

SECRET AFFAIR

KATE BUSH

STEVIE WONDER

RECORD MIRROR

BILLY JOEL GETS ANGRY

POSTER

FINGERPRINTZ

COLOUR

BARRACUDAS



HAZEL O'CONNOR

GARY NUMAN



PAULA

AMAZING THE things one hears about the men I thought spent their afternoons languishing on chaise longues being fed grapes by semi-clad Egyptian wenches (you can see who was watching Tutankhamen's Tomb last night).

David Bowie apparently informs his mates in a broad Wiltshire accent that he's "Going to wave the sword of union" when he's off to be smutty for the night, or however long it happens to take him.

Further fascinating revelations came from Dana Gillespie, mainly known for her extremely large bazonga's (she writes... her face an intriguing shade of green). Mr Bowie apparently pulled her by offering to brush her hair. Last week's revelations also included the fact that Bob Dylan was half her size and had a big nose. This appears to be about as far as she wishes to go on the topic of Mr Dylan's measurements but she says he wasn't much cop.

Dana's tales on Sunday afternoon were so riveting that I didn't even watch the Errol Flynn movie and far be it for me to miss any swashbuckling going on. Anyway, to continue, Jimmy Page, the hairy guitarist from Led Zeppelin was into black magic and "a bit of a deviate," a point I rather wished she'd elaborated further on as it would have filled another two pages. The awful problem with all these ladies revealing all about Rod, Warren, George Hamilton and Ryan, who seemed to have cornered the market somewhat, is that you never really get the actual nitty gritty. I mean, how big was it? Exactly what

was the quantity, quality and, according to Ronnie Gurr, where exactly did it all happen?

I GOT a post card from Alaska from the Ian Mitchell Band, whose appearance in porno flicks I chronicled last week. The darlings were sooo crossiepoos. Pointing out, in no uncertain terms, I was as frigid as the Eskimos on the front of the card. One interesting point about the card was that it appeared to have been written by a left handed person with his right hand. The Record Mirror handwriting analyst commented that: "these boys have obviously been sent to the Arctic to stiffen them up."

FAYE FIFE, the rather loud lady singer with the Revillos, was arrested last week in Paddington for being drunk and disorderly. Though how they could tell if she was drunk is beyond moi. Anyway, the policeman stopped mid-arrest, stunned as he'd seen her the night before playing at the Marquee. Miss Fife, Perry Mason style, quickly defended herself by pointing out that he was arresting her for being loud and raucous when just the night before he'd paid two quid for exactly the same treatment.

KISS, THOSE wonderfully healthy boys, will be throwing a press conference on Thursday which I'll blab about next week. The thought of all those Kiss fans preparing their Panstik ready for their idols arrival is almost as horrifying as the thought of the sea of Spandex pants that will no doubt turn out for every gig. I'm already preparing my own list of questions at least three feet long, to go with Gene's tongue.

Further news on the topic of Kiss. In Germany they have had to remove

all their product from shops as it had been mentioned in a court case purely accidentally — that their logo looked like a Nazi symbol.

The offending logo (mainly the two s' at the end of Kiss) is being changed for Germany, where its illegal to wear or sell anything to do with the Nazi regime. According to Ace the member of Kiss who designed their logo (Kiss do everything themselves, so they keep all the money, I told you they were shrewd boys), said: "Kiss have no political interests whatsoever, we simply want to entertain" and their publicist has received flurries of letters pointing out that they're good Jewish boys who certainly wouldn't have Nazi insignia on their sleeves.

Those intrepid parachutists who pretended to soar from the heavens under the guise of UFO members created something of a record by being the participants of the first night jump at 30,000 feet in these here shores of Britain.

THE DAILY Mirror informs us that "a sexy new song could be encouraging young girls to become prostitutes." It turns out that they're talking about that single that Sue Wilkinson talks her way through. Ken Bailey who, unbeknownst to moi, is known to millions of soccer fans as the cheer leader of the England side. I always thought that cheer leaders were blondes who threw sticks in the air and tossed pink and red balls up and down but Mr Bailey is obviously one of a kind. To get back to the point, he's trying to get the record banned in his home town of Bournemouth, whose main population is people of a hundred and three who live with their parents. Said Mr Bailey "It's quite a catchy tune but the words are disgusting."

JOHN LENNON is once more in da news, firstly for spending too much money although it seems he's now worth about £75 million proper order. Then he was in the news again as he'd doing his album at the Hit Factory in New York. One track is called 'Beautiful Boy' and is about his five year old son Sean, and two of the tracks were written by Yoko Ono, including one called 'Silver Horse' which is said to deal with explorations of love fantasies experienced by both men and women, which should go down like a brick with Ros Russel.

THE 101 CLUB in Clapham launched their own record label with a lig on Thursday. The first record — a compilation album — included

Pirahnas, VIP's and Real to Real. All the bands had to be there for a photo session by 5.30 and as they apparently weren't used to starting off on the free drink quite so early they got pissed as newts. By the time journalists started to arrive at eight the "stars" of the evening were a snoring mass hunched (or should that be lunched) in a corner.

THIN LIZZY played their new album 'Chinatown' for the benefit of various friends and liggers including Peter Cook spreading himself about a lot, obviously in order to recover from writing the introduction to Rockstars Underpants, Poly Styrene, Steve Strange, also well known for spreading himself about a lot, Brian Robertson and last by no means least Ricardo Jobsonette who was wearing his cricket whites for about the ninth time that week but looking cheerful as ever, bless his little cotton socks.

FOR THOSE of you who, like moi, are suffering sadly from Dallas

withdrawal symptoms, I can reveal that Kristin's going to be bumped off in the third episode of the new series, which is having trouble being made at all due to the actors strike in Hollywood. You're going to have to wait till this fateful episode, not only for the squintie one to be shot, but also to find out who shot JR.

Seen at the Charlie Dore champagne after gig lig was the diminutive and hirsute Goodie Bill Oddie and friend of royalty Roddy Llewellyn, who was sadly unaccompanied by anybody even vaguely blueblooded, such are the slings and arrows of outrageous fortune.

SKIDS WENT up to Glasgow for the opening of another Virgin Megastore, and, as usual, wanting to follow in the footsteps of many famous bands, they decided to play on the roof. Unfortunately it poured buckets at the vital moment so the



THUNDERSTICK, the caged and hooded skinbeater with Samson had the pleasure of looking after his geriatric 6ft 10inch 'Dad' at the annual Reading Festival of booze and grossness. The old codger, seen carrying the ludicrously titled Bruce Bruce, was given a special award for producing such an off spring and, hopefully, medically prevented from doing it again.



After valiantly playing on at the Miss United Kingdom contest despite feeling a trifle ill Jim Dooley of The Dooleys collapsed sick as a dog and was taken to the hospital with nervous exhaustion. He was visited by the new Miss UK Kim Ashfield, seen sticking the end of her tongue out at the sick songster, obviously wondering if many of her duties as Miss UK will be visiting popstars in bed.

classix nouveaux ... 'the robots dance

c/w '623'
ESI

first irresistible
single on
esp records



issued in full colour
picture bag



Picture by Richard Young

NICE TO see someone looking full of the joys of life obviously highly excited at hearing his own album. Philip Lynott is seen here with Peter Cook at the Thin Lizzy album playback.

band played on a different floor to Mr Jobsonette who stoically bore up and slipped around the roof. A case of cricket gear not stopping play (joke). Ian Gillan later showed up as did handsome Virgin owner Richard Branson who, someone muttered, should have "Danish" printed on his bum as he's such a ham.

FORMER COCKNEY gravedigger and fake Scotsman Rod Stewart has been presented with a 5lb 5oz son by his wife Alana. It seems poor Rod has his heart set on the wee laddie leading the Scottish football attack around the turn of the century. Stewart, who has collected the set by adding the babe to his one-year-old daughter Kimberley, said with his customary modesty, "He is not as good looking as me."

STILL ON the endless topic of glorious Virgin acts, Dave Ruffey of the Ruts had his Triumph 2000 nicked and with it a pile of photos and their negatives. These pictures were to appear on the inner sleeve of the Ruts memorial album to be released in the near future, also the shots were for use in their video: now that Malcolm has gone stills obviously have to used. Anyone

knowing anything about the pictures (the car doesn't matter too much) please call the Virgin Press office on 01-727 8070, a truly noble consortium headed by the astonishingly able Al Clarke, who's longing to send me to Paris . . .

THE MOSTEST in camp has to have been the Karen Carpenter wedding after which (with my great belief in nice old fashioned romance) I found that my tongue had stuck to the roof of my mouth in horror at the tales of the proceedings that I gleaned from various sources. There were 450 guests including the Bee Gees parents (!) Olivia Newton John, Nelson Riddle, and various others. Karen also availed herself of no less than 30 bridesmaids — enough to make Emily Nugent turn over in her grave or enough to carry a giant redwood instead of a train behind the bride. The hotel where the wedding was held was done up to look like Americans imagine English gardens look like. Which, if they'd seen mine, they'd have quickly ripped up. Karen was dressed in something resembling English hunting gear. But wait folks, it gets worse much worse! Short of having

the guests sing the Indian love call at each other, it couldn't have got any more over the top. The bride then sang 'Because We're In Love' at the groom, an industrialist called Tom (who at this point was probably wanting to get back to the factory as quickly as possible). The groom also holds a hallowed place on Ronald Reagan's finance committee. Then Karen's brother Richard got up and sang the Lord's Prayer and a medley of Carpenters hits. God, can you believe any of this? It could only have happened in LA, she says generously. Luckily there was a 50-piece vocal band humming in the background in case the congregation couldn't keep up with this musical extravaganza which makes Oklahoma look like a barn dance.

■ This week's 'Skeleton In The Cupboard' award goes to Uriah Heep bassist Lee Kerslake who used to be a ballroom dancing champion with Dee Dee Perk of the wonderful Perks. Together they tripped the light fantastic and the sumptuous Dee Dee used to sew all her own sequins.

AS OF about next week I'll be contained in a little box amidst vast amounts of other gossip stories. This is a delight for two reasons: I don't have to write so bleedin' much and will only have to spend half of my day watching Ronnie Gurr and John Shearlaw playing their cardboard guitars to Deep Purple records. Also I shall feel that all my frocks will serve their true purpose again. Until now, I've been far too modest to describe how truly youthful I was looking at various events so now I'll be paying Rosalind a liver a week to say it in the rest of the gossip pages. . . . Until next week then — au revoir mon petit choux. Love Paula XXX

IS YOURS A BIG 'UN?

HERE IS where we start the first annual Stray Cats Quiff Contest. Is your quiff bigger than theirs? First contender is Eugene from the Revillos who sincerely believes his is bigger than anyone's. If you have a worthy contender send your picture to me at Record Mirror and a prize will be thought of in due course. It'll be something triff of course.



FROM THE GREATEST SINGLES BAND IN THE WORLD

SINGLE

STONES

THE ROLLING STONES SINGLES COLLECTION

STONE 1
COME ON
I WANNA BE YOUR MAN

STONE 2
IT'S ALL OVER NOW
I WANT TO BE LOVED

STONE 3
(I CAN'T GET NO) SATISFACTION
LITTLE BY LITTLE

STONE 4
NOT FADE AWAY
LITTLE RED ROOSTER

STONE 5
THE LAST TIME
PAINT IT BLACK

STONE 6
GET OFF OF MY CLOUD
PLAY WITH FIRE

STONE 7
JUMPIN' JACK FLASH
AS TEARS GO BY

STONE 8
19TH NERVOUS BREAKDOWN
HAVE YOU SEEN YOUR MOTHER, BABY,
STANDING IN THE SHADOW?

STONE 9
LET'S SPEND THE NIGHT TOGETHER
YOU CAN'T ALWAYS GET WHAT YOU WANT

STONE 10
HONKY TONK WOMEN
RUBY TUESDAY

STONE 11
STREET FIGHTING MAN
OUT OF TIME

STONE 12
SYMPATHY FOR THE DEVIL
GIMME SHELTER



THE ROLLING STONES SINGLES COLLECTION

SINGLE
STONES



SPECIAL MAIL ORDER PACKAGE AT ONLY £3.85
(+90p Post & Packing)

Unique 12 Record Collectors Box
20" x 30" Colour Poster
Silver/Blue Enamel Badge

From: Stones Offer, DEPT RM
PO Box 134, London W2 4DN
(Cheques & Postal Orders made Payable to Stones Offer) Allow 28 days for delivery

DECCA

TELEPHONE
Daytime 01-536 1522
Evening 01-836 1429

EDITOR
ALF MARTIN

ASSISTANT
EDITOR
Rosalind Russell

NEWS EDITOR
John Shearlaw

CHIEF SUB
EDITOR
Simon Ludgate

ARTIST/SUB
Graham Stevens

REVIEWS EDITOR
Mike Nicholls

EDITORIAL
Ronnie Gurr
Robin Smith
Daniela Soave
Chris Westwood

SERVICES DEPT
EDITOR
Susanne Garrett

ASSISTANT
Phillipa Lang

CONTRIBUTORS
Barry Cain
Malcolm Dome
Mike Gardner
Philip Hall
James Hamilton
Alan Jones
Tim Lott
Gill Fringle
Gail Sexton
Billy Sloan
Paula Yates

PHOTOGRAPHERS
Paul Cox
Simon Fowler
Andy Phillips

IN AMERICA
NEW YORK
Ira Mayer

LOS ANGELES
Mark Cooper

JAPAN
Yuko Kano
Young Staff Co

MANAGING
DIRECTOR
Jack Hutton

PUBLISHING
DIRECTOR
Mike Sharman

ADVERTISEMENT
MANAGER
Carole Read

ADVERTISEMENT
REPRESENTATIVE
Geoff Todd
Steve Nash

ADVERTISEMENT
PRODUCTION
Ian Wood

TELEPHONE
SALES MANAGER
Eddie Fitzgerald

PUBLICITY/
PROMOTIONS
DIRECTOR
Brian Batchelor

PROMOTIONS
EXECUTIVE
Angela Fieldhouse

TELEX
299485
Music G

Distributed by Spotlight
Magazine Distribution Ltd, 1
Barnwell Road, London N7 7AX
— 01-5076411
© 1980

Morgan Grampian Ltd,
Caldwell St,
London SE18 4QH
Registered as a newspaper at
the Post Office. Published by
Spotlight Publications Ltd, 20
Long Acre, London WC2E 9JT
Printed by South Eastern
Newspapers Ltd, 10, Parkfield,
Maidstone Kent ME20 6SG.

NEWS

TWO QUIT SELECTER

SELECTER, CURRENTLY recording their second album, have lost two members of the original group.

Charlie Anderson and Desmond Brown have both quit, after what a spokesman described as: "The culmination of personal and musical differences that have been around for some time."

But there are no plans for Selector - now recording under their own logo for Chrysalis, since leaving 2-Tone - to seek permanent replacements for the two departing musicians.

And the group's future? Selector will use past musical recordings and tapes to create a new sound for the future. The spokesman for RECORD MIRROR said the group have always been keen to work with members of other groups, and other people, and an open-ended situation is the best solution for the moment.



Edited by JOHN SHEARLAW

AND KEN LEAVES HEEP



KEN HENSLEY

KEN HENSLEY has sensationally quit Uriah Heep, after 10 years as the band's anchor, keyboardman and songwriter, to pursue a solo career.

And while the latest news is that Heep will soldier on without him, Hensley hopes to be taking his own band on the road early next year.

A solo album, the result of two years work, is also scheduled for release early next year.

He'll begin recording the new album - with

guest musicians - over the next month. While Uriah Heep have already recruited a new keyboard player, and will start recording within the next few weeks, although his name is being withheld for contractual reasons.

The new Uriah Heep album is scheduled for November release, with a new single in early October, and a full tour in November and December.

YES DATES FIXED

THE FULL dates for the debut British tour by the new-look Yes have at last been finalised... a month after the plans were exclusively revealed in RECORD MIRROR!

And it looks like the tour, the first since former Buggles Geoff Downes and Trevor Horn replaced Jon Anderson and Rick Wakeman in the line-up, will be one of the group's biggest ever. They'll be playing 25 dates in all, climaxing with six nights in London; at three different venues!

The trek begins at Bristol Hippodrome on November 16, followed by Oxford New Theatre November 17, Birmingham Odeon 19 and 20, Deeside Leisure Centre 22, Leicester De Montfort Hall 25 and 26, Glasgow Apollo 27 and 28, Edinburgh Playhouse 29 and 30, Newcastle City Hall December 2, Newcastle City Hall 3 and 4, Manchester Apollo 5 and 7, Southampton Gaumont 9 and 10, Brighton Centre 11.

The London dates start with Lewisham Odeon on December 12, followed by London Hammersmith Odeon 14, 15 and 16 and London Rainbow 17 and 18.

HOW TO BOOK: Tickets for all dates (except Deeside Leisure Centre) are available immediately by postal application from the venues. Top prices are £5.50 in London and £4.50 in the provinces, but check box offices or local press for full prices. Box offices will open for personal applications on Saturday September 6.

Tickets for Deeside Leisure Centre will be all standing at the one price of £4. Postal applications for this gig only will be taken at Yes Box Office, GP Productions, PO Box 47L London W1A 4TL. Cheques and postal orders should be made payable to GP Productions, for £4 plus 25p booking fee per ticket. SAE's should be enclosed.

TANGS FOR THE MEMORY

TANGERINE DREAM climax their biggest European tour for nearly a decade (well at least it seems like it - Ed) with an extensive series of British dates in November.

And the tour will be heralded with the release of a four - album box set - compiled from their back catalogue, but also featuring some newly recorded material. Entitled 'Tangerine Dream 70-80' the set (complete with a 24-page book!) will be available from September 12.

Tangerine Dream will be playing all their concerts with no support, and the tour runs as follows: Dublin Stadium November 1, Newcastle City Hall 2, Glasgow Apollo 3, Edinburgh Odeon 4, Preston Guildhall 5, Birmingham Odeon 7, Manchester Apollo 8, London Apollo Victoria 10, Portsmouth Guildhall 11, Oxford New Theatre 12, Ipswich Gaumont 13, Derby Assembly Rooms 14, Liverpool Royal Court 15.

Tickets for all the concerts are available now, with prices ranging from £4.50 down to £2.50, depending on venue.

SEVEN GIGS FOR TOOTS

TOOTS AND the Maytals are to tour Britain later this month... playing their first dates here since the legendary London Lyceum concert in 1976.

The full tour runs as follows: Cardiff Top Rank September 28, London Hammersmith Palais 29, Coventry Tiffanys 30, Brighton Top Rank October 1, Exeter University 3, Aylesbury Friars 4. All tickets are on sale immediately.

Although the last Toots and the Maytals album 'Just Like That', was released several months ago, a four-track EP has been compiled specially for the tour, featuring some of the group's best known work. Out this week the EP contains '54-46 That's My Number', 'Time Tough', 'Pressure Drop' and 'Monkey Man'.

CHEAP REPEATS

CHARISMA ARE to launch a new mid - price label, known as 'Repeat Performance', with a 'Greatest Hits' compilation and albums from Hawkwind and Van Der Graaf Generator.

Each album will have a playing time of around 50 minutes, and will sell for £3.99. The first three are available from September 12, and are: 'Repeat Performance (Charisma Hits And Near Misses)' - with tracks Genesis, The Nice, Peter Gabriel and Rare Bird included - 'Hawkwind', and 'Van Der Graaf Generator'.

NUMAN LP

GARY NUMAN has confirmed that he intends to quit the live concert scene after his current world tour, which ends early next year.

Speaking on Radio One on Tuesday he repeated a statement issued to Record Mirror in July. "After this tour there will be no more live concerts. That's it. There will still be albums, as we have a few more songs to record yet."

And he said: "We're working on a possible live album, with a new studio album for next September. But outside that I think I will become more involved in video projects, perhaps like video stories or 'novels'."

"It's not that I'm trying to keep ahead of everybody else by doing something 'new' or 'futuristic'. It's just that I feel that I have another 40 years left to live yet and a lot of different things to do."

REVILLOS REV IT UP

THE REVILLOS keep active during the autumn, with a new album and a full club tour that begins and ends in their native Scotland.

The group, whose new album 'Rev Up' (the first in their new deal with Din-Disc Records) is released on September 12, play the following lengthy string of dates: Inverness Caledonian Hotel September 17, Fort William Milton Hotel 18, West Cauldes Regal Suite 19, Middlesbrough Rock Garden 20, Manchester Rafters 25, Leicester Polytechnic 26, West Runton Pavilion 27, Wakefield Unity Hall 28, Liverpool Gatsbys October 1, Sheffield Limit Club 2, London Kensington Queen Elizabeth College 3, Southampton University 4, London University 10, Bristol Polytechnic 11, Port Talbot Troubadour 16, Birmingham Aston University 17, Blackpool Norbreck Castle 18, Newcastle Centre Hotel 23, Edinburgh Nite Club 24 and 25.

STEPPENWOLF IN BRITAIN

THE REFORMED and near - legendary Steppenwolf - best known for hits like 'Born To Be Wild' - are to tour Britain later this month for the first time since 1973.

Formed by John Kay in 1970, the group has been disbanded twice, but began gigging in America last year after several bogus 'Steppenwolf's' appeared using their name.

They'll be supported by Stan Webb's Chicken Shack (another late sixties / early seventies legend) on the following: St Albans City Hall September 23, Chestersfield Shoulder Of Mutton 24, Newcastle Mayfair 26, London Lyceum 28, Birmingham Digbeth Civic Hall 30, Pool Arts Centre October 1.

MOONDOGS MAKING IT

NEW DERRY - based band the Moondogs - hotly tipped to follow the success of the Undertones - have signed a recording deal and begin their first headlining tour this week.

After supporting the Undertones on their last tour, they play dates in their own right at: London Hope & Anchor September 6, London Moonlight Club 8, Sheffield Limit Club 11, Retford Porterhouse 12, Middlesbrough Rock Garden 13, Thorne White Hart Hotel 14, Dundee College 17, Fife Glenrothes Hotel 18, Edinburgh Nite Club 19, Paisley Bungalow Bar 20, Kircaldy Dutch Mill Hotel 21, Manchester Polytechnic 24, Scarborough Penthouse October 3, Dudley JBs 4, Uxbridge Brunel University 6.

A single, as yet untitled, will be released on Real Records at the end of September.

THE ODD DUO

JOHN COOPER Clarke and former Penetration vocalist Pauline Murray (pictured left) are to team up for what promises to be rock 'n' roll's most unusual double bill (for this month at least).

The odd couple, who've chosen to call their venture 'Tour De Force' will be playing separate sets... but they'll both be backed by Invisible Girls for all the dates.

The gigs arranged so far are: Dundee University October 4, Newcastle City Hall 4, Manchester Apollo 5, Leeds Apollo 7, Birmingham Odeon 8, London Lyceum 9, Brighton Top Rank 10, Aylesbury Friars 11.





IRON MAIDENS: the male and female kind

TREBLE METAL

UFO, Iron Maiden, Samson tours

● UFO ARE to join the rush of autumn metal mayhem with a tour that will last most of October.

The band, currently bedding in their new line-up by recording a new studio album — working title 'Profession Of Violence' — have already lined up dates in 20 cities — with more to be added.

And UFO's Phil Mogg has promised: "It will be essentially a new set. We will be playing a large proportion of the new album material live."

The tour kicks off on October 1 at Sheffield City Hall, and continues with the following dates: Derby Assembly Rooms October 2, Leicester De Montfort Hall 3, Bracknell Sports Centre 4, Southampton Gaumont 5, Bristol Colston Hall 6, Cardiff Sophia Gardens 7, Poole Arts Centre 8, Portsmouth Guildhall 9, Oxford New Theatre 10, Leeds Queens Hall 11, Ipswich Gaumont 12, Newcastle City Hall 13, Blackburn King Georges Hall 14, Newcastle City Hall 15 and 16, Edinburgh Odeon 17, Dundee Caird Hall 18, Aberdeen Capitol 19, Glasgow Apollo 20, Coventry Theatre 22.

● IRON MAIDEN have set up a short British tour for November... following a lengthy European tour supporting Kiss.

And there will also be a special London Christmas gig in mid-December, possibly at a standing venue, although details have yet to be confirmed.

The group will be recording a new studio album in October — set for release early next year — and the dates run as follows: Uxbridge Brunel University November 21, Leeds University 22, Redcar Coatham Bowl 23, Hull City Hall 24, Newcastle City Hall 25, Birmingham Odeon 26, Derby Assembly Rooms 27, Hanley Victoria Hall 28, Sheffield University 29, Manchester Apollo 30.

All tickets will go on sale from September 12.

● SAMSON MAKE up the trio of heavy metal bands set for extensive autumn and November tours.

The band are currently in the States, supporting Rush, but will be back in the middle of October — ready for the release of their third album, 'Strong Arm Of The Law', and a massive tour that will run right up until Christmas.

Opening with a gig at the St Austell New Cornish Riviera Lido on November 20, they swing into action with dates at: Taunton Odeon 21, Swindon Leisure Centre 22, Chelmsford Odeon 23, Hemel Hempstead Pavilion 24, Wolverhampton Civic Hall 25, Cardiff Sophia Gardens 26, Sheffield City Hall 27, Bradford St Georges Hall 29, Blackburn King Georges Hall 30, Manchester Apollo December 1, Liverpool Empire 2, Bristol Colston Hall 3, Leicester De Montfort Hall 4, Coventry Theatre 5, Oxford New Theatre 6, Ipswich Gaumont 7, Southampton Gaumont 8, Derby Assembly Rooms 9, Hanley Victoria Hall 10, Middlesbrough Town Hall 11, Edinburgh Odeon 13, Glasgow Leisure Centre 18, London Hammersmith Odeon 19.

Tickets for most gigs will be available this week, but check, box offices or local press for details.

BPI GIVE THEIR FIGURES

THE BRITISH Phonographic Industry have published their latest quarterly survey on trade deliveries of records and pre-recorded cassettes... revealing that the alarming decline in sales which began last year shows every sign of continuing.

The period from April to June 1980, compared with a similar period last year shows:

● A DROP of 28 per cent in unit singles sales (from 22 million to 16.3 million), with a 21 PER CENT DROP in value (from £12.5 million to £9.8 million).

● A DROP of 19 per cent in unit album sales (from 14 million to 11.4 million), with a hefty 17 per cent drop in unit value (from £31 million to under £26 million).

The only bright spot for the industry is the increase in pre-recorded cassette deliveries, now up almost 23% on last year's figures.

● THE BPI continue to stand by their figure of £228 million "lost" each year as a result of home-taping. And in a press release issued by them this week they claim that

the RECORD MIRROR survey published last week — indicated "a very serious increase in the growth of home taping."

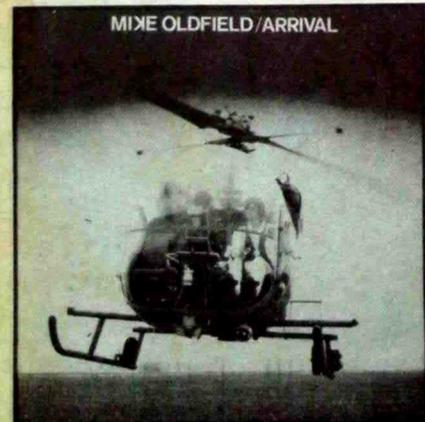
They go on to say: "The Record Mirror figures (94 per cent admitted to taping music at home, and 61 per cent said they would have bought the records if they did not have taping facilities) are the most serious indication so far of the extent of home taping... and merely underline the devastating loss of business that is now being suffered by the industry."

COVER UP

MIKE OLDFIELD, millionaire semi-recluse, auto-gyro pilot and sometime musician and composer, has not only decided to cover an Abba composition... he's covered the cover as well!

For his latest single is to be what is described as an "original" rendering of Abba's 'Arrival'; the instrumental written by Benny Andersson and Bjorn Ulvaeus — now out on September 12.

It's coupled with 'Polka' (recorded on Oldfield's last European tour) and both tracks are likely to feature on the new Mike Oldfield album, due out in time for Christmas.



MIKE OLDFIELD/ARRIVAL

HOPPING BUNNYMEN

ECHO AND the Bunnymen are back on the road, following the success of their album 'Crocodiles'.

After a "prestige" headline appearance at the London Lyceum on September 7, and a lot at the Futurama 2 festival in Leeds on September 13, they play a string of dates at: Brighton Jenkinsons September 28, Bournemouth Stateside 29, Bristol The Berkley 30, Birmingham Cedar Ballroom October 3, Manchester University 4, Leeds F-Club 5, Derby Romeo and Julietts 6, Essex University 7, Norwich University of East Anglia 8, Sheffield Limit Club 9, Stirling University 11, Edinburgh Valentines 12, Preston The Warehouse 13, Coventry Polytechnic 14, Liverpool University 17.

Two newly recorded tracks will be released as a single at the end of the month — 'The Puppet', backed with 'Do It Clean'.

WONDER'S PEACE DAY

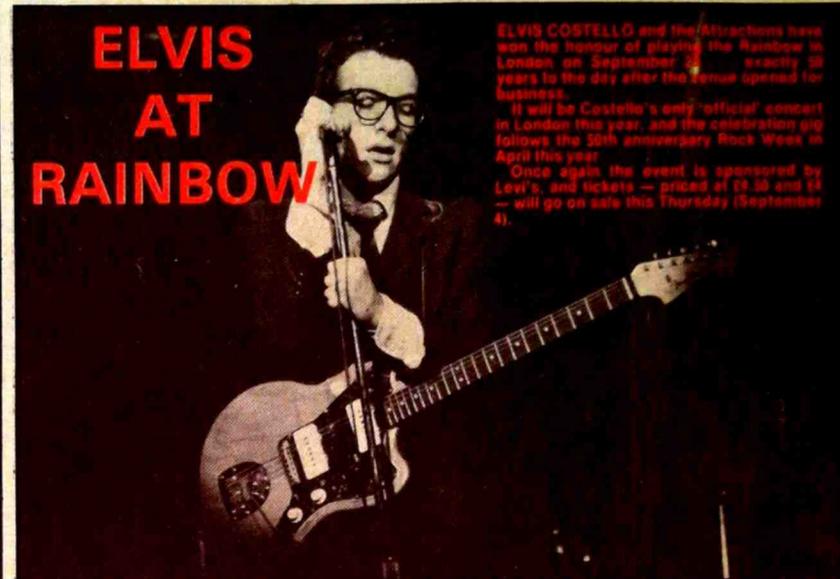
STEVIE WONDER is to back a campaign to introduce a new American national holiday on January 15 — the birthdate of black civil rights leader Martin Luther King.

He announced his plans from the stage of the Wembley Arena, where he played the first of a series of six concerts last night (Monday). Wonder hasn't performed in Britain for nearly six years.

After singing 'Happy Birthday', a song dedicated to Martin Luther King, he said: "I don't see why there shouldn't be a day set aside for the memory of a man who brought the ideal of peace and unity to people everywhere."

Wonder plans to begin his campaign with a huge rally in Washington in January.

• See Stevie Wonder live review, page 30.



ELVIS AT RAINBOW

ELVIS COSTELLO and the Attractions have won the honour of playing the Rainbow in London on September 21 — exactly 20 years to the day after the arena opened for business.

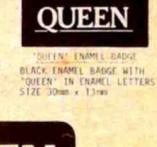
It will be Costello's only 'official' concert in London this year, and the celebration gig follows the 50th anniversary Rock Week in April this year.

Once again the event is sponsored by Levi's, and tickets — priced at £9.50 and £4 — will go on sale this Thursday (September 4).

QUEEN OFFICIAL MERCHANDISE



US TOUR T-SHIRT
RED T-SHIRT PRINTED 'QUEEN THE GAME' ON LEFT BREAST AND US TOUR 1980 ON BACK IN BLACK AND WHITE



QUEEN ENAMEL BADGE
BLACK ENAMEL BADGE WITH 'QUEEN' IN ENAMEL LETTERS
SIZE 30mm x 13mm



QUEEN PATCH
BLACK PATCH EMBROIDERED 'QUEEN' IN WHITE AND RED
SIZE 90mm x 40mm



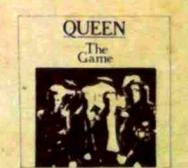
QUEEN T-SHIRT
BLACK T-SHIRT PRINTED 'QUEEN THE GAME' ON LEFT BREAST IN SILVER GLITTER AND RED



QUEEN SATIN JACKET
BLACK WITH MATCHING RIBBING FOR COLLAR, CUFFS AND WAISTBAND STRIPED WITH WHITE, AND WHITE PUM ON BOTH SIDES. POCKETS EMBROIDERED LEFT BREAST IN WHITE AND RED 'QUEEN'



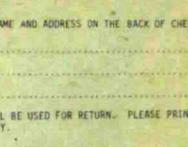
QUEEN SWEAT SHIRT
BLACK SWEAT SHIRT EMBROIDERED LEFT BREAST 'QUEEN' IN WHITE AND RED



QUEEN MIRROR
FULL COLOUR POSTER OF THE PHOTOGRAPH USED ON THE SINGLES BAG FOR 'CRAZY LITTLE THING CALLED LOVE'. SIZE 510mm x 365mm



QUEEN PENDANT
HALLMARKED STERLING SILVER HAND CARVED QUEEN CREST PENDANT WITH 18" STERLING SILVER CHAIN



QUEEN EARRINGS
HALLMARKED STERLING SILVER HAND CARVED QUEEN CREST EARRINGS TO MATCH PENDANT — CAN BE BOUGHT SINGLY OR AS A PAIR

PLEASE COMPLETE THE WHOLE COUPON IN BLOCK CAPITALS AND RETURN THE WHOLE ORDER FORM TO: CREAM MERCHANDISING LIMITED P.O. BOX 134 LONDON W2 4DN

AND ACCOMPANIED BY CHEQUE, POSTAL ORDER OR MONEY ORDER. PLEASE ENSURE THAT YOU FILL IN YOUR NAME AND ADDRESS ON THE BACK OF CHEQUES.

PLEASE ALLOW 28 DAYS FOR DELIVERY. IF NOT SATISFIED WE WILL REFUND YOUR MONEY IMMEDIATELY. TOTAL AMOUNT SENT £

	QUANTITY	S	M	L	EXL	
US TOUR T-SHIRT						3.60
'THE GAME' T-SHIRT						3.60
'QUEEN' SATIN JACKET						21.00
'QUEEN' SWEAT SHIRT						7.50
'QUEEN' POSTER						1.00
'QUEEN' PATCH						.80
'QUEEN' ENAMEL BADGE						1.00
'THE GAME' MIRROR						9.00
STERLING SILVER 'Q' PENDANT						16.00
STERLING SILVER 'Q' EARRING (Order singly)						7.50

NAME: _____ ADDRESS: _____

THIS LABEL WILL BE USED FOR RETURN. PLEASE PRINT NAME AND ADDRESS CLEARLY.

NAME: _____ ADDRESS: _____

IF UNDELIVERED PLEASE RETURN TO: CREAM MERCHANDISING LIMITED P.O. BOX 134 LONDON W2 4DN, ENGLAND

IN BRIEF

A SPECIAL short film featuring Samson performing 'Vice Versa' and 'Hard Times' is to be shown with 'Breaking Glass' at selected cinemas up and down the country, starting this week. And in true Samson fashion the film's title is ... 'Biceps Of Steel'!

KATE BUSH is to make a personal appearance at the Virgin Megastore in London's Oxford Street on September 12, starting at 12.30 pm. Be early!

BBC RADIO Scotland, who recently introduced a new show entitled 'Rock On Scotland' are looking for news on new bands and new releases and tapes for the show. It goes out every Saturday evening at 7.30 pm, and any information or material should be sent to: Stewart Cruikshank, c/o Gramophone Library, BBC Radio Scotland, Queen Margaret Street, Glasgow.

THE WHITE LION in Putney, London is to stage a week-long 'Soul Serenade' festival of new soul-orientated bands. Involved are: The Soul Band (September 16, Ram Jam Band (18), Supercharge (19), The Scene (20) and Rikki Cool And The Rialtos (21).

NO NUKES Music, sponsored by the South London Anti-Nuclear Group, start a series of concerts at the Old Queens Head, Brixton next week. Bands lined up to play include Doll By Doll (September 12), TV Personalities (19), Essential Logic (26), Blast Furnace's Revenge (October 3).

ELECTRONIC music and a 'Bowie Disco' are now promised every Monday night at Billy's Club in London's Dean Street, starting on September 8. The club is open until three and admission is £2.

KISS NOW have an Official Army in Europe... and that's official! Anyone wishing to enlist should send £3.50 (postal order) to: Kiss Army Information, PO Box 63, London, W2 3BZ. You'll receive a full "battle kit", including a badge and an identity card. (!)

THE FINAL line-up for the 'Futura 2' festival in Leeds on September 13 and 14 has undergone a few changes, with Echo and the Bunmen replacing Simple Minds, and Bill Nelson pulling out. Last minute information, and ticket details from John Keenan on Leeds 663252.



DOLLY MIXTURE: sent to Cambridge

BABY TALK

CAMBRIDGE-BASED, three-piece, all-girl band Dolly Mixture release their debut single later this month. The group recently signed with Chrysalis for a worldwide deal and their double A-sided single — 'Baby It's You' / 'New Look Baby' — is out on September 19. But for the moment Dolly Mixture will only be gigging in their home town. They're at: Cambridge Racehorse September 15 and Cambridge Great Northern 24.

RELEASES

POLICE release their new single 'Don't Stand So Close To Me', taken from the LP 'Zenyatta Mondatta', on September 19.

MATCHBOX release their second album 'Midnite Dynamos' on September 26. Their new single 'When You Ask About Love' is released on September 19 and was originally recorded by The Crickets.

SHEFFIELD BASED band the Comsat Angels release their debut album 'Waiting For A Miracle' on September 5.

THE LOOKA LIKES who were recently signed to Riva Records release their new single 'Call Me (If You Really Want Me)' this week. The first 10,000 copies are available in a special colour bag.

THE CIVILIANS release their new single 'In America' this week. The single is available on Secret Records.

SPIDER release their new single 'Collage Luv' on September 12. The single will come packaged in a gatefold sleeve.

OSIBISA release a double A-sided single 'Celebration / Movin' On' this week. Their new album 'Mystic Energy' will be out in October.

THE FIRST single from Vardis, 'Let's Go' is released on September 12. A free live single will be contained in the first 10,000 copies.

THE MOTORS release their new single 'Metropolis' on September 26.

FINGERPRINTZ release their new single 'Houdini Love' on September 19. It's taken from their second album 'Distinguishing Marks'.

THE TIGERS release their third single 'Savage Music' on September 8. The single will be available on the Strike Label.

DIANA ROSS releases her new single 'My Old Piano' on September 8. The single is lifted from her 'Diana' album and will be available in both 7" and 12".

SCORE, new outfit featuring ex - Be Bop De Luxe bassist Charlie Tumahal, release their debut single 'Wash House' this week.

DR FEELGOOD release their new album 'A Case Of The Shakes' next month. The album is produced by Nick Lowe.

COLIN TOWNES, keyboard player with Gillan, releases his first solo single 'Breakdown' on September 19.

REAL TO REAL release their new single 'The Blue' this week. The single is taken from the forthcoming debut album 'Tightrope Walkers'.

AFTER THE FIRE release their second album '80 - F' on October 10. The band recently released their new single 'Love Will Always Make You Cry'.

TOURS

SHOWADDYWADDY

SHOWADDYWADDY: play an extensive Autumn tour with dates at: Sheffield City Hall September 10, Oxford New Theatre 13, Peterborough ABC 14, Bradford St Georges Hall 19, Preston Guildhall 20, Derby Assembly Rooms 21, Wolverhampton Civic Hall 28, St Austell New Cornish Riviera October 11, Taunton Odeon 12, Chelmsford Odeon November 9, Scarborough Futurist 15, Hull City Hall 16, Poole Wessex Hall 20, Birmingham Odeon 21, Harrogate Royal Hall 22, Croydon Fairfield Halls 23, Brighton Centre 28, Southampton Gaumont 29, Bristol Colston Hall 30, Stockport Davenport Theatre December 4, Leicester De Montfort Hall 5, Deeside Leisure Centre 6, Halifax Civic Theatre 7, Middlesbrough Town Hall 8, Newcastle City Hall 11.

HALL AND OATES

HALL AND OATES: play an extra date at the Hammersmith Odeon on September 23.

LIVE WIRE

LIVE WIRE: Currently in the throes of a Canadian tour return to London later this month to play a string of venues; Marquee September 14, Venue 20, Greyhound 25, Dingwalls 30. Live Wire's new single 'Castle in Every Swiss Cottage' was released last week.

NINE BELOW ZERO

NINE BELOW ZERO: Port Talbot Troubadour September 4, London Rock Garden 5, Weymouth Drinkleave Drill Hall 6, Leeds Warehouse 10, London Marquee 12, 13, London Hope And Anchor 17, Crystal Palace Hotel 20, Norwich Cromwells 25, London 100 Club 26, London Venue 30, Woolwich Trashed October 2, Sheffield Polytechnic 3, Strathclyde University 4, Redcar Coatham Bowl 5, Carlisle Hicks 6, Cardiff University 8, Aberystwyth University 10, North East London Polytechnic 11, London School of Economics 17, Southend Shrimpers 19, Bristol Carwadines 22, Thames Polytechnic 25, London Goldsmiths College 30, Nottingham Trent Polytechnic November 1.

DEDRINGER

DEDRINGER: who will be supporting Michael Schenker on his forthcoming tour play some gigs in their own right at: 1 Southend Crocs September 5, Retford Porterhouse 6, Castleford Roundhill Club 8, Burton On Trent 78 12, Blackpool Norbreck Castle 13, Blackburn Castle 15.

THE FLATBACKERS

THE FLATBACKERS: following mainly London dates: Basildon Double Six September 6, Brecknock 8, Marquee 9, Two Brewers 10, Duke Of Lancaster 12, John Bull 13, Two Brewers 15, Reading Target 20, Two Brewers 22, 101 Club 25, Two Brewers 29.

THE STEP

THE STEP: who will be supporting Secret Affair on their tour play some dates in their own right; Cardiff Polytechnic October 8, Cardiff Top Rank 9, Aberystwyth Polytechnic 10, Dudley JB's 11, Wolverhampton Lafayette 12, North East London Polytechnic 17, Herne Hill Half Moon 18, London South Bank Polytechnic 24, London Venue 25.

SAD AMONG STRANGERS

SAD AMONG STRANGERS: following London dates; Two Brewers September 5, Dingwalls 6, Venue 7, Golden Lion 10, Brecknock 11, Two Brewers 12, Moonlight 13, Dingwalls 17, Rock Garden 18, Two Brewers 19.

TYGERS OF PAN TANG

TYGERS OF PAN TANG: who recently released their debut album 'Wild Cat' play the following dates; Newcastle Mayfair September 12, Grimsby Central Hall 18, Middlesbrough Rock Garden 19, Retford Porterhouse 20, Leeds Florde Green Hotel 21, Derby Assembly Rooms 22, Cardiff Top Rank 23, Colwyn Bay Dixieland Show Bar 24, Bournemouth Town Hall 26, Manchester Polytechnic 30.

THE DANCE BAND

THE DANCE BAND: Wimbledon Nelson September 10, London Rock Garden 12, London Golden Lion 13.

PAT BENATAR

PAT BENATAR: who releases her second album 'Crimes Of Passion' this week makes a return UK visit with the following dates; London Dominion October 18, Reading Hexagon 16.

EXPRESSOS

EXPRESSOS: added dates: Stroud Marshall Rooms September 5, Herne Hill Half Moon 14, London Dingwalls 16, Coventry General Wolfe 20, London Rock Garden 25, Dudley JB's 26, 28, London Hope And Anchor 29, Canterbury University 30.

RELUCTANT STEREOTYPES

RELUCTANT STEREOTYPES: Retford Porterhouse September 5, London Marquee 7, London Moonlight 11, Putney White Lion 12, London Rock Garden 13, Herne Hill Half Moon 19.

WANDA JACKSON

WANDA JACKSON: the American country / rockabilly singer, makes her first UK visit for three years with dates at: Southport Theatre September 17, Edinburgh Playhouse 18, Glasgow Kelvin Hall 19, Aberdeen Capitol 20, Inverness Eden Court Theatre 21, Wembley Conference Centre 23, Reading Hexagon 24, Peterborough ABC Theatre 26, Ipswich Gaumont 27, Bournemouth Winter Gardens 29, Eastbourne Congress Theatre 30, St Austell New Cornish Riviera October 1, Chatham Central Hall 2, Gloucester Leisure Centre 3, Chelmsford Odeon 4, Norwich Theatre Royal 5.

ON THE AIR

ON THE AIR: London Bridgehouse September 8, London 101 Club 12, London Music Machine 17, Eton Christopher Hotel 18, Kingston Three Nuns 20, London Greyhound 27.

YOUNG MARBLE GIANTS

YOUNG MARBLE GIANTS: Edinburgh Nite Club September 10, Stirling Sword Hotel 11, Dunfermline Glen Pavilion 12.

TV PERSONALITIES

TV PERSONALITIES: London Number One Club Islington September 9, Croydon Crawdaddy 12, London Rock Garden 22, London 101 Club 26, London Moonlight 30. (Support on most dates will be Teenage Filmstars).

TENNIS SHOES

TENNIS SHOES: have switched their gig at the London Moonlight Club on September 6 to October 4.

SALFORD JETS

SALFORD JETS: London Marquee September 17.

SPIDER

SPIDER: Isleworth Duke of Northumberland September 5, Warrington Lion 6, Chorley Joiner Arms 7, Preston Warehouse 8, Shifnal Star 11, Aston On The Line Spread Eagle 12, Macclesfield Birds Head 14, Redcar Old Kent 15, Carlisle Micks Place 19, Chiswick John Bull 20, Newbridge Memorial Hall 21, Greenwich White Swan 25, Ilford Cranbrook 2.

THE BOOKS

THE BOOKS: following London dates; Crystal Palace Hotel September 13, London Greyhound 14, Clapham 101 Club 28.



THE ANGRY YOUNG MAN

Billy Joel is on the attack.

Timothy White talks
to him in Detroit



HIS NOSE was lying on its side, bleeding on his swollen cheek. Billy Joel studied himself in the mirror; his thoughts darted back to the solid punch that had numbed his face for the rest of the bout, held as usual at a boys club gym in the Hicksville, Long Island, shopping centre.

Before the amateur welterweight had another minute to dwell on his disfigurement, a buddy ambled by, sized up his mused mug and calmly said, "It's just cartilage; it'll be okay." Then this guy pushed Joel's nose back into what seemed like its former position. Later, a little surgical tape and gauze held the damage in place.

"My nose was never the same after that," says Joel, who won twenty-three of his twenty-six bouts during a three-year period in his midteens. "I've got one nostril smaller than the other. See, my nose is kind of bent. I thought about having an operation, but I wondered if it would change my voice. Now I kinda like it," he says of his altered appearance. "I don't know if I'd want to look like I did when I was a kid. As my mother would say, 'It gives you character.'"

