RECORD MIRROR

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STING
Assistant Editor/Photographer/Letter Opener/Teaboy/Regatta de Blond/Very Famous

ANDY SUMMERS
Special Projects Editor/Reviewer/Gofer/Chauffeur/Tax/Exile/Silly Leaps/A Bit Famous
ROD STEWART will be playing a 14 date tour of Britain at the end of the year as exclusively revealed by Record Mirror two weeks ago.

The dates, which start in Ireland (the first time Stewart has played there) are part of a massive world tour which begins in Stockholm next month and finishes in Los Angeles next September. It features Rod's permanent touring band and a specially designed stage from America.


**QUEENA WEMBLEY**

QUEENA will be playing a short series of dates over the next few months. The band, who have just completed a sell-out tour of the National Exhibition Centre on the Hits & More tour, will be appearing at Wembley Arena on October 13th, 14th, 15th and 16th. Tickets for the Wembley Arena shows are already on sale. The band are currently playing in the International Arena in Birmingham which they are selling out at a tremendous rate.

Tickets for both shows will be available from Queen GP Promotions and all usual music outlets. Please check your tickets for 'Wembley Stadium 1981' and 'Queen's Christmas'.

**JOE'S BEAT**

THE JOE Jackson Band release their third album 'Beat Crazy' on October 16, produced by Joe himself at Island Records Basing Street Studios.

The full track listing is as follows:

"Beat Crazy: One To One" "In Every Dream Home" "A Nightmare" "Mad At You" Side two: "Crime Don't Pay" "Someone Up There" "Butterfly" "I Gotta Pretty Boy" "Shadow of the Night"

The band's new single will be "Mad At You".

**JON'S SONG**

FORMER YES vocalist Jon Anderson, steps back into the headlines in October when he releases his new album 'Song" which is set for Island Records and released in the UK. The album has been on the road tour to much acclaim.

The album will be released on October 17 preceded by a single 'Some Are Born Which is off the album. Anderson is also setting up a world tour to release his new LP and next year his studio band is expected to play the nucleus of his upcoming tour. British dates are announced shortly.

**OZZY ADDS**

OZZY OSBOURNE's Blizzard of Ozz have added a further 18 dates to their British tour following venues from October 27, Wembley Arena Box Office, Standing £12.50, Seated £13.50. Tickets for the Ticket OffiVirgin Megastore 12, Abbey Road, N13, Malvern Winter Gardens, Malvern, Leisure at Leisure, 132, Birmingham National Exhibition Centre, Birmingham, 2:00p.m. - 6:00p.m. (£12.50). Coventry, 2:00p.m. - 6:00p.m. (£12.50). Blackpool, 2:00p.m. - 6:00p.m. (£12.00). Piccadilly Records, Piccadilly Walk, L6 9AD. (£11.00). Leeds, £11.50. 2600 booking fees will be charged at all outlets except the Box office. Tickets to be available from October 12 and are available on request. Tickets for the UK tour are £12.50/11.00/10.00. Tickets will also be available by post for "Wembley Arena 1981" and "Queen's Christmas" please post requests to Queen GP Promotions and allow three working days.

**RUMOURS**

The New Order of the Music business, to the exultation of the many who have never been heard of until now. Rumours has been on the road for the past two years, and their name is now spreading like wildfire. Rumours have recently released a new album 'Flash And Blood' and are currently on tour in support of it.

**TULL'S TWO**

JETHRO TULL's only British appearances this year will be at the Royal Albert Hall on November 27. The concerts will be the first at a major venue since 1977 and the first British dates to feature the new band members. Tickets for the shows will be available from the Box office at the Royal Albert Hall and from all usual outlets. Ticket prices are £14.50/12.50/10.00.

**HAZEL TOUR**

HAZEL O'CONNOR star of 'Breaking Glass' will be touring in November and is also lining up some dates for a tour of America. Hazel will be back in Britain for the reissue of her album 'Breakfast in America'. After Christmas, the music business being less noisy than at other times. The band are planning to tour the USA in Spring 1981 and there is a possibility that some more British dates will be added.

**COOK 'N JONES**

THE PROFESSIONALS, featuring ex-Cliff Richard singer Joe Cook, are launching their new album 'Breaking Glass' which is available now and was released on October 12.

**JOE NICKED**

CLASH singer Joe Strummer was arrested by Special Patrol Group officers on October 13 at his home in London last Monday. Several substances were confiscated from the apartment including Pan Am, marijuana and various drugs.

**ASH SPLIT**

MAITIN TURNER is rumoured to be leaving Ash. According to former Wishbone Ash keyboardist and current Ash member and bass player Turner was leaving the band. His absence was noticed at the Ash tour of the UK and it was revealed that he was due to tour with the band in the near future.

**LENNON BACK**

JOHN LENNON and Yoko Ono will be releasing a single 'Starting Over' in November which is scheduled to release an album 'Double Fantasy'.

The album comprises seven songs 'Working Class Hero', 'A Day In The Life', 'A Hard Days Night', 'Carnival Of Life', 'The Sun', 'A Day In The Life' and 'A Hard Days Night'.

**ROXY REGRETS**

ROXY MUSIC are not looking for a new drummer, although Paul Thompson confirms.

Their publicist, Simon Puxley, told Record Mirror that Thompson has not left the music business entirely, despite a report earlier this week. Thompson will appear on a new Roxy music paper later this week.

The paper also confirmed that auditions for a new drummer would be held for Thompson's replacement, and issued a statement that Thompson was not leaving the tour management.

"We're not looking for a new drummer... we were not going to have gone about it in that manner. We don't know who issued that statement, although it was not made by us.

"Daft Roxy Music release a new singles on October 24 Entitled 'I Just Want To Make Love To You'. This is taken from their recent album 'Flash And Blood'.

**JOHN BONHAM**

JOHN BONHAM, the Led Zeppelin drummer, was killed in a car crash on October 25 near his home in the English countryside. Bonham died of a double cerebral contusion and a head injury which were caused by an accident in which he was involved while driving his car. He was 22 years old.

**IRON MAIDEN**

Iron Maiden's new single 'Women In Uniform' will be released during the week. The single was recorded in Europe with Olaf, the band have announced that they will be back in the UK for a tour in November.

**HIGHLY ACCLAIMED**

The Alex Band and has been highly acclaimed by music critics. His new album 'The Ballad Of John Bonham' has already received glowing reviews in the UK and USA.

**THE KRAZE**

A new band have been making waves in the UK and have recently released a single 'Say You Love Me'. On October 10. And an album is due for release shortly. The band consists of three members, all of whom are under 21.

**CAPÍTOL RECORDS**

Are releasing an album by the band called 'Gettin' Down'. The album features Oliva Newton John and Cliff Richard and is due for release in November.

**THE E.F. BAND's new single 'Devil's Eye' has been released and is currently performing in the UK. The single was recorded in London and is due for release shortly. The band includes five members, all of whom are under 21.

**PRESSING PROBLEMS**

Several pressing problems have been described in the new issue of Record Mirror.

**MOTOWN**

confirmed that Stevie Wonder will be releasing a new single 'My Love' in November. The single is due for release in November.

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THE DANCE BAND: THE DANCE BAND: have added some more dates to their tour. They are Derby Blue Note October 1, Newport Sloeaway 15, Warwick University 24, London Music Machine 33, Keele University November 9.

HEADHUNTER HEADHUNTER, who are in the process of releasing their first single on JSP records. Night Time Lady, have added some dates which start Horneam Floral Hall October 3, Doncaster Greenfield 4, Hull Charleston Club 11, Goole Station Hotel 17, Lincoln Crown Hall 21, Hull Wellington Club 25, Cottingham Civic Hall 17, Hull Kurschner Theatre November 2, Shitfield Penguin 8, Scarborough Tattoo Club 14, Hull Elydice MC 15, Bradford Precious 16.

THE PROFESSIONALS

THE PROFESSIONALS


THE SPRINTERS SPRINTERS, who are releasing their second album, will be playing three London shows at the beginning of October, at the Hope and Anchor Oc- tober 2, Dingwall's 3, Hall Moon Henne Hall 4. They are currently in Britain recording their second album.

RELENTLESS STEREOTYPES RELENTLESS STEREOTYPES: whose double album on October 5, will be supporting Q-Tips on all dates of their British tour.

JOSEPH K JOSEPH K. go into the studios next week to record their next single "It's Kinda Fun". It will be released towards the end of November with some London dates to follow. Meanwhile, they are playing at Glasgow Gig's October 5, Edinburgh Nic Club 19.

THE CUTEZENS THE CUTEZENS, who have just signed to Epic Records, have their debut single scheduled for October. They will be touring the country along with fellow London group TV2 in October. Their third single "Daily Hero" will be released shortly. Dates are: Ayres Pavilion October 1, Leicester Assembly Rooms October 9, Bournemouth Polytechnic 4, Plymouth Polytechnic 8, London the Venue 11, London School of Economics 15, Southamton University 19, Swindon Barnet Rooms 14, Middlesex and Home Country Club 13, London Midlands Polytechnic 16, London City University 20, Southampton University 21, Paisley Runcage 12, London Fufu Greyhound 29, Hull Well-ington Club 23, Leeds Feds Club 30.

THE UNCERTAIN THE UNCERTAIN, who recently signed to Polydor with their new single 'Swimmer', will be starting their Polytechnic October 2, Braintree College of Education 9, Reading University 4, Wakefield Unity Hall 7, Manchester Raffles 9, Durham University 16, Manchester Polytechnic 11. More dates are to be added.

JENNY DARREN JENNY DARREN: will play the London Venue on October 10 to coincide with her new album 'Jenny Darren' which is released on the same day.

TOYAH WILCOX TOYAH WILCOX is featured in the current ad for "Sugar And Spice", a new play which opens at the London Royal Court Theatre October 4. The play tells the story of Sugar And Spice, the boy who comes to live with the girls. Australian Band Australian Band release their new single on November 5 will be supporting Cheap Trick at their new record Meismerized Odeon on November 9.

LITTLE BROTHER LITTLE BROTHER, who are at the London University on October 18.

