,000, £75 for £1,500,
£55 for £2,000. You’ll

insurance to a record collection to

minimum value. Robert

Taylor offer a
maximum premium of
£3000, which effectively
means that unless your
collection sells for the
£2,000 mark, Entertain-
ment And Leisure makes
the best bet. Write or ring
for details.

If a percentage of your
singles and albums and
are destroyed you can claim for
a reimbursement of the

natural wear,
such as warping, scratch-
marking the results of the ravages of time on a vulnerable and

mass-produced commodi-

value is not covered.
Dear frustrated D.S. of Ilford,

We can understand your despair at not having a Roger Squire’s Discount Store in your area but take heart, relief is in hand. Roger Squire’s are opening their first BRAND NEW Discoshop of the eighties on Saturday, August 2nd.

Decjays and Disco people living in East London and Essex can now take advantage of the hundreds of FANTASTIC BARGAINS — many at HALF the usual prices — that Roger Squire’s have on offer. So the more you spend — the more you save.

Our Manager is Trevor and he will be pleased to meet you.

ROGER SQUIRE’S LIGHT AND SOUND
451 Ilford Lane, Ilford, Essex.
Tel: 01-478 1953.

---

Quick, erudite, and enthusiastic sales manager at Roger Squire’s Discothèque, located in Ilford, Essex, invites all interested parties to visit their NEW DISCOSHOP, offering up to date second-hand stock. Their vendors are offering a wide range of sound, lighting, and DJ equipment, including decks, speakers, and effects wheels, all for sale at half the usual prices. The Manager assures potential customers of the store’s commitment to providing excellent service and a wide selection of products to meet all their needs.

---

We also offer Amps, Speakers, and Effects Wheels for sale. A wide selection of sound and lighting equipment is available, including decks, speakers, and effects wheels. The Manager assures all interested parties of the store’s commitment to providing excellent service and a wide selection of products to meet all their needs.

---

Optikinetik, Solar 250 MK II
2 complete with 2 effect wheels and 1 rotator.
List Price £148.50
Our Price £97.50
Plus 5% OFF P&P

---

Harrow Discoshop (The Discount People)
Our New Catalogue Available Now!
Please Send S.A.E.

---

Disco Hire
From the Harrow Disco Centre
Full Range of Sound & Lighting Equipment Available for Professional or Home Use
Complete Disco with Lights from £313
Deck Units, Amps, Speakers, Projectors, Sound to Light, Strobes, Ice and Bublle Machines, Lighters, Lazers, etc.
All Prices Excluding VAT
Send ses for full hire list to Record & Disco Centre 300 Rayners Lane, Pinner, Middx. 01 898 6677

---

Adam Hall (RM) Supplies
Mail order service for lights and sound equipment. Available for professional or home use. Equipment includes spotlights, floodlights, and accessories. All items are available from stock. Please write for a complete price list.

---

Disc Jockeys Wanted
With an ear for good sound and an eye for a bargain. Possibly the largest range of lighting and sound equipment in the country.
Midland Disco Centre
150-164 Wellfield Road, Northampton
Telephone 01/307 6748

---

Disco Record
Collection of recent Disco Records wanted. 45’s + 12’s. Up to 5,000 records accepted. Good condition only.
Ring Jeff Rosenblatt on 01-370 6748

---

We’ll Pay You on Production of this Advert before the end of August
Does not apply to Special Offers
Large Direct Disco - Free Poster - On-premises servicing - Finance
Complete Systems in至Showlighting & Accessories
Special Offers and Discounts & DIY
telephone or write for FREE ILLUSTRATED CATALOGUE
Luton Disco & Lighting Centre
75 Wellington Street, Luton, LU1 1FA
Telephone 0582 39021/411733
Open Mon-Fri 10am-6pm, Sat 10am-4pm.

---

We Pay More for
12" Vinyl Records
See our Essential Collection for a range of UK and International Hits

---

Are You Seeing Red?
Why not add a touch of colour to your advertisement.

For as little as 15€ extra on your advertisement you can brighten it up with either red, green or yellow (when available).

Ring Denise on 01-836 1522
and let her put some colour into your ad.