In other words: hey, no big deal, okay?

Billy Joel, 31, has been defensive most of his life — often with good reason. His father, a Jew born in Nuremberg and raised in Nazi Germany, divorced his wife during Billy's adolescence and left for Vienna, reducing the family's economic standing from lower-middle class to scrambling-for-rent status.

"My father never abandoned us," Joel insists. "He sent a cheque every month." But when pressed, the cautious, ever-sparring pop star adds, "Well, my mother took any gig she could get: bookkeeper, secretary. We went hungry a lot. Sometimes it was scary not eating. We were in the suburbs, in Levittown, but we were the antithesis of the suburban situation. Do you know what it's like to be the poor people on the poor people's block?"

To shield himself against a Long Island suburban ethos that ridiculed his threadbare circumstances, Joel fell into a neighbourhood gang, wore a leather jacket, sniffed glue, dabbled in petty theft and drank a lot of Tango wine (easily the toughest belly-wash for a macho young pug to keep down).

He was always angry, yeah, but the anger fed his hunger and his hunger found its focus in music. His mother dragged him to piano lessons at the age of four, hoping he would emulate his father, a classical pianist whose love of music and life helped him survive a stretch in Dachau during World War II. Howard Joel escaped to New York via Cuba and became an engineer for General Electric. Billy Joel quit Hicksville High and escaped into rock 'n' roll.

Or so he thought. What initially seemed like a release soon proved to be a snake pit, and Joel was bitten badly as he stumbled from group to group, label to label, viper to viper. Even after he landed a deal with a reputable label (Columbia), the financial returns were paltry. Desperate, he turned to wife Elizabeth (who had previously been married to the drummer in one of Joel's early bands, the Hassles) and begged her to use the know-how she'd acquired at a School of Management to pull him out of his predicament. She maintains that as late as the summer of 1978, Joel's debut platinum album for CBS, "Piano Man," had netted him only 7763 dollars.

Reputed to be a tough businesswoman, Elizabeth, 32, initiated a flurry of lawsuits, took charge of Joel's books and fought to get her hapless husband his fair share of the profits by setting up their own corporation, Home Run Systems. "This is a business," she has stated. "People never expected me to be as smart as I was, and they would be totally frank because they didn't realise I was building my empire. Money is the bottom line of everything."

Secure in the knowledge that he is finally in good hands monetarily, Joel now pays attention only to his music. After a decade of bar bands, indecent record deals and disdainful press, he presented Columbia Records with the biggest album in its history — 1978's "The Stranger," which has sold more than 5 million copies to date.

Onstage, during a three-encore performance at Detroit's Joe Louis Arena in late July, Joel was raucous and riveting as he raced from keyboard to keyboard on his multitramped set, pressing his fine band (Russell Javors, rhythm guitar; David Brown, lead guitar; Doug Stegmeyer, bass; Richie Cannata, horns and organ; and drummer Liberty DeVitto, a veteran of Mitch Ryder's early groups) to its limits. Billy seemed as pugnacious as his face-off stance suggested when he spit out "It's Still Rock And Roll To Me," openly taunting the critics who dismiss him as a mere pop phenomenon. But it's important to look past the pose, to read between his lyric lines and recognise his urgency — and boyish fear of rejection.

"All the digs he gets in the press really hurt him," says producer Phil Ramone, who Joel willingly admits turned his career around with his studio expertise on "The Stranger," "52nd Street" and "Glass Houses," the last three of his seven albums.

"He's very disciplined," says Ramone. "We — he, the band and I — generally get a song done in just two or three takes. And it's all part of his tough, seasoned exterior, born out of years of double-crosses. But behind his hard facade is a great, great tenderness. I think, for example, that I took some of the rigid perfectionism out of his classical training and made "Just The Way You Are" less like a stiff nightclub ballad and more like a powerful, deliberate love statement."

This interview with Billy Joel took place in his room at the Hotel Pontchartrain following his Detroit performance. Dressed in a droopy red T-shirt, sneakers and jeans, he lounged on a couch and cajoled me into helping him empty two bottles of Dewar's Scotch; we talked nonstop from one a.m. until dawn. At first, he came off randy and offhanded. But as he grew more tranquil, I thought back on a story he'd told me three years earlier about his maternal grandfather, who became his surrogate father after Billy's dad left the family.

"He was an English gentleman," Joel said, "a brilliant man who inspired me to read, and he was a music lover. We would go to the Brooklyn Academy of Music to see these great classical performances. And because he knew the guy at the door, he'd slip him a pack of Camels to get us good seats."

"He was," Joel assured me then, his voice cracking, "a real gentleman."

I reminded Joel of that recollection and asked him how he saw his current stage of personal development. "Part of me is an adult," he said quietly, rubbing his crooked nose, "... and part of me is a kid. I want to hold on to both. Very much."

ANGRY BILLY

from page 7

You once told me that the image on the cover of 'The Stranger' — you sitting on a bed in a suit and tie, staring at a mask, boxing gloves hanging nearby — came to you in a dream. There's something surreal about the cover of 'Glass Houses,' too. What's the story behind it? The mask actually had nothing to do with the song 'The Stranger,' where I talk about faces, the sides of ourselves that we hide from one another. The 'Glass Houses' jacket was the same kind of thing. I kept thinking (exasperated), "Well, I suppose people think of me as a pop star," and right up to this second, I remain uncomfortable with that tag. That rock-star thing, that was not the purpose of making this latest record. I'm going to do whatever I feel like doing, and whatever I do, I know I'm going to get rocks thrown at me, so I figured, what the hell, I'm just gonna throw a rock through my window, at myself — meaning the whole narrow image people have of me!

(Smiling) And that is my house, by the way. People think I've got this multimillion-dollar mansion. I paid 300,000 dollars for it, and that wasn't even money up front; I've got a mortgage. I'm not a multimillionaire. Frankly, I'm not really sure what I'm worth. It's safe to say I'm a millionaire — that's a possibility. I honestly don't know and don't ask. Does having a mortgage mean you couldn't buy the home outright? Yes, I couldn't do that. Even though you're one of the

to white pop. That's probably because I'm white (laughing). The closest I can get to sounding black might be something near Stevie Winwood. You know, I really wanted Ray Charles to record 'New York State Of Mind' and I approached Al Green with some stuff.

I loved Streisand doing 'New York State Of Mind,' and Sinatra just did 'Just The Way You Are,' but the biggest kick was when Ronnie Spector cut 'Say Goodbye To Hollywood,' 'cause I heard Ronnie in my head as I wrote the lyrics! It was wild! And then to have Miami Steve Van Zandt and the E Street Band back her up was the best. God, that made me truly happy. That's jukebox music, man, good car-radio music! And I helped make it happen!

In my teens, I was in bands with names like the Emerald Lords and the Lost Souls. We wore matching jackets with velvet collars. I didn't know from extended guitar solos, or that you were supposed to drop this drug while listening to that record and then read the album cover upside down as the record played. I tried being a hippie for a year — it was a total loss, I was a lousy hippie. I became the keyboard player for this band called the Hassles. We put out two albums, 'The Hassles' and 'The Hour Of The Wolf.' It was real psych-e-whatever.

This was about the time Hendrix was out. His music really got to me, and the Hassles drummer and I decided we were gonna do a

what I was doing. So I used the name Bill Martin, and I got a gig working in a piano bar for about six months.

It was all right. I got free drinks and union scale, which was the first steady money I'd made in a long time. I took on this whole alter identity, totally make-believe; I was like Buddy Greco, collar turned up and shirt unbuttoned halfway down. They thought, "Wow, this guy is really hip!"

Eventually, the people who had me under contract — and couldn't find me — realised they were either going to have to renegotiate and compromise or they weren't going to get anything out of me.

It was 1972. I was about 23. I still had no idea what a mess this whole business is.

I notice that Family Productions, the company run by Artie Ripp that signed you to Paramount Records, still has Ripp's logo, Romulus and Remus being suckled by the she-wolf, on the label of every one of your albums. Do you think that someday you'll ever be free of Ripp?

(Shaking his head in disgust) I don't know. I get a dollar from each album I sell. Ripp gets 28 cents out of that for "discovering me." Once in a while I get pissed off about it, but until the situation changes, it's not really healthy to dwell on it. I deserve that money a lot more than Ripp does, but can I do? It was the only way I could get free of his Family Productions, although he wouldn't let me go

was copyrighted. But don't tell people I'm a thief. When they question my intentions, that bugs me. Enough about that. I never stole nobody's song.

I should clear up the Dakota thing. You know it?

No. During the Madison Square Garden gig (in July), it came out in the New York Post and the New York Times that I had applied for an apartment in the Dakota (an exclusive Manhattan apartment building) and had been turned down because I admitted to being a drug user and because I had groupies! Number one: I did not want an apartment at the Dakota; my wife did. Elizabeth no longer manages me. She is involved with me: fundraising, movie production, film editing. But she's got 20 other things going. I said, "Enough of the strain of being wife and manager, let's just be man and wife." There was a rumour that all these things put a strain on your personal relationship.

Yeah, I've heard rumours, too: "Are you and Elizabeth gettin' divorced?" or "You separated?" It's like, what? Give me a break. Everything's fine. Now tell me more about the Dakota incident.

It wasn't enough for Elizabeth to apply; I had to appear. This is typical. . . It's typical of the Equal Rights Amendment not being passed. A wife is considered chattel to the husband. They were worried about me. I showed up in my suit, I went to the interview, I did the Dakota. The man, the heavy guy who was the deciding guy, had the nerve to have me sign albums for his daughter. There had been an interview in Us magazine right before we went to this Dakota interview. So because I had said, "Once I did this and once I did that . . ." it was picked up in the Times as, "He has admitted that he is a drug user." I got a family, you know. I got a mother. I got a sister. I got a father. And the press is calling me a known drug user because I happened to say that once I went onstage stoned.

It's like Gloria Vanderbilt getting turned down at the River House. "Ha, ha, isn't it great that this multimillionaire got turned down?" I'm not a multimillionaire. People think I have much more money than I have. I pay high salaries. I am in no way set for the rest of my life. I make a nice living, okay? But I go into the red on the road. The salaries and the costs and the production. It's a recession, man. I'm like everybody else. I don't make any money at a gig. I go on the road because I like to play. I'm not bitching about it, but I'm constantly behind.

Even with full arenas of people paying 12.50 dollars a seat? If you look at the marketplace, 12.50 dollars is not in line with ticket prices, which tend to run as high as 15 dollars or more. It's a pretty low price, and I do it that way because I want the kids to be able to afford to see the shows. So where do you make your money?

Well, for the last three years the revenues have mainly come from record sales. There are several charities you contribute to on a steady basis. Which are they?

The Rehabilitation Institute in Mineola, New York, which handles a lot of causes, and the Little Flower school in Suffolk, for orphans and kids who are emotionally troubled. There are several others.

Incidentally, have you heard the new rumour? It was on the radio today that I'm retiring. They even had a tribute to me! Unbelievable. Anyhow, go ahead. You've talked before about sharing your wealth and growing up with

**'I'll go to court, I'll kill him.
I want to kill him. I'll kill
anybody who says
I stole his material'**



largest sellers of records in recent years? It sounds as if you should renegotiate your contract with Columbia Records.

Well, I can't turn around now and renegotiate something I've already agreed to. That's my concept of good business, and I admit I did sign a lot of lousy papers over the years.

Are you content, overall, with this situation?

It was more fun when there were a lot less dollars involved and a lot less greed, and there was a lot less pressure to make megabucks. And I had fewer responsibilities to people. I tend to get pissed off about money, and that's why I have lawyers and managers to keep it fairly distant from me. It used to be fun to just go out and play rock 'n' roll.

What was the first record that really turned your head around, influenced you?

'You've Lost That Lovin' Feelin'' by the Righteous Brothers. And almost every record the Ronettes did — their sound was bigger than the radio. To me, Phil Spector was like composer Richard Wagner. Any song by Otis Redding, Sam and Dave, Wilson Pickett — early Motown.

See, when I was 12 or 13, I didn't have any money. My sister had a little record case for 45s that said I Love You, Elvis on the side, and I'd sneak into it and borrow what she had. The singles had no photos on them, so you didn't know whether the groups were white or black. You speak of your reverence for black R&B, but I think it's fair to say that your sound is a lot closer

power duo. It was the loudest thing you ever heard. We made one album for Epic, called 'Atilla.' It had this weird cover. The art director had us in a meat locker, with carcasses hanging around us, and we were dressed up as Huns. I got talked into it.

So how'd you become a solo singer/songwriter hiding out in LA under the pseudonym Bill Martin and playing Buddy Greco songs in the Executive Cocktail Lounge? I started writing songs on my own, taking odd jobs in New York in the meantime. I thought, "Okay, I'm gonna be a songwriter and write for other people." I had gotten the whole rock 'n' roll thing out of my system, or so I thought. But everybody in the business told me, "If you want other artists to hear you material, why don't you make a record?" Once I made the record, they wanted me to go on tour to promote it, so one thing led to the other. The first album was called 'Cold Spring Harbor,' on Paramount Records. That was a weird deal. ("The strangest thing happened," says producer Artie Ripp. "The 16-track machine ran slow, and when we mixed the final master, Billy sounded like a chipmunk. I said, 'Billy, it doesn't matter if it's fast or slow. We'll remix it sometime later in our lives.'") I went on tour and nobody got paid. I signed away everything; I just didn't know. This was right before 'Piano Man.' I went to the West Coast, I just disappeared. I really didn't want to leave, but I had to get out of these contracts (with Ripp and Paramount) and I didn't want these people to know

entirely. And he seems willing to continue to take the money.

Do you own your publishing?

I have a deal with CBS' April-Blackwood Publishing; I do not own my publishing, but I do own my copyrights now — meaning that I own, like, 50 percent. (Sighs) Live and learn, eh?

Incidentally, I read recently about this guy (John Powers of Reno) who said that I stole his song, that he wrote 'My Life.' Now, my initial instinct is to just go beat the hell out of the guy, but my lawyers say I can't do that. I've had more leeches and sharks preying on me over the years, and it hasn't been dramatised in the press much because, until recently, Billy Joel wasn't very interesting to people.

But I never stole anybody's song. People send me tapes through Columbia all the time, and I do not and will not listen to them. As it is, I'm getting sued; I've got lawsuits up to my neck, which is something that disillusioned me a lot about writing. I don't want to steal from anyone, because I know the feeling — my stuff's been getting ripped off all my life.

How have things with 'My Life' ended up?

Lawyers (whistles whimsically)

... It was a settlement. I said, "How much am I going to pay you if we go to court?" And the lawyers said X. "How much?!" The guy is wrong. I never heard his song. He wants to take me to court, I'll go to court. I'll kill him. I want to kill him. I'll kill anybody who says I stole his material.

Maybe he did have a melody that



GARY NUMAN TELEKON



GLASGOW
Apollo 26th

EDINBURGH
Playhouse 27th

NEWCASTLE
City Hall 29th

PRESTON
Guildhall 25th

MANCHESTER
Apollo 7th-8th

LIVERPOOL
Deeside Leisure
Centre 24th

BIRMINGHAM
Odeon 4th-5th
Matinee 6pm 5th

COVENTRY
Theatre 22nd

BRISTOL
Hipperdrome
12th-13th

SOUTHAMPTON
Gaumont 10th-11th

TELETOUR '80

LONDON
Hammersmith Odeon
15th-16th-17th

BRIGHTON
Conference Centre 21st

LIMITED EDITION
FREE LIVE SINGLE WITH ALBUM

CASSETTE BEGC 19
EXTRA

THE SINGLES "I DIE: YOU DIE" AND "WE ARE GLASS"

MORE ANGRY BILLY

from page 8

socialism. Your parents were socialists?

No, their parents were. I don't think they were in the party, but that was their philosophy. My grandfather fought in the Abraham Lincoln Brigade in the Spanish Civil War. My mom and dad were registered as Democrats, but they were never less than liberal in their politics.

When was the first time you met your dad after he divorced your mother?

I was living in a rented house in the Malibu mountains in 1972. Soon as he got off the plane, I knew who he was. He's got the same bug eyes. It's very strange. I mean, we look a lot alike in a way, and he's lookin' at me like, "Is that what I used to look like?" and I'm lookin' at him like, "Is that what I'm gonna look like?" He's a great piano player in the classic sense. Trained by a Prussian.

Have you ever been in a working situation together?

He's been in recording sessions. He was there for 'My Life', and he said, "You're making the piano sound out of tune." And I said, "That's the idea, pop." You can't explain Elvis Presley to my father.

What do you get musically from your old man?

I get the feeling that he don't know rock 'n' roll. 'Just The Way You Are' was a big hit. He called me and said, "You've written better songs than that."

What do you get from your dad as a dad?

As a dad, it's too late. I'm 31. I met him again when I was 23. What can

but it didn't mean they weren't the Stones anymore or had deserted their audience.

You know, there's been an evolution in my music. For instance, '52nd Street' was a much different album than 'The Stranger'. It had a harder edge, although there was still orchestration on it. But I think people thought we were going to go into a jazz vein in, say, a Steely Dan sense. I was getting hung up on public reaction to my work.

But, hell, I've got a lot of good friends and success, so what am I complaining about?

Well, you've gotten praised and panned for your studio output. Are you going to attempt a live LP?

Actually, we've been taping everything. Thus far, we're doing it simply to document what we do on the road, but it could possibly wind up a live LP.

What do you do is too eclectic to be called rock 'n' roll - it is, well, energetic pop. This seems to rile rock critics, and they give you a hard time. Does that bother you? What bothers me is the untruths, the lies, the slander and libel. Bad reviews don't bother me. But a lot of these critics are looking for art. I run into this all the time. Robert Hilburn (music critic for the Los Angeles Times) does this all the time, saying, in so many words, that "Billy Joel is not an artist but a pop star." The thing that got me about that was, people who are looking for art in rock 'n' roll or pop are looking for something that either doesn't or shouldn't exist there.

these incredible Motown records, it would be rotten poetry. It's really stupid stuff. The O'Jays can go, "I love you/Yes I do." But if they sing it in a particular harmony and do a particular hand-jive, it's okay, see? But if Warren Zevon or Neil Young wrote it, it would be, "What a dumb lyric."

I think it's racism.

You're damn straight it's racism. Now, has a great lyric ever defined a great song? Never. I write what I write because I wanna hear something else on the radio. I can't stand the Grateful Dead jamming for an hour. I like what I hear on the jukebox. I like Frank Sinatra - whatever that makes me.

I wasn't crazy about the Four Seasons and the Belmonts, or what they call "ethnic New York." Now me and Springsteen are defined this way, like we got a gang war going. Bruce is from New Jersey. I'm from Levittown. Like we have any kind of claim to New York?!

I have no pretensions to Bruce's throne. I have no arguments with Bruce, but we get pitted against each other, right? I know if I sat down with Bruce and talked to him head to head, it would be like,

"Yeah, let's go have a hot dog."

So what is important to you?

I like to play music. We're not in the studio to make important records. We go into the studio, the song gets mixed and it's eventually heard through tiny car-radio speakers. We also like being together onstage. You should never lose sight of the fact that you're there to entertain. People don't pay money to see art. They don't pay

in his heyday. Elitism is rampant. FM radio cut out black music at the peak of the Al Green era.

New Wave has the same problem, but the Sex Pistols 'God Save The Queen' bored the hell out of me. If I go to a disco and hear one boom-sup-boom tempo all night, I get a headache and split. If I go to a New Wave club and all I hear is "F-k you!" and the guy spits on me all night, I'm sorry, I don't like it. If I go to a folk club and all I hear is some girl strumming a guitar, singing, "Give me some wine and cheese, please." I don't want it. I would rather go and hear a good Top 40 bar band - which is what we still are, basically.

Now, if I'm considered part of that overhyped, over-produced, overindulgent supergroup style, then I'm bummed. But I do admit that some of my earlier albums had that quality. What I'm saying in 'It's Still Rock And Roll' is that I happen to like Donna Summer's hits. I'd never listen to them from the perspective of a Van Halen or Rush freak, who'd blow Donna's brains out with a shotgun simply for being herself musically. That's sick.

As for New Wave, I think it's good and necessary. Kick out the Emerson, Lake and Palmer shit and all that overindulgence. Give the whole damned industry an enema, jam that plastic tube right up its rear end.

In a song like 'The Stranger', you hint that there are sides to you, deep secrets, little things that even those closest to you aren't aware of.

Big things, man. We all have a face, we all have another side. I'm still learning. It never stops. We're all under this pressure.

When were you most frightened of yourself?

Right now. **What about back in your early twenties, when you voluntarily checked yourself into the psychiatric ward of a Long Island hospital because you broke up with your girlfriend and felt lost, alone?** No. Now.

Why now? Because these things I don't know about my image scare the hell out of me. But I just don't have the time to sit around and think about me anymore.

I'll go to bed, and my wife and I will try to say to each other, "What are ya thinkin' about?" and I think (sings), "I am the knight in shining armour and I want to go slay dragons." You get to a point in your life where there aren't any obvious dragons. **When you were in the hospital, were you scared about different things?**

I was into a real self-pity trip. "Oh, gee, I have to face all this shit. Isn't it easier to just cut your throat or slit your wrist?" I think everybody goes through that at one time or another. Facing adulthood. So I checked into a place where they wouldn't let me kill myself. It was the best thing I ever did. There were all these really sick people, really screwed up. Like in 'One Flew Over The Cuckoo's Nest' I said, "Hey, I'm really okay, these people are really sick."

At the end of every concert you say, "Don't take any shit from anybody!" When did you start doing that?

I don't know, around the same time I started wearing a jacket and tie onstage, about 1977. If you're really good at what you do, you really don't have to take any shit from anybody. But you have to be in a privileged position. It also means not giving any shit to anybody. I really believe it. I love swimming upstream.

Well, if you're swimming upstream, there's only one way to do that, and that's by not taking

... any shit ...
... from ...
... anybody.

What bothers me is the untruths, the lies, the slander and libel. Bad reviews don't bother me. But a lot of these critics are looking for art'



I tell you? I was already me. I knew a lot of kids when I was growing up who were afraid of their fathers; their fathers beat them up, were bastards, creeps... I was brought up by women. I happen to have had a nice upbringing. The worst my mother did was grab hangers off the rack and whip me over the shoulders... Your mother, your father, it doesn't matter - that hanger hurts. But I never grew up in fear of men.

My mother... she's loving, she's people-oriented, a real blast. She is not awed by stardom. She's not a stage mother. Her whole thing was just be happy.

And are you happy? Is anything plaguing you?

A lot of people who are attracted to me haven't been exposed to black music; they think right off the bat that all black music is disco, so they think that my ballads are something to be played only on Adult Contemporary Dentist's-Office Easy-Listening stations. I'm just trying to be accepted for doing a diversity of things.

'Glass Houses' was recently the No 1 album in America; 'It's Still Rock And Roll To Me' was the top single. You can't expect to please everybody.

Right. But when the Beatles did 'Yesterday', did that mean that they became an Adult Contemporary group suitable only for dentists' offices? No, that didn't stop them from doing any of the trashy rock 'n' roll stuff they did. Same thing with the Stones. They did 'Angie' and 'Ruby Tuesday',

An artist is a guy with a beret who sits in a park and paints pictures, and he starves in a garret somewhere.

Why must an artist do that to earn the title?

Because he's only after art.

And art is -

His special, elitist, intellectual view of how life should be represented on canvas or in music. Now, when you do that consciously, I believe you're really shutting yourself off from what's going on. I do what I do because of radio. Consider Devo: my, how artistic, what a great concept: devolution and industrial rock for the Eighties. Intellectually, the whole image of it is very well put together, but it doesn't make it on the radio. If I'm driving in my car, I'd rather hear Donna Summer - that's where it's at.

But rock 'n' roll, pop, funk, they can all be so many things - both reflective and reactive.

But let's remember the essence of popular music. A song comes on.

What do you hear first? Words?

Nah, you hear a beat, then a melody. Take 'My Sharona'. If you really liked the song, then you took the time to dig out the words, and they're pubescent, dumb words, but they fit the song.

Journalists, for the most part, always tend to tune into a lyric. I've never wanted to print my lyrics on my LPs because lyrics are not poetry; they're part of songwriting, they're colouring, and they have to be heard at the same time as the music.

If they wrote out the lyrics to all

money for you to sit there and be "Billy Joel."

Onstage, 'It's Still Rock And Roll To Me' is probably your most intense, even angry, song. Explain what it is you're getting at.

New Wave songs, it seems, can only be about two and a half minutes long. That's about it. Only a certain number of instruments can be played on the record - usually a very few. Only a certain amount of production is allowed, or can be heard. The sound has to be limited to what you can hear in a garage. A return to that sound is all that's going on now, so don't give me any of this New Wave - using a Farfisa organ because it's so hip. It's just a reaction to a rediscovered past, and a rejection of Emerson, Lake and Palmer using multideck synthesizers.

You feel pretty strongly about all this, don't you?

I grew up on jukebox music, and everybody in the band has played this music all their lives, and they range in age from 28 to 31. We played the Top 40 singles in bars. Then, when 'Sergeant Pepper's Lonely Hearts Club Band' came out, everybody started smoking pot and tripping and listening to the 13th Floor Elevator. Suddenly, everything changed - all the formats for playing and recording and listening to music. You could hear 25 minutes of music on the air with no commercial break.

Which also raises the point that no black artist, not the Spinners or the O'Jays, has been played consistently on FM radio in proportion to the way Hendrix was

GENESIS



MISUNDERSTANDING

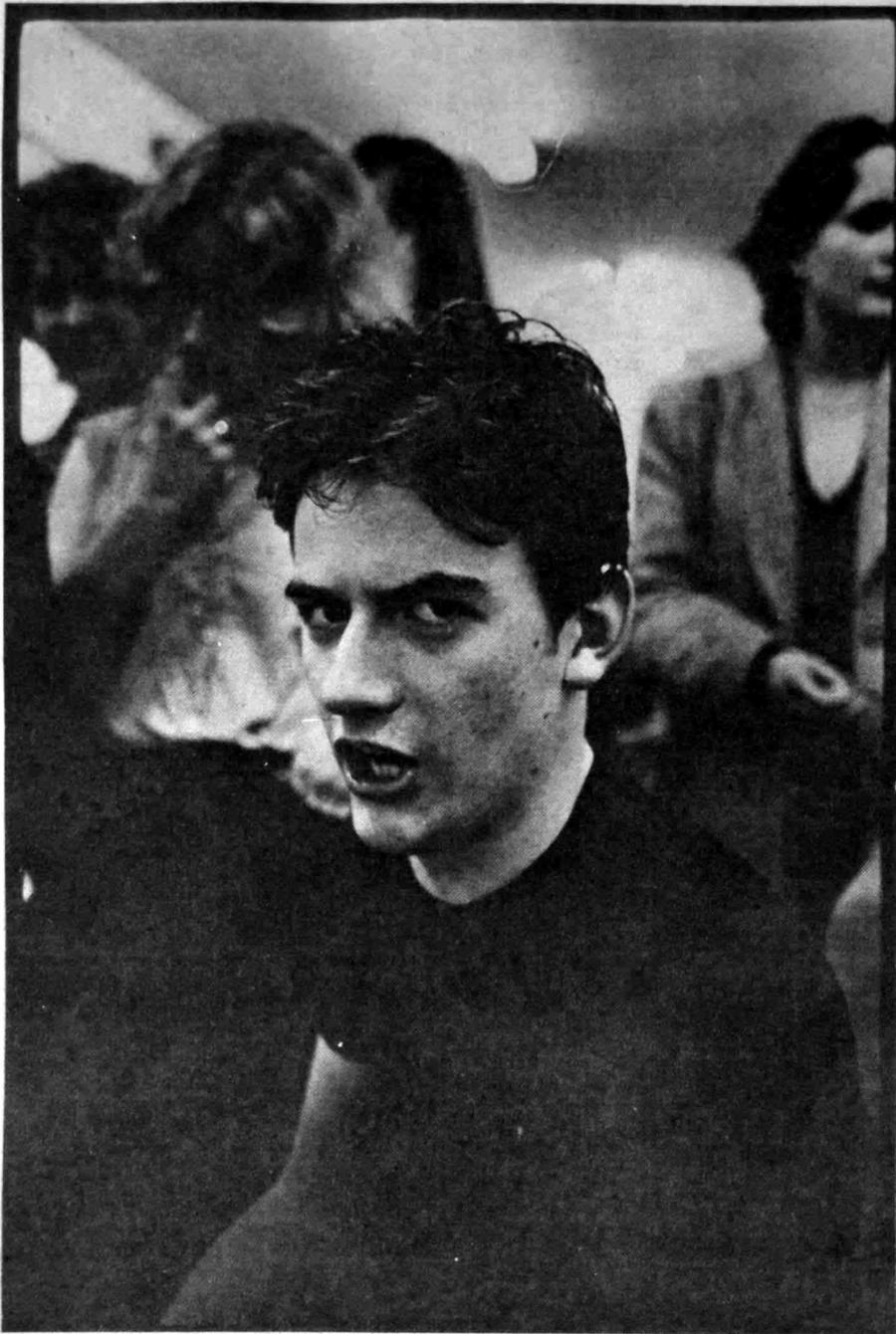
b/w EVIDENCE OF AUTUMN

(previously unreleased)

INITIAL QUANTITIES IN FULL COLOUR PICTURE SLEEVE

PRODUCED BY GENESIS AND DAVID HENTSCHEL





IAN PAGE leans back from a tasty looking seafood dish consumed at San Francisco's Fisherman's Wharf, dabs at his mouth with his napkin, sips on his Wild Turkey and lights a Marlboro.

The gestures are those of a bourgeois business man at a company lunch. There is much that is middle-aged about Page, not least his cynicism. If he's not middle-aged, he's old before his time.

Page is in a strange position in America, renowned for a movement that meant little or nothing either time around in the States, touring and promoting an album that is already a year old while the new effort, 'Behind Closed Doors', is already in the can back home. A strange position that no doubt accounts for the ambiguities of his talk. At one point in reference to mod, Page and sax player Winthrop explain with characteristic humility, "We are the movement, we're all that's left of it. We were the only band that could play and the only ones who stayed by our ideals, meant what we said, and stayed with it."

Later in our talk Page explains that 'Glory Boys' was an exercise in style, the work of an observer of a youth movement rather than the outpourings of the converted. "The kids were doing what we talk about on the album before we were. I was playing a role, a part, because I was conscious of how different I really was from those kids. I was pleased how different I really was from those kids. I was pleased how much I could really relate to them."

"It was a straight job of reporting and I went out there and did it, out there to all those shitty clubs with those kids and drank a lot of beer and I went out and rushed down the street threatening people. I was playing the journalist, it was an exercise — a test; people don't understand what a very accurate job of reporting it was."

Movement leader or detached journalist looking down on youth culture, Page seems divided. It's a division that characterised the mod hype itself and that is reflected in Secret Affair's music on stage. With all its references and hints at an assimilation of styles from Motown to hard rock to Ram Jam trumpet, there's a hollowness at the core. There's nothing more mod about Page and co than the sense that they are trapped in style, that style is superficial and that nothing ages faster than style except butterflies. Glory boys always know it's death or glory.

According to Page, rock and roll is nothing but style. This is why he talks so much about the change: "All post war music is saying the same thing — there is a need for any kind of fashion. I think change is possibly the only good thing about the world today. At least if we're changing, it's not how it was."

While punk was based on negatives, Secret Affair and 2-Tone are positives says Page. "Create, do, go, get, be positive. Make change

IAN PAGE: "We are the movement, all that's left of it."

CHANGE FOR CHANGE'S SAKE

IAN PAGE tells Mark Cooper about SECRET AFFAIR affairs. VIRGINIA TURBETT lens a hand.

for change's sake, that's what we're about."

NATURALLY it's hard to pin Page down on what he means by change or his mod emphasis on generations and a coming new day which Page prophesises

and then, supposedly, fulfils. Rock and roll for Page is style without substance and his band are a natural testament to this assessment. I ask when we can expect to see the real Page and not the superior reporter. When will the military manoeuvres cease, can we see the real me? "I have a very

mercenary approach to what I do. I don't think anybody has the ears to hear what I really have to say. Rock and roll is a very phony, bullshit industry. The rock and roll fantasy and the dream are a lot of bullshit — they only work as a dream; if you try and make a reality of it, it falls to pieces — that's why punk died.

"We created something we believed people could believe in as a dream. The dream's the only thing that keeps rock going. Rock and roll is basically bullshit and I hate it passionately."

At this point Dave Winthrop who, at 32 has seen a few mod movements come and go, points out to Page that he's a rock and roll performer. "Yes," says Ian, "and I hate being one."

While a hatred of rock is inspiring some of the best music of the moment, Page's hatred traps him because he can see no possibility of change. And this is where all of his talk of change dies on its feet. If everything is change and exercises in styles that will fade, that only repeat the old rock dream, then change is the same as standing still. Shake and shout all you want but the new boss is the same as the old boss. Page sells dreams that he knows to be hollow because that's all there is.

'Glory Boys' is an exact account of this way of thinking but it utterly lacks the humanity that makes songs like 'To Be Someone' on The Jam's 'All Mod Cons' album so moving.

PAGE writes blueprints of style that lack passion. What the songs do have is the emotional range of an arrogant insecure bully.

Most of the lyrics are about triumphing over rivals or a sense of persecution and a fear of being mocked — all this before the press went for them: "We knew exactly what was going to happen. We didn't set ourselves up as martyrs. We knew the in crowd would hate us because we were calling their bluff. We were speaking for all the kids out on the street who were shouting their heads off and who no one heard."

Secret Affair's biggest delusion is this sense of themselves as youth leaders — most particularly because it reveals their sense of superiority to the kids: "We made those kids feel responsible and suddenly they put their fists in their pockets and danced. It's almost like being a welfare worker or a social worker, you give those kids responsibility and they change."

Secret Affair as social workers? More like paranoids who resent the powers that be because they want the power themselves. When Page turns his jaundiced eye on American kids he could be talking about himself: "There's a great need round here to be different. Most Americans strive to be individual just as long as they don't have to be different to one another. They couldn't change unless it arrived clean in a sterilised bag."

No wonder the second album will be about isolation: 'Behind Closed Doors'. Trouble is, behind those doors of hurt arrogance, there are the secrets of the elite, no secrets at all.

SAD CAFÉ



New Single

La-Di-Da

SAD5

(Show-stopper from the 1980 tour)

From the forthcoming album

Sad Café

NCA

SINGLES

Reviewed by ROBIN SMITH

DANCING IN THE
FALL-OUT

OZZY OSBOURNE'S BLIZZARD OF OZZ: 'Crazy Train' (Jet). Wicked old Uncle Oz, the man who will be first out of the bunker and dancing on the ruins after the bomb drops, proves that the Sabbath split is not the mistake nearly everyone predicted. Oz is a battle scarred old veteran with many years left in front of the intro. Witness the savage guitar that comes rollicking out of the closet. Witness the savage hints of autobiography in the lyrics. Looks like Jet have at last struck oil in the HM field following the failure of Girl and the current ructions in G Force. This single sends a tingle right down to your toes, that's even better than picking your nose.

OBSERVERS: 'This Age' (S&T). Another return to manic depressive alley. Lots of lines about popping pills and slashing wrists. Recommended for undecided suicide victims only. Listen to this and you'll really want to do it.

ROY WHITE AND STEVE TORCH: 'Who's Asking You' (Open Eye). Well, well, well, the best Bowie impression this side of Beckenham. The old Adam's apple is set a quivering and there's plenty of stark messages. I don't like this, but then I don't really share in Bowie worship.

INNER CITY UNIT: 'Paradise Beach' (Riddle). I remember Nik Turner jumping around in a green frog suit when he was with Hawkwind. I remember Nik Turner when he was in the forefront of the avant garde. Now he's tired and old and should know better. This is about six years too late and what we have is 'The Ride Of The Valkyries' put through the mincer. A waste of time, effort and vinyl.

COLLECTORS: 'Different World' (Central Collection). Oh those happy garage sounds keep on a comin' down the road. Trying to figure out what the cover means is infinitely more interesting than listening to the single.

UK DECAY: 'For My Country' (Fresh). Clutching at straws they try to re-ignite the Spirit of '76 in an epic that sounds not unlike 'Anarchy In The UK', with some more frilly bits added. Somebody save me please.

EDDIE MONEY: 'Running Back' (CBS). The singing ex-cop might have stood a chance had not Billy Joel covered all the bases before him. In an attempt to break out of the barrel, Eddie goes for a bit of bland - out and splatters himself all over the precinct. A non starter.

WASTED YOUTH: 'I'll Remember You' (Bridge House). Canning Town's answer to the Eagles - I kid you not. Surprisingly this isn't the dirge I expected, but had me caught by the collar studs. The production's a little messy perhaps, but this could still be the Bridge House's first mighty stride into the charts.

ANDY ADAMS: 'Nobody Has a Broken Heart Like Me' (DJM). Those damned jerk merchants didn't heed my advice and strike again, with a Barry Manilow clone spurting blood all over the place. Thank God for the Elton John back catalogue - eh what?

RUSS ABBOTT: 'The Space Invaders Meet The Purple People Eater' (EMI). Funnee, haw haw haw.



Definitely a hit with wanderers from Wigan holidaying in Spain and seeking out pints of Watneys real ale.

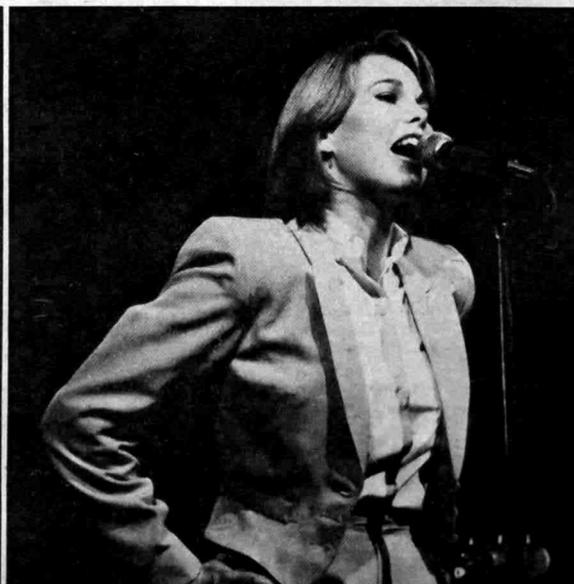
THE HUMAN LEAGUE: 'Being Boiled' (Fast). Relive those golden moments yet again. The originators of pseud rock wing your way for a second time around, courtesy of Fast. This features not only 'Being Boiled' but 'Circus Of Death'. The music of 2001 can be yours now on these tracks that I must confess a weakness for. All you need for an evening's entertainment. For God's sake get it into the charts.

PAT TRAVERS BAND: 'Snortin' Whisky' (Polydor). The Hitchhikers guide to Pat Travers, on one 12in single. Not only 'Snortin' Whisky' but the cream of his work culled from various albums. Expect die hard stuff about getting wrecked and lying low. An ideal taster but after four tracks I've had enough.

MARTHA AND THE MUFFINS: 'Suburban Dream' (DinDisc). Also crawling out of the Klondike, the Muffs land sunny side up after diving into the honey pot. A novelty band no longer, the Muffs have established themselves. So there is life after Rush.

DEMON: 'Liar' (Clay). Wowiee, a monster on the cover and blood red coloured single. Despite the expense of such effects, Demon bite like a toothless vampire and sound like an early Black Sabbath out take. Time might mature them.

THE DANCE BAND: 'Three Strings' (Double D). Q Tip time again on a revival which isn't making any headway. If I saw them live in their suits I'd probably like them but on



THE MUFFINS' Martha Ladley: just a novelty band no more.

record they sound tame. This is also very credible but the dynamism of the old days just isn't there.

AC/DC: 'You Shook Me All Night Long' (Atlantic). The thought of having Brian Johnson's great gob plastered all over 'Top Of The Pops' is an awesome thought. But as AC/DC ride high on their re-birth, that's surely where they deserve to

be. This is a typical theme, but the machine is still pumping and kicking out fresh action. This single is definitely their anthem for the eighties and the one track that finally dispels any fears of Johnson not being able to make it in the new line-up.

VARDIS: 'Let's Go' (Logo). Where? One of the few bands not to appear

at Reading this year take it away on hasbeen ideas and chords. A totally incomprehensible mess that's worse than playing both sides of a Budgie song. This is about two minutes too long. Need I say more?

STEVIE WONDER: 'Master Blaster' (Motown). So nice to see God coming down off the mountain and actually doing a string of live dates in Britain - but with this timely release it's difficult to tell if this is Stevie Wonder trying to sound like Bob Marley or Bob Marley trying to sound like Stevie Wonder. Stevie even manages to get in a line about Zimbabwe, fast becoming the hip country of the year to mention. This is Los Angeles reggae and as the man can seem to do no wrong, a monstrous hit.

MADNESS: 'Baggy Trousers' (Stiff). Why is it I have this recurring dream about taking a Thompson sub machine gun and spraying these people? This is all meant to be so FUNNNEEE music you can dance too, but all it does is produce hostility within my fetid breast. Expect more of what the lads have done before only maybe a bit faster. This does absolutely nothing for me.

DAVID LONDON: 'Samantha' (EMI). Meanwhile in a totally different kitchen, EMI try once again to recoup their losses on 'Can't Stop The Music' which opened in 300 cinemas and is now showing in only 40. David London (whoever he is) looks and sounds like David Cassidy pumped full of youth pills. He sings a paltry ballad about the heroine of the film - a part given the kiss of death by Valerie Perrine after Olivia Newton John turned it down. Next.

JOAN JETT: 'Jezebel' (Ariola). I'm supposed to like Joan Jett, she's a hot all American young thing and my chums constantly prattle about how raunchy she is. As I prefer the girl next door type, Ms Jett is lost on me. Expect a good thumping from this and brattish vocals. Sorry dear you'll always be just a cult figure.

TOT TAYLOR AND HIS ORCHESTRA: 'Offbeat' (GTO). Tot was once an RM contributor before the bright lights of a Wembley recording studio beckoned. Orchestra huh? There's hardly enough musicians here to put a down payment on the '1812 Overture'. This is appalling on the first listen, not so bad on the second and downright engaging on the third. The closest comparison you can make is with the wacky Bonzos who were around a few years back. A post - summertime hit maybe, but will it get the airplay?

NICK NICELY: 'DCT Dreams' (Voxette). Nick is one of hundreds of perpetrators of doomy synths and ghostly vocals. Better sleeve than most, though.

THE CHEFS: 'Sweetie' (Attrix). Hey Decca, he's one for you to sign in the wake of your Splodge success. I don't know if they fart into the microphone or anything as zany as that but they sing dirty songs: "I was just a bunk up for you to get your junk up." Pretty inspired eh?

THE NICE MEN: 'Nuclear Summer' (Mrs Green). The nuke pre-occupation continues with these miserable Liverpudlians. Have you ever pondered that if the bomb did drop it would save having to listen to discs like this?

THE ELECTRODES MONITORED NOTHING BUT THE INCREASED HUMIDITY THAT WARNED OF THUNDER TO COME.



THE MICHAEL SCHENKER GROUP

DEBUT ALBUM
INCLUDES THE SINGLE "ARMED AND READY"
ALSO AVAILABLE ON CASSETTE

THE ARMED AND READY TOUR

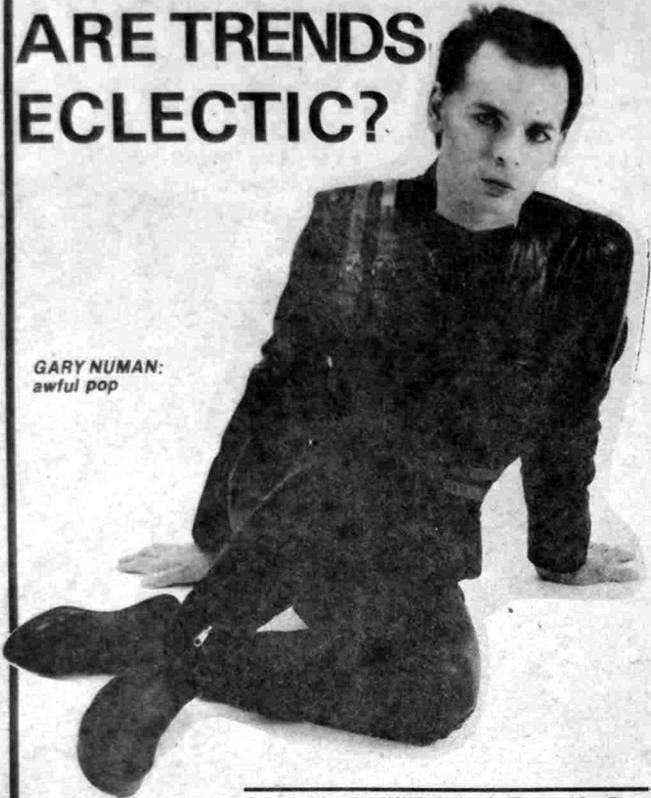
SEPTEMBER	
21	BRISTOL, COLSTON HALL
22	SHEFFIELD, CITY HALL
23	BRADFORD, ST. GEORGE'S HALL
24	WOLVERHAMPTON, CIVIC HALL
25	LONDON, HAMMERSMITH ODEON



SEPTEMBER	
27	BIRMINGHAM, ODEON
28	DERBY, ASSEMBLY ROOMS
29	HANLEY, VICTORIA HALL
30	MANCHESTER, APOLLO
OCTOBER	
2	NEWCASTLE, CITY HALL

ALBUMS

ARE TRENDS ECLECTIC?



GARY NUMAN: awful pop

GARY NUMAN: 'Telekon' (Beggars Banquet BEGA 19).

GOING UP: in pop's dream world of long - lost spirit and soul, they give us Gary Numan and Boomtown Rats, feed the starving minions on what appears to be

new and timely and necessary, and teenagers paper their walls with idols: the utopian escape, a drastic statement.

Gary Numan is the wallpaper! A crown, a choreographed flick of the wrist, a twitch... Gary Numan: 'Telekon' is Gary Numan playing at being Gary Numan. It's redundant, and the fact that this legend is built on nothing in particular... it's a plastic surgery pop device — makes it all the more fearsome.

This is what they want? 'This' is the Gary Numan industry. 'This' is what Gary Numan has allowed the industry to make of (and out of) him. It sells.

And there was me thinking he might've become something worthwhile: he hasn't. I've changed my mind. If 'Are Friends Electric?' was the beginning of the end, then 'Telekon' is surely the end of the end.

Gary Numan and his music has become the end in itself, a fast road leading nowhere, a collection of the "right" sounds, gestures and postures. And next to Wah! Heat and The Teardrop Explodes, 'Telekon' is awful pop, as unforgivable a play as the "manufacture" of Sheena Easton. It sells.

I'm not "against" Gary Numan, but against the fact the something as lacking on as many levels as this can animate the lives of young people while great young groups like U-2 and Echo & the Bunnymen make mild indentations.