ANOTHER PRETTY FACE ANOTHER PRETTY FACE will be touring the country along with fellow London group TV2 in October. Their third single "Daily Hero" will be released shortly. Dates are: Ayres Pavilion October 1, Leicester Assembly Rooms October 9, Bournemouth Polytechnic 4, Plymouth Polytechnic 8, London the Venue 11, London School of Economics 15, Southamton University 19, Swindon Barnet Rooms 14, Middlesex and Home Country Club 13, London Midlands Polytechnic 16, London City University 20, Southampton University 21, Paisley Runcage 12, London Fufu Greyhound 29, Hull Well-ington Club 23, Leeds Feds Club 30.

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A

S THE nearest I've ever come to being athletic was the hour I spent at school thumbing through the British Medical Dictionary for a new disease to get me off hockey, it was with some trepidation that I set off for the Starlight Room Roller Disco in salubrious Hammersmith, accompanied by Stewart Copeland.

Actually, not just Stewart Copeland because by the time we got to the place we were like a char-a-banc party down from Scunthorpe for the World Cup. This impression was added to by the sheer volume of Mr Copeland's voice and general demeanour. He has that rampaging boyish confidence shared by many Americans, especially when they're away from their native land. The kind of people who spot the House of Parliament and wonder if they could take one home for future.

We also made an effort to have at least one person looking a trifle disconcerted (now wrong we were). Carol, DJ Chris Hill's girlfriend, came with a piece of what looked like melted Durex spread across her body and white cowboy boots. Upon arrival we realised that our visions of puce ostrich feathers tripping the light fantastic around a myriad of flashing lights were a little off the wall. In fact, it's a large barn with a wooden floor, around which circulates a million little boys in track suits doing about 70 miles an hour. If it looks a bit like an outtake from Mandingo meets Rollerball, it was expected to see Raquel Welch oko in with spikes on her bazonzas at any moment. From the transcended expression on Stewart's face so did he.

And this was before we even got our boots on, which, can take several years if you're not frightfully dexterous and, because they're horribly unfashioning. I refused to wear any. Consequently, I spent the rest of the evening being transmogrified on a great half-up rolling uncontrollably around the place. For beginners they have a sort of hardwood surface which you use to clout, huffing and puffing and going beetroot red from the strain of walking like a rejected member of Kiss. Bob Geldof and Stewart heaved their way across the hall and then spent the rest of the evening clutching a wall near the bar limbering up. Chris Hill, who brought his own special customised roller skates (imported from LA with flashing bulbs on them), spent whole evening propped up at a pre-dawn sale, scoffing large portions of ice cream soda and looking at girls' bottoms tall out of their shorts. If nothing else there's a lot of that about Naturally, I feel that Bob, Chris and Stewart's reticence is due to their modesty about their obvious inborn talent for disco dancing.

In the meantime I'd already fallen flat on my chaps (and I wasn't even wearing skates) tripping over someone's foot! Sonja Kristina had whizzed around the floor several times and Carol was being dragged around, albeit gracefully, by several seventeeen-year-old. One thing I noticed standing there like a gooseberry was that very little dancing goes on except by a few dedicated chaps (wearing skimpy shorts and light bulbs on their whistles) in the middle of the floor flexing their thighs in time to the music. The rest of the punters who take in a sort of rumba, and occasionally a chain of about 29 of them, all flat on their backs and roll at high velocity towards the crash barrier around the edge of the rink. It's a little like the Grand National, you fall at the first fence, everyone jumps on your head.

As I've said, one doesn't go to the roller disco for a fashion parade. I spoke to the manager of the Starlight Room for a while and he said they'd had a fancy dress recently. I asked if they'd all dressed as Sebastian Coe which went down like a lead balloon. He told me that this particular place has proved so successful that there are now plans to open a new hall on two floors in another area of town. Apparently it would be a little like the New York Roller dome where Cher had her last year and wore leopard patterned roller skates.

By this time the whole meaning of life had been discussed by Bob and Stewart, and Chris was beginning to whizz along the crash barrier around the edge of the wall. I felt quite fed up and was wishing there was somewhere I could go and just fall on it, hoot, hoot. They all told me that girls needed to wear knee and elbow pads or else you come out looking like you've been in a scrum with the Welsh team.

Bob then floated past me on one wheel with his other leg in the air. Whether this was accidental or not remains to be seen but it was thoroughly impressive. Stewart said he was proving hard to keep his ankles straight and the boots became quite uncontrollable after a length of time unless you are moving all the time, which none of our little party was too keen on. Keen? What am I saying? Chris, Stewart and Bob had made their initial wild skate up the pathway to the bar and stood there for about an hour like they had no other mortals.

Then we all went home and watched Diary Of A Mad Housewife, Stewart said he identified with the husband. Then I went home and watched Home and watched someone kick people about on the video, which rounded off the evening for a cheerful note. So until next week.
Holland Park Comprehensive, London.
By Ronnie Gurr

HAVEN'T HAD so much fun in years m'dear! Come 20 minutes to four and boys and girls come out to play, or rather, come out to hear the Skids play. In a concerted and laudable venture The Skids are taking the music back to the kids. Anyone with brat brothers and sisters will know just how tiresome it is that these minors can't get tickets to see bands at the local Tiffany's or wherever because of pooh-pooh licencing laws. On the Skids' latest trek around these sceptered isles, the band will take in the usual Odeons, and play at local schools during the afternoons. Discerning pop kids can catch the band at a chosen educational institute in Doncaster.

OCTOBER
10 Sheffield Poly
11 Loughborough University
12 Liverpool Rollers
13 Dublin Trinity College
16 Belfast Ulster Hall
17 Glasgow University
18 Newcastle University
19 Ayrv Pavilion
20 Edinburgh Tiffany's
21 Keere University
23 Coventry Poly
24 Manchester University
25 Bradford University
27 Plymouth Fiestas
29 Exeter University
29 Southampton University
30 Southend Odeon
31 London City University

NOVEMBER
1 Chelsea College London
3 Queen Elizabeth College London

DINDISC

ALBUM AND CASSETTE
INCLUDES SINGLE 'SUBURBAN DREAM'

Martha and the Muffins
'Trance and Dance'
Some of the credentials that Andy used on Stewart and Sting to bamboozle his way into the group.

One of the neat things about being a pop star is that you get to jam onstage with other pop stars.

Out on parole: a rare moment from the past, as a rude boy called Sting makes a guest appearance on Joe Strummer's head during one of The Clash's most intense photographs. Strummer escaped with bruises. Sting is still suffering, informed sources say, from a severely dented ego. And he gets to meet stars like Siouxsie after the gig.

A disappointed Debbie Harry being ejected from Police's private armoured personnel carrier.

The Lone Ranger and Silver.
THE POLICE
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THE NEW ALBUM
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"DON'T STAND SO CLOSE TO ME"
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I F I were a sexist sort of person, I'd start this by telling you about how handsome, tanned, wonderful, etc., Sting looks in a pair of shorts and a T-shirt. But as I'm not, you'll have to imagine all that on your own.

Instead I'll tell you how we got off to a bad start because (a) he asked me which part of Wales I come from (b) his dog Steerpike looked as if it might casually rip my leg off (c) Sting loyed with a wicked looking flick knife throughout, eventually using it to dismember a number of your letters to Mailman, and (d) I told him that Northumberland used to belong to the Scots anyway.

Having got all the hostilities out of the way and having discovered that Steerpike is just a big softie I set about, on your behalf, trying to find out what kind of person Sting is. It wasn't easy. In common with his companions in the exclusive club of top level rock stars, Sting gives nothing of himself away. He fends off leading questions and stops short just when you're getting to interesting bits.

He is protective of his wife and son, his privacy, his own feelings and all of this hardness is a shield around him. He's supremely confident of his own abilities and is an inscrutable sort of chap — well, at least until he's done Mailman. He is aware of the effect he has on his fans and reacts accordingly.

With his family, he is about to move house; but hopes that the fans don't find out too soon where he's living. It's been a problem.

"I get bothered a lot by fans and in a sense it's flattering. It's nice having someone come up to you in the street and ask for an autograph," he admitted. "But when a queue starts, well you can't turn round and say, 'I can't do it.' It's a real hard to handle. They just want to be able to say, 'I've met somebody famous.' It's understandable, but it's hard to take sometimes. Especially when they come to the house."

Neither are you likely to spot Sting, or his wife Frances at any of the record business ligs, or all gigs.

"I'm not interested in the music business," he told me. "And I tend to stay out of the gossip columns."

If he does ever do anything outrageous, we won't find out about it.

"I go wild sometimes. I get drunk occasionally, but not every week. I got boisterous, out of order, but I never let it affect my working situation. I don't take social drugs and my only vice is my motor bike."

If you think he sounds like a responsible husband and father, well that's exactly what he is. He and Frances have a small son, Joe. Frances is an actress. I asked Sting if he didn't sometimes feel that he and Frances were in competition as far as careers go. He smiled, having heard the question before.

"My wife is a real actress. I've had no experience beyond a couple of cameo roles in a couple of movies. I've never had to sustain a role through a whole film. I'd love to take it. I've got the nerves and cheek to do anything. The ability to perform is almost instinctive."

"At the moment, I'm a personality I suppose; well capable of a starring role. But acting is peripheral to my life."

Since acting the part of the Ace Face in 'Quadrophenia', Sting has been offered many other parts. But so far, he hasn't agreed to do anything. The band is taking up too much of his time to allow for filming schedules. What about the much talked part in the next James Bond movie? What happened to that?

"I'm not doing it. It would have meant a loss of credibility as regards films. I just didn't want to be in the movie. Although I got some publicity out of it at the time."

I was a bit thrown by the frank way in which he admitted using the publicity, but maybe I'm not used to such honesty. Or to be kinder to other rock stars, to such a lack of naivety.

"To have done that film would have been a mistake," said Sting. "It would have been fun — but has Oddjob worked again? I'd like to do something serious. I've been offered parts in films about music but I turned them all down, so they've stopped coming. I'd like to do something meaningful."

