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NEWS

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RECORD MIRROR

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NEW BLONDIE ALBUM

BLONDIE RELEASE their new album next month.
'Auto American' will be available on November 14 preceded by a single, *'The Tide Is High'*, on October 24. Both the single and album were produced by Mike Chapman. No information on a British Blondie tour is, as yet, available.

FREE POLICE GIG CANCELLED

THE POLICE have had to call off their projected concert at the Oval Cricket Ground in December, due to objections by groundstaff.

Said a spokesman for the band: "The whole thing is being organised by Miles Copeland, but being an American he doesn't understand why Geoff Boycott or Ian Botham wouldn't relish the thought of over 10,000 Police fans trampling over the beloved turf!"

"Now he's looking at other venues, including several London football grounds. But Miles being an American doesn't realise that it'll be in the middle of the football season, so I can't see anyone wanting to let 10,000 Police fans go rampaging over the pitch either!"

"Seriously, all sorts of venues are being looked into, theatres included, so presumably they'll be playing a London date around December 18 or 19."

SPLODGE TOUR

SPLODGENESSABOUNDS who are due to release their first album shortly begin their first major British tour this month. Dates are: London Greyhound October 16, Guildford Surrey University 17, Manchester Polytechnic 30, Sheffield Polytechnic 31, West Runton Pavilion November 1, Brunel University 5, Port Talbot Troubadour 6, Birmingham Cedar Club 7, Crystal Palace Hotel 8, Dudley Town Hall 10, Rippon St John College 14, Newcastle University 15, Wakefield Unity Hall 17, Liverpool Brady's 18, Bristol Berkley 19.

BRUCE'S HEART

BRUCE SPRINGSTEEN releases his new single 'Hungry Heart' shortly. Taken from his double album 'The River', the single will be available in a picture bag with a previously unreleased track, 'Held Up Without A Gun' on the B side.

WILD FIVE

WILD HORSES will be touring Ireland shortly with dates at Ulster New University October 16, Galway Seapoint Ballroom 17, Dublin Crofton Airport Hotel 18, Belfast Queens University 19, Sligo Blue Lagoon 20. No details of any English dates are as yet available.

CHANGE DIRE

DIRE STRAITS have changed the venue for the opening night of their British tour.

Instead of playing Trentham Gardens, Stoke on Trent on December 1, the band will be playing Victoria Hall, Hanley. They've changed the venue because of the uncertainty about the future of Trentham

MO-DETTES MOVE

THE MO-DETTES, who release their new single 'Dark Park Creeping' this week, begin a major tour this month. Dates are: Scarborough Taboo Club October 24, Durham University 25, Edinburgh Valentino's 26, Paisley Bungalow 27, Manchester Polytechnic 28, Liverpool Gatsby's 29, Preston Polytechnic 31, Exeter St George's Hall November 3, Plymouth Fiesta Suite 4, Basingstoke Technical College 7, Cambridge Middle Eight 8, Bristol Berkeley 12, Port Talbot Troubadour 13, Birmingham Polytechnic 14.

The Mo-Dettes will also be releasing their first album 'The Story So Far' in November. The album includes their current single as well as their past hit 'Paint It Black'. The album cover has been designed by the Mo-Dettes themselves and the first 20,000 albums will include a free giant size colour sticker. It is expected that more dates will be added to their tour later.

Gardens which is currently up for sale.

Ticket prices for the Victoria Hall gig remain the same at £3.75 and all tickets bought for the Trentham Gardens gig will be valid for the Victoria Hall concert.

Dire Straits' new album 'Making Movies' is released on October 24.

MANN'S LP

MANFRED MANN'S Earth Band release 'Chance', their first album in nearly two years, on October 27.

LONDON HM

SAMSON HEADLINE a heavy metal night at the London Music Machine on November 1.

Other acts, in a show presented by Radio One's Tommy Vance, will be Praying Mantis, More and one other unconfirmed act. Tickets are £2.50 and the doors open at 8 pm.

EXTRA SAD

SAD CAFE have added five dates to their previously announced forthcoming tour. The extra dates the band will be playing are: Manchester Apollo November 24, Cardiff Sophia Gardens 27, Bradford St Georges Hall 28, Glasgow Apollo 29, Aberdeen Capitol Theatre 30.

GIRLS ALTER

GIRLSCHOOL have made several alterations to their tour announced last week.

Their gig in Doncaster on November 19 has been changed from Doncaster Romeo and Julietts to Doncaster Gaumont. They've cancelled their gig at Lancaster University on November 29 and they'll be playing Redcar Coatham Bowl on that night instead.

'HEAD DELAY

MOTORHEAD have delayed the release of their album, 'Ace Of Spades', by a week. Due to pressing problems the album will now be available from October 27.

TWO KOOL

KOOL AND The Gang have cancelled their date at London's Apollo on November 9 and instead they'll be playing two shows at the London Rainbow on November 5 and 6. Their new album 'Celebrate' has just been released.

MARLEY ILL

BOB MARLEY has been admitted to a cancer hospital in New York, but his doctor says there is no cause for alarm.

Marley was admitted to the Sloan Kettering hospital but a spokesman said that he was suffering from nervous exhaustion and needed a break. No further details are as yet available.

NEW 12" SINGLE AVAILABLE IN A PICTURE BAG
DANCING WITH MYSELF

B/W 'LOOPY DUB' & 'UGLY DUB' 7" VERSION IS 'DANCING WITH MYSELF' (EDIT) B/W 'UGLY RASH'

Chrysalis

ROCKPILE BENEFIT

ROCKPILE WILL be playing a benefit gig in London later this month, followed by another special gig in Wales.

The London gig at the Lyceum on October 28 will be in aid of Capital Radio's Help A London Child appeal and tickets priced £3 are available now from the Lyceum box office.

Rockpile will also play a benefit for Welsh boxer Johnny Owen at the Swansea Top Rank on November 4. Rockpile's Nick Lowe has invited Elvis Costello and the Attractions and Paul McCartney and Wings to open the show and faithfully guarantees that at least one of these bands will appear. Tickets priced £4 are available now from the Top Rank box office.

Johnny Owen is still fighting for his life after being critically injured in a boxing match. All money raised from the gig will go to the fund set up to help him and his family.

North London rockabilly band The Polecats will be supporting Rockpile on their tour which begins this week.

STRAY PLAY

MUCH TALKED about band the Stray Cats will be playing a series of gigs later this month. They'll be supporting the Pretenders at the Hammersmith Odeon on October 20, followed by Woolwich Tramshed October 23, Brunel University 29, Warwick University 30, Birmingham Aston University 31. More dates will be announced shortly.

Their first single on Arista Records will be released in late October and is produced by Dave Edmunds.

HUGH'S BOOK

HUGH CORNWELL'S 'Inside Information' book will be available in two weeks time.

Hugh wrote the book after serving time in Pentonville for drugs offences and the only outlet for the book is by mail order, price 70p including post and packing from Stranglers Information Service, New Hibernia House, Winchester Walk, London SE1.

The Stranglers are re-releasing their first ever single 'Tomorrow Was The Hereafter'. The B side is a cocktail version of 'Bring On The Nubiles' recorded in Paris. The single, price £1.50 including post and packing, is available from Stranglers Information Service, New Hibernia House, Winchester Walk, London SE1.

ANDERSON DATES

JON ANDERSON has confirmed the dates for his forthcoming tour.

The former Yes vocalist will be playing Ipswich Gaumont November 21, Wolverhampton Civic Hall 22, Bristol Colston Hall 24, Southampton Gaumont 25, Brighton Dome 26, Bournemouth Winter Gardens 28, Oxford New Theatre 29, London Royal Albert Hall December 1, Sheffield City Hall 3, Birmingham Odeon 4, Liverpool Empire 5, Coventry Theatre 6, Edinburgh Playhouse 11, Newcastle City Hall 12, Glasgow Apollo 13, Leicester De Montfort Hall 15, Manchester Apollo 16.

Tickets are priced at £3, £4 and £5 except in London where they will be £1, £2, £3, £5.50, £6.50 and £7.50.

Anderson releases his new single, 'Some Are Born' and new album 'Song of Seven', this week. After the British tour Anderson will be touring the Far East, followed by American dates.

LONDON UFO

UFO ARE rumoured to be playing five major London dates after Christmas.

It is understood that the band will be playing the Hammersmith Odeon in February on consecutive nights. The dates will make up for having missed London on their current tour and will coincide with the release of the new album 'Profession of Violence'.

SLATE DATE

BLACK SLATE, high in the charts with 'Amigo', play a one off gig at London's Jackson's Lane Community Centre on October 18. The gig is a benefit for the soon to be launched community newspaper, 'East End News'. Doors open at 7.30pm and tickets are £2 to members of the centre's rock club and £2.50 to others.

MORE CRUSADERS

FOLLOWING THEIR current sell out tour, The Crusaders and Randy Crawford will be playing three extra dates in Britain following their European concerts.

The new dates are Southport Theatre October 24, Coventry Theatre 26, London Victoria Apollo 27.

YES SINGLE

THE FIRST Yes single of 1980 is 'Into The Lens', released this week.

The single is taken from their recently released 'Drama' album — featuring new members Geoff Downes and Trevor Horn — and was specially edited by Atlantic President Ahmet Ertegun and the band themselves. The B side is 'Does It Really Happen'.

Yes are currently touring America and their British tour opens at Bristol Hippodrome on November 16.



MICK BOX: "things couldn't have worked out better."

NEW HEEP ON TOUR

URIAH HEEP have added a new member and they'll be starting a 23 date tour in November.

Canadian Gregg Dechert joined the band last month and replaces keyboards player Ken Hensley who left to pursue a solo career. Before joining Heep, 28 year old Dechert, who comes from Listowel, Ontario, played with Canadian bands Nasty Habits, H.D.B., Sweet Blindness and Pulsar — where he knew Heep vocalist John Sloman.

Commented Heep founder member Mick Box: "Things really couldn't have worked out better. When Ken left, John Sloman recommended Gregg and after two weeks trying to track him down he flew over for an audition. Right from the start things worked out perfectly on both musical and personal levels. He has added a new freshness and dimension to the band which we all needed. Aside from being a fantastic keyboard player and songwriter he also fits in with the vocal front, which means we won't lose the Heep multivocal trademark."

The band's tour dates are West Runton Pavilion November 5, Ipswich Gaumont 6, Scarborough Odeon Rooms/Spa Complex 7, Redcar Coatham Bowl 8, Edinburgh University 10, Ayr Pavilion 11, Sunderland Mayfair 12, Blackburn King Georges Hall 13, Doncaster Gaumont 14, Manchester Free Trade Hall 15, Carlisle Market Hall 17, Hanley Victoria Hall 18, Bradford St Georges Hall 19, Derby Kings Hall 20, Wolverhampton Civic Hall 21, Poole Wessex Hall 22, Taunton Odeon 24, Cardiff Sophia Gardens 25, Oxford New Theatre 26, Southend Cliffs Pavilion 27, Grimsby Central Hall 28, Hull City Hall 30, Blackpool Tiffanys December 1, London Lyceum 3.

Tickets are available from box offices and usual agents and go on sale from October 18. Following the tour Heep will be recording a new studio album scheduled for release next February before a European tour. Heep's new single, 'Think It Over', will be released in early November and was digitally recorded at London's Roundhouse Studios.

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ANGEL WITCH: single and album

ANGEL WITCH DO A DEAL

BRONZE RECORDS have signed heavy metal three piece Angel Witch. The band's debut Bronze single will be 'Angel Witch' released on October 27 in a full colour picture bag.

They'll be releasing their first album of the same name on November 17. It contains 10 tracks, produced by Martin Smith and recorded at London's Townhouse Studios.

Angel Witch have now been confirmed as special guests on Girlschool's forthcoming tour which starts at Bristol Tiffanys on November 13 and ends with a gig at the London Lyceum on December 7. Prior to the tour, Angel Witch play the London Marquee on October 22 and Richmond Brollys November 9.

Angel Witch — Kevin Heybourne (guitar, vocals) Kevin Riddles (bass) and Dave Hogg (drums) have built up a strong live following since they formed two years ago. The band appeared on the EMI compilation album 'Metal For Muthas' earlier this year and released a single, 'Sweet Danger', which reached the lower end of the British charts.

SECOND LIVE ASH

WISHBONE ASH release their second live album 'Live Dates II' on October 24.

This will be the follow up to their first live album, released in 1975, and contains material recorded from the 1976 'New England' tour right up to the 'Blowin' Free' dates this year. As a special bonus the first 25,000 copies of the album will contain an additional free album featuring seven live tracks — making it a double album for the price of one.

Wishbone are currently rehearsing and preparing new material for a studio album which will be recorded next month in Miami with producer Nigel Gray. His credits include work with The Police.

DAMMERS ARRESTED

SPECIALS LEADER and keyboard player, Jerry Dammers, was arrested last week following the band's gig in Cambridge.

The band were playing a gig in a marquee on Midsummer Common, when there was some trouble in the crowd and the bouncers over reacted. Dammers objected, got into a light and was carted off by the police. After spending all night in jail he was later released on bail and will appear in court on November 5, charged with causing a breach of the peace.

BATTERSEA ROCK VENUE

BATTERSEA PARK could soon be a major London rock venue.

Wandsworth Council leaders and GLC chiefs will soon be meeting to discuss whether to allow concerts to be held in the huge tent in the park.

The big top is concrete floored and centrally heated and seats up to 5,000 people. The results of their meeting should be known shortly. It is understood that The Police are looking at the venue and could well be the site for their big London concert now that they've had to cancel a proposed concert at the Oval cricket ground.

RELEASES

BA ROBERTSON releases his new single 'Flight 19' this week. Written with Terry Britten, the single was inspired by the story of US naval aircraft that mysteriously disappeared while flying over the Bermuda Triangle.

THE DEAD KENNEDYS release their third single 'Kill The Poor' this week. 'Kill The Poor' is a remixed version of the track to be found on their new album 'Fresh Fruit For Rotting Vegetables'. The first 20,000 copies will be accompanied by a free badge and lyric sheet.

CHAS JANKEL, Ian Dury's keyboard player, releases his first solo single 'Ai No Corrida' this week. He'll be following it up with an album 'Chas Jankel' on October 24. The single was inspired by the Japanese cult movie of the same name.

PAULINE MURRAY releases her new single 'Mr X' on October 24. It's taken from her debut album 'Pauline Murray And The Invisible Girls' and the B side is 'Two Shots' which does not feature on the album.

TODD RUNDGREN and **Utopia** release their new album 'Deface The Music' at the end of this month. Tracks include 'I Just Want To Touch You' and all the 13 songs were written, conceived and produced in two weeks. Island is also re-releasing two Rundgren solo albums 'A Wizard, A True Star' and 'Hermit Of Mink Hollow'. These albums have been unavailable in Britain for the past 18 months.

OTTAWAN'S FOLLOW UP to 'D.I.S.C.O.' will be 'You're OK' released on October 31.

COINCIDING with the release of Stanley Kubrick's film, 'The Shining', **I Skinko** releases her song of the same name this week. The song was written by ex-Yellow Dog member Kenny Young.

THE VIPs release their new single 'Need Somebody To Love' in the first week of November.

HAMMATAN, who are currently lining up a British tour, release their debut album 'Chameleon' on October 31. Tracks include 'Nite of Bliss' and 'Listen To The Buddha'.

ROCKY ERICKSON And The Aliens release their new single 'Mine Mine Mind' this week. The B side is 'Bloody Hammer', the story of a young man's experiences after being locked away in an attic.

THE DIAGRAM Brothers, an up and coming Manchester band, release their debut single 'We Are All Animals' shortly on Construct Records. The single is being distributed by Virgin, Rough Trade and other independent outlets.

ESSENTIAL LOGIC release their new single 'Eugene' on October 20. The band will be spending November and December touring Europe before returning to record another single.

TENPOLE TUDOR and **Dirty Looks**, who are currently featured on the Son Of Stiff tour, both release singles this week. The Dirty Looks single is 'Tailin' You', while Tudor's single is 'Three Bells In A Row'. Meanwhile another date has been added to the tour at Slough College of Education November 2.

IN BRIEF

THE THOMPSON Twins will be supporting **Teardrop Explodes** on their forthcoming tour. Coinciding with the tour the Twins will be releasing their second single, 'She's In Love With Mystery'.

MATCHBOX break off an extensive European tour to support **Bill Haley and the Comets** at the Hammersmith Odeon on November 20.

THE SHELTER housing association will be launching a series of benefit gigs at the London Greyhound from November 3 to 9. The concerts will include a double bill with the **Fabulous Poodles** and **Famous Names** on November 4 and the **Ronnie Lane Band** 5. The money raised from the concerts will go to Home Base, Shelter's after care programme for young people leaving institutions.

EAGLE RECORDS, a newly launched independent label, have signed **Gary Gitter** to a three year contract. Gary's first single for the label will be released before Christmas. Eagle have also signed five piece rock band, **Ginger**.



TENPOLE TUDOR: new single this week

TOUR



UB40: new single and extra date

UB40

UB40: who release their new single 'The Earth Dies Screaming' this week have added a date to their tour at Birmingham Odeon on November 8.

URGE

URGE: will be headlining an unemployment benefit gig at the Coventry General Wolfe on October 15.

UK SUBS

UK SUBS: who release their new single 'Party In Paris' this Friday have added a number of dates to their tour and changed others. The schedule now reads: London Music Machine October 19, Grimsby Central Halls 10, Hemel Hempstead Pavilion 12, Crawley Technical College 14, Derby Ajanta 15, York Forge Inn 16, London Marquee 17, 18, 19 and 20.

VAPORS

VAPORS: London Marquee October 31.

MARSHALL FURY

MARSHALL FURY: who release their debut single early next month, play the London Brecknock on October 18.

LEGEND

LEGEND: who have built up a large following in London and Kent, play Maidstone, Oakwood Technical College October 15, November 5 and November 12.

ASWAD

ASWAD: Edinburgh University November 14, St Andrews University 15, Aberdeen University 16, London Venue 21, Chelsea College 22, Reading University Bridges Hall 27, Derby Ajanta Club 28, Huddersfield Cleopatras 29, Norwich Cromwells December 4, Scarborough Taboo 5, Bradford Palm Grove 6, North London Polytechnic 8, Exeter University December 10.

CRASS

CRASS: Liverpool Gatsbys October 16, Nottingham Lakeside Pavilion 16, Manchester Mayflower 17, Edinburgh Nite Club 18, Cleator Moor Civic Hall 19.

AFTER THE FIRE

AFTER THE FIRE: added dates; London Dingwalls October 21, Norwich Cromwells 30, Bristol Berkeley November 8.

CAPTAIN BEEFHEART

CAPTAIN BEEFHEART: added dates; Loughborough University November 15, Wakefield Unity Hall 16, York University 17.

HUMAN LEAGUE

HUMAN LEAGUE: Doncaster Rotters November 12, Liverpool Rotters 13.

TANGERINE DREAM

TANGERINE DREAM: added dates; Cork Connolly Hall October 31, London Apollo November 9.

BUDGIE

BUDGIE: who release their new album 'Power Supply' on October 24, play the following dates; Bristol Granary November 6, Nottingham Boat Club 8, Scarborough Penthouse 14, Manchester Thameside Theatre 16, Helensborough Trident Club 17, Rosyth Lion's Club 18, Northampton Cricket Club 29.

ADAM AND THE ANTS

ADAM AND THE ANTS: Liverpool Bradys November 8, Edinburgh Tiffanys 10, Glasgow Tiffanys 11, Durham University 12, Lincoln Drill Hall 13, Hull Queen's Gardens 14, West Runton Pavilion 15, Preston Polytechnic 17, Manchester Polytechnic 18, Grimsby Central Hall 19, Leeds Polytechnic 20, Derby Kings Hall 21, Aylesbury Friars 22, Sheffield Top Rank 23, London Lyceum 24, Exeter St Georges Hall 26, Penzance Demelza's 27, Birmingham Cedar Ballroom 28, Lewisham Odeon 29, Cardiff Top Rank 30, Brighton Top Rank December 1, Coventry Romeo and Juliets 2.

THE BROUGHTONS

THE BROUGHTONS: following mainly London dates; Half Moon November 1, Rock Garden 6, John Bull 7, Kingston Three Tuns 8, Golden Lion 9.

A SUDDEN SWAY

A SUDDEN SWAY: who recently released their single 'Jane's Third Party' play the following dates; Warrington Flamingo Hotel October 14, Birmingham Miro Gallery 17, London Dog And Whistle 19, Croydon Kipper Club 20.



MARSHALL FURY

TOYS

TOYS: play the following London dates; Dingwalls October 27, 101 Club 29, Rock Garden 30.

MISTY IN ROOTS

MISTY IN ROOTS: Leicester Polytechnic October 10, London School of African and Oriental Studies 17. The band will also shortly be releasing a single.

MANITOU

MANITOU: Sleaford Carres Grammar School October 17, Loughborough Adam and Eve 20, Nottingham Hearty Goodfellow 26, Leicester Scamps 29, Leicester Fosse Way Hotel November 6, Nottingham Trent Bridge Inn 9, Birmingham Bogarts (lunchtime) 15, Moseley Fighting Cocks 21, Leicester Scamps 29, Coventry General Wolfe.

THE CHORDS

THE CHORDS: Glasgow Technical College October 15, Aberdeen Fusion 16, Dundee Technical College 17, Edinburgh Herriot Watt University 18, East Kilbride Olympia Civic Centre 19, Manchester Polytechnic 21, Liverpool Gatsbys 22, Leamington Spa Royal Spa Centre 23, Dunstable Queensway Hall 24, Leicester University 25, Bristol Berkeley Club 28, Gloucester Roundabout Club 29, Kent University 30, Hull College of Higher Education 31.

DO NOT LOOK NOW

private highs



AS WINTER draws near and threatens to freeze the knickers off the vicar's wife, we, by the radiator, must turn bleary pupils and bloodshot peepers to the heavy duty lugging took place last week. In order of appearance we had **The Tygers Of Pang Tang**, who celebrated their Marquee gig with a bash at the St Moritz just across the road and well within staggering distance. Various **Samson's**, including ligger of the year **Bruce Bruce** as well as **Def Leppard, Girl, and Gary Moore**, (forceably removed from the stage after hogging the limelight as usual) were seen between the gig and the party.

NEXT WE had two spectacular Venue bashes. The first, the appearance of the **Famous Names Circus**, featured two awesome Amazonian females named **Mitzi Muller** (Hooray) and **Klondyke Kate** (Boooo!) who proceeded to Boston Crab, Half-Nelson and be generally unsoficial to one another whilst wrestling. A great dance troupe called **Shock**, who specialised in robotics and the hot mouthed **Wizard Of Helldom**, who threw flames around the likes of **Rat Scabies, Rick Parfitt** of Quo, **Polystyrene, Van Morrison, Orchestral Whatsits In The Dark**, and **Steve Allen** of **The Original Mirrors**, with gay abandon. What Ms **Abandon** did I have yet to find out?



THE WIZARD OF HELLDOM



MITZI and KLONDYKE KATE

The bands **Stilleto** and **Famous Names** filled in the boring bits between acts. However, star of the night was without doubt the incredible **Nash The Slash**, whose ten minutes of fame start now, more of him will be learned later. THE SECOND night drew such names as **Michael Schenker, Dollar**, the eye opening **Charlie Dore**, the odd **Dart, Lol Creme** and **Kevin Godley, Graham Parker**, who does have ocular equipment beneath the shades, **Bruce Foxton** of the **Jam**, **Joe Walsh, Rick Wakeman, John Hayward, Denny Laine, Barclay James Harvest, Professional Steve Jones** and **Mike 'Her Mum reckons I look just like a Greek God' Nicholls**, was seen slumbering for nearly four hours, no doubt basking in the many mental re-runs of his almost legendary appearance on the tediously laboured 'XTC At The Manor' shown during the **Beeb's** rock week. The event was the show case of **The Brothers Glib, Norris, Dobbins** and **Garry, the Hee Bee Gee Bees**, who livened up a patchy night and shared honours with the **Roxy Rollers** and **Nash The Slash**, more on him later?

JENNY DAREN'S Venue bash was attended by the usual dull lot who lapped up the free food and drink with considerably more enthusiasm than they listened to her set which was so ordinary that her many fans couldn't muster the energy to ask her to massacre **Led Zeppelin's** pop tune 'Stairway To Heaven'. THEN IT was on to the **Randy Crawford/Crusaders** party at **Stringfellows** where journalists and members of **WEA** and **MCA** had to share pride of place with **Roddy Llewellyn's** birthday celebrations but **SHE** wasn't to be seen amongst the chic sheep of the chinless in-crowd. Your **Private Highs** spy commented that the much lauded club had a

great dancelloor but a DJ who treated the populus like **Butlin's Skegness**, no class you see! AFTER ALL the problems **Belfast** has faced over the years it really didn't need a member of the **Stiff Little Fingers** entourage to set fire to the **Europa Hotel**. Apparently some walking ashtray fell asleep with a lighted cancer stick and necessitated the total evacuation of the building.

EAGLE JOE WALSH and ex-Joe Walsh sidesman **Joe Vitale** were in the country for a few weeks with **John Entwistle**, rehearsing for a solo album by the bassist. The waggish **Yankees** decided to celebrate **The Ox's** birthday with a special present which our hero was told to collect from another room.

The **Who** person was thus confronted with a **Red Knead Tarantula** by the name of **Doris** and apparently a distant relative of **Boris the Spider**, previously documented by **Mr Entwistle's** up and coming combo, **The Who**.

THE **HUMAN LEAGUE** are apparently holed up in their native **Sheffield** creating yet another musical delight for our aural receptors. They will only be playing two more dates before the end of the year, one at **Doncaster** and the other at **Liverpool**. We here in the south are somewhat disappointed, and hearing that **David Bowie** is on the shortlist to produce this, their third album, does little to compensate our grief.

MONTY PYTHON attracted the likes of **Steve Martin** (lead person in **The Jerk**), **Robin (Mork and latterly Popeye) Williams, George Harrison, John Lennon** and spouse, ex-**Manfred Mann** lead singer **Michael D'Abo** and **Andrew Gold**, to their 'Drury Lane Show Live At The Hollywood Bowl'. The audience also attracted such perverts as

Hollywood Gumbo's In Gucci Handkerchiefs, a lady dressed as the **Queen**, and a duck! The **IBA** are banning the TV advertising, and various radio stations are leaving 'I like Chinese' off their playlists on the grounds of 'causing offence to the Chinese community'. Boots are to stick notices warning of obscene contents on the record.

VARDIS HAVE the misfortune to have a manager called **Jane Rovell** who has lost various enquiries about the band sent in by fans, she claims they might have been stolen or, more likely, she was incompetent. Thus if those who have enquired recently would like to phone 07535 54642 she claims she will accommodate all.

BLACK SABBATH have taken a leading part in one of the largest riots of rock'n'roll history when **Geezer Butler** was struck in the mush by a bottle and left the stage for treatment and the management were a bit slow in informing the gathered 7,000 **Milwaukee** crowd the news and their ire erupted when **Tony Iommi's** guitar roadie **Freddie Ferguson** got hit in the face and required 10 stitches. The aggro spilt onto the rest of the audience and ended with 160 fans arrested and many other injured.

TODD RUNDGREN has gone on the road with **Ian Hunter, Michael Shrieve** (ex-**Santana**), **Steven Dees** of **Hall and Oates** and **Tom Mandel** of **Ian Hunter's** band in order to spread the word about independent Presidential candidate **John Anderson**.

ANYBODY WATCH the arthritic **Grey Whistle Mess** show how out of touch it was on Saturday night by playing only one representative of the post 1976 brigade. While **Cheech and Chong's** 'Basketball Jones' clip, **Bruce Springsteen** and **Hendrix** made it worthwhile, did we really have to listen to **Stillwater** play the same three note solo for an eternity and more. Mind you, it was fun seeing **Bryan Ferry** attempt to get a job with **Yellow Magic Orchestra** and **Siouxsie Sioux** reach new levels of tedium, higher even than **President**. There have been many important rock musicians, like **Bob Dylan, Simon and Garfunkel** and the **Allman Brothers!!!** **Garfunkel**.



CHARLES DORE is caught short at The Venue where the aptly named **Chris Lurca** snatched this candid but fuzzy shot of our

heroine. Our athletic thrush is seen revealing her talents but there is no truth in the rumour that her patron saint is **St Knickerless**.



LOTS OF nasty going on between **Original Records**, who were sponsoring the second of the Venue's parties last week, and wonderful **Nash The Slash**. The main man, who plays staggering versions of **Jan and Dean's 'Deadman's Curve'**, **The Who's 'Baba O'Reilly'** and **Deep Purple** headbanging anthem 'Smoke On The Water' with nothing more than synthesiser's, sequencers, pedals galore, mandolins, violins and a lot of inspiration from the **Electronic Mafia, Tomita** and **Kraftwerk**, was given a hard time to say the least. He was contracted to go on stage at 10.15 pm, but the

Original Records people forced him to play early to a half empty Venue at 9.15. Bouncers were sent over to the mixer to screw up the sound and then turn it down. When it was pointed out to the bouncers that the owner of the Venue, **Richard Branson**, was about to capture **Mr Slash** for his label, **Virgin Records**, he was left speechless. Threats to pull the plugs were also defeated by calling the name of **Ayatollah Virgin**. Nervous **Original Records** people remonstrated with **Barbara Jefferies**, managing director of the Venue, who poured oil on trouble waters but the whole incident left a bad taste in the mouth.

ORGANISATION
Orchestral Manoeuvres
On its way

\$75M SUITCASE

THE WORLD of pop trembled this week with the news that the very famous and definitely - more - rich - than - they - should - be Hee Bee Gee Bees were to sue their manager Robert Stigwig for a sum approximating 75 million dollars, or £31 million while they're based in Britain.

On Thursday, a spokesman for the Brothers Glib issued the following statement: "I'd rather not commit myself just now - I have to see lawyers this afternoon and catch the next 'Crossroads' straight after. I'll call you back tomorrow with a statement."

Later in the afternoon, a second spokesman called to say: "Take no notice of the first spokesman's statement - it wasn't a very good one. This is more like a proper statement, if you ask me."

The first spokesman retaliated by issuing the following statement: "The second spokesman is an imposter! He's not a real spokesman at all, and he made the second statement up. I hope this statement helps clarify the issue."

The second spokesman, unmasked, walked gloomily off into the sunset, while a third spokesman hesitated just round the next corner.

Meanwhile, Record Mirror understands that the Glib Brothers' proposed suit (a white, single -

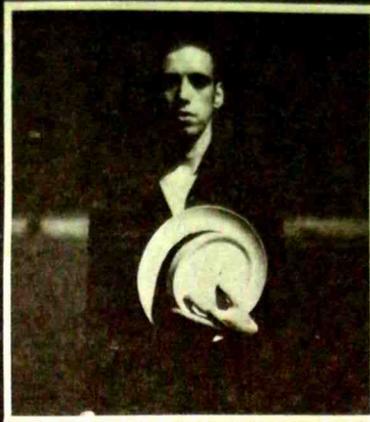
breasted affair that looks really neat when worn with a black shirt and red tie) has emerged because of royalties due: the Glib Brothers 'Meaningless Songs' has allegedly sold over 500 thousand billion copies since its release, and there are claims to the effect that Hee Bee Gee Bees have thus far received a mere 12 quid.

In addition to this, a fresh statement from another spokesman revealed, the band are claiming a further 87p for a Big Mac and chips which they claim was purchased for Mr Stigwig from their local McDonalds, around the corner from their house on Beverly Hills High Street. In addition to this, the band have added an extra 18p plus service which they claim is owed by their label, Original Records.

Thus, two law suits are proposed - one for royalties, one for extras - and a third one will be broached just as soon as the Glib Brothers can think of it. This, stated the spokesman, should make the first three - piece - suit in history.

Speaking from his London gutter midway, Robert Stigwig screamed: "These ridiculous allegations have been made by a bunch of loonies and are false, faceless and without foundation."

Mr Stigwig's obsession with make-up is renowned throughout the music biz.



MICK JONES

IC CLASH POSES

'THE CLASH - Before And After': Photographs By Pennie Smith (Eel Pie Publishing £4.50)

ON THAT fateful Ladbroke Grove afternoon when Messrs Jones and Simonon ran into Joseph Mellor and told him his band (the 101-ers) was shit but he's great so why not join The Clash, I don't imagine that even they foresaw themselves as the subject of a lavish 160 page pictorial devoted solely to their own mugs

(give or take the odd drummer, cartoonist and roadie).

But times change and so have the group and not for the worse. Always game for a pose, their frequent image switching has found as much favour with devotees as their vinyl variations, and with Pennie in there snapping from the start, there's a fairly comprehensive collection of classic stances.

Many of the photos were taken on last year's break-through American tour and as such visually complement their last album. My

personal fave is one of Paul sat in front of a beaten up old Buick (or Chevy or whatever) that wryly captures the band's obsession with the fifties.

Slap 'Jimmy Jazz' on the deck and then flip to the pic of him outside the liquor store or leaning against a gas pump; it's Dean Moriarty waiting for Jack to get him back on the road! Onstage, of course, he's Link Wray or early Elvis and needless to say the 'London Calling' cover is included, complete with an explanation of its spontaneity.

If the bassist seems to be getting too much attention here, it's because the book brings him out as the most photogenic, not that the others are unable to throw the odd shape or two. Fortunately many of these are off-stage which means we get the boys in a variety of moods and enough insight into individual personalities to appreciate that rivalry in The Clash camp is easily outweighed by affection and a commonsense of purpose, however spurious that may be.

Like any good art book, the pictures don't take up the whole of the page, size being dictated by effect. This leaves plenty of room for captions, the lion's share taken care of by Joe. The fact that he put a lot of effort into them yet only occasionally are they funny gives the impression that he's not over-burdened with brains, though Mick doesn't even try, opting for the long-winded descriptive approach. As with The Police's attempt to write Record Mirror, the conclusion to be drawn is that in their hands the pen is not mightier than the chord.

So what else? The book is vaguely divided into sections like 'In Search Of The Perfect Costume', 'Hanging Around', 'Breakfasts' and 'Transport And General', all of which give the uninitiated some idea of a travelling band's sense of priorities.

Necessarily and suitably monochrome, the book strikes a neat balance between coffee table kitsch and the funky but chic image The Clash strive to maintain. Die-hard fans will rightly forego their next album for it. Those uncertain are advised to do likewise.

MIKE NICHOLLS

ULTRAVOX

NEW 12" SINGLE

PASSING STRANGERS*

BW LIVE RECORDINGS OF CHS12 2457

KINGS LEAD HAT AND FACE TO FACE

7" VERSION INCLUDES 'FACE TO FACE' ONLY

* TAKEN FROM THE ALBUM 'VIENNA' CHS12 2457
BOTH SINGLES ARE AVAILABLE IN PICTURE BAGS

Chrysalis

LOOK NOW

hipsters corner

IN THIS sad time of trendiness—with punk, mod, ska and pathetic out the window—we at DLN would like to invite you, dear readers, to spot the next "big thing." Below are 10 trend possibilities: all you have to do is guess which one will get nearest to overthrowing capitalist society as we know it: the first correct answer will be rewarded with a week's luncheon vouchers and an all-expenses-paid tube trip from Holborn to Leicester Square!

- 1 A Mod Revival Revival?
- 2 Bleak, industrial surf music?
- 3 Political psychedelia with acid-heads reading 'Das Kapital'?
- 4 Country & Western punk?
- 5 Nudist rock and roll with political overtones (a la 'Das Kapital'?)
- 6 Psychedelic small furry animal movement, with hamsters, ferrets etc. dropping acid and reading 'Das Kapital'?
- 7 Pigmies on surfboards playing ska and going "Oi, Oi!" occasionally?
- 8 Small furry pigmies in mod suits playing rockabilly and reading 'Das Kapital'?
- 9 A movement of outer space bands playing in orbit and reading 'Alternative 3'?
- 10 A Gilbert O'Sullivan revival (with Marxist overtones)?

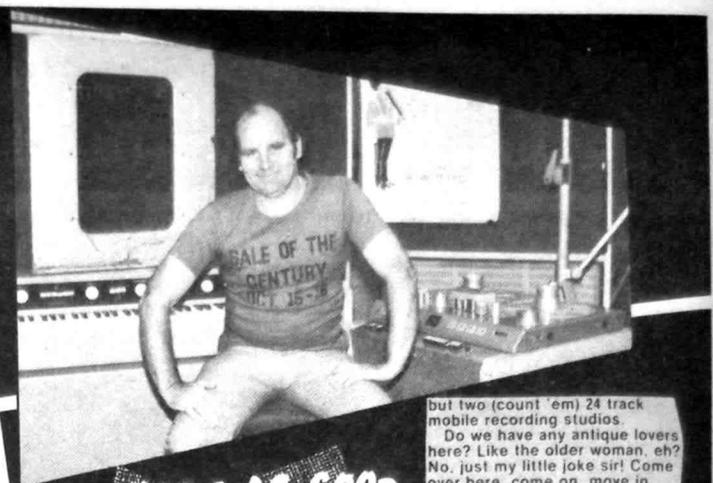
Gang of 4 face death

PEKING Tuesday
THE GANG of Four will be sentenced to death in China's most sensational trial since the Communist revolution of 1949, an official editorial indicated today.

EVENING STANDARD, TUESDAY, SEPTEMBER 30



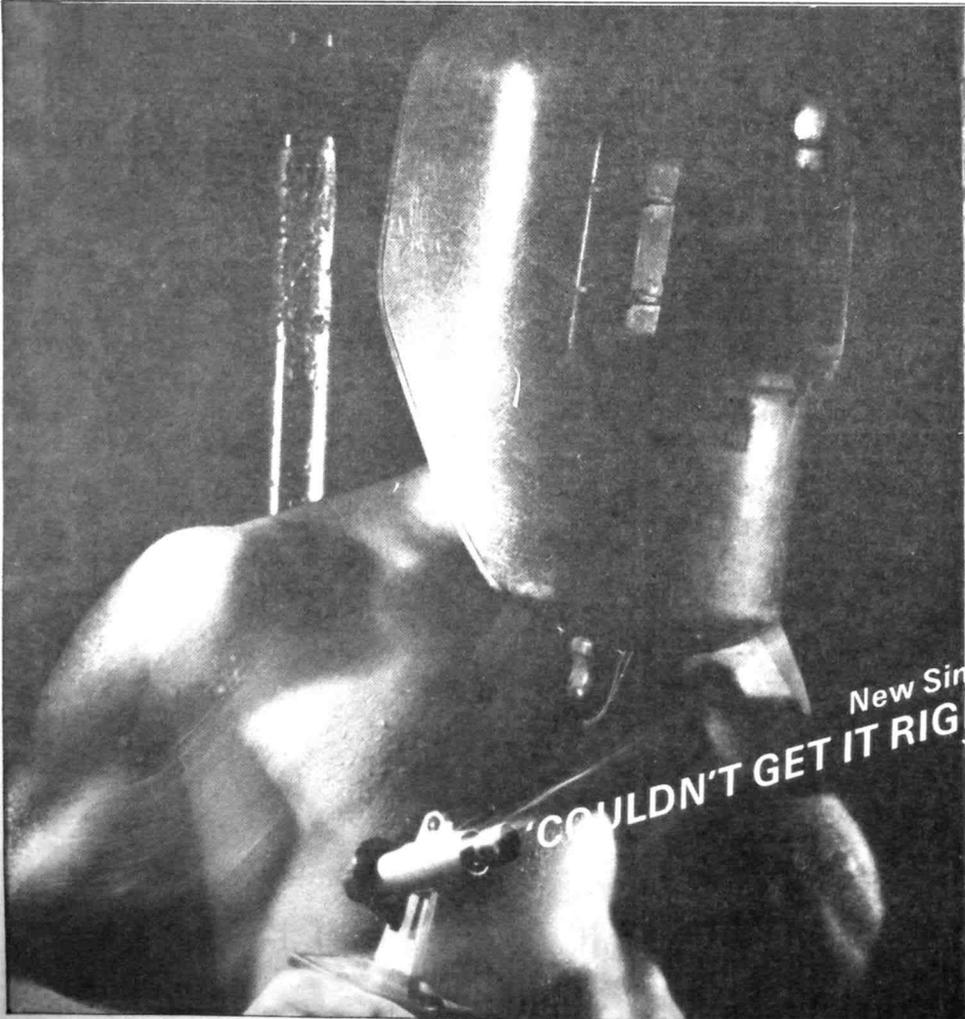
ANG OF FOUR read about their sentence and laugh, safe in the knowledge at EMI will spring them before its too late . . .



