

SPLIT ENZ • SPRINGSTEEN LP • PAULINE MURRAY

RECORD MIRROR

XTC GULLIBLES TRAVELS



FREE T-SHIRTS
DETAILS INSIDE

TEARDROP EXPLODES • ORCHESTRAL MANOEUVRES IN THE DARK

NEWS

Edited by ROBIN SMITH

RECORD MIRROR

TELEPHONE
Daytime: 01-836 1522
Evening: 01-836 1429

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosalind Russell

NEWS EDITOR
John Shearlaw

CHIEF SUB EDITOR
Simon Ludgate

ARTIST/SUB
Graham Stevens

REVIEWS EDITOR
Mike Nicholls

EDITORIAL
Ronnie Gurr
Robin Smith
Daniela Soave
Chris Westwood

SERVICES DEPT EDITOR
Susanne Garrett

ASSISTANT
Phillipa Lang

CONTRIBUTORS
Barry Cain
Malcolm Dome
Mike Gardner
Phillip Hall
James Hamilton
Alan Jones
Tim Lott
Gill Pringle
Paul Sexton
Billy Sloan
Paula Yates

PHOTOGRAPHERS
Paul Cox
Simon Fowler
Andy Phillips

IN AMERICA

NEW YORK
Ira Mayer

LOS ANGELES
Mark Cooper

JAPAN
Yuko Kano
Young Staff Co

MANAGING DIRECTOR
Jack Hutton

PUBLISHING DIRECTOR
Mike Sharman

ADVERTISEMENT MANAGER
Carole Read

ADVERTISEMENT REPRESENTATIVES
Geof Todd
Steve Nash

ADVERTISEMENT PRODUCTION
Ian Wood

TELEPHONE SALES MANAGER
Eddie Fitzgerald

PUBLICITY/PROMOTIONS DIRECTOR
Brian Batchelor

PROMOTIONS EXECUTIVE
Angela Fieldhouse

TELEX
299495
Music G

Distributed by Spotlight Magazine Distribution Ltd, 1 Benwell Road, London N7 7AX — 01-607 6111 c1980

MGM
Morgan Grambling Ltd,
Calderwood St,
London SE18 8QH

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40 Longwalk Road, London W6 2EJ and printed by South Eastern Newsprinters Ltd, Parkfield, Maidstone, Kent ME21 6GG

MOTORHEAD PLAY THE ACE CARD

MANIC SKULLCRACKERS Motorhead, release their new album 'Ace Of Spades' on October 20. Produced by Vic Maile at Jacksons Studios in Rickmansworth, the album contains 12 tracks and the listing is - Side One: 'Ace Of Spades', 'Love Me Like A Reptile', 'Shoot You In The Back', 'Live To Win', 'Fast And Loose', '(We Are) The Road Crew', Side Two: 'Fire, Fire', 'Jailbait', 'Dance', 'Bite The Bullet', 'The Chase Is Better Than The Catch', 'The Hammer'.

The title track will be released as a single on the same day and will also be available in a picture bag. The B side is 'Dirty Love', not included on the album.

Two Irish dates have been added to Motorhead's forthcoming tour and these are; Belfast Ulster Hall December 2, Dublin Fiesta 3. Tickets for the tour are now on sale from box offices and usual agents. After the tour Motorhead will be playing dates in Europe and America.

SPECIALS TOP CND RALLY

THE SPECIALS are among many groups who will play at the Campaign For Nuclear Disarmament Rally on October 26.

They will be playing at Trafalgar Square London, along with The Pop Group, and Mickey Dread, after the protest march has arrived from Hyde Park, where they assemble at 11am.

Coaches are being organised from all over the country, and anyone wishing to take part in the rally should phone CND on 01 242 0362 for details of coaches leaving from their area.

BA AT LENGTH

B A ROBERTSON, who is rumoured to be working on a new single, plays a lengthy tour starting this month. Dates are: Elstree and Boreham Civic Hall October 27, Gravesend Woodville Halls 29, Bristol University 31, London Imperial College November 1, Wakefield Theatre Club 2, Leicester University 4, Birmingham Odeon 5, Cardiff University 6, London Goldsmiths College 7, London School of Economics 8, Sheffield Top Rank 10, Charnock Richard Park Hall 11, Doncaster Rotters 12, Bradford St Georges Hall 13, Liverpool Royal Court 14, Strathclyde University 15, Helensborough Naval Base 18, Salford University 19, Great Yarmouth Tiffans 20, Middlesex Polytechnic 21, Plymouth Fiesta 24.

FIRE ALBUM AND TOUR

AFTER THE Fire, who release their new album '80-F' on October 24, also begin a tour this month — their first to feature new drummer Pete King.

Dates are: Sheffield Polytechnic October 17, Reiford Porterhouse 18, Aylesbury Maxwell Halls 20, Port Talbot Troubadour 23, Southampton University 25, Worthing Assembly Rooms 26, York College of Rippon and York St John 31, Newport Stowaway November 5, Manchester UMIST 6, Birmingham University 7, London Rainbow 14. More dates are expected to be added later and tickets for most venues will go on sale this week.

After The Fire will also be releasing their new single 'Wild West Show' on October 24.



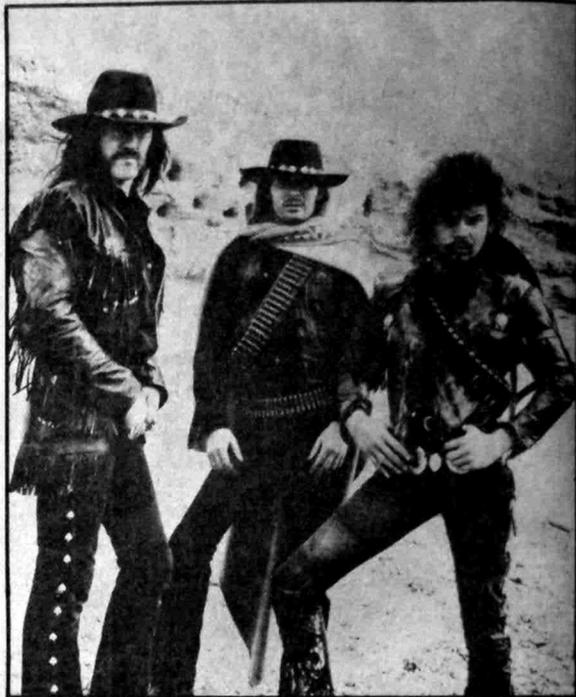
BOB SEGER

SEGER PLAYS ONE

BOB SEGER will be playing one British date at Wembley Arena on November 20.

This will be Seger's first British appearance since 1977 and is the opening gig on a 10 date European tour. Tickets priced £5.50 and £5 are available from Mac Promotions, PO Box 282, London W1A 2BZ. Don't forget to enclose an SAE and 25p booking fee must be added to the cost of each ticket.

Seeger's backing band will be Drew Abbott guitars, Alto Reed horns, Chris Campbell bass, David Teagarden drums and percussion.



MOTORHEAD: album and single

ROD ADDS THREE

ROD STEWART has added three more dates at the Wembley Arena on December 5, 6 and 7.

People who have already applied for tickets for the first three concerts will be sent tickets for either December 1, 2, 3, or the 5, 6 and 7 dates. There are no £8 tickets for any of the six performances but people still wanting tickets (£6 and £7) for the 5, 6 and 7 can still apply, enclosing an SAE to Cloud Music, PO Box 4LQ, London W1A 4LQ.

Cloud Records of Hounslow have asked us to point out that they have nothing to do with Cloud Music, and would Rod Stewart fans stop pestering them with ticket enquiries.

ALL THE WAY TO KILIMANJARO

TEARDROP EXPLODES, currently erupting in the charts with 'When I Dream' release their first album next week, followed by a lengthy tour.

'Kilimanjaro', released on October 10, includes an alternative version of the current single — plus entirely re-recorded versions of former Zoo singles 'Sleeping Gas And Bouncing Babies', as well as their 'Treason' single. The album features tracks with both Mike Finkler and his recent replacement Alan Gill on guitar.

Tour dates are; Nottingham Trent Polytechnic October 21, Kempston Addison Howard Centre 22, Manchester Polytechnic 23, Stafford North Staffs Polytechnic 24, Reading University 25, Canterbury Kent University 27, Leicester University 28, Norwich University of East Anglia 29, Sheffield Limit 30, Prescott Liverpool College of Education 31, Portsmouth Polytechnic November 1, Brighton Jenkinson's 2, Yeovil College 3, Clifton The Berkeley 4, Keele University 5, Leeds Brannigans 6, Scarborough Taboo Club 7, Newcastle University 8, Edinburgh Valentinos 9, Newport Stowaway 11, Wolverhampton Polytechnic 12, Birmingham Cedar Ballroom 13, York University 14, Liverpool University 15, London Lyceum 16.

NOW IT'S THE ILLUMINATED WALL

FIRST THERE was the wall — now comes the illuminated wall!

Aiming to outdo even Pink Floyd, the Yellow Magic Orchestra will be lugging a gigantic illuminated wall around with them when they tour. The wall is 20 feet high and 50 feet wide and is made up of 168 illuminated panels. The panels are computer controlled and will flash on and off with the music and other wonderful things.

As if this wasn't enough, the band will also be dressing up in Chairman Mao masks and costumes when they tour — although the reasons for this aren't known.

YMG's tour dates are: Oxford New Theatre October 11, Birmingham Odeon 12, Manchester Apollo 13, Hammersmith Odeon 16, Southampton Gaumont 18. They also release their new single 'Nice Age' taken from their album 'Xoo Multiplies' this week.

TOUR

THE COMSAT ANGELS

THE COMSAT ANGELS: have lined up a series of support dates to coincide with the release of their debut album 'Waiting For A Miracle.' They are: London Lyceum October 5, Oxford New Theatre 11, Birmingham Odeon 12, Manchester Apollo 13, London Marquee 15, London Hammersmith Odeon 16, Southampton Gaumont 18, Cardiff University 25, Bristol Colston Hall 26, Birmingham Odeon 27, Glasgow Apollo 28, Manchester Free Trade Hall 30. From October 11 - 18 they are with the Yellow Magic Orchestra, October 25 - 30 with Captain Beefheart, with the exception of the Lyceum date which is with Pink Military, Killing Joke and U2, and the Marquee, where they are headlining.

THE MONOCHROME SET

THE MONOCHROME SET: just back from a successful European tour, they have planned a late autumn UK tour. Warwick University October 27, Oxford Scamps 28, Bristol The Berkeley 29, Port Talbot Troubadour 30, Sheffield limits November 4, Manchester Raffles 6, Retford Porterhouse 7, Birmingham Cedar Ballroom 8, Brighton Jenkinson's 9. A single 'Apocalypse' is available now and a new album 'Love Zombies' is released on October 17.

THE REVILLOS

THE REVILLOS: have added the following dates to their itinerary: York the Forge October 27, Durham University 28, London Marquee 29, 30. Their new single is called 'Hungry For Love', taken from the debut LP 'Rev Up'.

SECTOR 27

SECTOR 27: have added a further date to their current tour. A No Nukes benefit, it's at Birmingham Digbeth Civic Hall October 13.

THE ROCHES

THE ROCHES: who made their UK debut earlier this summer return in November to play the following dates: Dublin Olympia November 23, Edinburgh Nite Club 28, London Theatre Royal Drury Lane 30. Their second LP 'Nurds' is released on October 17.

AU PAIRS

AU PAIRS: to coincide with the release of their second single 'Diet'

they have lined up a series of gigs around the country, some support, some headlining. Blackpool Norbeck Castle 11, Hull City Hall 14, Birmingham Digbeth Civic Hall 15, Portsmouth Locarno 16, Liverpool Bradys 17, Derby Ajanta 18, Leeds F Club 19, Cheltenham Top Rank 20, Swansea Circles Club 21, Newport Stowaway Club 22, Manchester Raffles 23, Northampton Cricket Brady's 31, Halifax Polish Club 29, Hull University 30, Bradford University 31 Sunderland Polytechnic November 1, Hottingham Ad Lib Club 6, London Poplar Town Hall 8.

KNOX: former frontman with the Vibrators is planning a series of dates to back up his debut solo single, 'Gigolo's Aunt.' Dates are: Brighton Top Rank October 27, Hull Wellington Club 30, Liverpool Brady's 31.

KICKS

KICKS: Have extended their current tour. Croydon Star Club October 15, Eton St Christopher College 16, Cannonk Troubadour 18, London Thomas A Beckett 20, Liverpool Christ College 24, Blackpool Norbeck Castle 25, London the Venue 28, Croydon Star Club 29.

FAMOUS NAMES

FAMOUS NAMES: have set two new venues for their current Circus Tour. Swindon Brunel Rooms October 14, Middlesex Country Club 15.

CLASSIX NOUVEAUX

CLASSIX NOUVEAUX: continue to gig round the province with the following dates. London Lyceum October 12, York Jaspers 13, Manchester Polytechnic 14, Canterbury Kent University 15, Kingston Polytechnic 16, Northampton Nene College 17, Wolverhampton Polytechnic 22, Brighton University 24, London School of Economics 25, Scarborough Penthouse 31.

LIPSERVICE

LIPSERVICE: have lined up the following dates for October. London Rock Garden October 14, London 101 Club 15.

LOADED DICE

LOADED DICE: Southampton band play Bridgport Greyhound Hotel October 11, Oxford Corn Dolly 18.

Launceston White Horse 17, Brighton Hungry Years 23, Manchester Commercial Hotel 24, Ashton Spread Eagle 25, Gravesend Red Lion November 6, Bournemouth Maison Royale 13.

THIN ICE

THIN ICE: have just brought out a single '3 in 1' and have announced some dates to coincide. Cheadle Upper Room October 11, Bramhill Parkside Social Club 18, Chelmsford St Michael's School 25, Manchester Picadilly Hotel November 2, St Hyde Lowry's Club 21.

BLURT

BLURT: play for London dates before embarking for Europe and New York. Acton Kings Head October 15, Richmond Broileys 16, Crystal Palace Hotel 17, Hampstead Moonlight Club 18.

THE ACCIDENTS

THE ACCIDENTS: whose new album 'Kiss Me On The Apocalypse' is released on November 1, play London Moonlight Club October 11, Croydon the Star 19, London Ronnie Scotts 21, Southend Scamps 23, London Maunkberry's 27, Penzance Demelza's 30, Hayle Oenmare Ballroom 31, Red Ruth London Hotel November 1, St Austel New Cornish Riviera Lido 2, London Golden Lion 5, London Duke of Lancaster 9, Middlesex NUS Conference 15, London Stockwell Old Queens Head 22, Southend Top Alex 28, London East Ham Ruskin Arms December 8.

THE ENID

THE ENID: whose new album 'Rhapsody In Rock' is released on October 10, have lined up a UK tour. Dates so far confirmed are: Eastleigh Town Hall October 15, Farnham the Maltings 16, Street Stode Theatre 17, Liverpool College of Higher Education 24, Sheffield University 25, Bridlington 3B Theatre 31, Retford Porterhouse November 1, Redcar Coatham Bowl 2, Longborough Charnwood Theatre 3, Middleton Civic Hall 4, Bournemouth Winter Gardens 7, Hayes Alfred Beck Centre 10, Lincoln Theatre Royal 13, Chichester Festival Theatre 19, Reading Hexagon Theatre 23, Cwbran Congress Theatre 30, Brighton University of Sussex December 5, London Theatre Royal 7, St Albans City hall 13, Leeds Fforde Green Hotel 14, Middlesbrough Teeside Polytechnic 15, Worthing Cumbria



Comsat Angels

Carnegie Theatre 16, Hertford Castle hall 23.

DANGEROUS GIRLS

DANGEROUS GIRLS: Nottingham Boat Club October 14, Bradford College Queen's Hall 17, Derby Adjanta Centre 18, Oxford Scamps 22, Colchester Essex University 23, Reading Target Club 25, Gosport John Peel 26, Hereford Rotter's Club 29, Shifnal Star Hotel November 5, Sheffield Hallamshire Hotel 6, Keele University 7, Manchester Polytechnic 8. Their new single 'Man In The Glass' is now available.

THE AMBER SQUAD

THE AMBER SQUAD: now reduced to a four piece, with the departure of Dusty Millar, support Geno Washington at the Middlesex Hospital Medical School on October 10. A new single will be out shortly.

LEVI DEXTER AND THE RIP CHORDS

LEVI DEXTER AND THE RIP CHORDS: who have been touring the states for the past two months return to the UK to promote their first release in this country 'I'm Gone'/'Cat Fight' and '21 Days In Jail'. Dates arranged so far are University of London October 11, London South Bank Polytechnic 13, Lon-

don Clarendon Hotel 15, London Hope and Anchor 18.

BAUHAUS

BAUHAUS: Bristol Granary October 15, Bournemouth Stateside Centre 16, Middlesbrough Rock Garden 18, Leeds Vendetta 19, Scarborough Penthouse 21, Manchester Raffles 22, Dudley JB's 24, Liverpool Eric's 25, Northampton Royal Theatre 16, London University 31. The album and the single 'Telegram Sam' will be available the first week of November.

FISCHER Z

FISCHER Z: have added another date to their autumn tour at Durham College of St Hilda on October 15. More dates will be announced shortly. Meanwhile a new single 'Limbo' will be released this week.

SKY

SKY: announce their second British tour this year. Details of ticket sales will be released shortly, meanwhile ticket dates are as follows. Wolverhampton Civic Hall November 30, Derby Assembly Rooms December 1, Scarborough Futurist Theatre 2, Glasgow Apollo 3, Preston Guildhall 4, Eastbourne Congress Theatre 6, Poole Arts Centre 7, Paington Festival theatre 8, Swansea Brangwyn Hall 9, London Victoria Apollo 11, 12.

PAULINE MURRAY AND THE INVISIBLE GIRLS

THE ALBUM
SPECIAL
LOW PRICE
FOR LIMITED PERIOD ONLY
THE TOUR
'GIRLS NIGHTS OUT'
PAULINE MURRAY
JOHN COOPER CLARKE
THE INVISIBLE GIRLS

OCTOBER

- 2-GLASGOW UNIVERSITY - SOLD OUT
- 3-DUNDEE UNIVERSITY - SOLD OUT
- 4-NEWCASTLE CITY HALL
- 5-MANCHESTER APOLLO
- 7-LEEDS POLYTECHNIC
- 8-BIRMINGHAM ODEON
- 9-LONDON LYCEUM
- 10-KENT UNIVERSITY, CANTERBURY
- 11-AYLESBURY FRIARS



DEBUT SINGLE



LEEDS BASED band *Music For Pleasure* (pictured above), release their first single 'The Human Factor' this week.

CHELSEA release a compilation album 'Alternative Hits' shortly. The 12 track album which sells for £2.99, includes their most recent single 'No Escape'.

THE DALEKS release a three track EP on the Extterminated label this week. The EP features 'Man Of The World', 'Rejected' and 'This Life'. It's available from a number of independent record shops.

VOYAGER who now have Dominic Telfer on bass, release their new single, 'Act Of Love' this week.

PVK RECORDS have recently signed Chris Winter and his first single will be 'Oosta Be A Parrot (But I'm Alright Now)' released this week.

ROBERT RENTAL releases 'Double Heart', his first single for Mute Records this week.

BACKSEAT ROMEOS release their single 'Zero Ambition' on the Future Earth label this week.

MODERN MAN the five piece band who supported Ultravox on their last tour, release their second single 'Body Music' on October 24.

MAM RECORDS have signed Steve Kent and his first single for the label, 'London', will be available on October 10.

THE PLANETS, who will be supporting the Climax Blues Band on their forthcoming tour, release their new album 'Spot' on October 10. The album features their current single 'Don't Look Down'.

GIGZI, a commercial pop band 'with a social conscience' from Edinburgh, release their debut single 'So Let Down' on Wild Track Records on November 1. They also have dates at Edinburgh Eric Browns October 17, Dalkeith Lothian Arms 21, Edinburgh Moon 25, Prestonpans Town Hall 31.

IN BRIEF

SHEENA EASTON will be making a headlining appearance at the London Palladium on November 17. The show will be recorded and televised the following week.

MANSFIELD BASED rock trio, *Limelight*, will be supporting Saxon on their forthcoming 30 date British tour.

FAD GADGET, **B Movie**, **Naked Lunch** and **Last Dance** are all featured in Stevo's Halloween Party at the Hammersmith Clarendon Hotel on October 31. Tickets are £2 in advance or £2.50 on the door.

STIFF SINGLE

THE SON OF STIFF 12" single — commemorating the five acts taking part in The Son Of Stiff tour will be out this week.

The single features a track by each of the five bands on the tour and will sell for £1.15 or less. A further date has been added to the tour: Colwyn Bay Pier Dixieland Show Bar, October 13. The Belfast Ulster Hall show has been changed from October 16 to October 14.

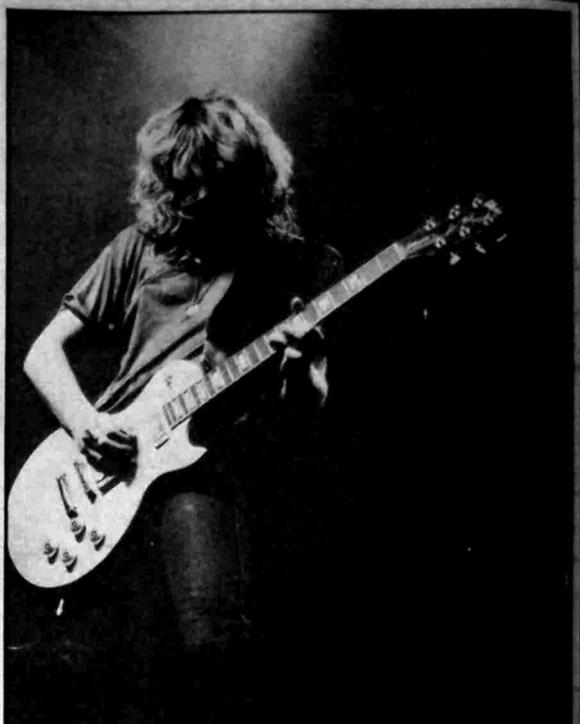
•Any Trouble currently on the Son Of Stiff tour, release their 'Where Are All The Nice Girls' album as a cassette this week. The cassette contains two extra songs 'No Idea' and 'Growing Up'.

•Joe King Carrasco, the most eccentric act on the Stiff tour, has signed a lucrative advertising deal with Cuervi Tequilla. They'll be involved in a number of advertising campaigns to promote the brew, including posters and T-shirts.

GIRLS COME OUT TO PLAY

GIRLSCHOOL PLAY their biggest ever British tour during November and December. Dates are: Bristol Tiffans November 13, Aston University 14, Surrey University 15, Cardiff Top Rank 16, Leamington Royal Spa Centre 17, Lincoln Drill Hall 18, Doncaster Romeo and Juliets 19, West Runtun Pavilion 21, Nottingham Forum Leisure Centre 22, Dunstable Queensway Hall 23, Bradford St Georges Hall 25, Sheffield Top Rank 26, Carlisle Market Hall 27, Manchester Free Trade Hall 28, Lancaster University 29, Redcar Coatham Bowl 30, Edinburgh Tiffans December 1, Derby Assembly Rooms 3, Hanley Victoria Hall 4, Newcastle City Hall 5, London Lyceum.

Girlschool will also be releasing their new single 'Yeah Right (You Can't Do That)' at the end of October. The single will be available in a full colour picture bag and was produced by Vic Maile. Girlschool will also shortly be recording their new album for release in February.



GIRLSCHOOL: biggest tour yet

MORE PALMER

ROBERT PALMER has added a date to his London appearances and he'll be appearing at the Rainbow on November 6.

Tickets for Palmer's shows at the Dominion Theatre apparently sold out in 10 hours.

KOOL'S SHORT

KOOL AND THE GANG who release a new album and single this month, play a short series of gigs in November.

Dates are: Brighton Dome November 3, Leicester De Montfort Hall 4, Cardiff Top Rank 5, Manchester Apollo 6, Edinburgh Playhouse 7, London Apollo 9.

Their new album 'Celebrate' will be out on October 10 followed by a single 'Celebration' on October 17. This will be the first new material from the band since their highly acclaimed 'Ladies Night' album.

AND SLITS

THE SLITS play a short series of dates this month supported mainly by Tegary, a Leicester reggae band. Dates are: Birmingham Cedar Ballroom October 10, Liverpool Bradys 11, Leicester Polytechnic 17, Loughborough University 18, Bristol Romeo and Juliets 21, Manchester University 22.

The Slits release their new single 'Animal Space' on October 18 and they'll be releasing a new album at the beginning of next year.

DOLL IN STUDIO

DOLL BY DOLL, who recently signed to Magnet Records, will be going into the studios shortly to work on a new album. The group have postponed their American tour until early 1981 although they will be playing selected dates in Europe in November and December.

ONE OFF ONE ON

BAD MANNERS have cancelled their gig at Liverpool Bradys on October 15 but they'll be playing Newcastle Polytechnic on October 23. The gig will be presented by Mike Read and broadcast on Radio One.

LYDON SENT DOWN

PUBLIC IMAGE singer and former Sex Pistol John Lydon was found guilty of assaulting two men outside a Dublin pub and sentenced to three months in jail.

He was arrested over the weekend and spent the weekend in hail after an application for bail was refused. He has now been released on £750 bail pending appeal. It is understood that Lydon was in Dublin helping to promote his brother's band the 4 Be 2s.

CATS LP AND SINGLE

ENDING MUCH speculation, the Stray Cats have announced that they've signed to Arista.

The band will be releasing a single as soon as possible followed by an album. They're currently deciding on a producer.

The Stray Cats will be playing Woolwich Tramshed on October 23.

WATCH THE POSTERS

SOME RECORD shops are taking the posters out of the first 200,000 copies of the Police's current single and selling them for upwards of 50 pence.

As this practice is illegal and unfair A&M Records would like to hear from anyone that knows of a shop doing this. Their number is 01-736 3311.

JUDAS PRIEST GET A WRIT

FORMER JUDAS Priest producer Dennis Mackay has issued a writ against the band.

The high court writ alleges non-payment of royalties and non-presentation of royalty statements over the 'Stained Class' album Mackay produced in 1977. The case will be heard on November 5.

PARKER EXTRA

GRAHAM PARKER plays an extra date at the Hammersmith Palais on October 12. Support band will be the Marvelettes.

CAPTAIN CALLS

CAPTAIN BEEFHEART has now confirmed the dates for his British tour in

October. The schedule runs: Cardiff University October 25, Bristol Colston Hall 26, Birmingham Odson 27, Glasgow Apollo 28, Manchester Apollo 30, London Venue (two shows) November 12, Guildford Civic Hall 13, London Venue (two shows) 14, Liver-pool, Rotters 29.

Tickets for the Venue shows will be available in three weeks while all other tickets are available immediately. Beefheart has just released his 12th album 'Doc At The Radar Station' and he'll be accompanied by Richard Snyder and Jeff Morris Tepper on guitar, Eric Drew Feldman keyboards synthesiser and guitar, and Robert Arthur Williams drums.

HEE BEES LIVE

THE HEE Bee Gee Bees make their live debut at the London Venue on October 15. The notorious Bee Gees impersonators will be supporting Chris Hunter and 'Not The Nine O'Clock News' star Rowan Atkinson will be the comper.

MUFFINS GIRL

MARTHA AND the Muffins will be continuing as a five piece following the recent departure of Martha Ladley.

The band still has one Martha in the shape of Martha Johnson — who sang the vocals on their first hit 'Echo Beach' — and they are currently auditioning for a second girl for keyboards and vocals. They will tour America and Canada soon.

Whether this sixth person will join the group on a permanent basis or simply be used while touring is as yet unknown, but more specific details will be announced shortly.

OWEN

A **CORONER'S** court has recorded a verdict of death by drug addiction on Ruts' singer Malcolm Owen who was found dead in his parents' bathroom in July.

Tests showed that Owen died after a heroin overdose.

BONHAM CAUSE

JOHN BONHAM, drummer with Led Zeppelin, who died last week, lost his life due to kidney failure. The autopsy revealed he had consumed the equivalent of 40 measures of vodka in 12 hours which was in addition to repeated 'drinking bouts'.

IT REALLY DOESN'T MATTER!



PICTURE BAG

modern records
STP4
LA

ROXY MUSIC
TIMES SQUARE

PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

MARTHA AND THE MUFFINS ARE DOWN AT OUR PRICE

OUR PRICE
£3.99



MARTHA AND THE MUFFINS — TRANCE AND DANCE



OUR PRICE *Chart Albums*
FROM
£2.99
Records

OUR PRICE EXTRA
NOW OPEN

Our Price Records,
64 Victoria Street,
London SW1

Our Price Records,
Unit 68,
14 Princes Way,
Camberley,
Surrey

Our Price Records,
280 Station Road,
Harrow,
Middlesex.

Our Price Records,
152 Bishopsgate,
London, E.C.1.

Remember at Our Price
you save £££'s on
cassettes and all 7" chart
singles are only 89p.

Phone Teledata
01-200-0200 for the
address of your local Our Price Shop.

60 TOP60 60 TOP60 60 TOP60 60 TOP60 60 TOP60 60 TOP60

THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE
1	POLICE ZENYATTA MONDATT	3-49	21	DON McLEAN THE VERY BEST OF	4-19	41	THE POLICE REGATTA DE BLANC	3-49
2	THE SPECIALS MORE SPECIALS	3-79	22	STIFF LITTLE FINGERS HANK	2-99	42	SIMPLE MINDS EMPIRES AND DANCE	3-79
3	DAVID BOWIE SCARY MONSTERS	3-99	23	MARTHA AND THE MUFFINS TRANCE AND DANCE	3-99	43	DIANA ROSS DIANA	3-99
4	KATE BUSH NEVER FOR EVER	3-99	24	VARIOUS FAME - O.S.T	3-99	44	VARIOUS XANADU - O.S.T	3-99
5	SUPERTRAMP PARIS	4-99	25	JOAN ARMATRADING ME MYSELF I	3-79	45	JETHRO TULL A	3-99
6	RANDY CRAWFORD NOW WE MAY BEGIN	2-99	26	THE DOOBIE BROTHERS ONE STEP CLOSER	3-79	46	PAT BENATAR CRIMES OF PASSION	2-99
7	UB 40 SIGNING OFF	3-79	27	CARLOS SANTANA THE SWING OF DELIGHT	4-39	47	VAN MORRISON THE COMMON ONE	3-79
8	GEORGE BENSON GIVE ME THE NIGHT	3-79	28	YES DRAMA	3-79	48	MATCHBOX MIDNIGHT DYNAMOS	3-99
9	MADNESS ABSOLUTELY	3-79	29	MICHAEL SCHENKER MICHAEL SCHENKER	3-79	49	QUARTZ STAND UP AND FIGHT	LIMITED OFFER 3-49
10	HAZEL O'CONNOR BREAKING GLASS	3-79	30	CLIFF RICHARD I'M NO HERO	3-99	50	THE PRETENDERS THE PRETENDERS	2-99
11	THIN LIZZY CHINATOWN	3-99	31	THE BEGS WILD PLANET	3-79	51	WHITE SPIRIT WHITE SPIRIT	LIMITED OFFER 3-49
12	THE SKIDS THE ABSOLUTE GAME	3-99	32	OZZY OSBOURNE BLIZZARD OF OZZ	3-79	52	THE INMATES A SHOT IN THE DARK	LIMITED OFFER 2-99
13	ROBERT PALMER CLUES	3-79	33	BARBRA STREISAND GUILTY	3-99	53	AC/DC BACK IN BLACK	3-79
14	ROXY MUSIC FLESH AND BLOOD	4-29	34	PAUL SIMON ONE-TRICK PONY	3-79	54	THE PLASMATIC NEW HOPE FOR THE WRETCHED	LIMITED OFFER 2-99
15	GARY NUMAN TELEKON	3-79	35	BOB MARLEY UPRISING	3-79	55	NINE BELOW ZERO LIVE AT THE MARIQUEE	2-99
16	XTC BLACK SEA	3-99	36	CHANGE THE GLOW OF LOVE	3-79	56	THE PIRANHAS THE PIRANHAS	3-79
17	JONI MITCHELL SHADOWS AND LIGHT	5-99	37	SPLIT ENZ TRUE COLOURS	3-79	57	SECRET AFFAIR BEHIND CLOSED DOORS	3-79
18	U.K. SUBS LIVE - CRASH COURSE	3-99	38	THE DEAD KENNEDYS FRESH FRUIT FOR ROTTING VEGETABLES	3-79	58	JOY DIVISION CLOSED	3-79
19	THE BEAT I JUST CAN'T STOP IT	3-79	39	VARIOUS I AM WOMAN	3-99	59	AL STEWART 24 CARROTS	3-99
20	THE JACKSONS TRIUMPH	3-99	40	FLEETWOOD MAC BLUENOISE	2-99	60	GILLAN GLORY ROAD	EMDE 3-99

RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

DON'T LOOK NOW

private highs



JOHN TRAVOLTA, who attempted to get his very own 'Michael Jackson castrato voice' by riding a bucking bronco in his latest cinematic wonder 'Urban Cowboy', asks his hero what to do now with the injury. But the reply was well beyond the range of human hearing.

THOSE INTERESTED in trends can easily join the latest cult by adopting the snivel, cough and sniff of a good cold. Streaming eyes, bunged up nostrils, clipped speech, sweaty brows or aches and pains will all push you easily up the ladder of social acceptability. Those who can prove their germs originated from either Jagger, Ferry, Steve Strange or Britt will be held in high esteem by all, or is that camphor steam?

SPOTTED AT Dindisc's first birthday bash last week were a **Monochrome Set**, a **Human League**, an odd member or two and masses of longhaired people who, one presumed, were **Dedringer** the label's Heavy Metal hopes. After the bean salad and incredibly sickly chocolate cake, most of those in attendance drifted off to console themselves in surrounding public houses. Ain't ligs wunnerful?

IRON MAIDEN'S DENNIS STRATTON is now the leading contender in the Headbanger Of The Year Awards due to his amazing feat of smashing his guitar against his own face at a Brussels gig. He deposited two teeth on the stage



ANDY SUMMERS shows great misjudgement in opting for the editor's chair on Record Mirror, a relieved **Alf Martin**, speaking from his South American hideaway said: "This must be the first time that the fan has hit the shit." He can be so eloquent.

amongst wads of blood and it seems the poor lad can't eat solids for a while, luckily it won't interfere with his liquid diet.

INFAMOUS ONE man band **Johnny G** has cancelled his tour of the Americas because of the difficulties of being a one hand band. The other hand was fractured falling from a stepladder while getting his old man's war medals out of the loft. A single handed American tour was thus single handedly cancelled.

SEEN AT **Michael Schenker's** Hammersmith Odeon gig were various representatives of **UFO**, **Girl**, **Wild Horses**, **Samson**, **Grand Prix** and **Dr Feelgood**, as well as **Jeff Beck** and the irrepressible **Lemmy**.

CHARISMA RECORDS totally belie their name by flooding record shops with Chinese batteries, soya sauce, prawn crackers and noodles in an attempt to draw your attention to **Monty Python's** 'I Like Chinese'. The troupe are treating the prestigious and large Hollywood Bowl to their 'Live At Drury Lane' show. The new album has the splendid title of 'The Contractual Obligation Album'.

ESOTERIC CULT band the **Residents**, who veer from unlistenable to terrible, make a bid for acceptability with the release of their 'Commercial Album' which contains 40 tracks each of one minute's duration.

THE UNDERTONES have a 'Derry intellectual' called **Keiran McLaughlin**, known to all as 'Titch' sitting in on drums for their European tour because **Billy Docherty** has broken his arm after a motorist failed to 'Think Bike'.

TIME TO buy ear plugs or at least lose your transistor batteries as the new **Kenny Rogers** single 'Lady' written by the **Commodores' Lionel Ritchie** is now on release here. The reaction, equivalent to the release of a new **Beatles** album, in America, is dimly expected here.

THE TOURISTS were kept waiting for six hours when a video mobile unit they had booked was commandeered by her Majesty, (oops!), sorry, the Right Honourable Prime Minister **Margaret Thatcher**, for some business or other presumably for the well being of us all. The video unit did however eventually turn up and as a result **The Tourists** now brandish 'Don't Blame Me I Didn't Vote Tory' buttons as a result. Welcome to the club.

JENNY DARREN, who has held a spot dear to my heart ever since she



MODEST Stewart Copeland reads his magnificent contribution to last week's **Police Gazette**, with the special **Record Mirror** pull-out. So entranced is he by his very own sparkling prose that he can't wait to get home to read it and shows a disgraceful disregard for safety by swapping his helmet for last week's issue.

brutalised 'Stairway To Heaven' at Reading two years ago and gave me another chestnut to be brought fourth round the winter fire, is in the throes of a comeback. It seems the unlucky lady, suffering from the usual showbiz pressures, went to Tenerife for a week. The hotel was unfortunately overbooked and she also got stuck in the lift at one stage between one and five in. The next morning the poor dear sprained her ankle and spent the rest of her hols hobbling around the sunsoaked paradise.

SHAW TAYLOR of Sneaks and Snides has asked me to pass on information that a brown sunburst **Schechter Stratocaster** and case belonging to **Dire Strait** and **Dylan** cohort **Mark Knopfler** was stolen from a car in **Greenwich** last Wednesday. Also stolen was money, tools and a passport belonging to his roadie. The return of the passport and guitar would be appreciated by all at 01 403 1274. No questions asked. Also **Kicks**, managed by ex-**Ten Years After** drummer **Rick Lee**, have lost a bicycle belonging to their lead singer **Alan** (what happened to the **Rolls Royces** of my day?) from the **Bridgehouse**. A reward will be given 01 723 9559.

FAMOUS NAMES are at present touring with a fire eater by the name of the **Wizard of Hellden**, two lady wrestlers and a dance troupe called **Stock**.

TERRY MURPHY, the manager of the **Bridgehouse**, reluctantly had to stop a dancer from showing his physical appreciation to the blues conglomeration **Rocket 88** which features the likes of **Charlie Watts**, **Alexis Korner** and **Stones** pianist **Ian Stewart**, since one needs a licence to do such daring things in 1980. The man who had to stop was no lesser person than **Mick Jagger** and **Rocket 88**, **Jagger** and **Keel Richard** were seen later jamming some more in the dressing room. **Mick** was also seen at the **Skol Six Cycling jamboree** at **Wembley** last week and when 1979 pursuit champion **Bert Osterboch** beat the present champion, a bouquet of flowers ended up being thrust into the stunned **Stones'** hands by the elated victor.

MAX SPLODGE, one of two little boys, rang me up about his "pathetic album cover" which will take the form of a handbag with a humbug inside. As well as a record? Affixed to the package will be a sachet of tomato sauce. What that all means will become clearer on the release of 'Pathetic Songs Of Pomp And Circumstance'. The mighty **Splodge**

also threatens a tour late November / early December. I'm going on holiday. I suggest you do too!

JIMMY PURSEY was another visitor to the office where the told us about his new album which he claims has got "All of the Sham thing out of my system but the next album will be better." In tow was **Honey Bane**, ex-**Fatal Microbe**, who he's taken under his production wing.

WENDY WU, the **Photos'** famous lead singer had her electric oven catch alight while cooking a chicken. Two fire engine and three **Pandas** managed to make the affair seem more important than it actually was. The chicken emerged perfectly done according to a spokesperson but I await an invite to bear out Ms Wu's culinary skills.

Joe 'King' Carrasco was nearly arrested for treason at The Mall, opposite the residence of the Queen. It seems the main man was attempting to use the horseguards for a promotion film, having first obtained permission through the correct channels. A mounted policeman manhandled King Joe to the extent that his cape and shirt were ripped. The policeman had been so affronted that he called Carrasco "A disgrace to the Queen, the horseguards and this country," and rescinded the permission to film on his own authority. The policeman will now feature in the promotional film.

ELTON JOHN had a police escort for his Central Park gig which drew nearly half a million Yankee punters.



STING is discovered having more than three dips of the office teabag and is forced to listen to his own album while the staff go and buy him a shirt.



ELTON JOHN recently assaulted the airwaves of New York's **WNEW** station with some interesting observations concerning **Judie Tzuke**. He started off by saying that **Judie Tzuke**, "Has got the biggest tits in the world. I thought **Dolly Parton** had big tits, but compared to **Judie Tzuke** He also proposed that she should put her "Tits on the cover of an album" to help promote it and suggested that **MCA, Elton's** label in America should throw her off the **QE2** show that she wouldn't drown because of her ship-shape **Bristol** fashion.

It consisted of eight cars and two vans, an honour bestowed only on visiting **Heads Of State** and the **Ronnie Biggs** of this world. Still, it seems that his manager is also making news because of a volatile pow-wow with **MCA Records** which ended with the man taking the gold and platinum discs belonging to his meal ticket **Elton**, off the wall. It was no coincidence that **Mr Reid** fell off a yacht gangplank later that day cracking numerous ribs. **Elton** also sold his bicycle for the astronomical sum of £2,600 for the **Royal Opera House** development appeal. The bike is encrusted in red and white rhinestones and has a matching outfit and specs.

GARY SANFORD, guitarist with babyface **Joe Jackson**, has a new release to complement the band's 'Beat Crazy'. It's a boy, as yet unnamed.

