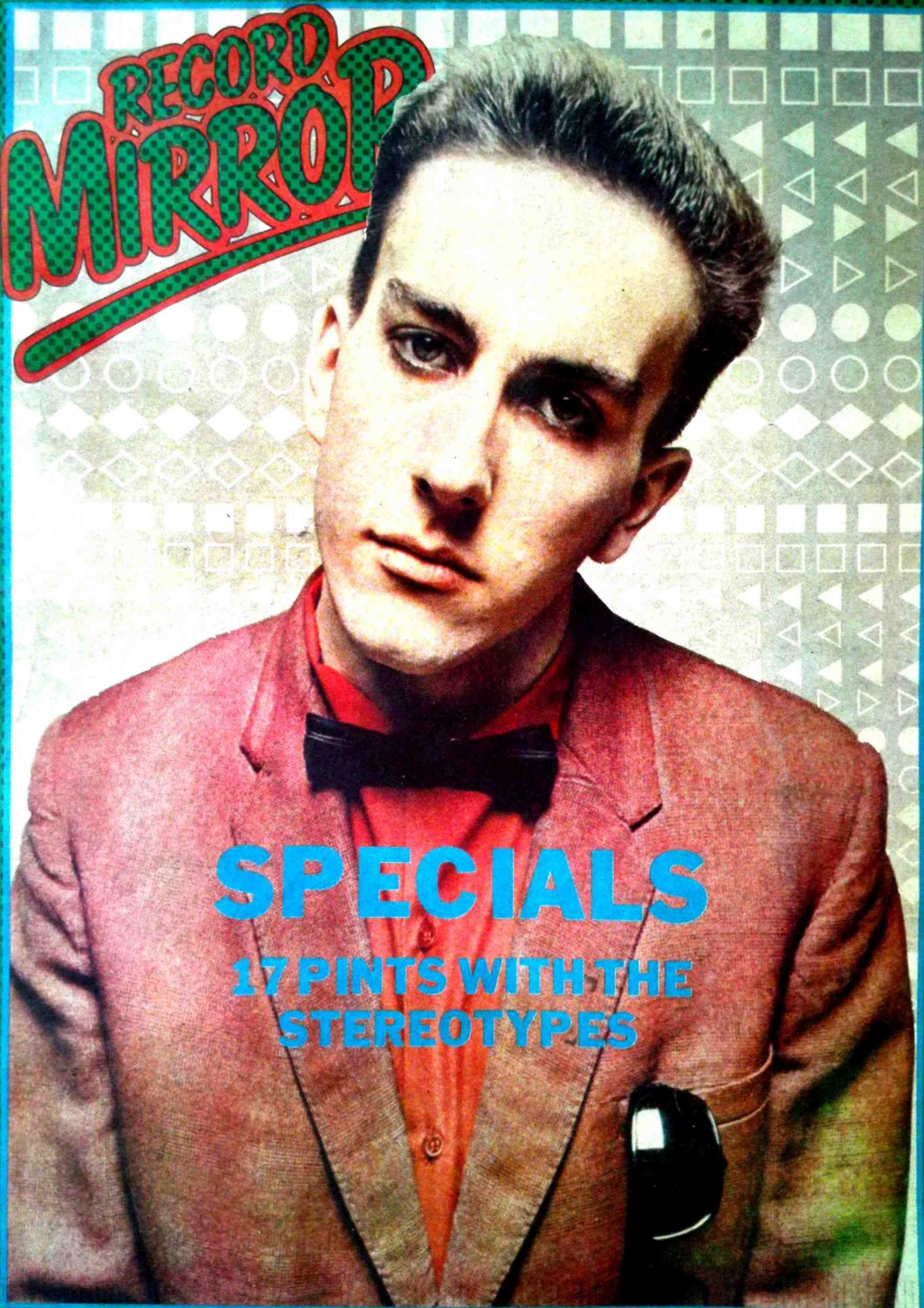


**OZZY OSBOURNE INTERVIEW**

**RECORD  
MIRROR**



**SPECIALS**  
**17 PINTS WITH THE  
STEREOTYPES**

**TALES OF A SKINHEAD**

# NEWS

News Editor JOHN SHEARLAW

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## NOW LIVE HM LP

THE BEST moments of last month's Monsters Of Rock festival at Castle Donnington, are captured on a live album released by Polydor on October 10.

The album 'Monster Of Rock' comprises eight tracks and should sell for £3.95.

Rainbow, the headline act at Castle Donnington, open both sides with 'Sargazer' and 'All Night Long'. The Scorpions are featured with 'Loving You Sunday Morning' and 'Another Piece Of Meat'. Saxon are captured in all their glory with 'Backs To The Wall', April Wine with 'I Like To Rock' Touch with 'Don't Ya Know What Love Is' and Riot with 'Road Racin'.

Roger Glover produced the album.

## STRAY CATS DO A DEAL

ONLY WEEKS after arriving in Britain — to sleep on the floor of their publicist's office! — the Stray Cats have landed a major record deal.

The three-piece New York rockabilly band were the target of several major labels after a series of sell-out London club concerts. But Arista have beaten off the opposition by signing the band for a long-term deal rumoured to be worth "in excess of £100,000."

There will be no product released immediately as the Stray Cats are still recording, but it's likely that both an album and single will be out before the end of October.

## SET TOUR, LP & SINGLE

THE MONOCHROME Set release a single, album and announce a UK tour all within the next two months.

The vinyl offerings come in October, with a single 'Apocalypse' being released on October 3, with their second album 'Love Zombies' following on the 17th. The first 5,000 copies of the album will contain a free set of three lithographs by Gill Thompson, who did the sleeve.

The band will be touring the UK on their return from Europe and America. This will be at the end of October through to November, and confirmed dates will be announced shortly.



KATE BUSH (above) releases the third single from her third album 'Never For Ever' this week. It's a slightly different version of 'Army Dreamers' and has been re-mixed by John Barratt.

The B side features two tracks — 'Dellus' again from her latest album and 'Passing Through Air' a previously unreleased song which was recorded in 1978 and produced by Dave Gilmour.

## PHOTOS TWO

THE PHOTOS have scheduled two major London concerts next month, to replace the gig they cancelled at the Lyceum on September 17.

The Photos can be seen at the Music Machine on October 10 and 11 where they will be supported by Midnite and the Lemon Boys. All tickets on both nights will be £2.

The band had to cancel their Lyceum gig because Wendy Wu contracted a bad case of tonsillitis.

## PALMER THREE

ROBERT PALMER whose single 'Johnny And Mary' is rocketing up the charts, plays three London Concerts at the Dominion Theatre in November.

The concerts on November 8, 9 and 10 will be his only British dates this year and come at the end of an extensive European tour. The shows will be Palmer's first appearances since he played Britain last year and tickets priced £3.50, £4 and £4.50 go on sale at the theatre in Tottenham Court Road this week.

## ODEON TO CLOSE

AFTER ONLY three years as a major "alternative" London rock venue the Lewisham Odeon is threatened with closure.

The former cinema is owned by the Rank Organisation, who wanted to turn the auditorium over to bingo in 1976. But after intervention by Lewisham council an attempt was made to make the theatre pay as a concert venue.

Three years later the venue, which has hosted concerts by Status Quo, Ian Dury and Wings, is still running at

a loss, and said Rank: "We are having a long, hard look at the cinema before deciding its future."

There is serious concern that the Odeon — a useful alternative large South London venue — could disappear from the rock circuit the same way as its North London counterpart, the Gaumont State in Kilburn, which Rank are also closing because of declining profitability.

## SHORT SPINNERS

THE DETROIT SPINNERS whose last hit was 'Working My Way Back To You' start a short tour in November. Dates are: Birmingham Odeon November 4, Manchester Apollo 5, Bournemouth Winter Gardens 6, Hammersmith Odeon 9, Croydon Fairfield Halls, 10, Southport Theatre 11.

Coinciding with the tour they'll be releasing a single 'I Just Want To Fall In Love' taken from their recently released album 'Love Trippin'.

## FISCHER Z DATES

FISCHER Z — sporting new member Berne Newman on synthesizer guitar, will be touring next month. Dates are: Sheffield University Rammoor House October 1, Norfolk Horsham UEA 2, Preston Polytechnic 3, Liverpool Brady's 4, Kirk Levington Country Club 5, Sheffield Limit 7, Lampeter St David's University 10, Retford Portherhouse 11.

Fischer Z will be releasing their new single 'Limbo' on September 29. It's the second single to be taken from their current album 'Going Deaf For A Living', but the track has been re-recorded to produce a heavier sound. 'Rat Man' a previously unreleased track, is featured on the B side.



POLY STYRENE (above) vrooms off to a new start on October 3 when she releases her first single in two years since the demise of X-Ray Spex.

The single, 'Talk In Toytown', is taken from material Poly has been writing over that period, and is to be included on a soon-to-be-released album. There's no immediate plans for a tour.

## NO FREE RATS GIGS

THE BOOMTOWN Rats have now abandoned plans to play a series of free concerts in Britain before Christmas.

They would have been the Rats only gigs this year, but manager Fachtna O'Kelly told RECORD MIRROR this week: "It was an idea, but we only got as far as talking about it, and now the whole thing has been dropped."

"There won't be any British dates until January at the earliest, and we're lining up the tour at the moment."

Meanwhile the dispute between Phonogram and the Boomtown Rats continues to delay the release of the band's new — and completed — album 'Bongo Crazy'.

"The company have conceded on one point but there are still several major issues outstanding," said O'Kelly. "It now looks almost certain that the album won't be released until January."

## HAMMERSMITH ODEON

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# NEW QUO LP

STATUS QUO's first album of the eighties is now ready and should be released before the end of October. Entitled 'Just Supposin'', the long-awaited follow-up to 'Whatever You Want' was — like its predecessor — recorded and mixed

in Dublin and in London's Marquee studios. But work on the album was halted for several weeks, after the tragic death of Rick Parfitt's daughter, who drowned in the swimming pool at the guitarist's home last month.

Now Quo — only a year away from their 20th anniversary — are planning a major 'all towns' British tour in January and February. No dates have been finalised as yet, but the tour will be Quo's first in Britain since August 1979.

## MARTHA QUILTS MUFFINS

MARTHA LADLY has left Martha and the Muffins over what the band describes as 'internal differences.' The band will continue as a five piece and Martha is pursuing a number of musical projects. The band's latest and last album to feature Martha 'Trance And Dance' is released this week.

## RELEASES



THE NEW Split Enz album 'True Colours' (pictured above) is the first laser-etched record to be released in this country. The graphic design means that when the album is played under good lighting it displays multiple colour patterns. 'True Colours' is now available in both normal and 'laser' versions.

## BUDGIE HEADLINE

BUDGIE WHO are currently touring the UK with Ozzie Osbourne's Blizzard of Oz, are to play a headlining tour of their own.

The tour coincides with the release of their first album in 18 months entitled 'Power Supply', which has only one interruption, when the band support Swiss band Krokus at the Hammersmith Odeon on October 31.

Dates for the headlining tour are: West Runton Pavilion October 18, Port Talbot Troubadour Club 23, Bristol Granary November 6, Nottingham Boat Club 8, Scarborough Penthouse 14, Manchester Thameside Theatre 16, Helensbrough Trident Club 17, Rosyth Lions Club 18, Liverpool Brady's 25, Northampton Cricket Club 29.

## IN BRIEF

THE INQUEST on Ruts' vocalist Malcolm Owen, who died in July, will take place on September 26. The first inquest was adjourned until laboratory analysis following the post-mortem was completed.

GLASGOW GAINS a new rock club next week, with the opening of Gig's on September 28. The club will hold over 600 and new bands will be featured every Sunday. Gigs lined up so far include Cuban Heels on September 28, Orange Juice on October 5 and Positive Noise on October 12.

THE POWERHOUSE Heavy Metal Roadshow are to take up a five nights a week residency at the Bandwagon Soundhouse, Kingsbury, London, from October 16. Live bands will be featured on Tuesdays and Sundays, in addition to the roadshow, and 'personal appearances' by name HM acts are also promised.

SECRET RECORDS are to sponsor a night at the London Music Machine on September 30. Brian Brain headlines, supported by the Civilians, Temporary Title and Baby Patrol, and the whole concert will be recorded for an album entitled 'Live Secrets'.

SINGER NINA Hagen makes her film debut in London this week. She plays a singer in 'Portrait Of A Woman Drinker', showing at London's National Film Theatre until September 28.

BEN E KING, ex-Drifter and one-time collaborator with the Average White Band, has cancelled all his upcoming British dates, due to family illness. Release of his new album, 'Music Trance', is unaffected.

PERE UBU'S new album, 'Art Of Walking', has escaped from the pressing plant with no vocals on one track and the wrong mix on another! Any dissatisfied parties can exchange their copies for a 'perfect pressing' at the point of purchase, or from: Rough Trade, 137 Blenheim Crescent, London, W11.

DONNA SUMMER has signed a new contract with Warner. Giffen, after her much publicised split with Casablanca, Donna's first record for nearly a year — a version of Dion's 'The Wanderer' — will be released on October 10.

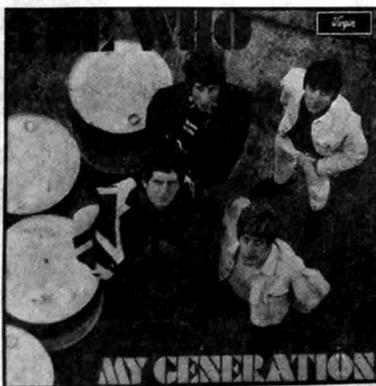


## BUZZCOCKS IN INSTALMENTS

THE BUZZCOCKS (above) have announced phase one of their 'tour by instalments' — instead of playing a long string of dates they'll be playing a series of 10 a time to keep up a constantly high show.

The first 10 dates run, Sheffield City Hall October 29, Birmingham Odeon 30, London Lyceum November 2, Manchester Apollo 3, Blackburn St Georges Hall 5, Glasgow Apollo 6.

The second phase will begin in December, with phase three pencilled in for spring 1981. The Buzzcocks will also be releasing a new single 'Strange Thing' on October 13. The band will also be visiting the States in November.



## ORIGINAL WHO

VIRGIN RECORDS re-release the Who's previously deleted 'My Generation' (pictured left) album on October 10. The album was originally released in December 1965 and became officially unavailable several years later.

The album retains its original sleeve with the Virgin logo tastefully substituted for the old Brunswick one. The album will sell for £2.99 and tracks include 'The Ox' and 'A Legal Matter'.

## CHEAP TRICK CANCEL TOUR

CHEAP TRICK have cancelled all their proposed British October dates and will now only be playing one London concert in November.

The announcement comes only weeks after a major split in the Cheap Trick ranks. Tom Peterson left the band "by mutual agreement", to be replaced by Pete Comita.

The band were due to play the London Hammersmith Odeon on October 24, but will now be playing there for one night only on November 5. All tickets purchased for the earlier date will still be valid and tickets for the new date are available from the box office.

Cheap Trick's European dates and their new album — 'All Shook Up', out on October 10 — are unaffected.

## PIRATE DENIAL

RADIO CAROLINE have denied rumours that plans to re-launch the station have been shelved through lack of finance.

A spokesman for the station, which went off the air last March when the radio ship Mi Amigo sank during gales, said Caroline will be back this year.

"It will definitely be broadcasting by the end of November with a more powerful medium wave transmitter as well as on FM for the first time. We have not decided on a medium wave frequency yet, but if tests provide a good signal on the old wavelength, 319 metres, we will use that."

He added that a new ship was currently being fitted out and could be in position off the British coast by the end of this month. Meanwhile the fund to raise the Mi Amigo the home of the pirate station for 16 years has been flagging. It had been hoped to turn the vessel into a pirate radio museum in Ramsgate, Kent, but the project may have to be delayed until next year or shelved completely.

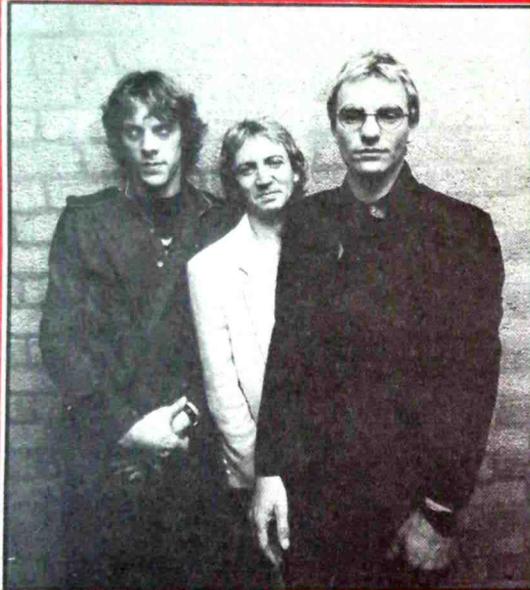
Though the ship didn't suffer much damage when it sunk, a recent inspection revealed that two stays on the radio mast have since broken. JOHN HUTSON

# THE SINCEROS

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# POLICE POLICE POLICE



So we're repeating their name a lot. But wait and see next week's Record Mirror and you'll see why. Police, that's Sting, Stewart and Andy, will be helping to produce next week's Record Mirror. Send your letters to Sting, let Andy Summers review your single, will Stewart Copeland be Paula Yates for a week?

**NEXT  
WEEK**  
**SEE IT — YOU  
WON'T BELIEVE IT**

## HAWKWIND

**HAWKWIND**, who release their debut Bronze studio album 'Levitation' on October 13 have added further dates to their extensive Levitation UK tour. They are: Taunton Odeon October 29, Cardiff South Wales Polytechnic November 5, Hull City Hall 9, Doncaster Rotters 10, Grimsby Central Hall 11, Belfast Ulster Hall 13, Dublin Grand Cinema 14, Cork Downtown Campus 15. Following the UK tour the band will embark on wide-scale tours of Europe and USA prior to recording a new concept album next Spring.

## TYGERS OF PAN TANG

**TYGERS OF PAN TANG**, currently mid-way through the first leg of the UK tour heavy metal band The Tygers have announced the second leg dates which take place during the first two weeks in October. The are: Hardsoft Shoulder Of Mutton 1, Hanley Victoria Hall 2, West Runton Pavilion 3, St Albans City Hall 4, London Marquee 5 and 6, Liverpool Brady's 7, Ayr Pavilion 8, Edinburgh Nite Club 9, Tunbridge Wells Assembly Halls 10, Colchester Essex University 11. The band are also re-arranging a second Newcastle date as nearly 300 fans were turned away from the last one for being under 18 and they will be making a guest appearance at the Power House HM disco on October 12.

## CARPETTES

**CARPETTES**, whose second album for Beggars Banquet 'Fight Amongst Yourselves' is released on October 10 are playing tour dates to coincide with its release. They are: Croydon Crawdaddy Club October 1, Newcastle Coopers 8, Richmond Snopy's 14, London Moonlight Club 22.

## YACHTS

**YACHTS**, who've recently completed an American tour with Mick Shinner on bass announce that Mick has now joined the band on a permanent basis. They are currently working on their third album.

## DIAMOND HEAD

**DIAMOND HEAD**, have lined up dates at Bristol Granary September 27, Hur Wellington Club 29, Grimsby Central Hall October 2, Bradford Palm Cove 3, Warrington Lion 4, Maidstone Tech 8, Gravesend Red Lion 9, Northampton Paddock 10, Kidderminster Town Hall 11, London Broily's 12, Liverpool Brady's 14, Colwyn Bay Pavilion 15. More dates will be added.

## DEN HEGARTY AND THE RANDOM ALL STARS

**DEN HEGARTY AND THE RANDOM ALL STARS**, featuring former Darts vocalist Den Hegarty will be playing three London gigs in October. They are: Golden Lion Fulham October 12, 101 Club Clapham 17, Greyhound Fulham 19.

## ROSSINGTON COLLINS BAND

**ROSSINGTON COLLINS BAND**, have added a further date to their British tour. They will now play Sheffield City Hall on October 23 and a single 'One Good Man' will be released to coincide with the tour.

## ECHO AND THE BUNNYMEN

**ECHO AND THE BUNNYMEN**, have added three extra dates to their autumn tour. They are: Exeter University Cornwall House October 1, Port Talbot The Troubadour 2, St Albans City Hall 15. Their gig at the Preston Warehouse on October 13 has now been cancelled.

## SPIDER

**SPIDER**, currently on a nationwide tour venture south of The Watford Gap for the following dates: Greenwich White Swan September 25, Ilford Cranbrook 26, Fulham Greyhound 30.

## THE SPOILERS

**THE SPOILERS**, have dates at: Isleworth Duke Of Northumberland October 3, Oxford Penny Farthing 4, Bicester Red Lion 5, Shepherds Bush Trafalgar 8, Frith St Ronnie Scott's 13, Fulham Golden Lion 19, Chiswick John Bull 25.

## RAM JAM BAND

**RAM JAM BAND**, will be playing a selected number of provincial dates prior to a nationwide tour in November. Confirmed dates so far are: Cardiff Casablanca Club September 27, Edinburgh University 29.

# TOUR

Norwich Tudor Hall October 2, Exeter University 3, Torquay 400 Club 4, Portsmouth HMS Victory 9, Middlesbrough Kirk Levington Country Club 10. Dates for the November tour will be announced shortly.

## RANDY CRAWFORD

**RANDY CRAWFORD**, returns to the UK in October for a series of dates with The Crusaders. They are: Bristol Hippodrome October 6, Oxford New Theatre 7, Birmingham Odeon 8, London Royal Albert Hall 9, London Hammersmith Odeon 10, Manchester Apollo 11, Newcastle City Hall 12.

## SON OF STIFF

**SON OF STIFF**, the third Stiff package tour, featuring Any Trouble, Dirty Looks, Joe Carrasco and Ten Pole Tudor, will be visiting more venues at Cleethorpes Winter Gardens October 2, London Music Machine November 4, bringing the total number of dates to 29.

## KILLING JOKE

**KILLING JOKE**, release a limited 12" single on September 25, featuring 'Requiem' and 'Change', and a new album on October 4, and also play the following dates: Birmingham Digbeth Civic Hall October 15, Manchester Polytechnic 16, Derby Ajanta Cinema 18, Leeds Fan Club, Exeter St Georges 21, London Clarendon 23 and 24.

## LILLIPUT

**LILLIPUT**, the Swiss band have re-arranged their cancelled August dates as follows: London North London Polytechnic October 3, London Lyceum (with Pink Military) 5, Brighton Basement Club 7, London Rock Garden 8, Loughborough University 9, London Moonlight Club 10. The band's single 'Split' is still thriving in the independent charts.

## CARAVAN

**CARAVAN**, release their first LP for two years next month, simply entitled 'The Album'. They follow with a string of dates at: Cardiff University November 10, Manchester Apollo 14, London Imperial College 16, Canterbury Odeon 17, Glasgow University 20, Edinburgh University 21, London Dominion Theatre 23, Guildford Civic Hall 27. Tickets go on sale from October 6.

## THE MOONDOGS

**THE MOONDOGS**, currently playing their first club tour, have been added as support for all the Pretenders' dates from October 6. The band's first single for Real Records, 'Whose Gonna Tell Mary' is out on October 10.

## WEAPON OF PEACE

**WEAPON OF PEACE**, a new Birmingham band who have recently signed to Phonogram and will shortly release their

debut single 'Children Of Today' on September 28, have now finalised a UK tour. The dates are as follows: Birmingham University September 28, Aberystwyth University 29, Newcastle University of East Anglia October 1, Stoke North Staffs Polytechnic 3, Warwick University 4, Bradford University 6, Nottingham Trent Polytechnic 7, Plymouth Polytechnic 8, Reading University 11, Trafford Polytechnic of Wales 13, Sheffield Limits 14, Crewe and Alsager College 16, Retford Porthouse 17, Ripon and York College 18, Newcastle Polytechnic 19, Aldridge Elmers 21, Port Talbot Troubadour 23, Bath University 24, Torquay 400 Ballroom 25, Wolverhampton Lafayette Club 26.

## FAMOUS NAMES

**FAMOUS NAMES**, formerly known as Writz, commence a Circus Tour at Dundee Technical College September 26, Cardiff University of Wales 27, Salford University October 3, Teesside Polytechnic 4, Plymouth Polytechnic 6, London Venue 7, Southampton University 10, Guildford Surrey University 11, Hendon Middlesex Polytechnic 16, London City University 17.

## THE SOFT BOYS

**THE SOFT BOYS**, embark on a British tour to promote their new single 'I Wanna Destroy You'. Dates are: London Moonlight Club September 24, London Fulham Greyhound 26, London Hope and Anchor 27, Rotherham Thurnscope Hotel 29, Paisley Bungalow October 1, Grangetown International Hotel 2, Glenrothes Rothess Hotel 3, Edinburgh Nite Club 4, Kirkcaldy Dutchmill Hotel 5, Portsmouth Polytechnic 8, Nottingham Ad Lib 9, Wollerton Nags Head 10, Cambridge Great Northern 12, Hull College of Higher Education 17, Warwick University 18, Newbridge Memorial Hall 19, Leeds Warehouse 21, Middlesbrough Polytechnic 22, Liverpool Bradys 14.

## SECTOR 27

**SECTOR 27**, the band formed by Tom Robinson have lined up their biggest British tour to date. The dates: Liverpool C.J. Mott College September 26, Middlesbrough Rock Garden 27, Aberystwyth University 30, London Marquee October 2, Oxford Polytechnic 3, Bangor University 4, Bristol Berkeley Club 8, Richmond Broily's 9, London University of London Union 10, Blackpool Norbreck Castle 11, Hull City Hall 14, Galashiels Maxwell Hall 15, Edinburgh Nite Club 17, Strathclyde University 18, Kirk Levington Country Club 19, Cheltenham Top Rank 20, Swansea Circus Club 21, Newport Slowaway 22, Manchester Polytechnic 23, London South Bank Polytechnic 24, Northampton Cricket Club 25. London Marquee 27. Further dates will be added.



**GRAHAM PARKER** and the Rumour play their only British date this year at London's Hammersmith Palais on October 13. There will be a full support (yet to be finalised) and tickets, priced at £3.50, go on sale this week.

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October 12	£3.50 & £3.00 DERBY Assembly Rooms	7.30
October 13	SHEFFIELD City Hall	7.30
October 14	BIRMINGHAM Odeon	7.30
October 15	IPSWICH Gaumont	7.30
October 16	£3.50 & £3.00 GLOUCESTER Leisure Centre	7.30
October 17	all tickets £3.50 HANLEY Victoria Hall	7.30
October 19	OXFORD New Theatre	7.30
October 20	PRESTON Guild Hall	7.30
October 21	GLASGOW Apollo	7.30
October 22	NEWCASTLE City Hall	7.30
October 24	£3.50 & £3.00 LEICESTER De Montfort Hall	7.30
October 25	all tickets £3.50 ST. AUSTELL NEW RIVIERA	7.30
October 26	£3.50 & £3.00 POOLE Wessex Hall	7.30
October 28	PORTSMOUTH Guildhall	7.30
October 30	BRISTOL Colston Hall	7.30
November 2	3 £3.75, £3.25, £2.75 & £2.25 HAMMERSMITH Odeon	8.00

ALL TICKET PRICES £3.50, £3.00 and £2.50 EXCEPT where otherwise indicated.

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THIS WEEK	LAST WEEK	TITLE	OUR PRICE	THIS WEEK	LAST WEEK	TITLE	OUR PRICE	THIS WEEK	LAST WEEK	TITLE	OUR PRICE
1	4	KATE BUSH NEVER FOR EVER	3-99	21	34	XTC BLACK SEA	3-99	41	40	THE POLICE HEGATTA DE BLANC	3-49
2	1	UB 40 SIGNING OFF	3-79	22	23	PAT BENATAR CRIMES OF PASSION	2-99	42	36	QUARTZ STAND UP AND FIGHT	3-49
3	3	DAVID BOWIE SCARY MONSTERS	3-99	23	24	DON McLEAN THE VERY BEST OF	4-19	43	36	THE CARS PANORAMA	3-79
4	5	THE SPECIALS MORE SPECIALS	3-79	24	33	CARLOS SANTANA THE SWING OF DELIGHT	4-39	44	35	DIANA ROSS DIANA	3-99
5	2	GARY NUMAN TELEVISION	3-79	25	26	CLIFF RICHARD I'M NO HERO	3-99	45	34	WHITE SPIRIT WHITE SPIRIT	3-49
6	3	GEORGE BENSON GIVE ME THE NIGHT	3-79	26	37	VAN MORRISON THE COMMON ONE	3-79	46	24	BOB MARLEY UPRISING	3-79
7	14	STIFF LITTLE FINGERS HAZY	2-99	27	22	AL STEWART 24 CARROTS	3-99	47	27	GILLAN GLORY ROAD	3-99
8	6	ROBERT PALMER CLUES	3-79	28	19	AC/DC BACK IN BLACK	3-79	48	53	PODO UNDER THE GUN	3-79
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11	15	PAUL SIMON ONE TRICK PONY	3-79	31	21	THE DEAD KENNEDIES FRESH FRUIT FOR ROITING VEGETABLES	3-79	51	38	Q TIPS Q TIPS	3-79
12	8	ROXY MUSIC FLESH AND BLOOD	4-29	32	47	SECRET AFFAIR BEHIND CLOSED DOORS	3-79	52	50	TYGERS OF PAN TANG WILD CAT	3-79
13	25	OZZY OSBOURNE BLIZZARD OF OZZ	3-79	33	34	THE SKIDS THE ABSOLUTE GAME	3-99	53	55	CHANGE THE GLOW OF LOVE	3-79
14	7	HAZEL O'CONNOR BREAKING GLASS	3-79	34	31	SPLIT ENZ TRUE COLOURS	3-79	54	54	EDDIE MONEY PLAYING FOR KEEPS	3-79
15	16	THE B52's WILD PLANET	3-79	35	45	RANDY CRAWFORD NOW WE MAY BEGIN	2-99	55	28	JOY DIVISION CLOSER	3-79
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# OMD ENOILA GAY

New Single Din 22 · DINDISC

Orchestral Manoeuvres in the Dark



**A**NOTHER DAY, another dollar, but there is the consolation that this is the last week I'll have to spend the whole of Monday contemplating in what position famous pop stars did it, who got drunk or who knifed who. These points will no longer fascinate and clutter up my little brain which would be far better off concentrating on cooking and decorating instead. As of next week I won't ever have to root my way through The Sun reading yet more lurid details of who did who and what it felt like. Thank God.

I'll be back next week with a different format. But this week . . .

**SIMPLE MINDS'** bass player **Derek Forbes** has written a kiddiepoos bookie wookiee entitled 'Sally And the Moon People'. Quoth the svelte bass player from Germany where the band are currently on tour with **Peter Gabriel**, "It's pure acid and I've never even taken the stuff."

**THE VAPORS** have just returned from their tour of America and Australia clutching boomerangs, digeridoos, and a pile of metal discs for their 'Turning Japanese' single. Various things happened to the band on their trip. A chambermaid, risking life and limb, decided to clean the bedroom of one of the roadies, the aroma of socks having become quite impossible for those



"OKAY, WHICH one of you smart - asses has got 'em?" Seen ruminating about the loss of certain nether - garments is the unmistakable **Julie Harding** of **Eric Blake** notoriety. Apparently **Ms Harding** was in a **Covent Garden** cafe prior to her band's **Rock Garden** gig on Thursday night when one of her usual clutter of carrier bags was pinched. And what should it contain but her entire collection of, er, knickers. Still, its good to see that well - bred ladies can kneel as well as sit correctly.

## The Natural Blonde Column

sharing the floor with him. She was startled to find a revolver on the floor and rushed off to call the police. The roadie in question soon woke up with a revolver pointing at his temple (God, they're strict about dirty washing in Aussie land). He was then charged with possessing a gun before the police, apparently still wiping the sands of Bondi beach out of their eyes, realised it was a water pistol.

**MOTORHEAD'S** Philthy Animal **Taylor**, whose session for 'Rockstars Underpants' I am still recovering from, was fined £10 at Marylebone Magistrates Court for being drunk and disorderly. The incident was a friendly fight between **Phil** and **Eddie Clarke** outside a seedy Notting Hill pub last Friday. Phil will not be giving up his sinful life of crime and drinking squash in future we hear.

**DEBBIE HARRY** was accused by the "Responsible Society" of encouraging young people to have sex before marriage - something I've always felt delayed a girl from getting the ring on her little mitt. The Society which favours morals for the young (don't we all) has launched 20,000 copies of a pamphlet succinctly entitled 'Saying No'. Their spokesman remarked "I heard a single recently by **Blondie** and it said something like "Make it great, let's have it big, let's make it tonight." The Society spokesman continued to discuss the pressures on young people to spend their valuable homework time rogering the backside off each other. He finished off his comments on the topic of **Blondie** with, "I come from Devon and I know she wasn't talking about swedes and turnips." That cider really rots the brain.

**THE CURE** are another band who met with slight problems while visiting the land of the bouncing kangaroo (in fact everything bounces in Australia). During their Perth gig some 20 Australian Rude Boys (wearing uniforms and Nazi badges) leapt on stage and started thumping members of the band in the chops. Needless to say the peaceful and artistic musicians left the stage in giant bounds too.

**WHILE** in Australia earlier this year the enchanting **Gary Numan** had a support band called **James Freud** and the **Radio Stars**. Gary liked the young man so much (for his music only you understand), that young **James** is now in London and Gary is to produce the band's second album. Unfortunately, **James** was obviously rather too keen on Gary's tunes as the album does sound rather like Mr Numan. **James Freud** was jolly miffed by this and went home to re-record the album, losing his keyboard player to Gary on the way.

**STILL** talking of **Gaza Numan**, I attended one of his gigs at the Hammersmith Odeon. Apparently the night before, the bouncers had been getting their exercise by trying to fling **Stewart Copeland** and his **Cecil B de Pollice** camera over the barrier. **Stewart** was innocently attempting to film Gary's gig (without signing away 50 per cent of the copyright no doubt). With Gary's super triff lights I would imagine it would come out looking like **Richard Burton** reading **Othello** at one of those 'Son et Lumiere' affairs you get in Greece . . . and **Laududno**.

**THE** incredibly cute **John Cooper-Clarke** appeared at Stevenage court last week for possessing 1.23 grammes of cannabis. The prosecuting police officer said a detective had reason to visit Mr **Cooper-Clarke** (maybe to ask where he buys his clothes?) whereupon it became apparent that "drug misuse had taken place." A small plastic

bag containing a herbal substance was found and this later turned out to be the demon drug. The debonair poet who, like **Byron**, makes women swoon when he embarks on a poetry reading said, "It won't happen again." Makes you think all our fave raves are petty criminals.

In order to recover from the indignities of a court appearance **John** is now about to compensate by fulfilling his patriotic duty. This involves him entering the first Poetry Olympics to be held at **Poets Corner** at Westminster Abbey on September 26th. Never one to shrink from his duty, (especially when there is money involved) the gallant **Cooper-Clarke** responded nobly to his suggested entry with the immortal words, "I'll do it."

**RICK WAKEMAN'S** support group is the dancing troupe **Sponooch**, a spin off from **Hot Gossip**. I'm surprised the band can get onstage after a couple of hours of watching **Sponooch** tucking their legs behind their ears.

**PRODUCER** **Jack Weiner** has hired the rugged looking **Bill Wyman** to score a new film called 'Green Ice'. It's a romantic action thriller starring **Ryan** "Let me rub your feet!" **O'Neal** and **Omar Sharif**. **Wyman** will also perform most of the music which he'll be composing in his studio in the South of France.

**AMANDA LEAR** the delicious disco singer who, many say, is almost as good looking as moi (hordes of letters will arrive at RM, on Monday, disputing this point no doubt) had a party at the Embassy last week which was very well attended by anyone who owned something by **Anthony Price**, even if it was only one half of a pair of bed socks. **Bryan Ferry** looked positively charming and a triumph of the regular use of oil of **Ulay David Essex** whose strapping bodyguard couldn't prevent photographer **Richard Young** from spilling a large gin and tonic down the trousers of our hero, "on the rocks" perhaps. **Marvin Gaye**, who had managed to overcome his personal problems, looked very pertified, if you know what I mean.

**THERE** was a lunch for the exotically named **Bruce Kato**, whose single is "You Can't Keep a Good Curry Down" a pungent singalong number. Its release was celebrated at a local curry house to the accompaniment of burps from the repulsive music press hacks. Various members of staff remarked that they got a good run for their money as they stood around listening to the record breathing corrosive fumes on each other and their legs tied like pretzels waiting for the gents toilet to free itself.