---

A. H. Disco & Lighting Services
Special Offer For August
24" x 36" Infinity Screen £119
24" x 36" Strobescreen £49
or 1 Infinity Screen = 2 Strobescreens Only £111

---

Disco Hire
Records Boxes
Empty Speaker Cabs
£10.50
12" Loading Type £13.50
200 - £15.00
24" - £15.00
300 - £21.00
400 - £25.00
400 - £25.00
200 - £30.00

---

Compa Synthetale
A channel Automatic Sequence Keyboard
From £99 to £109
£132.00 (On full deposit)

---

Mobile Discos
STU MAGO Disco Lightshow any distance, all occasions, residencies welcome — Salisbury 01794 582479
DI'S DJ/ETC FANTASTIC high gloss discos in professional metalic foil samples — SAE DM, 108 Bolingbroke Street, Bradford, BD5 9NN, 01-287 8904
PHAGA Discos — from £1000
50/50/50 or 50/50/50
TYPICAL DISCO — Bradford
01253 739674
DISCO REPLA London
DAVE JENSEN 0191 9010
ORANGEPEEL — 096 2601
JOHNNY DEAN'S Disco with all light, all occasions.
003 5646, 080 9517
DISCO MACHINES, SNAKE LIGHTS, PROJECTORS.
RECORD MACHINES, TOADS, PRAMS.
THE FLY ROADSHOW.
096-2852/2255
TURN TO DISCO complete entertainment, anywhere.
971458

---

MUSICAL SERVICES
TAPE COPYING Services Ltd. Let us duplicate your 45's, 33 1/3, 45's.
No minimum, 24-hour turnaround, low cost — 01-723 6371, 190 Gloucester Place, London. W1.

---

DJs REQUIRED
For Work Abroad in Winter
Countries Also Radio Work Included
Readying (0734) 589453
Arranging hours telephone.

---

DISCOPAIN
TO ADVERTISE IN DISCOSCENE PLEASE RING
01-836 1522
The document appears to be a classified advertisement for music-related items, possibly for sale or exchange. It includes details about various T-shirts, records, posters, and other merchandise from different bands and artists. The text is somewhat scattered and includes a mix of names of bands, song titles, prices, and locations. There is also mention of various albums, such as "The Beatles" and "Pink Floyd." The document seems to be written in a casual, informal style typical of classified ads in music-related publications or stores.
Records For Sale

ALDERGROVE SHOT RECORD Fair, 25 August. Odd Fellows Hall, Oldbury Road, 12-430 pm. Rock's, Soul, etc.

OUR LATEST catalogue offers over 2,000 different records and over 1,000 bargain packs, including 500 vinyls. Gemini Records 123 George Street, Middlesbrough.

FASTASTIC STARS!

GOLDEN Oldies available. 78's and 45's. A service of 'Goldies' - a godsend for DJ's. 25th Street, Southwick, Middlesbrough.


CARDS RED picture, 15p. Write for details. Send 25p to 101 The Iris, Bridlington.

Our brices the best. New lists now. Send 40p. 5-D, Edwards Walk, Middlesbrough.

BLONDE PIPSICLES (in white or black) available from 15p. Write for our catalogue. 68 Equal Street, Middlesbrough.

THOUSANDS RECORDS available. Write for lists. Lilly House, Bleasby Road, Norton, Middlesbrough.

BILLY HALE LP as new. Offers. Box No. 2584.


MEMBERS SUBSCRIBE FREE! Can't stand losing you our bargain cards? Cover your card covers! Holidays 1979. 365 records for 15p. Write for details. 19-21, Cheltenham Road, Enfield, Middlesex.

VARY RARE! Bindings. SAE to:

- Devon, 46 Lodge Lane, Manchester, M40 1TE.

- STOP! New Waves in punk (includes 45's) send 25p. 20 Oak Road, Prestatyn, Clwyd.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- Gemstones in 1500 different colours. Gemstones Ltd, 123 George Street, Middlesbrough.

- VERY RARE! Bindings. SAE to:

- 50p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- VERY RARE! Bindings. SAE to:

- 50p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.

- 250p for 30,000 albums, 1500 singles +. Send 50p for catalogue. Portland Road, Birmingham.
MENTION OF THE Clash's 'Bankrobber' import in previous charts has led to a steady stream of correspondence from vinyl junkies requesting further details of the record's availability and demand. Here's what we know about it:

The 'Bankrobber' (43k) in May 1980 and 'Bankrobber' (43k) in October 1980 were charted separately on the BBM chart. As to where the record can be obtained, we'll have to wait and see if it's available. But we can provide some details:

- **Chart:** BBM
- **Year:** 1980
- **Release:** May
- **Import?:** Yes

Most of the copies found their way into Britain or are on 'Various', but there are many copies in America as well. And as we mentioned earlier, the record was released in 1980, but copies have been found in various parts of the world, including Japan, Australia, and Canada. The vinyl pressings were released on 'Def Jam' and 'Island Records' labels.

If you're interested in obtaining a copy of this record, you might want to check with record dealers or online marketplaces like eBay or Discogs. You might also want to join some of the vinyl music forums or groups on social media to see if anyone has a copy they're willing to sell.

We'll keep you updated on any new developments or news about the 'Bankrobber' import in the future. Until then, enjoy the music and keep listening!