Being a pop star for the next 10 years isn't something Sting regards as "meaningful" — although he enjoys it now I asked if he took advantage of the Inland Revenue's offer to retire rock stars at 40 if they keep working to that age.

"I couldn't do it that long. Absolutely not, it's silly. My ambition is to grow old gracefully. Being a rock star at any age is a dream for thousands and probably more so in the area he comes from.

"Tyne saves all exactly clichéblock with employment and to school leavers there, it must seem as if Sting's cracked it. But the Inland Revenue in Newcastle may have a few memories of one of their ex-employees."

"I almost got the sack from there," recalled Sting. "I hated it. I tell total bloody, had four hour lunch breaks, left early, never studied for their silly exams. But the Civil Service is practically the only work in Newcastle. In many ways we (the Police) stand for escape from that situation."

Teaching was a job he enjoyed much more. Though, as his pupils were primary school age, he didn't experience the noble passion of the Police's new single: 'Don't Stand So Close To Me.'

"That's an imaginary story, but it's a real situation," said Sting. "I taught briefly in a secondary school while I was training and some of those girls of 15 and 16 can be very attractive. The boys would want to beat shit out of you and the girls would want to f-k you. I hated my own teachers when I was at school. They were old bags."

The remark slipped out, unheeding of Sting's usual care in matters of public relations:

"Some of them might read Record Mirror," he said, speaking for himself. "So if he hated school so much, why did he become a teacher?"

"I saw a limited area where I could influence people for the better, create the environment of learning, opposite to the way it was taught, having tables hammered into me."

"I was caned a lot at school. We had a disciplinary master — Father Walsh — who was there just for discipline. Go to Father Walsh for six of the best. The cane is painful and humiliating. After four, you were crying. It's inhuman. We were caned for very trivial things — arguing, fighting, breaking a window."

But surely he was one of the fortunate ones: he went to college, passed exams, got a job as a teacher. He's more a lot of kids that ended up on Tyneside. I wouldn't say lucky, though, luck hasn't got much to do with Sting. What he has, he's obviously worked and planned for.

One thing he didn't plan was being on the dole for a year, after giving up his teaching job. When it became obvious that music was taking over as a main interest, he decided to give up his job and concentrate on his band.

"I was unemployed for a year and it was frightening and humiliating. I turned up every week for my E1 and had to keep a wife and a kid to support. But I don't expect much of the welfare state. The country doesn't own me any living."

Now, although he still has family in the North East — his Dad owns a dairy in Newcastle, a sister works for an airline and a brother is "between jobs" — he doesn't like going back very often.

"It's too depressing," he said. And my advice to my brother would be to leave job, salvation and financial reward? This article is for the army and a sort of your own rock band and get out of the dole queue. It can be done..."
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A SOAPBOX OPERA
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FOOL'S OVERTURE
TWO OF US
CRIME OF THE CENTURY

On A&M Records & Cassettes
In a Dublin studio, he's 'only' had one day in England free of band commitments but globe-trotting begins again on October 12.

"I'm not giving you a lot, story," he explains. "But our lives are so diverse with events that we've always three places behind ourselves, juggling time between making films, albums, going on the road and so on."

Who dictates the heavy workload?

"The manager Miles Copeland, perhaps, or the record company?" Miles and company want us to do it, so does the group itself. If you're trying to cover the whole planet (an ambition which is well on the way to being achieved) it takes most of the year to get round. The life we lead can't go on forever."

When a man has been in a band that has sold almost seven million albums in the last two years, it's difficult to sympathise. But Andy's situation could be different. Not only is Sting the acknowledged frontman, but along with Stewart he is credited with writing most of the songs. Since the drummer is also the manager's brother, I'd have reckoned Summers the odd man out. Yet the very thought startles him.

"Sting and Stewart don't write together," he remonstrates. "We all go into the studios with basic ideas and sort of juggle between us. We're a group and work as one, you can hear that."

"But," he continues, "all allowing confidence to get better or worse, we're not just three bland goons who go along in parallel harmony. We have differences on lots of things and the friction is part of the business, part of the make-up."

That The Police are a trio he finds particularly helpful. "One of us might feel strongly about how a part of a song should sound and be able to persuade the others. Naturally, if one gets out of order, there are the other two."

"Better than being up against three�" and means we can reach decisions together, you know."

"It's the competitive instinct which is crucial. Andy's bargaining power in his own band is rooted in his wealth of experience as a young man..." he was taught classical guitar between realising that music was his ambition which he was going to pursue through his phlegmatic genius. His ability to strike a balance between rearing his potential as a vocalist and his talents as a musician. His band's commercial sound must be a part of the pleasure, but we're not so keen."

When a band has built up and hopes to record for a solo album. If he uses time booked for a solo album, he's "turning his back on us."

What seems simple to put on requires a lot of thought and feel. Like the space in the music. You've got to make it in advance sometimes to give you an ability to attract the right audience."

The band was to make it stand on its own two feet musically, not because I felt uncomfortable using a lot of the old stuff. Stewart had his ideas, Miles had their ideas, but it was that."

It was this "stuff" which got the band tagged as having jumped on the punk bandwagon, even though they weren't checking out the punk bands. "I don't want to be political rhetoric of the time, in their efforts to draw us in a wave audience, how come they didn't go the whole hog and start raging about anarchy and riots?"

"I think we were old enough to realise that music isn't the power to change the world -- except perhaps where it makes people think for themselves."

He goes on to say that the band has been praised for doing that. "Since we've been successful we've come from kids who've been in the streets. That the band has been inspired by it, it's come up from nowhere. I guess it's the enterprise idea of people building a picture of us gluing our record sleeves together. Being"... as someone..."

If this sounds like so much blowing of one's own trumpet, it should be pointed out that Andy is happy to play the game bragging that his band is simply an axeman. Success hasn't gone to his head. He's a young man, a proudly young man of its material fruits.

One of these is the polyphonic sound of which is given in his new music room. Like the Yamaha 350 on the lawn outside, it was a gift from the manufacturers. Endorsing product is just one of the fringe benefits of being in a band. But it's a heavy responsibility, not giving you a laugh, not too funny when you're a singer."..."

After an amusing session on the quay-side which included persuading a flock of nuns into posing with our hero, we went to visit some of these -- a large, cheery family with seven kids. Since Summers hasn't got round to buying a new car, it was a good opportunity for us to see the new video on Top of the Pops, which she's got to see."

While basked in the glory of hearing Mike Head announce that 'Do It', the band's seventh single since God-knows-when, has reached Number One, he was up against it with all the trouble involving signing the older children and their friends to the new roller disco in Cork.

But such is the price of fame that a place with the same page meant he managed to arrive just in time. "I was playing the rink was closing down. Being a VIP, however, meant that within minutes the lights were switched back on for the party piece of the place's history."

His display was a good example of the competitive instinct which exists within The Police. As her husband glided round, nonchalantly mooning and hurling his carthage into the crowd, Kate told us that he had never skated until seeing Stewart wheels into the studio one day. A similar situation surrounded the band's camel racing activities in Egypt. None of the group had ever seen such beasts before, let alone being in the unstable, and the very idea of one of them checking out in front of the others caused all three to put rump to hopping.

More comfortably was Andy's Austin whichwa snatched from the disco. Having forgotten to check into the hotel, A&M had booked for us, Andy and Kate offered to put us up for the night.

Fortunately for them, some hefty duty had caught our room, a tip from the front desk that they've exchanged before Summers returned, having swapped his glasses for his "reviews."

The ride back to the airport the following morning was like an excerpt from a 'Carry On' film. Charmingly ripping me off to the tune of nine quid for a 20 minute ride, the driver described how it was only wealthy people who lived in Kinsale. Folks with boats and holiday homes where they left the central heating on all the year round.

And he'd remembered, like the tour guide he reckoned he was, 'there'll even a man in one of them pop groups that's moved in the photograph and I guess he'd been wrong -- he was rather than paupers in a news story.
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CHAOS is persuading an otherwise
realistic idea to have a crack at the
 Singles page. It increases when
such a person forgets to mention
he's without record player (!) and
the first one he arranges to borrow
won't work. Further problems arise
when he's promised to make a
prestige appearance at an Irish
roller rink and has so little journalistic experience that he
expects towards conscientiousness.
So much so that he's still scrabbling
away "neatly" the increasingly
watchful eye of your trusty reviews
editor at 3:30 in the morning.
Oh, and there's also the small
matter of early deadlines which this
novel procedure involves. So if
you're still up after about the latest
45s from rave ravers like Status Quo,
Supertap and The Passions, you'll
see us next week. MIKE NICHOLLS

THE SOFT BOYS: 'I Wanna Destroy You' (Armsaggedon).
I like the ending. The
preceeding song has a certain shackling charm
but lacks the killer feel that
was probably intended.

POLY STYRENE: 'Talk In Toy Town' (BPI). Which is
the best. to be enshirved
in a nightmare. You can't help but like her
whichever. Unfortunately I find this
record "quite pleasant" but a
bit nonchalant produced for
someone like Ms Styrene. Get back
to the more dangerous ground Pol.

THIN LIZZY: 'Killer On The Loose' (Cherry). HANDY - I'm sure Phil
has recorded this before - could it be
wrong? A lot easier to buy even
for devoted Thin Lizzy fans - Phil can
sing better than this. Still, it's product
right!

SKIDS: 'Goodbye Civilian' (Virgin).
Isn't it just a little too
repetitious? Sounds like fairies dancing in the
devil, goodness - maybe I'm not
really "into" - oh dear, I'm afraid it
just doesn't move me - like the
Beach Boys I'm sort of.

MODERN ROMANCE: 'Modern
Romance' (WEA). Jesus!
More fairyland dancing -
only with size nine boots this time,
more fairies dancing in the
devil - actually I mean wonder
of sense - unfortunately it
doesn't move me on this record
- actually so awful it's wonderful -
Are you serious, Nigel? (I gather
he's returned to their mutual
producer - Ed).

LINCHEL THOMPSON: 'Spacecabin'
(WEA). Yes, all the qualities of
a good lacing - so next time you're
feeling a little cosseted.