NODS AS GOOD AS A WINK

WANNA RETAIN your credibility pop kids? Wanna own the means of production Marxist rockers? Then have I got a bargain for you. I'm not selling I'm giving this gear away. I'm, sir, come over here and clock the quality of this, quick now, before I'm moved on. What I've got is half a million pounds worth of mixing consoles, multitrack recorders, mastering and dubbing machines, monitors, microphones, cutting lathes and numerous tapes and video cassettes. Also, I dunno, I should be a registered charity or something, not one not three.

but two (count 'em) 24 track mobile recording studios.
Do we have any antique lovers here? Like the older woman, eh? No, just my little joke sir! Come over here, come on, move in. Now, feel the schmutter. Lovely eh? That there is the Studer J37 4 track used by The Beatles on 'Sgt Pepper', and that is the Fairchild limiter used by producer Joe Meek on the 'Tornadoes'. 'Telstar', there's a mellotron tape organ as touched by Lennon and McCartney, an echo plate used by Mike Oldfield, pretty neat, make a lovely Christmas present for an aspiring guitar virtuoso that, and that? You may well ask sir, this here is a 1967 Neve Console used by the Dave Clark Five, Elton John, The Moody Blues and get this girls, Tom Jones, the pelvis from the valleys.
Where did I get this? More than my job's worth squire. Fell off the back of a lorry, or at least it would have if I hadn't have, er, rescued it. Interested? Then my next sale will be at EMI's Abbey Road Studios on October 15 and 16 from 1pm and 2pm respectively. Must dash, you know boys in blue and stuff, but I'll be there and I do accept all major credit cards, luncheon vouchers and all overtly illegal substances. See you there.
HONEST ERIC TRICITY



New Single
'COULDN'T GET IT RIGHT'

UFO

CURRENTLY ON TOUR

- 15 Newcastle City Hall
- 16 Newcastle City Hall
- 17 Edinburgh Odeon
- 18 Dundee Caird Hall
- 19 Aberdeen Capitol
- 20 Glasgow Apollo
- 21 Sunderland Locarno
- 22 Coventry Theatre
- 24 Manchester Apollo
- 25 Sheffield City Hall

BIW 'HOT 'N' READY' live version
Recorded at Reading 1980
In a picture bag CHS 2454

COC KNEY REJECTS

NEW ALBUM

GREATEST HITS

VOL II

SOME OF THEM
HAVE GOT
A FREE COLOUR
POSTER INSIDE -
BE QUICK!

ZONO 102



THE TOUR SO FAR...

OCTOBER

- 16 COVENTRY Tiffany's
- 17 HUDDERSFIELD Cleopatra's
- 18 HUDDERSFIELD Cleopatra's (Matinee only)
- 20 SHEFFIELD Top Rank
- 21 BRISTOL Grainary
- 23 LIVERPOOL Brady's
- 24 BIRMINGHAM Digbeth Civic Hall
- 25 DERBY Ajanta
- 26 LEEDS Brannigans

More dates to be confirmed.

NEW SINGLE

WE ARE THE FIRM

s/w

WAR ON THE TERRACES

(IT'S FOR 'ERBERTS)

Z 10



"Look at all those people." Wedded bliss in Turin?

TURIN THE PERSPIRATION GENERATION

MADNESS in Italy. DANIELA SOAVE (pron. "Swaveh") follows the nutty boys in their continued quest for absolute world supremacy (this week anyway). JILL FURMANOVSKY takes the pictures.

"LOOK AT all those people!" Woody Woodgate whimpered, hiding his head in his wife Jane's collar. "I want to go home . . ."

It must have come as quite a shock for Madness. First tour of Italy, where your first album has sold 16,000 copies without anyone knowing much about you, and you peek outside on your opening night to find over 8,000 punters eagerly awaiting your appearance. How would YOU feel?

All of them Italians, too. Passionate and hot blooded. According to the promoter you never know how Italian audiences are going to react. Wherever there's a concert you also find a plethora of riot police with truncheons and tear gas at the ready.

There's a feeling of madness about Italy. I might be half Italian and have spent a considerable amount of time in the country, but there are still times when I feel alien to the way of life. Everything about the place is even more exaggerated than the old jokes about crazy drivers and gesticulating madmen, everyone does wave their arms about and, yes, everyone does consume vast amounts of pasta. But when you're thrust into music biz Italian style, that's when you feel you've just stepped out of Doctor Who's Tardis and the insanity begins.

To celebrate their appearance in Milan, the Italian record company had organised a press conference for about 30 regional journalists; none of which knew what to make of the seven peculiarly dressed individuals staring down at them from the small rostrum. Why did they all wear their hair so short? And why weren't they behaving sensibly instead of making tunes by blowing in bottles, throwing peanuts into the audience and giving ludicrous replies? These mad English pop stars, pffff!

So they just sat and stared at Madness instead, most of the so called journalists — clad in Virgin T-shirts, clutching their free EPs, scoffing the usual free lig food, sipping the free booze — content to sit there in silence with their eyes popping out like organ stops. (Cultural note: it is not rude to stare in Italy and it is done with such a force that you feel as though you possess three heads or something equally absurd.)

Do you think we were nutty enough? Chas Smash — alias Carl Smith — said to Suggs later, once we were back on the bus, hurtling along narrow backstreets at breakneck speed (donta forgetta we hadda mad driver). "I'm really getting in the mood now."

It was abundantly apparent. If I hadn't known Carl and Suggs were seated behind me I would have thought there were several mad Texans, New Yorkers, Yorkshiremen, Jamaicans etc crammed in there instead. When the Coco brothers switch it on it's up to full blast. What a pair. A running dialogue of wisecracks and quick wit.

Yet there's far, far more to Carl than meets the eye, although I barely touched upon it. But I could feel it strongly. When he wasn't fooling around he was lost either in the cassette player which accompanies him everywhere or deep in thought, so deep you could almost hear him . . . but not quite. Sometimes he'd catch you looking at him and he'd fix you with this penetrating stare — not a hostile one but unnerving all the same.

Sometimes it was like he was on automatic pilot while his mind was elsewhere, as if he was outside his body observing his reactions to the spectacle around him. Yet when I remarked about the shambles which went under the name of the press conference he said, oh, he didn't know. It was a good laugh anyway. Which admittedly it was, but the effect was not lost upon him.

Backstage at the sports stadium Madness were waiting for support act the Lambrettas to finish their set. If they were worried about the prospect of 8,000 punters, think about the frightening task the Lambrettas had before them as openers. Italian audiences are pretty good at hurling abuse — and full cans — if they're not pleased.

Being a sports stadium there wasn't much in the way of backstage facilities. Carl was sitting in a corner listening to a tape of the soundtrack of 'A Clockwork Orange' while practising his trumpet playing (only one of the several instruments he is teaching himself to play). Mike Barson was seated in another corner with his Dutch girlfriend.

Woody was sitting opposite me with his wife Jane, savouring the precious time they had together. They only got married six weeks ago, and then Jane had to go off on a strenuous five week tour of America with her group, the Modettes. Suggs was complaining about the state in which the drycleaners had returned his suit — indeed, it was a crumpled mess with white blotches marring its navy sheen.

Bedders, Lee and Chrissy Boy wandered in and out, giving reports on the Lambrettas' progress. They didn't appear to be going down too badly, it seemed. One by one, Madness got changed as 10.30 neared, and it wasn't simply sartorial. Bit by bit they became the Nutty Boys as they donned their sharp suits, as the characters became more exaggerated. The change from Carl Smith to Chas Smash in particular was noticeable. Out from its cellophane wrapper came a crisp new white shirt.

"Shit," he muttered, as he tugged at the too tight collar. "They didn't have my size so I had to get a smaller one." He fastened his bowtie to it, then tutted as he tore it off and undid a button. "It's too tight. I'll have to do without." On went the mirror shades, as he smoothed back his hair, as he regarded his reflection in the mirror, as he threw a few shapes. The combination of that jerky waddle, fluid arm movements, the way he stretches and dips, stops and starts, is fascinating, captivating. You can't believe it's the same person. I don't think it is.

Outside, the crowd were clamouring for Madness.

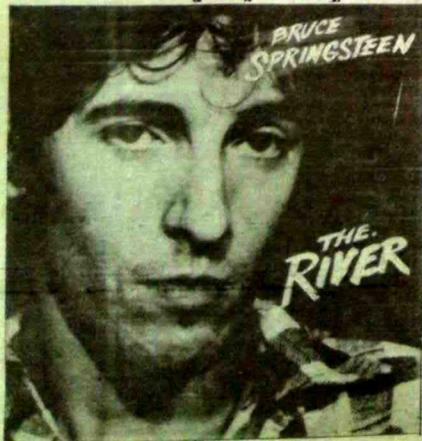
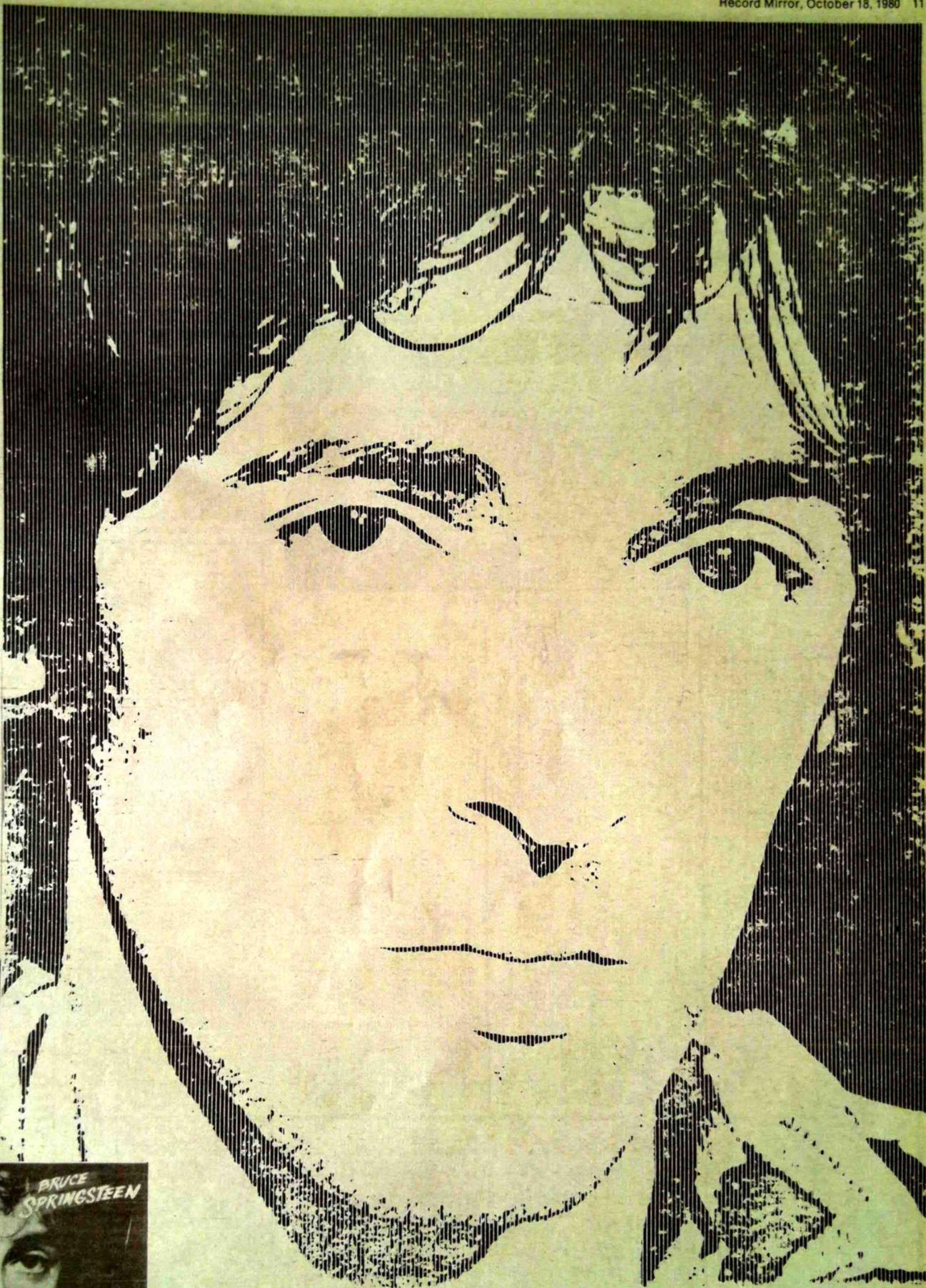
They have a custom in Italy. Because so many riots erupt the minute the lights are turned out, they are kept on during the first half of the show. If the audience behaves like good little boys and girls, then they are switched off for the main group. What stops the riots then, I can't quite fathom. But it gave me a chance to observe the audience before Madness came out.

They seemed to be everywhere. Lining the aisles, crammed in the seats, squeezed into the standing area and — literally — hanging from the rafters. I could just see it. "Madness fans bring the roof down!" Which they did, if only metaphorically speaking. From the minute Madness launched into 'Uno Passo Avanti' ('One Step In Front' — there's no word for 'beyond' in Italian) they were bobbing up and down, creating a few nutty dances of their own. One intriguing little number was an adaptation of the old Ring a Ring of Roses game . . . three girls, hands clasped, hop, skipping and jumping around in a circle.

'Absolutely' has just been released in Italy, so the audience wasn't familiar with the new songs, but they danced along all the same. When they did recognise a tune though, they went completely gaga.

CONT PAGE 12

SPRINGSTEEN



New double album featuring 20 tracks at a specially reduced price.

Bruce Springsteen 'The River' CBS 88510 (includes the forthcoming single 'Hungry Heart') also available on cassette 40/88510 Produced by Bruce Springsteen, Jon Landau, Steve Van Zandt.

THE RIVER



CONT FROM 10

leaving no barriers closed. When Chas jumped down into the pits they surged forward.

But no, he emerged on stage, minus his shades, dancing away just as vigorously as before.

"If anyone lifts another pair of my shades there'll be trouble," he said later. "That's the second pair in a few days. I got another pair lifted at a warm up gig we did last weekend. I'd only just got them, too. Cost me 60 or 70 quid they did, specially from America. I'm hoping to get them back, someone's asking around up there for me."

On the four hour drive to Turin the next day I found myself next to Jane and Woody again, as the others dozed or were absorbed in their headphones. He asked me what I thought of the previous night's gig, and I said although it wasn't without a few fluffs — like not being able to hear Suggs at times — it was real fun, pure unadulterated enjoyment.

"That's how I felt," he replied. "It was the best gig we've done in a long while. I really enjoyed it."

"That's because there was so much adrenalin flowing after the shock you all got from seeing so many people out there," Jane reasoned. "I could see it give you all a lift."

"Mmmmm. I don't know about that," he contradicted. "If we'd played to that amount of people three weeks ago when we were all feeling low, that big crowd wouldn't have made one bit of difference. I don't think that had anything to do with it."

"Rubbish!" his lady wife retorted. "I could feel it surging through all of you. It gave you a right shock, that did."

"Well, anyway, it was really good fun. You've got to go out there and enjoy yourself, there's no point in being scared once you're actually up there so you may as well let rip and not care." Woody said.

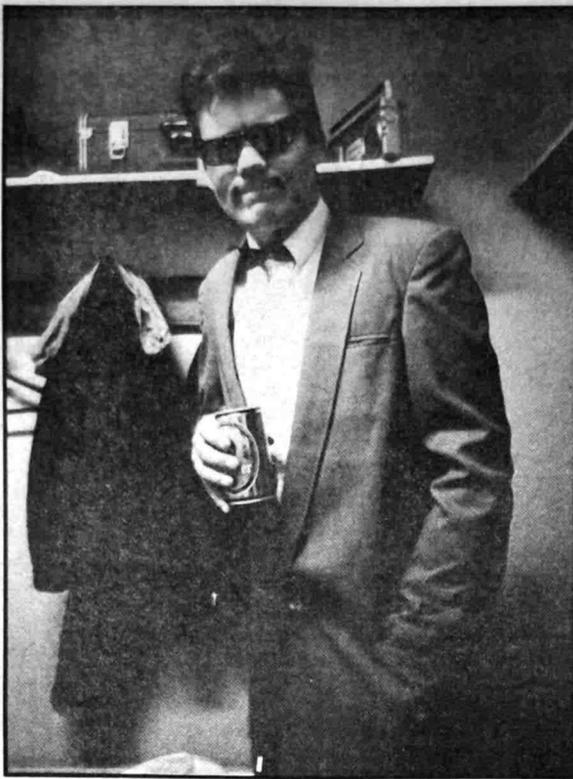
"I had such good fun playing all these characters while I was drumming. Did you see that bit when I pretended I was a crab and looked across at you?" he said to Jane. "I nearly forgot what I was meant to be playing I was laughing so much."

And there lies the philosophy of Madness as if you didn't know already. What's so wrong with having fun? Just because you don't write music and lyrics which you could enter for a PHD doesn't mean you think any less. Carl for one is getting sick of being labelled a blockhead just because he has short hair and they play nutty music.

"I think it's very important that people realise we're just ordinary people doing a very enjoyable job," Woody said. "We're having a good time and that's what they should know, not our opinions on anything else. They shouldn't be interested in reading exact quotes either, more in absorbing the atmosphere. That's what's important. People with tape recorders seem to be more concerned in getting as many quotes out of us as possible and simply reproducing them in print, rather than describing what we're all about."

"It's dance music we play, not anything intellectual. It's about having fun, enjoying yourself, which is what we do. Like this tour," he said, gazing dreamily out of the window. "It feels more like a holiday than work."

It was beautiful that day. Gone was the torrential downpour and cold wind we had had to suffer the



MIKE BARSON samples the local brew.

day before. Instead, brilliant blue skies, the sun, beautiful scenery with the snow-capped Alps on the horizon.

"Don't you think our second album's better than our first?" Suggs asked me.

"Our second's better than our first but our third will have to be better than our second," quipped Carl, in true Tweedledum and Tweedledee fashion.

Another stop, another interruption to the fragmented conversations we were having. This time the driver — whom the band referred to as Giuseppe — had managed to find a motorway station which was open. Yup, Italy was having yet another of its infamous general strikes and everything had ground to a standstill. There were even doubts as to whether this evening's concert would go ahead if there were no boys in blue to police it. (Actually here's another cultural note — the police in Italy are clad in beige).

But the only thing that was on anyone's mind at that moment was food, so we all queued up for more plates of — you guessed it — pasta. It was funny, really. Being the perfect mimics they are, Madness had the Italian accent off to a "t", which had its drawbacks as the locals thought they could understand the lingo and gibbered away to a sea of blank faces.

Outside in the sun, we basked in a children's playground, Suggs reading a copy of 'The Prisoner'. I never actually saw the programme so I asked him about it, only to find that he hadn't seen much of it either, which was why he was reading the book. As that point our conversation was interrupted by an old Italian man, who started bellowing at us, waving a paper hankie in his hand. Someone had dropped it, and, seeing as we were all young and clad — in his eyes — strangely, it must have been us. You've got to be old in Italy before you can be thought respectable. It couldn't have been the couple who had walked along the path just before us who committed the crime.

Once back on the bus, hurtling up the motorway, I was asked to tell old Giuseppe to pull up at the next convenient beauty spot so we

could take some snaps. Being the only one who could speak the lingo I'd been elected as tour translator, a job not without problems. Giuseppe had other ideas about stopping. In no uncertain terms he told me he couldn't stop on the motorway, he wouldn't drive off the road for a minute and we could take the pictures in Rome in a few days' time.

It didn't seem to matter that Jill and I would be back in England by then. So I told him he'd better pull up at the next layby — to which he actually turned round, took his hands off the wheel and started waving his arms at me, letting the bus do a nutty dance across the motorway lanes. Aaargh!

Having managed to scare us out of our wits, Giuseppe sulkily pulled up at the next layby, which fortunately was by a river bed. We scrambled out and took pictures of Madness playing with the toy instruments they'd bought at the motorway station ("Give these boys some toys and they'll play quietly for hours" — Kellogg, their manager).

Carl decided he was going to have a paddle so we wandered through the undergrowth towards the river. It wasn't till we were making our way back to the coach that Giuseppe appeared: "Tell everyone they shouldn't be walking in the undergrowth or paddling in the water because there are plenty poisonous vipers around." He'd obviously been hoping one of us would suffer divine retribution for forcing him to stop his beloved bus.

Nothing all that thrilling happened at the soundcheck at the stadium in Turin (half as big again as last night's gig) so we girls went shopping (not that exciting either as we were in the wrong district for shops) and then we went back to the hotel, where a few radio reporters were hanging around. This time Lee and Chrissy were left to do the honours, and it went better than the previous fiasco. The radio



"Watch out for them vipers!" "Too late! I think one's bit me."



The unacceptable, not to say undistinguishable, face of Spivness.



CHAS keeps an eye on Giuseppe's driving.

reporters had one woman to ask the questions, this time in English, and at least they followed a successful pattern.

Again I was amazed by Giuseppe's rudeness. "Look at that one over there," he said loudly, pointing to a very, very overweight man. "Isn't he fat!" The reporter must have heard. I ignored him and returned to my conversation with Suggs, who was telling me about the house he's just bought in Camden.

"It's really nice," he said. "On the ground floor there're two rooms, one of which has been a potter's studio complete with kiln. I'm tempted to keep it, but on the other hand I'd like to bash down the wall and make a recording studio, or make it into a big room where I could have all my mates round and not have to worry about the mess. Upstairs there's a separate flat with two bedrooms, a kitchen, living room and bathroom. It's a bit tatty but I like that, because I can decorate it how I want. It would be horrible if it were so beautifully decorated that there'd be no point in re-doing it. I'd feel like I was living in someone else's house."

If we thought last night's gig was packed to capacity, then tonight held another shock. This time there were well over 11,000 people out front, even more enthusiastic than

before. And the gig was even more enjoyable as well, the quality of sound was far superior, they played even better and — if it's possible — were even nuttier. The only damper was at the very end, when riot police cleared everyone out *molto subito*, so there weren't as many people clamouring for autographs.

Boys, these police are frightening. Like a menacing Devo, if you know what I mean, with foam packed arms to act as shields.

And finally, on to Studio Due, where we danced the rest of the night away. One of the few things in Italy which are bang up to date are the discos, and this one had lasers, the lot. If the people in the disco wondered who these funny people doing funny dances were they didn't let on, not even when they played a Madness record. It was fun, continuing the holiday - I'm-a-tourist-not-a-tourer atmosphere. I wonder if it'll still exist by the end of the tour, with only a couple of days off in a month.

I got a couple of hours' sleep before my alarm call at seven am, when I had to catch a train back to Milan. In the antiquated hotel, the telephone bells didn't ring — they honked, just like the beginning to 'Night Boat To Cairo'.

What a way to wake up. What a way to go out.

A FREE RECORD MIRROR T-SHIRT FOR YOU

Record Mirror makes your dreams come true – we know you can see yourselves wearing the exclusive Record Mirror T-Shirt, as modelled so exquisitely and professionally by Police's Stewart Copeland so we're giving away these special Record Mirror T-Shirts (unfortunately without Stewart Copeland in them) to Record Mirror readers, on a first come, first served basis. Take advantage of this magnanimous offer while you can because these T-Shirts are a limited edition – that means we're only going to produce a set amount and once we've produced them we throw away the pattern and destroy the sewing machines!

ALL YOU HAVE TO DO to look as chic as Stewart Copeland and get your hands on one of these T-Shirts is collect **FOUR** different coupons which will appear in Record Mirror starting this week. We'll give you all the details of how to send for your T-Shirt in due course but right now start collecting with coupon no. 1 which is on this page – **CUT IT OUT NOW AND KEEP SAFE.**

**LOOK OUT FOR COUPON NO.2
IN RECORD MIRROR
NEXT WEEK**



SINGLES

Reviewed by MIKE GARDNER

RED CARPET OUT FOR WILTON



WILTON FELDER: as refreshing as a lager in the Sahara

SINGLE OF THE WEEK
WILTON FELDER: 'Inherit the Wind' (MCA). Why is it the Crusaders can produce excellent albums and have equally commendable solo projects and not have commercial success, yet the charming Ms Randy Crawford can just stroll in and reap the benefit of their reputation? But ponder no more because Mr Felder has produced the key to collect their deserved rewards with an elegance and quality that doesn't sacrifice any of the Crusaders virtues. It's as refreshing as a lager in the Sahara and twice as welcome. Allow me to recommend the even better 12-inch version

THE GOODIES
THE JACKSONS: 'Lovely One' (Epic). The development of the Jackson brood from the Motown machine to their present status has been one of the more delightful aspects of the last decade. Michael Jackson is still one of the finest singers in the world and the sheer danceability, intelligence and exuberance of this merely confirms that they will continue to be one of the most important branches of black music for more than the foreseeable future.

YELLOW MAGIC ORCHESTRA: 'Nice Age' (A&M). Japan's best musical export thankfully produce their sonic goods as well as their other wares. Classic pop configurations mix Roxy Music, before the flab set in, and Tubes wry sense of humour without their pretensions. It's pleasing to the lugholes and deservedly a further drain on our beleaguered economy. Try the 'Multiples' album.

LEVI DEXTER AND THE RIPCHORDS: 'In The Beginning EP' (Mistral Records). This is more like it. Forget the quiff top Stray Cats, whose image is so strong as to mean nothing when you close your eyes. This is energy and snap judiciously applied and the real rock 'n' roll goods signed, sealed and delivered.

JACKSON BROWNE: 'Apocalypse' (Asylum). A gem from Mr Browne who dissects the emotionally sterile world of the disco experience with

the deftness of a master surgeon and the aid of some superb work by ex-Little Feat keyboard man Bill Payne. Taken from the recommended 'Hold Out' set.

ROKY ERICKSON AND THE ALIENS: 'Mine Mine Mind' (CBS). The perverse horror movie dreams of ex-13th Floor Elevator, my favourite acid casualty, is given vent once more on another excellent cut from the equally recommended 'Symbols' album

YIPES!! 'Darlin' (RCA). You can't keep a good Beach Boy song down and this bunch of pretenders show considerably more respect and affection for the source material than most others. Such dedication deserves to be more than just forgotten but they could have secured a bit more memorability if they could have added a few more original but sympathetic ideas.

MINNIE RIPERTON: 'Island In The Sun' (Capitol). Ms Riperton is a sad example of a talent who never got her just rewards for possessing a voice as silky and slinky as possible. This record merely compounds the notion that she should be remembered for more than just 'Loving You'.

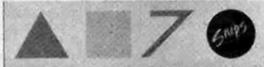
THE REST
JON ANDERSON: 'Some Are Born' (Atlantic). This is pitiful. Anderson attempts to be profound on the state of the human condition and his usual tweeness makes this effort have the aura of Lene Martell's 'One Day At A Time'. But it's a barrel of laughs. Cop these goodies: "Some are born to run. Some are born to fly, it's the essence of the love within every man. / Some are born for fun, some are born for lies, do not regret a moment living out your life." I preferred it when he rambled on about "Awaken Gentle Mass Touching" which was equally meaningless but at least it sounded cute.

YES: 'Into The Lens' (Atlantic). Have Buggles, Horne and Downes lost all sense of what makes a good single now that they are esconced in the brown rice, cosmic consciousness and Steve Howe's

NICE AGE YELLOW MAGIC ORCHESTRA

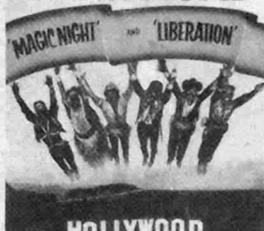


RAMONES EP



TELEPATHY

VILLAGE PEOPLE



inability to keep quiet for a moment? Fight, you buggers, fight and challenge the lumbering cliches that are the lumbering monolith Yes.

ATOMIC ROOSTER: 'Devil's Answer' (B&C). I can remember waiting avidly for this and it's flip "Tomorrow Night" to appear through the pop and crackles of Radio

Luxembourg with the bed covers over my head and then waking up next morning with the radio still on. I fell asleep with the radio on while Vincent Crane, John Cann and Carl Palmer's two collective moments of glory don't stand the passing of time well and sound somewhat arthritic.

SHAKIN' STEVENS: 'Shooting Gallery' (Epic). The man who would be king ends up delving into the Butlin's styled tack that Alvin Stardust and Les Gray made a few coppers from but this still can't rise to the necessary level of mediocrity.

SYLVESTER: 'Sell My Soul' (Fantasy). The sweetie pie testifies with the energy of a squashed ant and makes you wish he'd keep this pedestrian twaddle out of earshot.

EQUATORS: 'Baby Come Back' (Stiff). The Equals' acceptable face of bubblegum is given the all too obvious modernisation, a frantic undanceable ska beat. How the creator of the song and now producer, Eddy Grant, expects to add more cash to his royalties account with this sad release is beyond me.

ANY TROUBLE: 'Girls Are Always Right' (Stiff). Instead of ploughing the Elvis Costello furrow they mangle a bit of Joe Jackson, a shade of Everly Brothers without the harmonies and a dash of Van Morrison and still can't find the jackpot.

RAMONES: 'Melt Down With The Ramones EP' (Sire). A strange choice of four cuts from three albums that attempt to show the Bowers Nolan Sisters as something more subtle than the "1234" bash with lucid wit that we know and love with a calmer approach that doesn't quite sound the same away from the chainsaw rasp of the original context.

M: 'Official Secrets' (MCA). I can remember when Robin Scott managed Roogalator who were the best band in the world for two weeks. I can remember when he surprised us all by creating the perfect 'Pop Musik'. I can remember when he had more ideas than spreading his international jet set persona ridiculously thin.

FISCHER Z: 'Limbo' (UA). Why are this band doing bad impersonations of 999 that sprawl and thrash wildly without any substance to chew into? Irritating in the extreme and a good excuse for OPEC to withhold oil supplies.

THE BLUES BAND: 'Find Yourself Another Fool' (Arista). The band competently assault a mish mash of twelve bar blues crossed with the Coasters 'Yakety Yak' that takes it easy when it should be rocking. But isn't Paul Jones's voice is still in fine fettle?

SHADOWS: 'Mozart Forte' (Polydor). Why do Hank and Co bother to produce such utter rubbish? Leave the massacring of the classics to professional hachetmen like Sky. A record to feel nauseous.

THE KRAZE: 'Say Hello To My Girl' (Double D). This merely insults the

intellect, musical sensibilities and the female population. Not bad going lads. I hope you can get your old jobs back.

SNIPS: 'Telepathy' (EMI). The old stager had finally caught up with David Bowie but he must have had something disastrously wrong with his record player.

NO DICE: 'How About You' (Dynamic Cat). They still want to be the Rolling Stones. But without the fire, intelligence or charm it's a bit of an uphill struggle, to say the least.

VILLAGE PEOPLE: 'Magic Night' (Mercury). Young men, there's a need to feel down. A spent, but still irritating, force go through the motions without any such high notions as using outmoded concepts as new ideas and energy.

BLUE OYSTER CULT: 'Deadline' (CBS). Still the Cult attempt for more FM glory to match 'Don't Fear' The Reaper when they should be digging their tongues firmly into their cheeks. But the class of the outfit keep the affair acceptable.

THE CARS: 'Touch And Go' (Elektra). Where the Cars used to be sharp this shows them conspired for ideas and displaying a disturbing streak of blandness. I think their time is up.

BOZ SCAGGS: 'Look What You've Done To Me' (CBS). I think Boz has been listening to too many Commodores and Johnny Mathis albums for his own good and takes too much time to say nothing and give even less warmth.

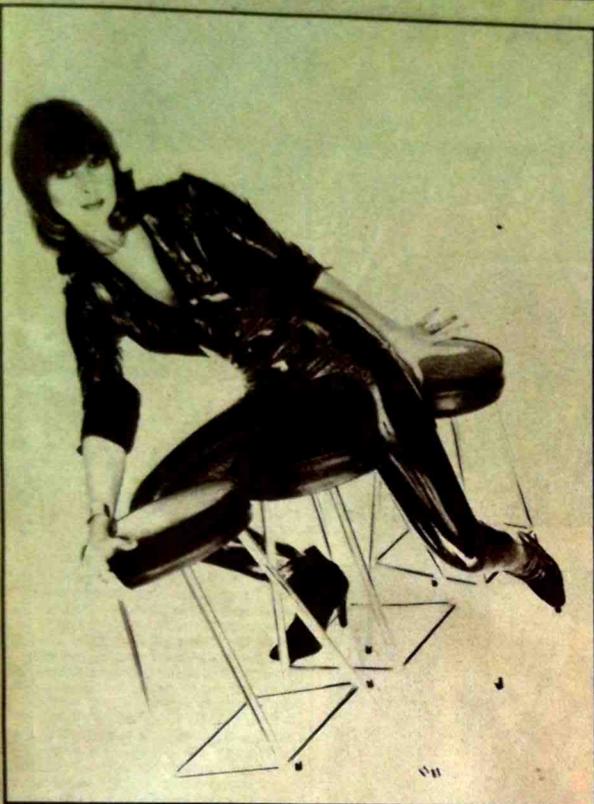
ZOE NICHOLAS: 'Rubber Ball' (Secret). This is very good clone of Olivia Newton-John that's probably too cramped to let its dubious charm shine through. Still the Good Causes Dept tell me that all the proceeds go to the Harefield Hospital Heart Transplant Trust so it's not a worthless exercise and it does seem to grow.

GAY WILD: 'Action Action' (Charisma). Ms Wild seems to have the idea that crossing Hazel O'Connor with Kate Bush is a worthwhile occupation and it's not too hard to say that it's not.

TYGERS OF PANG TANG: 'Euthanasia' (MCA). Why does this seem a bit restrained? The title and the chords demand a bit of thrash but this stays in check and gets tedious. I never thought I'd see the day when I ask an HM band to go over the top.

WEAPONS OF PEACE: 'Children Of Today' (Phonogram). Bob Lamb, the man whose home of the hits has spawned the deservedly successful UB40, has lent his talent to a commendable effort that's not too far off their Brummie relatives on the Graduate label.

CHEAP TRICK: 'Stop This Game' (Epic). Rick Neilson proves that he's got 45RPM ears and Robin Zander can still do an excellent McCartney but the George Martin production is a bit mushy and takes the expected bite out of the proceedings.



GAY WILD: a cross between Hazel O'Connor and Kate Bush.

HIGH INERGY: 'Make Me Yours' (Motown). This sounds like an attempt to recreate the era of early Temptations and Miracles and it succeeds totally as a period piece which goes to show that Motown are nothing if not adept at recycling their heritage. How about releasing 'You Can't Turn Me Off'?

COMMODORES: 'Heroes' (Motown). The worst thing that ever happened to the Commodores was the ridiculous success of 'Three Times A Lady' (apparently the biggest seller of all time for Motown), and their failure to recognise that they don't have to repeat the formula for the talented outfit to have success. They'll learn.

GAMMA: 'Something In The Air' (Elektra). Thunderclap Newman's exhilarating rally call of the Woodstock Generation is mauled with the sensitivity of a novocaine suppository.

THE PLANETS: 'Don't Look Down' (Rialto). Ex-Deaf School bassist Steve Lindsey is currently ploughing a nice furrow for himself with his reggae tinged pop and this does nothing to dissuade the impression that he's exploiting some useful seeds.

HIGH SOCIETY: 'I Never Go Out In The Rain' (Eagle). Thirties novelty tat is given a fair execution and will end up being played to distraction on the airwaves.

PURPLE HEARTS: 'My Life's A Jigsaw' (Safari). Last year's thing have made the progression from hard hitting mods to Hermans Hermits without the toothy grin to make it acceptable and the affair is about as memorable as the score of the 1937 confrontation between Hartlepool and Rochdale.

DOOBIE BROTHERS: 'One Step Closer' (Warner Brothers). This is certainly not the release to take advantage of the resuscitation that Mike MacDonald breathed into the Brothers Doobie as it calmly saunters nowhere.

DOLLAR: 'Takin' A Chance On You' (WEA). Britain's answer to David Cassidy and Olivia Newton-John emote in all the right places on a dull piece of commercial cynicism that tries to be nothing more than a money magnet without the attraction.

GINGER: 'Blind Date' (Eagle). The sort of sound the programmers love to slot into their schedules. Slappy percussion, spiky chords and slabs of keyboards add up to a nice line on conveyer belt pop.



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TWO'S COMPANY

QUARTZ AND White Spirit are two sets of first class honours graduates from the amplified academy of aural acrobatics. Superficially, what has brought them together is the Gillan tour for which Leicester's De Montfort Hall acted as the fourth date stop-off and for which both bands are acting as support buffers.

Apart from spending 29 dates together on the road, they have new, excellent albums on the racks ('Stand Up And Fight' from the Brummie lads and 'White Spirit' from guess who?), plus singles in the form of 'Stoking Up The Fires Of Hell' and 'Midnight Chaser', respectively and (pause for breath) one cut apiece on the impressive 'Brute Force'. All this has come for both of 'em after a few years of painstaking toil and anguish.

Take Quartz, for instance. Just a few examples of their chronicle of chagrin will soon make clear what I mean. Back in 1977, they released a self-titled album on Jet Records. Although the Quartz monicker appeared on the album, the band had only just changed their name from Bandy Legs and there was nothing to connect up the two names. Secondly, Sabs' maestro Tommy Iommi did (in my opinion) rather a cloth-eared job on the production side. So 'Quartz' (although racking up sales of about 5,000) never made any major impact. Two years later, the quartet (by then associated with Reddington's Rare Records), a Brummie indie put out a good effort recorded live in December '79 at the Digbeth Civic Hall entitled 'Count Dracula And Other Love Songs'.

This album quickly achieved a healthy sales quotient but by the time Logo picked it up for major distribution much of the potential financial pickings had already been harvested and so the LP (from Logo's viewpoint) flopped. Just to rub salt in the wounds, earlier this year the hard-hitting mob got the support slot on the prestigious Rush tour, yet because the Canadian monarchs of metal didn't allow them to play the Odeon Hammersmith series of gigs, the band were ignored by the press.

When I met up with vocalist Taffy Taylor, bassist Derek Arnold, guitarist Mick Hopkins and drummer Malcolm Cope, I was interested in finding out why an outfit who've stopped more crap face-forward than almost anyone else, were still rockin' out like good 'uns.

"Simply because to us walking out on stage and seeing 1,500 to 2,000 people going nuts is what rock 'n' roll is all about and when that happens it makes the band feel everything is worthwhile," explained Taylor.

But how do you feel when someone like Saxon, who bashed away just as long, suddenly jump out of the pack and leave you behind?

"In Saxon's case we feel no envy at all," answered Taylor. "Look, they made it on the back of considerable touring over a long period of time. No, to us it's others who started out as punks, changed to HM because it was in fashion and then immediately got signed up whom we despise. These people have prevented loads of talented and genuine exponents of heavy rock from getting the breaks they've worked for."

Whilst on the subject of Saxon, perhaps now would be a good time to clear up one or two points.

Rumour has it that when Quartz supported them on their 'Wheels Of Steel' tour, you didn't hit it off with them, is that true?

"To put the record straight, we did have some bother with 'em, but that's all in the past," attested Cope. "Basically what happened was that prior to the album getting into the charts, the tour promoter Kevin Draper phoned us up and asked if we'd support Saxon on three specific dates and we readily agreed. The first of these gigs was in Newcastle and that went OK but following this we did a great one in Stoke and because of that Saxon tried to pull us out of the final date in Birmingham which had sold out mainly on the basis of our name."

There's a world of difference between the sort of treatment we got with Saxon and what's been happening on the present tour."



JANICK GERS of White Spirit



QUARTZ



WHITE SPIRIT



TAFFY TAYLOR of Quartz

They always say that two's better than one. MALCOLM DOME proves the point by talking to White Spirit and Quartz

chipped in Taylor. "Ian Gillan has been absolutely marvellous, allowing us ready access to the lights and PA. Not only that, but he's gone out of his way to be as helpful as possible, even to the point of sending down some beer and wine to our dressing room before each gig. But you see he's a pro."

A change of tack now. Your latest album, 'Stand Up And Fight', for MCA seems to have worked out very

well, but I gather getting it together wasn't all plain sailing.

