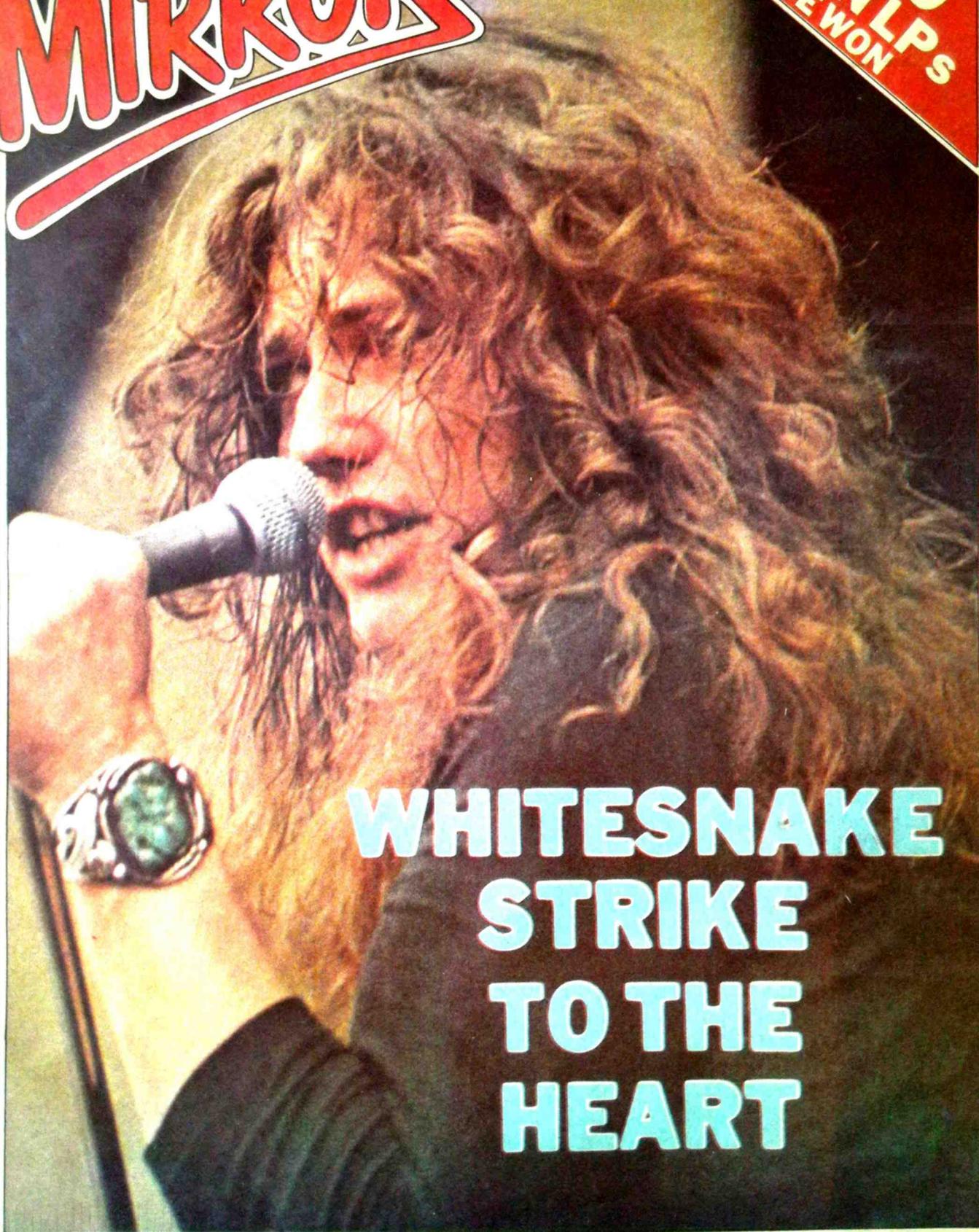


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NEWS

News Editor JOHN SHEARLAW

UFO'S THAT GOT AWAY

UFO, WHO play three gigs at the London Marquee this weekend, will be playing a full UK tour in January — concentrating on towns which sold out on their last tour, or were missed out altogether.

Tickets will be available from Saturday, November 22, for gigs at Newcastle Mayfair January 16, Stoke Trentham Gardens 18, Bradford St Georges Hall 19, Manchester Apollo 20, Sheffield City Hall 21, Middlesbrough Town Hall 22, Carlisle Market Hall 24, Liverpool Empire 25, Birmingham Odeon 26, London Hammersmith Odeon 28 and 29.