It opens with 'This Wreckage', another autobiographic dirge with omnipresent polyemoos, self - consciously Gary Numan vocals and words like "This wreckage I call me / Would like to frame your voice".

"This wreckage I call me / Would like to leave you soon", though presumably not before the next dozen albums / world tours. Simple Minds provide handclaps on 'The Aircrash Bureau' (a JG Ballard title if I ever heard one) which really says more about Simple Minds reaching for the stars than it does about Numan's inability to come to terms with the possibilities of pop.

On things like 'Telekon', 'Sleep By Windows' or 'Remember I Was Vapour' the playing is characterless, amorphous, void; the words are "anxious" and almost totally self - contained (each of the 10 tracks mentions "I", "me", general first person); the themes are colourless, defeated, resigned. What you'd expect.

'The Joy Circuit' ends the album, and not before time: its soporific sway is the epitome of the epoch. Music like this has no actual effect — it's just there.

And 'Telekon', as a statement of something from someone who's risen beyond his bounds and feels uncomfortable there, as a matter of course, as 1980's pop... well, 'Telekon' is BAD.

Gary Numan doesn't attempt to solve his problems; he sells them. There's nothing to excuse this and nothing to redeem it. 'Telekon' is a pile of broken images, faceless images.

But you can sleep to it + CHRIS WESTWOOD

about it. It looks as though I've not been trying. But I've listened to this one all weekend and I've come to the conclusion it's the Rumour who aren't trying. ++ DANIELA SOAVE

QUARTZ: 'Live Quartz' (Logo MOGO 4007).

THERE ARE some bands whose path through to fame and fortune seems as effortless as a Michael Holding bouncer; others, however, never quite manage to reach the status their talent so patently deserves.

Quartz, sadly, are stuck very firmly in the latter groove. One fine, if unheralded, Jet album plus a six year history of excellent stage shows have failed to push this Brummie quartet beyond cult status.

Now, under the eagle eye of Logo, they are once again making a strong bid for Saxon-style success. On the market are both a three-track 12 inch single and also this highly enjoyable live effort.

Recorded at the Digbeth Civic Hall (right in the heart of Quartz country), the seven tracks here do suffer (as so often happens with live albums) from a decidedly naff production. Yet, this handicap apart, what comes over is 'the essence of Quartz on stage — a clean-limbed, severe sound harbouring within a forceful and friendly interplay with the audience.

'Street Fighting Lady' opens up the proceedings on a land note of heavy riffing (some great guitar of the gut-busting order from Mick Hopkins here), an approach maintained through 'Good Times', before 'Mainline Rider' sees a slight toning down of the speed-trap headrush in favour of a Sabs-influenced piece of primitivism and that jolly old crowd-pleaser 'Belinda', boasting a great audience participatory chorus, polishes off the first side.

Flipping the plastic unleashes a masterpiece epic in 'Count Dracula', which dips and veers from a punchy rhythmic cacophony through to a middle passage when Hopkins produces some sensitive treble guitar playing to underpin Tuffy Taylor's deep and menacing vocals.

Finally, two more lengthy tomes in 'Around And Around' plus 'Roll Over Beethoven' bring this aural feast to a grinding halt.

Bands of this calibre don't crop up very frequently, so may I suggest that you snap up 'Live'

and lobby your MP for a Parliamentary preservation to be put onto Quartz before apathy kills 'em off + + + + MALCOLM DOME

THE DAVE EDMUNDS & LOVE SCULPTURE SINGLES: As & Bs (Harvest SHSN 2032).

IF YOU were asked when Dave Edmunds first came to your attention, most of you would probably reply in the last three years. But he goes back a lot, lot further than that. I can remember as far as 'I Hear You Knocking' which stayed at the top of the charts for around six weeks in 1970, but this album proves he was coming up with the goods as far back as 1967.

20 tracks spanning 15 years, all proving that Dave Edmunds has been a major force in the British music industry for longer than some of us can remember. A lot of his earlier releases were cover versions, but that almost seems like an insult. Because, as you'll glean from the cover versions on this fine compilation, he puts something more into the songs, injecting them with his own inimitable style.

Which is why 'I Hear You Knocking' was such a massive hit a decade ago.

That echo, that mean guitar, all go to make it timeless. If that single were released today it would climb high into the charts even now. But Dave Edmunds is not one for resting on his laurels. You have to admire him for not sticking to the original formula. It's real rock and roll, whether written by someone else or by the man himself, so good that it still sounds great today. I particularly love his rendition of 'Blueberry Hill', and 'Down Down Down' is so good it's still part of his repertoire today.

It's probably Edmunds' work with Love Sculpture that'll surprise, though, or even earlier with his stint in the Human Beans. 'Morning Dew' in particular is a haunting song which sounds so unlike the Edmunds you have come to know, but it is still a fine evocative piece of music.

No compilation would be complete without the inclusion of the mad 'Sabre Dance', the guitar racing along at the speed of Concorde. Truly, this album makes you sit up and realise just what an influential force Dave Edmunds has been. And to have so many gems on one platter is a blessing... definitely one for your collection. + + + + DANIELA SOAVE

GEORGE BENSON: 'Give Me The Night' (Warner Bros K56823).

RANDY CRAWFORD: 'Now We May Begin' (Warner Bros K56791).

SOME WORDS of praise, late in the day, for a Warner Brother and a Warner Sister. 1980 is already George Benson's year, his commercial breakthrough, and this album has already made the Top 10 as has its single. Randy Crawford teeters on the edge of success, with a fleeting appearance of 'Last Night At Danceland' on the singles chart and a brief but pleasing entry into the LP list as well.

By now, then, quite a few of you will know the albums. For those who don't, the lowdown is that 'Give Me The Night', while probably the most consciously commercial thing Benson's done and a long way from his roots, remains a very strong and credible set; and 'Now We May Begin' leaves Randy Crawford's first album, 'Raw Silk', in the shade and rates as one of the classiest and most consistently outstanding LPs of the year, in any department.

Benson's got there with the help of producer Quincy Jones and writer Rod Johnson, Michael Jackson, Temberton. His is a varied set, disco on the single and the amus-

ingly titled instrumental 'Off Broadway', and various grades of smooth soul with 'Turn Out The Lamp', the old Heatwave tune 'Star Of A Story' and 'Midnight Love Affair', plus the stylish and unusual 'Moody's Mood', with Benson's familiar scat-styled singing, this time with words instead of doobedoos.

Randy Crawford's album goes skyhigh just on the strength of the two marvellous singles 'Danceland' and 'One Day I'll Fly Away' and goes on climbing thanks to beautiful slowies like 'When Your Life Was Low' and 'My Heart Is Not As Young As It Used To Be' (she won my heart with the titles alone) and the pacier 'Blue Flame', a strident six-minutes' work, and 'Same Old Story' (Same Old Song). You may recall the BB King version. Most of the album is written by Joe Sample (Crusaders) and Will Jennings, and produced by the Crusaders. Soul music just hasn't sounded so fresh all year, and that tremulous voice is a real heartwarmer. ++++ for George. ++++ for Randy. PAUL SEXTON

THE RUMOUR: 'Purity Of Essence' (Stiff SEEZ 27)

AND SO the new Rumour album flops on to my turntable and fails to make any impression at all. Like the four members melt into the wallpaper on the rather hideous cover of this effort, the music follows suit, and you

wonder why on earth they even bothered to record it. Harsh words, but true. The actual sound on this album is superb, solid, thick and round, but there are no good songs to do this sound justice. I don't know, there's an emptiness about it, a hollow, a space that cries out to be filled. Very little warmth, which surprises me coming from the Rumour. That's what bothers me — there seems to be very little emotion coursing through the songs. They all sound promising to begin with but nothing develops. In a way the sound is too clean, too well produced therefore losing its spontaneity.

The first three 'Little Red Book' (the single which bombed), 'I Don't Ever Want The Night To End' and 'Have You Seen My Baby' don't merit mentioning, but 'Fallin' In Love With A Dream' spots some pretty inventive xylophones. Maybe it'll pick up from here, I thought to myself in vain.

By side two I realise this album has no HEART. 'Writing In The Water' is so blank I am hard pushed to describe it, and 'Houston' is a plod - along song which ends up sounding like a cover version. The vocals in particular have no guts to them, no life. The Rumour then attempt 'It's Gonna Work Out Fine' with new lyrics written by Brinsley Schwarz. Take my advice, and listen to the far superior instrumental version on Ry Cooder's 'Bop Till You Drop'.

I hate listening to an album and not being able to think of much to say

MCP PRESENTS THE TOURISTS LUMINOUS TOUR OF GREAT BRITAIN

Mayfair Suite, Sunderland
Thurs. 18th Sept. 8.00 p.m.
Admission Tickets £3.00, As above £2.50
Available from B.I.O. Tel. 0783 97560
H.M.V. and Spinning Disc, Sunderland
and Peter Edmunds South Shields.

City Hall, Newcastle
Fri. 19th Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 0632 817808.

Apollo Theatre, Glasgow
Sat. 20th Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 041 332 9221/2

Capitol Theatre, Aberdeen
Sun. 21st Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 0224 23141

Odeon Theatre, Edinburgh
Mon. 22nd Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 031 667 3605

City Hall, Sheffield
Tues. 23rd Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 0742 73636, 6

Assembly Rooms, Derby
Wed. 24th Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 0332 31111

Guild Hall, Portsmouth
Fri. 26th Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 0705 24630

Rainbow Theatre, London
Sat. 27th Sept. 8.00 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 01 271 3148
Printer: L.T.B. and Virgin Ticket Unit

Odeon Theatre, Hammersmith
Sun. 28th Sept. 8.00 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 01 748 4081
Printer: L.T.B. and Virgin Ticket Unit

Gaumont Theatre, Southampton
Tues. 30th Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 0703 29772

Colston Hall, Bristol
Wed. 1st Oct. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 0272 251768

Odeon Theatre, Birmingham
Fri/Sat. 3rd/4th Oct. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 021 643 6101/2

St. Georges Hall, Bradford
Sun. 5th Oct. 7.30 p.m.
Tickets £3.50, £3.00
Available from B.I.O. Tel. 0274 32513

Apollo Theatre, Manchester
Mon. 6th Oct. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 061 273 1112/3

De Montfort Hall, Leicester
Tues. 7th Oct. 7.30 p.m.
Tickets £3.50, £3.00
Available from B.I.O. Tel. 0533 64444

Victoria Hall, Hanley
Thurs. 9th Oct. 7.30 p.m.
Tickets £3.50
Available from Mike Lloyd Music Shop, Tunstall, Hanley, Newcastle under Lyme and Lotus Records Stafford

Empire Theatre, Liverpool
Fri. 10th Oct. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from B.I.O. Tel. 051 709 1556/6

Special Guests
barracudas





c/w INTERNATIONAL JET SET

STEREOTYPE

He's just a
 He drinks his age in pints
 He drives home pissed at night
 And he listens to his stereo
 He spends his weekends with a load of blokes
 He forgets the punchline when he tells a joke
 He wants to go out he don't want to go home
 Till his nicotine fingers are stuck down his throat
 He blamed his fiancée when he caught V.D.
 The doctor said no drink for 17 weeks
 He wants to go out but he has to stay home
 Sit in and watch colour T.V. on his own.....

The tablets are finished the cure is complete
 He hasn't had a drink now for 17 weeks
 17 pints tonite is the night
 It goes straight to his head he ends up in a fight
 The police chase him home through the dark rainy night
 A fluorescent jam sandwich with flashing blue light
 His mum's waiting up - she hopes he's alright
 But he's wrapped round a lampost on Saturday night.....

Lyrics © 1980 Plangent Visions Music Ltd



THE SPECIALS NEW SINGLE OUT NEXT WEEK! **2 TONE** RECORDS

MARKETED BY CHRYSALIS RECORDS

KATE GRATES

KATE BUSH: 'Never For Ever' (EMI EMA 794).

YOU DON'T have to be a neurotic, well-to-do airy-fairy dreamer to like Kate Bush but it probably helps.

The rise and rise of Bush is fascinating. The yelping foot in the door of 'Wuthering Heights' was vital. Without the audience that neo-romantic opus squared the music of Bush would be fairly and squarely up a commercial gum tree. With one hit Bush became an airplay name and thus began carving her own niche, or digging the rut depending on your receptiveness. And therein lies the crux of the matter. Mass blasting is imperative to Bush's richly constructed, multi-layered art.

Nothing here or in the past has been as utterly immediate as that short sharp shock of a first single, but, with the radio overkill that all her singles attract, Bush has become another opiate that your ears can't fail to be lured by. I for one would put forward the case that since that single Bush and her popularity have been on the wane.

Oh, I know she's still front cover type material (less sincere chaps might say only through the size of her buttocks and mummies, but I won't) and I know 'Never For Ever' will once again be clung to a nation's collective bosoms, but really the formula does grate so that I'd stop somewhat short of describing the girl as a brave new force in the world of popular music. Certainly, if I were a big wig in EMI I'd be looking to spread my Bush operation Stateside (Japan due to the dynamic visuals is a foregone territorial conquest conclusion) and yet, with meandering class like hers, I'd have my grave doubts.

By no stretch of the imagination could one describe Bush and her music as inspiring. 'Never For Ever' in fact is as depressing an album as one might find all year. Superficially, the music is, with the exception of 'Babooshka' and the sporadic hook, meanderingly unattractive. On initial earfuls 'Never For Ever' sounds like one of the most empty, dull packets of poop one could ever hope to avoid. Take it down the road apace and one can appreciate that the depth of playing is beyond reproach.

Whereas the musical decor grows in stature with each spin the lyrics and vocals, despite some of the laurels the girl has been granted in these spheres, are overblown. Bush's writing is quaint only for the fact that it sounds like it has surfaced from a bygone age. 'Dellus (Song Of Summer)' for example is so much mental masturbation. Over clicking drum machina-

tions, waterfalls of piano, layers of delicate percussion and angelic twitterings. Kate offers "Ooh he's a moody old man/Song of summer in his hand/Oooh he's a moody old man/in his hand/Hmm." Whoop de doo! Next...

'Blow Away' again meanders, it being the story of how musicians have something to look forward to in death as they can get together with "Minnie, Moony, Vicious, Vicious, Buddy Holly, Sandy Denny," Dubious my dear, dubious. 'All We Ever Look For' is a filch from Isao Tomita's interpretation of Mussorgsky's 'Pictures At An Exhibition', while 'Egypt' finds Bush screaming Banshee-like over a typical sahara sand-storm band TV documentary backing.

'The Wedding List' is perhaps the most 'up' moment on the album. Leastways it's as 'up' as a track about a love triangle death tale can be. Put it this way, she's a-going to the chapel and she's gonna be a murderer. The guitar hook points, perhaps, to it being the next single. 'Violin' is more screams over a formal 12 bar rock structure. Very irritating but quite exciting. 'The Infant Kiss' is more fantasy (?) on the subject of paedophilia that ponderously plods into the angelic choir of 'Night Scented Stock' that in turn moves into 'Army Dreamers'. This finds Kate adopting either an Irish or more probably a west country accent and has her delivering the album's most communicative and realistic moment. It lifts traditionally and tells tale of a boy returning home from active service in a box. The faraway scream of parade ground orders is masterful. 'Breathing' sounds like a Thomas Tallis (Elizabethan canticle composer, fact freaks!) composition and that probably sums up the reason for her success. Taking trad melodic forms to the masses has seen her well.

Vocally Kate Bush has not moved on one iota in three albums. With 'Army Dreamers' she deals in hard realities, though in fairness 'Breathing' does weave a colourful web around the dangers of nuclear warfare. The former track is masterful by way of the fact that emotion flows almost despite those stilted two dimensional vocals. Elsewhere it's more songs about the recesses of the mind. Kate Bush is only 22 years old, yet she writes like a hoary old minstrel. She's a young girl and should get out more.

Kate annoys me enough to listen closely, whether that's good or bad I know not. This album, it goes without saying, will be as big an irritant to as many as it will be a vital financial acquisition to others. Either way you'll get her under your skin, you'll get her deep in the heart of you. +++½ (As if it really mattered) **RONNIE GURR**

UB40: 'Signing Off' (Graduate GRADLP 2)

UB40 CAUSE problems. Reggae purists are dismissing them as bland UK rockers, cynical journalists try to stick dull labels on them, and UB40 play on regardless, breaking down narrow-minded musical barriers.

UB40 are important. Their subtle dance music is opening up a lot of ears to the pleasures of British reggae. Further persuasion comes in the form of a free 12 inch single, included with the album. The single contains the long, chugging 'Madam Medusa' probably the most orthodox UB40 reggae track, 'Strange Fruit', a rather empty non-original, and 'Reefer Madness', a sparkling instrumental which will breathe new life into the stiff jointed rude-boy shankers.

On the album itself you get the dubber re-recorded version of 'King', 'I Think It's Gonna Rain Today', with its varied Brummie harmonies, and the classic reggaeified pop of 'Food For Thought'.

'Tyler' opens the album and its strong, pleading chorus shows off UB40's melodic powers to the full. The simmering anger almost bursts throw on 'Burden Of Shame' where the band fluently state — 'I'm a British subject and proud of it, while I carry the burden of shame.'

The other four tracks don't contain quite the same impact, as the band indulge in some jazzy instrumentals.

++++ PHILIP HALL



UK SUBS: calling the same tune.

UK SUBS: 'Live' (GEM GEMLP 111).

YOU'VE GOT to be partially deaf to enjoy this. Or off your head. Or a bloody genius to be able to tell one song from the other. 'Cos otherwise this is just one godawful noise.

The Subs are one of those groups who sound dreadful and yet have a massive cult following. Therefore I advise their fans to ignore everything I say and rush out and buy this platter — you'll love it. Turn up the volume and smash up your bedroom dears, drive the neighbours mad.

But to all you music loving chums out there, unless you want to give your mother-in-law a migraine steer well clear of the UK Subs. I've met the boys, I've listened to their music, I've TRIED to get into it, but it still sounds like a tuneless noise.

I suppose you could play team games with this record. See who can decipher the most words and the winner gets to smash it up.

From the sleeve I am able to tell you side one kicks off with 'C.I.D.' which I had the misfortune to review as a single many moons ago. It's a real us against them record, with titles like 'New York State Police', 'Public Servant' and 'Organised Crime'. I think the secret lies in calling the same tune (?) 20 different names and hoping nobody catches on, myself, but I suppose the Subs will fiercely deny this.

Therefore, all I can say is + + + + + if you're a Subs fan and absolutely NONE if you're not. **DANIELA SOAVE**

THE FAMOUS CHARISMA LABEL

CHARISMA'S REPEAT PERFORMANCES

A new mid-price series from the Famous Charisma Label that brings you classic slices of rock history lovingly compiled. Each album contains rare mixes and edits, comprehensive sleeve notes, plus tracks not available elsewhere.



VARIOUS ARTISTS
A decade of significant UK single cuts from Rare Bird's 'Sympathy' and Peter Gabriel's 'Solsbury Hill' to Lindisfarne's 'Lady Eleanor' and Genesis's 'I Know What I Like'.



HAWKWIND
Never a band to follow fashion — now find themselves in the forefront of the new age of Heavy Metal with their current success. This album brings together a collection of classic and rare tracks like 'Back On The Streets', '25 Years' and 'Quark, Strangeness and Charm'.



VAN DER GRAAF GENERATOR
Here you'll find the first flowering of Van Der Graaf's dramatic and complex style. Cuts here form their brilliant first album including 'Afterwards' and 'Necromancer' together with other tracks from their highly creative 1969-1972 period.

Albums about £3.99 or less
Cassettes about £4.15 or less, containing special bonus track

WHITE CLIFF

CLIFF RICHARD: 'I'm No Hero' (EMI EMA 796)

THE CONDENSATION of taste, talent and style does it yet again. So what if he's unbelievably clean - cut, anti-septic and whiter than white.

To my mind that kind of cleanliness taken to such an extreme is an art form.

This is a perfectly conceived pop album - subtle cover artwork and song after song of near - perfect MOR rock that offends none and pleases many.

Again - the MOR principle taken to such an extreme has to be admired for its conceptual wholeness.

The cover has Cliff in boxing gloves up against a huge hairy adversary - presumably representing the challenge of modern rock - and we have Cliff looking knock - kneed and frail in the face of such a daunting sparring partner.

Needless to say, the centre spread has Cliff standing triumphant over his partner, as if we needed telling. He's survived 20 years at the top of his profession so far - you have to admire that calibre of talent and flexibility.

'I'm No Hero' is a suitably self-deprecating title but we all know the truth, don't we? What crystallises Cliff's talent was a recent stint he did on Top Of The Pops with that gnome Steve Wright, who he made look like a total amateur as a presenter (he's done it all before) and then he casually ripped off 'Dreamin'' with his customary ease.

There are very, very few artists

around who can inspire respect the way Cliff can and I'm not proud to admit it. Sod it.

The ubiquitous Alan Tarney produced the album and it carries all of his nouveau - Rundgrenesque harmonies and keyboards. Barbara Dickson and Elkie Brooks have already enjoyed his magic fingers to name but three.

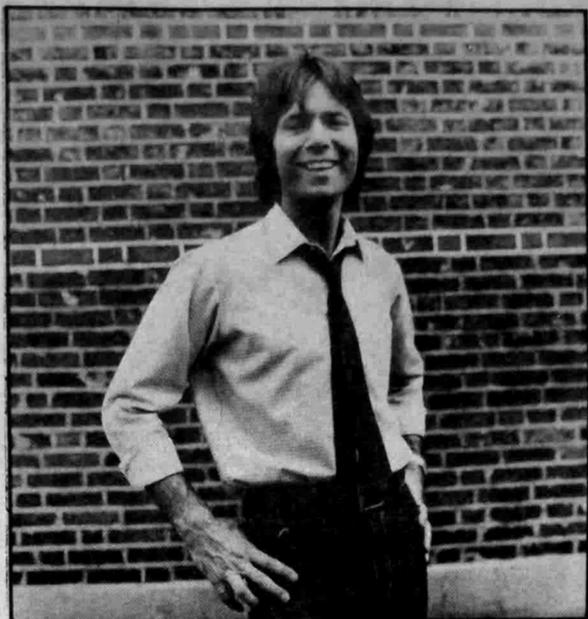
But with an interpreter of Cliff's calibre, Tarney's arrangements and original songs (a new development on the Tarney / Richard relationship) jump to a higher gear. No one track can be rated as better or worse than the next and Tarney has re-kindled an old relationship with Trevor Spencer from the A&M days in the Tarney Spencer Band to pen a lot of the songs. Leo Sayer co-wrote 'Dreamin'', the current single, with Tarney.

It's a well - conceived album, as we have come to expect of Cliff, and it will win him yet more fans amongst mums and dads the world over. + + + + SIMON LUDGATE

PAT BENATAR: Crimes of Passion (Chrysalis CHR 1275)

I'M TOLD that Pat Benatar and Debbie Harry were both dug up from the same place by the same person. I can't help feeling that whoever was responsible for this would have done better to leave Ms Benatar where he found her.

Compared to other vocalists in her field she is unexceptional. There are



CLIFF RICHARD: Cleanliness as an art form.

no gimmicks here: she does not have the winning falsetto of Kate Bush; the ridiculous appearance of The Lovely Lena; the sex appeal of Debbie Harry or the past of Marianne Faithfull. Not that there is anything wrong with this, of course, but it is these little touches that might help endear her to the record - buying public.

And unfortunately neither her voice nor her music are strong enough to stand on their own.

'Crimes Of Passion', her second album, does little to alter this point of view. The music is raunchy pop rock, easy to listen to and easy to forget.

Side one is perhaps marginally less boring than side two; 'Never Wanna Leave You' is really quite pleasant;

but an attempt to inject a bit of aggression into her music fall miserably flat on 'Hit Me With Your Best Shot' and 'Hell Is For Children'.

Most of the songs are written by at least one member of the band; an exception is Kate Bush's 'Wuthering Heights' on side two. Her treatment of this is totally unoriginal.

There is some competent guitar work throughout the album from Scott St Clair Sheets (what?) and Neil Geraldo. But the lyrics are banal to say the least, and the album generally strikes no new depths. It is a mixture of everything you've ever heard before, done badly.

Pat Benatar lacks style. I can't im-

agine what sort of an audience she appeals to but I find her unbelievably dull. JESSAMY CALKIN

ELECTRIC SUN: 'Earthquake' (Brian 0060 196 Import)

THE QUESTION on a thousand un-moving lips finally answered; what has guitarist Ulrich Roth been doing since taking his leave from the Scorpions in 1978, subsequent to the recording of 'Tokyo Tapes'? Getting together his own band, it seems, and if 'Earthquake' is anything to go by, he certainly hasn't been idling his talents in the process.

For anyone, though, with an open musical mind, let me point out that Electric Sun are a trio in the classic progressive rock sense of the term, comprising, aside from Herr Roth on guitar / vocals, Clive Edwards (drums) and Oriental - featured Ilie Rigenas on bass. Much of 'Earthquake' sees the thorough - bred three-piece following a thoughtful, balanced and sensitive path, with scarcely a hint of the gregarious gross - out technique which litter Roth's past, at least.

This overall approach is nowhere better illustrated than on the title track, a 10 and a half minute instrumental landscape that has Roth performing in an inspired variety of styles, reminiscent of turns of Hackett's easy - flowing splendour, Trower's consummate compassion, and Hendrix's sheep poetry in volume. Behind all of this, Edwards and Rigenas do battle with ravenous solidity that occasionally strolls up a jazz / rock cul - de - sac but always keeps a simplistic, rhythmic thread well in sight.

Elsewhere shorter numbers such as the eponymous 'Electric Sun', 'Lilac' and 'Sundown' deftly underline that high - powered complexity in rock needn't induce terminal boredom.

Yea, verily, 'Earthquake' is a satisfyingly subliminal sub - sonic sensation; hear it soon and forget about fashionable highs, OK? + + + + ½ MALCOLM DOME

RECORD & TAPE MART

HIRE CASSETTES

Our fast-growing library - life membership is now available for only £2.

From our superb catalogue - including most top 75 chart entries plus 1000's of oldies

To your choice of tapes from just 2½p per day

Free brochure from THE MUSICCASSETTE LIBRARY (Dept RM) PO Box 147, Watford WD2 4FE, Herts

★ JOIN
★ CHOOSE
★ LISTEN

MUSIC MARKET'S SHADY DEALS

20 HIGH STREET, PUTNEY, SW15 1SL (By the Bridge) Tel. 01-789 0518
Open Mon-Sat + Mail Order
130 ST. MARY STREET, SOUTHAMPTON (Opp Kingsland Mkt) Tel. 29121

SINGLES

- 1. Sham 69. What have we got (1 sided single) £3.50
- 2. Sex Pistols. Holidays in the sun (UK pic bag) £3.50
- 3. PIL (Newspaper sleeve) £3.75
- 4. New York Blondes. £4.00
- Little GTO (Withdrawn Debbie Harry Single) £1.50
- 5. The Clash. City Rockers (Import Pic Bag) £2.50
- 6. The Clash. (Cost of living EP Pic bag) including Capital Radio £2.50
- 7. Skids. Charles (Pic bag EP. No bad record label) £5.00
- 8. Cliff Richard. Mean Streak (Import EMI Label) £1.50
- 9. Jam. Stratogator. (Original Pic bag) £2.00
- 10. Patrick Fitzgerald. Paranoid Ward (9 track 12") 3.00

Prices include post and packing
Cheques/POs to Music Market (London)

RECORDS BOUGHT FOR CASH OR PART EXCHANGE - CALLERS ONLY

CASSETTE HIRE

Why pay around £5 for new cassettes when you can hire any of our 4,500 library cassettes for just 36p.

For full details of membership ask for our free brochure.

STEREO CASSETTE LENDING LIBRARY
Room 6, Sherwood House
Canterbury CT1 3RL

WEST 4 RECORD COVERS

- LP Polythene (2000) 25 £1.70, 50 £3.50
- LP 14.15, 250 £9.20, 500 £16.75, 1000 £25.75
- LP Polythene (400 G) 25 £2.80, 50 £3.45, 100 £5.50, 250 £14.85, 500 £27.80, 1000 £31.95
- LP Paper Polythene (liners) 30 £3.65, 100 £10.95, 250 £25.75, 500 £47.95
- LP White Paper (liners) 50 £4.50, 100 £9.25
- PVC Double LP 14.50, 10 £3.00, LP PVC (heavy duty) 25 £3.10, 50 £10.50, 100 £19.90

Prices include postage and packing in UK, Eire, Channel Islands, and BFPO's Overseas and trade customers write for list. Cheque or PO with order please, or shoppers welcome to save postage at WEST 4 TAPES & RECORDS 168 Chiswick High Road London W4 2DR (Dept RM)

RECORDS BOUGHT FOR CASH OR PART EXCHANGE - CALLERS ONLY

Records Wanted

ABSOLUTELY ALL your unwanted LPs, cassettes, singles (especially rarities) bought for 1p - £2.50 each cash or exchange value. We guarantee NONE refused!! Bring ANY quantity in ANY condition to: Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727-3539) ANY records, cassettes may be sent by post with SAE for cash (Our price must be accepted - nothing returned once sent) Estimates on Request.

THE JAM singles All around the World, News of the World, In the City on picture sleeve - Staines 57415.

BRENDA LEE, P. J. Proby, Pitney, Jan/Dean, John Leyton, Other Oldies. Mint condition J. Barnes, - 89 Tilvey Road, Dagenham, Essex.

MISSED THAT HIT SOUND WHILE IT WAS AROUND, GET IT FROM THE DEALER, WITH ALL THE CLASSICS. All the singles listed below are but a small selection from over 2,000 singles, and 1,000 LP's listed at incredible prices.

SENDS A.E. FOR LIST

ALL THE RECORDS LISTED BELOW ARE 40p EACH, 4 FOR £1.50, 10 FOR £3.50, 20 FOR £8 (+ 35p P&P) MANY OTHERS ON LIST

- 52 BADFINGER
- 144 WILLIAM BELL & JUDY CLAY
- 325 CHIC
- 2639 CHI-LITES
- 4522 DEODATO
- 2434 EAGLES
- 476 ELECTRIC LIGHT ORCHESTRA
- 3057 FLEETWOOD MAC
- 844 HOT CHOCOLATE
- 754 GOLDIE
- 1886 DISCO TEX & THE SEXCLETES
- 950 K.C. & SUNSHINE BAND
- 970 BO KIRKLAND & RUTH DAVIS
- 2280 NICK LOWE
- 1078 BARRY MANLOW
- 2815 OLIVIA NEWTON JOHN
- 1424 QUEEN
- 1480 RENAISSANCE
- 1518 ROLLING STONES
- 2501 SECRET AFFAIR
- 3144 SHOWADDY WADDY
- 1873 SMOKE
- 1781 ROD STEWART
- 1784 SUGAR CANE
- 1886 DISCO TEX & THE SEXCLETES
- 2983 FRANKIE VALLI
- 2853 STEVIE WONDER

ALSO A GREAT BARGAIN

- 188 Hit Singles £18 (+ £4 if overseas)
- 188 SOUL SINGLES £10 (+ £4 if overseas)
- 100 REGGAE SINGLES £10 (+ £4 if overseas)

OLDIES UNLIMITED DEPARTMENT (R)
TELFORD, SHROPSHIRE TF2 9NQ

RECORD & TAPE EXCHANGE

LPs, Tapes, Singles, Rarities Wanted

We pay 1p - £2.50 each CASH or EXCHANGE VALUE for your unwanted LPs, cassettes, singles (especially RARITIES). All accepted in ANY condition - absolutely NONE refused!

Bring ANY quantity to one of our shops at:

- 38 NOTTING HILL GATE, W11
- 28 PEMBRIDGE ROAD, NOTTING HILL GATE, W11
- 90 GOLDHAWK ROAD, SHEPHERDS BUSH W12

Any records, cassettes may be sent with SAE for cash to Record & Tape Exchange, 38 Notting Hill Gate, London W11. (Our price must be accepted - none returned once sent, estimates on request).

RARITIES are bought, sold and exchanged in our deletions dept. UPSTAIRS at 38 Notting Hill Gate, W11.

All shops are open daily 10am-8pm. There are 1,000s of used records & tapes, many below £1.00, singles from 10p.

All enquiries: 01-727 3539

Adrians

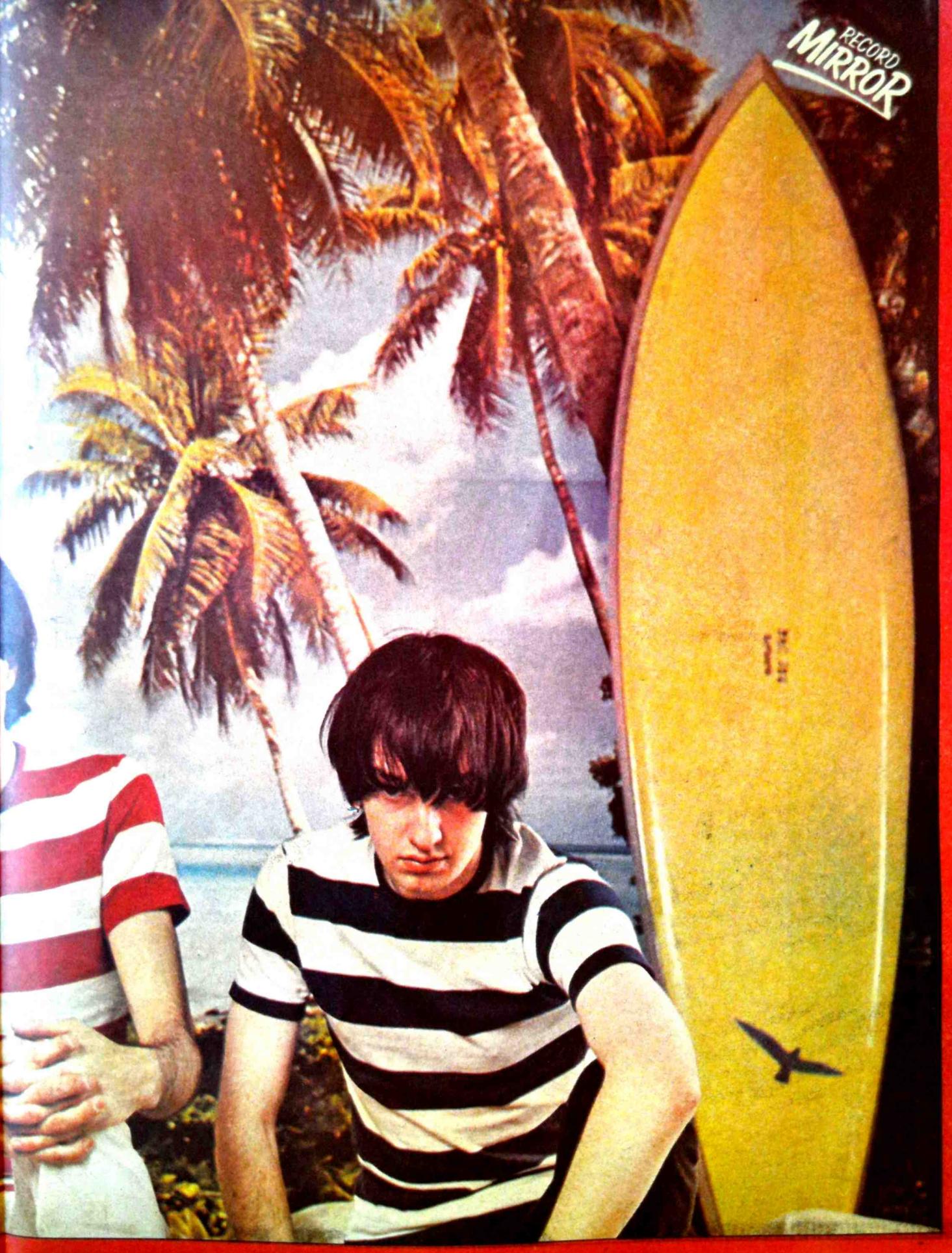
THE RECORD SPECIALIST

38 NOTTING HILL GATE, LONDON W11

Open Monday to Saturday 10am-8pm

1000s of records, tapes, singles, LPs, EPs, 7" singles, 45s, 10" LPs, 12" LPs, 18" LPs, 24" LPs, 30" LPs, 36" LPs, 42" LPs, 48" LPs, 54" LPs, 60" LPs, 66" LPs, 72" LPs, 78" LPs, 84" LPs, 90" LPs, 96" LPs, 102" LPs, 108" LPs, 114" LPs, 120" LPs, 126" LPs, 132" LPs, 138" LPs, 144" LPs, 150" LPs, 156" LPs, 162" LPs, 168" LPs, 174" LPs, 180" LPs, 186" LPs, 192" LPs, 198" LPs, 204" LPs, 210" LPs, 216" LPs, 222" LPs, 228" LPs, 234" LPs, 240" LPs, 246" LPs, 252" LPs, 258" LPs, 264" LPs, 270" LPs, 276" LPs, 282" LPs, 288" LPs, 294" LPs, 300" LPs, 306" LPs, 312" LPs, 318" LPs, 324" LPs, 330" LPs, 336" LPs, 342" LPs, 348" LPs, 354" LPs, 360" LPs, 366" LPs, 372" LPs, 378" LPs, 384" LPs, 390" LPs, 396" LPs, 402" LPs, 408" LPs, 414" LPs, 420" LPs, 426" LPs, 432" LPs, 438" LPs, 444" LPs, 450" LPs, 456" LPs, 462" LPs, 468" LPs, 474" LPs, 480" LPs, 486" LPs, 492" LPs, 498" LPs, 504" LPs, 510" LPs, 516" LPs, 522" LPs, 528" LPs, 534" LPs, 540" LPs, 546" LPs, 552" LPs, 558" LPs, 564" LPs, 570" LPs, 576" LPs, 582" LPs, 588" LPs, 594" LPs, 600" LPs, 606" LPs, 612" LPs, 618" LPs, 624" LPs, 630" LPs, 636" LPs, 642" LPs, 648" LPs, 654" LPs, 660" LPs, 666" LPs, 672" LPs, 678" LPs, 684" LPs, 690" LPs, 696" LPs, 702" LPs, 708" LPs, 714" LPs, 720" LPs, 726" LPs, 732" LPs, 738" LPs, 744" LPs, 750" LPs, 756" LPs, 762" LPs, 768" LPs, 774" LPs, 780" LPs, 786" LPs, 792" LPs, 798" LPs, 804" LPs, 810" LPs, 816" LPs, 822" LPs, 828" LPs, 834" LPs, 840" LPs, 846" LPs, 852" LPs, 858" LPs, 864" LPs, 870" LPs, 876" LPs, 882" LPs, 888" LPs, 894" LPs, 900" LPs, 906" LPs, 912" LPs, 918" LPs, 924" LPs, 930" LPs, 936" LPs, 942" LPs, 948" LPs, 954" LPs, 960" LPs, 966" LPs, 972" LPs, 978" LPs, 984" LPs, 990" LPs, 996" LPs, 1002" LPs, 1008" LPs, 1014" LPs, 1020" LPs, 1026" LPs, 1032" LPs, 1038" LPs, 1044" LPs, 1050" LPs, 1056" LPs, 1062" LPs, 1068" LPs, 1074" LPs, 1080" LPs, 1086" LPs, 1092" LPs, 1098" LPs, 1104" LPs, 1110" LPs, 1116" LPs, 1122" LPs, 1128" LPs, 1134" LPs, 1140" LPs, 1146" LPs, 1152" LPs, 1158" LPs, 1164" LPs, 1170" LPs, 1176" LPs, 1182" LPs, 1188" LPs, 1194" LPs, 1200" LPs, 1206" LPs, 1212" LPs, 1218" LPs, 1224" LPs, 1230" LPs, 1236" LPs, 1242" LPs, 1248" LPs, 1254" LPs, 1260" LPs, 1266" LPs, 1272" LPs, 1278" LPs, 1284" LPs, 1290" LPs, 1296" LPs, 1302" LPs, 1308" LPs, 1314" LPs, 1320" LPs, 1326" LPs, 1332" LPs, 1338" LPs, 1344" LPs, 1350" LPs, 1356" LPs, 1362" LPs, 1368" LPs, 1374" LPs, 1380" LPs, 1386" LPs, 1392" LPs, 1398" LPs, 1404" LPs, 1410" LPs, 1416" LPs, 1422" LPs, 1428" LPs, 1434" LPs, 1440" LPs, 1446" LPs, 1452" LPs, 1458" LPs, 1464" LPs, 1470" LPs, 1476" LPs, 1482" LPs, 1488" LPs, 1494" LPs, 1500" LPs, 1506" LPs, 1512" LPs, 1518" LPs, 1524" LPs, 1530" LPs, 1536" LPs, 1542" LPs, 1548" LPs, 1554" LPs, 1560" LPs, 1566" LPs, 1572" LPs, 1578" LPs, 1584" LPs, 1590" LPs, 1596" LPs, 1602" LPs, 1608" LPs, 1614" LPs, 1620" LPs, 1626" LPs, 1632" LPs, 1638" LPs, 1644" LPs, 1650" LPs, 1656" LPs, 1662" LPs, 1668" LPs, 1674" LPs, 1680" LPs, 1686" LPs, 1692" LPs, 1698" LPs, 1704" LPs, 1710" LPs, 1716" LPs, 1722" LPs, 1728" LPs, 1734" LPs, 1740" LPs, 1746" LPs, 1752" LPs, 1758" LPs, 1764" LPs, 1770" LPs, 1776" LPs, 1782" LPs, 1788" LPs, 1794" LPs, 1800" LPs, 1806" LPs, 1812" LPs, 1818" LPs, 1824" LPs, 1830" LPs, 1836" LPs, 1842" LPs, 1848" LPs, 1854" LPs, 1860" LPs, 1866" LPs, 1872" LPs, 1878" LPs, 1884" LPs, 1890" LPs, 1896" LPs, 1902" LPs, 1908" LPs, 1914" LPs, 1920" LPs, 1926" LPs, 1932" LPs, 1938" LPs, 1944" LPs, 1950" LPs, 1956" LPs, 1962" LPs, 1968" LPs, 1974" LPs, 1980" LPs, 1986" LPs, 1992" LPs, 1998" LPs, 2004" LPs, 2010" LPs, 2016" LPs, 2022" LPs, 2028" LPs, 2034" LPs, 2040" LPs, 2046" LPs, 2052" LPs, 2058" LPs, 2064" LPs, 2070" LPs, 2076" LPs, 2082" LPs, 2088" LPs, 2094" LPs, 2100" LPs, 2106" LPs, 2112" LPs, 2118" LPs, 2124" LPs, 2130" LPs, 2136" LPs, 2142" LPs, 2148" LPs, 2154" LPs, 2160" LPs, 2166" LPs, 2172" LPs, 2178" LPs, 2184" LPs, 2190" LPs, 2196" LPs, 2202" LPs, 2208" LPs, 2214" LPs, 2220" LPs, 2226" LPs, 2232" LPs, 2238" LPs, 2244" LPs, 2250" LPs, 2256" LPs, 2262" LPs, 2268" LPs, 2274" LPs, 2280" LPs, 2286" LPs, 2292" LPs, 2298" LPs, 2304" LPs, 2310" LPs, 2316" LPs, 2322" LPs, 2328" LPs, 2334" LPs, 2340" LPs, 2346" LPs, 2352" LPs, 2358" LPs, 2364" LPs, 2370" LPs, 2376" LPs, 2382" LPs, 2388" LPs, 2394" LPs, 2400" LPs, 2406" LPs, 2412" LPs, 2418" LPs, 2424" LPs, 2430" LPs, 2436" LPs, 2442" LPs, 2448" LPs, 2454" LPs, 2460" LPs, 2466" LPs, 2472" LPs, 2478" LPs, 2484" LPs, 2490" LPs, 2496" LPs, 2502" LPs, 2508" LPs, 2514" LPs, 2520" LPs, 2526" LPs, 2532" LPs, 2538" LPs, 2544" LPs, 2550" LPs, 2556" LPs, 2562" LPs, 2568" LPs, 2574" LPs, 2580" LPs, 2586" LPs, 2592" LPs, 2598" LPs, 2604" LPs, 2610" LPs, 2616" LPs, 2622" LPs, 2628" LPs, 2634" LPs, 2640" LPs, 2646" LPs, 2652" LPs, 2658" LPs, 2664" LPs, 2670" LPs, 2676" LPs, 2682" LPs, 2688" LPs, 2694" LPs, 2700" LPs, 2706" LPs, 2712" LPs, 2718" LPs, 2724" LPs, 2730" LPs, 2736" LPs, 2742" LPs, 2748" LPs, 2754" LPs, 2760" LPs, 2766" LPs, 2772" LPs, 2778" LPs, 2784" LPs, 2790" LPs, 2796" LPs, 2802" LPs, 2808" LPs, 2814" LPs, 2820" LPs, 2826" LPs, 2832" LPs, 2838" LPs, 2844" LPs, 2850" LPs, 2856" LPs, 2862" LPs, 2868" LPs, 2874" LPs, 2880" LPs, 2886" LPs, 2892" LPs, 2898" LPs, 2904" LPs, 2910" LPs, 2916" LPs, 2922" LPs, 2928" LPs, 2934" LPs, 2940" LPs, 2946" LPs, 2952" LPs, 2958" LPs, 2964" LPs, 2970" LPs, 2976" LPs, 2982" LPs, 2988" LPs, 2994" LPs, 3000" LPs, 3006" LPs, 3012" LPs, 3018" LPs, 3024" LPs, 3030" LPs, 3036" LPs, 3042" LPs, 3048" LPs, 3054" LPs, 3060" LPs, 3066" LPs, 3072" LPs, 3078" LPs, 3084" LPs, 3090" LPs, 3096" LPs, 3102" LPs, 3108" LPs, 3114" LPs, 3120" LPs, 3126" LPs, 3132" LPs, 3138" LPs, 3144" LPs, 3150" LPs, 3156" LPs, 3162" LPs, 3168" LPs, 3174" LPs, 3180" LPs, 3186" LPs, 3192" LPs, 3198" LPs, 3204" LPs, 3210" LPs, 3216" LPs, 3222" LPs, 3228" LPs, 3234" LPs, 3240" LPs, 3246" LPs, 3252" LPs, 3258" LPs, 3264" LPs, 3270" LPs, 3276" LPs, 3282" LPs, 3288" LPs, 3294" LPs, 3300" LPs, 3306" LPs, 3312" LPs, 3318" LPs, 3324" LPs, 3330" LPs, 3336" LPs, 3342" LPs, 3348" LPs, 3354" LPs, 3360" LPs, 3366" LPs, 3372" LPs, 3378" LPs, 3384" LPs, 3390" LPs, 3396" LPs, 3402" LPs, 3408" LPs, 3414" LPs, 3420" LPs, 3426" LPs, 3432" LPs, 3438" LPs, 3444" LPs, 3450" LPs, 3456" LPs, 3462" LPs, 3468" LPs, 3474" LPs, 3480" LPs, 3486" LPs, 3492" LPs, 3498" LPs, 3504" LPs, 3510" LPs, 3516" LPs, 3522" LPs, 3528" LPs, 3534" LPs, 3540" LPs, 3546" LPs, 3552" LPs, 3558" LPs, 3564" LPs, 3570" LPs, 3576" LPs, 3582" LPs, 3588" LPs, 3594" LPs, 3600" LPs, 3606" LPs, 3612" LPs, 3618" LPs, 3624" LPs, 3630" LPs, 3636" LPs, 3642" LPs, 3648" LPs, 3654" LPs, 3660" LPs, 3666" LPs, 3672" LPs, 3678" LPs, 3684" LPs, 3690" LPs, 3696" LPs, 3702" LPs, 3708" LPs, 3714" LPs, 3720" LPs, 3726" LPs, 3732" LPs, 3738" LPs, 3744" LPs, 3750" LPs, 3756" LPs, 3762" LPs, 3768" LPs, 3774" LPs, 3780" LPs, 3786" LPs, 3792" LPs, 3798" LPs, 3804" LPs, 3810" LPs, 3816" LPs, 3822" LPs, 3828" LPs, 3834" LPs, 3840" LPs, 3846" LPs, 3852" LPs, 3858" LPs, 3864" LPs, 3870" LPs, 3876" LPs, 3882" LPs, 3888" LPs, 3894" LPs, 3900" LPs, 3906" LPs, 3912" LPs, 3918" LPs, 3924" LPs, 3930" LPs, 3936" LPs, 3942" LPs, 3948" LPs, 3954" LPs, 3960" LPs, 3966" LPs, 3972" LPs, 3978" LPs, 3984" LPs, 3990" LPs, 3996" LPs, 4002" LPs, 4008" LPs, 4014" LPs, 4020" LPs, 4026" LPs, 4032" LPs, 4038" LPs, 4044" LPs, 4050" LPs, 4056" LPs, 4062" LPs, 4068" LPs, 4074" LPs, 4080" LPs, 4086" LPs, 4092" LPs, 4098" LPs, 4104" LPs, 4110" LPs, 4116" LPs, 4122" LPs, 4128" LPs, 4134" LPs, 4140" LPs, 4146" LPs, 4152" LPs, 4158" LPs, 4164" LPs, 4170" LPs, 4176" LPs, 4182" LPs, 4188" LPs, 4194" LPs, 4200" LPs, 4206" LPs, 4212" LPs, 4218" LPs, 4224" LPs, 4230" LPs, 4236" LPs, 4242" LPs, 4248" LPs, 4254" LPs, 4260" LPs, 4266" LPs, 4272" LPs, 4278" LPs, 4284" LPs, 4290" LPs, 4296" LPs, 4302" LPs, 4308" LPs, 4314" LPs, 4320" LPs, 4326" LPs, 4332" LPs, 4338" LPs, 4344" LPs, 4350" LPs, 4356" LPs, 4362" LPs, 4368" LPs, 4374" LPs, 4380" LPs, 4386" LPs, 4392" LPs, 4398" LPs, 4404" LPs, 4410" LPs, 4416" LPs, 4422" LPs, 4428" LPs, 4434" LPs, 4440" LPs, 4446" LPs, 4452" LPs, 4458" LPs, 4464" LPs, 4470" LPs, 4476" LPs, 4482" LPs, 4488" LPs, 4494" LPs, 4500" LPs, 4506" LPs, 4512" LPs, 4518" LPs, 4524" LPs, 4530" LPs, 4536" LPs, 4542" LPs, 4548" LPs, 4554" LPs, 4560" LPs, 4566" LPs, 4572" LPs, 4578" LPs, 4584" LPs, 4590" LPs, 4596" LPs, 4602" LPs, 4608" LPs, 4614" LPs, 4620" LPs, 4626" LPs, 4632" LPs, 4638" LPs, 4644" LPs, 4650" LPs, 4656" LPs, 4662" LPs, 4668" LPs, 4674" LPs, 4680" LPs, 4686" LPs, 4692" LPs, 4698" LPs, 4704" LPs, 4710" LPs, 4716" LPs, 4722" LPs, 4728" LPs, 4734" LPs, 4740" LPs, 4746" LPs, 4752" LPs, 4758" LPs, 4764" LPs, 4770" LPs, 4776" LPs, 4782" LPs, 4788" LPs, 4794" LPs, 4800" LPs, 4806" LPs, 4812" LPs, 4818" LPs, 4824" LPs, 4830" LPs, 4836" LPs, 4842" LPs, 4848" LPs, 4854" LPs, 4860" LPs, 4866" LPs, 4

BARRACUDAS



MAILMAN

CASSETTE CRISIS CONCERN

THE LETTER TO END THEM ALL

I HAVE got an amateur recording licence. Cost £1.75. Much cheaper than buying records.