SKIDS FANS had better sweat up on the jolly ditty 'TV Stars' (**Albert Tatlock** to you) as **Ricardo Jobson** is in the habit of dragging young hopefuls up on stage for their five minutes of fame.

THE REAL boys in blue have been having a busy time arresting **Joe** (sorry **Joseph** according to the rags) **Strummer** for possession of substances unknown, **John Lydon** for allegedly assaulting two people in **Dublin**, and finally, **Tina Turner** (remember her?) for the possession of **Beecham Powders**. It keeps them out of trouble?

MAGAZINE HAVE had difficulty following their female road manager, **Conny** who performs an "intellectually erotic" dance to the tune of the **Sunseek** advert on their Australian tour.

MALADY MAKER, the journal with the world's fastest circulation, saved everyone's time and bother by virtually repeating last year's awards for their Readers poll celebrations. The only points of interest were **Rowan Atkinson** repeating the phrase, "unfortunately, could not be with us today but the time taken before the sadly outnumbered **MM** hacks could muster enough courage to eject the viceruler but lovable **Record Mirror** party goers.

Pic by PAUL COX

Pic by BOB KING

Pic by BOB KING

QUICK RELEASE



TOOTS AND THE MAYTALS live performance is recorded at the Hammersmith Palais.



CHECKING the quality before pressing.



FRANTIC scenes as the album is mixed down.

THE DAY Monday. The date September 29. The year 1980. 11.45pm and Toots and his fabulous Maytals leave the stage of the Hammersmith Palais having performed a triumphant return to the metropolis.

Tuesday September 30. 12.30-4.30am. Island's Mobile One, which had previously been capturing every audio signal that the human ear is capable of registering, is now the scene of frantic mixing by producer Alex Sadkin. Their endeavour is not helped by an uninformed electrician who plunges the mobile into darkness for 45 minutes.

4.30-6.15am. A quick sprint round the corner to the Sound Clinic is rewarded by the high speed mastering and lacquering of the tapes.

8.15-10.15am. A motorway drive in the autumn sunlight and fresh morning air lands the lacquers at Gedmal Galvaning in Leicester where stampers are made.

1.00-2.30pm. Onto Wellingborough in Hertfordshire where the presses are tuned up and the first labelled copy is available for testing at 3.00pm.

4.45pm. The first batch is sleeved and ready for the Virgin shop in Coventry. Toots is to play a gig later in the evening and copies are distributed there also.

5.45pm. Fifteen minutes before closing time and the store manages to collect the cash for some 50 copies from the initial 200 pressed. The rest disappear at the gig in the evening.

Toots And The Maytals 'Live At The Palais' at your shop and possibly an entry in the Guinness Book Of Records.

By Dick Turpin



The finished product



FIRST disc off the press, still warm.

Three postmen had just delivered my fan mail for the day. A group of slender but determined blondes were trying to get into my bedroom. (Fortunately the door was locked.) Suddenly I heard a voice.



As the grey light of day crept up over the rooftops, it found me in my very favourite place.

Bed.

I was idling the morning away with one of my favourite fantasies, while half listening to Radio One. Suddenly the

strains of heavy metal gave way to the voice of Dave Lee Travis.

Now, I've not got anything (much) against DLT.

But when you've just been offered the lead in a new punk movie, it's a bit much to have DLT remind you that you're

really an unemployed teenager with a pimple problem.

I almost switched off.

Fortunately, I was too tired to reach out for the off button. 'Cos what DLT was on about was this "Action Special" booklet, all about how us school-leavers-girls as well as blokes—could get our first job.

Like how to write letters to bosses, how to pass for human at interviews and lots of useful stuff like that.

Say no more squire. I immediately cancelled lunch with my press agent and sent off for my booklet.

A mere three weeks later yours truly is earning £15,000 a week as the new drummer for Britain's number one rock group. Thanks to DLT's "Action Special" booklet!

A note from his mother.

"Actually he got a job as a plumber's mate and he loves it. Well, he's earning a lot more than he got on the dole..."

Post to DLT, MSC, P.O. BOX 101, London E1 9NE. Dear DLT, I am applying for your job on Radio One. If you're not in a generous mood, send me the booklet instead.

Name

Address

A3

LET IT RIP



EDITED BY
CHRIS WESTWOOD
and GRAHAM STEVENS

DON'T LOOK NOW RAPE GLORIFIED



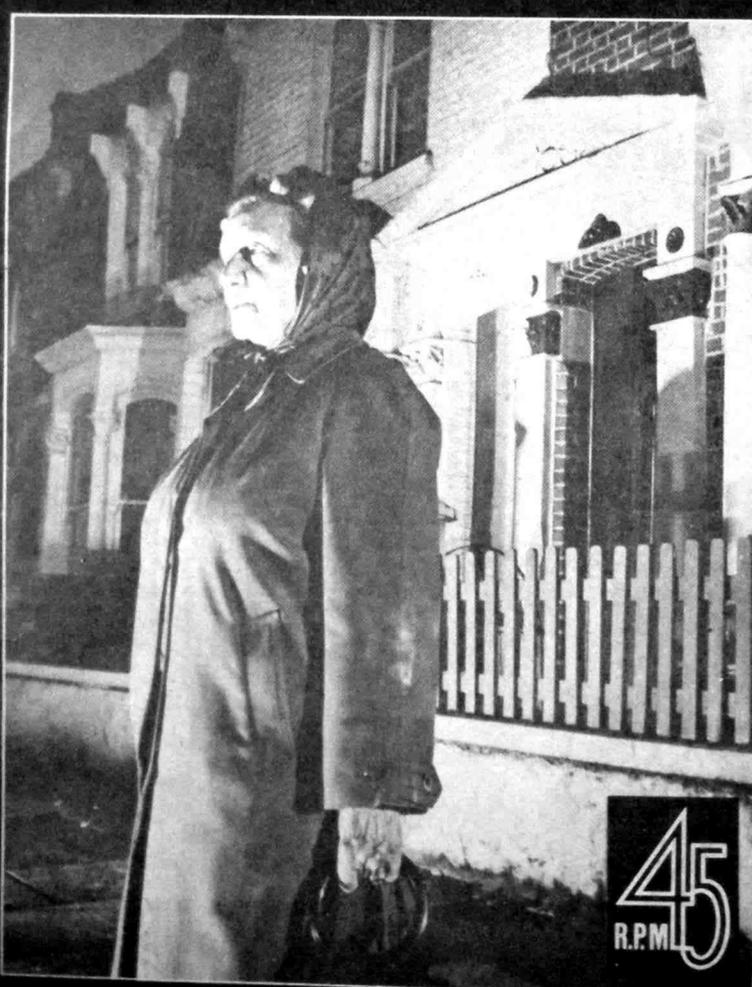
THIN LIZZY'S new single 'Killer On The Loose' is a piece of rubbish that should never have seen the light of day. It's not even original rubbish, other bands have used the Jack The Ripper theme — Wild Horses and Judas Priest to name but two — with a similar lack of imagination.

Phil Lynott — a singer for whom I had some admiration — must have hit an all time lyrical low to produce a song like this. There is nothing clever about Jack The Ripper and there is nothing romantic about a rapist. The sooner the macho myth of the rapist as some kind of super stud is abolished, the better. A rapist commits his crime because he has problems, not because he's incredibly virile. Anyone who has to force a woman into sexual intercourse is someone who (a) *doesn't care* about having feelings reciprocated (b) is *violent* and uses his strength against someone weaker and (c) is *incapable* of having a normal relationship with a woman. Jack The Ripper is/was also a

murderer. What's so romantic or admirable about that? "I'll be standing in the shadows of love" sings Phil Lynott. Rape has nothing to do with love. It has everything to do with abuse, and incompetence as a human being. "... honey I'm confessing/I'm a mad sexual rapist!" ... rates pretty low even as a fantasy. And to promote the image of a rapist as a suitable hero is irresponsible, cynical and downright bloody contemptible.
ROSALIND RUSSELL

Great Names Of Our Time

- HOW MANY of these bands have burned themselves out just thinking of a monicker? DON'T LOOK NOW presents the current Record Mirror Top 20 bursts of imagination.
- 1 Chimp Eats Banana
 - 2 The Legendary Bouncing Dentists
 - 3 Call Me Irresponsible With A Chemistry Set
 - 4 Search For Junked Up Judy
 - 5 Or Was He Pushed?
 - 6 Bootleg Beatles
 - 7 Prefab Sprout
 - 8 The Exploding Seagulls
 - 9 The Vile Bodies
 - 10 Flux Of Pink Indians
 - 11 Normal Hawaiians
 - 12 Slash Wildly & the Cut Throats
 - 13 The Radioactive Frog
 - 14 Eyeless In Gaza
 - 15 The Orange Caravan
 - 16 The Scarborough Antelopes
 - 17 Eaten Alive By Insects
 - 18 Roaring Jelly
 - 19 White Bird On Red Ice
 - 20 Bite The Pillow
- And the Filthy Five
- 1 The Flying Testes Brothers
 - 2 Anal Surgeons
 - 3 Scrotum Poles
 - 4 Snatch and the Pootangs
 - 5 The Amazing Unexploded Fart
- PS. The best song title comes from the exotically named Musical Janeens, whose 'Glen Miller And His Contemporary Intimacies Meets The Musical Janeens Uptown With A Packet Of Jellies And A Caribbean Monolith' first appeared on the Sheffield compilation 'Bouquet Of Steel'



THE CHORDS IN MY STREET

- OCTOBER
- | | |
|---|--|
| 10th. BASINGSTOKE Technical College | 24th. DUNSTABLE Queensway Hall |
| 11th. SLOUGH College | 25th. LEICESTER University |
| 13th. To be confirmed | 27th. To be confirmed |
| 14th. To be confirmed | 28th. To be confirmed |
| 15th. GLASGOW College of Technology | 29th. To be confirmed |
| 16th. ABERDEEN Fusion | 30th. To be confirmed |
| 17th. DUNDEE Technical College | 31st. HULL College of Higher Education |
| 18th. EDINBURGH Heriot Watt University | |
| 19th. EAST KILBRIDE Olympia Civic Centre | |
| 20th. To be confirmed | |
| 21st. MANCHESTER Polytechnic | |
| 22nd. LIVERPOOL Gatsbys | |
| 23rd. ROYAL LEAMINGTON SPA Royal Spa Centre | |
- NOVEMBER
- 1st. To be confirmed



The JACKSONS

NEW ALBUM & CASSETTE OUT NOW
'TRIUMPH'

Featuring the single 'Lovely One'



THE JACKSONS 'Triumph' Album EPC 86112 Cassette EPC 40 - 86112

GULLIBLES TRAVELS MEETS BURNING OPTIMISM 80 JOHN SHEARLAW MEETS AUSTRALIA

ADVANCE, SWINDONIA FAIR!

Join XTC — the Bracknall Beatles, the M4 Moptops, the Kingshill Kinks or whatever else you call them — and see the world! Play new unconquered territory! Visit uncharted venues! And wonder continuously if you really are doing what you'd call the RIGHT THING . . .

After playing through the last leg of an Antipodean tour (in turn, as always, the third leg of a "world tour") as the build up to five British dates — happening almost as you read — XTC are none too sure. After three years of it they're even less sure.

The good signs this year were two months locked away in the Townhouse, recording the fourth opus in 'Black Sea' Acclaimed, received and charting immediately. The bad signs are that Andy Partridge, Colin Moulding, Terry Chambers and (now) Dave Gregory — the band that "learned to swim" just because they were signed in the punk wave of 1977 — can't see things going forward in the straight line they're after. Despite an avalanche of "legs-ups" XTC are XTC. And they want more.

Yes, as Partridge says, "it's all there in the plastic . . . and it looks good. But what is it that's exhausting me? What's holding us back?"

"I was thinking the other day that I'd been married for over a year. I've got a wife I hardly ever really see, and I've got no money. I'd like to have children too, but I can't think of it while we're still in debt. Still on £70 a week after three years. There's got to be a way I can do what I do best, and I think that's just recording, nothing else, without wasting everything away. It might mean having to stop touring."

"I've been ruminating in my bed. Migrating all around it all morning and thinking." Andy Partridge confides eventually. "Now I'm just working out whether to say something or keeping quiet about it."

The last morning of the Australian tour, that as far as everyone can remember started in Barcelona and is likely to end in Los Angeles in November, isn't one of the man's best days. The morning after the party the night before — except the party only happened on the TV in his bedroom.

The breakfast is standard issue — "steak and eggs followed by Rice Krispies and I don't care who knows it" — but the humour is missing. Partridge says the same thing three times, at least once sounding like a small boy who won't play games and has got a note to say why but he's lost it.

"I don't want to tour any more. End. And if that doesn't happen, and the law suits start flying around (or not) one of us is going to look a bit silly. But I've thought and I've decided, it's too exhausting, as well as being pointless for the group at the moment. It's unnatural, it's mundane, it's offensive. It's exactly like a roving prison sentence."

Partridge is capable of a hundred voices, and this could be his natural one. Maybe a Swindon 'country' accent (half way between Bristol and the West Country burr) and a plaintive, descriptive quote. "My, my little pig's bladder on a stick is feeling deflated this morning. I don't feel content. I want to do OTHER THINGS."

"None of this life suits me at all. I can't write 'on the road', I can't draw, I can't paint. I can't play with my soldiers, ride my bicycle or go for a walk in the park."

"And what good is it doing us?" Inevitably even Partridge's misery manages to come out on the effervescent side — as if a bucket of



ANDY PARTRIDGE: "did you ever have an ill jumper?"

stagnant pond water had suddenly been injected with a Sparklet's soda siphon. Gloom, despondency and outright filth spatter everywhere. Andy Partridge won't make a drama out of crisis; he'll just make it sound like the funniest film you've ever seen.

"Did you ever have an ill jumper? One horrible, old sweater that you wore every time you were ill? It never got washed and it always smelt of 'ill'. That's what I want now. Beam me back to Swindon, Doctor Calculus! Tour manage me please! Get me home so I can do what I want to do."

"Don't put me on another plane that's going to crash. Don't put me next to a screaming kid whose head revolves at 360 rpm spraying out bright yellow puke. And don't let me near a plane full of optometrists, otherwise we'll crash in a Sainsbury's car park and they'll be too short sighted to see that we're within a yard of being rescued and they'll eat me first because I'm so chubby and unattractive. Don't."

Enough. "OK, but it's serious. I thought this morning that the only way we can break out of the vicious circle we're in is to STOP touring. STOP pedalling ourselves around the world doing gigs we don't need to do so that we can get back and have two months to make another album to start the whole process all over again. I don't want it, but I can't work out an alternative."

"We were pushed into the cycle at the beginning, and now we can't

get out of it. Too many people have got too much to lose and, inevitably, we're the last in the food chain. Virgin's amoeba . . ."

It has been an exhausting trek, as a half explanation. And one made perhaps all the worse by playing good gigs in Spain with Police — "Yes, I think I could tour like that, with a whole bloody army instead of one bloke. Even their drum roadie was good enough to do a gig instead of Copeland when he was ill one night. But we'll never be rich and famous carrying on like this."

Partridge wants another solution: one that will involve selling more records, while eliminating what he calls the "pointless" bits. His theory, and he admits it sounds a bit cold, is to have four hit singles. Preferably in the next six months.

"It seems to be the only way to break the cycle," he says. "We have to concentrate on making records, which is what we're good at, and what I think being in a group is all about. Not watching four lumps of dough in baggy trousers holding instruments."

"We make good records, but we only do half-hearted gigs, because of the circumstances. You can't make a silk purse out of us on stage, we'd all be like Sting with two little pig's ears sticking out of the top of his big, handsome face. Can you see that?"

"We're like four farm lads dressed up for a night in big time Swindon. Or, as Terry Chambers had pointed out the night before: "How can we

look good, we look like four f---ing labourers going on stage." While Dave Gregory just says: "Don't forget there was the Mr Howie expedition last year, the place XTC go for clothes! We did try, but it didn't last long."

For Partridge, optimistic as long as he's got something new to record, it's thoughts like these that will occupy the coming months. He's in a band with only one owner who've recorded four albums, clocked up over 50,000 miles in three years. But out on the road, instead of hiding the faults, they're the first to point them out. Perhaps they need a salesman. Again, perhaps they don't want one. As he says: "Optimism can only go so far."

"I wonder how much a band would deteriorate if it didn't play," he ponders. "For us it doesn't look as if it would make that much difference. 'Drums And Wires' sold in England and we were hardly there. It got to No 2 in New Zealand and we'd never been there until this year. The same with Canada."

"I don't think we'd actually sell any less if we didn't play, no matter how silly it sounds. There's this idea of selling albums from home, like John Martyn did, which interests me. Making more records, maybe even making them cheaper, but doing what you enjoy."

Colin Moulding, who admits that there is a stage he has reached where XTC doesn't wholly satisfy him, is more prone to blame bad organisation; a case of always being

in the wrong place at the wrong time. "Even if you say 'Nigel' last year was the first 'hit' it's still all wrong. But that ended up being nothing as we didn't follow it up at all. It might have been the circumstances, but we still ended up at square one again."

To the good ship Virgin, a label virtually overflowing with goodwill towards XTC, Partridge's current frame of mind (and how long it lasts, more to the point) may read like a script to a horror show. But it's all happening. Europe with the Police ("who seem to really like us, fortunately," says Terry Chambers. "Sting told me that if he wanted all his publishing royalties from them at once there wouldn't be a company! He says he'll hold off because he likes XTC, and I told him I wouldn't bloody mind working for them at all") was a success, with the band well enough received to be invited to support Police in America; hence the continuous touring.

"They just want us to help fill their venues for them," bitches Partridge. But there was also the disillusionment. "We've written songs that are as good as theirs are. I definitely feel that," says Moulding. "Yet we spent most of our time driving around in a tiny minibus. It's times like that when you turn round and look for someone to tell you WHY? What went wrong?"

But with the badly-received news that Virgin had been dropped by Atlantic (their American distributors) real pessimism took a hand. "We're not touring with nothing to sell, and that's it," they chorus, adding gloomily that whatever happens will be a "management" decision anyway. Why always the wrong place, the wrong time? "It's Gullible's Travels Part Two," they say.

Well, boys, there wasn't nothing wrong with Australia, although Dave Gregory was to ask several times, incredulously and concernedly. "You've come 13,129 miles to see this?" Progressing (in what I suppose you could call XTC fashion) from concert halls in the big cities, they'd zoomed down a level to play the clubs in the same cities by the end of the tour.

"Good gigs to pissy toilets in a week, we must be bloody mad," Chambers observed — frequently. "Who the f--- wants to see a gig at the Wollongong Bowling And Fraternity Club at bloody midnight?" Answer, the same people who went to the Bombay Rock and the wonderfully seedy Crystal Ballroom in Melbourne — good gigs the both — and even the Ballroom at Brighton - Le - Sands, Sydney. "I don't know about that then, we deserve a bit better."

Whacked, ashen, knackered and exhausted after the Brighton concert Partridge merely observed: "Our last gig in Australia. The world ends . . . not with a bang, but with a wombat."

It was a good gig. "No, it wasn't," comes the denial in the true voice of Swindon. A denial, with "wasn't" laughed rather than spoken. Best attempted when drunk. "NO-O-O. IT WASN'T!" And it's finished.

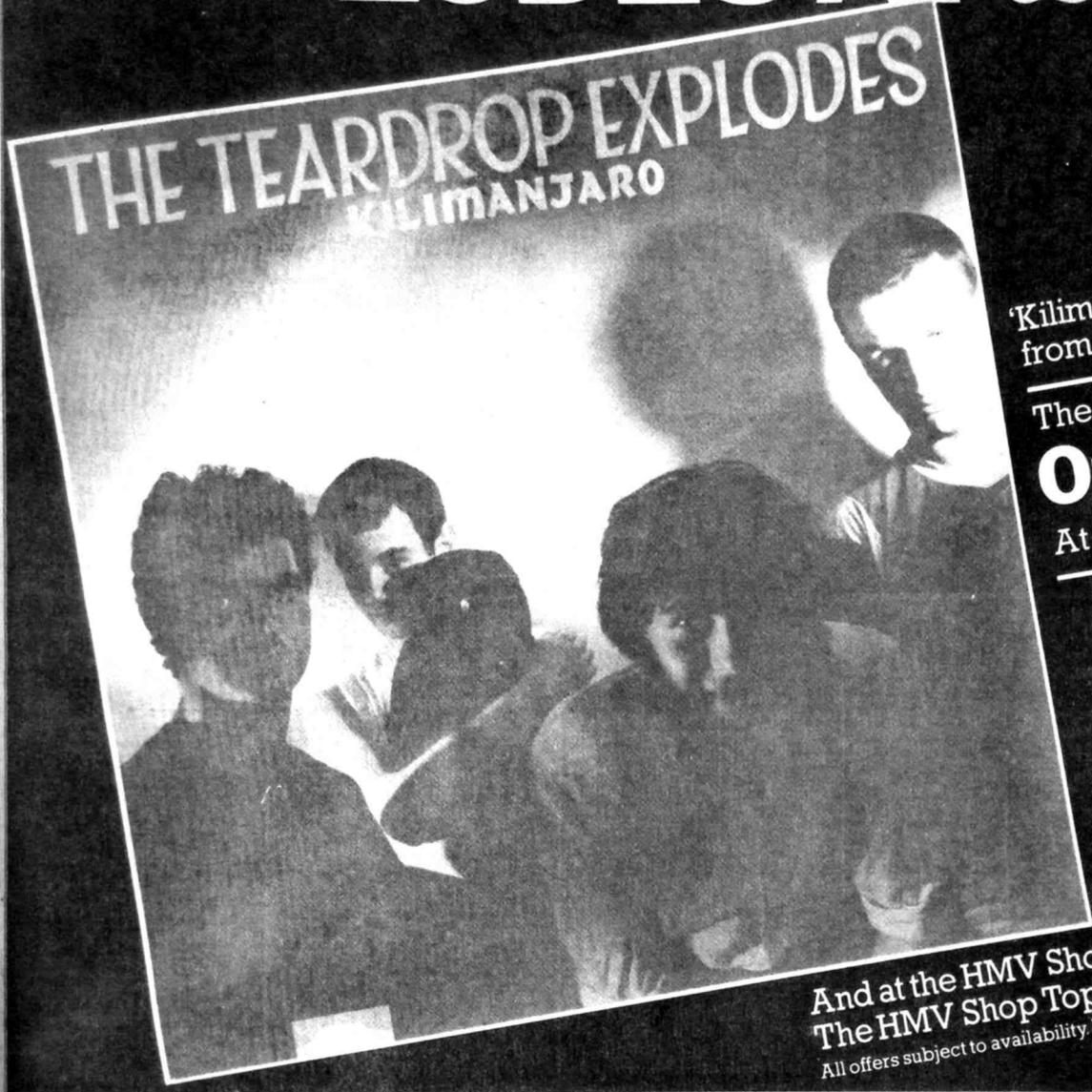
For XTC today is the world — measured in distances like 13,129 miles. While tomorrow is definitely booked up for a fair whack of long-awaited acclaim. At home, somewhere in Andy Partridge's heart.

To most outside observers Andy Partridge, now 26 and married, is XTC. Or as he puts it: "It's my name that's on the contract on the one hand. On the other I'm the one who ends up doing all the talking, which I don't mind at all."

But his survival with the other three, especially with comments flying around like "He says he's going to give up touring every time we get in a plane," isn't a dominant

CONTINUED
ON PAGE 12

THE TEARDROP EXPLODES AT £3.99.



'Kilimanjaro' the new album from Teardrop Explodes.

The HMV Shop Price:
Only £3.99
 At all HMV Shops now.

And at the HMV Shop every week:
 The HMV Shop Top Albums from £2.99.
 All offers subject to availability. Valid until 25th October.

CHECK OUT YOUR LOCAL HMV SHOP FOR ITS OWN SELECTION OF SPECIALS AND IMPORTS.



OXFORD ST.
McGuinn & Hillman "McGuinn & Hillman" £6.50 USA Import. **Peter Criss** "Out of Control" £6.50 USA Import. **Tom Waits** "Heartbreak & Wine" £5.99 USA Import. **Lipps Inc.** "Pucker Up" £6.50 USA Import. **Instant Funk** "The Funk is on" £5.99 USA Import. **MacFadden & Whitehead** "I Heard it in a Lovesong" £5.99 USA Import.

BRISTOL
Split Enz "True Colours" £4.99 Lazer Cut USA Import. **Roxy Music**, first L.P. including "Virginia Plane" £5.70 USA Import. **Genesis** "From Genesis to Revelation" £5.99 German Import. **Abba**, solo albums from £5.99 Imports. **Barbra Streisand**, rare early albums £5.29 each, USA Imports.

NEWCASTLE
Gary Numan "Telekon" including "I die, You die" £5.49 USA Import. **Elf** "Trying to Burn the Sun" £8.99 Japanese Import. **Japan** "Live in Japan" £2.99 12" Single. **Marc Bolan** "Story of Pop" £4.99. **Love** "Best of" £4.99 USA Import. **The Cure** "Boys don't cry" £4.99 USA Import with different track listing of UK version. **Teaze** "Bodyshots" £4.50. **Mountain** "Avalanche" only £2.99. **Legs Diamond** "Legs Diamond" £5.49 USA Import. **Yesterday & Today** "Yesterday & Today" and "Struck Down" both £1.75 USA Imports.
 A Selection of Swedish New Wave singles at various prices.



CHECK OUT THE wenslow SHIRT OFFER AT YOUR LOCAL HMV SHOP NOW

363 OXFORD ST. (NEXT TO BOND ST TUBE) TEL: 629 1240. BEDFORD: SILVER ST TEL: 211254. BIRMINGHAM: NEW ST TEL: 6437329. BRADFORD: CHEAPSIDE TEL: 26882. BRIGHTON: CHURCH HILL SQUARE TEL: 29660. BRISTOL: BROADMEAD TEL: 297467. COVENTRY: HERTFORD ST TEL: 23001. DERBY: ST PETERS ST TEL: 264700. EDINBURGH: ST JAMES CENTRE TEL: 554 2215. ENFIELD: CHURCH ST TEL: 363 0184. EXETER: GUILDHALL SHOPPING CENTRE TEL: 35804. GLASGOW: UNION ST TEL: 221 1850. GLOUCESTER: KINGS PALACE TEL: 22231. GRAVESEND: QUEENS ST TEL: 62226. HOLLOWAY: HOLLOWAY RD TEL: 607 1822. HULL: WHITEFARNGATE TEL: 278467. KINGSTON: CLARENCE ST TEL: 846 0238. LEEDS: BRINDLEY ST TEL: 33590. LEICESTER: REIMS SQUARE TEL: 527322. LEWISHAM: RIVERSDALE TEL: 852 3449. LIVERPOOL: LORD ST TEL: 708 8855. LUTON: ARNDALE CENTRE TEL: 35290. MANCHESTER: MARKET ST TEL: 834 9920. NEWCASTLE: NORTHUMBERLAND ST TEL: 27470. NORWICH: MARKET TEL: 23495. NOTTINGHAM: BROADMARSH CENTRE TEL: 5184. NOTTING HILL GATE NOTTING HILL GATE TEL: 219 1476. PLYMOUTH: NEW GEORGE ST TEL: 20857. PORTSMOUTH: COMMERCIAL RD TEL: 29478. SOUTHAMPTON: BARGATE TEL: 32454. STRATFORD: BROADWAY TEL: 555 0312. STOCKTON: HIGH ST TEL: 66174. SUNDERLAND: HIGH STREET WEST TEL: 41267. SUTTON: HIGH ST TEL: 6420084. SWANSEA: THE QUADRANT CENTRE TEL: 462094. WOLVERHAMPTON: THE GALLERY, MANDER SQUARE TEL: 29978.

FROM PAGE 10

one. He's more like the boy in the back of the class who tells all the stories.

"I'll become a fat, bearded recluse and live in the Forest of Dean," he giggles. "The Syd Barrett of XTC. I don't even enjoy THE gig that much, and it's certainly not the highlight of my day. I've given up thinking about a 'good gig' man as soon as I can't hear the audience. About five minutes afterwards."

Beside this baiting Colin Moulding is a necessary counterpart. More of a perfectionist than a bubbler, married with two children, and after spending several years as a groundsman, intractably set on producing, writing and, yes, even being famous with XTC. A veteran of the early seventies pop festivals ("he used to have hair that he could tuck into his belt," says Partridge. "In his wedding photos all you could see was two great curtains of hair and a nose") he's established — without rancour — as writer number two. "You want meat, don't you?" he says. "They all want meat, arguments, and formulas, I suppose they have to. It doesn't happen anyway. Two 'hit' singles written by me, against four albums by XTC the group?"

"There's nothing to say except that we're getting a bit sluggish on stage, and that's something we all know..."

The addition of Dave Gregory, formerly of Swindon's renowned Dick Gaber and the Gaberiders, as the "replacement" for Barry Andrews ("the man whose head used to look like my face before I'd had a shave," says Partridge) is last year's story. A change that merely "happened", replacing Andrews' keyboards with a more attacking double guitar line-up, but losing a songwriter. No one's unhappy, least of all Partridge.

And although, Gregory, at 28, is the oldest of the group — "the first album I bought was Ten Years After's 'Candlestick Green'" he ranks both as an accomplice to Partridge's off-beat guitar on stage and as a foil to the fellow's fantastic trivia memory bank off stage.

"Gregory's so incredibly nice and polite" the others will say. "Such a nice person, it can't be good for him." A diabetic, he has to regulate his health as much as a touring schedule will allow, but with no complaints. Quite happy to "make contributions" (he does) and to feed off the others' insatiable appetite for detail, description and derogation, he says, nicely and politely. "I'll be like everyone else and say I'm going to assess my life and times when I'm 30; that's two years to go. I've already spent a year in the Forest of Dean with a band who managed to write two songs in nine months. XTC is a lot better than anything I've ever done, whatever happens."

Terry Chambers ("About as labourer - like as any of us," says Partridge. "He doesn't play drums, he hits them") is more pragmatic than politely resigned. An almost reformed boozier with more drinking mates that the rest of the group put together, he still manages, loudly



ANDY PARTRIDGE

and succinctly, to put his finger on things as quickly as anyone. Hearing that 'Black Sea' had dropped a place in the charts, his only comment was: "It's time to get

out the bloody stack - heeled boots, there's nothing else left."

Chambers claims: "I must have wasted half my bloody life on the last two tours with drinking all the time," and now, almost religiously, won't even think about getting "anchored" until after a show.

Sitting in his "place" in the back of a rented van speeding through the suburbs of Melbourne he shouts out, to no one in particular: "All I've seen here is f + king beards and nothing but fu + king beards and blokes dressed up in women's clothes. Christ what a place!" (He's later to reveal, inexplicably, that he wouldn't mind living in Australia one day.)

And then, more miserably: "I never thought I'd be like this. You think about chucking in work being the happiest day of your life, and what'd happen when you'd made four bloody albums, never mind one bloody album. And it's nothing like it! I thought it'd all be driving about in limos and all that, and instead it's nothing but a lousy sound and playing in toilets."

"And not selling any f-cking records," he adds with an air of finality. "Let's all get arseholed tonight, and just do a sampler of our album. Five minutes and out. It won't many any difference."

The brakes of a passing truck screech round a corner and Chambers carries on. "It's that bloody feedback again, follows us everywhere. I'll catch that bastard one day!"

XTC's inbredness, humour and geographical location ("We weren't a punk band from Swindon, ever. We just signed a deal in 1977. There were thousands of punk bands in Swindon and we weren't one of them," is the weary answer to the backstage Australian enquiries) is getting to be as different — and nearly as much written about — as their music, which they don't talk

vocal accompaniment, goes on for hours. Just like Pure Filth Tennis, Signature Tunes and Characters in American TV Adverts. Somehow this talent might get them through another tour.

Play the game, say as if Colin Moulding asks: "Did you ever hear Peter Glaze doing 'Making Plans For Nigel' on Crackerjack?" Peter Glaze and the whole bloody team doing our hit. Maybe that was the summit of our career."

"Ahh," Partridge interrupts with a schoolboy leer. "What was the noise on Crackerjack when they dropped the prizes on the quiz?"

Dave Gregory makes it.

"And what were the names of the presenters — in order — for the last 15 years?"

Somebody else names them.

Or play the game as in, Terry Chambers: "We can't be all that bad. We were No.1 in New Zealand! I wonder what it's like to be number 150 in New Zealand anyway, you sell 8000 albums and it's like you're the bloody Police or something."

Andy Partridge: "You only have to think about making an album in New Zealand and you go straight in at 98."

An hour later Andy Partridge is standing forlornly outside a motel, miserably waiting to be given a room number for another night of the prison sentence. "Tour manage me someone, please. Point me in the right direction. I'm so sick and tired my brain has seized up." He turns round. "This isn't doing a job you know. This is eking out a living. Is it ever going to get any better?"

Yet there's no hint of sour grapes. Perhaps there is an element of Andy Partridge, composer and reluctant performer, who'd dearly like to stand in front of an audience and brainwash them into realising how good the band's output has been, and how consistently good. "I don't think it should have just been 'Drums And Wires' that did well, they all should have done," he says. But it's rarely if ever evident.

Instead he's eternally optimistic about just writing more and more, to the point when there will be no option but to sit down and listen. And dance at home. "The writing the songs and the plastic are all there, and we've got four more albums to do. That's the bit I enjoy. Not trekking all around the world with one roadie and a brain like a piece of cabbage. It's not going to make me look like Sting even if I do it for the next nine years, so why bother?"

"I might even move away from loud music altogether, right away from 'Black Sea' which was just clarifying the last one. I'm just going to go and f-u-m-i-n-a-t-e, and see if there is a way to do it."

Australia (for the second time), New Zealand, Canada, Texas, Doncaster Rotters, 'Crackerjack', 'Blazing Stewardesses Meet Big Jugs 5' and Spain all twinkle and disappear in the small eyes behind the glasses. Without even asking Andy Partridge and the rest of the group are 'tour managed' away.

"There's no way that Andy Partridge won't be successful," Terry Chambers offers as a conclusion. "In fact there's no way we all won't bloody make it. It's just such a BASTARD having to wait so long."

A final sentence comes out of Partridge. One to the effect that 'Towers Of London' is a great song (with all that entails), and that, yes, that will be the hit to BREAK THE CYCLE. It's got to be.

And if it isn't? Don't forget to tell everybody what it's like wearing an 'ill jumper'!"

QUARTZ
THE NEW ALBUM
STAND UP AND FIGHT
includes the single
"Stoking up the fires of hell"

ON TOUR WITH
Star

October	18th BRACKNELL, Sports Centre
8th HANLEY, Victoria Hall	19th CARDIFF, Top Rank
10th BIRMINGHAM, Odeon	21st IPSWICH, Gaumont
11th DERBY, Assembly Hall	23rd EDINBURGH, Odeon
12th COVENTRY, Theatre	24th GLASGOW, Apollo
13th HEMEL HEMPSTEAD, Pavilion	25th DUNDEE, Caird Hall
14th LONDON, Hammersmith Odeon	26th CARLISLE, Market Hall
16th BRISTOL, Colston Hall	27th HULL, City Hall
17th SOUTHAMPTON, Gaumont	

MCA RECORDS



DAVE GREGORY

about at all. And certainly not on tour.

Instead of just taking the piss out of each other now, they took the piss out of each other when they were at school. They'll probably still do it when they'll all fat, sporting beards and living in the Forest of Dean. Colin's wife Carol knows Andy's old dear, who knows Terry's Swindon girlfriend who's actually Carol's cousin. Colin and Carol's two kids know Andy's wife mum and the flat next door to Andy's mum's shop where he lives with his wife Marion. And so on.

They all know about looking different (and getting chased and attacked) in Swindon. And about mums and dads who get excited watching XTC on Top Of The Pops (a mere twice in two years) but still say: "Why don't you get a decent job and get some money first. Then you can go out and buy yourselves some decent shirts."

XTC are the band brought up on Crackerjack, Airfix kits, toast soldiers and "ill jumpers" when they weren't well. Dad throwing back the sheets at just the wrong time on Saturday morning and whole albums full of Woolworth's versions of the Top 10.

"I've got it!" Andy Partridge shouts out. "We're the band who couldn't be hippies because our mums wouldn't let us. We couldn't be anything," he wails. "We must have missed every trend going. Brought up on sampler albums like 'The Rock Machine Turns You On'..."

"And 'You Can All Join In'" (Chambers)

"And 'Nice Enough To Eat'" (Gregory)

Somehow with XTC, this game, complete with full track listing and



COLIN MOULDING



There's an easy way out of the great tape tangle at Boots.

If trying to decide which blank tape to buy leaves you with a blank expression, look up your nearest Boots Audio Department.

Because at Boots we have selected a range of blank tapes to ensure you get the very best out of your equipment, whether it's a portable or a tip-top hi-fi stack. And we've been extra careful to make sure that every one represents the very best value for money in its category.

Of course, the more sophisticated your equipment the more selective you should be when it comes to tapes.

And as we also sell an equally wide and well chosen range of cassette equipment, it should come as no surprise to find that we know what to put into them.

Call in soon. You'll discover the best tape for your equipment. And some of the very best prices too.

Blank tapes are available at Boots Audio Departments and larger Boots branches.

TAPES	PORTABLE MONO CASSETTE RECORDERS	STEREO NON-DOLBY MUSIC CENTRES	DOLBY MUSIC CENTRES	HI-FI EQUIPMENT
BOOTS SRXI	●	●		
BOOTS ERXI	●	●		●
BOOTS CRX2			●	●
BASF LH	●	●		
BASF SLHI		●	●	●
BASF CHROMDIOXID		●	●	●
BASF CHROMDIOXID SUPER			●	●
EMI HI FIDELITY	●	●		
FUJI FXI		●	●	●
FUJI FXII			●	●
MAXELL UDCLI		●	●	●
MAXELL UDXLII			●	●
MEMOREX MRX3		●	●	●
MEMOREX CHROME		●	●	
MEMOREX HIGH BIAS				●
SONY CHF	●			
SONY BHF		●	●	
SONY CD ALPHA		●	●	●
TDK D	●			
TDK AD		●	●	
TDK SA		●	●	●
TDK SAX			●	●

Key ● = optimum performance



for the Special Touch

SINGLES

Reviewed by RONNIE GURR

SINGLE OF THE WEEK (Perhaps) **THE FLYING LIZARDS: 'Move On Up'** (Virgin) Classic! Minimalism for folks who dig grossing out! Curtis Mayfield on a micro-chip, even! Electronics cover of Curtis's finest hour delivered by that languid woman whose voice here counteracts true inborn soul with inspired boredom. Cunningham and co cut it again, much more than that you need not know. Loved it! Classic!

SURPRISE OF THE WEEK (Perhaps) **SLADE: 'Alive At Reading'** (EP) (Cheapskate) Ah, how soon we forgot. Recorded at this year's Reading mega-bore and rollicking fun in a kind of casualty ward way. Used to love 'Slayed Alive' I did and ah the memories. Remember how we used to spel awl owr wurdz just lik the boize? Remember too how Britain's educationalists tore out their locks in fury and frustration as Slade mayne-a scoured the land. Noddy and the boys were, at one time, the greatest threat to the future of this country since the doodlebug. Shame that the plug track 'When I'm Dancin' I Ain't Fightin' although being Slade's manifesto for life, is also a shameless GBH job on 'Let's Spend The Night Together'. Also here you get a medly and 'Born To Be Wild' on which the Slades make not only Steppenwolf but all your macho strutting hipster metallic salesmen sound like . . . ohh. The Eagles with double medications in their tea and their surgical supports on the poolside table. Ineffably fab, and excuse me while I air and iron my old silk scarf.

THE FAB, THE DRAB AND THE INDIFFERENT (Perhaps) **ECHO AND THE BUNNYMEN: 'The Puppet'** (Korova) Surly bleeders they look. Another dawn in the forest with overcoats on sleeve and a single that could chart by virtue of the band's current cool quotient. Strident opening that makes one glad that jangling guitar harmonies are back big and good to see a place opening for rock sell analysts like the Bunnies. Not methinks a truly strong singles contender and therein lies their ploy: change. A record to be lived with and tweed raincoats will be in this winter.

STATUS QUO: 'What You're Proposing' (Vertigo) and again and again and again. Again. Stunningly and radically innovative! Quo cut loose and bravely venture into fields new and hitherto unknown. Here they stride forcefully into the tundra of the new psychedilia, fusing the end result with the drum machinations and keyboard consciousness that came as a result of their recent spells of consorting with the Human League and Barry Manilow. Nearly, eh, nearly had you? Fear not those of this parish with bum tickling

LIZARD IN THE LIFT

locks, you won't be forsaken. This goes, 'Tatwiddlydadada, Tatwiddlydadada, Tatwiddlydadada, Tatwiddlydadada, et boogie cetera. No, if there exists such a beast as a band with no past, or future, only a current throb in the thighs of a nation then Quo bite the biscuit. Above criticism, perhaps.

THE PLASMATICS: 'Monkey Suit' (Stiff) Shit.

THE MOONDOGS: 'Who's Gonna Tell Mary?' (Real) This is more like it! High kicking pop. Loaded with hooks in all directions. Fresh bright, Irish in origin and a chart biggie if there's any justice and all that stuff.

DAVID CUNNINGHAM: a flying lounge lizard.