"Too damn right," exclaimed Taylor. "When our producer, Derek Lawrence booked the studio time we found ourselves short of available material to put on the album. So for the two weeks before the sessions, we shut ourselves away and wrote all the numbers which appear on it, except 'Wild Fire' and 'Can I Say No To You'. On top of that we only had 10 working

days in the studio, so things proved very hectic."

Interesting cover concept, using an ancient fighting man, caught in a savage pose, sort of sub-Frank Frazetta.

"Yeah, I think he could be a key figure in the future of Quartz. You see, I've got this idea for an HM concept album based around him and at the moment I'm trying to find out more about the period in history when he is most likely to have lived

and I'd also like to give the fella a suitable name. Rest assured you'll be hearing from him again in the future."

WHITE SPIRIT? Their's is the sound of imagery rather than images, a keyboards-orientated approach that's almost a poetic experience. Spirit weave delicate, desolate patterns of loneliness and majesty, emptiness and hope, so often seeming to parallel the thoughts and moods of Ray Bradbury, the US master of fantasy. 'Red Skies', for instance is a song that deals with a meeting between mankind and an alien race known as the Zels (a name taken from the Mike Moorcock novel 'The Chessmen Of Mars'), with the Red Planet as the arena for this brief encounter of the close kind. 'Fool For The Gods', on the other hand, is a magnum opus that depicts the crushing mental devastation felt by a mortal who had been betrayed by ancient idols of stone.

In both cases, Spirit's lyrics and general musical arrangements unlock the essence of dreamworld existence within the subconscious, much like the true exponents of fantasy literature.

"Well, that's only partially true," said drummer Graeme Crallen. "Sure, I'd accept that 'Red Skies' is very much a sci-fi number but even here we're trying to assert, corny as it may seem, that people should learn to live in peace and the Martian story-line is merely used as a way of expressing this conviction. Apart from this number, though, I don't think we perform any particularly sci-fi material."

What about 'Fool For The Gods'? "That's a song dealing with the question 'why?',", chipped in guitarist Janick Gers. "Everyone always asks why did such-and-such happen to them or their families and this song basically says that to ask 'why' is futile 'cos you're never going to get a satisfactory answer."

OK, let's move on to the straight rock material. 'Midnight Chaser', for instance, seems to take the "boy-meets-girl, boy-has-girl" situation.

Crallen: "We could have done it all in a really vulgar way but that's just a cheap method of getting the fans on your side and we don't believe in such pathetic gimmicks. However if you do read between the lines then this is certainly still a very dirty song."

Sexist, perhaps? "Look, I think it's about time the myth of HM being sexist was exploded for good," piped up Gers angrily. "All rock 'n' roll is just about having fun and certainly doesn't set out to cheapen women and all talk about sexism in the lyrics of, for example, Rainbow's 'All Night Long' is utter bilge. My sisters never felt in the slightest degraded or threatened by its sentiments."

Let's decimate another myth. Certain people have taken delight in seeing Spirit as Purple clones.

"That sort of talk is nonsense," interjected Crallen. "Of course we're proud to be linked with a band as great as Purple and they do influence us, but we move on from there following our own instincts, which means trying to produce music that's technically good yet still has instant appeal for the kids on the street."

Talking of Purple (well, almost), Spirit are presently touring with Gillan, the first time you've actually been out on the road — how are you taking it to?

Gers: "It's certainly shown us just how much experience we lack in specific areas. But everybody's been so understanding and helpful that we're managing to learn new things all the time, which from our point of view is vital."

How did you find working alongside John McCoy (Gillan's bass player) on your debut album?

"John was marvellous. Apparently he turned down the chance to produce the new Motorhead LP to help us out," replied Crallen.

"Actually, I must say that I'm very proud of the way the album turned out."

At this point, the aforementioned Mr McCoy, eyes ablaze and beard frothing at the roots, arrived, and the on-going interview situation was cast asunder never to return.

Final thought: I get the feeling MCA don't quite realise that with Quartz and, in particular, White Spirit they've acquired two decidedly special bands, but time should prove the point firmly enough.

REVIEWS

INMATES GIVE US PASSION

THE INMATES: 'Shot In The Dark' (Radar Rad 28)
By Mike Nicholls

WITH YER Q-Tips and Dance Bands giving the impression that R&B is nothing more than regurgitating sweet soul music, thank God for The inmates' authentic interpretation of the sound.

Dark horses that they are, they've come up with a killer of a disc worthy of the early Stones. In fact they've even unearthed a tune the Glimmer Twins forgot to record themselves but which was a hit for the Mighty Avenger in the mid-sixties.

Titled 'So Much In Love', its quintessential stuff here, Bill Hurley's deep resonant shout simultaneously ghosting Jagger's Devil-may-care flippancy, 'Waiting Game', 'Crime Don't Pay' and 'I Can't Make Up My Mind' also sound uncannily Stones, but are actually amongst guitarist Peter Gunn's half dozen compositions.

He's a guy that obviously enjoys his homework because most of them sound like standards, employing all the right devices: quick changes of pace, clattering backbeats, succinct solos and even some of those nifty instrumental breaks which always arrive precisely half way through the song.

Nope, the band don't miss a trick, but they're more than mere Stones soundalikes. 'Heartbeat' has a searing country feel and springs side two into life in much the same way as punk classic (American sixties strain) 'Talk Talk' does the first.

In contrast, Gunn's 'Sweet Rain' is a slower, bluesier composition incorporating some deliberately primitive Spectorish effects. Another change of style comes with the Isley Brothers' superb 'Why When The Love Has Gone', where the others help out on vocals including Jim Russell, who, apart from showing he's worth his salt as a drummer, has found time to write 'Show You My Way'.

If there's one offence here it's the inclusion of the Soul Brothers Six 'Some Kinda Wonderful', but I suppose they weren't to know it was about to become the stock-in-trade of every clockwork cabaret combo that's suddenly decided to make records.

Overall a worthwhile slice of R&B documentary whose lack of originality is made up for by the amount of passion in the playing. + + + +

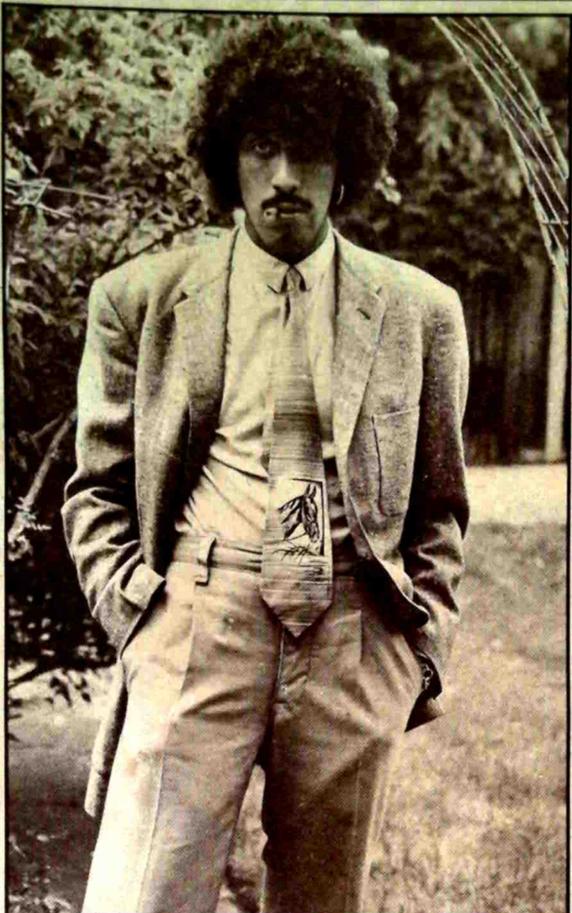
KID CREOLE & THE COCONUTS: 'Off The Coast Of Me' (ZE/ILPS 7012)

By Glynn Lenney

DO YOU want to dance? Then this is for you. Fused with a subtle blend, a 'pot-pourri' of herbs and spices; those Latin-American (samba), Puerto Rican (salsa) rhythms, 'Off The Coasts Of Me' attempts to get you to the Mardi Gras on time, and succeeds. This might not be 'sock-it-to-me' soul, but it does make you smile. That swaying, driving beat, the tequilla.

'Off The Coasts Of Me' is essentially a dance album and as such should be enjoyed constructively (on the dance floor). It is not just another artefact for a hipsters coffee-table (like some Ze releases). It is healthy, vibrant and colourful. Whether sung in English, German (aah Lilli Marlene), or Spanish (in the true ethnic spirit!). If only more band could learn to enjoy themselves in the studio.

Here's looking to the new soul vision; here's looking to the modern dance (from across the water). Now have you got your khaki outfit?
+ + + +



PHIL LYNOTT: knows when he is on to a good thing

CHINESE CRACKER

THIN LIZZY: 'Chinatown' (Vertigo 6359030)

By Simon Ludgate

THE DUST has finally settled for this band and the result is a consistently hard rocking string of songs with a looser, more 'live' feel than before.

Lizzy have undergone a series of changes in the lead guitarist's hot seat, starting with the departure of Eric Bell (who was responsible for the classic guitar on 'Whisky In The Jar'), then Robertson went on to form Wild Horses with another ex-Lizzy member, Jimmy Bain, and then last, but by no means least, Gary Moore. Moore departed under a temperamental cloud brought about by his continual need to prove himself.

Snowy White was snapped up in a masterstroke from his casual contract with Pink Floyd and here we are. Brian Downey is still as slick on drums, Scott Gorham is playing better than ever and Phil Lynott knows when he's on to a good thing.

If it were possible to come to this album completely cold, then the reaction would be ecstatic. The formula is familiar, but if you like that formula then you won't care a damn that no new earthshattering changes have been made to their style. With Gary Moore's departure the occasional feeling I used to get

that he was constantly battling for the spotlight with Lynott is a thing of the past. Snowy White has slotted in, like the real professional he is, after fairly extensive experience with the band on the road earlier this year.

Technically, this is the best thing they have ever done. Almost every song is a real rocker with the odd solo from White and Gorham blending in nicely. 'We Will Be Strong' and 'Chinatown' being the notable examples.

Slapped wrists all round for the peculiar overkill on 'Killer On The Loose' where Lynott exploits his cuddly image as a bit of a ladykiller to the extent of threats about murder and rape. Personally I couldn't care less if Lynott chooses to write songs about such things, but it might cause the odd ripple of concern down the front amongst the headbangers from time to time.

The album is based around the concept of a Chinese dragon which represents the evil Triad, the Yellow Peril's equivalent of the Mafia. The idea runs along the lines that there is a Chinatown in every big city the world over. A bit like McDonalds, I suppose.

Lizzy can justifiably feel very proud of themselves after this effort—they have at last found the perfect balance and the personalities involved go together like four pieces in a Chinese puzzle. (Topical stuff that, eh kids?) + + + +

MARTHA AND THE MUFFINS: 'Trance And Dance' (Din Disc 5)

By Simon Ludgate

SO, FAREWELL then Martha Ladley. Your fair face will be sorely missed.

The greatest thing the Muffins had going for them, Martha Ladley, left the Muffins soon after this album was completed due to the usual differences of opinion. When I interviewed them towards the end of their UK tour supporting Roxy, the cracks were very much in evidence. Martha Ladley surprised me by her total underestimation of her own talents. Perhaps this break will help her realise her own potential. It's a shame she didn't take Mark and Tim Gane, along with sax player Andy Haas, with her. Those four would be great out on their own.

Now for the album. What it boils down to is a more positive approach to the musical styles and ideas developed on 'Echo Beach'. Their greatest weakness has always been the bland vocals, which effectively dehumanise a large percentage of ideas that start off as very good.

What comes out of the other end is some excellently kitsch keyboards, brilliant sax from Andy Haas but such boring vocals. They go in one ear and out the other. Live, that impression is all the stronger. Martha Johnson, who is responsible for most of the vocals, is dour and grudging on stage.

Side one is highlighted by the rhythmic urges of 'Suburban Dream' with some neatly phrased sax breaks, and the Neanderthal feel of 'Primal Weekend'. Mark Gane takes main songwriting credit for both songs.

Muffins music is very evocative and will emot on all sorts of different levels for different people, for me they conjure up pictures of the primitive nature lying buried beneath the glossy veneer of shiny suburban man.

Side two holds the key to any chance the Muffins have of survival. If they wanted, they could spend the rest of their lives churning out songs like 'Echo Beach' and 'Suburban Dream' and 'About Insomnia', the last two being included in this collection. They could carry on and will never get anywhere in this country.

But if Mark Gane is allowed to take over the vocals, they could be on to a winner. His dry vocal intro to 'Halfway Through The Week' actually sticks in your memory banks, before Martha Johnson's droning voice cuts in again.

You still haven't got it right, Muffins. Even the Spedding penned 'Motorbikin' is reduced to a monotone. Go away and have a long look at yourselves. + + +

MATCHBOX: 'Midnight Dynamos' (Magnet MAGL 5036)

By Philip Hall

I'VE ALWAYS had a soft spot for Matchbox after their 'Rockabilly Rebel' single. It may not have been real roots rockabilly but it had a greasy singalong tune and some great hiccuppy vocals. 'Midnight Dynamos' proves that Matchbox are having difficulty establishing themselves as consistently credible hitmakers.

To start with they seem to be going in for an embarrassingly corny image, as they all pose in white suits and shades on the cheap-looking album cover. The songs are split almost equally between Matchbox originals and fifties covers. Surprisingly enough the new originals are definitely more enjoyable as they help to give Matchbox some sort of musical identity, however flimsy it might be.

On old rock 'n' roll numbers like 'Marie Marie', 'C'mon Let's Go' and 'Southern Boys' the band sound lifeless and unbelievably bland. At least their own numbers do contain some hint of sparkle, if commercially predictable. + + 1/2

THE TREMBLERS: 'Twice Nightly' (Epic EPC 84448)

By Philip Hall

IT'S HARD to believe that Peter 'Hermit Hermit' Noone is still only 33. After years away from the rock 'n' roll limelight, Noone has re-emerged with a new low-key, high powered pop band — The Tremblers.

Surprisingly enough, this unforgettably pretty face from the sixties proves that he is just about in touch with the eighties. Noone wrote nearly all the songs on 'Twice Nightly', the significant exception being a rather over-produced version of Costello's 'Green Shirt'.

The Tremblers forte is sharp, post-punk pop music with a strong American feel. An instant comparison would be with some of Tom Petty's early work, especially as Noone's whining vocals bear a strong resemblance to the buck toothed one's distinctive phrasing.

Most of the songs here contain frantic melodies and instant choruses, which though verging on the obvious at times, are not easily forgotten. My main worry about this album is that it could be lost in the pile of new American albums by bands concentrating on this kind of clean-cut, short-haired music.

On songs like 'I Screamed Anne' and 'She Was Something Else' Noone, and The Tremblers, prove they have a stylish, though rather limited, sense of melody which should help them to get valuable airplay. Something tells me The Tremblers are into something good. + + + 1/2

VARIOUS ARTISTS: 'New Electric Warriors' (Logo MOGO4011)

By Malcolm Dome

IT MAY seem strange for the only journalist who found the 'Metal For Muthas' series a decidedly worthy project to dismiss 'New Electric Warriors' as a disgusting cash-in affair, but before you all scream 'hypocrite' at this frail hack, let me try to explain.

Despite a seeming resemblance between 'for M' and 'NEW', there are two important differences in their raison d'être. For a kick-off, the former was conceived by Neal Kay and Ashley Goodall last summer BEFORE the metal gravy-train had started to thunder down 'commercial alloy'. The latter album has been thrown together in a hurry as a means of making a fast buck from a presently lucrative market.

Secondly, and perhaps more significant, the EMI series, although done on the cheap, was primarily intended as a documentary of an important musical movement in its formative stages, all 'NEW' does is promote its compiler, Sounds scribe Des Moines, as the self-styled demigod of the demo tape brigade. Well-known outfits such as Bastille, Silverwing and Vardis (all of whom contribute strong tracks here) will be done no good whatsoever by being associated with this 'project' while the lesser-known bands, who can be broadly classified as either fairly promising (Turbo, Tarot and Streetfighter) or else terminally hopeless bludgeoners (the rest), are merely being used as a collective platform to further inflate the ego of a proven compilation opportunist.

Ultimately, the back cover of 'NEW' says it all, for in the course of his hysterically clichéd-riden sleeve-notes, Moines lashed out at 'key' journalists whose opinions, 'reflect personal vested interests, professional vendettas, and the favours they own record companies, publicists and the musicians they hang out with.' All very brave and bold when you consider that this wonderfully 'altruistic' character has not only got a substantial deal for the LP from Logo but also gained the sponsorship patronage of three companies directly associated with the motorbike industry, whose names are proudly emblazoned on the cover. I wonder cynically, how much of it will find its way to the bands here? + +

REVIEWS:

PLASMATICS

SOUNDS: 5 STAR,



STIFF
RECORD MIRROR: SHIT



SEEZ 24



HURRY BUY NOW
ONLY A FEW LEFT

NEW HOPE FOR
THE WRETCHED

ARE

CASE FOR BORDER LINE

RY COODER: 'Borderline'
(Warners K56854)
By Ronnie Gurr

FUNNY OLD world ennui? If one took things any more seriously there would be only one way out. While we have dreary old fruit - bats like Sheena Easton held dear in the hearts of our nation's record buying public we have Ry Cooder who is, apparently, as welcome as a fart in a spacesuit (Courtesy B Connolly, 1980).

Perhaps if the man didn't love, and love with a burning passion, what he did, then Ry Cooder wouldn't be a contender. Thing is, this record, like every darn Cooder work, positively shines with tender, loving care and on first hearing the freshness positively screams out to be purchased. Go forth Cockney Reject fans and listen to what you been missing.

Just to confound things, Cooder opens with a Stax Steve Cropper / Eddie Floyd tune '534 5789' which, as always is performed with revered authenticity and could be a chart single if the British public have a sudden attack of taste.

After the true trad Cowboy songs from 'The Long Riders' it immediately assures one that Cooder is still the musical chameleon he always was. To pinpoint the sources that this musical anthropologist draws from would be truly a task; Cooder, his

true love showing through again, only having penned one track here. Retiringly, it's the title track which is a Texicana instrumental. Again, raw and refreshing to find no sign of songwriter / pop star ego problems.

Side one tends towards the blues with 'Speedo' and 'Johnny Porter' while 'Why Don't You Try Me' is gospel flavoured and 'Down In The Boondocks' is The Drifters period soul performed with exemplary panache.

Side Two features a more humorous edge with 'Crazy 'Bout An Automobile' a Cajun blues that could be Hawaii or trad American. Perhaps the album should have been entitled 'Bloodlines'. 'The Girls From Texas' is a country and Western romp with a hilarious talk over ending. Opening the side is John Hiatt's 'The Way We Make A Broken Heart', a ballad from a talent that plays guitar here and which makes one want to investigate his MCA albums.

A joy of an album then which shows Ry romping through traditional roots with nary a nod to convention. We need people like Cooder now more than ever and I look forward to his heavy metal album with relish. Last words here though must go to the leading light. As he croons on 'Never Make Your Move Too Soon': "I've been from Texas down to Tokyo / Okinawa back to Ohio / I've never tried to make the news / I'm just a man that loves to play the blues." + + + + +

VARIOUS: 'Metal Explosion'
(BBC Records REH 397)
By Malcolm Dome

YOU KNOW, after suffering the brainless, monotonousurge that is 'New Electric Warriors' I'd just about had it with HM compilations until, that is, 'Metal Explosion' shuffled on to the scene. Eight cuts culled from sessions originally recorded for Radio One's 'Friday Rock Show', this is a sprightly, timely reminder of the oft-ignored depth of talent hidden behind the rapidly rusting NWOBHM handle.

Forget about Gillan's eight minute, ill-conceived bore 'If You Believe Me' (lan, leave the blues to Whitesnake, PLEEZE) and let the likes of 'Paper Chaser' (from the excellent cigarets 'n' whisky boogie salesmen, Taurus), 'Johnny Cool' (a manifestation of the better side of Praying Mantis' duelling-guitar, melodic hard-rock approach), 'Take It Like A Man' (a deft slice of Samson slashing) and 'Soldier' (from metal moccasins More) bring your blood to the boil.

Then prepare yourselves for three hot spikes through the veins via 'Visionary', from Suffolk's own masters of the rock brigade, Trespass; 'Leo The Jester', a complex, haunting yet gut wrenching tone delivered by Money with the sort of sensitivity and control that makes me wonder why on Earth they've been left tasting exhaust fumes in the scramble for recording contracts and, ultimately, the phenomenal power that is the Angel Witch grinder 'Extermination Day' - track of the album? Heaven and hell, this is the track of the year and no mistake!

From the commercial angle, 'ME' has come too late in the day, but, from the aesthetic (HM aesthetic??!! — Ed) viewpoint, it is a useful jolt at a time when I was beginning to have doubts about the durability of many newer UKHM acts. Come alive, you're in the perspiration generation! + + + + +

THE JACKSONS: 'Triumph'
(Epic EPC 86112)
By Paul Sexton

SUCH WAS the impact of brother Michael's solo album (platinum LP and five hit singles, and that just in Britain) that this isn't just the new Jacksons record, it's the one after 'Off The Wall'.

The story so far, before Michael diverted our attention, was that the Jacksons did an album called

'Destiny', which made them big disco people, mainly courtesy of 'Shake Your Body (Down To The Ground)'. Now 'Triumph' sees them picking up the threads, going for a repeat performance, doing everything competently, confidently and energetically, but, sad to say, standing still!

I really do mean repeat performance, too: the new single 'Lovely One' is quite simply, the verse of 'Shake Your Body' married to the chorus of 'Don't Stop 'Til You Get Enough'. They'll probably get away with it, because it's been so long, but for all the enthusiasm in the beat of this and several other tracks, there's not too much freshness.

Either you have to find new ways of saying it, or you have to write about something else. That they do on a new song called 'Heartbreak Hotel', with a fine violin introduction and a bizarre lyric about an unfortunate hotel rendezvous. Elsewhere, it's plenty of material about, and for dancing, and that's why the album will succeed. There is more of a band sound than on Michael's own album, but never the same sense of adventure. + + + + +

THE PASSAGE: 'Pindrop'
(OBJ 011)
By Bev Perry

THE BORDERLINE between madness and genius, they say, is like walking a tightrope — a gentle nudge can send you off-balance, tumbling either way. Which brings us to Passage, a Manchester-based band; dabbling between the two states.

Their rave raves are twisting insanity; frightening, surreal experience; the pain of clashing relationships — their subjects are as sophisticated as their songs' structural make-up, which belies the overall impression of idealistic youthfulness. Take 'Fear' (instance; a quasi-tribal rhythm backs up occult-like vocals, and raises the shackles in its portrayal of insanity. While retaining their individuality, the depth-of-field production and sparse, echoed fullness is undoubtedly close to the techniques used by Wire (circa 'One 54') and, occasionally, Joy Division.

Lyrical, they mix sensitivity with hard-core fact (and fantasy) — especially on the enigmatic '16 Hours' and 'Carnal' — which is why the following two tracks stick out like throbbing thumbs, 'Troops Out' (their own Don't Join The Professionals ad) gives their argument on the state in Northern Ireland (a one-sided argument), and



RY COODER: passion

their '2711' — a strange song about the evils of perfume, one line goes, "It looks like water, but I think it's called clone." (Cologne — geddit?). Wild ramblings about after-shave damaging your health? Pretentious Bruts + + + + +

RUSS BALLARD: 'Barnet Dogs'
(Epic NJE 36186)
By Philip Hall

RUSS BALLARD'S name gets around. Kiss, Rainbow, Hot Chocolate, and Roger Daltrey have all had Ballard songwriting credits on their past singles. Unfortunately it's easier and more interesting to talk about Ballard's past efforts than to concentrate on the task in hand.

You see 'Barnet Dogs' is a rather dreary hard rock album which lacks the sort of scope and imagination I'd have expected on one of Ballard's rare solo projects. This album is full of proud peacock music which struts along showing off its shiny and superficial masculinity. Ballard seems to be heavily into the traditional macho man image. His lyrics are consistently corny as he strains his constipated vocals hoping that they'll be heard over the band's insensitive pounding backbeat.

At times, a spark of genuine power is heard as Ballard combines an imaginative melody, 'It's Too Late', with a beefed up American overkill production. 'On The Rebound', with its versatile vocals and mildly memorable chorus, and the stirring 'Riding With The Angels' are the competent highspots on this workmanlike, bare chested album. Back to counting the royalties, Russ. + + + + +

GAMMA: '2' (Elektra 6E-288 Import)
By Malcolm Dome

IT SAYS much for WEA's "speed" off the mark. No sooner does Gamma's fine debut get a long-overdue UK release than up pops their follow-up on import. Not that the band themselves will worry because based on the favourable impression made by '1' and the consistent bankability of Ronnie Montrose, doubtless '2' is set to keep the tills going.

I only wish that Gamma's music warranted such attentions, but if the truth be known this effort is merely a shadow of its predecessor, lacking both the incisive sharpness and refreshing experimental combination of bubbling synthesisers and hard-rock vehemence which characterised '1'.

Mind you, the writing was on the sleeve even before spinning the vinyl as Gamma have undergone two significant personnel changes since recording their '79 debut. Gone are drummer Skip Gillette and long-term Montrose stalwart Alan Fitzgerald (bass), being replaced respectively by the experienced Denny Carmussi and Glen Letch who form a rhythm section lacking the expressive solidarity of the former duo Shades, then, of Montrose doing a

Blackmore and trying to establish Gamma as his own private property? It certainly seems that way, but whereas Rainbow could always deliver the goods whatever the line-up, Gamma clearly cannot.

Gamma could like a B-movie Styx, churning out an almost uninterrupted sequence of shapeless numbers saddled with some dreary solo dabbling from both synth player Jim Alciver and Montrose. Perhaps on stage the tracks will come to life, but I'm still looking forward to a close invasion of the Gamma kind. + + + + +

THE MONOCHROME SET: 'Love Zombies' (Dindisc Bid8).

By Frank Plowright

CURIOSLY ENOUGH more than anyone else the Monochrome Set have adopted the mantle discarded by the premature demise of Be Bop Deluxe, two albums before they split. Bid's vocals carry the same curious inflections that characterised Bill Nelson's singing and the music switches from one style to another in mid-tune while remaining in synch with the original concept just like Be Bop 'Adeste Fideles' and 'The Weird, Wild And Wonderful World Of Tony Potts' could both be Nelson tracks circa 75 were it not for the fact that there is no mention of Jean Cocteau.

Also reminiscent of Be Bop is the occasional trend to over self-

CALLING THE SHOTS

THE HITMEN: 'Aim For The Feet' (Urgent ZIP 84888)
By Ronnie Gurr

ON WHICH all the old values return. Here we have a standard five people band gifting us with an album of solidly - delivered, well-played songs; and, while much of the current new experimentations in music are rewarding, exciting and innovative, it should never be forgot that the song is a wonderful institution.

This one instinctively realises as one flips 'Aim For The Feet' over and discovers 'I Still Remember It' the opening side two - er and the band's most recent single. The track is delicious and should (what a horrible word) have been a chart biggie. Nothing is wasted, it's a straight to the point radio cert that one knows is a hit. Someone at CBS (Urgent's parent company) should (that word again) lose their job by virtue of the fact that such a song didn't even sniff the bottom of the charts.

Elsewhere the bounce continues with 'Private Eye', 'Bad Timing',

indulgence, such as on 'R.S.V.P.' where a surfeit of French phrases commonly used in English (Cordon Bleu, Raison d'être etc) are sung over a base and drum riff.

Of course the doomsaying single 'Apocalypse' appears here (remember when bands used to release singles and albums?) but the best track is 'The Man With The Black Moustache'. It sounds like the Shadows at their best some 20 years ago and provides a complete contrast to the general feeling of contrived depression that pervades the rest of the album, especially the title track and the tastelessly titled 'In Love Cancer'. Both sound recorded at 28 rpm, an effect that irritates rather than innovates.

Not a bad album but nothing to match 'Lester Leaps In' either + + + and the Ros Russell muddy boot up the bum award for the sexist sleeve

THE RELUCTANT STEREOTYPES: 'The Label'
(WEA K58201).
By Paul Sexton

THE ONLY label you can pin on the Reluctant Stereotypes is the little orange one that says WEA in the middle of the record. Up to now those records have been seven inches in diameter, now for the first time here's one that measures 12 across and it's not a disappointment.

There's a curious austerity about the sleeve — no photos, no messages, lots of white spaces — that belies the gregariousness and liveliness of the band's gigs.

They've built a sound of their own, based on Steve Edgson's superior clarinet and Winston Smith's distinctive vocals, that interestingly merges ska and jazz, and often hits on poignant vocal themes. The LP is an accurate summary of the band's live work, with the last single 'Confused Action', which didn't get action of any sort, and the new one 'Plans For Today'.

Elsewhere, there are live favourites such as 'Factor Wit', 'Visual Romance' ("For stopping him from loving her is quarter inch thick glass") and 'Back To The Greek' with a fine clarinet portrait as an intro. 'Lolaska' is an instrumental revealing some of those jazz influences, and 'Side With Him' is quite unusual in being a love song, something they don't do too often. Which doesn't make them any colder — there's an easy flow about their music, live and recorded.

The name of the band, the name of the record, even some of the lyrics might suggest that they're striving for an image. Perhaps the point of the name is that other people make the image for them. The label doesn't matter, the music does and there are things on offer here which could appeal to a lot of people. I'm surprised you haven't caught on. + + + + +

'Guess Who?' and 'Hold On To Her', all of which are, again, instinctively 'right' for the time and the market. Pop craftsmanship at its best. Not as immediate but a fine mood maker is 'Eyes Open' which draws things out a little to highlight the exquisite guitar soloing of Pete Glenister. Neal.

Less enthralling are the more simplistic 'OK', which starts the album with a whimper, 'She's All Mine' which rolls along urgently but sports a repetition rather than a real hook, and 'Slay Me With Your 45' which again leans on a more obvious guitar / vocal roll.

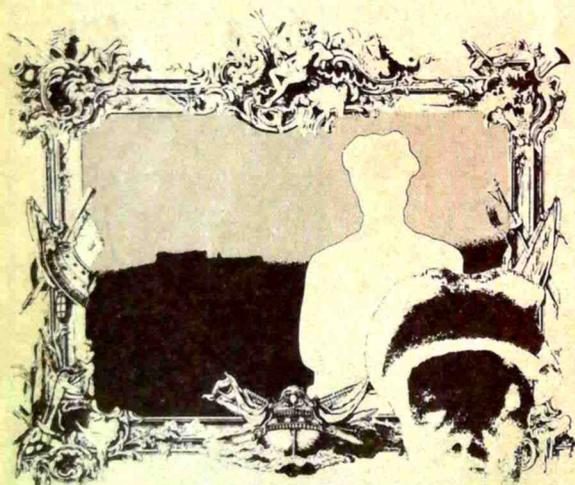
Still, these songs are the early material that bands flush out of their system and the rewards here greatly outnumber the penalty clauses. Talking of which, if CBS have anything to do with it, one would hope that the band have a few of those to fall back on in their contract. The Hitmen are definitely a better hope for the future than The Photos could ever be and when the boardroom boys realise this then we might see action. Till then, pop kids, fret not and clock the tunes here. A sterling debut. + + + + +

SIMPLE MINDS

'I TRAVEL'

NEW WARM SKIN (PREVIOUSLY UNRELEASED)

THEIR LATEST SINGLE INCLUDES LTD. EDN. FREE PICTURE FLEXI-DISC OF KALEIDOSCOPE/FILM THEME DUB (UNAVAILABLE ELSEWHERE)

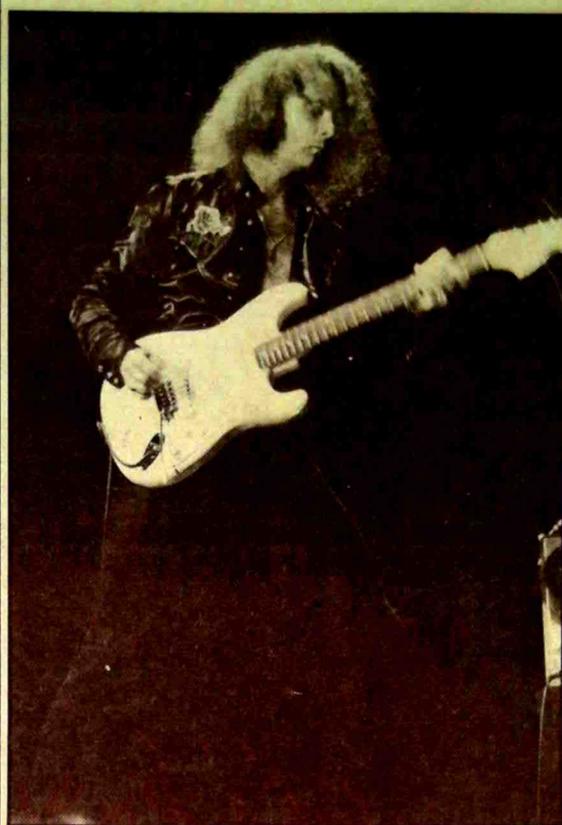
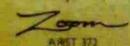


NEW ALBUM EMPIRES AND DANCE

UK TOUR

- OCTOBER
 17th-Town Hall, Kidderminster
 18th-West Runton Pavilion
 19th-Jenkinsons, Brighton
 22nd-Polytechnic, Sheffield
 23rd-Watermead Civic Centre, Rickmansworth
 24th-Cedar Ballroom, Birmingham
 26th-Lyceum, London
 27th-Rotters, Liverpool
 28th-Rotters, Manchester
 29th-University, Keele
 31st-Odeon, Edinburgh

- NOVEMBER
 1st-Bradford University
 5th-City Hall, Glasgow



RITCHIE BLACKMORE: inept.

SCARY MONSTERS

(and super creeps)

RAINBOW / SCORPIONS / APRIL WINE / SAXON / RIOT / TOUCH: 'Monsters Of Rock' (Polydor 2488 810 Special Low Price)

By Mike Nicholls

I WON'T pretend the Castle Donington HM gross out will go down as my year's major event but having made the best of it I expected something slightly less disposable than this.

For starters the best of the day, Judas Priest, aren't even here. Apparently it was their own decision and if it was based on not wanting to be immortalised alongside these blundering bedfellows, it's not in the least surprising.

Annoyance about their absence, however, instantly evaporates on encountering the excruciation that has found its way here. Not only have most of the tracks been appallingly recorded, they're not even the best ones the bands played on the day.

Take Rainbow's 'Stargazer'. Agreed it's not as bloody-mindedly self-indulgent as other parts of the set — it's just plain boring. Bonnet's vocals aren't done the slightest bit of justice and his attempt at being funny falls as flat as Cozy Powell's dead-weight drumming. I'd say it were lucky for Rainbow that it was his last gig with the band if it wasn't for the fact that the rest of them sound so clumsily inept.

As for 'All Night Long', it sounded fine on the night but maybe that's because it was their first encore and I was excited at the prospect of going home.

Following Rainbow on the first side are The Scorpions, whose 'Loving You Sunday Morning' spreads its hook far too thin amidst a clump of grinding solos and uninspired lyrics. Nevertheless next to their hyper-banal 'Another Piece Of Meat' it's almost poetic and like

the hugely unoriginal April Wine's 'I Love To Rock', it adds a whole new dimension to the expression, insult to the intelligence. It's difficult to work out which of the two bands is the more desperate, though The Scorpions aren't quite dumb enough to think they can get away with nicking the riff of The Beatles' 'Day Tripper'.

Playing their first ever UK gig, Touch had the unenviable task of opening the thing and they come off pretty well even if their bag is nothing more than dated pomp. Riot are also comparatively listenable, though there's few amongst us who couldn't live without their standard festival fare of brainless boogie interspersed with anonymous guitar breaks.

But the real disappointment (in horrendous context, of course) is Saxon who have done themselves no favours at all in selecting the disgusting 'Backs To The Wall' instead of virtually anything else they played in their otherwise OK set. Maybe the tape containing 'Machine Gun', 'Wheels Of Steel', '747' et al got washed away in the glorious mud through which this entire album sounds as if it's been recorded.

Without wishing to put too fine a point on it, a tragic memento. Monsters Of Rock? Ne'er a truer word . . . +

CHEVY: 'The Taker (Avatar AALP 5001).

By Malcolm Dome

EVER TRIED blindfolding a friend, putting on a record and asking them where the band comes from? I guarantee if you try this with Chevy a majority will swear they hail from America, 'cos there's a lot of the Foreigner / REO Speedwagon about them. No, this Leamington quintet aren't attempting to copy an American approach, they're just

following natural rock 'n' roll instincts and if the end result sounds as though the band has spent the past 10 years recording multi-platinum albums under the direction of Jack Douglas, then that's a measure of Chevy's class.

What surprises most of all about 'The Taker' is the balance of the Chevy cannon, quick-draw tub-thumpers such as 'Rock On' slot in smoothly alongside the street-romanticism of the title track plus 'Cold And Lone' and the brassy boogie of 'Too Much Loving', each one of these being executed with a remarkable sense of style and arrogant presence.

But, before you go to pieces with anticipation, I must point out that this does have its share of faults. 'Skybird' for instance, is a softer, intricate Lizzyesque cut that has too much gloss for my tastes, while 'Chevy' is lacking in venom and spit. However, even when the band is running short on steam, the whole fabric is held together by Martin Cure, who, for my money is the best UK male vocalist to have emerged over the past couple of years. And if it's true that a hard-rock army marches on the foundations laid by the vocalist, then Chevy have a broad base from which to launch into the stratosphere. + + + +

THE PLANETS: 'Spot' (Rialto ALTO 102).

By Simon Ludgate

THERE IS absolutely no doubt in my mind that the Planets are destined for plenty of commercial success. There are hundreds of bands like them around, but only a lucky few have got what it takes.

Admittedly the Police have already done a lot of the groundwork in establishing this brand of rock/reggae fusion, but to call a band derivative is not necessarily derogatory . . . or something like that.

The Planets are essentially a vehicle for the writing, producing and playing skills of Steve Lindsey. Ex-Deaf School, Lindsey pulled three other home helps together and came up with the Planets.

Aided by Chris Skorna on keyboards, Barry Lines on lead guitar and Larry Tollfree on drums, Lindsey has produced a very acceptable formula the first time around with catchy hooks, clever tunes. All it takes to break a band as obviously talented as this is clever promotion.

These two little words will separate young hopefuls from their royalties until the end of time, but if you are lucky and can get someone to take notice, then the battle is won.

'I Can't Stop', 'Intensive Care', 'I Want To Touch You' could have been the choice for a single, but 'Don't Look Down' won by a whisker. Lindsey is a very clever songwriter, even if he isn't necessarily the voice of angry youth or anything. I can guarantee that this album will pleasure your little ears and will offend none. + + +

CAROLYNE MAS: 'Hold On' (Mercury 6337 105).

By Gill Pringle

SO THE lady tries very hard, all the songs on this album, apart from one by Steve Forbert, are written by herself, but so what? As far as an English reaction is concerned, it wasn't worth the effort. It has the typical transatlantic sound, destined for the tinted glass coffee table, that leaves me, like so many others, cold.

I can picture it all — lots of 'nice' well-groomed people sampling a bit of modern rock and going along in their sports car to one of her concerts. It would be a very pleasant evening, comfortable seats, polite clapping after each number, and then perhaps a meal or a cocktail afterwards. To actually make an album of something so uninspirational seems pointless.

Carolyn Mas's voice, filled with false emotion, is like a mixture of every other female vocalist you've ever heard. 'Thomas Dunson's Revenge' is the only song that works because it sounds like it's the only track on this album that has any debt to real feeling.

The other tracks, particularly 'Amsterdam' and 'Running From The High Life' with their emphasis on piano and sax, sound like a half-hearted attempt at a female Springsteen. + + +

ALL THIS AND TIMES SQUARE TOO

VARIOUS ARTISTS: 'Times Square' Original Motion Picture Soundtrack (RSO RS2 4203).

By *Ronnie Gurr*

HOW CAN you resist? Lou Reed, Talking Heads, XTC, The Cure, Garland Jeffreys, The Pretenders, Roxy Music, The Ruts, Patti Smith Group. How?

Every one of the above listed is a very doyen of taste in his, her or their fields and they have been brought together to take part in this, the soundtrack of a film due for release here in December.