Anon

•Blank tape winner. Pity you failed to supply name and address.

... AND START THEM ALL OVER AGAIN

IT'S a well known fact that probably 90 per cent of tape owners record the TOP 40 off Radio One each week, and if you use stereo VHF, you can hardly hear the difference in sound quality from a record.

And if you have the choice of buying one single or one good quality C60 cassette at the same price (and on which you can probably get 19-20 singles) which is the better to choose?

However, I don't think taping is the main reason companies are losing money. As mentioned in the singles reviews each week, most records released by all companies (about 70 per cent of them, anyway) chart, the companies either trying to sell the same thing as six months ago over again, or else not giving the new, interesting sounds enough publicity — worried they might lose money — which they're doing anyway.

Through working with a radio station I've found ridiculous amounts of money wasted on 20 to 30 promo singles a week (from each company), many of which will be put in the cupboard until disposed of after one play.

I suggest the record companies try printing good quality records, instead of 50 per cent of them being warped or scratched, and then charge less for them, not many people being able to afford a fiver a time for an LP.

Yours faithfully, a Hospital Radio presenter.

•Absolutely. But, as always, easier said than done. You ask them for better quality control, you get higher prices. Whatever changes take place, the punter will pay for it one way or the other. Don't expect things to get any better...

AND ON THE SUBJECT...

I WONDER if record companies cut the cost of singles from £1 to 50p they'd sell more than twice as many records?

Dr Otto Van Neimann, Pravda.

•What does "cut the cost of singles" mean? — The Record Companies.

AND STILL...

I MUST admit that I tape my records from time to time, but I can't understand what everyone's moaning about. If I've bought the record, then no — one is losing out

are they? And as for taping off the radio, with pathetic DJs like Tony Blackburn, who interrupts with "Isn't that a sensational sound?" at the beginning and end of every record, I find it a waste of time.

In Sheffield, a single usually costs £1.10, though, — if you're lucky — some shops have Top 20 singles for about 90p. People are now paying the extra £2 or so for the album... and we all know record companies say they only make money on singles sales, not albums!

The only albums you can get for £2.99 are those about four years old. New releases from artists such as Grace Jones you have to fork out £5.25 for!

Grace Jones clone, somewhere in Sheffield.

•This we know.

THE LETTER TO ALMOST END THEM ALL AGAIN

I THINK I should end the John Connolly controversy once and for all by exposing him as a fraud. There are three possibilities:

1 He is a syndicate formed by a record company to block the letters pages of music papers so that there's no room for letters about overpriced records. (That's out for a start — Ed)

2 He is a ruthless egocentric maniac who loves people writing

Anyway, scientific studies have shown that adverse weather conditions have prevented the evolution of any intelligent life forms in New Barnet.

Secretary of the Anti - Connolly League, Old Barnet.

•Yeah! — Rock Against John Connolly.

THOUGHT OF THE WEEK

COULD you please only take me seriously when I'm being serious. Thank you seriously, Mike Upton, St

shall always think of them each time I wear it.

John Connolly, the wit of New Barnet.

•The 44 Magnum is in the post. You know what to do.

ANOTHER LETTER TO ALMOST START THEM ALL OVER AGAIN

I AM writing in reply to the supposed fact that the record industry is in a slump at the moment. From RM last week it seems they are blaming it all on home taping but surely most of the blame must go to the international industrial depression. Taping has gone on for years and yet record companies got on alright before. (How come A&M had profits last month?)

If things are so bad why don't record companies get in on the cassette industry?

Paul Southall, Redcar, Cleveland.

•More letters by John Connolly, I say. — A Record Company Conceptual Spokesman.

I'm alright, Jack — EMI Blank Tapes Division.

•Oh shut up. — A Record Company Conceptual Spokesman.

TALES FROM THE CRYPT

TALES FROM THE CRYPT

A SUGGESTION for John Lennon: I suggest John Lennon releases his next material on a small, possibly localised label. Local could mean Merseyside.

He should do this to show his appreciation of what smaller struggling bands are trying to do. Of course, The Beatles once struggled. Lennon should lead the small bands and support their cause, the cause best represented by the small label.

The small label could be best defined as being a fight against centralised power, as defined by companies like CBS. The small labels could be small communities fighting for survival against the government of big labels. Money should be on the bottom of his

cares list. John Lennon is a deep and thickening streak of greediness in his old age.

S Inglis, Handbridge, Chester.

•Uh... what's "Merseyside"? — John Lennon.

SUFFRAGETTE CITY

CONGRATULATIONS to Ros Russell for your letter in The Observer last Sunday and to anyone else who wrote in.

I am a beautician (God help me!) and have to wear a skirt to work, not because of men but because it's accepted, it's feminine, and as a young lady I should dress like one. The most pitiful thing is that everyone else at work accepts it! And as a feminist it tears at my soul to see middle-aged women spending the pittance left over from their housekeeping at the end of the week on a facial to try and make themselves more attractive to their husbands. Facials are fine in themselves, but for self-satisfaction, not just to satisfy the desires of some pot-bellied bald husband. What does he do to make himself more attractive to you? Sweet FA. He just expects you to accept him as some kind of Adonis because he's male.

I've been in love and still am but I thought I'd have to give up my life, my identity for love, I'd never look at another bloke again.

Like you, Ros, I get a lot of stick from males. I've been cursed (or blessed?) with long legs, long hair, big bust and big blue eyes and this usually entails me being chatted up in pubs, discos etc. "Hey chick, come into the back of my Ford Escort! I'll show you the ropes, all the tricks of the trade etc." 90 per cent of them couldn't screw the top off a bottle, let alone anything else. (That sounds like a sexually prejudiced statement — Ed)

I'm disliked because they don't get the plaintive gurgle they expect in reply, just a mouthful of hard facts and obscenities telling them precisely where to ram their Ford Escort! I always have the last laugh, because I've shattered their ego and made them feel physically undesirable. This proves their ego is built on nothing but the male myth and the fact they have a (Expletive deleted — Easily Shocked Ed) between their legs. Face it, if blokes like those prats lost their (Expletive deleted — Totally Shocked Ed) they'd lose everything, and would become quivering masses of jelly at our feet!

Jennifer, Norfolk.

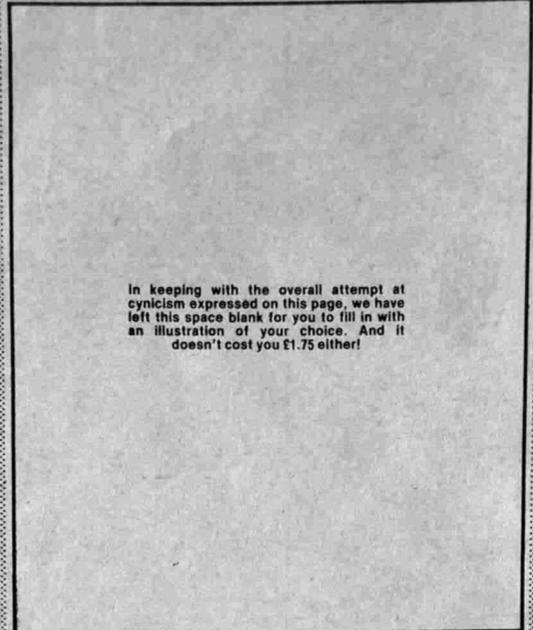
•Is this really what feminism's all about? This woman is dangerous. — Quivering Sigmund Freud.

A LAD INSANE

WITH ALL these old Presley and Cliff Richard movies on the box at the moment it makes you feel glad we had John, Paul, George and Ringo, don't it?

John Connolly, New Barnet Job Centre

•Letter-bomb winner.



In keeping with the overall attempt at cynicism expressed on this page, we have left this space blank for you to fill in with an illustration of your choice. And it doesn't cost you £1.75 either!



"Well, wack, like, some young cowboy keeps muttering about me doing something called 'werk'..."

and talking about him. (That's more like it — John Connolly)

3 He is a disco freak trying to prove he has something to benefit the world by writing. (Whaddya mean? — A disco freak with something to say that might benefit the world)

You are probably in league with him and are encouraging him to write in so that you don't have to invent so many letters. Either that or he's your schizophrenic alter ego.

Agnes Rd, Babbacombe, Torquay. PS From now on, all my letters are going to be much better. Well, more or less.

•Bloody good job too. — The Man From Quality Control.

BUT THEN...

I WOULD really like to thank Jan Jan and SJ of Surrey (RM July 19th and August 2nd) for their support, and I

BUCKETS OF HEART

Oor RONNIE (GURR) meets Oor Wullie and his pals. Or, Fingerprintz to you

WHEN YOU look as much like Oor Wullie as Fingerprintz' Jimme O'Neill then you simply have to be a) successful and b) a star.

"Oor Wullie" for our English readers, is the ragamuffin darling of a well known Scottish Sunday newspaper who sports spiky hair and spends most of his life philosophising and ruminating on an upturned bucket.

Jimme, along with his four pals, Cha Burns (PC Murdoch perhaps in this piece), Kenny Alton (Soapy Soutar) and Bob Shilling (Wee Eck) spend their time together, not as you might expect engaged in endless games of chicky melly and soot fights but rather in making albums and prattling about with guitars and drums. The dope on Fingerprintz is that they're a band. A group that have come up with one of the year's best pop singles.

"Bulletproof Heart" and followed it with a neat collection of popular joviality entitled "Distinguishing Marks".

Retiring to a park near the band's record company with two bottles of a particularly virulent vino, we despatch the band's press man (Fat Boab) to buy the sarnis. The history. Jimme the drummer, the sophisticatedly handsome Bob Shilling, met up in a band called Bandana in which ageing UK Sub Charlie Harper was the bass guitarist. Guitarist and second Scot Cha Burns went to school with O'Neill, and bassist Kenny Alton hails from Coventry, where he once played with Brad, the Specials' drummer. "He's better known for that than playing with Fingerprintz," cracks Jimme dryly.

Jimme then released a fine little single on Charlie Gillett's Oval label, the name of which I forget. The chap though was seen to record under the dubious monicker of Gimme Shelter.

Fingerprintz, after a spell as backing band, then entered the world of the Richard Branson phonographic empire. They recorded an album at Branno's Manor studios, which never saw the light of day. Thus it came to pass that the eventual first album release, "The Very Dab", was recorded on a mere eight-track studio produced by the boys in the band themselves.

"The only way they (Virgin) would let us do it was without a producer. The album we'd done before that was shit and wasn't released. It was well produced but I thought it was terrible, there was no fire or energy. It was just a nice polite record," draws Jimme in his rich West of Scotland accent. Who was responsible for that production I enquire.

"Er, David Batchelor but I don't want to slag him off cos it wasn't his fault. It was the band's fault."

The eventual release, in every sense of the word, came in the shape of "The Very Dab", a jaunty collection of pop scenarios that sounded rough but nonetheless ready. It came as a huge surprise to learn that in the same week as Pink Floyd's "The Wall" and the "No Nukes" triple album shebang were released this tidler had only gone and become top radio airplay ad-on in the US of A. Back to Jim: "The airplay it got was phenomenal and when we went to America to play we went down amazing but because we

were distributed by Jem you couldn't get the album anywhere."

The problem occurred due to the fact that Fingerprintz decided against the big brother distribution of Atlantic and also as Cha so succinctly puts it, "because our last manager f + + + ed up."

The obvious question at this point in the proceedings should be why? Why should a hastily constructed quality shoot up to the top of the airplay rating charts Stateside? Kenny is adamant and jocular: "Cos we're amazing!" Jim is more to the point as he explains that FM radio interspersed their plays with old rock 'n' roll hits. Also, he states, that Americans are nowhere near as stupid as most British bands seem to think. "It was interesting that we sounded good on American radio. I mean, we didn't sound good compared to ELO but we didn't sound bad compared to say Joe Jackson."

The raw spirit of early rock seems to fit in perfectly with the rolling pop that reared its quirky head on "The Very Dab". But what did that airplay overkill mean in real terms?

"It didn't really mean a lot. When it doesn't translate into sales it's a bit disappointing. That airplay didn't really mean a lot but it did mean that our next album, if it was any good, might do something over there and that's all it still means. When we went there on our last tour I expected to do well because of the radio plays but I soon found out that wasn't the case.

"There're no shortcuts. You still

have to be a great band and on that last American tour we became what I thought was a great band. We stopped playing for ourselves and that was something we'd never done before. We never attacked audiences over here, probably because of all those support gigs we did where we'd be stuck on at seven o'clock without a soundcheck. That was all f + + + ing useless."

The difference from the eight track skeletal, but distinguished pop of "Dab", to the grandiose Nick Garvey produced rhythms of "Distinguishing Marks" is huge in sound, though the base elements like the irresistible hooks and Scottish voice still remain. What I wonder will the next outing sound like? The reply is unified. Kenny, as is his wont, replies: "It'll be amazing." Jimme: "There'll be the same difference again. I think this record is great but it does lack some things. I think if you make a record that sounds great you're well away."

"I've always thought this band has had to make great records to get noticed because we're not an image band or anything. We don't really want to be. That American tour showed us what we could do live but the main thing has always been records. I'd like the next one to be... I don't know. I think this one we made some concessions to make it a popular record or rather a well produced record. I think great records don't need to be like that but I think it's good. The next one'll be better."

What should assure US success

this time around is the fact that the 'Printz are now being managed by Bob Dylan's management company. Again Jimme explains:

"What happened was that Virgin had been touting managers but we wanted to manage ourselves. After that American tour we realised if we'd had a manager before that tour we'd have done a million times better. Management Three (Dylan's men) heard demos of the new material and swooped.

Jimme opines that their manager is really on the ball and more importantly they could play darts with him. Rumours that Dylan is so awed by O'Neill's lyrics that he has asked our man to pen songs for his new epistle are strongly denied.

Talk turns to the new Belfast inspired single "Bulletproof Heart". It is about Belfast? "Ah, but that's only cos you know," replies Jimme. "I prefer to think of it as a new wave 'Mull Of Kintyre'. It was meant to be a song with a message and it's a serious as that. It's applicable to any city. I do that all the time with my lyrics, there's the ambiguity [between 'lost in the maze' and 'lost in The Maze (Prison)'] Everything I write has those puns in it."

"A lot of my songs are love songs that take it into other areas. They're weird, surreal, creating other images from another subject. It's modern pop music, that sounds horrible doesn't it? It's meant to be accessible but I think there's definitely other areas in the writing. Anyway, maybe that's being pretentious, I dunno."

Not at all I muse as the Fingers and their Printz walk off, presumably to play with Jeemy their pet mouse and their carties. Listen to the album and you too will be forced to exclaim: Jings! Crivvens! 'Helpmaboab!

FINGERPRINTZ: left to right: Kenny Alton, Bob Shilling, Jimme O'Neill and Cha Burns.



Edited by SUSANNE GARRETT

HELP

NO PILLS NO SLEEP

FOR THE last five or six years I've found it difficult to sleep. When I told my doctor two years ago that I'd tried everything from going to bed very late to drink, (sherry, whisky, brandy, anything), he gave me some very mild tranquillisers which had no effect at all! He says I should try a hot milky drink and try to sleep. I've told a receptionist at his surgery that if he doesn't give me the stronger sleeping tablets I need I'll find a pusher. He's already said I'm in the wrong age-group to qualify, but I'll be 22 next month.

The problem has worsened since July when a man tried to rape me. I was so terrified and on edge that I went to the surgery straight away for tranquillisers, and was prescribed Equagesic. Since then I've been taking four of these and two Feminox painkillers to sleep. I'm very much inclined to find a pusher now.

Also, do you think I should tell the police about what happened, even though it was some weeks ago?

Penny, Birmingham.
 • Pull yourself together. Anaesthetising your brain every time you face the night is not a constructive solution to a deeply-rooted problem which has built up over the years. As a first step, see your GP again. He's trying to steer you away from the instant drug-induced path to oblivion, and the points he has to make are valid ones. If you insist, he may decide that a prescription from his discretion would be a better alternative than a trip to the local overpriced pills merchant. But bear in mind that he'll give you advice in your own interest and won't be blackmailed.

Extensive research has shown that insomnia and related sleep disorders are almost always linked with emotional turmoil and difficulties in coping

with life events. Ask your GP to contact the Sleep Research Laboratory, based at Abingdon Morley Hospital (1 Copse Hill, Wimbledon, London SW21), on your behalf. This is the only sleep disorder clinic carrying out new research on methods of treatment in the UK.

At a more basic level, it's a fact that if you're naturally tired you'll be able to sleep without the aid of mother's little helpers. Try taking more exercise during the day, and make sure you eat a regular and balanced diet to stay healthy. For a full information kit, write to the Health Education Council, 'Look After Yourself', PO Box 1, Sudbury, Suffolk, CO1 6SL. It's free.

As for the attempted rape, although it's unlikely that the police will be able to take any immediate action at this stage, short of keeping details for reference, it's still worth reporting. The man who tried to rape you may be in action again eventually, and if you're willing to make a statement, the information you give could be more than useful. Talk things over with Birmingham Rape Crisis Centre, 021 233 2122, or write to them at Birmingham Peace Centre, 18 Moore Street, Queensway, Birmingham 4.

For someone to talk to, as well as positive medical and legal information, Rape Crisis Centres are located throughout the UK at Cardiff 374051, Sunday (4-7pm), Wednesday (8-10pm); Edinburgh, 031 556 9437, Monday to Friday (6-10pm), Saturday (3-10pm); Glasgow 041 331 2811, Monday, Wednesday, Friday (7-10pm); Leeds 440058, all week (10am to midnight); Liverpool, 051 709 1938, Friday (6-8pm); Manchester, 061 228 3602, Tuesday and Saturday (2-5pm), Thursday 97-9pm); Tyneside,

Newcastle-Upon-Tyne, 29858, all week (10am-10pm); London, 24-hour service, all day, every day, 01 340 6145. If you need them — just ring.

FEELINGS

UNTIL a couple of weeks ago my life was fine. I started going out with a girl on holiday, but now our holiday is over. I miss her so much and don't want to do anything except phone her and write her letters. I know I love her because I've never felt so deeply for anyone before. She lives about 100 miles away.

Although I've made it clear that I'd like to see her again and know she would like to meet me again too, she doesn't really know how I care about her. Should I let her know, or will it finish our relationship? I don't usually show my feelings. I don't think she has a boyfriend at home.

John, Broadstairs.
 • What are you waiting for? After all the sun, sand and freedom of your few days together, you still like each other and have made the effort to keep in touch from a relatively daunting distance. Maybe you find it easier to play it cool when you put pen to paper because you're basically afraid of an all-out rejection if you lay your feelings on the line. So be positive and arrange another meeting in the not-too-distant future. Suggest that she visits you, or you make the trek up to her place one weekend.

If she isn't interested in seeing you face to face again, you'll know this was just a short-lived holiday romance. Or, when you see her again, take it from there. Keeping a long-distance relationship together isn't the easiest thing in the world, but if that's what you both want, you can do it. What's she doing on her hols next year?

CHANGE

I'M MOVING down to London to start a new job soon, and although I already have somewhere to live fixed up, I'm a bit confused about the

• Problems? Need some information, or just want to let off steam? Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply — space is limited and we can only publish a small number of the letters which arrive each week.

FEEDBACK



SIOUXSIE

BANSHEE JAMBOREE

BACK at discographies again, this week's band hitting the mainstream of reader interest is Siouxsie And The Banshees, currently riding high in the charts with latest album 'Kaleidoscope'. A full discography, including non-Polydor recordings is requested by Ian Redman (J), London and Andy Boyce, Brighton, and a cast of slightly less than thousands. Here comes the shock. Apart from a brief pre-signing foray into obscure John Peel sessions and a notorious but unmentionable bootleg (nothing to do with their quiv!), Siouxsie and the band have been strictly Polydor artists, say the management office and they should know.

Singles: 'Hong Kong Garden/Voices', (2059052), August '78; 'The Staircase (Mystery)/20th Century Baby', (POSP 8), March 79; 'Playground Twist/Pull To Bits', (POSP 5), June 79; 'Mittageagle (Metal Postcard)/Love In A Void', (2059151), September 79; 'Happy House/Drum Dead', (POSP 117), March 80; 'Christine/Eve White, Eve Black', (2059243), May 80. Albums: 'The Scream', (POLD 5009), October 78; 'Join Hands', (POLD 5024), August 79; 'Kaleidoscope', (244717), July 80.

Tour-wise, the band will be undertaking a Transatlantic trek later this year, but won't be hitting the UK trail until January or February 1981. But, in the meantime, new fans and long-time followers alike can join the growing army of Siouxsie aficionados by writing to: Siouxsie And The Banshees File, c/o Billy Houlston, 1 Carthusian Street, London EC1. Membership, including newsletters, special merchandise and photo offers and the like costs a mere inflationary three quid a year.

easiest way to change your doctor and dentist. How do I do it? Andy, Halifax.

• Simple. You can find out the names and addresses of doctors in your new city by word of mouth, by going through lists in any nearby main Post Office or by writing to your nearest Family Practitioner Committee, the body which supervises GP's throughout the land. Their details are listed in the telephone directory.

BENEFIT

LAST YEAR, after a brief affair with a married man, I

had a child, who I decided to keep after the birth. I love him very much, but, living on Social Security, staying at home all day, without many friends to talk to, I've suddenly felt I'm at my wits end and sometimes feel violent towards him. Is there any way I can find out about claiming more benefit? Fiona, Edinburgh.

• The Scottish Council For Single Parents, 44 Albany Street, Edinburgh EH1 (Tel 031 556 3899), offers informal advice and information to any single parent or single pregnant girl in the area. As far as the possibility of claiming more money is concerned they'll discuss your claim in detail and will also mail a free comprehensive booklet 'Welfare Benefits — A Quick Guide' which may cover areas which the SS clerks haven't told you about.

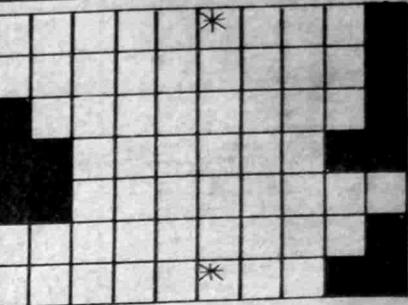
Daily frustration can understandably build-up with disastrous, unintentional and unwanted consequences. If you ever feel the impulse to hurt your child, stop and think. Reach for the phone and contact the SCSP or Women's Aid, George Street, Edinburgh (Tel 031 225 6167). They'll be sympathetic and supportive and you can offload the build-up in complete confidence.

WIN AN LP

Remember, you have to complete both the Popagram and the Xword to be eligible for the prize of an LP token. First correct entry out of the hat wins.

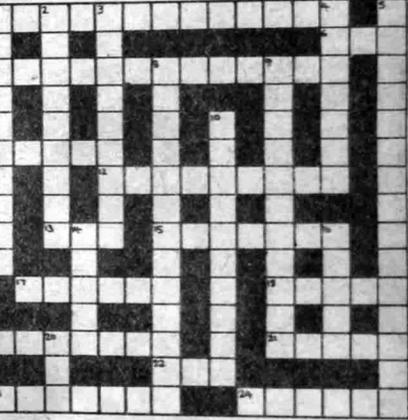
NAME _____
 ADDRESS _____

POPAGRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a band of native New Yorkers who are used up and worn out. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.
 A new M. robot would funk for J.A. if broken down (3,6)
 This very bland boy, though confused, has been saved (3,5)
 All the reps wish to change into a band we revived O. Redding classic (6)
 Just one sole year would be enough for this hit maker to be speechless (3,5)
 Watch the merry bike bring out the sunshine in your smile (4,5)
 Could you get nearer to this Joy Division set? (6)
 Throw rude Crass into panic and produce Sample and Co. (9).

XWORD



- ACROSS
 1 Flesh and Blood guitarist (4,9)
 6 Rainwear for Mick Fleetwood (3)
 7 Blondie hit (5,4,4)
 11 & 14 Down, He cut original version of Knock On Wood (5,5)
 12 Morning Dance group. (5,4)
 13 Group from Outer Space (1,1,1)
 15 One of the best selling LP's of the 70's (7)
 17 Kool and the Gang hit (3,3)
 18 What Bryan stripped bare (5)
 19 A hit Song In The Key Of Life for Stevie (3,4)
 21 Status Quo frontman (5)
 22 Russell's brother (3)
 23 Fruity Strangers hit (7)
 24 Tearful No. 1 (6)

- DOWN
 1 A setting son (4,6)
 2 Korgis hit (2,1,3,3)
 3 Roxys' comeback L.P. (8)
 4 Country or group (7)
 5 What Tony Banks has (1,7,7,7)
 8 It was a disco night for this group (5,8)
 9 Lene Lovich hit (5,6)
 10 How Ultravox like their instant replay's (4,8)
 14 See 11 Across
 16 Group playing Circus Games (5)
 20 Bowie label (1,1,1)

LAST WEEK'S SOLUTION TO X-WORD: Across 1 Joy Division, 6 Lipps Inc, 7 Babe, 10 Song For Guy, 11 Raw, 12 She's So Modern, 13 Fabulous Poodles, 15 Help, 17 Roy C, 19 Shot, 20 Annie, 21 Iron, 22 Charlot. Down 1 Jimmy Ruffin, 2 Yellow Submarine, 3 Swing Low Sweet, 4 Aja, 5 Dee, 6 Bryan Ferry, 8 Fred, 10 Steel Pulse, 14 Detroit, 16 Patli, 18 War.

Lastweek's solution to Popagram (in order of puzzle) Manhattan, Girls school, Ann Stewart, Modern Girl, Kelly Marie, Maggie May, Erich Stewart, DOWN The Game.

LAST WEEK'S WINNER: Stan Sweeney, 56 Chichele Road, London NW2.

ONLY A CRACKPOT PREFERS A CRUNCH TO A CHORD.

Agfa Cassettes offer the highest quality reproduction from a cassette. They are sensitive to the slightest impulses your recorder can pick up. And there is a tape for every kind of recorder available. Agfa +6 Cassettes also offer 6 minutes extra playing time — just for safety's sake. So why settle for second best?



Vince Cadillac &
TIES NEW SINGLE
 IS
Lovey Dovey

CRASH is the label POW!

SONGWORDS

GARY NUMAN I DIE YOU DIE

*This is not love
This is not even worth a point of view.
In echo park I
Pause for effect and whisper 'who are you?'*

*They crawl out of their holes for me
And I Die; You Die
Hear them laugh, watch them turn on me
And I Die; You Die
See my scars, they call me such things
Tear me, tear me, tear me*

*But I have your names
Screaming 'you will suffer' and 'you're all too late'
Now I feel young
Does everything stop when the old tape fails*

*They crawl out of their holes for me
And I Die; You Die
Hear them laugh, watch them turn on me
And I Die; You Die
See my scars, they call me such things
Tear me, tear me, tear me*

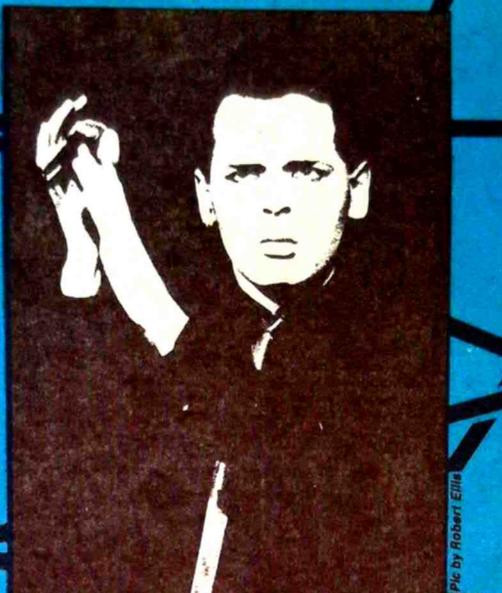
But I'm still frightened by the telephone

ON BEGGARS BANQUET

WORDS BY: GARY NUMAN

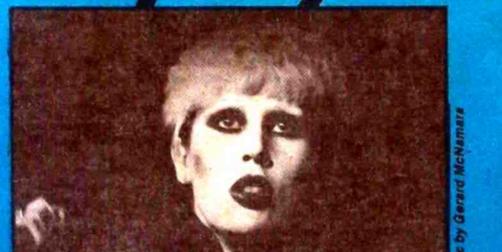
Copyright: Numan Music Ltd.

Gary Numan Fan Club Address:
P.O. Box 14,
Staines,
Middlesex
TW19 5A2.



GARY NUMAN

Pic by Robert Ellis



HAZEL O'CONNOR

Pic by Gerard McNamara

HAZEL O'CONNOR EIGHTH DAY

*In the beginning was a world
Man said let there be more light
Electric scenes, Amazer beams,
Neon brights to light our boring nights.*

*On the second day he said let's have a gas
Hydrogen & co ars of the past
Let's make some germs, Poison the worms,
Man will never be surpassed.*

*And he said Behold what I have done
Made a better world for everyone,
Nobody laughs, Nobody cries
World without end, forever and ever Amen.*

*On the third we get green and blue pill pie
fourth we send rockets to the sky
On the fifth metal beasts and submarines,
Sixth, man prepares his final dream.*

*In our image let's make robots for our slaves
Imagine all the time we'll save
Computers, machines, silicon dream
Seventh, he retired from the scene.*

*Behold what man has done
There's not a world for anyone
Nobody laughs, Nobody cries
Worlds at an end, everyones died.*

*On the 8th day machine just got upset!
A problem had not forseen as yet
No time to flight, a blinding light
Then nothing but a void forever night.*

*Behold what man has done
There's not a world for anyone
Nobody laughs, Nobody cries
Worlds at an end, everyones died*

ON A&M RECORDS

WORDS BY: HAZEL O'CONNOR

Copyright: Albion Music Ltd.

LAST WEEK'S CHARTS

UK SINGLES

1	1	ASHES TO ASHES, David Bowie	RAC
2	3	START, Jam	Polydor
3	4	9 to 5, Sheena Easton	EMI
4	2	WINNER TAKES IT ALL, Abba	Epic
5	8	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
6	9	TOM HARK, Piranhas	Sire/Hansa
7	5	UPSIDE DOWN, Diana Ross	Tamla Motown
8	1	I DIE YOU DIE, Gary Numan	Beggars Banquet
9	7	OPPS UPSIDE YOU HEAD, Gap Band	Mercury
10	13	SUNSHINE OF YOUR SMILE, Gap Band	Polydor
11	6	OH YEAH, Roxy Music	WEA
12	10	GIVE ME THE NIGHT, George Benson	A&M
13	27	EIGHTH DAY, Hazel O'Connor	EMI
14	20	DREAMIN', Cliff Richard	EMI
15	11	ALL OVER THE WORLD, Electric Light Orchestra	Jet
16	12	FUNKIN' FOR JAMAICA, Tom Browne	Arista
17	21	CAN'T STOP THE MUSIC, Village People	Mercury
18	25	MODERN GIRL, Sheena Easton	EMI
19	24	BANK ROBBEY, Clash	CBS
20	31	IT'S STILL ROCK & ROLL TO ME, Billy Joel	CBS
21	15	MARIANA, Gibson Brothers	Island
22	32	MARIE MARIE, Shakir Stevens	Epic
23	14	MORE THAN I CAN SAY, Leo Sayer	Chrysalis
24	17	PRIVATE LIFE, Grace Jones	Island
25	26	YOU GOTTA BE A HUSTLER, Sue Wilkinson	Cheatsate
26	19	LIP UP FATTY, Bad Manners	Magnet
27	37	PARANOID, Black Sabbath	News
28	28	A WALK IN THE PARK, Nick Straker Band	CBS
29	21	SLEEP WALK, Ultravox	CBS
30	33	BEST FRIEND—STAND DOWN MARGARET, The Beat	Go Feet/Hansa
31	18	USE IT UP AND WEAR IT OUT, Odyssey	RCA
32	36	MAGIC, Olivia Newton-John	Jet
33	39	CIRCUS GAMES, Shide	Virgin
34	3	IT'S ONLY LOVE/BEYOND THE REEF, Elvis Presley	RCA
35	23	COULD YOU BE LOVED, Bob Marley & The Wailers	Island
36	29	ARE YOU GETTING ENOUGH, Hot Chocolate	Rak
37	40	SUMMER FUN, Barracudas	Zonophone
38	43	I GOT YOU, Epit Enz	A&M
39	—	I WANT TO BE STRAIGHT, Ian Dury	Stiff
40	38	BIKO, Peter Gabriel	Charisma
41	22	BABOOSHKA, Kate Bush	EMI
42	36	C30 C60 C80, Bow Wow Wow	EMI
43	41	BACKSTROKIN', Falback	Spring
44	83	THE WHISPER, Selector	Selector
45	68	UNLOCK THE FUNK, Locksmith	Arista
46	16	THERE THERE MY DEAR, Dexy's Midnight Runners	Parlophone
47	35	XANADU, Olivia Newton-John/ELD	Parlophone
48	60	SARTORIAL ELOQUENCE, Elton John	Rocket
49	57	UNITED, Judas Priest	CBS
50	—	I LOVE YOU ONE, Shamam	Solar/CBS
51	62	YEARS FROM NOW, Dr Hook	Capitol
52	89	SOUND OF CONFUSION, Secret Affair	ISpy
53	54	ANOTHER DAY/ANOTHER GIRL, Lamberettas	Rocket
54	55	EQUINOXE V, Shadows	Polydor
55	—	ONE DAY I'LL FLY AWAY, Randy Crawford	Warner Brothers
56	—	WEST ONE (SHINE ON ME), The Ruks	Virgin
57	44	YOU'VE BEEN GONE, Crown Heights Affair	Mercury

58	42	FREE ME, Roger Daltrey	Polydor
59	70	THEME FROM NEW YORK NEW YORK, Frank Sinatra	Reprise
60	49	RACE WITH THE DEVIL, Girlschool	Bronze
61	66	NEON KNIGHTS, Black Sabbath	Vertigo
62	51	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar
63	52	BLACK NIGHT, Deep Purple	Harvest
64	—	DANCIN' ON A WIRE, Surface Noise	Groove
65	47	BURNIN' HOT, Jermaine Jackson	Tamla Motown
66	—	IF IT'S ALRIGHT WITH YOU BABY, Korgis	Rialto
67	—	DYNAMITE, Stacy Lattisaw	Atlantic
68	46	LET'S HANG ON, Darts	Magnet
69	—	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS
70	—	DON'T MAKE ME WAIT TOO LONG, Roberta Flack	Atlantic
71	58	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners	Atlantic
72	59	BURNING CAR, John Fox	Mercury
73	50	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
74	—	LOVE MEETING LOVE, Level 42	Polydor
75	34	WEDNESDAY WEEK, Undertones	Sire

UK ALBUMS

1	1	FLESH AND BLOOD, Roxy Music	Polydor
2	—	DRAMA, Yes	Atlantic
3	2	BACK IN BLACK, AC/DC	Atlantic
4	4	GIVE ME THE NIGHT, George Benson	Warner Brothers
5	7	XANADU, Olivia Newton-John	Jet
6	—	GLORY ROAD, Gillan	Virgin
7	5	KALEIDOSCOPE, Siouxsie And The Banshees	Polydor
8	16	ME MYSELF I, Joan Armatrading	A&M
9	6	DEEPEST PURPLE, Deep Purple	A&M
10	9	OFF THE WALL, Michael Jackson	Epic
11	10	SKY 2, Sky	Ariola
12	19	BREAKING, Bob Marley	A&M
13	20	VIENNA, Ultravox	Go Feet/Hansa
14	14	DIANA, Diana Ross	Tamla Motown
15	11	LIVING IN A FANTASY, Leo Sayer	Chrysalis
16	11	UPRISING, Bob Marley	Island
17	12	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
18	8	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners	Parlophone
19	13	MANILOW MAGIC, Barry Manilow	Arista
20	22	BAT OUT OF HELL, Meatloaf	Epic/Cleveland
21	56	ELVIS ARON PRESLEY, Elvis Presley	RCA
22	18	THE GAME, Queen	EMI
23	20	VIENNA, Ultravox	Chrysalis
24	21	REGATTA DE BLANC, Police	A&M
25	27	PETER GABRIEL, Peter Gabriel	Charisma
26	15	CLOSER, Joy Division	Factory
27	53	GLASS HOUSES, Billy Joel	EMI
28	17	McCartney II, Paul McCartney	Parlophone
29	28	CAN'T STOP THE MUSIC, Ost	Mercury
30	28	LIVE 1979, Hawkwind	Bronze
31	—	I AM WOMAN, Various	Polystar
32	—	WILD CAT, Tiggers of Pan Tang	MCA
33	30	ANOTHER STRING OF HOT HITS, Shadows	EMI
34	29	OUTLANDOS D'AMOUR, Police	A&M
35	24	WHEELS OF STEEL, Saxon	EMI
36	25	DUKE, Genesis	Carrere
37	48	HIGHWAY TO HELL, AC/DC	Charisma

38	44	THE MAGIC OF BONEY M, Boney M	Atlantic
39	32	GREATEST HITS VOL 2, Abba	Epic
40	35	MAGIC REGGAE, Various	K Tel
41	31	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
42	37	THE WAR OF THE WORLDS, Jethro Tull	Real
43	55	PRETENDERS, Pretenders	Stiff
44	33	ONE STEP BEYOND, Madness	News
45	39	BLACK SABBATH LIVE AT LAST, Black Sabbath	Polydor
46	72	MCVICAR, Roger Daltrey	Warner Brothers
47	52	RUMOURS, Fleetwood Mac	A&M
48	41	SKA 'N' B, Bad Manners	Chrysalis
49	46	PARALLEL LINES, Blondie	Whitfield
50	50	GREATEST HITS, Rose Royce	Chrysalis
51	—	Q TIPS, Q Tips	Island
52	—	ON THE RIVIERA, Gibson Brothers	RCA
53	57	PARADISE HAWAIIAN STYLE, Elvis Presley	Harvest
54	43	THE WALL, Pink Floyd	A&M
55	—	TRUE COLOURS, Split Enz	Polydor
56	58	THE BEST FROM 150 GOLD, James Last	UA
57	36	READY AND WILLING, Whitesnake	Capitol
58	60	SOMETIMES YOU WIN, Dr Hook	Bronze
59	45	DEMOLITION, Girlschool	Vertigo
60	40	TWELVE GOLD BARS, Status Quo	RCA
61	38	HANG TOGETHER, Odyssey	Warner Bros
62	—	ONE TRICK PONY, Paul Simon	Warner Brothers
63	69	NOW WE MAY BEGIN, Randy Crawford	Vertigo
64	70	HEAVEN AND HELL, Black Sabbath	CBS
65	63	ALL FOR YOU, Johnny Mathis	K Tel
66	67	ROMANTIC GUITAR, Paul Brett	Karova
67	42	CROCODILES, Echo And The Bunnymen	Island
68	—	WARM LEATHERETTE, Grace Jones	Gem
69	61	HEAD ON, Samson	RCA
70	71	G.I. BLUES, Ost	Factory
71	—	UNKLEOWN PLEASURES, Joy Division	CBS
72	49	CULTOSAURUS ERECTUS, Blue Oyster Cult	Polydor
73	34	LIVID GOLD, Liquid Gold	2 tone
74	64	SPECIALS, Specials	Rocket
75	65	21 AT 33, Elton John	

HORROR MOVIES IS THE SINGLE

LINDA AND THE PARK ARE THE BAND

CRASH IS THE LABEL

POW 2



KATE BUSH: "Did you see 'Deathwish' and the way the audience cheered every time a mugger got shot? Terrible, though I cheered myself."

AMONG THE BUSHES

In a one-page extravaganza not-paid-by-the-word
 MIKE NICHOLLS has a jaw with KATE BUSH
 about magicians and death. ANDY PHILLIPS

whips out his . . . Box Brownie
 (ha — fooled you!)

INEVITABLY, there's more to the picture than meets even a familiar eye. Take Kate Bush. One is scarcely sticking one's neck out when describing her as the brightest and most original new rock talent to have emerged these past few years. Hit singles, albums, an astonishing tour and an unspoiled, warm personality to go with the sympathetic smile and occasionally voluptuous body.

Not only that, but she's just spent six months producing a new collection of 10 songs. Of these, four were recorded beforehand and another five already written before her long sojourn at Abbey Road Studios. So you might be tempted to add the word "perfectionist" to the gathering list of credits, though the lady herself would disagree.

"I know I'm not perfect and it's that imperfection that keeps me wanting to do more. I think all my paranoias, all my doubts, all my vulnerabilities are what I depend on to keep my songs happening."

And make no mistake — her songs are her *life*. "One of the band told me last night / That music is all he's got in his life" ("Blow Away" from the new LP, "Never For Ever").

Is that really you, using the third person as a slender disguise?

"Yeah. Well, dude, it is! All we ever look for (another title, as it happens) is God — in inverted commas, inasmuch as it's something you believe in. Belief is motivation and without that you don't do anything. I mean if your God is to have a husband and children and you actually fulfil that . . . many people don't see as God the thing they love and believe in. Most of us aren't happy, really, and it's only because of our God isn't complete.

And work is your God? "It is, really, yes, as everything in my life goes into my music. Everything that happens to me affects me and it comes out in my music. If I did become perfect and was no longer vulnerable, perhaps I wouldn't get the same shocks of emotion that make me want to write."

So while philosophers and related beings have for centuries been ruminating about how to attain perfectibility, Kate Bush, still a baby at 22, has decided this is the very thing that ought to be by - passed. Heavy stuff, huh? Then again, she wasn't exactly brought up in a lightweight atmosphere.

Since our last rendezvous at the beginning of the year I'd heard that her father and

brothers, ostensibly the greatest influences in her family - orientated life, were great believers in the Russian "magician" George Ivanovitch Gurdjieff. Thinking it might assist our dialogue, I spent some time before the interview swotting up on the guy who in the early part of this century ran a school for wealthy mystics that preached stuff like "We had better torture our own spirit than suffer the inanities of calm" and "any unusual effort has the effect of shaking the mind awake".

Now there seems to be a certain amount of overlap between these observations and Kate's remarks about "shocks of emotion", but, perhaps fortunately for your good selves, she didn't seem into having a protracted natter about GI Gurdjieff (classic initials, what?).