'**XANADU**' and 'Breaking Glass', running neck and neck in the rather poeey stakes, held their parties on the same night and less than a hundred yards from each other. **Olivia**, squashed into a pair of red satin trousers, was doing the dance of the seven veils at **Stringfellows** whilst **Hazel O'Connor** was down the road at the **Lyceum**.

**MICK JAGGER** has shown extreme restraint in purchasing a 17th century manor in France's Loire Valley called the Chateau d'Fourchette. It cost a trifling £220,000 in case you are pondering.

**WHAT** is all this I hear about rockabilly band **Whirlwind** playing a gig in a disco in Ibiza that was inhabited by a clientele clad in body stockings, tu tus, silk shorts and booties (and that was the chaps)? They played above a swimming pool, totally surrounded by water. Possibly for protection.

**TONY MANSFIELD** of **New Musick** not only has made a new album he's also produced a new daughter, the belle will be called **Charlotte**.

**THEY** certainly do things in style in the States. During a **Rocket Records** birthday party, a minion arranged for a plane to circle the sky with a message in lights saying "Happy Birthday, Elton." Pity it was **Rocket** records handsome chairman **John Reid's** birthday.

**LAST** week's instalments of **Angie Bowie's** tales of what she did with **David** and where, weren't as gripping as I'd anticipated. I worked myself into a froth contemplating the possibilities. Apparently they spent their wedding night with another

# DON'T LOOK NOW



**SIOUXSIE:** "Don't look now Steve, but you're being smugged." Mr Severin looks surprisingly calm for one who's just been bin had. P'raps he's pissed.

woman, and also, during a row once, she locked him out of the bedroom and he "shouldered the door down" which you'd never have believed. I mean, doors are frightfully hard to bang down, I've tried it several times.

**TINA TURNER**, all legs and a lotta voice, has caused a furore in South Africa, turning some of the whites even whiter.

Tina's currently touring SA and to publicise her gigs, her posters read: "The acid queen is coming! This girl is hotter than hell!" True, you might say but doctors and religious leaders have blown their gaskets and have taken objection to the words "acid queen." Seems they think it has something to do with

some er drug called LSD. The Rev Willy Botha, whose job includes probing topical affairs for a church group says: "The advertisement seems to glorify LSD. There can, after all, be no argument that 'acid queen' means queen of LSD."

And to think, my sweetie shop has been selling acid drops to kids for years.

**ARE** Led Zeppelin getting short of the readies? Are they going back to the basics? Apparently they've finally got out of their fireside rocking chairs and are about to tour America. But, according to their tubby manager, **Peter Grant**, there won't be too many special effects. Gasp, shock, does he mean Zep are going to rely on their music?

"Well," he says, "lasers will be used but we've given up on effects. Everyone's overdone it. There's nothing left to do except blow up the stage."

Oh, I dunno, he could always blow up the group.

**INTERESTING** TO see that not all stars go peculiarly pear-shaped after years of rock 'n' roll excess. Indeed so trim is ex-Monkee **Davey Jones** that he managed to live out a jockey fantasy on Friday last following a month of two hours' running a day, no beer or cream trifle etc. Unfortunately the eight-and-a-half stone disc jockey (sorry) was unplaced in the 4 15 at Newbury.

More successful were those post-modernist young men the **Com Sat Angels** at the 101 Club on Sat'day night. Apparently 297 earnest young persons packed in to see 'em

The next night **Steve Jones**

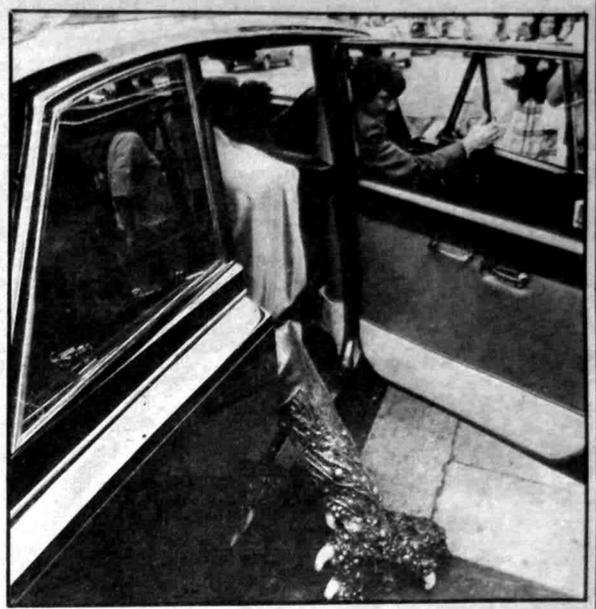
leapt onstage for an impromptu jam with **The Boys** at the Music Machine. Guitarist **Matt Dangerfield** was not amused but at least he got a gig, which is more than can be said for **The Skids** when they turned up at Fielding Middle School, Ealing, for a lunch-time bash. It seems the headmaster freaked on noting how much publicity this enlightened event was arousing, attracting playing truant rascals from neighbouring schools and suchlike, and promptly put the knockers on the whole well-intentioned affair, even forbidding **Herr Jobson** into the playground to explain the situation, not that they would have understood a word anyway.

Contrary to a remark made by one of our less well-informed correspondents last week, **Iron Maiden** do not wear make-up and in the case of axe-man **Dennis**, not a front tooth either. This he displaced on-stage in Brussels, giving him an excellent excuse to remain on his all-liquid diet.

Another good **NWOBHM** disaster story concerns the **Tygers** of **Pan Tang** whose bassist all but blew his hand off when setting off a bucket of flash powder onstage the other night. This might have been because instead of dropping a match into the highly flammable substance, the moron went and lit it. The incident is not believed to have affected his playing.

See you next week, Love Paula X.

*Paula x*



"I'VE HEARD about getting a foot in the door but this is ridiculous." **Gene Simmons'** chauffeur says "fangs for the memory" prior to driving his charge to the airport for the next leg of their European tour. This is absolutely the last **Kiss** story for some time, honest. Unless of course we find out he's been quarantined at Heathrow.

# XTC



# BLACK SEA

the new album from XTC out now  
produced by Steve Lillywhite

XTC tour dates.. OCTOBER 7 DONCASTER - rotters 8 MANCHESTER - rotters 9 OXFORD - new theatre 10 HEMEL HEMPSTEAD - pavilion 11 CHELMSFORD - odson 12 LONDON - lyceum

EDITED BY CHRIS WESTWOOD and GRAHAM STEVENS  
**DO NOT LOOK NOW**

# stop the cameras I want to get off

**THE MEGA FILM (X) Most cinemas in the country**  
SINCE THE idea of writing about anything other than music is new to Record Mirror I thought I'd take the opportunity to talk about films in general rather than try to whip up enthusiasm about a particular release. So poor are current films that I've had time to wallow in old niggles that I've been suppressing for ages.  
Films as power, films as blood, films as cream cakes. Films, a creation by them to keep us entertained. A mega-show, a torrent of dreams and drama. We are all children at the cinema. Like peasants in a 14th century church we are astounded by the colours, the glory and the passion. For the

peasants, the beauty of the stained-glass windows. For us in the 20th century, 'Star Wars'. The screen as our dream machine and larger than life magic colouring book. From sheer pathos in 'City Lights' to exploding bodies in 'Taxi Driver'.  
There's no doubt about it, we need documentation. 'Apocalypse Now', stories of pain and suffering that exist when, 'living in a world that is destined to die'. Never before have so many people made so many movies about their predicament, without solving any of the problems. We need mega-movies like we need the H-bomb. If all the money spent on making these films had been used to ease all the suffering in the world everybody would be well fed, calm and happy with their violin/piano

lessons. Strange, isn't it? How easy it is for a writer to drift into fantasy.  
I reckon we take films more seriously now than we used to, perhaps because of the realism. We bathe in the glory of death and violence with 'The Wanderers' and 'Death Wish'. We ooze praise on the sexual prowess of John Travolta in 'Grease' and Dudley Moore in '10'. We shuffle home from our local cinema — and decide who we're gonna be for the next week. Many frustrated office clowns are blowing the brains out of their 'workmates' in a fit of fantasy a la 'Taxi Driver'.  
For days after seeing 'The Apartment' I was desperately trying to ape that prowl of Jack Lemmon's. After a while I got fed up and decided on Lee Marvin in his version of 'The Killers', I was

standing in the tube with my hand on a make believe gun. What a jerk! The films have got us by the scruff of the neck. We don't know what's real anymore and I'm sure I first heard that idea in a movie. Who cares?  
We should care; by relying so much on this false God we forget our real problems and float along on the aura of a happy ending. We paint our sick world so vividly on the screen and yet we are too dumb to realise that if we tried hard enough we would never have to make another 'Apocalypse Now'.  
Meanwhile, the film makers await some other epic to film. When the final spectacle is revealed it will be too late to start the cameras rolling

MARK PERRY

ALTHOUGH A visit to one of the Rainbow's 50th Anniversary concerts this weekend may be little more than a good excuse for a rowdy piss-up and an opportunity to dance in the aisles to some quality music, the Rainbow's maze of echoing corridors speak a very different story...

The twinkling stars painted on the ceiling of the auditorium only hint at its turbulent past. The "unwanted theatre" has doubtless seen more farewells than Old Blue Eyes himself.

To mark the anniversary a small exhibition has been staged around the theatre detailing the Rainbow, née The Finsbury Park Astoria's varied career.

"The exhibition is intended to be both decorative and informative, in an attempt to generate some enthusiasm about the theatre itself," says Gill as we stroll past the closed bars, discussing the positioning of the showcases.

Inside the auditorium, The Tourists are playing to an audience of three, as they rehearse for their forthcoming concert. The faded theatre seems strangely empty and eerie during the day, without the throngs of people necessary to inject the place with atmosphere. However, the Rainbow managed to live through its periods of emptiness, and is now associated with some of the greatest international groups and performers known.

It was built as the Finsbury Park Astoria, one of four 'Palaces of Light', their purpose being to bring a little splendour to the poorer areas of London with their elaborate interior architecture. The others were in the Old Kent Road, Streatham and Brixton, all heralding the advent of the "talkies". By the sixties, cinemas of such stature were rendered obsolete, and in 1971 the Astoria became the Rainbow, opening with a string of sell-out Who concerts.

At that time both musicians and audience criticised the Rainbow for its air of hip and trendiness. Probably not dissimilar to my feelings for the Venue, with its extortionate prices and lack of consideration for the ordinary rock fan.

Those earlier criticisms of the Rainbow are probably only relevant to the backstage area now, but that's much the same world over. Whether you're interested in the 50 years of history or not, put a good band in the Rainbow and you're guaranteed a good time. That's more than I can say for its larger counterparts.

GILL PRINGLE



GILL KHOSLA: manageress of the RAINBOW.



**IF YOU CAN'T JOIN 'EM LICK 'EM!**

ROWDY SPIZZ gives a 'Gene Simmons' impersonation to the obvious delight of Human Leaguer Martyn. Meanwhile other League member Phil Oakley practises finding his head and stomach without looking.

## fanzines

### Restless

NEXT TO 'Circus Dream' this is easily the most interesting mag to emerge this year. It's put together by Marek Kohn and Ruth Hope and totally ignores the usual record reviews / reader's charts / random style that most mags slip into. There's stuff about communication and an excellent interview with Kevin Rowland from Dexy's. Danny Baker also gets space to mouth off in an informal chat about the press.

A really good project with depth and insight. The editorial reckons this'll be the only issue so best get a copy fast. 20p from 79 Chatsworth Road, London N.W.2.

## A&R TICULATION

- 1 "That's not really compatible with the other things on the label!"
- 2 "I quite like it but we're into post and industrial funk here"
- 3 "I don't feel in the presence of greatness: please leave"
- 4 "The door is the rectangular thing on the wall: please close it from the other side"
- 5 "It's workmanlike and competent but lacks edge"
- 6 "I don't hear a hit single"
- 7 "Perhaps we'll go with that one"
- 8 "I can't wait to hear it! I'm going home"
- 9 "I'm not sure if people are ready for this sort of thing"
- 10 "Perhaps you should try some independents"

\* Incorporate these cliches into your everyday language and you too can be an A&R man in the music biz.

## OAP ROCK



PENSION BOOKS for pop stars! Spot your hero in the post office queue — he'll be the one with the barrow, collecting his £408 weekly pension on a Friday morning, knocking over your granny as he races it to the Securicor van.

But this is no far fetched dream. EMI have been negotiating with the Inland Revenue to make a deal whereby pop stars' earnings during his peak popularity period will be sheltered from tax — provided the star agrees not to retire until he's 40. Of course, a lot of our Old Age Popstars have already passed the magic age, so they're going to be a bit narked that the taxman didn't get this together before now. But it's going to make interesting watching, seeing which stars will have to own up to their real ages if they want to put their feet up and their guitars down and cash in on the plan.

EMI have quite a few oldies on

their roster, and Chairman Bhaskar Menon hopes the new deal will encourage the rich ones to stay and the exiles to come back. Do we really want our country littered with all these singing senior citizens?

As part of the deal, the star will pick up a cash payment of £56,250 on his 40th birthday, and for the rest of his life, get an annual pension of £21,250. Should he snuff it, which isn't unlikely when you look at the star studded mortality rate, his widow will collect £14,167 a year, which is better than a slap in the face with a wet fish. And if this gilt edged guitarist should cast off his mortal mantle in the course of duty, his wife collects a stunning lump sum of £400,000. Which would make me very nervous if I was a successful rock star who'd been giving his wife a hard time. Not to mention the riots in the post office when other OAPs are picking up their weekly £25.

ROSALIND RUSSELL

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# LAMENT OF

By MICK

Dedicated to all the lads at the 'Last Resort'

Skinhead artist MICK FURBANK gives his personal and unadulterated view of the skinhead cult.



**W**ho and what am I??  
For confirmation I  
look in the mirror  
and am confronted  
with the face of a 19-year-  
old youth, who for the sake  
of convenience is called  
Mick Furbank.

The mirror!  
Miss Whiplash! an eternal  
instrument of torture, that  
sometimes sees me as  
"beautiful" and loves me, and  
at  
other times "ugly" and hates me.  
Yet it is always the same image  
that  
produces these impressions:

Boots / braces, and No 1 Crop  
I do not need a mirror though  
I need only to observe the  
reactions of  
those I encounter,  
those with whom I am "expected"  
to pledge my allegiance,  
And those who I am "expected"  
to hate,  
thus my identity is confirmed  
either approvingly,  
or with brute physical hate.

And through this mode of  
behaviour, as apparent differences  
and divisions between youth  
subcultures become increasingly  
pronounced, one of my main  
concerns is to promote a greater  
understanding between those of  
who are the teds, mods, skins, punks  
— or, whatever.

And those who, without question,  
blindly accept the lies and  
distortions they are fed through the  
media concerning youth and youth  
sub - cultures.

We cannot escape the media and  
the influence it has over most of us.  
Ideally it is an invaluable way of  
presenting facts and ideas (hence  
by the grace of Record Mirror you  
are now reading my report).

Alternatively, and as is usually the  
case, the media is a potentially  
destructive form of mass -  
communication that never fails to  
anger me!

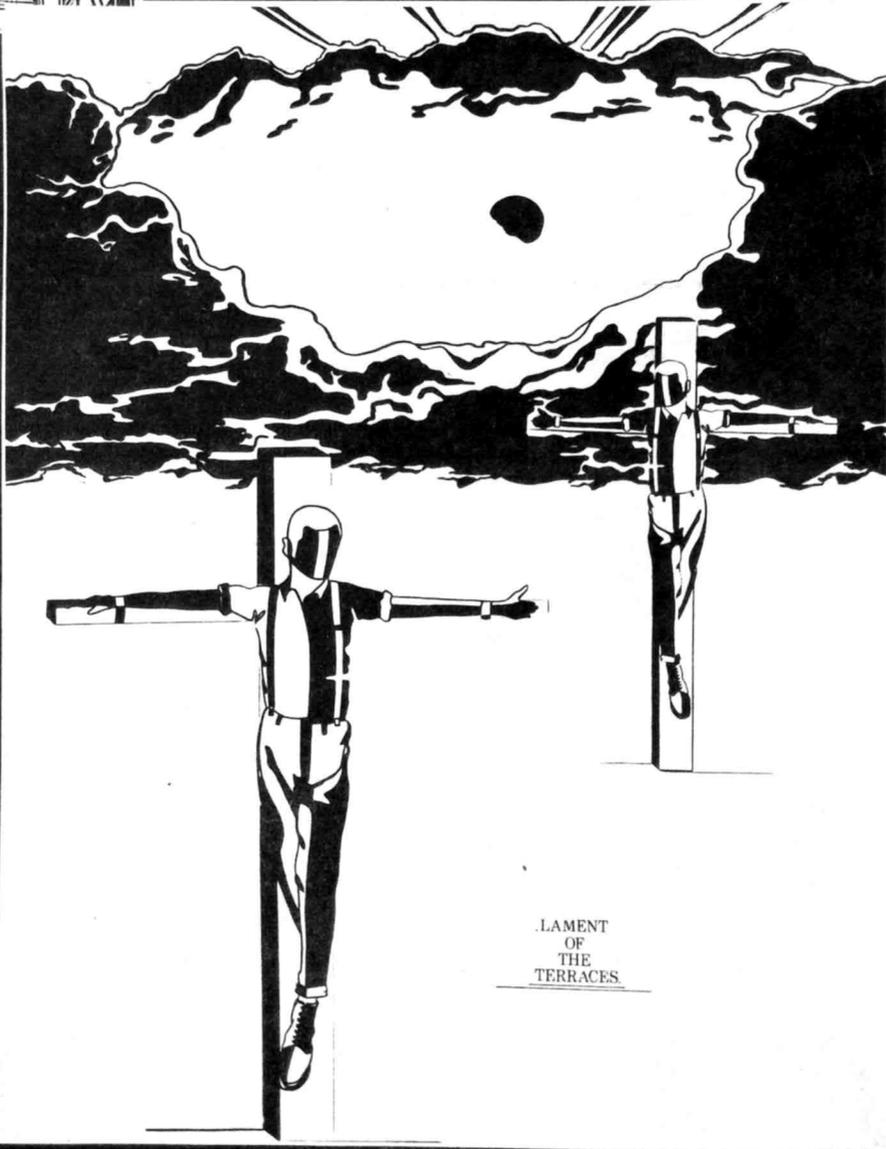
Indeed, this great anger was the  
very stimulus that helped create the  
foundations of my "crusade" —  
"LAMENT OF THE TERRACES" —  
"Some guy just come in off the  
street, his head like a clenched fist,  
shaven to the bone. They say you  
can't draw blood from a stone.

He looks kinda hard,  
and acts real tough,  
but he ain't doing no harm."

When I first began to comprehend  
the social and political significance  
of youth sub - cultures, I started to  
explore the possibilities of visually  
illustrating my observations in order  
to present them in multi - media  
terms.

I studied photography and  
produced a series of slides which in  
chronological order depict the  
various sub - cultures from the  
advent of the teds — through to the  
rise of punk, and beyond.

I tried my hand at sculpture,  
costume - making, woodwork, and  
plastic - moulding, and in between  
times worked on a series of  
monochrome paintings illustrating



LAMENT  
OF  
THE  
TERRACES

various skinhead images (which  
have since found their way onto  
badges and T-shirts).

It was of vital importance to  
become adept in a whole range of  
crafts, which, within the confines of  
the materials I utilised, would afford  
the future observer a series of  
varying angles and perspectives that  
would capture interest and promote  
an awareness of the mood I was  
hoping to convey.

Finally I devised a play, which  
concerns the birth and ultimate  
suicide of a boy desperately striving  
to come to terms with his own  
identity / sexuality.

This one - man performance

entitled "Rigid Muscle" is in effect a  
key to the entire exhibition. A  
central axis upon which the wheel of  
my philosophy revolves.

And so with the gradual  
accumulation of various visual works  
which I divided into separate but  
complementary sections, my  
crusade began in earnest when in  
Leeds I staged my first in a  
continuing succession of exhibitions  
concerning the skinhead sub -  
culture.

I enjoy a greater freedom by  
presenting myself and my work in  
stark, uncluttered, monochrome  
terms.

no fuss,  
no mess,  
just pure impact!

"Maybe it would have been better if  
his mother had never borne him.

As, faced with the savage fury of  
the vicious gang, their fists rammed  
home and smashed into his mouth,  
the kicks and blows fell thick and  
fast as he thrashed upon the  
ground.

And each murderous blow that  
shattered his being,  
each steel - capped boot that  
ground into his balls,  
each razored fist that slashed his  
gut  
shattered the brittle screen of

infancy,  
childhood dropped away and he  
grovelled dizzy on the brink of  
life,  
cold,  
violent  
unrewarding!  
And the future?  
That was a foretaste of the sort of  
life he could expect  
His bond with youth being that of  
pain - pain,  
that like the razored fist will  
shatter all innocence and plunge  
you prematurely into life's abyss  
of ignorance, and terror!

During 1967, the narcissistic  
exclusive qualities of the original  
mods had all but disappeared, the  
movement having evolved to a stage  
where it became diametrically  
opposed to everything it had first  
stood for.

Most mods of this new period  
were around 17 or 18 and sported  
shortish hair, and functional clothes  
without going to extremes.

Come the dawn of 1968, a new  
generation of youth began to  
emerge behind them as a working  
class mod offshoot.

Three or four years younger,  
these kids took the same basic  
attitudes and hardened them into  
fetishes.

Gradually a uniform took shape,  
involving close - cropped hair (a No  
1 Crop being the shortest), Crombie  
— one third - length overcoats, Red  
Tag Levi's which were turned up at  
ankle - length to display cherry - red  
Doc Marten boots, Ben Sherman  
shirts with button - down collars and  
black pleats, and clip on braces.

This uniform stressed the resolute  
working - classness of the wearer,  
and was in effect a deliberate form  
of "anti - dress  
— which screamed  
— "We don't care!"

We cannot be tamed!"  
All this was set against the  
background of flower - power, and  
represented a return to the old  
working - class culture of alcohol  
and a firm rejection of the new,  
mainly middle - class hippy  
movement that an adoring media  
was touting as the order of the day.

Various names were tried in turn  
to label these terocious, shaven -  
skulled kids, and around 1969 the  
tag "skinhead" became accepted,  
by which time the movement had  
spread nationwide, and the media  
dutifully played its part by  
sensationalising the football riots  
and beatings up of Pakistanis.

Meanwhile a counterblast, a new  
generation of rockers (the greasers)  
hurriedly refurbished old leather -  
jackets, adorning them with  
festoons of chains and Nazi insignia.

When they clashed with the  
skinheads, it was the same scene as  
the mods verses rockers six years  
further on.

Around 1972 the basic skinhead  
uniform began to loosen up, and a  
new more dapper image evolved.

They were now called the  
"suedeheads". Skinhead - derived  
in habits but with longer hair, and to  
replace the boots and braces the  
uniform was now based on Crombie  
overcoats, clumsy "wedge" shoes  
and shirts. Popular accessories  
including black city gent umbrellas  
the tips of which were sometimes  
lovingly sharpened into a sword -  
like point.

Eventually the novelty of a  
particular style of uniform loses its

# THE TERRACES

FURBANK

but especially with love to Margaret

impact. They no longer pose a threat to the older generation because they mellow, and as the people involved grow older — they too are usually accepted into the mainstream of fashion, and thus became acceptable.

Even though the skinheads faded out, as such, since the early seventies, the mood has survived!

It is a classic look, and a new generation of skinheads have emerged. Some spawned from a great disappointment of the 1977 punk scene, some with the rise of Two Tone.

Others being the original skins who having co-existed rather than participated, with the punk movement have reverted back to their old uniform. To my mind there will always be a series of skinhead sub-cultures, recurring at three or four year intervals. The names may change. Boots and braces may be replaced by fresh props. But the "essence" of the skins will remain the same.

"The other lads all looked alike in faded - denim jackets, cropped hair, braces and Levi's — turned up to display Doc - Marten boots.

"They stood around, hands in pockets, broad - shoulders hunched forward tensely. Pinched pock - marked faces turned from one to the other as near the end of the match we tensely edged forward - then broke into a run and invaded the pitch - spilling onto the turf with angry cries.

"Then I caught the eyes of a mate of mine, kicked in the teeth by a cop in black.

And as the fists were flying — I saw that he was crying, then as if to answer my boot cracked a head, and unshamedly wept,

a dark,  
sticky —  
red

And I stood there feeling like God's right hand, witnessing that vision of strength and brawn.

As a million steel - shod boots drummed up thunder - drummed up thunder in the rising storm.

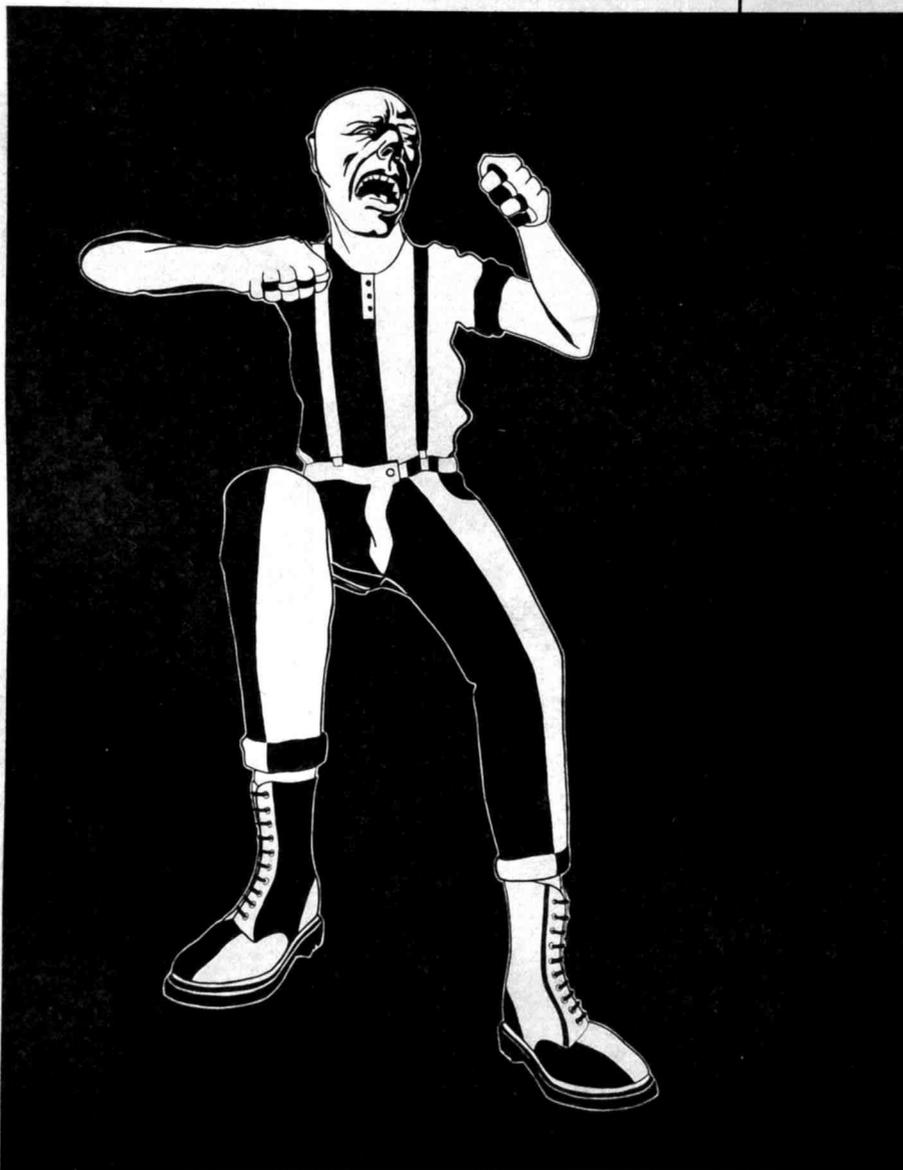
And the earth pounded like a mad heart, the earth pounded like a mad heart.

A heart gone to panic,  
a heart gone to panic!  
A heart of another man,  
not me at all.

Another facet of Lament Of The Terraces is to explore and possibly throw new light on the cause and effects of sexual repression, a rampant fear which I believe is the basis behind much of the violence and frustration we see, hear of, and experience today.

It has long been an established fact that from the moment of birth, children (with the exception of the fortunate, often affluent, few) are thrust into a series of stifling typecast roles which dictate how they should relate to the same, or opposite sex.

A boy is encouraged to be tough and competitive, to be practical and strong, and good on the sportsfield. To express any emotion and "disgrace" himself by crying, to display any fascination in the realms of interests considered to be of a feminine nature, would immediately arouse his mates' suspicions who, suspecting him to be "one of those", would treat him, accordingly with a display of utter contempt.



If by chance a boy is gay, in later life he either becomes a desperately lonely "closet - queen", or goes through hell trying to come to terms with himself in the face of the seemingly totally hostile world.

In a similar way a girl is encouraged to develop passive, non - aggressive interests to prepare for her future life, when tired of being treated / forced to be used as a physical oil - exchange, she seeks one of the limited opportunities left, that has through the years of her life been drilled into her consciousness the role of mother / housewife.

Young people especially, whether they are a part of a particular sub -

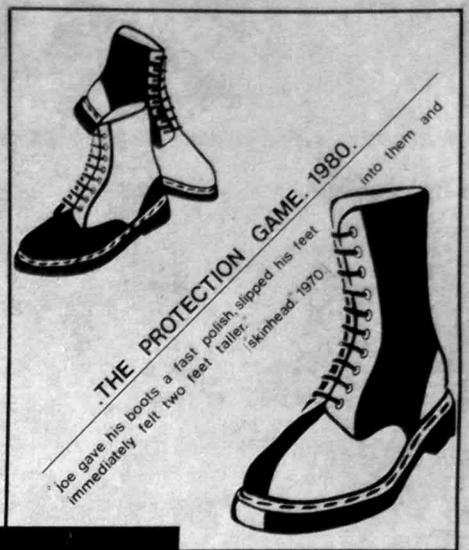
culture or not, are very preoccupied with sex, and aiming at various sexual ideals. Often the male tendency leans towards a great exhibition of stylised masculinity, and aggression. Aggression is one of the universally accepted ways that males can touch and come into contact with each other's bodies, and release their sexual curiosity of each other in a manner consistent with their heavily - guarded idea of manliness, without fear of being labelled "gay".

"You owe me nothing and can never change.  
Touch.  
I only want to hold your hand.

realising there never can be anything sexual between us. I may touch you one day, not caring of the aftermath. Only the moment of contact. Touch.

It is something to dominate, to be a somebody person, a hard man. Visually, and in terms of physical prowess, the skinhead culture illustrates best of all the young man's goal of being "hard" (and respected as such by their mates) most of all.

"Brought up to be thick, hung up from the start — the daily grind of the concrete - treadmill.



THE PROTECTION GAME, 1980.  
Joe gave his boots a fast polish, slipped his feet immediately into them and  
I immediately felt two feet taller.  
— Skinhead 1970

Blinding reality.  
Suppressed sexuality — strikes you in the face in the form of a boot.  
Desperate insecurity, there is nowhere to hide.  
Even the Cathedral has blood on the floor,  
as the cops climb the steps and hammer on the door.

And for my own part?  
There is much to be gleaned concerning my character and personality from the report, poetry, and illustrations I have produced.  
Everything you have read here is based upon my own true experiences.

I have tried to report the facts of my life, my observations and continuing career as honestly as I could.

It is not my intention to dictate to, or manipulate anyone with regards to their own politics or interests.  
Make of me what you will.  
Another crucial element in the development of my "crusade", and my determination to create a greater understanding between the various subcultures through the medium of Lament Of The Terraces, was an experience I shall never forget when I heard the news that a mate of mine had been stabbed to death by a "rival" gang.

I had been with him the previous evening at his place, messing about and generally having a good laugh, as we had done many times before.

When I started to leave I walked down the stairs of the house, then paused in the well of darkness at the foot of the stairs and turned to look up at him.  
Although it was dark, there was brightness where he stood.

Faster Faster  
dress for war,  
Faster Faster  
boots and braces,  
Faster Faster  
shave my skull,  
Faster Faster  
is my image right?

Faster Faster  
how I hate you,  
Faster Faster  
I love you too,  
Faster Faster  
sharpening knives  
Faster Faster  
I will be a star tonight!

Faster Faster  
My blood will stain,  
Faster Faster  
the plunging knife,  
Faster Faster  
as the Doc Marten boot,  
Faster Faster  
that tramples my skull  
Faster Faster  
shall end my life!

Faster Faster  
my soul laid bare,  
Faster Faster  
my death, lies there!

And this is the age of old / young men,  
Who die on the streets and are born again,  
Ten thousand chapters have already been written,  
Yet much of the truth still is forbidden.

# SINGLES

Reviewed by MIKE NICHOLLS

## THIS'LL DO TOMMY

**BAD MANNERS: 'Special Brew' (Magnet).** Not quite as frantic as we've come to expect of their singles, though the subject matter is impeccable. No overt mention of that beloved bottle with the matching gold top and label, but could they possibly be referring to anything else? The 'Ska 'n' B' album has already been too conscientiously milked to yield another hit but this'll do as a stop-gap.

**THE MOTORS: 'Metropolis' (Virgin).** Still on an upper from the 'Airport' take-off, this is alternately airy and anchored by an obtrusive riff which drives the tune through numerous twists and turns with unpredictable abandon. Vocals could do with a bit of spit 'n' polish but the arrangement is fine, doubtless enhanced by the lovine/ Yakus production team, revered by saints.

**ROGER DALTRY: 'Without Your Love' (Polydor).** Daltrey's always played second fiddle to the Plants and Jagers of this world which is silly since his voice is better than either's and 'McVicar' shows he's not the macho thicko he's generally cracked up to be, as does this, a reflective mood piece from the film.

**GILLAN: 'Trouble' (Virgin).** Gillan's fooling no-one but himself when he comes out with nonsense like his voice being 10 times better than it was with Purple. This pile of rubbish doesn't bear mentioning in the same

breath as 'Child In Time' or even the absurdly-eulogised 'Smoke On The Water' which appears on the freebie single thrown in with it. Along with 'Mr Universe' and 'Vengeance' that comprises a bonus 22½ minutes of recent Reading indulgence, most of which is uncontrolled ego-wanking to the nth degree. But what odds against a top five placing?

**DAVITT SIGERSON: 'Twist' (Ze).** Yet another rock writer spilling his, er, creativity on to vinyl. Mr Sig offers us a lesson in the type of carefully disvelled style Ferry once made a great play of displaying but without taking himself too seriously. He's absorbed his sources with shrewdness and subtlety—as befits a journalist.

**JIMI HENDRIX EXPERIENCE: 'All Along The Watchtower' (Polydor).** When I bought my first copy of this practically 12 years ago to the day, an entire Sunday afternoon was spent wearing it out. Simply, one of the greatest rock songs ever created and easily the most inspired cover of all time. If you haven't got the readies for the boxed set, borrow. There's no more essential guitar music likely to come out in the next decade, just as there wasn't in the last.

**BERTRICE READING: 'Stand By Me' (Chrysalis).** Broadway star Bertrice put the fire and soul in the recent Roundhouse musical, 'Only In America'. Though produced by the legendary Leiber and Stoller, this doesn't capture the magic of that live rendition, but it's still the most powerful version of the Ben E. King classic anyone's likely to have heard since '75... when John Lennon had a crack.

**ULTRAVOX: 'Passing Strangers' (Chrysalis).** It's amazing that for a band with such hi-tech aspirations, the hole in the centre of their single is too small to straddle my humble hit. Anyway, since it's from the flutulent 'Vienna', I can tell you it's typically soporific, superficial post-Foxx Vox, but with a hook melodic enough to combine with their image of accessible futurist chic to grant them minor hit status. Backed by a live version of 'Face To Face' calculated to get a second bite out of those that lost their cherry on the album.

**BLOOD DONOR: 'Doctor' (Safari).** Let's see, now... supported JJ Burnel's calamitous trek in the Easter of '79 and enchanting stuff this is, too. Lots of keyboards, crescendos, happy female voices all

regaling Dr Who. This could explain the Tardis on the sleeve which unites with the vinyl to become Package Of The Week.