Tickets for the Marquee gigs on Friday (November 14), Saturday and Sunday have already been allocated in the most part to fan club members. But there will be a few tickets available at the door each evening so get there early!

JAM READY

'SOUND AFFECTS' is the title of the fifth Jam album, now ready for release on November 28.

The 11-track album has 10 new Paul Weller songs, and one song — 'Music For The Last Couple' — written by the Jam.

Full listing is: Side One: 'Pretty Green' / 'Monday' / 'But I'm Different Now' / 'Set The House Ablaze' / 'Start!' / 'That's Entertainment'. Side Two: 'Dream Time' / 'Man In The Corner Shop' / 'Music For The Last Couple' / 'Boy About Town' / 'Scrape Away'.

The Jam will be gigging in Europe until the beginning of December, and at the moment any pre-Christmas gigs — "unannounced" — or otherwise — look unlikely.

MOTELS OPEN

THE MOTELS arrive in Britain at the end of November for a seven-date tour which includes two London dates.

The following dates have already been confirmed, with another two to be announced shortly: London Victoria Venue November 28, Norwich University of East Anglia 30, London Victoria Apollo December 1, 'But I'm Different Now' / 'Set The House Ablaze' / 'Start!' / 'That's Entertainment'. Side Two: 'Dream Time' / 'Man In The Corner Shop' / 'Music For The Last Couple' / 'Boy About Town' / 'Scrape Away'.

Just prior to their arrival in the UK, the band — currently on tour in Australia — release a new single 'Days Are OK' on November 17.

ROD OUT

ROD STEWART'S new album 'Foolish Behaviour' has finally got an official release date — and Rod will be appearing on TV to tell you about it!

The album and the cassette (containing an extra bonus live track not on the album) will be in the shops on November 21, backed by an extensive TV advertising campaign in which Rod Stewart will actually introduce the album in a series of 30 second commercials.

DEXY'S CUT IN HALF

DEXY'S MIDNIGHT Runners have officially denied all rumours of a major split in the band... although it's now been revealed that four members of the band have left.

No replacements have been found yet for Geoff Blythe, Pete Williams, Andy Gorcott and Steve Spooner, who apparently walked out last week after rows about the new single and "all other future plans."

The remaining members are adamant that the band is still a working unit, and said a spokesman: "Dexy's Midnight Runners are going ahead with work on a new project, entitled 'Open Heart Review', and this will be performed at selected British theatres in February."

And, disputes and walk-outs notwithstanding, the new single will be 'Keep It' — released on November 17.



ULTRAVOX HIGH

ULTRAVOX ARE to bring their "high technology" stage show to Britain, following a highly successful American tour.

The group used a full range of electronic effects — including the most advanced drum machine currently available — for a 50 date tour which ended in Washington DC this week.

The British tour, their first in major venues, runs as follows: Liverpool Empire December 4, Manchester Apollo 5, Birmingham Odeon 6, Lancaster University 7, Edinburgh Odeon 8, Brighton Top Rank 10, Southampton Gaumont 11, Canterbury Odeon 12, London Hammersmith Odeon 13.

All tickets are available now.

Ultravox will be recording a new LP in the New Year, but there's unlikely to be a new single out before then. The group are planning a special single package instead — with a new track on the A-side, and a live track recorded at one of the British concerts for the B-side.

CAFE OIL

SAD CAFE are currently negotiating with a major oil company in a bid to become the first group to play on an oil rig in the North Sea!

Their British tour ends up in Aberdeen on November 30, and they're hoping to be able to fly some of their gear out to a rig by helicopter to play on the rig the following night.

"The approach came from the oil company," said a spokesman, "and it's just a case of getting clearance and insurance before going ahead."

The group have also added one — slightly more conventional — gig to their tour, at Exeter University on November 18.

TWO TUNES

AS BLONDIE'S version of the John Holt classic 'Tide Is High' continues to climb

the charts the two best-known reggae versions of it are to be released as a double A-sided single.

Virgin Records have unearthed John Holt singing on the Paragons' version first released on Duke Reid's Treasure Isle label in Jamaica in 1967, and subsequently available on several reggae compilations.