JIM CAPALDI: 'The Low Spark Of High Heeled Boys' (Carrere) An oldie and, in certain circles — the ones that pass exotic roll-ups round, one expects — a revered classic. Reviving and mellowing out your former glories seems a little sad and doesn't really reflect one's current compositional abilities in a very good light. To our younger reader Jim was in a band called Traffic from whose back catalogue this is culled. Mmm, nice, as Bob Harris used to say.

THE TOURISTS: 'Don't Say I Told You So' (RCA) Tempting past critical fate with such a title. Not to put to fine a point on it, dull. New label after various legal wranglings but the same formula. Rolling Merseybeat beef backbone with those sublime Lennox vocals. Middle section employs echoed grunts which may be the way of things to come.

ATHLETICO SPIZZ 80: 'Central Park' (A&M) Spizz, god bless his rotting pumps should be the teeny bop star of years to come. The music doesn't



flung corner of who knows where, are the people that exist on a day to day basis, live for the release of records by bands that sound like pock-marked Argent? There's probably a large market for this Styx/Kansas/insipid rubbish in Eritrea. If there is, one feels sure that RCA (Triumph et al) have the market cornered.

JOE JACKSON: 'Mad At You' (A&M) Play the game Joe f'r Crissakes

Jackson continues to pose (palms in pockets, thumbs cocked outside) and leer menacingly at cameras. The shirt collar is turned up but unfortunately the hair that any self-respecting frontman should sweep back romantically is sadly, er, missing. This sleeve should deter numerous browsers if only through the dazzling shine that emanates from the man's preceding forehead. If our Joe relaxed enough to realise he ain't the Adonis that tries so hard on his sleeves then perhaps he'd be even "sharper". Sadly this single is decidedly undistinguished and looks set to go the way of 'The Harder They Come', ie Nowheresville. Furious great bass and guitar sound for sure, but a rolling rant that goes nowhere though the falsetto bit cheers up proceedings no end. R&B riffs are falling on my head and it's getting rather wearing.

GEN X: 'Dancing With Myself' (Chrysalis) Prodigals returning minus the "-generation" and this could be well worth, huh, your veneration. Idol and James now have American management. That alone could be, if you'll excuse the pun, the kiss (ha ha) of death. This is meaty, beaty big and flouncy, all in all a healthy return of a pop single.

JAPAN: 'Gentleman Take Polaroids' (Virgin) These dishy Japan chappies are just so hot dang solid gone hunky that any upright female with normal desires must want to shit in their mouths. Or something. Still, they sound as if they whacked off over Bryan Ferry posters during

puberty. Awful little and mellifluously nondescript Roxy rip-off A-side. Elsewhere Eno's school of modern bland-out muzak that is so dull and nondescript, one can't ignore the fact the damn stuff takes hold. Side B is 'The Experience Of Swimming', Side C is 'The Width Of A Room' and Side D is 'Burning Bridges'. All truly turgid and tasteful, and as someone said, ideal stuff for shampoo adverts. Shampoo ads, pretty boys and all that raw fish mush that Toyota-driving Samurai eat in bath houses? Confused? You will be. Puberty, incidentally is a very difficult time. Especially when one wears all that rouge and eye liner.

XTC: 'Towers Of London' (Virgin) Another ongoing double single value for money situation from the Branson empire. A-side is 'Strawberry Fields Forever' taken, showered, manicured, with speeds changed and one of the lesserly commercial tracks on 'Black Sea Worrabout Respectable Street'. Definitely a knees-up number this and presumably aimed at, er, people that like having a knees-up. Side B — 'Set Myself On Fire' live at The Rainbow. Side C — 'Battery Brides' again live in London. Side D — 'Sciccor Man' from the John Peel show.

THE MONOCHROME SET: 'Apocalypse' (DinDisc) What is this? Do DinDisc have some shares in the forthcoming nuclear armageddon? Are they marketing Branno (Affiliated) fallout shelters? First OMITD come out with an electronic version of a Shadow song with lyrics about Enola Gay, the plane which did the doo-doo on Hiroshima. Now TMS skip in with 'Apocalypse', a jovial overview on life as we might not know it for much longer. Musically it's as you would expect from the title.

ZOOT MONEY: 'Your Feet Too Big' (Magic Moon). Resurrects a past gem in cotton wool type disco fashion. Not bad but not a patch on George Melly's live rendition.

VARIOUS ARTISTS: 'Son Of Stiff' (Stiff) Joe 'King' Carrasco and the Crowns walk all over Sam The Sham and The Pharoahs tomb with a nod or two to 'Wooly Bully' and it's a weedily great sound. Any Trouble with 'Turning Up The Heat' give a relative base to see how bad J Jackson's offering this week is. 'Georgie' by The Equalators is the hottest thing from Handsworth we're informed, though the sound is too white for a real revolution. Tenpole Tudor shines with a demo 'borrowed' from Polydor's tape cupboard. Bo Diddley lives! (Again). Dirty Looks are just magic and that is that. All this and some fab label copy for around a pound. Value from the label that brought you The Plasmatics. What am I saying?

TOUR DATES

- Cockfosters Trent Park
- Middlesex Polytechnic Oct. 2
- Braintree College of Further Education Oct. 3
- Reading University Oct. 4
- Wakefield Unity Hall Oct. 7
- Manchester Rafter's Oct. 9
- Durham University Oct. 10
- Coventry Lanchester Polytechnic Oct. 11

New Single

THE SWIMMER

THE PASSIONS



I LEFT The Teardrop Explodes in Liverpool and I felt sad. At one point, it was like walking into a roomful of drunks, with me straight; or a roomful of straights, with me drunk. Is this healthy? I asked myself. I decided it wasn't.

JULIAN COPE is first seen in a coffee-shop, laughing and happy, in a way. He's just had another remonstrance with Teardrop keyboardist Dave Balfe, but it doesn't show: Balfe is co-founder of Liverpool's Zoo Records, exco-manager of The Teardrop Explodes, and now member and irritant. It's a shock when he mopes and refused to take part in our photo-session; he stomps off and I become suspicious.

Julian Cope moans and laughs by turns, but usually ends up laughing. He wears green khaki army clothes and moves about a lot; he looks healthy and happy, but don't ask me what it means; he writes all The Teardrop Explodes' songs and enjoys talking about them; he moves about the coffee-shop and locks the door, then unlocks it and jumps outside.

I LEFT The Teardrop Explodes with Julian Cope's crystal pop vision flexing in my brain. He wakes me up and makes me feel talkative. He makes me want to find out what he's about. He makes me want to warn him about the danger signs, the walls closing softly in on The Teardrop Explodes, the dark patches up ahead they might not see.

As early as this in our conversation, doubts are springing to mind, ideas that I can't make fit with my mirror-image of The Teardrop Explodes (as pure, clear, "good" boys making good music, working forward and outwards). He's talking about Rough Trade.

"I've got to a really anti-Rough Trade stage, I think, because it's become really smug... the idea of going out and producing your album as badly as possible; as much as I adore The Fall, they should be out recording real albums with glossy sleeves. That'd be great! There would be real irony in that... but recording 'Dragnet' for £300 and making it as poorly recorded as possible is what people expect from The Fall! Playing the Marquee with their backs to the audience is exactly what you'd expect from them; in which case they should do the opposite.



GARY AND JULIAN digest a few comestibles

moans drummer Gary Dwyer the next day. "It's taken so long to come out. We got let down by loads of companies — Island wanted us, United Artists looked good but that fell through when they affiliated with someone else, and the A and R guy there told us not to sign and quit his job — so Phonogram were the last straw: we had to sign with them to survive I suppose."

At intervals, Gary appears as happy and content as Julian, but it's the occasional lapses into serious reminiscence that set me off-guard: I haven't felt "right" about things since I clambered off the train in Liverpool with the wrong kind of ticket.

"It's funny, though," he gasps, "because when you're independent you seem to sell far more records."

I think the next thing we need to do is get some sort of image together, so people can, like, identify us."

Whaaaaa! That's dangerous! People will become very wary of an image that doesn't belong.

"Awww, I'm really wary about the album, the way Phonogram screwed up the Original Mirrors and all. And our sleeve's really shitty."

I quote him what I surmised was a joke in Time Out. The Teardrop Explodes are "out of their heads on acid most of the time," ha ha!

"My acid trip in New York was totally amazing," he announces unprompted, and the teardrop suddenly explodes in my face. Whaaaaa!

"We went to this psychedelic drug party in Manhattan, and I was with this Puerto Rican chick, Harry, our sound guy, was with this blonde chick; they wanted to take us back to their place, and I started getting really paranoid about them ripping us off, all our money and stuff. I'd dropped two!

"They went off and left me in the middle of New York — I thought I was in a movie or something. I was James Stewart, who's one of my characters — and I somehow found my way back to the hotel room. It was a real cliché out-the-window job — cause I actually jumped out the window, with Bill Drummond holding onto me, pulling me back by the ankles."

Are these drugs significant? "Yeah, they are now. We're really getting involved in it. I think we're really gonna be a big acid band!"

CAN JULIAN COPE COPE?

"And I can never understand Tony Wilson with Factory, putting out all these bands who sound like Joy Division. You get copyists and you get things like... if it's harsher and less melodic, it's more 'important'... which is silly; the important bands are the ones who're doing what they do well. It could be Michael Jackson or Cabaret Voltaire, who I don't like, though I do realise they're good... whereas all these heavy metal bands are just CRAP because they're doing what they're doing badly."

The copyists thing, especially, invites boxes: you get all the unbracketable groups being bracketed, say the media throwing "psychedelia" at Teardrop and Echo And The Bunnymen.

"Well, I can understand that, and there are elements of acid involved, but it's certainly the least revivalist thing I've ever seen, and very incidental."

It nevertheless rocked my boat. I ask if he believes it necessary for drugs to be involved with music at all.

"Totally unnecessary. It's just a completely personal thing — I mean, we had one reviewer wondering when I was gonna write some proper acid lyrics! I just couldn't

CHRIS WESTWOOD sees THE TEARDROP

EXPLODES through the acid test.

ANDY PHILLIPS pops pics.

believe it! I mean, I write the songs and some of them are very personal, but extremely simple, like dreams — 'When I Dream' — there's nothing simpler in the world!

"It's obviously been assumed that 'When I Dream' is an oblique drugs reference, which makes us a part of the psychedelic thing! Which is so stupid, isn't it? I mean, I listen to The Doors and Love a lot, but not as much as I listen to Scott Walker and Beelheart and Faust and

The Dave Balfe episode earlier, where he stormed off... it made me wonder if there were tensions amongst you. "I always think of him as a little

furry animal. Uhm, in this band there is this lighting that goes on between us. Which is great 'cause I always win."

I still feels so odd, all these blurry, scary monsters just under the surface, blurring my vision; I would've thought these people were clear and happy and open-hearted and bristling with a vision that's undistorted, unblocked.

Julian makes me laugh with his crystal pop vision and his breathless string of conversational asides and observations; I conclude that he is The Teardrop Explodes, and he's the one who should worry. As he dives into his vast collection of

records and introduces me to the wonders of Scott Walker and John The Postman, I ask him whether the working title of the album ('Everybody Wants To Shag The Teardrop Explodes') was a joke.

"No!" His face lights up. "I really wanted to call it that, if only to freak out the intense raincoat brigade. We were gonna call it 'Bleep Refrigerator Point 4' which I thought would've been nice and cold."

"But 'Everybody Wants To Shag The Teardrop Explodes' would've been so great! Because we're the least sexual band in the world."

After that, 'Kilimanjaro' is a comedown. "It's like a compilation album."

Are you serious? "Yeah, well the band are very serious about it. I worry about it 'cause... no, I don't worry about it."

Psychedelia lives! "Awww, I hate all that psychedelia shit. I think Julian likes the idea of it."

I don't see the difference between this and psychedelia.

A day later, the phone rings: it's Zoo, telling me not to take anything that Gary may have said seriously; when I spoke with him, he'd been out of his brain... probably on mushrooms.

The Teardrops Exposed! Is this what it's to be? Can Julian Cope cope? Things are flaking off at ugly tangents, the music becoming set in a music biz void — the shadow — that always intercepts cause and effect.

In Liverpool, I learned (accidentally: Bill Drummond's slip of the tongue) that hypists Record Sales are involved in the "promotion" of The Teardrop Explodes' 'When I Dream' single

and no wonder Phonogram had such confidence in its chances! In Liverpool, the popworld exploded! As if drugs could ever introduce the new soul realism: drugs are a blanket, a desperate fallback, a desperate use of 'other means' to attain a clear picture. Just like The Fall oppose rock and roll myth but happily speed and dope, the greatest myths of all, so The Teardrop Explodes are crystal soul music without real soul.

Julian! It's up to you! Do you know what's happening to you? Hop, skip and jump: wait for the bump.

SKIDS

THE ABSOLUTE GAME

the ultimate album!

Produced by Mick Glossop



RICHARD JOBSON



STUART ADAMSON



RUSSELL WFB



MIKE BAILLIE

plus FREE Limited Edition LP



PAUL HUMPHRIES and Andy McCluskey are both 20. They come from the outskirts of Liverpool and together are the nucleus of Orchestral Manoeuvres In The Dark.

With a name like that and the fact they are (wrongly) associated with cold electronic industrial music in the same vein as the archetypal imitator Gary Numan, you might have formed the preconception they'd be cool, intellectual twats with not a lot to say for themselves. You'd also be very wrong.

Andy McCluskey is loquacious to a fault — what a joy it is to find someone who talks as much as I do! He's tall, thin, has a shock of curly hair which he has managed to train into some semblance of order only — I suspect — by keeping it short. Fresh skinned, clad in grey, he reminds me of the type of character you'd find in a Bertie Wooster sketch. Well, maybe not; he's not drippy enough. But from that era.

Paul Humphries is just slightly younger. Tall, fair, he is the quieter of the pair. He smiles a lot, nods in agreement with what Andy is saying putting in his opinion from time to time. He is silent not because he hasn't anything to say, but it would be pointless to reiterate these opinions. It's apparent he's an equal part of the duo, the calming force I reckon.

The three of us are partaking in some genteel afternoon tea in a suitably quaint hotel. Pots of

room and play music." Andy: "It was little suburbia."

PAUL: "Which was part of our trouble when we began."

Andy: "Things just happened gradually, the music becoming more and more important. We weren't even electronic at first because we didn't have the money to buy machines, so we used to build them. When we started playing gigs we had to borrow synthesizers, because we didn't own any. As time went by we developed a kink for odd things, we liked using electronics, whereas Kraftwerk for instance are electronic by image and nature."

Did Kraftwerk have a major influence on Orchestral Manoeuvres, then?

"Around the time I wrote 'Electricity', yes," he affirms. "I wanted it to be our anthem to the future. That was around '75, '76, but we soon realised it was someone else's idea, and that's when we started experimenting."

The subject matter of their songs is fairly factual, if obscure.

"Well, I never wanted to write about politics. I'm a bit suspicious of people forcing their views down your throat. I used to be the angry young man full of my own opinions but I don't know enough about it to write songs. And without wanting to do music down, with the state the world is in today it's good to be able to escape into music. Imagine coming home, worrying how to pay the rent, where the money for the

"No, nothing like that," Paul assures me. "We're more interested in the mechanics, the machines. When you see the guns or the other weapons you realise how tacky they were. The planes were just held together by bolts — most things were just falling to bits."

Whereas now you simply have to press a couple of buttons and kaboom! No world, before everything depended on the primal urge to survive and therefore kill or be killed. Look at the bayonets, how primitive they were. You either shoot the enemy or stab him in the guts... far more horrific, so many choices to make — the continuous to kill or not to kill. Not done so cleanly with a button.

"That's what's good about coming to London — we always try to visit some museum or other and this morning we went to the war museum in Kensington and the exhibits there were incredible."

"We were like two kids — hey dad look at that. Real tug on the sleeve jobs!" Andy interrupts. "It's one of the plusses of this job. We came out of the museum this morning and we were walking along the road, basking in the sunshine. We just looked at each other and said, isn't it great we're in London and have the chance to do these things? Because there's no way we'd have the money to be in London looking at museums otherwise."

"That's what's so good about touring. We love it. Not the going on

OMITD DROP A BOMB

refreshing hot brew, neat little sandwiches, all very traditional save for Paul's whisky and ginger. Yet far from talking about croquet on the lawn, suddenly we're talking about drugs, probably because all the other groups which recently sprung up in the Liverpool area are heavily into the psychedelia of acid. Paul and Andy haven't shared this experience, and I ask them why.

Andy: "Probably because we live on the outskirts, so we're not really part of the Liverpool scene. We've led what you could call sheltered lives, and we didn't really come into contact with drugs at all."

"The Liverpool drug thing has grown out of bedsitterland, you go home and you trip out. We still live at home so we've never been in that position."

Andy spent a year doing a foundation course at art college, which would have brought him into contact with the necessary substances which had so far evaded him. Didn't he find that tempting?

He shakes his head. "I know this sounds superior, but I took one look at people tripping out and I knew I was better than that. They looked so stupid and I didn't need it. It just didn't appeal to me."

What about this sheltered upbringing — was it the result of strict parents?

Paul: "No, not really. We came from a really quiet area called Medley (pronounced Malve) and Andy and I used to come home, sit up in my

next electricity bill is coming from, and you put on a record about the cost of living... it'd be so depressing."

Andy puts a lot of research into the subject matter of his lyrics, although they get stripped down to the bare minimum to fit in with the melodies. Take the new single for example.

Enola Gay
Is mother proud of little boy today
Aha, this kiss you give
It's never going to fade away
Enola Gay
It shouldn't ever have to end this way

Aha, Enola Gay
It shouldn't fade in our dreams away
Pretty innocuous, huh? Until you're told the Enola Gay was the name the pilot gave his plane, after his mother, and that plane dropped the atom bomb (code name little boy) on Hiroshima.

"It puts a new light on things, doesn't it. You think it's another love song until you realise what the Enola Gay was. I like that, the double meaning, the two levels. But what a way to remember your mum by!"

The subject matter for the song arose when Andy was researching a totally different concern, but, having read about the Enola Gay, had to write a song about it. It transpires that both Paul and Andy are interested in the two world wars, and I emit a groan. Oh no, not another Richard Jobson.

stage but getting to visit different places. We're real tourists — we love it."

Talk then turns to the new album 'Organisation' which I heard earlier in the afternoon. I'm not going to attempt to review it after just one hearing but it's far more sober than their debut releases. There's also a free EP included in the first so many thousand copies. Dindisc's idea.

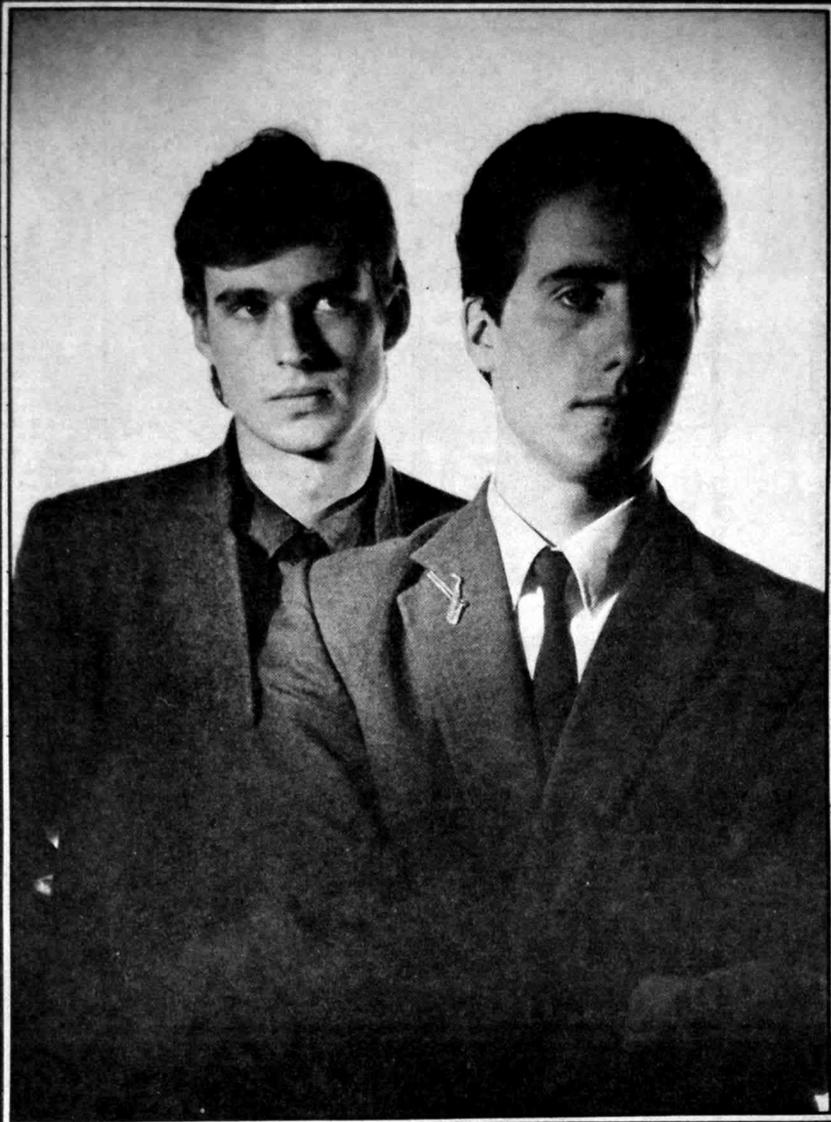
Didn't Paul and Andy feel annoyed that the company wanted to include such an animal? It seems like the company thinks the record wouldn't sell without the use of such a marketing ploy.

"Yes, in a way it did," Andy admits. "A while ago we would have refused outright but when you boil it down you are trying to sell records. So we did it our way. Dindisc wanted new material but we gave them old songs and an early live performance. It'll be nice for people who are interested in us to hear some early material, I mean, I'd really love to own some early Kraftwerk demos."

'Organisation' comes out at the end of October, nine months after their debut release.

"We've only just completed it," Andy tells me. "We spent three months writing and recording. You lose perspective when you work on something for so long. But I still think it's better than the first. We grew tired of the lightness and melody on that."

"On principle I felt... I don't



So you thought *Orchestral Manoeuvres In The Dark's* single 'Enola Gay' was a love song. DANIELA SOAVE finds out the real meaning.

know... that the first album was tacky electronic pop, not really the thing for the 'eighties. A bit cute and we're capable of far better things. 'Enola Gay' is the brightest cutest thing on the new album, probably not indicative of the mood in general." He sighs. "It's been a bad year for us. We've never had enough time to do what we want. And I'm not sure if it's too soon to release a second LP."

"But that decision was ours," Paul points out. "We weren't under pressure to put one out."

"Conversely, some of the things on 'Organisation' are the best we've ever done," Andy continues. "It shows a lot of ability I didn't think we had. But because it was done quickly there's a lot of different failures too... Don't put that in! My God, failures!"

Are they perfectionists then? "Perfectionists! We hate everything we do!" Paul snorts. "But that's what keeps us going. I'd say 50 per cent of our time is spent worrying."

"I'm always being surprised by the music. The best thing we've done all year is 'Annexe', the B side of the single. It takes a bit of getting used to and it does go on a bit, but there's a good feel to it. It's definitely an area we prefer. We're into random synthesiser."

"We're getting really primitive," Andy says by dint of explanation, seeing my puzzled look. "Buzzes and wails drifting on, going back to our earlier days. That's what we aimed for on 'Organisation'. The first album was a bit sophisticated for us, but we've accepted that we haven't completely learned how to control our medium."

He sighs again. "We really didn't have time to do all we wanted for it. When you consider that we'd been working on songs for over two years before we recorded the first album and the second one has come out in less than half that time, you can see what I'm talking about. I like adding layers to songs, changing bits, having time to work on them."

"We're going to give it all up and write a book, aren't we Paul?"

Are they really that unhappy? "Yes. I've confidence we'll keep going for a while yet, but not for long. Now it's a business, whereas before it was fun. You had time to do things, now it's product. You just have to keep reminding yourself of the good things it's given you. We've built our own studio with the advance we got, we've travelled pretty extensively... America was great. But I was so jet-lagged when we arrived what with the journey and the fact we'd been working non-stop prior to that, I was like a zombie. The last thing I wanted to do was appear like a dazed rock and roller, but that's what happened. We didn't see much of the place at all."

Now if we hadn't had to play gigs we would have been fine."

"Gigs are just a big embarrassment to me," Paul says. "I'm on the wrong side of the stage. If I were in the audience I'd be all right, but I hate playing gigs. The thought of people paying money to see us... I'm terrified so everything breaks down, which is what inevitably happens. Playing with machines is even worse because if you get out of sync you can never regain it. So we're adding two other musicians for the forthcoming tour, which means teaching them the music."

"Everything else about touring is great," Andy says. "The travelling, staying in hotels, sightseeing, we love it all. When we were in the Alps it was like being inside your geography book at school, seeing glaciers and things. I enjoy that. Paul and I go out and explore while the others lie in bed."

So will they stick together if *Orchestral Manoeuvres* ceases?

"Well, we've managed to stick each other for quite a while so it's more than possible. We work well together, Paul calms me down. I've had a particularly bad summer because I've suffered bad asthma and eczema, and I've been staying in while Paul's been off with a new woman. We've probably drifted apart but he puts up with me when no one else would, and it works. We have a very different sense of music. If we sit down to write together we both

want to take the music off in different directions. Neither of us win and the music is abandoned, whereas if we work separately until one of us has a definite idea, then we can add together and we end up with interesting combinations."

Why didn't they record all the new album in their own studios?

"We wanted to try working with another producer and engineer," Paul explains. "You lose perspective producing yourself, and this has given us a more professional sound."

"Though in a way it's taken away from the *Orchestral Manoeuvres* richness of it all," Andy interrupts, "because you're placing it in the hands of other people."

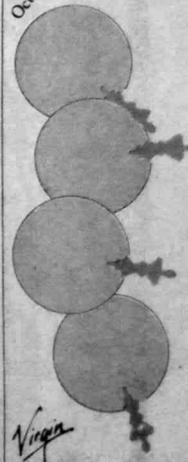
"You know, we're guaranteed to go bankrupt by January next year," Paul concludes. "If we'd recorded it all in the Gramophone Suite (the name they gave to their studios) we'd have had another £15,000 in our pockets, but now, unless we sign up for more albums we'll go broke, even if the album sells as well as the last — which went jilver."

"At least we'll still have our own studio," Andy remarks. "We have quite an investment there. It's just as well we both live at home because we don't have any money in our pockets!"



...the absolute new single
GOODBYE CIVILIAN

- THE SKIDS PLAYING THE ABSOLUTE GAME
- Oct 8th - YORK University
- Oct 9th - DURHAM University
- Oct 10th - WAKEFIELD University
- Oct 11th - NORWICH U.S.A.
- Oct 12th - CAMBRIDGE U.S.A.
- Oct 13th - READING University
- Oct 14th - BRIGHTON University
- Oct 15th - DUNSTABLE Assembly Rooms
- Oct 16th - DERBY University
- Oct 17th - CANTEBURY University
- Oct 18th - HAMMERSMITH Odeon
- Oct 21st - BELFAST Ulster Hall
- Oct 23rd - DUBLIN Grand Cinema
- Oct 25th - CORK Downtown Ballroom



★ THE SON OF STIFF TOUR 1980 ★

From Birmingham
THE EQUATORS



From Manchester
any TROUBLE

From Staten Island
DIRTY LOOKS



From Austin Texas
JOE 'KING' CARRASCO AND THE CROWNS

From God knows where
TENPOLE TUDOR



WEDNESDAY OCT 8TH
THURSDAY OCT 9TH
FRIDAY OCT 10TH
SATURDAY OCT 11TH
SUNDAY OCT 12TH
MONDAY OCT 13TH
TUESDAY OCT 14TH
WEDNESDAY OCT 15TH
THURSDAY OCT 16TH
FRIDAY OCT 17TH
SATURDAY OCT 18TH

BIRMINGHAM ROMEO AND JULIET'S
BATH UNIVERSITY
SHEFFIELD POLY
LOUGHBOROUGH UNIVERSITY
LIVERPOOL BOTTERS
COLWYN BAY DIZIE LAND SHOW BAR
DUBLIN ULSTER HALL
DUBLIN TRINITY COLLEGE
BELFAST ULSTER HALL
GLASGOW UNIVERSITY
NEWCASTLE UNIVERSITY

OCTOBER

SUNDAY OCT 19TH
MONDAY OCT 20TH
WEDNESDAY OCT 22ND
THURSDAY OCT 23RD
FRIDAY OCT 24TH
SATURDAY OCT 25TH
MONDAY OCT 27TH
TUESDAY OCT 28TH
WEDNESDAY OCT 29TH
THURSDAY OCT 30TH
FRIDAY OCT 31ST

AYR PAVILION
EDINBURGH TIFFANY'S
KEELE UNIVERSITY
COVENTRY POLY
MANCHESTER UNIVERSITY
BRADFORD UNIVERSITY
PLYMOUTH FIESTA
EXETER UNIVERSITY
SOUTHAMPTON UNIVERSITY
GUILDFORD CIVIC
LONDON CITY UNIVERSITY

NOVEMBER

1 LONDON
2 LONDON
3 LONDON
4 BRNOVEN
5 ARNHEM
6 EINDHOVEN

CHELSEA COLLEGE
QUEEN ELIZABETH COLLEGE
MUSIC MACHINE
OSTERPOORT HOLLAND
STOCKERHOL HOLLAND
KARREBAT HOLLAND

8 AMSTERDAM
9 HERENTHOUT
10 DIENZE
11 HAMBURG
12 BERLIN
13 PARIS

PARADISO
LUX CLUB BELGIUM
WILLEPOORT BELGIUM
WANKELLE GERMANY
MANARA GERMANY
LE PALACE FRANCE

18 LYON
19 GENEVA
21 SPAIN
22 SPAIN
23 PORTUGAL
24 PORTUGAL

PALAIS D'IVER FRANCE
PALDIUM SWITZERLAND
T. B. A.
T. B. A.
T. B. A.
T. B. A.

ALBUMS

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

THE RIVER'S RISEN

BRUCE SPRINGSTEEN: 'The River' (CBS 84623)

By Rosalind Russell

I HADN'T realised I was thirsty until I tasted this album. Four sides of pure magic, the current running strong and true throughout. There's no padding anywhere and the only possible criticism is that on a couple of tracks the production gets a little out of control, but much of Springsteen's style depends on a gradual build to hysteria, barely contained. By the end, Springsteen's street credibility is intact and I'm sated. Side one:

'The Ties That Bind' owes something to the Jackie De Shannon School of the wirey guitar riff which links the two parts of the song. It establishes the high standard of the music and places the lyrics firmly on the East Coast. As with all Springsteen songs, the story line is simple, striking and well within reach of anybody's experience.

'Sherry Darling' has a party going on in the background as rent-a-rabble adds aggression to the song. It's overlaid with a piercing sax break (Clarence Clemons' sax is superb, positively the most imaginative arrangements and miles ahead of anyone else) which leads into the guitar.

'Jackson Cage' is more bitterly aggressive, echoed by an unmuffled drum sound that could have been recorded in an empty ballroom, and punctuated by harmonica. Springsteen sounds as if he's going to burst with emotion.

'Two Hearts' is lyrically similar to the first track, but builds to a controlled pitch. It reminds me a lot of the production (by Ian Hunter) on Ellen Foley's album.

'Independence Day' is the first ballad of the album, a delicately structured song with less of the desperado and more sad reflection. The sax break comes like a splash of cold water, forcing an eddy but not breaking the flow. Side two:

'Hungry Heart' is the single and again has that Hunter / Foley New



SPRINGSTEEN: his credibility is intact

York sound, with the singles bar piano and steady sax establishing the rhythm.

'Out In The Street' is one of the few that loses control, just missing the hook, but when you're comparing it with excellence.

'Crush On You' is brilliant, a rowdy Stones' type song supported by a cast of overdubs. His lyrics show a neat line in clever thinking. "Sometimes I spot a little stranger standing 'cross the room / My brain takes a vacation just to give my heart more room." The power of economy.

'You Can Look But You Better Not Touch' must be a song that Dave Edmunds would like, with its sustained bass beat pacing the old rock 'n' roll style that bounced the floor and bends the walls. Roll up the skirting board and watch the plaster pulsate.

'I Wanna Marry You' brings Springsteen back (again) to his preoccupation with the mind numbing trap of everyday life, but avoids getting too pedestrian about it all. It must be great to have the talent to invent cliches instead of using them.

'Point Blank' starts like Steely Dan's 'Ricki Don't Lose That Number' with similar bass and piano, but the song develops its own character with a typical Springsteen story line. He scores every time, because the stories he tells all have a ring of truth, they're not some fantasy born out of unlikely fevers. The anger comes out of caring, not out of a need for target practice. Well, that's how it seems anyway. He may be a gorilla in his private life for all I know, though I'd doubt it.

'The River' gets away from the city and closer to the West Coast, but not close enough to catch anything. It has a hard clean cutting edge, a little bit like Graham Parker's 'Hotel Chambermaid', a perfect, beautiful song. It's easy to pick out threads of other ideas in his songs, but the overall design is distinctly Springsteen. Side three:

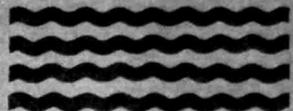
'Cadillac Ranch' is another Dave Edmunds type song, though Bruce is trading the real Yankee line and Edmunds is a clever Brit impersonator. But the twist in the tail, and there usually is one, this rock 'n' roller ends on a sustained organ note (Roy Bittan plays keyboards and organ), giving it an extra lift.

'I'm A Rocker' has neat lyrics that more than make up for a weakness in the chorus: "So you fell for some jerk who was tall, dark and handsome / Then he kidnapped your heart and he's holdin' it for ransom." Sheer bloody poetry, and quite funny too. I wouldn't say Springsteen was the life and soul etc, but he does have a sense of humour to show he's not only a sidewalk philosopher.

'Fade Away'... How I wish I had written this, but as I couldn't write a song to save my life there's no point in moping about it. I suspect a lot of songwriters feel this way about Springsteen; if it wasn't so much fun, it would make you feel like giving up.

'Stolen Car' is one of the most beautiful songs on the whole album and the only track on my copy to have a scratch on it. I suppose that's the way buttered toast falls. Echoey backing vocals and mournful keyboards add melancholy to the desolation, but leaves a sweet after taste.

Side four: 'Ramrod', the Beach Boys without the surf, this engine has been stripped back to basics and rebuilt with sax and cymbals to a polished perfection.



'The Price You Pay' has Steve Van Zandt featured on backing vocals (he's also a co-producer) and would be another choice (if it was my choosing) for a single.

'Drive All Night' is the longest track at just over eight minutes and gives Springsteen full reign to his pebble dash vocals. He starts so low he almost dips out of hearing, fading away to a whisper. But he works up steam through the song and by the time he's forcing out "he aaaaart and soul!" he sounds mortally wounded, or possible as if he's eaten a meal of nutty slack, in which case he would sound like a terminal case. But this flippancy is not to detract from the quality of the song.

'Wreck On The Highway'... superb. For me, the best song of the set, probably because of my closet affection for country music. It has been pointed out by the hoi poloi in this office that it's a lift from 'The Green Grass Of Home', but they're a heartless bunch of hardcases in here. You couldn't say a song about blood and glass and road accidents is exactly tasteful, but it doesn't descend into the morbid (well, not much) or rise to histrionics. It's a perfectly crafted song. Watch out for the key changes and the false ending.

If you think this review has been an orgy of hyperbole, just listen to it yourself. That's the only recommendation I can give, apart from + + + + +

COLIN NEWMAN: 'A-Z' (Beggars Banquet Bega 20)

By Mark Perry

COLIN NEWMAN is Wire's singer. He probably represents their sound more than any other aspect of their ever-changing show. He was terrific on 'Pink Flag' and absolutely magnificent on 'Chairs Missing', a real modern voice without the robot trappings of so many of his contemporaries. The first two Wire albums give us the best of early Newman. After these Wire seemed to lose their direction and looked lost for a while.

They've obviously got a lot of music in them because no sooner had Wire been rested we were given Dome by Lewis and Gilbert. An interesting project but lacking in emotion and guts. Too concerned and too self-conscious about their art.

Now comes this fine solo album by Newman, very welcome in this climate of Wire soundalikes. His voice is better than ever, twisting and shaping words in his own strange way. A true singer with enough emotion in his voice to make everything he does sound

special. A modern voice of unmatched intensity.

There are the obvious sounding songs like 'Order For Order' and 'Inventory' with Wire-like pumping riffs and typical Newman vocalising. There's also great epics of intonation like 'Troisienne' and 'S-S-S-Star Eyes'.

'Troisienne', which opens side two, builds and builds over a rolling hi-hat riff and nudging electronics. Newman's voice weaving in and out of the curious rhythm. It's great modern music without the usual rock thrills added for easy listening.

Newman sounds totally positive with everything he sings here. At times he reminds me of a young Peter Hamill, balancing on a thin wire between fact and fantasy. Like Hamill his work is very serious. 'B', the only light track on the album, sits uneasily amongst the rest. With its dalt harmonica (synthesiser?) I find this track a bit unnecessary. Not that it's a depressing record but you can tell that Newman is no joker.

With or without Wire, his future looks incredibly interesting. He's positive enough to transcend any labels so I can see him making good music for a very long time. + + + + +

Their NEW SINGLE

'AUTOMATIC KIDS'

XPRES 40

00:3
MINUTES

OCTOBER

- 7 _____ supporting XTC
- 8 _____ Rotters DONCASTER
- 9 _____ Rotters MANCHESTER
- 10 _____ New Theatre OXFORD
- 11 _____ Pavilion HEMEL HEMPSTEAD
- 12 _____ Odeon CHELMSFORD
- _____ Lyceum LONDON

SET MEALS

SAD CAFE: 'Sad Cafe' (RCA SADLP4)

By Paul Sexton

WHEN A band wants to pull itself together, or reaffirm itself, what it does is put out an eponymous album, as much as to say, "We were just messing about before, this is what we're really like." Sad Cafe don't really need any reaffirmation — after all it was only a year ago that they first manned the charts, since then four singles have been there and their 'Facades' album has sold in sufficient quantities to confirm that there is an audience out there.

So, it turns out, 'Sad Cafe' is not a detour, but more of the same. Which is fine, as the band is still relatively young, all six full-timers in the band write, together or alone, and there's so much diversity in their music, that it'll take quite a while before they come to the bottom of that particular well.

The album doesn't feature any ballads in the form of 'Every Day Hurts', and probably for that reason, won't spawn any hits that big. But 'La Di Da' is already making an impression, and it's indicative of the midpace, happy/sad ambivalence the band specialises in. 'Losin' You' sounds by the title and the lyrics like a sob story, but there's some defiance in the tune, and even more in 'No Favours-No Way'. 'What Am I Gonna Do' has that same mix of melancholy and madness, and is augmented by the saxophone of the splendid Lenni Zaksen.

It's also good to see vocalist Paul Young, the band's chief lyricist, being able to vary the content of his lyrics, and providing a contrast to the usual love-gone-right and love-gone-wrong fodder with such songs as 'Digital Daydream Blues' and 'Keeping It From The Troops'. The venture is produced again by Eric Stewart, who does a sterling job; next time, the band tell me, they'll be doing it themselves, and then perhaps we'll hear that change of direction. At the moment it isn't necessary. + + + +

HAWKWIND: 'Levitation' (Bronze BRON 530)

By Malcolm Dome

WHEN I first received a copy of 'Levitation', Bronze informed me that this was the best Hawkwind album EVER. Now, knowing the tendency of record companies to slightly exaggerate, I naturally remained rather unmoved. However, on this occasion, the hyperbole ain't so very far off the mark, for whilst it's too early for this to get any 'best of all time' accolade, it is none the less a vast improvement on the four albums recorded with Charisma and indisputable proof that they are far from being outdated hippies.

The great thing about 'Levitation' is that it heralds a return to the Hawkwind style of the early 70s and not before time! Since '76 this outfit has become very accessible, very eccentric and far too safe, the upshot being that the intensity and



SAD CAFE: more of the same.

imagination which characterised 'Space Ritual' and 'Warrior On The Edge Of Time' has become somewhat blunted. So it's a pleasure to have once more an album that uses blistering sci-fi imagery as an angry searchlight focusing on alternative thought, leaving the Fall and their ilk still in their cots. With Ginger Baker slotting in almost as if it were second nature the band have come

up with a creative set of nine numbers, ranging from the pacifistic bellow of 'Who's Gonna Win The War' to the agoraphobic wilderness of 'Motorway City' with a haunting juxtaposition of delicate Spanish guitar from Huw Lloyd-Langton. There are mystically-inspired Eastern melodies and atmospherically desolate synthesizers which engulf the JG Ballardesque 'Dust Of Time' (quite

possibly the most evocative piece of mood music to emerge this year). But part of Hawkwind's strength has always been an ability to intersperse the serious stuff with more lighthearted, whimsical instrumentals and here 'Space Chase' and 'World Of Tiers' fit the bill admirably.