**SPIDER: 'College Love' (Alien).** Dull fare from one of many bands currently going out under this name. This is Spider HM model, whose biker pretensions appear to be getting them a firm following on the lower rent pub circuit. 'Born To Be Wild' on the reverse doesn't exactly improve the quality of life of mankind, either, coming across like a particularly poor impersonation of The Lurkers on an off night.

**ORANGE JUICE: 'Blue Boy' (Postcard).** Lovingly wrapped in a hand-painted (felt-tipped) sleeve, these current Glaswegian darlings come up with quite a sparkling pop tune complete with "moderne" ringing guitar embellishments and a production job from punk's forgotten boy, former ATV man Alex Fergusson. Apparently sister band JOSEF K'S 'Radio Drill Time' (Postcard) has already been reviewed so at the risk of repetition, their's is a more idiosyncratic (dare I say industrial?) approach, based on a flat drum sound and circular riff. It's up to you, Wullie.

**MOTORHEAD: 'Louie Louie', 'Overkill', 'Bomber' and 'No Class' (all Bronze).** AAAAAAAAAAAGHH!!! Just my luck to get lumbered with a quartet (herd?) of Motorhead re-releases, all of which, oddly enough are distinguishable. Like, it's not necessarily just four bass bins that blow with each performance and 'Bomber' almost offers something as effete as a chord sequence. Of course, the real pearl amongst the swine is 'Louie Louie', the '78-er that nicks its inspiration from what is generally agreed to have been the original HM riff. Essential accessories for hearing aid vendors, all.

**DOLLY MIXTURE: 'Baby It's You'/'New Look Baby' (Chrysalis).** Having at last released a single, I guess DM were anxious to put out a song of their own, but it's Bacharach/David's 'Baby It's You' that takes the (Pomfret) cake. Both lovingly produced by Roger (Undertones, Lovich, Photos) Bechirian, erstwhile engineer to one Nick Lowe who was out clocking the girls himself earlier this year.

**MANFRED MANN'S Earth Band: 'Lies (Through The 80's)' (Bronze).** Why not, Manfred? You bluffed your way through the seventies after being something of an innovator in the sixties. Run of the mill tune attached to annoying synthesiser bleatings and some decidedly unheart-felt socially-minded lyrics: "I saw a kid with no smile on his face today/ Where is my place in this bright future?" I heard him say... Pass. Instantly.

**ANDY FAIRWEATHER LOW: 'Hard Hat Boogie' (WEA).** Poor old Andy doesn't sound like he's stood the test of time, either, though at least he sounds as if he means it. Better off still with the Virgin-plundered Immediate Amen Corner catalogue.

**TYGERS OF PAN TANG: 'Euthenasia' (MCA white label (1)).** They aren't in the first division of the NWOBHM (not even Geordie chapter—check out Mythra or Weapon—) and one is tempted to ask them to practice as they preach 'Straight As A Dye' on the flip woulda bin more of a contender, especially since it's not on the album and features some all-too-short juggernauting about with an unidentified instrument half way through its endearingly crass riff.

**WHITE SPIRIT: 'Midnight Chaser' (MCA).** This makes like a ton of bricks, too, with their appalling sense of visuals not compensated for by the slightest bit of ingenuity. I guess that's what comes from being around since '75, though the press release is priceless. Something to the effect of they knew they'd made it on getting third billing to Angelwitch and Diamond Head at the Music Machine.



Upside your head  
party lights

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**BRUCE KATO:** 'You Can't Keep A Good Curry Down' (Allen). Too right. The after-effects of the reception to launch this jolly sing-along ditty wholeheartedly endorsed this hypothesis. A Top 10 hit? No problem. Bound to curry favour with DJs.

**RICKY NELSON:** 'Just A Little Too Much' (UA). Vintage '58 and sounds just like it. Not one of his best so why bother?

**RUBY TURNER BAND:** 'I Shall Be Released' (Sunflower). You can't keep a good Dylan song down but that isn't up to start with.

**DARRYL DREAD:** 'Living On Borrowed Time' (Monarch). Take one out-of-work actor, a former Marc Bolan producer, an aggressive PR man and a funky back-beat and what have you got? Not a hit. Its one idea is spread far too thin.

**MATERIAL:** 'Discourse' (Red). Engagingly subversive bassline abetted by some haunting keyboard stabs and Cornwellian (circa 'Grip') sneering vocal inflections makes for something of an intriguing mini-epic.

**KURTIS BLOW:** 'The Breaks' (Mercury), and **COFFEE:** 'Casanova' (De-lite). Routine disco-funk best left to the disco-page analyst. Beats to the minute? Oooh, quite a few I'd say.

**MUGSHOTS:** 'Sky' (UA). Dreadful name these boys have but the asymmetrical rhythms show commercial proposition at least it is something adventurous for a change.

**THE MEXICANO:** 'Trial By Television' (Stiff). Nothing to do with J. Thorpe and it's not like Stiff to go for (biz-speak) a political angle but it's bouncy stuff all the same.

**LIFE:** 'Too Late' (Media). You can dance to this one too, guv. Just who are all these funky chickens emerging from The Midlands, hell-bent upon changing pop consciousness as we know it.

**ARTFUL DODGER:** 'She's Just My Baby' (Ariola). Still spending, as fast as their cheque-books will carry 'em, Ariola could be on to a winner here. AD sound like a contemporary Smokie matching oh-so-sincere sounding words with some wistful harp and a more than efficient back-beat. Should be a hit but how the Dickens can anyone be sure?

**SHOWADDYWADDY:** 'Why Do Lovers Break Each Others' Hearts?' (Arista).

Just when they looked ready for the knackers' yard what with Darts an' all doing it better, The Wads crash back with a crack cover of one of Spector's best-ever. A dirty brass break half way through and some dinky art-work complete this tried and trusted, if nonetheless, enjoyable dish.

**THE DEALERS:** 'Share The World' (Map). Not as puke-inducing as its title may suggest but still too wimpy out to approach anything resembling respectability. Searching for the new soul hippies. Alas, no more.

**THE BREATHERS:** 'Living In The Age Age' (Diversion). Punky political and not too bad considering it's only three years behind the times.

**TROOPER:** 'Raise A Little Hell' (MCA). Pointlessly repetitive leadenly lacklustre dated drivel.

**THE CHARLEY DANIELS BAND:** 'The Legend Of Wooley Swamp' (Epic). Aha! You can hear the words. Good ole boy Chas waxes enthusiastically over a tale of retribution to a rhythm of rhyming guitars. But Tony Joe White did it better once upon a decade.

**THE STROKE:** 'Revenge' (CBS). A hep-cat couple alive with the jive, whine, thump, and wail in a not unpleasant manner, demand revenge but ultimately become unswervingly tedious.

**PRIMA DONNA:** 'Just Got To Be You' (Ariola). Nice vocals from another girl called Kate, stop a sordidly throbbing backing that adds up to

a schmaltzy harmless ballad, custom made for those old before their time.

**JOHNNY LOGAN:** 'Give A Little Bit More' (Epic). Where would we be without our Eurovision Song Contest winners? A lot happier 'cos then we'd be denied the nausea of flabby follow-ups to follow-ups of flops like this.

**EARTH, WIND AND FIRE:** 'Let Me Talk' (CBS). Sets off at a punishing pace which is never relinquished. That means it'll be fine for those wishing to slip a disc in discos but home relaxation? Only if you've shares in Valtum. Positively frantic dahlimg

**DIRT BAND:** 'Make A Little Magic' (UA). Something listenable, he thinks, until those finely twanging strings get lost in a morass of infuriating vocal harmonies. Roughly par for the course on a week like this.

**COLIN TOWNS:** 'Breakdown' (MCA). Young (or should that be old?) Colin has made seven albums with Gillan and out on his own with this shows he's got a reasonable sense of dynamics to go with those semi-restrained crazed vocal screams. HM's answer to the Pop Group? Sure, Boris.

**RELUCTANT STEREOTYPES:** 'Plans For Today' (WEA). It's convoluted monicker time, folks, and not the first time these hardy funksters have found their way into these pages. Proper musicians, they are, too holding down a basic beat and orbiting all sorts of clever tricks round it. A dance craze fave and sustained keyboard note of the week.

**STEVE SWINDELLS:** 'Turn It On, Turn It Off' (Atco). Two in a row, already. Don't know who he is but there's a fair bit of life in his lungs and a band that powerchords in their wake, making for a suitable inter-set request at superior hard rock gigs.

**ZOOT MONEY:** 'You're Feet's Too Big' (Magic). It's paaarty time, folks, that booze-soaked voice as characterful as ever above some punchy rhythms and hall-marked high register piano battering. Could be prime time Faces in the afterglow of a Bank Holiday binge.

**DAYSHIFT:** 'Living In The UK' (Wot). Hey, like skiffle, daddio. Just gimme a touch of those wash-boards an mebbe ah'll give ya a toke of ma reefah. Don Partridge meets McGuinness-Flint in a state of eighties depression. Actually, it's bloody good.

**JULES AND THE POLAR BEARS:** 'The Smell Of Home' (CBS). At this juncture the CBS PR drifts in and mentions this has been out for a while. But not for much longer, hopes I.

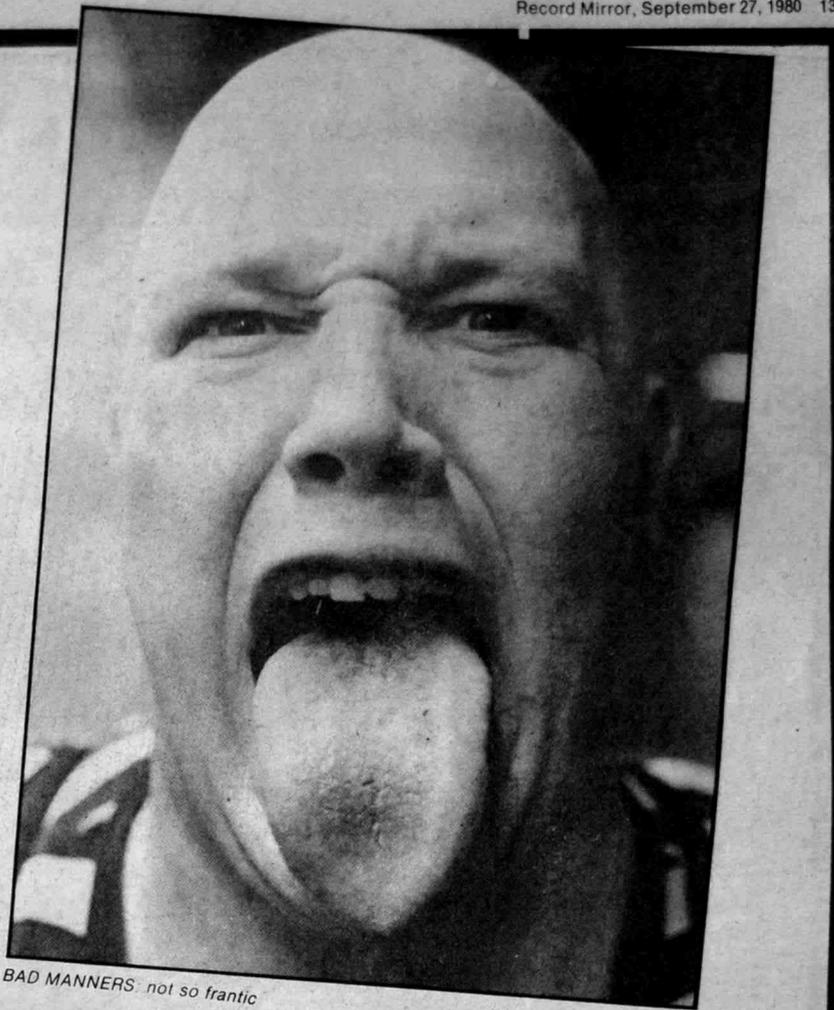
**DARK STAR:** 'Lady Of Mars' (Aviator). Eeh, let's rock out for crying out loud. They might have taken their name from a Grateful Dead tune but still they are slightly more awake, this sounds like a herd of buffaloes in search of Phensic. then there's some screaming hot metal in the mid-section before some obligatory pomp imagery lurches it into its final explosive bars. But not a hit.

**EDDIE HOWELL:** 'Sitting In The Cafe' (Gem). Pleasant, lilting sort of tune dealing with the complex pastime of sitting in a cafe and thinking about revolution, how to spend a million greenbacks and other burning issues of the day. Car cassette crap but summer's gone.

**EROTIC DRUM BAND:** 'Pop Pop Shoo Wah' (Carrere). Now my wife, my wife, my wife. I'm not saying she's erotic—but she doesn't need to have a bath to get wet.

**THE TIGERS:** 'Savage Music' (Strike). Too brain-damaged at this stage to say much more than er, yeah, gulp, woffle you can dance to it.

**CHRISTOPHER CROSS:** 'Sailing' (WEA). This geezer's big in the States and I'm not in the least surprised. America drinks and goes home. Care to join it?



BAD MANNERS: not so frantic

**New Single**

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Produced by Pete Wingfield

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**THE HEAT STEP**

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# IS THERE A DOCTOR IN THE HOUSE?

MIKE GARDNER MEETS THE SPECIALS



Pics by Ian Graham

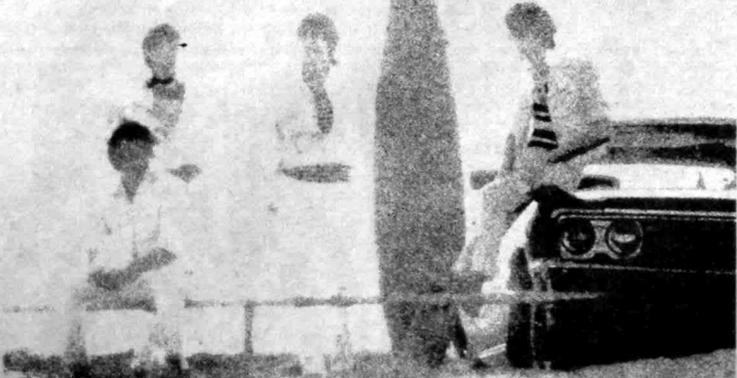
TERRY HALL: trying to shift the cold sore with a brandy

## HIS LAST SUMMER



+ BARRACUDA WAVER  
+ SURFERS ARE BACK!

\* 3-TRACK SINGLE ALL NEW!



Starts to warm to stay in when it's a little cooler and windy

SUMMER FUN

**T**HE HUB of 2-Tone, the Specials, shakes off the stiffness from their recent habitation of the studios and crank back into their stride. The second phase of the rise and rise of the Specials has begun with the release of the album 'More Specials', one of the most flamboyant and best considered lurches of musical direction of recent vinyl history.

The secret weapon is the subversive form of musak, the ultimate disposable sonic art form. Scotland is going to be one of the first guinea pigs of the new Jerry Dammers master plan for turning conventions and fashions on their head.

The Specials' tour has now been running for a week and the band and the crew are suffering from illnesses and ailments, of both the common and mystery variety that strikes most new outings.

As I sit through some lazy soundchecking in the Edinburgh Playhouse I learn that lead guitarist Roddy Radiation has his left ear bunged full of cotton wool and complains of pains down his neck, which could be attributed to the close proximity of Sir Horace Gentleman's bass stack. Terry Hall has an ugly cold sore perched on his lip, an ailment that has swept almost fashionably through the band, while Linval Golding currently holds the premier spot as the most ill person on the tour at the moment, with swollen glands, high temperature and the other aches and discomfort of a mild 'flu.

The loose jamming eventually disciplines itself into a messy version of 'Sock It 'Em JB' and a broody rendition of 'Man At C&A', without Jerry Dammers who's still on his way from Newcastle and Rico who's elsewhere in the labyrinth Playhouse bowels.

The road crew fiddle, manoeuvre, direct and generally make themselves busy with filling the naked boards of the hall with equipment that will enable the Swinging Cats, Bodysnatchers and the Specials to communicate their

musical waves. Like the ugly duckling the Playhouse has been converted from a soulless shell into a pleasure palace by showtime. The two supports have acquitted themselves and made the job of the Specials in raising the crowd appreciably easier.

Clap, clap . . . Clapclapclap . . . Clapclapclap "SPECIALS!" Clap, clap . . . Clapclapclap . . . Clapclapclap "SPECIALS!"

The rush of electricity and nerve jangling energy is formidable as Terry Hall easily gets the crowd to count them into a deliriously joyous rendition of 'Concrete Jungle'. The audience has no slouches, the throng skank, bop and sway irresistibly.

Neville Staples is the epitome of frantic recklessness, flinging his mike stand, catapulting his carcass at high velocity through the throbbing movements of Sir Horace on bass, the casual slouch of lead singer Terry Hall and the constant sprints of rhythm guitarist Linval Golding while avoiding collisions with the Kamikaze charges of the loping Roddy Radiation.

The band now dress casually, the strict regimentation of suits has lost their novelty in the gay abandon of 2-Tone bandwagon jumpers. Terry Hall, the aptly titled Sir Horace Gentleman are the men at C&A in slacks and cardigans, while Linval Golding wears a suit that has got its volume control jammed on high. But General Jerry Dammers is not to be outdone wearing a matching cap, trousers, jacket and waistcoat in an unidentifiable but loud tartan with a green shirt and heavy boots to mismatch.

At the end of 'Rat Race' Terry gives a much needed warning to the sardined masses at the front of the stage that the barriers have been flimsily constructed and there's a two foot gap that betrays a drop of some 15 foot into the orchestra pit between it and the platform they perform on.

The stage itself had to be propped up with some flight cases and speaker cabinets because most of the band had misgivings as to the strength of the section covering the pit. Terry's warning, which he repeats throughout the set, is an attempt to at least mute the inevitable, and by now traditional

stage invasion. "Hey Little Rich Girl" is the first song of the new set and disaster strikes. A power cut on the backstage and PA.

The band wander about while the crowd lightheartedly work themselves up and the engineers rush around frantically. The "Clap, clap, clap... clapclapclap SPECIALS" turns to a flat version of "Tom Hark" and then collapses into them calling and waving to one another since they'd been denied a focal point with all the Specials sitting on the risers with faces of dejection and frustration.

Terry and Jerry attempt to emulate a famous biblical scene by distributing the band's food and booze into the crowd but there is no miracle in Edinburgh as the morsels are quickly devoured by the ravenous hordes.

A booming bass note signals that the crisis is over. "I heard the Scottish were tight but they could have put 10p in the meter," says Terry, while Neville starts a chant of "It's all a load of bollocks!", the key phrase of "Pearl's Cafe" which they attack vigorously.

A 10p piece lands at Terry's feet, just to show the Scottish sense of humour, and ends up in Neville's pocket. The band quickly put aside the 20 minute break and pick up where they left off.

The highlights of the rest of the set includes a fat trombone solo by Rico which adds to the spicy mixture of pure romantic rockers rhythm and spikey lyrics about unemployment of Linval Golding's "Do Nothing". A commando assault of the lighting and PA rigs that are nimbly negotiated by Neville Staples. The irresistible dub of "Man At C&A" where the horns dance over the steamroller tumble of the rhythm while Roddy Radiation sears a wiry nerve scratching solo on top.

The older and more familiar "Too Much Too Young", "Gangsters" and the "Moonstomp" all seem to have benefitted from the new regime, there is less frantic muscle employment. The performance is relaxed while holding the same tension and intensity as before.

The end of the gig finds the traditional stage invasion going off without the expected disaster. The dressing room after the show quickly becomes uninhabitable while an endless flood of punk, skin, mod and 2-Tone configurations snake their way down the corridor to be swallowed up by the door marked "Specials". The tide chat, and beg autographs while polishing off the remnants of the food and drink.

Back at their hotel the whole mass flops in the reception where Paul Heskett, the ex-Swinging Cat and now Specials sax man entertains us with some ragtime while Rhode of the Bodysnatchers attempts "Lovers Concerto" and fouts up on the same section four times. Nick the PA manager is the latest casualty of the illness with his very own fashionable high temperature, sore glands and aches. Some dried up sandwiches and some large cans of Drybrough Heavy ale are enough to placate everybody till breakfast.

The next morning the small autograph hunters weave amongst the entourage, half recognising, trailing and then pouncing on their victim. They huddle in packs swapping information, comparing captives and boasting at the achievement. It occurs to me how

difficult it must be trying to sort out the various bleary eyed members of the roadcrew, security, merchandising and other friends from the equally wacked Swinging Cats, Bodysnatchers and Specials when you're only 11 years old and only have a tatty poster from "Look In" for identification.

The coach trip to Glasgow is dull,

pissed up and they had a teach yourself organ, the one finger method or something. They had this bloke in the front teaching these other people and I just sat down and started playing and the poor bloke just freaked out totally. He had to abandon the lesson.

"I eventually bought one. It suited the sound I wanted, that sort

going again."

He admits that he's bored with the whole black and white imagery and sharp suits but he also admits that it has invaded his private life.

"It's more of a mental strain. One problem is that if someone is a friend of mine other people will say that he's crawling or something ridiculous.

cause you feel that the message isn't getting through. When you see kids in the National Front it just makes you sick, especially if they come to our concerts, it just shows that they haven't understood what we're trying to put across at all.

"I get frightened at stage invasions from the safety point of view. In Bristol a whole stack of speakers fell off stage about 15 foot. Luckily there was nobody underneath it. Two girls fell on top of it but they weren't too badly hurt.

"We don't want to employ bouncers to keep people off stage and we're not trying to say that we're privileged and others shouldn't get on stage. We love it when people get on stage from the enjoyment point of view but if anybody did get hurt it would turn the whole thing sour.

"The audience might destroy 2-Tone anyway. Cardiff and Newcastle was just chaos. I think a lot of people didn't enjoy it. There would be 15 minute gaps between numbers so that we could clear enough space to play. If the audience does destroy it then it's just sad. I hope they see sense."

But are you trying to destroy it musically with the radical direction of "More Specials"?

"I'm not attempting to destroy anything we're just trying to develop. Change for its own sake really. It's really a studio album, especially the second side, which is all overdubs. We built it up like a jigsaw. No one, except me, knew what it was going to sound like.

"I don't think the lyrics are as good on "More Specials". We were under a lot of pressure time wise with the tour being booked and an album to finish, you start writing words because you have to, it's like homework."

But despite the rushed nature of the album and the tour, there were only five days between the completion of the album and the tour, two days taken up with rehearsals. Dammers admits to being given a lot of encouragement from the reviews which have been ecstatic to put it mildly.

The future of the Specials and 2-Tone is, at the end of the tour, in a state of flux. Dammers admits to being dubious as to trying to inject more into the label.

"We've got a Rico single 'Sea Cruise' out soon but that's it. I don't know if the Swinging Cats or the Bodysnatchers want to do anything on, I hope they do.

"The trouble is it doesn't actually help a band that much anymore. It was almost as if we had the golden touch and were able to control other people's careers briefly. But 2-Tone was never commercially orientated in the first place, it was always just friends of the band. I'm not a capitalist. I don't want to make money from other people's music."

But the Specials are also going to be put on ice with Dammers doing some experimentation, Terry, Linval and Neville working together. Sir Horace going to find a job driving a van, Brad working with Al Kooper and Herbie Flowers and Roddy writing.

So what about phase three of the Specials?

"I don't know, but I've bought a cassette from an Indian restaurant.



SPECIALS: trying to shift the drink

The day is damp, and the grey fog cloaks the roadside and the humidity in the coach steams up the windows. Everybody clutches massive radio cassette recorders and the more compact Stowaways and disappear into their own worlds or reminisce and tell terrible jokes while the others try and defeat the weariness by sleeping on the journey.

After sound check I manage to prise Jerry Dammers away from Nige, Pat, Dell, Tone, Anthony, Des and the number one fan Evo, a man who followed them from the days of the Automatics to America, they're collectively known as The Bus Loaders.

The obvious question was how did he arrive at the Middle of the Road sound? (Notice the fact that the printed sticker on the sleeve covers the 'E' in the title "More Specials").

"After the last big tour I went to the Yamaha factory when I was

of musaky feel. All the sounds on it are bad imitations of other instruments like mandolin, vibraphone and accordion.

"I started listening to film soundtracks and other crazy things like Harry Robinson Crewe (?Ed). I've always gone for the most obscure music at the time which was the main reason we got into ska in the first place.

"It just wouldn't occur to me to do the same thing twice. The first side of "More Specials" is sort of similar to the first album but the second side has moved on."

So is "More Specials" an attempt to destroy the monster that 2-Tone has become?

"I'm a very devious person. I'd try and do things just to be different. 'Stereotypes'... I don't know whether it will be a hit. It certainly wasn't intended to be. In a way it was supposed to be something different to try to get the cult thing

"It's also the travelling. I was going out with a girl for five years but when we went to America it split us up. I don't really blame her or anything. It's just impossible.

"It's a bit like winning the pools, everybody wants to do it. Somebody told me that they have councillors to help them because it could be bad for business for them if they started committing suicide, so they have to keep them calm."

So is it a case of too much too soon?

"I don't know, I'm happy this week," he remarks flippantly. "We were more following fashion than creating it. It was dead obvious that after punk that mods and skinheads were coming back. I think it would have helped anyway. I hope we've made the cult a bit less racist and a bit less violent than it would have been otherwise.

"It gets a bit depressing when there's fighting at gigs and things

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# SO THE WORDS

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 He drinks his age in pints  
 He has girls every night  
 He doesn't really exist.  
 He spends his weekends with a  
 load of blokes  
 He forgets the punchline when he  
 tells a joke  
 He wants to stay out he don't want  
 to go home  
 'Till his nicotine fingers are stuck  
 down his throat.  
 He's just a stereotype  
 He drinks his age in pints  
 He drives home pissed at night  
 And he listens to his stereo.  
 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 TV on his  
 own.  
 He's just a stereotype  
 He drinks his age in pints  
 He drives home pissed at night  
 And he listens to his stereo.  
 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.  
 He's just a stereotype  
 He drinks his age in pints  
 He has girls every night  
 He doesn't really exist  
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## Specials STEREOTYPE

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## MISUNDERSTANDING Genesis

There must be some misunderstanding  
 There must be some kind of mistake  
 I waited in the rain for hours  
 You were late

Now it's not like me to say the right  
 thing  
 But you could've called to let me  
 know  
 I checked your number twice, don't  
 understand it  
 So I went home

Well I'd been waiting for this weekend  
 I thought that maybe we could see a  
 show  
 Never dreamed I'd have this feeling  
 But seeing you is believing  
 That's why I don't know why  
 You didn't show up that night

There must be some misunderstanding  
 There must be some kind of mistake  
 I was waiting in the rain for hours  
 You were late

Since then I've been running around  
 trying to find you  
 I went to the places you always go  
 I rang you home but got no answer  
 Jumped in my car, I went round there  
 I still don't believe it  
 He was just leaving

There must be some misunderstanding  
 There must be some kind of mistake.  
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MADNESS: It's alright boys you can get some sleep now

## MADNESS IN SAME

**MADNESS: 'Absolutely'**  
(Stiff SEEZ 29)

By Alf Martin

**ABSOLUTELY WHAT?** Good, bad, average? North London's nutty boys sure know how to make you dance, there's no doubt about that but how long do you want to dance when, on first listening, most of the songs sound the same? Don't get me wrong, I'm not saying I don't like the tunes as individuals, but string them together on an album and there's not a lot to choose between them.

They're not out to say anything significant, dealing only with the thoughts and goings on of young working class kids.

Times at school — 'Baggy Trousers', the hopes and dreams that the big computer will pick you as one of this week's 1,000 winners — 'E.R.N.I.E.' and, of course, the problems with girlfriends — 'In The Rain' and 'You Said'. These two

almost run on as the same song. I do like Chas Smash's spot on 'Solid Gone' which is a sort of piss-take of a fifties rock 'n' roll song. I bet they've got a good dance routine to go with it.

They don't want to follow or copy any other craze or fashion in their music and they've certainly achieved that, keeping and creating that unique Madness sound that no one else has. But whether it continues the nutty sound is another thing. It is only when you see them and can join in with the fun and dancing that they can get that across. And it is good value with 14 tracks.

The album finishes on an instrumental, 'Return Of The Los Palmas 7', and then the word 'Goodnight'. All I can say is goodnight to you boys. I'm sure you've all been worried whether this is a good follow up to the first Madness album and after a wait of a year, I think you can get a good night's sleep. + + + +

**THE SHIRTS: 'Inner Sleeve'**  
(Capitol EST 12085)

By Frank Plowright

LIKE SILK Cut, it takes time to get to enjoy The Shirts. To those that haven't heard them the most obvious comparison is to the Talking Heads, but they avoid the tedious introspection and self indulgence of the Heads while retaining a similar sound. Even so this is a disappointment. Not that it's a bad album, quite the opposite in fact, but it was inevitable that nothing the band did would be able to match the quality of their previous album, 'Street Light Shine', one of last year's best.

'Inner Sleeve' contains 11 songs written by the band of which it can be said that the whole is greater than the sum of the parts. There won't be a hit single from this album because The Shirts aren't an instant group, but listening to the album track by track it's easy to become entranced by the hypnotic melody of 'Hanging Around' and to appreciate what a good rock song 'Too Much Trouble' is.

Of course, anyone mentioning The Shirts has to talk about Annie Golden, one of the best female singers around, possessing the most unique plaintive vocals this side of Lene Lovich and yet still able to really belt out a rocker. The tracks on which her voice is double tracked (sadly all too few this time) are a pure delight. 'As Long As The Laughter Lasts' shows her to have promising compositional talents as well, being the best track on the album.

A lot of bands have to follow up their 'Sgt Pepper' and The Shirts have done it better than most. + + + +

**FOGHAT: 'Tight Shoes'**  
(Bearsville ILPS 9637)

By Dante Bonutto

LIKE FLEETWOOD Mac, Savoy Brown and dare I say Def Leppard, Foghat are a British band who find the grass considerably greener the other side of the Atlantic. In this country Lonesome Dave Peverett (guitar and vocals), Rod Price (guitar), Craig MacGregor (bass) and Roger Earl (drums) don't mean an awful lot but in America their breathless brand of blues-based boogie bravado goes down very nicely thank you and I can't see 'Tight Shoes' damaging their hard earned knock 'em in the aisles reputation one jot. Although not quite in the same league as the essential 'Foghat Live' it's still a terrific little disc that sees the band

moving away from out-and-out rifferama and into a more relaxed and overtly commercial niche.

Not that they've blanded out or anything mind. 'Loose Ends', 'Too Late The Hero' and 'Dead End Street' are all full-blooded boogie breakouts, hefty enough to grab the attention of even the most hardened Quo or AC/DC acolyte but, generally, it's the slower burning numbers that work best. Songs like 'Full Time Lover', 'Be My Woman' and 'No Hard Feelings', although built around that same time honoured backbeat, see the band in more plaintive mood with Lonesome Dave's whining sliding guitar despatching tingles to the toes in early Boston-like fashion.

On a more negative note, however, the production could have done with a few more jagged edges and the packaging a few less garish ideas but, overall, 'Shoes' is a real rock solid winner. Sure, the whole shebang would probably sound better coming from a skyscraper PA in some outsize American astro-dome but for the time being the humble home stereo will more than suffice. + + + 1/2

**HARRY KAKOULLI: 'Even When I'm Not'** (Oval OVLPS 505)

By Frank Plowright

HARRY KAKOULLI, not a name you easily forget once you've heard it. The man used to play bass with Squeeze but you couldn't tell from listening to this album. Whilst Squeeze have stuck to the tried and tested formula over the last three years Harry has moved on.

If you can imagine John Fox playing bass with synths as a secondary instrument it accurately evokes the beginning of the album. The third, 'I'm On A Rocket' is more like Numan complete with Dalek sounding backing vocals and a HM guitar break, the obvious single.

Synths are temporarily dropped for a mundane reggae tune followed by 'Do Not Disturb', a lunate track. Flip to side two and 'I Wanna Stay', an out and out disco tune opens, slipping into 'Stop Me, Nudge Me, Push Me', almost an Ian Dury track. 'I Feel Sad' could be Johnny G and 'Waiting' is another Numan with guitars tune. The worst track, like cheap wine, has been saved for last: a wimpy love song that's totally out of place.

This is a very diverse album, dominated by Harry's bass, which is enough to make it interesting. The only drawbacks are that each song can instantly be compared to another artist and none are as good as the real thing. + + + 1/2

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**OCTOBER**



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JONI MITCHELL: dwelling on former glories

### DEAD KENNEDYS: 'Fresh Fruit For Rotting Vegetables' (Cherry Red)

By Chris Westwood

AS MUCH as the good, valuable things in the world need pointing at, the bad and ugly things are there to be examined — but glorifying them, putting them up for sale is despicable beyond reproach.

Post-Sex Pistols sensationalism again! What fun The Dead Kennedys are with their titles like 'Holidays In Cambodia' and 'I Kill Children' and 'Chemical Warfare'... such bravado in their angry, hostile stance; such insight with their pokes at the corrupt, the ugly, the sick; such impact, all this stuff... 'Kill The Poor' and 'California Uber Alles'.

They give us a bucket of rotting vegetables and expect fresh fruit in return: they make loud, sub-heavy metal music, daub it with "political" propaganda and probably call it "punk"; we know the world is full of hypocrisy, cruelty and madness, but we don't need people (either consciously or subconsciously) exploiting these things. There are ways and ways, after all. And even a caring Pop Group are suffocating in their depiction of things.

This ball starts rolling with 'Kill The Poor' — a sort of "politically conscious" Undertones — sounding so up, so bouncy, riding along on words like: "Efficiency and progress is ours once more / Now that we have the neutron bomb / It's nice and clean and gets things done". It does little more than set a lyrical and productional norm for the rest of what follows, the mix almost unanimously leaning towards buzzsaw guitar and unfortunate words... "I'm looking forward to death" "Then your head is skewered on a stake" "Chemical Warfare Chemical Warfare".

National Lampoon do it much better.

UK Subs fans will love it: first-order, old-fashioned punk thrash, breakneck and venomous; it's dull pogo music, and useless, everything flashing by so fast. Nothing takes effect; there's nothing to reflect on. "The world brings me down" is sort of an apt summary; ultimately, everything here is sad, bitter, defeatist, an unfortunate mirror-image of resignation. The Dead Kennedys' efforts are wasted on dogma that smacks of ugly parody. Why no hope? Optimism? Warmth? Why so negative?

The reason is: it worked for the Sex Pistols. And look what happened there. ++

### EDDIE MONEY: 'Playing For Keeps' (CBS 84371)

By Frank Plowright

IT WAS 1.30 am on Friday as the reviewer pulled the door to his flat open. The threat of the tyrannical Nichols reverberated through his head, penetrating the gin-induced fuzziness. If his album reviews were not in by that Friday morning he would be sent to cover every gig on the Dooleys forthcoming tour.

Pausing only to pick himself up off

the floor, he made for the review pile and slipped the top album onto the turntable, glancing at the accompanying blurb through double glazed eyes. Phrases like "once a New York cop" and "band members formerly with Steve Miller and Sammy Hagar" percolated into his mind. "Not a bad start" he thought. "But who needs another American AOR band?" the cynic in him replied.

He listened. "Quite Good" he thought. He adjusted the speed to 33rpm and it sounded even better. By the end of the album he'd sobered enough to appreciate what a fine piece of work it was. He marvelled at the fact that the bloke who turned out an excellent slice of reggae on 'Running Back' was the same person giving the gutsy vocal performance on what should become a classic rock song: 'The Wish'.

He caught the subtle early Bob Seger influences on 'Trinidad' and 'Satin Angel' and as he fell asleep the incessant driving beat of 'Get A Move On' replayed in his head.

With the clarity of 8.00am sobriety and with the feeling that the Hulk was pounding inside his head he played the album again. The Seger influence was more marked and the weak vocal duet with Valene Carter didn't impress. It would still be an album to keep though. +++

### ATOMIC ROOSTER: 'Atomic Rooster' (EMI EMC 3341)

By Malcolm Dome

NO, 'ATOMIC Rooster' isn't the greatest comeback album of 'em all and cynics will doubtless suggest that the reason for this once all-conquering band's return from beyond the grave was something to do with the singular failure of its two prime protagonists, Vincent Crane and John DuCann, to make their solo mark.

However much truth there may be in such idle thinking, the fact remains that this is a worthy effort and a 1980 recording.