Immediately recognisable should be The Pretenders' 'Talk Of The Town', Roxy Music's 'Same Old Scene', Numan's 'Down In The Park', The Ruts' 'Babylon's Burning', Lou's 'Walk On The Wild Side', Talking Heads' 'Life During Wartime', The Ramones' 'I Wanna Be Sedated', The Cure's 'Grinding Halt' and Patti Smith and Group's



ROXY

LOU REED

PATTI SMITH

XTC

'Pissing In The River'.

Elsewhere are the lesser known talents of D L Byron, the latest US pretender to the Springsteen crown who clocks in with a passable version of The Supremes' 'You Can't Hurry Love', Garland Jeffreys' 'Innocent Not Guilty' and Desmond Child And Rouge's 'The Night Was Not'. The latter two are amongst the finest moments here. Incredible too to think that a talent like Jeffreys was, last I heard, without a record company. Funny old world.

The sublime talent of David Johansen sashays in to deliver 'Flowers In The City' with the movie's star newcomer Robin Johnson. More on her later. XTC offer a previously unreleased track in the shape of 'Take This Town', a fine modern answer to that whistling anthem amongst whistling anthems 'Hi Ho, Hi Ho, It's Off To Work We Go'.

Now the bad news. This young brat girl punk Robin Johnson is responsible for some of the dreadful piffle that mars the album. 'Dream Dog' is a fuzz based riff over which our Rob maws off about

being rabid and some such stuff. Pretty horrendous stuff actually. On 'Your Daughter Is One' — intriguing title huh? — Robin is joined by fellow starette Trini Alvarado. The track is pure undiluted garbage about sticking pins into voodoo dolls of society delivered in typical st-uh-reet v-uh-nacu-luh. We are warned, assholes that we are, that these precious mites who accuse their social workers of being "faggots" and "f + + + ing Nazis" are gonna explode like the proverbial time bombs. The hook rather embarrassingly announces "spic, nigger, faggot, bum, you're

daughter is one." To paraphrase the tune it nearly made me "whoop my cookies."

Finally, the ubiquitous Bee Gee makes an appearance. Robin, for 'tis he, croons a totally misplaced strident disco based pop song with Marcy Levy. 'Help Me' is so obviously wrong it must be the chart biggie for this collection.

Despite the flaws, all, incidentally, RSO based, this collection is still pretty damn fab. Should be interesting to see how the quality Brit material fits into the actual New York based footage. + + + +

UTOPIA: 'Deface The Music' (Bearsville ILPS 9642)

By *Mike Gardner*

SUCH an apt title. Todd Rundgren again pursues his self-indulgent streak with his Utopia cronies. Roger Powell, Kasim Sultan and John Wilcox. This time slowing the cosmic consciousness bombast and digging out his cuban heels, Pierre Cardin collarless suits and plastic Beattie wigs.

'Deface The Music' is a well constructed jigsaw puzzle whose pieces are the Beatle albums from 'Please, Please Me' to 'Magical Mystery Tour'. All the tricks and devices pioneered by the mop tops from the "oooh's" on 'She Loves You' to the distinctive horn sound on 'Penny Lane' are slotted into close relatives 'I Just Want To Touch You' and 'Hoi Poloi' respectively.

Of course, Todd Rundgren's fascination with the fab four dates back to his first proper outfit The Nazz who held aloft the 'Swinging London' flag in the late sixties in the face of the stronger breeze of incense and patchouli coming from the San Francisco community.

Also, his solo album 'Faithful' contained some lovingly recreated versions of some sixties classics like The Beatles' 'Rain' and 'Strawberry Fields Forever'. However, this does not explain the need for this characteristically well crafted but redundant attempt to make the lost Pleasers album.

As a joke album it's smiricable, as a pastiche album it's adequate and was obviously a wizard wheeze for all concerned. It has the same effect as listening to ELO, trying to remember where phrases, sounds and sentiments have been placed before.

As an album belonging to the lineage of one of the most innovative artists of the seventies it's really for devotees only, as others will only get hints of Rundgren's talent which are better displayed on his solo outings or the last Utopia set. + + + 1/2

STRAIGHT EIGHT: 'Shuffle 'N' Cut' (Logo FLUSH 1)

By *Malcolm Dome*

IT'S GOING to be a busy couple of months for Straight Eight as they're set to support both Slade and the Rossington-Collins Band on UK tours. Oh yes, and this, their second album will doubtless be raising several hundreds of thousands of eyebrows nationwide during the coming weeks, not to mention getting many pairs of feet onto the dance floor. Why? Simply 'cos this quartet have put the smile back into pop; just a collection of 12 nattily-dressed melodies lavished with a generous helping of bite 'n' bellow and a confidence that's a pleasure to hear. 'Shuffle 'N' Cut' is the best pure pop album I've clapped ears on since 'Shake Some Action' hit the '76 turntables courtesy of the Flamin' Groovies.

From the opening chords of their current single 'I'm Sorry' through the atmospheric loneliness of 'Tomstone' the brassy (metaphorically speaking) 'Christine' and the almost Springsteenesque

'Only You', Straight Eight take their music in the direction that powerpop in general and the Motors particularly should have headed it two years ago. If you don't get my drift then you're gonna have to cop hold of a copy of 'S 'N' C', right? + + + +

CHELSEA: 'Alternative Hits' (Step Forward SFLP5)

By *Frank Plowright*

QUITE a surprise to me this one. It's not the totally dated punk assaulting the ears with decibel bricks that I expected. There are tracks like that but on the whole the record can be seen as a barometer of punk as it developed into its two later fragmentations, the light rock typified by the Undertones and represented here and the electronic dirge.

Chelsea were an average punk group, not particularly talented and blatantly derivative to the point of plagiarism, and the two 1977 tracks typify that year with their thrashing guitar, almost non-existent production and shouted vocals, more apparent on the effelately political statement of 'Right To Work' than on the other track from '77 'The Loner', a repetitive dirge.

1978 efforts display emerging musicianship although retaining Pistols style breaks and generally chanted vocals.

Two pleasing tracks are 'No-one's Outside' and 'Look At The Outside', both 1980 efforts. The first is a singalong thumper dealing with nuclear fallout and the second could be the precursors of punk, the Heavy Metal Kids.

So there you have it, the evolution of punk for £2.99 and on red vinyl if held up to the light. + + +

CHROME: 'Half Machine Lip Moves' (Beggars Banquet Bega 18)

By *Mark Perry*

PREVIOUSLY AVAILABLE on American import, this record is one of the great classics of American new-wave. Which means that it's totally unbearable to listen to. Heavy Metal meets a squashed brain. Dead and buried long before the Kennedys were.

Chrome are experts at making an incredible racket for no apparent reason. They're the Residents without the brain and Throbbing Gristle through a mincer. Feed them to your cat and it'll drop dead with a mercy message on its lips.

I can't understand why BB have bothered to release it again, there's plenty of rubbish in our own country without going overseas. I know kids like noise, loads of them all making their own private cassettes. Why not give them a chance to make a record?

Again, Chrome are just silly retrogressive HM with dopey lyrics and a colour sleeve. These facts alone should guarantee massive sales at Fulham on Sunday. Urgh!!! without humans. Please, one more scream like that and I'll throw you out the window. + and 11 headaches to the Yanks in the white body suit and matching head piece.

THE RESIDENTS COMMERCIAL ALBUM

"THE RESIDENTS MEAN BUSINESS"



ARE THE TOURISTS HAUNTED?

DAVID SINCLAIR gives up the ghost

THE TOURISTS are back in Britain after a six month stint in America. They are now three quarters of the way through their 'Luminous Tour' and have a new single 'Don't Say I Told You So' in the shops, and their third album 'Luminous Basement' scheduled for imminent release.

In a sense it's a dodgy time for The Tourists. Although they have a hard-core of devoted followers, they are a group whose audiences in the past have been "topped up" by that most fickle of punters — the person who goes to see them on the strength of their Top 20 hits. Their absence from these shores, and more importantly the charts, has led to disappointing turn-outs at some of the early gigs on this tour. When I saw them at the Hammersmith Odeon, there were a lot of empty seats. However, that said, there were even more empty seats once they started playing: everyone was up on their feet from the second number.

"The American experience has made The Tourists more aggressive," guitarist Dave Stewart told me as we sat in their publicist's office. "It reinstated all the things we believed in when the band first started. We were talking to The Jam and they say the same thing. Every time you go there you think, 'this is what we're up against'."

So the Tourists have returned a sharper, re-focused group, but what about the effects of their absence on the British market?

"Obviously because we've been away and we haven't had any publicity or any singles out, the beginning of the tour has been half full instead of full, but that's alright. We've been really enjoying ourselves and so have the people who've been there."

There is a sense in which the Tourists may even be pleased not to have so much attention drawn towards them by their Top 20 hits.

"It was a bit out of proportion with 'I Only Want To Be With You' — the poppy side of it was really overplayed by everybody, and if you listen to the rest of our albums, apart from a couple of songs which are more sort of throwaway fun songs, it's not really like that. The throwaway fun songs became phenomenally successful that's all — so what can you do?"

The Tourists are a difficult band to categorise. There seem to be two conflicting images of the group. On the one hand, Dave Stewart sees them as a serious rock band of capable musicians, writing meaningful lyrics and songs and making a genuine, worthy contribution to that genre. On the other hand, they are often written off as a shallow pop group with a glamorous girl singer, who did that old Dusty Springfield song. The latter is the image that Dave feels the music press has mistakenly latched onto, and perpetuated by their coverage of the band. The true image actually lies somewhere between the two, it's really a question of where you lay the emphasis, but Dave feels strongly that the ephemeral, girl singer plus band image has been blown up out

of all proportion to the reality.

"To us our first album was easily comparable to The Jam's first album and to all those kind of groups — our contemporaries. But we just got absolutely slaughtered as soon as we did a cover version of somebody else's song, and ever since then we've had bad press, even though loads of other people do cover versions of songs. We've made three albums and that's the only cover version we've ever done."

"The music press don't think we're even valid enough to do an in-depth kind of interview with Peet (Coombes) who's written three albums' worth of songs, and to us, they're really strong statements. Because of 'I Only Want To Be With You' and the way we look, which to me is really superficial, we've always been written up as a pop band like Dollar or Racey or someone like that."

Another image problem that continually haunts the band is that of it being Annie Lennox plus backing band.

"Out of all the bands who have got female singers... you try and find a picture of Annie at the front. Annie's never worn anything revealing. We've always tried to keep it as group shots with Annie at the side or the back. And yet she's singled out. The frontwoman."

"I'll tell you something — this guy turns up in Edinburgh to do an interview for Melody Maker, and instead of Annie, we sent Peet to do it. The guy's sitting down with his photographer and Peet comes in. 'Hi, I'm Peet, I write the songs for the band.' The guy turns round to his photographer and says, 'Another wasted journey — if Annie's not coming, we're not doing it.'"

"We're just completely pissed off with the press in general; have been for about a year and a half. We don't mind if there's a review and we know that the guy has done some research, knows what we're singing about and doesn't like it. But what we tend to find in reviews is bits of other reviews — and the general consensus of a paper is 'that's the way the Tourists are' and the review has been written to fit in with that consensus view."

Musicians always tend to regard criticisms of their music very personally, and insofar as their music is an expression of their (collective) personalities this is understandable. Where the criticism becomes literally personal as in a Graham Lock feature in NME headed: "The Tourists talk about suicide — Graham Lock wishes they did", it's difficult to see how they can take it any other way. The Tourists have evidently become embittered by their lack of critical acclaim, and Dave told me that at the time of recording their second Album 'Reality Effect', their confidence had been so shaken by the critical scorn heaped on their previous efforts that the quality of that album was severely affected.

And yet I wonder if they've overreacted to the press. In my eyes the Tourists are a pop group in the honourable tradition that started with The Beatles. However, with the splintering of rock into so many different strands, some fashionable, some not, being a "pop group" in 1980 is a vastly different proposition to what it was in the sixties. The

Tourists aren't "hip" (nor I suspect would the Beatles have been if they'd started up in 1977) and are not going to appeal to that hippest of all sections of the music business — the press. The reason for their frustration and rage is that they believe they should be taken more seriously, and I sympathise, but their music is there on records for people to listen to and make of it what they will, and if the press don't like it, there's thousands of people who have bought the records, gone to the gigs, and who obviously do like it and take it seriously. There's plenty of groups who feel just as intensely as the Tourists a sense of frustration at not being taken seriously, who haven't even had the opportunity of recording an album. I mean it's all relative isn't it; sticks and stones may hurt my bones...

As for Annie being thrust to the forefront; well — having seen the group at Hammersmith, it's hard to see how any amount of photographs of the group with her at the back will detract from the fact that onstage she personifies the Tourists in much the same way as Jagger does the Stones. Drummer Jim Toomey does an enthusiastic job, bassist Eddie Chin stalks the back of the stage, the mysterious oriental, Dave Stewart stands stage right, playing crisp guitar punctuated by an occasional twitch of the leg and swivel of the hips.

Stage left, and looking completely nondescript is Peet Coombes, guitar and superb harmony vocals. But however much of a driving force he may be musically, visually the

show is Annie's. Black skirt, fringed leather waistcoat, pink gloves, pink scarf tied round her sixties bouffant hairstyle, and even a pink tipped microphone, she storms and stomps her way through the set. She talks to the audience, gets them on their feet, and of course sings in that crystal clear voice that (together with Peet's harmonies) is so instantly identifiable as the Tourists' sound.

She is also a charming and articulate person. Having chewed over the problems of misrepresentation with Dave, I asked Annie what the Tourists were all about:

"We're not about cults, and we're not about elitism, and we're not about minority groups particularly, although some of the songs cover those things."

Dave: "We've always sung about emotions and personal politics as opposed to 'on the surface' politics."

Annie: "The Tourists are in the old sense of the word a pop group. I don't like the new word 'pop'. I think it stinks, and I don't think we're about that. We're certainly not about Sheena Easton pop if that's what 'pop' means which to me it does."

I asked her how she'd enjoyed the visit to Aberdeen, her home town, during the first leg of the tour and an interesting discussion on rock band lifestyles ensued.

"Aberdeen? It was very brief. It was a bit upsetting because I

THE TOURISTS audition a new front person

haven't seen my mother for nine months and I was only able to see them briefly before we did the gig and for about half an hour afterwards, and we've travelled all over the world since the last time I saw them, and had numerous experiences that I'd really like to talk to them about. I didn't even try to get it across."

How do you find being a rock star?

"Well, I don't think I'm a rock star."

Well, how do you find that sort of lifestyle?

"It's hard, very hard. It's not a glamorous life. It's very rigorous. The only advantage of it is that I, personally, am doing what I've always wanted to do which is perform. I expect most groups would tell you that it's just a bore most of the time."

You say you're not a rock star.

"In some people's eyes, they would say yes I am, but in my own self-estimation of who I am and what I am, that plays a part, but it's a very minor part. The Tourists are a very major part but... (laughs) Annie Lennox... Rock Star is just ludicrous. I detest the word star. I don't agree with it. It's a hackneyed phrase. It's something that belongs to Hollywood, it doesn't really belong to nowadays. I would accept possibly... personality."

But it's what you make of it isn't it. Would you agree with that? Presumably if you wanted to behave in a certain way you could.

Annie: "Yes, I could take advantage of things, I could take advantage of people."

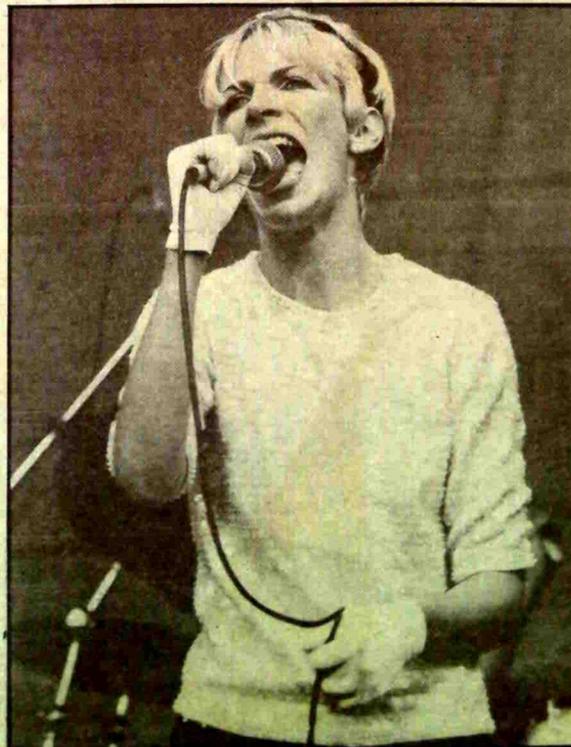
Dave: "We're not the kind of group who go lugging at gigs and all those archetypal rock star things that you do."

Annie: "We just live the way we do. I can't be somebody else apart from me. I've met people that people would call 'stars' and some of them live up to that expectation, where they're expected to be something special. I met Stiff Little Fingers a couple of days ago, and they were acting like stars in their eyes, by smashing up a hotel room, getting pissed first thing in the morning — and if that's being a star I'm not really interested... sort of Ulster boy star... voice of the youth movement in Ulster — I think it was a bit despicable actually."

Dave: "The 'voice of the youth in Ulster' to me he was saying... trying to provoke an argument or something, being very cocky and saying — 'Ah yes the Tourists — why do you sell programmes at your gigs, ripping people off?' The next thing he's talking to a roadie and saying: 'We'll get this chick and toss beer on her'. And he's talking about a human being."

"This is what it comes down to when we're talking about human politics. We wouldn't go on like that. We respect people. So this guy's the voice of Ireland and he's talking about screwing some chick while his mate's watching and tossing beer on her... I mean... fantastic, you know... let's meet the next voice of Ireland."

"And he would criticise the Tourists not even realising that we're covering far more basic issues than the politics of Ireland."



ANNIE LENNOX: I detest the word 'star'



IAN GILLAN

Gillan

BY ROBIN SMITH

EVEN Mr Universe isn't invulnerable. ... Recovering from a temperature of 104 degrees and ravaged by bronchitis, our hero looks like Superman with a dose of Kryptonite poisoning.

But the show must go on and after administering his controversial cure of whisky and cigarettes, Ian Gillan is ready for anything. The Manchester Apollo audience sense that Ian is trying to shrug off illness and they greet him like Lazarus rising from the dead. Okay, technically the show could be bettered. Ian has difficulty turning the power of formidable voice to full volume and sometimes he's reduced to a frustrated whimper (no 'Child In Time' tonight), but the Apollo sways two inches to the left and right after every song.

'Unchain Your Brain' is the opening scrambler, seasoned by 'Mr Universe' and 'No Easy Way'. Up comes 'Trouble' Mick Underwood introducing the bump 'n' grind before two tones of guitar and Ian narrowing his eyes, looking like a gunslinger from a Spaghetti western (wow).

'If You Believe Me' is the obligatory piece of near Blues. Quite Plantesque actually, with our man swaying by the mike and gently thrusting his pelvis. But back to crasheramaville with 'Running White Face City Boy' (God knows how he manages to fit so many words into one line without losing the way) and 'Vengeance'.

'Yes you guessed it Next up is the immortal 'Smoke On The Water'. This was pretty gross when I saw them perform it at Reading, nowadays it's even more overinflated, thanks to guitarist Bernie Torme, looking very chic in Sgt Pepper jacket. A six minute intro where not a sense is left unfrazzled as he eats his guitar alive, producing notes that sometimes verge on the painful and laying into the strings with his teeth. Who needs cruise missiles? Amplify this a couple of times and you could destroy half of Moscow.

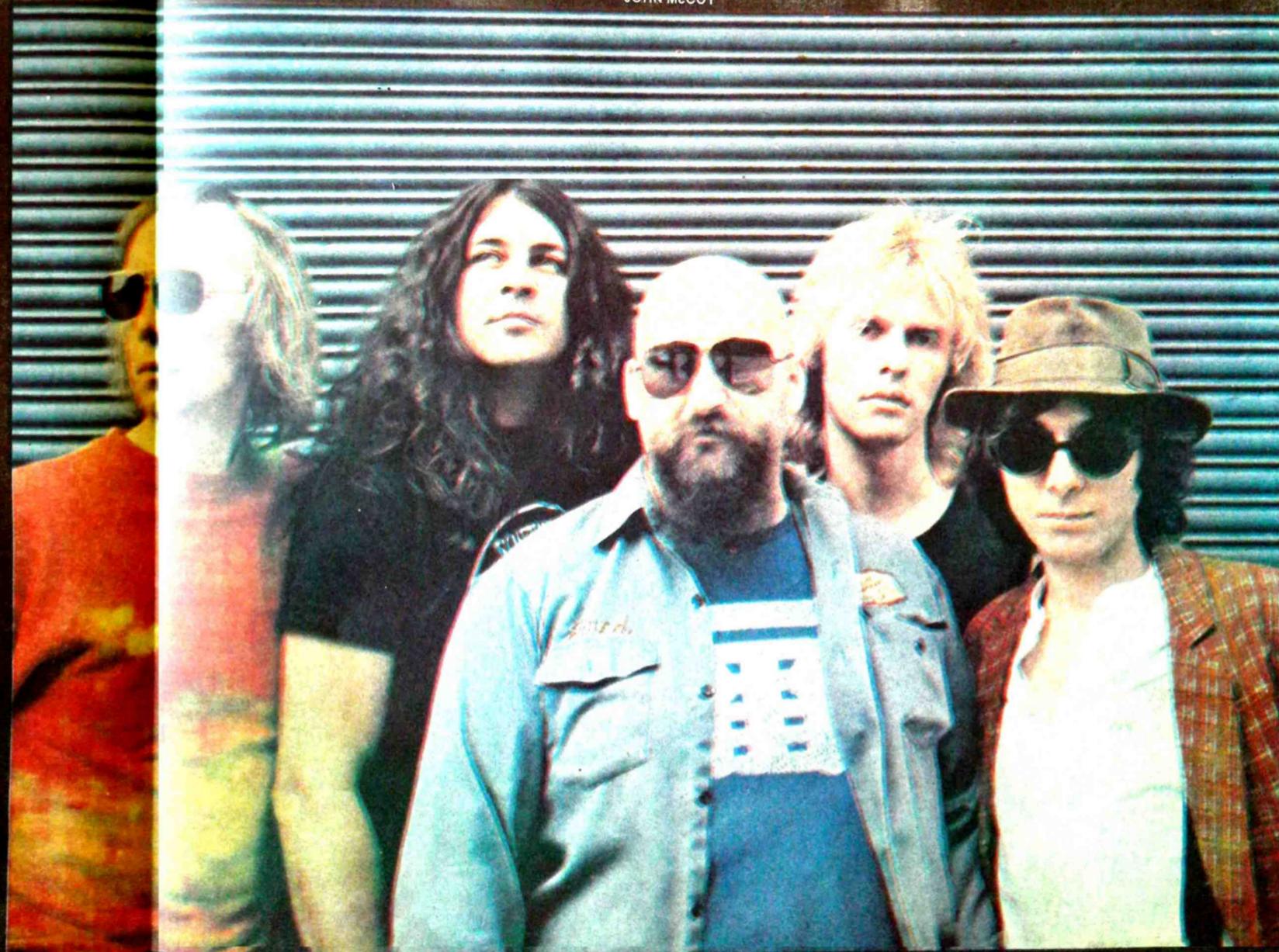
But apart from 'Whole Lotta Love' their isn't a rift that can compare with 'Smoke'. It still jilts dead

CONT OVER



JOHN McCOY

Pic by ANDY PHILLIPS



Line up of 'Smile Of The Week Contest' L-R: MICK UNDERWOOD, IAN GILLAN, JOHN McCOY, BERNIE TORME, COLIN TOWNS.

* FROM PREVIOUS PAGE

centre in the back of the neck and Gillan handles it like a circus master cracking a whip.

And the show isn't over yet as they wheel out 'Sleeping On The Job' followed by a raucous monstrosity updated version of 'Lucifer'.

After the show, everybody's happy, apart from the band and McCoy glowers like a hit man from the Mafia. Propped up on a table in the corner is box of flowers and a card with love from Paula and Carol.

Gillan don't feel happy about a gig when they're planning on doing free concerts to make up for it. Next year they'll be doing one in Newcastle because they arrived on stage late after doing Top Of The Pops. Anybody with ticket stubs for the show can get in and there should be a bit of space for anybody else who wants to turn up. The band will be advertising the gigs only in the local press to avoid a riot.

The band took more drastic measures when they played Germany with Saxon recently. They were so upset with the PA that they decided to smash it — one continental magazine even published action picture sequences of the destruction.

"What else could we do"? says Mick Underwood disarmingly. "It was the crappiest PA we've ever had and the kids were protesting. We thought they deserved a better sound, so we started laying into it. The kids thought it was great they were on our side."

Gillan also tasted violence when they played Greece. A ripe new territory that's been opened up by the Police recently.

"Apart from the Police we were the first band to be seen over there since 1967," continues Mick. "They had such a strict regime over there. We played Athens and a coastal resort. The cops tend to get really excitable and wade into the crowds with batons quite frequently. What we'd like to do one day is tour the world by ship, cruise across the oceans and visit every country."

The band head for their hotel in a luxury bus complete with video — the only trouble is that 'The Vikings' is the only film they've got to watch. Their record for watching this tape is six times a day and McCoy does a superb imitation of Viking music horns. With his controversial looks you could imagine him standing on the prow of a longship.

Now that it's winter McCoy has sometimes taken to wearing a wig but this tends to make him a bit deaf. He usually shaves his head with a wet razor but if he's in a bit of a rush he uses an electric one.

For the ultimate stage effect he used to put luminous paint on his head, but he gave it up when a sculp began to itch.

For tonight's slap up meal the band have chosen an Indian restaurant on the far side of town. Ian has changed into what looks like a hip dancer's outfit, completed by a head band. As always he's accompanied by the lissome Zoe, his girlfriend of 10 years. While other ladies are at home waiting for the phone to ring, she goes with him everywhere.

"Unless we're like Paul and Linda McCartney," she says. "No, I never get tired on the road, there're always things for me to do, like making phone calls and making sure Ian gets to places on time. But I'm always glad to get back home. We live a quiet life, you'll never find us going to record business parties. We live in Purlsey and Ian plays football for the local team. He's not a difficult man to live with, sometimes he has a temper but that's what I think that everybody is entitled to that."

And now it's time for Chapter 32 of the Ian Gillan I'm Not Going to Repeat Purple Saga.

"If someone's making you angry, you look at it financially, you're a fool if you didn't," he says. "I reckon that the proposed reformation would make between 50 and 100 million dollars. But by the time the tax people, lawyers and everybody else begin to strip away at it, then there would be very little left for the band split five ways. "If it ever did happen, then they'd play five nights at Wembley and five

nights at Madison Square Garden. Who wants to go through all that again. I wouldn't be happy so why should I do it? Did you see the kids at the Apollo? They're alive to what we're doing."

Gillan says that since leaving Purple pressures have been put on him and various people have tried to destroy his career. I quiz him further but he won't say anymore.

"Look, I can't go into details but some heavy things have happened. Everybody at Virgin knows the kind of pressure I've been under. I remember vividly when I wanted to leave Purple. I wrote a letter pointing out that the spirit of the

'Call me fat and I'll rip your spine out'

band had gone. Their reply was "Dear Ian, do you think you could stay on for another few months, we've got touring commitments? They didn't even think about sitting down and talking about the problems. I was banging my head against a wall."

Ian has also been banging his head against a wall as far as most of the music press are concerned. He's been crucified on more than one occasion. One headline even called his band 'The Graveyard Of Rock 'n' Roll'.

"Call me fat and I'll rip your spine out," he says. "People say I wear flared trousers but I'm not wearing flares tonight. People say my hair's too long, but I'll cut it off when I like. I let it grow out and then when the ends split I take a few inches off."

Most criticism is particularly ill informed and dogmatic, I detest it. They say I don't sound like I did 10 years ago when I was with Purple. How the hell can they make that allegation? By my reckoning a lot of those writers were seven when they were that young. I dislike the music press intensely at the moment."

Aided by large dollops of whisky Ian also detests quite a lot more.

"The politics that have gone down in music for the past five years are totally abhorrent to 90 per cent of the music - buying public. In the early seventies English music was



IAN GILLAN

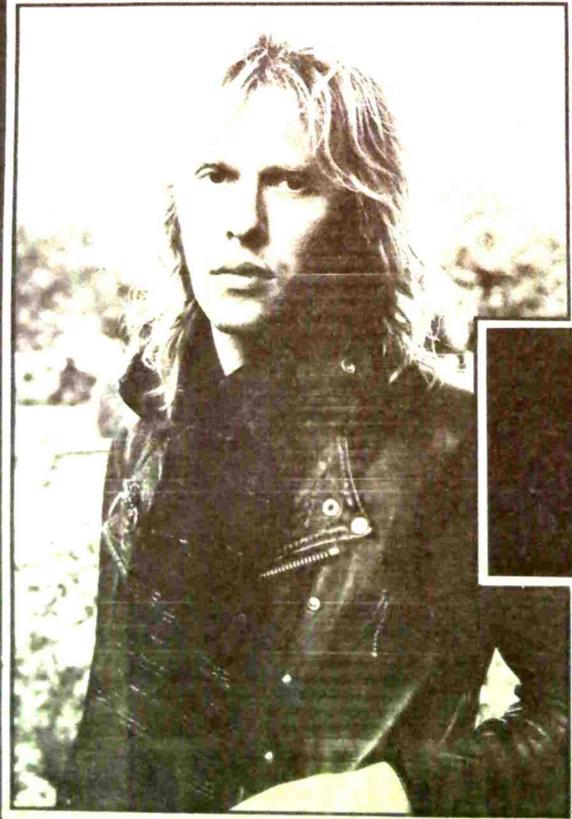
respected throughout the world. English musicians were the masters of their craft, the first people to take a simple rock 'n' beat.

improvise on it and perform solos. How the f---k can the average band being turned out now play to

worldwide audiences and command attention?

"The industry's shrunk and instead of being pioneers, we have to fit in with the American adult orientated rock image if we want to try and survive. Such a state of affairs depresses me greatly."

"We must take great care with the state and particularly the integrity of music as a contemporary art form."



BERNIE TORME

Heavy words indeed but they're sincerely meant and they're not bullshit. Whether you love him or hate him, I think that Ian is sincere in what he believes in — and he's also a born survivor.

Right, why did you decide on 'Trouble', the old Elvis song, as a single?

"I didn't want to do another of our own songs and most of our singles have just seemed to be

'I love all the old Elvis films'

used for promoting an album or tour. Also I think that if you use somebody's else's material you're respected and people realise that you're seriously trying to get a hit.

"I love all the old Elvis films. I even forecast his death on a song on one old album. Anyway, I was lying in bed one night and the idea to record 'Trouble' came in a blinding flash of inspiration. We also did it because I liked the feeiddle lee dee bit at the beginning. It sounds like the opening of 'Whole Lotta Love' although it's in a different metre."

It's quite ironic that Virgin should have signed Gillan. He originally tried to interest them in material on the 'Mr Universe' album but they turned him down. Later they contacted him over 'Glory Road'.

"I left Acrobat on good terms," he says. "It was just that they were having a bit of difficulty — for instance they couldn't get my albums into the shops quick enough. Maybe they thought they were seeing the return of the hippies, but we've met everybody and it's a good family type of organisation. They have computers, but they're also human."

It's time for bed, Ian has to be up early the following day for a photo session and a personal appearance at a record store. The following day's gig is at the Hamley Victoria Hall and before the concert the band are looking forward to their day off. Colin is catching a train home to Ashford after the show and should arrive at Euston around dawn. McCoy is planning a tour of the local Stoke junk shops. He's a man with an eye for bargains and his house is stacked with priceless antiques.

Fortunately Ian is feeling better and in the dressing room he's boosted by some fan letters. Tonight's show is more relaxed but still packs punch. Ian is at last a happy man.

Backstage Ian reflects on the forthcoming Canadian and American tour. The band will be going there shortly for the first time in years.

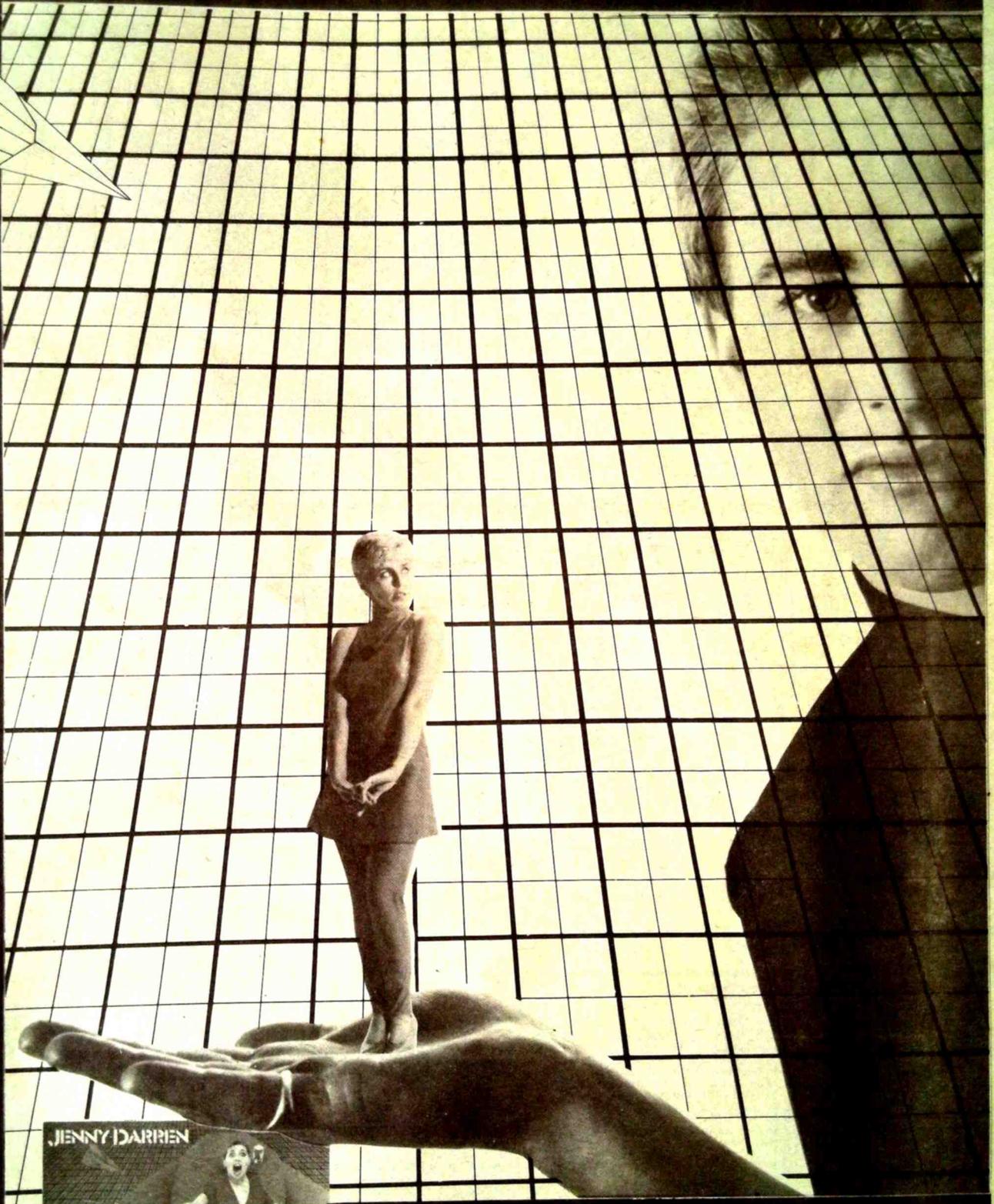
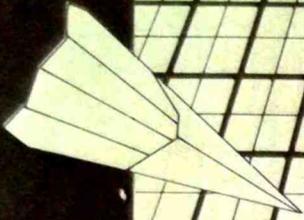
"I think our name still means something and on the tour we'll be playing the Agora Cinema chain. The venues are about London Lyceum size with the same amount of atmosphere. It should be good."

We somehow get round to talking about John Bonham's death. And I ask Ian whether he feels that, as an old campaigner, it's so easy to end your life after a night's excess.

"No, not at all. I keep myself fit. I was upset when I heard the news but I don't think it has any implications. I feel that I've lived for 300 years and as far as I'm concerned I feel that I'm good for another century."

Pics by ANDY PHILLIPS

JENNY DARREN



NEW ALBUM

DJF 20569 AVAILABLE ON CASSETTE



MAILMAN

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

BAGGY NAPPIES

BLOODY HELL! I've been the mailman for hundreds of years and nobody writes to ME, yet I let that blond bleeder Sting take over my page for one miserable week and the Police get more mail than I've had in a life time. It's not fair . . . you don't love me. I don't know why I bother . . .

DEAR STING, Did you ever have to change one of Joe's dirty nappies? Francine Isaacs, London N13.

SLUG

PLEASE INFORM Sting that the master of discipline he referred to in an interview is called SLUG, not Father Walsh. This gem of information deserves more space than any of John Connolly's inane ramblings. Liam Lavelle, Tyne & Wear.

OVERRATED

WHY DID the most overrated repetitive worded songsters the Police produce Record Mirror? (Gawd knows — jealous Mailman!) I was disgusted when Andy Summers stated that the Skids sounded like fairies when he reviewed the singles. I believe the Skids are better than ever. The Police's latest effort is typical of all their material. It has no meaning whatsoever because they repeat the same line about 100 times. What's so good about that? The Skids always get criticised in RM so for once publish this letter and give them a little credit for all the pleasure they have given me. And my message to the Police? Crab on!!! Gary Miller, Chester le Street, Co. Durham.

LIMP

SO, ANDY Summers thinks the new Skids' single is limp wristed does he? The Police have become very rich by finding a hit formula and sticking to it, thus draining it dry. The Skids have always been an original and inventive band who care a lot for their fans. They haven't re-released £6 worth of old hits in new bags just to squeeze some extra money from their fans. The Police six pack was an insult to the record buying public, just another unit in their production line, another big hype. Back in '78 I saw the Police at the Nashville and bought 'Outlandos D'Amour' really thinking they would make good. Since then however, they have become highly successful and with this success has come a need for safety which they found in repetition. People will only buy so much of a certain item before they get bored and look for something different — which is why the Skids will succeed when the Police fail. A Skids fan, East Ham.

QUE?

THE SQUARE on the hypotenuse has been destroyed by pop music and especially the Korgis. Ford Prefect, Llanelli, Dyfed.

•This week's abstract thinker award of a record token.

FED UP

I'VE BEEN reading your rag for four years now and I'm getting fed up. I keep looking for an article on all my favourite singers like Perry Como, Frank Sinatra, Andy Williams and Barry Manilow but all we get is singers like Sting and Gary Numan and other so called vocalists. I wish this bleeding new wave was a bloody tidal wave which would sweep all such silly buggers out out sea. Bring back National Service I say, and capital punishment, and the cat, and the birch, and maybe a bull whip and suspender belts and black stockings. Paul Humphreys, the least famous person in Stoke on Trent.

TEPID

YOU HAVE often complained about the standard of correspondence, yet I feel this is partly due to the content of Record Mirror which has never really evoked a passionate response. You generally play safe by merely producing tepid reviews and facts about the music industry, which leaves you open to criticism by your readers, because there are no extremes. I enjoyed the article about Ronnie Gurr. It was refreshing and interesting. If you were to ask the bands and people whom RM interviews about their opinions on current affairs or a particular topic, you might have a higher standard of correspondence. Gary Holdsworth, Machynlleth, Pows.

•Next, you'll be expecting us all to have PhDs. . .

NO PRIEST

I WAS excited to read about the forthcoming Castle Donington album, but reading through the track listing I noticed a strange lack of Judas Priest material. Are Halford's boys lining up a new album? Hopefully, Rob the 'eadbanger, AC/DC fan 1068, Romford, Essex.

•Only Time will tell, M'boy, mean-while head for the hills while there's still time.

DANGEROUS

HOW CAN the record business be in a slump when John Connolly wins all these record tokens? With a sweep of his RM he could turn the charts upside down and inside out. Perhaps he doesn't need them. P'raps he's a home taper. THIS MAN IS DANGEROUS! HE MUST BE HUNTED DOWN! The new wit of Scotland Yard, Hythe, near Kent.

TELL THE TRUTH

I HAVE been a Status Quo fan for the last seven years. I think they are the best band in the world and the new single certainly proves this. Just for a change I thought I would buy a different album so I bought Gary Numan's 'Telekon'. What a load of CRAP! I think this album is a waste of money. I am now going to melt the LP down and make a statue of Francis Rossi with the vinyl. Why people want to buy anything by Gary Numan amazes me. The entire album is very boring and I think something should be done to have it removed from the shops. LONG LIVE THE QUO! Ian Adamson, Belfast.