So, what does all this add up to? An album of the year, that's what! + + + +

FIST: 'Turn The Hell On' (MCA MCF 3082)

By Malcolm Dome

'A FIST of fury... with a coal-hole dirt sound that bristles with decibel-laden excitement' is how I recently described this band's music, remember? Well might Brian Johnson scream, because 'Turn The Hell On' makes a mockery of such smug adjectival diarrhoea. Sure, superficially everything points to Fist being the round peg in a round hole I'd expected, the album title, the front cover illustration, boasting a Christopher Foss inspired intergalactic fighter craft, 'Name, Rank And Serial Number' plus 'You'll Never Get Me Up' are present and other tracks possess such enticing handles as 'Hole In The Wall Gang', 'Collision Course' and 'Axeman'. But listening to this album soon proves that there are square edges to this peg and music comes not with a rush of thunder but rather a steady breeze of Wishbone Ash-style duelling guitars, doused in Jack Daniels and left to smoulder in the noonday sun, in short a UK equivalent of Lynyrd Skynyrd and pretty damn hot, too.

Instrumentally, these boys sound as if they were born fightin' an a feudin' for the Fed cause. Keith Satchfield's vocals are no longer merely used as a battering ram but, under the astute direction of Derek Lawrence, are allowed to cogly develop and explore the three dimensions of depth, control and range.

Yes, this does take a while to grow on you, but the rewards for putting in a little listening effort are well worth it, so just follow the grooves and go where the pipers lead. + + + +

JETHRO TULL

WORKING JOHN, WORKING JOE
FYLINGDALE FLYER

DOUBLE
SIDE SINGLE
TAKEN FROM
NEW ALBUM

ROYAL ALBERT HALL
20/21 NOVEMBER

CONCERTS

Chrysalis

WE ALWAYS SAID IT WOULD HAPPEN



ABSOLUTELY MADNESS

THE NEW ALBUM FROM MADNESS OUT NOW ON STIFF RECORDS SEEZ 29
NOTE CASSETTE NO MORE THAN £3.99 IN ANY SHOP IN THE U.K

SUPER CRAMPS

SUPERTRAMP: 'PARIS' (A&M AMLM 66702)

By Paul Sexton

IT WON'T be easy in this review to strike the balance I want. On the one hand Supertramp are massively successful and popular (group opinion) and on the other, they're not so safe, sure and cocky by half (individual opinion). Which boils down to this observation: facile but nonetheless true: if you like Supertramp, you'll like this.

'Paris' is a double live album recorded at the fair city's Pavillon, as long ago as last November, when their tour was swinging and 'Breakfast In America' was heading through the roof. This album comes a year after that one, and it's plainly designed to soothe fans' impatience at the lack of any new studio material. Instead, it's the story so far, in front of 8,000 freaking Frogies, and a reminder of how a decade of hard labour has made Supertramp the monsters they now are.

From 'Breakfast', there's 'The

Logical Song', the title tune and 'Take The Long Way Home', all a little too comfortable for my liking; and, glancing over their shoulders, the band offer such as 'Ain't Nobody But Me', with a good sax break and a ballier vocal than usual; the weighty and celebrated 'Bloody Well Right' and 'Crime Of The Century' and a memory of how interesting they could be on single, with 'Dreamer'.

For all the technical faultlessness — and, cards on the table, if you want faithful reproductions of studio work then this is the band for you — there's a dearth of real feeling, to these ears anyway. There's no pathos, and precious little romance. Which leaves you clutching at odd moments of same, as on the chorus of 'Hide In Your Shell', and the whole of 'The Two Of Us' (significantly the album's shortest track). Still, the Pavillon patrons loved it all, even if they were clapping out of time on a couple of numbers; like I said, for the fans, you can't knock it, and it's a useful summary of where they stand today. Perhaps I'll feel better tomorrow. +++



THE SUPERTRAMP boys soak up a few rays.

T REX: 'The Unobtainable T Rex' (EMI)

By Amanda Nicholls

FROM THE title of this new EMI release you might imagine it to be all you wanted to complete your T Rex vinyl collection but, not so. It comprises mainly B sides throughout the years '72 to '77, plus one or two of the lesser known singles like 'Celebrate Summer'.

EMI's reasons for releasing it are, I suspect, to fathom out the market for T Rex records and according to sales they may devote some of their resources to those songs which really are unobtainable. If Tony Visconti and Pye can do it with 'The Children Of Parn Suite' on the 'Marc' double album, then why can't EMI, with the wealth of Bolan tracks which they must have in their possession?

Anyway on to the music. The tracks on this album have worn well over the years, from 'Jitterbug Love' to 'Life's An Elevator' — a Bolan song for your every mood. For the main the lyrics are deceptively simple. Listen to 'Midnight', guts, a driving beat, with a spin off ending. 'Do You Wanna Dance' has an ethereal quality about it as it slips and slides.

As a compilation album it stands as a fair testament to a man who inspired many. Maybe for some this will serve as an introduction to T Rex and that it must.

How can I review an album of tracks so well known, songs which took me through my teens, gave me my teenage dream? All I can say is that this album is for those of you who queued in the rain on Tuesday to see 'Born To Boogie', because you were born to dance to the beat of your hearts + + + + +

couple of mysterious unlisted songs).

Side one opens with 'Easter Woman', a tragic tale of wife kidnapping followed by my favourite track, 'Perfect Love', which is a great foot stompin' number that has a marvellous snappy tune with equally snappy lyrics. 'Amber' to be released as a single, is a delicate love song (I think) with an irresistible oriental flavour. Fans of Lene Lovich will be fascinated to learn that said lady appears on a very 'commercial' number called 'Picnic Boy' which will also be included on the single.

In 'Loss Of Innocence' a brass band plays a wacky tune with a very weird voice singing along to it. Dancing mutant children sing happily, and are accompanied by what sounds like a toy guitar on 'Give It To Someone Else'.

'Moisture' is the sad story of a stranger found dead with a snail in her purse, told by a singer backed by a Caribbean showband who play a strange, yet merry rhythm. The Residents go European on 'La La' which has a highly infectious chorus all the family can sing along to. Well, this is the most accessible Residents album to date, but do not be alarmed, lovers of the bizarre, it is also, in time honoured Residents tradition, very chilling.

The burning question remains, "who are the Residents?" Are they, as the legend says, interior decorators, or the Beatles, perhaps even KLaatu? Whoever or whatever the Residents are, they make some of the most beautiful / sad / happy / frightening, but most of all, dramatic music there is to be heard (on this planet at least). Watch out for the Residents world tour in 1984.

TOM WAITS: 'Heartattack And Vine' (Asylum K52252)

By Philip Hall

RIGHT, POP pickers, I'm sure you've all heard of Tom Waits but know nothing about him. This album is yet more proof that Mr Waits is a remarkable talent. He's never gonna be the next big thing but if you want a break from your predictable rock 'n' roll heroes then give this album a listen.

Waits plays spirited American music which is closer to jazz and blues than to any form of rock 'n' roll. On 'Heartattack And Vine' he sounds more accessible and more refreshing than he has ever done. This is most conventional musical offering to date.

Waits' voice is at its best on the raw blooded ballad 'On The Nickel', the title track yields my favourite lyric of the album — "Don't you know there ain't no devil, there's just God when he's drunk."

If you have a real love of music then 'Heart Attack And Vine' will become an invaluable album in your collection. After constantly playing it it's left me in no doubt that Tom Waits is a very special, one of a kind, entertainer. + + + + +

THE RESIDENTS 'The Residents Commercial Album' (Ralph/Pre X2)

By Richard Newson

THE RESIDENTS 'Commercial Album' is their eighth LP but the first to be released in Britain (excluding the 'Nibbles' compilation on Virgin) and I predict it will make the band a household name along with the likes of Dollar, Abba and Rolf Harris.

For readers new to the Residents, the band have been recording fascinating and unique records for Ralph Records since 1972, and nobody, including Ralph, knows who or what the Residents are, as the band always mail their tapes to them rather than personally hand them over. The Residents have performed live twice, but were heavily disguised at both (now legendary) performances.

On this latest offering, there are 40 one minute - long tracks (plus a

RECORD & TAPE MART

HIRE CASSETTES

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

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

★ LISTEN To your choice of tapes from just 2½p per day

Free brochure from THE MUSI CASSETTE LIBRARY (Dept RM) PO Box 147, Warrford WD2 4EE, Herts

CASSETTE HIRE

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

For full details of membership ask for our free brochure.

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

DISCOUNT OLDIES

THOUSANDS OF OLDIES \$1.00 EA

Send SAE for (31c) FREE CATALOG

Discount Oldies Dept R
Box 64, Bryn Mawr PA 19012

WEST 4 RECORD COVERS

LP Polythene (8000) 25 £1.70, 50 £3.00, 100 £4.15, 250 £9.20, 500 £16.75, 1000 £28.75

LP Polythene (8000) 25 £2.90, 50 £5.25, 100 £5.50, 250 £14.85, 500 £27.80, 1000 £51.85

LP Paper Polythene (inner) 30 £3.85, 100 £10.95, 250 £23.75, 500 £47.85

LP White Paper (inner) 50 £4.50, 100 £7.50

PVC Double LP 1st 50p, 10 £5.00

LP PVC (heavy duty) 25 £3.10, 50 £5.90, 100 £10.80

Singles Card/Poly 30 £3.70, 100 £8.25, 250 £17.20

Singles Paper 100 £2.90, 250 £5.75, 500 £12.70

Singles PVC (heavy duty) 25 £4.00, 50 £7.45, 100 £14.25

Singles Polythene (8000) 50 £2.85, 100 £5.10, 250 £9.70, 500 £19.20, 1000 £27.00

Prices include postage and packing in UK. EIRE, CHANNEL ISLANDS & BFPOs Overseas and trade customers write for list. Cheques or PO's with order please, or shoppers welcome to save postage at

WEST 4 TAPES & RECORDS,
167 CHURCH HIGH ROAD,
LONDON W4 2DR (Dept. RM) 0011

QUALITY CASSETTES, REELS & VIDEO

CASSETTES	C60	C90	C120
AGFA Permalloy	£0.44	£0.87	—
AGFA Super Ferrite	£0.78	£1.25	£1.67
AGFA Superchrom	£1.80	£1.77	£1.57
AGFA Super Hi-Fi	£1.18	£1.65	—
MAX LR	£0.34	£0.73	£1.28
MAX Ferris Super	£0.90	£1.19	£1.47
MAX Ferris Super LR1	£1.90	£1.25	—
MAX Chrom	£1.80	£1.80	—
MAX Super Chrom	£1.25	£1.75	—
MTACHI Low Noise	£0.36	£0.78	£1.15
MTACHI Hi-Fi	£0.31	£1.13	£1.58
MTACHI Hi-Fi (211)	£1.24	£1.34	—
MTACHI Hi-Fi (212)	£1.24	£1.34	—
MEMORIE Normal Bias	£0.75	£0.78	—
MEMORIE Hi-Fi	£0.82	£0.91	£1.44
MEMORIE Chrom 2	£0.99	£1.19	—
MEMORIE High Bias	£1.10	£1.29	—
SONY Hi-Fi	£0.58	£0.83	£1.87
SONY Hi-Fi	£0.94	£1.10	—
SONY CD-Alpha	£1.26	£1.68	—
SONY Permalloy	£1.36	£1.85	—
THE Dynamic	£0.74	£0.89	£1.30
THE Accoustic Dynamic	£1.85	£1.15	£1.90
THE Dynamic Hi-Fi	£1.10	£1.10	—
THE Super Hi-Fi	£1.27	£1.55	—
THE SAI	£1.44	£2.28	—
THE Hi-Fi (Hi-Fi)	£3.50	£4.43	—

SPECIAL OFFERS WHILE STOCKS LAST
ALL GOODS ARE OFFERED SUBJECT TO AVAILABILITY AND INCLUDE VAT AT 15% (£11.60)

POSTAGE AND PACKING FOR UK - £0.75 PER ORDER
OVERSEAS ORDERS £2.00 - POST FREE
SEND MAIL ORDER OR PHONE THIS
ADVERT INTO ONE OF OUR SHOPS FOR THESE SPECIAL PRICES

B.A.T.S. OF BIRMINGHAM

2262 COVENTRY ROAD
SHELDON
BIRMINGHAM B26 3JR
Tel. 021-742 6311

Also at:
131 CORPORATION STREET
BIRMINGHAM B4 6QB
Tel. 021-236 2139 0019

MISSED THAT HIT SOUND WHILE IT WAS AROUND, GET IT FROM THE DEALER, WITH ALL THE CLASSICS.

All the singles listed below are but a small selection from over 2,000 singles, and 1,000 LP's listed at incredible prices.

SEND SAE FOR LIST

ALL THE RECORDS LISTED BELOW ARE 40p EACH, 4 FOR £1.50, 10 FOR £3.50, 20 FOR £6 (+35p P&P) MANY OTHERS ON LIST

64 BADFINGER	Day after day
74 J. J. BARRIE	No charge
2719 BRECKER BROTHERS	East river
313 CERRONE	Supernature
2144 CHIC	My forbidden lover
2250 IAN DURY	Reasons to be cheerful
562 ELECTRIC LIGHT ORCHESTRA	Blame it on me
600 EXILE	Kind you all over
707 MARVIN GAYE	Got to give it up
2927 G. G.	Disco nights
876 MICK JACKSON	Blame it on the boogie
953 K.C. & SUNSHINE BAND	It's the same old song
2543 BONEY M	I'm born again
2805 PUPPY MANILOW	Could it be magic
2819 OLIVIA NEWTON-JOHN	A little more love
2828 DONNY OSMOND	Puppy love
1332 PRATT & MCCLAIN	Happy days
2213 TOM ROBINSON BAND	Power in the darkness/Up against the wall
2301 SECRET AFFAIR	Time for action
3144 SHOWADDYWADDY	Remember then
1080 DAVID SOUL	Let's have a quiet night in
1750 AL STEWART	Year of the cat
2881 ROD STEWART	Do you think I'm sexy?
1822 TIMMY THOMAS	Why can't I live together
2025 WINGS	I've had enough
2878 KAREN YOUNG	Hot shot

ALSO A GREAT BARGAIN

100 HIT SINGLES	£18 (+ £4 if overseas)
100 SOUL SINGLES	£10 (+ £4 if overseas)
100 REGGAE SINGLES	£10 (+ £4 if overseas)

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

AL STEWART: '24 Carrots' (RCA PL 25306)

By Mike Nicholls

ONE IMAGINES Al Stewart 'neath the warming glare of an oil lamp, pouring over old books and manuscripts, scholarly researching for songs like 'Constantinople' and 'Merlin's Time', his concentration interrupted only by a stiff sea breeze rattling the panes of his attic window and blowing his battered sailor's cap off its peg on the recently vanished door.

As it happens, he's got a right flash pad high over the smog in Bel Air but if you think that has changed him at all, give this a spin. Yes, trends may come and fads may go but the nautical imagery of Al Stewart goes on forever. Apart from the contemporary arrangements and slick production, this could be the Al of 'Past, Present And Future', one of his brilliant albums of the early seventies whose lack of commercial success caused him to split his beloved UK (and CES) and start afresh in the States.

Now if there's one thing the Yanks go for, apart from the peculiarly listenable AOR of his band — brought with him, not just another bunch of LA hacks — it's a touch of Old England. So after the ground-breaking (if below par) 'Year Of The Cat' and the bland 'Time Passages', enter some new, improved tales and sea shanties.

Tolerate the perennially effeminate voice and you too can hear Stewart the romantic wax nostalgically about smugglers, gypsy armies, warrior poets and the imminent fall of Constantinople. Then there's Al the unrequited, spurned by the waitress of his dreams in the high-spirited 'Mondo Sinstro'.

A possible single is 'Midnight Rocks' where the incessant rhyming gives the impression that if he got together with Phil Lynott they could cause more grinding of teeth than any other lyricists in the business. His singular preoccupation with the dark and rolling sea continues on 'Rocks In The Ocean', which unlike the medieval-sounding 'Merlin's Time', is based on a traditional tune.

But the real tour de force is the epic 'Murmansk Run/Ellis Island', more historical stuff, this time about those life mariners who protected the convoys to Russia during World War II (it set here).

Yes, old Al leaves himself wide open to wisecracks but when you can come out with remarks like "calling me pretentious is like saying Black Sabbath are loud" there's no doubt the guy knows exactly what he's doing. An honesty quaint, mastery album, as forgivably coy as anything that's likely to come out this year. + + + + +

JOE 'KING' CARRASCO AND THE CROWNS
(Stiff SEEZ 28)
By Alf Martin

WHAT'S ALL the fuss about? I've heard better music in the nightclubs of Lloret de Mar at the height of the season in one of Spain's "free champagne with your entrance fee" nightclubs.

Yeh sure, Joe "I put the 'king' in rocking" bops along nicely but when you've drunk a few glasses of rot gut vino as I have tonight, anything will do.

I'll bet the bloke is a bit of a laugh to see if he wears the kind of getup he's attired in on the album cover but what's that got to do with Jesus, what kind of mood am I in tonight? I'm putting this record down and now I'm listening to 'Don't Bug Me Baby' and I'm standing up, tapping my feet and turning the volume up.

Sorry Joe (or should that be King?) you've caught me on an off night and your Rolling Stones impersonations don't really wash with me, even though some of them are catchy, there's nothing original there.

A King? No way. In Texas maybe, but what kind of chance does he stand in Britain?

I'll tell you what started this depression off: it was the tequila that came to the office today from Stiff, then an office booze-up at lunchtime and now, two bottles of rot gut later, I'm well sloshed.

But 'Caca De Vaca' comes on and you pull me out of my slump and I rush to the turntable to put it on again. Bleedin' fantastic.

Keep the Texan sound King, that's what you're best at but then again, I can just imagine you singing 'Una Paloma Blanca' in Benidorm.

I bet you'd do a great stint in one of their nightclubs.

So, you may be asking, what's Spain got to do with Texas? Well, it all sounds the same to me. + + +

MONTY PYTHON'S CONTRAFACTUAL OBLIGATION ALBUM (Charisma CAS 1152)
By Ronnie Gurr
AND SO here at long last

CENSORED

all in all a healthy progressive step in the future of these artists and, indeed, mankind. + + + + +

THE WHO: 'My Generation'
(The Virgin MHO V2179)

By Mike Nicholls

IT'S EASY to romanticise but 15 years on that's exactly how the first Who album sounds. By their later standards much of it sounds pretty dull, but as a documentary period piece there's much of interest of those who only caught up with the band round about the time of 'Tommy'.

One earful of 'Out In The Street' and you can understand all those Jam comparisons while at the other extreme 'I Don't Mind' and 'Please Please Please' are pure R&B. That Daltrey could switch from prototype street punk to crooning soul brother with such consummate ease is a testimony to his extraordinary versatility even then.

Elsewhere it's fun to hear how The Who were influenced by their contemporaries. Townshend's jangling guitar intro to 'The Good's Gone' could be the outro to 'A Hard Day's Night' whilst the flat, nasally vocals are Ray Davies circa 'See My Friends'.

The title track still boasts the most supreme slutter in the history of rock 'n' roll and even after the



JOE JACKSON: the bold facts.

OUT ON HIS OWN

JOE JACKSON: 'Beat Crazy'
(A & M AMLH 64837)
by Daniela Soave

WHEN OLD Joe first came to the attention of the music press I couldn't see what all the fuss was about. Silly girl, I should have seen his potential but I was blinded — or should that be deafened — by the fact he sounded like a second rate Graham Parker.

There's no mistaking his talent in 'Beat Crazy'. It leaps out and smacks you in the face. Jackson has matured tenfold even in the space between 'I'm The Man' and this effort, his lyrics displaying a remarkable insight into everyday life and emotions.

Whether this is due to his writing less about personal experience and more in the narrative I'm not sure, but it is noticeably effective. In forsaking house producer Dave

Kershenbaum and doing it himself, he has gone in for a more instrumental slant, much looser, less arranged. There's greater emphasis on bass and drums, too, again producing a more basic sound. He certainly knows what he wants, and it works.

The title track also opens the album, Jackson's smooth voice echoing over a ska-like backing, showing great vocal range. He sings the part of an older person shaking his head at music lovers. "It's such a crime / How they waste their time / They can't get nowhere / They're all beat crazy"

'Mad At You' the new single, is one of my favourites with a really insistent bass line, the other instruments verging on insanity; guitars screeching, drums pounding, everything getting more frantic as Joe stretches out the word Maaaaaaaaaaaaad. Again,

there's a strong dub feel to this song.

'Battleground' reminds me of Dexty's Midnight Runners song 'Love Part One' in that both are spoken over an instrumental backing. But, like 'Love Part One', 'Battleground' falls short, because the words aren't spoken with enough emphasis or feeling. But both are brave and adventurous attempts, and you have to admire them.

And the last of my favourites, 'Biology', apart from the excellent melody sports a wonderfully satirical story... what's right for the goose is right for the gander too! I'm ashamed I ever doubted Jackson. This album shows he has a sound and talent all of his own, more than ever before. If you have been a doubting Thomas too, this will convince you.

If this is Beat Crazy, I enjoy being mad. + + +

outstanding version on 'Live At Leeds', 'My Generation' here is the treat it always was, the exemplary innovative drum battering by Keith Moon pounding the first side to a close.

Overleaf, 'The Kids Are Alright' is pure early Beatles and I'll admit that on hearing its cameo appearance on 'Quadrophonia' for the first time I thought it was the fab four. Completely different is Bo Diddley's 'Hoochie Coochie Man' which ain't quite Muddy Waters but whose concluding guitar and piano jam hint at the age of psychedelia about to be ushered in.

Retrospectively, the same roots can be detected in 'The Ox', the tune which later gave bassist John Entwistle his nick - name and whose heavy drum orientation paved the way for the early seventies era of the drum solo to finger Baker's 'Toad' and Iron Butterfly's 'In-A-Gadda-Da-Vida'.

Finally, 'A Legal Matter' was / is typically far - sighted in its attitude towards marriage. Daltrey's sneer the forerunner of Rotten's some half a generation later. But one question please: Why have characteristically off - the - case Virgin waited more than a year for the so - called mod revival to have died its inevitable death before re-releasing what would have been its most lucrative artefact? + + + +

TOOTS AND THE MAYTALS:
'Live At The Palais 29.9.80'
(Island TOOTS 1).

By Mark Perry

RECORDED on the Monday night

and released on the Tuesday afternoon, this must be the fastest - produced record in the history of the modern world. A worthy project but it's a pity that the release is limited to only a thousand copies because by the Wednesday morning they were probably sold out. That means that lots of people have missed out and in five years time copies will probably be selling for up to a tenner or more. I wonder if Toots would approve?

Apparently the gig was a good one, lots of dancing and singing. It comes over on plastic, the sound of happy, party reggae. Obviously the best of Toots was on Trojan years ago but he still sings with a genuine passion. He chats happily with the crowd, getting them to sing the "la, la, la" on the terrific version of 'Funky Kingston'. This is the one where everything comes together. A monster of a rhythm with the band hammering along at a fair pace.

The album opens with a "give us an M, give us an A..." chant and the Maytals career into a reasonable version of 'Pressure Drop'. The bass and drums are alright but the horrible guitar solo sounds as if Ronnie Montrose has just jumped on stage. This attack on solos might seem a bit boring but I like my reggae pure and simple. The rock influence on Jamaican reggae in the seventies has done absolutely nothing to the quality of the music. The effect is noticed mostly on bands like Third World and the latter - day Wailers where loads of passion has been lost in the wake of the guitar / synthesizer barrage. Toots is a pure soul singer and the last thing we all need is a bunch of

solists spoiling the view.

Even with the distractions the skank does come through. I was up and dancing for at least half of the album and 'Time Tough' had me playing along on the typewriter. Along with 'Funky Kingston' this is the real stuff. Tried, trusted and utterly convincing to the dancer.

The whole thing draws to a close with 'Hallelujah'. Before the band had reached Coventry for the next gig the plastic was in the shops. The technicians get all the praise but surely a handshake must go in the direction of the night watchman at the cutting room, who had to let them in late on Monday night - for a backhander, of course! + + + if there's any copies left.

THE ALLMAN BROTHERS BAND 'Reach For The Sky'
(ARISTA SPART 1146)

By Phang

THE ALLMAN BROTHERS were always known as the band "who would never give up". The deaths of both Duane Allman and Berry Oakley never hindered their progress — changes in the public's musical taste are hardly going to stop them.

I was a bit taken aback by the 'Hallelujah' church chorus intro to 'Hell And High Water', but this soon took shape into one of those country / rock 'n' roll Allman numbers that really only impressed itself on me as a warm - up.

But I was even more surprised to find some pretty original stuff here — 'Mystery Woman' and 'Angeline' (the new single) both have similar catchy last blues tempos.

An Allman album never goes without at least one lengthy instrumental. 'From The Madness Of The West' is one such track. It contains the same high - pitched Dicky Betts' guitar - sound as 'Jessica', but then the whole thing sounds much like 'Jessica'.

I've always wanted to say something funny about The Allman Brothers, but they're such a serious band... + +

VARIOUS: 'Band'its At Ten O'Clock' (Poly/101 Records)
By Bev Perry

YOU'D be forgiven for thinking this was just another compilation album odd-bod tracks bunged together, making for more wasted vinyl. But this, the first from the new 101 Records label, promises to be more. Firstly, its originators take a stance against past bunglings of larger record companies' A and R moguls. Secondly, they're as good as their word, bringing to the fore a thatch of new talent that might go unrecognised because their sound's too underground or they haven't established a public image.

Nearly every band is on an independent, some have already gained chart reaction, others only a small cult following. Although none are recorded live, side one is mostly pub-rock orientated, including 'Causing Complications' by the VIPs, Real To Real's 'White Man Reggae' (heavy in dub with a gravelly growl up front — quite compulsive) and short, sharp pop in the Pirahnas' 'Yap, Yap, Yap'. Highlight of the side is Holly and The Italians' retreatment of Spector's 'Chapel Of Love', retaining the Wall Of Sound effect, it's fresh and alive — perhaps even better than the original.

Side two's eye-opener is Jane Kennaway and the Strange Behaviour's 'Catch Cool', that sensual voice laid over a raunchy blues backing really whets the appetite for more. The same effect occurs on hearing the Thompson Twins' 'Squares And Triangles' — one of the best tracks here. Finally, 'Independence Day' by the Comsat Angels begs attention and gets it; rooting around the emotions, they pick on just the right notes. Contributions by The Scene, The Hit Men, Electric Eels and Huang Chong get overshadowed by their stronger, more identifiable track neighbours — to their misfortune.

This label, centred round the 101 club, Clapham, has shouldered some of the responsibility for giving new bands (UB40, Bodysnatchers) their first gig opportunity. All in all, an interesting first album from an idealistic — but realistic — label. + + + +

VARDIS: '100 MPH' (Logo MOGO 4012)

By Malcolm Dome

THOSE of us who've been writing on the plethora of new UKHM bands to emerge over the past year have always known that eventually the bubble would burst, leaving only a precious few outfits capable of going on to greater things. The problem is trying to predict the likely few. However if I had to put my money where my pen is, I'd certainly back Vardis as a pretty hot certainty.

Why? The reason becomes obvious as soon as this, their live debut, hits the deck spitting sonic shrapnel in all directions — this trio are primarily a straight - ahead bunch of modern rock 'n' roll teamsters who, whilst dishing out a mean line in hard, metallic riffs, still possess an accessible quality that will transcend the HM category and, like Quo, earn 'em a sizeable following among all sorts of people.

Recorded in July, '100 MPH' captures the sound of Vardis in a highly enjoyable fashion, speeding into action via 'Out Of The Way' (more aggressive than an oil-rig blowout) and accelerating through the commercial 'Move Along' (more instant than Cadbury's Smash) plus eight other "wall of deaf" cuts, before the earthy majesty of 'If I Were King' shoots out of the speakers at the end of side two.

Some may knock this album for having a one dimensional approach and for a lack of technical perfection but to do that is to miss the point; Vardis are a high - energy, gut - reaction band and if your gut has been softened in recent times by an overindulgence in electronic muzak to appreciate some good-time, spontaneous firebrand lury, then that's your problem! + + + +



PAULINE MURRAY

RETURN OF AN INVISIBLE GIRL

SHE'S SITTING quietly across the other side of the office as I arrive, almost unnoticeable. You'd hardly know she was there; but she is.

The office is located on London Bridge's Cathedral Street, where the rattle of market machinery collides with passing trains and cars; you'd hardly know the office was there, but it is.

It was a flash of blinding light and 'Dream Sequences' that reminded me Pauline Murray was still there, and it felt good. Through a haze of rock and roll artefact, 'Dream Sequences' reached out and danced, swayed and threw fashionability to the wind. It was pretty and powerful, and it joined a line of rockpop singles like The Teardrop Explodes' 'Treason' and U-2's 'I O'Clock Tick Tock' and Echo & the Bunnymen's 'Rescue', the things that've brought heart and soul into 1980's music.

A year is a long time for Pauline Murray to have been an invisible girl; it's been a year of contractual hassles and part-separations, frustrations and cul-de-sacs.

She still sounds exasperated talking about it.

"It's taken a long time getting things the way we've wanted them," she says.

"Now, we discuss things a lot more, the three of us, and we're able to just trash things out and get them right, whereas with Penetration it was like just drifting by, nobody caring . . . but with our own label, the best thing is that we can't blame cock-ups on anybody else."

Penetration were almost "there" before they died. Justly, they closed their own shop before things became as routine for us as for them: rock can easily be a farce, but it should be a force . . . and Penetration lost their force.

After the last Penetration gig, the five members were dropped at their respective homes, three of them walking away for ever; Pauline Murray and bass player Robert Blamire were left to carry on.

SHE'S SITTING quietly across the other side of the office as I arrive, and Robert is perched on the window-sill, looking lively and enthusiastic.

These two have taken things back to the world and linked arms with Invisible Girls Martin Hannett and Steve Hopkins; the possibilities, with the inception of their own Illusive label, are endless. There's a lot of bad in the past and a lot of good round the corner: the explosion of the moment is the 'Pauline Murray & the Invisible Girls' album, which runs open-pop through a few fresh loopholes, away from Penetration, towards . . . ?

It's pop, dub, soul, air; a forward-facing record that brings out the best in Martin (Joy Division/Magazine/Durutti Column/John Cooper Clarke) Hannett, and shows us how open the music can be when we're natural with it, when we don't force it.

Pauline Murray sits quietly beside me in a noisy cafeteria; she makes a hopeless interview because it's been said, because the music she's making with The Invisible Girls has spoken first.

"It's just a new start, and it's got to be viewed as such," she asserts, against the clanging of cups and cutlery, "but we're still expecting people to come and shout for Penetration songs. It's been made clear all down the line . . . that people

shouldn't come if that's what they want."

Robert: "We saw Peter Gabriel nine months ago and they were still shouting for Genesis stuff . . ."

Pauline: "Someone asked me in an interview if I thought the new wave had made people more open-minded; and I said No! Don't tell me people are more open-minded; there may

be open-minded people who picked up on the Pistols in the first place, but so many others are sheep. Anything new, they can't take it until someone tells them it's good . . ."

Amongst all the bad, there's good; and the good can go one of two ways; concentration and dedication and clarity and care are essential, and these things lie behind the best rock and

pop. Something big is in the air; I feel it's just starting.

Pauline: "I feel it's just starting. I feel that we're gonna find our way even more. It is just like starting all over again . . ."

What sort of things are you looking for?

Just . . . different things. You know, I can't really tell, because we don't plan. I think

if you start designing what you're doing for something in particular, you can get yourself in a corner. We've never worked that way; I don't like things that are tied down to stance."

Licensing Illusive through RSO seemed an odd move. I mean, the Bee Gees!

Robert laughs. "I think that was the attraction of it, the fact that what we're doing hardly fits with the rest of what they're doing. I think there's the odd guy who's looking for something different."

Pauline: "Plus, with it being Illusive, we've all this control, everything coming from us. I like the idea of giving other bands a chance to put out records too . . . and the fact that it's our label means we can record what we like."

"I'd like there to be more experimenting, more actual physical depth to what's there. If it's your choice to work with Martin Hannett, for instance, you have to trust him, you have to accept him for what he is . . ."

he's got this knack of putting people in the right place. You definitely don't treat him like a producer."

She's sitting quietly in the publicist's office interview room, a large, uncarpeted room where voices hang self-consciously in the air; our voices crackle from nerves that shouldn't be there, and we chain-smoke, which is bad for our health.

Things are dragging slightly, so — snap — do you want to be in the charts?

"I thought 'Dream Sequences' would've got in there — it only went to 67 but it sold more than the Penetration records. Yeah, I would've liked to have seen it there . . . because the charts are nothing to be ashamed of. When we talk about the pop songs we're doing, it's not particularly middle-of-the-road pop, what people expect from it. Pop is an awful word, anyway."

Robert Blamire concludes: "They're not so much pop songs as POP songs." Ah, you mean POP songs?

She's sitting quietly in the interview room and the tape's stopped running. We haven't been anywhere we haven't already seen. I tell her that her interviews are impossible, that she never says anything that looks good in print.

"I know," she says, and grins. But she knows . . .

IT WAS a smile, a flash of blinding light, and 'Pauline Murray & the Invisible Girls' that confirmed Pauline Murray and Robert Blamire were still there, and it felt good.

The music is an ecstatic quivering of shapes and sounds and spaces and switches in emphasis; it floats into and around the room; it calls out; it's very significant new beat mystique; it's clear, pure soul music with loose ends; it makes me feel very good.

No more screaming in the shadows; here's a flash into the light, the resurgence of a visible girl. It can only be a good thing.

I mean, what are you looking for?

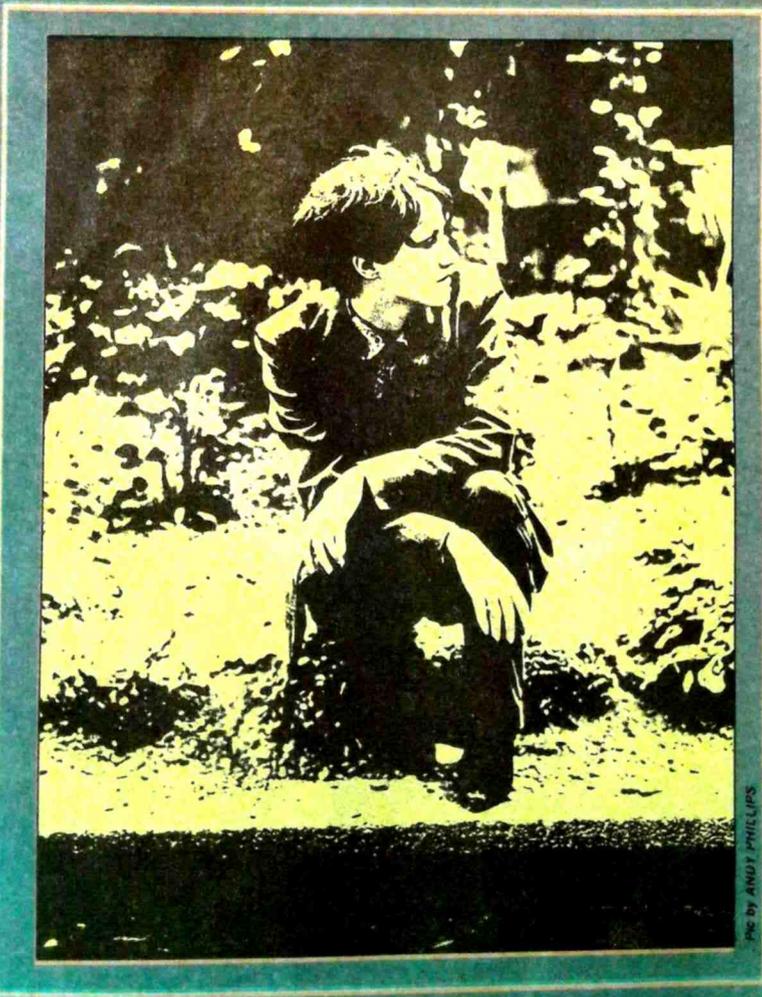


PHOTO BY ANDY PHILLIPS

INTERVIEW BY
CHRIS WESTWOOD



A LONE car cruises through the inner city dereliction. To our left distant skyscrapers peer through the evening gloom, smugly observing its inability to locate the appropriate highway.

To our right rests an immense void, vaguely illuminated by the flickering lights of the suburbs. We could be anywhere. As it happens we're smack bang in the middle of the wealthiest city in the North American continent. Like many European cities, Canada's Montreal has an old town and a new but if you're stuck between the two and the road signs aren't pulling their weight... tough.

Suddenly an alien voice breaks the silence of our mobile cocoon. Mike the driver is the first to react, lunging purposefully towards the dashboard. No, he hasn't gone for his gun — just a Citizen's Waveband hand-set. Contact is to be made with his colleagues in a car which contains the other half of Live Wire. A voice asks if I would like to do the interview now. Well, no reason why not. That's what I'm here for. An English band, Live Wire signed with A&M Records some 18 months ago. During the that time the amount of success they have enjoyed has been less than monumental. One good and another very good album have failed to attract the British rock public.

Whether this has been because of the notorious fashion-consciousness of the home market is not strictly relevant. Of more significance is A&M's remarkable track record for "breaking" English acts in Canada. Joe Jackson, Supertramp, Joan Armatrading and even The Police "happened" there before starting to sell either here or in the United States. Styx, who are American, went mega-platinum in Canada before doing likewise over the border.

In fact, a very competitive situation exists between America and Canada, with the result that when a band visits cities like Montreal, it can expect the full

HIGH WIRE

If Live Wire have got to act out a pantomime to sell records it's not before time says **MIKE NICHOLLS** as he travels to Canada to see them.

promotional push from its record company. The previous day we had been in Toronto where every other record shop seemed to blast a Live Wire window display. All the local radio stations and local newspapers were chasing interviews and a couple of gigs, notably one at the El Mocambo, were taped for broadcast purposes.

Unfortunately, the one I saw was in some dead end redneck bar on the wrong side of town. Sparsely attended and with an appalling sound system. It was a disaster. Or "one for the memory banks!" as Mike Edwards remarked, laughing it off as a temporary hiccup. To all intents and purposes, Live Wire is Mike's band. As well as writing all the material, he sings, plays guitar and is the focal point of their stage act. Apart from the record company showcase gigs, they were mainly playing bars where most groups stick to a typically rigid bar band repertoire.

"Beattles, Tom Petty and REO Speedwagon covers," he said distastefully. "with us it's a case of having to divide all our material over two sets. I can't wait till we're playing one again, it'll be like a holiday."

A youthful 29-year-old, Mike is no newcomer to the business. Several years ago he was with a band that was signed to Polydora but which split up following "ego problems with the other guitarist." The other guitarist in Live Wire is Simon Boswell, better known as a former member of Advertising and an upcoming producer around London. In fact, he got the job with

Live Wire after producing their last "No Fright" album. Mike thinks very highly of Simon, finding it pleasantly surprising that a musician as accomplished as him should be so ready to interpret his own ideas.

"He's wonderful — Simon doesn't play the role of The Lead Guitarist because he realises there's no need to have to prove himself. My ideas are developed without being changed which is almost unheard of."

A case in point is the haunting lead work on "Castle In Every Swiss Cottage", the band's recent single which inexplicably got nowhere. Lyrically, it's quite intriguing, referring to Kafka's "The Castle" but based on an everyday experience, tolerated by Mike:

"One day last summer I got a bus up to Swiss Cottage to go swimming. On the way it broke down and the conductor wouldn't let me get on another because I'd lost my ticket. Then at the baths I was told no soap was allowed in the shower. Again nobody explained why, hence the "Castle" — wherever you go there's always minions giving and obeying orders for reasons they've never bothered to think about."

If this line of reasoning betrays a profound, paranoid even, personality, it's interesting to know that Mike originally went to art school to train in commercial advertising, something else about which he has strong views.

"I became ashamed of the sort of people I was working with," he reveals. "Their craft is very

manipulative, very insidious and very dangerous. You have to be a psychologist, going for the achilles heel time after time. Those people have got no conscience."

All the more ironic, then, that the South American drummer should be an artist. German (pronounced Herman) Gonzales, the most approachable member of the band and a devil of a window-shopper, has several major art awards and a fascination for combining music with more visual modes of expression.

German also plays rhythm guitar and met Mike through a previous band they were in. The final multi-talented member of this diverse assortment of individuals is Jeremy Meek, who at 22 is both the youngest and wealthiest Live Wire.

Just a year ago in the first feature written about the band, I mentioned how Meek cut his teeth on a tough six month stint on the South African cabaret circuit. On returning home he saw an ad in a music paper that led him to passing the audition.

Since then he's been producer Gus Dudgeon's main bassist, getting top whack for doing sessions for the likes of Elton John, Elkie Brooks and a host of others.

All of which takes us a long way from the two cars cruising through a murky part of Montreal. Eventually we found our way to the old part of the city and checked out some clubs in streets which looked like they'd been leased from Greenwich Village.

Since the band were recording for Canadian TV's premier pop show the following day, they refrained from taking part in a more intensive

investigative prowling which eventually found yours truly in the back of a limo en route to a Bob Seger gig at some unearthly hour in the morning.

"Et Ca Tourne" makes Top of the Pops look like a high budget Oscar winner. I'm not saying it's run unprofessionally but the band arrived to record two short songs at three in the afternoon and didn't get out until 20 minutes before they were due onstage at their next showcase assignment.