'Do You Know Who's Looking For You' could almost be the Boomtown Rats with a glossy metallic sheen, so catchy is the heavy melody, while 'They Took Control Of You', taken at almost Olympic sprint-speed, is propelled along by some vintage firebrand guitar work from DuCann and the slower, subversive 'In The Shadows' allows Crane to stretch out a little on some claustrophobic keyboard passages. The album's classic cuts though, are saved for the latter half of side two with 'Watch Out' proving to be a red-blooded and far from pompous 'theme tune' that, given free-reign from the production viewpoint, could join Iron Maiden's 'Transylvania' and The EF Band's 'Instrumental Dufort' as the year's most outstanding HM instrumentals. Finally, closing 'AR' we have 'Lost In Space', a spine-tingler, I assure you.

All in all, the Rooster crow once again means happy listening, although in the final analysis I must admit to having serious doubts as to whether the Crane / DuCann realliance can sustain its initially promising momentum and EMI would have been better advised to inject their sagging money-bags into a younger, more long-term prospect.

++ + 1/2

# JONI'S GENIUS TAKES A FALL

### JONI MITCHELL: 'Shadows And Light' (Asylum AS 62030)

By Tim Lott

A FACE cross bred between shire horse and Garbo, a voice swinging through the registers of jazz and rock 'n' roll, pen touched with genius and pretention. The facets of Joni Mitchell.

This is the second Joni Mitchell live album — the first was 'Miles Of Aisles' — and it does what many live albums do, ie reflect those facets in an off register sort of way.

But live albums from someone as forward looking as Mitchell just stick in the craw. Much as the Joni Mitchell that sings 'Why Do Fools Fool In Love' would like to think that she a sweat-on-the-upper-lip rot-in-the-jeans ROCKER, she just ain't.

Mitchell music is cerebral, thoughtful, designed for slow absorption. As a live experience, it would be worthwhile for a punter of the spot. On record, it's just a ported autobiography of her albums, a sort of patchy Golden Greats.

Some of the material has been torn down and built up again — mostly towards the jazz end of the spectrum, particularly on 'Black Crow' from 'Hejira'.

At the end of the day though, it's just an exercise in keeping up the turnover. Of course it's "quality", but an album from Joni Mitchell that does no more than look over the shoulder seems cheap, and what's worse, boring.

She is one of the great talents of her generation, that much is assured. This double album re-affirms this, but it didn't need to. Why say something twice? Why exhume the fruits of 'Hissing Of Summer Lawns', 'Hejira', 'Don Juan's Reckless Daughter' and 'Mingus'. The first two could not be improved upon. The last two were feeble anyway.

Thus we have a useless exercise on our hands. I once spent two days writing a review of a Joni Mitchell album. This one's worth about 10 minutes, not because it isn't deft, but because, crime of crimes, it isn't enterprising.

Is Joni washed up? This is the third stumble in a row. Will she fly ever again? Or dwell on former glories, as she does on 'Shadows And Light'.

My faith, frankly, is beginning to waver. +++

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# SO FAR-SOLO

**DAVE DAVIES: 'AFLI 3603'**  
(RCA AFLI 3603)  
**IAN GOMM: 'What A Blow'**  
(Albion ALB 102)  
By Simon Ludgate

A DOUBLE-header for the delectation of the connoisseur of ludicrously talented also-rans.

Dave is the brother of Ray, and has been with rock from Genesis to Revelations. Ian Gomm is an ex-Brinsley Schwartz who *didn't* join the Rumour. The main thing these two albums have in common is that they are both surprisingly good, considering the geriatric stature of their originators, but in a slow-burning, inaccessible way.

Therefore, I can confidently say that neither album stands a chance. This is a great shame, because I hate to see genuine capability going to waste.

Dave Davies plays almost all the instruments and takes lead vocals on his offering. I shouldn't be surprised if he doesn't sew on all his own sequins too. I've never heard him sing before, apart from 'Death Of A Clown', and his thin voice takes some getting used to, but there is a fine cutting edge to his delivery.

For reasons of space, I can only give you a very brief look at actual contents. Tracks worth mentioning are 'Where Do You Come From' and 'Doing The Best For You', the latter full of the disillusionment and irony which you might expect from a popster so long in the tooth.

'Nothing More To Lose' must be the choice for a single, and stands a real chance commercially.

Ian Gomm has suffered a series of false starts in his solo career, his last album 'Hold On' never really did anything. Perhaps his recent gig at the giant open air festival in Rotterdam heralds some kind of renewed success. Gomm doesn't grab you by the throat exactly, he sort of taps



IAN GOMM tries to gauge the reviewer's opinion.

you gently on the shoulder. 'Jealously', 'Slow Dancing' and 'Jaguar' all have their derivations, including a straightforward Costello cover. There is a nod in the direction of the aforementioned gap-toothed one, Wreckless Eric (believe it or not) and other more vague influences.

Still, there is more Gomm than anyone else in the final solution and producer Martin Rushent helped to see to that. Herbie Flowers produces some fine bass runs as usual.

For Dave Davies + + + + and Ian Gomm gets + + +

**GLADYS KNIGHT AND THE PIPS: 'About Love' (CBS 87178)**

By Paul Sexton

ONCE AGAIN, songwriters Nikolas Ashford and Valerie Simpson step in to revive an ailing career. Last year they wrote a whole album for Diana Ross, which can now be seen as a precursor to her full-scale 1980 comeback; and here they are doing the same thing for Glad and the gang.

The band's fortunes seem to go in one or two year cycles: '78 was a good year, but '79 saw Gladys' unsuccessful solo venture and rumours of a complete split. Now they surprise us all by coming back one more time. But once you've got a good sound, there'll always be a chance of recapturing it and that's what's happened on 'Taste', their liveliest single in a long time.

The LP is full of distinctive Ashford and Simpson touches. On numbers like 'We Need Hearts' and 'Get The Love' they veer right away from the disco idiom. 'Bourgie Bourgie' (surely the next single and a strong follow-up) is well up to date, and yes, it is about the "super bourgeoisie". But ballads like 'Landlord' and 'Friendly Persuasion' take a journey back, and have pleasantness at the expense of oomph. Still, it's a solid album. + + + 1/2

**WHITE SPIRIT: 'White Spirit' (MCA MCF 3079)**

By Malcolm Dome

I'VE APPROACHED no other album this year with such a mixed feeling of breathless anticipation and tense foreboding. Anticipation because this is band whose talent is awesome, yet foreboding because this is their first album and was it fair to expect a masterpiece? One listen solved the dilemma. This is a classic first offering that surely has placed the North Eastern quintet firmly among HM's future immortals.

Two of the seven numbers will already be in the record collections of most Spirit fans, but both the sci-fi inspired 'Red Skies' and the bubbling 'High Upon High' justify their inclusion, being endowed with much sharper tonal edges than previously. Much of this is due to the expressive production of John McCoy who handles the band with great sympathy and understanding.

So straight rockers such as 'Midnight Chaser' and 'Way Of The Kings' never suffer from any power failures but come on like street-heat Purple, riding high on volcanic riffs while the more complex structures of 'Don't Be Fooled' still grow along with simplistic savagery.

However, the real heart-stopper

saved for the finale. 'Fool For The Gods' proves to be a soaring cut that as far as epics go leaves Wagner 'Ride of The Valkyries' sounding like the Kraft Dairylea drum and triangle ensemble. + + + +

**DR FEELGOOD: 'A Case Of The Shakes' (UA UAG 30311)**

By Daniella Soave

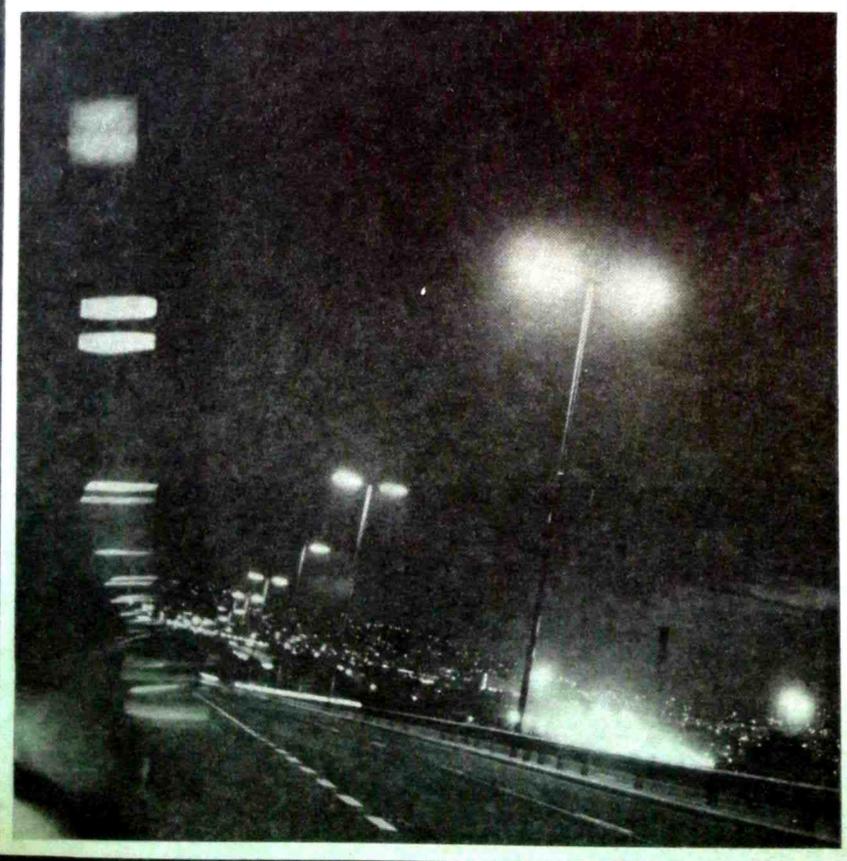
I NEVER know quite what to say about the Feelgoods. You can't call their music fashionable, it doesn't hold any special messages in their lyrics, and it denies current trends. But that's not to say I don't like them.

'A Case Of The Shakes' features another 12 tracks of no messin' about music, with plenty of new vigour and life. Maybe this has something to do with Nick Lowe's production, but whatever the reason, the Feelgoods certainly sound fresher than they have for years.

This is the sort of record which sounds great at parties, turned up really loud. I don't think its creators would take offence at that, as that's what their music is all about — socialising and having a good time. It's not the sort of album I'd put on if I were on my own, or wanting to have a serious discussion, but there has to be music for socialising too, and what better than 'A Case Of The Shakes'?

'Punch Drunk' starts off with drumming very similar to the Sweet's 'Ballroom Blitz' (which should give you some idea of the pace of his album) and sports some obligatory Brilleaux harp. 'Jumping From Love To Love' and the title track are great too, but my favourite just has to be 'Violent Love', something which came as a surprise. It's not the sort of thing you'd expect the Feelgoods to play, but it's really beautiful. It's acoustic guitar, very bluesy, almost the sort of thing Ry Cooder would play, really lovely.

What you should be doing is not reading this review but listening to the album. 'Cos the Feelgoods are about enjoying yourself. As 'A Case Of The Shakes' will tell you. + + + +



THE  
NEW  
ALBUM  
"WAITING FOR A MIRACLE"



# BRIEF ENCOUNTER

A consumer's guide to the best of the rest by MIKE NICHOLLS

COMMISERATING over their inability to relaunch Steve Harley with either of his solo albums and no doubt still surprised that the 'Face To Face' double compilation failed to happen during the summer of '77, EMI try again with 'The Best Of Steve Harley And Cockney Rebel' (EMC 3345) which well lives up to its name.

Present and correct are singles 'Make Me Smile (Come Up And See Me)', 'Mr Soft', 'Judy Teen' and early epics 'Sebastian' and 'Tumbling Down', not to mention the awful attempt at 'The Beatles' 'Here Comes The Sun' and another half dozen cuts from albums like 'Psychomodo' which kept the flag of style and individuality flying throughout the predominantly barren early seventies.

Going a step further is 'The Very Best Of Don McLean' (UAG 30314) which offers a cross-section of this particular strummer's stuff from '72's 'American Pie' (Parts 1 & 2 — so much easier than having to turn the single over, dahling) to recent No.1 'Crying', stopping off at the ultra-sentimental 'Vincent', Buddy Holly's 'Everyday' and 'And I Love You So' covered by well-known rock 'n' roller Perry Como.

Re-releases as opposed to compilations come in the form of further offerings from United Artists' 'Pop File' series. Included are the Bonzo Dog Band's 'Gorilla' (LBR 1019), Viv

of this Spring '74 Rockfield session? Oh yeah — Dave Edmunds.

Previous releases on the cut-price 'Pop File' front include Motorhead's 'On Parole' (LBR 10021), the first Hawkwind album, Captain Beefheart's indispensable 'Strictly Personal' (LBR 10023) Johnny Winter's 'The Progressive Blues Experiment' (LBR 1001) and a couple of reggae offerings in the form of Blackbeard's 'Strictly Dub Wize' (LBR 1013) and The Royals' 'Pick Up The Pieces' (LBR 1010).

Also marking time during 'the recession' are Charisma with a 'Repeat Performance' series. Rubbing shoulders with re-released albums from Hawkwind and Van Der Graaf Generator is a fab various artists collection of bewildering variety. I mean it's not everyday you find VD GG ('Theme 1'), Clifford T. Ward ('Gaye') and The Nice ('America' — new version) on the same slice of vinyl.

Then there's Lindisfarne's 'Lady Eleanor', Rare Bird's 'Sympathy', Gabriel's 'Solsbury Hill', Gary Shearston's 'I Get A Kick Out Of You' (remember the coy way in which he enunciated 'cocaine'?) and stuff from Link Wray and Steve Hackett and more all on the same bloody record!

Another exemplary purchase is 'No Fun' by The Stooges Featuring Iggy Pop (Elektra K52234). Comprising cuts from the two Stooges albums — 'The Stooges' and 'Fun House' — this is essential listening for those that didn't catch up with The Iguna until 'Raw Power'. For not only does he demonstrate how he assumed the title of Grandfather Of Punk, but the boys also did a neat line in heavy

Switching from Europe to New Orleans we find Lee Dorsey's 'Gonh Be Funky' (Charly R&B CRB 1001) featuring mid-sixties hits 'Working In The Coal Mine' and 'Holy Cow' and sleeve notes from one Joe Strummer.

Strangely enough, the sleeve notes for 'The Three Degrees' 'Gold' (K-Tel Ariola 3DZ) were not written by No.1 fan Prince Charles but Giorgio Moroder did produce the first three tracks whilst side two was recorded live in London last October and has a fairly routine version of 'We Are Family'.

Still making records is Dionne Warwick. 'No Night So Long' (Arista) who still sounds like she could give yer Donnas and Dianas a run for their money. The title track, in particular, is right on target and I reckon this is one that won't find itself in the record exchange.

Again, if you like this sort of thing, The Pointer Sisters strut their stuff pretty good on 'Special Things' (Planet K52242) which is bound to become an Embassy Club special.

Still in California, an attempt at some post-primal art school punk by The Flesheaters on 'No Questions Asked' (Upsetter). The Flesheaters are a loose collective of musicians in various LA bands like X, The Eyes, The Dils and even a former Italian (Holly's lot) who together make a puerile sounding mess which fails to impress.

Of more note are Bristol's fine Glaxo Babies, forced for a while to call themselves GI+XO on account of possible legal action from the dried food company. Earlier this year their debut album appeared which is now followed by 'Put Me On The Guest

List' (Heartbeat 2), a group of unreleased tracks recorded in '77.

Retailing at an amiable £2.95, it's a testimony to the band's foresight and originality, both musically — they're not afraid to flirt with jazz-based arrangements — and lyrically. Titles like 'Police State' and 'Puppet Patrol' show a measure of political awareness that generally wasn't around at the time (give or take Clash or Pistols).

Finally, on the post-modernist front, let's hear it for Lol Coxhill and Morgan-Fisher, whose 'Slow Music' (Pipe 1) is the first release from Pipe Records, made at home using only a four track, Revox, DBX (what?) and mini-mixer. It's nice to know that although once a star with Love Affair and Mott, Morgan still has a soft spot for such economy-minded techniques.



HARLEY: The way...

Stanshall and Neil Innes' 'Cool Britannia', 'The Intro And The Outro', 'Big Shot' and 'I'm Bored' still as priceless as ever and 'Split' by The Groundhogs (LBR 1017). Guitarist Tony McPhee might have pre-dated the Howard Devoto school of interesting hair — lines by the best part of a decade but 'Cherry Red' and the rest of the stuff here sounds inferior to the likes of 'Wheels Of Steel', 'British Steel' etc. More Iron Maiden, more Angelwitch, more 'I'm So Hollow', that's what I say, Fluff!

Though boasting Nick Lowe, The Rumour's Bob Andrews, Rockpile's Billy Rankin, Ian Gomm and Brinsley

metal. Hardly surprising — they did come from Ann Arbor (hi there, Gonzo!) after all. PS. Producer of seminal mindbenders like 'I Wanna Be Your Dog' was John Cale, having just left the Velvet Underground, about the only other American band of any consequence at the time.



IGGY: ... we were

himself, Brinsley Schwarz almost single-handedly blew their chances with the gross promo operation of chartering a plane-load of journalists to a New York gig, which most of them missed.

Nowadays that kind of hype is quite acceptable but in '71 it was sufficiently outrageous to cloud the rest of the band's career. Anyhow, 'The New Favourites'... Of Brinsley Schwarz' (LBR 1033) shows the lads in line form, if you like this kind of thing. Country-flavoured rock has never been my bag, but with cult classics like 'What's So Funny 'bout Peace, Love And Understanding' and 'The Hollies' 'Now's The Time' around, it's worth a spin or two. And the producer

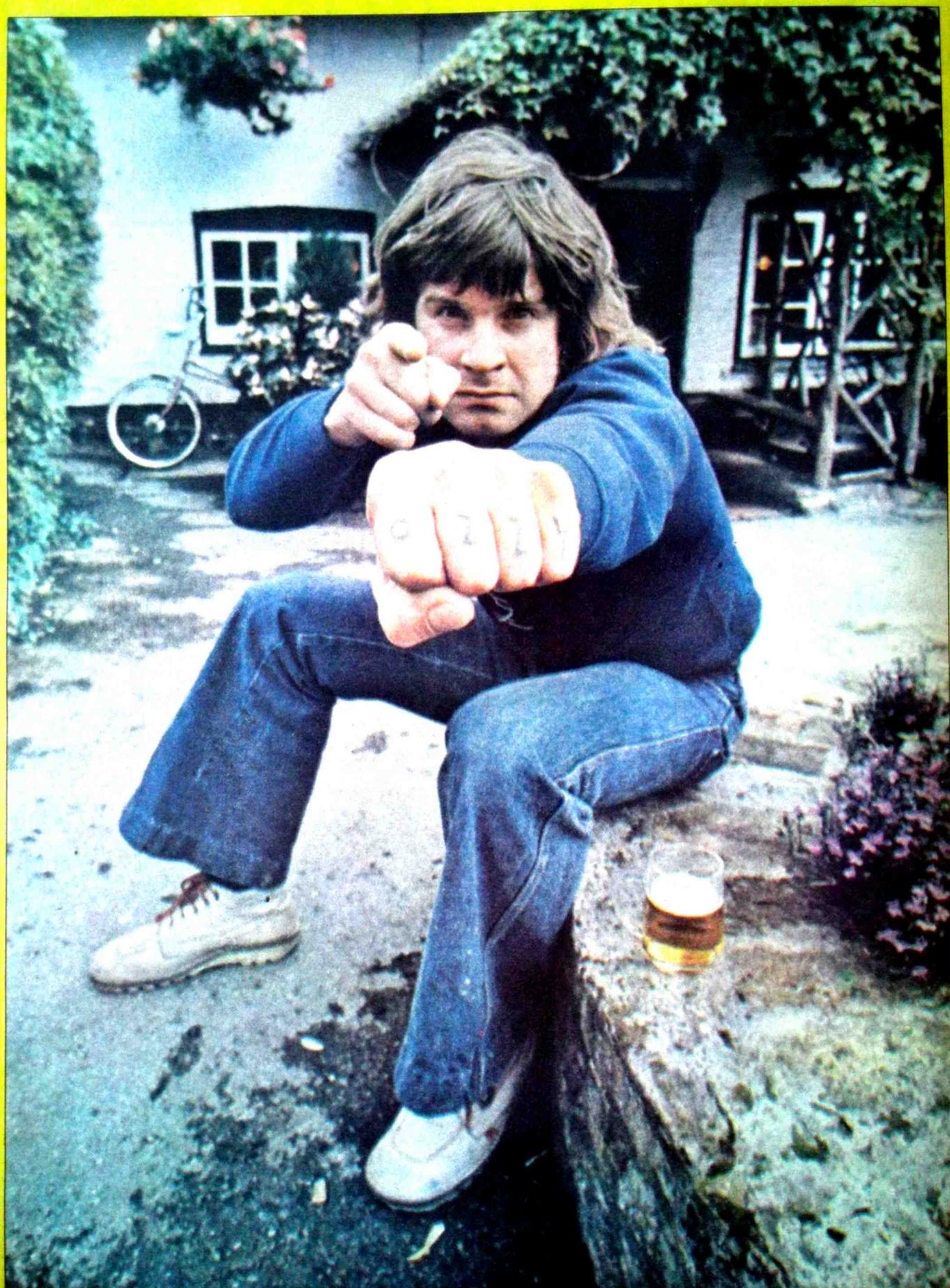
A Yank that's been around even longer is Frank Sinatra whose 'Screen Sinatra' (Capitol CAPS 1038) contains morsels from soundtracks to films like 'From Here To Eternity', 'The Joker Is Wild' and 'Carnal Knowledge' directed by the ubiquitous Mike Nichols.

Parents who go in for this type of stuff might be interested in Julio Iglesias' 'Hey!' (CBS 84304). Signor Iglesias wouldn't see the light of print here if it wasn't for the fact that he's the top-selling artist in the history of CBS records, having earned 112 gold records in the past two years alone.

DINDISC

## MARTHA AND THE MUFFINS 'TRANCE AND DANCE'

ALBUM AND CASSETTE  
INCLUDES SINGLE 'SUBURBAN DREAM'



OZZY OSBOURNE

**F**RIDAY NIGHT at the Glasgow Apollo. The houselights were up, the roadies milling back and forth onstage yet sizeable pockets of the crowd remained rooted, defiantly calling for more. And backstage it was chaos. Oversize bouncers shoe-horned into their Levis trying to organise the 50 or so jubilant fans determined to claim an autograph and a handshake from their hero, whilst outside another cheery mob lay siege to the stage door.

Not a particularly novel scenario it's true, you'd probably find much the same euphoria at a Rod Stewart or Kate Bush bash, but when the hand everyone wants to shake is attached to former Black Sabbath vocalist Ozzy Osbourne then the whole time-honoured ritual assumes a distinctly less hollow significance.

Sabbath, y'see, were unique, a band the critics loved to hate and the kids themselves just loved, but for many, myself included, Ozzy was the best thing about them. A working class boy from Brum who got off his arse and made good but who never forgot or scorned the ranks from which he'd risen. He was the kids and they were him, it was really as simple as that.

And now, after many moons of soulsearching and footfinding, Ozzy has blown back on to the scene with Blizzard of Ozz, a new band consisting of mostly old faces. On drums we have the redoubtable Lee Kerslake (ex-Uriah Heep/Blind Ambition), on bass Bob Daisley (ex Widowmaker / Rainbow) and on guitar Randy Rhoads (ex-LA band Quiet Riot and former college guitar tutor), a new name at present but with a lightning technique, smacking of Schenker, Moore and at times Hendrix. It shouldn't be long before he gains the clenched-fisted approval of the denim cognoscenti.

As the Apollo was the first stop on the band's 17-date nationwide tour and, with the exception of two "secret" gigs in Blackpool and Cromer under the name Law, their first live appearance together there was a good deal of pre-gig tension backstage. Happily, though, that's where it remained and despite a few technical hitches the evening proved a joyful celebration of Ozzy's return with every one of the two thousand plus crowd willing him to do well and the spottlessly attired Ozz obliging them.

The band also emerged as an effective and powerful unit; so much so, that Lee's spanking new drumkit simply wilted mid-set and required extensive post-gig gaffer taping to prepare it for its next ordeal. Vinyl-wise the Blizzard rage with equal fury. Viz their debut album, recorded in a mere four and a half weeks, has just swept into the charts at No 7 and, whilst not quite the mutha that later offerings should prove, is certainly good value.

"To be honest, though, it was a bit of a gamble," admits Ozzy over a cup of tea and honey at our Glasgow hotel, "but as it's turned out I think the cover and everything to do with it's great and the reaction to the single of course has been

# OZZY OZZY OZZY

## OZZY OSBOURNE shows there is life after Sabbath DANTE BONUTTO talks to the wizard

phenomenal." Quite so, and nowhere more than at Record Mirror where nearly a day passes without 'Crazy Train' (one of my top three singles of the year, incidentally) popping up on the turntable to rabid cries of "Whack it up!" and an undignified scramble for the cardboard guitars. So, to almost coin the title of a song, what's it all about, Ozzy?

"Well, basically it's to do with life in general. Every now then the world goes crazy and sometimes totally insane, with certain people destroying other people and now they've got this great big thing that could easily destroy the lot of us. That really worries me 'cos I've got children y'see."

Originally, the band wanted former Kiss/Angel producer Eddie Kramer to sit at the desk for their debut but as he was booked to twiddle knobs and push faders elsewhere for the rest of the year they decided to do it themselves — and with some success. Why (shock, horror, gasp) you can actually hear what Ozzy's singing about!

"Yeah, it's funny really 'cos my biggest argument with Sabbath was that we couldn't produce ourselves, there were just too many chiefs and not enough warriors, but for this album we had a very good engineer who adopted a sort of sergeant-major approach. It was all "Shaddup, you don't know what you're talking about!" which was great, y'know. I mean, it's not a brilliantly produced album but who cares as long as you can tap your foot and not your head to it."

spot the loony time in LA," recalls Ozzy. "Everyone was totally out of their head smoking something or getting smacked out sniffing car seats y'know. But the last night I was there this guy said he knew a fantastic guitarist and I thought, yeah, I've heard that before so I just went out, got stoned and fell asleep on a bench in the recording studio at four in the morning. Then, of course, Randy walked in and I just couldn't believe what I was hearing. It was incredible."

Shortly after returning home Ozzy met Bob Daisley in the Music Machine and decided to fly Randy over so they could start writing immediately. Unfortunately, though, as soon as the thin (waist 21 inches) guitarist arrived at Heathrow several bolshi customs officers dropped on him from a great height and he was sent straight back to LA on the next plane. Still, eventually the trio came together and set about the task of auditioning drummers. It was to prove easier said than done.

"Y'know, before they'd even set up their kit the first thing most of them asked was how much loot will I get," exclaims Ozzy indignantly. "I mean, I just fail to understand that attitude, if you wanna play you wanna play and you have to work to get the dough, but kids these days are so educated on the business side of things that they automatically think they're being ripped off."

Ozzy had such a tough time finding a suitable candidate that he was on the verge of giving up the quest and falling back on session stickmen until, three days before the band were due in the studio, Lee Kerslake turned up and fitted the bill to a tee. As indeed do all Blizzard members, and today things are going so well that Ozzy's glad to have relinquished the burden that Sabbath finally became.

"If people only knew what that band went through they'd be shocked. It was horrendous, like living in The Exorcist. In one hand you'd have a gold bar worth £5,000 and in the other a plateful of shit, it was all just chaos. You'd be on the road and make money but the cost of putting on the show would be more than you were earning. Like, we were always just one

+ continued over page

**A**t first Ozzy had planned to work with ex-Thin Lizzy guitarist Gary Moore but when that liaison fell through he decided to scout around for other musicians and, as Britain was still getting punk out of its system, he saw The States as the best place to start. Unfortunately it proved something of a mistake as

most of the people who turned up to audition were totally unsuitable. Particularly so was one Loud Lou, a drummer who worked at the LA guitar centre and who was, I'm assured, a veritable goliath, a genuine High and Mighty customer who accentuated his fearsome appearance with a pair of thigh-high pirate boots!

"Oh yeah, it was really like



L to R: LEE KERSLAKE, RANDY RHOADS, OZZY OSBOURNE, BOB DAISLEY

# OZZY

**FROM PAGE 25**

jump behind ourselves and the whole machine would be 10 jumps ahead.

"In fact, the band's biggest mistake was trying to manage itself. Take it from me Black Sabbath couldn't manage a piss up in a brewery, it was a joke. If you've got four individual people all thinking that they're right, it ends up in calamity."

Indeed, due to their shambolic self-management, The Sabs often got ripped off by people around them so, today, Ozzy's probably more secure financially than at any previous time in his musical career. But with Sabbath, of course, there weren't only external pressures

"You know, after all the years I've worked with the band I can't honestly say that I know Tony Iommi," muses Ozzy, "he's just so elusive. I mean, he'd never knock on your door and say, look, I'm really screwed up I've got a real bad problem at home, and, if you're eating, sleeping and working with someone who is carrying that sort of problem, but won't share it, then it's gonna build up to a big crescendo and drive you nuts. Really, I'm just so glad to be out of all that, although when I first left I thought, ah, you've screwed it up, you've been doing it for nine years and now you've blown it at the post but when I went back I realised it was the biggest mistake of my life."

So what prompted your return?  
 "Well, I sat at home for weeks thinking what can I do, where can I go from here, I was just totally confused, y'know, and then when Bill (Ward, Black Sabbath's drummer) phoned me up and asked if I'd come back with the band I said OK."

When Ozzy returned, however, he found things much the same as before: the rip offs continued unabated, the knives still found their way into backs and the music stuck on a downhill path. On their last tour, for instance, they managed to record a live album but it was such an abysmal failure (due to the band playing too loud and horribly out of tune) that it quite properly never saw the light of day. Not surprisingly, the reunion only lasted 12 months.

"At the end of the day, Sabbath got very poisonous," explains Ozzy. "We were all stabbing each other in the back, me included, and I just owned up to myself and said, look, you're 30 and you don't need that crap. I mean, I didn't want to be 6,000 miles from my family getting pissed out of my head when I could be home doing the same. No, seriously though, I'd just about had enough, I didn't want to be another rock 'n' roll suicide."

**W**hen Ozzy quit Sabbath for the second time, however, he was pretty damn close to becoming just that. You only have to look at the photos of the final tour to see that he was not a well man.

"Yeah, I began to look like a heavy metal Buddha," he admits. "I was an absolute drugged-up, pissed-up freak. I really thought I was finished."

Thankfully, though, Jet Records dusted off their white charger and galloped to the rescue. At the time of Ozzy's departure Sabbath were in the process of signing to Jet but when the band suddenly became a three piece they handed back contracts to Iommi, Ward and Butler and, much to his surprise, stuck firmly behind the Ozzy.

"Quite frankly, Don Arden (Jet boss) saved my life," he reflects, "And I'll never forget that, ever. I mean, I was

literally dying (eyeing a drunken geriatric), I used to look like that, only fatter, but he got me together and I love him for it. When I first went with Jet I was a bit apprehensive, I'd heard a lot of strange rumours about them y'know, but take it from me it's all a load o' crap. All the Ardens have been tremendous and I owe them an awful lot."

As indeed he does his wife Thelma who's stuck with him for better and, more importantly, for worse.

"Yeah, my wife brings me back down to earth, y'see. She says listen, if you want to go out and do it again then you've got to get yourself

together and start shaping up because no-one will want to know you if you walk around all day with a bottle of brandy in one hand and a joint in the other."

**A**s for encouragement and good wishes from his old compatriots in Sabbath, there simply haven't been any. When you leave Black Sabbath you've got to expect the cold shoulder and Bill Ward, who's recently been replaced, temporarily at least, by Vini Appice, is finding himself faced by a similar wall of silence.

But, despite all this school



playground style pettiness, Ozzy still has (and probably always will have) a soft spot for his old band although there isn't a great deal of Sabbath material in the Blizzard's present set. Only three numbers, in fact: 'Children Of The Grave', 'Iron Man' and (of course) 'Paranoid'.

"It's not that I don't want to do the Sabbath stuff," he explains, "It's just that I'm no longer with Black Sabbath. Naturally, I've got to keep some of the old numbers but if I went out and did half new songs and half Sabbath songs the kids would know all the old ones and forget what the new band's about."

So do you think you'll ever be able to get off stage without playing 'Paranoid'?

"Well, it's a standard classic HM number and, anyway, in all the years I've been doing 'Paranoid' I still haven't got tired of it."

And he's certainly not alone there for even as I type that timeless tune stands once again in the chart, not bad for something just bashed out to fill up an album.

"Really, I'm amazed by the way it's taken off again," says the Ozz, "I mean, it's 11 years old now, y'know, it's like Al Jolson putting out 'Climb Upon My Knee Sonny Boy' and it's racing up to No 1."

The current upward motion of that single certainly proves Ozzy's point that, musically, latter day Sabbath had too many aspirations (not to mention overdubs) for its own good and that all the kids really want is something good 'n' basic like 'Paranoid' that they can nod their heads to. Hence the appeal of Motorhead's skeletal, brain-bruising rhythms and, indeed, Ozzy sees HM as having an essentially therapeutic role in that it allows the kids to forget the real world for an evening and work out their aggression within the safe confines of the concert hall. And, of course, the same holds true for Ozzy. Jumping around onstage is his way of releasing tension although these days shooting seems to have an equally soothing effect on the Osbourne breast. It isn't true mind that he blasts at passing cars, or that his children are all on valium, but it is most certainly true that the birds in his area walk, rather than fly, past his Stafford residence and that all the local nests have 'For Sale' signs in them.

Still, whenever he chooses to point the barrel it obviously does the trick because today he looks fitter and sharper than ever before. Sure, he still likes to "get loose" as he puts it, but now it's strictly after the gig as he no longer needs an alcoholic crutch to help him onstage.

"I'm really enjoying myself now and that's worth more than any big name or any amount of money. For the first time in seven years I can honestly say that I'm naturally happy, naturally stoned and this time I know that I'm not just kidding myself."

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# WARDIS

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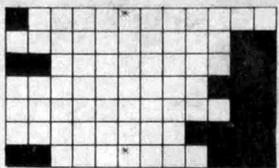
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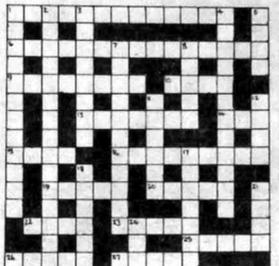


Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column tells you about someone's best friend. Remember, the clues aren't in the correct order. You have to decide what the right order is.

- Slice sap for two-toners (8)
- Lec's tree easily grows into whisperers (8)
- While shy Roy Bop becomes people for Secret Affair (5,4)
- Jet or Summer could make part of a clash (5,8)
- Ask for mum about Peggy Sue's boy rave on! (5,4)
- Hello! I'm worm Peach, but in reality an ELO person (6,4)
- Could be just a police statement to split ends about (1,3,3)

**SOLUTION TO LAST WEEK'S POPAGRAM.** (in order of puzzle) Ultravox, Tom Hark, Grace Jones, Bank Robber, Siouxie, Eighth Day, Locksmith **DOWN: THE RUTS**

### X-WORD



CLUES

- ACROSS:**
- 1 Guitarist with an Empty Glass (4,9)
  - 6 Recent Rolling Stones platter (9,5)
  - 9 Group on a holiday (8)
  - 10 Peter Gabriel single (4)
  - 13 There's life in ELO yet (2,5)
  - 14 Label that brought us Brute Force (1,1,1)
  - 15 My Best Friend's Girls' favourite group (4)
  - 16 Thin Lizzy's escape (9)
  - 19 Carly or Paul (5)
  - 20 & 21 Down. Jam debut (2,3,4)
  - 22 Fleetwood Mac LP (4)
  - 23 Phil's favourite girl (5)
  - 25 Tamala brothers (5)
  - 26 Harley or Stills (5)
  - 27 Debbie was so in love with him (5)

- DOWN**
- 1 The Pistols third single (6,5)
  - 2 Selector LP (3,4,8)
  - 3 Dan Hartman hit (4,2,2)
  - 4 Written by Jackson Browne, it was a 1973 hit for The Jackson Five (6,2,4)
  - 5 Late night DJ (4)
  - 7 1971 Supremes hit (6,5)
  - 8 Group that wanted to kiss you all over (5)
  - 11 1973 Wings hit (2,2,2)
  - 12 See 17 Down
  - 17-12 Down. 1974 Elton John hit (5,2,4)
  - 18 Group you might find by a fire (6)
  - 21 See 20 Across
  - 24 The Kinks Man (3)

### SOLUTION TO LAST WEEK'S CROSSWORD:

**Across:** 1 Howard Devoto. 5 Aja. 7 Glass Houses. 8 Bill. 9 Feel No Fret. 10 Baez. 11 Love. 12 Apple. 13 Wow. 14 Stranglers. 16 Black Rose. 18 Yes. 20 Adverts. 21 Eruption. 22 Newman.