Besides, it wouldn't entirely have suited the circumstances of our discourse. On a marginally sunny day it seemed absurd to be cooped up inside some dusty office at EMI, particularly when outside their West One premises there is a little park. Now you might think that in talking to Kate Bush in central London one runs the risk of attracting inquisitive stares from God knows how many passers - by — especially when during a photo - session on the same piece of greenery last year Cliff Richard was besieged by scores of drooling school - kids.

But rate - payers (no quips about EMI's ability to retain this status, thank you very much) are allocated with a key to the gardens so Kate and I spent a chatty couple of hours locked within these leafy confines and I was too much a gentleman to throw away the key.

Since the interview was for promotional purposes, it was hardly surprising that she was happiest talking about the new songs. And because these are the latest instalment of her life, questions were answered conscientiously and, of course, enthusiastically. With promotion being an extension of her work and hence her life etc, it was illuminating to see how she handled interruptions to it.

These came first from a couple of scruffy pubescents who athletically scaled the spiky railings to see if she really was who they thought she was and then from a slightly lunched - looking gardener who reckoned it was us that had done the climbing.

Kate dealt with both in typically peremptory fashion, even though in retrospect the distractions added a little light to the generally serious, if nonetheless enjoyable, shade of the proceedings.

Light and dark, good and bad. Both types of

emotions flow out of Kate Bush and into her songs. Visually, it's all there on the sleeve of "Never For Ever". Nick Price's Hieronymous Bosch - style cover shows a confused mass of bats and swans. The latter symbolise good and on their backs ride the bad, all of them billowing out of Kate's dress which is handsomely decorated with the clouds of her imagination.

The good emotions have produced songs like "All We Ever Look For" and "Blow Away", the one about living for music and being naively optimistic about death. The idea is that when she (or the musician she is purportedly singing about) dies, he will go and join all the other musicians in the sky. Hence references to Keith Moon, Sid, Buddy Holly and even Minnie Riperton, who died around the time the song was being conceived.

I was based on an article she read in the Observer about people who had temporarily "died" through cardiac arrests. Apparently several members of the public interviewed about this experience reckoned they felt their spirits leave their bodies and go through a door where they were re-acquainted with dead friends and relatives.

When their hearts were resuscitated, it was with almost reluctance that they stepped back out of the room and returned to their bodies.

"So there's comfort for the guy in my band," Kate explains, "as when he dies he'll walk into that room and go 'Hi, Jimi!' It's very tongue - in - cheek but it's a great thought that if a musician dies, his soul will join all the other musicians' and a poet will join all the Dylan Thomases and all that."

Hmmmm. The darker side of her emotions shows the lady as down - to - earth as her surname befits. In fact, it's more than realistic, it's downright sinister. Hence "The Wedding List" and its obsession with revenge.

What happens here is that at the point two people are about to be married, the bridegroom gets shot. Who by is irrelevant, but the bride's need for vengeance is so powerful that all she thinks about is getting even with the villain. Since his death is the best wedding gift she could have, he goes right to the top of the (wedding) list.

"Revenge is a terrible power and the idea is to show it's so strong that even at such a tragic time it's all she can think about. I find the whole aggression of human beings fascinating — how we are suddenly whipped up to such an extent that we can't see anything except that. Did you see the film 'Deathwish' and the way the audience reacted

every time a mugger got shot? Terrible, though I cheered myself."

Another film Kate saw recently was the highly - publicised "Elephant Man", which though directed by loony humourist Mel Brooks ("Blazing Saddles" and "History Of The World Part 1") is ultimately a tragic movie. Ever ready to seek out the introspective angle, she philosophises as follows:

"I thought 'how weird for a comedian to do such a serious film' but if you think of the syndrome of the comedian who is hilarious onstage but really manic depressive at home, it figures."

Of the few artists in her field she has met, she cites Peter Gabriel as one who is able to separate his public and private personas.

"Offstage he's very normal and that's the kind of thing I believe in." Kate helped out with the backing vocals on his excellent recent album and describes the experience of walking into someone else's work as "lovely — especially after the pressure of going out under your own name."

"I was thrilled to do it and it's not often that I meet people in the same position that I can relate to. It's not like relating to people at EMI as they're on a completely different side of the fence."

Does she not meet many artists at these notorious record biz gigs?

"Well, I don't go to parties very often. Only if I'm invited (shame!) or I've got time or there's someone there I want to meet. Often I don't like the hype of the situation and that worries me a lot 'cos there are things I do which I feel are hyped but because there is a good motivation in there, I think you should do them. But it's a drag that there always has to be a forced situation."

Meeting Gabriel came about via different circumstances, but he's obviously had a profound effect upon Kate and on the album sleeve is thanked for "opening the windows". At the end of the interview, she offered (honestly!) to sign my copy of "Never For Ever" and included in the lengthy inscription "Thank you for making me think"

I don't know about that — it seemed very much a case of vice - versa and she does seem to do quite enough thinking already. As she pointed out herself, "I'm learning things all the time and the more I learn the more I see there is to learn and that's so fascinating."

The more open the road, the broader the horizon and each time I meet Kate Bush, the more there seems to find out about her. There's more to the picture than meets the eye and particularly in her case, that's fascinating?

POSTERS



NEW Real full colour PHOTOGRAPHS (not printed reproductions) FOTO-ROCK size 4 1/4 x 3 1/2 inches approx.

Over 150 different photographs are currently available. We are unable to print the full list in this small space, hence we are offering a SAMPLE PHOTOGRAPH; PLUS A FULL LIST of all titles available for JUST 45p! Choose your sample from the following:

ABBA, AC/DC, BLONDIE, BOB MARLEY, BOB GELDOF, BLACK SABBATH, BUZZCOCKS, CLASH, BOWIE, CLIFF RICHARD, CHEAP TRICK, DEEP PURPLE, DEE HOOK, GARY NUMAN, GENESIS, HENORIX, JACKSONS, JAM, JUDAS PRIEST, JUDIE TIZUKE, KATE BUSH, KISS, LED ZEPPELIN, MARC BOLAN, MADNESS, MOTORHEAD, PINK FLOYD, POLICE, PRESLEY, PRETENDERS, QUEEN, RITCHIE BLACKMORE, RUSH, RUTS, SELECTER, SEX PISTOLS, SHAM 69, SID VICKIOS, SIOUXSIE, SLITS, SPECIALS, STATUS QUO, U.F.O., UK SUBS, VAN HALEN, WHITESNAKE, WHO, YES.

For SAMPLE photograph of your choice, send just 45p (No additional charge for P&P)

ALL POSTERS ARE IN COLOUR - Except 554, 555, 562, and 569
 POSTAGE AND PACKING: One or Two posters add 40p. Three or more add 50p. Four or more add 45p OVERSEAS: One or two add 75p. Three or more add 1.50
 POSTER CATALOGUE: Send just 40p for our full catalogue listing HUNDREDS of posters and prints, (many illustrated in FULL COLOUR)
 OVERSEAS ORDERS WELCOME: Pay in your own money (notes only), or by International Postal Order.

CAULDRON PROMOTIONS (Dept RM),
 47 LANDSEER ROAD, LONDON, N19 4JG

33" x 23" £1.30 each

8157 AN ANDERSON
 8167 THE WHO
 8171 JIMMY PAGE
 8172 ROBERT PLANT
 8180 LED ZEPPELIN
 8188 BLACK SABBATH
 8191 THIN LIZZY
 8193 LINDA RONSTADT
 8195 DR. FEELGOOD
 8196 PINK FLOYD
 8201 GENESIS
 8209 RORY GALLAGHER
 8212 EARTH WIND & FIRE
 8220 IAN DURY
 8223 ELVIS COSTELLO
 8224 JOHNNY ROTTEN
 8225 THE CLASH
 8226 GAYE ADVERT
 8227 THE STRANGLERS
 8228 T. ROBINSON BAND
 8229 THE JAM
 8230 BILLY IDOL
 8232 BOB DYLAN

33" x 23" £1.30 each

8233 DAVID BOWIE
 8234 R. BLACKMORE
 8235 TED NUGENT
 8241 M. SCHENKER
 8243 RUSH
 8244 SHAM 69
 8245 BLONDIE (on M/C)
 8247 YES
 8248 JIMMY PAGE
 8250 BLONDIE
 8251 THE REZZILLOS
 8252 SIOUXSIE
 8254 THE BEE GEES
 8255 BUZZCOCKS
 8256 STATUS QUO
 8258 X RAY SPEX
 8259 PAULINE (Penetr.)
 8261 JUDAS PRIEST
 8263 DEVO
 8264 NEIL YOUNG

33" x 23" £1.30 each

8268 ROLLING STONES
 8269 SUPER TRAMP
 8270 LEO REED
 8271 B. SPRINGSTEIN
 8277 BOB MARLEY
 8278 RACHEL SWEET
 8280 IAN DURY
 8282 LENE LOVICH
 8283 PETER DINKlage
 8284 THE CLASH
 8286 GRAHAM PARKER
 8287 DIRE STRAITS
 8288 CHEAP TRICK
 8289 VAN HALEN
 8290 STYX
 8292 FRANK ZAPPA
 8293 THE WHO
 8294 JIMMY PAGE
 8297 SCORPIONS
 8301 SEX PISTOLS
 8302 GARY NUMAN
 8309 THE PRETENDERS

38" x 25" £1.40 each

F2 THE STRANGLERS
 P4 GENESIS
 P13 LED ZEPPELIN
 P17 ELVIS (G.I. BLUES)
 P18 MARI LYN MONROE
 P21 DONNA SUMMER
 P33 YES
 P34 QUEEN
 P37 THE BEATLES
 P50 DAVID BOWIE
 P72 ELVIS (Las Vegas)
 P83 THIN LIZZY
 P84 RAINBOW
 P86 KISS
 P3013 SUZU QUATRO
 P3040 JIMI HENDRIX
 P3074 ROXY MUSIC
 P3094 BOB MARLEY
 P3096 ABBA
 P3100 STATUS QUO
 P3180 LINDA RONSTADT
 P3193 OLIVIA N. JOHN

38" x 25" £1.40 each

P195 THE CLASH
 P196 RUSH
 P198 E.L.O.
 P200 IAN DURY
 P201 SHAM 69
 P205 DONNA SUMMER
 P207 STATUS QUO
 P208 PINK FLOYD
 P210 U.F.O.
 P212 BOB DYLAN
 P222 KATE BUSH
 P223 ELVIS COSTELLO
 P224 ROXY MUSIC
 P227 THE WHO
 P229 GENERATION X
 P232 MOTORHEAD
 P234 AMI STEWART
 P240 BOB GELDOF
 P244 JUDIE TIZUKE
 P245 BRYAN FERRY
 P149 CLIFF RICHARD
 P272 PRETENDERS
 P3273 MADNESS
 P3288 LARRY HAGMAN

To: Cauldron Promotions (Dept. S), 47 Landseer Road, London N19 4JG

NAME _____ BLOCK _____

ADDRESS _____ CAPITALS _____

PLEASE _____

Please rush Poster/No(s) _____ and/or Poster Catalogue(s) at 40p each

and/or FOTO-ROCK sample _____ at 45p each

1 enclose £ _____ (including postage and packing, as priced above.)

UPFRONT

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

THURSDAY SEPTEMBER 4

BIRMINGHAM, Odeon (021-643 6101), Gary Numan
BLACKPOOL, Jenkinsons (23233), The Cheaters
BRADFORD, Palm Cove, Hollings Road (498995), The Kl-Ingons
BRADFORD, Princeville (578845), Slender Thread
BRIGHTON, The Concorde, The
COLWYN BAY, Dixieland Sowbar (2594), The Circles
CROYDON, Cartoon, London Road (01-688 4500), City Limits
DUBLIN, Stadium (753371), Gerry Rafferty / Rab Noakes
EDINBURGH, Astoria (031-661 1662), Tony Tuff / Rude Boys / V-Disk
EDINBURGH, Eric Browns (031-229 7840), Mudsharks / Suspects
EDINBURGH, Napier College (031-447 7070), Fire Engines / Theatre PKF
FELTHAM, The Airman (01-890 2112), The Locators
GLENTHES, Rothes Arms (55701), Side Effects
GRANGETOWN, International Hotel, The Flowers / Boots For Dancing
GRAVESEND, Red Lion (66127), Triarchy
GRIMSBY, Community Hall (55796), White Spirit
HINCKLEY, Leisure Centre, Quartz
ILFORD, Cranbrook (01-554 8659), Rye And The Quarterboys
KINGS LYNN, Regis Rooms, Frequency Band
LEEDS, Fan Club, Brannigans (663252), Brian Brain / Temporary Trio
LEEDS, Florde Grene (490984), Angelwitch
LEEDS, Royal Park Hotel (785076), Agony Column
LONDON, Bridge House, Canning Town (01-476 2889), The The / Nue Elektrik
LONDON, Cock Tavern, Fulham (01-385 6021), The Cannibals
LONDON, Dingwalls, Camden Lock (01-267 4967), Stray Cats
LONDON, Golden Lion, Fulham (01-385 3942), On The Air
LONDON, Greyhound, Fulham Palace Road (01-385 0526), The Barracudas / Modern Jazz
LONDON, Hall Moon, Herne Hill (01-274 2733), The Dave / The Works
LONDON, 100 Club, Oxford Street (01-636 9933), Tribesman
LONDON, ICA, The Mall (01-930 6393), Pink Military / The Beast / One On One
LONDON, John Bull, Chiswick High Road (01-994 0062), Telemacque
LONDON, Marquee, Wardour Street (01-437 6603), The Blues Band
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Les Apaches / Soul Boys / Tennis Shoes
LONDON, Music Machine, Camden (01-387 0428), Wasted Youth / Industrial Muzak
LONDON, New Golden Lion, Fulham Road (01-385 3942), On The Air
LONDON, New Merlins Cave, Margery Street, Kings Cross (01-837 2097), The Scoop

LONDON, Pied Bull, Liverpool Road, Islington (01-837 3218), Suttel Approach
LONDON, Rock Garden, Covent Garden (01-240 3961), Way Of The West / The Warriors
LONDON, Royalty, Southgate (01-886 4112), Flying Saucers
LONDON, Ruskin Arms, East Ham, Minns Tirth
LONDON, Sebright Arms, Coate Street, Hackney (01-738 7248), Shadowfax
LONDON, The Spurs, Tottenham (01-808 4773), The Rhythm Squad
LONDON, Torrington, Lodge Lane, North Finchley (01-445 4710), First Offenders
LONDON, Trafalgar, Shepherds Bush (01-749 5005), Orson Blake
LONDON, Trashed, Woolwich (01-855 3371), Chicken Shack / The Directors
LONDON, Waves, Three Tuns, London Road, Kingston (01-549 8601), Precinct
LONDON, White Lion, Putney High Street (01-788 1540), The Soul Band
LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331), Tagus
MAIDSTONE, Queens Head Ballroom (676263), Performing Ferrets / Stick / Good Missionaries
MANCHESTER, Ardri Blues Club (061-226 4685), Johnny Mars 7th Sun
MANCHESTER, Pinky's, Salford, Naughty Boys
MANCHESTER, Pups (061-834 7151), Naked Lunch
MANCHESTER, Rafter's (061-236 9788), Performance
MANSFIELD, Forest Town Club, Tarot
NEWCASTLE UPON TYNE, Delby's, Natio
PETERLEE, Norseman Hotel (862161), The Squibs
PORT TALBOT, Troubador (77968), Nine Below Zero
REDHILL, Lakers Hotel (61043), Poser
RICHMOND, Broly's The Castle (01-948 4244), Creation Rebel / London Underground / Ras Angels / Mighty Moambassa
SHIFNAL, Star Hotel (Telford 461517), Item Item
SOUTH SHIELDS, The Swamando (555151), Giljlad
STEVENAGE, The Swan, Scarlet, O'Hara
STOKE ON TRENT, El Syd's (613372), Vermilion Hair
WORTHING, Balmoral (36232), Teaser
YEOVILTON, Heron Club, Geno Washington

COINCIDING WITH the release of his new album 'Telekon', GARY NUMAN begins his British tour this week at Birmingham Odeon (Thursday and Friday), Manchester Apollo (Sunday and Monday) and Southampton Gaumont (Wednesday). During their European tour, KISS visit Britain this week (Yes, they've actually finalised the dates), playing Stafford Bingley Hall (Friday), Chester Deeside Leisure Centre (Saturday), and Wembley Arena (Monday and Tuesday). THE ALLMAN BROTHERS begin their tour at Manchester Apollo (Tuesday), and London Rainbow (Wednesday). After his appearance at Cambridge Folk Festival, DON McLEAN has lined up September and October dates, starting with Ipswich Gaumont (Sunday), Oxford New Theatre (Tuesday) and Bristol Colston Hall (Wednesday). WHITE SPIRIT, the Newcastle heavy metal band who are supporting GILLAN on their autumn tour, have dates of their own, continuing this week at Grimsby Community Centre (Thursday), Lowestoft Talk Of The East (Friday) Hertford Corn Exchange (Saturday), Hatfield Stonehouse (Sunday) and Doncaster Romeo and Juliet's (Monday). QUARTZ, also supporting GILLAN, have their own dates too, starting this week at Hinkley Leisure Centre (Thursday), Redditch Valley Club (Friday), Bristol Granary (Saturday) and Richmond Broly's (Sunday). And, of course, STEVIE WONDER carries on in his Wembley Arena shows on Friday, Saturday and Sunday. Don't forget CRASS, THE BARRACUDAS, ANGELWITCH, PINK MILITARY, WASTED YOUTH, NINE BELOW ZERO, CREATION REBEL, GENO WASHINGTON, U2, DELTA FIVE, STRAY CATS, MISTY, UK DECAY, TELEVISION PERSONALITIES, DIAMOND HEAD, MARGO RANDOM and THE SPACE VIRGINS, SWINGING CATS, TOM ROBINSON'S SECTOR 27, YOUNG MARBLE GIANTS, THE ASSOCIATES, THE RAINCOATS. . . .

LONDON, Star And Garter, Putney Pier (01 788 0345), The Rent
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Midnight Express
LONDON, Walmer Castle, Pockham Road, Pockham (01 703 4639), Shadowfax
LONDON, Wembley Arena (01 902 1234), Stevie Wonder
LONDON, White Lion, Putney High Street (01 788 1540), Big Chief
LONDON, Wimbledon Civic Centre (01 540 9755), Collision / Harvest / Direction
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Backharder
LOWESTOFT, Talk Of The East (4793), White Spirit
MAIDSTONE, Mote Park Pavilion, Performing Ferrets
MAVERN, Winter Gardens (2700), Rory Gallagher
MANCHESTER, Portland Bars, Piccadilly (061 236 8414), Zorkie Twins
MIDDLESBROUGH, Rock Garden (241995), Ethel The Frog
NEWARK, Palace Theatre (71156), Paralex
NEWCASTLE UPON TYNE, Mayfair (23109), Angelwitch
OLDHAM, Lancashire Vault, Rockin Horse
OXFORD, Caribbean Club (45139), Graffiti
OXFORD, Corn Dolly (44761), Sharx
PAISLEY, Bungalow Bar (041 889 6667), Restricted Code
REDDITCH, Valley Club, Quartz
SCARBOROUGH, Penthouse (63204), The Circles
SHIFNAL, Star Hotel (Telford 461517), Switch Seven
SOUTHEND, Top Alex, Alexander Hotel, Crucifixion
SOUTHEND, Crows (Rayleigh), Dredinger
STAFFORD, Bingley Hall (58060), Kiss
STOWMARKET, United Reform Club, Crass (SLAM Benefit)
WAKEFIELD, Newton House (71042), Head Hunter
WORTHING, Balmoral (36232), Teaser

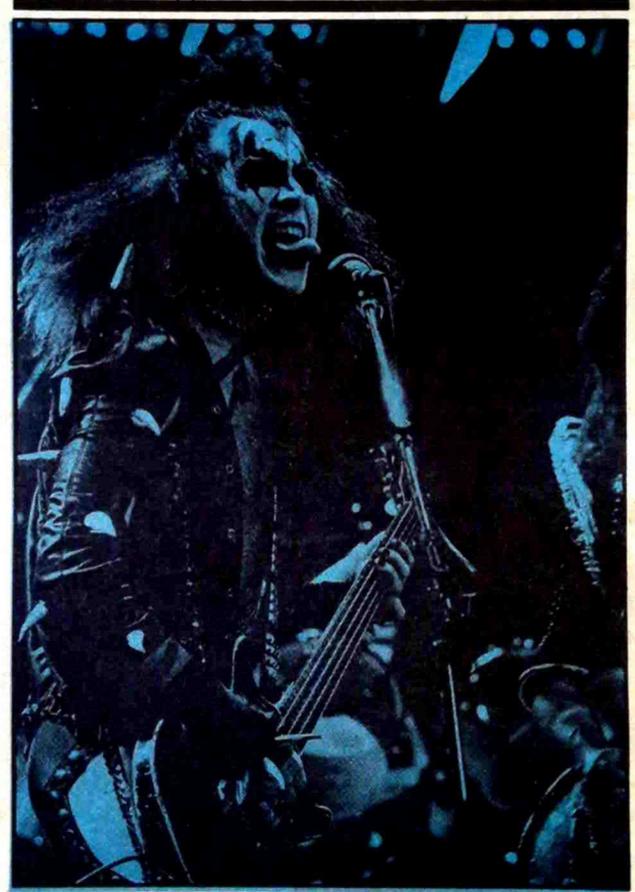
EDINBURGH, Napier College (031-447 7070), Fire Engines/Theatre PKF
FOLKESTONE, Leas Cliffes Hall (53193), Vardis/More
HAYES, Grange Youth Centre, Urban Collapse/Chaos/The Fringe / TV Sca a dal/Mayhem/Red Box 7/10 Set/Kill 185/The Fringe/Matt
HEREFORD, Corn Exchange (58121), White Spirit
HUDDESFIELD, White Swan, (20821), Glossy Mags
LEEDS, Florde Grene Hotel (490984), The Circles
LEEDS, Haddon Hall (751115), Skate Appeal
LEEDS, Staging Post, (735541), The Munros
LINCOLN, Cornhill Vaults, (35113), The Stains
LONDON, Bridge House, Canning Town, (01-476 2889), The Blues Band
LONDON, Cock Tavern, Fulham, (01-385 6021), Seven
LONDON, Crystal Palace Hotel, Crystal Palace, (01-778 6342), The Barracudas
LONDON, Greyhound, Fulham Palace Road, (01-385 0526), The Teenbeats/Missing Persons
LONDON, Half Moon, Herne Hill, (01-274 2733), The Step
LONDON, Hope And Anchor, Islington, (01-359 4510), Moondogs
LONDON, 101 Club, St John's Hill, Clapham, (01-636 9933), Ricky Cool And The Rialtos/Suttel Approach
LONDON, ICA, The Mall, (01-930 6393), Delta Five/Brian Brian/Brainiac Five
LONDON, John Bull, Chiswick High Road, (01-994 0062), Chris Hunt's Cable Car
LONDON, Marquee, Wardour Street, (01-437 6603), The Gas
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Beast/Agony Column
LONDON, Music Machine, Camden, (01-387 0428), Ram Jam Band/T-Boys
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Chickenshank
LONDON, Old Queens Head, Stockwell, (01-274 3829), Broadcast
LONDON, Red Lion, High Street, Leytonstone, The Americans
LONDON, Rock Garden, Covent Garden, (01-240 3961), Stray Cats/Valentines
LONDON, The Stapleton, Crouch Hill, Finsbury Park, (01-272 2108), Sons Of Cain
LONDON, Star And Garter, Putney Pier, (01-788 0345), Earl Okin
LONDON, Thurlow Road Neighbourhood Association, Lyndhurst Road, Hampstead, Trarers Gate (2.00 am onwards)
LONDON, Two Brewers, Smethwick, UXB
LONDON, Upstairs At Ronnie's, Frith Street, (01-439 0747), Midnight Express
LONDON, The Venue Victoria, (01-834 5500), George Fame And The Blue Flames
LONDON, Wembley Arena, (01-902 1234), Stevie Wonder
LONDON, White Swan, Blackheath Road, Greenwich, (01-691 8331), Twice Shy
LUTON, Baron Of Beef, (38825), Disco Students
LUTON, Blowers, Heidi And The Goats
MANCHESTER, Cyprus Tavern, Princess Street, (061-236 3786), Private Sector
NOTTINGHAM, Boat Club, (869032), Broken Home
OXFORD, Corn Dolly, (44761), Sharx, (lunchtime and evening)
OXFORD, Oranges And Lemons, (42660), Cyclon 3

FRIDAY

LONDON, Golden Lion, Fulham (01-385 3942), On The Air
LONDON, Greyhound, Fulham Palace Road (01-385 0526), The Barracudas / Modern Jazz
LONDON, Hall Moon, Herne Hill (01-274 2733), The Dave / The Works
LONDON, 100 Club, Oxford Street (01-636 9933), Tribesman
LONDON, ICA, The Mall (01-930 6393), Pink Military / The Beast / One On One
LONDON, John Bull, Chiswick High Road (01-994 0062), Telemacque
LONDON, Marquee, Wardour Street (01-437 6603), The Blues Band
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Les Apaches / Soul Boys / Tennis Shoes
LONDON, Music Machine, Camden (01-387 0428), Wasted Youth / Industrial Muzak
LONDON, New Golden Lion, Fulham Road (01-385 3942), On The Air
LONDON, New Merlins Cave, Margery Street, Kings Cross (01-837 2097), The Scoop

FRIDAY SEPTEMBER 5

ALTON, The Crown, Maggie Holland
ASHTON UNDER LYME, Spread Eagle (061 330 5732), Oxyim
BIRMINGHAM, Golden Eagle (021 643 5403), Dirty Works / No Faith
BIRMINGHAM, Odeon (021 643 6101), Gary Numan (Two shows)
BIRMINGHAM, Star Club, Helpless Huw And The Hesitations
BLACKPOOL, Jenkinsons (293203), The Cheaters
BLACKPOOL, Norbreck Castle (52341), Solid Heat
BRADFORD, Palm Cove, Hollings Road (498995), Ulterior Motives / Twisted Nerve
BRIGHTON, Lewes Road Inn, Lewes Road, Black Jack
BURTON ON TRENT, 76 Club (61037), Diamond Head
CHELMSFORD, Chancellor Hall (65848), Caroline Roadshow



KISS stick out their tongues at Stafford Bingley Hall on Friday

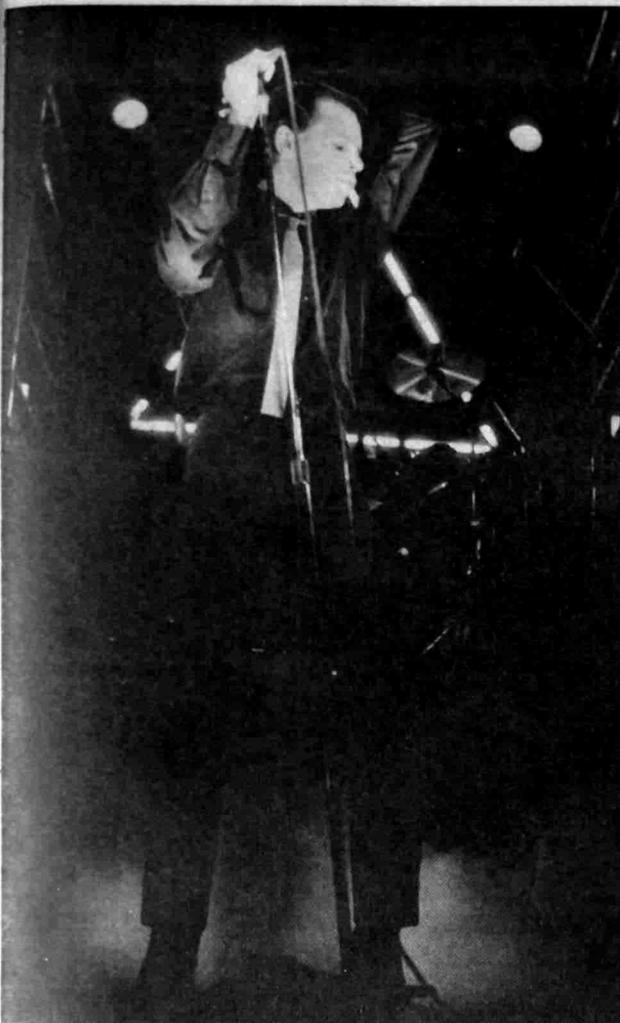
DUMBARTON, Denny Civic Theatre, Henry Gorman Band / Red Ellis Prowler
EDINBURGH, Eric Browns (031 229 7840), State Secret
EDINBURGH, Napier College (031 447 7070), Fire Engines / Theatre PKF
EVESHAM, Public Hall (2548), Criminal Class
FORTWILLIAM, Milton Hotel, Snapshots
HASTINGS, The Carlisle (420193), Bouncing Dentists / Model Couples
HOLM FIRTH, Civic Hall, Bootlegs
HUDDERSFIELD, Cleopatras (24510), Misty
INVERNESS, Muirton Hotel (32860), Cuban Heels
IPSWICH, Kingfisher (52172), The Stingrays
ISLEWORTH, Duke Of Northumberland, Spider
GLENROTHES, Rothes Arms (753701), The Marks
IPSWICH, Manor Ballroom, St Margarets Plain, Rockhouse
KINGSTON, The Swan (01 546 3976), The Locators
KNIGHTON, Norton Arms (528321), Slender Thread / Straight Angel

SATURDAY SEPTEMBER 6

ASHTON UNDER LYME, Spread Eagle, (061 330 5732), Dragster
BEDFORD, The Crown, C-Salm
BIRMINGHAM, Bogarts, (021-643 0763), Big Daisy
BIRMINGHAM, Cedar Club, (021-236 2454), Charged GBH/Cult Figures
BISHOPS COTTAGE, Rhodes Hall, (51746), Caroline Roadshow
BLACKPOOL, Jenkinsons, (293203), The Cheaters
BLACKPOOL, Norbreck Castle (52341), Nashville Teens
BOLTON, Bulls Head, (27810), Rockin Horse
CLUN, Memorial Hall, Slender Thread/Straight Angel
CONNAHS QUAY, Deeside Leisure Centre, (816731), Kiss
COVENTRY, Charter House Hotel, (22885), Strange Breed
COVENTRY, General Wolfe, (88402), U2
COVENTRY, Lanchester Polytechnic, (24166), Vision Collision/De Go Tees/ISD
DENBIGH, Town Hall, Zorkie Twins
DUBLIN, Stadium, (753371), Gerry Rafferty/Rab Noakes
DUDLEY, JB's, (53597), Johnny Mars 7th Sun
EDINBURGH, Eric Browns, (0 31 - 2 2 9 7 8 4 0), Metrogones/Gigzi
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Scene
LONDON, ICA, The Mall (01 930 6393), Margo Ransom And The Space Virgins / The Thompson Twins / Local Heroes SW9
LONDON, The Invitation, Auckland Road, Clapham Junction (01 228 0824), The Directors / Talk Over
LONDON, John Bull, Chiswick High Road (01 994 0062), Tennis Shoes
LONDON, Marquee, Wardour Street (01 437 6603), The Barracudas
LONDON, Merton Hall, Wimbledon, Alien Culture / Crews / 8 Minute War / The Milkman (RAR Benefit)
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Au Pairs / The Pinkies / Guy Jackson
LONDON, New Golden Lion, Fulham Road (01 385 3942), Jackie Lynton
LONDON, Rock Garden, Covent Garden (01 240 3961), Nine Below Zero
LONDON, Royal Exchange, Camden (01 485 1547), Comedy Factory

RAINBOW THEATRE
MCP presents
SECRET AFFAIRS
+Special Guests **THE STEP**
Saturday 4th Oct 8.00pm
Tickets £3.25 £3.00 £2.75

RAINBOW THEATRE
MCP presents
JOURNEY
+Special Guests
Star 50
Monday 22nd Sept 8.00pm
Tickets £3.50 £3.00 £2.50



GAZZA NUMAN'S feet land on the ground and the boards starting at Birmingham Odeon on Thursday and Friday

RET FORD, Porterhouse, (704981), Dredging
RIPON, Bowling Club, Rockabilly Rebels
ST ALBANS, City Hall, (64511), Stray
ST AUGUSTINE, New Cornish Rivers (4261), Geno Washington
SHEFFIELD, Leadmill Arts Workshop, Misty
SHIFNAL, Star Hotel, (Telford 40417), The Samples/The Wild Boys
SPALDING, Pied Calf, (2385), Sacre Bleue
STOKE ON TRENT, Burslem Handstand, Vermilion Hair (lunchtime)
STROUD, Mason Hall, Paralex
TAUNTON, Odeon, (2283), Rory Gallagher
TORQUAY, The Pelican, (2842), Metro Glider
WARRINGTON, Red Lion, (26293), Sptder
WARWICK, Red Lion, (42944), Vise
WOLVERHAMPTON, MFM Club, Tony Tuff
WORCESTER, Kings Head, Close Rivals

**SUNDAY
SEPTEMBER 7**

ASHTON-UNDER-LYNE, Spread Eagle (061 330 5732), Flying Squad
BICESTER, Red Lion (42944), Lost Horizon
BIRMINGHAM, Barrel Organ (021 622 1353), Digbeth

BIRMINGHAM, The Gladiator, Druids Heath, Helpless Huw And The Hesitations
BLACKPOOL, Jenkinsons (293203), The Cheaters
BOLTON, Bulls Head (27810), Rockin Horse
BRADFORD, Bradford College, Vaults Bar (392712), Knife Edge
BRADFORD, Panache (20642), Wild Boys / Samples
BURNLEY, Bankhall Miners (26959), Zorkie Twins
CARDIFF, Top Rank (26538), Rory Gallagher
CASTLEFORD, Walton Miners Welfare, Rockabilly Rebels
CHORLEY, Joiners Arms (70611), Spider
EDINBURGH, Harveys (041 427 3479), Thirty Bob Suits
EDINBURGH, Ital Club, Misty
EXETER, New Victoria Hotel (72736), Metro Glider (evening)
GLENROTHES, Rothes Arms (263701), Cadiz
HATFIELD, Spinehouse (62112), White Spirit
HEMEL HEMPSTEAD, Pavilion (64451), Oral Exciters / Thumper / Toad The Wet Sprockett / Clientelle / Late Road / Lunatics / Anorexia / Athens Clone / Zoom Club (South Herms MU festival - 3.00 pm - 11.00 pm)
HUDDERSFIELD, Coach House, The Circles
HUDDERSFIELD, The Lion, Private Dicks (lunchtime)
HUDDERSFIELD, The Lion, The Dots (evening)

IPSWICH, Gaumont (53641), Don McLean
LEEDS, Dock Green (494367), Amazing Gullstrut (lunchtime)
LEEDS, Florde Grene Hotel (490984), Stray
LEEDS, Haddon Hall (751115), Doggy Tactics
LEEDS, Royal Park (785076), Mirror Boys
LEEDS, Staging Post (735541), Talisman
LEICESTER, Shearby Bath Hotel (Pealing Magna 202), Harry And The Atoms / Cato Street Conspiracy
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Protex / The Suggestion
LONDON, Half Moon, Herne Hill (01 274 2733), Manipulator
LONDON, Hope And Anchor, Islington (01 359 4510), Cheap Perfume
LONDON, ICA, The Mall (01 930 3647), The Raincoats / The Nightingales / Furious Sigs
LONDON, John Bull, Chiswick High Road (01 994 0062), John Shepherd's Golden Oldies
LONDON, Kings Head, Acton, High Street (01 992 0282), The Decorators / The Klones
LONDON, Lyceum, The Strand (01 836 3715), Echo And The Bunnymen
LONDON, Marquee, Wardour Street (01 437 6603), Eric Blake Band
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Rod Jackson / Great British Blues Co / Havannah Lets Go
LONDON, New Golden Lion, Fulham Road (01 385 3942), Straight 8
LONDON, Pembury Tavern, Dalston, Avenue
LONDON, Rock Garden, Covent Garden (01 240 3961), Bad Actors / Red Rage / Razorgames
LONDON, Torrington, Lodge Lane, North Finchley (01 445 4710), The Blues Band
LONDON, White Lion, Putney High Street (01 788 1540), Brett Marvin And The Thunderbolts

LONDON, Wembley Arena (01 902 1234), Stevie Wonder
MANCHESTER, Apollo, Ardwick (061 273 1112), Gary Numan
MANCHESTER, The Squat, Devas Street, Jerking In Braille / Gods Gift / Dislocation Dance
MILFORD HAVEN, Torch Theatre (4192), Hot Vultures
NOTTINGHAM, Hearty Goodfellow (42257), No Tigers
READING, Cherry's (585686), The Rhythm Squad
READING, The Target, Butts Centre (585887), Suttel Approach
RICHMOND, Brolly's, The Castle (01 948 424), Quartz
STRATFORD UPON AVON, Ettington Park Manor (98 7284), Paralex
TOLLESHUNT, D'Arcy, Guisnes Court, VHF
TORQUAY, Pelican (22842), Weintor (lunchtime)
WOLLASTON, Nags Head (664204), The Crew

**MONDAY
SEPTEMBER 8**

BIRMINGHAM, Romeo And Julietts (021-643 6693), Kraken
BLACKBURN, The Castle, Vardis
BRADFORD, Broadway Bar, Geno Washington
BRADFORD, Princeville (578845), Rough Justice (lunchtime)
BRIDLINGTON, Spa Pavilion (78258), The Tourists / The Barracudas
BRISTOL, Stonehouse, Behind Bunch Of Grapes, Pure Motivation
BURNLEY, Inn Place, The Enigma / Gods Gift
CAMBRIDGE, Raffles (69933), Legles
CASTLEFORD, The Roundhill, Dredging
DONCASTER, Romeo And Julietts (27858), White Spirit
EDINBURGH, Carlton Studios, The Marks
EWELL, Grapevine (3938522), Avenue
HULL, Wellington Club, Wellington Street (23262), Stray
LEEDS, Florde Grene (490984), Flying Saucers
LEEDS, Marquis Of Granby (454480), Sturgeon Row
LONDON, Billy's, Dean Street (01-437 3111), Naked Lunch
LONDON, Bridge House, Canning Town (01-476 2889), Wasted Youth / On The Hour
LONDON, Dublin Castle, Parkway (01-485 1773), Juice On The Loose
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Broken Home / Easy Money
LONDON, Hope And Anchor, Islington (01-359 4510), The Step
LONDON, 100 Club, Oxford Street (01-636 0933), Barbara Thompson's Paraphernalia
LONDON, Marquee, Wardour Street (01-437 6603), U2
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Moondogs / Sharp Times
LONDON, Music Machine, Camden (01 387 0428), Essential Logic / Sploggenessabounds / The War Department
LONDON, New Golden Lion, Fulham Road (01-385 3942), The Blues Band
LONDON, Rock Garden, Covent Garden (01-240 3961), Competition / The Charts
LONDON, Thurlow Arms, West Norwood, The Business
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), The Divers
LONDON, The Venue, Victoria (01-834 5500), Tony Williams / False Alarm
LONDON, Wembley Arena (01-902 1234), Kiss
MANCHESTER, Apollo, Ardwick (061-273 1112), Gary Numan
MANCHESTER, Band On The Wall (061-832 6625), The Things
NEWPORT (Isle Of Wight), Medina High Studio, The Zygotz
NUNEATON, 77 Club (386233), The Wall
POOLE, Arts Centre (70521), Rory Gallagher
PRESTON, The Warehouse (53216), Spider

BRADFORD, Scampa, (26001), Ulterior Motives/Heaven 17
CAMBRIDGE, Raffles, (69933), The Name
DURHAM, Coach And Eight, (63284), Brian Brain / The Civilians
FARNHAM, The Matings, Roger Watson
HORSHAM, Forest School, Eclipse
ILKELY, Rose And Crown, Backslider
KEIGHLEY, Kings Head, (604660), The Elements
LIVERPOOL, Star And Garter, Stun The Guards
LONDON, Bridge House, Canning Town, (01-476 2889), Elgin Marbles / Spoiler
LONDON, The Cock, North End Road, Fulham, (01-385 6021), Juice On The Loose
LONDON, Greyhound Fulham Palace Road, (01 385 0526), Rough Stuff
LONDON, Hope And Anchor, Islington, (01-359 4510), Swinging Cats
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8307), Real To Real
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Self Control / Bongo Express / Strangers In The Night
LONDON, Marquee, Wardour Street, (01 437 6603) Tom Robinson's Sector 27
LONDON, Music Machine, Camden, (01 387 0428), The Broughtons / The Invaders
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Exit
LONDON, Number One Club, Liverpool Road, Islington, The Television Personalities
LONDON, Old Queens head, Stockwell, (01-274 3829), Purple Hipsters / Red Roll-On
LONDON, Prince Rupert, Plumstead, (01 854 0678), Avenue
LONDON, Rock Garden, Covent Garden, (01 240 3961), Jane Kenaway Way And Strange Behavior
LONDON, Two Brewers, Clapham High Street, (01 622 3621), Tagus
LONDON, Upstairs At Ronnie's, Frith Street, (01 439 0747), Red Letters
LONDON, The Venue, Victoria, (01 834 5500), The Rivits
LONDON, Wembley Arena, (01 902 1234), Kiss
LONDON, White Lion, Putney High Street, (01-788 1540), Social Security Band
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Twig And The Kinks
MANCHESTER, Apollo, Ardwick (061 273 1112), The Allman Brothers
MANCHESTER, Cyprus Islington (01 336 3786), The Odd / Mud Hutters / Enigma
NORWICH, Cromwells, (612909), Naked Lunch / Broken English
NOTTINGHAM, Boat Club, (869032), U2
NOTTINGHAM, Imperial Hotel, (42884), Hollow City Rhythmic Circus
OXFORD, New Theatre, (44544), Don McLean
RET FORD, Porterhouse, (704981), Dredging
ST IVES, Peggoly's, (Penzance 796011), Metro Glider
SWANSEA, White Swan, (54080), Ar Log

**TUESDAY
SEPTEMBER 9**

ALDRIDGE, The Elms, The Circles
BIRMINGHAM, Odeon, (021 643 6101), Rory Gallagher
BISHOPS STORTFORD, Triad Leisure Centre, (56333), Clientelle
BRADFORD, Broadway Bar, Geno Washington

BRADFORD, Scampa, (26001), Ulterior Motives/Heaven 17
CAMBRIDGE, Raffles, (69933), The Name
DURHAM, Coach And Eight, (63284), Brian Brain / The Civilians
FARNHAM, The Matings, Roger Watson
HORSHAM, Forest School, Eclipse
ILKELY, Rose And Crown, Backslider
KEIGHLEY, Kings Head, (604660), The Elements
LIVERPOOL, Star And Garter, Stun The Guards
LONDON, Bridge House, Canning Town, (01-476 2889), Elgin Marbles / Spoiler
LONDON, The Cock, North End Road, Fulham, (01-385 6021), Juice On The Loose
LONDON, Greyhound Fulham Palace Road, (01 385 0526), Rough Stuff
LONDON, Hope And Anchor, Islington, (01-359 4510), Swinging Cats
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8307), Real To Real
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Self Control / Bongo Express / Strangers In The Night
LONDON, Marquee, Wardour Street, (01 437 6603) Tom Robinson's Sector 27
LONDON, Music Machine, Camden, (01 387 0428), The Broughtons / The Invaders
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Exit
LONDON, Number One Club, Liverpool Road, Islington, The Television Personalities
LONDON, Old Queens head, Stockwell, (01-274 3829), Purple Hipsters / Red Roll-On
LONDON, Prince Rupert, Plumstead, (01 854 0678), Avenue
LONDON, Rock Garden, Covent Garden, (01 240 3961), Jane Kenaway Way And Strange Behavior
LONDON, Two Brewers, Clapham High Street, (01 622 3621), Tagus
LONDON, Upstairs At Ronnie's, Frith Street, (01 439 0747), Red Letters
LONDON, The Venue, Victoria, (01 834 5500), The Rivits
LONDON, Wembley Arena, (01 902 1234), Kiss
LONDON, White Lion, Putney High Street, (01-788 1540), Social Security Band
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Twig And The Kinks
MANCHESTER, Apollo, Ardwick (061 273 1112), The Allman Brothers
MANCHESTER, Cyprus Islington (01 336 3786), The Odd / Mud Hutters / Enigma
NORWICH, Cromwells, (612909), Naked Lunch / Broken English
NOTTINGHAM, Boat Club, (869032), U2
NOTTINGHAM, Imperial Hotel, (42884), Hollow City Rhythmic Circus
OXFORD, New Theatre, (44544), Don McLean
RET FORD, Porterhouse, (704981), Dredging
ST IVES, Peggoly's, (Penzance 796011), Metro Glider
SWANSEA, White Swan, (54080), Ar Log

**WEDNESDAY
SEPTEMBER 10**

BIRMINGHAM, Bogarts (021 643 0763), Eric Bell Band
BLACKPOOL, Norbreck Castle Hotel (52341), Stray
BLETCHLEY, White Hart (Millon Keynes 72965), C-Salm
BRADFORD, Broadway Bar, Geno Washington
BADFORD, U-Varsity Club Beck's
BRENTFORD, Red Lion, Chiswick High Road (506618), Juice On The Loose
BRISTOL, Colston Hall (29168), Don McLean
CAMBRIDGE, Raffles (69933), The Munchies
CARDIFF, Top Rank (26538), Nerve Centre
COVENTRY, General Wolf (88402), Naked Lunch
DORKING, Dorking Halls (3500), Sky Lawyer
EDINBURGH, Playhouse Night Club (031 665 2064), Young Marble Giants/The Thompson Twins/Local Heroes
EWELL, Grapevine (3938522), Avenue
GREENOCK, Victorian Carriage (25456), Restricted Code
HORSHAM, Forest School, Eclipse



ERIC BLAKE BAND: Marquee, London on Sunday.