MONTY PYTHON: 'I Like Chinese'
(Charisma). George Formby could
have done this - a good group
we need them.

SUZI QUATRO: 'Rock Hard'
(Dreamland). Sounds like TOTP four years ago -
still it definitely rocks along
- thank god - the only one so far - I like it -
trivial but rocky "Tripp rock," yes that's it. Hey Suzi.

ORCHESTRAL MANOEUVRES:
'Enola Gay' (Disc). Note the
tricky aura wallpaper effect in the
middle - followed by an
outstanding percussion break
building to a soaring anti-climax
and then - oops, the records finished
oh dear - such mishapron should
be punished.

THE DAMNED: 'History Of The
World' (Chiswick). Oh Dear - what
happened, acid in the beer? The
Damned (one of my life groups)
have gone all psychedelic on this
one - it doesn't really suit them
- hints of early Floyd etc. Neverthe
less I think we can allow this
one pecadillo. They remain a force
to be reckoned with. Bu

THE THINGS: 'Pieces Of You'
(Impalas). Don't know much about
this group but this isn't a bad start
a bit undistinguished maybe
but should pay more attention in the
classroom.

JOHN COUGAR: 'This Time' (Riva).
Well, it sort of lopes along doesn't it?
like someone with one leg
shorter than the other - comy
guitar phrasing - disappointing as
the producer is Steve Cropper
still, maybe if one were hunkering
down over a cup of coffee in a
Tennessee truck stop

MATCHBOX: 'When You Ask About
Love' (Magnet). Oh yes, peacock
- unspirited, backward looking and
unoriginal - surely we've got past
this by now. If you want this sort of
'music' - go back and listen to
Buddy Holly, at least he had some
conviction.

QUARTZ: 'Stoking Up The Fires Of
Hell' (WEA). Spare me

ROLLING STONES: 'She's So Cold'
(Rolling Stones). Finally, here's a
record that manages to rock along
and be itself without attempting to
be ultra-heavy or fashionable - but
it is enjoyable and danceable in its
own right and yet once again
haphazardly exploits the age old
paradox of male and female -
which character are these guys?

SNIFF 'N THE TEARS: 'Poison Pen
Mail' (Chiswick). Interesting to hear
a space drum played with brushes
one point for brushes - not bad in
terms of overall atmosphere - a
sort of DJ Call B side - if only one
were hunkering down over a cup of
coffee somewhere in Tennessee.

MUSIC FOR PLEASURE: 'The
Venerable Rhymer'. Surprisingly - sort of
Orchestral Manoeuvres with
balls - yes, this one has promise,
keep going. What have you done
properly now?

ROCKY SHARPE: 'You're The One'
(Chiswick). Must be Bobby Vee on
pseudophine - surely! Nauseatingly
sincere and jolly - music for falling
horses.

GLAXO BABIES: 'Lit Entertainment'
(Cherry). I get your point -
thanks.

THE PROFESSIONALS: 'One Two
Three' (Virgin). You can see (hear)
why the Sex Pistols were so good,
this record blows everything else
away. Steve Jones gets a great
guitar sound and to me was the real
heart of the Sex Pistols - well done
boys - more.

CYCLONES: 'Having Such A Good
Time' (Samael). Daft but charming.

THE THewise: 'You Don't Live Here
Anymore' (Fridge). Strange
everything in just the right amounts
gets the point across through
a melody that plays on the heart
strings - good beginners - I
wouldn't mind playing this a lot -
could.

DATA: 'Fall Out' (Bellaphon).
Goodness, I thought it was Dr Who
missing - if it's one of the books
from saucer with his new lot. A
strong and compulsive record
with enough media exposure this
product could be meaningful
charismatically - shift a lot of units
and change the course of civilisation
as we know it - probably FG good
title for a song.

DAVE KELLY: 'Making Whoopee'
(Bellaphon). The introduction
was interesting as it only they'd done it
all the way through - instead what we
get - 15 seconds of "We-
show" - of course you could
then and three minutes of a totally
predictable "modular" performance
- will they ever learn?

WARRIOR: 'Don't Let It Show'
(Nabberth). Dear oh dear oh dear
- my buds can write better lyrics
than this - an incredibly dry
rhythm section accompanied by
pointless guitar - these sort of
demonstrations should be confined
to the toilet.

KILLING JOKE: 'Change Required'
(Malicious Damage). No thanks.
BROADEN YOUR HORIZONS

THE POLICE: 'Zenyatta Mondatta' (A&M AMLH 46831).

Reviewed by Ristborough

WHAT DO you do when you've hit the top and still got powerful momentum and you want to stay in the public eye, but there's not much left to do? The answer, according to guitarist Andy Summers, is to "explore the edges" of what has already been done.

"To me, this is the most exciting sound in the world," he says. "It's the sound of the future." Summers is referring to the new album, "Zenyatta Mondatta," which was released this summer. The album features a mix of experimental and traditional elements, which Summers says reflects the band's desire to push the boundaries of music.

THE POLICE, the quintessential rock band of the 1980s, released "Zenyatta Mondatta" in 1980. The album was a critical and commercial success, reaching #10 on the Billboard 200 and #17 on the UK Albums Chart.

The album features hit singles such as "Message in a Bottle," "Don't Stand So Close to Me," and "Every Breath You Take." It was produced by the band's lead singer, Sting, who was also the songwriter for most of the album's tracks.

"Zenyatta Mondatta" marked a departure from the band's previous sound, which was more traditional rock and roll. The album incorporated elements of world music, funk, and reggae, which reflected the band's global influences. Summers says that the album was "a big risk," but one that paid off in the end.

"It was a risk, but it paid off," he says. "We wanted to do something different, and it worked." The album's success helped the band continue its reign as one of the biggest rock bands of the 1980s, and it remains a favorite among fans today.

The album's sleeve features a photograph of the band members, dressed in casual clothing and standing in front of a Beach Boys-style surfboard. The image evokes a sense of fun and freedom, which is also reflected in the album's music.

"Zenyatta Mondatta" is a celebration of the band's creativity and willingness to take risks. It's a testament to the power of music to cross boundaries and bring people together.

Come on Stewart, who else has a better hairdo and up and what is he talking about?

we create suspense in the same way we throw the Koo-Kas, the Zutons and the Tribes of West Africa do. That may be the reason that though out of Sting's sub-conscious fit for so well.

It was here that Stewart Copeland revealed the popularity problem. Immediately after the show, the band gathered in the dressing room and decided it was time to do something about it. "The band has been around for five years," he said. "We've always been a bit of a niche band, but we've never really had a hit record."

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"Zenyatta Mondatta" is a celebration of the band's creativity and willingness to take risks. It's a testament to the power of music to cross boundaries and bring people together.
U2: 'Boy' (Island ILPS 9646)
By Chris Westwood

IF MUSIC has any real justification (other than its own spurious self-declarations; as "alternative" entertainment, as Art, etc.) other than to make us feel good about ourselves, to become a vision instead of a diversion; something more than a pup connection; to be a true, profound meaningful experience, then there is -- good on the band: all we have done is look at U2.

Things like love, optimism, mass media, are all surrounded by a post punk rock and roll that becomes (justifiably) mistrustful of self and society: the first part of the success of U2 is that he has been able to grow out of it; to go on to more than a mere protest of disguise.

What we need is rebellion against rebellion! What we need to do is U2. More than you could imagine. A world full of boxes, and U2 are slipping arrogantly through the centre, straight to the heart, they're growing up and it's thrilling: they're growing out, and it's numb-
ing.

'Boy' is textured, unexpected early move with Steve Lillywhite and Martin Hannett. That would've been Box Number One producing and U2 pushing their airy, demanding music towards new openings, into fresh light.

It's everything I didn't expect and everything I needed -- a record to place a bit of faith in; a record to lean on and learn from. Next to Echo & the Bunnymen's 'Crocodiles' it's one of the year's most significant releases: a restrained masterpiece.

A child's face stares out from the sleeve, mirroring the innocence, purity and curious wiring on the inside. 'Boy' is for, by and about young people, a clear-headed, headed song of experience; it's like a book.

The music flows big and bold from a layered, proud mix, not so much epic and emphatic, and 'I Will Follow' glints from end to end with urgent confidence and warmth. The sound is remarkable: me.

- songs like guitar, voice, bass lifted by a natural sense of purpose towards something joyful, something almost overpowering.

ZOOT MONEY: 'Mr Money' (Magic Moon Luner).
By Andy Summers

WELL I am overjoyed to see Zoot back on record and after hearing his new album its obviously well overdue. It's hard for me to be really objective about this record as I know Zoot so well. He is a truly human and more fun than just about anyone I know -- I learned a lot from him musically and he has always been great to play with -- I think he has succeeded in putting a lot of his qualities into this record.

Stylistically the record is soulful and funky which is the style Zoot has always been at and the old standard he has chosen to record here are well served. His choice of musicians was particularly apt and there are some lovely instrumental movements, including some stunning guitar breaks from Jimi Hendrix.

Zoot has four of his own songs on the record, one called 'Can I Get Closer To You', side two. On side two the song was 'Accentuate The Positive', an old standard that he has arranged in a very funky manner and made it work to great advantage.

Also the album opener, is nice 'n' swampy to coin a phrase. The other side, a couple of ballads by Zoot which he sings affectingy, a sandwich of 'Sentimental Journey' and 'And The Music Stands'.

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TOGGLE MCA

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4th Prestong, Guild Hall

9th Liverpool, Empire

6th Sheffield, City Hall

7th Manchester, Apollo

8th Hanley, Victoria Hall

11th Birmingham, Odeon

11th Derby, Assembly Hall

ESSENCE OF IRELAND

Zoot Money: 'Mr Money'

On Tour With

September

20th Bradfords, St George's Hall

1st Newcastle Upon Tyne

2nd Sunderland, Mayfair

3rd Middlesbrough, Town Hall

4th Preston, Guild Hall

9th Liverpool, Empire

6th Sheffield, City Hall

7th Manchester, Apollo

8th Hanley, Victoria Hall

11th Birmingham, Odeon

11th Derby, Assembly Hall

SHANDY 'Shandy' (Dreamland Super 3944 267)

By Gill Pringle

DREAMLAND IS probably an apt name for this new American record company fathered by Mike Chapman and Nicky Chinn.