**Down:** 1 High Fidelity. 2 We Are Glass. 3 Rust Never Sleeps. 4 One Step Beyond. 6 Julie Covington. 8 Babe. 15 Steve. 17 Cupid. 19 Sire. 20 Ann.

**LAST WEEK'S WINNER:** Gary Fumival, 2 Upwood Road, Lowton, Lancs.

### THE WIT'S GREATEST HITS

**I SUGGEST** EMI employ Richard Nixon to help them investigate the slump in record sales. I mean, who would know more about home taping than him.

**IS IT** true that Clark Kent is to introduce the next series of the Rip-ton Factor?

**BACK IN** the sixteenth century, Italian opera singers used to have themselves castrated so that they could reach the high notes, is this why the Bee Gees can fit so easily into those tight trousers they wear?

**WOULD A** mouldy old Durex be known as a Johnny Rotten?

**WHY IS** Bob Dylan getting into all this religious crap, all I can say is thank God I'm an agnostic.

**THE TROUBLE** with an electric blanket is that when you wet the bed you electrocute yourself.

**DOESN'T PAULA** Yates look like that one on Charlie's Angels — Bosley!

**I ENJOY** throwing stones at me neighbour's pet goat and I'm always being told off about it, does this make me a rockabilly rebel?

**CAN YOU** get an inflatable doll of Kate Bush on the National Health?

**DOES PAUL** McCartney's bank manager pray to Mecca, or should that be Macca?

**ALL THIS** talk about nuclear war scares the hell outta me, do you think I would be able to beat the draft by saying I had dandruff?

**IF GENTLEMEN** prefer blondes, then what's Geldof hanging about with Paula Yates for?

**MY MACBETH** made O'Toole's look like Sandy Richardson's dontcha agree? Richard Burton, New Barnet.

**HOW COME** TV's Incredible Hulk looks more like Bernard Braden than the Hulk we know and love from the Marvel comics?

**OF COURSE** you know who's sold more cassettes than any other artist, Marcel Marso, but he goes under the name of Blank Tape.

**WHAT DAY** is the Friday Rock show on?

**IF HARDY** Kruger and Lauren Bacal were to become a duet and record an album of old Elvis Costello and Abba songs, would it be called 'Lauren and Hardy sing Abba and Costello'?

**AAAAAAYAAAA!** **FAY** Wray, near the top of the Empire State Building, New York City.

**All the above** sent in by John Connolly the Wit of New Barnet. •He deserves another record token for that lot.

**I AM** not as wealthy as John Connolly so I cannot afford writing every week, especially as I've bought RM for years.

**What I'd like to say to JC is:** have you tried writing to 'Help' or do us all a favour and write to the small ads. It would cost him so much money in all the space he takes up and RM would make vast profits and the price would go down.

**How about a new contest** is Joke of the Week.

**Q.** What did Nelson say to his men before they got on the ship?

**A.** Get on the ship, men.  
**Mark Francis, Brentwood, Essex.**

**MY GREAT** grandmother is 142 years old, loves the Sex Pistols, Led Zep and is a faithful follower of Glasgow Celtic FC. She has been confined to a wheelchair for the last 62 years.

**Would it be possible to arrange a night out for my Great Gran with John Connolly?** If this fails I suggest that John Connolly's head should be pushed sideways up a dead baboon's ass.

**The Wit of the Dildo's.** PS. Please donate record token to the John Connolly Benevolent Fund.

### OVERLOOKER OVERLOOKS

**WELL, HERE** it is — the second in my worldwide overlook surveys on the 'muzak biz'. So the record industry is in grave financial difficulties is it? Sure, so how come RCA spend £20,000 on that ridiculous film just for Bowie's 'Ashes To Ashes' rip off dress then, huh? **The Overlooker, Somewhere in Essex.**

### THE BEST

**I'D JUST** like to say that Angies Records of Doncaster is the best record shop in the Universe. **Nidge the Zit, from Donny.**

### DID WE?

**THE ANSWER** to your competition of last week is — stand on one leg and lean eastwards. Please send my prize of Giorgio Moroder's discarded salad dressings. **Steven Nicholson, No fixed hairstyle, Manchester.**

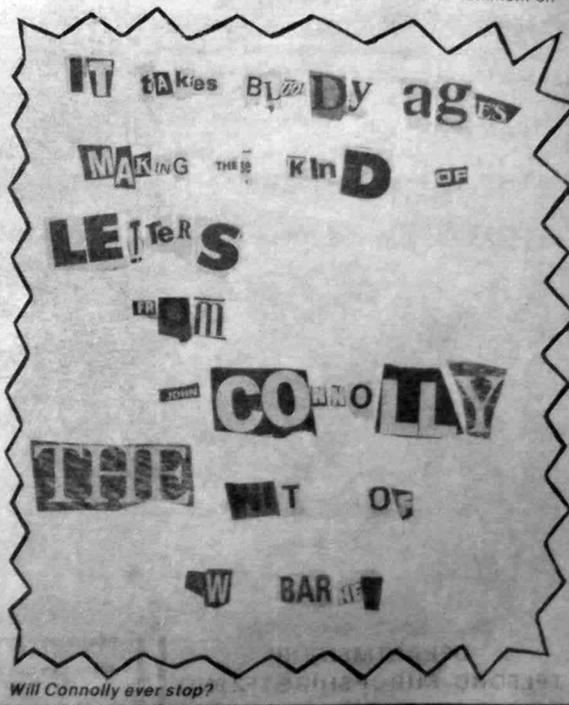
### I CAN'T CONCENTRATE

**NOW CONCENTRATE,** ignore the silly noises from the rest of your comrades, think deeply and after 20 seconds tell me if I deserve an LP token.

**Mike Upton, Torquay.**

### PETTY SPITE

**TO MY** mind Old Gurr spoilt what was in some ways an informative and constructive review of the new Kate Bush album 'Never Forever' with a display of petty spite and childish exhibitionism fit only for the kindergarten. Five out of 10 for critical perception, Ronnie, and nought for presentation. **I won't presume to comment on**



# WANTED

Write to Mailman, 40 Long Acre, London WC2E 9JT.

Kate's songs, everyone will want to form their own opinion, but for me most of them were really great and the album scores about nine out of 10. I'm about... (then the letter gets really boring — Mailman). James Bond (K 007), Castle Dracula, Moldavia.

## IS THIS A JOKE?

A JOKE (well, I thought it was) Q. What do you get if you cross Paula Yates with Paul Weller? A. Whipped feebly — A jam tart. Mike Upton, Torquay.

## RIGOR MORTIS

WE HAVE about 200 Record Mirrors lying in a drawer in the office when Rigor Mortis set in?? Slinky's Pale, HM Inspector of Taxes, Scotland.

## DON'T BE FOOLED

I'M WRITING about an ad in RM's 'For Sale' column for "A very rare LP — Gracious Pour La Musica" — by Abba. The advertiser asking for offers. Could I just warn any Abba fans who may have considered replying to this ad not to 'Gracious Pour La Musica' by Abba is available on import at most good record shops and even my local Woolies has got copies. Or else Abba fans can write to 'Adrians', who advertise in RM. The album is retailing between £5.25 and £5.99. Trevor Wright, Belfast.

## SUICIDE THREAT

HOW IS it that 'Feels Like I'm In Love' can get to No 1 and classic records such as 'Holiday in Cambodia' can't sell enough copies to get into the charts. I am coming to the conclusion that this country is inhabited by morons and if it wasn't for John Peel, I'd commit suicide. Miss A Morris, Blackpool, Lancs.

## FORTUNE TELLER

I HAVE just graduated as a fortune teller and I thought you lot might like to know what the future holds in store for you.

**ALF MARTIN:** Your natural desire to be a leader could be fulfilled if you stand in the next election. A full-frontal, colour poster of a naked Paula Yates would guarantee you the votes of all RM readers and enhance your chances considerably.

**ROSALIND RUSSEL:** Some sex-starved sucker will ask you for a date this week. However, as he's got no taste, he'll probably take you to a Max Bygraves concert, so you'd be wise to turn it down.

**ROBIN SMITH:** Your next birthday should occur 365 days after your last. Next time you visit your local nudist camp a bee may mistake your arse for a petal, so beware.

**DANIELA SOAVE:** You could be the first person on earth to be seduced by a Martian, or the 1643rd to be seduced by Mick Jagger.

**RONNIE GURR:** Some irate RM readers may not agree with your reviews. However, be positive: strap dynamite to their anatomies, detonate it and this should make them think twice about expressing their sentiments.

**CHRIS WESTWOOD:** Your psychotic paedophilia and your catatonic necrophilia could force you to come out of your microcosm, with dire consequences. Do your best to overcome these dipsomaniacal tendencies. You may be needing a good dictionary in the near future.

**PAULA YATES:** You will be chosen to represent Earth in the 1982 Inter-Planetary weight-lifting competition (heavy-weight division). Beware the phantom wig-stealer.

**MAILMAN:** A foreign correspondent will be expecting a generous gift token. If you do not comply he will be after your blood. Love, Dracula.

# THE BARE TRUTH

I WISH to raise a central problem facing modern civilisation — viz the plight of the thinning hairy as represented by Mr Ritchie Blackmore (major axeman).

Until recently the man in black was often referred to as 'baldy' due to his disappearing hairline (as evidenced by an old photo of him in a recent HM magazine). Of late however he has been seen in the music papers with flowing locks. What is his secret?

I have even noticed aged MOR performers like Paul Simon refusing after a long absence with extra tufts sprouting from formerly denuded zones (not forgetting podgy old Elt trying to look 21 at 33).

Transplant? Bonding? Weaving? Glue? Come on Ritchie, come on Record Mirror, let us in on the secret, give us all the sordid details of when, where, how, how much. You will be performing an invaluable service for less than hairy hairies everywhere.

Dave Brown (BH — Bald Hairy), Putney, SW15.



RITCHIE BLACKMORE: did he weave it?

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| 224 DAVID BOWIE         | Be my wife                     |
| 2801 CHIC               | I want your love               |
| 2244 DARTS              | Duke of Earl                   |
| 2248 DOLLAR             | Love's gotta hold on me        |
| 536 EAGLES              | Life in the fast lane          |
| 2436 DAVE EDMONDS       | Crawling from the wreckage     |
| 2096 FIDDLER'S DRAM     | Day trip to Bangor             |
| 2711 LEIF GARRETT       | I was made for dancin'         |
| 8 G THELMA HOUSTON      | Don't leave me this way        |
| 382 KC & SUNSHINE BAND  | Boogie shoes                   |
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| 1137 MECO               | Star Wars                      |
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| 1287 KEELE PATERSON     | If it don't fit don't force it |
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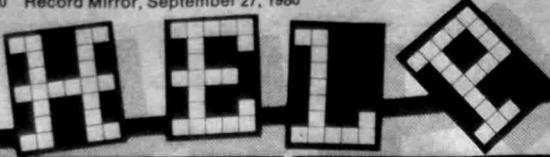
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Edited by SUSANNE GARRETT and PHILIPPA LANG

# NOT TO BE SNIFFED AT

AFTER SIX boring months on the dole, I finally got a job working in a shoe factory. Not brilliant, but I'm grateful. My problem is that I'm now on a job which consists of sticking foul-smelling gum onto shoe soles so that they can be stuck onto the shoe uppers. I'm at this for up to eight hours a day, four days a week. The glue I have to use is highly inflammable and has a heavy vapour, and, according to instructions, it's supposed to be used in a well-ventilated area.

Where I work there are no ventilators and no windows which can be opened, as they've all been nailed up or stuck down to deter burglars. After working at this for eight hours at a time I'm sometimes very sleepy and dizzy at the end of the day and can't always breathe properly. In the mornings, my eyes are sometimes stuck-up with sleep-like gunge. I think this is a danger to my health.

Today I was given a different glue to use — really a primer / thinner, (ethyl acetate). The label says Do Not Breathe Vapour. When I took it to the foreman, I pointed this out and asked him if I was supposed to hold my breath. He said I was, and if I didn't do the work I'd be fired. I can't leave because of the local unemployment rate, but I don't feel I can approach my shop steward either, as the union representative is related to the foreman and I don't think it would go any further. The manager also seems to me to be

under the foreman's thumb. What can I do?

I used to get into trouble for sniffin' glue at school — now I'm getting paid for it, and I don't like it one bit!

**Nick, (Name and address supplied).**

● Every employer has a duty to protect the health and safety of workers as far as is reasonably possible under the provisions of the Factory and Health And Safety Acts. This means your boss should provide adequate working conditions and safe tools, plant and materials and take care not to expose you to unreasonable risks. In turn, you're obliged to do the work you're contracted to do, be co-operative and trustworthy and to obey reasonable instructions. From what you say, you're sticking to your side of the bargain, but clearly your health is at risk.

Research has shown that the long-term effects of working with petroleum-based solvents, (including glue), used in a variety of industries, can cause permanent damage to the nervous system, as well as the liver and kidneys, other vital organs. Your work is making you ill and you have a strong cause for complaint, both within the bounds of the Health And Safety Act, and under Sections 4 and 63 of the Factory Act, covering legal ventilation requirements. To do your job, you should be in a booth with adequate air flow, or at a bench

with a vacuum to regulate airflow underneath. Your boss is falling down on his responsibilities if he is not providing sufficient ventilation.

Anyone using ethyl acetate, a narcotic and highly inflammable material which irritates the eyes, nose and throat, and in time can also cause dermatitis, a skin disease, without adequate supervision and protection is running a sure-fire health risk. See your doctor for positive advice.

You have two choices. To stay and attempt to change conditions at the factory, involving a long hard fight and possible dismissal sooner or later, or to leave and find yourself another job, sooner or later. Decide now whether you value your relatively short-term earning capacity, or your future health and long-term ability to work.

Your doctor is obliged to refer you to an Employers Medical Service Doctor if you insist. The EMASD will investigate your state of health, can inspect your place of work and can also ask the Factory Inspectorate, responsible for maintaining standards in working conditions, to do so. If you have already suffered physical damage, this will be on record with your doctor if a related condition occurs later in life. You can then attempt to claim compensation from your employer.

For more information on your rights as an employee see 'Rights At Work', (A Workers Guide To Employment Law), Jeremy McMullen, Pluto Press (£2.95), and 'The Hazards Of Work: How To Fight Them', Patrick Kinnersley, Pluto Press (£1.95).

## VIDEO

I'VE JUST bought a Philips VCR video recorder and would like to know if any video libraries exist. Any ideas?  
Paul, Barnsley

● Although video is a fast developing area of mass communication, within reach of more and more people as both retail and rental prices drop, there is no national video cassette lending library open the general public. While a VCR can be hired for as cheaply as £15.00 a month, you're unlikely to see the most progressive lending library, already offering records and musicassettes as well as books, bringing in video tapes too for some time to come. But, if you don't fancy shelling out an average of £40.00 a time for the privilege of owning an individual film, you can arrange cassette rental through your dealer.

Video companies like Intervention and VCL, who between them have a selection of several hundred titles, including some contemporary rock and pop, western, horror, "adult" and childrens' movies, already have tape hire arrangements with shops. If you can't find a helpful retailer contact Intervention, 102 Holland Park Avenue, London W1 (Tel: 01-727 1453), or VCL, 58 Parker Street, London WC2 (Tel: 01-405 3732), direct for details. Intervention has a mail-order cassette rental service too, and you can expect to pay £5.95 to rent a tape for three days, plus £25 returnable deposit. Sleep, eh? If you join their Video Club, you get a slightly better deal, and are entitled to discounts on blank cassettes too.

● Problems? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2E 9JT. Please enclose a stamped addressed envelope to ensure a personal reply. Or, if it's desperate, ring us, Monday to Friday, 9.30 - 6.00, on 01-636 1147.



TONY BASING of South Ockendon, Essex, asked if his picture-disc version of Elton John's 'A Single Man' album is rare. He bought it for £5.00 at a concert during Elton's 1979 tour, and has discovered since that it isn't available anywhere else.

Laura Beggs at Rocket Records said that it isn't really rare, because although it was only sold at these concerts, it's still available direct from Rocket Records.

For anyone else who wants a copy, you should write to Laura Beggs, The Press Office, Rocket Records, 40 South Audley St, London W1Y 5DH. If they run out before you have the chance to contact them, you can always write to Tony via Feedback.

And for this week's Fan Club Corner, we have to make an apology for confusing everybody by printing SLADE's old fan club address, which was 49 Upper Montague Street, London W1. David Kemp has been running the new fan club for two years now, so if you want to join, write to:

SLADE FAN CLUB  
c/o Dave,  
24 Ingham Road,  
West Hampstead,  
London  
NW5 1DE

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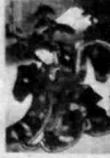
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**I**n the early hours of the morning the packed dance floor of San Francisco's Fab Mab is a sweaty mess of jerking flesh. It's time for Jello Biafra's finest gesture and before you can say 'Two Out Of Three Ain't Bad', the Dead Kennedys' lead singer and strategist has taken a flying dive into the audience. Dirk Dirksen, the club's owner, strolls on stage and reels Biafra back by his Mike cord. Before you know it Jello's up again, gesturing manically to illustrate a lyric, singing in a punk whine that threatens to become a shriek.

This has been going on for two years. The Dead Kennedys have perfected their act 6,000 miles and four years away from the English punk explosion. Is San Francisco a cultural backwater or just a different battlefield? How come an American punk band are zooming up the charts in a land supposedly taken with 2 Tone and the new psychedelia, with an album recorded on a British label and unreleased in the States? Questions, questions.

A few nights after the Kennedys' farewell gig at the Mab and three days before he leaves for Britain, Biafra meditates on such topics before and after dancing his head off to Texan punkband Realy Red. Biafra is an ex-hippie, something of an anarchist and ex-Mayoral candidate for San Francisco. He got over 7,000 votes because he's a good tactician and because he's got a sense of humour. When the Dead Kennedys toured in the sticks of California they called their visit to redneck territory the 'Turd Town' tour. Biafra's tactics are to be as tactless as possible.

When he explains why, Biafra sounds like he's issuing an official statement, pre-written and composed. He talks like an emphatic newsreader, laying emphasis on every other word: "Americans are governed by fads. They are kept together like rodents by their fear of failing to keep up with the Joneses. They are constantly on the watch for new products to be fed — but only ones that everybody else is buying too. They're very afraid of being weird which is what we've got to convince them is the best thing they can be in these circumstances."

"A lot of the people in this country are basically zombies. You must attack them, annoy them, get under their skin, make them as uncomfortable as possible. Our live shows are basically ways of torturing the audience so that they enjoy it but also go home feeling different. Unglue the minds of the zombies. We're trying to combat the obedience training."

Now this is all very well, but does a band that specialises in headbanging punk really liberate its audience or just create a bunch of media-mirror zombie punks? Punk still has a very different status in the US however, still remaining firmly underground and thus retaining a vital part to play.

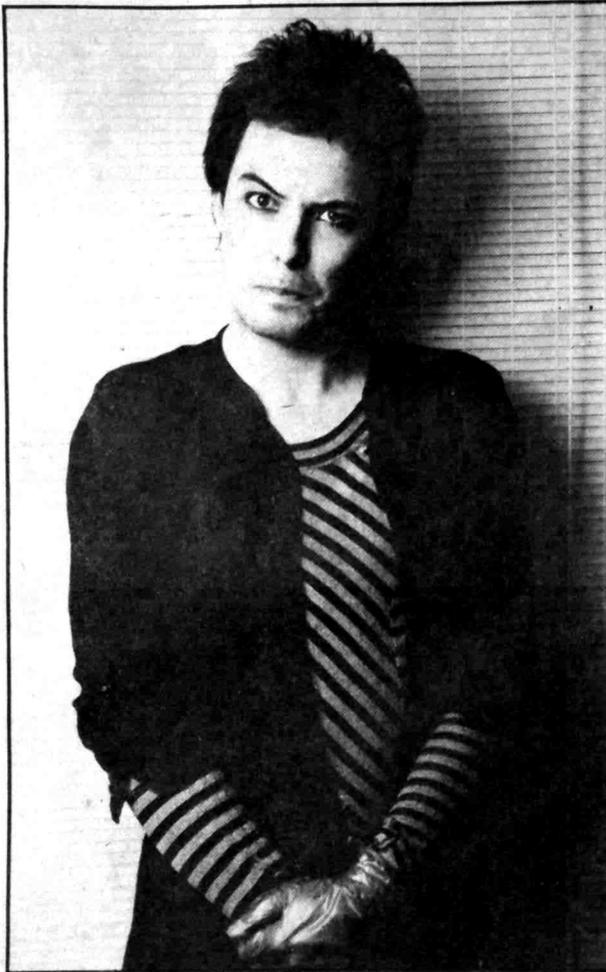
Biafra explains: "Americans are so conservative. They don't have the same access to the media. People in England are primed to be interested in what's going on; America's a much larger country. News travels slowly and people are conditioned to stick with the old bands."

Biafra contends that "America's behind but it's very much alive." He swears his allegiance to punk rock while saying the Kennedys are gradually moving from buzzsaw to more morbid, diseases rock, "a further descent into hell."

"Punk rock and garage rock never die. People are always going to like getting hit in the guts with rock and roll. I have since I was seven. Every time bands like SLF, The Cross, Cockney Rejects or the Ruts come out they immediately catch on because people don't care if they're dated, they like it. We'll keep the punk base but build on it. We don't want to wimp out and go pop or get so arty that you're basically playing to yourself in the mirror."

"Fresh Fruit For Rotting Vegetables" was the statement of the Kennedy's a year to six months ago. While musically and sometimes thematically derivative of the Pistols and Co. it has a manic tinny tranny

# ANARCHY AMERICAN STYLE



JELLO BIAFRA: ex-hippie, anarchist and candidate for Mayor of San Francisco

Pic by Stefano Paolillo

**On the eve of the Dead Kennedys British tour MARK COOPER talks to Jello Biafra who says: "Our live shows are basically ways of torturing the audience so that they enjoy it"**

quality of its own, particularly on such speedy little operas as 'Kill The Poor', which dances as merrily and hysterically as a drowning rat towards the apocalypse. Satire has always been the strength of Californians like the Tubes and Zappa, and Biafra's commitment and love of psychosis takes the satire one step further, towards the mania of Napoleon V's 'They're Coming To Take Me Away'.

Jello's favourite scenario, one that is repeated in such songs as 'Chemical Warfare', 'I Kill Children', and 'Stealing People's Mail', is the trashing of the normal, fat, complacent white consumer by a psychotic on the loose. Biafra takes as much delight in portraying psychotics, red-neck and otherwise, as does John Cale, whose 'Sabotage' Jello admires. Don't you get a little carried away there Jello? Are you criticising the culture that produces such warpoes or becoming one yourself? And why don't you go out and literally eat the rich if it fascinates you so much?

"In a sense it's more effective to put these things across in a song than do them in real life. Son of Sam never got to make a record, he got put away instead. I think it helps people who are stuck in ruts but have violence bubbling inside them in their daydreams, to find that there are people who think the same as they do."

Somehow I don't feel Jello's real interest is in comforting the psychotic in everyone. As America boringly drifts towards a neo-fascist President like Reagan, Jello is more concerned to see the slumbering anger released. In any form.

"A vacant stranger is someone who may seem perfectly quiet and normal for decades on end and then suddenly breaks out and performs some violent act that forever brands his name in the history books. Vacant strangers are the creative criminals, there's one in all of us, and it's about time he came out."

"Vacant strangers do good things as well as bad things," Jello adds as an unconvincing afterthought, fact is, like any decent satirist or home loving boy, Jello is half in love with the monsters that his country produces and thus the diseased state of the country itself. "I think in order to expose something completely you have to immerse yourself in it. I learned, as a method actor, to immerse myself in other characters. Some of the characters in the songs are characters, some are parts of me."

There's a part of Jello that wants revenge, that wants the blood of his complacent compatriots. It's a nasty, giggling, bullying side and Biafra indulges it — in his songs at least. "Evil fascinates me. In order to expose situations rather than just say 'I hate it' I prefer to immerse myself in it and expose it from within."

Yes sir, there's a vacant stranger in all of us and as far as Jello is concerned it takes a band as tactless and tasteless as the Dead K's to put us in touch with him: "Americans have very thick sugar-coated skulls and they have to be beaten over the head." Jello admits the dangers of being misunderstood by his audience as encouraging the monsters the band's attacking through immersion and, for once, is stumped: "The irony worries me and I haven't really thought of a solution to it yet."

There probably isn't one. Because Jello belongs in that great old American tradition, the trash syndrome. He loves and hates the trash, the sheer goodawful tastelessness that is so much a part of America. So he attacks it in his songs, particularly the normal white middle-class version that eats polyester and wears popcorn (spot the deliberate mistake!) while championing it in the band's name and elsewhere.

Oh yes, about that name which still works a lot more powerfully than your average mega-chord: "The Kennedy assassinations torpedoed the American dream. In the fifties there was nothing but talk of big cars and better this, life here was supposedly getting better everyday. Nobody believes that any more. The assassinations were the end of the American Dream and the beginning of the 'Me' generation."

Jello Biafra lives in a melodramatic world of B Movie scenarios. America is a lot sicker than he is and he's a dab hand at diagnosing it, even if, as he perhaps worries, he's a part of that sickness. He's part patient, part doctor, part



DEAD KENNEDYS: tactless and tasteless

*"We're coming from a tradition that is no tradition, a culture that has no soul unless you count lust and greed"*

...ant, part moralist. He hates the  
 the spirit of America most of all.  
 "We're coming from a tradition  
 that is no tradition, a culture that  
 has no soul unless you count lust  
 and greed. That's the Protestant  
 work ethic. 'God helps those who  
 help themselves'. Americans have  
 twisted this so they believe, 'I must  
 help myself above all so I don't care  
 whose back I stab'. I want  
 everything right now for free. The  
 American empire is crumbling right  
 now due to the same sort of mental

laziness and corruption that brought  
 down the Romans and the English."  
 I enjoy it when Biafra says these  
 things. Shock and confrontation are  
 not in fashion right now, probably  
 never are in California. Serious as  
 he sounds, the Dead Kennedys are  
 above all humourists with trash  
 comics as an inspiration, B Movie  
 camp and garageland. They are  
 second generation punks putting out  
 the first San Francisco punk album  
 because only England would put up  
 the money. There's still no one

doing that here, though maybe the  
 arrival of Rough Trade will change  
 that.  
 The Kennedys are proud of their  
 San Francisco scene roots. "We  
 come out of a scene that's been  
 thriving for three years and we're  
 very thankful to finally get an album  
 out when so few bands have been  
 able to do so. It's kind of a sick joke  
 when you think of the people over  
 here like the Dils or the Avengers  
 who didn't get an album out when  
 they deserved to and were slagged

off in the European press for being  
 clones of bands that had started off  
 with influences from American  
 bands. There's a lot more where we  
 come from."  
 Well, there you have it, the arrival  
 of another spokesman and another  
 band from San Francisco with 'Dead'  
 in their name. There's not much  
 that's grateful about this lot however.  
 Thank God someone's treading on a  
 few toes in America today.  
 Sure the Kennedys are dated,  
 headbangers in style and music,

trash anarchists in lyrics. Sure  
 there's a nasty adolescent bully in  
 Jello's lyrics just bursting to get out  
 and get violent with a few innocent  
 bystanders (innocent bystanders  
 and vacant strangers, what a  
 combination!) but Jello's right, punk  
 is here to stay and the Kennedys  
 are saying the unsaid, being loud  
 and obnoxious, in California at least.  
 Maybe Jello, East Bay Ray, Klaus  
 Flouride and Ted will upset a few  
 city councils on the English tour.  
 About time too. California Uber Alles.

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**T**HERE WAS a time when, merely by walking into the offices of Logo Records, the weary rock 'n' roll scribe was assured of being assailed by all types of Tourists' paraphernalia.

Posters, pictures and adverts gazed from every angle and space on every wall in the place, symptomatic of the company's enormous promotional push behind the Scottish chart swingers, a push that in terms of success John Lyall would be happy to emulate at Upton Park this season.

But time waits for no man and as the eighties engines rev up and start to motor, a new band has taken over as Logo's Ironhearted kingpins, so would you please welcome centre-stage those wild Wakefieldian wunderkidz — VARDIS.

Now, cynics among you will of course exclaim that Logo just raided the metal armoury and snapped up the first band to come within their grasp. However, in acquiring this talented Yorkshire trio, the company have allied themselves with one of the best HM outfits to emerge from the UK during the present fashionable boom, a band whose appeal and potential will ride through any sudden bursting of the hip bubble. For Vardis, this state of affairs has come about as a result of a steady, workmanlike policy. Not for them either the overnight megastardom of some nor the centuries of unrewarded toil and graft suffered by others. No, the way forward for the Pennines powerchord paladins, since their formation in 1977, has been as inexorable and thorough as a Geoff Boycott Test innings.

The band was originally the inspiration of guitarist / vocalist Steve Zodiac, a monumental personality whose every stage movement and grimace has genuine charisma etched deeply into it. Zodiac recruited bassist Alan Selway during '77 and, having built up a sizeable localised reputation through almost eternal gigging on the club circuit, the band finally achieved a real break last year when



# WAKEFIELD WUNDERKIDZ

MALCOLM DOME talks to HM merchants Vardis

they released a four-track EP on Redball Records entitled '100 MPH'. This rapidly sold out its initial pressing of 2000 and gained Vardis wider attention.

By the end of '79, drummer Gary Pearson had been slotted into the

line-up, a management deal had been struck with Windsor-based entrepreneur Jane Revell and come February of this year a follow-up single in the form of 'If I Were King' descended upon an unsuspecting world via their own Castle Records

label and this again proved to have more sales than Oxford Street at Christmas time. Since then, they have thrown in their considerable lot with the aforementioned Logo (also home for the excellent Accept), gig-wise supported the likes of Girlschool, Budgie and Lone Star and appeared in July at the near-legendary Bingley Hall seven band HM extravaganza topped off by Motorhead.

That, in a form more abbreviated than Clive Allen's stay at Highbury, is the past, but this is a band very much of the present and the future and insatiable quest for more information took me on a dull September afternoon down to the graceful climes of Gravesend in search of space-filling copy.

Now, Gravesend ain't exactly sin city is it? A mid-table Alliance Premier league soccer team, plus stamp fairs and wildlife lectures are more their entertainment norm and I bet even David 'Legs Eleven' Roth would have difficulty in pronouncing this a candidate for rock 'n' roll capital of the world status, indeed this is the sort of place, if World War III is ever declared, they won't even bother to invite along! As for the Woodville Halls, where Vardis were due to bring a little 'KERRANG!' to the Kent coast, well that turned out to be the type of mull - million pound faceless civic centre edifice built by a council who then up the rates by 30 per cent claiming near poverty. However, it's here that the band were due to play and it's here that I encountered Zodiac (to whom all of the quotes below can be attributed) & Co.

So, where to start. Well, howabout with 'Let's Go', the band's debut single on their new label, are you happy with the outcome?

"Yeah!"  
What about working with producer Nick Raymonde (also responsible for the Motorhead 'Golden Years' EP), how easy was it?

"Actually, it was really good working with him. He helped us a great deal and came up with quite a few interesting suggestions which fitted into our way of doing things. Yet he still gave us reasonable freedom and control within the recording sessions."

Now, before heading back into this dialogue I should point out that Vardis are the sort of outfit who inevitably find translating their live performances onto studio discs a problem. Part of the reason lies locked in their straight-ahead blitzkreig sound (taking influences from Bojan, Slade, Quo and Motorhead), especially tailor-made

for live delivery from sheer banks of amps massed up like Russian tanks on the Polish border. More important is their on-stage collective persona focused specifically on Zodiac whose combination of flowing blond mane, bare feet and sweat - wet chest make for an awesome presence and lifts the band, even at such an early point in their career, onto the level of an 'experience'.

Alongside just a handful of his contemporaries, y' see, Zodiac is already a star, a highway rider who is transformed in front of an audience from a mild-mannered, astute Northerner into a rampaging gargantuan gladiatorial figure of collesseum proportions; if the guitar is god then Zodiac must surely be one of its inner circle of priests. So it does seem logical that Vardis should come across better on live recordings than sterile studio efforts. However, to do a first album in this manner, as the band have done with '100 MPH' (due out on October 17) is rather unusual, so why opt for such an approach?

We wanted to capture our sound as it really should be, after all, as you say, we do function best on stage. Besides we haven't got any sort of reputation or experience as a studio band. Mind you, the next album will certainly be recorded in a more conventional setting."

The album's sleeve proudly proclaims that no overdubs were put on after the live recordings, is this a genuine guarantee?

"You bet, not only did we never touch the tapes but the band didn't even hear them until after the final mix had been done, no kidding."

It must have put extra pressure on you knowing that certain gigs were being recorded for posterity, though, right?

Actually, the whole thing did have its embarrassing and problematical side. For instance, one of the sessions took place at Slough College and everything went completely wrong on two separate occasions and at the Electric Ballroom when we supported Girlschool we didn't get any soundcheck because the PA never arrived in time. I think that in a strange way the things that almost constantly went wrong helped take our minds off the problems of putting on technically perfect performances and eased the pressure, so we just got up on stage and got on with the job in hand with out thinking to ourselves 'hell, this gig is being recorded'."

By having such an undeniably impressive persona, does he see a danger of Vardis fans becoming alienated as they are forced to stay on the worshipping side of a barrier that divides the stage from the auditorium?

Your question pre-supposes that I believe there shouldn't be any barrier between a band and the fans, which is a wrong assumption. You see, I remember what it felt like to be in the front row at a Quo or Bojan gig, looking up at the band. To me having idols and appreciating their talents as something special is an important part of rock 'n' roll. I certainly don't want to knock bands who act in a different way, but I draw the line at stuff like stage invasions which one band in particular actively go in for. What you've got to bear in mind is that by encouraging such goings on, a band may consider they are creating a rapport with their audience but they also run the great risk of doing considerable damage to expensive equipment and that's no joking matter."

Given your attempts to play to wider audiences, would you accept being identified solely as an HM band?

"Obviously many of our riffs do have metal foundations but I'd prefer it if we were simply described as a rock 'n' roll band."

Could I end by asking you about the immediate future. During the next couple of months Vardis have their debut album released and also play 24 dates at major venues with Hawkwind. How nervous are you about the possibility of failing?

"It doesn't bother me in the slightest. Look, most of the bands I followed as a punter didn't break big until they were in their mid-twenties and I never expected Vardis to get as far as we have so quickly. We have time in hand and if '100 MPH' isn't a great success and we don't go down well on the Hawkwind tour then it certainly won't destroy the band. We'll simply go on fighting as we always have done."

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# The Quiet World Of Josef K

Interview:

CHRIS WESTWOOD

Pic:

ANDY PHILLIPS

JOSEF K was a name in my head, an addition to a list of prospective, but now it's staring me in the face from four corners of the table. It's making me nervous. "Josef K" was a name in the head of Franz Kafka, whose novel *The Trial* provided four young Scots with a tag for their group: "We're all into Kafka," they say; and with the clothes to prove it.

Josef K — for fact fans — are from Edinburgh; their single 'Radio Drill Time' comes on Edinburgh's Postcards Records (via Rough Trade), a loose, warranted attack on music-media "selectivity", just good enough to have me sitting at a table, staring at the four corners of Josef K.

## INTERVIEW ONE

The first of three interviews in two hours. I don't know a thing about Josef K, and they don't know a thing about me. Are there any cards to put on the table we're sitting around? The glasses are lonely.

I ask why they ever decided to make music in the first place.

It was never really decided. We were at school together — it was never a conscious decision, to be in a group, to make records.

Did you have jobs, before?

We've still got jobs.

Is there incentive for young groups in Scotland?

Yeah, there's a hell of a lot — especially in Edinburgh, a very strong scene there.

Lots of groups out of the woodwork?

Everybody wants to play in Edinburgh — there are around four gigs a week now, before we were lucky with one a fortnight.

Have you seen enough of the music business to mistrust it?