LEAMINGTON SPA, New Crown Hotel (26421), Helpless Huw And The Hesitations
LIVERPOOL, Gatsby's (051 236 1118), The Fall
LIVERPOOL, Masonic, Asylum
LONDON, Bridge House, Canning Town (01 476 2889), Kraze/Rubber Johnny
LONDON, Gossips, Dean Street (01 437 4484), Wall Street
LONDON, The Grailing, Uxbridge Road, Ealing Common, Neon Dior
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Ricky Cool And The Rialtos/Rhythm Squad
LONDON, Hope And Anchor, Islington (01 359 4510), The Scene
LONDON, Kings Head, Acton (01 992 0282), Nuggets/Organ Blags
LONDON, Marquee, Wardour Street (01 437 6603), The Associates
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Stray Cats/The Spiders

LONDON, Nelsons Club WIMBLEDON (01 946 6311), The Dance Band
LONDON, New Golden Lion, Fulham Road (01 385 3942), Sad Among Strangers
LONDON, Rainbow, Finbury Park (01 263 3140), The Allman Brothers
LONDON, Rock Garden, Covent Garden (01 240 3961), Au Pairs
LONDON, Star And Garter, High Street, Deptford (01 858 5694), Stagetruck
LONDON, Trafalgar, Shepherds Bush (01 749 5005), Red Letters
LONDON, The Tramshed, Woolwich (01 855 3371), Meantime
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Shiny Shoes
NEWCASTLE UPON TYNE, The Cooperage (28286), Brian Brain/The Guillians
NOTTINGHAM, Hearty Goodfellow (42257), The Void
PAISLEY, Bungalow Bar (041 889 6667), The Wall
SOUTHAMPTON, Gaumont (29772), Gary Numan
STOKE ON TRENT, El Syd's (613372), Strange Brood

MCP PRESENTS

THE MICHAEL SCHENKER GROUP

Bristol Colston Hall
Thursday 26th September 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 01272 21110 or Lee's

Sheffield City Hall
Monday 22nd September 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 01474 75010

Bradford St. Georges Hall
Tuesday 23rd September 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 01274 30513

Wolverhampton Civic Hall
Thursday 25th September 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 01902 26402

Hammersmith Odeon
Thursday 26th September 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 01844 4812
L.T.S. Premier and Virgin Vinyl Unit

Birmingham Odeon Theatre
Saturday 20th September 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 0121 610172

Darby Assembly Rooms
Sunday 28th September 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 01273 31111

Hanley Victoria Hall
Tuesday 30th September 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 0181 273 3533, Postally and direct

Manchester Apollo Theatre
Tuesday 30th September 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 0622 20007

Newcastle City Hall
Thursday 22nd October 7.30 pm
Tickets £20.00, £2.50. Available from Box Office Tel. No. 01682 20007

Special Guests **DEDRINGER**

Kennedy Street Enterprises & MCP PRESENTS

**GARY NUMAN
TELETOUR '80**

Special Guest: JAMES FREUD
HAMMERSMITH ODEON

Mon-Thurs, 15-18 Sept 8.99 pm
Tickets: £4.50, £4.90, £3.50
Available from Box Office
Telephone 748 4081/2
Premier, L.T.B. and Ticket Unit

ROADSHOWS

SKIDS MARKED

THE SKIDS / SIMPLE MINDS / PINK MILITARY
Hammersmith Palais, London

BEING BOTTOM of the bill at a prestige venue like the Palais isn't easy and though I've been assured by other more attuned ears that this wasn't the best Pink Military performance by any means they failed to impress me and a sizeable proportion of the crowd.

Their attempts to utilise primitive rhythm patterns and diverse musical influences seemed to lack the spark necessary to connect any passion to the power. The lamp shade-hatted and rain-coated Jayne Casey didn't help matters by sometimes hitting the pain threshold with her vocal thrashings. But they showed enough ingenuity and style to warrant a second look in the near future.

Simple Minds presented

a far superior breadth and vision to the usual flatulence of the post modernist synth brigade with their disco mix rhythms.

'Pulse' and 'Celebrate' from the new album 'Empires In Dance' sounded like their musical highspots to date and mixed well with past favourites like 'Factory', 'Premonition' and 'Changeling'. However, the stark formula does tend to create a sameness that tends to distract the unfamiliar but they showed enough to warrant further turntable examination.

The Skids made a fine attempt at their first British gig in nearly a year, a year that has been noted for the many personal problems that threatened to curtail their promising growth into a heavyweight outfit.

Richard Jobson looked every inch the dapper 1930's English romantic hero in his spiffing cricketing togs and fans were heard remarking on the passionate and fiery

Pic by Justin Thomas



RICHARD JOBSON: 1930's hero.

quality aspect that has been infused into his vocal work but the band appeared to lack the same temperament and looked, understandably, rusty.

However, they have built strong foundations, mixing Scottish tradition melodies with football terrace chorus mentality and the impressive dexterity of Stuart Adamson who proved to be a match for the finest of fretboard manipulators.

It seems funny but for a band who have easily transcended the thrash of their early outings the audience still delighted in showering the band in globules of phlegm, a response I'd thought they'd and the music had grown out of, despite finding myself echoing the calls for 'TV Stars (Albert Tatlock)'. The new material stirred more than a favourable response with the steel

and craftsmanship of Adamson, throwing in Townsend scissor jumps for good measure, shining throughout. Most impressive were 'A Woman in Winter', 'A Woman Groovish', 'Hurry On Boys', the new single 'Circus Games', 'Vanguards Crusade' and the badly titled 'We're So Happy To Be With You' all from the new album 'The Absolute Game'.

MIKE GARDNER

A three-band celebration of classic rock and pop. First on were Guns For Hire.

My preconceptions of them being an aggressive punk band were soon dispelled. If anything, their Richard Jobson-styled vocalist was over self-conscious as the band meticulously went over a set filled with borrowed Skids lifts. A watered-down Skids would be an apt, if cruel, description of Guns For Hire, but not wishing to leave their obvious potential on so harsh a note, I'll admit to having quite enjoyed their performance. At times, a spark of originality gleamed through, and that was more than gratifying.

The Thompson Twins came as the biggest surprise of the evening. Headline band, The Spectres, were expected to be good, and of course they were, but I mean, the Thompson Twins. Who would have thought that this obscure name could be a disguise for such excellent rock music.

They bear an uncanny similarity to U2, and therefore it came as no surprise to spot various island persona present. Hailing originally from Sheffield, the band have been gigging around London for about two years.

Their guitarist wove some powerful melodies, while the sombre echoing vocals of Tom Bailey were altogether compulsive. They were well-rehearsed, and their songs, some featuring keyboards, were inventive, including their debut single, 'Squares And Triangles'. It seems strange that they have been around for so long without being noticed.

They don't have enough on stage, playing a defiant pose as if to say, 'OK so the name's a bit odd but the music's pretty good, so you lot there can't take it or leave it'.

The Thompson Twins is a name that is about to make an impression on a lot of people. An October tour with Teardrop Explodes is being lined up, and that can't be missed at any cost.

It must be a drag for a band like The Spectres, aimlessly cogging round the pub circuits taking with them their excellent repertoire of pure pop — yet no record company to put any backing behind them. Fortunately words out that things are about to change. Glen Matlock and Danny Kustow have apparently got free of EMI and the band are about to sign to Arista.

The one-man brass section, or rather Art Collins, lifts the band from being a pop band to an adventurous pop band. The actual line-up of the band is adventurous enough to itself I suppose, but the alternating use of sax and clarinet adds the final touch.

The Spectres don't seem to be pushing themselves as hard as they could do, forsaking inventiveness for a tried and tested formula. Matlock is capable of so much more, and perhaps the arrival of a record company will be a cue for the rapid development of his currently submerged ingenuity. It would be unfair to comment too critically at this stage in the Spectres' untidy career. Better to leave it for a couple of months, and see what's happening then. GILL PRINGLE

THE SPECTRES / THOMPSON TWINS / GUNS FOR HIRE
Clarendon Hotel, Hammersmith

A HOST of exciting unsigned talent assembled itself at the faded Hammersmith hotel last week.

ROCKIN' STEVIE PLAYS A BLINDER

STEVIE WONDER
Wembley Arena, London

THAT STEVIE Wonder is both a remarkable person as well as a remarkable singer and composer, is beyond argument.

But by choosing to celebrate, highlight and retrospect his career with a three-hour show that takes us right from the 32-year-old's soul ranting of 'Fingertips Part 2' — his first hit — right through to a joyful ending with the latest, 'Masterblaster', he's also put beyond argument that the six shows of 'Wonderlove' will be the least missable musical event this year.

For this time the mixture seems to be almost perfect. In two spectacular segments Wonder is the shining light that leads the audience, delivering everything from his most indulgent worst. He's compelling for every minute he's on stage — either beginning the uproar that precedes and accompanies 'Let's Get Serious', or forcing the tempo down to remain alone and defiant for the

not-quite-workable excesses of 'The Secret Life Of Plants'.

With Pink Floyd's PA filling the auditorium to perfection, and Wonderlove more than fleshing out a stage set that could come straight out of 'The Pleasure Dome' (walls and balconies, extravagantly lit side tents and all the gleam and glitter of equipment that somehow compiles to look more than just a collection of instruments), Wonder controls his show — his life? — from the nerve centre of keyboards, synthesizers and pianos he sits behind. He's reacting to the band behind him (leading the tempo up and down with awesome precision) as much as he is to the audience in front of him. Caping and forcing them both to move with him; just whichever way the next piece of Wonder magic was going to take him.

It was a slow start, an easing into a rapport with the old, favourite middle of the road, favourites. 'For Once in My Life', 'Ma Cherie Amour', 'You And I' for instance, before moving into the new song

'Lately' (dedicated to a woman who died in police custody) and eventually persuading the audience to sing. This was Wonder exposed, almost a little bit chronologically, and as happy to be ecstatically soulful as he was to soar towards 'putting on a show' with a resolute loss of momentum.

Yet Wonder managed somehow to take his voice back 15 years after the interval, with a brilliant flashback to 'Fingertips' — dressed in his little Stevie Wonder clothes — before changing and getting to work in earnest. 'Let's Get Serious', 'Happy Birthday' as a dedication to Martin Luther King — 'a man who seemed to bring love to all people' — 'Sunshine Of My Life' and along with 'The Secret Life Of Plants', allowing the tension to evaporate alarmingly (and perhaps even ventrally) before picking it up for the lengthy 'Masterblaster'. It was a fitting and real end, one that received demands for encores that would never happen, for that was the way of the evening. GILL SHEARLAW

The Linx Single
"YOU'RE LYING"

Now available on Chrysalis
7" CHS 2461
12" CHS 12 2461

UPP AND ATOM

UPP
The Venue, London

MAKING a comeback is always a precarious occupation when the need to combat the fashions of the day and its progression are tempered by the necessity of resurrecting the past glories. Upp have one distinct advantage, their impact in their first incarnation amounted to little beyond three unpromoted albums and work with Jeff Beck.

After four years of divorce they are back together on the boards. Another jam pack Venue night saw them play their sixth gig of their second term.

The first revelation is their eminent danceability as they utilised a strident version of disco on the opener 'You Hit Me So Hard' and a lazy but buoyant Stax feel on 'Living In A Soup Opera' with the accent on pop and attack.

They managed to easily circumvent what on paper looked like a severe limitation in their two keyboard, bass and drum line up, via a high quotient of dexterity and the forceful personality of lead vocalist and mini-moog operator Nobby Clark. Clark is tall and gangly, he bends his knees and flaps like a seal and generally resembles Joe Jackson undergoing shock treatment but he possesses a good line in gruff bellows.

The music takes its cues from Frank Zappa and The Tubes, before the latter took themselves seriously. In the zany slants they take on their subject matter, the title 'Pre Minstral Tension', a song about going on stage.

Upp are a highly compant band who deservedly filled the large Venue dancefloor and deserve a lot more attention for their second marriage. MIKE GARDNER



THE UPP'S Nobby Clark.

SPLODGENESSABO UNDS Electric Ballroom, London

SPLODGED, yet again! Friday night's 'Rock Against Two Parent Families' festival had all the hallmarks of a Max Splodge hoax. No one seemed to know who any of the support acts were, and every one of them had passed the truly awful musician test. Max has always claimed that Splodge are made up of the worst musicians he

could lay his hands on, so it would seem only fair that any Splodge festival should be of the same doubtful standard.

La Pathétique, the French band who were supposedly playing were held up by froggy pickets. Bags of flour were thrown into the audience and punters wandered round covered in shaving cream? Total outrageous. Aunty Puss almost stole the show when they presented a set of rock 'n' roll standards with no trousers on. This in fact was a feat of extreme courage considering the

hall of glasses that greeted their appearance. To be perfectly honest, the joke fell flat. The largely skinhead audience hated the entire evening. Even Splodgenessabounds, when they finally made their entrance, were hardly popular.

I have never seen a band come back for an encore without so much as a murmur from the audience — for Splodge, playing the ballroom was a far different proposition to playing in their home territory at the Trashed.

Oblivious of their lack of support, the eminently likeable and demented Max Splodge forged ahead with a wonderfully overboard performance. If no-one else appeared to enjoy themselves, he was going to make damn sure Splodge had a good laugh.

The un-asked for encore was Two Pints Of Lager — Clouds of coloured smoke covered the stage, and gradually cleared to reveal a crowd of Mohican heads. I cleared off too. GILL PRINGLE

ODYSSEY The Venue, London

'USE It Up And Wear It Out' might sound like a one-off success, and that's fair comment in the light of the probability that Odyssey's follow-up won't make it.

They worked on this Venue audience as they've worked on them throughout the country, and won them over with the help of a slick band, well-planned routines and (cynical time) better vocals than I'd expected. So many American disco and soul bands

sound hot on record and cold, or even out of key, on stage, that it made a pleasant change to hear these three people sounding like the records. Then there was the 'Odyssey Orchestra', who sounded good enough to do things on their own, with a horn section that really put some meat into the sandwich.

We had a run-through of earlier material, like 'Easy Come Easy Go', but more than anything, homage to the current album, one of the best being 'Hang Together', the title track, here extended, celebratory form. It sure sounds a better single than the pleasant but arresting ballad 'If You're Looking For A Way Out', which RCA are going with, and will regret.

There's Odyssey's problem: the vocal skills are always there, but the songs aren't always. They got enough of a party going on 'Use It Up' to suggest that if they could stick together a couple more hits soon, a real, loyal following would emerge. But at the moment they still sound like a band who'll bob up above the surface once every couple of years. PAUL SEXTON

TALKING HEADS Central Park, New York

IN the case of the Talking Heads, 10 heads are better than four, though the group's annual Central Park Concert marked the unofficial mating of cerebral rock and down home funk.

Funk? Nothing less, what with Bernie Worrell

of Parliament Funkadelic on keyboards and Nona Hendryx, once of Labelle, on back-up vocals.

Add assorted percussionists and a carefully beefed-up rhythm section and — man, that audience didn't know what to expect. The rhythms were intense, stacked one on top of another. Yet it was all so danceable and so downright catchy.

The Talking Heads catchy? Infectious even. There were periodic outbursts of 'disco sucks' from the more unlightened segments of the audience, who mistook dance music for that other unmentionable form (disco is dead anyway).

But by the night's end I think they had everyone won over. The songs more or less melted into one another, but for once that seemed the right thing to be happening. And though it was tough to see, even if one was standing on a chair (as yours truly was), the group — The Four Heads. You remember them — looked looser than they'd ever been and almost enjoying themselves.

Which brings me to one misgiving. The Talking Heads' music is so cerebral on its own that even when it gets down, so to speak, it's not really fun music. Not really for partying. No one smiles at a Talking Heads concert, and that seems a shame.

Still, the music sure worked, certainly once they'd warmed up and after the sound balance was adjusted to clarify all the percussion and eliminate the shattering in the guitar and keyboard ranges.

10 Heads? Why not? IRA MAYER

ZERO COMIX
By R.HINE

WE WERE HIDING FROM THE LAW IN 'FREAK CITY' — A BUILDING WHICH HOUSED ZENITH CITY'S MUTANTS. ONE OF OUR GROUP — BROTHER GRIMM — WAS BORN HERE. HE HAS REVEALED THE AWFUL TRUTH OF HIS MUTATION TO US. HE IS SUFFERING FROM A DISEASE WHICH HAS DECAYED THE TISSUES OF HIS BODY. HE IS A WALKING CORPSE!

SNIFF E DUH 'ROKKI' SMELL SUMFING YURKY

COME AWAY ROKKI

IT'S OK GRIMM YOU'RE WITH FRIENDS NOW

JADE — WHAT ARE YOU DOING IN FREAK CITY — I MEAN YOU DON'T LOOK LIKE A FREAK

HUH HUH CUTE LIL RATTY

NOT ALL MUTATIONS SHOW ON THE SURFACE MINE IS THE WORST OF THEM ALL — YOU SHOULD PRAY YOU NEVER FIND OUT WHAT IT IS

I MIGHT HAVE ASKED MORE THEN AND SAVED MYSELF A LOT OF TROUBLE, BUT I WAS DISTRACTED.

DUHH — C'MERE RATTY, ROKKI GONNA STROKE YUH.

AAARGH

BAD RATTY!

SPLAT

RATTY — DUH — YOU OKAY RATTY? ROKKI DIN' MEANTA SPLAT YOU LIKE DAT HONEST — R-RATTY?

TO BE CONTINUED



Pic by Paul Stattery

SAMSON drummer Thunderstick: not pleased.

MY MY MY DELILAH!

SAMSON, Marquee, London

IT'S A good thing Samson drummer Thunderstick can control his temper. Prior to tonight's gig the band heard that US megawimps Journey no longer required them as support for their European tour and all the large hooded one did was slightly rearrange the dressing room ceiling. Now if he'd been really angry . . . The official reason for this swift about turn, incidentally, was that Samson "had the wrong image" and

were "too heavy" which in plain lingo means the headliners were more than a little scared of being blown into next week and on the evidence of tonight's performance Thunderstick and co are more than capable of doing just that.

Due to the shoe-box nature of the venue there was no FX overkill this time around just a blistering barrage of high grade heavy duty rock 'n' roll noise with more than enough pyrotechnics (of the musical variety) to keep the small but appreciative crowd thoroughly agog.

Two new wall - tumblers opened the show, both

punchy, powerful and in the same hard and low mould as heart / showstoppers 'Manwatcher', 'Hammerhead' and 'Inside Out'. Hitting harder and lower still, though, was 'Vice Versa', a roaring soaring classic which literally shook with restrained venom and allowed guitarist Paul Samson, bassist Chris Aylmer, vocalist Bruce Bruce and old phantom features himself to display their impressive musical credentials.

With the latter though it isn't just his kinetic kit-thumping that grabs the attention. A truly menacing figure, the sort who probably litters the pavement and bites the heads off daffodils, he roots the sound with an unflinching beat and occasionally comes forward to encourage the faithful and pour lager over his head. Ladies and gentlemen, a true star.

But don't take my word for it. Give your eyes and ears a treat and check this lot out for yourself because if you don't, well, I'll be forced to tell Thunderstick and when he gets really angry . . . DANTE BONUTTO

A CERTAIN RATIO / DURUTTI COLUMN / BLURT / SECTION 25 Music Machine, London

YES, YES, I'll talk, I'll tell you everything but please, don't send me back to the Music Machine . . .

Perched on a dimly lit balcony at some unearthly hour of the morning with only a plastic cupful of lager for comfort isn't exactly my idea of a rollicking good time but when what's on offer musically is as depressing and soulless as the venue then things really do start to get desperate.

Yes, friends, this was Fun Factory night at The Machine, a grim and industrial gross - out courtesy of Manchester's dooziest record label. No smiling now, no enjoying yourself, remember this is serious stuff. And not only serious but boring with Section 25 winning by a neck in the tedious droning stakes.

Eyes anchored firmly to the stage, features arranged in handgog fashion, they produced a somnolent mix of repetitive bass lines, doleful vocals and scratchy whining guitar that sounded for all the world like the soundtrack to snuff movie. Real manic depressive rock. Very sub - Joy division, very awful.

Blurt, thankfully, were an improvement but only because their saxophonist / singer (?) appeared well out of his box. Whilst the drummer and guitarist provided the requisite monotony the deranged one, resembling a spaced - out Jerry Lewis, proceeded to destroy his post-modernist cool by

prancing up and down, nazi saluting and indulging in some truly horrible sax parping / screaming. You or I would certainly be certified, straight jacketed and locked up for less.

By comparison, bill-toppers A Certain Ratio were supremely normal, and musically, better than what had gone before. Any similarity between their music and rock 'n' roll was still largely coincidental but at least their numbers had a certain dynamism and purpose and the singer's ludicrously baggy shorts aside, I appreciated (although never actively liked) what they were doing.

As for Durutti Column, well, everyone draws the line at some point and watching a solitary guitarist backed by a rhythm machine at one in the morning is roughly where I draw mine. In fairness, though, a good many stayed and all the bands on view were well received but for me it was just one enormous yawn. There was no adrenalin or movement, no awareness of the audience or any sense of an event. Just a series of po-faced young men with a "this is what we do, take it or leave it" attitude and, frankly, I couldn't get out quick enough. DANTE BONUTTO

THE FRESHIES The Rock Garden, London

"GO ON, give us the worst review you've ever done," pleads the Freshies' Chris Sievey after their disastrous gig. "It'd inspire us to do something really different."

The Freshies are certainly in need of a little in-

spiration — They even resorted to doing a cover version of Abba's SOS, and their pure pop has sadly become tarnished.

Gone is their humour and buoyancy. The once-irrepressible Chris Sievey has been deflated and the band remain unrecognisable from any other pub circuit band.

GILL PRINGLE

HALL AND OATES Central Park, New York

HALL AND OATES were both engaging and disappointing in their latest NY appearance.

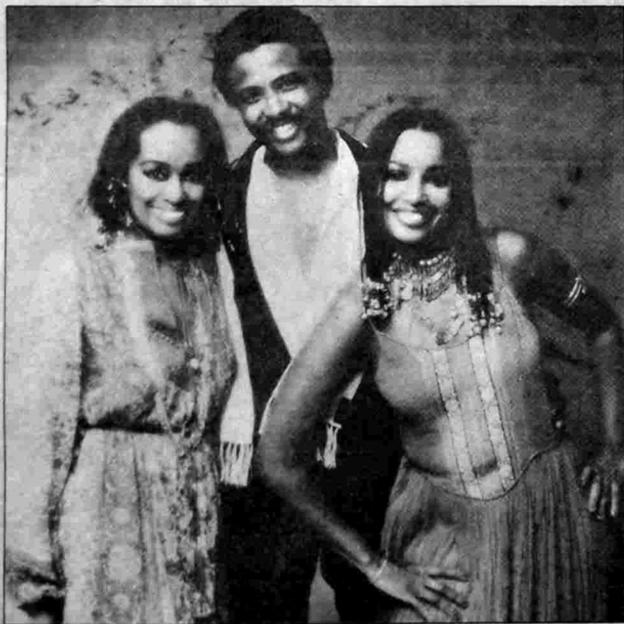
Considered hometown boys by New York audiences — they were born in Philadelphia but have been living here for 12 years — they've generally been warmly received even as they took their turns veering off in new, harder directions than the classic soul voicings that first gained them recognition.

As for the disappointment this time around, Daryl Hall's voice was not in the best of shape. The highs were on the nasal side with the odd number here and there. They drew heavily on their early repertory and mostly kept to the simpler of their newer compositions.

Hall may have become overly melodramatic dropping to his knees and pounding the floor to finish off 'Sara Smile', and the harmonies elsewhere may have been a little ragged (John Oates recedes ever more into the background) but 'Wait For Me' really pulled everyone together and began a series of prolonged ovations that were well deserved.

With the departure of G E Smith as lead guitarist, Daryl Hall is indeed left as the sole focal point of the group, both visually and musically now that 'Voices' has finally been released in the US a mere year and a half after it was recorded), and the weight of the show is a mite much for him to handle.

Still, they would have pleased less receptive audiences with the performance they gave this night. Given the number of years they've been at it, one hopes they can enjoy the success even with a few caveats IRA MAYER



The follow-up to the number one silver disc Use It Up And Wear It Out

If You're Lookin' For A Way Out

12 inch RCA 12 5 7 inch RCA 5

from the chart album 'Hang Together' (M 1978 - Caspari PK 152)

As featured in the recent Blockbusting UK tour.



By James Hamilton

ODDSN' BODS

BADEM'S DISCOTEK '80 equipment exhibition at London's Broomby Centre Hotel is this weekend, the only public (ie. you, me and other DJs) day being Saturday 6th from 10am - 11pm. The (ie. dealers) days being Sun / Mon / Tuesday - comments are invited - Morgan Khan, back from the States and fund video viewing, finally reveals that first releases on his new Excalibre label (ex-Calibre, geddii?) will be Geraldine Hunt and future BT Express product plus several UK groups. He is also currently recording, while his RIS Division promotion service will be plugging Inner City, Buddha, Roadshow, WMOT, Source and many other labels' material, mailouts to DJs starting with Michael Henderson, Hiroshi Fukumura and a Judy Roberts newie imminently, his number being c/o Red Bus at 01-422 9111 (but don't bother applying for his list if you're not already on his old one) - George Benson's follow-up 12in couples 'Love X Love' / 'Off Broadway' / 'On Broadway' / 'Deodato's being 'Night Cruiser' / 'Love Magic' - Diana Ross's US newie is rightly 'I'm Coming Out' but here we get 'My Old Piano' - Lnx 'You're Lying' has a remixed instrumental flip on Chrysalis (the 7in anyway, CHS 2461), while Ottawa W.D.S.O. is now on 7in (and promo 12in) in both English and French versions (Carre CAR 11) - McFadden & Whitehead 'I heard it in a Love Song', on US in 12in promo due commercially next week, has been spiced from the 7in into being released 12in by someone evidently impatient - Funktion starts at Mayfair's Penthouse Club this Friday (5) and switches to Sundays at Battersea Bennett, but has temporarily pulled out of Dial 9 as too many big-spending Arabs were still being admitted, their Lipps Inc requests, slashing with Funktion's jazz - funk policy (details of this exciting move, venue club on 01-352 7349) - Chris Brown's hefty 'Family Album' (US 12in) is finally out and it really covers comprehensively all the events at which funk mafia followers can claim 'I was there!' - so, if you was there you could be in the book, which costs £7, or £8 by post from The Mail House, 111A New Road, Richmond, Surrey TW9 2PN - 'Fam' and 'Rolland' has lost 5 stone, Sean French and myself 3 1/2 stone (each), and Graham Carter has put on a lot! - Tunbridge Wells, recently opened Carriages club was burnt down early last Sunday morning, arson being suspected - Canvey Island's infamous Hill haunt, the Goldmine has instituted a 'Stanley' award for significant contributors to the jazz-funk cause, consisting of mounted antique miner's lanterns - Showstoppers' sold-out Bank Holiday Brighton Beach Party saw the unveiling of their new computerised illuminated message board, now installed at Southgate Royalty - Kev Hill (Brentwood 0277 221309), distraught that due to a mail screw-up his deposit never arrived, wonders if anyone has four spare tickets to the first October Gaister - Moss Ryan (Maldstone 861951 / 5015) plays a wide variety of black music and wants a club gig, who doesn't? - Greg Davies has left the now Top 50 - orientated Watford New Penny but plugs his promos at Stevenage Bo Jangles and Luton Sands still - Trevor Funk finds himself playing a lot of class oldies like Natalie Cole and Dee Dee Bridgewater, except that King Cole, amongst the jazz at Covent Garden's hip Rumours wine bar at weekends (usually Fridays) - I did well last Thursday night after a few days with my parents 150 miles up the A1, I drove home to London to find I'd forgotten my keys, so - after a meal at the Rock Garden with Cuddles, Zil and the Brat - I drove back to get the keys and then down again in time to put Roger Scott's Story (the '80s and '80s) and 'Cruising Together' - Graham Bond of Teesdale Roadshow says, "Jazz-funk up here in the North-East is like what Kelly Marie is to the so-called funky South - let's get back to our roots, disco music, which everyone can freak out to, as it's what the public want and not what we like that makes a good disco night" - hrm, do you think jazz-funk fans don't freak out down South? - Richard 'Lofly' Lofly gigged at a Gateshead social club where a gigantic George skinhead asked him to follow the Gap Band (to which everyone was rowing on the floor) with Judge Dread's old 'Up With The Cock' - and to Lofly's amazement and the girls' concern all the fellas came up with a brand new dance from the same position! - Andy Greg (Loughton) mixes Cameron 'Unleash The Brass Construction' 'How Do You Do' is a killer out of Fred Wesley's 'House Party' (how long before the latter's on much-needed 12in?) - KEEP IT GOOD!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 39) with increased support are Carrie Lucas 'Keep Smilin' (Solar 12in), Windy City 'Still Love You' (US Kelli-Arts), France Joli 'Feel Like Dancing' (Arista Dreyfus 12in), David Ruffin 'Still In Love With You' / 'Can We Make Love' / 'Slow Dance' (US Warner Bros LP), Idris Muhammad 'For Your Love' / 'Don't Fight The Feeling' (US Intimate LP), Mass Production 'Cosmic Lust' / 'Gonna Make You Love Me' (Atlantic 12in), Steve Wonder 'Masterblaster (Jammin')' (Motown), Starship Orchestra 'New York New York' (CBS LP), Norman Connors 'Take It To The Limit' (Arista 12in), Detroit Spinners 'Now That You're Mine Again' / 'Split Decision' (Atlantic 12in), Minnie Riperton 'Strange Affair' / 'Here We Go' / 'You Take My Breath Away' / 'The Song of Life' (US Capitol LP), Lakeland 'From The Heart' (US 12in), Pointer Sisters 'He's So Shy' (Planet), Yellow Magic Orchestra 'Behind The Mask' (A&M 12in), O'Jays 'Girl Don't Let It Get You Down' (TSOP), Sugarhill Gang 'Hot Hot Summer Day' (Sugarhill 12in), 7th Wonder 'The Till' (US Chocolate City LP), Gap Band 'Party Lights' (US Mercury 12in promo), Voyage 'I Love You Dancer' (US Marlin LP), Kwick 'Can't Help Myself' (US EMI America 12in promo).

DJ TOP TEN

CHRIS BRITTON (High Wycombe 0484 451797), getting married this Saturday, says he certainly was not dead on his recent Ferno promotion tour of the East Coasts' holiday resorts. "Our one hour disco show had more impact than any of the other acts, with all age groups. It was like one long wedding/21st mobile gig maybe, but I haven't had so much fun for ages!" Bearing in mind that Chris was playing to ordinary funsters (Wallys, other words), these are what he used most over the three weeks. The following are how they were used within the context of competitions, etc.

- MARIANA, Gibson Brothers (four theme)
- IN THE STONE, Earth Wind & Fire (starting record)
- HIHO SILVER LINING, Jeff Beck (singalong finale)
- IT'S TWIST, The Beatles, Checker (twist contest)
- AINT NO STOPPIN' US NOW, McFadden & Whitehead (song)
- DOPS UP SIDE YOUR HEAD, Gap Band (rowing)
- AINT GONNA BUMP, Joe Tex ("press-ups" contest)
- THE LOCO-MOTION, Little Eva (Numan donkey derby)
- MY BOY LILLIPOP, Millie (baby's bottle contest)
- ONE IN A MILLION, Larry Graham (smooching contest)
- Sounds like fun, huh? Oh, and he actually got 'em going to Hiroshi Fukumura at Caister - it must've been something in the air!

IMPORTS

R.J.'S LATEST ARRIVAL: 'Ultimate Masterpiece' (US Stand-By VR 58-1001-D). Excellent bass - bumping 12in jolter with squawking chix counterpointing mellow chaps goes into a percussion and conversational bass - chat break before pleasant piano fills in for a jazzily swaying finish, this piano coming to fore on the instrumental remix flip with extra echoing bits, the whole having "an old Lady Young flavout" comments your Martin Collins!

ERNE WATTS: 'Just Holdin' On' (LP 'Look In Your Heart' US Elektra 6E-285). Instant Funk 'Got My Mind Made Up' - influenced dynamite jauntily jiggling steady 115bpm chix - supported smacker, sadly short at just 12 as apart from the uncovers, blatantly "disco" 123bpm 'Dance Music' this sax / woodwind multi-instrumentalist's set is pure jazz with the 123-obpm marching to Cretonia being quite Frank Zappa-ish. How about a 12in, Fred O M I!

J.R. FUNK AND THE LOVE MACHINE: 'Feel Good, Party Time' (US Brass BRDS 251). Useful unaccompanied "get up" start to a great powerful basses - Blow type heavy funky 113 - 116 (rhythm) - 113 (guitar / chix) - 112 - 113 - 114 bpm 12in thudder that chugs along through several segments and varimixes beautifully with 'Unlock The Funk', the angrily buzzing synth being brought out more on the instrumental flip.

JUDY ROBERTS: 'The Other World' LP (US Inner City IC 1088). Flora Purim - like specialist fast Latin - tinged title track jazz vocal flier with flashy guitar and piano breaks is basically 136bpm but winds down briefly every so often. There are some nice mellow slowies too, though this is what's got the jazz jocks excited.

MICHAL URBANIAK: 'Joy' (LP 'Serenade For The City' US Motown M7-944R). Dramatic freaky intro to a great electric jazz fiddler's flowing and building exciting 123 - 125 - 126 - 125bpm instrumental romper with searing sound from twin-neck violin and sax, like another 'Always There' sez CHRIS HILL.

SHADOW: 'Village Destiny' (LP 'Shadow' US Elektra 6E-293). Rhapsodic intro to a lovely 103 - 105 - 107 - 109 - 111 - 109bpm lush harmony soul jigger, the bass - intro slow swaying 108 - 111 - 109 - 111 - 113bpm 'Hot City' smacker with 'Back Together Again' feel being equally nice, 'Can You Keep It Up' a squeaky 120 - 119 - 118bpm chugging stop-start smacker and 'Mystery Dancer' a bass - intro bland 123 - 124 - 126 - 128bpm ooper that suddenly freaks halfway.

McFADDEN & WHITEHEAD: 'Heard It in a Love Song' LP (US TSPJ 3Z 3673). Title track's the full-length creamily pounding 118 - 119 - 120bpm swinger due on UK 12in next week e k k. I m e d i a t e l y recognisable as only the tempo has been changed to make it differ from 'Ain't No Stoppin' US Now', while best of the pleasantly soulful rest is the yearning repetitive slow then

alarmingly pent-up 0-31-68 / 136-31-0bpm 'Love Song Number 690' (Life's No Good Without You).

MICHAEL HENDERSON: 'Wide Receiver' LP (US Buddha BDS 8001). Confusingly chat - introed though then infectiously silly great 125bpm heavy P-funk title - track smacker fair zaps along in full-length 8.05 version but is causing problems for some jocks as it gets better the longer it's on and can be a floor - clearer earlier. Nothing else has surfaced from the album's eight other tracks, which I must confess made me in no hurry to review!!

ZAPP: 'More Bounce To The Ounce' (US Warner Bros WBS49534). Bootsy Collins coproduced solidly heavy slow 105bpm 7in funk smacker builds an infectious intensity with vocoder noises and a massive clapping offset.

THE GAP BAND: 'Party Lights' (US Mercury MK-138). Although it originally came out an LP long before, this Al Hudson - influenced brightly remixed 119 - 118 - 117bpm 12in promo (due here with 'Baby Baba Boogie' as flip next week) is now exactly like Johnny Guitar Watson's 'Booly'.

GRANDMASTER FLASH & THE FURIOUS 5: 'Freedom' (US Sugarhill SH-549). Heavily smacking jittery 108bpm 12in rapper with kazoo bits and lots of enthusiasm, evidently huge in rapper - crazy New York (where black kids' brains seem in inverse proportion to the size of their portable radio speakers).



HONKY CORNER - latest home-grown hit makers in the "North London" school of jazz-funk (regardless of whether they come from North London or not) are of course Shakata! (top) and Level 42. Anyone noticed how often it seems to be that white boys appear in this corner? Maybe the blues really can play the whites...

UK NEWIES

QUEEN: 'Another One Bites The Dust' (EMI 5102). Forget the group, this is Heavy 110bpm FUNK of the highest order and a potential chart-topping smash, possibly due for 12in once EMI have sorted out some pressing problems.

S.T.E.I.E. O M I: 'Masterblaster (Jammin')' (Motown TMG 1204). Reggae-derived strange sparse 131bpm finger-snapping foot-tapping infectious litherly jerker, now not due on 12in until EMI's pressing problems are resolved, with a 132bpm 'Dub' version as flip.

BLACK SLATE: 'Amigo' (Ensign ENY 4212). Really strong great naggingly catchy singalong rolling and pausing 61/122 bpm 12in reggae throbber discovered by Cuddles Canter and now rapidly becoming a new 'family' anthem thanks to Chatterbox efforts.

DIMPLES: 'Confidential' (Orbitone D-ORB 2). Beautiful resonantly mellow lazy romantic 57/28 1/2 - 55/28 1/2 bpm 12in revival of Sonny Knight's 1956 suite, currently huge with London's West Indian community due to Greg Edwards' plugs, is not in fact reggae at all and has a 'Goodnight My Love' feel that's true to the original (which doubtless we'll find on Cruising soon). The instrumental flip features lovely piano as well as the A-side's sax break.

DEODATO: 'Night Cruiser' LP (Warner Bros K 6848). Dynamic jazz-funk instrumental set now on imported UK release, killers being the gritty 113bpm title track, prettier 113bpm 'Love Magic', cooler 112-110 bpm 'Groovition', heavy funk 98-97 bpm 'Uncle Funk' and bubbly 99bpm 'Skin'.

RAMSEY LEWIS: 'Colors In Space' (LP 'Routes' CBS 84243). Consistently good jazz set, this being a bass - snapped then pleasantly loping but inconsequential 116bpm titler, 'Whisper Zone' a lushly scattling 104 - 105 bpm jigger, 'Hell On Wheels' a much grittier 'Rise' - like 103 - 105 bpm heavy clapper, 'High

Point' a chunky 114 - 115 bpm tinkler, 'Caribbean Blue' a bluesy 117 - 117 bpm mood changer, 'Come Back Jack' another clapping 100 - 103 bpm half - stepper, and 'You Are The Reason' a rolling 41/83 - 84 bpm slow swayer.

ASHFORD & SIMPSON: 'Get Out Your Handkerchief' (LP 'A Musical Affair' Warner Bros K 554 81). Lovely 113bpm backbeat swayer in similar style to the more pent-up 12in - issued 110 - 109 - 110 bpm 'Love Don't Make It Right', others on this include 'Bees Goes' AWB-style squeaky set being the jolting 105bpm 'I Ain't Asking For Your Love' jigger, soaring 50/100 bpm 'You Never Left Me Alone' builder and Diana Ross - type over - the - top 118 - 119 - 120 bpm 'We'll Meet Again'.

TEDDY PENDERGRASS: 'Love T.K.O.' (LP 'It's Phil Int'l' Poly 8454). The cheerfully clapping sparse 127bpm 'Take Me In Your Arms Tonight' canterer (dominated as is the dead slow 0-16/32 bpm 'Feel The Fire' by tremulously wailing Stephenie Mills) may have had most DJ attention so far but really is rather empty, the killer cut being this gorgeous 36 bpm smoocher which is odds-on his next single here, although the more melodic tender 16/32 bpm 'Can't We Try' is out in the US.

KWICK: 'Can't Help Myself' (EMI America 12EA 117). One of the few tracks on their now long-dead import LP that never got any action, this emerges on US promo 12in remix as a currently useful slowly smacking 99 - 97 bpm heavy funk builder in Gap Band's Wesley / Clarke bag, due out here whenever EMI's presses permit.

AMERICAS: 'Joggin' In America' (via Diplomat Distribution 01-207 2373). Record Shack's latest (yawn!) white label as a competent but unexciting rolling and tumbling pitter-patter 118 - 120 - 118 - 121 - 119 - 120 - 119 bpm 12in 'West London' jazz instrumental that links a series of varied trumpet, sax, bass

and electric piano solos, the guitar at the start (contrary to the impression he's trying to create) NOT being by Chris Ryan!

JAZZ SLUTS: 'Fuchi (Dr. J's Tribute)' (Epic EPC 13-8574). CBS enter the white label scene with moody advance copies (officially out in a fortnight) of a certain lady singer's pseudo-vinyous backbeat 124 - 126 - 124 - 128 bpm 12in instrumental Latin jazz leaper, like Carlos Santana playing 'Roller Jubilee' backed by George Duke.

LARSEN-FEITEN BAND: 'Further Notice' (Warner Bros K 17686). Jauntily galloping 126 - 129 - 130 - 127 bpm edited 7in organ and guitar jazz instrumental with less energetic intro / outro.

STARSHIP ORCHESTRA: 'New York New York' (LP 'Celestial Sky' CBS 84558). Jazz album's trumpet-introed 145/87 bpm slow jigger becomes an almost reggae - backed waltz which has held its own against the now 12in issued 122 - 123 - 122 - 121-0 bpm 'You're A Star' remake.

DISCO DATES

FRIDAY (5) Chris Hill with Froggy & Sean French Lincs Southgate Royalty, Pete Tong & Johnny 'Caligua' North celebrate Erith 2001's first birthday Roman toga party, Moss Ryan jazz-funks / deep souls Maidstone Queens Head Hotel, Jeff Young & Chris Brown jazz-funk Canvey Goldmine, Steve Walsh funks Fleet Country Club, Paul Stewart funks Belfast Glenmachan Hotel weekly; SATURDAY (6) Froggy & Mick Clark Linc Southgate Royalty, Greg Edwards with Tony Hodges, Steve Walsh & more funks High Wycombe Town Hall, Tony Monson's Thames riverboat allnighter features 50s soul with Terry Davis & Ian Clark (details 01-352 6861/351 1433), Nick Davies does Stevenage Bo Jangles, Stuart Robinson souls Leeds Castle Grove; SUNDAY (7) Trevor Fung & Paul Clark jazz-funk the new weekly Sundays at Brighton Fevers in Ship Street, Steve Day jazz-funks Walthamstow Lorne Arms in Queens Road weekly; MONDAY (8) Trevor Fung starts week with Paul Clark every third weekly jazz-funking Wallington Aladdins in Woodcote Road, Sean French & Tom Holland jazz Mayfair Gullivers in Down Street weekly; TUESDAY (9) Roy Peters has a weekly 'Ladies Night' at Waltham Cross Galsbys with free admission for chix over 21.

DORC

DORC (Dance Orientated Record Chart). (12) Sheena Easton '9 to 5, 2/7) Roxy Music 'Oh Yeah', (31) Abba, (44) Hot Chocolate, (55) Rolling Stones (6/6) Piranhas, (79) Sheena Easton 'Modern Girl', (810) David Bowie, (98) ON EL O, (104) Janet, (1114) Ultravox, (1216) Bad Manners, (1313) ELLO, (1418) Cliff Richard, (1515) Dexy's, (16-) Frank Sinatra, (17-) ON 'Magic', (18119) Li-Quid Gold, (1911) UB40, (2017) Stewart / Bristol, Nick Straker, huge in Scotland / North, would have been number one but has been crossed over to the Disco 90 where he belongs about as much as Kelly Marie belongs in the DORC (work that one out if you can!), leaving Sheena Easton at the equivalent to number 65 in the 90.

RECORD SHACK

OF LONDON TOWN

12, BERWICK ST, LONDON W.1.

TEL 01-437 3655

INCORPORATING THE FAMOUS 'SHACK' AT THE SALES MAIL ORDER SERVICE

1. Ladies 80s	12	LP
2. America's	12	Promo LP
3. Pat Laury Band	12	Promo LP
4. Mixage	12	Promo LP
5. Small Shack	12	Promo LP
6. Deodato	12	Promo LP
7. Tina Turner	12	Promo LP
8. Norman Connors	12	Promo LP
9. Shakata	12	Promo LP
10. McFadden - Whorehead	12	Promo LP
11. Jimmy Savile	12	Promo LP
12. Janet	12	Promo LP
13. Michael Urbaniak	12	Promo LP
14. Genevieve Hunt	12	Promo LP
15. Burevich	12	Promo LP

Compiled by Tony M. Clark

HIT NUMBERS

POT TOP 75 additions last week (7in versions) with Beats Per Minute and "H", "C", or "F" to denote fade, cold or resonant endings - Gary Numan 66/73-145/73-01, Elvis Costello 69/78-87/78-119c, Shamalar 112-113/113-113, Gladys Knight 69/78-87/78-173-Or, Surface Noise 131-131, Korgis 23/74-94/74, Stacy Lattisau 120-119f (4bpm up on the 12in), Gladys Knight 108 - 110 - 108f, Roberta Flack 116 - 117f, Level 42 100f, Selecter 144 - 146 - 148c.

Adrians

THE RECORD SPECIALIST

ON HIGH STREET WICKFORD ESSEX

Open Monday to Saturday 10am-6pm

DISCO SCENE

MAKE SURE YOU VISIT THE OTHER EXHIBITION AT BLOOMSBURY THIS YEAR

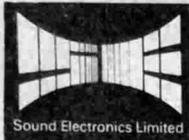
Disco Extra 80

FEATURING EQUIPMENT FROM WILDING SOUND LTD

J+C Sound Systems

Starstreamer SILLY STRING

Only Available from UK Distributors - ASTRAL PRODUCTS



FREE ADMISSION

LIGHT ENGINEERING



at 1st Floor, Marquis of Cornwallis, corner of Coram Street and Marchmont Street, W.C.1
entrance in Coram Street directly opposite main entrance of Bloomsbury Centre Hotel.

September 6th through 9th 1980

opening times Saturday 6th 10.00am to 6.30pm public day, Sunday 7th 10.30am to 6.30pm, trade only
Monday 8th 10.00am to 6.30pm, trade only Tuesday 9th 10.00am to 4.30pm trade only

Disco Extra Promotions, 33 Ludgate Hill, London, E.c.4

AMAZING LIGHTS FOR MOBILE DISCOS

MULTIPHASE 410

- * 4 CHANNEL (4 way sound to light)
- * PUSH-BUTTON EFFECTS SELECTION GIVING 12 COMBINATIONS
- * PANEL MOUNTING OR CASED
- * COMPACT AND RELIABLE



A. C. LIGHTING (HIGH WYCOMBE)
83 Heath End Road, Rickwall Heath, High Wycombe, Bucks.
MAIL ORDER BARGAINS (inc VAT)

PIEZO HORNS	£8.00
KSN 1005A, 3 1/2" x 3 1/2"	£10.50
PROJECTION LAMPS	
A1/21, 250v 100w	£2.69
A1/167, 240v 150w	£2.45
M28 12v 100w	£3.37
M33 24v 250w	£3.34
A1/223, 24v 250w	£3.50
COLOURED FILTER	
Pack of 6 different coloured sheets approximately 12" x 12"	£3.50
PAR 36 LAMPS	£2.95 each

Please add £1 p.p.p per order
TRADE ENQUIRIES WELCOME
Telephone (06285) 28522

ADAM HALL (RM) SUPPLIES

Mail order service for flightcase and cabinet fittings including fretcloth and coverings, handles, castors and specialised hardware, speaker fitting kits, jacks and sockets, Cansons and Bulgins, also Emilar compression drivers, AKG mics, Celestion speakers and ASS horns. Send 3hp Postal Order for illustrated catalogues to:

ADAM HALL R.M. SUPPLIES
Unit H, Carlton Court, Grainger Road
Southend-on-Sea, Essex SS2 5B7

LATEST in LIGHT & SOUND at FANTASTIC DISCOUNT PRICES

CITRONIC SYSTEM 80

SAVE £200

The Disco Outfit of the 80's - ideal for Top Roadshow Discos and Club Installations. The basic outfit includes - professional console with Garrard 35P vari-speed turntables, SNA440 mixer and electronic deck start panel. Comes complete with stand, housed in robust transport case.