In Shandy, they have an excellent female vocalist whose bannahsearing vocals could win any hearts. Her only problems are, a decided penchant for writing 'street tough' songs and a producer who doesn't realise the implications of this.

'Fight the lonely hours with a midnight ride Dodge the rats on the highway'. See, what I mean? It's not 1980 now, and it simply doesn't wash, which is a shame because her singing is effectivialy dramatic and the turning it over with band rock 'n' roll melodies doesn't help much either.

Someone ought to wake up from their little dream before a promising career is grounded.

The Cover of this debut album shows Shandy with rainbow coloured hair, looking very unlike the traditional/rock artist. I'm sure her potential could be stretched to encompass more than standard LA rock 'n' roll.
THE PLASMATICS: ‘New Hope For The Wretched’ (SHIF SEEZ 24) By Ronnie Gurr

TO SAY the Plasmatics are unattractive would be akin to stating that Adolf Hitler had a slight personality problem. The Plasmatics make one think that one’s parents and peers were right all along about the sound, noisy degeneracy called rock. The Plasmatics, to use their own vernacular, suck a big one.

America, traditionally a veritable home from home when it comes to welcoming industry, produced the Plasmatics, yet Great Britain’s Tumbleweed scooped all American charts. Siff, they saw coming and you should have known better. The Plasmatics certainly are trying. They and mentor Rob Swenson have taken an apparently logical extension to Kiss and Co. Only, The Plasmatics still against the wall type overkill is as outrageous as a Nolan Sisters’ set at the Batley Variety Club. Kiss succeeded due to their gauging of, and pandering to, the whims of the Great American dream that elevates megamouthed heavy metal to divine manifestation levels. The Plasmatics take throaty bastardised hard rock, speed it up (without any artificial stimulants either it sounds like, for chrisakes!) and arrive back in 1976 London – sixth on the bill at the Vortex – with no great difficulty nor a profit. In short, the album is a dead bloody loss.

Things ain’t all bad. I liked two sustained guitar notes on the end of the unique rendition of Bobby Darin’s ‘Dream Lover’. Wendy O’Williams’ gasping vocals are, one assumes, meant to sound vaguely erotic and should bring back fond memories to anyone who ever suffered from acute constipation. The girl and I use the term loosely, also wield a mean machine gun on ‘Corruption’. This seems to be the artistic zenith of the platter.

Shucks. How can you resist a band that writes a line like “Expose my brain, huh, it feels good” (‘Test Tube Babies’). When they’re called The Plasmatics’s easy. For one look forward to seeing them live. You’re a sucker for crowd participation numbers then run out and get your hand grenades now. You’ll be doing us all a favour. Star rating? Don’t insult my intelligence and I won’t insult yours.

WENDY O: a neat machine gun

PAULINE MURRAY & THE INVISIBLE GIRLS (Illusive 2394277). The TEARDROP EXPLODES: ‘Bravest Man’ (Mercury 6539395). By Chris Westwood

Through its history and claims for years, a prisoner of what most people believe “the constitutive” pop, simple, direct and meaningless is the way — except it shouldn’t be.

Pauline Murray’s return to the forefront follows a period of legal / contractual wrangling, and is marked not only by its distance from Perenbation but by its distance from almost anything else: ‘Pauline Murray: The Invisible Girl’ to Martin Hannett what U2’s ‘Boy’ is to Steve Lillywhite — it’s brought out the best.

If, for instance, the charts had Pauline’s ‘Time Slipping’ or ‘Sympathy’ instead of The Piranhas or Sheena Easton, I’d be far less confused by the way things are going.

‘Sympathy’ and ‘Time Slipping’ are spacious, graceful things that cut deeply and can’t be shrugged off. Take of the most addictive Abba and the most positive Joy Division, and these songs have an effect, something between a little bit more and very pretty. But ‘Time Slipping’, especially, like a hammer, pulling out all the pop stops and pushing them through a nagging, inescapable melody should be a number one single.

The Invisible Girls’ sound is as flexible as its membership. (Buzzcock John Maher and Durutti Columnist Vini Reilly are here, among numerous others), notably on side two’s ‘Drummer Boy’ and ‘Mr X’ whose rhythm thrust off tangents. Hannett’s drum snap is there, generally directed and injection all around with purpose and power but it’s also among the most warmest, most tenderly worked, providing the airy, breathy support a voice like Murray’s cries out for. It had to happen.

Side one throw popstones against a vulnerable, driving ‘European Eyes’ with its adenalin rushes and ‘Screaming In The Darkness’ with its broken patterns and loose ends. Those last two movements set the whole record through a range of landscapes, from the melody-mystique, room to breathe, it falls into place happily, automatically, and falls out through ‘Mr X’ and ‘Judgement Day’, probably the most powerful moments of all.

Both ‘Pauline Murray & The Invisible Girls’ & ‘Killimanjaro’ have arrived with perfect timing. The Teardrop Explores, I fear, before the chance. The first Teardrop LP is fraez, cut-about and re-recorded in parts, steeped in the crucial twists that dominate the Pauline Murray record it’s finer moments, but the whole beat up. Busy keyboards and Julian Cope’s curious vocals that go ‘The Museum...’ are all indicate its potential. But ‘Kilimanjaro’... Songs like the Bouncing Babies and the dreamy ‘When I Dream’ are acutely personal, but open enough to invite questions; the same can’t be said of the Teardrop. Dzz is a gorgeous pop but with all exits blocked.

...& the Invisibles ++++++
The Teardrop Explores ++++++

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Suzi Quatro's

NEW SINGLE

Rock Hard

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WOULD much rather have interviewed Garry Bushell or Nick Kent, but the last couple of weeks. I'd sooner that S., R., and his media kit aren't sitting idle. It's your job as journalist to get the story, not sit there feeling sorry for yourself. The whole idea was to tie in the Scottish scene and to let the band be on the road singing. I imagine you're a bit intricate about some things, but it wouldn't be any of you I'd bother with. I can imagine that you're interested in the Scottish scene and that you're a bit intricate about some things, but I really couldn't care less about any of them. The only thing I care about is the price of a ticket. I tell you what, I'll buy a ticket for you to see the band and I'll let you know how much it costs. I don't care if you miss the gig you can go over and see it. That's probably one of the things that was said to me. I imagine you're a bit intricate about some things, but I really couldn't care less about any of them. The only thing I care about is the price of a ticket. I'll buy a ticket for you to see the band and I'll let you know how much it costs. I don't care if you miss the gig you can go over and see it.
MICHAEL SCHENKER refreshes the parts other guitarists can’t reach

DANTE BONUTTO gets to the bottom of him.

Schenker Group, and with his much publicised departure from UFO, he’s now a true rock giant, and an eminence grise of rock music. UFO’s much anticipated album, ‘Obsession’, was eagerly awaited, but has now been released to much critical acclaim.

On stage last week, Schenker, as usual, was in top form, his playing as fluent and inspiring as ever. With his usual blend of技术 and charisma, he brought the audience to their feet with a thunderous performance.

Favouring neither the manic walkabout approach of Angus Young or the quasi-religious atmosphere of Gibbons and Moore, Schenker’s playing is a masterclass in its own right. His fingers dance across the fretboard with ease, his style a perfect blend of technical brilliance and musicality.

Schenker’s influence is evident in the playing of many younger guitarists, and his impact on the rock scene cannot be overstated. His name is synonymous with quality and innovation, and his contribution to the world of rock music is immeasurable.

“Of course, it just becomes a habit. You drink because you know you’ll feel better after.”

The result of the call, however, was an invitation to join the band and as he was already a member, he decided to accept.

It was a mistake. His relationship with Mogg continued to deteriorate, and he began taking tablets to help him cope mentally. Within 15 months he’d left and rejoined Scorpions. This liaison, however, was no more fruitful than the last for although he let rip on the bar, it was all too late. He was now ready to accept the offer.

“Obviously the language was a bit tricky,” he recalls, “but it was all new and exciting and to begin with anyway I was too busy practising to worry about anything else. After six months or so, though, I started to understand a bit more. I began to think, what do they mean, why should I wonder if it’s something good or bad, and slowly of course I came to see what sort of a character Phil Mogg is. After that things became a bit more comfortable, and drinking helped to keep me calm.”

Healy, though, pressures within the band built up to such an extent that even alcohol couldn’t help and soon after the completion of ‘Out’ album he left without warning, fully intending to renounce his fretboard antics for good. Strangely enough, after a few months a local bar’s manager Will Wright to help tie some of them up.

Depressed and disillusioned, he sold all his worldly goods and then along with his girlfriend (later to become his wife) they were now separated took off for Marselles, Barcelona and finally Munich. His sudden departure was though had obviously left quite a few loose ends and so after a week he phoned his old manager Will Wright to help him tie some of them up.

The result of the call, however, was an invitation to join the band and as he was already a member, he decided to accept.

It was a mistake. His relationship with Mogg continued to deteriorate, and he began taking tablets to help him cope mentally. Within 15 months he’d left and rejoined Scorpions. This liaison, however, was no more fruitful than the last for although he let rip on the bar, it was all too late. He was now ready to accept the offer.

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afraid of what could happen to me because what I went through in the hospital was like the worst thing you could get more or less.

"Whatever the reason, though, I'm finding it really easy to live without alcohol now. I don't even touch a drop anymore because I'm an extreme person and a little bit wouldn't do me any good but I don't think I could have gone through the whole thing with UFO without it. I was very young in those days but now I'm much stronger mentally and there's just no way I'll start drinking again.

Indeed, today, Schenker's only contact with alcohol is a small bottle of brandy that he keeps in his room for "Entertaining ze chicks" but that doesn't mean he regrets or bemoans any of his past excesses.

"I think that nothing I've done in the past was a mistake because if you've learnt that something's no good you'll never do it again. It was important to go through those experiences and, anyway, it's not in my character to say, oh I wish I hadn't done that because whatever's done is done and that's it."