SKIDS: fairies.

PEN PAL

DEAR MR Mailman, Thanks very much for publishing my first letter on your page. Suddenly I started getting all these letters from people in the UK and they still haven't stopped. So, although I'd love to write to all the people, I can't do so immediately because school has gotten in the way. To all the people that wrote to me and still haven't received a reply, please don't get mad, I'll get to you, even if it takes me 20 years. Thanks, Rickey West, 868 St Charles, Chom. Laval, Que Canada. H7U 2Y8.

BUFFOON

ONCE AGAIN I have overestimated your Editor's intelligence. On hearing that an entire issue of RM was to be devoted to the Police, I expected a centre spread of the lads. Instead I found a leather clad buffoon who was trying to work out how to hold his guitar. Your Editor obviously has a mental age somewhat similar to the number of strings on Sting's guitar. A disgruntled Police fanatic, Paul Fingini. • But you're meant to appreciate their minds, NOT their bodies. . .

LECTURE TIME

From Lawrence P. Yertkin Professor of Exotic Languages University of Chicago

Sir: Risborough's review of the new Police album, *Kenytta Mondata*, illustrates the dangers of a magazine such as yours, presumably devoted to the advancement of popular gramophone records, allowing itself to be drawn into academic controversy. To unravel the complications aroused by Mr. Copeland and Dr Risborough on the question of Dakotan verb structure would require more space than you should allow.

I might, however, go so far as to point out this: Mr Copeland and Dr Risborough are both wrong, almost embarrassingly so. The fact is that strictly speaking *nyi* is a participial ending and does not apply to other parts of speech. The controversy arises, perhaps, out of the fact that the Dakotas have no written language, leaving Mr Copeland and Dr Risborough to their respective phonetic devices.

For example, the "*nyi*" of which Risborough speaks may actually be the "*nyayEE*" of Mr Copeland's chosen form of phoneticism. In any case, neither form is applicable to either feminine persons or objects unless they are in motion, doing something. One of the more charming oddities of the Dakotan culture, as reflected in their language, is the manner in which a young girl "loses her cherry," as the working classes say. In the course of her first act of sex (always with the tribal chief, enjoying his *droit de seigneur*), she enters the conjugal tent proclaiming '*Awa nayEE*,' meaning "I am a girl" (or, literally, "I am playing the role of a girl," since "*nyayEE*" is a participle, not a noun). During the period between the rupture of hymen and her moment of orgasm, she murmurs over and over, in rapidly rising crescendo, "*Awa MU-nyi*," meaning "I am now a woman," until, upon achieving orgasm, she shouts, loud enough for tribal fathers

gathered around the tent to hear, the simple uniting vowel, "EEEEEE" which is, in fact, the last syllable of the "*nyi*" over which our two scholars were quibbling.

In any case, I should like it understood that my sympathies are with Professor Risborough. When Mr Copeland last lectured at this university, he cavalierly disregarded the conventions of my department in the structuring of his remarks, ignored all questions, and persisted in confining his considerations to the sexual habits of American Indians past the age of sixty. Later that same day, the "little turd," as Professor Risborough so aptly described him, arrived at our English department dressed as a member of Hell's Angels (boots, leather jacket, aviator's cap, dark glasses etc.) to lecture on early contemporary literature. When he referred to the Browning poem as "*Poppa Pisses*" we were generous enough to disregard it as a *lapsus linguae*, but when he repeatedly referred to the Dickens classic as "*A Sale of Two Tittles*" we recognised his attitude as one of calculated insolence, and demanded that he leave the hall.

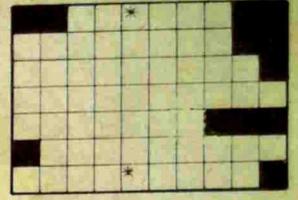
Andy Summers and "Sting," as you call him, are fine musicians and persons, giving Police music an almost virginal purity which will cause it to be recognised, a hundred years from now, as "classical." Unfortunately, however, Mr Copeland's attitude is so reflected in his contribution to the group as to give it a subtle leitmotif with an effect comparable to musical scores in horror films which accompanies a scene wherein a murderer departs a pleasant social gathering to climb the stairs in order to seek out his victim. While Strauss waltzes emanate from downstairs (Summers and Sting), a sinister something-is-about-to-happen strain (Mr Copeland) gradually takes over to indicate the true nature of the occasion. This is fine for horror films, but unfortunate for the Police. Respectfully, Lawrence Yertkin.

WIN-A-WIN-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.

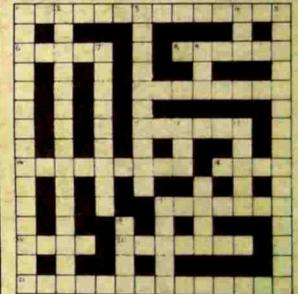
NAMES: _____ ADDRESS: _____

POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of someone who wants to go straight. Remember the clues aren't in the correct order, you have to decide what the right order is. Naughty Scroop's in a tangle on love drive (9) Pictures of Lilly Puba quite change this Philly soul star (5, 4) Re-sound the Ash Alarm! Or they'll owe you one (8) A re-arranged dun tie makes a team or a Judas hit (5) Ugl! Mary Ann changes for a glass man (4, 5) Loony Pam, I'd change anytime for Diana (2, 3, 5) Translate 'Est thud' to discover something bitten by royalty (3, 4)

X-WORD



ACROSS
1 1980, Bob Seger LP (7, 3, 4)
2 Roadway in Wings (5)
8 The motor city madman (6)
10 ELO LP (8)
11 Group that wanted to Forget About You (6)
14 They gave us the British Hustle (2, 7)
15 Beatles film (4)
17 Derek the head Domino (7)
19 The Clash had a White (4)
20 Flesh and Blood single (4, 3)
21 David Soul No 1 (4, 4, 2, 2, 2)

DOWN
1 A hit from Xanadu (3, 4, 3, 5)
2 Rod Stewart LP (1, 5, 2, 3, 4)
3 Where The Eagles wanted to take it (2, 3, 5)
4 Tina's former partner (3)
5 They were working their way back to you (7, 8)
7 The Stones rescue (9)
9 Group from outer space perhaps (1, 1, 1)
12 The number of years after (3)
13 Group that had a Fox On The Run (5)
16 You may find him on the road with Manfred Mann (4)
17 He faced the consequences after leaving 10cc (5)
18 Don Juans reckless daughter (4)

LAST WEEK'S SOLUTION TO X-WORD: ACROSS
1 More Than I Can Say, 2 Whatever You Want, 3 The Wall, 4 America, 5 Stardust, 7 To Be Or Not To Be, 9 Airport, 12 Nico, 15 Squire, 17 Start, 18 House, 20 May.
DOWN
1 My Way, 2 Thinking 2 Ready And Willing, 3 The Wall, 4 America, 5 Stardust, 7 To Be Or Not To Be, 9 Airport, 12 Nico, 15 Squire, 17 Start, 18 House, 20 May.
LAST WEEK'S SOLUTION TO POPAGRAM (in order of puzzle): Searching, Summer Fun, Dreamin', Frank Zappa, Glory Road, Big Time, Tom Browne, Paranoid Hawkwind, Pretenders, DOWN COLLOMND, Crazy Train.
LAST WEEK'S WINNER: Graham Gardner, 5/1, 200 Shiskine Dr, Glasgow, G26 0JD

WEL

Edited by SUSANNE GARRETT

MY FIANCEE, who I love very much, is expecting my child in mid-October, and has been in hospital for some weeks because of high blood pressure. But she's told me she doesn't want to see me any more, has told the nurses in the hospital that I'm not the father, and has told me to move out of the house she owns while she's in hospital. It broke my heart when she told me she wasn't going to come back with me. She says she doesn't love me any more.

The sister and nurses won't let me in the ward to see her. Though I've offered to give a blood sample to prove I'm the father, this didn't cut any ice.

I've been looking after my fiancée's two children from a previous marriage, but she's now asked a friend to do this instead. One night when her friend stayed she seduced me, and tells me she's in love with me. I know she doesn't take any precautions, and am scared she's pregnant too.

What should I do? Move out and move in with this girl? Keep trying to see my fiancée? Stay till she comes home from hospital? Or move out and away altogether? I know who I love, and I know it's my child she's expecting.

Andy, Lancashire.

• Any way you look at it, you have a tough decision ahead of you. But you'll have a clearer idea of what to do when the child is born. Whether your fiancée wants to see you again or not, if you're convinced this is your baby she's carrying, you'll need to work out your personal responsibility towards another human life which you've partially created.

But there's no point in trying to use the birth of the baby as a way of getting back with your (ex)-girlfriend or staying in her house if she wants you out. If she still refuses to see you, write to her and offer to help support the child.

While your fiancée may not want to live with you again, she may decide that the prospect of maintaining three children alone is just too much. Alternatively, she may change her mind about you when the baby is born.

If she refuses to let you see the child, your rights are limited. Trying to prove paternity through blood tests and other back-up information would require the services of a lawyer and would be a generally messy and unpleasant business.

If the other girl is pregnant, you might decide to compromise by moving in with her and sticking around. That way, you'd at least be able to see the child from time to time and be supportive in both households.

Copping out isn't the most

SHE DOESN'T WANT ME

positive move you can make. If you think this relationship is worth it, stay and fight — if only for the sake of the child/children. You, your fiancée, and her friend should be able to work it out together.

DEAF AID

FOR ABOUT two years now I've had a fear of going deaf. I worry about it all day long, although I think my hearing is one hundred per cent good. When I saw the doctor, I told him I was worried because of exams I've been taking, and he's prescribed me valium for the past two years. I've never let on about the real cause of my worry.

I listen to music a lot, and my mum once said if you listen to it long enough you go deaf. Shall I go back to my doctor and tell him the real cause of my anxiety? I wouldn't blame him if he was really annoyed after all this time.

David, Kent

• Everyone has irrational fears and anxieties sometime. Most people push them to the back of their heads and forget about them. Others, like you, work through them painfully and consciously. Now's the time to complete the process and leave this one far behind you.

It's highly unlikely that you've damaged your hearing by listening to the relatively low volume of decibels available on even the most powerful domestic combo; although research has shown that rockfans who regularly bash their eardrums with the highest possible decibel range at gigs over a long period of time may have damage later in life. You say your hearing is good, so set your mind at rest by asking your GP to give your earpieces a thorough check-up. And, while you're there, why not ask him to bring you off the valium slowly too. When you're convinced you don't have a hearing hassle you won't need it.

NO SEX

I'M 18 years old and feel that I'm unable to have sex because the skin on my penis does not stretch sufficiently to pull back. I'd like your

advice, (however obvious the solution may be), about how to sort this out. I can't talk to my parents about it at all.

Alex, Glasgow

• If your foreskin doesn't easily pull forward over the head of your penis, don't try to force it. From what you say, it sounds as if you have a condition known as tightness of the foreskin or "phimosis" which is not uncommon. See your doctor. This

can quickly be rectified by the removal of a small part of the foreskin, a minor operation carried out under local anaesthetic, circumcision. Make an appointment. You'll kick yourself for taking so long to end your problem.

TOO YOUNG?

I'VE MANAGED to buy two tickets for The Jam concert at London Hammersmith Odeon on November 19, but now I'm worried in case I won't be allowed in. I'm 13. I know this must sound pretty silly, but I really want to see them. The friend I'd be going with is nearly 18.

Sarah, Milton Keynes

• No problem. Hammersmith Odeon say they have no age restrictions

whatsoever. Their only reservation is that no one aged under 18 can be served at their licensed bar. But club and dance hall venues, with strict licensing deals to follow can and do vary in their attitude to admitting the under-18s and under-16s too. Before setting off for a gig, it's always best to ring before you go, just to make sure. Even better, make sure you know the position before lashing-out on tickets in advance.

• Problems? Need some information? Write to Susanne Garrett, Hc/p, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply.

THE BLUES BAND

NEW ALBUM ready.

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FEEDBACK

THAT ever-lasting ethereal lady Kate Bush is riding high in the album charts with 'Never Forever', so for her fans, especially Janice Clossop of Norwich, here's a list of her singles and albums to date:

First the singles: 'Wuthering Heights'/'Kite' (EMI 2719), released January 1978; 'Man With The Child In His Eyes'/'Moving' (EMI 2806), released May 1978; 'Hammer Horror'/'Coffee Homebrand' (EMI 2887), released November 1978; 'Wow'/'Full House' (EMI 2911), released March 1979; 'Kate On Stage' (Live EP), tracks: 'Them Heavy People'/'Don't Push Your Foot On The Heartbreak'/'James And The Cold Gun'/'L'Amour Looks Something Like You' (MIEP 2991), released September 1979; 'Breathing'/'Empty Bullring' (EMI 5058), released April 1980; 'Babooshka'/'Ran Tan Wolf' (EMI 5085), released June 1980; 'Army Dreamers'/'Dellius'/'Passing Through Air' (EMI 5106), released September 1980.



KATE BUSH

'Never Forever' (EMA 794), September 1980. And that's about it, except to say if you want to know more about Kate, you can write to her Fan Club address: THE KATE BUSH FAN CLUB, PO Box 38, Brighton, Sussex

Well, last week's Feedback said 'Watch this space for the Gillan Fan Club', so here you are: GILLAN, c/o Pan Agency, 10 Southerland Avenue, London W1



LP-BB2 CASSETTE-TCBB2

NEW 45 FIND YOURSELF ANOTHER FOOL

WIKLG Management

- Wed 15 Birmingham - Top Rank
- Sat 18 Southampton - Univ
- Mon 20 Bournemouth - Winter Gardens
- Tues 21 Cardiff - Top Rank
- Wed 22 Swansea - Top Rank
- Thurs 23 London - Lyceum
- Fri 24 Guildford - Surrey Univ.
- Mon 27 Bristol - Locarno
- Wed 29 Sheffield - Top Rank
- Thurs 30 Glasgow - Univ.
- Fri 31 Edinburgh - Univ.
- November
- Sat 1 Aberdeen - Univ.

*Special Guests - The Hitmen

CONTINUING our series of Scottish country dance bands Orange Juice.

Suddenly the mist clears and there's Orange Juice. Four ragged individuals whose musical roots and appeal lies somewhere between Creedence Clearwater Revival, The Byrds, The Loving Spoonful, The Velvet Underground (circa 1969) and The Zombies. You could add and subtract names all day.

To the outsider the Orange Juice music and lifestyle seems strange. Musical styles creep in - pausing as they are at the moment in country. Their first single still sounds like Steely Dan in places. Classy pop.

A friend of mine once wrote that Orange Juice laugh at things no one else understands.

He's right. The Orange Juice world is very insular, hard for an outsider to comprehend or penetrate. Not by their deliberate design, it's just that common ground is not strikingly obvious. Orange Juice are much more accessible through their songs.

James Kirk plays lead guitar with Orange Juice. He doesn't speak very often in the interview situation, in fact in the majority of cases only

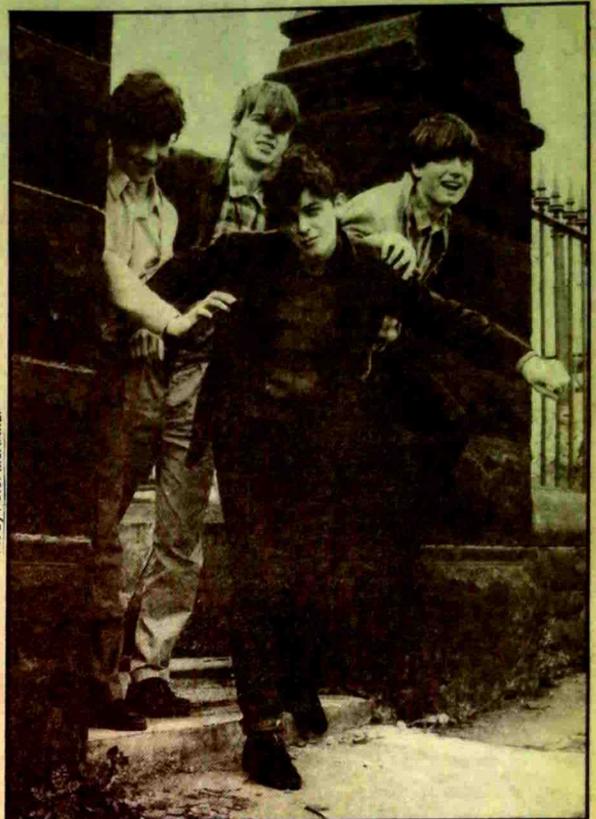
HILLBILLY HEROES

Billy Sloan on the latest phenomenon from north of the border: ORANGE JUICE.

when forcibly prompted by the others. He finds the interview situation slightly less of a chore than bassist David McClymont who doesn't speak at all. Kirk though thinks about what he wants to say. Discussing the varying musical styles which will occupy the first Orange Juice album, due early next year, he suddenly punctuates the

conversation with the following:
"It's like that Billy Joel song - 'New wave, new day, it's still rock 'n' roll to me'.
"We'll start with disco, country and western, new wave, wide tie rock, narrow tie rock, tie dye rock - this could go on for at least another minute."
Simplified by the others, as Kirk's

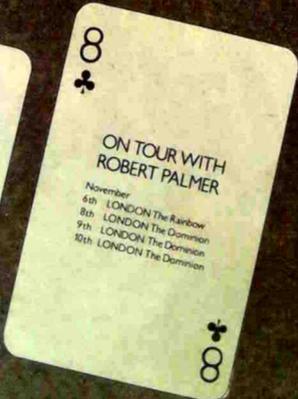
Pic by Peter McArthur



ORANGE JUICE: Stephen Daly, Edwyn Collins, David Clymont and James Kirk (no relation).



Shuffle 'n' Cut



statements always seem to be, it's agreed that the Orange Juice album will be a "positive hotch potch of varying musical styles."

The Orange Juice quartet is completed by drummer Stephen Daly and singer and rhythm guitar player Edwyn Collins. Daly has an instantly likeable personality and is genuinely friendly. He also concedes to a lot of my arguments made in our discussions, without discarding his own viewpoints, which he admits are pre-conceived and sometimes biased.

Collins on the other hand was described to me as being potentially one of the best interviewees around, provided he's in the mood.

He is frequently entertaining, very perceptive, witty on occasions and a monologue-er of some distinction. At the other extreme he strays towards being naive and downright childish; saying nonsensical things for seemingly no reason at all, then drowning himself out with loud infantile giggles.

Orange Juice started life in 1977 as The Nu Sonics, practising in bedrooms and playing a few gigs here and there. In January of last year they began to take things more seriously working towards actually putting something on record.

Edwyn: "It's not meant to sound flippant, but we were just seeing how much we could get away with. We still do when we're onstage. It hasn't really changed that much, except a change in our musical ability. That's all."

James: "We just need to be garnished along the way to make us a bit more palatable."

Edwyn: "It wasn't meant to be premeditated, but 'Blue Boy' was supposed to be a rock 'n' roll single, and the next one will be something different still. In each of the records, we want to make them something else, moving into other areas of music because we don't play that kind of up tempo, psychotic country and western all the time. That will be reflected in our next record."

"When we do our album we will have different producers for different tracks and perhaps do different tracks in different studios - so we'll have a different feel on each song. They will each be a separate entity, just a collection of songs."

I mention that I feel that through their two singles they've achieved a fairly distinctive, individual sound.

Edwyn: "Our sound is not yet as distinctive as perhaps we'd like it to be. It includes the styles of music we listen to but it's still pretty rough around the edges. We've just welded a big conglomerate of sounds together and you can still see the joins. Once you're not able to see the joins it will be pretty great."

Edwyn: "With every successive provincial musical movement the quality has been diluted. The last one was Liverpool, and from there they've gone to Glasgow. There's just nothing in the Glaswegian music scene that's comparable to the Liverpool music scene. I just think it is wish fulfillment on the part of certain journalists because they always feel the need to come up with something on the level of the Bunnymen or The Teardrop Explodes, or whatever the last big thing was. It's the constant search for something new, and that's how the further it continues, it's becoming more and more diluted."

"Ideally we'd like to create a gap between the music biz and us - the angry young musical mischief makers. We refuse to bow down to these big daddies whose infinite wisdom we question."

Alan Horne sums Orange Juice up far more easily. He says:

"The new Orange Juice record could make your day. It could give you a bit of a lift - a two minute buzz. It's really all you can do with a pop record these days."

In the time it's taken to read this you could have played four Orange Juice songs.

In December 1979 they recorded 'Falling And Laughing' which was released the following month by a friend Alan Horne on their own Postcard Records label.

In August they released their second single 'Blue Boy' - one of the first real pop treats of the eighties - and continue to be involved with Postcard. As do Josef K from Edinburgh and The Go Betweens from Australia. But that's another story.

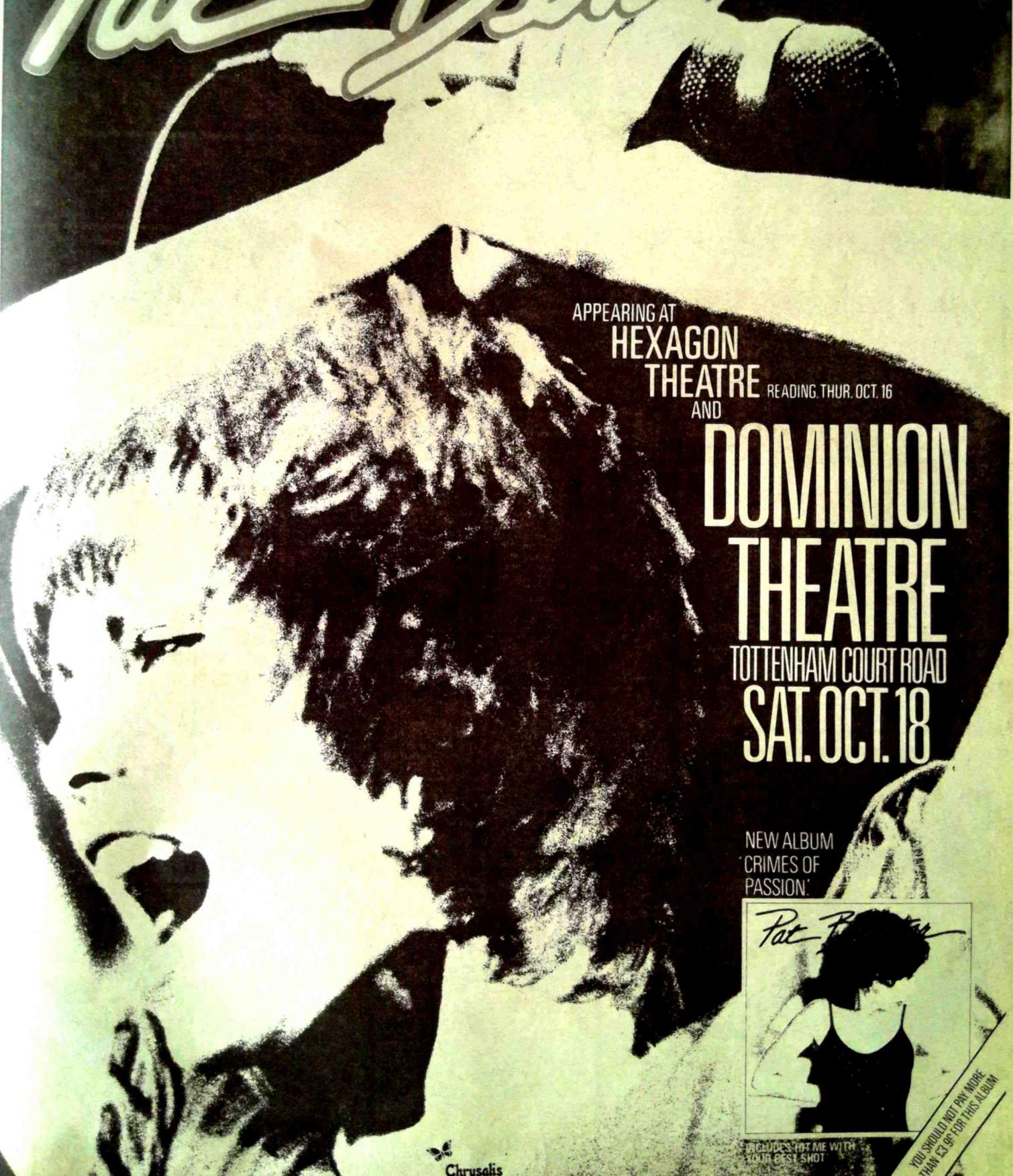
The first discussion is held in the flat of McClymont. A huge, cold, dim room; most of the talking is done by Edwyn and Stephen. The first frigid, false, artificial interview situation. We talk about Orange Juice's palatable pop.

Edwyn: "There have been approaches from larger companies to Josef K, but not to us."

"We're not very palatable for a daytime audience - definitely not with the new Joy Division groups coming up."



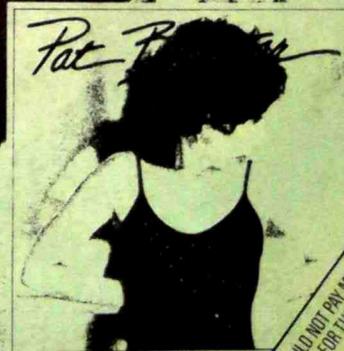
Pat Benatar



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THEATRE** READING, THUR. OCT. 16
AND

**DOMINION
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TOTTENHAM COURT ROAD
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 Chrysalis

THE AMERICAN DREAM

The Hitmen try to get a piece of it. RONNIE GURR gets a lot



AH, THE American dream. It goes this way . . .

It's a Friday night (and people just got paid presumably), it's Long Island and it's a beach club. The polished niterie sits atop a private beach of the whitest sand this side of the Seychelles and the moonlit Atlantic runs warm and wild in the moonlight. On the shore lie two seaweed entangled masses. One is a suitcase and one is human, a rock journalist.

The sound of a band soundchecking meets the roar and crump of the breakers half way up the beach and our man knows that this is the place. On hands and knees he crawls past the affluent, early weekending barbeque set and staggers into the plush interiors. It's been a long swim — two weeks — and the journalist is understandably both tired and angry. "Christ," he roars as he dries himself off with a Hitman's towel. "I've heard of cheap skate record companies but that was ridiculous. Airfares aren't that expensive."

Welcome to Long Island, USA, home for one night only of The Hitmen. The joint jumps to remarkably good current pop (XTC, OMITD, The 'English' Beat, Skids,

Undertones etc to name the cream of the Brits) and luxuriously clad boys and girls frolic and sip luxurious cocktails. The band troop on and one is immediately struck by their Englishness. Even guitarist Pete Glenister's American surgeon's shirt can't disguise the fact that these lean lads with their scruffier appearance (it's regarded as chic rather perversely over there) have fought their way over from economically battle scarred Blighty.

The band, I should have told you, play tight, solid and good. Their set features all that's best about largely non-trend following music, the English pop of the new boys who hold old rational rock values, that means songs — begin, verse, hook, bridge, verse, hook, etc, end — near and dear to their hearts. A novel twist too.

On lead voice and usually non-existent Telecaster is Ben Watkins, a frail tousled haired beanpole with baggy khaki pants and a merchant of mellifluous style. Drummer Mike Gaffey and bassist Neil Brockbank bounce in time. Pete Glenister in smart, less baggy than Ben, trousers and that peachy V-neck short angled sleeve surgeons shirt and swept back short hair looks like a svelte Dr Kildare clone (more on that in a while . . .), while Stan

Shaw the keyboard playing Norman Wisdom-as-a-boy lookalike, plays like his keys were on fire.

Impeccably neat they are too with a high standard that seems to have gone to the wall with some of the youngsters in combos these days. Yes, The Hitmen are the pukka stuff. Their name should only be ominous by virtue of its relevance. As I've said before these boys will run and run.

Set over, the dancefloor begins to take on the appearance of a Roman orgy, people stumble, collapse and are dragged out. One chap even dropped his pants and was wandering round the dancefloor with his strides flapping round his ankles.

Ah, the American dream, it goes like this . . .

OUTSIDE IN the parking lot two cars stand alone. One is surrounded by giggling fillies, who seem to be the objects of affection for three or four of the baaddest muthas around, the other belongs to the band.

Winding down the window of the bandmobile one of our company yells in a Mid-Atlantic slur, "Take no notice of them gurls, they're all faggots." Then we drive, hotly pursued by these veritable mountains of men. We seem to have offended their masculinity somehow. This I realise some 10 miles up the motorway when they draw level on the freeway at 90 mph and attempt to force us off the road. My suspicions are further confirmed when bottles start hitting our paintwork. A rapid deceleration however and a five mile reverse back up to the previous turn off and British ignuinity triumphs yet again.

Ah, the American dream. It goes this way . . .

AFEW days previous things are less frantic than the above James Dean-like scenario. Peter Glenister and Ben Watkins talk to me below decks on a round Manhattan boat trip. Now this is the real McCoy. Over hot dogs and Coke we exchange the quotes interspersed with gasps as we, in awe, pass the Statue Of Liberty, Ellis Island, the boardwalk where Dustin Hoffman did his training in 'Marathon Man', and the sewage ships that take the Big Apple's crap down to the sea. Here's the meat whilst in motion.

When Pete Glenister, munching on a hot dog calmly states, "Yeah, I've done a fair old bit of anal surgery in my time," one sees that this boy is a natural when it comes to good copy. In fact, the above statement is true and does not refer to his sexual proclivities. In fact,

Glenister, after being educated in Sevenoaks ("an extremely dull place") and on leaving Cambridge went to the London Hospital where? "I did my general training then house surgery then I packed it in to do this." It becomes clear that Glenister must have been a diligent practitioner. On his return from 'The Empire Strikes Back' his first comment after expressing his enjoyment of the movie is, "Darth Vader must have really had emperma." This apparently is a collection of holes in the surface of the lungs and results in heavy breathing and if taken far enough, death. A real education this isn't it?

I ask why he decided to forsake the unstable security of the NHS for the unstable security of a band?

PG: "I enjoyed medicine but I always wanted to do this and that was the first point where there was a break and a chance to make a decision and I thought if I don't do this now I never will."

Our other gallant sailor that fine afternoon up the Hudson is Ben Watkins. "I was a chorister at Chichester Cathedral, that was an experience. Then I went to Wells Cathedral School to study the violin, decided I was terrible at it and started my first band. Left school at 16, went busking for a year. Next band Rainstorm were a heavy metal band whose claim to fame was one very drunken tour with Frankie Miller. Then my last band was IOU who had a terrible single out on DJM."

Watkins and Glenister met through a guitar building friend. Watkins played his latest demo and Glenister thought the voice was great. From there on in the working relationship blossomed. Then the pair met Mike Gaffey (drums) and Neil Brockbank (bass) who had played together in a band called Buster Crabbe; what is known, I believe, as a seminal band. After one unsuitable keyboard player, in came Stan Shaw, a man who had performed keyboard chores on Elvis Costello's first album and who had played on Nick Lowe session. "Her twist. It could be argued though Shaw's lineage, they are purists and Costello was influenced by them. Perhaps."

The claim that traces of Costello are there are rebuffed like so. Pete Glenister: "I think it's a bit of a silly criticism because the lineage does go back to Van Morrison via Bruce Springsteen, through Graham Parker to . . . any guy that sings songs. I mean, if John Lennon got up and started singing songs like he did in the past they'd say he sounded like Costello because he sings songs with a committed delivery. The press like to clone you but you don't really know what you sound like until you start to play. We just play the kind of material we like to play and how it sounds is for other people to say."

Do you think we play like Costello's band?"

I reply, I can see hints. "I think we have a lot of the same influences," replies Glenister. "He listens to a lot of varied kinds of music and we have very Catholic tastes and genuinely like pop music plus a load of other things."

Another aside here. Keyboardist Shaw is a qualified psychologist and an authority on alcoholism. His book on the related subjects is regarded as authoritative in its field and sold very well in the US. Mike Gaffey being the band's resident alcoholic, Shaw is regarded as a valuable acquisition.

Back to the flow. The Hitmen are still young. Their first single was recorded on a Revox in the band's rehearsal rooms in Waterloo. Apparently the rumble of the passing trains can be heard on it, the cost, £50. Then the master plan became formulated. Local Yank bands, almost without exception, are the pits, totally clueless when it comes to quality or vitality. The plan was to take the band over to New York and let them work the area for six to eight weeks. Have the band been living well?

Glenister laughs: "Not really, no. We haven't had a lot of money. But roughing it here is a lot smoother than roughing it in Britain that's for sure. And they do treat you well over here. The gigs are more enjoyable because you're not treated like a lump of shit as you are in Britain and particularly London. It's a privilege for you to play anywhere back there. Ben: "If you get a free drink you're lucky, whereas over here we get a free case every night. You get treated like you are a working person."

Pete: "The nice thing about audiences here are they're up for grabs. They don't go with preconceived ideas. They want to have a good time and they want to like you. They're not sectarian audiences like you tend to get in Britain, they're out to enjoy all kinds of music and that is great for us cos we're not a sectarian band and we won't ever be. I think that is one of our real strengths."

The move to the US seemed to be successful. First engagements were for around the 100 dollar mark and the last were for a 1,000. The moral then would seem to be Go West Young Man!

The reality of the American dream though is the transience of it all. One day you're being chased by bottle-throwing truckers down the coast freeway or you're cruising by the world Trade Centre, posing against the Manhattan skyline with a Coke and a hot-dog. And next? You're supporting The Blues Band on their tour of shit-hole college drinking dens in dear old Blighty. For the Hitmen that is the reality . . . but only for a short while.

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SONG WORDS

STATUS QUO What You're Proposing

It sounds so nice
What you're proposing
Just once or twice
And not disclosing
And not disclosing how we're
really really feeling
What you're proposing

The other night
As I was leaving
A look left and right
And not believing
And not believing that I'm finally
believing
What you proposing

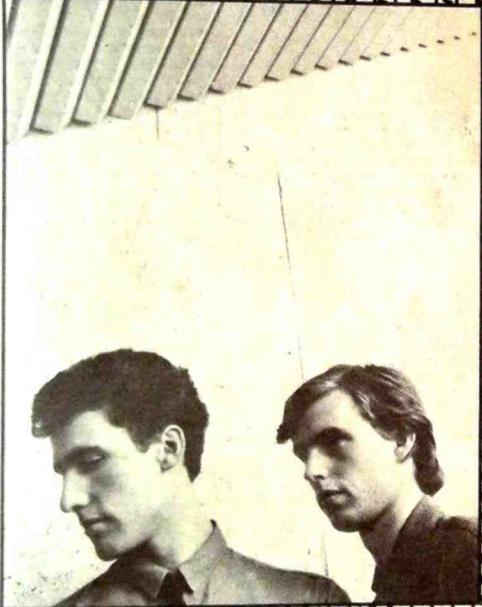
I'll get it right
If I'm composing
But then I might
Be running nosing
I might be funny runny runny
runny nosing
But you're supposing

Don't be so sure
And just supposing
We yell for more
And compromising
And compromising leads to
really really feeling
And just supposing

Don't get me wrong
I'm only dreaming
It can't be long
I must be dreaming
I must be dreaming dreaming
only only dreaming

Words by Francis Rossi /
Bernard Frost
Published by DUMP MUSIC
LTD/EATON MUSIC LTD.

Status Quo Fan Club Address:
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Unit 19
Chelsea Wharf,
15 Lotts Road,
London SW19.



OMITD Enola Gay

Words and Music by ANDY
McCLUSKEY

Enola Gay
You should have stayed at home
yesterday
Words can't describe
The feeling and the way you
lived

These games you play
They're going to end in tears
someday
Enola Gay
It shouldn't ever have to end
this way

It's 3.15
And that's the time that it's
always been
We got your message at the
radio
Conditions normal and you're
coming home

Enola Gay
is mother proud of little boy
today

This kiss you give
is never - ever going to fade
away

Enola Gay
It shouldn't ever have to end
this way
Enola Gay
It shouldn't fade in our dreams
away

It's 3.15
And that's the time that it's
always been
We got your message at the
radio
Conditions normal and your
coming home

Enola Gay
is mother proud of little boy
today

This kiss you give
is never ever going to fade
away

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Tue 21 SUNDERLAND Locarno Ballroom
Wed 22 COVENTRY Theatre
Fri 24 MANCHESTER Apollo
Sat 25 SHEFFIELD City Hall

MCA RECORDS

ANTS — NOT OVER THE HILL

PETER SCOTT on probably the most neglected artist of our time: ADAM ANT



ADAM: "Me and Marco are the Rodgers and Hammerstein of the eighties."

FOR GOING on four years now, Adam and the Ants have made a career out of being outsiders. Though they've been slagged off by the rock press on numerous occasions, they've always

managed to carry on regardless. Adam himself seems to be a particularly tough and determined young man. In a way he's like a kid's doll with a rounded, weighted base (they're called 'Weebles'; my young

sister used to have a set of 'em); no matter how often you knock him down, he just bounces back up again, with a smile fixed permanently on his face.

Part of the reason for Adam's unpopularity with the music press is

that he has a thing about freedom of speech. He believes that "a writer has the right to draw upon any source material, however offensive or distasteful it might seem, in the pursuance of his work."

To test this theory out, he's written a whole series of horribly scabrous songs over the past few years, including 'Juanito The Bandito' ("He'd make love to a dog"), 'Beat My Guest', 'Red Scab', 'Puerto Rican' and 'Rubber People'. "Rubber people are charming people! A hook in the ceiling, a nice strong gag / Nicely wrapped and strapped, baby-powdered / Then tied up in a rubber bag / Let's face it, anyone who writes lyrics like that is just asking for trouble — right?"

Adam isn't quite as bad as he's been painted. Though he often seems to revel in his "amoral" image, he is actually a pretty sharp and intelligent bloke. He has a keen (if occasionally misplaced) sense of humour, and a unique lyrical style. His evolution as an artist has been fascinating to watch.

Adam recently teamed up with ex-Rema Rema guitarist Marco Pirroni, and together with bassist Kevin Mooney and drummers Merrick and Terry Lee Miall, they've already completed a fifteen-date 'Ants Invasion' tour, and released one single — a brilliant Ant-chant called 'Kings Of The Wild Frontier'. It scraped the lower reaches of the charts, but should have gone much higher. As a foretaste of what to expect from the Ant/Marco songwriting partnership it was/is tantalising to say the least.

Right! Now for a quick question-and-answer session with Adam. I don't intend to dwell slavishly on any irrelevant details, so if you're looking for a potted analysis of Adam's character, or some kind of deep insight into what "makes him tick", forget it. Too many interviews these days read like either bad attempts at meaningful prose, or case histories in morbid psychology. I have neither the time nor the inclination to delve too deeply into the recesses of Adam's psyche. I regard him as a very sharp, very literate, very tenacious person. He usually tries to express himself as openly and honestly as possible, and has a slight tendency toward pomposity. And that's all I'm gonna say. Here goes.

In retrospect, how do you feel about the Invasion Tour?

Adam: "Oh, the Ants and myself were just warming up after the fifteen dates. Having to return to planet Earth isn't an easy pastime. Still, we will, I can assure you, soon be on the road on the second leg, which may be called the 'Frontier' tour or something. Believe me, that

band (ie the new Ant line-up) is like a shot in the arm. They all fight as hard as I do. Marco and I am writing and polishing up songs for our second album. We only managed to present three new songs on the tour; consolidation and an exciting show were our two main aims. I feel we accomplished both fairly well."

Could you say a little about 'Kings of the Wild Frontier'?

Adam: "I wanted major distribution for 'Kings' and all my new product, otherwise I'm selling myself short. The song is an honourable, optimistic declaration to the various clans. I feel that Antmusic attracts a very clandestine audience. Not any 'Sham Army' sht, but a truly colourful, honourable and proud group of young people, with spirit and excitement in their hearts."

Does the phrase "We are the family" reflect your feelings toward your fans?

Adam: "Yes, we are a family — and families are difficult to penetrate emotionally. But I feel that if I can instill or suggest a pride in the Ants in them, then the next progression will be a pride and respect in themselves. In the next few months, I hope to see a situation where an Ants gig is more a meeting of the clans and an 'event' rather than just another night out. Where kids who have loved the Ants for three years can mingle with kids who have liked the Ants for three months or three minutes."

So you'd like to break down the barriers that exist between all the various youth groups?