USUAL PRICE £747.50*

Optional Extras:
Citrionic PA 2 x 200 Amplifier £398.00
Citrionic EG210 10 x 10 Graphic £95.60
LUA 700 4 ch. Light Controller £92.15
Also ancillary rack system and front loading cassette deck

***SAVE £200 FOR THE MONTH OF SEPTEMBER ONLY**
Every customer that orders a Citronic System 80 will receive an allowance of £200 for EXTRAS OR LIGHTING EQUIPMENT - SAVE - SAVE - SAVE

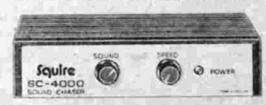
Roger Squire's

REGULAR DISCOUNT BARGAINS

EVERY TIME - Look at these REGULAR DISCOUNT ITEMS !!!

LIST PRICE	DISCOUNT PRICE
PAR 36 Spots	£1.80
Standard Spots	£2.25
RC or ES	£1.10
All Spots available	
Red Blue Green Mauve Amber	
Solar 250 Projectors	£118.50
Pinspots (PAR 36)	£33.00
Pinspots (PAR 46)	£37.50
Multicolour	£48.50
Poplights (4ch)	£39.50
Lightmaster 300	£104.85
Fantasy Infinity Screens	£156.00
Citrionic tower Consoles	£833.00
Soundout Panther Disco Console	£484.00
Whizzlines (1 way)	£23.00
Whizzlines (10 way)	£32.00
Squire Pro 120 Amp	£120.00
Pulsar Zero 3000	£102.00
Parabeam 300	£44.70
Towering Inferno	£122.00
Soundout Leopard	£317.00
	£88.50
	£19.99
	£24.50
	£39.50
	£135.00
	£983.00
	£384.00
	£16.00
	£16.00
	£79.00
	£74.99
	£23.70
	£89.00
	£267.00

THE "DOES EVERYTHING" 4 ch. LIGHTING CONTROLLER



Ideal for SPOTBANKS, LIGHTBOXES, STARS SCREENS, RAINBOW SCREENS, INFINITY TUNNELS AND ROPELIGHTS!! The SC4000 features a Sound Sensitivity control, and a speed controller for "Variable Chasing Effect". The rear panel has a Bulgin output socket and a sound input jack

SQUIRE'S PRICE £33 FAL RANGER



Undoubtedly the best value for money in 1980. BSR belt drive decks, slide faders, electronic autolafe, and a powerful 110w RMS integral amplifier.

THIS MONTHS BARGAIN OFFER ONLY £249.50

RAINBOW LIGHTSCREEN 4 ch. PRICE £49.50

Ideal for use with the SC4000 4ch. Light Controller

PRICE £33

SAVE £££'s

Stunning effects used in pairs or fours!!!

DIFFRACTION PANELS 25% OFF

Bring your Spotlighting to life with these specially sculptured diffraction panels! Great for walls and ceilings, plus Disco fronts and stage use.

OUR PRICE **£8.90** PACK OF 10

Le Maitre ROTA-BEAM

For a fabulous "Search-light" effect at your gig! Separate lamp socket - for easy sound-to-light connection

SAVE £30

180° SCAN and REVERSE 360° SCAN and REVERSE

Le Maitre ROTA-BEAM SQUIRE'S DISCOUNT PRICE **£78**

PAR 36 LAMP 30W 6V SQUIRE'S DISCOUNT PRICE £2.99

For a laser like beam

As used in Pinspots, Bullet Beams, and Helicopters. Your own lighting rigs. All types of colour filters also available

For the D.I.Y. DJ - 6V transformers for PAR 36 lamps ONLY £4.99

HALF PRICE OFFER SILLY STRING

Makes over 200 ft of coloured streamers

Available in red, yellow, orange and green. U.V. active

The craze of the 80's - simply press the button and a seemingly endless streamer shoots across the room!

List Price £2.00 per can

PRICE ONLY 99p

LOW RATE EASY TERMS Only 10% INTEREST on 12 Month Agreements (Usual Rate 20%)

World Exclusive to Roger Squire's Customers only

THE INCREDIBLE COLOUR-GLO BUBBLE OUTFIT

Bubbles that light up in the dark OUTFIT INCLUDES:

- 1 x Ice-Bubblegum
- 2 x Gamma-Beam U.V.
- 2 x Gamma-Beam U.V.
- 1 x Colour-Glo Bubble Liquid

Special Price **£69.99**

All the above items available separately at the Prices shown. Gamma-Beam U.V. Generators available individually at £13.50 each

COLOUR-GLO Bubble liquid is U.V. Active - available in blue

ROGER SQUIRE'S LIGHT & SOUND DISCOUNT STORES

LONDON (East) 415 Ilford Lane, Ilford, Essex. Tel: 01-478 1153

LONDON (North) 176 Junction Road, N19 5QQ. Tel: 01-272 7474

BRISTOL 125 Church Road, St. George BS5 9JR. Tel: 0272 550550/550701

MANCHESTER 251 Deansgate, M3 4EN. Tel: 061-831 7676

GLASGOW 1 Queen Margaret Road (Off Queen Margaret Drive), Kelvinside G20 6DP. Tel: 041-946 3303

LATE SHOPPING EVERY WEEK NIGHT

All shops open 10am-7pm Mon-Fri. 10am-6pm Saturdays.

MAIL ORDER SERVICE

Add P&P as follows:

Goods up to £25	PP£1.00
£25-£50	PP£2.00
£50-£100	PP£3.00
Over £100	PP£5.00

Send to: Roger Squire's Mail Order, FREEPOST, Barnet, Herts EN5 5YB. Mail Order Hot Line: 01-441 5656.

DISCOLAND

SOUTH EASTERN ENTERTAINMENTS LTD.
377 LEWISHAM HIGH ST. LONDON SE13
(Catford End - Opp Lewisham Hospital)

SECONDHAND SPECIALS ALL GUARANTEED

Pulsar Modulator	£160	Dap 16
3 Channel Sequencer	£60	Cash
Multiphase 410	£79	9
STL Infinity Mirrors	£59	cash
Citronic 4 flash unit	£29	cash
Opti solo 250	£50	cash
Ropelight & Controller	£39	9
Citronic LU4700	£65	cash
FAL Disco Mk 2	£75	cash
FAL Disco 50	£139	9
FAL Stereo Deluxe	£339	39
Soundout Series III	£250	25
Cloud Series 9	£295	29
Discosound 100w	£315	30
FAL Super Disco	£99	9
100w Custom Disco	£150	15

FAL RAINBOW AND STAR

PRICES GONE CRAZY THIS WEEK ONLY

RAINBOW BOX	STAR CHASER
RRP £55.00	RRP £112.00
NOW ONLY	NOW ONLY
£39.95	£89.00

ADD £5.00 PER BOX MAIL ORDER

DISCO HOTLINE 01-690 2205

BLINKIN LIGHTS

- Battery Powered
- Suction pad base.
- Stick it anywhere
- Rotating beam

ONLY £4.95 inc P&P

LASERTRONIC STL LASER

Special Offer for a limited period
£440 or £40 deposit
Check 'em out!

- BOSE 902 Speakers + Eq. £250
- Pair 1 x 15 bins and horns only £120
- Pinspots only £28
- Bullet Beams only £41
- 250v Lanters now only £39
- Citronic Hawaii 3 stereo £367
- Citronic Hawaii popular stereo £299
- PA200 + 200 power amp £157
- Citronic 100 + 100 power amps £130
- EQ310 stereo graphic from £110
- SM440 stereo mixers from £189
- LU4700 light unit from £79

CITRONIC SYSTEM 80 FREE
LeBlonde carry case DURING
Sept only £50 deposit
Balance over 36 months

Mirrorballs

8"	£22.00 each
10"	£32.00 each
12"	£43.00 each
15"	£68.00 each

3 or 4 r.p.m. motors
extra at £5.70 each

AT THESE PRICES NO CLUB SHOULD BE WITHOUT ONE AND EVERY MOBILE CAN AFFORD TO HAVE ONE HANGING AROUND

Mail Order add £2.00 per mirrorball for delivery

DISCO HIRE FROM THE HARROW DISCO CENTRE

FULL RANGE OF SOUND & LIGHTING EQUIPMENT AVAILABLE FOR PROFESSIONAL OR HOME USE

COMPLETE DISCO WITH LIGHTS FROM £13

DECK UNITS, AMPS, SPEAKERS, PROJECTORS, SOUND TO LIGHT, STROBES, DRY ICE AND BUBBLE MACHINES, SNAKE LIGHTS, LASERS, ETC. ETC.

ALL PRICES EXCLUSIVE OF VAT

Send see for full hire list to RECORD & DISCO CENTRE
350 RAYNERS LANE, PINNER, MIDDX 01-868 8637

Opti Kinetics The Word

OPTIKINETICS OPTIKINETICS

British Manufactured Disco Lighting Effects

No stamp required for free brochure. 'Light Entertainment'.
Freepost (A). Optikinetics Limited, Luton LU3 1DR. Tel: (0582) 411413.

Opti Kinetics

Now Stockists of JBL & PROJECT

PRICE BEATER

IF YOU'RE OFFERED A GOOD DEAL SOMEWHERE ELSE, WE'LL DO OUR BEST TO BETTER IT! AND STILL GIVE YOU OUR EXCELLENT AFTER SALES SERVICE

- on production of a written quote
- Large Stocks * Mail Order
- On-Premises Servicing * Finance
- Complete Systems to Spares and Accessories
- Part Exchange
- Secondhand Equipment
- Special Offers and Discounts * DIY

Send 20p stamp now for illustrated catalogue

LUTON DISCO & LIGHTING CENTRE
75 Wellington Street, Luton LU1 5AA
Telephone 0582 39021/411733
Open Mon-Fri 10 am-6 pm, Sat 10-4.30

AKG MIKES NOW AVAILABLE FROM ADAM HALL SUPPLIES

D40	Good solid full tonal quality. Compares well with competition, especially at the price. Vocals or DJ.	£18.10
D100	More rugged version of the D40. Tone characteristics of D40 slightly better, but D100 more robust.	£36.00
D140E	Recommended by AKG for mixing guitar, cymbals and snare, but we found this mike to be extremely good for vocals, and very pleasant to handle.	£56.70
D190E	Good for vocals or DJ, but probably more suitable for mixing guitar, cymbals, and drums etc.	£50.22
D310E	Clear top end with a lot of guts.	£46.80
D320EB	Even better than the 310E; no distortion or popping.	£63.00
D330EBT	Probably the best mike on the market at the price. Crystal clear top, plenty of bass. (Plus bass and treble cut switches)	£79.20
D1200E	Used by many of the worlds top artists; absolutely no distortion when screamed into - a very important factor for the discerning Punk Rocker or Heavy metaler.	£59.40

Send 30p Postal Order for illustrated catalogue to:
ADAM HALL RM SUPPLIES
Unit H, Carlton Court
Grainger Road
Southend-on-Sea
Essex SS2 5B7

DISCO BARN

20 THORNEY LANE SOUTH, IVER, BUCKS. Tel: (0753) 653171

Full range of Disco & Lighting Equipment

Stockists of Citronic, TL Discosound, ICE, FAL, Haze, Optikinetics, Cloud, SW, Audiotech, Simms, Pulsar, Soundout, Setyrus, Meteor, Rank Strand, Orange, Electro-Voice.

We Pay The VAT

from now till the end of the year we undertake to pay the VAT on any purchases from Disco Barn, which means to you, that at minimum you have at least 15% discount and with other discounts on selected items you could be saving as much as 20%.

Interested? Phone for some interesting price quotes

HP Mail Order, Access, Hire, Repairs Open Mon-Sat 10 am - 6 pm

HARROW DISCO CENTRE (THE DISCOUNT PEOPLE)

OUR NEW CATALOGUE AVAILABLE NOW!!
Please Send Large S.A.E.

350 RAYNERS LANE, PINNER, MIDDX
01-868 8637/6454

SHOWROOM OPEN 6 DAYS 9-7 pm
Mailorder, HP Access, Barclaycard

Mobile Discos

JOHNNY DEAN'S disco with lights. All occasions. 801 8517 - 803 0684.

DAVE JANSEN - 699 4010.
ORANGEPEEL - 969 265.
TOP UNIT Disco - Leamington 24202.

DISCOTHEQUES - 965 2826 / 2991.

JOHN DUNN 5000W ROADSHOW

IS AVAILABLE FOR NUMEROUS DATES ANYWHERE, ANY TIME. REASONABLE RATE RESIDENCIES AT REDUCED RATES

ENQUIRIES TELEPHONE 01-898 1127

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
158-166 WELLINGBOROUGH ROAD, NORTHAMPTON
Telephone 34100

HIRE FROM HELP

COMPLETE DISCO FOR HIRE FROM £12.52 VAT Extra

WE ALSO HIRE AMPS, STROBES DRY ICE, BUBBLE MACHINES, PROJECTORS, ROPELIGHTS

HELP DISCO CENTRE
197 Watford Road (A412), Croxley Green, Rickmansworth, Herts
Tel: Watford 44822 Send for price list

BUY FROM HELP
Open Mon/Sat 10 am-6 pm Wed till 8 pm

NORTHERN LIGHTS

STANDS 25 & 26

DISCOTEK '80

Distributors for
OPTIKINETICS - PULSAR - PLUTO - LE MAITRE - ZERO 88 - MODE ELECTRONICS P&N - POWERDRIVE - MHS

NORTHERN LIGHTS
89 Scottforth Road, Lancaster
Tel 0524 62634
Trade & Retail Sales, Hire & Mail Order

J. W. PARKER

187/195 OLD KENT ROAD LONDON SE1
237-1916 - 237-7127 - 761-2297

Good news for all Club Owners & Mobile Jocks

J. W. PARKER ANNOUNCES THE OPENING OF THEIR NEW DISCO SHOWROOMS NOW OPEN AT 195 OLD KENT ROAD, SE1

Demonstration facilities for all sounds and lighting effects

A chance for you to see the latest in lighting and effects in our specially designed showrooms to give you a complete club atmosphere.

You can Buy Direct from us and Install - OR we offer a COMPLETE INSTALLATION SERVICE

CITRONIC
P100/100 Slave Amp £150.00
Stereo Mixer £315.00
Stereo III Hawaii Console £340.00
SM440 Stereo Mixer £180.00
SM530 Stereo Mixer £130.00
LU4700 Light Controller £75.00
PA 200/200 Stereo Power Amp £280.00
EQ310 Graphic Equaliser £110.00

CITRONIC SYSTEM 80 SPECIAL
This system consists of
2 Garrard GT 35p Decks £75.00
1 PA 200/200 Power Amp £180.00
1 SM440 Mixer £300.00
1 EQ310 Graphic Equaliser £120.00
1 LU4700R Lite Unit
All fitted in a beautifully designed console C/W Disco Stand and robust transport case.
List Price £1,275.00
OUR PRICE £1,060

LE-MAITRE
Pyroflash Kit £46.00
Pyroflash Console no Amp £14.72
Flash Cartridge Box of 12 £9.83
Silver Star Cartridge Box of 12 £9.93
Smoke Cartridge Various Colours £27.80
Colour Changer £19.32
Colour Filters £2.30
12" Mirror Ball £36.80

18" Mirror	£88.00
18" Mirror Motor	£16.10
Rota-Bean Scanner Pin-Spots	£75.00
12" Mirror Tube	£16.56
24" Mirror Tube	£24.00
36" Mirror Tube	£30.00
48" Mirror Tube	£34.00
Pea-Souper Fog Machine	£87.40
Ducting Hose	£112.04
Ducting Adapter	£11.04
10 Way Light Curtain with Bulbs	£165.00

H/H
Mosfet V150 Mono Slave £238.00
Mosfet V200 Stereo Slave £299.00
Mosfet V300 Stereo Slave £418.00
Mosfet V600 Stereo Slave £528.00
X300 Electronic X Over £164.00
Pro 100 Speaker Each £191.00
Pro 150 Speaker Each £177.00
Pro 200 Speaker Each £213.00
Unit Bass Cabinet Each £143.00
Unit Radial Horn Each £151.00
Concert Bass Horn Each £182.00
Concert Midrange Each £195.00
Concert Radial Each £182.00
S130 Mono Slave £126.00
S500D Stereo Slave £250.00
Tripod Stands £35.00

J.W. PARKER

GRAND OPENING SPECIAL OFFER
SOLAR 350 Mk 2
+ WHEEL OR CASSETTE ROTATOR + 16 inch EFFECT WHEEL OR 13 inch CASSETTE
£92.00 LONDON

G.L.I. CENTRE
PMX 9080 Stereo Mixer, 3990 Stereo Mixer
1010 Audio Processor, SATEZ Stereo Amp
FRA3 Speakers Each
PHONE FOR BEST PRICES

SHURE 515SA Mic	£20.00
5885A Mic	£27.00
SM57 Mic	£54.00
SM58 Mic	£68.00

PULSAR
Pulsar 10 Way Chaser £220.00
Pulsar Matrix / Zoner £180.00
Pulsar Zero 2250 £40.00
Pulsar SL Super £64.00
Pulsar Modulator £235.00

ICE
Ice Bubble Machines £43.86
Ice Bubble Liquid £4.20

HAZE
Large Panofite De Luxe £164.00
Small Panofite De Luxe £87.00
Star Wars Lite Box Each £165.00
Son of Towering Inferno Each £115.50

PARKER SPECIAL PAR 36 BULBS

AS USED IN PINSPOTS, HELICOPTERS, BULLET BEAMS, ETC.
£2.80 each

GREAT FAL SALE
KALEIDOSCOPE SCREENS
STAR COLUMNS
STAR SCREENS
INFINITY MIRRORS
DANCER INFINITY MIRRORS
10-WAY CHASERS
PROPELLORS
AUTO SEQUENTIAL LIGHT UNIT
20% DISCOUNT

Access and Barclaycard just phone your card no. In for instant Mail-Order Service
NO DEPOSIT HP AND 3 YEARS TO PAY

SMALL ADS

Personal

JOHN COOPER. Skinhead from Basildon. Please contact Jackie, 7 West Crescent, Middlesbrough, Cleveland. **BEVERLEY** 21 wishes any Forces fellas to write as she is a lonely person. Willing to meet in the near future. Contact Beverly No 2 Cherydale Road, Ely, Cardiff. All letters will be answered. Photos if possible.

SLIM GUY 5' 8", 31, into disco, modern fashions, no lies seeks female with suspenders for stretching relationship. Box No. 2613. **ATTRACTIVE GIRL** seeks tall American boy 16 years. Meet - London area only. Please leave number here under American.

NEUROTIC BOY 19 seeks paranoid girl(s) for mutual sympathy. Box No. 2614. **PAUL** 25 is lonely, wants girlfriend for concerts. Fav band Blondie. Box No. 2615.

OPPOSITE SEX, partners found!!! - It's FREE at INTERDATE! Rush letters describing yourselves + SAE to Box No 2009, Record Mirror, 40 Long Acre, London WC2.

GENUINE FRIENDSHIP can be yours. Write to Destiny Introductions (RM), 12 Richardson St, Trebards, Swansea.

NEW FRIENDS from photographs. Send stamp for free brochure. - Dovelinc, A16 PO Box 100, Haywards Heath, Sussex. **TREAT YOUR** spotty skin with Yarrow herbal skin toner. 100ml bottle £1.10 to: Home Herbs, McArthur's, Gasferry Road, Bristol 1.

ARE YOU Seeking contacts in occult, witchcraft, communions, etc. Pen-friends in all areas throughout the USA, Canada, etc. Stamp please. - Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

WORLDWIDE PEN-FRIENDS Service, SAE details. - IP-CA, 39A Hatherleigh Road, Ruislip Manor, Middlesex.

LONELY? SHY? Overcome Loneliness, date anyone you fancy! Read 'Lovers and Friends'. Lots of information plus addresses, sent in plain brown envelope. £1. - Lovers and Friends, Hamilton House, Staverton, Totnes, Devon.

PEN FRIENDS WORLDWIDE, all ages welcome SAE to 60 Ellesmere Road, Benwell, Newcastle on Tyne NE4 8TS.

For Sale

COMICS by post. Fandom is a free 36 page comic fanzine with the latest Marvel DC new plus huge selection of American comics, Undergrounds, Howard the Duck, Freak Brothers etc. Fandom Publications, P.O. Box 53, London, SW19 1PR.

THE STRANGLERS '80 - colour concert photographs. The Stranglers pictured live on stage - Rainbow Theatre London - July 1980. Exclusive pack of 10 different full-colour prints - size 5" x 3 1/2" for £2.99, plus p & p; per pack UK/15P; Overseas/25P. For these top-quality photos, by professional photographer, send remittance to: Gigix Colourpacks (R109), PO Box 22, 15 Marks Road, Wokingham, Berkshire RG11 1NW.

CLIFF RICHARD London tickets four singles, different nights, as priced. Havant 473498.

NUMAN TICKETS 15th September first night Hammersmith Odeon 01-892 8765.

COLOUR CONCERT photographs - only £2.99, per pack of 10 prints (Ex p & p). Top Bands & Artists pictured live on stage - This week's selection from the Gigix collection includes:

AC/DC, Aerosmith, Bad Company, BeBop Deluxe, Blondie, Boney M, Boomtown Rats, Elkie Brooks, Camel, Cheap Trick, Elvis Costello, Curved Air, Darts, Dr Feelgood, Doobie Brothers, Eddie & The Hotrods, David Essex, Peter Gabriel & Band, Rory Gallagher, Generation X, Genesis, Ian Gillan Band, Girlschool, Steve Hackett & Band, Hawkwoods, Hawkwind, Steve Hillage & Band, Iron Maiden, The Jam, Judas Priest, Lindisfarne, Madness, John Miles & Band, Motorhead, Bill Nelson's Red Noise, Ted Nugent & Band, John Otway & Band, The Police, Pretenders, Suzi Quatro, Queen, Ramones, Rezillos, Tom Robinson Band, Runaway, Rush, Sad Cafe, Saxon, Siouxsie & The Banshees, The Slits, Patti Smith Group, Split Enz, Squeeze, Status

Quo, Stiff Little Fingers, Stranglers, 10cc, Thin Lizzy, Tourists, Toyah, Tubes, Judie Tzuke, UFO, Undertones, Uriah Heep, Whitesnake, Wishbone Ash, Exclusive pack contains 10 different full-colour prints - size 5" x 3 1/2" of same band. All top-quality photos by professional photographers. Price per pack: Only £2.99, UK/15P; Overseas/25P. Buy Now - Send remittance to: Gigix Colourpacks (R109), PO Box 22, 15 Marks Road, Wokingham, Berkshire, RG11 1NW. (Or send largish SAE for catalogue detailing Britain's leading range of Colour Concert Photographs)

GARY NUMAN ticket Hammersmith - Andy 0953 453282. **TIGHT BLACK** Punk trousers £7.99, Tight black punk trousers loads of zips, pockets £11.95, Black punk jackets, loads of zips, pockets, £9.99, Bondage jackets loads of straps, D-rings, dogs clips £10.50; Also available in tartan £1 extra. Cheques/POs to Mrs. Martin, Dept PW, 24 Dawlish Drive, Bucknall, Stoke-on-Trent, Staffs.

OSMOND FANS For Sale 3 - 22 and 24 Osmonds World plus extras. Offers? Miss Strange, 7 Goldsbury Walk, Lawrence, Weston, Bristol, BS11 0PE.

REAL SWITCHBLADE COMB

Hi You Lot stop this. This is a real SWITCHBLADE. Looks like a heavy duty knife with a switchblade action. But press the button and SNAP out pops a BUG RAKE!! Super neat. It's a pleasure to comb your hair. WARNING: only super good quality hairy types should buy one. Only £7.50 including post & p. Buy one cos they're r.m.j.c. STEVE HARRISON, CAPTAIN, QUINN, WENTWORTH FURNACE SCOTLAND

ATHLETIC LEOPARD '80 T-shirts, SML, £3.50. - Promotaprint, 53 Howard Street, Sheffield. **SHAM '69** logo and Her-sham boys T-shirts, SML, £3.50. - Promotaprint, 53 Howard Street, Sheffield. **FREE PATCHES** with all T-shirt orders from - Promotaprint adverts.

SCORPIONS T-SHIRTS logo and group design, SML, £3.50. - Promotaprint, 53 Howard Street, Sheffield. **WHITESNAKE T-SHIRTS**, SML, £3.50. - Promotaprint, 53 Howard Street, Sheffield. **5 ROCK** sew-on patches, £1.50 + SAE. - Promotaprint, 53 Howard Street, Sheffield. **DEEP PURPLE** in Rock T-shirts, SML, £3.50. - Promotaprint, 53 Howard Street, Sheffield. **BLACK SABBATH** Heaven and Hell T-shirts, SML, £3.50. - Promotaprint, 53 Howard Street, Sheffield. **ARMBANDS** - P.L.I., Swastika, Siouxsie, UK Subs, Crass' Upstarts, Rejects, Anarchy, £1 each + SAE. - Promotaprint, 53 Howard Street, Sheffield. **LARGE ROCK** patches, Motorhead, Saxon, Iron Maiden, AC/DC, Rainbow, Def Leppard, Sabbath, Deep Purple, Whitesnake, Scorpions, 75p each + large SAE. - Promotaprint, 53 Howard Street, Sheffield. **FREE PATCHES** with all T-shirts orders from Promotaprint adverts.

GOD SAVE the Queen new design T-shirts Union Jack background SML £3.50 Promotaprint.

ANGELIC UPSTARTS Who Killed Little? T-shirts SML £3.50 Promotaprint, 53, Howard Street, Sheffield.

SID V'S new design Something Else' T/-shirts SML £3.50 Promotaprint, 53, Howard Street, Sheffield.

ADAM AND the Ants 'Whip in my Valise' T/-shirts SML £3.50 Promotaprint.

STRANGLERS RAVEN & Rattus T/-shirts SML £3.50 Promotaprint.

DESTROY ORIGINAL design T/-shirts swastika / cross SML £3.50. Promotaprint.

P.I.L. MASSIVE Logo T/-shirts SML £3.50. Promotaprint, 53 Howard Street, Sheffield.

DEF LEPPARD logo T/-shirts SML £3.50. Promotaprint.

RAINBOW MULTI colour design T/-shirts SML £3.50. Promotaprint.

SAXON WHEELS of Steel T/-shirts SML £3.50. Promotaprint, 53 Howard Street, Sheffield.

AC/DC HIGHWAY to hell T/-shirts SML £3.50. Promotaprint.

IRON MAIDEN new logo T/-shirts SML £3.50. Promotaprint, 53 Howard Street, Sheffield.

MOTORHEAD & Bomber T/-shirts SML £3.50. Promotaprint.

F-K T/SHIRTS as in Ford design SML £3.50. Promotaprint.

ALL DESIGNS can be purchased on top quality sweatshirts at £7.75 each from Promotaprint.

FREE PATCHES with all T-shirts orders from Promotaprint adverts.

CRASS T/SHIRTS pistols logo SML £3.50. Promotaprint.

CLASH T/SHIRTS police / riot logo SML £3.50. Promotaprint, 53 Howard Street, Sheffield.

SWASTIKA T/SHIRTS worn by Sid SML £3.50. Promotaprint.

UK SUBS Warhead and Another Kind of Blues T/-shirts SML £3.50. Promotaprint.

UNDERTONES LOBSTER logo of group design SML £3.50. Promotaprint.

SID V'S headline T/-shirts SML £3.50. Promotaprint.

SID V'S original 'Cowboy' T/-shirts SML £3.50. Promotaprint.

SID V'S 'VIVE Le Rock' original design printed back and front SML £3.50. Promotaprint.

PISTOLS SWINDLE card logo T/-shirts SML £3.50. Promotaprint.

TOYAH T-SHIRTS SML printed back and front £3.50. Promotaprint.

STIFF LITTLE FINGERS Nobody's Heroes, Inflammable material, two fingers logo T/-shirts SML £3.50. Promotaprint.

5 PUNK sew-on patches £1.50 plus SAE - Promotaprint, 53 Howard Street, Sheffield.

COLOUR CONCERT photos, the best in quality and service, sets of ten 5in x 3 1/2in only £3.20. A set of Genesis 1980, Thin Lizzy 1980, Quaden 1979, Blondie 1980, Van Halen 1980, Clash 1980, Lovich 1980, Tourists 1980, Stranglers 1979, Priest 1979, Essex 1980, Osmonds 1980, T Rex 1977 - From S Flinders, 5 Main St, Stanton By Dale, Ilkstone, Derbyshire, The best remember.

METAL FLICK comb, press switch, out shoots comb, only £1 post free from - Matchrite, 167 Winchester Road, Bristol, BS4 3NJ.

WHO T-SHIRTS, badges, stickers. - SAE to The Who Club, PO Box 107A, London, N6 5RU.

SEND YOUR favourite photo, snapshot, picture, newscipping (any size), we will blow it up on to a giant 14in x 18in photo/poster for just £4, original returned undamaged, no negative needed. - General Publishing, 26 Brown Street, Manchester, M2 1DN.

RUTS - (2) Triangle and logo and lines on black. T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

ARMBANDS, £1.25. P.I.L. S.L.F., Sex Pistols, Clash, Crass, Siouxsie, etc. Send large SAE. Give three alternatives. - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

THE FALL T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

DESTROY, T-shirts with cross and swastika, as worn by J Rotten esq. £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

SWASTIKA, Black in red circle. T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

BUZZCOCKS - TENSION. T-shirts, £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

STIFF LITTLE FINGERS - (2) Inflammable Material or Two Fingers - T-shirts £3.50. S-shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

TALKING HEADS - Fear of Music - T-shirts £3.50. S-shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

DAMNED, T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

P.I.L. Huge logo in black on white. T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

COLOUR PHOTOGRAPHS AT UNBEATABLE PRICES 5"x7" photos 55p each or 5 for £2.50 Police, Numan, Bowie, Blondie, Jam, Clash, Joy Division, Ferry, Olivia, Zeppelin, hundreds more. Monochrome also available. £4.50 set of 5 10"x8" p&p 15p singles, 20p sets. Hundreds of Badges, Patches, etc. SAE for lists. Cheques/PO's to: Photocall, Unit 5, Oasis, Brown Street, Manchester. Callers and trade enquiries welcome 626

PINK FLOYD, The Wall, T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

ULTRAVOX, T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

DAVID ESSEX set of 10 superb colour 5ins x 3 1/2ins photos UK tour 1980, only £3.20 from - S. Flinders, 5 Main Street, Stanton by Dale, Ilkstone, Derbyshire.

1980 CATALOGUE now available free! Thousands of books, badges, patches, photos, posters; Heavy Metal, Punk, Mods, Bowie, Blondie, Sci-Fi. Nostalgia. Please send large SAE, for overseas send 4 IRC coupons to Harlequin, 68 St Peter's Square, Stockport.

X-RAY SPECS Amazing illusion to see right through everything, bones in your hand, yolk in an egg, girls' clothes etc, only £1 post free from - Matchrite, School Road, Frampton Cotterell, Bristol, BS17 2BX.

SILOUSIE & THE Banshees - (2) Multi pic of large pic of Siouxsie, T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

SPRINGSTEEN - BORN to Run - or He's The One - T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

UK SUBS OFFICIAL MERCHANDISING, Warhead badges, T-shirts, stickers, colour posters (inc Sindy) sets of b/w photos, bumflaps. Also still in stock ANOTHER KIND OF BLUES & TOMORROW GIRLS. For free listing of up to date available merchandise and prices to - UK SUBS PRODUCTS, PO Box 12, GUILDFORD, SURREY.

ROCK TIES, Rainbow, Scorpions, Quo, Rush, Sabbath, Zeppelin, Lizzy, Kiss, Motorhead, Whitesnake, Priest, UFO, AC/DC, Iron Maiden, Van Halen, Floyd, Skynyrd, Sammy Hagar, £1 each. Any group for slogan printed for just £1 - One-up Trading, 45 Church Lane, Whitwick, Coalville, Leics.

GENESIS GOLD albums (real gold framed replicas), tour jackets, send SAE for details to - Genesis information, PO Box 107, London, N6 5RU.

ROCK GEAR, pointed studded belts in black, £2.50. Matching wrist bands, £1. Quality wrist bands, £1. Quality black hide studded chokers, £2.50. - One-up Trading, 45 Church Lane, Whitwick, Coalville, Leics.

YOU TELL IT - We print it. Your slogan on a T-shirt or sweat shirt, £3.50 Tee's, £6.95 sweat shirt. - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

TOYAH, Large pic and logo. T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

ANGELIC UPSTARTS - Who Killed Little. T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

CHEAP TRICK, T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

COCKNEY REJECTS. We can do anything. T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

JOY DIVISION, Unknown Pleasures. T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

ATHLETICO SPIRIT 80. A Runner T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

999. T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

MOTORHEAD, (3 state which one). T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

F-K T-shirts and sweat shirts as in Ford design and won by H. Cornwell esq. £3.50 and £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

PINK FLOYD AT EARLS COURT! The Wall Concerts, Aug 1980 LATEST COLOUR PHOTO-PACKS! A pack of 18 top-quality professionally shot photos 5" x 7" £3.00 + 75p post and pack £3.75 + 75p post. Or the complete pack of 30 only £10.00 post free! Also - latest Woodstock Festival and Countdown to Punk photo packs! Check out the following! Rainbow, Alice Cooper, April Wine, Saxon, Rory Gallagher, UFO, Whitesnake, Gillan, Krokus, Ozzy Osbourne's Lizard of Oz, Iron Maiden, Def Leppard, S. Boney, Queens, Hickey, T. Saxon, G. Fingers, P. Young, M. D. G. etc. Also photo packs on: Siouxsie, Stranglers, Todd Rundgren, Led Zepplin, Who, Wings, Ted Nugent, Rush, Street, Police, Abba, J. D. Souther, The Doobie Brothers, Bob Marley, Joe Jackson, Crystal Palace, Genesis (Manchester), Shalane, Sade, Rush, The Goats, Protectors, Sade, Flowers and others.

PETE STILL PHOTOGRAPHY (Dept RM2), 44 Weddington Rd, London SE19 2AJ

FREE GIFT & Free bumper logo super catalogue with over 220 super jokes just send SAE to Jokers Corner, Dept R3, 167 Winchester Road, Bristol BS4 3NJ.

LARGE PUNK patches, Crass, Clash, Damned, Swastika, Subs, Toyah, Upstarts, Rejects, Stiff Little Fingers, Destroy, P.I.L., 75p each plus SAE. - Promotaprint, 53 Howard Street, Sheffield.

SILOUSIE AND The Banshees large face logo T-shirts SML £3.50 Promotaprint.

Records For Sale

TWELVE INCHERS all types of music. Colours, promos, pre-release. Large SAE: P Brandon, 137 Ashridge Way, Sunbury-on-Thames, Middlesex, TW16 7SE.

ORIGINALS 1954-80 Rock 'n' Roll, vinyls, picdiscs, R Kids (red), T Army (PD) Haley, Cliff. More SAE 38 Pencombe Drive, Wolverhampton, WV4 5EW.

BLONDIE SHREDS 12" offers: Joe, 45 Monks Drive, Formby L37 6DN.

12" DEMONSTRATION samples of Odyssey and Olympic Runners, Offers ring 01-542 3276 after 6pm.

SOUL/DISCO/QUEQUE Rarities!!! - massive selection of Monster Records - "Twisted Wheel" classics!!! Classics - Ric Tic - Motown, Northern Dancers plus much more! Send 50p + SAE for illustrated catalogue: Dept S/DM, Ivy House, North Street, Milverton, Somerset.

ELVIS!! - ELVIS!! - ELVIS!! Japanese and American LPs & Singles. Rare Collectors material! - Plus fantastic colour photographs of Elvis on tour: Send 50p + SAE for sample photo & full details Dept E/RM, Ivy House, North Street, Milverton, Somerset.

HITS That You Missed from 25p SAE 27a Eversleigh Road, Finchley N3.

WHO ANYWAY Anyhow Anywhere (Brunswick) offers 651 0136 after 4pm.

ONCE UPON A TIME

Dateline introduced a new concept into the lives of millions of single men and women. Thirteen years on, we are more in demand than ever and are happy that we have helped thousands of people, not just through love and marriage, through our success rate is high, but simply through bringing people together and expanding their social lives. Please us or send for the full remarkable story to: Dateline International, Dept. 1/RM, 23 Abingdon Rd, London, W8 1AS 08101

PERFECT PARTNERS, 87 The Terrace, Torquay. Free brochure. Marriage / friendship.

POSTAL FRIENDSHIP Club, introductions arranged by post for all ages. Two postage stamps for our colour brochure without obligation to: 'New Horizons', 124/RDM Keys Avenue, Bristol BS7 0HL.

AA FOR penfriends, personal friends, marriage partners. Efficient, reliable, inexpensive. One year's membership, £7. Free details from: Atlantic Agency, 34, Beaconsfield Avenue, Colchester CO3 3DJ. Telephone (0206) 44884.

MAKE FRIENDS with our help. Dates Unlimited, 2/4 Chichester Rents, Chancery Lane, London WC2A 1EJ.

FINNISH And Swedish Penfriends. Write for free details. Pen Friend Service, PL27, SF-20801 Turku 80, Finland.

JANE SCOTT, genuine introductions opposite sex, with sincerity and thoughtfulness. - Details free, SAE to Jane Scott, R/M, 3 North Street, Sussex TN41 3GS.

PARTNERS & PENFRIENDS

Choose your own new friends from hundreds of photographs. Whether you wish to widen your circle of friends, look for a partner or simply enjoy life by meeting new people, Dovelinc's latest photo package and pen-friend catalogue will help you.

Send stamp for FREE ILLUSTRATED BROCHURE to Dovelinc (A16), PO Box 100, Haywards Heath, Sussex.

DO YOU collect records?
My latest catalogue lists hundreds of top hits from the '50s, '60s and '70s - All brand new! - SAE to: Tim Heath, 112 Stonedale, Sutton Hill, Telford, Shropshire.

RECORD SALE SAE: Andrew Smith, 12 Manse Way, Swanley, Kent.
OLDIES 1958-1978 rarities, all types, private collection SAE 37, St Margarets Avenue, Horsforth, Leeds.
BLONDIE 12" Atomic Dutch Import mint, £15, Derby 366257 after 6.
WHO ORIGINAL 12" single Substitute, I'm a Boy, Pictures of Lily perfect condition offers to: Billy Mitchell, 8/2 Greenydrives Drive, Edinburgh.
SIXTIES (800 +) Many rare, Beat, Soul, W/Coast, Apple SAE lists: Alistair, 7 Saughton Mains Grove, Edinburgh EH11 3PQ.

NEW LISTS - Abba, Bolan, Bowie, Olivia, Purple, Queen, SAE: 1 list, 3P stamp each extra. Dead Wax, 37 Watcombe Circus, Nottingham.
US PROMO 12" - Queen, Another Bites £15; Blondie Call Me (8 minutes) £15; Police Message (live) £8; Clash Clampdown (10") £10; Talking Heads Zimba £10; 7" Gabriel, Bik (edited) UK promo £8; Hawkwind Guerilla (France) pic £10; Olivia deeper pic disc £22. All new & include postage. SAE + money: Dead Wax, 37 Watcombe Circus, Nottingham.

ONLY £2.85 each The Pretenders, One Step Beyond (0204) 383683.
BEE GEES LP 'Spicks and Specks' mono Australian Spin label vgc offers 01-594 0765.

CHART ALBUMS £3.99
Flesh and Blood, The Duke, Peter Gabriel, (0204) 383683.
SPARKS LIMITED rare albums SAE for list, Joe, 106 - 3 Moredunkeys Road, Edinburgh.

CANADIAN TRIBUTE LP by Elvis Presley in gold coloured vinyl very rare, only 50. Mark Hawkins, Dept RM, Waverton Road, P.O. Box 114, Stoke-on-Trent, ST2 0VR.

IMPORTS, DELETIONS, and RARITIES OUR SPECIALTY. HAVE YOU BEEN SEARCHING FOR THOSE RARE RECORDS NEEDED TO COMPLETE YOUR COLLECTION, FOR YEARS? IF SO - LOOK NO FURTHER. DISCOVERY RECORDS OFFER YOU THE SERVICES OF THEIR UNIQUE RECORD CLUB.
SAE TO: D.R.S. 7 CANUTE ROAD, DEAL, KENT CT11 6OX

'HITS-U-MISSED'
Collectors singles, '60-'80, SAE, 60a, Leslie Park Road, Croydton.

'60s - '70s, pop, Beat, Soul, Rarities, Deletions, C.W., Rockabilly, Visit LK Records, Winchester Road, Edmonton, London N9. Wed - Friday 6.15 pm - 8.30 pm, Saturdays 10 am - 6.15 pm.

BARGAIN OLDIES 1957-80. Large SAE records also bought. 21, O'Connell Road, Eastleigh, Hampshire.

RECORD FINDING Service. Those you want and can't find. Thousands in stock - will get it not. Any artists, any records. Just jot down those you need and send with SAE - Don Discs, 6/7 Edwards Walk Arcade, Maldon, Essex.
LP'S FROM 30p, 45's from 10p. SAE Pat, 24 Beaufort Avenue, Blackpool.

PASTBLASTERS! GOLDEN Oldies available, '56-'78, a must for collectors, a Godsend for DJs - SAE Valco, 24 Southwalk, Middleton, Sussex.
OUR LATEST list contains over 2000 different unplayed Golden Oldies plus hundreds of LPs and recent ex-juke box hits at bargain prices. Send 15p stamp - Gemini Records, 123 George Street, Mablethorpe, Lincs.

MOLDLESS OLDIES! 1000s available, 1955-79, imports, deletions, collector's originals, UK labels, singles, EPs, LPs - SAE Diskery, 80-87 Western Road, Hove, Sussex. Callers welcome.

FREE OLDIES catalogue. Over 1500 to choose from all new. Send 9 1/2" x 6 1/2" SAE to - Christopher Foss Records (R), 34a Paddington Street, London W1.

POLICE CAN'T Stand Losing You yellow vinyl offers? - Jenny on Bedford 853496 (5-6pm).

WHITE SPIRIT, 'Back To Grind' 45 six sleeve. Neat records neat 05 Still available, from Neat 71, High Street, Wallsend, NE28 7RJ Tyne & Wear.

Records Wanted

MUD, LONELY this Christmas, Tymes, Ms G.I.V.O.R.C.E., will pay £150 for each - Colin, 41 Impington, Willingham Way, Kingstons, Surrey.
COME OUTSIDE Mike Sarne Parlophone label. State price please - Stephen Cox, 3 Rexborough Park, Harrow on the Hill, Middlesex HA1 3BD.

Musical Services

ABSOLUTELY FREE. 'Twenty Songwriting Questions Answered!'. Explains copyright, publishing, recording, contracts, royalties, etc. Free from - International Songwriters Association (RM2), Limerick City, Ireland.

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

DJ JINGLES 4 - C60 tapes of radio, DJ & Commercial jingles. Only £6.99. From: S M Promotions, 30 Mackintosh Road, Inverness, IV2 3UA.

TAPE COPYING Services Ltd. Let us duplicate your demo cassettes. No minimum. 24-hour turnaround, low cost - 01-723 8301, 199A Gloucester Place, NW1.

Situations Vacant

ALTERNATIVE EMPLOYMENT opportunities with record companies, radio stations, music magazines etc. Full-time, part-time. Experience unnecessary. 'Music Industry Employment Guide', £1. 'Radio Employment Guide', £1. 'British Music Index' (includes 450+ record company addresses), £1. All three £2.40. - Dept 12, Hamilton House Productions, Staverton, Totnes, Devon.

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

WILDLIFE. A guide to jobs in the US and Canadian Park, forest and wildlife service, for those who love the natural beauty of the countryside and who would like to be employed preserving it in the USA or Canada. Send SAE for further details of guide to: - Lisgo Enterprise, 182 (RM), Armstrong, Newcastle NE4 8QP.

WORK EUROPE. Jobs immediately available in all countries. Send for comprehensive list of current jobs, opportunities, working holidays, etc. Price £1 from - Work Europe, 477 Cleatham Hill Road, Manchester M8 7LR.

DISC JOCKEYS wanted for Norway, Auditions to be held 'Room at the Top' II - 4th floor September 9th for details ring 55541.

BROADCASTING OPPORTUNITIES. Industrial Radio Station. Reliable men and women, with good voices required to train as programme presenters. Previous experience not essential as full training given. Weekly on air freelance positions once qualified. No training fees. Share studio maintenance - Telephone Reading 481123 10am to 4pm.

Situations Wanted

PROFESSIONAL CLUB DEEJAY with three years' experience, versatile, seeks alternative residency in Bristol or surrounding areas. All enquiries 0272 827428.

PRO BLACK, Amerian FM-style DJ wishes to work in London resident or regular. - Tel: 902 9133 Larson.

Special Notice

BRAND NEW deleted LPs/45s, all types of music guaranteed. Want lists wanted, 12, Gladstone Terrace, Sunnyside, B/P/Auckland, Co. Durham.

RADIO CAHOLINE and full radio news, interviews, comment, souvenirs, all in Bulletin No 10. Send 50p or annual subscription £2.50 to Caroline Movement, CBMBRFM, London SW1.
GARY GLITTER Official Fan Club. HI Mates. Missing you all. Please write to our new address: Newsletters explaining all on the way. Glitter Ont Cathy, Lol, Carolyn, 12 Burwell Walk, Fairfoot Road, London E3.

FREDDIE MERCURY Happy Birthday darling love you Jaquie, Maggi, Tina, Jane XXXX.

TERRY ANDERSON fan club sends loads of love and kisses to our hero. Can't wait to hear the sexiest voice on the radio again. Love Sally.

KEITH MOON RIP THE GREATEST DRUMMER the world has ever seen. We all miss you. Cousin Kevin and more.

MARC BOLAN My electronic saviour. You made me want to sing and dance, you gold galactic rover! Doodlebug love to all Babel fans. Purple Pie Pete, Liverpool. XXX.

Wanted

DOOLEYS PICTURE sleeves and import records, - Marsham, 12 Cydonia Green, Gorleston, Great Yarmouth, Norfolk.

QUEEN PICS, cuttings, only - Jeff, 49 Stour Way, Upminster, Essex RM14 1QP.

IN VGC 'Denis Denee' Randy and the Rainbows. Phillips label 6146-706. - A Hall, 041-423-1001 after 5.30 pm.

DEDICATED NUMAN fan is wanted to accompany me to gig at Southampton. Preferably 15-18 and near Basingstoke. Ring Denise - (0256) 23613.

CASSETTE RECORDING Capital Radio Memorial to Radio Caroline 15/8/80 preferably FM stereo quality. State price. - David Vickery 30 Cannon Place, Brighton, Sussex.

Penfriends

PEN FRIENDS WORLDWIDE all ages welcome. - Stamp to: Ellesmere Road, Benwell, Newcastle Upon tyne, NE4 8TS.

Fan Clubs

THE WHO official fan club. - Send SAE for details to: The Who Club, PO Box 107A, London NE5 5RU.

SAMSON FAN CLUB, SAE for details - Box 82, Guildford, Surrey GU2 6PF.