No, but we've read about it, and bands and friends from Scotland have signed to bigger companies and been destroyed. Especially companies like Virgin Records.

The Skids, you mean?

I was thinking of Another Pretty Face, who recorded an album which Virgin wouldn't release — they said it was too rough. And then they were dropped.

Do you want to be a safe, small independent group or something that grows bigger?

Something that grows bigger. We'd like to have records in the charts. There's no reason we can't grow.

Do you want to entertain or attack?

We want to communicate.

What do you want to communicate?

Certain feelings.

That's very vague.

To get some sort of feelings across, feelings you can't get through talking to people.

Did you want to do this interview?

Yeah — but interviews aren't our strong point.

I noticed.

This is quite a good one for us.

I switch off the tape recorder.

## INTERVIEW TWO

We've split it two ways now, and I'm walking towards a cafe with Josef K's rhythm section. The drummer wears a raincoat — either through trendy exhibitionism or foresight, it rains later. The bass player doesn't wear a raincoat. The drummer looks like Gary Numan (so a young girl tells her friend as we pass in the street).

You do look like Gary Numan, I



RETURN OF the raincoats: Joseph K share a joke.

tell the drummer across a table in a cafe.

He looks like Tony from Spandau Ballet," insists another teenage girl, unprompted, from the adjacent table. She thrusts a Sounds in our direction to prove it. The drummer laughs out loud. His name is Ronnie, he likes David Bowie. I don't remember the bass-player's name; he's throwing away his day job to concentrate on Josef K.

"I can't afford the time for both things, so it's obviously got to be the group," he deadpans. "Rough Trade have said they'll try and fix up a tour for us, which is quite surprising 'cause Alan Horne (the Joe-90 lookalike mentor of Postcard) took the tapes to Rough Trade, originally, who said they were too professional — they didn't want to take them. Then after the Dave McCullough piece in Sounds they said they'd give us enough money for an album."

Ronnie: "I think Postcard Records could be quite big. Alan Horne really seems to know what he's doing."

You know Alan from before?

"Not from before we actually signed. I think it was through Orange Juice's drummer, who, I finished the first single."

You're close to Orange Juice?

"Well, with Postcard, it is pretty much the two of us. We tend to name-drop for each other in interviews."

I seem to find that away from London groups tend to be far less competitive, more communal; here, it's more dog eat dog.

Ronnie: "Oh, it's like that in Edinburgh — like everybody hates each other. It started off okay, but it got... well, really cut-throat later on."

That's a retarded way of looking at things.

"They're dossers, most of them," asserts Ronnie. "I really hate Scotland, as a whole. They're so behind the times."

That's probably natural, being behind whatever "the times" are.

"I dunno — just their ideas, the total scene, they can't see further than their little nebs. It's really hard being an individual up there, because they're all little cliques.

You just walk about; you freak them all out. That's why, I love London, where I can fit in."

The other three corners of Josef K, incidentally, like Edinburgh. Ronnie is a sort of... sore thumb.

"I think clothes and music are my main things."

You're an exhibitionist.

"A posour."

I stop the tape-recorder.

## INTERVIEW THREE

A switcharound. So far, I'm sitting on a blurred image of Josef K,

possibly because they attach about as much importance to rituals like this (interview) as they should (ie, very little importance). Still, I want to "see" them and I can't: I'm fascinated.

There's a stone silence; I talk a lot to fill in; I fidget with a cigarette for reassurance.

What is the essence? I ask, finally. What is there beneath the surface of Josef K that I might not see?

"It's a kind of instinctive thing, we never really make plans about what we can do; we don't think 'Let's keep this image for the next six months'... we can't plan. It's natural. If the audience gets some idea of how we feel, just from listening to us, that's our success."

We talk some more. I stop the tape-recorder. I'm fascinated, and baffled.

JOSEF K almost certainly fit the scheme of things — though how or where I wouldn't like to say. We're searching for perspective, with rock's dream world turning further away from the essence, the truth, every day and every minute. We need Rough Trade and Factory and Postcard to mirror the times for us, to remind us and involve us; their existence is their justification.

"Radio Drill Time" is my first taste of Josef K: it's a positive, understated tugging of flat, colourless guitar and enthusiastic rhythm; a shoddy, useful pop record.

They grew out of school; they care about their music; they prefer it if the music speaks for them, instead of for it. Now you know as much about them as I do. Now let's see

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**LONDON**, Wheat Sheaf, Tooting, Thompson Twins / Local Heroes SW9  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), 5 Pliers / Last Orders  
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**MANCHESTER**, Lancashire Vaults, Didsam, Sephia  
**MANCHESTER**, Mayflower, Vibrators  
**MANCHESTER**, University (061 273 5111), Dr Feelgood  
**MAULDEN**, Village Hall, Blackjack  
**MIDDLESBROUGH**, Rock Garden (21395), Sector 27  
**NEWCASLE-UPON-TYNE**, Balmbrays (20015) Nato  
**NOTTINGHAM**, Boat Club, Trentside, Trentbridge (869032), Money  
**READING**, Hexagon (56215), Rick Wakeman  
**RUISLIP**, Bury Street Youth Centre (74100), Metal Mirror  
**ST AUSTELL**, New Cornish Riviera (4261), The Mechanics  
**SHIFNAL** (Salop), Star Hotel (Telford 261517), Twilight Victims  
**SHROLEY**, Tatten Community Centre, The Fall / Vile Bodies  
**SOUTHAMPTON**, Joiners Arms (25612), The DS  
**SOUTHEND**, Top Alex, Alexandre Hotel, Sealfront Spider  
**SOUTHPORT**, New Theatre (40404), Don McLean / Prelude  
**STOCKTON-ON-TEES**, Teessider, Carl Green and the Scene  
**SUNDERLAND**, Annabelles, The Cheaters  
**WATFORD**, Herts College of Further Education (33173), Q-Tips  
**WEST RUNTON**, Pavilion (203), Revillos  
**WOLVERTON**, Crawford Arms, The Locators  
**WYTHENSHAW**, Snooty Fox, The Images  
**WOLVERHAMPTON**, Civic Hall (21359), The Skids



**THE SKIDS' Richard Jobson takes his hat off to you in Birmingham on Friday.**

**COVENTRY**, General Wolfe (88402), Chinatown  
**COVENTRY**, Lanchester Polytechnic (24168), U2  
**COVENTRY**, Weavers Arms (88939), The Riff Raff Band (lunchtime)  
**DERBY**, Assembly Rooms (31111 x 2255), Michael Schenker / Dredinger  
**ECCLES**, Town Hall Pub, Cheaters  
**EDINBURGH**, Abercorn Inn, The Liberators  
**EDINBURGH**, Harvey's (031 229 1925), Makosa  
**GLASGOW**, Apollo (041 332 9221), Rory Gallagher / Rye Disco, The Cuban Heels  
**GLASGOW**, Gigt's Disco, The Cuban Heels  
**GRIMSBY**, Valiant, Woolly Trunks  
**HARROGATE** (Yorks), Adelphi Hotel (63334), Knife Edge / New Model Army  
**HARROGATE**, Royal Hall (66631), Don McLean / Prelude  
**KIRKLEWINGTON**, Country Club (Egglecliffe 780093), Q-Tips  
**LEICESTER**, De Montfort Hall (27632), Gillan / Quartz / White Spirit  
**LIVERPOOL**, Star and Garter, Export  
**LONDON**, Bridge House, Canning Town (01 476 2889), Kraze / Brian Kramer  
**LONDON**, Cock Tavern, North End Road, Fulham (01 385 6021), The Works  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Wes McGhee

**LONDON**, Dominion Theatre, Tottenham Court Road (01 580 9562), Brothers Johnson  
**LONDON**, Half Moon, Herne Hill (01 274 2733), Jane Kennaway And Strange Behaviour  
**LONDON**, Hammersmith Odeon (01 748 4081), Tourists / Barracudas  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Expressos  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The Books  
**LONDON**, Lewisham Concert Hall, Catford, Ben E King / Clem Curtis And The Foundations  
**LONDON**, Lyceum, The Strand (01 836 3715), Steppenwolf / Angel Witch / Chicken Shack  
**LONDON**, Marquee, Wardour Street (01 437 5603), Joe 'King' Carrasco And The Crowns  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Icarus/A-Z  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Sammy Mitchell's Blues Band  
**LONDON**, Pembury Tavern, Dalston, Avenue  
**LONDON**, Queens Head, Stockwell Road, Brixton (01 274 3829), The Demons / The Mandies  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Von Trap Family / Victim Of Circumstances  
**LONDON**, Torrington, North Finchley (01 445 4710), The Lemons  
**LONDON**, White Lion, Putney High Street (01 788 1540), Seventeen  
**LONDON**, White Swan, Greenwich (01 691 8331), Suttel Approach  
**MANCHESTER**, Apollo, Ardwick (061 273 1112), The Skids  
**MANCHESTER**, Cyprus Tavern (061 236 3786), Stockholm Monsters / Model Team International / Tribal Outlook  
**MANCHESTER**, The Deanwater, Woodford, Hot Vultures  
**MANCHESTER**, Middleton Civic Hall (061 643 2470), Two-Tone Pinks  
**NOTTINGHAM**, Hearty Goodfellow (42257), Strange Brood  
**OAKHAM**, The Angler, Manitou  
**OXFORD**, New Theatre (44544), Rick Wakeman  
**PLYMOUTH**, Fiesta (20077), Bad Manners  
**PONTEFRAC**, Blackmore, Vardis  
**READING**, Target (585887), The Odds  
**RICHMOND**, Brollys, The Castle (01 948 4244), LA Hooker  
**SEAFOOD**, Great Dane, Techniques  
**SOUTHPORT**, Tiffany's, The Images  
**WAKEFIELD**, Unity Hall (6555), Revillos  
**WOLLASTON**, Nags Head (664204), Russians  
**WOLVERHAMPTON**, Civic Hall (21359), Showaddywaddy

**BOURNEMOUTH**, Stateside (26636), Echo And The Bunnymen  
**BOURNEMOUTH**, Winter Gardens (26446), Wanda Jackson and the Nashville Cavalcade Show  
**BRADFORD**, St George's Hall (32513), Gillan / Quartz / White Spirit  
**BRADFORD**, Palm Cove Club, Cameras in Cars  
**BRISTOL**, Colston Hall (291768), Rick Wakeman  
**BURY**, The Masons, Whitefield, Two-Tone Pinks  
**CANTERBURY**, Keynes College (64724), VIPs / The Upset  
**CARLISLE**, Market Hall (23411), Rory Gallagher / Rage  
**DAGENHAM**, Backline Club (01 476 1000), Little Roosters  
**DIDSBURY**, Oak House, Cheaters  
**DONCASTER**, Romeo and Juliets (27858), Chevy  
**EWELL**, Grapevine (3938522), Avenue  
**GREENOCK**, Victorian Carriage (25456), Johnny Yen  
**HARDSTOFT**, Shoulder of Mutton, Tygers of Pan Tang  
**HULL**, New Theatre (20463), Don McLean / Prelude  
**LEAMINGTON SPA**, Pavilion, Bad Manners  
**LEEDS**, University, Freshers Ball (39071), Vardis  
**LEICESTER**, De Montfort Hall (27632), Ozzy Osbourne's Blizzard of Ozz / Budgie  
**LIVERPOOL**, Bradys (051 236 3959), Dead Kennedys  
**LIVERPOOL**, Rotters (051 709 0771), Slade / Joan Jett  
**LONDON**, Albany Empire, Creek Road, Deptford (01 691 4562), The Fabulous Poodles / The Electric Bluebirds  
**LONDON**, Apollo Victoria, Cliff Richard  
**LONDON**, Bridge House, Canning Town (01 476 2889), Monsters / Spiders  
**LONDON**, Cock Tavern, North End Road, Fulham (01 385 6021), 7-Year Itch  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), The Allies / Alverne Gunn / The Cat Thieves  
**LONDON**, Royal Festival Hall (01 928 3191), Judy Collins  
**LONDON**, Hammersmith Palais (01 748 2812), Toots and the Maytals / Bodysnatchers  
**LONDON**, Hope and Anchor, Islington (01 359 4510), Expressos  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), Coconut Dogs  
**LONDON**, Kensington, Russell Gardens (01 603 3245), Vandells  
**LONDON**, Marquee, Wardour Street (01 437 5603), U2  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), The DS / SPQR / Kid Cairo and the Nation  
**LONDON**, Music Machine, Camden (01 387 0428), Night Doctor / Emotional Picture  
**LONDON**, Rainbow, Finsbury Park (01 263 3140), Elvis Costello / Stray Cats (50th birthday celebration)  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Huang Chung / Seventeen  
**LONDON**, Two Brewers, Clapham (01 622 3621), Flatbackers  
**LONDON**, University of London Union, Gordon Street, The Kicks  
**LONDON**, upstairs at Ronnie's, Frith Street (01 490 0747), The Straps  
**MANCHESTER**, Band on the Wall (061 832 8625), The Images  
**NEWCASLE-UPON-TYNE**, City Hall (20007), Gary Numan / Nash The Slash  
**NUNEATON**, Cherry Tree (382786), The Straps  
**OXFORD**, Scamps (45136), Creation Rebel  
**PRESTON**, Polytechnic (58382), Q-Tips  
**ROTHERHAM**, Thurnscoe Hotel, Soft Boys  
**STAFFORD**, Mall and Hops, UXB  
**SOUTHEND**, Zero Six (546344), No Idea  
**STOKE**, Hanley Victoria Hall (24641), Joe Schenker / Dredinger  
**WATFORD**, Baileys (39848), The Drifters  
**WORTHING**, Assembly Rooms (202221), Geno Washington

**LONDON**, Hope And Anchor, Islington (01 359 4510), The Nips  
**LONDON**, Marquee, Wardour Street (01 437 5603), Modern Jazz  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), TV Personalities / Teenage Filmstars  
**LONDON**, Music Machine, Camden (01 387 0428), Brian Brain / Civilians / Temporary Title / Baby Petrol  
**LONDON**, Old Queen's Head, Stockwell (01 274 3829), Thompson Twins / Local Heroes SW9  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Hank Wangford Band / Twig And The Kicks  
**LONDON**, The Venue, Victoria (01 834 5500), Nine Below Zero  
**MANCHESTER**, Apollo, Ardwick (061 273 1112), Michael Schenker / Dredinger  
**MANCHESTER**, Polytechnic (061 273 1162), Tygers Of Pan Tang / Pagan Altar  
**NEWCASLE UPON TYNE**, City Hall (20007), Secret Affair  
**NOTTINGHAM**, Boat Club, Trentside (869032), Dead Kennedys  
**NOTTINGHAM**, Trent Polytechnic (46725), Hot Vultures  
**RETFORD**, Porterhouse (704981), Slade / Joan Jett  
**SOUTHAMPTON**, Gaumont (29772), Tourists / Barracudas  
**SWINDON**, Brunel Rooms (31384), The Vibrators  
**WATFORD**, Baileys (39848), The Drifters

**WEDNESDAY**

**OCTOBER 1**

**AYR**, Pavilion (65489), Creation Rebel  
**BIRMINGHAM**, Railway Inn (021 359 3491), Handmade Beasts  
**BIRMINGHAM**, Top Rank (021 236 3226), Alvin Lee / Chevy  
**BRIGHTON**, Alhambra (27874), The Ammonites  
**BRIGHTON**, Top Rank (25895), Toots and the Maytals / Bodysnatchers  
**BRISTOL**, Colston Hall (291768), Tourists / Barracudas  
**CAMBRIDGE**, Raffles (69933), Madame CLACTON, Princes Theatre (25501), Billy Connolly  
**CLEETHORPES**, Poppers, The Upset  
**DONCASTER**, Rotters (27448), The Skids  
**DUBLIN**, Stadium (753371), Judy Collins  
**EWELL**, Grapevine (3938522), Avenue  
**EXETER**, St George Hall, Bad Manners  
**LEEDS**, Polytechnic (30171), Secret Affair  
**LEEDS**, University (39071), Any Trouble / Joe 'King' Carrasco and the Crowns  
**Dirty Looks / The Equators** (Son of Stiff tour)  
**LITTLE SUTTON**, Bull's Head, Export  
**LIVERPOOL**, Gatsbys (051 236 1118), Yachts / A Flock of Eagles  
**LIVORPOOL**, Lincoln Inn (051 236 0563), Orqasm / Mike Collins  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), VIPs  
**LONDON**, Greyhound, Fulham (01 385 0526), Fingerprintz  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), Nash the Slash  
**LONDON**, Lewisham Odeon (01 852 1331), Rick Wakeman  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Flatbackers / Easy Money  
**LONDON**, Music Machine, Camden (01 387 0428), The Straps  
**LONDON**, Royal Festival Hall (01 928 3191), Don McLean / Prelude  
**MANCHESTER**, Apollo, Ardwick (061 273 1112), The Specials / The Swinging Cats  
**NEWCASLE-UPON-TYNE**, Mayfair (23109), Gillan / Quartz / White Spirit  
**NORTHAMPTON**, Paddock (51307), Dead Kennedys  
**NORWICH**, University of East Anglia (56161), Q-Tips  
**OXFORD**, New Theatre (49651), Ozzy Osbourne's Blizzard of Ozz / Budgie  
**PAISLEY**, Bungalow (041 889 6667), Soft Boys  
**POOLE**, Arts Centre (70521), Steppenwolf / Chicken Shack  
**ST AUSTELL**, New Cornish Riviera (4261), Wanda Jackson and the Nashville Cavalcade  
**SHEFFIELD**, City Hall (22885), UFO / Fist  
**SHEFFIELD**, Polytechnic (738934), Gary Glitter  
**WATFORD**, Baileys (39848), The Drifters

**SUNDAY**

**SEPTEMBER 28**

**BIRMINGHAM**, Coach And Horses, West Bromwich, The Circles  
**BIRMINGHAM**, Odeon (021 643 6101), Ozzy Osbourne's Blizzard Of Ozz / Budgie  
**BIRMINGHAM**, University, High Hall (021 672 1541), The Dance Band  
**BLACKBURN**, King George's Hall (58424), Tygers Of Pan Tang  
**BRADFORD**, Bradford College, Vaults Bar (392712), Mysterious Footsteps  
**BRADFORD**, Palm Cove Club, Jed's Jamming Session  
**BRADFORD**, Panache, Wild Boys / Samples  
**BRIGHTON**, Jenkinsons (25897), Echo And The Bunnymen  
**BURNWOOD**, Troubadour (2141), Switch Seven  
**CARDIFF**, Top Rank (26538), Toots And The Maytals / The Bodysnatchers  
**CHICHESTER**, New Epping Forest Country Club (01 501 0011), Seventh Heaven

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**MONDAY**

**SEPTEMBER 29**

**ABERYSTWYTH**, University (4242), Weapon of Peace  
**BIRMINGHAM**, Odeon (021 643 6101), Secret Affair  
**BIRMINGHAM**, Romeo and Juliets (021 643 6696), Demolition

**TUESDAY**

**SEPTEMBER 30**

**BATH**, Pavilion (25628), Alvin Lee / Chevy  
**BIRMINGHAM**, Club Cedar, Constitution Hill (021 236 2694), Chainsaw  
**BIRMINGHAM**, Digbeth Civic Hall (021 235 2431), Steppenwolf / Chicken Shack  
**BIRMINGHAM**, Odeon (021 643 6101), Don McLean / Prelude  
**BOURNEMOUTH**, Winter Gardens (26446), Geno Washington  
**BRIGHTON**, Basement Club (681286), U2  
**BRISTOL**, The Berkely, Echo and The Bunnymen  
**CAMBRIDGE**, Raffles (69933), Feet First  
**CANTERBURY**, Kent University (64724), Expressos  
**CLEETHORPES**, Winter Gardens (62925), The Skids  
**COVENTRY**, Tiffany's (24570), Toots And The Maytals / Bodysnatchers  
**DERBY**, Assembly Rooms (31111 x 2255), The Specials / The Swinging Cats  
**EASTBOURNE**, Congress Theatre (36363), Wanda Jackson And The Nashville Cavalcade Show  
**LEEDS**, University Union (39071), Agony Column / Alwoodley Jets  
**LEICESTER**, Luca Centre (22062), Newmatics / Disco Zombies  
**LIVERPOOL**, Bradys (051 236 3959), Asylum  
**LONDON**, Albany Empire, Deptford (01 691 4562), Mike Westbrook Electric Brass Band  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Live Wire  
**LONDON**, Dublin Castle, Camden Town (01 485 1773), Big Boat  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), The Associates  
**LONDON**, Hammersmith Odeon (01 748 4081), Rick Wakeman

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# L.I.C.E.

## Travellers checked

**TOURISTS**  
Newcastle City Hall  
By Aidan Cant

VOLUNTARY EXILES in the States never did anyone any good, and judging by a shoddy attendance, least of all the Tourists. After seemingly carving a nice little niche for themselves with two hit singles they go and get mangled in record company squabbles, refuse to release any material until the shouting is over and in the meantime, scarpers off to America. The lolly was certainly there for the taking and Tourism would have boomed nationwide.

You can imagine them feeling a bit shocked after selling this same place out last time, to come back to an audience that's half evaporated and hardly anyone to listen to their new songs or watch their new films being projected behind them. Seems as if people have merely forgotten them. Anyway the people that did remember, tried their damndest to make - up for absent friends.

The Tourists' new songs are pretty much the same as before, with Peet Coombes still trying to prove he can write good pop songs all of the time and not once every blue moon. 'Change My Mind', (not a new song) does reasonably close with excellently descending chords and is only thwarted by the goofy bird whistle bit, which inexplicably appears right in the middle of the song.

Annie Lennox is still singing in flat, watery tones, though at times it can be well suited, but when she continues to make a complete bastardization of 'I Only Want To Be With You' then it all becomes pretty unending. 'Don't Say I Told You So', a new single I believe, heads - right up the straight and narrow with carefully built in commerciality heightened by sugary vocals. Whether it gets them back in the Top 10 depends entirely on DLT and the rest.

As guitarists go, Stewart and Coombes are effective, both playing close on each other apart from the times when Stewart allows himself the luxury of a short, tidy solo. But bass player Eddie Chin was a bit ham - fisted.

**DARYL HALL & JOHN OATES**  
Fairfield Halls, Croydon  
By Paul Sexton

THIS KIND of thing happens quite often: the band is greeted with an ecstatic response (and not in posey, your-name's-on-the-guest-list London either) showing that they have a very sizeable following, and you're puzzled why they don't bust the charts in two. I don't just mean Hall and Oates, there are plenty of other examples, but it's a particularly poignant question with them.

You'll have gathered, then, that Daryl and John, for one Sunday evening, were Croydon's own bee's knees. It's an understandable reaction: with a four-piece back-up, they gave an exhilarating, varied and genuinely energetic performance, with just the right amount of homage paid to the old tunes that the fans know, but also confident progression to the new songs, with five 'Voices' coming through.

Y' see, practically speaking, they're still a minority taste. Well, they've never had a Top 40 single, and ludicrously, until earlier this year, they'd only shown up once in the singles charts, and that criminally low with a re-release of their finest hour, 'She's Gone'. But you wouldn't dream any of that was true on this showing. That classic and 'Rich Girl' were delivered pretty early and I wondered what they had in reserve, but I was soon reminded and reassured. New songs like 'Diddy Doo Wop' and 'Gotta Lotta Nerve' mixed well with oldies like 'Back Together Again' and 'Do What You Want, Be What You Are'.

We also had 'Sweet Soul Music', the Arthur Conley oldie, and Daryl Hall does seem to be a frustrated soul singer. Sometimes frustrating too, though, because I don't think he has quite the right voice for it, and it was certainly a mistake to add a clapping, then down-on-his-knees soul section to the previously blue-eyed 'Sara Smile'. It was one of only a few hitches, though; the band was hot, and saxist Charlie Dechant was positively on fire with some brilliant solos. People have been willing it for years, but maybe this is the year that they really go overground.



ANNIE LENNOX: watery tones

**PSYCHEDELIC FURS/INNER CITY UNIT/LUDUS/THE THOMPSON TWINS.**

London, Lyceum  
By Dante Bonutto

ON ENTERING the murky depths of the Lyceum, my left eardrum was instantly assaulted by a hideous discordant row that had me scuttling away to the bar double quick. In fact it was The Thompson Twins, named presumably after the bowler-hatted duo of Tin-Tin fame. Once they'd overcome their leanings towards the tuneless, they delivered a fine set of jaunty, catchy, razor-edged pop with

just the merest hint of present day Talking Heads. I was pleasantly surprised although the smirk was soon dragged from my face by Ludus, a sombre torpid trio who specialised in a painful sub-musical drone topped by vocals that gained knowing nods only from those familiar with the death throes of the wildebeest.

Inner City Unit, on the other hand, were a real hoot, a five piece plus two-strong girly chorus who thankfully didn't take themselves too seriously. But then when you play a ska version of the 1812 Overture and hurl handfuls of rotting flora into the audience I don't suppose you can really afford to. Still, after the stark catastrophe of Ludus they were certainly a healthy blast of oxygen but it was the headliners Psychedelic Furs who supplied the evening's best moments.

They began in slow haunting

fashion, the cannon-like drums making you blink on the beat, and slowly turned the screw, increasing the tempo until some frantic stage-front pogoing signalled that top gear had been reached. But it's the more restrained 'Sister Of Mine' that remains their most perfect product to date, its broody hypnotic rhythm and flat distant vocals proving an atmospheric and enjoyable encouragement to dance. Why, at one point the saxophonist even smiled and with the Furs onstage it's tough not to reciprocate.

**PAGAN ALTAR**  
Ruskin Arms, East Ham  
By Alf Martin

SEE PAGAN ALTAR and live. It's true, it can be done. Difficult, but not impossible.

We included Pagan Altar in our heavy metal round-up last week, and, to say the least, they were a little miffed. Even came up to the office to lay a few fists on the person who wrote it. Lucky he was out at the time. Dante Bonutto and myself took the brunt of their abuse not only on the writer but on most of the other bands included in the round-up. They insisted that the writer could never have seen them to only give them a star rating of one, the lowest rating in the round-up. Dante and I didn't know at the time but the writer had seen them - and walked out with his ears covered.

So, fair's fair, I agreed to see them. It was in a fairly small back room of a pub half-filled with punters and when the band started they filled the place with dry-ice that never subsided. They'd obviously got a deal with the owner because it dried the throat and you had to keep sipping to ease the gullet.

You know, I started feeling sorry for them. They've obviously just bought a lot of new PA equipment and they're not good enough for it. The drummer was atrocious and wouldn't know how to keep time even on a few tin lids and the singer sounded like a very weak version of the late Bon Scott of AC/DC. The bassist looked confused at times, especially as he had to look at his fretboard all the time to pick out the notes he was playing. The guitarist wasn't too bad, although the poor sod nearly got his leg blown off in the middle of 'Armageddon' when they let off a 'Underflash' as they got to the end of the world. The song lasted about half an hour and I hardly caught one word.

They weren't too bad on Deep Purple's 'Black Night' but they slaughtered The Kinks 'You Really Got Me'. As they announced their last number I thought it was time I left. I'm chicken you see, I didn't want to stay around to tell them that they were one of the worst bands I'd ever seen.

**ORCHESTRAL MANOEUVRES IN THE DARK / SECTOR 27**  
Portsmouth Guildhall

By Dave Jordan

SO WHAT if a film unit is present? So what if photographers are out in force. So what if tonight's concert is to feature in a sequel from 'Urghh'? Does it matter? Apparently yes!

Following the over self indulgence of John Ottway's set, Sector 27 retreated into their own self-conscious mental cubby-holes with Tom Robinson in an unenviable position. As the camera rolled his vocals were incomprehensible against a loose, strained instrumental backing. I'd like to base an opinion as music on the whole, but if the lyrics were (as I would expect) important, I couldn't decipher any but the odd exclamation. Something was wrong, it could have been the PA but more likely some of the instruments. Thankfully, things improved after

'Bully For You' and some ideas, instrumentally and on one occasion lyrically ('Duncan'), began to filter through. Tom finally looked at ease in 'Can't Keep Away' his tall frame swaying, his face smiling and relaxed.

Orchestral Manoeuvres In The Dark emerged through dry ice the stage bathed in a spectre of colours. There seemed a perfect mix in the depths of Andy McCluskey's synth, the attack of Humphrey's vocals and the accompanying backing of percussion and keyboards. But with the sound right there was little to excuse some initial utilisation of the sound system.

In 'Bunker Soldier' there was enough evidence, such as a superb sax from the synth, to suggest the potential of OMITD. Where they deviated, stripped of the technological wonderment, the songs amounted to little more than trite, pedestrian pop-tunes which stirred neither the heart nor feet. 'Messages' and 'Taking Sides Again' fell between an amicable sense of melody and a suggestion of profound melancholy which defies absolute definition.



OMITD: defy definition

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## JANE KENNAWAY & STRANGE BEHAVIOUR

Greyhound, Fulham

By Paul Sexton

SO THERE I was quietly stagnating in the Greyhound, taking in great gulps of the sheer greyness of the place, when towards the back of the hall I noticed a lady of indeterminate age (youngish, let's level at that) in clothes somewhat livelier than the setting. Next thing I knew she was on stage, she was Jane Kennaway and the four gents with her were Strange Behaviour.

Well, actually it wasn't the next thing I knew at all, the wait was longer than I'd planned for and she had her work cut out even more to impress me. But from a position of ignorance — I know not whence she came or why — she/they did impress me. Now comes the difficult part: explaining how.

Jane and SB play music that doesn't fit snugly into any category. She's a strong-voiced blonde surrounded by three guitars and a drumset, with a sound that obviously draws heavily on those axes without drowning her. No, she floats nicely, on a set of "new" music with considerable melody and inventiveness but not a little aggression when it's needed.

Jane's voice is not just strong but agile too, never better shown than on 'IOU', their final number, and she carries it all off with a sort of unassuming confidence and, visually, a strangely arresting conventionality. It would have been nice to hear a few more of the words, because they sounded as though they were worth the effort, on songs like 'Tourist Trap' and 'Strange Behaviour'.

This certainly isn't pop in the usual sense, perhaps an extension of pop which takes a little longer to digest and makes the band worth a second chance. If and when, listen out in particular for a song called 'Mission Impossible', which stands out, and listen too for their track on the 'Band It's At 10' compilation.

## MAGAZINE / PERE UBU / MEMBERS / DEAD BOYS / CRAMPS / X / DEAD KENNEDYS / CHELSEA Civic Auditorium, Santa Monica

By Chris Marlowe

THIS EVENT was filmed for the rock movie 'Urghh' and it didn't really matter that the "top new wave bands" involved, assembled by the Copeland empire, weren't really. The first night offered Chelsea, the Dead Kennedys, X, and the Cramps, while the second night had Stiv Bators, Wall of Voodoo, the Members, Pere Ubu, and Magazine.

The first night did not bode well for the movie's eventual place in history. Chelsea tried hard, but seemed dated. The Dead Kennedys, San Francisco favourites, put on a good performance, but charismatic and witty lead singer Jello Biafra seemed to suffer from the effects of the physical distance between him and the teeming masses by the camera pit. Being used to toying with the fans flailing at his feet, Jello appeared uncomfortable left to his own devices.

Los Angeles' own X was next, with an excellent performance that proved this band can hold its own outside of a club milieu. Professional without being slick, bassist John Doe seemed in command as X showed their outstanding feature to be their vocal harmonies, often under-rated due to the necessity of acquiring a taste for Exene's singing. Headliners the Cramps, with new guitarist Julien, were unfortunately an anticlimax.

Musically it was a poor showing from a usually great band; hopefully a temporary state of affairs. A fit of temper from Nick Knox ended the show on an appropriately awkward note, as the drum kit was methodically demolished following a manic rendering of 'Surfin' Bird'. STIV Bators opened the following night, with himself being the only original Dead Boy left. The audience was hostile, to put it mildly, although STIV seemed to thrive on the waves of pure hatred. 'Wall Of Voodoo' gave the crowd what they had come to see: an LA band worthy of notice, their wry interpretation of man as an island was well-received.

Making their first West Coast appearance, the Members were next. 'Sound Of The Suburbs' came the closest to winning over the

# PAINTING PICTURES

## THE VAPORS Keystone, Berkeley By Mark Cooper

THE VAPORS have been following 'Turning Japanese' around the world, first to Australia where it topped the charts and now to the West Coast of America where airplay is building, as they say in the trade. All of which makes them a little nervous of being regarded as one-hit wonders, particularly as 'News At Ten', the British follow up, failed to set the charts alight.

Judging by tonight's performance, they needn't worry; the Vapors are almost too commercial for their own good. Wherever you turn you find a hook coming at you until the catchiness becomes almost claustrophobic. Yet while the 'New Clear Days' album lacks punch and sounds uncomfortably like a watered down Jam in places, the Vapors live are a tougher proposition. Despite a dull sound system bullied into action by a despairing road crew the band convince all concerned that they are more than a clever pop group.

'New Clear Days' sums up current Vapors' music fairly well; they offer a bright, snappy surface, catchy with harmonies and a strong back beat that threatens to become glib. Until you notice that it's really "nuclear days" they're discussing and that there's a cloud behind every silver lining. Backing up the essential melody are all kinds of ideas to clarify and act out the song, many of them coming from Ed Bazalgette's lead. And then there's the words.

Dave Fenton writes all the songs so far and has an eye for a picture and a story. Like Paul Weller, he writes narratives and paints

pictures. Like Gabriel, he likes puns and what you get from juxtapositions and double meanings. Plus his songs have characters. He sings them in a confessional, melodramatic way, eyes popping out of his head until they're all you can see under the post-'Slade haircut. Most of Fenton's characters are obsessive and "a little bit zombie" as he says in 'Here Comes The Judge'.

And they're all prisoners. Which is why the guy who's 'Turning Japanese' is typical as he sits in his cell staring at his girl's picture, "a small remembrance of something more solid," unable to get out. And the tune that accompanies the story is equally obsessive, dipping and returning and nagging like a sore tooth. If Fenton's writing lacks Weller's power as yet it's because of his tendency to catchy or clever rather than challenging.

The Vapors turn in a long set that has most of the crowd on their feet from the beginning. As they punch the songs out more powerfully than on record, with the tired but resolute Howard Smith leading the fray on drums, there's a tendency for the set to get repetitive, to lack pacing. But what's lost in subtlety is made up for in power. On record you'd never know that the Vapors were an angry band as becomes clear enough in 'News At Ten' and 'Cold War'. Inevitably the stage moves of Ed and Steve on lead and bass recall The Jam — but you couldn't have finer mentors, could you?

There's a tremendous roar for 'Japanese' which indicates that maybe it'll repeat its success here but the Vapors indicated tonight that they're a lot more than one hit wonders. They can only grow.



VAPORS: behind ever silver lining is a cloud

spectators, but even with the band's high level of energy they couldn't overcome the fact that only their small pocket of hard-core fans seemed to care. To the uninitiated, their strongly British sensibilities didn't come across very well.

The general atmosphere improved greatly when US media darlings Pere Ubu came on. Lead singer David Thomas lives in his own world of atonal rhythms, and his performance showed that he is quite happy there. Their eccentric pretentiousness, aided and abetted by the addition of Red Crayola's Mayo Thompson on guitar, won over the crowd as the band gave one of their best performances.

Cult favourites Magazine finished the show. The cynical, self-foreboding Howard Devoto was less foreboding than in the past. His arrogance gone, Howard looked small and alone as he conveyed a new vulnerability to his lyrics. In a memorable moment near the beginning of 'Real Life', he even ventured forth a smile. Subtle shifts in their music seem to indicate a beneficially more democratic approach for the future of Magazine, but Howard was still the star visually.

Overall, this two-evening presentation was eminently forgettable through no real fault of the bands involved. The sheer number of groups involved, plus the large film crew (all adored in natty,

quasi-military uniforms), created a tense, time-conscious atmosphere that left the musicians feeling frustrated and ultimately cynical. That, plus half-hour, no-encore sets, got the eventual film unofficially retitled "Cash from Chaos".

As the Members put it: "We're sorry this has been more of a film than a gig." If this show was typical for an 'URGH' filming, one can only hope that the end will justify the means.

## THE KICKS Clapham 101 Club By Gill Pringle

THE KICKS are another band naively trying to fight today's doom and depression with a sorry repertoire of "Saturday night" songs. You know the sort, all stupid grins and flippant remarks, but with no substance.