Adam: "I want to break down the snobbery of dress: the violence that accompanies a different outfit or dress. I welcome everybody to the Ants as guests of the group and its strong admirers. But if they come with the intention of stopping the show or causing trouble, they must look out! I will do everything I can to prevent this — without the use of Fort Knox-type security. Surely the best way to obtain their respect is by performing and supplying them with an atmosphere where they feel free to express themselves as individuals and not as a mob."

You now have quite a backlog of unrecorded material; are there any plans to release any of the really old songs in the future?

Adam: "Marco and I both want to put out the definitive versions of the old songs — 'Fat Fun', 'Beat My Guest', 'Puerto Rican' and so on — as future B-sides. I also have some great sixteen-track masters of some of the old songs — 'Red Scab', 'Ligotage', 'Friends' and some others — and I've drawn up plans for either two six-track EPs or a mini-LP of some nature, to be put out in a numbered, limited edition."

"I have been approached by Beggar's Banquet and Deram to put out those old songs as the next LP, but that would be walking artistically backwards. I love those songs, and they will be in your home in a special, well-planned, well-presented, unusual format in the next twelve months. But I'm not just going to cash in for a mere 20,000 album sales. My work with Marco is truly where my heart and loyalties lie. I hope you can understand that."

Yeah, I guess I can understand that. But just the same, I wish Adam had taken either Beggar's Banquet or Deram up on their offer, and released an album's worth of material drawn from the old Ants catalogue. Those vintage songs deserve to be heard. The next Adam and the Ants album should be out around November-time all being well. I've heard a few new Ant/Marco songs, including 'Ants Invasion' and the stark and powerful 'Killer In The Home'. If they're anything to go by, the album itself could turn out to be a very special record indeed. We'll see.

By the way, I recently wrote a personal letter to Adam in which I jokingly suggested that he and Marco might well turn out to be the Rodgers and Hammerstein of the eighties. A few days later, I received an enthusiastic reply from Marco himself, written on his special "butch" notepaper (the heading shows a Marlon Brando-type 1950s motorcycle hoodlum disrobing artistically). "Dear Pete, Adam showed me your letter, which I was very flattered by — especially the bit about us being the Rodgers and Hammerstein of the eighties. That's exactly what we're aiming for. The mind boggles."

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W A T E R F R O N T

Compiled by SUSANNE GARRETT and PHILIPPA LANG

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

THURSDAY

OCTOBER 16

ALFRETON, George Hotel, Race Against Time
 ALSAGER, Crews And Alsager College (2930) Weapon Of Peace.
 BELFAST, Ulster Hall (21341), Any Trouble
 Joe King Carrasco And The Crews / Dirty Looks / The Equators / Tenpole Tudor (Son Of Stiff)
 BIRMINGHAM, Cedar Club (021 236 2694), Steve Gibbons Golden Eagle (021 643 5403) Vision Collision
 BIRMINGHAM, Odeon (021 643 8101), Specials / Swinging Cats
 BOURNEMOUTH, Stateside (26636), Bauhaus
 BRADFORD, Queens Hall, University (33466) Shake Appeal
 BRADFORD, St George's Hall (32513), Simple Minds
 BRIGHTON, Hungry Years (604409), Suspect
 BRISTOL, Berkeley Associates
 BRISTOL, Colston Hall (291768), Gillan / Quartz / White Spirit
 COVENTRY, New Theatre (23141), Darts
 COVENTRY, Tiffany's (24570), Cockney Revolution
 COVENTRY, Warwick University (27406), Lincoln Thompson And The Rascals
 DUNSTABLE, Queensway Hall (603326), Skids / The Books
 EDINBURGH, Astoria, Abbeymount (031 661 1662), Rude Boys / Producers / Resmaters (Ugandan Save The Children)
 EDINBURGH, Playhouse Nite Club (031 225 6566) Freebird
 FARNHAM, Maltings The Enid
 GLASGOW, Apollo (041 332 9221), Pretenders / Moondogs
 GLASGOW, Theatre Royal (041 204 1361), Sheena Easton / Gerard Kenny / Leeson And Vale / Dennis Waterman
 GLASGOW, Tiffany's (041 332 0992), Joe Jackson / The Members
 GLENROTHES, Rothos Arms (753701), Cheaters
 GLOUCESTER, Leisure Centre (36498), Herbie Hancock / Vandells
 GRAVESEND, Red Lion (66127), LA Hooker
 HIGH WYCOMBE, Nag's Head (21758), Famous Blueblasters / Mick Abrams
 HORNCHURCH, Bull Inn (42125), Chinatown
 HULL, Wellington Club (23262), The Revillos
 KINGSTON, Polytechnic (01 549 4690), Classix Nouveaux
 LEEDS, Compton Arms, Twisted Nerve / Knife Edge
 LEICESTER, De Montfort Hall (544444), Scorpions / Blackfoot
 LEICESTER, Phoenix Arts Centre (38832), Leicester Tours / Electric Savage
 LEICESTER, University (26881), Bad Manners
 LIVERPOOL, Mona Hotel, James Street (051 236 1650), Chinese Religion / The Drills
 LIVERPOOL, Star And Garter, Stun The Guards
 LONDON, Clarendon Hotel, Hammersmith Broadway (01 568 0678), Androids Of Mu / The 012 / Real Insects
 LONDON, Cock Tavern, North End Road, Fulham (01 385 6021), Route 66
 LONDON, Dingwalls, Camden Lock (01 267 4967), The Step / Vandells
 LONDON, Duke Of Lancaster, New Barnet (01 449 0465), Von Trap Family
 LONDON, Firm Co-op, Gloucester Avenue (01 722 1728), Thompson Twins / Missing Presumed Dead
 LONDON, Goldsmiths College, Lewisham (01 692 1406), Bodysnatchers
 LONDON, Greyhound, Fulham (01 385 0526), Sploognessabounds / Piss Flaps / La Pathetique / The Twits / Exploiters
 LONDON, Half Moon, Herne Hill (01 274 2733), Modern Jazz / Motion Pictures
 LONDON, Hammermith Odeon (01 748 4061), Yellow Magic Orchestra / Cosmat Angels
 LONDON, Hope And Anchor, Islington (01 359 4510), The Polecats
 LONDON, 100 Club, Oxford Street (01 636 0933), Cool Notes
 LONDON, 101 Club, St John's Hill, Clapham (01 233 8308), Taurus / The Odds
 LONDON, Kensington, Russell Gardens (01 603 3245), Competition / Duck Soup
 LONDON, Marquee, Wardour Street (01 437 5603), The Step / The Upset
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Les Apaches / Soulboys
 LONDON, New Golden Lion, Fulham Road (01 385 8942), Sad Among Strangers
 LONDON, Rock Garden, Covent Garden (01 240 3961), Johnny G Band / Bad Actors
 LONDON, Royalty, Southgate (01 886 4112), Jack Scott / Cruisers
 LONDON, Ruskin Arms, East Ham (01 472 0377), Warrior
 LONDON, Sebright Arms, Hackney, Real To Real
 LONDON, Torrington North Finchley (01 445 4710), Juice On The Loose

FOLLOWING THE release of their third album 'Kaleidoscope', SIOUXSIE AND THE BANSHEES take to the road this week, at Belfast Ulster Hall (Thursday), Dublin Grand Cinema (Friday), Swansea Top Rank (Sunday), Bristol Locarno (Monday), Sheffield Top Rank, changed from Cardiff Top Rank (Tuesday) and Birmingham Top Rank (Wednesday). Hell's Bells start tolling this week then AC/DC begin their tour at Bristol Colston Hall (Sunday), Leicester De Montfort Hall (Monday and Tuesday) and Birmingham Odeon (Wednesday).

MOTORHEAD have promised 'the biggest, loudest and longest tour' they've ever played (aren't they loud enough?) when they commence their stampede across the country this week at Ipswich Gaumont (Wednesday). Coinciding with the release of their new single 'Animal Spacier', THE SLITS are now on tour, and this week play Leicester Polytechnic (Friday), Loughborough University (Saturday), Bristol Romeo and Juliets (Tuesday) and Manchester University (Wednesday). Support is Leicester reggae band TEGARY.

THE ENID (for all you old 'ippies) continue their national cross-country trek this week at Farnham Maltings (Thursday), and Street Stree Theatre (Friday).

The lissome PAT BENATAR returns to Britain this week to visit Reading Hexagon Theatre (Thursday) and London Dominion Theatre (Saturday). Support is NO DICE.

THE UK SUBS take to the road this week in their new line-up. Dates are Gravesend Woodville Halls (Sunday), Portsmouth Locarno (Monday), Bournemouth Stateside (Tuesday) and Birmingham Cedar Rooms (Wednesday).

They're off — ROSSINGTON COLLINS due to personal reasons, and CHEAP TRICK, although they'll be playing a 'consolation' date later. Still on the road — JOE JACKSON, at Glasgow, Carlisle, Belfast Dublin and Galway, TOURISTS at Leeds, Norwich, Dublin and Belfast, SHEENA EASTON, etc on their package tour, ROCKPILE, HAWKWIND, UB40, DARTS, INMATES, UFO, etc

LONDON, Talagar, Shepherds Bush (01 749 5005), Red Letters / Spider
 LONDON, Trashed, Woolwich (01 855 3371), Directors / The Kraze / The Pick-ups
 LONDON, Ronnie Scott's, Frith Street (01 439 0747), Oscar Peterson
 LONDON, Walmer Castle, Peckham (01 703 4639), Whizz Kids
 LONDON, White Lion, Putney (01 788 1540), Sam Mitchell Band
 LONDON, White Swan, Blackheath Hill, Greenwich (01 891 8331), Tagus
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Chevrons / B Film / Red Box
 MALTY, Yorkshire Dragoon, Carl Green And The Scene
 MANCHESTER, Band On The Wall (061 832 6625), Spirit Level
 MANCHESTER, Carousel (061 273 1812), Only Ones / Lonesome No More
 MANCHESTER, Polytechnic (061 273 1162), Killing Joke / Au Pairs
 MANCHESTER, Ralters (061 236 9788), DAF / Non / Artery
 MANCHESTER, University (061 273 5111), Rockpile / Gary Myrick And The Figures

MIDDLESBROUGH, Teesside Polytechnic (245589), Supercharge
 NEWCASTLE-UPON-TYNE, Balmbray's (20015), Sabrejets / Rhythm Methodists
 NEWCASTLE-UPON-TYNE, City Hall (20007), UFO / Fist
 NEWCASTLE-UPON-TYNE, University (28402), Geno Washington
 NORWICH, Cromwells (612909), Creation Rebel
 NORWICH, Flixton Rooms, Sledgehammer / Scarabus
 NOTTINGHAM, Lakeside Pavilion, Crass / Poison Girls
 OXFORD, Corn Dolly (44761), Loaded Dice
 PAISLEY, Bungalow (041 889 6667), Rue De Remarx
 POOLE, Arts Centre (70521), Alvin Lee / Chevy
 PORTSMOUTH, Locarno (25491), Gang Of Four / Au Pairs
 PORT TALBOT, Troubadour (778968), VIP's
 READING, Hexagon Theatre (56215), Pat Benatar / No Dice
 RICHMOND, Broly's, The Castle (01 948 4244), Blur / Mass / In Camera
 SHEFFIELD, Mill Club (730940), Q-Tips
 SHEFFIELD, Penguin (385897), Spider

SHEFFIELD, Polytechnic (738934), Alwoodley Jets / Agony Column
 SHIFNAL (Salop), The Star (Telford) 461517, Linda And The Dark
 SOUTHAMPTON, Gaumont (29772), UB40
 SOUTH SHIELDS, Commando (555151), Rhythm Methodists
 SUTTON, The New Inn, Avenue
 WALLASEY, Dale Inn (051 639 9847), Madame
 WINCHESTER, College Of Art, Prime Suspect
 WOLVERHAMPTON, Civic Hall (21359), Ozzy Osbourne's Blizzard Of Ozz / Budgie
 WORTHING, Balmoral (36232), Traitor
 WORTHING, Caroca Club, All That's Fiction
 YORK, The Barge (32530), Inmates / Deaf Aids

COVENTRY, Lancheater Polytechnic (24166), Chainsaw
 DERBY, Assembly Rooms (31111 & 22959), The Skids / The Books
 EDINBURGH, The Moon (031-229 7846), X-O-Deo / The Bears / Avo-3
 EDINBURGH, Odeon (031-687 3605), UFO / Fist
 EDINBURGH, Playhouse Nite Club (031-225 6566), Sector 27 / Au Pairs
 EDINBURGH, University (031-667 0214), Killing Joke / Au Pairs
 ENFIELD, Middlesex Polytechnic (0204 8131), Johnny G Band
 EPSOM, Baths Hall, East Street, John Martyn
 ETON, Christopher Hotel (Windsor 52259), Ian Campbell Band
 FAKENHAM, Community Centre (2795), Stingrays
 GLASGOW, University (041-339 8697), Any Trouble / Joe King Carrasco And The Crews / Dirty Looks / The Equators / Tenpole Tudor (Son Of Stiff)
 GOOLE, Station Hotel (3991), Head Hunter
 GRANTHAM, Youth Hostel, Billingborough Hall, Overdrive
 GRAVESEND, Red Lion (66127), Triarchy
 GREAT YARMOUTH, Gaister Centre (728931), Fourth International Rock N Roll Weekend Hop, Carl Perkins And Friends
 GUILDFORD, Surrey University (71281), Alvin Lee / Chevy
 HEREFORD, Market Tavern, Blitz Kids
 HIGH WYCOMBE, Nag's Head London Road (21758), All Stars Blues Band
 HINCKLEY, Regent Club (37247), Valhalla / Three Minute Warning
 HORNCHURCH, Bull Inn (42125), Spider
 HUDDERSFIELD, Cleopatras (24510), Cockney Rejects
 HUDDERSFIELD, Polytechnic (38156), Inmates / Deaf Aids
 HULL, Carringham Road Auditorium (28845), Soft Boys
 IPSWICH, Manor Ballroom (57714), Creation Rebel
 KIDDERMINSTER, Town Hall (Worcester 8601), Simple Minds
 KINGSTON, Waves Three Tuns (01-549 8601), Easy Money
 KIRKBRIDE, White Heather (3731), Cheaters
 KILKENNY, Country Club (Eaglescliffe 780093), Supercharge
 LANCASTER, University (65021), Rockpile / Gary Myrick And The Figures
 LAUNCESTON, White Horse (2084), Loaded Dice
 LEEDS, University (39071), The Tourists / Baracudas
 LEICESTER, Phoenix Arts Centre (38832), Morrissey-Mullen Band
 LINCOLN, Cornhill Vaults (35113), Zorkie Twins
 LIVERPOOL, Bradford Hotel (051-236 8762), Spirit Level
 LIVERPOOL, Brads (051-236 3959), Gang Of Four / Au Pairs
 LIVERPOOL, Dolphin, Stun The Guards
 LIVERPOOL, University (051-709 4744), Echo And The Bunnymen
 LLANTYMAJOR, St Donats Arts Centre
 Turning Point
 LONDON, Bedford College (01-486 4400), Future Daze
 LONDON, Central London Polytechnic, Bolsover Street Bar (01-638 6271), World Service
 LONDON, Chelsea College, Mantissa Road (01-352 6421), Patrick Fitzgerald Group
 LONDON, City Of London Polytechnic, Fairholt House, Whitechapel High Street, Bouncers International
 LONDON, Half Moon, Herne Hill (01-274 2733), Release / Paul Goodman
 LONDON, Hambrough Tavern, Southall Chevrons / B Film / Red Box

FRIDAY

OCTOBER 17

ABERDEEN, University (572751), Boogie Band
 BASILDON, Towngate Theatre (22881), Bodysnatchers
 BASINGSTOKE, Queen Mary College (20861), Thieves Like Us
 BIRMINGHAM, Aston University (021-359 6531), Revillos
 BIRMINGHAM, Cedar Club, Constitution Hill (021-236 27694), Nervous King
 BIRMINGHAM, Fighting Cocks, Mosely - (021-449 2554), Magnificent Seven / Heartbeats
 BLACKPOOL, J.R.s, Munroes
 BLACKPOOL, Norbreck Castle (52341), Magic Minds
 BRADFORD, Palmcove Night Club (499895), Effigy
 BRIGHTON, Dome (682127), Dance Band
 BRIGHTON, Top Rank (25895), UB40
 BRISTOL, Colston Hall (291768), Loudon Wainwright III
 BRISTOL, Trinity Hall (24923), Androids Of Mu / 012 / Real Insects
 BRISTOL, University, Anson Room (35035), Only Ones / Lonesome Nomore
 CANTERBURY, Christchurch College (63759), Andy Lloyd And The Wedge
 CARLISLE, Market Hall (23411), Joe Jackson Band
 CARLISLE, Twisted Wheel (20335), Madame
 CHARFIELD, Lady Berkeley Hall, Sound On Sound
 CHORLEY, Joiners Arms (70611), J G Spoils
 CORRINGHAM, Gable Hall, Small Town Rumour / Caesar
 COVENTRY, The Climax, City Arcade (20313), The Nostoc Band

AC/DC: young Angus is ready to put a few more scabs on his knees. Starting their tour at Bristol Colston Hall on Sunday.

MORE DATES OVER PAGE



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 LONDON THEATRE BUSINESS, TEL: 01-439 3171, PREMIER BOX OFFICE, TEL: 01-246 2344
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RAISE YOUR GLASSES

GRAHAM PARKER AND THE RUMOUR Hammersmith Palais, London By Mike Nicholls

DON'T GET EXCITED! The hell we didn't — no less than he expected us to or was delighted to do himself. The usual unstoppable momentum with which Graham Parker's first British gig of the year burned confirmed that with one obvious exception there's not a rock-'n'-roller in the world that can match him for power, dynamics and yes, sheer personal charisma.

The irony is that despite thriving on pure adrenalin, the boy always remains in total control. His ability to pace the set has always been an ace card and the kind of self-control this requires filters through into other areas.

Like commercially, he's made scant progress during his four years as an increasingly respected figure yet this is in no way reflected in his songs. He's not self-pity fully writing about his unaccountable lack of luck but rather touching on universal themes with an honesty as convincing as the conviction still put into his live delivery.

You can't have 'Love Without Greed' and she needs 'The Beating Of Another Heart'. Though songs from his last 'Up Escalator' album, significantly the first real roars of the night greeted its predecessor's 'Discovering Japan'.

Personally, I reckoned that a superior record and my mind wasn't changed by the opening 'Stupefaction' and 'Jolie Jolie'.

routine songs from the last LP performed in a similar manner. Vocally, however, Parker was in fine fettle, that control again coming through to give that soul shod shout a more melodious edge.

The same applied to 'Passion Is No Ordinary Word' where having switched to acoustic guitar, the song's ending stood out as conspicuously as the dramatic mike-stand swirling on the preceding 'Howlin' Wind'. In fact it took its familiar upward turn when he dispensed with axes altogether, a ploy designed to increase the excitement of the later numbers where The Rumour really let rip.

Nicky Hopkins' piano-rattling on 'Devil's Sidewalk' was immaculate, but since it's unfair to single him out on legendary status alone, let's also hear it for Andrew Bodnar's subtly insidious bass lines and the complementary combination of prowess and style courtesy of twin guitarists Brinsley Schwartz and Martin Belmont.

And no, Brucie baby didn't share vocals on 'Endless Night' but it was still the show's crowning glory along with the obligatory 'Hey Lord, Don't Ask Me Questions' where Geep finally removed his sharp jacket to unleash a shirt as flash as the lighting.

A wind-down with a new rocker then a fast oldie for afters confirmed theories about Parker's power, pacing but above all, passion. In the face of difficult odds he's still no ordinary singer producing just other sounds that you hear at night.

XTC/CLASSIC NOUVEAU/THREE MINUTES The Lyceum, London By Peter Coyne

THE EVENING'S two support distractions, Three Minutes and Classic Nouveau, both had something in common, in that they successfully managed to bore me senseless. Three Minutes (a fake modern, powerless trio) rejoice in playing nonsense songs with ridiculous titles such as 'Automatic Kids', 'Doom City' and 'King Robot', the vocalist's irritating cockney whine was I imagine supposed to be an approximation of David Bowie. Often copied, never equalled — how true.

Classic Nouveau, who I'd previously suffered, contain three pathetic posers and an overweight drummer who used to play with X-Ray Spex. Their absurd, bald-headed singer has two voices — the first one is a deep growl, the fashionable norm for poseur bands today, and the second one a high-pitched scream rather like an owl being attacked with a bread knife.

XTC took the stage to a pre-recorded tape of 'Bushman President' (the engaging instrumental B-side of 'Making Plans For Nigel') and tunatic applause from a packed Lyceum. This is Pop screamed Andy Partridge at one point during the evening's set, but I can't recall that particular song being all that popular when it was first released. XTC's rhythms are too unpredictable as real pop, but that of course is the whole point.

It would be an understatement to say that old favourites such as 'Are You Receiving Me?' and 'Battery Brides' went down well, never have I seen the Lyceum's patrons so enthusiastic and energetic in their response to a band, but I must confess XTC left me cold.

As their music matures and becomes more accessible, XTC are naturally and gradually becoming more and more popular. Colin Moulding's 'Making Plans For Nigel' and 'Generals And Majors' are healthy signs of this growth and

'Towers Of London', the new single from 'Black Sea' proved itself to be perhaps the most catches record around.

POSITIVE NOISE Paisley Bungalow By Billy Sloan

WHO would have thought things would turn out this way? The fact that Positive Noise have travelled so far in such a short space of time is in itself amazing.

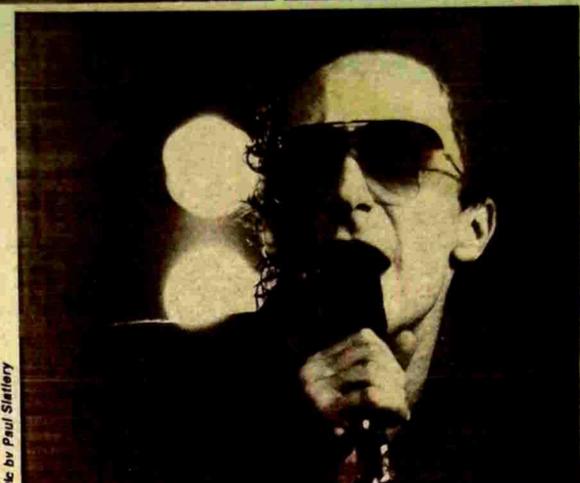
Positive Noise cite Joy Division and Magazine as their chief influences.

The fact that Ross Middleton, having recently discarded his inhibiting guitar, looks, sings, moves and feels like a Devoto / Curtis crossbreed is unfortunate. It's just that when Positive Noise stop being themselves and start being disciples at the foot of the influential altar their appeal wanes.

For most part Positive Noise are better when stretching out from within their own body. They can be marvellously inventive as in the gushing 'Ghosts' or the fast, furious, insistent and irresistible rhythms of 'Hypnotised'. But suddenly they'll slip into the Curtishish 'Down There', or 'The End Of A Dream', a great song which for some reason seems almost totally unsalvagable this time around, infested by Magazine tints of sight and sound. Positive Noise are onstage and people stare blankly at walls, others read books, others stare meaninglessly into the bottom of their glasses. All are aware. And all will buy a Positive Noise record, because the band make good records and will continue to do so.

Their fear of the need for change though is dangerous. They don't stop long enough to wholly evaluate what they've got — which is often something very good — and don't seem satisfied.

More self analysis would be beneficial, but I don't think they're aware that what they've got sometimes has an air of magic, and change is introduced for the sake of it.



GRAHAM PARKER: unstoppable momentum.

WILD BOYS/EMOTION PICTURES Moonlight Club, London By Jessamy Calkin

IT DOESN'T say much for management at Cherry Red Records that three of their bands opened their tours on the same night in London. And so the Moonlight Club was practically empty; no doubt because everyone was leaping around at Dingwells.

Wild Boys come from Coventry. They have been together for about 18 months, but this was their first London appearance. And although they seem a bit dated (black leather jackets and some of their themes and presentation strike 1977 chords) they do at least write all their own material and present it with enthusiastic charm.

There is heavy Buzzcocks influence here, especially on 'What Can I Do If You Leave Me' and 'We're Only Monsters' — a track from Cherry Red's compilation album — 'Sent From Coventry'.

Johnny T, bleached and gaunt, came up with some interesting vocals on 'Sweet Lament' and 'Memories', and Mark Extra showed himself to be a very competent guitarist on 'Something Extra', possibly the best of the set.

At the risk of sounding patronising, Wild Boys still have a

lot to learn. They must learn not to crash into each other on stage and they must learn to present their songs with more confidence. (Avoid intros such as: "I hope you're not too bored with us yet.")

Emotion Pictures are a totally different idea. Their debut single, 'They Say Space Is Cold', is virtually unobtainable, due to bad distribution; and the band itself being based in Stroud, London audiences are largely unprepared for them.

But they are a slick and professional five piece band whose music is sufficiently enigmatic to hold your attention for hours.

The set generally seemed to embrace all types of music, changing quickly and smartly in mood; the three guitarists well coordinated.

Emotion Pictures are an effective and entertaining band. They deserve better than the depressing team of drop-outs they were faced with in the airport-lounge surroundings of the Moonlight Club. I hope they get it.

GRAND PRIX Marquee, London By Malcolm Dome

RUMOUR has it that when Grand Prix played the previous week at the Marquee, they were so loud that by comparison Motorhead sounded as

if they're powered by a couple of half-dead Duracell batteries. Sadly, tonight things were altogether quieter and the decibel level was lower than a student's grant. And whilst on the subject of money, I'd be surprised if this quintet made any sort of megabuck impression on the UK market. Simple because there is no excitement or substance to their music.

They proved to be a keyboards-orientated hard rock band (or KOHRB for short) who although slick, professional and stylised, decidedly lacked the stadium-sized charisma and larger-than-life extravagance of Kansas and co., who they are obviously trying to emulate. In short GP are competent musicians stuck with nondescript, rambling material and superficial stage manner.

Well, at least that was true up to a point 'cos just when I'd given up all hope, something totally unexpected happened. The band took off and began to roar like good 'uns. For the final three numbers it was like watching a completely new band; their stage movements seemed less forced and more naturally forceful and musically the keyboards / guitar axis of Phil Lanzon and Mike O'Donoghue respectively began to grow out real 'Battle Of The Planets'-style all-action riffs. The rhythm section of bassist Ralph Hood and drummer Andy Beirnes was galvanised into producing raw, rockin' tempos. Balanced against this sort of White Spirit-associated earthy foundation, GP's three or four part vocal harmonies sounded an altogether more dynamic proposition.

THE LEAGUE OF GENTLEMEN/ MARTIAN SCHOOLGIRLS Royal Exeter Hotel, Bournemouth By Oliver Gray

IT WAS a most unaccustomed pleasure to walk into this somewhat momentous homecoming gig and be greeted by a sound so crystal clear that I thought it must be the Exeter Bowl's excellent sound system. It wasn't.

It was the world's most dramatically improved support band, the Martian Schoolgirls. Quite a change from the amiable shambles of a few months ago. With gymslip vocalist Boy Wonder (she's a gall) adding new improved keyboards, ex-101'er Dan Kelleher seemingly rejuvenated on guitar and a rhythm section which has tightened up almost beyond recognition, the Martians are now fit to beam themselves down to another run at the big time.

Robert Fripp received a hero's welcome from every last dripping body dangling from the rafters of this agreeable venue. Half-smiling in a benign, professional manner in his grey suit and tie, Robert, a man who transcends all fashions, played host to a suitably eclectic audience of either old pals or simply music lovers proud to identify with him as a musical ambassador for their town.

The music was pretty Frippertronical, consisting entirely of tidy, compact instrumental sketches of stunning adventurousness, often discordant but never jarring. Fripp's guitar and Barry Andrews' keyboards would weave in and out of each other, forming plaits and then untangling them; meandering slightly but never veering into irrelevance (nothing lasted longer than three minutes). The bedrock intransigence of Sarah Lee (bass) and John Toobad (drums) was almost frightening. Imagine a more instrumentally upfront Tina Weymouth teaming up with Clem Burke and you're about there.

If I try and sum up without gushing too violently: The clarity of sound, the instrumental skill, the inventiveness, the intelligence and the discipline of the League of Gentlemen made this the gig of 1980 for me. Despite Fripp's apparently cold, intellectual explanations of the pieces, they certainly communicated emotion. The audience's unanimously positive acceptance of the music must raise our hopes that this venture will be one of Fripp's less transient affairs.

JOE — THAT'S ENTERTAINMENT

JOE JACKSON City Hall, Sheffield By Jack Bower

JOE JACKSON is the ultimate antistar. On stage he is casual, relaxed and for a rock-star — almost unbelievably ugly. Looking for visual comparisons a friend jokingly suggested the 'Elephant Man'. You can be sure that Joe Jackson has made it solely on the quality of his music and not his image. Probably because of this Jackson and his audience have an almost uncanny rapport.

In between songs he chats to them as though they were personal friends and they respond to his every word with respectful applause. The whole show has the all pervading atmosphere of high quality songwriting and professionalism. Joe's cabaret roots showed through and that's not such a bad thing. No songs were introduced by name, because there was no need.

I felt that I was the only person in the hall that didn't know by heart every note and word that Jackson had ever recorded. Instead of verbal introduction that band teased the audience with unfamiliar instrumental intros to very familiar songs. As soon as the band played

more than three notes of a familiar tune as if by magic, 2,000 pairs of hands broke into spontaneous applause.

Towards the end of the gig Jackson smiled and said "You've been a really great audience. Give yourselves a round of applause." Of course the audience did just that. He then asked if they had any requests for the last number, to which nearly everyone replied "One More Time". I have never seen so much control over an audience in all my life. Walking out into the cold air as the crowd called out for the encore I wasn't really sure if I'd enjoyed the gig.

Jackson had executed about every cliché in the rock band book but with much charm and skill that I find hard to criticise. All the old hits such as 'Is She Really Going Out With Him' had been played brilliantly and the new numbers which occupied the second half of the set, while not being too memorable, were okay. But when it all boils down to it my personal tastes are irrelevant; I'm not a fan. All I can say is that Joe Jackson is Joe Jackson and I can see why the crowd at the City Hall last Saturday loved him.

The Joe Jackson Band are great, popular entertainment.

THE SOFT BOYS

Hope and Anchor, London
By Penny Ghent

HAVING been an integral keystone of the acutely embarrassing British Power Pop "movement" of 1978, the Soft Boys now turn their revivalist obsessions forward a few years circa Pink Floyd's "Relics" through Obscured By Clouds' and produce the usual reaction born out by those revivalist groups who fail to inject anything more than a few milligrams of their own personality, namely "So what?"

A four-piece group comprising (wait for it) lead, rhythm, bass and drums, the Soft Boys will probably deny any revivalist label bestowed upon them but with the vocalist (hate the hairstyle's) nasal slur and the clanging, clean guitar tones, songs such as 'I Wanna Be There When She Comes' surfaced as sheer mimicry. When the band did attempt more uptempo numbers like 'I Wanna Destroy You' (the new single) the effect was a lot more urgent and meaningful but let down rather by the lyrics which were either completely meaningless or else self-indulgently abstract. I missed the point did I? Sorry, but I don't often have insects crawling out of my skin.

The powerful harmonies used so well on the Mk 1 Soft Boys 'Angle-Poise Lamp' single are still in evidence but on tonight's songs they became automatically dated and the finger points confidently towards the Beatles, even Ronnie Lane on 'When She Comes'. When there are so many new bands around with new ideas and fresh sounds trying to break through, the Soft Boys and their ilk (take a bow Stray Cats and most certainly the NWOBHM) are merely clogging up their paths.

The inhumanly hot and sweaty conditions certainly worked against the band but I guess most of the audience think of themselves as pink animals anyhow. Yeah man.

And as to the good points. The sound was great. They went down well. Full stop.

Anyone seen the Smirks lately?

ELGIN MARBLES/MODERN JAZZ

Crystal Palace Hotel, London
By Robin Smith

THE ELGIN MARBLES are the best band since the Beatles and the Rolling Stones. They have so much talent and presence that any record company should immediately sign them up for £20,000 and think themselves lucky to get such a bargain. The Marbles are absolutely brilliant.

Well, not quite. The trouble with the Marbles is that they fire off darts in all directions and never quite hit the target. There's a bit of Roxy here, a bit of post punk there — and even the odd bit of heavy metal in the corner when the Quatro-esque Michella Nieldu takes off on the big bass. Add to that the terrible acoustics of the Crystal Palace Hotel and you have a night that won't exactly go down in the annals of rock history.

But the Marbles have a nice line in friendly persuasion for their cause — who else would have the cheek to get some of their early gigs captured on expensive video? Steve Elgin didn't care a damn that he was performing in front of a 20-strong chair bound audience. He donned his disgusting lurex green jacket and belted it out as if they'd been headlining at Wembley.

The Marbles have an oddly sensual repertoire, they can turn from the profound meanings (I think of 'Agony Column' to the quirky three-minute popola of 'Could You Fancy Nancy'. But it's enigmatic songs like 'Jane Is Innocent' that the Marbles perform best as the usually sweet voiced Steve, screwed up his eyes and spat venom. The effect was almost shattering.

And so we come to Modern Jazz, a twee bunch of tired old Bowie clones — all baggy trousers, floppy fringes and precious looks, more suited to the heady atmosphere of Blitz. They minced around for about half an hour, leaving me quite breathless with apathy.

THE REVILLOS

Price's College, Fareham
By Dave Jordan

"IF THERE'S one thing I can't stand it's people gobbing at us — and I mean you, you pus-faced GIT!" Fay



TERRY HALL: "I'm so boooo - red with the GLC."

Fife, with all the cultural finesse of a Hell's Angel with an axe to grind, is fuming at the disregard the gobber in question is showing toward her looks-to-kill, and the fuse has been lit for a tense finale to a gig that never rose much above the ordinary.

It was, in fact, this personal duel of wits between Ms Fife and her antagonist that proved in some ways more intriguing than the gig itself, for several times that glossy facade that The Revillos characterise in their music and visual decor, shattered to reveal a more interesting face.

The Revillos, you must know by now, are those colourful, cartoonish, show-biz mentors, if, whose faddish, wacky looks don't have you splitting your sides with laughter, then their punch-powered, catchy, loon-tunes won't either: they're a fun band — but are they merely a fun band? Is it feasible that they have missed out on the bandwagon that they, as the Revillos, arguably pioneered, for it seems that Madness, in the wake of post-punk diversity, have already filled the vacancy of "chart fun band" and with the Revillos seemingly counting on their wackiness as singularly important to success how much scope does that leave them?

Musically too they have rivals: spot the B52's overtones in the little track off their latest album 'Rev Up'. While their entrancing alacrity live is second to none, when they do slow down in numbers such as 'Bobby Come Back To Me', it only exposes some musical versatility as limp as their wilting quiffs. Sticking to their stream-lined, blitzing set the Revillos are raunchy and exciting but perhaps the shortness of the set (40 minutes) suggests as much how well they wear, as how much they put into their time on stage.

**FISCHER-Z
Preston Polytechnic
By Alan Entwistle**

IN A HALL that looks more like a lecture theatre than a rock venue, four young men are trying to convince several hundred students that while reggae's alive and kicking.

But the message is too weak, and only a small pocket of devoted fans are dancing to the contrived rhythm. The music's failing to reach the soul. And sales figures in the SU bar reach an all time high as interest in the band begins to wane.

And Fischer-Z play on. Only their classic near-hit, 'The Worker' restoring any real interest in the band. And even this is only a temporary measure, the audience's way of trying to justify the outlay of

an entrance fee. The we've-paid-now-so-we'd-better-make-the-most-of-it approach to finance.

And during the gig, as things get even worse, band and audience grow further and further apart and become so distanced that the usually fast-talking and witty guitarist/lead singer, John Watts, reserves himself just for introducing songs, and says little else.

New member, Bern Newman, must feel a bit out of it. Having been no part of Fischer-Z's heyday and joining the band now in the midst of their downfall, he must feel very much a part of the wrong place at the wrong time syndrome. His proven skill as a guitarist, enhanced by feeding the sound through a synthesiser, going to waste as 10 CC meets Abba in a final, empty showdown.

The band offer little hope for the survival of white reggae, and judging by audience reaction tonight will have to think carefully about the style they should adopt for a third album if they're looking forward to acclaim.

**MARTIAN DANCE
Marquee, London
By Gill Pringle**

ONE ROCKABILLY and one rock 'n' roll encore carefully positioned at the end of a short set, consisting of what could vaguely be termed as punk psychedelia, ensured that Martian Dance fans would be coming back for more.

Already a small cult following have developed their own dance routine — exit the pogo and enter the push. To do the Martian dance one must lift both hands into the air and wriggle the fingers above the head, something similar to an insect's antennae. This must then be followed by a sharp elbow shove, catching the person next to you unawares so that they fall on to the floor. Sounds fun, hey? After a few gigs practise it's not hard to become quite proficient at it. Defining the music it goes with is a little more difficult.

Martian Dance's songs have an instant appeal, whether it be due to the persuasive soporific beat of the drums or the interesting eerie vocals and guitar worked over it. I'm not sure. Thanks to drummer Duncan Greis, some excellent rhythm changes were achieved during the set, so that although each number was painted with the same tin of paint, every one was distinct from the other.

While busy noting these facts it was odd to see how detached the band remain from their audience. Their fans seem to get very involved

I'D RATHER BE HIMMELING

**THE SPECIALS,
Hammersmith Palais
By Mike Nicholls**

THEY MAY still be one of the most exciting live attractions around, but the Specials are getting ever-so-slightly world-weary.

With the gaudy, hyperactive Dammers and athletic Horace counterpointing Terry Hall's mannered microphone stance, the band effortlessly built up a genial, joyful atmosphere that should have stayed all night. But seemingly wary of wallowing in hedonistic success, they then sought to deflate it with torrents of snide asides.

I mean, did Hall really need to preface the beautifully melodic 'I Can't Stand It' with a bitter "this is dedicated to my sex life and no doubt to a great many others"? Live the song missed its vital vinyl ingredient of Bodysnatcher Rhoda's tinkling timbre but elsewhere it was good to see the extent to which they have been able to transfer the subtleties of the superior 'More Specials' to their stage show.

One incident in particular showed that although ready to encourage a rebel stance, Dammers got more than he bargained for on discovering elements of the lunatic right in his midst. Anxious to disassociate his band with a limp Tufty Club salute during

'Gangsters', general that he is, he immediately stopped the song and barked, "Hey, you, Sieg Heiling (making it for all the world sound like Himmeling) go and do it outside — I hope you get stabbed."

Justifiable, perhaps, but was it really necessary to draw attention to something which was hardly endangering the danceability of most of the proceedings? In contrast the sing-along 'Pearl's Cafe' worked a treat and instrumental developments have taken place generally.

The guitar sound is more strident and the rhythmic assault is abetted on percussion when not making vocal contributions.

Some welcome variation came with an appearance by the veteran Rico for a dreamy trombone solo which symbolises the vaguely jazzier direction the band are taking.

The home straight of encores and favourites began as the gig started — with a tip of the trilby to John Barry and his James Bond themes — another indication that Dammers has got his eyes open and can keep his hand as mobile musically as Messrs Golding, Radiation, Gentleman etc are usually.

If he can come to terms with the audience and his attitude towards it, there's no reason why the Specials shouldn't keep enjoying themselves for years.

**CHRISTOPHER CROSS
Fox Warfield, San Francisco
By Mark Cooper**

CROSS MAKES ideal radio music, faceless and bland with a touch of a story to it and tinkling piano riffs to hook into your gills. He has a high-pitched voice which lacks emotion but which sounds emotional because of its pitch and he's melancholy.

It's unashamed escape music, a chance for everyone to get lazy in the most programmed way possible. This isn't peace, it's a pill. Anyway, in six months or so, Cross has been able to go from the Old Waldorf to selling out the 2,000-plus Warfield Theatre.

Their appreciation is incredibly loud throughout, almost to Cross' embarrassment. There's cries and whistles and an incredible roar for the singles as if what they're applauding is their summer and their ability to recognise the tunes they've heard on the radio.

Cross, himself, does everything possible to dampen the crowd's enthusiasm both for him and for themselves. Bland is not the word for this man's stage manner. Everytime the music stops we are faced with another yawning gap of lumbled introduction in which Cross tells us how nice it is to be there and what the next "little tune" is called. In fact he comes over quite likeably as being woefully out of place on the stage. This is because he belongs back in folksy Texas and his music on the radio.