OFFICIAL UK Subs Fan Club - SAE to: PO Box 12, Guildford, Surrey.

GENESIS OFFICIAL Fan Club. Send SAE for details to - Genesis Information, PO Box 107, London N6 5RU.

THE SHADOWS. At last 'New Gandy Dancer' magazine, all Shadows special issue at only 80p, including postage, (£1.25 overseas) - Davy Peckett, 7 Corsair, Fellside Park, Wickham, Newcastle NE16 5YA.

CLIFF RICHARD fans join Grapevine for up to date information - SAE PO Box 55, Colchester CO4 3XJ.

TOM JONES official international fan club. - SAE to 52 Wymark Avenue, London N22.

SAXON MILITIA Guard. - SAE to 33 Osbert Drive, Thurfcroft, S Yorks S66 9AF.

KISS ARMY Fan Club for details send SAE to - P.O. Box 63, London W2 3BZ.

GARY GLITTERS NEW GANG, c/o Glitter Kid, Beau Rivage Hotel, st Brelades Bay, Jersey CH 1.

NEW MUSIK Fan Club - c/o 215 Westbourne Park Road, London W11 1EA.

DR HOOK fan club SAE details - Diane Terry 10A Albany Road, Southport, Merseyside.

SUZI QUATRO fans, Alan wishes to get Fan Club formed but was told no demand. All Quatro fans interested write to - Box No. 2596.

Tuition

PROFESSIONAL BROADCASTER will assist you in realising your full potential. Remember, for radio opportunities, the best audition tapes come from - Med Air Broadcast Studios, Henley. Tel: 04912 8885.

Recording Equipment

MULTI-TRACK Recording Equipment. Open reel, cassette, mixers, microphones, accessories also by V. & video equipment. Lowest prices, expert advice, credit arranged.
Kjeldgaard
80, London Rd, Clayton, Surrey, Tel: 01-898 1243.

Publications

FROM CLIFF Richard to Hawkwind. They're all in Global Exchange 3. Extensive FREE classifieds too; For your copy send 60p (UK) 80p (Overseas).

Global Exchange, 253 Church Lane, New Swanton, Leicester LE6 4RA.

Mobile Discos

STU MAGOO - Disco Lightshow, any distance, all occasions, residences welcome. - Salisbury 25800.
RBLL ROADSHOW - 01-859 9426.
WIGHTMOODS ROADSHOW mobile disco specialist in soul / jazz - funk. London bookings and residences welcome. Will do parties, weddings, etc. Information on hire please phone - 01-890 4894 and ask for Chas.
SOLAR FLARE Phone Steve on - Slough 42964.

NEW POSTER GUIDE

★ GUIDE ★

NEW BOWIE (FACE) £1.35

MARILYN (STOCKINGS) £1.95

NEW LARGE B/W £1.30 EACH BOARDS NO 3

PAUL NEWMAN BETTE DAVIES BRONSON MARK BROS No 2

SUSAN ANTON No 3 £1.35

NEW DENISE H. No. 29 £1.40

DEE No 3 £1.35

10 PICTURES AMERICAN MONTHLY PIN UP GIRLS 20 x 30 SEPTEMBER

ORDER FROM 12 DIFF MONTHLY COLOUR POSTERS £1.20 EACH

Available again - Set of 3 Super Col Olive 10 x 8 Close-up Photos of Olivia - £6.20 inclusive. Also Deluxe H & CHIT

CARDS & POSTERS

22 MOOR STREET BIRMINGHAM

ADD 45p post/packing for 1/2 Posters, 5p each extra one

HARLEQUIN
68 St Petergate, Stockport
(Postage in brackets)

- BOOKS**
- The David Bowie Biography by Paul Sinclair £3.25 (20p)
- David Bowie Floorshow Programme (collectors edn) £2.95 (30p)
- David Bowie - His Private Life (Japanese) £4.95 (65p)
- David Bowie Photo Magazine £1.25 (30p)
- David Bowie Japanese Picture Magazine £2.95 (40p)
- David Bowie Photo File 95p (25p)
- David Bowie Words And Pictures £2.50 (65p)
- David Bowie Life And Times £1.25 (60p)
- David Bowie - Biography of A Generalist £7.50 (80p)
- David Bowie - In His Own Words £2.95 (70p)
- Japan - In Japan (Jap) £5.95 (80p)
- Kate Bush Biography 95p (65p)
- Blonde Illustrated (by L. Bangs) £3.95 (65p)
- Pink Floyd a visual Documentary £5.95 (85p)
- Rush - Words And Pictures Vol 1 £1.95 (60p)
- The Beatles Forever Collectors Magazine £1.95 (50p)
- Parti Smith - High On Rebellion £1.50 (60p)
- The Who in Their Own Words £2.95 (65p)
- Wings Over The USA £3.25 (65p)
- Steves On Tour £4.95 (95p)
- The Concerts £5.50 (£1.10)
- Club Sng Book - No 2 £2.95 (65p)
- The Bay Looked At Johnny £1.50 (60p)
- Queen Tear of Japan (Jap) £5.95 (80p)
- Roxy Music's Greatest Hits £3.50 (65p)
- Genesis - I Know What I Like £7.95 (80p)
- Jem - Setting Sng £3.50 (60p)
- Secret Affair - Glory Boys £2.50 (65p)
- Police In Japan (Jap) £5.95 (80p)
- Beat Of Deep Purple £3.25 (65p)
- Stevie Nicks And Bananash Songbook £2.25 (60p)
- Marc Bolan Biography (By Sinclair) £2.50 (60p)
- Rock Golfstars Vol 1 and 2 (each) £3.50 (80p)
- Beatles Music Catalogue (Japanese) £7.95 (80p)
- Japanese Music Life Special £5.95 (60p)
- Kiss - The Japanese Kiss Encyclopedia £5.95 (70p)

PATCHES

- Sew On Patches 60p each + s.a.e. No. In brackets indicates different designs available.
- | | | | |
|--------------------|--------------------------------------|---------------------------|----------------|
| Gamma Rainbow (10) | Rock Against Thatcher Whitezooka (2) | Heavy Metal (tank) L.P.P. | Cheep Truck |
| Deep Purple (3) | Blackmore | One (tees) (4) | Foreigner (2) |
| Led Zepplin (3) | Scorpions (2) | Yes (3) | Floorwood Mac |
| Pink Floyd (2) | Urbk-Heop (2) | Santana (2) | Kiss |
| Sexen (2) | Genesis (3) | Cress | Van Halen (2) |
| Vin Halden (2) | Angel Witch | Lyn. Skyn. | UFO |
| Status Quo (3) | Red Cafe | P.I.L. | Gene Vincent |
| Fist | Hazareth | Motorkhod (6) | S.L.P. |
| Thin Lizzy (3) | Engles | Sonny Hoger | Cochran |
| Judo Priest (3) | Stones | Marley | Roddy Nally |
| Molly Hatchet | Stranglers | Marilyn | Steve Miller |
| Kumble Pie | Palice (2) | Sex Pistols (2) | Robin Trewer |
| Wishbone Ash | Quartz | Def Lepard (2) | Blackhead |
| Queerz | Castello | Brooks | Rock Wot's Die |
| J.J.S. | Presley (3) | Styx (2) | Heartline |
| April Wine | Bowie (2) | B.O.C. (2) | I Hate Muds |
| Rush (6) | Cash | Hawkind (2) | Boomerang Bats |
| Gilt | Zato | Wit | White Spirit |
| Connab Lual (2) | Van Morrison | Tigers Of Pantang | Rodgie |
| AC/DC (4) | Jerry Lee | Rock Mevin On | Chuck Berry |
- Wholesale enquiries welcome, UK or overseas
Send 50p for list and samples

SMALLS - order form

Rates & Conditions
Effective from October 1979

Under the Headings: **FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, RECORDS WANTED, INSTRUMENTS FOR SALE, TUITION, SPECIAL NOTICE, RECORDS WANTED, SITUATIONS WANTED,** and any other private/trade announcements 10p per word

After first two, all words in BOLD type 5p per word extra

BOX NUMBERS
Allow two words plus 50p service fee

SEMI DISPLAY advertising
D. 12 per single column inch
£3.25 per single column centimetre

SERIES DISCOUNTS
5% for 6 insertions
7% for 13 insertions
10% for 26 insertions
12% for 52 insertions

Send completed form with Cheque/Postal Order to: Small Ads Dept, Record Mirror, 40 Long Acre, London WC2E 3JT.

PLEASE PUBLISH my advertisement under the heading _____ for _____

insertion(s) commencing issue dated _____

I enclose a cheque/postal order for _____ to cover the cost made payable to RECORD MIRROR

ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED

Name _____

Address _____

Name and address when included in advert must be paid for _____

CHARTS

SINGLES

1	2	START, Jam	Polydor
2	1	ASHES TO ASHES, David Bowie	RCA
3	5	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
4	3	TO S, Sheena Easton	EMI
5	13	EIGHTH DAY, Hazel O'Connor	A&M
6	8	I DIE YOU DIE, Gary Numan	Beggars Banquet
7	6	TOM HARK, Piranhas	Sire/Hansa
8	4	WINNER TAKES IT ALL, Abba	Epic
9	10	SUNSHINE OF YOUR SMILE, Mike Berry	Polydor
10	14	DREAMIN', Cliff Richard	EMI
11	17	CAN'T STOP THE MUSIC, Village People	Mercury
12	19	BANK ROBBER, Clash	CBS
13	18	MODERN GIRL, Sheena Easton	EMI
14	7	UPSIDE DOWN, Diana Ross	Motown
15	9	OOPS UPSIDE YOUR HEAD, Gap Band	Mercury
16	12	GIVE ME THE NIGHT, George Benson	Warner Bros
17	14	IT'S ONLY LOVE/BEYOND THE REEF, Elvis Presley	RCA
18	15	ALL OVER THE WORLD, Electric Light Orchestra	Jet
19	11	OH YEAH, Roxy Music	Polydor
20	20	IT'S STILL ROCK & ROLL TO ME, Billy Joel	CBS
21	22	MARIE MARIE, Shakin' Stevens	Epic
22	26	A WALK IN THE PARK, Nick Straker Band	CBS
23	16	FUNKIN' FOR JAMAICA, Tom Browne	Arista
24	27	PARANOID, Black Sabbath	Nems
25	29	I WANT TO BE STRAIGHT, Ian Dury	Stiff
26	55	ONE DAY I'LL FLY AWAY, Randy Crawford	Warner Bros
27	30	BEST FRIEND - STAND DOWN MARGARET, The Beat	Go Feet
28	24	PRIVATE LIFE, Grace Jones	Island
29	25	YOU GOTTA BE A HUSTLER, Sue Wilkinson	Cheapskate
30	29	SLEEP WALK, Ultravox	Chrysalis
31	49	UNITED, Judas Priest	CBS
32	50	IOWE YOU ONE, Shalamar	Virgin
33	33	CIRCUS GAMES, Skids	Virgin
34	32	MAGIC, Olivia Newton-John	Jet
35	38	IGOT YOU, Split Enz	A&M
36	44	THE WHISPER, Selector	Selector
37	37	SUMMER FUN, Barracudas	Zonophone
38	21	MARIANA, Gibson Brothers	Island
39	26	LIP UP FATTY, Bad Manners	Magnet
40	23	MORE THAN I CAN SAY, Leo Sayer	Chrysalis
41	43	BACKSTROKIN', Fatback	Spring
42	45	UNLOCK THE FUNK, Locksmith	Arista
43	56	WEST ONE (SHINE ON ME), The Ruts	Virgin
44	48	SARTORIAL ELOQUENCE, Elton John	Rocket
45	52	SOUND OF CONFUSSION, Secret Affair	I-Spy
46	69	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS
47	40	BIKO, Peter Gabriel	Charisma
48	51	YEARS FROM NOW, Dr Hook	Capitol
49	53	ANOTHER DAY ANOTHER GIRL, Lambrettas	Rocket
50	54	EQUINOXE V, Shadows	Polydor
51	67	DYNAMITE, Stacy Lattisaw	Atlantic
52	31	USE IT UP AND WEAR IT OUT, Odyssey	RCA
53	—	GENERALS-MAJORS-DON'T LOSE YOUR TEMPER, XTC	Virgin
54	—	ANOTHER ONE BITES THE DUST, Queen	EMI
55	35	COULD YOU BE LOVED, Bob Marley & The Wailers	Island
56	66	IF IT'S ALL RIGHT WITH YOU BABY, Korgis	Rialto
57	—	BIG TIME, Rick James	Motown
58	70	DON'T MAKE ME WAIT TOO LONG, Roberta Flack	Atlantic
59	64	DANCIN' ON A WIRE, Surface Noise	Groove
60	—	TWO LITTLE BOYS, Sploognessabounds	Deram
61	74	LOVE MEETING LOVE, Level 42	Polydor
62	42	C30 C80 C90 GO, Bow Wow Wow	EMI
63	—	SEARCHING, Change	WEA
64	80	RACE WITH THE DEVIL, Girlschool	Bronze
65	58	FREE ME, Roger Daltrey	Polydor
66	—	ARE EVERYTHING, Buzzcocks	UA
67	—	BODY LANGUAGE, Dooleys	GTO
68	41	BABOOSHKA, Kate Bush	EMI
69	46	JOHNNY & MARY, Robert Palmer	Island
70	44	THERE THERE MY DEAR, Dexy's Midnight Runners	Parlophone
71	—	PEACHES, Darts	Magnet
72	—	QUARTER MOON, Vip's	GEM
73	—	ALL THE WAY FROM AMERICA, Joan Armatrading	A&M
74	—	LATE IN THE EVENINGS, Paul Simon	Warner Bros
75	63	BLACK NIGHT, Deep Purple	Harvest

VIRGIN CHART

1	FLESH & BLOOD	Roxy Music
2	ME, MYSELF I	Joan Armatrading
3	DEEPEST PURPLE	Deep Purple
4	DRAMA	Yes
5	EMOTIONAL RESCUE	Rolling Stones
6	BACK IN BLACK	AC/DC
7	CLOSER	Joy Division
8	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners
9	I JUST CAN'T STOP IT	The Beat
10	'A'	Jethro Tull
11	THE MICHAEL SCHENKER GROUP	Michael Schenker
12	ONE TRICK PONY	Paul Simon
13	WILD CAT	Tygers Of Pan Tang
14	CLUES	Robert Palmer
15	WARM LEATHERETTE	Grace Jones
16	GLORY ROAD	Ian Gillan
17	24 CARAT	Al Stewart
18	VOICES	Al Stewart
19	OFF THE WALL	Hall & Oates
20	UPRISING	Michael Jackson
		Bob Marley

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

ALBUMS

1	1	FLESH AND BLOOD, Roxy Music	Polydor
2	2	DRAMA, Yes	Atlantic
3	4	GIVE ME THE NIGHT, George Benson	Warner Brothers
4	3	BACK IN BLACK, AC/DC	Atlantic
5	12	BREAKING GLASS, Hazel O'Connor	A&M
6	5	XANADU, Oat	Jet
7	6	GLORY ROAD, Gillan	Virgin
8	13	I JUST CAN'T STOP IT, The Beat	Go Feet
9	29	CAN'T STOP THE MUSIC, Oat	Mercury
10	11	SKY 2, Sky	Ariola
11	31	I AM WOMAN, Various	Polystar
12	10	OFF THE WALL, Michael Jackson	Epic
13	14	DIANA, Diana Ross	Motown
14	9	DEEPEST PURPLE, Deep Purple	Harvest
15	8	ME MYSELF I, Joan Armatrading	A&M
16	7	KALEIDOSCOPE, Siouxsie and the Banshees	Polydor
17	—	SIGNING OFF, UB40	Graduate
18	32	WILD CAT, Tygers of Pan Tang	MCA
19	—	MICHAEL SCHENKER GROUP, Michael Schenker Group	Chrysalis
20	27	GLASS HOUSES, Billy Joel	CBS
21	23	VIENNA, Ultravox	Chrysalis
22	18	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners	Parlophone
23	62	ONE TRICK PONY, Paul Simon	Warner Brothers
24	19	MANILOW MAGIC, Barry Manilow	Arista
25	20	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
26	21	ELVIS AARON PRESLEY, Elvis Presley	RCA
27	16	UPRISING, Bob Marley	Island
28	15	LIVING IN A FANTASY, Leo Sayer	Chrysalis
29	24	REGATA DE BLANC, Police	A&M
30	25	PETER GABRIEL, Peter Gabriel	Charisma
31	30	WHEELS OF STEEL, Saxon	Carrere
32	37	HIGHWAY TO HELL, AC/DC	Atlantic
33	22	THE GAME, Queen	EMI
34	30	LIVE 1979, Hawkwind	Bronze
35	17	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
36	36	DUKE, Genesis	Charisma
37	41	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
38	63	NOW WE MAY BEGIN, Randy Crawford	Warner Brothers
39	—	A, Jethro Tull	Chrysalis
40	46	McVICAR, Roger Daltrey	Polydor
41	26	CLOSER, Joy Division	Factory
42	34	OUTLANDOS D'AMOUR, Police	A&M
43	42	WAR OF THE WORLDS, Jeff Wayne	CBS
44	44	ONE STEP BEYOND, Madness	Stiff
45	68	WAR LEATHERETTE, Grace Jones	Island
46	80	TWELVE GOLD BARS, Status Quo	Vertigo
47	47	RUMOURS, Fleetwood Mac	Warner Brothers
48	50	GREATEST HITS, Rose Royce	Whitfield
49	75	21 AT 33, Elton John	Rocket
50	52	ON THE RIVERA, Gibson Brothers	Island
51	28	MCCARTNEY II, Paul McCartney	Parlophone
52	—	CLUES, Robert Palmer	Island
53	—	COUNTRY GENTLEMAN, Jim Reeves	K-Tel
54	33	ANOTHER STRING OF HOT HITS, Shadows	EMI
55	—	24 CARAT, Al Stewart	RCA
56	38	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa
57	54	THE WALL, Pink Floyd	Harvest
58	—	SOUNDS SENSATIONAL, Bert Kaempfert	Polydor
59	48	SKA'N' B, Bad Manners	Magnet
60	58	SOMETIMES YOU WIN, Dr Hook	Capitol
61	39	GREATEST HITS VOL 2, Abba	Epic
62	57	READY AND WILLING, Whitesnake	United Artists
63	65	ALL FOR YOU, Johnny Mathis	CBS
64	45	BLACK SABBATH LIVE AT LAST, Black Sabbath	Nema
65	64	HEAVEN AND HELL, Black Sabbath	Vertigo
66	49	PARALLEL LINES, Blondie	Chrysalis
67	55	TRUE COLOURS, Split Enz	A&M
68	—	I BELIEVE IN YOU, Don Williams	MCA
69	74	SPECIALS, Specials	2 Tone
70	56	THE BEST FROM 150 GOLD, James Last	Polydor
71	40	MAGIC REGGAE, Various	K-Tel
72	—	CHANGES ONE BOWIE, David Bowie	RCA
73	—	FAME, Oat	RSO
74	—	BRITISH STEEL, Judas Priest	CBS
75	—	SKY, Sky	Ariola

1	2	UPSIDE DOWN, Diana Ross	Motown
2	1	SAILING, Christopher Cross	Warner Bros
3	4	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
4	7	ALL OUT OF LOVE, Air Supply	Arista
5	6	FAME, Irene Cara	RSO
6	3	MAGIC, Olivia Newton-John	MCA
7	8	GIVE ME THE NIGHT, George Benson	Quest/Warner Bros
8	5	TAKE YOUR TIME, SOS Band	Tabu
9	11	LATE IN THE EVENING, Paul Simon	Warner Bros
10	13	LOOKIN' FOR LOVE, Johnny Lee	Asylum
11	12	INTO THE NIGHT, Benny Mardones	Polydor
12	9	LET MY LOVE OPEN THE DOOR, Pete Townshend	Atco
13	16	DRIVIN' MY LIFE AWAY, Eddie Rabbitt	Elektra
14	10	MORE LOVE, Kim Carnes	EMI-America
15	14	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
16	26	ONE IN A MILLION YOU, Larry Graham	Warner Bros
17	19	YOU'RE THE ONLY WOMAN, Ambrosia	Warner Bros
18	22	YOU'LL ACCOMP' NY ME, Bob Seger & The Silver Bullet Band	Capitol
19	21	BOULEVARD, Jackson Browne	Asylum
20	20	OLD FASHION LOVE, Commodores	Motown
21	23	ALL OVER THE WORLD, Electric Light Orchestra	MCA
22	24	HOT ROD HEARTS, Robbie Dupree	Elektra
23	28	ANOTHER ONE BITES THE DUST, Queen	Elektra
24	30	DON'T ASK ME WHY, Billy Joel	Columbia
25	29	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
26	31	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
27	32	I'M ALRIGHT, Kenny Loggins	Columbia
28	15	TAKE A LITTLE RHYTHM, All Thomson	A&M
29	36	JESSE, Carly Simon	Warner Bros
30	37	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
31	34	HOW DOES IT FEEL TO BE BACK, Daryl Hall & John Oates	RCA
32	35	HEY THERE LONELY GIL, Robert John	EMI-America
33	39	HE'S SO SHY, Pointer Sisters	Planet
34	17	JO JO, Bob Scaggs	Columbia
35	18	WHY NOT ME, Fred Knopklock	Scotti Bros
36	25	MAKE A LITTLE MAGIC, The Dirt Band	United Artists
37	40	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME, Jermaine Jackson	Motown
38	43	NO NIGHT SO LONG, Dionne Warwick	Arista
39	45	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
40	—	REAL LOVE, The Doobie Brothers	Warner Bros
41	46	FIRST TIME LOVE, Livingston Taylor	Epic
42	42	YOU BETTER RUN, Pat Benatar	Chrysalis
43	27	SHINING STAR, Manhattan	Columbia
44	50	HOW DO I SURVIVE, Amy Holland	Capitol
45	33	MISUNDERSTANDING, Genesis	MCA
46	38	LITTLE JEANNIE, Elton John	Atlantic
47	41	TULSA TIME/COCAINE, Eric Clapton	RSO
48	44	CUPID/I'VE LOVED YOU FOR A LONG TIME, Spinners	Atlantic
49	—	WOMAN IN LOVE, Barbra Streisand	Columbia
50	56	DON'T YOU WANNA PLAY THIS GAME NO MORE, Elton John	MCA
51	64	WHO'LL BE THE FOOL TONIGHT, Larsen-Feiten Band	Warner Bros
52	60	RED LIGHT, Linda Clifford	RSP
53	53	FIRST BE A WOMAN, Lenore O'Malley	Polydor
54	54	FOOL FOR YOUR LOVING, Whitesnake	Mirage
55	55	DON'T MISUNDERSTAND ME, Rosalynn Collins Band	MCA
56	65	OUT HERE ON MY OWN, Irene Cara	RSO
57	62	LATE AT NIGHT, England Dan Seals	Atlantic
58	63	THE LEGEND OF WOOLEY SWAMP, The Charlie Daniels Band	Epic
59	68	I'M ALMOST READY, Pure Prairie League	Casablanca
60	69	MIDNIGHT ROCKS, Al Stewart	Arista
61	61	I HEAR YOU NOW, Jon and Vangelis	Polydor
62	70	GAMES WITHOUT FRONTIERS, Peter Gabriel	Mercury
63	71	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
64	72	MY PRAYER, Ray, Goodman & Brown	Polydor
65	68	UNDER THE GUN, Poco	MCA
66	66	TRUE LOVE WAYS, Mickey Gilley	Epic
67	75	GOOD MORNING GIRL/STAY AWHILE, Journey	Columbia
68	—	THUNDER AND LIGHTNING, Chicago	Columbia
69	—	REBELS ARE WE, Chic	Atlantic
70	—	IGOT YOU, Split Enz	Atlantic
71	74	GIRL, DON'T LET IT GET YOU DOWN, O'Jays	A&M
72	—	SWITCH TO GLIDE, The Kings	Elektra
73	—	LEAVING LA, Deliverance	Columbia
74	—	CAN'T WE TRY, Todd Pendergrass	PIR
75	—	WHIP IT, Devo	Warner Bros

CHARTFILE

RCA's bold decision to issue the eight Presley commemorative set has met with considerable demand. Intended to retail at around £35, 'Elvis Aron Presley' is easily the most expensive package ever to chart. Previous boxed sets from Pink Floyd and The Beatles, each retailing at over £50, failed to make any impact - not surprising as both collections contained only previously available material whereas the Elvis set consists of material never issued before.

The similarly ill-fated Jimi Hendrix died on 18 September 1970 and to commemorate the tenth anniversary of his death Polydor has issued a special boxed set containing all 12 original Hendrix albums together with a lavish booklet, retailing at £29.50.

Again it seems highly likely to chart, but represents far greater value than the Presley collection with a theoretical unit price of £2.46 compared to Presley's hefty £4.37.

Singles and album shipments in the second quarter of the year once again emphasised the dramatic slump in the industry recording declines of 28.7 per cent and 19.2 per cent respectively compared to 1979 - itself a disastrous year. It all adds up to a major crisis which has already resulted in considerable redundancies within the business. The only bright spot is in the sales of pre-recorded cassettes which increased by 22.8 per cent.

One odd effect of the downturn has been the way Meat Loaf's 'Bat Out Of Hell' collection has carved its way through the chart, becoming almost a barometer of album sales.

Released in January 1978 'Bat Out Of Hell' spawned three hit singles. The first and best of these was 'You Took The Words Right Out Of My Mouth (Hot Summer Night)', a classic track interpreted with great humour by our weight hero, Todd Rundgren's production was an affectionate updated parody of Phil Spector's style and worked perfectly.

The next single was 'Two Out Of Three Ain't Bad', a stylish heavily orchestrated, dramatic ballad which surprisingly failed to advance beyond mid-chart here but proved to be a huge hit throughout Europe and America.

More than a year after the album was released the title cut was ex-

tracted as the third and final single. More than any other track, 'Bat Out Of Hell' illustrates the lasting appeal of the album constantly changing tempo and shifting from heavy rock to light theatrics and back again with ease while Meat's expressive voice gives light and shade to the proceedings.

A stunning album and one which composer Jim Steinman is finding difficult to follow up. Meat has already turned down one batch of songs but is currently recording a second collection tentatively entitled 'Rock And Roll Dreams Come True' and even more tentatively set for Spring release. Meanwhile Steinman is reportedly using the rejected songs as the basis for an album of his own.

Whatever the results of the prolonged delay Meat will be hard pressed (peddler?) - Ed) to follow the phenomenal success of 'Bat Out Of Hell'. In the UK alone it's now sold over 450,000 copies grossing well over two million pounds and nothing up 126 weeks on the chart. Amazingly it's never risen above No 11 (3 June 1978) and spent quite a spell out of the chart before returning 78 weeks ago. Last week it re-entered the top 20 after an absence of over two years and its progress this time deserves plotting in full: 85-42-42-36-37-48-52-69-59-49-47-89-46-53-52-49-58-59-51-42-45-52-64-40-49-43-44-41-34-53-32-25-25-22-20.

Calculated on a points basis from every Top 30 in Europe, Holland's TROS Radio presents the 'Euro parade' each Sunday afternoon. Adjudged to be Europe's best sellers this week were: (1) The set for Spring release, Meat (2) Xanadu - Olivia Newton-John & ELO. (3) Funkytown - Lipps Inc. (4) Upside Down - Diana Ross. (5) Could You Be Loved - Bob Marley & The Wailers. Immediately following the countdown (at about 2.55pm) is a sneak preview of America's Top 10 for the following week complete with US radio jingles. Interested parties can find TROS on 402 or 444 metres medium wave.

Diana Ross assumes the summit of the American chart for the fifth time in her solo career this week with the million-selling 'Upside Down'. No other woman in American chart history has hit the top as many times. For the record, Diana's previous triumphs were 'Ain't No Mountain High Enough' (1970), 'Touch Me In The Morning' (1973), 'Theme From Mahogany (Do You Know Where You're Going To?)' (1975), 'Love Hangover' (1976).

ALAN JONES

US ALBUMS

- 1 1 EMOTIONAL RESCUE, The Rolling Stones
- 2 2 HOLD OUT, Jackson Browne
- 3 4 URBAN COWBOY, Soundtrack
- 4 5 THE GAME, Queen
- 5 6 DIANA, Diana Ross
- 6 7 CHRISTOPHER CROSS, Christopher Cross
- 7 8 FAME, Soundtrack
- 8 9 GIVE ME THE NIGHT, George Benson
- 9 3 GLASS HOUSES, Billy Joel
- 10 10 AGAINST THE WIND, Bob Seger & The Silver Bullet Band
- 11 12 FULL MOON, Charlie Daniels Band
- 12 17 XANADU, Soundtrack
- 13 18 BACK IN BLACK, AC/DC
- 14 14 ONE FOR THE ROAD, The Kinks
- 15 15 ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band
- 16 39 CRIMES OF PASSION, Pat Benatar
- 17 — PANORAMA, The Cars
- 18 19 TP, Teddy Pendergrass
- 19 11 EMPTY GLASS, Pete Townshend
- 20 13 THE SOS BAND, SOS
- 21 16 DUKE, Genesis
- 22 23 Peter Gabriel, Peter Gabriel
- 23 20 HERODES, Commodores
- 24 21 THE BLUES BROTHERS, Soundtrack
- 25 22 JUST ONE NIGHT, Eric Clapton
- 26 — ONE TRICK PONY, Paul Simon
- 27 31 NO NIGHT SO LONG, Dionne Warwick
- 28 35 VOICES, Daryl Hall & John Oates
- 29 33 MCVICAR, Soundtrack
- 30 30 REAL PEOPLE, Chic
- 31 38 ELVIS ARON PRESLEY, Elvis Presley
- 32 27 THE EMPIRE STRIKES BACK, Soundtrack
- 33 26 ONE IN A MILLION YOU, Larry Graham
- 34 24 MIDDLE MAN, Boz Scaggs
- 35 41 REACH FOR THE SKY, The Allman Brothers Band
- 36 36 CHIPMUNK PUNK, The Chipmunks
- 37 25 CAMEOSIS, Cameo
- 38 32 THERE AND BACK, Jeff Beck
- 39 49 LOST IN LOVE, Air Supply
- 40 45 PLAYING FOR KEEPS, Eddie Money
- 41 46 A MUSICAL AFFAIR, Ashford & Simpson
- 42 42 DAVE DAVIES, Dave Davies
- 43 29 THIS TIME, Al Jarreau
- 44 53 JOY AND PAIN, Maze
- 45 44 RHAPSODY AND BLUES, The Crusaders
- 46 28 BEYOND, Herb Alpert
- 47 48 UNDER THE GUN, Poco
- 48 40 McCARTNEY II, Paul McCartney
- 49 57 LOVE APPROACH, Tom Browne
- 50 50 UPRISING, Bob Marley & The Wailers
- 51 51 NO RESPECT, Rodney Dangerfield
- 52 43 SWEET SENSATION, Stephanie Mills
- 53 66 HORIZON, Eddie Rabbitt
- 54 55 ONE EIGHTY, Ambrosia
- 55 — THE YEAR 2000, The O'Jays
- 56 37 OFF THE WALL, Michael Jackson
- 57 52 FLESH AND BLOOD, Rosy Music
- 58 65 ADVENTURES IN THE LAND OF MUSIC, Dynasty
- 59 — HONEYUCKLE ROSE, Soundtrack
- 60 34 CULTOSAURUS ERECTUS, Blue Oyster Cult
- 61 54 LET'S GET SERIOUS, Jermaine Jackson
- 62 72 IN THE HEAT OF THE NIGHT, Pat Benatar
- 63 47 H. Bob James
- 64 74 FREEDOM OF CHOICE, Devo
- 65 59 CAREFUL, The Motels
- 66 — LET ME BE YOUR ANGEL, Stacy Lattisaw
- 67 56 ME, MYSELF, I, Joan Armatrading
- 68 75 THE BOYS FROM DORAVILLE, Atlanta Rhythm Section
- 69 70 NEVER RUN NEVER HIDE, Benny Mardones
- 70 80 AFTER MIDNIGHT, Manhattans
- 71 58 PRETENDERS, Pretenders
- 72 69 ROMANCE DANCE, Kim Carnes
- 73 82 MAKE A LITTLE MAGIC, The Dirt Band
- 74 61 ROBBIE DUPREE, Robbie Dupree
- 75 64 WOMEN AND CHILDREN FIRST, Van Halen

HEAVY METAL

- 1 1 PLANETS ON FIRE, Sammy Hagar
 - 2 747 (STRANGERS IN THE NIGHT), Saxon
 - 3 DRIVIN', LA Hooker
 - 4 MAKE IT REAL, Scorpions
 - 5 WARRIOR, Riot
 - 6 SHOT DOWN IN THE NIGHT, Steve Swindles
 - 7 TRANSYLVANIA, Iron Maiden
 - 8 THE SNAKE, Pink Fairies
 - 9 PRAYING MANTIS, Praying Mantis
 - 10 SLEEPING ON THE JOB, Gillan
 - 11 I'M A REBEL, Accept
 - 12 WHOLE LOTTA ROSIE, AC/DC
 - 13 SLEDGEHAMMER, Sledgehammer
 - 14 DEVIL'S ANSWER, Atomic Rooster
 - 15 IF I WERE KING, Vardis
 - 17 NAPOLEON BONA PART 1 & 2, Budgie
 - 18 WASTED, Def Leppard
 - 19 HEATSTROKES, Krokus
 - 20 NEON KNIGHTS, Black Sabbath
- Compiled by DJ Alan Goff, c/o 'Brolly's, The Castle, Whitaker Ave., Richmond, Surrey.

US SOUL

- 1 1 UPSIDE DOWN, Diana Ross
- 2 2 GIVE ME THE NIGHT, George Benson
- 3 3 CAN'T WE TRY, Teddy Pendergrass
- 4 4 THE BREAKS, Kurtis Blow
- 5 7 GIRL, DON'T LET IT GET YOU DOWN, O'Jays
- 6 6 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson
- 7 5 ONE IN A MILLION YOU, Larry Graham
- 8 8 REBELS ARE WE, Chic
- 9 10 I'VE JUST BEGUN TO LOVE YOU, Dynasty
- 10 13 SHAKE YOUR PANTS, Cameo
- 11 12 SOUTHERN GIRL, Maze
- 12 15 WIDE RECEIVER, Michael Henderson
- 13 9 OLD FASHION LOVE, Commodores
- 14 11 BACKSTROKIN', Fatback
- 15 — FUNKIN' FOR JAMAICA, Tom Browne
- 16 16 RESCUE ME, A Taste Of Honey
- 17 — LET ME BE YOUR ANGEL, Stacy Lattisaw
- 18 20 BIG TIME, Rick James
- 19 — WHERE DID WE GO WRONG, L.T.D.
- 20 — MAGIC OF YOU, Cameron

US DISCO

- 1 2 UPSIDE DOWN, Diana Ross
- 2 1 FAME, Various Artists
- 3 3 GIVE ME THE NIGHT, George Benson
- 4 5 LOVE SENSATION, Loleatta Holloway
- 5 6 I'VE JUST BEGUN TO LOVE YOU, Dynasty
- 6 16 ANOTHER ONE BITES THE DUST, Queen
- 7 10 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson
- 8 8 QUE SERA MI VIDA, Gibson Bros
- 9 17 CAN'T FAKE THE FEELING, Geraldine Hunt
- 10 4 S-BEAT, Gino Soccio
- 11 7 FEEL LIKE DANCING, France Joli
- 12 12 EMOTIONAL RESCUE, The Rolling Stones
- 13 13 SHAKE IT UP — DO THE BOOGALOO, Rod
- 14 9 THE BREAKS, Kurtis Blow
- 15 11 PARTY ON, Pure Energy
- 16 14 I'M READY/HOLLY DOLLY, Kano
- 17 15 GLOW OF LOVE, Change
- 18 18 STRETCH' IN OUT, Gayle Adams
- 19 — WHIP IT, Devo
- 20 — WARM LEATHERETTE, Grace Jones

- 1 1 GIVE ME THE NIGHT, George Benson
- 2 2 FUNKIN' FOR JAMAICA (NY), Tom Browne
- 3 4 OOPS UP SIDE YOUR HEAD, Gap Band
- 4 3 UPSIDE DOWN, Diana Ross
- 5 6 UNLOCK THE FUNK/BLACKJACK/FAR BEYOND, Locksmith
- 6 8 BACKSTROKIN', Fatback
- 7 5 USE IT UP AND WEAR IT OUT, Odyssey
- 8 7 JUMP TO THE BEAT, Stacy Lattisaw
- 9 8 COULD YOU BE LOVED, Bob Marley
- 10 13 TAKE YOUR TIME (DO IT RIGHT), The SOS Band
- 11 11 BURNIN' HOT, Jermaine Jackson
- 12 15 LOVE X LOVE/OFF BROADWAY/MOODY'S MOOD/DINORAH/DINORAH/TURN OUT THE LAMPLIGHT/STAR OF A STORY (X), George Benson
- 13 10 BRAZILIAN LOVE AFFAIR, George Duke
- 14 14 IN THE FOREST, Baby O
- 15 16 HUNT UP WIND/CAPTAIN CARIBE, Hiroshi Fukumura
- 16 18 TASTE OF BITTER LOVE, Gladys Knight & The Pips
- 17 12 A LOVER'S HOLIDAY/THE GLOW OF LOVE, Change
- 18 19 MARIANA, Gibson Brothers
- 19 22 FEELS LIKE I'M IN LOVE, Kelly Marie
- 20 17 DYNAMITE, Stacy Lattisaw
- 21 24 SEARCHING/ANGEL IN MY POCKET, Change
- 22 20 BIG TIME, Rick James
- 23 34 POP YOUR FINGERS, Rose Royce
- 24 23 LET'S GET IT OFF/MAGIC OF YOU, Cameron
- 25 27 STEPPIN'/KILLING TIME, Shakata
- 26 31 YOU'VE BEEN GONE/FAR OUT, Crown Heights Affair
- 27 38 NIGHT CRUISER/UNCLE FUNK/LOVE MAGIC/GROOVITATION/SKATIN', Eumir Deodato
- 28 26 BE THANKFUL FOR WHAT YOU'VE GOT/FIGURES CAN'T CALCULATE/HOLD-ON-TO-LOVE, William DeVaughn
- 29 32 I LIKE (WHAT YOU'RE DOING TO ME), Jeff Young & Company
- 30 25 LOVE MEETING LOVE/INSTRUMENTAL LOVE, Level 42
- 31 21 I'VE JUST BEGUN TO LOVE YOU, Dynasty
- 32 28 ROLLER JUBILEE, Al DiMeola
- 33 51 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson
- 34 33 GIVE UP THE FUNK/DOES IT FEEL GOOD, BT Express
- 35 42 AMIGO, Black Slate
- 36 36 COLORS IN SPACE/WHISPER ZONE/HELL ON WHEELS/HIGH POINT/CARIBBEAN BLUE/COME BACK JACK/YOU ARE THE REASON, Ramsay Lewis
- 37 29 THIS FEELIN', Frank Hooker & Positive People
- 38 30 WAS THAT ALL IT WAS, Jean Carn
- 39 63 I WOVE YOU ONE, Shalamar
- 40 58 CASANOVA/I WANNA BE WITH YOU/SLIP AND DIP/CAN YOU GET TO THIS, Coffee
- 41 46 DO YOUR DANCE, Rhyze
- 42 50 PRIVATE LIFE, Grace Jones
- 43 40 WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah
- 44 35 CUPID, Detroit Spinners
- 45 52 ALL ABOUT THE PAPER/I TOUCHED A DREAM, Delis
- 46 37 I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)/YOU'RE SOO GOOD, Narada Michael Walden
- 47 70 DANCIN' ON A WIRE/LOVE GROOVE, Surface Noise
- 48 61 YOU'RE A STAR, Starship Orchestra
- 49 60 YOU'RE LYING, Luv
- 50 41 ON THE ONE, Cameo
- 51 47 TAKE ME IN YOUR ARMS TONIGHT/LOVE T.K.O./CAN'T WE TRY/FEEL THE FIRE, Teddy Pendergrass
- 52 54 REALLY REALLY LOVE YOU, Cecil Parker
- 53 74 RESCUE ME/BOOGIE OOGIE, A Taste Of Honey
- 54 44 SUGAR FROSTED LOVER, Flakes
- 55 56 JOY AND PAIN/CHANGING TIMES/THE LOOK IN YOUR EYES/ROOTS, Maze
- 56 62 DON'T MAKE ME WAIT TOO LONG/GOD DON'T LIKE UGLY, Roberta Flack
- 57 55 I HEARD IT IN A LOVE SONG, McFadden & Whitehead
- 58 57 I WANNA GET WITH YOU, Ritz
- 59 49 DOES SHE HAVE A FRIEND?, Gene Chandler
- 60 64 SOUL SHADOWS/PUT IT WHERE YOU WANT IT, Crusaders
- 61 — A WALK IN THE PARK, Nick Straker Band
- 62 69 TO PROVE MY LOVE, Ned Doheny
- 63 73 CAN'T FAKE THE FEELING, Geraldine Hunt
- 64 68 SAMBA DO MARCOS, Sadao Watanabe
- 65 59 FREE AND EASY, Rene & Angela
- 66 83 CAN'T STOP THE MUSIC, Village People
- 67 76 WIDE RECEIVER, Michael Henderson
- 68 79 ANOTHER ONE BITES THE DUST, Queen
- 69 53 SPACE RANGER/HOT SPOT/QUEST, Sun
- 70 75 I'M COMING OUT/MY OLD PIANO/GIVE UP/TENDERNESS, Diana Ross
- 71 — I NEEDED YOUR LOVIN'/CHAINS/FIRST CLASS LOVE, Teena Marie
- 72 48 WE SUPPLY/TOGETHER AGAIN/MORE HOT FUN, Stanley Clarke
- 73 67 WHEN I COME HOME (REMIX), Aura
- 74 72 NICE SHOT, Sadao Watanabe
- 75 86 GET OUT YOUR HANDKERCHIEF/I AIN'T ASKING FOR YOUR LOVE/YOU NEVER LEFT ME ALONE, Ashford & Simpson
- 76 65 JUST HOW SWEET IS YOUR LOVE, Rhyze
- 77 — I JUST WANNA DANCE WITH YOU/GET READY GET DOWN, Starpoint
- 78 80 BETCHA I'M GONNA GET YA/HUNTER GETS CAPTURED BY THE GAME/IT'S REAL/IF YOU FEEL THE NEED, Candi Staton
- 79 — I'M YOUR RADIO, Chocolate Milk
- 80 82 HARD WORK, John Handy
- 81 66 FUNKDOWN, Cameron
- 82 — LADIES OF THE EIGHTIES, 80's Ladies
- 83 77 DO ME RIGHT/GROOVE CONTROL/DAY AND NIGHT/ICE BREAKER, Dynasty
- 84 81 PASSIONATE BREEZES, Delis
- 85 — HOW DO YOU DO/WE ARE BRASS/WORKING HARDER EVERY DAY, Brass Construction
- 86 78 ONE DAY I'LL FLY AWAY/BLUE FLAME, Randy Crawford
- 87 — TMI/CINNAMON/GROOVE TOWN, Locksmith
- 88 85 HOUSE PARTY, Fred Wesley
- 89 90 BUBBLE GUM (CHEW YOU)/NON STOP (TO THE SKY)/SIR JAM A LOT, Captain Sky
- 90 — GIVE IT ON UP (IF YOU WANT TO), Miami

STAR CHOICE

- 1 DANCING IN THE STREET, Martha Reeves & The Vandellas
- 2 THINK, Miss Lynn Collins
- 3 SEX MACHINE (LIVE VERSION), James Brown
- 4 PERRY MASON THEME, Perry Mason Orchestra
- 5 INAGADADAVIDA, Iron Butterfly
- 6 TRAMP, Otis Redding
- 7 ANARCHY IN THE UK, Sex Pistols
- 8 MISS AMERICA'S ORGAN FAVOURITES, Various Artists
- 9 MAMBO 5-8, Perez Prado
- 10 SHE LOVES YOU, Beatles
- 11 ROUTE 66, Nat King Cole



852'S

YESTERYEAR

ONE YEAR AGO (SEPTEMBER 1, 1979)

- 1 WE DON'T TALK ANY MORE, Cliff Richard
- 2 DON'T LIKE MONDAYS, Boomtown Rats
- 3 BANG BANG, B A Robertson
- 4 REASONS TO BE CHEERFUL, Ian Dury & The Blockheads
- 5 AFTER THE LOVE HAS GONE, Earth Wind & Fire
- 6 DUKE OF EARL, Darts
- 7 HERSHAM BOYS, Sham 69
- 8 GANGSTERS, Speciala
- 9 ANGEL EYES/VOULEZ VOUS, Abba
- 10 DIARY OF HORACE WIMP, Electric Light Orchestra

TEN YEARS AGO (SEPTEMBER 5, 1970)

- 1 THE WONDER OF YOU, Elvis Presley
- 2 TEARS OF A CLOWN, Smokey Robinson and The Miracles
- 3 MAMA TOLD ME NOT TO COME, Three Dog Night
- 4 RAINBOW, The Marmalade
- 5 GIVE ME JUST A LITTLE MORE TIME, Chairman of the Board
- 6 NEANDERTHAL MAN, Hotlegs
- 7 MAKE IT WITH YOU, Bread
- 8 25 OR 6 TO 4, Chicago
- 9 SOMETHING, Shirley Bassey
- 10 SWEET INSPIRATION, Johnny Johnson and The Bandwagon

FIVE YEARS AGO (SEPTEMBER 6, 1975)

- 1 SAILING, Rod Stewart
- 2 CAN'T GIVE YOU ANYTHING (BUT MY LOVE), The Stylistics
- 3 THE LAST FAREWELL, Roger Whittaker
- 4 THAT'S THE WAY (I LIKE IT), KC and The Sunshine Band
- 5 IT'S BEEN SO LONG, George McCran
- 6 SUMMERTIME CITY, Mike Batt
- 7 BLANKET ON THE GROUND, Billie Joe Spears
- 8 A CHILD'S PRAYER, Hot Chocolate
- 9 BEST THING THAT EVER HAPPENED, Gladys Knight and The Pips
- 10 FUNKY MOPED/MAGIC ROUNDABOUT, Jasper Carrott

FIFTEEN YEARS AGO (SEPTEMBER 4, 1965)

- 1 I GOT YOU BABE, Sonny and Cher
- 2 HELP, The Beatles
- 3 SATISFACTION, The Rolling Stones
- 4 ALL I REALLY WANT TO DO, The Byrds
- 5 A WALK IN THE BLACK FOREST, Horst Jankowski
- 6 ZORBA'S DANCE, Marcello Mangelini
- 7 EVERYONE'S GONE TO THE MOON, Jonathan King
- 8 MAKE IT EASY ON YOURSELF, The Walker Brothers
- 9 LIKE A ROLLING STONE, Bob Dylan
- 10 SEE MY FRIEND, The Kinks