With their carefully coiffured hair and newly-washed jeans they bounced ahead with as much kick as a sick slug. Their sub-standard pop riffs made the band's three guitarists appear all the more superfluous.

When the Kicks' singer and front-mouth demanded that everyone get on their feet and have a good time, the audience must have thought he was joking. How could anyone have a good time listening to unbelievably bad cover versions of the Beatles and Bowie? Even the band

themselves didn't seem to be having as good a time as they hoped, as each member conspicuously looked down at his watch between numbers.

Enough said. All I can add is that the support act, Victims Of Pleasure, were ultimately superior and given the opportunity I would sooner have reviewed them.

## ROKY ERIKSON Berkeley Square, Berkeley By Mark Cooper

THURSDAY NIGHT at Berkeley Square and this glossy pink palace of new wave fun is almost empty. They don't have 'Top Of The Pops' in America so we can only assume that Roky Erickson's credentials as obscure cult artist are intact. Tonight he's performing with the Explosives, a new wave trio from Austin, Texas, whose own tendencies, on record at least, are to a quirky pop style that is somewhat derivative.

Roky maintains his Texas connection and retains a Texas drawl. When he speaks, which this evening is not at all, Roky would appear to exist in a private world visited only by the privileged few, notably his wife and the devil. While the band affects skinny ties and tight pants, Roky resembles a sixties hippy dressed up smart for a wedding or a funeral. A well-tailored velvet jacket (black, of

course), and some pressed bell bottom jeans. His long hair touches his collar and his beard covers a generous portion of his face.

He has the look and walk of someone who's being looked after, groomed and tended. When he breaks a string, it's Cam King, the Explosives' guitar player who fetches a replacement axe, plugs it in and adjusts the volume.

What comes out however when Roky concentrates on the mike is blues drenched Texas voice that sounds like the lead singer of Creedence Clearwater beginning to go heavy metal.

Roky's songs are an unholy mixture of B-movie Gothic, comic book horror and fire and brimstone bible belt blues. Fifties paranoia about small town takeover by Commie monsters. All stirring stuff, pre-commercialised and pre-formalised heavy metal sensibility with the added pleasure that it's apparent to all that the world of the songs is the world in which Roky's mind wanders like a lost vampire seeking rest.

Roky plays some mean single string solos and in moments of excitement moves towards a strut. It's a hard performance, despite the size of the crowd and the tiny stage's lack of mystique. I think nostalgically of lightshows while they play most of the 'Five Symbols' album and a couple of new songs in a similar vein of the Gothic jugular.

# DEMISE OF DEVILLE

## MINK DEVILLE Bottom Line, New York By Fred Williams

I HAD to look it up, it was so long ago, 1976, a double sampler album called 'Live At CBGB's', and at the time Mink Deville were big enough shots to get three tracks on it — rightly so, they were refreshingly different and professionally surly songs cut from the soft underbelly of punk, reflecting the mean streak of New York's streets.

But the world marches on. Four years, a couple of hit singles, some forgotten albums and a few tours later, and Willy sends his crew onstage to herald the homecoming hero. At least, that's what we assume the dramatic entry five minutes into

the set was all about. The times, though, have overtaken him — my first reaction was the striking resemblance to John Cooper Clarke, although I'd never noticed how much JCC looked like Willy Deville. And there's the nub — four years of being mentally poised for the Big Time naturally leads to an overdeveloped sense of frustration and disillusionment; like a box of damp matches, he hasn't got his light yet, and the cracks are beginning to show. The material's tired, his voice is tired (and occasionally grating), and the set is cluttered with unnecessary frills.

The reason for this is obvious — instead of using the sense of depression as a source of inspiration, which is often where classics are generated, he's still plugging the sleazy jive that first got him on the bandwagon.

GARY  
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# NEW REED

**LOU REED**  
Old Waldorf, San Francisco  
By Mark Cooper

CHECKING UP on Lou is like checking up on an old wayward friend to remind yourself that he's doing OK and that he once meant a whole lot to you. It's inevitably a little disappointing to see someone settling down whose whole style was based on taking risks but you're glad he's going to survive. And survival against all the odds is the subject of Reed's recent 'Growing Up in Public'.

Lou Reed's past must be as big a burden to him as Dylan's obviously became to the man who was finally "saved" from it. Someone should save Reed from his. Watching him perform 'Heroin' as a big ballad number is positively more painful than watching Dylan do 'It's Alright Ma' Vegas style. Sure the song's his but he's not obliged to do it anymore, is he? I'd rather watch Ralph McTell suffer through 'Streets Of London' with the audience singing along.

Tonight there's a fairly large contingent that wants to condemn Lou to repeating the tough myths of his past. They call out continually for 'Heroin' and for 'Rock And Roll'. Sadly he obliges. Good old Lou. But he does so in a cynical and rather patronising way as if to say "OK I'll do this because you paid the money but then I get to play with these

serious musicians and perform my serious music."

Lou is onstage by eight, very early, but he's got two shows to get through tonight and he wants to stay on top I guess. Before you know it he's through 'Vicious' and 'Sweet Jane' and a ballad - like version of 'Waiting For My Man'. He's a good actor and raconteur but it's not completely clear that he can still feel the edge on which the existential junk songs were written. Still, it's only a show so on with the songs, he's graceful if unconvincing, and he is Lou Reed.

The real meat of the show is designed to be the new songs from 'Growing Up in Public' introduced by a couple of the more wrenching songs from the story cycle 'Berlin' to get you in the mood for a few tales. That was Lou's coming off speed album, more lowlife and existential drug macho. Lou has always been primarily a narrator of overheard New York conversations arranged into incomplete death struggles against a film noir background. On the new album you get the impression he's begun hanging out with psychoanalysts and going to Bergman movies. It's made him a trifle prosaic.

Lou stands at the mike looking healthy and curly if a little battered round the eyes and makes those ungrainy gestures that are more akin to those of a conductor than the rock star Lou once tried to become. Behind him he has a group of New



LOU REED: old friend revisited

York musicians. They are exceedingly competent but they point to Reed's problem right now; he's academic about the whole business of performing and he would be better off in a real band but will not make the commitment. Lou obviously admires his musicians' expertise, an admiration that leads him to put on performances that are all surface and professionalism. See off this audience, the next, then back to New York.

The material off 'Growing Up in Public' is strong if inconclusive

stuff, with the self-admitted exception of 'The Power Of Positive Drinking'. Lou tells the stories as if they are someone else's songs, without commitment. He hasn't left himself much of a choice; either play up to the rock and roll myths of the noisy part of the audience or be a professional musician and a dispassionate chronicler. As in the last two Lou Reed shows I've seen, the best part is the rather garbled encore of 'Street Hassle' and the rhythm guitar work on 'Rock And Roll'. Lou could grow old in public carrying on like this.

with their bright costumes it's difficult to imagine they are singing about black oppression.

After a spectacular set including 'Babylon Makes The Rules', 'Tribute To The Martyr' and 'Ku Klux Klan', it was more than a shock to find the nasal tones of John Cooper Clarke droning through the speakers. An impromptu recital of 'Beasley Street' and 'Kung Fu' left everyone stunned. Long live diversity!

The house lights went down and the stage took on a suitably intense hue of green. The atmosphere tensed and The Gang Of Four were suddenly at the centre of it, opening with 'In The Ditch'.

The audience was not allowed to rest for a second as the band hurried through a set of 'Anthrax', 'Ether' etc interspersed with a few tasters from the album they are currently recording.

The racing drumbeat of Hugo Burnham commanded all emotions which were then translated into lyrical words by the electrifying vocals of Jon King.

Ending with 'Tourist', the GOF seemed genuinely disappointed that they were allowed only one encore. Time ran out, and personally I was quite happy to take a rest. Gang Of Four are heavy but compulsive.

## QUARTZ

### Brolly's, London.

By Malcolm Dome

IT SAYS much for Quartz's winning ways that the failure of Ian Gillan to make his rumoured personal appearance at Brolly's was more an irritant than a disaster. But then, this fiery foursome have the talent, application and experience to succeed on-stage whatever the odds and on this night they certainly had a fight on their hands.

Vocalist Taffy Taylor was suffering from a sore throat bad enough to have his supping pre-gig lemonades at the bar and the sound mix was more unbalanced than the Yorkshire Ripper (at times the rhythm section of bassist Derek Arnold and drummer Mal Cope almost disappeared). However, the holy harbingers of hammerchoir heroics are past masters at gettin' crowds going and the Richmond regulars were soon well and truly hooked as the band stoked up the wattage.

Songs-wise, newies such as

'Stand Up & Fight' plus 'Wildfire' nestled comfortably alongside faves like 'Satan Serenade', 'Street Fighting' 'Lady' and, of course, 'Count Dracula' on the startling grid, making nonsense of their initial problems.

Come to think of it, perhaps it's as well that Mr Gillan never showed up because he may well have been reduced to a quivering wreck at the thought of this quartet supporting him on the upcoming Gillan tour.

## THE BARRACUDAS

### The Greyhound, Fulham

By Genevieve Hall

EATING TOO MANY sweets rots your teeth and makes you sick. And listening to great dollops of sweet, sickly music is nauseatingly tedious and guaranteed to bring on an attack of audio-decay.

The Barracudas (sorry but I can't pronounce fish) are a four piece Anglo-American band with sugary, cotton-candy looks (well almost) and sterile music to match. They somehow managed to gnaw their way into the charts with a badly produced single called "Summer Fun".

I'm told they started off as garage punks and from the sounds of the Greyhound gig perhaps they should have stayed there... locked the door and kept the engine running.

But carbon monoxide aside, I must admit they made a promising start by opening with 'Barracuda Waver', a little instrumental piece with a catchy, simplistic rhythm. However, as soon as Jeremy Gluck picked up on lead vocals with 'Surfers Are Back', it became apparent we were going to endure some pretty poor sound quality. Either they were playing too loud for the PA or their stand-in engineer was a deaf mute who couldn't mix a Martini.

Because the band are strongly influenced by the retrospective, American West Coast trash of the mid sixties their material is reminiscent of Jan & Dean, Beach Boys etc. They dished out thin scraps of melody, heavily laced with scurf (or should that be surf) impressions and threw in some very basic rock 'n' roll for good measure.

Under better circumstances I would have liked 'His Last Summer

and 'On The Strip', but the distortion was so bad it was like tuning in to static electricity — making the roar of the outside traffic seem melodic by comparison.

It would be unfair and foolish to write off The Barracudas as a bunch of musical goof-balls on the strength of just one gig, but quite honestly, if all they are doing is trying to recapture the summer spirit of '67 — then roll on winter and I'll have another gin & tonic — please.

## THE PLANETS

### Greyhound, Fulham

By Paul Sexton

GET THERE early, the gaffer said, so I did and wished I hadn't. The Shout were the three people in question, a slightly post-mod band who are soon to begin a tour with the Chords. In such a setting they may do well, but in this generally unenthusiastic atmosphere, they really did sound a bit ordinary.

The Planets, though, were, um, in another world... no, I never said that, but they were just as impressive as I'd hoped. Their four-piece has undergone a major surgery since last year's confinement on Hilly Down' debut album, which yielded the hit 'Lines' and would have supplied several more, if Steve Lindsey is still the big name. Lindsey is still the big name, songwriter, bassist, lead guitarist and so on, but now he's got a pop band of different name, the Lines on lead guitar, Chris Smith on keyboards, and Larry... on the drums.

So this is a re-launch of the Planets, a new line-up, a new album called 'Spot' coming, with down-to-earth venues like this on the schedule. It all worked; Lindsey was obviously suffering vocally from a cold but still added the finishing touch to new songs such as 'Don't Look Down' (the new single with reggae tinges), 'Crazy' (that's "See Ar Ay Zee Why" to you), 'Intensive Care' and the tougher 'I Wanna Touch You'. They struck me last year as a rather calmer version of the Sinceros, because both were heading the same melodic way but the Planets seemed to have more time about it. 'Lines' (dedicated to their own guitarist?) was a commercial but relaxed hit, good to hear again, and I was reminded how 'Break It To Me Gently' should have made it too.

The LP promises a lot, but as a starter, it's reassuring that the changes seem to have been for the better.

## CHINATOWN

### The John Peel, Gosport

By Dave Jordan

HEAVY ROCK has now reached a stagnant plateau where only Darwinian rules apply. The bulk wallow in glutinous self-approval of their own thick mainstream sound, while the minority have the integrity to look towards innovation and progression risking extinction. Only the original stalwarts, such as Black Sabbath, come into the survival bracket followed by the nauseating slipstream of soundalikes who are just so many extra megaton units of capital feeding the industry's fundamentally insatiable appetite.

I hope this isn't what Chinatown become, because there are enough hints in the evening's set to suggest that a few opportunist doors have been left ajar for digressions from the mainstream HM mould. But are those doors closing as they gain impetus?

Tonight feels special, it is a packed crowd which greets Chinatown, there are even a couple of A&R stereotypes standing out among the bikers like a pair of Everton supporters amongst The Kop.

Chinatown's extensive touring has the mark of a veteran outfit but this is home territory where they hold status as great as any Pompeii band.

They mark their return with a broad range of styles. 'Time Will Tell' merely marks time as a variation on the same theme with the guitarists hammering anaesthetising power decibels like nails into your brain.

'Short And Sweet', however, is one number which leaves that door still ajar, it has enough diversity to confirm it as a directional possibility. Infinitely more interesting than the obligatory three minute drum solo in 'Rock 'n' Roll', a closing number which probably hallmarks their mould more aptly than anything else — the choice, though, is still there.



GANG OF FOUR: heavy but compulsive.

# Gang green

GANG OF FOUR / STEEL PULSE / MEKONS / AU PAIRS

The Rainbow, London

By GILL PRINGLE

THERE WAS no time for camera shyness as the Au Pairs took to the stage, the first on out of a four band line-up to be filmed for a new music movie, 'Urghh'.

It was a typical "first band on" scene but the Au Pairs managed to draw a fair amount of attention.

Several unfamiliar numbers featured among their set, including the forthcoming single, 'So Obvious'. Les Wood's vocals were both erratic and captivating, painted over a typical Au Pairs canvas of incessant thrashing guitar sounds.

The besotted Mekons dumbled on stage next, drawing in small part of their time to hiding from cameramen and making their usual quips. Likeable they are, but disciplined

they are not. Not that discipline is necessarily important — lack of it is the whole essence of the Mekons. Like a hoard of ants, it was difficult to follow their individual movements. They seemed to be everywhere, transforming the stage into a centre of rhythmic confusion.

Much of their music remained dull and amateurish, but their unassuming power to promote a good time was still slick and professional. As they danced their way through the entire set it was difficult not to follow suit.

But the audience were unmoved and some were even asleep. It took the reggae beat of Steel Pulse to get everyone on their feet. Steel Pulse may not be today's latest thing, but any doubts that they couldn't fill the Rainbow ought to be erased.

Steel Pulse don't take the reggae rhythm for granted — they use it and build marvellous instrumentation upon it. The overall effect is so infectious that together

By JAMES HAMILTON

# IMPORTS

## BOBOS

**CITY SOUNDS** have a limited edition white label "Family Mix" of Linx. Light Of The World's album will be on white label in a fortnight and out in a month, but their white label 12 in "A New Soft Sound" will not be on for on the commercial 12in. Ensign's white label of Incognito "Parisienne Girl" is a specialist loosely structured episodic jazz shuffling throbbing jazzy swayer, slower seeming than 127-121 (vocal) -125-123-121 (piano) -62 (vocal) -124bpm might suggest and more pleasant than hard-driving, the flute tootled 131-125-131-125-134-139-0bpm "Summer's End" flip getting earlier. Tom Browne "Fly High To The Sky" on one hearing, sounds too ramblingly disjointed despite its heavy funk to equal his last hit's pop appeal. Fred Wesley will be on UK 12in next month. CBS have sent out a special 8-track US promo plugging Phil Int'l TSOAP tracks by Teddy P. McF & W. Stylitics, O'Jays, Leon Huff & Jones Girls, Kim Carnes "More Love", a US pop smash that deserved to hit here, has been upped to 114bpm for a 12in re-release soon. Manchester's Spin Inn shop seems to have scooped everyone with a new Terumasa Hino import, while Tony Monson's Chessa Disc Empire shop extends a huge Japanese 12in to Fred Wesley over the weekend to include David Matthews and John Stubblefield, Shipharu Mukai, and the new Hino. Caister's first Saturday will have a "Gong Show"-type talent contest on the night, with auditions during the afternoon, so each tribe's "stars" can compete to become the World's worst CD! Morgan Khan's label is in fact spelt Ex-caliber to avoid complications with Calibre which is pressed by PRAT), while Dave McAlister's DJM label is called Champagne debuts with "I'm In The Mood" (12in). Hiroshi Fukumura "Hunt Up Wind" (12in). "Give Me The Night" has dropped 140 chart points and 24 DJs since its peak last week yet still stays at number one - will nobody else be this troublesome? "Night" - while Sheena Easton's DORC hits would have done at 36 and 65 in the Discs & Media Buller (Ketterling Mushroom Lighting/Roadshow) info that Derek Thorne's mystery Europop record query of last week is in fact Peter Griffith "Spiderman" on German (and other) notable names. LEM 12in. Phil Blizard, back from a residency at Klaton's Media Disco near Athens, returns to his Sunday rock spot on BBC Radio Stoke's 2.50 Express and mobile gigs on the college circuit. Cuddles Ganter has gone snuffing off to Israel for a week, leaving Nicky McKenzie in charge. Wendy Hamilton, no relation, seems like a nice girl doesn't she, Tom? Bernie Lyons starts a new daytime segued soul show soon on Dublin's Capital Radio (226 MW). funks Sackville Place Lord John's every Wed/Friday and Weekend Jets on Saturdays, and insists that Dublin's own funk mafia consists of John Cronin, Dave Dean, Tony Dixon, Kieran Keogh, Tony O'Shea and himself. Greg Wilson replaces Nicky Flavell at Wigan Pier when on 8th October the latter opens Manchester's Friday night "Prigade" nights. Darryl Hayden is a decent most nights now at Kingston-on-Thames' new Dolphin in Fleet Road, turning it into the Funk Invader club on Sun/Wednesdays with Ian Shaw & Tony Marston, spinning Mod music Mondays with Nigel Simone and eating fire on Tuesdays. Cabaret night at the Devonian says Peterborough's Kebab House is bulging with DJ diners now (though Steve Allen's ulcer can't stand kebabs), and adds that somehow he's heard the Jazz Sluts are Barbara Dickson's bacing band - Sluts! Paul "Sherlock" Clark and Fred "Shah" Dave played detectives recently at Watlington Alladins, tracking down hand-bag thieves. Steve Dennis (Edgbaston Faces) says he'll eat the record if "Masterblaster" doesn't make number one. Steve Wonder has no intention of recording "Let's Get Serious" - but then he has already done it once in "Party Down" (Sawston Black Bull followed Steve's last concert by taking in Kiss (he got a Diana Ross fan) and got three days off work when he caught their thrown blood-stained towel and was immediately trampled underfoot by a berserk mob of painted haired Dennis Brynner (Southampton Barbarellas) wonders if his swimming practice for when the rowing boat sinks as row. Fatback gets his whole dancefloor windmilling their arms in backstroke swimming style. Steve Ball (Stoke-On-Trent) wonders whatever happened to Hi-Tension - what indeed? Rudy "Rapper" Gilpin was briefly glimpsed on Sunday's "Be All Right On The Night". Richard Attenborough is a jazz-funk DJ - true! - but under what assumed name? Brian Brindley (Chelsea Alibi) wonders how other jocks cope when women come up and ask for "something funky" - like Billy Joel, Bob Seger? Jo "School-leaver" Field (Hempstead) heard of someone who didn't buy Linx when it came out just because it wasn't on white label. Gary Allan (no pool McMillans, which officially holds 370, had half a million people nightly, three nights a week - now then, girls, easy does it!

**WILLIE 'BEAVER' HALE: 'Groove-On' (LP 'Beaver Fever' US Cat 2615).** A monster in the making, likely to be this winter's Lowell, it's a dead simple mind - numbingly nagging repetitively little jittery 100 (intro) - 97-98bpm jigger already causing a sensation.

**FRANKIE SMITH: 'Double Dutch' (US WMOT 4WE 5351).** Fun - filled terrific call - and - answer bounding 118 - 119 - 118bpm 12in funk smacker with chaps - n' chix swapping childish dares and taunts, making it a must for Caister crowd participation.

**LA TOYA JACKSON: 'If You Feel The Funk' (LP 'La Toya Jackson' US Polydor PD-18291).** Classy - produced star - studded - brother Michael's sound, party noise starting this deceptively simple buoyantly chugging 122bpm smacker with beely bass breaks and gimmicky tricks. 'Are You Ready?' being Billy Ocean's 118bpm jittery smacker which always was like 'Don't Stop 'Til You Get Enough', and 'Lovely Is She' a pent-up breathily jiggy 0-40/81bpm slowie.

**INSTANT FUNK: 'The Funk Is On' (LP 'US Salsoul SA 8538).** Consistently good set despite little track chat - intro 118bpm funk smacker seguing through 122bpm down effects into the Larry Levan - mixed charging 118bpm 'Everybody', it's Cool! being a purposeful jiggy jaunty 96bpm heavy funkier. 'What Can I Do For You?' a surprisingly good 107/58bpm smother, 'You're Not Getting Older' a fast 126bpm romper with nice sentiments, the 122bpm 'Funk-N-Roll' being a bit blitty.

**MUTINY: 'Funk Plus The One' (LP 'US Columbia JC 36597).** Ex-Parliament drummer Jerome Brailey builds a great buoyant funk feel and solid bass line but then lets

monotonous repetition replace any further creativity so that nothing really stands on its own, although mixers may like bits of the 'Oops - ish 107 - 109 - 111 - 109 - 111bpm 'Semi-First Class Seat', 115bpm 'Will It Be Tomorrow?', 114-115bpm 'Don't Bust The Groove', 119bpm 'One On One' and 111bpm 'Reality'.

**CAMERON: 'Funkdown' (US Salsoul SG 337).** The powerful heavy 109-111bpm funkier with wobbly synth and acappella outro is now on 12in backed by a speeded-up 118 - 120 - 128 - 122bpm Tee Scott remix of 'Let's Get It Off' which isn't actually as good as the original.

**VERNON BURCH: 'Fun City' (LP 'Steppin' Out' US Chocolate City CCLP 2014).** Perky little 120bpm smacker with plenty of space between smacks to make it an effective mixer, and better than the funkier 115bpm title track jittery, excitingly starting but then falling off sparse 125bpm 'Hot And Sexy' smacker, and Stevie Wonder-ish 120bpm 'Special Rhyme'.

**MAYNARD FERGUSON: 'It's My Time' (LP 'US Columbia JC 36766).** Veteran bravura trumpet blaster's nice steadily smacking 114 - 112 - 110bpm title track jigger has disco chix and percussion breaks, 'Red Creek' after a doodling long intro becoming a rhythmically varied 120 - 124 - 123bpm good jazzy workout, his horn getting really noisy on a facile 0 - 111 - 113bpm version of 'EWF's' Star'.

**TYRONE DAVIS: 'How Sweet It Is' (LP 'I Just Can't Keep On Going' US Columbia JC 36598).** Straightforward brassily swinging 117 - 118 - 119 - 120bpm revival of Marvin Gaye's Tompon classic, the lovely slinky 40/81bpm 'Overdue' being better than the 0-46/91bpm title track while the real smoochers are 31 - 32 - 33bpm 'Never Stopped Loving You' and 29bpm 'Common Back Bay'.

**CHEESECAKE CORNER - Coffee, who are brewing up a smash in the shape of 'Casanova', is comprised of Lenora Dee Bryant, Glenda Hester and Elaine Sims, respectively from Georgia, Chicago and Tennessee but all now based in the Windy City. They decided on their stage name 'cos Coffee, like them, is black, sweet 'n' pipin' hot!**



## UK NEWIES

**GEORGE BENSON: 'Love X Love' (Warner Bros LV41).** Lovely soaring 118bpm creamy pusher with jazzy gentle guitar licks, on 3-track 12in with the equally hot smacking 125bpm 'Off Broadway' instrumental leaper and, appropriately, the old 'live' marathon 124 (intro) - 120 - 119 - 118 - 115 - 120 (drums) - 122bpm 'On Broadway' pressure cooker.

**TEENA MARIE: 'I Need Your Lovin' (Motown 127MG 1203).** Dynamite pent-up rumbling and rolling 110 - 111bpm 12in smacking jigger, the flip being a special (and rather hissy) 117bpm remix of 'Behind The Groove' segued into a less vocal version of the topside! (Vari-synched, the 'Groove' remix and Cameron 'Let's Get It Off' mix back and forth for fab fun.)

**LIGHT OF THE WORLD: 'London Town' (Ensign ENY 4312).** With lyrics that aren't for once about US place names and some schoolkids joining in, this lovely 25 - 102 - 105 - 102 - 105bpm 12in jigger mixes superbly into Side Effect 'Keep That Same Old Feeling' - which isn't so surprising as Augie Johnson produced and Wayne Henderson tootles trombone on both! 'Pete's Crusade' is the jittery Crusaders - inspired 121 - 122 (piano) - 121bpm brassy instrumental flip.

**VILLAGE PEOPLE: 'Magic Night' (Mercury MEXX 39).** Overly rushed 135 - 137bpm racer on 12in with the full 134bpm 'Can't Stop The Music' as flip.

## DJ TOP TEN

- DAVE RAWLINGS, resident at Reading Rebecca's and also at Caversham Grosvenor, says we can call him an old fashioned romantic if we like, but he's one of those jocks who has never stopped playing slowies even when they went through an un fashionable period recently. He also writes a nice line in Waxie Maxie-style soft pop to illustrate the joys of smooching. As WEA's Fred Dove remarks, "Slow records attract couples to clubs and discos" - so here are Dave 'Or Romance' Rawlings' current bum-clutchers! He's not on Fred's list, is he?
- 1 ONE IN A MILLION YOU, Larry Graham Warner Bros
  - 2 IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey RCA
  - 3 ONE DAY I'LL FLY AWAY, Randy Crawford Warner Bros
  - 4 NOW THAT YOU'RE MINE AGAIN, Detroit Spinners Atlantic
  - 5 HONEY HONEY, David Hudson TK
  - 6 TURN OUT THE LAMPLIGHT, George Benson Warner Bros LP
  - 7 LOVE GROOVE, Surface Noise Groove Production
  - 8 ALL I NEED, David Ruffalo Warner Bros LP
  - 9 DON'T TAKE YOUR LOVE AWAY, John Klemmer US Elektra LP
  - 10 CLOSE, Jimmy T & Ricky D Laser

## MIX MASTER

MIX MASTER: super segues (most needing var-speed fine tuning) are Zapp 'More Bounce', down into Brass Construction 'How Do You Do' (at main beat), up into Ben E King 'Music Trance' (the same bass line), to Teena Marie 'Lovin', into Idris (line), to Muhammad 'For Your Love', into David Vaughn 'Thankful' (or alternatively up into Ned Doheny), while Eric Watts dynamite out of Roy Ayers 'Running Away' or Jimmy Bo Horne 'Is It In', funky sensationally towards the end into Funkadelic 'Knee Deep' - and don't forget Funkadelic 'One Nation' out of Michael Henderson 'Wide Receiver' ('too wide to get under')!

## BREAKERS

**BUBBLING UNDER** the UK Disco 90 (page 39) with increased support are Jimmy 'Bo' Horne 'Is It In' (US Sunshine Sound 12in), Kana Sukalagun 'Stand Up Please'/'Shall I In The Sheath' (Japanese Flying Disk LP), Pointer Sisters 'He's So Shiny' (A&M 12in), Osibisa 'Moving On'/'Celebration' (Calibre 12in), Larry Graham 'One In A Million You' (Warner Bros), Dave Valentin 'Astro-March'/'Land Of The Third Eye'/'Fantasy' (US GRP LP), Earth Wind & Fire 'Let Me Talk' (CBS), David Hudson 'Honey Honey'/'TK 12in', 'Kiss Me'/'We Got The Power' (Planet LP), Koolhaas 'Blow The Breaks' (Mercury 12in), Gibson Brothers 'Latin America'/'On The Riviera'/'Good Girl Bad Girl'/'Dancin' The Mambo' (Island LP), Frankie Smith 'Double Dutch' (US WMOT 12in), Minnie Riperton 'Here We Go'/'I'm In Love Again'/'Strange Affair' (US Capitol LP), David Ruffalo 'All I Need'/'Slow Daze' (US Vaind/Briggs LP), Terumasa Hino 'Daydream' (Japanese Flying Disk LP), Zen 'Music Is Life'/'Just A Matter Of Time' (Laser 12in), Gonzalez 'Digital Love Affair' (EMI 12in), Incognito 'Parisienne Girl'/'Summer's End' (Ensign 12in promo), Bunny Brown 'Strawberry Letter 23' (Groovy Prod 12in), Maynard Ferguson 'Red Creek'/'Star'/'Dance To Your Heart'/'It's My Time' (US Columbia LP), Idris Muhammad 'For Your Love' (US Fantasy LP 12in promo), DOHC (Dance Orientated Rock Chart): (1) Sheena Easton '9 to 5', (2) Sheena Easton 'Modern Girl', (3) Airrhanas, (4) Cliff Richard, (5) David Bowie, (6) Billy Joel, (7) Abba, (8) 12 Paul Simon, (9) Rodd, Music, 10 - Odyssey, 11/7 Jam, 12/10 ONJ/ELO 'Xanadu', 13/20 Hazel O'Connor, 14/17 Seixter, 15 - Bob Marley, 16/13) Shaq 'Steve's', 17 (16) Mike Berry, 18/11) D.L.O., 19/18) Ultravox, 20 - Madness

## DISCO DATES

**ASHFORD & SIMPSON: 'Bourgie Bourgie' (Warner Bros K 7678T).** As suspected last week's review was still from a faulty copy, so delete the "114": from the BPM because indeed it does not freak momentarily halfway. Also, adjust Coffee 'Casanova' to a correct 124 - 126 - 127 - 128 - 129 - 130bpm, make McFadden & Whitehead 119 (intro) - 120 - 121bpm, and add 12bpm onto the Whisper 'Loleatta Holloway and Alfonso Surret UK 12in pressings.

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## RECORD SHACK

THURSDAY (25) Froggy with his own gear funks Chadwell Heath Greyhound weekly in Lacy Lady style; FRIDAY (26) Chris Hill & Chris D Smith funk Dicot 101, Key Hill funks Brentwood Social Club's first beach party (nudists free, beachwear £1.50, fully clothed £3 - fair do's?), Stevie Allan funks Liverpool - Roters pro-Christmas party, Hereward Radio DJs Stewart Francis & Simon Cooper with Steve Allan & Barry Jay start a monthly Hereward 225 night at Peterborough Cresset Sovereign Hall, Steve 'CB' Dee does Henley Town Hall, Nick Davies does Watford New Penny; SATURDAY (27) Froggy & Tom Holland funk Southgate Royalty, Paul Clark & Trevor Fung jazz-funk Tony Monson's Thames riverboat alinitier (details 01-352

## NEW CHART

JAZZ JOCKS keep listing specialist tracks which, while musically good, can hardly be classified as terribly important dance tunes. Although there is a following for obscurities, I hardly think that five people jiggling in a corner while everyone else stands around looking bored is an adequate "floor" reaction to justify including those tunes in a disco chart. However, there is a case to be made for our starting a new 'Wine Bar Chart' for those good jazz tracks that are not necessarily monster floor-fillers. Do please go on listing the truly big jazz dancers in your normal chart, but if there are other tracks that are better background listening rather than positive dancers, can you note them down under a separate heading? That way we'll come up with an interesting and useful chart for those jocks who are not always in a dance environment - the Wine Bar Chart seems an appropriate name.