Cross takes all the solos on guitar in a competent but meaningless fashion and remains ungainly all night. He's not fake, he just doesn't exist except at home with the wife and on the radio.

He works through the whole album and a couple of new tunes, exuding a wimpy middle-aged deadness. The audience screams for more, regardless. Finally they get their visual thrill (unless you count a backdrop of the album cover that appears before 'Ride Like The Wind'), when the brawn, bouncy and pigtailed pretty Nicolette Larson arrives on stage with Californian smiles and hugs and puts some traditional feminine colour into 'Say You'll Be Mine'.

She tries to sing a duet, Cross looks embarrassed. After all, the man's married. Lastly there's a version of 'You Shouldn't Do That' knocked together in the dressing room because "everyone knows and loves a Beatles' song". That about sums it up. Lowest common denominator music. And now school's started.

with their dancing while, almost behind some invisible barrier, the band continue as if they were alone.

Singer Jeremy Lamont, who with a quiff reaching down to the tip of his nose really ought to enter Paula's quiff competition, flaunts around his microphone stand, occasionally taking up the odd Bowie pose. The other three members of the band seem content in being totally absorbed in their music.

Martian Dance have a certain pretentious feel to them, but that doesn't prevent them from being extremely entertaining. Definitely a band to see several times before forming a definite opinion.

**JOHN KAY AND
STEPPENWOLF
Mayfair, Newcastle
By Aidan Cant**

SELFISH geezer is this Mr Kay. Not content with a second resurrection of Steppenwolf, he's decided to re-name his band John Kay and Steppenwolf just to let everyone know he's the star and the only original wolf in the pack. Crafty eh? No doubt he's put a lot of thought into that name.

Anyway, it's the usual Friday night HM romp at the Mayfair with plenty of headbice flying as the disco pays its own tribute to drummer Bonzo with 45 minutes worth of Led Zeppelin records. Strangely, when Steppenwolf started playing, all mania receded into occasional foot-tapping and polite applause. Maybe their brand of southern boogie (much here to compare with Lynyrd Skynyrd) wasn't heavy-heavy enough or maybe John Kay's all-american macho-man pose and eternal advertising of his Lee Cooper jeans didn't electrify them, I'm not sure.

Still, for all that, the "new" Steppenwolf were reasonably competent though never sparking, and in Michael Palmer they had a guitarist who actually felt what he was playing.

On a lighter note, during 'Hey Lady Mama', Kay dispensed with his guitar, took up his stance and tossed the mike lead over his right shoulder in the most marvellous piece of "look who's a star, then" I've seen this side of the last annual farewell Frank Sinatra concert. Even this failed to move the crowd, so the only alternative was 'Sookie Sookie', 'Magic Carpet Ride' and (inevitably) 'Born To Be Wild'. Bang, bang, bang, and the audience finally submitted in a massed frenzy of free-flowing locks, and Steppenwolf left with reassuring grins that they'd be back again and again — at least as long as it keeps their tills full.

FLYING FURY

UFO, New Theatre, Oxford
By Chris Collingwood

I MUST admit I was a bit worried when Neil Carter joined UFO. After all, Paul Raymond had always contributed so much to UFO's live sound, and Carter wasn't exactly noted for his keyboard work, and when I saw the band at this year's Reading Festival I thought my fears were confirmed. But on this Friday night, in a sold out New Theatre, I witnessed the best UFO show I've ever seen.

From the outset you notice that the band are much tighter than ever before, almost as tight in fact as Wild Horses, and that's no coincidence, as Carter was previously with that very band. The sound is also a lot rawer, and this made 'Lettin' Go', which is one of the better HM set starters, into a song of awesome power.

But this rawer approach worked against one or two of the songs, the most notable of these being 'No Place To Run', which lost its streetwise coolness and became just another song.

The band had promised lots of new songs on this tour but we were in fact only treated to two newies.

And treated is the word. Both of them are structured in very much the same way. 'Long Gone' and 'Make It Move' both start slowly and build up to a riff that, in these times of more heavy rock riffs than unemployed Britons, are as fresh as a nuggets denim jacket.

Of the older songs (I say older instead of old because all except the encores are from the last three studio LPs) 'Lights Out' was superb this revamped 'audience participation' version going down a treat, and the band also played 'Hot And Ready' from the 'Obsessions' album, a live at Reading version of which is the B-side of their new single.

The only grave error apart from not playing 'Boogie for George' they made was missing off the cataclysmic riff at the tail end of 'Rock Bottom' and going straight into 'Doctor Doctor', but that's just personal taste I suppose.

After a final encore of (what else) 'Shoot Shoot' and a solo from the new slimline Tonka Chapman, who has at last sorted out his image and developed into a stage force to almost rival the whirling dervish Pete Way, the band retired and it was apparent that this, more than any before, is destined to become the classic UFO line-up. No trouble.



Pic by Paul Cox

UFO: tighter than ever.

present. All the pieces are unannounced and by the fifth number the pattern has been set, it's all very — joke / pop / funk / disco, very loud and badly balanced, both in choice and material technically. When each piece has ended, polite applause breaks out. Half way through they do the new single 'Nice Age' and we are actually included at last, and then all the vocals are phased or brocaded and the guitar is far too dominant (I thought they were a keyboard band).

'Citizens Of Science' sounds like surgical appliance and just when it seems bad sinking, they bring in the girl for 'La Fenne Chinoise' and were saved, 'Fire Cracker' follows and were warming to it at last. Clapping (could that be crapping) breaks out again and they are back 'Cosmic Surfing' spills into 'Tong Poo' and it's now bloody marvellous

but it's over, brief handshakes, bye bye, cheerio YMO

If ever a band got it wrong, YMO did. Technically they are probably very good, but when you're playing to an audience, play to an audience not play for yourselves. I mean, they didn't even say hello or goodnight or thanks or — and as for the light show well it was basically a giant crossword puzzle, that occasionally was effective (the end of the 'Fire Cracker') but in the main was a waste of time. By the way Comsat Angels were very good, good songs well balanced and committed.

Can you learn something YMO? I hope so.

TYGERS OF PAN TANG / TAURUS
Marquee, London
By Dante Bonutto

BY ALL accounts the HM scene up north has become rather bitchy of late. With the music of the hammer and tongs persuasion still spinning loot inside its media - blown bubble, the Tygers' recent move towards the big boys of bludgeon has provoked a hostile reaction from some of their lesser contemporaries. One band has even taken to pelting them with glasses and with that sort of pettiness currently in play, the chances of the HM boom avoiding a swift and sour demise look very slim indeed.

Still, the Tygers needn't worry, 'cos on the evidence of tonight's performance they look quite capable of outlasting any particular fad. A few months ago I'd probably have thought differently, but new guitarist John Sykes has done the band a power of good, slotting in smoothly alongside Jess Cox (vocals). Big Dick (drums) and Rocky (bass) and balancing fellow guitarist Robb Weir's measured approach with some furious finger flying action.

Simply, they're a pretty useful bunch: loud, proud and archetypally British. Not for them the tight trousered harmonies and macho posing found in so much US metal these days. Theirs is more an amps up and heads down approach, the result being a sound that burrows into the ear and refuses to come out the other side till it's destroyed everything between.

From the opening rattle of 'Euthenasia' to the final salvo of 'Don't Touch Me There', there was no let up, no pause to wipe a sweaty brow, something which certainly made for a vitamin packed set, but also one which cried out for a few slower tunes to break the hell for leather tempo.

Support band Taurus, however, had a touch more variety and despite the cramped conditions it was easy to see why this Middlesbrough five piece are currently attracting a good deal of A&R interest.

Without even a red flag for assistance they sharpened their horns and charged from the off, the result being a host of pile driving rhythms, some wonderfully silly lace pulling from rhythm-guitarist / Rick Neilson lookalike Nigel 'Cracker' Brown and a sound that still had time for the likes of harmony and

melody. They were rightly called, back for an encore and the Tygers for three.

DARTS
Hammersmith Odeon, London
By Philip Hall

YOU'RE PROBABLY surprised to see a review of Darts in this fashion-conscious paper. Even though Darts are still fairly consistent hit-makers their credibility has hit a new rock-bottom.

Polite applause and a few half-hearted cheers greeted the arrival of the nine colourful Darts. "It's good to see you, hope you're gonna have a really good time, blah, blah, blah. We're gonna play you what you want to hear except you can't ask for requests as we've got a list to follow," said Griff, the nondescript dark-haired vocalist.

We all heard what we wanted and it was hard to fault the goods on show. Though at first the band appeared a little stiff they soon livened up, and proceeded to turn out an easy-going, middle-aged doo woppy set.

Many of the numbers are just to musically slight to bother with, and only the vocalists' spontaneous dances keep the crowds interest alive. I really did get the impression that Darts are holding back and not using their talents to the full.

On rare numbers like 'Let's Hang On' and 'It's Raining', all four vocalists use their considerable vocal prowess to add a rich depth to the songs.

The variety of vocals on show is still Darts' ace card. If they went in for more complex arrangements Darts would be an inspiring force. At the moment they seem to be going through the motions and unless they pull themselves out of this professionally bland rut then I'm afraid Darts will be committed to a depressing life sentence — playing in front of uncaring cabaret audiences.

THE SCOOTERS
Dingwalls, London
By David Sinclair

THIS WAS pretty dismal stuff. The Scooters from Los Angeles played 14 depressingly derivative pop songs to an audience at first politely inquisitive, and by the end, just polite.

I felt a bit sorry for The Scooters. They were so out of touch with what's going on in Britain that it was embarrassing to watch their clumsy efforts, particularly at that most "with it" and cliquy of hang-outs, Dingwalls. If they were a British band, they'd have got slaughtered. As it was they were treated with that deferential courtesy that the British reserve for visitors who probably don't know any better.

Musically they are working the same patch as the Knack — American power pop with occasional excursions into the heavy metal pop borderlands. Whereas the Knack came up with one fairly original riff, I failed to detect anything even remotely out of the ordinary in the Scooters' set. It was a dull mish-mash of old Beatles / Steve Marriott (circa the Small Faces) cliches, with a token reggae-ish number ('Over And Over') thrown in, and an appallingly leaden version of 'Dizzy Miss Lizzy' to finish.

Lyrical the songs are all variations on the boy-girl theme, with particular emphasis on those 'Young Girls', the title track of their first album. The words hover between faintly ridiculous and rather offensive: "Her mother's stern, her father's strict / No late night calls or else she'll get in trouble / No dating boys or social scenes / No chance of rape until her sixteenth birthday..." (12)

They all played with professional ease and accuracy, the only unusual feature being Luke Zamperini's lead guitar sound which fluctuated between a tinny plonk (that made Hank Marvin sound like Jimi Hendrix) and a full blooded conventional lead guitar sound.

The best song was 'There She Goes' which had a bit of space and a more interesting arrangement than the others. The worst was 'Love Stealer', an awful HM pop junket.

However, there is a certain integrity in their approach. They don't pretend to be anything that they're not. And I admired them for not doing what would undoubtedly have been a phoney encore. Sorry boys, wrong time, wrong place.

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2 JUST ONE MOMENT, Soul Children Stax
3 MIRROR OF MY SOUL, O. V. Wright Hi
4 LET ME DOWN EASY, Betty LaVette Hi

IMPORTS

LENNY WHITE: 'Kid Stuff' (LP 'Twelve-minute With Lenny White' US Elektra 6E-silk) Beautifully controlled subtle set with hidden power...

Serviced to the select by RCA's Rowdy Yeates (later Azymuth) he asked the Brazilian office for 'more weirdness' and this is what they sent!

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EDGBASTON FACES: 1980 DJ Convention hosted by Steve 'Vinyl Chomper' Dennis on Sunday 19th between 1-3.5pm features talks on DJ topics by Polydor's Theo Loyla...

Other Record Shop has the Zapz US 7in at just 85p for DJs. Phonogram have been spending a bit on Kurtis Blow...

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 47) with increased support are James Brown 'It's Too Funky In Here'...

UK NEWIES

NITE WATCH: 'Get Down (Cause I Love Your Body)' (Channel CH 1). Poorly mixed rushing Hi-Tension-ish 131bpm 7in-rattler by a Bristol band...

THE OVALTINEYS: 'We Are The Ovaltineys' (LP 'Sing Your All Time Favourites' OVA 1). Ridiculously happy bounding 108bpm quickstepper...

NEW YORK'S DISCO WBSL still has top radio ratings in that city, so there's life in US disco yet...

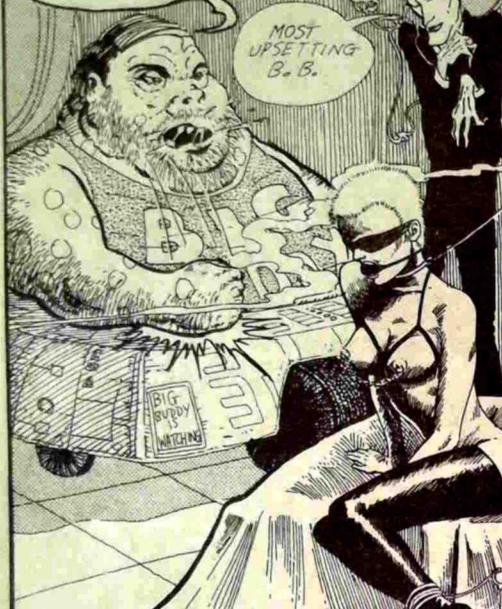
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ZERO COMIX

JADE STARR HAD SAVED THE LIVES OF MYSELF AND THE ASSORTMENT OF MUTANTS AND THUGS WHO LIKE ME WERE TRYING TO GET OUT OF ZENITH CITY. IN THE PROCESS SHE HAD SAVAGELY KILLED TWO SECURITY-MEN. THAT MEANT WE COULD SAY GOODBYE TO OUR CHANCES OF GETTING OUT OF THE CITY UNNOTICED.....

I'VE BEEN GETTING BAD REPORTS SLIME! THINGS AIN'T RUNNING TO MAXIMUM EFFICIENCY. BUNCHA JUVENILE DELINQUENTS AN' GODDAMN FREAKS RUNNING LOOSE IN THE CITY, NOW THEY SNUFFED TWO OF MY SECURITY MEN! I DON'T LIKE IT SLIME!!



MOST UPSETTING B.B.

YER DAMN RIGHT IT'S UPSETTIN'. I'M A REASONABLE MAN, BUT THERE'S A PLACE FOR EVERYTHING AND THE PLACE FOR THOSE WEIRDOS IS BEHIND BARS.

HERE'S THE BOY FROM MUCK DONALD'S NOW B.B.

THINGS HAVE RUN A LOT SMOOTHER SINCE I PUT ALL THE POOR TO WORK IN THE FAST FOOD SHOPS. DON'T GIVE 'EM TIME TO THINK! THAT'S THE SECRET SLIME.....

NO GOOD EVER COMES OF LETTING PEOPLE THINK - BITE - SPECIALLY - POOR - NEVER SHOULD HAVE ABOLISHED SLAVERY

AND WHERE THE HELLS MY LUNCH?

BIG-MUCK AND CHOCOLATE SHAKE SIR

NOW THAT'S WHAT I MEAN ABOUT EVERYTHING IN IT'S PLACE

URR! GET THOSE FREAKS SLIME! BRING IN ZERO AND HIS WEIRDO FRIENDS! BELCH!

DAMN! I DON'T FEEL SO GOOD. MAYBE IT WAS SOMETHIN' I ATE.

TO BE CONTINUED.....

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WANTED

Personal

HEAVY METAL fan (16) wants female pen-friend/girlfriend to go to concerts etc, must be 14-16 and live in London area. Write with photo to - S Sage, 275 High Street South, East Ham, London E6.

NICE LOOKING shy guy 22 needs genuine, caring female who wears sexy knee length socks who could visit me, must be into music, sex, arts, countryside. Letters with photo answered - 25 Keymer Close, Eastbourne, Sussex.

PENFRIENDS GALORE: All ages Free brochure from Leisure Times, (A44), Chorley, Lancs.

TALL, DARK-HAIRED guy, 23, seeks fair haired girl (Yorks) to write/meet - Box 2702.

STEVE SEEKS pretty girlfriend - Steve, 61 Hendre Road, Rumney, Cardiff.

EALING GUY 22, fair, average looks, into soul music, cinema, seeks girlfriend, 18-25 for friendship. Looks unimportant. Ealing/Wembley area - Box 2696.

MADNESS FAN, 22, would like to hear from other Madness fans, also anyone else who would like to accompany me to concerts on their next tour - Box 2691.

ONCE UPON A TIME

Dateline introduced a new concept into the lives of millions of single men and women. Thirteen years on we are more so divided than ever and are happy that we have helped thousands of people, not just through love and marriage, though our success rate is high. But simply through bringing people together and expanding their social lives. Please us or send for the full remarkable story to:

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25 Abington Rd.
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01-3381001

Dateline

FIND FRIENDSHIP through me, stamp brings free details - June Maughn, 60 Ellesmere Road, Newcastle upon Tyne.

GIRL, 20, seeks tall, attractive guy, Glasgow area, photo please - Box 2648.

GENUINE FRIENDSHIP can be yours! Write to - Destiny 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, Colchester CO3 3DJ. Telephone (0206) 44864.

MAKE FRIENDS with our help. Dates Unlimited, 2/4 Chichester Rents, Chichester 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 Skintoner for good results 100ml bottle £1.10 to - 'Home Herbs', McArthur's, Gasferry Road, Bristol 1.

TWO GOOD looking females need two fun loving fellas to live up boring evenings, Glasgow area - Box 2692.

QUIET BOY, 19, needs non-smoking tidy(ish), quiet(fish) girl for relationship and outings, Solihull area. Must love rock and all other music, Lizzy, Priest, etc. Photo appreciated Andy - 110 Alderbrook Road, Solihull, WM89 1NS.

SINCERE MALE, shy and very lonely, aged 20, warm hearted, non-smoker, likes music, cinema, walks, travel, gigs; seeks quiet, caring female to meet for steady, genuine friendship and outings, Lancashire area, or anywhere - Box 2693.

GIRL PENFRIENDS wanted, over 21. Mr Dave Taberner, 64 Withnell Road, Blackpool, Lancs.

BRIAN, 19, into traveling, cinema, dicos, anything new, seeks caring girlfriend 16+, for friendship and outings - Box 2697.

BOY, 18, seeks 16-18 in Luton area Bedfordshire for friendship, reply guaranteed - Box 2698.

RICK, 23, shy, lonely into '60s music, seeks girlfriend for good times, ALA - Box 2699.

SKIN SEEKS girl into Skai/punk anywhere around London, ALA - Box 2700.

PHIL, 23, quiet, nice looking, likes Siouxsie, SLF, Simple Minds, also sport, cinema, travel, etc, has transport, seeks quiet interesting girl with similar interests for gigs and outings, friendship, Manchester, anywhere. Please write - Box 2701.

ARE YOU seeking contacts in occult, witchcraft, psychics, etc? Pen friends in all areas and throughout USA, Canada etc. Stamp please - Worldwide Baraka, The Golden Wheel, Liverpool, L15 3HT.

I LOVE you Sandra.

GUY, 23, sincere and considerate seeks shy, honest, lonely girl, any age, anywhere, for friendship - Box 2703.

100% FANATIC: Sincere male, 23, very shy, living in Forest Gate area. Non-drinker, but not tight. Into 100C, records, cinema, writing etc. Would like to meet any young ladies between 21-23ish. Photo appreciated - Box 2618.

WORLDWIDE PENFRIENDS Service, SAE details - WPCR, 39A Hatherleigh Road, Ruislip Manor, Middlesex.

NEW FRIENDS from photographs. Send stamp for free brochure - Dovelinc, A16, PO Box 100, Haywards Heath, Sussex.

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 Gratton Way, London WC1.

OPPOSITE SEX partners found!!! - It's FREE at INTERDATE! Rush letters describing yourselves + SAE to Box 2009, Record Mirror, 40 Long Acre, London WC2.

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.

For Sale

MOTORHEAD MERCHANDISE: Official merchandising. Born to Lose, Motorhead England, Bomber Silver disc, New design Rock Invaders with Autumn tour dates on back, Tees £3.50, sweats £5.50 inc postage, state size, Godzilla, 35 Upper Accommodation Road, Leeds 9.

COCKNEY REJECTS. Clash, Crass, Dead Kennedys, Damned, Pistols, Toyah, Sid, Vibrators, Siouxsie, UK Subs, Ruts, etc. Badges 20p each + SAE HPW Promotions, 16 Prince Andrew Road, Maidenhead, Berks.

ELVIS PRESLEY items also Rock 'n' Role records no list please, send requirements SAE Advertiser, 31 Salisbury Mansions, St Annes Road, N15. Wanted female Elvis penpals, anywhere.

PIN-ONS, SEW-ONS and 'Rock Scarves'. Free lists of hundreds of fantastic offers sent with your order. Note: (SB) means small pin-on badge, (LB) means large badge, (P) means silk sew-on patch, (S) means silk type screen printed rock scarf, (2) means number of different designs of badge, patch, scarf, AC/DC (2LB 2SB 3P 1S), Black Sabbath (2LB 1SB 3P), Blondie (7LB 6SB 1P 1S), Clash (3P 2SB 1P), Crass (1LB 1P), Deep Purple (1LB 2SB 2P), Eagles (1SB 1P), Genesis (1LB 1SB 1P 1S), Girlschool (1LB), Hawkwind (2LB 1SB 2P 1S), Iron Maiden (2LB 1SB 2P 1S), Kiss (3LB 6SB 2P), Lynrd Skynrd (1LB 1SB 1P), Led Zeppelin (2LB 1SB 2P 1S), Sammy Hagar (1LB 1P), Krokus (1LB 1P), Gary Numan (5LB 3SB 1S), Pink Floyd (1LB 1SB 2P), PIL (3LB 1SB 1P), Queen (6LB 2SB 2P), Rainbow (2LB 2SB 1P), Rush (2LB 2SB 2P), Saxon (1LB 2SB 1P), Pistols (9LB 6SB 1P 1S), Scorpions (1LB 1SB 1P), Status Quo (5LB 4SB 3P 1S), Thin Lizzy (1LB 1SB 3P 1S), Tygers (1), UFO (2LB 1SB 2P), Six (9LB 9SB 1P 1S), Whitesnake (2LB 2SB 2P 1S), Van Halen (2LB 1SB 1P), David Bowie (7LB 3SB 1S), Who (1LB 1SB 1S). Order any 5 pin-ons or any 2 sew on patches or any rock scarf and send only £1 (plus stamped self addressed strong envelope. Overseas customers (including Eire) please note: Payment only in British money (sterling) by cheque or money order and send two International Reply Coupons for 5 badges or 2 patches or one rock scarf for return postage. Photosouvenirs (Fastpost), 23 Leicester Road, Failsworth, Manchester M23 0GW.

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AC/DC - Whitesnake Queen - Judas Priest
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Also 90 designs of motorbike badges 35p each.
Trade and Overseas Enquiries welcome, send SAE to:

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ROCK 'n' ROLL posters & badges, Elvis, Vincent, Cochran, Holly, many more. Send 40p for list, and your FREE Rock 'n' Roll poster you will be proud to own. 'Vintage Posters', 129 Bordesley Green East, Birmingham B95SR.

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BOLAN BADGES. Small 20p, large (3 designs) 30p each. SAE to: HPW Promotions, 207 Stoke Road, Slough SL2 5AX.

JAM TICKETS for sale evenings only ring Alan - 01-841 8450.

POLICE KEY fobs in two designs: number one shaped 1980 tour or leather, £1 each £1.50 for two C Marlin, 39 Warwick Avenue, Shiremoor, N Tyneside.

ONE AC/DC ticket Hammersmith, November 12th, sixth row, will sell for face value plus cost of advert, £7 - Geoff, 13, Cromer Road, Chadwell Heath, Essex RM6 6ND.

DAVID ESSEX 1980 Tour set of ten 5" x 3 1/2" colour photos only £3.20. Flinders, 5, Main Street, Stanton-by-Dale, Ilkerton, Derby.

ABBA PICTURES, cuttings send £1 for each group of cuttings required. Brian, 51, Salisbury Road, Blackpool FY15J.

PERSONALISED BADGES 2 1/2 ins diameter. Your wording and/or artwork printed black on various coloured backgrounds. Prices per design 50p each, 3 - £1.40, 6 - £2.50, 12 - £3.50, 25 - £6.50, £10, 100 - £15, 200 - £24, 500 - £50, 1000 - £95 or send any photo, cutting, drawing, etc. to be pressed into an individual badge 25p each 6 different £1, 14 for £2. Prices include p + p. Full brochure sent free with every order. M. Nickson, 8 School Lane, Birkenhead, Merseyside.

ROCKPILE TICKETS, four, October 23rd Guildford - Ring 01 398 5727.

BEATLES BUTTON badges, b/w, 32 different designs, 25p each, 5 for £1 - SAE details: Magical Mystery Store, 24 North John Street, Liverpool, Merseyside, L2 9RP.

FREE! FREE! Our latest catalogue of books, badges, patches, photos, comics, T-shirts and giant posters sale. Many bargains, heavy metal, nostalgia, the '60s, Bowie, Kiss, 1,000s others. Large SAE reply Repeat Free! Harlequin, 68 St. Peter's Square, Stockport.

COLOUR IN CONCERT PHOTOGRAPHS - ONLY £2.99 PER PACK OF 10 DIFFERENT PRINTS - SIZE 5" x 3 1/2" (ex p&p). TOP BANDS & ARTISTS PICTURED LIVE ON STAGE. This week's selection from the Gigpix collection includes AC/DC, Bad Company, Barclay James Harvest, '80, Blondie, Boomtown Rats, John Cale & Band, Can, Elvis Costello, Darts, Dr. Feelgood, Eddie & The Hotrats, David Essex, Peter Gabriel & Band '79, Rory Gallagher '80, Generation X, Ian Gillan Band '78, Girlschool, Steve Hackett & Band, Hawkwind, Hawkwind/Reading Festival '77, Steve Hillage & Band '76, Iron Maiden, The Jam/Rainbow Theatre London '79, Judas Priest '80, Lindisfarne, John Miles & Band, Bill Nelson's Red Noise, Osibisa, Graham Parker & The Rumour, The Police Brighton '79, Suzi Quatro '78, Queen, Rezillos, Runaways, Sad Cafe, Siouxsie & Banshees, Slits '78, Split Enz, Status Quo, Strangers, '77, 10CC '78, Thin Lizzy '76, Thin Lizzy '79, Tourists, Tubis, UFO '79, Undertones, Van Der Graaf Generator/Canada '76, Whitesnake '79, Wishbone Ash '76, etc. All top-quality photos by professional photographers. Exclusive pack contains 10 different full colour prints - size 5" x 3 1/2" of same band (at one venue & date). PRICE PER PACK: £2.99, excluding p&p per pack. Send remittance not to GIGPIX COLORPACKS (R119), PO Box 22, 15 Marks Road, Wokingham, Berks, RG11 1NW (or send largish SAE for catalogue detailing Britain's leading range of colour concert photographs).

POLICE 'ZENYATTA Mondatta' silk screened T-shirts £3.50, sweatshirts £6 sm. - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

AC/DC ANGUS silk screened T-shirts £3.50, sweatshirts £6 sm. - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

RUSH LOGO silk screened T-shirts £3.50, sweatshirts £6 sm. - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

PISTOLS 'NEVER Mind The Bollocks' silk screened T-shirts £3.50 - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

SAXON SILK screened T-shirts £3.50, sweatshirts £6 sm. - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

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.

HAWKWIND - OFFICIAL Tour Souvenirs. Send SAE to Hawkwind, c/o Holy T-shirts, 15 Great Western Road, London W9.

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 Grenades (replica) £3.95. Sword Co., 92B High Street, Uckfield, Sussex.

X-RAY SPECS. Amazing illusion to see right through everything, bones in your hand, yolk in an egg, girl's clothes etc, only £1 post free from - Matchrite, School Road, Frampton, Colterell, Bristol, BS17 2BX.

FREE GIFT & Free bumper catalogue with over 200 super jokes. Just send SAE to Jokers Corner, Dept R3, 167 Winchester Road, Bristol BS4 3NJ.

GIRLSCHOOL - T-SHIRTS. Send SAE to Girlschool, c/o Holy T-shirts, 15 Great Western Road, London W9.

RUSH - OFFICIAL Tour Souvenirs, send SAE to Rush, c/o Holy T-shirts, 15 Great Western Road, London W9.

WHIRLWIND - T-shirts, send SAE to Whirlwind, c/o Holy T-shirts, 15 Great Western Road, London W9.

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 Peter's Square, Stockport, SK1.

MOTORHEAD - OFFICIAL Tour Souvenirs. Send SAE to Motorhead, c/o Holy T-shirts, 15 Great Western Road, London W9.

CONCERT PHOTOGRAPHS: 10in x 8in B/W closeups. Bush, Blondie, Osmonds, Essex, Police, Abba, Moodies, Floyd, Wings, Queen, Quo, Joel, Roxy, Stones, Dylan, Stewart, Zeppelin, Mac 10CC, Elton, Genesis, Oldfield. SAE for details. G Smith, 21 Manningtree Close, Wimbledon SW19 6BT.

JOKES - EXPLODING pens, detonator, electric shock lighters, goggle eyes on springs, stink bombs, cigarette bangs, smoke tablets, fart powder, volcanic sugar, willie sugar, talking teeth, hairy hand, whoopee cushion, red hot sweets, garlic sweets, laughing bags, foaming blood, bloody mouth chewing gum, horrible turds, luminous snot, vibrating handshaker, metal flick combs, x-ray specs, punk colour hairspray, magic foam streamers, sexy banana (willie inside), nude playing cards, grab cushion, pet sea monkeys. Over 200 super jokes, saucy jokes, masks, magic, badges, posters, fun for everyone. Send stamped addressed envelope for bumper catalogue and free gift to: Jokers Corner (Dept R2), 167 Winchester Road, Bristol BS4 3JN.

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SEND YOUR favourite photo, snapshot, picture, newsclipping (any size), we will blow it up to a giant 14in x 18in poster for just £4, original returned undamaged, no negative needed - General Publishing, 26 Brown Street, Manchester, M2 1DN.

ELVIS LEGACY. Sullivan shows live experience on tour and more. Membership package £2 to: C. Macklean, Cuddehill Post Office, Green Drive, Inverness.



Kinky specs that give you the amazing illusion to see right through everything you look at. See the bones in your hands, the yolk in an egg, the lead in a pencil and the most amazing things when looking at girls and friends! Especially amusing at school fun parties!

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Order soon as we are not to be disappointed. See Park Products, RMA/1 Lamberton House, 33A Hythe, Kent CT21 1XB 0673

Records For Sale

JOHN'S CHILDREN Desdemona picture sleeve Offers - 38, Bacon Lane, Hayling Island, Hants.

1,500 ROCK SINGLES 1968-'77 Abba rarities, early Bee Gees, Elton, Giltner, Melanie, Early Olivia, Alice, Doobies, ELO, Queen, Wizard, Slade, Sweet T Rex, Free etc. Long SAE, 64 St Peters Avenue, Caversham, Reading 3.

PICTURE DISCS TUBEWAY ARMY only £8 each, POLICE Message £9 each, NICK STRAKER BAND £5 each, Perry Evans, 14 the Barton, Cobham, Surrey.

ROD STEWART LP picture disc, Linda Rondstadt picture disc, LP only £4.50 each post free. Mark Hawkins, PO Box 114, Waverton Road, S-O-T ST2 0UR.

SUZY/RED Stripes 'Seaside Woman (yellow) boxed, including badge (postcards) mint. Offers - 7 St Johns Road, Barking, Essex.

BILLY JOEL promotional LP 'Now Playing very rare, £8 - Philip 0217833297 after 5pm.

GREAT OFFER Chart singles 60p, ex-chart singles 25p send for free list SAE Gold Star Records, 3, Conifer House, Brockley Road, London SE4.

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BEATLES - STONES. Beatle Prescriptions for auction Slade Prescriptions for auction plus other Robert, 144 Kent Road, Woodside Lane, Wednesbury.

CROMBEY TYPE COATS

£17.99

BLACK & NAVY
State colour and size
Send cheque etc. + P&P for £1.25 to:

SPOTRISE
22 HIGH STREET, GRAVESEND, KENT

WANTED

POLICE MESSAGE in a Bottle star shaped disc only £6.50. Police ten inch album only £5 (double) post free. Mark Hawkins, PO Box 114, Waverton Road S-O-T, ST20UR.

HEAVY METAL, Neat 3 pack on original Neat label. Tygers of Pan Tang Neat 03, Fist Neat 04, White Spirit Neat 05. Posters, stickers, badge, £3.25 (inc. p & p) Neat Records, 71 High Street, Wallsend, Tyne & Wear NE 26 7RJ.

AIMI 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, ST20UR.

THOUSANDS OF oldies from last 25 years. Bargain prices. Large SAE list - No. 11, 18b Rose Road, Canvey Island, Essex.

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 ST20UR.

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OVER 2,000 different unplayed Golden Oldies always in stock plus hundreds of LPs and recent hit singles at very low prices. Send 15p stamp for huge list Gemini Records, 123 George Street, Mablethorpe, Lincs.

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) 508806.

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.

DIRECT FROM JAPAN/USA!!! - ULTRARARE COLLECTORS LPs / PICTURES SINGLES - DELETED UK PRESSINGS!! BOWIE + KISS + QUEEN + GENESIS + COSTELLO + QUO + ZEPPELIN + JAM + BLONDIE + ALICE COOPER + BLACK SABBATH + WHITESNAKE + AC/DC + WHO + TREX + STONES + PRESLEY + BEATLES + SLADE + TOMITA + HENDRIX + STRANGLERS + SCORPIONS + POLICE + WHO + YES + ABBA TO ZAP-PA!! + LIMITED OFFER + PLUS! FANTASTIC SELECTION OF ROCK B O O K S + R O C K PHOTOGRAPHS + PLUS MUCH MUCH MORE!! SAE + BLANK 50p PO FOR ILLUSTRATED CATALOGUES (DEPT RM) RS PROMOTIONS, IVY HOUSE, NORTH STREET MILVERTON, SOMERSET.

ROCK SINGLES collection, 800+ SAE lists, - 9 Waverly Street, Groves, York.

DISCOUNT OLDIES, Thousands of titles many at £1 each 1950-80 send SAE (31c) for free catalogue to Discount Oldies, Box 64R, Bryn Mawr, Penna 19010 USA.

RECORD FINDING Service. Those you want and can't find. Thousands in stock - will get it not. Any artists, any use you need and send with SAE - Don Discs, 677 Edwards Walk, Arcade, Maldon, Essex.

LPS FROM 30p, 45s from 10p SAE - Pat, 24 Beaufort Avenue, Blackpool.

PAST BLASTERS: Golden oldies available '56-'78, a must of collectors, a God-send for DJs. SAE - Valco, 24 Southwalk, Middleton, Sussex.

MOLDLESS OLDIES 1,000s available, 1955/79. Imports, deletions, collectors original UK labels. Singles, EPs, LPs SAE - Diskery, 86/87 Western Road, Hove, Sussex. Callers welcome.

HUNDREDS OF hits, all under 50p. Must be cheapest around SAE - 63 Jervoise Drive, Northfield, Birmingham.

JUAN ZEENUFF Records back again. Bargain oldies List 5 extra large 13 1/2p - SAE Valley Rise, Castle Close, Castle Hedingham, Essex.

BOLAN, WIZARD, Mistfit, Kotr Spires, autographed photo. - Offers Roy, 14, York Terrace, Whitby, Yorkshire.

ABBA VOL II Canadian import, also 12" Winner, 12" I Have A Dream plus lots more rarities and Abba merchandise. SAE to Abba-ites, 19, Thornton Lodge Road, Huddersfield, Yorkshire.

RECORD FAYRE 'Clarendon' Hammersmith Sunday, 16th November. Admission 30 pence 12 till 5 Rock to Punk The Cosy Fayre.

12" DISCO collection 100's 1976-1980 + 7"ers many demos, rarities SAE list Tel (0783) 864266.

10,000 RARITIES, Personal collection, amazing items, New Wave / Rock / Punk / Reggae / HM / Pop / Glam / American and British demos and mono / stereo promos / picture discs / picture sleeves / coloured / deletions / 12"ers / albums / white labels / acetates / test pressings / rare imports / and that's just for starters. Hundreds of artists. Large SAE (17p stamp) for latest list of 1,000. The best list you've seen. The Gatehouse, Abbots Ripton, Cambs, PE17 2LQ.

Records Wanted

CRUISIN' ALBUMS, any except 1960, '62, '64 and '66. Please state price, must be in good condition. Broadway Discotheques c/o No. 1 Chapel Cottages, Storrs Village, Sheffield, S66 6GY.

TURN OLD into Gold - Your unwanted good condition records brought for cash or part exchanged, for ANY brand new items of YOUR OWN CHOICE. Send list to us with SAE for official order. Also ALL new records and tapes supplies at discount. Thousands of second hand records. Send 15p SAE for FREE 25p page catalogue COB RECORDS (RM) 10, Porthmadog, Gwynedd, Wales.

WANTED. SUZI Q's Rolling Stone. Your price. Tel (04536) 78891.

ABSOLUTELY ALL your unwanted LPs, cassettes, singles (especially rarities) bought for 1p. - £2.50 each cash or exchange value. We guarantee NONE refused!!! Bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Nottingham Gate, London W11 (01 727 3539). (Our price must be accepted - none returned once sent - SAE for estimate if required).

Wanted

MEATLOAF, IAN Dury, Elvis Costello, ELO, Olway & Barrett, four programmes, any year your price paid. David, Nassington Road, Forthingham, Peterborough PE8 5JA.

TWO FEMALE musicians DESPERATELY require (cheap) accommodation. London area. Box No. 2695.

URGENTLY IN v.g.c. 'Reel Petite' Jackie Wilson Coral 47290 - Phone Hall 041 423 1001 after 5.30 pm.

PICTURES, ARTICLES on Pat Benatar, from music papers, before September 1980, will pay well - Box No. 2690.

JAM TICKETS, two needed for Apollo, Glasgow, good price paid - Phone 58687, ask for Stephen.

Special Notice

Q TIPS - You're some kinda Wonderful!! - The two near the front.

STEVEN, I'M Not interested in your apology. See title of track two, side one from LP 'Baby's Got a Gun' by The Only Ones and comply, Donna.

DOES YOUR band need publicity photographs? Then have them done professionally, cheap rates, B/W or colour. Phone - Reading (0734) 479106 for details.

TO ALL David Essex fans, put him back in the charts where he deserves. Let's make 'On My Bike' number one - Hazel, Lyn, Elaine, Kathy, Mandy and Jenny.

BOLAN SCARVES, badges, jackets, tail-suit, imports, photos, rarities, 30p SAE - 30 Causeway Crescent, Linthwaite, Huddersfield.

JAYNE, If love were a teardrop I would cry you an ocean. If only you knew how much I cared, Please, please, please WYGOWM. I'll love you forever. Nick xxx.

RADIO CAROLINE News, interviews, comment in bulletin No. 10. Send 50p (Bulletin No. 9 still available 50p). Annual subscription £2.50, to Caroline Movement, BMC - BRFM, London WC1.

RADIO CAROLINE ten colour photos £4 or twenty photos £7. Five assorted badges for £1.50, free sticker with all orders. Caroline Movement, BCM - BRFM, London WC1.

GORDON SUMMER Happy Birthday for October 2nd. M.K was Great!! - Loyal Follower.

ABBA-CONCERT 50 mins video to lease. Send SAE - Abba-ites, 19 Thornton Lodge Road, Huddersfield, Yorkshire.

BOLAN FANS: Bolan's T Rexmas Boogie, two at Southport Floral Hall, December 16th. Info sheet available now. SAE please to T Rex Appreciation Society, 148 Wennington Road, Southport, Merseyside. Tanx to everyone for supporting our arduous campaign for the re-screening of the Marc shows, great to see the king back in action. See you on the 16th - Laser Love Dave and Sue.