And it's been coupled with U Roy's classic 'toast' of the song, again first appearing on Reid's Treasure Isle label in 1971. It was released in this country on Trojan, and last year re-released on both Trojan and Virgin on the 'Version Galore' album (both currently available).

The Tide Is High by the Paragons and U Roy is released on November 14.

FALL FOUR

THE FALL hit out November with the release of their fourth album and a short series of British dates.

The Manchester-based group produced 'Grotesque' for Rough Trade, and it should be in the shops on November 14 when they kick off the tour with a gig at Edinburgh Nite Club.

They then play Middlesbrough Rock Garden November 15, Nottingham Boat Club 18, Derby Blue Note 19, Birmingham Cedar Ballroom 20, London North London Poly 21.

RABBIT RUN

CHAS AND Dave, currently at the centre of a campaign for Courage beer with their song 'Rabbit', have launched their own label.

The move, following a split with EMI, means that 'Rabbit' and 'The Sideboard Song' — both featured in the adverts on TV for Courage Best — will be released as a double A-sided single on the Rockney label this week — with different words!

The duo scored their biggest hit to date with 'Gerichal' used as the theme for the Courage campaign last year.

McLAREN IN NEW ROW

MALCOLM McLAREN looks set to start another major row... with a planned Bow Wow concert for under -16's at one of London's leading strip clubs!

The former Sex Pistols manager has already run into problems with Bow Wow, when he accused the EMI record company of "hyping the group's single out of the charts". And a magazine project launched in conjunction with the group — featuring sexy pin-ups of under -16's — has already caused a major storm at EMI.

The company have now withdrawn their backing for the 'Chicken' magazine, although McLaren intends to go ahead with publication. Bow Wow's 14-year-old singer Anabella has already revealed that she was asked to pose nude for the magazine... and refused.

But EMI are still going ahead with promotion of a new cassette single by the group, and a concert at Raymond's Revue Bar this Sunday. The show is in the 'Comic Strip' section of the strip club and will be open to under -16's and others from 8 pm until 11.30 pm. Bow Wow will also be continuing their Saturday shows at the Starlight Roller Disco, probably until Christmas.

Bow Wow's next release on EMI will be in the form of a pre-recorded cassette selling for £1.99... in a bid to boost the market in cassettes. The flip top cassette pack will contain eight tracks for the special price, and EMI have announced that the package is aimed at the 15 to 19-year-old market where, they say, "figures related to the ownership of tape playing equipment shows a marked increase."

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CAROLINE COMING

RADIO CAROLINE say they are now aiming to be back on the air on December 15 — perhaps slightly earlier if things go better than planned.

The original intention was to put Caroline back on the radio dials by the end of November, but delays in obtaining transmitter equipment from America scuppered these hopes.

Reports that the new vessel is already in position off the Essex coast have been denied by the organisation who say it will drop anchor during the early part of November.

At present it is still being fitted out in a secret harbour and a sectional aerial will take five days to erect once the vessel — said to be larger than the ill-fated *Mi Amigo* — is in position.

It seems likely that the medium wave frequency will move from the old slot on 319 metres further up the dial — perhaps to the 500 mark.

A new FM frequency is scheduled to begin in February. JOHN HUTSON

LIVE TOYAH

TOYAH CURRENTLY starring in 'Sugar And Spice' at the Royal Court Theatre, reverts to rock 'n' roll with the release of a live single this week.

Included are versions of 'Danced', the A-side recorded in Wolverhampton, and 'Ghosts' and 'Neon Womb'. All are taken from the upcoming live album 'Toyah! Toyah! Toyah!'

4 UP

THE 4 B 2'S and the Angelic Upstarts are to team up for a brief foray north of the border.

The two groups will be playing an under-18's matinee at Edinburgh Nite Club on November 15 and an ordinary gig at Glasgow Tiffanys on November 17. But the strong rumour that Johnny Rotten will be joining his brother Jimmy Lydon on stage with the 4 B 2's was unable to be confirmed at press time.

TAPE TRUTH

FURTHER EVIDENCE that record companies may be overestimating the amount of financial loss incurred through home taping has just been published by the Na-



BAGGY AND BANSHEE SINGLES

NEW SINGLES from Madness and Siouxsie and the Banshees will be in the shops before the end of the month.

Madness, who start a pre-Christmas tour in December, release 'Embarrassment' as a single from the 'Absolutely' album on November 14.