... the steely blue eyes were still fixed on the door but there was no sign of the broads. My instincts told me that they'd blown us out and I guess he felt the same.

"All ze chicks in zis country just like pop or disco, none of them like rock," he sighed, "But it will be better in America." I put my 45 back in its holster and walked across the hall. The girl at the desk fluttered her eyes and the waiter wished me goodnight. I still didn't trust them but Michael Schenker... yeah, the kid was definitely alright.
DON'T SAY you weren't warned. How many times have I told you to write some decent letters to this page? Come on now, how many? This week, I handed over the letters to Sting, who was not thrilled to take over as puzzler. After he corrected my typographical errors, he started on your letters. And the ones that were too horrible to be published were ripped apart with his flick knife.

Over to you Sting...

MANY SINGLES nowadays are badly pressed and are often seriously scratched during transit. Take the long running saga of a single I bought two years ago. Even then, the single cost me slightly more than one week's pocket money and so not many singles came my way. I bought this single, and when I got it home it jumped in at least eight places. I took it back the next week and explained that it was badly scratched. The shop assistant played it on the shop's expensive hi-fi equipment, and although it didn't jump, it didn't sound too healthy. When I asked for a replacement, she said it must be the stylus on our record player, and made such a fuss! I felt the shop feeling a fool and had never gone back since.

Since then, we've got a new stereo and a new stylus — and the record still jumps. In my opinion, it's easier, cheaper and safer to tape the sounds from the tranny and I would certainly do that against the law than waste money on faulty records. I've noticed that it's usually the bigger record companies that produce the faulty goods. Small companies seem to take more care and pride in handling records. Also, where I buy my records, those on their 'Needle of the Month' seal (Good Vibrations) are only 90p as opposed to £1.10 elsewhere. All their albums are at least £5 cheaper than Boots. It's like a wonder that record companies are losing money when they're charging astronomical prices.

A Swindled consumer, Derry

always find that a 51p piece sallotipped to the end of the stylus prevents any jumping on the record. So, if you don't want to waste 50p hold the stylus firmly to the record during the play until the record is well and truly scored.

MESSAGE IN A BOTTLE?

COULD SOMEBODY please tell me what to expect when I'm writing cryptic messages on the sides of bottles and throwing them into the end of the song and the beginning of the letter? Most of the records in my collection have a 16-year-old message that reads: "I was lost in the middle of a lake.

"A jammy dodger is being fed up with the noise."

I'm 15 and am I being a prostitute at 16 years of age. I've always had a crush on the editor of this page and would love to meet you. I'll love to meet you on Alperton Station at 5pm on 10/10/83.

Jane the Rave.

I have fed this letter to my dog, 'Sleepie' and he has rejected it so I have sent it on to Winolab with the guarantee. You should not worry about this problem as it causes eczema and Leggierne disease. My advice is not to stay in cheap Spanish hotels and stay at the same hotel. "Still, at least we have the sun shining?"

"It is all very nice isn't it?" BA: Who is Johnny Friun anyway? It's all very funny isn't it? I hope somebody can explain.

Sandra

DON'T say it's me being impossible in a job. Johnny Friun is my third cousin.

AFTER CAREFULLY scrutinising your acidiic replies to compassionate correspondences, I felt moved to prepare this beautiful illustration of your good self. Vaughan Stace, Oxford.

*You've obviously seen me without make-up.*

VAN'S THE MAN

If it's worth the exertion run to buy your last publication just to witness the truly ignorant comments of Mr. Ritchie concerning Mr. Van Morrison's recent work, "Common One." To quote: "Take a bow Messrs. Wordsworth, Coleridge, Blake and the unknown poet to England" where we discover that Common One is a "bit greenery on the front, but the bird is going with it." Fool! Little wonder he despises you all. Oriental "getting it together with my true countrymen?" You Philistine, "Common One" is faith in Christianity — and the song has class written all over it, a truly "real" work. Van Morrison has, yet again, produced an important piece of contemporary Art that will stand in decades to come and be as relevant then as it is now, just as the statements of "Messrs. Wordsworth, Coleridge, Blake and Eliot" are relevant now. You really ought to be taken out of masse and give a real crate in Art history before you are allowed to write anything public again.


*V Van Morrison would agree with you.*

WE'RE SORRY

TO ALL who were at the Specials' concert at Newcastle Mayfair on Thursday, September 10th. We would like to comment on the behaviour of the majority of boys who were on that is a follow to suit low, throwing full grace, glories red rag to the same. We have been mistaken by Newcastle United football fans, since we have just been on a night out by United's other and worst football clubs. Those people were obviously not there to see the Specials and thought only about their band, but did do much agg as possible. Both groups had to fight a battle that was not so obvious, but from the moment the support group stepped onto the stage. We have been a band to ranked alongside the hodgson who have already pressed the Specials and the Specials' group cut out oste from their next tour. Unfortunately, it was not for the people like us who did go to enjoy the music, we personally could not blame either of those two groups that made us so... DAVE and DAVE, Choclate, South Durham. I am a large group of people you'll find a couple of arseholes. Why don't they just stay at home with their mummies?

YOU'RE SORRY

I am writing to you that I am utterly disgusted with the half-witted and moronic reviews of Gary Numan's 'Telekon' album. It is a sad fact that he is being forced to make records because he is paid £1.10 by his record company and he therefore does not get to enjoy the music, which is a shame. I am sure that you are a good person yourself and that you would enjoy the music as much as I do.

Dee and Dave, Choclate, South Durham.

*Dee and Dave say: we are not arseholes.*

KISSED OFF

I THINK Gene Simmons has given Diana Ross a lot of money to say she is getting on with him, so I'll sell more records — that's my theory. Remember me. Buggles Boyfriend, or Water Tower.

I think they should kiss and make up.

REVOLVER

COULD YOU be a revolting person this week? Is this who we are today? I'm Van Morrison, who are you?
I'm a keen amateur photographer and also a regular concert goer, but find it difficult to take photos of some concerts because of what is called "copyright" or contract clauses. (Must have something to do with Miles Copeland - Ed) of your artist in contrast, photographers attached to music papers have no problem in taking pictures.

There seems to be a contradiction in the attitude of different venues too. Some, such as Southport, Gaumont, are prepared to throw you out if you have a camera, while, in my experience, others, like Hammarsmith Odeon, will let you photograph freely, although they ask you to stay in - your seat. Is there any way I can get a photographic pass for concerts? I'm not trying to go in for free, but just want a pass to allow me to carry out my hobby.

Photos of Pink Floyd and Gary Numen Frenside would have been a great reminder.

Chris, Camberley

- Contrary to popular superstition, music press photographers have a magic pass which allows them to shoot at every major gig. No such golden passport exists. Their advantage over the amateur snapper is that their name is known, their work has been published, and they do have, for better or for worse, a number of music business and record companies contacts built up over months or sometimes years. They often have to hassle record companies and concert promoters for permission to take photos; even when it fairly certain the pics will be used in print.

Technically, anyone who wants to shoot at a major concert without fear of having the camera confiscated until the end of the performance, (and all management reserve the right to impound your camera), should have permission from all the promoters in the line-up, the band's management and the venue. If you're an unknown whom simply wants to stock - up your portfolio you can hear it's not likely anyone's going to chance getting permission are slim, though you approach all the promising promoters. Record companies do have a limited number of press passes for individual gigs, but these are usually allocated only for advance to the professional or semi-professional photographer. The promoter, the band, and the record company can usually set up a date to pick and choose, often because they want to see only the flattery photos of the group in circulation.

Following the official route to those hot shots is likely to be pavered with obstacles. Suddenly the amateur is left with the option of snapping away regardless, hoping the worst won't happen. One top photographer who started from scratch suggests buying a front row seat and working from there if you're really keen. Pub and club gigs don't present the same problems. Fortunately, it's some consolation to know that while the management can remove the film if they wish, they are obliged to return your camera at the end of the performance. Meanwhile, any amateur can develop the hobby at the expense of local bands. If the pictures are good, the music papers, always short on photographs of new bands may use them. As long as your name and address is clearly marked on the back, you'll be paid and credited as and when a shot is used, and then you're on your own.

WORK WITH HANDICAPPED

I'm 15 and thinking of working for the mentally handicapped when I leave school. How can I do this? What kind of qualifications will I need? Daren, Reading

- The three main areas involving work with the mentally handicapped are nursing, teaching and instructing and residential services. All involve an interest in people and basic training in a practical and academic level.

Nursing. To start course as a state - registered or state - enrolled nurse, you'll need to be 18, with minimum of two "O" levels, the more the better (state - registered), or have a good general education, including some "O" or "A" levels, (state - registered). Under a CES, you may count as "O" levels, and at least one science subject, including the biology helps. Training in nursing nursing, involving work with the mentally handicapped, can start when you're 16, and is a two year course. More information from The Nursing And Hospital Careers Information Service 121/3 Edgware Road, London W2, (Tel: 01 402 5296).

Teaching. You need A level in two "A" and "O" levels, or equivalent. English and maths is essential to be a place at training college. A teaching certificate of two to practical work or further qualifications. Liverpool Polytechnic runs a joint course in state - registered nursing and teaching the severely mentally handicapped.

People who're qualified in crafts, in building, with 16 years' service in the Forces, for instance, can also find jobs as instructors in centres for their handicapped.

Social Services: You can study for a certificate of qualification with five "O" levels, or apply later, with a degree. For full facts, write to The Central Council For Education And Training In Social Work, Information Service, Derbyshire House, London WC1, (Tel: 01 278 2455). Or, you can work, in your spare time, on a voluntary basis.

Talk it over with your careers teacher at school or with your parents to see your possibilities. To decide whether this

Problems? Write, in confidence, to "Help", Record Mirror, 48 Long Acre, London WC2, stamped addressed envelope to ensure a personal reply.

is the area for you, there's no reason why you can't try out working as a volunteer now. For details of where you could in locally, write to MMID, (National Association For Mental Health), 22 Harley Street, London W1, (Tel: 01 837 5741). The more experience you have, the easier it will be to find a job in the future.