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CHARTS

UK SINGLES

1	DON'T STAND SO CLOSE TO ME	Police	A&M
2	D.I.S.C.O.	Ottowan	Carrere
3	BAGGY TROUSERS	Madness	Stiff
4	AND THE BIRDS WERE SINGING	Sweet People	Polydor
5	WHAT YOU'RE PROPOSING	Status Quo	Vertigo
6	MASTERBLASTER (JAMMIN')	Stevie Wonder	Motown
7	IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey	RCA
8	MY OLD PIANO	Diana Ross	Motown
9	WOMAN IN LOVE	Barbra Streisand	CBS
10	WHEN YOU ASK ABOUT LOVE	Matchbox	Magnet
11	AMIGO	Black State	Ensign
12	KILLER ON THE LOOSE	Thin Lizzy	Vertigo
13	CASANOVA	Coffe	Mercury
14	GOTTA PULL MYSELF TOGETHER	Nolans	Epic
15	YOU'RE RELYING	Linx	Chrysalis
16	SEARCHING	Change	WEA
17	THREE LITTLE BIRDS	Bob Marley And The Wailers	Island
18	ENOLA GAY	Orch. Manoeuvres In The Dark	Diddisc
19	ONE DAY I'LL FLY AWAY	Randy Crawford	Warner Bros
20	TRouble	Gillan	Virgin
21	LOVE X LOVE	George Benson	Warner Bros
22	STEREOTYPE/INTERNATIONAL JET SET	Specials	2 Tone
23	ANOTHER ONE BITES THE DUST	Queen	EMI
24	ALL OUT OF LOVE	Air Supply	EMI
25	SPECIAL BREW	Bad Manners	Magnet
26	ARMY DREAMERS	Kate Bush	EMI
27	FEELS LIKE I'M IN LOVE	Kelly Marie	Calibre
28	IGOT YOU	Split Enz	A&M
29	WHAT'S IN A KISS	Gilbert O Sullivan	CBS
30	IOWE YOU ONE	Shalamar	Solar
31	IT'S ONLY LOVE	Elvis Presley	RCA
32	PARTY LIGHTS	Gap Band	Mercury
33	SHE'S SO COLD	Rolling Stones	Rolling Stones
34	I NEED YOUR LOVING	Teena Marie	Motown
35	LET ME TALK	Earth Wind And Fire	CBS
36	WHY DO LOVERS BREAK EACH OTHERS HEARTS	Showaddywaddy	Arista
37	DOG EAT DOG	Adam And The Ants	CBS
38	MODERN GIRL	Sheena Easton	EMI
39	PARANOID	Black Sabbath	Nems
40	EIGHTH DAY	Hazel O Connor	A&M
41	TOWERS OF LONDON	XTC	Virgin
42	LA DIDA	Sad Cafe	RCA
43	123	Professionals	Virgin
44	TWO LITTLE BOYS/HORSE	Splogdgeness abounds	Deram
45	WHOSE PROBLEM	Motels	Capitol
46	IT'S STILL ROCK 'N ROLL TO ME	Billy Joel	CBS
47	WHEN I DREAM	Teardrop Explodes	Mercury
48	JOHNNY AND MARY	Robert Palmer	Island
49	THE WANDERER	Donna Summer	Warner Bros
50	THE SIT SONG	Barron Knights	Epic
51	HISTORY OF THE WORLD PART 1	Damned	Chiswick
52	THE BREAKS	Kurtis Blow	Mercury
53	9 TO 5	Sheena Easton	EMI
54	GENERALS - MAJORS - DON'T LOSE YOUR TEMPER	XTC	Virgin
55	WITHOUT YOUR LOVE	Roger Daltrey	Polydor
56	MARIE MARIE	Shakin Stevens	Epic
57	DON'T SAY I TOLD YOU SO	Tourists	RCA
58	LONDON TOWN	Light Of The World	Ensign
59	SLADE ALIVE AT READING	Slade	Cheapskate
60	GENTLEMEN TAKE POLAROID	Japan	Virgin
61	SUNSHINE OF YOUR SMILE	Mike Berry	Polydor
62	IN MY STREET	Chords	Polydor
63	BE THANKFUL FOR WHAT YOU'VE GOT	William De Vaughan	EMI
64	DREAMIN'	Cliff Richard	EMI
65	A WALK IN THE PARK	Nick Straker Band	CBS
66	PASSING STRANGERS	Ultravox	Chrysalis
67	TOM HARK	Piranhas	Sire/Hansa
68	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills	20th Century
69	DANCING WITH MYSELF	Generation X	Chrysalis
70	LOVING JUST FOR FUN	Kelly Marie	Calibre
71	ASHES TO ASHES	David Bowie	RCA
72	YOU SHOOK ME ALL NIGHT LONG	AC/DC	Atlantic
73	GOODBYE CIVILIAN	Skids	Virgin
74	LET'S GO	Vardis	Logo
75	CAN'T STOP THE MUSIC	Village People	Mercury

UK ALBUMS

1	ZENYATTA MONDATTI	Police	A&M
2	GUILTY	Barbra Streisand	CBS
3	ABSOLUTELY	Madness	Stiff
4	MOUNTING EXCITEMENT	Various	K Tel
5	NEVER FOREVER	Kate Bush	EMI
6	MORE SPECIALS	Specials	UB40
7	SCARY MONSTERS & SUPER CREEPS	David Bowie	RCA
8	CHINATOWN	Thin Lizzy	Vertigo
9	THE VERY BEST OF DON McLEAN	Don McLean	United Artists
10	MORE SPECIALS	Specials	Chrysalis
11	MANILOW MAGIC	Barry Manilow	Arista
12	BREAKING GLASS	Hazel O'Connor	A&M
13	PARIS	Supertramp	A&M
14	TRUMP	Jacksons	Epic
15	THE LOVE ALBUM	Various	K Tel
16	I AM WOMAN	Various	Polystar
17	SIGNING OFF	UB40	Graduate
18	MONSTERS OF ROCK	Various	Polydor
19	FLESH AND BLOOD	Roxy Music	Polydor
20	GOLD	Three Degrees	Ariola
21	GIVE ME THE NIGHT	George Benson	Warner Brothers
22	A TOUCH OF LOVE	Glady's Knight & The Pips	K Tel
23	NOU WEE MAY BEGIN	Randy Crawford	Warner Brothers
24	MIDNITE DYNAMOS	Matchbox	Magnet
25	REGGATTA DE BLANC	Crowford	A&M
26	PAULINE MURRAY & THE INVISIBLE GIRLS	Pauline Murray & The Invisible Girls	Elusive
27	DIANA	Diana Ross	Motown
28	TELEKON	Gary Numan	Beggars Banquet
29	I'M NO HERO	Cliff Richard	EMI
30	BACK IN BLACK	AC/DC	Atlantic
31	SKY 2	Sky	Ariola
32	OUTLANDOS D'AMOUR	Police	A&M
33	OZZY OSBOURNE'S BLIZZARD OF OZZ	Ozzy Osbourne's Blizzard of Ozz	Jet
34	THE ABSOLUTE GAME	Skids	Virgin
35	THE GAME	Queen	EMI
36	KILIMANJARO	Teardrop Explodes	Mercury
37	GLORY ROAD	Gillan	Virgin
38	BLACK SEA	XTC	Virgin
39	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland
40	I JUST CAN'T STOP IT	The Beat	Go Feet
41	CONTRACTUAL OBLIGATION ALBUM	Monty Python	Chrysalis
42	GRIN & BEAR IT	Ruts	Virgin
43	SECONDS OF PLEASURE	Rockpile	F Beat
44	READY	Blues Band	Arista
45	CRASH COURSE	UK Subs	Gem
46	OFF THE WALL	Michael Jackson	Epic
47	DRAMA	Yes	Atlantic
48	CHANGE OF ADDRESS	Shadows	Polydor
49	SMOKE'S HITS	Smoke	RAK
50	WHEELS OF STEEL	Saxon	Carrere
51	ROUMORS	Fleetwood Mac	Warner Brothers
52	XANAOU	Soundtrack	Jet
53	HANX	Sliff Little Fingers	Chrysalis
54	ONE STEP CLOSER	Doobie Brothers	Warner Brothers
55	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys	Cherry Red
56	DUKE	Genesis	Stiff
57	GLASS HOUSES	Billy Joel	Charisma
58	MICHAEL SCHENKER GROUP	Michael Schenker Group	CBS
59	WAR OF THE WORLDS	Jeff Wayne's Musical Version	Chrysalis
60	BEAT CRAZY	Joe Jackson	CBS
61	BORDERLINE	Ry Cooder	A&M
62	EMOTIONAL RESCUE	Rolling Stones	Warner Brothers
63	SHADOWS AND LIGHT	Jonny Mitchell	Rolling Stone
64	DEEpest PURPLE	Deep Purple	Elektra
65	COUNTRY ROAD UP	Various	Harvest
66	UPRISING	Bob Marley	Polystar
67	CLUES	Robert Palmer	EMI
68	M'CVICAR	Roger Daltrey	Island
69	LIVING IN A FANTASY	Leo Sayer	Polydor
70	ME MYSELF I	Joan Armatrading	Polydor
71	GREATEST HITS	Roxy Music	Chrysalis
72	24 CARAT	Al Stewart	A&M
73	TRUE COLOURS	Split Enz	A&M
74	FAME	Soundtrack	Whitfield
75	TWELVE GOLD BARS	Status Quo	RCA
76			A&M
77			RSO
78			Vertigo

US SINGLES

1	ANOTHER ONE BITES THE DUST	Queen	Elektra
2	WOMAN IN LOVE	Barbra Streisand	Columbia
3	UPSIDE DOWN	Diana Ross	Motown
4	ALL OUT OF LOVE	Air Supply	Arista
5	HE'S SO SHY	Pointer Sisters	Planet
6	REAL LOVE	The Doobie Brothers	Warner Bros
7	I'M ALRIGHT	Kenny Rogers	Columbia
8	XANAOU	Olivia Newton-John/Electric Light Orchestra	MCA
9	DRIVING MY LIFE AWAY	Eddie Rabbit	Elektra
10	LATE IN THE EVENING	Paul Simon	Warner Bros
11	THE WANDERER	Donna Summer	Geffen
12	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills	20th Century
13	JESSE	Carly Simon	Warner Bros
14	GIVE ME THE NIGHT	George Benson	Qwest/Warner Bros
15	HIT ROD HEARTS	Robbie Dupree	Elektra
16	LOOK WHAT YOU'VE DONE TO ME	Boyz Scaggs	Columbia
17	LADY	Kenny Rogers	Liberty
18	I'M COMING OUT	Diana Ross	Motown
19	MASTER BLASTER	Stevie Wonder	Tamla
20	DREAMING	Cliff Richard	EMI-America
21	LOOKIN' FOR LOVE	Johnny Lee	Asylum
22	HOW DO I SURVIVE	Amy Holland	Capitol
23	DREAMER	Supertramp	A&M
24	ON THE ROAD AGAIN	Willie Nelson	Columbia
25	MIDNIGHT ROCKS	Al Stewart	Arista
26	WHIP IT	Devo	Warner Bros
27	YOU'VE LOST THAT LOVIN' FEELING	Daryl Hall and John Oates	RCA
28	LOVELY ONE	The Jacksons	Epic
29	WHO LL BE THE FOOL TONIGHT	Larsen-Feiten Band	Warner Bros
30	OUT HERE ON MY OWN	Irene Cara	RSO
31	THE LEGEND OF WOOLEY SWAMP	The Charlie Daniels Band	Epic
32	LET ME BE YOUR ANGEL	Stacy Lattisaw	Cotillion
33	THAT GIRL COULD SING	Jackson Browne	Asylum
34	I'M ALMOST READY	Pure Prairie League	Casablanca
35	MORE THAN I CAN SAY	Leo Sayer	Warner Bros
36	WALK AWAY	Donna Summer	Casablanca
37	TOUCH AND GO	The Cars	Elektra
38	COULD I HAVE THIS DANCE	Anne Murray	Capitol
39	SHE'S SO COLD	The Rolling Stones	Rolling Stones
40	HIT ME WITH YOUR BEST SHOT	Pat Benatar	Chrysalis
41	FAME	Irene Cara	RSO
42	WITHOUT YOUR LOVE	Roger Daltrey	Polydor
43	YOU SHOOK ME ALL NIGHT LONG	AC/DC	Atlantic
44	LET ME TALK	Earth Wind & Fire	ARC/Columbia
45	ALL OVER THE WORLD	Electric Light Orchestra	MCA
46	LIVE EVERY MINUTE	Al Thompson	A&M
47	NO NIGHT SO LONG	Dionne Warwick	Arista
48	HOLD ON	Kansas	Kirshner
49	YOU'LL ACCOMPANY ME	Bob Seger & The Silver Bullet Band	Capitol
50	THEME FROM THE DUKES OF HAZZARD	Waylon Jennings	RCA
51	THIS TIME	John Cougar	Riva
52	CRY LIKE A BABY	Kim Carnes	EMI-America
53	IF YOU SHOULD SAIL	Nilsen/Pearson	Capitol
54	HEROES	Commodores	Motown
55	NEVER BE THE SAME	Christopher Cross	Warner Bros
56	TURNING JAPANESE	The Vapors	United Artists
57	DON'T ASK ME WHY	Billy Joel	Columbia
58	I'M HAPPY THAT LOVE HAS FOUND YOU	Jimmy Hall	Epic
59	ONE IN A MILLION YOU	Larry Graham	Warner Bros
60	SOMETIMES A FANTASY	Billy Joel	Columbia
61	EMOTIONAL RESCUE	The Rolling Stones	Rolling Stones
62	SO SOMEONE THAT I USED TO LOVE	Natalie Cole	Capitol
63	YOU'RE THE ONLY WOMAN	Ambrosia	Warner Bros
64	CAN T WRE TRY	Teddy Pendergrass	PIR
65	MY PRAYER	Ray Goodman & Brown	Polydor
66	ANGELINE	The Aïman Brothers Band	Arista
67	CASE OF YOU	Frank Stallone	Scotti Bros
68	GIRL DON'T LET IT GET YOU DOWN	O Jays	TSOP
69	I BELIEVE IN YOU	Don Williams	MCA
70	LOVE THEM FROM SHOUGN	Meco	RSO
71	EVERYBODY'S GOT TO LEARN SOMETIME	The Korgis	Asylum
72	A LITTLE IS ENOUGH	Pete Townshend	Alco
73	WHO WERE YOU THINKING OF	Dandy & The Doollittle Band	Columbia
74	DON'T YOU WANNA PLAY THIS GAME NO MORE	Elton John	MCA
75	IGOT YOU	Split Enz	A&M

VIRGIN CHART

1	ZENYATTA MONDATTI	The Police
2	THE RIVER	Bruce Springsteen
3	SCARY MONSTERS AND SUPER CREEPS	David Bowie
4	ABSOLUTELY	Madness
5	SIGNING OFF	UB40
6	MORE SPECIALS	Specials
7	NEVER FOREVER	Kate Bush
8	GUILTY	Barbra Streisand
9	PAULINE MURRAY & THE INVISIBLE GIRLS	Pauline Murray
10	BEATIN' THE ODDS	Molly Hatchet
11	ME MYSELF I	Joan Armatrading
12	THE OFFICIAL BOOTLEG	Blues Band
13	BLACK SEA	XTC
14	THE ABSOLUTE GAME	Skids
15	PARIS	Supertramp
16	CHINA TOWN	Thin Lizzy
17	KILLING JOKE	Killing Joke
18	BEAT CRAZY	Joe Jackson
19	MONTY PYTHON'S CONTRACTUAL OBLIGATION	Monty Python
20	MAKING MOVIES	Dire Straits

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

CHARTS

ON the face of it, the absence of Paul McCartney's 12-inch-only effort 'Temporary Secretary' from the chart is surprising. Just 11 days after release it was the highest ranked record outside the chart at No. 76, and looked set for at least a modest chart run. Subsequently, however, it has tumbled to No. 121. "Why?" I hear you all chant in something approaching unison.

Chartlife enquiries reveal that only 15,000 copies of the disc were pressed and having rid itself of the lot EMI anticipates no further pressing. 'Temporary Secretary' is, of course, also available on the 'McCartney II' album but the 10 1/2 minute 'Secret Friend' is otherwise completely unavailable and is not of sufficiently inspired quality to stand a realistic chance of turning up elsewhere in the near future. Bearing that in mind it's probably well worth investing in the 12-inch.

Mention of McCartney brings me fairly smoothly on to a splendid Beatles fanzine entitled 'With A Little Help From My Friends'. It's a larger than foolscap hand-sized effort and the issue I was sent - July 1980 - ran to 34 pages. Beatlesmaniacs Joy Kibane and Pat Simmons put the whole thing together in their spare time with, as the title suggests, a little help from their friends. The mag acts as a clearing house for all Beatles-related info, past and present. A flick through the July issue revealed reminiscences of the Beatles' US tour of 1965 by Teen Beat's roving columnist Bess Coleman and a personal commentary on the historic Shea concert of the same year by Terry Klemmer. With a network of members throughout America, Australia and Europe 'Friends' seems to pick up the slightest hint of Beatle activity anywhere on the globe and neatly collates it all together. No matter how much you THINK you know about the fab four 'Friends' proves there's a whole lot more. The club also sells rare tapes (NOT bootlegs) including interviews with Ed Rusby dating back to 1964, and Tony McCarthur dragging John Lennon track-by-track through the then newly-released 'Abbey Road' album in 1969.

Unfortunately I'm not too sure what the rate for a single copy of 'Friends' is, though the equivalent of 12 dollars will bring you a year's subscription. Further enquiries should be addressed to Joy Kibane, 16430 Holland Road, Cleveland, Ohio 44142, USA and should be accompanied by an international reply coupon.

available from your local post-office, to cover return postage.

Chartlife's recent listing of Queen's album chart placings led to a flurry of requests from readers for a similar feature on their own particular fave raves. I intend to work through most of them over the next few weeks at a moderately brisk pace. It seemed appropriate to kick off this particular feature with a recap of Led Zepplin's album chart-log, bearing in mind the current uncertainty about the future of the band following the recent death of John Bonham. Since its formation in 1969 Zep has released nine albums, all have gone Top 10 in both Britain and America, and the last eight have each reached No. 1 in Britain. Six of them have topped both the British and American charts. HIT-LOG: 'Led Zepplin 1' (1969) UK No. 6, US No. 10; 'Led Zepplin 2' (1969) UK & US No. 1; 'Led Zepplin 3' (1970) UK & US No. 1; 'Led Zepplin 4' (1971) UK No. 1, US No. 2; 'Houses Of The Holy' (1973) UK & US No. 1; 'Physical Graffiti' (1975) UK & US No. 1; 'Presence' (1976) UK & US No. 1; 'The Song Remains The Same' (1976) UK No. 1, US No. 2; 'In Through The Out Door' (1979) UK & US No. 1.

Last week's mention of Sweet People's 'Et Les Oiseaux Chantent' was mercifully chopped halfway through due to lack of space. As I said then, 31-year-old Swiss-born Alain Morisod, industry veteran of 23 albums, is the ensemble's leading light. Composer/pianist Morisod is now resident in Canada and has a string of international hits behind him including 'Summer Concerto' which has shifted more than two million units worldwide since its release and spent practically the entire duration of 1973 high on the Brazilian chart. 'Et Les Oiseaux' was conceived (on a very bad day, if my ears don't deceive me) two years ago and contains nothing more than a few species of birds warbling blissfully over a dull musical backing pad.

Dead Kennedys' alternative chart hit 'Holiday In Cambodia' has now sold in excess of 40,000 copies. Gap Band's 'Oops Upside Your Head' has now spent a record-shattering 40 consecutive weeks on RM's disco chart, initially as 'I Don't Believe You Want To Get Up And Dance (Oops)' and then gaining mass acceptance when retitled. Its chances of attaining a year on the chart have been considerably enhanced by Phonogram's recent decision to relaunch the current 'Party Lights' single with 'Oops' replacing the original flip 'Baby Baba Boogie'. . . ALAN JONES

US ALBUMS

1	THE GAME	Queen	Elektra
2	15 GUILTY	Barbra Streisand	Columbia
3	DIANA	Diana Ross	Motown
4	XANADU	Soundtrack	MCA
5	ONE STEP CLOSER	The Doobie Brothers	Warner Bros
6	CRIMES OF PASSION	Pat Benatar	Chrysalis
7	GIVE ME THE NIGHT	George Benson	Warner Bros
8	PANORAMA	The Cars	Elektra
9	EMOTIONAL RESCUE	The Rolling Stones	Rolling Stones
10	BACK IN BLACK	AC/DC	Atlantic
11	HONEYSUCKLE ROSE	Soundtrack	Columbia
12	ONE TRICK PONY	Paul Simon	Warner Bros
13	PARIS	Supertramp	A&M
14	TP	Teddy Pendergrass	PIR
15	URBAN COWBOY	Soundtrack	Full Moon/Asylum
16	CHRISTOPHER CROSS	Christopher Cross	Warner Bros
17	HOLD ON	Jackson Browne	Asylum
18	WILD PLANET	B-52's	Warner Bros
19	LOVE APPROACH	Tom Browne	Arista/GRP
20	FAME	Soundtrack	RSO
21	ALIVE	Kenny Loggins	Columbia
22	GLASS HOUSES	Billy Joel	Columbia
23	ZAPP	Zapp	Warner Bros
24	VOICES	Daryl Hall & John Oates	RCA
25	BEATIN' THE ODDS	Molly Hatchet	Epic
26	TRIUMPH	The Jacksons	Epic
27	DRAMA	Yes	Atlantic
28	AGAINST THE WIND	Bob Seger & The Silver Bullet Band	Capitol
29	SHINE ON	LTD	A&M
30	A	Jethro Tull	Chrysalis
31	SCARY MONSTERS	David Bowie	RCA
32	AUDIO VISIONS	Kansas	Krischner
33	FREEDOM OF CHOICE	Devo	Warner Bros
34	HORIZON	Eddie Rabbitt	Elektra
35	LOVE LIVES FOREVER	Minnie Riperton	Capitol
36	WIDE RECEIVER	Michael Henderson	Buddah
37	24 CARROTS	Al Stewart and Shot In The Dark	Arista
38	GREATEST HITS	Kenny Rogers	Liberty
39	SWEET SENSATION	Stephanie Mills	20th Century
40	SHADOWS AND LIGHT	Joni Mitchell	Asylum
41	ANYTIME ANYPLACE ANYWHERE	Rossington Collins Band	MCA
42	TRUE COLOURS	Split Enz	A&M
43	HEROES	Commodores	Motown
44	LET ME BE YOUR ANGEL	Stacy Lattisaw	Cotillion
45	PETER GABRIEL	Peter Gabriel	Mercury
46	LOST IN LOVE	Air Supply	Arista
47	ONE FOR THE ROAD	The Kinks	Arista
48	FULL MOON	The Charlie Daniels Band	Epic
49	REACH FOR THE SKY	The Allman Brothers Band	Arista
50	SPECIAL THINGS	Pointer Sisters	Planet
51	TAKING LIBERTIES	Elvis Costello	Columbia
52	IRONS IN THE FIRE	Teena Marie	Gordy
53	COME UPSTAIRS	Carly Simon	Warner Bros
54	JOY AND PAIN	Maze	Capitol
55	ONE IN A MILLION YOU	Larry Graham	Warner Bros
56	EMPTY GLASS	Pete Townshend	Atco
57	THE YEAR 2000	The O'Jays	TSOP
58	ADVENTURES IN THE LAND OF MUSIC	Dynasty	Solar
59	UPRISING	Bob Marley & The Wailers	Island
60	NO MORE DIRTY DEALS	The Johnny Van Zant Band	Polydor
61	MCVICAR	Soundtrack	Polydor
62	THIS TIME	Ai Jarreau	Warner Bros
63	NO NIGHT SO LONG	Donna Warwick	Arista
64	IN THE HEAT OF THE NIGHT	Pat Benatar	Chrysalis
65	ANNE MURRAY'S GREATEST HITS	Anne Murray	Capitol
66	PLAYING FOR KEEPS	Eddie Money	Columbia
67	NO RESPECT	Rodney Dangerfield	Casablanca
68	FOR THE WORKING GIRL	Meissa Manchester	Arista
69	MIDDLE MAN	Boz Scaggs	Columbia
70	THE EIGHTY	Ambrosia	Warner Bros
71	CHIPMUNK PUNK	The Chipmunks	Excelsior
72	ELVIS ARON PRESLEY	Elvis Presley	RCA
73	COMMON ONE	Van Morrison	Warner Bros
74	ARE HERE	The Kings	Elektra
75	DUKE	Genesis	Atlantic

HEAVY METAL

1	THIS PLANETS ON FIRE	Sammy Hagar	Capitol
2	SECOND SIGHT/SECRET OF THE DANCE	Gillian	Acrobat
3	CHILDREN OF THE GRAVE	Black Sabbath	Trials
4	ONE OF THESE HEROES	Trespass	Nemys
5	BATTLE TORN DAYS	Buffalo	Demo Tapes
6	SNORTIN' WHISKY	Pat Travers	Polydor
7	CHINA LADY	Accept	Logo
8	CHANGE	Firebird	Firebird
9	RUNNING	Turbo	Logo
10	HIGHWAY RIDER	Black Axe	Metal
11	FEEL THE POWER	Tarot	Logo
12	LAST CHANCE	Shooting Star	Virgin
13	HOLD ON	Xero	MCA
14	WILDFIRE	Budgie	Active
15	LOST HORIZONS	Michael Schenker Group	Chrysalis
16	SUCKING MY LOVE	Diamond Head	White Label
17	ALL OF THE TIME	Trooper	Legend Import
18	STREET FIGHTING LADY	Quartz	RRR
19	I LIVE FOR THE WEEKEND	Triumph	RCA
20	PHILBY	Rory Gallagher	Chrysalis
Compiled by 'FX HM ROADSHOW' c/o Phil Edwards, Arcot New Road, Newtown, Powys, Wales.			

US SOUL

1	1 FUNKIN' FOR JAMAICA	Tom Browne	Arista/GRP
2	2 ANOTHER ONE BITES THE DUST	Zapp	Elektra
3	3 MORE BOUNCE TO THE OUNCE	Queen	Warner Bros
4	4 WIDE RECEIVER	Michael Henderson	Buddah
5	8 MASTER BLASTER	Stevie Wonder	Tamla
6	10 I'M COMING OUT	Diana Ross	Motown
7	7 WHERE DID WE GO WRONG	LTD	A&M
8	9 LET ME BE YOUR ANGEL	Stacy Lattisaw	Cotillion
9	13 LET ME TALK	Earth Wind and Fire	ARC/Columbia
10	11 HE'S SO SHY	Pointer Sisters	Planet
11	17 LOVELY ONE	The Jacksons	Epic
12	5 GIVE ME THE NIGHT	George Benson	Warner Bros/G West
13	6 I'VE JUST BEGUN TO LOVE YOU	Dynasty	Solar
14	12 NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills	20th Century
15	14 HERE WE GO	Minnie Riperton	Capitol
16	15 GIRL DON'T LET IT GET YOU DOWN	O'Jays	TSOP
17	18 I TOUCHED A DREAM	The Dells	20th Century
18	16 SOUTHERN GIRL	Maze	Capitol
19	— FREEDOM	Grand Master Flash And The Furious 5	Sugarhill
20	— I NEED YOUR LOVING	Teena Marie	Gordy

US DISCO

1	1 CAN'T FAKE THE FEELING	Geraldine Hunt	Prism
2	2 ANOTHER ONE BITES THE DUST	Queen	Elektra
3	7 I NEED YOU LOVIN' / CHAINS	Teena Marie	Gordy
4	6 IF YOU COULD READ MY MIND	Viola Wills	Ariola
5	5 PRIVATE IDAHO	B-52's	Warner
6	3 LOVE SENSATION	Loleatta Holloway	Salsoul
7	4 GIVE ME THE NIGHT	George Benson	Quest/Warner
8	8 WHIP IT / GATES OF STEEL	Devo	Warner
9	11 FUNKIN' FOR JAMAICA (N.Y.)	Tom Browne	Arista
10	13 I NEED YOU / SELL MY SOUL / FEVER	Sylvester	Fantasy
11	20 THE WANDERER	Donna Summer	Geffen
12	19 CHERCHEZ PAS / BOOGIE TALK	Madleen Kane	Chapel/Prelude
13	15 THE ONE TONIGHT	Fever	Fantasy
14	— SHOOT YOUR BEST SHOT	Linda Clifford	RSO
15	10 I'VE JUST BEGUN TO LOVE YOU	Dynasty	Solar
16	12 BREAKAWAY	Watson Beasley	Warner
17	18 IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT	Carrie Lucas	Solar
18	— FUNTIME	Peaches & Herb	Polydor
19	9 UPSIDE DOWN	Diana Ross	Motown
20	14 FAME / RED LIGHT (Fame Soundtrack)	Various Artists	RSO

UK DISCO

1	1 YOU'RE LYING / REMIX	Linx	Chrysalis 12in
2	3 CASANOVA	Coffee	De-Lite 12in
3	4 MASTERBLASTER (JAMMIN' / I DUB)	Stevie Wonder	Motown 12in
4	5 I NEED YOUR LOVIN' / BEHIND THE GROOVE (REMIX)	Teena Marie	Motown 12in
5	9 NIGHT CRUISER / LOVE MAGIC	Deodato	Warner Bros 12in
6	8 AMIGO	Black Slate	Ensign 12in
7	7 SEARCHING	Change	WEA 12in
8	17 LOVE X LOVE / OFF BROADWAY / ON BROADWAY	George Benson	Warner Bros 12in
9	6 BIG TIME	Rick James	Motown 12in
10	22 LONDON TOWN / PETER'S CRUSADE	Light Of The World	Ensign 12in
11	1 I LOVE YOU ONE	Shalamar	Solar 12in
12	15 CAN'T FAKE THE FEELING	Geraldine Hunt	US Prism 12in
13	13 BE THANKFUL FOR WHAT YOU'VE GOT	William DeVaughn	EMI 12in
14	14 ANOTHER ONE BITES THE DUST	Queen	EMI/US Elektra 12in promo
15	2 GIVE ME THE NIGHT	George Benson	Warner Bros 12in
16	10 BACKSTROKIN'	Fatback	Spring 12in
17	12 OOPS UP SIDE YOUR HEAD	Gap Band	Mercury 12in
18	20 D.I.S.C.O.	Ottawan	Carriere 12in
19	29 PARTY LIGHTS / BABY BABA BOOGIE	Gap Band	Mercury 12in
20	28 I LIKE (WHAT YOU'RE DOING TO ME)	Young & Company	US Brunswick 12in
21	23 MY OLD PIANO	Diana Ross	Motown 12in
22	31 SUMMER GROOVES	Mirage	Flamingo 12in
23	19 FUNKIN' FOR JAMAICA (NY)	Tom Browne	Arista GRP 12in
24	16 UNLOCK THE FUNK / FAR BEYOND / BLACK JACK	Locksmith	Arista 12in
25	65 FALCON	Rah Band	DJM 12in
26	26 LOVE DON'T MAKE IT RIGHT / BOURGIE BOURGIE	Ashford & Simpson	Warner Bros 12in
27	30 WEAKNESS FOR YOUR SWEETNESS	Jimmy Senyah	Roxal 12in
28	35 ALL ABOUT THE PAPER / I TOUCHED A DREAM	Dells	20th Century-Fox 12in
29	27 ONE DAY I'LL FLY AWAY	Randy Crawford	Warner Bros 12in
30	33 TO PROVE MY LOVE	Ned Dony	Japanese CBS Sony LP
31	36 JUST HOLDIN' ON	Ernie Watts	US Elektra LP
32	24 FEELS LIKE I'M IN LOVE	Kelly Marie	Catbird Plus 12in
33	34 I HEARD IT IN A LOVE SONG	McFadden & Whitehead	TSOP 12in
34	32 HUNT UP WIND	Hiroshi Fukumura	US Inner City LP
35	25 POP YOUR FINGERS	Rose Royce	Whitfield 12in
36	38 IS IT IN	Jimmy 'Bo' Horne	US Sunshine Sound 12in
37	21 UPSIDE DOWN	Diana Ross	Motown 12in
38	42 GROOVE-ON	Willie Beaver	US Cat LP
39	69 DOUBLE DUTCH / DOUBLE DUTCH BUS	Frankie Smith	US WMOT 12in
40	18 TASTE OF BITTER LOVE	Gladys Knight & The Pips	CBS 12in
41	44 THE BREAKS	Kurtis Blow	Mercury 12in
42	56 THIGHS HIGH	Tom Browne	Arista GRP 12in
43	66 INHERIT THE WIND	Willon Felder	MCA 12in
44	55 LET ME TALK	Earth Wind & Fire	CBS 12in
45	45 JOY / NANAVA / CIRCULAR ROAD	Michal Urbaniak	US Motown LP
46	72 CELEBRATION / LOVE FESTIVAL / TAKE IT TO THE TOP / JONES VS. JONES	Kool & The Gang	US De-Lite LP / 12in promo
47	61 YOUR LOVE IS A LIFE SAVER / STRETCH IN OUT (REMIX)	Gayle Adams	US Prelude 12in
48	71 I WANT YOU / THE REAL THING / GET UP / LUCKY FELLA	Narada Michael Walden	Atlantic LP
49	— THREE LITTLE BIRDS	Bob Marley	Island
50	39 UNCLE FUNK / GROOVATION	Eumir Deodato	Warner Bros LP
51	58 ASTRO-MARCH / THE TELLERS / SUNDRIN'S DREAM / LAND OF THE THIRD EYE / FANTASY	Dave Valentin	US GRP LP
52	64 MORE BOUNCE TO THE OUNCE / FUNKY BOUNCE / BE ALRIGHT	Zapp	US Warner Bros LP
53	60 NO PROBLEM / NICE SHOT (LIVE) / UP COUNTRY	Sadao Watanabe	US Columbia LP
54	— ONE IN A MILLION YOU	Larry Graham	Warner Bros 12in
55	50 CAN'T STOP THE MUSIC / MAGIC NIGHT	Village People	Mercury 12in
56	60 I WANNA BE WITH YOU / SLIP AND DIP / MOM & DAD 1980	Coffee	US De-Lite LP
57	48 LADIES OF THE EIGHTIES	80's Ladies	US Uno Melodic 12in
58	64 PARISIENNE GIRL / SUMMER'S ENDED	Incognito	Ensign 12in
59	41 I'M YOUR RADIO	Chocolate Milk	RCA 12in
60	— FEEL MY LOVE / WATCHING YOU / DREAMIN' / STONE JAM	Slave	US Cotillion LP
61	37 LET'S GET IT OFF / MAGIC OF YOU	Cameron	Salsoul 12in
62	— HE'S SO SHY / WE GOT THE POWER / SAVE THIS NIGHT FOR LOVE	Pointer Sisters	Planet / RSO 12in
63	63 HOUSE PARTY	Fred Wesley	RSO 12in
64	68 HOW DO YOU DO / WE ARE BRASS / DO YA	Brass Construction	US UA LP
65	85 RED LIGHT / HOT LUNCH JAM	Linda Clifford	RSO 12in
66	79 EVERYBODY GET OFF	Daybreak	US Prelude 12in
67	59 COLORS IN SPACE / CARIBBEAN BLUE / COME BACK JACK / HIGH POINT / HELL ON WHEELS / WHISPER ZONE	Ramsey Lewis	CBS LP
68	87 ULTIMATE MASTERPIECE	RJ's Latest Arrival	US VR 12in
69	— IT'S MY TIME / RED CREEK / STRIP / DANCE TO YOUR HEART	Maynard Ferguson	US Columbia LP
70	— GIVE IT ON UP / SO YOU WANNA BE A STAR / YOU CAN'T WAIT FOR LOVE	Mtume	US Epic LP
71	62 CHAINS / YOU MAKE LOVE LIKE SPRINGTIME / FIRST CLASS / LOVE / YOUNG LOVE	Teena Marie	US Gordy LP
72	53 A WALK IN THE PARK	Nick Straker Band	Pinnacle 12in / CBS
73	86 COSMIC CITY	David Matthews	Japanese/Electra Bird LP
74	51 DON'T MAKE ME WAIT TOO LONG	Roberta Flack	Atlantic 12in
75	81 I WANNA GET WITH YOU	Riz	US Posse 12in
76	— RED HOT	Herb Alpert	A&M 12in
77	74 FUCHI / FREE SPIRIT	Jazz Slits	Epic 12in
78	— IF YOU FEEL THE FUNK / ARE YOU READY	LaToya Jackson	US Polydor LP
79	73 TAKE IT TO THE LIMIT / BLACK COW	Norman Connors	Arista 12in
80	91 (SOMETIMES) BELIEVE IN YOURSELF	Roy Ayers	Polydor 12in
81	— FAMILY / HUBBIE LAVIS	Hubb	US Columbia LP
82	— THE HUNTER GETS CAPTURED BY THE GAME	Grace Jones	1983 12in
83	67 CAN'T HELP MYSELF	Kwesi	EMI America 12in
84	— STAY / HOT FOOTING IT	Freezee	Pink Rhino 12in
85	70 TAKE ME IN YOUR ARMS TONIGHT / LOVE T.K.O. / CAN'T WE TRY / IS IT STILL GOOD TO YA	Teddy Pendergrass	Philly LP
86	— LOVELY ONE / HEARTBREAK HOTEL / CAN YOU FEEL IT	Jacksons	EMI LP
87	— SUNSET	Barbara Thompson	MCA 12in
88	— I'M COMING OUT	Diana Ross	Motown LP
89	— INSIGHT / UNTIL THE MORNING COMES	Willon Felder	US MCA LP
90	— DEAR LHMERTZ	Azymuth	US Minutone LP

STARBUCKS

1	LEADER OF THE PACK	Shangri-las
2	HELP	Beatles
3	THE END	The Doors
4	JACKIE	Scott Walker
5	SYMPATHY FOR THE DEVIL	Rolling Stones
6	DOWN TOWN	Petula Clark
7	SEE EMILY PLAY	Pink Floyd
8	SCARBOROUGH FAIR	Simon and Garfunkel
9	INSTANT KARMA	John Lennon
10	CALIFORNIA DREAMIN'	Mamas and Papas



DAVE BALFE of TEARDROP EXPLODES

YESTERYEAR

ONE YEAR AGO (October 13, 1979)		
1	MESSAGE IN A BOTTLE	Police
2	VIDEO KILLED THE RADIO STAR	Buggles
3	DREAMING	Blondie
4	DON'T STOP TIL YOU GET ENOUGH	Michael Jackson
5	WHAT EVER YOU WANT	Status Quo
6	SINCE YOU'VE BEEN GONE	Rainbow
7	CARS	Gary Numan
8	IF I SAID YOU HAD A BEAUTIFUL BODY	Bellamy Brothers
9	ONE DAY AT A TIME	Lena Martell
10	KATE BUSH LIVE ON STAGE	Kate Bush
FIVE YEARS AGO (October 18, 1975)		
1	HOLD ME CLOSE	David Essex
2	ONLY HAVE EYES FOR YOU	Simon and Garfunkel
3	THERE GOES MY FIRST LOVE	Drifters
4	FEELINGS	Morris Albert
5	IT'S TIME FOR LOVE	The Chi-Lites
6	WHO LOVES YOU	The Four Seasons
7	S.O.S.	Abba
8	SCOTCH ON THE ROCKS	The Band of the Blue Watch
9	UNRA PALOMA BLANCA	Jonathan King
10	L.L.U.C.C.Y.	Mud

TEN YEARS AGO (October 17, 1970)		
1	BAND OF GOLD	Freda Payne
2	BLACK NIGHT	Deep Purple
3	YOU CAN GET IT IF YOU REALLY WANT IT	Desmond Dekker
4	ME AND MY LIFE	The Tremeloes
5	PARANOID	Black Sabbath
6	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross
7	MONTEGO BAY	Bobby Bloom
8	CLOSE TO YOU	The Carpenters
9	WHICH WAY YOU GOIN' BILLY?	The Poppy Family
10	BALL OF CONFUSION	The Temptations
FIFTEEN YEARS AGO (October 15, 1965)		
1	TEARS	Ken Dodu
2	ALMOST THERE	Andy Williams
3	IF YOU GOTTA GO GO NOW	Manfred Mann
4	EVE OF DESTRUCTION	Barry McGuire
5	HANG ON SLOOPY	The McCoys
6	MAKE IT EASY ON YOURSELF	The Walker Brothers
7	LOOK THROUGH ANY WINDOW	The Hollies
8	IL SELENZIO	Nini Rosso
9	MESSAGE UNDERSTOOD	Sandie Shaw
10	SATISFACTION	The Rolling Stones