Still, the programme is watched by one-third of Canada's viewing population and as well as being transmitted at peak time, reaches New York State and other parts of North America. After a couple of deadly introductory acts which wouldn't have made the substitutes bench on New Faces, a studio audience was wheeled in to provide the obligatory syncopantic applause.

"Christ, they all look like The Skids!" murmured Boswell, disdainfully eyeing one bright young thing in electric blue pantaloons and fluttering eyebrows.

The compere himself wasn't much better, a custom-built chump of a fellow with a pullover prissily draped over his shoulders. Personally I wouldn't have trusted him to review a third-rate post-modernist combo at the Two Brewers in Clapham, never mind let loose on a high circulation TV gross out.

Still, Live Wire made the best of the awkward circumstances, notably acquitting themselves on the upcoming "No Fright" and another undeservedly stifled single, "Don't Bite The Hand That Feeds".

The occasionally charismatic Mike Edwards looked particularly good on a couple of racy freeze frames and if this is the sort of pantomime that's going to sell them records, it's not before time.

POSTSCRIPT: Live Wire have blown out the support slot on Ry Cooder's British tour, despite the American guitarist being Mike's numero uno finger-picking hero. The reason? They've been booked for a tour of France where "No Fright" is currently the second highest requested record on one of the national rock radio stations. How long before the band electrifies England?

**You don't stand a chance
if you go down in Chinatown.**

THIN:LIZZY



CHINATOWN

**The new album includes their hit singles
'Chinatown' and 'Killer On The Loose.'**

 phonogram 1 P 059 001
MC 750180



W A I L M A N

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

I REALLY like Sting. I could put my teeth into his neck, slowly draw out his blood, to mingle with my own. It would be ecstasy!!! A beautiful feeling.

A Vampire in Cheshire.
•You dirty little hussy.
 Anyway, you're too late — Sting retired from the Mailman page in disgust, and I can't say I blame him.

FRUSTRATED SCHOOLGIRL

DEAR STING ... this is not a letter from one of those "frustrated schoolgirl" types who pins you up on the wall, and sits looking at you for hours day dreaming. And writing "I love Sting / Mailman" on the front of her history book. No ... As a matter of fact, this is from a mature, sensible, young lady, who does not throw herself at anything in trousers and who realises smutty remarks and lewd suggestions get you nowhere. In a nutshell, all I really want to say to Sting / Mailman is ... W-O-W!! What legs!!!!

From two fanatical Police fans.
•Not only have I seen Sting's bare legs but I've touched them!

COULDN'T RESIST

DEAR STING ... Hearing, that you were going to be the Mailman for a week in this week's Record Mirror, I couldn't resist writing to congratulate you on your brilliant new single which really deserves to be No 1. I've also written to ask how RM have the nerve to ask the Police to produce the paper this week after such an indifferent review of 'Don't Stand' ... "Already bloated image"? The Police image is no bigger than their popularity. And as for the bit about re-releasing, well the Police are in such demand that re-releasing a single is the only way to satisfy the public and anyway the sign of a good record is one which gets higher in the charts second time of release! About the only decent thing "he" said was that it would reach No. 1 "anyway" "He" is Paul Sexton who thoroughly deserves a kick up the back-side. Please see that this is delivered, and keep up the good work.

Kim
•But he was right, wasn't he?

FOREGONE CONCLUSION

DEAR STING ... It's a foregone conclusion that a group, band or artist, in the music world in particular that doesn't need the media as a crutch for their careers, will come in for some considerable flack. As you've probably read in all the music papers the critics don't agree with your idea of a good song. Not knowing what anyone else's tastes are it would seem they haven't any, why do "they" fawn on yesterday's music so much? Could it be that "they" are more than jealous of your sex appeal, and be sure that this is flogged to death with the commentary of Police's 'Don't Stand So Close To Me'. It's to be sure that these critics lives are so dull and never experience anyone else's. If "they" could see the world through your eyes ... However, "Don't ..." is No 1 throughout Europe. Can it be so bad?

Yours in appreciation, Tina Burton.
•Dull? I mean, I had Weetabix instead of Cornflakes for breakfast this morning just to change the routine.

DOWAPPA DOO DAY

I HENRIETTA Dunbatta. Do wonda, nay, ponda why a certain bandos de blond choose outlandos de names for their albums (which getta de betta and betta) hasten to adida. Not that I minda this wierdos habitta. But whenever you teilta de telta behindos de counta the name of the record you wisha to buy, he look at you with an expression de blanc, then fetch you another record askos "Will this do instead?" Is it too

IT'S NOT OVER YET

much to ask that these vitals de titles be printed in English as well???

The scouse answer to Chaucer.
 PS Just to wish Sting a very Heppy Bopdip and many heppy retains of day day

PPS Who the hell is Nabakov?
•Da booga offa

A BEAST WITH ROOTS

DEAR STING ... You beast! I don't care if you are a Libra you still went and made X films when I'm only 13 and can only get in on AA with difficulty. Now after getting that off my chest I think you're a great musician, handsome and sexy — and why the hell do you make it so difficult to get to your gigs? Both myself and my best friend Sandy have been trying to get to one of your gigs and can't (sob!) Oh well, it doesn't make us think that you are any less lovely.

Lots of love, Debbie xxxx

PS Happy Birthday for Thursday — my birthday's the following Monday and it would be great to think that you actually read my letter.

PPS What hair dye do you use by

the way and do the others use the same? And if you ever need someone to lean on you know where I am.

•I use Cherry black boot polish on the roots to make it look dyed.

ANOTHER ONE

DEAR STING, Stewart and Andy ... congrats on the success of 'Don't Stand So ...' and for getting into the production of RM. I am a Police fan, and collect the official magazine, and I am also a fan club member, so there! That's all for now, but I hope that there will be another single out soon. Very best wishes to you all.

Anon

SUSTAINING THE HIGHS

WHEN I read The Police were going to contribute to RM for one week, I thought I'd write and say what I think of 'Don't Stand Too Close To Me'. The Police have produced exciting new music before, but people were wondering if they could sustain their great high. Well they can, and have with 'Don't Stand Too

Close To Me', it's their best yet. There are no superlatives adequate enough to describe Sting's incredibly great voice and talent — he's not only a genius, but has to be so good looking as well — my girlfriend went bananas with lust when he took his shirt off in the video of 'Don't Stand Close Too To Me' — still, I did take advantage of the situation ... Thanks Sting, I love you one.

M Kellaway.
•Give me her address and I'll take advantage.

HAPPY BIRTHDAY

DEAR STING ... Happy birthday to you Happy birthday to you Happy birthday dear Gordon Happy birthday to you

Lots of love and kisses on your 21st birthday

From two ardent admirers.
 PS After all this time of wondering who is mailman we finally discovered it's Sting!

•Was, you mean

SOUTH AFRICA

DEAR STING ... There's a couple of things I want to know, the first is do you intend to do a gig in South Africa? I ask that, because I'm going over there again next year, I'm not thinking of only me, but there are loads and loads of people over there who would love to see a great group as you. I mean, if you can play Bombay and India you must be able to play in SA. Please think about it, also when you do a British tour don't forget to do Coventry even though it is a dump. If you manage to read this, thanks for reading it.

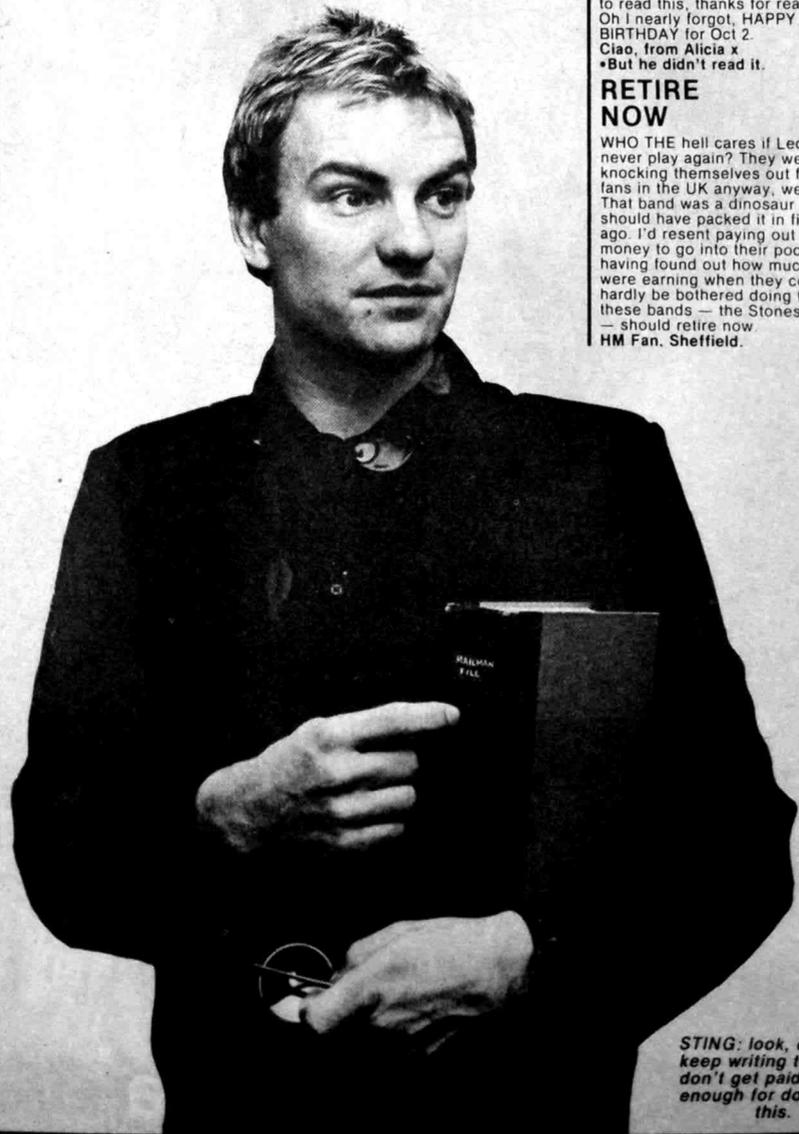
Oh I nearly forgot, **HAPPY BIRTHDAY** for Oct 2.

Ciao, from Alicia x
•But he didn't read it.

RETIRE NOW

WHO the hell cares if Led Zeppelin never play again? They were hardly knocking themselves out for their fans in the UK anyway, were they? That band was a dinosaur that should have packed it in five years ago. I'd resent paying out good money to go into their pockets, having found out how much they were earning when they could hardly be bothered doing tours. All these bands — the Stones included — should retire now.

HM Fan, Sheffield.



STING: look, don't keep writing to me, I don't get paid enough for doing this.

WAN-AN-LP

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

NAMES:

ADDRESS:

POP-A-GRAM

Solve the ten cryptic clues and write the answers across the puzzle so that the star-down column spells out the name of something Ozzy has driven right off the tracks. Remember, the clues aren't in the correct order, you have to decide what the right order is.

Chasing R. E. about could certainly provoke change (9)

Maiden R. gets in a spin about Cliff's hit (7)

Glad or Roy could also get in a spin for Ian (5, 4)

We torn mob around this Jamaica fellow (3, 6)

They were live in '79 (8)

Chrissie throws ten red reps into total confusion (10)

Don a pair and get changed for Sabs (8)

Rick James throws Tim Gibe into panic (3, 4)

Chief mechanic in Joe's garage (5, 5)

Watch Mr Sun fume and confuse this hit (16, 3)

X-WORD

CLUES

ACROSS

- Recent Leo Sayer hit (4, 4, 1, 3, 3)
- 1979, Status Quo single and LP (8, 3, 4)
- Had 1979, No 1 with Ring My Bell (5, 4)
- Former Rich Kid now employed by Ultravox (3)
- One of the earliest punk groups to achieve chart success (7)
- Group who had a silver machine (8)
- Bowie LP (3)
- He couldn't live Without You (7)
- 1979, Cliff single (3, 4)
- The Korgis debut hit (2, 1, 3, 3)
- Sorrowful Bee Gees No 1 (7)

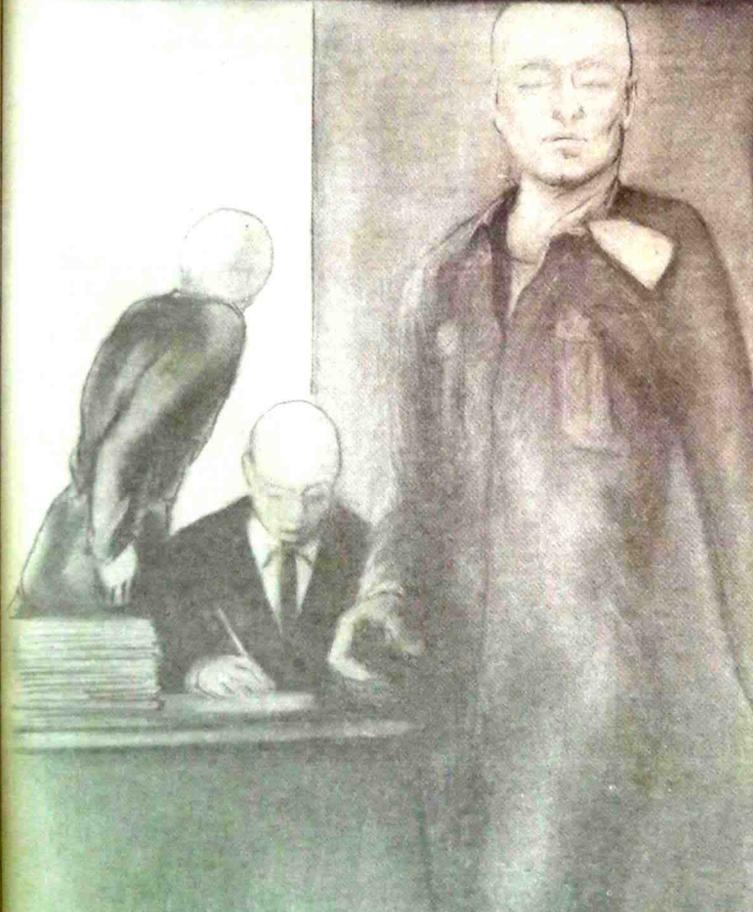
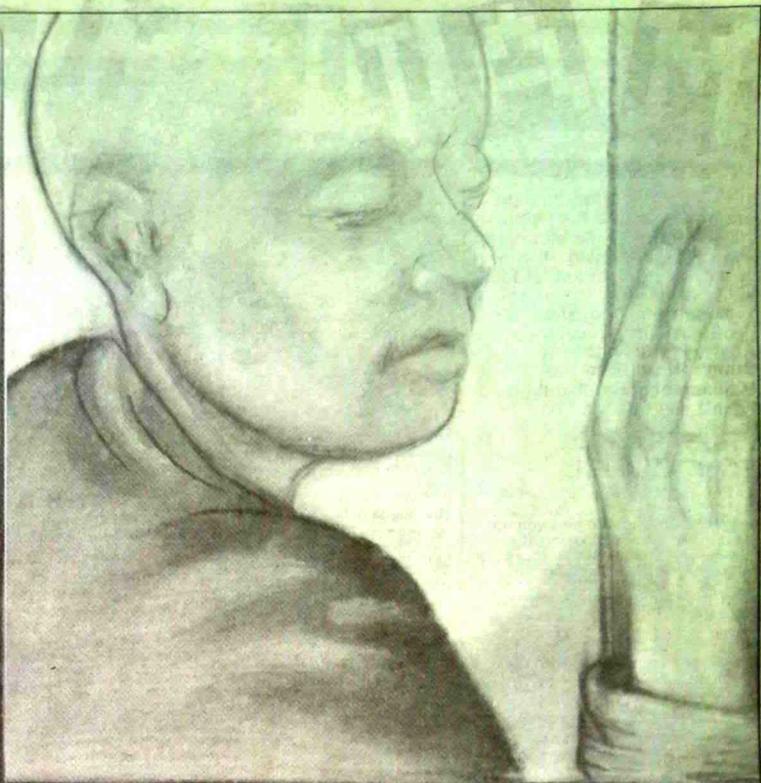
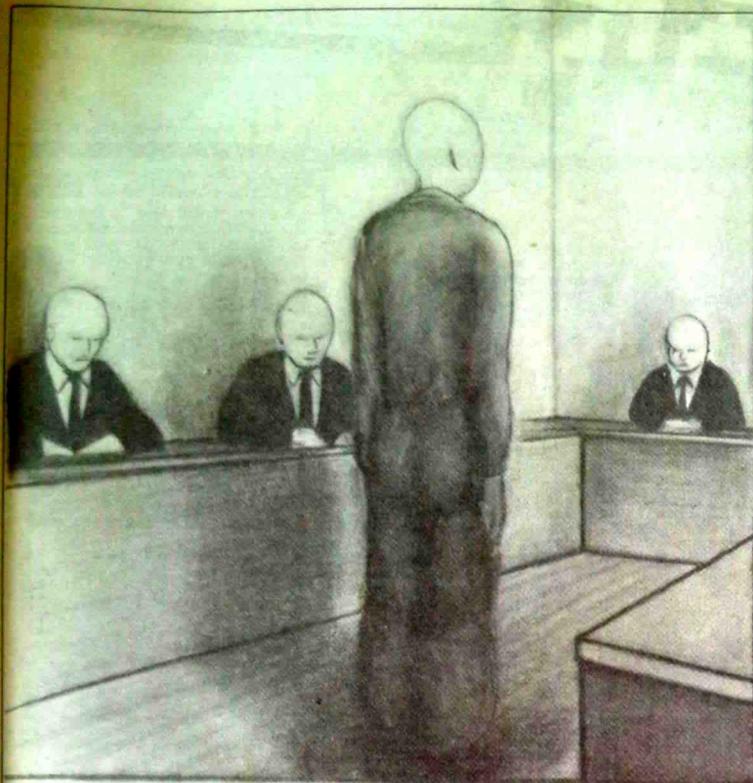
DOWN

- US40 hit (2, 3, 2, 8)
- Whitesnake LP (5, 3, 7)
- What Pink Floyd hide behind (3, 4)
- One of Simon and Garfunkel's greatest hits (7)
- David Essex's follow up film to That'll Be The Day (8)
- Recent hit for B A (2, 2, 2, 3, 2, 2)
- Motors hit (7)
- Former Velvet Underground member (4)
- Mr Squire of Yes (5)
- Not the end for Paul (5)
- Siouxsie had a happy one (5)
- Queen's favourite month (3)

LAST WEEK'S SOLUTION TO X-WORD:
 ACROSS: 1 Breaking The Law, 5 Regents, 7 Secret, 9 Are Friends, 11 Bed, 12 City To City, 14 I'm The Man, 16 Jim, 19 Lot, 20 She Loves You, 23 No Doubt About It.
 DOWN: 1 Barbara Dickson, 2 Eagles, 3 King Rocker, 4 Wet, 5 Sweet, 7 Syd, 8 Electric 10 Stomp, 13 Stage, 15 News, 17 Lou, 18 TV, 19 Logo, 21 Leo, 22 EMI.

LAST WEEK'S SOLUTION TO POPAGRAM: (in order of puzzle) David Bowie, John Lennon, Mick Jagger, West One, The Police, Paul Weller, Paul Simon.
DOWN: BEATLES.

LAST WEEK'S WINNER: A B Davies, 8 Browning Rd, Rugby, Wark's, CV21 4BT



RELUCTANT STEREOTYPES

JOINING THE Q-TIPS ON TOUR

- | | | |
|----------------------------|----------|--|
| October | 23rd | Uni. of Manchester, Inst. of Sci. & Tech |
| 8th Southampton University | 24th | Aston University |
| 9th Warwick University | 25th | Liverpool University |
| 10th Leeds Poly | 28th | Swansea University |
| 11th Leicester University | 29th | Sussex University |
| 13th Zero Six, Southend | 31st | Dundee University |
| 15th Bradford University | November | |
| 16th Sheffield Limit Club | 1st | Strathclyde University |
| 17th Newcastle Poly | 2nd | St. Andrews University |
| 18th Durham University | 3rd | Edinburgh Tiffanies |
| 21st Plymouth Poly | 4th | Hull University |
| 22nd Bailey's, Newport | 8th | Bath University |

NEW ALBUM THE LABEL

K 58201 wea

TAKEN TO THE CLEANERS



Split Enz
show
DANTE
BONUTTO
their
true
colours

THE LAST couple of years have seen something of a boom in the Antipodean arts. First 'he film industry, aided by strong government backing, moved away from the crude Fosters-swilling humour of the Barry McKenzie epics and began to pursue a more thoughtful and sensitive path, and, today, the musical arts would seem to be developing in similar fashion.

Radio stations now ensure that new home-bred talent gets its fair share of airplay, good young producers — something Australia and New Zealand have traditionally lacked — are starting to come through and Australasian bands are currently denting the national charts more consistently than ever before.

In this respect, the impact of Split Enz has been particularly marked. Being the first of the local bands

(four of their members are from New Zealand) to break through both at home and abroad, they've probably done most to prove that Rolf Harris inviting us to tie down a certain indigenous marsupial isn't the be all and end all of Australian entertainment.

Indeed, the band's latest album 'True Colours' is their biggest seller to date by far, verging on quadruple platinum in Australia, where they're now based, and 'I Got You' the concurrent 45 has sold more copies than any other single by a local band. Elsewhere too the Frenz of the Enz are multiplying fast. In America, for instance, they've been getting plenty of FM airplay and with luck should soon cross over into the Top 40 AM market and in this country a Top Of The Pops appearance and successful tour has sent the single hurtling towards the upper reaches of the chart.

Success, however, has been far from overnight. The Enz have existed in some form or another since '72 but in terms of both line-up and image the band of today bears little resemblance to its earlier models.

My first exposure to them, I recall, was via an old TV news programme. A supremely straight-laced presenter was struggling but ultimately failing to conduct an interview with a bizarre-looking individual sporting a greaspeint smeared face and a parakeet style coiffure. This was Tim Finn, the band's kinetic vocalist, whose eye-popping appearance and general silliness turned the confrontation into a disaster of Dunkirk-like proportions. Only Eamon Andrews quaking before the mighty Kiss and Bill Grundy trying to out-gun the Pistols spring to mind as more ill-fated and thus enjoyable encounters.

TODAY, however, the Enz are a new band with only Tim remaining from the original line-up. Ace ivory tinkler Eddie Rayner and percussionist Noel Crombie joined in '74, pommy rhythm section Nigel Griggs and Malcolm Green, bass and drums respectively, in '77 and Tim's brother Neil came in as guitarist about the same time. Previously, he'd been employed as a hospital orderly in Auckland but when founder member Phil Judd decided to split, sorry quit, the Enz, he gladly agreed to swell the ranks. Not that he could play the guitar mind.

"I was terrible in those days," recalls Neil painfully, "really appalling, but I don't think I was included in the mix so I doubt if anyone heard me. But it was the best way to learn; I probably wouldn't have played guitar otherwise."

And image-wise too the band have changed, or rather progressed, since those outrageous days of yore. Their initial startling collective front has gradually toned itself down so that today they sport nothing more outlandish than semi-luminous suits and a modicum of make-up. They still place a high emphasis on visual impact, mind, they like to look individual and stand out from the crowd, but the effectiveness of the show now hangs squarely on the merits of the music rather than the angular nature of the haircuts.

"Yeah, we've been heading that way for the past three years," explains Neil. "We were just so frustrated by people remembering what they saw and not what they heard as we've always been far more interested in the music than anything else but for a long time the image was pursued pretty much for its own sake."

Really, though, it was inevitable that their visual appearance would finally revert back to something

approaching the norm because with the shaved heads and Max Factor overkill it was just about as extreme as it could get. Any farther and their subtle, surreal qualities could easily have been lost in Plasmatics style grossness and debauchery. Rather than plumbing those murky depths, however, the bizarre outer shell slowly began to crack and fall away, revealing the band as they really are; in their true colours you might say.

"We still want to look different and entertain visually," says Neil, "but it's a lot more spontaneous these days. It's not just planned theatrics, we jump around a fair bit and communicate with the audience a lot more directly than we used to."

This doesn't mean, however, that the Enz image has lost all its old potency for Noel, arch practical joker and quite possibly the world's finest spoons player, goes to great pains to make the band visually as well as aurally appealing. Indeed, their press officer informs me that prior to the recent Doncaster gig he seated all the band in a line and proceeded to scurry up and down putting the final touches to their hair. Now there's dedication for you.

BUT today it's not just the band's visuals that are changed for the gradual streamlining of the image has gone hand in hand with some considerable musical development. The Enz sound still retains its unmistakable quirky charm but located now on a cleaner and more overtly commercial level.

It's what can best be described as pure, modern pop, an ideal soundtrack for the eighties, fuelled mainly by the nimble digits of Eddie Rayner. Sometimes he carves out the melody, sometimes he simply bathes the songs in a wash of synthesised sound but either way it's a genuine tonic for the lobes and indeed, it's largely his talents, coupled naturally with the songwriting suss of Neil and Tim, that makes 'True Colours', in this scribe's opinion, the band's strongest and most adventurous album to date.

"Oh sure, it's streets ahead of the others in lots of areas," agrees Neil. "I mean, musically, we've always had the songs, the melodies have always been strong, but it's the first time we've worked with a producer who's been able to bring out the best in the band."

The producer in question, of course, is 21-year-old whizz-kid David Tickle who, after brief but successful stints engineering for Blondie and The Knack, has helped the Enz to focus their multifarious

ideas and achieve the full uncluttered sound you hear today. "Yeah, we've really cleaned out the sound recently," continues Neil. "Cleaned out the bowels so to speak, but we'll probably get back into textures a bit more eventually. The secret is just to keep control, to keep hold of the central thread and not have too many ideas happening at once. That was something the old band was guilty of."

And sales clearly show that the Split Enz of today is a much more commercial proposition than the Split Enz of old, so was there a conscious effort to make 'True Colours' as accessible and mainstream as possible? "No, not really," replies Neil, "we always wanted to be commercial, it's just that now we've got the right combination to get that across on record. We just write as we write and I don't think we could do anything that wasn't true to ourselves."

Whatever the reason, though, there's no denying that 'Colours' has caught the imagination of many and with the follow-up already in the can (a good 'un too, I'm assured) and the security of a two album deal with A&M behind them they would look to be sitting very comfortably indeed.

In their long, highly complex history, however, there's been more than enough downs to balance out this recent up. '78 was a particularly lean period for them. They had no management or record deal, having just parted company with Chrysalis and whilst collectively they assumed a brave face, individually they often felt like packing it in, doubting not the quality of the music but their ability to sell it.

DESPITE this general malaise, however, the year was actually a crucial one in the band's career. True, they didn't manage to play live but they did record 'I See Red', later to become their first National Top 10 single, and they did spend much of the time writing, rehearsing and experimenting, something which cemented them musically and laid the foundations for 'True Colours'. And those foundations are currently proving very well laid indeed. Strong enough in fact for the band to embark on an American tour and follow it up with 14 or 15 dates over here.

"We really like playing in Britain," concludes Neil, "because the crowds are so honest, particularly up in Scotland. If you're good they'll let you know and if you're bad then you're in trouble."

So far the Enz have had no trouble at all.

Turn your next party into a Disco with the Disco light that dances to the music.

£39.95.

Now disco night can be every night of the week with your very own flashing disco light.

Just plug your disco light into the electric wall socket and the sound sensitive flashing red, blue and green lights will dance away to the music all night long. Everyone is dancing. Now you can join in.

By offering your disco light direct to you, we can sell at only £39.95.

Satisfaction or Your Money Back.

Complete the coupon today, and you will receive your disco light within 28 days.

If you're not completely happy, just return the order within 14 days and we will immediately refund your money in full.

Impulse

32 Trenn Street, Buntingford BS 50Q. Tel. 033-6471993. Telex: 315323
A division of Johnstone Electrical Services Limited.

Please send my disco light to:

NAME _____

ADDRESS _____ (Block letters please)

SIGNATURE _____ payable to _____

Impulse 12 Trenn Street, Buntingford BS 50Q. Registered No. 884277. RM 11/10

Expect delivery within 28 days. Post free.

DISCO

HELP

Edited by SUSANNE GARRETT

OUT ON MY OWN

I'VE JUST completed a four-year apprenticeship with the Ministry of Defence and am now a qualified electrical fitter with an Ordinary National Certificate in electrical engineering. Now I'm interested in setting up my own business as a domestic electrician.

Is it possible to just set up straight away, or do I have to take other examinations or be registered with any particular organisations to trade? I'm sure this information would be of interest to people who want to become self-employed.

Mike, Cornwall

• What are you waiting for? If you can supply a service which is constantly in demand, (you can!), and have the stamina, persistence and organisational ability to work for yourself, why not? Simply register as self-employed with your nearest Income Tax office. But first do a little market research and develop contacts who need domestic electrical work done.

There's nothing to stop you from putting your training, enthusiasm and experience to good use for yourself, rather than an employer. You'll reap the profits of your own work. But also remember that you're the one who'll have the headaches of finding, creating and maintaining regular employment, with books and accounts to keep into the bargain, even when you arrive home at night dog-tired.

Self-employment offers a large degree of freedom, working where you like and when you like, without the big boss breathing down your neck, and a high proportion of blood, sweat and hassle too.

Use local papers, post offices, word of mouth to advertise. A professional image can be created with printed headed paper, and calling cards to spread the word, and if you're not already on the telephone, you'll need to be. If you're worthwhile, more work will naturally come your way. The Department of Health And Social Security and your Income Tax office have leaflets explaining all you need to know about national insurance contributions and income tax returns.

Anyone else stuck on the dole queue or in a soul-destroying job, thinking of putting your own talents and skills to use for yourself? Read 'Be Your Own Boss', available from The National Federation Of Self-Employed, 45 Russell Square, London WC1. (send 30p stamp and your address); send for a full list of booklets from 'The Small Firms Information Centre', 65 Buckingham Palace Road, London SW1; and read 'Working For Yourself', Godfrey Golzen, Kogan Page. (£2.50), from your library or bookshop.

HURT

WELL OVER a year ago I went out with a girl who finished with me, for no apparent reason, after two and half months. Since that day I have

never recovered, and she is constantly on my mind. I've tried everything to get her back. Girls I've been out with since haven't lasted very long because I still 'loved' her.

Is it my pride that's hurt, or do I really love her? My present girlfriend and I have been arguing a lot recently, and I think about my ex-girlfriend more and more. She won't come back with me, and I'm not even sure I want her back. What can I do? I just can't seem to get her off my mind.
Jim, Midlands.

• Dented ego? Unrequited love? You said it. Your reaction to the aftermath of this brief relationship means that your obsession with this ex-girlfriend involves a bit of both. Now let's analyse why you feel this way.

Love is one of the most overworked and abused words in the English language. It can mean physical desire, emotional attachment, infatuation, or spiritual striving; it can be applied to an essentially creative or a basically destructive relationship — the lot.

There's no two way interaction as your "short stay" girlfriend isn't around anymore, so what you're experiencing is all down to you, and you alone. I think the feeling you describe is infatuation, pure and simple, a one-sided experience, not a relationship at all. You're projecting your hopes, wishes and desires into an idealised image of someone you carry around in your head. The real person got lost somewhere. But while you're involved with the image you've created, that doesn't make it any easier to handle. I sympathise.

Eventually you'll find someone who means a lot more to you than this girl ever could. You may have found her already, if you give it a chance.

TRAINEE

I HAVE a small, extremely reputable and expanding hand-made boot and shoemaking business and would very much like to take on a trainee, and employ another person. This would be the chance for someone to acquire a lifetime skill. But, unfortunately, I don't have the funds to pay another wage, and would welcome some kind of Government backing. How do I apply?
D, London.

• If you want to take on someone aged under 19, and registered as unemployed you can apply to become part of the Youth Opportunities Programme, run by The Manpower Services Commission, the Government body which exists to help create jobs and reduce unemployment. You can get potential trainees who would be paid a basic allowance of £23.50, un-taxed for a maximum period of six months, but in some individual cases this time limit can be extended. Officially you're not allowed to pay your employee any more than this minimum wage sup-

plied by the Government. Anyone, ranging from a small one person business to a large corporation can apply to join the scheme, and offer training and/or work experience. For an application form and details of your nearest MSC office, write to Special Programmes Division, Manpower Services Commission, Selkirk House, 166 High Holborn, London WC1. (Tel: 01-836 1216). Any record companies, music business organisations interested?

Although many school leavers quite justifiably believe that the Government wage offered on the Youth Opportunities Scheme is low, taking advantage of some job experience, does at least give you a background of work when applying for future jobs. It's a better alternative to just being on the dole! If you've been registered as unemployed, ask your Careers Office or Job Centre for details.

MY BROTHER'S GAY

I AM FACED with a dilemma which seems to be overtaking me. I know for certain that my brother is a homosexual and this is causing me all kinds of problems. Unfortunately, I'm one of those "old-fashioned" people who have a strong reaction against homosexuality, and my

brother does little to cool my views. Should I tell him I know? Should I tell my parents and friends?

My brother, who is three years older than I am, (21), and I have one hell of an argument from time to time, usually started by me as a method of trying to attack the fact he's gay. These usually start through something pretty. Now I feel things have gone too far, and unless something is done quickly, our brotherly love will evaporate.

Simon, Windsor.

• Feel better? Even writing down your thoughts and feelings in a letter to a stranger may have helped you uncork some of the tension and hostility you've been bottling up inside. Just a bit. You have your own views on the issue of homosexuality, and you've reacted as you felt. But don't forget that your brother is an equally free individual, as entitled to be himself and lead his own lifestyle as you are.

It's a fact of life that one in every twenty people is homosexual, emotionally and chemically attracted to individuals of the same sex. Medical opinion accepts that homosexuality isn't an illness. It's an alternative way of being, and of

20 people is homosexual, emotional-an inbuilt attitude of antagonism within our society to homosexuals, male and female, which you can personally accept or reject.

There's little point in spreading the news of your suspicions to your parents or your friends; that would be not only destructive but disloyal too. If your brother is homosexual, it's up to him to "come out", if he wishes, in his own good time. It's his life, and he's the one who has to make a move, if he wants, when he's ready. Gossip on your part would only negative.

Can't keep it in? Break the barriers and talk it over with him instead. Making the effort to communicate may lead to the biggest blow-up yet, but an open and honest contact will certainly clear the air, and you won't be able to avoid coming to a better understanding of each other in the long run. Carry on picking arguments for petty reasons and you'll be even more frustrated.

• Problems? Write, in confidence, to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply, or, if you're desperate ring our hotline on 01-836 1147, office hours.



NEW ALBUM

'WHITE SPIRIT'

FEATURES THE SINGLE
MIDNIGHT CHASER

PRODUCED BY JOHN MCCOY

ON TOUR WITH

Gillan

8th HANLEY, Victoria Hall
10th BIRMINGHAM, Odeon
11th DERBY, Assembly Hall
12th COVENTRY, Theatre
13th HEMEL HEMPSTEAD, Pavilion
14th LONDON, Hammersmith Odeon
16th BRISTOL, Colston Hall
17th SOUTHAMPTON, Gaumont

18th BRACKNELL, Sports Centre
19th CARDIFF, Top Rank
21st IPSWICH, Gaumont
23rd EDINBURGH, Odeon
24th GLASGOW, Apollo
25th DUNDEE, Caird Hall
26th CARLISLE, Market Hall
27th HULL, City Hall



MCA RECORDS

1 Great Pudding Lane, London W1 1PW

FEEDBACK

This week, not only are we giving you fan club addresses, but also the addresses of the merchandising companies who deal with the following bands: GARY NUMAN; Fan Club: P.O. Box 14, Staines, Middlesex.

Merchandising Company: Concert Publishing Co., 178 Liverpool Road, London N1.

THE POLICE: Fan Club and Merchandising: Faulty Products, 41R Blenheim Crescent, London, W11 2EF.

XTC: Fan Club and Merchandising: Faulty Products, (see above).

RORY GALLAGHER: Fan Club: Julie Gordon, 40 Cherwell, Sulgrave Village, Washington, Tyne And Wear, NE37 3AL.

Merchandising Company: Bravado, 45/53 Sinclair Road, Kensington, London W14.

SKIDS: They are changing their fan club address at the moment, so watch this space.

Merchandising Company: Cream, The Cloisters, 1 Salem Place, London W2.

GILLAN: Watch this space next week for fan club address.

Merchandising Company: Rab and Norrie, Atlanta Studio, BR Gate, Chalk Farm Road, London NW1.

MICHAEL SCHENKER will have a fan club in the near future, so, once again, watch this space.

The following bands all have the same merchandising company: Ozzy Osborne's Blizzard Of Ozz, Yes, Strangers, Wings, Scorpions, and Elton John.

For T-shirts, etc on these, write to: Concessions Ltd, Merchant Concessionaires, 513 Fulham Road, London SW6.

That's all for this week, thanks for all your letters, sorry we can't reply to all of them personally, but keep writing

Boots Disc Deal Album of the Month £4.99.

SUPERTRAMP
Paris



Each month, Boots selects one of the highest albums in the charts and sells it at one of the lowest prices around.

We call it 'Album of the Month' and until October 25th, you can buy the latest live double album and tape from Supertramp at a huge £2 off the recommended retail price.



Available at this special offer price until October 25th, from Boots Record Departments subject to stock availability.



for the Special Touch



STAR TIME

To the Moondogs success isn't a dirty word. By next year they hope Police will be supporting them



JOIN A pop group and mingle with the stars. Jackie Hamilton, Gerry McCardless, and Austin Barrett are all budding popstars. Their band, The Moondogs, is already opening a few doors, giving them a glimpse of the fashionable good life and a chance to play spot the famous face.

I caught up with this hard working Londonderry band at Thames TV's studios in Teddington, where they were laying down the backing track for their appearance on 'White Light'.

When the recording was finished it was at last mingle with the stars time. I managed to get the three energetic members of the band settled into one of the rare quiet corners of the Thames TV bar. The record button on my cassette recorder was poised but Jackie, Gerry and Austin's minds were on other matters.

With Jim 'Nick Nick' Davidson standing at the bar talking to one of the band's mates, Eric Sykes plus fat cigar hovering in and out, and Bob Todd, Françoise Pascale and all of the midday Rainbow crew enjoying a quiet drink, the band soon went all starry eyed. They exchanged quips among themselves in their fast and fruity Ulster accents, leaving me trying unsuccessfully to understand what they were saying.

Once the novelty of being surrounded by these famous TV faces had worn off, the likeable lads quietened down and promised that they'd speak slowly to me so that I'd be able to follow their youthful words of wisdom.

"It's a really obvious thing for people to compare us to the Undertones," states 18 year old bassist Jackie. "But if you listen to our songs carefully, I think you'd have to be real ignorant to compare us."

"Our songs probably sound more like the Buzzcocks or the Ramones 'cos at the start we were doing covers by them," points out Gerry. "But I don't think our new songs sound like anybody, the harmonies may still be Beatleish but we definitely have our sound now."

The three Moondogs first got together two years ago, round about the time the Undertones signed to Sire. Gerry, who was a labourer, and Austin, who worked in a box factory, used to meet up at 'Tones gigs in Derry. When Jackie left school The Moondogs started as a serious venture.

"When I finished school I was under a lot of pressure from everybody to try and get an ordinary job," says Jackie, the band's fast talking extrovert, "Everyone thought the band would only last for a couple of years. Where we come from the only sort of bands are country 'n' western ones and they play the club circuit then break up after a while. Us and the Undertones were the only two bands that had been signed up from Derry and our Mums and Dads didn't understand that the sort of bands we were in was like a career for life."

The Moondogs are signed to Real Records and they are currently in the middle of a tour with their label stablemates, The Pretenders.

"After we finish playing with The Pretenders we're

planning to do a youth club tour 'cos that's the sort of age group we want to appeal to. Teenagers really get into you, and they don't care what other people think," says Jackie.

Like their teenage audiences, Jackie, Gerry and Austin don't give a monkey's about keeping up any sort of image. They all wear scruffy jumpers and jeans, and their down to earth clothes reflects their personalities. "We wear what we're wearing now when we go on stage. If you dress up you're kind of making yourself better than the people you're playing to," says Jackie.

"We'd really like all the 13 or 14 year old girls screaming after us," continues Jackie, rather self-consciously. "We want to be sort of like the Bay City Rollers with everybody enjoying our music and asking for our autographs, 'cos it's good fun for everyone."

The band don't hesitate to cite the Rollers, Gary Glitter, Sweet, Slade and David Essex as their old heroes while their modern favourites are The Jam, The Boys and The Ramones. It's refreshing to meet a band who are totally natural and not concerned with putting up any kind of shallow front for the sake of the journalist.

Moondogs songs are equally refreshing. They are based on traditional pop melodies laced with a healthy dose of adolescent vigour.

"Most of our songs are written from personal experience. Like I wrote 'Babysnatcher' 'cos my girlfriend's 16 and when I started going out with her that's what people called me," says Gerry the quietly spoken guitarist.

What's the song 'Roddy's Gang' about? "Well, I used to be in a gang when I was about 11 and the leader was Brian Roddy. We'd run around robbing orchards, playing tag, it was good but then Roddy started going out with a girl and the gang just broke up," explains Gerry.

Most of their songs are about day to day teenage experiences, with no mention of the problems that us mainlanders are constantly reading about.