MECHANIC

I'm interested in working as a garage mechanic, but the garages I've tried say they don't have any jobs available. Can you take the City and Guilds exam in advance of starting work, and if you have a job. This is what I'd really like to do to get qualified, say John, North London.

The unemployment statistics are bleak, but keep on trying. There may be another garage in your area which is willing to take on an apprentice.

What else? There is one Government - backed motor vehicle workshop in North London, based in Camden, offering a year long training scheme to a limited number of applicants. The North London Motor Vehicle Workshop, run as a commercial garage, has 35 places annually for trainees who do practical work four days a week and spend the other on day release studying for the first part of the City and Guilds examination. Most of the people who successfully undertaken this scheme, pays a standard Government rate of £23.50 a week, eventually find jobs. The workshop is run as a commercial garage and the work you do is equivalent to the first stage of your apprenticeship, leading to another two years of study before taking the final examination.

But the waiting list is long. Ask your Careers Service to put you on the list. Both girls and boys can apply, but you'll need to be aged between 16 and 18, and registered as unemployed for at least six weeks before qualifying for an interview.

LICENSE

Section 73, 1968, 1972.

Knott Bennett of Walsall wrote enquiring about how to get a copy of any material from the radio or record.

As most of you may or may not know 2351 AM/FM radio stations or record clubs. The Mechanical Copyright Protection Society (MCP) used to publish a list of material restricted in August this year. So only material which has been released at or yet expired actually hold. Section 26((2) of the performing rights, offers no voluntary, the MCPs discovered that there is a considerable number of people applying for material which may be on your station. The reason they can't guarantee a copy or future. If they succeed, they could be selling a very large amount of material.

The minimum cost of printing and sending licences out. The Mechanical Performing Rights Society (MPS) which represents all the record companies, pays a licence fee for each record issued. If they succeed, they could be selling a very large amount of material.

LOU REED

Is the only Lou Reed fan in Britain? (JOURNEY) - Hayley, Hereford

You may be disappointed for in fact he's not a fan. The more successful he becomes, the less music by other people which he listens to. It's definitely illegal.

FAN CLUBS

(MARVELOUS) - Sally, Southend

Asking to see JOURNEY played the music on your fan club address, which you want to know more about the members of the band. Their fan club address in America is 8917 Mountain Avenue, Hendersonville, Tennessee. 37075. P.O. Box 414, San Francisco, California 94111.
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**T.40 MOTORHEAD**

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**DEPT RQ2**

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POLICE
Don't Stand
So Close
To Me

Some people they call me Jack
Some people they call me insane
And I don't even know her name
I might be looking for you anywhere you may be
For there is something I've got to do
To your honey
And it's between you and me

Now you might think it's funny
Or maybe it's a joke
But you've got plenty of reason
to worry honey
Cause you wouldn't stand a hope

CHORUS
There's a killer on the loose again
There's a killer on the loose again
A ladykiller on the loose again

Now I'm not trying to be nasty
Or I'm not trying to make you scared
But there's a killer on the loose
Or haven't you heard
He's been walking around this town
Just about midnight
Yes, that's Chinatown
That's right
That's right

Now you might think I'm messing
Or you don't exist
But honey I'm not jesting
I'm a mad sexual rapist

Repeat Chorus
I'll be standing in the shadows of love
Waiting for you
Don't worry your zipper
Cause you know I'm Jack the Ripper
Now don't wait, don't

There's a killer on the loose again
Standing in the shadows
A ladykiller on the loose again

That's right Jack
A ladykiller on the loose again

There's a killer on the loose again
Standing in the shadows
A killer on the loose

There's a killer on the loose again

I'm not trying to

CHORUS
Loose talk in the classroom
To hurt they try and try
Strong words in the staffroom

The accusations fly
Be no use
He sees her
He starts to shake her cough
Just like the Ripper
That book by DON AYER

CHORDS:
Words and music: Phil Lynott
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THIN LIZZY
Killer On The Loose

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WHAT'S NEW? Faces who may take or break this week include the title known 'Son Of Stiff' package, heavily privileged the latest stuff from the slingshot. Any Trouble, Joe Jackson and the Dirty Looks, and The Epics, at Norwich University of East Anglia (Friday). Nottingham University (Saturday). The first, which coincides with the release of the new single reissue of the 'Vive Le Rock!' this was at Derby Assembly Rooms (Friday). Manchester Apollo (Saturday), Edinburgh Playhouse (Sunday), Liverpool (Monday) and Dublin Grand Cinema (Wednesday). Meanwhile, their controversial compositions, the Dead Kennedys continue their debut British tour, covering Sheffield Lead Mill (Friday). Manchester Polytechnic (Saturday), Blackburn George King (Sunday), and Luton And District Machine (Wednesday).

And the follow-up of latest album 'Beat Crazy', Joe Jackson plays it again, ticking-off an extensive club and concert hall quintet at Coventry (for the Rank). Much more from Joe Jackson and the Dirty Looks at Llandilo Gleno Ballroom (Monday), and Bristol Colston Hall (Tuesday).

From the load of reggae roots, Lincoln Thompson & The Ansell Centre and Peter Tosh (keyboard), and McCoy Max, (drums), opening their string of dates at London's Venue, Victoria, moving to Edinburgh University (Tuesday), before joining the 'Beat Crazy' package at London Hammersmith and Manchester Apollo later in the month. And Salaam Specialist Mann, Jimi Hendrix hits the bars of London's Dominion Theatre (Sunday).

Skids UFO, and The Tourists are still buming up the long loading thing. It's the one-to-one UFO live tour lead guitar Michael Schenker who concludes his multi-date marathon at Manchester City Academy (Thursday). Check em out before you go, and see the listings for the full set.

**SUNDAY**

**OCTOBER 5**

BLACKBURN, King George's Hall (54550), Dead Knees, Sanguine, I Scream, 5.30pm. £3.75.

BRIGHTON, St George's (25153), Tourists / Berenice, 5.30pm. £6.

CROYDON, Jazzies, Star, London Road, Croydon, 8pm. £9.50.

EDINBURGH, Playhouse (003 3966), Creation (1), 8pm. £7.20.

LEEDS, St George's Hall (12015), John Coli, 8pm. £7.

**TUESDAY**

ABERDEEN, Raffles (55002), Creation Revolution Specials, 7.30pm. £6.

LEEDS, St George's Hall (12015), Joe Jackson & The Dirty Looks, The Ex. £8.50.

LONDON, Marlborough Hotel, 126 Shaftesbury Avenue, 8pm. £2.50.

LONDON, Green Man, 147-149 Hatton Garden, London, 8pm. £2.

LONDON, The Venue, Westminster, 71 Frith Street, London, 8pm. £2.50.

LONDON, White Lion, Pimlico High Street, 8pm. £3.

RUGBY, The Crossroads, The Crossroads, Trowbridge, 7.30pm. £3.50.

SOUTHWOLD, Rooster, 28 High Street, 8pm. £3.

TUESDAY 7th OCTOBER 6.30pm

**SUNDAY**

BOULTON, Temple (2350), The Inmates, £3, 7.30pm.

BATH, Panther, Emotions Picture, £3, 7.30pm.

BRISTOL, Empire, £3.50, 7.30pm.

BIRMINGHAM, Institute, £3.50, 7.30pm.

BRISTOL, The Cathedrals, £2, 7.30pm.

CALLING, UK (12630), £2.50, 7.30pm.

CANNON, £3, 7.30pm.

CASTLEFORD, £2.50, 7.30pm.

CHELTENHAM, £3, 7.30pm.

CONWAY, £3, 7.30pm.

DARTFORD, £3.50, 7.30pm.

FINTON, £3, 7.30pm.

HADLOW, £3, 7.30pm.

HAPPEN, £3, 7.30pm.

HAYLE, £3, 7.30pm.

HUNTER ST, £3, 7.30pm.

JAMIE, £3, 7.30pm.

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TUESDAY NIGHT, London Dingwalls, Music Machine Blitz
By Stewart (I'll see everything if you want me to) Copeland.

I WENT out on the town last Tuesday with a gang of chums with the best intentions. I was going to see some bands I had never heard of before and write nothing but good stuff about them. Big bands can take duff reviews but fledgling groups need all the help they can get. It really hurts when you spend a day scrabbling with equipment and trucks, sound checking, getting nervous, and staggering through an hour of creative self abuse in return for some reluctant applause, 150 and one beer per member of the group, only to be slagged off by the press where all your friends can see it. So I was going to see to everything positive about these efforts by my fellow Musos and write something good for a change. I shouldn't have got my hopes up like that, going for gold on a Tuesday. I won't mention any names but I saw two groups and they were both terrible. Awful.

At Dingwalls, the band was a common or garden four piece, bass / drums / guitar / singer and when I arrived the singer was screaming "KILL, KILL, KILL KILL KILL!" with hopeless enthusiasm into the PA. "Witty lyrics," remarked Jools Holland, in whose 1952 Buck I had arrived. The singer must have had some kind of rapport with the crowd who were respectably numerous and politely attired, but at that moment they were pogoing in the classic strangle - thy neighbour style.

Sonja Kristina, known not only for her great beauty but also for her good taste in music, (having discovered me) was able to maintain her comradery supportive positivity for about two and half numbers, which must have been about 20 minutes, before her lovely, almond shaped eyes glazed over. The band were sporting the Old Etonian / Hitler youth look and had song titles like 'The Black Cat', 'Crashing and Smashing' and 'Dressed'. I think the song titles were important because some of them, like 'Rising From The Dead', were announced twice at the beginning of the song for ominous effect, shouted repetitively between the song with very little supportive verbal detail in between, and intoned again at the end in case you had lost your thread. I was able to stand it for about 40 minutes before giving up and heading for the bar. I was in a mental struggle, still trying to rationalise something. Anything, positive about this group of idiots, when I ran into brother Miles, who seemed to be prepared to face reality.

"This group IS terrible," Miles had a pair of foxtails in low and they both said, in unison, "Loud!"