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

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# CHARTS

## UK SINGLES

1	DON'T STAND SO CLOSE TO ME, Police	A&M
2	ONE DAY I'LL FLY AWAY, Randy Crawford	Warner Brothers
3	MASTERBLASTER (Jammin'), Stevie Wonder	Motown
4	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
5	BAGGY TROUSERS, Madness	Stiff
6	IT'S ONLY LOVE, Elvis Presley	RCA
7	ANOTHER ONE BITES THE DUST, Queen	EMI
8	D.I.S.C.O., Otisway	Carrere
9	MODERN GIRL, Sheena Easton	EMI
10	EIGHTH DAY, Hazel O'Connor	A&M
11	START, Jam	Polydor
12	DREAMIN' Cliff Richard	EMI
13	MY OLD PIANO, Diana Ross	Motown
14	IT'S STILL ROCK & ROLL TO ME, Billy Joel	CBS
15	ASHES TO ASHES, David Bowie	RCA
16	IOWE YOU ONE, Shalamar	Solar
17	9 TO 5, Sheena Easton	EMI
18	SUNSHINE OF YOUR SMILE, Mike Berry	Polydor
19	PARANOID, Black Sabbath	Nems
20	A WALK IN THE PARK, Nick Straker Band	CBS
21	MARIE MARIE, Shakin' Stevens	Epic
22	IGOT YOU, Split Enz	A&M
23	CAN'T STOP THE MUSIC, Village People	Mercury
24	SEARCHING, Change	WEA
25	THREE LITTLE BIRDS, Bob Marley & The Wailers	Island
26	BANK ROBBER, Clash	CBS
27	TWO LITTLE BOYS/HORSE, Spidogenessabounds	Deram
28	I WANT TO BE STRAIGHT, Ian Dury	Stiff
29	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey	RCA
30	BEST FRIEND - STAND DOWN MARGARET, The Beat	Go Feet
31	STEREOTYPES, Specials	2 Tone
32	TOM HARK, Piranhas	Sire/Hansa
33	GENERALS - MAJORS - DON'T LOSE YOUR TEMPER, XTC	Virgin
34	IDIE YOU DIE, Gary Numan	Beggars Banquet
35	AMIGO, Black Slate	Ensign
36	OOPS/UPSIDE YOUR HEAD, Gap Band	Mercury
37	KILLER ON THE LOOSE, Thin Lizzy	Vertigo
38	YOU SHOOK ME ALL NIGHT LONG, AC/DC	Atlantic
39	UNITED, Judas Priest	CBS
40	GOTTA PULL MYSELF TOGETHER, Nolans	Epic
41	WINNER TAKES IT ALL, Abba	Epic
42	MISUNDERSTANDING, Genesis	Charisma
43	YOU'RE LYING, Linx	Chrysalis
44	JOHNNY & MARY, Robert Palmer	Island
45	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS
46	BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn	EMI
47	UPSIDE DOWN, Diana Ross	Motown
48	BIG TIME, Rick James	Motown
49	CRAZY TRAIN, Ozzy Osbourne's Blizzard Of Ozz	Jel
50	DON'T MAKE ME WAIT TOO LONG, Roberta Flack	Atlantic
51	MAGIC, Olivia Newton-John	Jel
52	CIRCUS GAMES, Skids	Virgin
53	BODY LANGUAGE, Dooleys	GTO
54	YEARS FROM NOW, Dr. Hook	Capitol
55	YOU'VE LOST THAT LOVIN' FEELIN', Hall & Oates	RCA
56	GIVE ME THE NIGHT, George Benson	Warner Brothers
57	I'M THE LEADER OF THE GANG (EP), Gary Glitter	GTO
58	SPECIAL BREW, Bad Manners	Magnet
59	ARMED & READY, Michael Schenker Group	Chrysalis
60	WHEN YOU ASK ABOUT LOVE, Matchbox	Magnet
61	WHAT'S IN A KISS, Gilbert O'Sullivan	CBS
62	WHY DO LOVERS BREAK EACH OTHERS HEARTS, Showaddywaddy	Arista
63	YOUR EARS SHOULD BE BURNING NOW, Marti Webb	Polydor
64	LATE IN THE EVENING, Paul Simon	Warner Brothers
65	WHEN I DREAM, Tear Drop Explodes	Mercury
66	BACKSTROKIN', Fatback	Spring
67	THE QUARTER MOON, VIP's	Gem
68	PARTY LIGHTS, Gap Band	Mercury
69	THE WANDERER, Donna Summer	Warner Brothers/Geffen
70	FUNKIN' FOR JAMAICA, Tom Browne	Arista
71	UNLOCK THE FUNK, Locksmith	Arista
72	LET'S GO, Vardis	Logo
73	LA DI DA, Sad Cafe	RCA
74	CASANOVA Coffee	Mercury
75	ALL OUT OF LOVE, Air Supply	Arista

## VIRGIN-CHART

1	SCARY MONSTERS AND SUPER CREEPS	David Bowie
2	NEVER FOREVER	Kate Bush
3	LIVE	UK Subs
4	BLACK SEA	XTC
5	THE ABSOLUTE GAME	The Skids
6	TELEKON	Gary Numan
7	SIGNING OFF	UB40
8	EMPIRE & DANCE	Simple Minds
9	CLUES	Robert Palmer
10	REV UP	Revilios
11	FAME SOUNDTRACK	
12	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys
13	A	Jethro Tull
14	FLESH & BLOOD	Roxy Music
15	THE MICHAEL SCHENKER GROUP	The Michael Schenker Group
16	I JUST CAN'T STOP	The Beat
17	CLOSER	Joy Division
18	THE GAME	Queen
19	WARM LEATHERETTE	Grace Jones
20	UPRISING	Bob Marley

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

## UK ALBUMS

1	SCARY MONSTERS AND SUPER CREEPS, David Bowie	RCA
2	NEVER FOREVER, Kate Bush	EMI
3	SIGNING OFF, UB40	Graduate
4	MOUNTING EXCITEMENT, Various	K-Tel
5	TELEKON, Gary Numan	Beggars Banquet
6	MANLOW MAGIC, Barry Manilow	Arista
7	THE VERY BEST OF DON MCLEAN, Don McLean	United Artists
8	CRASH COURSE, UK Subs	Gem
9	THE ABSOLUTE GAME, Skids	Virgin
10	I'M NO HERO, Cliff Richard	EMI
11	FLESH AND BLOOD, Roxy Music	Polydor
12	HANX, Stiff Little Fingers	Chrysalis
13	OZZY OSBOURNE BLIZZARD OF OX, Ozzy Osbourne	Jel
14	NO WE MAY BEGIN, Randy Crawford	Warner Brothers
15	14 SKY 2, Sky	Arista
16	I AM WOMAN, Various	Polystar
17	GIVE ME THE NIGHT, George Benson	Warner Brothers
18	I JUST CAN'T STOP IT, The Beat	Go Feet
19	BLACK SEA, XTC	Virgin
20	GOLD, Three Degrees	Arista
21	THE GAME, Queen	EMI
22	DRAMA, Yes	Atlantic
23	BACK IN BLACK, AC/DC	Atlantic
24	BREAKING GLASS, Hazel O'Connor	A&M
25	DIANA ROSS, Diana Ross	Motown
26	MICHAEL SCHENKER GROUP, Michael Schenker Group	Chrysalis
27	ME MYSELF I, Joan Armatrading	A&M
28	ZANADU, Osi	Jel
29	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
30	CHANGE OF ADDRESS, Shadows	Polydor
31	CLUES, Robert Palmer	Island
32	OFF THE WALL, Michael Jackson	Epic
33	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
34	DUKE, Genesis	Charisma
35	ONE TRICK PONY, Paul Simon	Warner Brothers
36	GLASS HOUSES, Billy Joel	CBS
37	REGATTA DE BLANC, Police	A&M
38	DEEPEST PURPLE, Deep Purple	Harvest
39	GLORY ROAD, Gillan	Virgin
40	MCVICAR, Roger Daltrey	Polydor
41	EMPIRES AND DANCE, Simple Minds	Arista
42	TRUE COLOURS, Split Enz	A&M
43	GREATEST HITS VOL. 2, Abba	Epic
44	FAME, Osi	RSO
45	GREATEST HITS, Rose Royce	Whitfield
46	WHEELS OF STEEL, Saxon	Carrere
47	WORLD OF THE WORLDS, Jet Wayne's Musical Version	CBS
48	BEHIND CLOSED DOORS, Secret Affair	ISpy
49	SOMETIMES YOU WIN, Dr. Hook	Capitol
50	UPRISING, Bob Marley	EMI
51	RUMOURS, Fleetwood Mac	Warner Brothers
52	ONE STEP BEYOND, Madness	Stiff
53	THE COMMON ONE, Van Morrison	Mercury
54	CAN'T STOP THE MUSIC, Osi	Mercury
55	I BELIEVE IN YOU, Don Williams	MCA
56	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
57	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
58	PARANOID, Black Sabbath	Nems
59	WILD PLANET, B52's	Island
60	PETER GABRIEL, Peter Gabriel	Charisma
61	OUTLANDOS O'AMOUR, Police	A&M
62	COUNTRY GENTLEMAN, Jim Reeves	K-Tel
63	VIVING, Ultravox	Chrysalis
64	LIVING IN A FANTASY, Leo Sayer	Chrysalis
65	MAGIC OF BONEY M, Boney M	Atlantic/Hansa
66	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Rebels	Parlophone
67	TWELVE GOLD BARS, Status Quo	Vertigo
68	A, Jethro Tull	Chrysalis
69	PIRANHAS, Piranhas	Sire
70	MCCARTNEY II, Paul McCartney	Parlophone
71	PARALLEL LINES, Blondie	Chrysalis
72	WILD CAT, Tygers of Pan Tang	MCA
73	HIGHWAY TO HELL, AC/DC	Atlantic
74	SOMETIMES WHEN WE TOUCH, Laine/Galway	RCA
75	8 LACK SABBATH LIVE AT LAST, Black Sabbath	Nems

## US SINGLES

1	UPSIDE DOWN, Diana Ross	Motown
2	ALL OUT OF LOVE, Air Supply	Arista
3	ANOTHER ONE BITES THE DUST, Queen	Elektra
4	GIVE ME THE NIGHT, George Benson	Quest/Warner Bros
5	LOOKIN' FOR LOVE, Johnny Lee	Asylum
6	LATE IN THE EVENING, Paul Simon	Warner Bros
7	DRIVIN' MY LIFE AWAY, Eddie Rabbit	Elektra
8	FAME, Irene Cara	RSO
9	ONE IN A MILLION YOU, Larry Graham	Warner Bros
10	I'M ALRIGHT, Kenny Loggins	Columbia
11	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
12	WOMAN IN LOVE, Barbra Streisand	Columbia
13	YOU'RE THE ONLY WOMAN, Ambrosia	Warner Bros
14	YOU'LL ACCOMP'NY ME, Bob Seger & The Silver Bullet Band	Capitol
15	ALL OVER THE WORLD, Electric Light Orchestra	MCA
16	REAL LOVE, The Doobie Brothers	Warner Bros
17	HOT ROD HEARTS, Robbie Dupree	Elektra
18	HE'S SO SHY, Pointer Sisters	Planet
19	DON'T ASK ME WHY, Billy Joel	Columbia
20	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
21	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
22	JESSE, Carly Simon	Warner Bros
23	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
24	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
25	NIGHT SO LONG, Dionne Warwick	Arista
26	SAILING, Christopher Cross	Warner Bros
27	MAGIC, Olivia Newton-John	MCA
28	HOW DO I SURVIVE, Amy Holland	Capitol
29	INTO THE NIGHT, Benny Mardones	Polydor
30	THE WANDERER, Donna Summer	Geffen
31	MIDNIGHT ROCKS, Al Stewart	Arista
32	DREAMING, Cliff Richard	EMI-America
33	WHO'LL BE THE POOL TONIGHT, Larsen-Felton Band	Warner Bros
34	TAKE YOUR TIME, S.O.S. Band	Tabu
35	ON THE ROAD AGAIN, Willie Nelson	Columbia
36	BOULEVARD, Jackson Browne	Asylum
37	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
38	THE LEGEND OF WOOLEY SWAMP, The Charlie Daniels Band	Epic
39	DON'T YOU WANNA PLAY THIS GAME NO MORE, Elton John	RSO
40	OUT HERE ON MY OWN, Irene Cara	RSO
41	RED LIGHT, Linda Clifford	Casablanca
42	I'M ALMOST READY, Pure Prairie League	Warner Bros
43	WHIP IT, Devo	Capitol
44	I'M COMING OUT, Diana Ross	Motown
45	LET ME BE YOUR ANGEL, Stacy Lattisaw	Columbia
46	DREAMER, Supertramp	A&M
47	MY PRAYER, Ray, Goodman & Brown	Polydor
48	GAMES WITHOUT FRONTIERS, Peter Gabriel	Mercury
49	WALK AWAY, Donna Summer	Casablanca
50	TOUCH AND GO, The Cars	Elektra
51	LET MY LOVE OPEN THE DOOR, Pete Townshend	Alco
52	CAN'T WE TRY, Teddy Pendergrass	P.I.R.
53	COULD I HAVE THIS DANCE, Anne Murray	Capitol
54	IGOT YOU, Split Enz	A&M
55	GOOD MORNING GIRL/STAY A WHILE, Journey	Columbia
56	THUNDER AND LIGHTNING, Chicago	Columbia
57	GIRL DON'T LET IT GET YOU DOWN, O'Jays	TSOP
58	SWITCHIN' TO GLIDE, The Kings	Elektra
59	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
60	TURN IT ON AGAIN, Genesis	Atlantic
61	YOU SHOOK ME ALL NIGHT LONG, AC/DC	Tamla
62	MASTER BLASTER, Stevie Wonder	Handshake
63	MY GUY/MY GIRL, Ami Stewart & Johnny Bristol	ARC/Columbia
64	LET ME TALK, Earth, Wind & Fire	A&M
65	LIVE EVERY MINUTE, Ali Tamposi	A&M
66	ANGELINE, The Allman Brothers Band	Arista
67	THAT GIRL COULD SING, Jackson Browne	Asylum
68	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
69	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME, Jermaine Jackson	Motown
70	IF YOU SHOULD SAIL, Nielsen/Pearson	Capitol
71	LOVELY ONE, The Jacksons	Epic
72	SHE'S SO COLD, The Rolling Stones	Rolling Stones
73	HOW DOES IT FEEL TO BE BACK, Daryl Hall & John Oates	RCA
74	HERODES, Commodores	Motown
75	WHY NOT ME, Fred Knoblock	Scotti Bros

## CHARTFILE

CHARTFILE bows its head in shame this week after being quite rightly taken to task by several readers re its listing of Queen's hits, 'Another One ...', is, of course, Freddie and the gang's 18th hit and not their 16th.

The two which slipped through the net were 'Queen's First EP' (No 17, 1977) and 'Save Me' which peaked at No 11 earlier this year. Thanks to all who pointed out this fact including Paul Ham of Western - Super - Mare, Mark Williamson of Castleford, Patrick Farnan of London, the enigmatically named Andy Q.F. of Hartlepool and Dave Bulsara of Colindale who also wants to know the highest positions achieved by Queen's albums in both Britain and America. OK, Dave, here goes: 'Queen' (1973, UK No 24 / US No 63), 'Queen 2' (1974, UK No 5 / US No 49), 'Sheer Heart Attack' (1974, UK No 2 / US No 12), 'A Night At The Opera' (1975, UK No 1 / US No 4), 'A Day At The Races' (1976, UK No 1 / US No 5), 'News Of The World' (1977, UK No 4 / US No 3), 'Jazz' (1978, UK No 2 / US No 6), 'Queen Live Killers' (1979, UK No 3 / US No 16) and, of course, 'The Game' (1980, UK & US No 1). Thus it can be seen that after a 10-year partnership Queen have put their collective career on a new and higher plateau with their first American number one album.

Still more letters, this time from D W Murrell of Feltham and Peter Compton, singles manager at HMV's huge Oxford Street branch. Both point out that Led Zep's 'Stairway To Heaven' was available on the now-deleted Australian EP called 'Acoustically' - Led Zepplin' (Atlantic EPA 228) which also features 'That's The Way' and 'Going To California'. Peter also voices the widely-held view that if WEA were to issue 'Stairway' as a single it would be a massive hit, and adds that together with 'When I'm 64' it's the most oft requested non-existent single at HMV.

Elvis' current UK hit fared rather less well when issued in America in 1971 spending only six weeks on the chart and reaching No 51.

It's good to see William DeVaughn's 'Be Thankful For What You've Got' back after an absence of four years.

DeVaughn first recorded the song in 1976 for the short-lived Chelsea label. The current hit is a completely new recording of the song emanating from the US indie label TEC. It's quite possible that DeVaughn is unique in being the only chartster ever to hit with different versions of the same song twice without scoring any other successes.

Less pleasing is Daryl Hall and John Oates' shabby interpretation of 'You've Lost That Lovin' Feelin'. Hall and Oates are talented enough to pen their own material without pillaging the vaults and debasing classics. Their own 'Rich Girl' and the tense 'She's Gone' are both prime examples of superior commercial pop and even 'Running From Paradise' was preferable to their version of 'Feelin' ...

Third time lucky for Kate Bush as 'Never Forever' brushed aside all opposition last week to top the album chart - though Bowie made light of overhauling her this week. Kate's first LP 'The Kick Inside' No 3, and 'Lionheart' No 6.

Preceding Kate at the top was 'Telekon', Gary Numan's fourth hit album and his third No 1. Under the guise of Tubeway Army the pale one first charted last year with 'Replicas', subsequently to top the charts and drag the previously ignored 'Tubeway Army' platter into the Top 20. Abandoning the Army tag Numan has scored consecutive No 1's with 'The Pleasure Principle' and 'Telekon' both of which reached the top on their first week in the listings.

'Manilow Magic' was released 18 months ago and enjoyed a highly lucrative stint in the upper echelons of the listings before settling into mid-chart obscurity. But recent events - specifically BBC's rescreening of Superbeak's two TV specials - have breathed new life into the LP raising it from 24 to 4 in just two weeks despite intense competition from strong new albums by major new artists. Sales of the album were already way over the 300,000 mark. ... ALAN JONES

# US ALBUMS

1	THE GAME, Queen	Elektra
2	HOLD OUT, Jackson Browne	Asylum
3	DIANA, Diana Ross	Motown
4	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
5	PANORAMA, The Cars	Elektra
6	GIVE ME THE NIGHT, George Benson	Warner Bros.
7	XANADU, Soundtrack	MCA
8	URBAN COWBOY, Soundtrack	Full Moon/Asylum
9	CRIMES OF PASSION, Pat Benatar	Chrysalis
10	CHRISTOPHER CROSS, Christopher Cross	Warner Bros.
11	FAME, Soundtrack	RSD
12	BACK IN BLACK, AC/DC	Atlantic
13	ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band	MCA
14	HONEYSUCKLE ROSE, Soundtrack	Columbia
15	TP, Teddy Pendergrass	PIR
16	GLASS HOUSES, Billy Joel	Columbia
17	ONE TRICK PONY, Paul Simon	Warner Bros.
18	FULL MOON, The Charlie Daniels Band	Epic
19	DRAMA, Yes	Atlantic
20	AGAINST THE WIND, Bob Seger and the Silver Bullet Band	Capitol
21	ONE FOR THE ROAD, The Kinks	Arista
22	LOST IN LOVE, Air Supply	Arista
23	NO NIGHT SO LONG, Dionne Warwick	Arista
24	MCVICAR, Soundtrack	Polydor
25	LOVE APPROACH, Tom Browne	Arista/GRP
26	PETER GABRIEL, Peter Gabriel	Mercury
27	ELVIS ARON PRESLEY, Elvis Presley	RCA
28	REACH FOR THE SKY, The Allman Brothers Band	Arista
29	VOICES, Daryl Hall & John Oates	RCA
30	HERODES, Commodores	Motown
31	ONE IN A MILLION YOU, Larry Graham	Warner Bros.
32	JOY AND PAIN, Midge	Capitol
33	EMPTY GLASS, Pete Townshend	Atco
34	CHIPMUNK PUNK, The Chipmunks	Excelsior
35	B-52's, Wild Planet	Warner Bros.
36	PLAYING FOR KEEPS, Eddie Money	Columbia
37	SHINE ONE, L.T.D.	AM&M
38	THE YEAR 2000, The O'Jays	TSOP
39	HORIZON, Eddie Rabbitt	Elektra
40	LOVE LIVES FOREVER, Minnie Riperton	Capitol
41	A, Jethro Tull	Chrysalis
42	BEATIN' THE ODDS, Molly Hatchet	Epic
43	FREEDOM OF CHOICE, Devo	Warner Bros.
44	ADVENTURES IN THE LAND OF MUSIC, Dynasty	Solar
45	24 CARROTS, Al Stewart and Shot in the Dark	Arista
46	UPRISING, Bob Marley & The Wailers	Island
47	LET ME BE YOUR ANGEL, Stacy Lattisaw	Capitol
48	SWEET SENSATION, Stephanie Mills	20th Century
49	WIDE RECEIVER, Michael Henderson	Buddah
50	DAVE DAVIES, Dave Davies	RCA
51	DUKE, Genesis	Atlantic
52	MIDDLE MAN, Boz Scaggs	Columbia
53	TRUE COLOURS, Split Enz	AM&M
54	ONE EIGHTY, Ambrosia	Warner Bros.
55	THIS TIME, Al Jarreau	Warner Bros.
56	NO RESPECT, Rodney Dangerfield	Casablanca
57	THERE AND BACK, Jeff Beck	Epic
58	JUST ONE NIGHT, Eric Clapton	RSD
59	CAMEOSIS, Cameo	Chocolate City
60	THE EMPIRE STRIKES BACK, Soundtrack	RSD
61	OFF THE WALL, Michael Jackson	Epic
62	A MUSICAL AFFAIR, Ashford & Simpson	Warner Bros.
63	THE S.O.S. BAND, S.O.S.	Tabu
64	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
65	NEVER RUN NEVER HIDE, Benny Marston	Polydor
66	SPECIAL THINGS, Pointer Sisters	Planet
67	THE BLUES BROTHERS, Soundtrack	Atlantic
68	ROBBIE DUPREE, Robbie Dupree	Elektra
69	WINNERS, Various Artists	AM&M
70	CAMERON, Cameron	Salsoul
71	THE SWING OF DELIGHT, Devadip Carlos Santana	Columbia
72	PRETENDERS, Pretenders	Sire
73	REAL PEOPLE, Chic	Atlantic
74	COME UPSTAIRS, Carly Simon	Warner Bros.
75	IRONS IN THE FIRE, Teena Marie	Gordy

# HEAVY METAL

1	BRITISH STEEL, Judas Priest	CBS
2	AMERICAN STARS AND BARS, Neil Young	Reprise
3	SOUNDS HEAVY METAL ALBUM, Various Artists	CBS
4	I'M A REBEL, Accept	Logo
5	BACK IN BLACK, AC/DC	Atlantic
6	WHEELS OF STEEL, Savox	Carrere
7	2112, Rush	Mercury
8	LIVE AT LAST, Black Sabbath	NEMS
9	LIVE AT THE BUDOKAN, Cheap Trick	Epic
10	HEAVEN AND HELL, Black Sabbath	Vertigo
11	FLY TO THE RAINBOW, Scorpions	RCA
12	SAD WINGS OF DESTINY, Judas Priest	Gull
13	THE SONG REMAINS THE SAME, Led Zepplin	Atlantic
14	PLATINUM, Kiss	Casablanca
15	SCREAM DREAM, Ted Nugent	Epic

Compiled by Geoff and Mick, Monday Rock Club, Stirling House, Gateshead, Tyne and Wear. Tel: Gateshead 781199

# US SOUL

1	GIVE ME THE NIGHT, George Benson	Warner Bros/Q West
2	FUNKIN' FOR JAMAICA, Tom Browne	Arista/GRP
3	GIRL, DON'T LET IT GET YOU DOWN, O'Jays	TSOP
4	UPSIDE DOWN, Diana Ross	Motown
5	WIDE RECEIVER, Michael Henderson	Buddah
6	ANOTHER ONE BITES THE DUST, Queen	Elektra
7	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar
8	SHAKE YOUR PANTS, Cameo	Chocolate City
9	SOUTHERN GIRL, Maze	Capitol
10	WHERE DID WE GO WRONG, L.T.D.	AM&M
11	LET ME BE YOUR ANGEL, Stacy Lattisaw	Capitol
12	MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros
13	CAN T WE TRY, Teddy Pendergrass	PIR
14	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
15	HE'S SO SHY, Painter Sisters	Planet
16	MAGIC OF YOU, Cameron	Salsoul
17	HERE WE GO, Minnie Riperton	Capitol
18	THE BREAKS, Kurtis Blow	Mercury
19	NO NIGHT SO LONG, Dionne Warwick	Arista
20	POP IT, One Way Featuring Al Hudson	MCA

# US DISCO

1	CAN'T FAKE THE FEELING, Geraldine Hunt	Prism
2	GIVE ME THE NIGHT, George Benson	Warner
3	ANOTHER ONE BITES THE DUST, Queen	Elektra
4	LOVE SENSATION, Loleatta Holloway	Salsoul
5	UPSIDE DOWN/I'M COMING OUT, Diana Ross	Motown
6	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)	Various Artists
7	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar
8	QUE SERA MI VIDA, Gibson Bros	Mango
9	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD, The Rolling Stones	Rolling Stones Records/Atlantic
10	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE, Devo	Warner
11	FUNKIN' FOR JAMAICA (NY), Tom Browne	Arista
12	BREAKAWAY, Watson Beasley	Warner
13	PRIVATE IDAHO, B-52's	Warner
14	LOVE DON'T MAKE IT RIGHT, Ashford & Simpson	Warner
15	S-BEAT, Gino Soccio	Warner/BFC
16	I'M READY/HOLLY DOLLY, Kano	Emergency
17	LET'S GET IT OFF/MAGIC OF YOU, Cameron	Salsoul
18	LADY OF THE NIGHT, Martinez & Friends	Importe/IZ
19	IF YOU COULD READ MY MIND, Viola Wills	Ariola
20	SATURDAY NIGHT/STARS IN YOUR EYES, Herbie Hancock	Columbia

# UK DISCO

1	GIVE ME THE NIGHT, George Benson	Warner Bros 12in
2	BIG TIME, Rick James	Motown 12in
3	BACKSTROKIN' Fatback	Spring 12in
4	OPPS UP SIDE YOUR HEAD, Gap Band	Mercury 12in
5	YOU'RE LYING, Limi	Aves/Chrysalis 12in
6	UNLOCK THE FUNK/BLACK JACK/FAR BEYOND, Locksmith	Arista 12in
7	FUNKIN' FOR JAMAICA (NY), Tom Browne	Arista 12in
8	NIGHT CRUISER/GROOVATION/LOVE MAGIC/UNCLE FUNK, Emire Deodato	Warner Bros LP
9	SEARCHING/ANGEL IN MY POCKET, Change	WEA 12in
10	BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn	EMI 12in
11	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS 12in
12	UPSIDE DOWN, Diana Ross	Motown 12in
13	AMIGO, Black Slate	Ensign 12in
14	IOWE YOU ONE, Shalamar	Solar 12in
15	POP YOUR FINGERS, Rose Royce	Whitfield 12in
16	HUNT UP WIND, Hiroshi Fukumura	US Inner City LP
17	LOVE DON'T MAKE IT RIGHT, Ashford & Simpson	Warner Bros 12in
18	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre Plus 12in
19	CAN'T FAKE THE FEELING, Geraldine Hunt	US Prism 12in
20	ANOTHER ONE BITES THE DUST, Queen	EMI/US Elektra 12in promo
21	I NEED YOUR LOVIN' /BEHIND THE GROOVE (REMIX), Teena Marie	Motown 12in
22	LOVE X LOVE/OFF BROADWAY, George Benson	Warner Bros 12in
23	CASANOVA, Coltrane	De-Lite 12in
24	LIKE (WHAT YOU'RE DOING TO ME), Jeff Young & Company	US Brunswick 12in
25	DYNAMITE, Stacy Lattisaw	Atlantic 12in
26	LET'S GET IT OFF/MAGIC OF YOU, Cameron	Salsoul 12in
27	ONE DAY I'LL FLY AWAY/BLUE FLAME, Randy Crawford	Warner Bros 12in
28	ALL ABOUT THE PAPER/I TOUCHED A DREAM, Dells	20th Century-Fox 12in
29	MASTERBLASTER (JAMMIN'), Stevie Wonder	Motown 12in
30	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar 12in
31	TO PROVE MY LOVE, Naid Doh-ny	Japanese CBS Sony LP
32	USE IT UP AND WEAR IT OUT, Odyssey	RC 12in
33	DANCIN ON A WIRE/LOVE GROOVE, Surface Noise	Groove Prod 12in
34	LOVE MEETING LOVE, Level 42	Polydor 12in
35	WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah	Roket 12in
36	IN THE FOREST, Baby O	Calibre 12in
37	STEPPIN', Shakatak	Polydor 12in
38	CAN'T STOP THE MUSIC, Village People	Mercury 12in
39	COLORS IN SPACE/COME BACK JACK/HIGH POINT/WHISPER ZONE/HELL ON WHEELS/CARIBBEAN BLUE, Ramsey Lewis	CBS LP
40	TAKE YOUR TIME (DO IT RIGHT), The SOS Band	Tabu 12in
41	JUMP TO THE BEAT, Stacy Lattisaw	Atlantic 12in
42	LADIES OF THE EIGHTIES, 80's Ladies	US Uno Metodic 12in
43	LONDON TOWN/PETE'S CRUSADE, Light Of The World	Ensign 12in promo
44	JUST HOLDIN' ON, Ernie Watts	US Elektra LP
45	MY OLD PIANO, Diana Ross	Motown 12in
46	A WALK IN THE PARK, Nick Straker Band	Pinnacle 12in/CBS
47	MARIA, Gibson Brothers	Island
48	BRAZILIAN LOVE AFFAIR, George Duke	Epic 12in
49	ROLLER JUBILEE, AlDiMeola	CBS 12in
50	I'M YOUR RADIO, Chocolate Milk	RCA 12in
51	DON'T MAKE ME WAIT TOO LONG, Roberta Flack	Atlantic 12in
52	I HEARD IT IN A LOVE SONG, McFadden & Whitehead	TSOP 12in
53	YOU'VE BEEN GOOD/FAR OUT, Crown Heights Affair	De-Lite 12in
54	WIDE RECEIVER, Michael Henderson	US Buddah LP/12in promo
55	HOUSE PARTY, Fred Wesley	US RSO
56	TAKE ME IN YOUR ARMS TONIGHT/LOVE T.K.O./CAN'T WE TRY/FEEL THE FIRE, Teddy Pendergrass	Phil Int LP
57	I WANNA BE WITH YOU/CAN YOU GET TO THIS, Coltrane	US De-Lite LP
58	SUGAR FROSTED LOVER, Flakes	Calibre 12in
59	I WANNA GET WITH YOU, Ritz	US Posee 12in
60	SUMMER GROOVES, Mirage	Flamingo 12in
61	I JUST WANNA DANCE WITH YOU, Starpoint	Casablanca 12in
62	SPLIT DECISION/NOW THAT YOU'RE MINE AGAIN, Detroit Spinners	Atlantic 12in
63	D.I.S.C.O./YOU'RE OK, Ottawan	Carrere 12in
64	TAKE IT TO THE LIMIT, Norman Connors	Arista 12in
65	I'M COMING OUT/TENDERNESS, Diana Ross	Motown LP
66	HOW DO YOU DO/WE ARE BRASS/DO YA, Brass Construction	US UA LP
67	JOY AND PAIN/CHANGING TIMES, Maze	US Capitol LP
68	NO PROBLEM/NICE SHOT/UP COUNTRY, Sadao Watanabe	US Columbia LP
69	WAS THAT ALL IT WAS, Jean Carn	Phil Int 12in
70	MOODY'S MOOD/TURN OUT THE LAMPLIGHT/DINORAH/DINORAH/STAR OF A STORY (X), George Benson	Warner Bros LP
71	RESCUE ME/BOOGIE OOGIE OOGIE, A Taste Of Money	Capitol 12in
72	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU), YOU'RE SO GOOD, Narada Michael Walden	Atlantic 12in
73	FURTHER NOTICE, Larsen-Feiten Band	Warner Bros/US LP
74	NICE SHOT, Sadao Watanabe	Japanese Flying Disk LP
75	JOY/NANAVA, Michal Urbanik	US Motown LP
76	CAN'T HELP MYSELF, Kwick	EMI America 12in
77	PRIVATE LIFE, Grace Jones	Island 12in
78	SEND ME YOUR FEELINGS/SAMBA DE LA CRUZ, Terumasa Hino	Japanese Flying Disk LP
79	PARTY LIGHTS/BABY BABA BOOGIE, Gap Band	Mercury 12in
80	DO YOU DANCE, Rhyze	Epic LP
81	KEEP SMILIN', Carrie Lucas	Solar 12in
82	SAMBA DO MARCOS/DOWN EAST, Sadao Watanabe	Japanese Flying Disk LP
83	ASAYAKE/I LOVE NEW YORK, Cacioppa	Japanese Alfa LP
84	MORDE BOUNCE TO THE OUNCE, Zapp	US Warner Bros LP
85	THE OTHER WORLD, Judy Roberts	US Inner City LP
86	COSMIC CITY, David Matthews, Willie 'Beaver' Hale	Japanese Electric Bird LP
87	GROOVE-ON/PARTY TIMES, Willie 'Beaver' Hale	US Cat LP
88	YOU'RE A STAR, Starship Orchestra	CBS 12in
89	ULTIMATE MASTERPIECE, PJ's Latest Arrival	US VR 12in
90	CHAINS/YOU MAKE LOVE LIKE SPRINGTIME/FIRST CLASS LOVE, Teena Marie	US Gordy LP

# STAR CHITRE

1	BO DIDDLEYS A GUNSLINGER	Bo Diddley
2	THE IN CROWD	Ramsey Lewis Trio
3	STOP, WAIT A MINUTE	J Geils Band
4	LADY DOCTOR	Graham Parker
5	POLICE AND THIEVES	Junior Murvin
6	MANNISH BOY	Muddy Waters
7	BOOGIE CHILLUN	John Lee Hooker
8	TAKE THIS JOB AND SHOVE IT	Johnny Paycheck
9	IN MY OWN DREAM	Paul Butterfield
10	JUKE	Little Walter



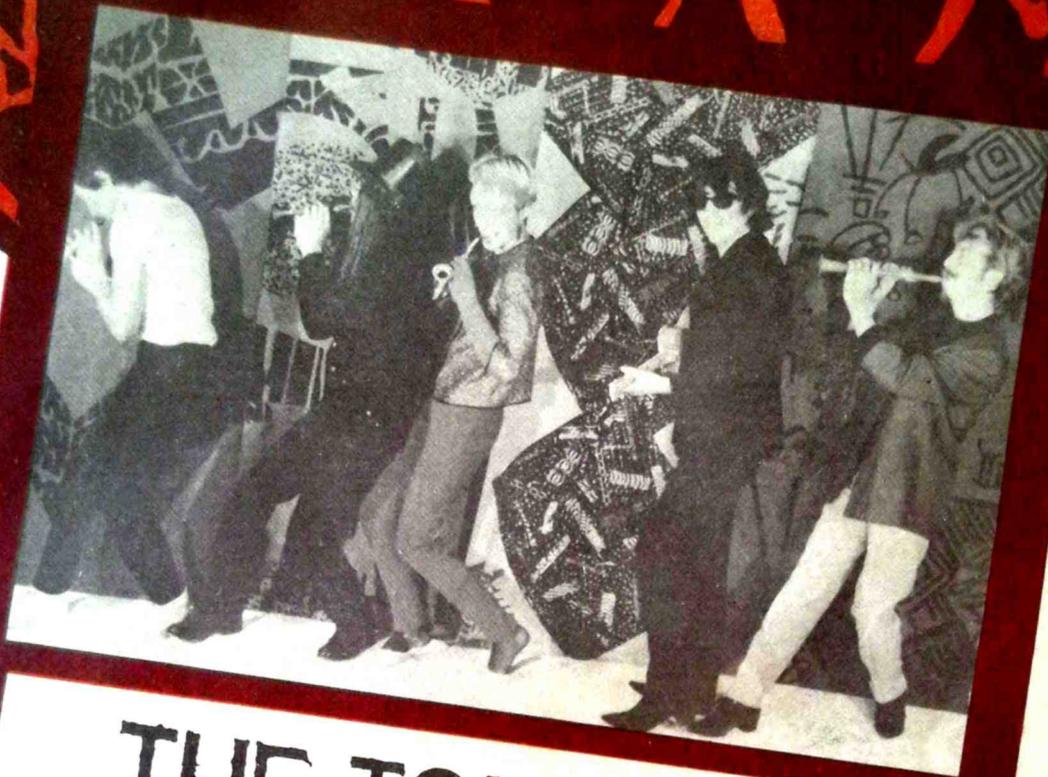
LEE BRILLEAUX OF DR FEELGOOD

# YESTERYEAR

ONE YEAR AGO (September 22, 1979)		
1	CARS	Gary Numan
2	WE DON'T TALK ANYMORE	Cliff Richard
3	DON'T BRING ME DOWN	ELO
4	IF I SAID YOU HAD A BEAUTIFUL LOVE'S GOTTA HOLD ON ME	Bellamy Brothers
5	STREET LIFE	Dollar
6	BANG BANG	Crossaders
7	MESSAGE IN A BOTTLE	B.A. Robertson
8	JUST WHEN I NEEDED YOU MOST	Police
9	ANGEL EYES	Randy VanWarmer
10		Roky Music
FIVE YEARS AGO (September 27, 1975)		
1	SAILING	Robt Stewart
2	HOLD ME CLOSE	DeLo Essex
3	MOONLIGHTING	Leo Sayer
4	I'M ON FIRE	3000 Volts
5	FUNKY MOPED/MAGIC ROUNDABOUT	Jasper Carrott
6	THE LAST FAREWELL	Roger Whittaker
7	HEARTBEAT	Shewadwyadwy
8	THERE GOES MY FIRST LOVE	The Drifters
9	A CHILD'S PRAYER	Hot Chocolate
10	I ONLY HAVE EYES FOR YOU	Art Garfunkel

TEN YEARS AGO (September 26, 1970)		
1	BAND OF GOLD	Freda Payne
2	TEARS OF A CLOWN	Smokey Robinson and The Miracles
3	GIVE ME JUST A LITTLE MORE TIME	Chairman of the Board
4	YOU CAN GET IT IF YOU REALLY WANT IT	Desmond Dekker
5	THE WONDER OF YOU	Elvis Presley
6	MAMA TOLD ME NOT TO COME	Three Dog Night
7	WHICH WAY YOU GOIN' BILLY?	The Poppy Family
8	MONTESO BAY	Bobby Bloom
9	BLACK NIGHT	Deep Purple
FIFTEEN YEARS AGO (September 25, 1965)		
1	MAKE IT EASY ON YOURSELF	The Walker Brothers
2	SATISFACTION	The Rolling Stones
3	TEARS	Ken Dodd
4	I GOT YOU BABE	Sonny and Cher
5	LOOK THROUGH ANY WINDOW	The Hollies
6	LIKE A ROLLING STONE	Bob Dylan
7	A WALK IN THE BLACK FOREST	Horst Jankowski
8	ZORBA'S DANCE	Marcello Manderli
9	EVE OF DESTRUCTION	Barry McGuire
10	LAUGH AT ME	Sonny

45 Hours 2000



# THE TOURISTS

NEW SINGLE

**"Don't say I told you so"**

MCP PRESENTS  
**THE LUMINOUS  
TOUR OF  
GREAT BRITAIN**

SEPTEMBER  
19th CITY HALL  
NEWCASTLE

20th APOLLO  
GLASGOW

21st CAPITAL  
ABERDEEN

22nd ODEON  
EDINBURGH

23rd CITY HALL  
SHEFFIELD

24th ASSEMBLY ROOMS  
DERBY

26th GUILDHALL  
PORTSMOUTH

27th RAINBOW  
LONDON

28th ODEON  
HAMMERSMITH

30th GAUMONT  
SOUTHAMPTON

**OCTOBER**

1st COLSTON HALL  
BRISTOL

2nd NEW CORNISH RIVIERA  
ST AUSTELL

3rd ODEON  
BIRMINGHAM

5th ST. GEORGES  
BRADFORD

6th APOLLO  
MANCHESTER

7th DE MONTFORD HALL  
LEICESTER

8th SPA ROYAL HALL  
BRIDLINGTON

10th EMPIRE  
LIVERPOOL

11th HEXAGON  
READING

12th ARTS CENTRE  
POOLE

13th UNIVERSITY  
CARDIFF

14th UNIVERSITY  
EXETER

17th UNIVERSITY  
LEEDS

18th UEA  
NORWICH

20th STADIUM  
DUBLIN

21st ULSTER HALL  
BELFAST

**RCA**