"The rest of Britain is now getting the sort of unemployment that Derry had 12 years ago, which is why the troubles started over there. But we don't want to start talking about that now, because we just get fed up of people always asking us about the problems once they realise that we are from Northern Ireland. If you want to talk about that you'd better ask Stiff Little Fingers," says Gerry, with a rather fed up tone in his voice.

The Moondogs are all quietly confident that success is not too far away. They've laid down some steady foundations with their eager approach to touring, and the release of the excellent 'Who's Gonna Tell Mary' should establish the band's name in the charts.

"Next year we hope that the Police will be supporting us at the Leixlip Festival," concludes Jackie, before he trundled off to make his daily phone call to his girlfriend in Derry.

To The Moondogs success is not a dirty word. They all want hit singles, and the chance to play abroad. It seems certain that the honest commercial quality of the Moondogs songs is going to provide them with a well deserved golden future. PHILIP HALL

THE BOOKS



ALBUM
EXPERTISE

SINGLE

EXPERTISE

LONDON
HAMMERSMITH ODEON
OCTOBER 21ST

ON TOUR WITH
THE SKIDS

1000

WATCH OUT FOR
RECORD MIRROR
NEXT WEEK. WE'RE GIVING
AWAY A SPECIAL, LIMITED EDITION
RECORD MIRROR T-SHIRT

FREE

SEE NEXT WEEK'S RECORD
MIRROR FOR FULL DETAILS

**RECORD
MIRROR**

SONG WORDS



BLACK SLATE Amigo

W&M by Black Slate. Copyright: Wise Owl Music

Amigo, Amigo
Amigo ooh
Amigo, Amigo
Amigo ooh
Amigo 'migo 'migo 'migo ooh
Amigo 'migo 'migo 'migo ooh
Jah na go, na go mislead you, no
Shoop shoop wah ooh wah
Him na go, na go mistreat you no
Shoop shoop wah ooh wah
Leave it to Jah and he will guide you
all
Shoop shoop wah ooh wah
Just have faith, he will show you the
way to go

Amigo, Amigo
Amigo ooh
Amigo, Amigo
Amigo ooh
Ja na go, na go mislead you, no
Shoop shoop wah ooh wah
Him na go, na go desert you no
Shoop shoop wah ooh wah
Just have faith and Jah will guide you
all

Shoop shoop wah ooh wah
Leave it to Jah, he will be your
chaperon

Jah na go, Jah na go
Jah na go ooh
Jah na go, Jah na go
Jah na go ooh
Amigo 'migo 'migo 'migo ooh
Amigo 'migo 'migo 'migo ooh

Amigo, Amigo
Amigo ooh
Amigo, Amigo
Amigo ooh
Amigo 'migo 'migo 'migo ooh
Amigo 'migo 'migo 'migo ooh
Jah no go, na go mislead you no
Shoop shoop wah ooh wah
Him na go, na go desert you no
Shoop shoop wah ooh wah
Leave it to Jah, and he will guide you
all
Shoop shoop wah ooh wah
Just have faith and he will be your
chaperon

Amigo, Amigo
Amigo ooh
Amigo, Amigo



OTTAWAN D.I.S.C.O.

Words & Music By:
Daniel Vangarde & Jean
Kluger.

D.I.S.C.O. She is
D.I.S.C.O.
D.I.S.C.O. She is
D.I.S.C.O.
D.I.S.C.O. She is
D.I.S.C.O.
D.I.S.C.O. She is
D.I.S.C.O.

She is D. Delirious
She is I. Incredible
She is S. Superficial
She is C. Complicated
She is O. Oh Oh Oh

She is D. Desirable
She is I. Irresistible
She is S. Supersexy
She is C. Such a Cutey
She is O. Oh Oh Oh

She is D. Disastrous
She is I. Impossible

She is S. Superspecial
She is C. Crazy Crazy
She is O. Oh Oh Oh

She is D. Delightful
She is I. Incredible
She is S. Sensational
She is C. Sweet as can-
dy
She is O. Oh Oh Oh

Copyright: 1978 by EDI-
TIONS BLEU BLANC
ROUGE/ZAGORA

Fischer-Z

THEIR LATEST SINGLE
LIMBO
(BP 360)

FROM THE ALBUM 'GOING DEAF FOR A LIVING' UAG 30295
ISSUED IN SPECIAL PICTURE SLEEVE



ON TOUR

10TH OCT ST DAVID'S UNIVERSITY, LAMPETOR, WALES
11TH OCT PORTERHOUSE, RETFORD



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

THURSDAY

OCTOBER 9

ABERDEEN, Fusion (21135), The Bodysnatchers
BALLOCH, Bee Lomond Hotel, Private Members
BATH, University (63228), Any Trouble / Joe King / Carasco And The Crews / Darts / Looks / The Equators (Sons of Siff)
BELFAST, Art College, Equators
BIRMINGHAM, Aston University (021 359 6531), Photos
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2454), Inmates / Deal
BIRMINGHAM, Fighting Cocks, Moseley (021 448 2554), Partizans
BLACKPOOL, Norbeck Castle (52341), Slade / Straight 8
BRADFORD, Princeville (578845), Ethel The Frog
BRIGHTON, University of Sussex (698114), Vice Squad
BRISTOL, Granary (28272), Atomic Rooster / Flex
BURNLEY, Talbot Hotel (23438), Dwight Fry
BURNWOOD, Troubadour (2141), Briton
CAMBRIDGE, Superlent, Midsummer Common (357851), The Specials / Swinging Cats / Surprise Guests
CARDIFF, Sophia Gardens (27857), Ozzy Osbourne's Blizzard of Ozz / Budgie
CHELTENHAM, Copperfields, Fast Action
CLEETHORPE, Peppers (67128), Bad Manners
CORK, Arcadia Ballroom, UB40
COVENTRY, Tiffany's (24570), Gregory Isaacs
COVENTRY, Warwick University (27406), Q-Tips
DURHAM, University (64466), The Skids / The Books
EDINBURGH, Nite Club, Playhouse (031 225 6566/7), Tygers Of Pan Tang / Taurus
ETON, Christopher Hotel (Windsor 52359), Rhythm Squad
GLASGOW, Apollo (041 332 9221), The Scorpions
GLASGOW, Doune Castle (041 649 2745), Rhesus Negative
GLENROTHES, Rothes Arms (753701), The Fruit
HIGH WYCOMBE, Nags Head (21758), Nightdoctor
Huddersfield, Polytechnic (38156), Various Artists
HULL, Blind Institute, Benley Road, Crass / Poison Girls
HULL, Wellington Club (23262), The Akrilky
LEEDS, Royal Park Hotel (785076), Twisted Nerve
LEICESTER, Polytechnic (555576), Blues Band
LIVERPOOL, Empire (051 709 1555), Darts
LIVERPOOL, Mona Hotel, James Street (051 236 1650), Skeptik / Wicked Elf
LIVERPOOL, Polytechnic, Thydeburn Street (051 236 2481), Surgeon Roy
LONDON, Bridge House, Canning Town (01 476 2889), Patrik Fitzgerald Group
LONDON, Cubies, Dainton, Pagan Altar
LONDON, Dingwells, Camden Lock (01 267 4967), Levi Dexter And The Rip-Chords
LONDON, Duke of Lancaster, New Barnet (01 449 0465), Clientelle
LONDON, Greyhound, Fulham (01 385 0526), Thieves Like Us
LONDON, Hope and Anchor, Herne Hill (01 274 2733), 45's / Seventeen
LONDON, Hope and Anchor, Islington (01 359 4510), The Mechanics
LONDON, 100 Club, Oxford Street (01 638 9933), Talisman
LONDON, 101 Club, St Johns Hill, Clapham (01 223 8309), The Rookies / Significant Zeros
LONDON, Kensington, Russell Gardens (01 803 3245), Modern Jazz
LONDON, Kings College, Surrey Street (01 826 7132), Dance Band
LONDON, Lyceum, The Strand (01 836 3715), John Cooper Clarke / Pauline Murray And The Invisible Girls
LONDON, Marquee, Watford Street (01 437 5603), VIP's
LONDON, Moonlight Club, Railway Hotel West Hampstead, (01 624 7611), The Vibrators / Chats
LONDON, New Golden Lion, Fulham (01 385 3942), The Soul Band
LONDON, Old Queen's Head, Stockwell (01 274 3929), Vision Collision
LONDON, Rock Garden, Covent Garden (01 240 3961), The Blurt / Nash The Slush
LONDON, Royal Albert Hall (01 589 8212), The Crusaders / Randy Crawford
LONDON, Royalty, Southgate (01 886 4112), Carl Perkins / Flying Saucers
LONDON, Startight Rooms, Railway Hotel, West Hampstead (01 589 8212), The Swim
LONDON, Torrington, North Finchley (01 445 4710), Morrissey-Mullen
LONDON, Trafalgar, Shepherds Bush (01 749 5005), Red Letters / The Spiders
LONDON, Trashed, Woodwich (01 385 3374), Nuttin' Fancy / White Noise / Shadowfax
LONDON, The Venue, Victoria (01 590 5500), Jenny Darren
LONDON, White Lion, Putney (01 788 1540), Sam Mitchell Band

QUITE a few tours starting this week...

YELLOW MAGIC ORCHESTRA, the Japanese band (as if you didn't know) whose album (XOO Multiple) and single have brought them instant recognition, kick off this week at Oxford New Theatre (Saturday), Birmingham Odeon (Sunday) and Manchester Apollo (Monday). **COMSAT ANGELS** support. **ROCKPILE**, who have at last released an album, also start touring this week, visiting Glasgow Tiffans (Sunday), Edinburgh Tiffans (Monday) and Newcastle University (Tuesday).
 Starter number three — **HAWKWIND**, supported by HM bands **VARDIS**, at Manchester Apollo (Friday), **Liverpool Empire** (Saturday), **Derby Assembly Rooms** (Sunday), **Sheffield City Hall** (Monday), **Birmingham Odeon** (Tuesday), **Ipswich Gaumont** (Wednesday).
 And the **JOE JACKSON BAND**, persevering with the release of their third album 'Beat Crazy' this month, press on along the road at Edinburgh Playhouse (Friday), **Sheffield City Hall** (Saturday), **Wolverhampton Civic Hall** (Sunday) and **Manchester Apollo** (Wednesday).
GILLAN adds an extra date at the Hammersmith Odeon (Wednesday). On Thursday, **THE SPECIALS** can be found in a 'Supertent' on Midsummer Common in Cambridge, so go along and 'Enjoy Yourself'.
 A package tour consisting of **SHEENA EASTON**, **GERARD KENNY**, **LEESON** and **VALE** and **DENNIS WATERMAN** (?) begins its travels this week at Croydon Fairfield Halls (Sunday), **Manchester Free Trade Hall** (Monday), **Hull New Theatre** (Tuesday).
 Before returning to England, **UB40** play a few dates in Ireland. These are at **Cork Arcadia Ballroom** (Thursday), **Dublin Grand Cinema** (Friday), **Galway Seapoint** (Saturday) and **Belfast Whitta Hall** (Sunday).
 Continuing this week — **THE INMATES**, **UFO**, supported by **FIST**, who play in **Portsmouth, Oxford, Leeds**, **Ipswich**, amongst others, **TIGERS OF PAN TANG**, **BAD MANNERS**, **SECTOR 27**, **THE ASSOCIATES**, **DARTS**, **THE CRUSADERS** closing their tour at **Newcastle City Hall** on Sunday, **XTC** (also ending — **London Lyceum** on Sunday) plus a host of others.

LOUGHBOROUGH, University (63171), The Spectres / Essential Logic / Lilliput (No Nukes Benefit)
MANCHESTER, Band On The Wall (061 832 6625), Tough Tenors
MANCHESTER, Carousel (061 431 0357), Fischer-Z / Thieves Like Us
MANCHESTER, Cyprus Tavern (061 236 3788), Zanathus / Davey E And The Crookers
MANCHESTER, Grey Horse, Romley (061 236 1874), The Cheaters
MANCHESTER, Polytechnic (061 273 1162), U2
MANCHESTER, Ralters (061 236 9788), The Passions
MOFFAT, Duck Park, Raw Deal / Nina's Pups
NEWCASTLE UPON TYNE, Polytechnic (28761), Sector 27 / Killing Joke / Gang Of Four / Au Pairs
NOTTINGHAM, Ad Lib Club (52682), Soft Boys / Method Actors
NOTTINGHAM, Palais (51075), Alvin Lee / Chevy
OXFORD, Cape Of Good Hope (42570), David Marx And The Mix
OXFORD, New Theatre (4544), XTC
PAISLEY, Bungalow (041 889 6667), H2O
PENZANCE, Demelzas (2475), The Upper PLYMOUTH, Polytechnic (21312), Weapon Of Peace
PLYMOUTH, Tops, Metro Glider
PORTSMOUTH, Guildhall (24355), UFO / Fist
PORTSMOUTH, HMS Victory Club, Ram Jam Band
PORT TALBOT, Troubadour (77968), The Revillos
PORTSMOUTH, HMS Collingwood Club, Gene Washington
PORTSMOUTH, Guildhall (24355), UFO / Fist
PRESTON, Warehouse (53216), DAF / Non Reading, Hexagon (56215), Judy Collins
SHEFFIELD, Limit Club (730940), Echo And The Bunnymen
SHIFNAL, The Star, Market Place (461517), Crossroads
SOUTH SHIELDS, Commando (555131), Fan Heater
SOUTH SHIELDS, New Crown Hotel, Raven
SPRING HANLEY, Victoria Hall (24644), Tourists / Barracudas
SWANSEA, University (25678), Creation Rebel
UXBRIDGE, Brunel University (31925), The Key
WYTHAM, Cellar Vno (786868), Loaded Dice
WORTHING, Balmoral (36232), All That's Fiction

BRIGHTON, Top Rank (25895), John Cooper Clarke / Pauline Murray And The Invisible Girls
BRIGHTON, University of Sussex (698114), Dance Band
BRISTOL, Bear Hotel (28385), The Review / Acid Children
BRISTOL, Colston Hall (291768), Rory Gallagher
BURY ST EDMUNDS, Griffin (3617), Thumpa
CAMBRIDGE, St Neots Working Men's Club, BlackJack
CARDIFF, University (396421), Alvin Lee / Chevy
CARLISLE, Micks Club, Another Pretty Face / TV21
CHELMSFORD, Saracens Club (354940), World Service
COVENTRY, Lanchester Polytechnic (24166), Dead Kennedys
DUBLIN, Trinity College (727941), Icarus
DUDLEY, JBS (53597), Vision Collision
DURHAM, University (64466), Passions
EDINBURGH, Playhouse Night Club (031-865 2064), Orange Juice / Josef K
EDINBURGH, Playhouse (031-865 2064), Joe Jackson Band / Inmates
EDINBURGH, University (031-667 0214), The Bodysnatchers
ETON, Christopher Hotel, Windsor (52359), On The Air
EXETER, St Lukes College (52221), The Upset
FORTWILLIAM, Milton Hotel (2331), Henry Gorman Band
GLENROTHES, Rothes Arms (753701), RAF
HALLSHAM, The Crown Basil's Ballroom
HARROGATE, Adelphi Hotel (63334), Knife Edge
HEMEL HEMPSTEAD, Pavilion (64851), XTC
Huddersfield, Cleopatras (24510), Cream / Poison Girls
HULL, Charlton Club, Head Hunter
ILFORD, Cranbrook (01-554 8659), Spider
IPSWICH, Gaumont (53641), Darts
KINGSTON, The Swan, Real To Real
KIR KLEVERINGTON, Country Club (Egglecliffe 780093), Ram Jam Band
LAMPETER, St Davids University (422351), Fisher-Z
LAUNCESTON, White Horse (2084), The DS
LEEDS, Florde Grene Hotel (490984), More
LEEDS, University, Assembly Hall (39071), Q-Tips
LINCOLN, Cornhill Vaults (35113), Madame
LIVERPOOL, Bradford Hotel (051-236 8782), Tough Tenors
LIVERPOOL, Brady's (051-236 3959), DAF/Non
LIVERPOOL, Empire Theatre (051-709 1555/6), Tourists / Barracudas

FRIDAY

OCTOBER 10

ABERTILLERY, Metropole, Atomic Rooster
ABERYSTWYTH, University (4242), Nine Below Zero
BATH, Walcott Community Centre, Linton
Kwesi Johnson
BIRKENHEAD, Gallery Club, Asylum
BIRMINGHAM, Bournebrook, Selly Oak (021-472 0416), Special Guests / The Set (Anti - Bloodsports benefit)
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021-236 2454), The Slits / Don Letts
BIRMINGHAM, Fighting Cocks, Moseley (021-449 2554), Ever Ready / Zeros
BIRMINGHAM, Odeon (021-236 2454), Gillan / Quartz / White Spirit
BIRMINGHAM, Top Rank (021-3226), Lincot, Thompson And The Rassles / L
BLACKPOOL, Norbeck Castle (52341), The Passions
BOURNEMOUTH, Winter Gardens (26446), Billy Connolly
BRACKNELL, Southill Park Arts Centre (27272), Trimmer And Jenkins
BRADFORD, Palm Cove (499895), Stormtrooper
BRADFORD, Princeville (578845), Rhabstation



YELLOW MAGIC ORCHESTRA: Birmingham Odeon on Thursday

LONDON, Bridge House, Canning Town (01-476 2889), The Kraze / Shadowfax
LONDON, Central London Polytechnic, Wells Street (01-636 6271), Associates / Real To Real
LONDON, Dingwells, Camden Lock (01-267 4967), YoYos / The Kicks
LONDON, Duke Of Lancaster, New Barnet (01 449 0465), Rhythm Squad
LONDON, Goldsmiths College, New Cross (01-674 4988), Tin Wasters
LONDON, Hope and Anchor, Herne Hill (01-274 2733), Opposition / Paul Goodman
LONDON, Hammersmith Odeon (01-748 4081), The Crusaders / Randy Crawford
LONDON, Hope And Anchor, Islington (01-359 4510), The Spectres
LONDON, 100 Club, Oxford Street (01-636 9933), Spartacus / Oshama
LONDON, 101 Club, St Johns Hill, Clapham (01-223 8309), Nash The Slush / Blam-mange
LONDON, John Bull, Chiswick High Road (01-994 0662), Johnny G Band
LONDON, Kensington, Russell Gardens (01-803 3245), Munchies
LONDON, King's College (01-836 7132), Locators
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Lilliput / Malchiz / Decorators
LONDON, Music Machine, Camden (01-387 0428), The Photos / VIPs / Resistance
LONDON, New Golden Lion, Fulham (01-385 3942), Jackie Lynton's HD Band
LONDON, North East London Polytechnic, Stratford (01-555 8447), Salt
LONDON, Old Queen's Head, Stockwell (01-274 3929), TV Personalities / Teenage Filmstars (no Nukes benefit)
LONDON, Pegasus, Stoke Newington (01-226 5930), Juice On The Loose
LONDON, Rock Garden, Covent Garden (01-240 3961), Chicken Shack / Chris Hunt's Cable Car
LONDON, Star And Garter, Putney (01-788 0345), John Spencer's Sons Of Louties
LONDON, Starlight Club, Railway Hotel, West Hampstead (01-624 2611), New Electric
LONDON, Thames Polytechnic, Woolwich (01-885 0618), Replaceable Heads
LONDON, University of London, Union, Maitel Street (01-580 9551), The Sector 27 / The Revillos
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), Cool
LONDON, The Venue, Victoria (01-834 5500), Loudon Vainwright III
LONDON, White Lion, Putney (01-788 1540), Sole Distributors
LONDON, Windmill, Acton (01-992 0234), Red Letters
LONDON, Windsor Castle, Harrow Road, (01-286 6403), The Soul Band
LOUGHBOROUGH, School of Agriculture, Zorkie Twins
LOWESTOFT, South Pier Theatre (4793), The Vibrators
MAIDSTONE, Mid - Kent College (56531), Tresspass
MANCHESTER, Apollo, Ardwick (061 273 3712), Hawkwind / Vardis
MANCHESTER, De La Salle College, Middleton (061 643 6012), Zanathus / The Cheaters
MANCHESTER, Mayflower (061 223 1013), Night Visitors
NEWCASTLE-UPON-TYNE, Polytechnic (28761), Blues Band
NOTTINGHAM, Black Boy (44714), Turning Point
NOTTINGHAM, University (51311), Guy Oldham, Lancashire Vaults, Rockin' Horse
OXFORD, New Theatre (4544), UFO/Fist
PAISLEY, Bungalow (041 889 6667), The Passions
PORTSMOUTH, Guildhall (24355), The Pretenders / The Moondogs
READING, Target Club (585 8821), Chinatown
RETFORD, Porterhouse (704981), Bad Manners
SALISBURY, Polgooth Inn (01246), Metro Glider
SALISBURY, Technical College (23711), Supercharge
SCARBOROUGH, Penthouse (63204), Echo And The Bunnymen
SHEFFIELD, Polytechnic (738934), David Bowie's Blizzard of Ozz / Budgie
SHEFFIELD, Joe King / Carasco And The Crews / Dirty Looks / The Equators / Tempole Tudor (no Siff)
SHIFNAL, The Star, Market Place (461517), Straight No Chaser
SOMERSET, Black Horse, Race Aggasham
SOUTHAMPTON, University (556291), Method Names
SOUTHEND, Cliffs Pavilion (351135), The Photos
SOUTHEND, Top Alex, Alexandre Hotel, Sleazer
STRATHVEN, Boots 'N' Braces, Raw Deal / Nina's Pups
STROUD, Marshall Rooms (3074), Stereotypes / Miniz / Hawks
TARENT MONKTON, Langton Arms, Marian Schoolgirls
TORQUAY, Odeon (2283), Ozzy Osbourne's Blizzard of Ozz / Budgie
TORQUAY, Pelican (22842), Jaguar
TUNBRIDGE WELLS, Assembly Hall (30613), Tygers Of Pan Tang / Taurus
WAKEFIELD, Unity Hall (6555), The Skids / The Books
WOLVERHAMPTON, Crawford Arms, C-Saim
WOLVERTON, Nags Head, Soft Boys / Workingmen
WORTHING, Balmoral (36232), All That's Fiction

SATURDAY

OCTOBER 11

AYLESBURY, Friars (86948), John Cooper Clarke / Pauline Murray And The Invisible Girls
BASILDON, Double Six (20140), No Idea
BATH, Moles Club, Skavengers
BIRMINGHAM, Bogarts (021 643 0763), Requiem
BIRMINGHAM, Bournebrook, Selly Oak (021 472 0416), Lazars/Prefex
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2454), DAF/Non
BIRMINGHAM, Odeon (021 643 6101), The Ramones / The Spectres
BLACKPOOL, Norbeck Castle (52341), Sector 27 / Killing Joke / Gang of Four / Au Pairs
BOGNOR, Sussex Hotel (5426), All That's Fiction
BOURNEMOUTH, Winter Gardens (26446), Billy Connolly
BRIGHTON, Greyhound Hotel (23944), Loaded Dice
BRIGHTON, Dome (682127), The Pretenders / The Moondogs
BRIGHTON, Sussex University (698114), Rio And The Robots
BRISTOL, Gordon Club, Penhryn Road (30990), The Real Thing / Two Shoes
BRISTOL, Polytechnic, Bradford Site (01-274 3929), Emotion Pictures (And Nukes Benefit)
BURTON-ON-TRENT, Galaxy, Strange Broom
CANNOCK, Great Northern (60340), The Passions
CHELMSFORD, Odeon (63677), XTC
CHELSEA, Essex University (863211), Tygers Of Pan Tang / Taurus
CORK, Arcadia Ballroom, Inmates
COVENTRY, Lancashire Polytechnic (24166), The Passions
COVENTRY, University Of Warwick (27406), Nightdoctor
DERBY, Ajanta (32906), Discharge
DERBY, Assembly Hall (31111 ext 2255), Gillan / Quartz / White Spirit
COVENTRY, University (23181), Rockpile
DURHAM, University (61271), The Blues Band
EDINBURGH, Nite Club, Playhouse (031 225 6566/7), Another Pretty Face
ETON, Christopher Hotel (Windsor 52359), Rhythm Squad
GALWAY, Seapoint (62810), UB40
GLASGOW, Strathclyde University (041 523 4400), The Bodysnatchers
GUILDFORD, Surrey University (71282), Famous Names
HEDNESFORD, Cannock, Trocadero
LONDON, Kingston Polytechnic (01-849 4690), U2
KINGSTON, Swan, Mill Lane (01-546 3976), Tel A Vive Quartet / UFO / Fist
LEEDS, Queens Hall (01-554 8447), UFO / Fist
LEEDS, Staging Post (01-554 1011), Still Earth
LEICESTER, Rothes Arms (555578), Atomic Rooster / Fist
LEICESTER, University (26681), Q-Tips
LEWES, Community Centre, Techniques
LIVERPOOL, Brady's (051 236 3959), Creation Rebel
LIVERPOOL, Empire (051 709 1555), Hawkwind / Blues Band
LIVERPOOL, University (051 709 4744), Supercharge / Dangerous Girls
LONDON, Bridge House, Canning Town (01-476 2889), Fabulous Poodles
LONDON, City Of London Polytechnic, Whitechapel High Street (01 247 1441), The Mechanics
LONDON, Cock Tavern, Fulham (01 385 5021), Rye And The Quarterboys
LONDON, Dingwells, Camden Lock (01 267 4967), Johnny G / O'Jah
LONDON, Duke Of Lancaster, New Barnet (01 449 0465), Bernd Weber And The Last
LONDON, Hope And Anchor, Islington (01 359 4510), Hank Wangford Band
LONDON, 101 Club, St Johns Hill, Clapham (01 223 8309), The Second Line
LONDON, John Bull, Chiswick High Road (01-994 0662), Trimmer And Jenkins / The
LONDON, Kensington, Russell Gardens (01 803 3245), Basil's Ballsup Band
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Essential Logic / Brainiac Five / The Room
LONDON, Music Machine, Camden (01 387 0428), The Photos / VIPs / Resistance
LONDON, New Golden Lion, Fulham (01 385 3942), Ricky Coe And The Rialtos
LONDON, North East London Polytechnic, Dagenham (01 590 2252), Nine Below Zero
LONDON, North East London Polytechnic, Forest Road, Walthamstow (01 527 8105), The Toils
LONDON, Railway, Putney (01 788 1519), Moonlight
LONDON, Rock Garden, Covent Garden (01 240 3961), The Realists / Harry And The Atoms
LONDON, Ruskin Arms, East Ham (01 472 0377), Gibraltar
LONDON, Stapleton, Crouch Hill (01 272 2108), Sons Of Cain
LONDON, Star And Garter, Deptford (01 855 5984), Prize Guys / Volcanoes
LONDON, Star And Garter, Putney (01 788 0345), Duffo
LONDON, Three Rabbis, Manor Park (01 478 0660), Southern Cross
LONDON, Trafalgar, Shepherds Bush (01 749 5005), Embryo

GIGS

DEAD KENNEDYS/ UK DECAY Manchester Polytechnic By Mike Nicholls

A GIG to make you count your blessings every other night of your life. This kind of irrelevance should have been put out of its misery years but like the incurable disease it is, the mutant strain of '77 survives, still strutting its creeping virulence of disastrous hair and shoddily-stencilled Crass logos. These kids made the Music Machine look like the Monday Club.

That such a celebration of non-starterdom should take place in a seat of learning is hideous. Worse is that it should be at the one which spawned much of the new wave creativity that has evolved into such quality aspects of the present as John McGeoch's guitar-work and Peter Saville's neo-classicist sleeve designs.

The misery was protracted by a delay caused by UK Decay's singer knocking himself senseless against a steel door. He was one of the lucky ones. The rest of us had to tolerate a dire succession of quaint chainsaw guitar riffs interrupted only by brief outbursts of pointless punk yammering.

If the support band's excuse was the traditional one of getting "the audience" into the right frame of mind (lessness) it was their only achievement of the night. This was still one more than could be managed by the Dead Kennedys.

Until the gig I'd been vaguely sympathetic towards their cause. Like it's not every band that comes up with titles like 'Kill The Poor' or the more easily-identifiable 'Let's Lynch the Landlord'. Furthermore, however deliberately perverse singer-spokesman Jello Biafra might appear, there's a certain twisted logic in his rantings that transcends the self-contradictory absurdity of Californian punk-dom.

Onstage the whole exercise was redundant. Not a word could be heard of his occasionally witty lyrics, which wasn't entirely unrelated to each song being smothered by a sheet of screaming metallic white noise. Maybe I missed the point but they can't have it both ways.

Biafra's parody (?) of certain of his countrymen, "Manchester, you're the most intelligent audience we've had" might have been a welcome variation on the usual "West Runton, has anybody ever told you you're the rock 'n' roll capital of the universe?" but there was nothing else of note.

Frequent stage invasions didn't enhance the subtlety of 'California Uber Alles', 'Holiday in Cambodia' and 'Too Drunk To F-k' and I failed to find the indistinguishability of it all amusing. Mind you, neither did the majority of the left-behinds who'd paid to see the obsolete display of contrived incompetence.

The Dead Kennedys and their fans deserve each other. Marriage made in Purgatory but reckon my days as bridesmaid should be knocked on the head before such happy unions conspire to rot it altogether.



PINK MILITARY'S Jayne Casey: sadly discarded hat.

IN THE PINK

PINK MILITARY
The Lyceum
By Jessamy Calkin
THERE must be someone who finds it intensely amusing (and profitable) to pack as many people as is physically possible into the Lyceum. Unlimited ticket sales.

Consequently Sunday night was like being cremated alive — but with less novelty.

Impossible to move. The usual triangular hair cut crew was there, also a lot of retarded Crass fans, and the inevitable tribe of mohicans.

So, having suffocated through Wah! Heat and been bored to tears by Killing Joke, Pink Military arrived like a gasp of fresh air.

Jayne Casey has (regrettably) discarded her lampshade hat for a more civilised number. Though not a particularly good mover on

stage, she performed the set with energy and hectic charm; working through tracks from 'Do Animals Believe In God?' and adding some new ones.

'After Hiroshima' and 'Did You See Her?' were brilliant; 'I Cry' tamed the audience well but was sometimes a bit depressingly reminiscent of Patti Smith. (And lines such as "All you faceless people", pointing at the audience are a bit of a no-no these days).

A rather obnoxious DJ introduced them as "one of the tightest bands around". There wasn't much evidence of this, but the keyboards were excellent and the backing vocals effective.

Pink Military were good; and compared to the other bands they were inspired; but to have to pay £3 to see them under those kind of circumstances is nauseating.

IN FOR THE KILL

PRETENDERS Newcastle City Hall By Aidan Cant

ENTER STAGE left, Pale Farndon looking like some refugee from 'Jailhouse Rock' — black leathers and slick hair. Enter right, blond guitarist James Honeyman-Scott who makes as cool as the Milk Tray mystery man. Finally there's Chrissie Hynde hiding behind the patronage of a Newcastle United scarf and slinking around like a jungle cat looking for its next meal.

The crowd stood up immediately. They seemed to be waiting for the kill. The band made all the right moves, though at one point Chrissie threw a tantrum because people weren't moving around as much as she wanted them to.

Chrissie is very much her own person on stage — although the visual balance in the Pretenders' forward line is very precise, with Honeyman - Scott and Farndon always given plenty of room to manoeuvre. Whether it was Chrissie's apparent high - brow attitude in between number that so dampened the atmosphere is debatable, but come what may, the audience refused to be completely taken in by it all.

So what did the Pretenders get out of the gig? Well, it did provide a

break in for some new numbers, of which all four were unannounced. ('Adulteress' could be one). Plus another from the unexplored section of the Ray Davies song library. Some of the arrangements were shoddy and lacked the craft of previous efforts, and on the odd occasion that they did lapse, they sounded awfully ham - listed. Tonight though, there are songs like 'Precious' which broods along, bold but sullen.

'Stop Your Sobbing' is such an inspired cover choice. It can't be failed. Despite belly flopping at the close, due to prolongation of the chorus, and during 'Tattooed Love Boys', Honeyman - Scott got his guitar to sound like a fighter plane in the Battle of Britain while Chrissie sang with usual uninhibited arrogance.

Drummers in the hot seat deserve a mention now and again, and Martin Chambers, though not the most stylish or prettiest I've seen in action, was always on the mark. And anyone who can demolish a side drum, a couple of cymbals, bounce drumsticks into the audience and fall over all in one night is alright by me. Finally, during a rousing 'Whatcha Gonna Do About It' (yes the Small Faces' one) the band cheered up, as some folk finally let themselves go in a frenzied and delayed reactionary fit of appreciation.

PAULINE MURRAY/JOHN COOPER CLARKE AND THE INVISIBLE GIRLS Newcastle City Hall By Aidan Cant

THE GIRLS are sitting comfortably, having casually lurched into the semi-discarded 'I Don't Wanna Be Nice', but hang on, where's Clarky. On he stalks: the black Mancunian Phantom in a perfect image of John Cooper Clarke — exercise book in hand just to remind us that this boy is a poet. With a capital P.

Now, given the superb 'Snap Crackle And Pop' album was where John Cooper Clarke's poems and the Girls backing found love at second sight, this particular Girls Night Out only succeeded in divorcing some of their previous and hard earned marital bliss. The rack and ruin was clear when Clarky reverted (only once) to his more usual pneumatic drill solo delivery for 'Health Fanatic', and that, ladies and gentlemen was the only time you could decipher a bloody word he was saying.

It was more of a release than anything else. The Invisible Girls are hardly a live band to get wet upon and here, doubled with Clarky's coarse and undistinguishable vocals, most of the work-outs, apart from the kaleidoscopic 'Beasley Street' (which was audible) missed altogether. Mini cameos, such as '36 Hours' were submerged under the blur of Vini Reilly's guitar and Steve Hopkins keyboard. 'Readers' Wives' is more suited unaccompanied and

the 'It Man' forsook all its effervescent charm in favour of cold steel hard power, with Clarky non-doctored anonymous drone.

John informs the punters of the previous night's visit to Scotland whereupon he discovered this better. "What's the difference between Moira Anderson and Walt Disney?" "Moira Anderson sings and Walt Disney..."

Pauline Murray sings as well, though no longer with Penetration. She and bass man Robert Blamire have carefully steered themselves into Martin Hannett's guidance at Factory and produced an album far in excess of imagination — given flexible circumstances. Out goes the double-barrelled rifling indulged in by Penetration in favour of the more sensual tones offered by the Invisible Girls all blessed by the Factory sound.

'Screaming In The Darkness' get the second half of the night under way and, by the song's close, there's a noticeable uplift (pardon me) in The Girls, thanks largely to Rob Blamire's bass playing. As the album track was knocked off, the band settled again into their fixed level of performance. With John Cooper Clarke preferring to stay well in the shadows, leaving whatever appeal there was to be had in the front person's ability to show off. 'Dream Sequence' and 'Shoot You Down' carried well and showed Pauline's rich melodic singing at its best. 'European Eyes' charged away at frantic pace and by the time they came back round to sympathy there was nothing more to play.

RICO

SEA CRUISE

SINGLE OUT NOW
CHS TT15 c/w CAROLINA

2

THE SKIDS
Glasgow Apollo
By Billy Sloan

THE recent change in personnel and attitude has done wondrous things for The Skids.

Drummer Mike Bailey, although still a bit rough around the edges, and bassist Russell Webb (who plays with much more individuality and flair than his predecessor) have added to the quality of their sound, ensuring a new - found polish while retaining their characteristic fiery edge.

This gig was held in the wrong place, the venue itself prohibitive to the mood. Dance music in dance halls. Secondly, maybe it was because of a collective flue dose, a lot of the all important anthemic vocal harmonies were cruelly flat.

Most irritating of all was a light show which made viewing a hazard, as the band played mostly in the shadow.

What the Skids do now live in large, uninterrupted chunks of hard-driven rock. Six numbers are segued together, delivered rapid fire, effectively grabbing the audience by the throat and holding them to ransom for future choruses.

This works only when the level of excitement and musical appeal is maintained. One stooley in the pack stands out like hell.

'Circus Games', with its searing wall of raw guitar power, is further fired by Webb's distorted bass which has the effect of a tube train passing beneath the building. The hook, without the kids' voices, is a positive let-down. The vocals are crude and bawled. 'Yankee Dollar' is also marred, this time by Adamson's forced keyboards stabs on the sparse intro. Its contribution merely delays the impact, and only when he turns to his chug-a-boom R & B riffing that binds the number, does the song explode.

'Of One Skin', 'Out Of Town', 'Dulce Et Decorum Est', 'Hurry On Boys', 'We're So Happy To Be With You', and the as yet undiscovered gem on the new album 'Woman In Winter' mirror the collective Skids appeal.

Screaming metallic guitar, rumbling power bass, regimental beats, memorable melodic vocal chants — all purpose battle hymns

As the band slip back into the frame so the problems will iron themselves out and the enjoyment level will soar. Modern James Last style anthemic Celtic medleys; jungle rhythms for dance meetings.

Yeah that's it — Jobson does the footsie as the band strum northern soul. Keep smiling

BAD MANNERS
Bath University
By Fred Williams

IF DEMIS ROUSSOS had been born 20 years later, in North London, he would have called himself Fatty Buster Bloodvessel and looked like this: overweight, bald, in a white boiler suit, running on the spot, and doing things with his tongue that I didn't think possible.

Fatty dominates Bad Manners with a physical charisma which is obviously contrived and yet successful, when he's not on stage, focusing the entire output of the other nine Manners. They are only shadows, sound with substance.

Look elsewhere for hidden depth and subtlety, Manners are the Motorhead of the 2-tone sound, and they like it that way. Wanna hear a ska version of 'Monster Mash'? or 'Magnificent Seven'? or 'Caledonia'? Coming right up, try it for size. My own impressions bordered on the cynical for a while, but in the end I had to concede that all they're doing is having a good time the best way they know how.

If other people get off on it as well that's a bonus, and who am I to find fault in it? You pays your money I suppose. Bad Manners might be rude boys but there's no offense given or taken.

FINGERPRINTZ
Paisley Bungalow
By Billy Sloan

I LOOK down the pop charts and see Kelly Marie, Sheena Easton and Ottawan. I see Prestley and Sabbath revisited and a rare slice of safe mediocrity by The Jam.

I don't see Fingerprintz. Fingerprintz are a young pop combo who are everything you'd ever want a band in that sphere to be. They take chances, all the while realising their limitations and restrictions. For the moment



Pic by Adrian Boal

CLIFF: one of the good guys

WHO'S NO HERO, THEN?

CLIFF RICHARD
Apollo Theatre, London
By Mike Nicolls

YOU GET a nice class of punter at a Cliff gig. Hold the door for you on the way out, don't gob at you for taking notes and are too discreet to complain when you're barging your way to your seat half way through the show.

Cliff deserves this kind of audience cos he's one of the good guys. Might be knocking 40 on the door but he's got the figure of a ballet dancer and shakes it to good effect. A little bit hackneyed, vaguely fey, maybe, but that's him and you ain't gonna change him.

Nice line in threads, too. Glittery shirt, shiny pants and a little silver bomber that made an entrance to match his own. And the lights? Champion, just like the choreography, the sound balance and the nine piece band.

Whatever you think of the boy, what he stands for, his Christianity or his sexuality, you've got to admit he's a professional which is why he's sold out the best of London's

anyway.

They're also fronted by one Jimmie O'Neill, who in the days of Tin Pan Alley would have been justifiably dubbed a pop music genius.

Ultimately Fingerprintz set out to please no-one but themselves. They open with an instrumental 'Memphis - Vienna' courtesy of a thumping bass, which is joined by wailing lead guitar before O'Neill's rhythm and Bogdan Wiczling's drums establish the pace. For a band like Fingerprintz, instrumentals are a risky business. But they've always been keen on them, and this one seems to encapsulate their ability to come up with exciting and memorable melodies, which make dancing a mere formality.

With a foundation of post Dave Clark thunder drumming and the addition of a keyboards player who stretches their live sound further still, what Fingerprintz cram into three minutes is frequently amazing. At the least it's never dull.

On 'Wet Job' O'Neill delivers his audience introduction as a bass artery dictate the flow. Burnz's gurgling lead seems to emanate from a distance away and have the effect of being off-key. (They're not.)

Fingerprintz's biggest problem is unfashionability that's totally undeserved. If the songs are good enough just what have O'Neill and Co got to do?

new rock theatres for weeks on end.

The best bit for my money was 'I'm No Hero' where they performed behind a chiffon screen which bounced off old footage of bull-fighters, hot air balloonists and the like. Actual heroes, y'see. Then for 'Devil Woman' we had the artist as silhouette, throwing classic Cliff shapes from behind something or other.

Of course, at times things got a bit silly. Every time he mentioned the title of his new album the fans cheered. Just like Crackerjack, I thought. Then there was a song about Jesus called 'He's The Rock That Doesn't Roll', which is quite clever.

Towards the end lots of girls rushed forward and some (hopeful?) boys and he got given many boxes of chocolates and other nice things. As I'm writing this I'm in the Venue watching the Yachts. They're from Liverpool and very good but I bet they'll never be as big as Cliff.

He only gave us one encore and that was the great 'We Don't Talk Any More'. The perfect end to a lovely night out. Pity I missed the first half.

RORY GALLAGHER
Aylesbury Friars
By Phang

Rory Gallagher is one of those performers who 'flies with the greatest of ease' through every phase in musical evolution.