The Music Machine was empty, about 20 people or so and from the street it at least sounded musical. But as soon as we got in the bar player, who had a handle bar mustache, tight blue jeans, cowboy boots and who picks his guitar with his fingers, launched into a bass solo. He went "tanka twanka Blerta Blerta".

Sonja looked at me, I looked at Miles, he looked at Jools who had been eying up the two foxtails and we all made a spontaneous and unanimous lurch for the door. But as soon as we got in the bar, people were everywhere. Schenker: "You mean you missed me?"

STEVIE JONES: "I was in the bar!"

Michael Schenker Group
Odeon, Hammersmith
28 January

CHUNKAHUMPA
OEWYOWVA
TOWLLUBVABONKA
ZONKABAP
HUNH!

BRODOOOOOOOOOGINGWING!

RACKANT
WWWWWWWWWWLILL:
"QQUAAAAAAAAGHHHNN!

MICHAEL SCHENKER
GOTTAHAVAHU NKA
MICHAEL SCHENKER

Well there you go, I was only looking forward to seeing Cozy, who I had last seen drumming in his own group, Cozy Powell's Hammer, before I even joined a group. He always had a thumping kind of charm and maybe tonight he would have some licks for me to steal.

Shift I had missed the gig. I'd been busy with work and seeing Cozy, who I had last seen drumming in his own group, Cozy Powell's Hammer, before I even joined a group. He always had a thumping kind of charm and maybe tonight he would have some licks for me to steal. Dear old Louisa was out of the bar where I met Lemmy of Motorhead. Lemmy and I always bump into each other at gigs and we always shout "HEYYO, HAYDAY, THINGREATYEHAYS EYES!" as we brush past each other for different vantage points. This time he tells me that Schenker was great. Cozy was great and the bass good. The general gossip in the bar was favourable.

Steve Jones' girlfriend said "Crap!" Steve Jones said "I dunno, I was up there." He also said he is in a band called Snag who are great. I hope that's not old news.

I observed one band being very enthusiastic about the new Motorhead LP which is as valid a review as any.

Well, there you go, I missed the gig but you got to read what Steve Jones had to say if Jeff Beck was there, I missed him.

"I've just about had enough Copeland, the door's that way. If you want a piss, it's on the left."
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**ELVIS COSTELLO / STRAY CATS**

Rainbow, London

By Mike Nicholls

A CUTE double - header, a match seems to have been made somewhere on the Rainbow, you might say. On one level both acts are hip, the Stray Cats' erratic rockabilly dive - tally neatness with Costello's jumbled cut - and - paste approach. Whereas the Cats limit themselves to a bygone age, Elvis dissects his influences and subverts his backing band's ensembles according to what he's at into them. While at the core of the set comprising new material, there were some intriguing directions for his new vinyl assault: A side - step into classic stylin' pop — 'You Never Be A Man' was a dead ringer for Cilla Black's. Anyone Who Had A Heart: or the heavy drum sound most recently evidenced by such nobodies of New York's Power Station studios as Deee, Dee and Royal.

After the usual intro of Elvis strumming over some solemn Steve Naive keyboard figures, some of the old numbers were dispensed with almost indecent haste. 'The Beat' and 'Temptation' maintained the

ELVIS COSTELLO / STRAY CATS

**BEGINNING**

Debbie Harry

Blondie

calendar offer

**PICCADILLY DEBUTS**

BEGINNING

Debbie Harry

Blondie

**RARELY A dull moment**

SPLIT ENZ

Hammersmith Odeon, London

By Dante Champan

**THE FALL**

STOP PRESS! A nifty 35-minute set (adhering strictly to the guidelines of their overwhelming MCA debut album) made it difficult for those who dared follow. Not so much for Quints, who once again impressively dropped their bat - backed Irish - tinged hard - rock guitars for the coming decade. Certain numbers took the band out of their regular groove - which Gillian never rose to the occasion.

Gillian's voice had little of the strident power of yore and almost inexcusably a siren taken as cues for self - indulgent solos from guitarist Bernie Torne (all style and little finesse) or keyboardist Coler - only instrumentalists to strike a sensible balance between band and soloists, they did at times overcome the general mass of noise and almost justified their genuinely warm reception.

**GILLAN/QUARTZ / WHITE SPIRIT**

De Montfort Hall, Leicester

By Mike Nicholls

Four dates into Gillan's '80 package tour and already it seems as if the band have some idea of what they're about. Only not one has had the benefit of a supportive spirit. While Spirit is the band in question and judging by their latest performance Gillan look ready to be announced as THE British keyboardist - with a hard - rock guitar for the coming decade. Certainly, the quintet's 35 - minute set (adhering strictly to the guidelines of their overwhelming MCA debut album) made it difficult for those who dared follow. Not so much for Quints, who once again impressively dropped their bat - backed Irish - tinged hard - rock guitars for the coming decade. Certain numbers took the band out of their regular groove - which Gillian never rose to the occasion.

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**JOURNEY**

Rainbow, London

By Phang

JOURNEY are a sophisticated American rock band — and they know it. With women screaming hysterically if one of the boys moved a muscle, it must do the ego a lot of good.

The lighting was perfect, the music was played to precision, but there was something too perfect, too precise that made me feel I was watching a play that had been rehearsed.

Iwo, Schon, lead guitarist, seemed to make it human, and that was only because he looked absolutely embarrassed (and surprised) when the spotlight focused itself on him.

Allie Perry has an excellent voice — he had the audience in the palm of his hand. Amongst rather too many mediocre numbers, Journey ran through a few of the tracks from 'Evolution', their new album, including 'Lovin' Touchin' Squeezin', which became a Top 10 hit and 'Too Late' — perfect harmonising on both.

My favourite number was 'Any Way You Want It', Journeys' new single, which got the crowd screaming, chanting, saying, 'Their solo encore opened with a Klaus Meine-type 'Do you like rock 'n' roll' from Perry, and ended with a bang.

The FALL

Mannin Arts Workshop, Sheffield

By Jack Bowker

The FALL are living proof of the power of the Press. More myth than substance, they are a journalist's

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THE EN

Audacious pop rhythms the men from down under instantly grew in confidence and were able to give full reign to their considerable musical talents. From a section titled 'Gripes' (bass) and Malcolm Green (drums), the foundation percussionist Noel Crombie adds a whole array of cacophonous sounds. Mostly the bands Tina and Neil excel on vocals and guitar respectively, while James Haggart masquerades as Edward Rayner lets his fingers do the talking.

And now that the Enz have auscultated their Australian tour, it's time to fully illustrate the quality of their music. This is left to carry the show but with old laces like 'Mistake' and 'See See Baby' standing shoulder to shoulder with the more concise pop appeal of 'She's Only A Pretty Face' there's another dull moment. This is the case throughout the show.
**DISCO DATES**

**THURSDAY** (2) Radio Medley's Dave Brown with guest Colin Hudd & Live links from Northampton last week's group, Tony Are, Roger Johnson & Dynamite. 8pm-12am (phone in on 01788 522180). In the Northern with French John with Douglas, Gary Sowden with Tony & Bob. Joe Johnson on Goodnight. Steve & Phil on Saturday.

FRIDAY (3) This Hill with King West & Andy. 8pm-12am. Live links from Darenth. Thomas Pyechnic Joe Youth has.(4) Super Nova with the Apartments, Chris Brown & Costas Smith jazz Funk Da Jazz. Also, live links from Aldingtons weekly as well as Monday, Sheffield Jazz Club. Steve, John & Tony will feature as top notch bands this week, Paul Milligan pops Caravell (phone in on 01788 681133) & Tony. Saturday (4) Chris Hill with King West & Andy. A new fancy with new sounds from the apartments, Chris Brown & Costas Smith jazz Funk Da Jazz. Also, live links from Aldingtons weekly as well as Monday, Sheffield Jazz Club.

**UK NEWIES**

**ODDS 'N' BODS**

CASTER: will not be long before the tendency to show off by wearing the best shoes on the first day becomes fashionable. (The Sunday Times)

**IMPORTS**

DAVID MATTHEWS & THE ELECTRIC BIRDS: 'Cosmic City' LP (Japanese Electric Bird SKS 1065). Dynamite stealthy-smashing haunting 'Wolf's Idea' (but jaunty) 105bpm jazz instrumental title - track linger with great David Gannom sax and Mike Maniwa vibes coming up a groove the loudest on this is Mike Miller's mind of Marcus Perrot's "Power Soul". Very much worth your while. (W:

**BAH & HERBS Punxak** (LP) 'Wolf Tax' US update PO-12439. Quite good, dense, textured romping 10bpm smoker on a well prevent different styles that are in this album. "Celebration" being an equally steady disrespect relax 10bpm warm up 'Lovely - (Go & Guy) a more strong imp intrusive gliding. (LP: TONY JUNE 1981)

**EVELYN - CHAMPAGNE KING: 'Let's Get Funky' (UK RCA PC 12169). Happily romping rippity 120bpm (break) 15-12 (dub) boom-pop animated singer now longer on 12" with useful long break. LIPS: INC 'Tight Purp' (LP: RCA UK Cassables NPL 7242). You're rock queen - Jackson. 120bpm swapper smoothly switches halfway into a surprisingly good instrumental groove with twisting symbols much stronger than the single (and promo) cut-outs. Improvised empty smoking 12bpm sublime vocalization of Ace's 'now Long', which kicks 'funkeywoof' into baldness.

**UK BREAKERS**

DEODATO: 'Night Cruiser' (Warner Bros 12"

**UK NEWIES**

BARBARA THOMPSON, long known as a hopscotch of swinging 12" single jazz-funk record and probably made more money than was probably available - that night is now over. Chris Hill East Anglian DJ Assn. A new 12-hour disc, with 24 member mobbies playing in rotation at Pensford and through the floor between 9pm (Friday) and 11am (Saturday), in aid of Cambridge Hospice. "It's a celebrating party" says Steve Brown. The label makes it 'Pink Monday' at the Embassy when something looks like being more fun than she was since '73. No wonder she seems to be more famous by now she was a singer!

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