Last Wednesday he was playing to the people who had followed him for years, as well as new fans, most of whom must have left totally drained — physically and emotionally.

The crowd responded ecstatically to Rory's older numbers, which included 'Moonchild', 'Brute Force And Ignorance' and 'Shadowplay' — the latter had everyone up and rockin', in the aisles.

His set has always been pretty lengthy, and tonight was no exception — he has an almost irritating habit of drawing out the end of each song.

The only break he had was to wipe the sweat off his face — "Back in a minute, I'm off to take some of the cosmic stuff" — wonder what he meant by that?

The length of each encore felt like half the set all over again — 'Bullfrog Blues' rock 'n' roll blues, Rory's face screwed up so tightly, determined to squeeze out as much energy as possible, and then a second encore.

The crowd wanted more Rory, and they're goin' to get it, because he sure as hell ain't finished yet.

DOLLAR

The latest single,

"TAKIN' A CHANCE ON YOU"

On Picture Disc

ONLY
£1.15



ALSO AVAILABLE ON
BLACK VINYL WITH PICTURE SLEEVE

wea K18353(P)

DUH - DUH - DUH - DUH - DUMB

THE RAMONES
Hammersmith Odeon,
London
By Simon Ludgate

THE MOST accurate description of their technique I can think of is this: watching the Ramones is like witnessing four people collectively busting for a shill.

Two hours' worth of show is super-condensed into 47 minutes, or so my Cartier timepiece reliably informed me. It was interesting to note that the two trusty old clocks have been removed from Hammersmith's grubby walls. Is this a ploy to defuse punters who get a bit bolshy when they realise they have just paid five quid for a scant three quarters of an hour's entertainment? That said, something in the region

of 20 songs per hour delivered with relentless power separates the men from the boys. As ever, Joey and Tommy allowed no respite from the moment they took the stage until the final curtain.

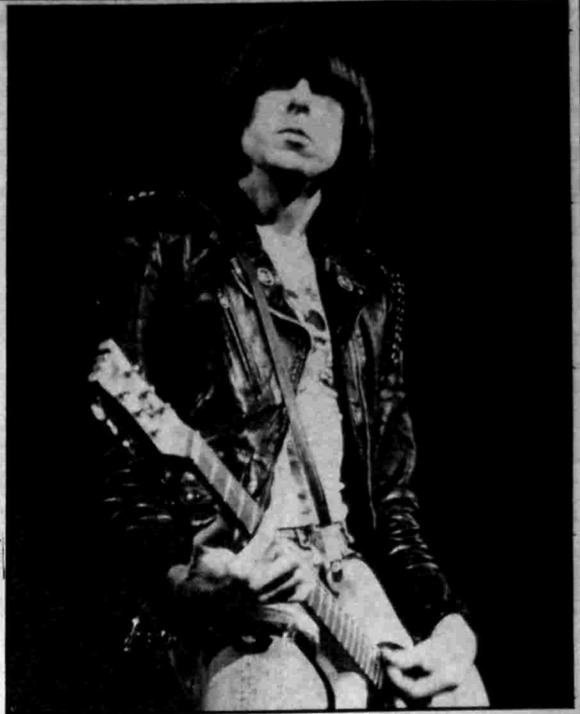
It was "One, two, three, four, five, six, seven, eight, nine, ten" (just proving they can count on more than one hand) and straight into 'Sniff Some Glue', 'Sheena', etc., etc., etc. 'Chinese Rock' from the 'Rocket To Russia' album was upon us before you could say "tourniquet" or "spoon".

This gig was supposed to have taken place a couple of months ago, but was postponed due to Joey's attack of poorly throat-itis, and it ran as smooth as a gallon of Castrol GTX. No power cuts, pops and whines like the last attempt at the Electric Ballroom.

Joey is sagged against the mike, jeans in the requisite tatters, peaty, wasted. Tommy scratches the dirt with his axe and takes the occasional bound into space.

There is no real beginning, middle or end to a Ramones gig; just solid energy which feeds on its audience, leaving them drained as a vampire's victim.

Although there wasn't an empty seat in the house, reaction seemed to be running at about only 75 per cent full power. Only one kid leapt on stage, careered round and swallow-dived into the crowd. Gabbas were heyed and hey-hos were answered by a "Let's go!" but you were still left with a nagging feeling that this was a band who've seen better days, who've done it all one too many times and who can never find an unoccupied bog.



Pic by Chris Horler

THE RAMONES: that'll do for me, Tommy.

TOM BROWNE

Brand new single, "THIGHS HIGH (GRIP YOUR HIPS AND MOVE)" follow up to smash hit 'Funkin' for Jamaica'

PAUL SIMON
San Francisco Civic Auditorium
By Mark Cooper

THIS IS the second date of Paul Simon's first tour in an age. Simon's melancholy and song style is particularly American shared by anyone from Seger to Jackson Browne and lying at the heart of country music. He plays poor white boy blues, the music of those brought up on the American dream who've learned that "most folks never catch their star". After all these years, his craziness is strictly ironic, strictly in character. He's America's most bourgeois, most professional and most academic songwriter.

He's accompanied by all the superb musicians on the new album, a four-man brass section and, to cap off the set, the Jesse Dixon singers, who, along with the appearance of Joan Baez to join a gospel version of 'Amazing Grace', provide the rousing finale that Simon is prepared to admit he'd never make on his own. This is not sterile musicianship but professionalism united with feeling. Simon is content to play rhythm electric in the company of his peers and make the occasional dry aside to the audience.

Finally, after an ecstatic reception, he comes back alone and indulges the audience with 'Sounds Of Silence' and 'Mrs Robinson'. The first now sounds utterly dated but the second, given the approaching election, sounded the old liberal folksy note of concern for America. Like the man says, "when you've got to choose, all you do is lose."

SAD CAFE
Meerjutt, Amsterdam
By Paul Sexton

SAD CAFE's first ever gig outside Britain, surrounded by all the ballyhoo of a massive press launch, which meant that around a third of the people who were at the Amsterdam venue were there on a freebie. Still, it was time to sound out the European audience, and although the Meerjutt was less than ideal — it held about 700 and was as charmless as a TV studio — and although the band hadn't played together for several months, there was room for low-key satisfaction.

This was the last stand of the 'Facades' tour, which they took around Britain earlier in the year. So only three songs from the new album were included, most notably 'What Am I Gonna Do' and the single 'La Di Da'. It was the earlier material, particularly the hits from 'Facades', that the old Dutches recognised and enjoyed the most. The reception was never much more than restrained, but 'Every Day Hurts', 'La Di Da' and 'Strange Little

Girl' were greeted with polite enthusiasm. It was nice, too, to hear 'Hungry Eyes' and 'Black Rose' again from the first album.

Paul Young was in customary form, Jaggeresque on the fast numbers, with his style of likeable posing (he admits it, it's alright). On 'My Oh My' in particular he really could be a certain Stone, but he has his own identity as well, heading a band that gelled surprisingly well, considering the long lay-off. It was a one-off for the band too, they flew out specially just like we did. Lead guitarist Ian Wilson was on good form, and saxist Lenni Zakken really should be allowed to step out a bit more, because his instrument is one of the local points of the band, and to hell with whether he's a full-time member or not.

Certainly this wasn't the "outstanding" success that the RCA MD was bound to call it, but it was a sound start, and there's room for expansion off our own shores.

THE SOUND
The Moonlight Club, London
By Gill Pringle

OPENING their set with a tense melodic 'Unwritten Law', and the Sound suddenly began to make sense, well so I thought. That's why they're supporting Echo and The Bunnymen. Another imitation! The conviction wasn't wholly there however. 'Unwritten Law' wasn't pure imitation. Slow, mesmerising, and above all, serious, the rhythm began insidiously to seep into the audience.

The tapping feet were eager to find release in the next number, 'Heyday'. Bodies, arms and legs joined in for this rocky pop song, the Sound's debut single on Korova. Playing high-powered guitar, it didn't take long to realise that Adrian Borland meant business. Looking like a cross between a young Dave Edmunds and Van Morrison, his deep soulful voice articulates the desperate lyrics. Food for thought and feet.

The precedent for the evening was now set. Slow song alternating with fast. Never a moment to relax. The rhythm and tension kept everyone in grips 'til the very last second. Iggy's 'TV Eye' and Lou Reed's 'White Light' slotted easily into the set.

The Sound are a four-piece consisting of Adrian (vocals / songs / guitar), Graham Green (bass), Dudley (drums) and Benita (rather better on keyboards than sax).

If Borland's between-track remarks seemed a little more than teasing problems. The sound of the Sound, together with Borland's mouth will carry the band a long way.

The Bunnymen and Teardrop have opened up the way, the Sound should find no reason to fail.



7" ARIST 367 12" ARIST 12367
Limited edition colour bag

DISCO SCENE

DISCOLAND

SOUTH EASTERN ENTERTAINMENTS LTD.
377 LEWISHAM HIGH ST, LONDON SE13
(Catford End - Opp Lewisham Hospital)

DISCO HOTLINE **01-690 2205**

Mail Order Nationwide **INSTANT CREDIT FACILITIES**
Order By Phone

STEREOGRAPHIC 300
NEW FROM FAL
EXECUTIVE
STYLE FINISH
151 AT DISCOLAND
COME AND HEAR IT
BUILT-IN STEREO AMP
(150 + 150) WATTS
TRADE-IN YOUR OLD UNIT
YOURS FOR ONLY **£29 DEPOSIT**

RANGER 110 DISCO

SAVE £53

NEW TWIN DECK BY FAL
BUILT-IN AMP - SLIDERS
FULL CONTROLS
Very attractive Black and Red finish
SPECIAL PRICE £280 or ONLY £20 Deposit
Repayments over 12-18 or 24 months

LITE BOX SPECIAL
SATURDAY 11th OCTOBER
LIVE AT DISCOLAND

IT'S DIFFERENT IT'S EXCITING IT'S NEW

FAL
NEW LITES AND SOUND FOR THE '80's

Not just little boxes but a complete range of innovative display screens - controllers - infinity boxes - mirrors

25% OFF

SUPER DELAYS ON THE DAY SPECIAL PRICES
You must come in person to collect your bargain

NO DEPOSIT TERMS

DEALS ON DECKS

DELTIC D50 500 Stereo 300w + Topo £599
LYON FORGE CUB 100w Mono £276
MAZE CARAVELLE Stereo 400w £650
CITRONIC NEW MODEL 'AYON' £325
CITRONIC HAWAII POPULAR STEREO £245
FAL STEREO DE LUXE £295
FAL STEREO GRAPHIC 300w £517
FAL RANGER 100w £280
S.A.I. DISCO IVS Mono Sliders £135
DISCOSOUND STEREO 300w £295
FAL DISCO HA 2 Mono £75
FAL DISCO 50 Mono £146
FAL DISCO 50w Mono. Red £98
TUCAC MIX Mono £125
CENTAUR 7000 SUPER 15 PRICE £175
SAXON Mono. TO CLEAR £75
SAXON 300w Mono. MUST GO! £125

CUSTOM STUDIO MIXER Plus
STEREO TWIN DECK
PRICED TO GO £145
CLOUD SERIES 7 Mono £342
CLOUD Series 1P Stereo 300w £595

BLINKIN LITES

★ Battery Powered
★ Rotating Beams
★ Sticks

Anywhere

Only £4.95 (incl. p&p)

THINKIN LITES
The "COMPA SYNTHALYTE"

Gives the serious DJ a constantly changing litescow with its 8 auto programs. It's a winner. Sound-Lite "Chase" 4 Channel "4,000 watts" low voltage suppressor will also drive your existing 3 channel system

£128 or **£12 dep**

CITRONIC SYSTEM 80 ONLY

£48 Deposit

FOR THE BASIC SET-UP USING THE FAMOUS SM440 STEREO MIXER

CHOOSE OTHER OPTIONS AS LISTED

Deposit

PA206/200 Stereo Power Amp £218 £30
EQ316 Stereo Graphic Equaliser £24 £10
LH4708 Line Controller £93 £10
Gerrard G735P Turntables £134 £14
Gerrard G735P Turntables £138 £14

SAVE OVER £100 ON THE COMPLETE SYSTEM
TOTAL DEPOSIT NEEDED ONLY £100
Your present gear will cover the deposit!

COST EFFECTIVE

Infinite Machines from	£21
Projectors from	£20
Strobes from	£29
Pin Spots	£29
5 Head Sound to Light Units	£29
New Sound to Light Units	£44
Auto Sequencers 3 Chan from	£49
4 Chan Sequencers 1/2 Head from	£35
4 Chan Sequencers, new from	£91
Opti Soler 250's + Rotator	£110
Bank Taper 2's + Rotator	£112
A.C. Fuzlights, all colours from	£26
Lights, Fantastic 3 Chan Light Unit	£99
Lights, Fantastic 10 Way Chaser	£99
Slide Unit 2 Light Controllers	£99
La Motre Fog Machines	£99
Trials (Infinity) Mirrors	£49

20 "YOUR OWN DISCO"
Empty Cassette Cases only £39

Gerrard Discor Driver 80 Turntables only £35 each

Citronic Mixers from

ICE Mixers from	£159
Citronic PA 2x200 400W Amp.	£299
Citronic P100 100 500W Amp.	£199
Citronic EQ316 Graphic 30 Mono	£96
PA 100 Watt Mono Stereo Amp	£69
PA 150 Watt Mono Stereo Amp	£89

WANT A CAREER IN BROADCASTING?
We Can Help
Give Us A Call On
01-485 8087
MSP Cherub

DISCO BARN
20 THORNEY LANE SOUTH, IVER
BUCKS - Tel. (0753) 653171

Full range of Disco and Lighting Equipment

WE PAY THE VAT

FROM NOW TILL THE END OF THE YEAR WE UNDERTAKE TO PAY THE VAT ON ALL PURCHASES FROM DISCO BARN, WHICH MEANS TO YOU, THAT AT MINIMUM YOU HAVE AT LEAST 15% DISCOUNT AND WITH OTHER DISCOUNTS ON SELECTED ITEMS YOU COULD BE SAVING AS MUCH AS 30%.

Interested? Phone for some interesting price quotes. Stockists of Citronic, TK Discosound, ICE, FAL, Haze, Optikinetics, Cloud, SW, Auditech, Simms, Pulsar, Soundout, Satlyrus, Meteor, Rank Strand, Orange, Electro-Voice

HP, MAIL ORDER, ACCESS, HIRE, REPAIR OPEN MON-SAT 10 am-6 pm

DISCO HIRE
FROM THE HARROW DISCO CENTRE

FULL RANGE OF SOUND & LIGHTING EQUIPMENT AVAILABLE FOR PROFESSIONAL OR HOME USE

COMPLETE DISCO WITH LIGHTS FROM £13

DECK UNITS, AMPS, SPEAKERS, PROJECTORS, SOUND TO LIGHT, STROBES, DRY ICE AND BUBBLE MACHINES, SNAKE LIGHTS, LASERS, ETC. ETC.

ALL PRICES EXCLUSIVE OF VAT

Send sae for full hire list to RECORD & DISCO CENTRE
350 RAYNERS LANE, PINNER, MIDDX 01-868 8637

ADAM HALL (RM) SUPPLIES

Mail order service for flightcases and cabinet fittings including fretcloth and coverings, handles, castors and specialised hardware, speaker fitting kits, jacks and sockets, Cansons and Bulgins, also Emilar compression drivers, AKG mics, Celoston speakers and ASS horns. Send 30p Postal Order for illustrated catalogues to:

ADAM HALL R.M. SUPPLIES
Unit H, Carlton Court, Grainger Road
Southend-on-Sea, Essex SS2 5B7

HIRE FROM HELP
COMPLETE DISCO FOR HIRE
FROM £12.52 VAT Extra

WE ALSO HIRE AMPS, STROBES DRY ICE, BUBBLE MACHINES, PROJECTORS, ROPELIGHTS

HELP DISCO CENTRE
197 Watford Road (A412), Croxley Green,
Rickmansworth, Herts
Tel: Watford 44822 Send for price list

BUY FROM HELP
Open Mon/Sat 10 am-6 pm Wed till 8 pm

MOBILE DISCO for sale.
Fal Mk II deck, Beck 150, speakers, three light boxes £250 Demo - phone Hatfield 65094

FOR THE CHEAPEST NEW DISCO EQUIPMENT send 20p stamps for free 20-page price list. Over 500 items, part exchange welcome. HP. Free delivery - Decibel Disco Distributors (mail order), 130 High Street, Eton SL1 2JL

DISCO HIRE - Morecombe 414880
ORANGE ELIMINATORS - Two electronic bins, £850. Two mini bins, £380. Stereo 200w amplifier, £220. All as new - Rustington 72052 evenings. Littlehampton 3183 day.

GOOD CONDITION Disco Equipment, Citronic popular Hawaii, Squire D80 speakers and amp also accessories £250 ono - Chelmsford 380599

Equip. For Sale

RANK ALDIS Tutor 2E projector, new, £50 - 01 845 4628.
STEREO ROADSHOW, comprising 250W deck unit, four speakers, two horn units, four channel light controller, U.V.s, light units deck and speaker stands, leads, etc. Genuine bargain, £875 ono. Phone Dursley (0453) 380599

RELATED CONGRATULATIONS TO MR & MRS ALASTAIR KAY AT SETTERS DISCO CENTRE ON THEIR RECENT ADDITION

HARROW DISCO CENTRE
(THE DISCOUNT PEOPLE)

OUR NEW CATALOGUE AVAILABLE NOW!!
Please Send Large S.A.E.

350 RAYNERS LANE, PINNER, MIDDX
01-868 8637/6454

SHOWROOM OPEN 6 DAYS 9-7 pm
Mailorder, HP, Access, Barclaycard

SECOND SHOWROOM NOW OPEN
High Powered Sound Systems on demo, inc:
HH MOS-FETS, CONCERT PA,
EV ELIMINATORS, ADC & DBX
SOUND PROCESSORS

PRICE BEATER

IF YOU'RE OFFERED A GOOD DEAL SOMEWHERE ELSE, WE'LL DO OUR BEST TO BETTER IT! AND STILL GIVE YOU OUR EXCELLENT AFTER SALES SERVICE

- * on production of a written quote
- * Large Stocks * Mail Order
- * On-Premises Servicing * Finance
- * Complete Systems to Spares and Accessories
- * Part Exchange
- * Secondhand Equipment
- * Special Offers and Discounts * DIY

Send 20p stamp now for illustrated catalogue

LUTON DISCO & LIGHTING CENTRE
75 Wellington Street, Luton LU1 5AA
Telephone 0582 39021/411733
Open Mon-Fri 10 am-6 pm, Sat 10-4.30

WANTED FOR OUR NEW SHOP IN BIRMINGHAM AN ASSISTANT MANAGER & SERVICE ENGINEER

FOR FURTHER DETAILS CONTACT
MAX RANDELL
Roger Squire's

Roger Squire Limited
Barnet Trading Estate Park Road Barnet Herts EN5 5SA
Telephone: 01-441 1919

Musical Services

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

ABSOLUTELY FREE "Songwriters Magazine" interviews famous songwriters, explains copyright, contracts, publishing etc. Free sample from International Songwriters Association, (RM 3) Limerick, Ireland.

TO ADVERTISE IN DISCOSCENE RING

01-836 1522

Disc Equipment

MULTI-TRACK
Recording Equipment
Open reel, cassette, mixers, microphones, accessories, also hi-fi & video equipment.
Keenest prices, expert advice, credit arranged

Kjelijygra
89 London Rd, Crayford, Surrey. Tel: 01 866 1243

MOBILE DISCO for sale.
Fal Mk II deck, Beck 150, speakers, three light boxes £250 Demo - phone Hatfield 65094

FOR THE CHEAPEST NEW DISCO EQUIPMENT send 20p stamps for free 20-page price list. Over 500 items, part exchange welcome. HP. Free delivery - Decibel Disco Distributors (mail order), 130 High Street, Eton SL1 2JL

DISCO HIRE - Morecombe 414880
ORANGE ELIMINATORS - Two electronic bins, £850. Two mini bins, £380. Stereo 200w amplifier, £220. All as new - Rustington 72052 evenings. Littlehampton 3183 day.

GOOD CONDITION Disco Equipment, Citronic popular Hawaii, Squire D80 speakers and amp also accessories £250 ono - Chelmsford 380599

Equip. For Sale

RANK ALDIS Tutor 2E projector, new, £50 - 01 845 4628.
STEREO ROADSHOW, comprising 250W deck unit, four speakers, two horn units, four channel light controller, U.V.s, light units deck and speaker stands, leads, etc. Genuine bargain, £875 ono. Phone Dursley (0453) 380599

DJ Jingles

DJ AND TALKS STUDIO.
Audition tapes copying used by BBC and ILR presenters - Newtown Radio, 01 748 2939

Mobile Discos

CLOUD 9 - 368 7447.
JOHNNY SLADE. The best - Tamworth 66421.
STEVE DAY - 01 524 4976.
PEOPLE'S CHOICE Roadshow - 941 1568 / 979 0408
SOLAR FLARE - Phone Steve on Slough 42964.
DAVE JANSEN - 699 4010
ORANGEPEEL - 969 2651.
RUBYCON MOBILE DISCO - Ring 01 732 6784 / 01 703 2178.
TOP UNIT Disco - Leamington 24202.
JOHNNY DEAN'S Disco with lights. All occasions. - 801 8577 / 803 0684.
BIRMINGHAM SPYRO Gyro Discos - 021 670 3766

WANTED

Personal

100% FANATIC: Sincere male, 23, very shy, living in Forest Gate area. Non-drinker, but not tight. Into 100% records, cinema, writing etc. Would like to meet any young ladies between 21-23ish. Photo appreciated. — Box No 26183.

WORLDWIDE PENFRIENDS Service, SAE details. — WPCR, 39A Hatherleigh Road, Ruislip Manor, Middlesex.

NEW FRIENDS from photographs. Send stamp for free brochure. — Dovelling, A16 PO Box 100, Haywards Heath, Sussex.

ARE YOU seeking contacts in occult, witchcraft, communics, etc. Pen-friends in all areas and throughout the USA, Canada, etc. Stamp please. — Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

JANE SCOTT, genuine introductions opposite sex, with sincerity and thoughtfulness. — Details free, SAE to Jane Scott, RM, North Street, Quadrant, Brighton, Sussex TN1 3GS.

USA / CANADA. Live, work, travel, seasonal employment, working holidays penfriends, etc. Send 75p PO for detailed magazine of opportunities to — North America Club, 477, Cheetham Hill Road, Manchester M8 7LR.

UFOS EXIST! — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

ONCE UPON A TIME — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

DATELINE — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

GENUINE FRIENDSHIP can be yours! Write to Dating Introductions (RM), 12 Richardson Street, Trebanos, Swansea.

AMERICAN and Canadian penfriends urgently need friends in UK for airmail details write: Letterstream, Box 2535, Brooklyn, NY 11202, USA.

AA for penfriends, personal friends, marriage partners. Efficient, reliable, inexpensive. One year's membership, £7. Free details from — Atlantic Agency, 34, Beaconsfield Avenue, Chichester CO3 3DJ. Telephone (0206) 44884.

MAKE FRIENDS with our help. Dates Unlimited, 214 Chichester Rents, Chancery Lane, London WC2A 1EJ.

LONELY? WHY? Overcome Loneliness, date anyone you fancy! Read 'Lovers and Friends' Lots of information plus addresses, sent in plain brown envelope £1 — Lovers and Friends, Hamilton House, Staverton, Totnes, Devon.

ACNE - SPOTS - Pimples use Yarrow Herbal Skin-toner for good results. 100ml bottle £11.00 to 'Home Herbals' McArthur, Gasferry Road, Bristol 1.

SOLDIERS, SAILORS, Airmen. Are you 19+, want a penpal? — Write to Joanne, Box No 2634.

BOURNEMOUTH GUY, 18, friendly, sociable, enjoys Bowie, Roxy, Ultravox, discos, etc, wants genuine friends, photo helps — Box No 2678.

MARTIN, 28, shy, has transport, seeks quiet, sincere girl (19-25), for love, friendship Romford area — Box 2679.

MALE, 19, seeks girl for fun and friendship, all letters answered. Surrey area — Box No 2680.

NE SCOTLAND. Young guy interests sport, cinema, travel and getting dirty, seeks mates. — Box No 2681.

INTERESTS RADIO, Punk, Ska, 60s, Mod, Quiet, shy, lonely girl, a young looking / thinking 23 years old, seeks similar understanding friends, 20ish, girls or guys, no cranks. Near New Southgate, London N11 area. — Write Box No 2682.

MALE, 20, seeks attractive girl, Pompey / Fareham area, Barry, 58 Queens Cres, Stubbington, Hants. **LONELY GUY**, John, 30, seeks girl, write / meet, all letters answered. Genuine. — Box No 2683.

ATTRACTIVE GIRL, 21, seeks sincere guy for lasting friendship, age immaterial, photo, phone number welcome. — Box No 2684.

YOUTH, 19, seeks bored girl living in or around London, all letters answered. — Box No 2685.

THIN LIZZY penfriends, fans of other artists also available. SAE Music Fans Club, 10 Charlton Road, Tetbury, Glos.

MIKE, 19, good looking, lonely, with transport (bike) wants lonely girl (16+), for relationship. Photo if possible to: Mike, 63 Theford Close, Corby, Northants.

MAY I share my happy moments with a nice girl like you? I'm 22, live in London, have a good car, job, humour, looks, etc, but sadly need someone to love. All letters answered. — Box No 2691.

AMERICAN GUITARIST, 36, would like hip, very

slim, British chick penfriend, 16-up. — Box No 2692.

KATE BUSH fans wanted for penpals, 1m male, 26. — Box No 2689.

ROY, MANCHESTER, please get in touch with Kerry, Newcastle. Met at Talk of the Coast Benidorm, 1st September. — Box No 2687.

JUDO / KARATE playing girl friend sought by graduate guy (London). — Box No 2683.

MALE, 23, seeks female into music, sport, travel, to write / meet (photo appreciated). — Box No 2694.

RUDE BOY seeks rude girl (unattached, attractive), for concerts. — Box No 2695.

LONDON MALE seeks female for friendship, all letters answered. — Box No 2696.

For Sale

CLIFF RARITIES SAE to Tom Pritchard, 6 Newlands Place, Tullibody, Clacks FK10 2SN.

ELVIS PRESLEY. Genuine birth certificate plus free Elvis sketch from USA. 60p inc p&p, J. Walters, 2 Ringley Street, Harpurhey, Manchester. 061 202 3488.

REAL ENAMEL ROCK BADGES

AC/DC — Whitesnake Queen — Judas Priest Saxon — ELO Deep Purple — Rainbow Black Sabbath Iron Maiden — Thin Lizzy Rush 2112 — Pink Floyd Rush Star

Also 90 designs of motorbike badges 55p each. Trade and Overseas Enquiries welcome, send SAE to: **SNC MIRRORS** 5 CINDERHILLS ROAD HOLMFIRTH, WEST YORK

ELVIS, SID, Bon, T-shirts. All colours (1st / 2nd choice), small, medium, £3.65. Also Pistols, AC/DC, Motorhead, Rainbow, Zeppelin, ELO, Floyd. — Your name or slogan, Tyndal, 34-38 E High Street, Forfar, Tayside.

COLOUR CONCERT PHOTOGRAPHS featuring TOP BANDS & ARTISTS live on stage — This week's selection from the GIGPIX collection includes: Aerosmith, Barclay James Harvest '76, Be-Bop Deluxe, Boney M, Elkie Brooks, Camel, Cheap Trick, Curved Air, Del Leppard, Doobie Brothers, The End, Peter Gabriel & Band '77, Rory Gallagher & Band '79, Gallagher & Lyle, Genesis, Gillan '80, Jenny Haan's Lion, Sammy Hagar & Band, Hawkwind '76, Hawkwind '79, Steve Hillage & Band '77, The Jam Bristol '79, Judas Priest '79, Kiss, Madness, Motorhead, Ted Nugent & Band, John Otway & Band, The Police / Guildford '79, Pretenders, Suzi Quatro '80, Ramones, Tom Robinson Band, Rush, Saxon, Slade, The Stiffs '79, Squeeze, Still Little Fingers, Stranglers '80, 10cc '80, Thin Lizzy '77, Thin Lizzy '80, Toyah Judie Tzuke, UFO '80, Uriah Heep, VDDG / Oxford '76, Whitesnake '80, Wishbone Ash '80. All top-quality photos by professional photographers. Exclusive pack contains 10 different full-colour prints — size 5in x 3 1/2in, of same band (at one venue & date). **PRICE PER PACK, £2.99**, excluding p&p; per pack UK / 15p per pack Overseas

NOTICE TO SKINHEADS

"A1" "Skin-wear" Crombys, Harrington, Sta-Press, T-Shirts, Taps, Cult, "Skin" T-Shirts, Doctor M's, Loafers, "X" Brasco, Original Buns, etc. Skins welcome, call at "The Last Resort", 43 Goulston Street, Particott Lane, London E1. Nearest tube stations Liverpool Street and Aldgate East, open Monday to Friday and all day Sunday!! (P&P fast mail order service on 001-247 4147)

*PATRONIZE THE SHOP THAT PATRONIZES YOU!

/ 25p. Buy now — Send remittance to: GIGPIX COLORPACKS (R18), PO Box 22, 15 Marks Road, Wokingham, Berkshire RG11 1NW. (Or send largish SAE for catalogue detailing Britain's leading range of colour concert photographs).

JAM TICKETS, two, November 3rd Leeds. Offers? Box No 2688.

FOOTBALL PROGRAMMES send large SAE to: G Taylor, 60 Seventh Avenue, London E12 5JQ.

JAM TICKETS for sale, evenings only — ring Alan 841 8450.

HAWKIND — OFFICIAL Tour Souvenirs send SAE to Hawkwind, c/o Holy T-shirts, 15 Great Western Road, London W9.

UK SUBS OFFICIAL MERCHANDISING — CRASH COURSE (new album T-shirts, badges, stickers. **NEW LINE UP** Colour poster still in stock — old line-up photos, posters. Tomorrow's Girls, Warhead, Blues, T-shirts, badges, stickers, armbands, bum flaps etc. Send SAE for free listing of up to date available merchandise and prices to: UK SUBS PRODUCTS, PO Box 12, GUILDFORD, SURREY.

S/PRESS TROUSERS £7.99 — 50p p&p. Sky blue, black, tan, white State waist. — Cheque / PO to:

BLACK SABBATH — OFFICIAL Tour Souvenirs, send SAE to Black Sabbath, c/o Holy T-shirts, 15 Great Western Road, London W9.

WHOLESALE BADGES, patches, enamels, posters, photos, books, magazines, high profit margin items, suitable for shops, market traders, Discos, clubs etc. Send 50p for list and samples to: Harlequin, Wholesale, 68, St Petersgate, Stockport, SK1.

RAR'S GREATEST HITS only £2.99 RAR(R) Box M, 27, Clerkenwell Close, London EC1.

ELVIS LEGACY. Sullivan shows live experience on tour and more. Membership package £2 to: C. Macklean, Cuddeph Post Office, Green Drive, Inverness.

SWASTIKA RINGS £2.50. **REBEL PATCHES** 8in x 5in £1.50. **SWASTIKA ARMBANDS** £1.95. **NAZI IRON CROSS** £3.50. **Rebel Flags** 20in x 11in £4.95. **Hand Genades** (replica) £3.95. **Sword Co.** 92B High Street, Uckfield, Sussex.

KATE BUSH picture disc 'Kick inside' mint Offers. — Stu, 40 Thirlestane, Bow Ness SAE for reply. **PISTOLS ANARCHY**, EMI, offers — Miller, 88 Hazel Avenue, Whiston, Merseyside L35 2UZ.

ROCK SINGLES collection, 800+, SAE lists — 9 Waverly Street, Groves, York.

AIMII STEWART, Knock On Wood, 12in picture disc promo only, very rare, few copies pressed, price only £8 — Mark Hawkins, PO Box 114, Waverton Road, S.O.T. ST2 0UR.

THOUSANDS of oldies from last 25 years. Bargain prices. Large SAE list. — No 11, 18b Rose Road, Canvey Island, Essex.

MARC BOLAN'S Jasper C Debussy 74 single, £5 / highest offer. — Hazel, 97 Park Road, Strefford, Manchester, Lancs.

SINGLES CLEARANCE, 2,000 unlisted, all different, 100 1950s/1960s UK originals £13. 1970s £10 (good condition, mostly hits). 100 recent hits £12, near misses £10 (unplayed). 30 EPs with covers £5. 30 assorted 12in 45s, £8. No callers. — Paul Burton, 8 Adelaide Road, Gillingham, Kent.

THE MOTOWN Story Box Set contains 5 LPs, over 60 original hit songs, 5 LPs for £8.50 post free. Limited stocks. Send now to Mark Hawkins, PO Box 114, Waverton Road, Stoke on Trent, ST2 0UR.

BLONDIE TWELVE inches. Shreds, Denis, Presence, Girl (French), Glass (USA), plus Lines picture disc. Offers for lot. — SAE Keith, 6 Telford Way, High Wycombe, Bucks.

JAPANESE PICTURE sleeve singles, all £2.50 each. Deep Purple, Fireball, Highway Star, Woman From Tokyo, Burn, Lady Double Dealer, Pink Floyd — One Of These Days, Kiss Calling Dr. Love, Rocket Ride, Christine Sixteen, Hard Luck Woman, AC/DC Rock n Roll Damnation, POs, cheques to S-D, 401 High Street, London E15, 01 519 0144.

DISCO 7in, 1970-1980, 1,000s at 20p. 1960s soul rarities collections bought and sold. — Vinyl Demand, 92a Trafalgar Street (entrance Redcross Street), Brighton, (0273) 608806.

NO NEED to home tape. Get cheap singles, albums from us! Large SAE, 73 Watersplash Road, Shepperton, Middx.

RAVE SOUNDS, 1952-80, all styles, large SAE — 20 Brownsbridge Road, Southam, Leamington, Warwickshire.

POLICE 12in ROXANNE, ORIGINAL 1978 LIMITED EDITION WITH 'TELEPHONE' PICTURE SLEEVE. Offers to T Heaton, Digby Hall, Stoughton Drive, South Leicestershire.

FREE OLDIES catalogue. Over 1,500 to choose from, all new. Send 9/2in x 6 1/2in SAE to: Christopher Foss Records (R), 34A Paddington Street, London W1.

HITS-U-MISSED — Collectors singles, '60-'80, SAE — 60a Leslie Park Road, Croydon.

DIRECT FROM JAPAN / USA!!! — ULTRARARE COLLECTORS LPS / PICTURES SINGLES — DELETED UK PRESSINGS!! BOWIE + KISS + QUEEN + GENESIS + COSTELLO + JAM. QVO + ZEPPELIN + JAM. QVO + BLONDIE + ALICE

RECORDS FOR SALE

PISTOLS ANARCHY, EMI. Perfect condition. — Offers Phil 061 477 2807.

CROMBEY TYPE COATS

£17.99
BLACK & NAVY
Stale colour and size.
Send cheque etc. + P&P for £1 25 to:

SPOTRISE
22 HIGH STREET, GRAVESEND, KENT

EXCLUSIVE

TOP-QUALITY 'IN-CONCERT' COLOUR PHOTOS ARE NOW AVAILABLE FOR THE FOLLOWING:

Note: These photos are NOT available elsewhere!
PINK FLOYD at EARLS COURT, RAINBOW at DONINGTON PARK, GARY NUMAN at HAMMERSMITH, ROXY MUSIC at WEMBLEY, BEACH BOYS at NEWBORTH, FLEETWOOD MAC at WEMBLEY, RORY GALLAGHER, WHITESNAKE, UFO at READING, Alice Hazei O'Connor at Dingwells, Clash, Pretenders at Hammersmith, Judas Priest, Scorpions, April Wine, Saxon at Donington Park, Pat Travers, Gillan, Slade, Iron Maiden, Kansas, Def Leppard, Fischer 'Z', Samson, Magnum, Budgie, Girl, Tygers of Panlong at Reading, Mike Oldfield, Santana, Elkie Brooks, Lindisfarne at Knebworth, Styx, G-force, Eric Clapton, Suzi Quatro, Robin Trower, Sammy Hagar, UFO, Whitesnake at Hammersmith, Bob Marley, Joe Jackson at Crystal Palace, Genesis at Manchester, Hot Gossip at The Venue. Also 1978 & 1979 photo-packs on Yes, Rush, Police, Stranglers, AC/DC, Todd Rundgren, Del Zepplin, Ted Nugent, Abba, Wings, Judie Tzuke, Siouxsie, Patti Smith, King, Sabbath, Bowie, Dylan, Cheap Trick, Status Quo, Devo, Ian Drury, ELO, Peter Gabriel, Roy Harper, Emmylou Harris, Rickie Lee Jones, Jethro Tull, Nils Lofgren, Tom Petty, Lena Lovich, Who, Motorhead, Robert Palmer, Queen, Van Halen, Van Morrison, Tubes, Zappa, Molly Hatchett, Lynryd Skynyrd — 1977, Thin Lizzy, Wild Horses.

Also — Britain's best photos of BLONDIE and KATE BUSH. Choose from the following dates & venues. (Blondie) Rodhouse March 1978, Hammersmith Sept '78. (Kate Bush) Palladium March 1979, Hammersmith May 1979, or with Peter Gabriel & Steve Harley Hammersmith May 1979. (Kate features in every photo).

*A pack of 10 superb quality prints — £3.99. A pack of 25 — £7.99. (Add 15p p&p). Or a complete pack of 50 — only £18.00 (postage free). Or send largish sae for new catalogue detailing photographs on over 150 top bands and featuring proofs of colour 10" x 8" blow-ups available!

PETE STILL PHOTOGRAPHY
6a Waldegrave Road, London SE19 2AJ

DateLine

OPPOSITE SEX, partners found!! — It's FREE at INTERDATE! Rush letters describing yourselves + SAE to Box 2009, Record Mirror, 40 Long Acre, London WC2.

LINDA M — Always thinking of you, perhaps you are. Write how you are. Yours Kevin.

QUIET MALE, varied interests, seeks natural attractive girl, 18-25 non-smoker, North East, Cleveland area only. Genuine replies — Box No 2675.

PEN FRIENDS WORLDWIDE all ages welcome. SAE to: 60 Ellesmere Road, Benwell, Newcastle on Tyne NE4 8TS.

FINNISH and Swedish Penfriends. Write for free details. Pen Friend Service, PL27 SF-20801 Turku 80, Finland.

FIND FRIENDSHIP through me, stamp brings free details. June Maughn, 60 Ellesmere Road, Newcastle - Upon - Tyne.

LONELY MALE, 20, non-smoker, not tight, seeks quiet, lonely girl for genuine friendship and outings — Box No 2673.

EALING GUY 22 fair, average looks, into soul music, cinema, seeks girlfriend 18-25, for friendship, looks unimportant. Ealing Wembley area, James Shelley, 31 Fraser Road, Perivale Greenford, Middlesex.

CHARTS

UK SINGLES

1	DON'T STAND SO CLOSE TO ME	Police	A&M
2	D.I.S.C.O. Onward		Carrere
3	BAGGY TROUSERS	Madness	Stiff
4	MASTERBLASTER	Stevie Wonder	Motown
5	MY OLD PIANO	Diana Ross	Motown
6	STEREOTYPED INTERNATIONAL JET SET	Specials	2-Tone
7	IF YOU'RE LOOKING FOR A WAY OUT	Odyssey	RCA
8	ONE DAY I'LL FLY AWAY	Randy Crawford	Warner Bros
9	AMIGO	Black State	Ensign
10	KILLER ON THE LOOSE	Thin Lizzy	Vertigo
11	AND THE BIRDS WERE SINGING	Sweet People	Polydor
12	FEELS LIKE I'M IN LOVE	Kelly Marie	Calibre
13	SEARCHING	Change	WEA
14	TROUBLE	Gillian	Virgin
15	WHEN YOU ASK ABOUT LOVE	Matchbox	Magnet
16	ANOTHER ONE BITES THE DUST	Queen	EMI
17	THREE LITTLE BIRDS	Bob Marley	Island
18	IGOT YOU	Split Enz	A&M
19	CASANOVA	Coffee	Mercury
20	IT'S ONLY LOVE	Elvis Presley	RCA
21	IOWE YOU ONE	Shalamar	Solar
22	WOMAN IN LOVE	Barbra Streisand	CBS
23	YOU'RE LYING	Linx	Chrysalis
24	EIGHTH DAY	Hazel O'Connor	A&M
25	GOTTA PULL MYSELF TOGETHER	Notans	Epic
26	LOVE TIMES LOVE	George Benson	Warner Bros
27	WHAT YOU'RE PROPOSING	Status Quo	Vertigo
28	IT'S STILL ROCK 'N' ROLL TO ME	Billy Joel	CBS
29	MODERN GIRL	Sheena Easton	EMI
30	PARANOID	Black Sabbath	Nems
31	ALL OUT OF LOVE	Air Supply	Arista
32	DREAMIN'	Cliff Richard	Arista
33	ARMY DREAMERS	Kate Bush	EMI
34	PARTY LIGHTS	Gap Band	Mercury
35	ENOLA GAY	Orchestral Manoeuvres In The Dark	Dindisc
36	WHAT'S IN A KISS	Gilbert O'Sullivan	CBS
37	A WALK IN THE PARK	Nick Straker Band	CBS
38	SPECIAL BREW	Bad Manners	Magnet
39	TWO LITTLE BOYS	Sploognessabounds	Deram
40	3 TO 5	Sheena Easton	EMI
41	WHY DO LOVERS BREAK EACH OTHER'S HEARTS	Showaddywaddy	Arista
42	SHE'S SO COLD	Rolling Stones	Rolling Stones
43	SUNSHINE OF YOUR SMILE	Mike Berry	Polydor
44	THE SIT SONG	Barron Knights	Epic
45	GENERALS - MAJORS - DON'T LOSE YOUR TEMPER	XTC	Virgin
46	MARIE MARIE	Shakin' Stevens	Epic
47	WHEN I DREAM	Teardrop Explodes	Mercury
48	JOHNNY AND MARY	Robert Palmer	Island
49	BE THANKFUL FOR WHAT YOU'VE GOT	William DeVaughan	EMI
50	DOG EAT DOG	Adam And The Ants	CBS
51	START JAM		Polydor
52	THE WANDERER	Donna Summer	Warner Bros/Geffen
53	OOPS UPSIDE YOUR HEAD	Gap Band	Mercury
54	YOU SHOOK ME ALL NIGHT LONG	AC/DC	Atlantic
55	I NEED YOUR LOVIN'	Teena Marie	Motown
56	TOM HARK	Piranhas	Sire/Hansa
57	ASHES TO ASHES	David Bowie	RCA
58	CAN'T STOP THE MUSIC	Village People	Mercury
59	LET'S GO	Varis	Logo
60	LA DI DA	Sad Cafe	RCA
61	HISTORY OF THE WORLD PART 2	The Damned	Chiswick
62	MISUNDERSTANDING	Genesis	Charisma
63	THE BREAKS	Kurtis Blow	Mercury
64	LET ME TALK	Earth Wind and Fire	CBS
65	YOUR EARS SHOULD BE BURNING NOW	Mari Webb	Polydor
66	BANK ROBER	Claish	CBS
67	BIG TIME	Rick James	Motown
68	I'DIE YOU DIE	Gary Numan	Beggars Banquet
69	BEST FRIEND - STAND DOWN MARGARET	The Beat	Go Feet
70	WHOSE PROBLEM	Motels	Capitol
71	1-2-3	Professionals	Virgin
72	UNITED	Judas Priest	CBS
73	I WANT TO BE STRAIGHT	Ian Dury	Stiff
74	WITHOUT YOUR LOVE	Roger Daltrey	Polydor
75	DON'T MAKE ME WAIT TOO LONG	Roberta Flack	Atlantic

VIRGIN CHART

1	ZENYATTA MONDATT	The Police	Specials
2	MORE SPECIALS		David Bowie
3	SCARY MONSTERS AND SUPER CREEPS		Kate Bush
4	NEVER FOREVER		Roxy Music
5	FLESH & BLOOD		Supertramp
6	PARIS		Madness
7	ABSOLUTELY		U&B
8	SIGNING OFF		Don McLean
9	THE VERY BEST OF DON McLEAN		Don McLean
10	PAULINE MURRAY & THE INVISIBLE GIRLS		Pauline Murray
11	THE ABSOLUTE GAME		Skids
12	SHADOWS AND LIGHT		Joni Mitchell
13	WAITING FOR A MIRACLE		Comsat Angels
14	CLOSER		Joy Division
15	FRANCE AND DANCE		Martha & The Muffins
16	TELEKON		Gary Numan
17	BLACK SEA		XTC
18	HANK		Stiff Little Fingers
19	WILD PLANET		B2's
20	ONE STEP CLOSER		Doobie Brothers

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

UK ALBUMS

1	ZENYATTA MONDATT	Police	A&M
2	ABSOLUTELY	Madness	Stiff
3	SCARY MONSTERS & SUPER CREEPS	David Bowie	RCA
4	MOUNTING EXCITEMENT	Various	K-Tel
5	MORE SPECIALS	Specials	Chrysalis
6	NEVER FOREVER	Kate Bush	EMI
7	PARIS	Supertramp	Arista
8	THE VERY BEST OF DON McLEAN	Don McLean	United Artists
9	BREAKING GLASS	Hazel O'Connor	A&M
10	SIGNING OFF	U&B	Graduate
11	MANILOW MAGIC	Barry Manilow	Arista
12	GUILTY	Barbra Streisand	CBS
13	I AM WOMAN	Various	Polystar
14	GIVE ME THE NIGHT	George Benson	Warner Brothers
15	NOW WE MAY BEGIN	Randy Crawford	Warner Brothers
16	A TOUCH OF LOVE	Glady Knight & The Pips	K-Tel
17	FLESH AND BLOOD	Roxy Music	Polydor
18	GOLD	Three Degrees	Arista
19	TELEKON	Gary Numan	Beggars Banquet
20	I'M NO HERO	Cliff Richard	EMI
21	DIANA	Diana Ross	Motown
22	REGATTA DE BLANC	Police	A&M
23	MIDNITE DYNAMOS	Matchbox	Magnet
24	THE ABSOLUTE GAME	Skids	Virgin
25	THE GAME	Queen	EMI
26	SKY 2	Sky	Arista
27	BACK IN BLACK	AC/DC	Atlantic
28	OZZY OSBOURNE'S BLIZZARD OF OZZ		Jet
29	TRUMP	Jacksons	Epic
30	I JUST CAN'T STOP IT	The Beat	Go Feet
31	CRASH COURSE	UK Subs	Gern
32	THE LOVE ALBUM	Various	K-Tel
33	MICHAEL SCHENKER GROUP	Michael Schenker Group	Chrysalis
34	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland
35	PAULINE MURRAY & THE INVISIBLE GIRLS		Elusive
36	HANZ	Shif Little Fingers	Chrysalis
37	DUKE	Genesis	Charisma
38	OFF THE WALL	Michael Jackson	Epic
39	OUTLANDOS D'AMOUR	Police	A&M
40	ME MYSELF I	Joan Armatrading	Island
41	CLUES	Robert Palmer	Island
42	EMOTIONAL RESCUE	Rolling Stones	Rolling Stones
43	XANADU	Original Soundtrack	Jel
44	GLORY ROAD	Gillan	Virgin
45	BLACK SEA	XTC	A&M
46	TRUE COLOURS	Split Enz	A&M
47	DRAMA	Yes	Atlantic
48	SMOKE'S HIS	Smoke	RAK
49	McVICAR	Roger Daltrey	Polydor
50	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedy's	Cherry Red
51	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS
52	ONE STEP BEYOND	Madness	Stiff
53	GREATEST HITS VOL 2	Abba	Epic
54	DEEPEST PURPLE	Deep Purple	Harvest
55	LIVING IN A FANTASY	Leo Sayer	Chrysalis
56	GLASS HOUSES	Billy Joel	CBS
57	ONE STEP CLOSER	Doobie Brothers	Warner Brothers
58	WHEELS OF STEEL	Saxon	Carrere
59	FAME	Soundtrack	RSO
60	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC	Atlantic
61	UPRISING	Bob Marley	EMI
62	EMPIRES & DANCE	Simple Minds	Arista
63	ONE TRICK PONEY	Paul Simon	Warner Brothers
64	COUNTRY ROUND UP	Various	Polystar
65	RIMOURS	Fleetwood Mac	Warner Brothers
66	CHANGE OF ADDRESS	Shadows	Polydor
67	BEHIND CLOSED DOORS	Secret Affair	ISpy
68	NO MORE HOPE FOR THE WRETCHED	Plasmatics	Stiff
69	SHADOWS & LIGHT	Joni Mitchell	Elektra
70	24 CARAT	AI Stewart	RCA
71	GREATEST HITS	Rose Royce	Whitfield
72	SOMETIMES WHEN WE TOUCH	Laine & Galway	RCA
73	TWELVE GOLD BARS	Status Quo	Vertigo
74	WIENNA	Ultravox	Chrysalis
75	BLACK SABBATH LIVE AT LAST	Black Sabbath	Nems

US SINGLES

1	ANOTHER ONE BITES THE DUST	Queen	Elektra
2	WOMAN IN LOVE	Barbra Streisand	Columbia
3	UPSIDE DOWN	Diana Ross	Arista
4	ALL OUT OF LOVE	Air Supply	Elektra
5	DRIVIN' MY LIFE AWAY	Eddie Rabbit	Warner Bros
6	LATE IN THE EVENING	Paul Simon	Columbia
7	I'M ALRIGHT	Kenny Loggins	MCA
8	XANADU	Olivia Newton-John/Electric Light Orchestra	Warner Bros
9	REAL LOVE	The Doobie Brothers	Quest/Warner Bros
10	GIVE ME THE NIGHT	George Benson	Asylum
11	LOOKIN' FOR LOVE	Johnny Lee	Planet
12	HE'S SO SHY	Pointer Sisters	MCA
13	ALL OVER THE WORLD	Electric Light Orchestra	20th Century
14	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills	Elektra
15	HOT ROD HEARTS	Robbie Dupree	Warner Bros
16	JESSE	Carly Simon	Columbia
17	LOOK WHAT YOU'VE DONE TO ME	Boyz n the Scags	Geffen
18	THE WANDERER	Donna Summer	RSO
19	FAME	Irene Cara	Liberty
20	LADY	Kenny Rogers	Motown
21	I'M COMING OUT	Diana Ross	Capitol
22	HOW DO I SURVIVE	Amy Holland	Arista
23	NO NIGHT SO LONG	Dionne Warwick	EMI-America
24	DREAMING	Cliff Richard	Arista
25	MIDNIGHT ROCKS	AI Stewart	A&M
26	DREAMER	Supertramp	Tamla
27	MASTER BLASTER	Stevie Wonder	Columbia
28	ON THE ROAD AGAIN	Willie Nelson	Warner Bros
29	YOU'LL BE THE FOOL TONIGHT	Larsen-Feiten Band	Capitol
30	YOU'LL ACCOMP NY ME	Bob Seger & The Silver Bullet Band	Warner Bros
31	WHIP IT	Devo	Epic
32	THE LEGEND OF WOOLEY SWAMP	The Charlie Daniels Band	RSO
33	OUT HERE ON MY OWN	Irene Cara	RCA
34	YOU'VE LOST THAT LOVIN' FEELING	Daryl Hall and John Oates	Columbia
35	DON'T ASK ME WHY	Billy Joel	Casablanca
36	I'M ALMOST READY	Pure Prairie League	Cotillion
37	LET ME BE YOUR ANGEL	Stacy Lattisaw	Epic
38	LOVELY ONE	The Jacksons	Elektra
39	TOUCH AND GO	The Cars	Casablanca
40	WALK AWAY	Donna Summer	Capitol
41	COULDN'T HAVE THIS DANCE	Anne Murray	Warner Bros
42	ONE IN A MILLION Y'OU	Larry Graham	Rolling Stones
43	SHE'S SO COLD	The Rolling Stones	Asylum
44	THAT GIRL COULD SING	Jackson Browne	Warner Bros
45	MORE THAN I CAN SAY	Leo Sayer	ARC/Columbia
46	LET ME TALK	Earth, Wind & Fire	Atlantic
47	YOU SHOOK ME ALL NIGHT LONG	AC/DC	Polydor
48	WITHOUT YOUR LOVE	Roger Daltrey	Rolling Stones
49	EMOTIONAL RESCUE	The Rolling Stones	Capitol
50	SOMEONE THAT I USED TO LOVE	Natalie Cole	Polydor
51	MY PRAYER	Goodman & Brown	A&M
52	LIVE EVERY MINUTE	Ali Thomson	Warner Bros
53	YOU'RE THE ONLY WOMAN	Ambrosia	PIR
54	CAN'T WE TRY	Teddy Pendergrass	Chrysalis
55	HIT ME WITH YOUR BEST SHOT	Pat Benatar	Elektra
56	SWITCHIN' TO GLIDE	The Kings	Kirshner
57	HOLD ON	Kansas	Arista
58	ANGELINE	The Allman Brothers Band	Motown
59	HEROES	Commodores	RCA
60	THEME FROM THE DUKES OF HAZZARD	Wayton Jennings	MCA
61	DON'T YOU WANNA PLAY THIS GAME NO MORE	Elton John	EMI America
62	CRY LIKE A BABY	Kim Carnes	Capitol
63	IF YOU SHOULD SAIL	Nielsen/Pearson	Riva
64	THIS TIME	John Cougar	TSOP
65	GIRL DON'T LET IT GET YOU DOWN	O'Jays	United Artists
66	TURNING JAPANESE	The Vapors	A&M
67	IGOT YOU	Split Enz	Atlantic
68	TURN IT ON AGAIN	Genesis	Epic
69	I'M HAPPY THAT LOVE HAS FOUND YOU	Jimmy Hall	Scotti Bros
70	CASE OF YOU	Frank Stallone	MCA
71	MAGIC	Olivia Newton-John	Warner Bros
72	SAILING	Christopher Cross	Polydor
73	TO THE NIGHT	Benny Mardones	Mercury
74	GAMES WITHOUT FRONTIERS	Peter Gabriel	Warner Bros
75	NEVER BE THE SAME	Christopher Cross	

CHARTFILE

LAST WEEK'S mention of the growing incidence of "straight-in-at-Number-One" albums was to have been accompanied by an all-time list of singles which debuted at No 1. Unfortunately, many hours of research only served to confirm the difficulties involved in providing absolute statistics about the event.

Let me explain, rightly or wrongly. The Guinness Book of Hit Records' uses as a basis for its listings the N. E. charts until March 10, 1969 and the Music Week/Record Mirror charts thereafter. Bearing that in mind, Chartfile set about the laborious chore of researching the sellsame charts and came up with the following "Instant Number Ones": Elvis Presley: 'Johnny B Goode' (1958), 'I Got Stung (One Night)' (1959), 'It's Now Or Never' (1960), Cliff Richard: 'The Young Ones' (1962), Beatles: 'Get Back' (1969), Slade: 'Cum On Feel The Noize', 'Skweeze Me' and 'Merry Xmas Everybody'; all 1973. Gary Glitter: 'I Love You, Love Me Love', also 1973. Jam: 'Going Underground' (1980) and, of course, 'Don't Stand So Close To Me' from the Police just two weeks ago.

Prior to 13 February 1969, the BBC compiled its own chart by the simple and economic method of combining the various other charts to produce a unique Top 30. As most of the other charts were, at that time, compiled later in the week than the Music Week/RM chart they had a tendency to include rather more records making their initial chart appearance at Number One and affected the BBC hybrid accordingly. In addition to the 11 records listed above can be added those that found themselves sitting atop the BBC Top 30 in their first week of chartdom: Lonnie Donegan's 'My Old Man's A Dustman' (1960) plus a whole bunch of Beatles goodies: 'I Want To Hold Your Hand' (1963), 'Can't Buy Me Love' (A Hard Day's Night) and 'I Feel Fine' (1964), 'Ticket To Ride' and 'Help' (1965) taking the fab four's total to seven.

Thus it can be seen that 'Don't Stand So Close To Me' is either the 11th OR 18th record to debut at Number One, and the Police are the seventh or eighth act to perform the feat.

Kenny Rogers' latest US smash is 'Lady', written and produced by Commodore, Lionel Richie. Rogers is on a hot streak at the moment with six consecutive Top 20 hits prior to 'Lady'. He also has five albums featured in the Billboard country albums chart - one less than 'Outlaw' Willie Nelson, not that Kenny should worry. His concert tour of the States with Dave & Sugar and Dottie West drew nearly 100,000 people and grossed \$1,429,046 in just six days!

Bill Lovelady's loathsome 'One More Reggae For The Road' has

spent the last 12 weeks at Number One in Sweden beating off little attempts from such luminaries as Lipps Inc, Blondie and - the ultimate achievement - Abba in their homeland. Quite what the Swedes find so compulsive about Lovelady is one of the mysteries of life.

Queen has become the first act - group or solo - to achieve two American Number Ones this year, whilst UB40's 'Food For Thought' has brushed aside even Split Enz to top the New Zealand country charts. Elsewhere, Telly Savalas is seeing chart action in Holland with 'Some Broken Hearts Never Mend' and The Mamas & The Papas' 'California Dreamin'' saw over the sixth anniversary of Mama Cass' death in the Japa ese Top 20.

Gillan's chartbusting 'Trouble' (previously T.R.O.U.B.L.E.) made Top 40 for Elvis Presley in 1975; Showaddywaddy's 'Why Do Lovers Break Each Other's Hearts' was an American hit for Bob B Soxx And The Blue Jeans in 1963; and Matchbox's appealing 'When You Ask About Love' was a minor hit for the post-Holly Crickets in 1961.

Classy Aussie soft-rockers Air Supply must be rueing their luck. After 'Lost In Love' got jammed at Number Three earlier this year on the Billboard singles chart, 'All Out Of Love' ran out of steam at Number Two having looked a cert for the top spot. Lyrics to 'All Out Of Love' were written by veteran Arista president Clive Davis.

All those of you discovering the excellent The Teardrop Explodes for the first time should seek out the Liverpool band's earlier alternative chart hit 'Treason (It's Just A Story)' on Zoo, a truly excellent record which easily overshadows the current 'When I Dream'.

All is not lost - yet. Plummeting record sales have created gloomy industry headlines all year but the last few weeks have seen a definite and sharp upturn in sales, and the number of BPI certified silver discs on the chart has advanced from a dismal four to nine in just a couple of weeks, and the Police and Kelly Marie are both gold.

NEWS' resurrection of Sabbath's 'Paranoid' LP brings the veteran headbangers' debut collection back to the charts exactly 10 years after it displaced 'Bridge Over Troubled Water' for a solitary week at the head of the album chart.

Last week's most unexpected chart entry was Sweet People's 'Et Les Oiseaux Chantent (And The Birds Were Singing)' - less than a week after release. Leading light in this unusual ensemble is 31-year-old Alain Morisod; a prodigious composer/pianist with 23 albums under his belt.

US ALBUMS

- 1 3 THE GAME, Queen Elektra
- 2 2 DIANA, Diana Ross Motown
- 3 3 GIVE ME THE NIGHT, George Benson Warner Bros
- 4 4 KANADU, Soundtrack MCA
- 5 5 PANORAMA, The Cars Elektra
- 6 8 CRIMES OF PASSION, Pat Benatar Chrysalis
- 7 7 URBAN COWBOY, Soundtrack Full Moon/Asylum
- 8 4 HOLD OUT, Jackson Browne Asylum
- 9 6 EMOTIONAL RESCUE, The Rolling Stones Rolling Stones
- 10 10 BACK IN BLACK, AC/DC Atlantic
- 11 11 HONEYSUCKLE ROSE, Soundtrack Columbia
- 12 12 CHRISTOPHER CROSS, Christopher Cross Warner Bros
- 13 15 ONE TRICK POONY, Paul Simon Warner Bros
- 14 14 TP, Teddy Pendergrass P.I.R.
- 15 — GUILTY, Barbara Streisand Columbia
- 16 — ONE STEP CLOSER, The Doobie Brothers Warner Bros
- 17 17 BILLY JOEL, Glass Houses Columbia
- 18 18 DRAMA, Yes Atlantic
- 19 24 WILD PLANET, B-52's Warner Bros
- 20 15 FAME, Soundtrack RSO
- 21 21 LOVE APPROACH, Tom Browne Arista/GRP
- 22 13 ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band MCA
- 23 20 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 24 26 VOICES, Daryl Hall & John Oates RCA
- 25 28 BEATIN' THE ODDS, Molly Hatchet Epic
- 26 30 ZAPP, Zapp Warner Bros
- 27 27 REACH FOR THE SKY, The Allman Brothers Band Arista
- 28 61 ALIVE, Kenny Loggins Columbia
- 29 — PARIS, Supertramp A&M
- 30 33 A Jethro Tull Chrysalis
- 31 34 L.T.D., Shine On A&M
- 32 22 AIR SUPPLY, Lost In Love Arista
- 33 19 FULL MOON, The Charlie Daniels Band Epic
- 34 37 HORIZON, Eddie Rabbit Elektra
- 35 38 LOVES LIVES FOREVER, Minnie Riperton Capitol
- 36 36 THE YEAR 2000, The O'Jays TSOP
- 37 39 24 CARROTS, Al Stewart and Shot in the Dark Arista
- 38 41 FREEDOM OF CHOICE, Devo Warner Bros
- 39 57 AUDIO VISIONS, Kansas Kirshner
- 40 42 WIDE RECEIVER, Michael Henderson Buddha
- 41 86 SCARY MONSTERS, David Bowie RCA
- 42 47 TRUE COLOURS, Split Enz A&M
- 43 44 SWEET SENSATION, Stephanie Mills 20th Century
- 44 74 SHADOWS AND LIGHT, Joni Mitchell Asylum
- 45 25 PETER GABRIEL, Peter Gabriel Mercury
- 46 46 LET ME BE YOUR ANGEL, Stacy Lattisaw Coltilion
- 47 23 ONE FOR THE ROAD, The Kinks Arista
- 48 32 HEROES, Commodores Motown
- 49 43 ADVENTURES IN THE LAND OF MUSIC, Dynasty Solar
- 50 40 McVICAR, Soundtrack Polydor
- 51 45 UPRISING, Bob Marley & The Wailers Island
- 52 35 PLAYING FOR KEEPS, Eddie Money Columbia
- 53 29 NO NIGHT SO LONG, Dionne Warwick Arista
- 54 31 JOY AND PAIN, Maze Capitol
- 55 49 ONE IN A MILLION YOU, Larry Graham Warner Bros
- 56 53 MIDDLE MAN, Box Scaggs Columbia
- 57 50 EMPTY GLASS, Peter Townshend Atco
- 58 46 ELVIS ARON PRESLEY, Elvis Presley RCA
- 59 60 SPECIAL THINGS, Pointer Sisters Planet
- 60 69 THE EMPIRE STRIKES BACK, Soundtrack RSO
- 61 63 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 62 55 THIS TIME, Al Jarreau Warner Bros
- 63 69 IRONS IN THE FIRE, Teena Marie Gordy
- 64 73 COME UPSTAIRS, Carly Simon Warner Bros
- 65 65 THE SWING OF DELIGHT, Devadip Carlos Santana Columbia
- 66 52 DUKE, Genesis Atlantic
- 67 56 RODNEY DANGERFIELD, No Respect Casablanca
- 68 75 FOR THE WORKING GIRL, Melissa Manchester Arista
- 69 51 CHIPMUNK PUNK, The Chipmunks Excelsior
- 70 80 NO MORE DIRTY DEALS, The Johnny Van Zant Band Polydor
- 71 70 THERE AND BACK, Jeff Beck Epic
- 72 54 ONE EIGHTY, Ambrosia Warner Bros
- 73 — TAKING LIBERTIES, Elvis Costello Columbia
- 74 82 ARE HERE, The Kings Elektra
- 75 84 COMMON ONE, Van Morrison Warner Bros

HEAVY METAL

- 1 HEAVY METAL MANIA, Holocaust Phoenix
 - 2 CRY FOR THE NATIONS, Michael Schenker Chrysalis
 - 3 L'ELITE, Trust CBS
 - 4 GIVIN' THE DOG A BONE, AC/DC Atlantic
 - 5 SUICIDE SOLUTION, Ozzy Osbourne (Blizzard of Oz) Jet
 - 6 DO IT, Accept Logo
 - 7 WOMAN, Legs Diamond Mercury
 - 8 HUNGRY LOVE, Oz Epic
 - 9 CONFLICT OF INTEREST, Joe Perry CBS
 - 10 HARD AS NAILS, Ted Nugent Epic
 - 11 LADY OF MARS, Dark Star Steel Strike
 - 12 EASY COME EASY GO, Moxey Mercury
 - 13 ROCK & ROLL ARE FOUR LETTER WORDS, Silverwing Mayhem
 - 14 HOLD ME TIGHT, Limelight Future Earth
 - 15 THE FOX, Crucifixion Miramax
 - 16 MUSICIANS, Ray Gomez CBS
 - 17 RUNNIN' THROUGH THE NIGHT, American Noise Plangit
 - 18 THANK THAT WOMAN, Rage Carrere
 - 19 FIGHTING TO BE FREE, Sparta Suspect
 - 20 LET'S GO, Vardis Logo
- Compiled by The Bailey Brothers, Porterhouse East Retford and The Electric Ballroom.

US SOUL

- 1 1 FUNKIN' FOR JAMAICA, Tom Browne Arista/GRP
- 2 2 ANOTHER ONE BITES THE DUST, Queen Elektra
- 3 5 MORE BOUNCE TO THE OUNCE, Zapp Warner Bros
- 4 4 WIDE RECEIVER, Michael Henderson Buddha
- 5 3 GIVE ME THE NIGHT, George Benson Warner Bros/West
- 6 6 I'VE JUST BEGUN TO LOVE YOU, Dynasty Solar
- 7 8 WHERE DID WE GO WRONG, L.D. A&M
- 8 11 MASTER BLASTER, Steve Wonder Tania
- 9 10 LET ME BE YOUR ANGEL, Stacy Lattisaw Coltilion
- 10 15 I'M COUNT OUT, Diana Ross Motown
- 11 13 HE'S SO SHY, Pointer Sisters Planet
- 12 12 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills 20th Century
- 13 17 LET ME TALK, Earth, Wind and Fire ARC/Columbia
- 14 14 HERE WE GO, Minnie Riperton Capitol
- 15 7 GIRL, DON'T LET IT GET YOU DOWN, O'Jays TSOP
- 16 9 SOUTHERN GIRL, Maze Capitol
- 17 — LOVELY ONE, The Jacksons Epic
- 18 19 I TOUCHED A DREAM, The Delis 20th Century
- 19 18 I'VE JUST BEGUN TO LOVE YOU, Dynasty Motown
- 20 16 MAGIC OF YOU, Cameron Salsoul

US DISCO

- 1 1 CAN'T FAKE THE FEELING/NO WAY, Geraldine Hunt Prism
- 2 2 ANOTHER ONE BITES THE DUST, Queen Elektra
- 3 3 LOVE SENSATION, Loleatta Holloway Salsoul
- 4 4 GIVE ME THE NIGHT, George Benson Quest/Warner
- 5 10 'PRIVATE IDAHO, B-52's Warner
- 6 14 IF YOU COULD READ MY MIND, Viola Wills Ariola
- 7 15 I NEED YOUR LOVIN'/CHAINS, Teena Marie Gordy
- 8 9 WHIP IT, Devo Warner
- 9 5 UPSIDE DOWN/I'M COMING OUT, Diana Ross Motown
- 10 7 I'VE JUST BEGUN TO LOVE YOU, Dynasty Solar
- 11 11 FUNKIN' FOR JAMAICA (N.Y.), Tom Browne Arista
- 12 12 BREAKAWAY, Watson Beasley Warner
- 13 16 I NEED YOU, Sylvester Fantasy
- 14 6 FAME/RED LIGHT (Fame Soundtrack), Various Artists RSO
- 15 19 THE ONE TONIGHT, Fever Fantasy
- 16 8 QUE SERA MI VIDA, Gibson Bros Mango
- 17 17 SATURDAY NIGHT, Herbie Hancock Columbia
- 18 — IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT, Carre Lucas Solar
- 19 — CHERCHZ PAS/BOOGIE TALK, Madleen Kane Chaslet/Prelude
- 20 — THE WANDERER, Donna Summer Geffen

UK DISCO

- 1 3 YOU'RE LYING/REMIX, Linx Chrysalis 12in
- 2 1 GIVE ME THE NIGHT, George Benson Warner Bros 12in
- 3 7 CASANOVA, Coffee De-Lite 12in
- 4 4 MASTERBLASTER (JAMMIN'), Stevie Wonder Motown 12in
- 5 11 I NEED YOUR LOVIN' /BEHIND THE GROOVE (REMIX), Teena Marie
- 6 2 BIG TIME, Rick James Motown 12in
- 7 5 SEARCHING/ANGEL IN MY POCKET, Change WEA 12in
- 8 13 AMIGO, Black State Ensign 12in
- 9 10 NIGHT CRUISER/LOVE MAGIC, Deodato Warner Bros 12in
- 10 4 BACKSTROKIN' Fatback Spring 12in
- 11 12 I OWE YOU ONE, Shalamar Solar 12in
- 12 6 OOPS UP SIDE YOUR HEAD, Gap Band Mercury 12in
- 13 18 BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn EMI 12in
- 14 16 ANOTHER ONE BITES THE DUST, Queen EMI/US Elektra 12in promo
- 15 17 CAN'T FAKE THE FEELING, Geraldine Hunt US Prism 12in
- 16 9 UNLOCK THE FUNK/BLACKJACK/FAR BEYOND, Locksmith Arista 12in
- 17 19 LOVE X LOVE/OFF BROADWAY/ON BROADWAY, George Benson Warner Bros 12in
- 18 15 TASTE OF BITTER LOVE, Gladys Knight & The Pips CBS 12in
- 19 8 FUNKIN' FOR JAMAICA (NY), Tom Browne Arista GRP 12in
- 20 30 DISCO, Ottawa Carrere 12in
- 21 21 UPSIDE DOWN, Diana Ross Motown 12in
- 22 27 LONDON TOWN/PETE'S CRUSADE, Light Of The World Ensign 12in
- 23 34 MY OLD PIANO, Diana Ross Motown 12in
- 24 24 FEELS LIKE I'M IN LOVE, Kelly Marie Calibre Plus 12in
- 25 20 POP YOUR FINGERS, Rose Royce Whitfield 12in
- 26 23 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson Warner Bros 12in
- 27 25 ONE DAY I'LL FLY AWAY, Randy Crawford Warner Bros 12in
- 28 22 I LIKE (WHAT YOU'RE DOING TO ME), Young & Company US Brunswick 12in
- 29 35 PARTY LIGHTS/BABY BABA BOOGIE, Gap Band Mercury 12in
- 30 29 WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah Flamingo 12in
- 31 36 SUMMER GROOVES, Mirage US Inner City LP
- 32 28 HUNT UP WIND, Hiroshi Fukumura Japanese CBS Sony LP
- 33 31 TO PROVE MY LOVE, Ned Doherty TSOP 12in
- 34 45 I HEARD IT IN A LOVE SONG, McFadden & Whitehead 20th Century-Fox 12in
- 35 38 ALL ABOUT THE PAPER/I TOUCHED A DREAM, Dells US Elektra LP 12in promo
- 36 39 JUST HOLDIN' ON, Ernie Watts Salsoul 12in
- 37 28 LET'S GET IT OFF/MAGIC OF YOU, Cameron US Sunshine Sound 12in
- 38 57 IS IT IN, Jimmy 'Bo' Horne Warner Bros LP
- 39 40 UNCLE FUNK/GROOVITATION, Eumir Deodato Solar 12in
- 40 33 I'VE JUST BEGUN TO LOVE YOU, Dynasty RCA 12in
- 41 48 I'M YOUR RADIO, Chocolate Milk US Cat LP
- 42 64 GROOVE-ON, Willie 'Beaver' Hale Tabu 12in
- 43 42 TAKE YOUR TIME (DO IT RIGHT), The SOS Band Mercury 12in
- 44 58 THE BREAKS, Kurtis Blow US Motown LP
- 45 54 JOY/NANAVA/CIRCULAR ROAD, Michal Urbaniak Sadao Watanabe US Columbia LP
- 46 85 NO PROBLEM/NICE SHOT (LIVE)/UP COUNTRY, Sadao Watanabe Polydor 12in
- 47 43 LOVE WAITING LOVE, Level 42 US Uno Melodic 12in
- 48 44 LADIES OF THE EIGHTIES, 80's Ladies Atlantic 12in
- 49 32 DYNAMITE, Stacy Lattisaw Mercury 12in
- 50 47 CAN'T STOP THE MUSIC/MAGIC NIGHT, Village People Atlantic 12in
- 51 51 DON'T MAKE ME WAIT TOO LONG, Roberta Flack CBS 12in
- 52 50 ROLLER JUBILEE, Al Di Meola Pinnacle 12in/CBS
- 53 52 A WALK IN THE PARK, Nick Straker Band Grooves Prod 12in
- 54 41 DANCIN' ON A WIRE/LOVE GROOVE, Surface Noise CBS 12in
- 55 78 LET ME TALK, Earth Wind & Fire Arista GRP 12in promo
- 56 — TIGHTS HIGH (GRIP YOUR HIPS AND MOVE), Tom Browne Polydor 12in
- 57 48 STEPPIN', Shakatak US GRP LP
- 58 60 ASTRO-MARCH/SINDRAN'S DREAM/FANTASY/ THE TELLERS, Dave Valentin US RCA LP
- 59 56 COLORS IN SPACE/HIGH POINT/COME BACK JACK/ CARIBBEAN BLUE/HELL ON WHEELS/WHISPZER, Ramsey Lewis CBS LP
- 60 63 I WANNA BE WITH YOU/SLIP AND DIP, Coffee US De-Lite LP
- 61 — YOUR LOVE IS A LIFE SAVER/STRETCH IN OUT (REMIX), Gayle Adams US Prelude 12in
- 62 78 CHAINS/YOU MAKE LOVE LIKE SPRINGTIME/FIRST CLASS LOVE/YOUNG LOVE, Teena Marie US Gordy LP
- 63 53 HOUSE PARTY, Fred Wesley US RSO
- 64 62 MORE BOUNCE TO THE OUNCE, Zapp US Warner Bros LP
- 65 — FALCON, Rah Band DJM 12in
- 66 — INHERIT THE WIND/INSIGHT, Wilton Felder US MCA LP
- 67 71 CAN'T HELP MYSELF, Kwick EMI America 12in
- 68 67 HOW DO YOU DO/WE ARE BRASS/DO YA, Brass Construction US UA LP
- 69 68 DOUBLE DUTCH, Frankie Smith US WMOT 12in
- 70 81 TAKE ME IN YOUR ARMS TONIGHT/LOVE TKO/CAN'T WE TRY, Teddy Pendergrass Phil Int LP
- 71 — I WANT YOU/THE REAL THANG/GET UP!/LUCKY FELLA, Narada Michael Walden US Atlantic LP
- 72 — CELEBRATION/LOVE FESTIVAL/JONES VS. JONES, Kool & The Gang US De-Lite LP 12in promo
- 73 77 TAKE IT TO THE LIMIT, Norman Connors Arista 12in
- 74 82 FUCHI (FREE SPIRIT), Jazz Siuts Epic 12in
- 75 55 MOODY'S MOOD/DINORAH/DINORAH/TURN OUT THE LAMPLIGHT, George Benson Warner Bros LP
- 76 85 FAME/HOT LUNCH JAM, Irene Cara RSO 12in
- 77 66 RESCUE ME/BOOGIE OOGIE OOGIE, A Taste Of Honey Capitol 12in
- 78 69 SPLIT DECISION/NOW THAT YOU'RE MINE AGAIN, Detroit Spinners Atlantic 12in
- 79 — EVERYBODY GET OFF, Daybreak US Prelude 12in
- 80 89 TM/GROOVE TOWN/CINNAMON, Locksmith Arista LP
- 81 78 I WANNA GET WITH YOU, Ritz US Posse 12in
- 82 59 I JUST WANNA DANCE WITH YOU/GET READY GET DOWN, Starpoint Casablanca 12in
- 83 72 WIDE RECEIVER, Michael Henderson Buddha 12in
- 84 — PARISIENNE GIRL, Incognito Ensign 12in white label
- 85 — RED LIGHT, Linda Clifford RSO 12in
- 86 90 COSMIC CITY, David Matthews Japanese Electric Bird LP
- 87 87 ULTIMATE MASTERPIECE, RJ's Latest Arrival US VR 12in
- 88 83 ASAYAKE/LOVE NEW YORK, Casiopea Japanese Alfa LP
- 89 — STAND UP PLEASE/SHAFT/IN THE SHEATH, Kanu Sukalagwan Japanese Flying Dick LP
- 90 — (SOMETIMES) BELIEVE IN YOURSELF, Roy Ayers Polydor 12in promo

STAR CHOICE

- 1 AL RIGHT NOW Free
- 2 LA LA Derek and the Dominoes
- 3 YOU NEED YOUR LOVE SO BAD Mick Fleetwood and Fleetwood Mac
- 4 WUTHERING HEIGHTS Kate Bush
- 5 NOW AS WE END AS LOVERS Jeff Beck
- 6 FEELS LIKE THE FIRST TIME Foreigner
- 7 WILD HORSES Rolling Stones
- 8 LIVING IN THE PLASTIC AGE Buggles
- 9 COME HELL OR WATERS HIGH Omaha Sheriff
- 10 BOYS ARE BACK IN TOWN Thin Lizzy



GRAND PRIX

YESTERYEAR

- ONE YEAR AGO (October 6, 1979) 1 MESSAGE IN A BOTTLE Police
- 2 DREAMING Blondie
- 3 CARS Gary Numan
- 4 WHATSOEVER YOU WANT Status Quo
- 5 IF I SAID YOU HAD A BEAUTIFUL Bellamy Brothers
- 6 VIDEO KILLED THE RADIO STAR Buggles
- 7 DON'T STOP 'TILL YOU GET ENOUGH Michael Jackson
- 8 SINCE YOU'VE BEEN GONE Rainbow
- 9 LOVE'S GOTA HOLD ON ME Dolla
- 10 DON'T BRING ME DOWN Electric Light Orchestra
- FIVE YEARS AGO (October 11, 1975) 1 HOLD ME CLOSE David Essex
- 2 I ONLY HAVE EYES FOR YOU Ari Garfunkel
- 3 THREE GAYS MY FIRST LOVE The Drifters
- 4 I'M ON FIRE 5000 Volts
- 5 UNA PALOMA BLANCA Jonathan King
- 6 IT'S TIME FOR LOVE The Chi-Lites
- 7 FUNKY MOPED/MAGIC ROUNDABOUT Jasper Carrott
- 8 FATTE BUM-BUM Cari Malcom
- 9 WHO LOVES YOU The Four Seasons
- 10 PALOMA BLANCA George Baker

- TEN YEARS AGO (October 10, 1970) 1 BAND OF GOLD Freda Payna
- 2 YOU CAN GET IT IF YOU REALLY WANT IT Desmond Dekker
- 3 BLACK NIGHT Deep Purple
- 4 PARANOID Black Sabbath
- 5 MONTEGO BAY Bobby Bloomer
- 6 CLOSE TO YOU The Carpenters
- 7 AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross
- 8 ME AND MY MIFINE The Tremeloes
- 9 GIVE ME JUST A LITTLE MORE TIME Chairman of the Board
- 10 WHICH WAY YOU GOIN' BILLY? The Poppy Family
- FIFTEEN YEARS AGO (October 9, 1965) 1 TEARS Ken Dodds
- 2 IF YOU GOTTA GO, GO NOW Manfred Mann
- 3 MAKE IT EASY ON YOURSELF The Walker Brothers
- 4 EVE OF DESTRUCTION Barry McGuire
- 5 ALMOST THERE Andy Williams
- 6 HANG ON SLOOPY The McGays
- 7 LOOK THROUGH ANY WINDOW The Hollies
- 8 SATISFACTION The Rolling Stones
- 9 IL SILENZIO Nini Rosso
- 10 LIKE A ROLLING STONE Bob Dylan

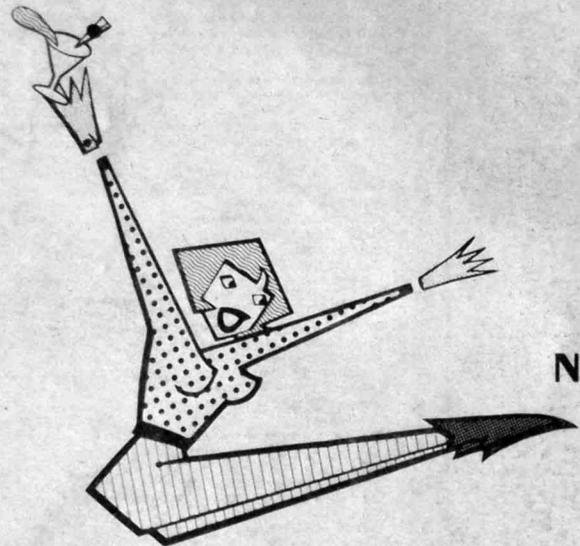
THE JACKSON BAND



THE BEAT CRAZY TOUR

OCTOBER

- 10 EDINBURGH PLAYHOUSE
- 11 SHEFFIELD CITY HALL
- 12 WOLVERHAMPTON CIVIC HALL
- 15 MANCHESTER APOLLO
- 16 GLASGOW TIFFANY'S
- 17 CARLISLE MARKET HALL
- 20 BELFAST USHER HALL
- 21 DUBLIN STADIUM
- 23 GALWAY LEISURE CENTRE
- 26 BOURNEMOUTH WINTER GARDENS
- 27 LONDON HAMMERSMITH PALAIS
- 28 LONDON HAMMERSMITH PALAIS
- 30 LONDON MUSIC MACHINE



NOVEMBER

- 2 BRADFORD ST. GEORGE'S HALL
- 3 BIRMINGHAM ODEON
- 4 BLACKBURN KING GEORGE'S HALL

THE NEW ALBUM

BEAT CRAZY



On A&M Records & Cassettes