While Siouxsie and the Banshees, who've already left Britain for a short American tour, release 'Israel' — written by Siouxsie — as their new single on November 26.

tional Opinion Poll Market Research Survey Division

Their survey, carried out in September, states that "Fears that there are vast libraries of unlawful cassette collections in people's homes — appear to have been overstated." They reveal that Over half the population never buy blank cassettes. Of the 41 per cent who do, more than half had not bought even one cassette with the last three months. Only 8 per cent had bought one within the last week.

Based on their "purchasing pattern" from the quota sample NOP go on to suggest that "if unlawful recording is taking place there is a possibility that people are wiping the tapes clean soon after."

The NOP's survey follows RECORD MIRROR'S own earlier this year, where the results indicated that the BPI's apparent losses due to the home taping — which they claim are in excess of £250 million a year — are exaggerated.

AL BROTHERS

CAPTAIN BEEFHEART and the Magic Band have added one more date to their British tour — a single late show at 11pm on November 18. The late show follows an early evening concert by Richard and Linda Thompson (!) and £5 tickets are on sale immediately.

THE REVILLOS, Paris 9 and Protex make up the support for the 'Glitter Over Christmas' Gary Glitter concert at the London Rainbow on December 20.

KILLING JOKE, who had to cancel gigs at the London Clarendon recently, due to GLC regulations at the venue, have rescheduled their London appearance. They'll now be playing the London Lyceum on November 30.

ROCKPILE LAST week cancelled their Swansea benefit concert for Welsh boyer Johnny Owen. News of Owen's death was received the same day, and the group were reluctant to go ahead. All money from ticket sales has been forwarded to the Owen fund, but tickets will be valid for a new date in the new future.

HAZEL O'CONNOR and Megahype have confirmed a London venue for their British tour at the Dominion Theatre on December 6. Hazel's new album 'Sons And Lovers' will be released on November 25.

IAN DURY and the Blockheads have changed their 'Blanket Coverage' benefit gig at the Hope and Anchor from November 14 to 17. Original tickets (now sold out) are still valid for the new date.

CHEAP TONES

DATES HAVE at last been finalised for the Undertones pre-Christmas tour — news of which was first revealed in RECORD MIRROR a month ago.

All tickets will be pegged to a maximum price of £3.00 for each venue, with dates running: Lancaster University December 8, Glasgow Tiffanys 9, Nottingham Rock City 11, Hull Town Hall 12, Southampton Gaumont 14, London Hammersmith Palais 15 and 16.

The Tones will then be playing three dates in Eire venues yet to be confirmed, before ending up the two nights at Belfast Ulster Hall on December 22 and 23.

Due to certain "unresolved problems" with their British and American record company, Sire, there won't be a new Undertones single or album ready for release in time for the tour. But they have continued to write and record new songs, and some 10 of these will be "unveiled" during the tour.

THE FIRST of a series of "real soul / ska and R'n'B" promotions takes place in London this week, launched by a new London-based company, Acme. It's a 'Soul Dance' at Hampstead Town Hall on November 14, 7pm until 1am, tickets £2.

XTC PART TWO

XTC FLY back from America at the beginning of December for the "second half" of their 'Black Sea' British tour.

They played several dates in October, after a European and Australian tour and before undertaking a lengthy American tour supporting Police.

The new British dates are as follows: York University December 6, Blackpool Tiffanys 7, Edinburgh Tiffanys 8, Liverpool Rotters 9, Bradford St Georges Hall 10, Swindon Oasis 12 ('Triumphant Homecoming' gig), Bristol Locarno 14, Southampton Gaumont 15, Birmingham Top Rank 16, Manchester Apollo 19, Nottingham Rock City 20, Cardiff Top Rank 21, London Hammersmith Palais 22.

And there will be a new single out in time for the tour... but it won't be on Virgin Records. Instead RSO Records — who now look likely to handle XTC records in the States — are to release a double A-sided single from the 'Times Square' movie. The two tracks will be 'The Ruts' 'Babylon Is Burning' and XTC's 'Take This Town', written for the movie. Release date is November 28.

• Virgin's own choice for the third XTC single from the 'Black Sea' album, 'Respectable Street' (originally intended to be out between 'Generals And Majors' and 'Towers Of London') is still on the Radio 1 banned list, due to "certain sexual references".

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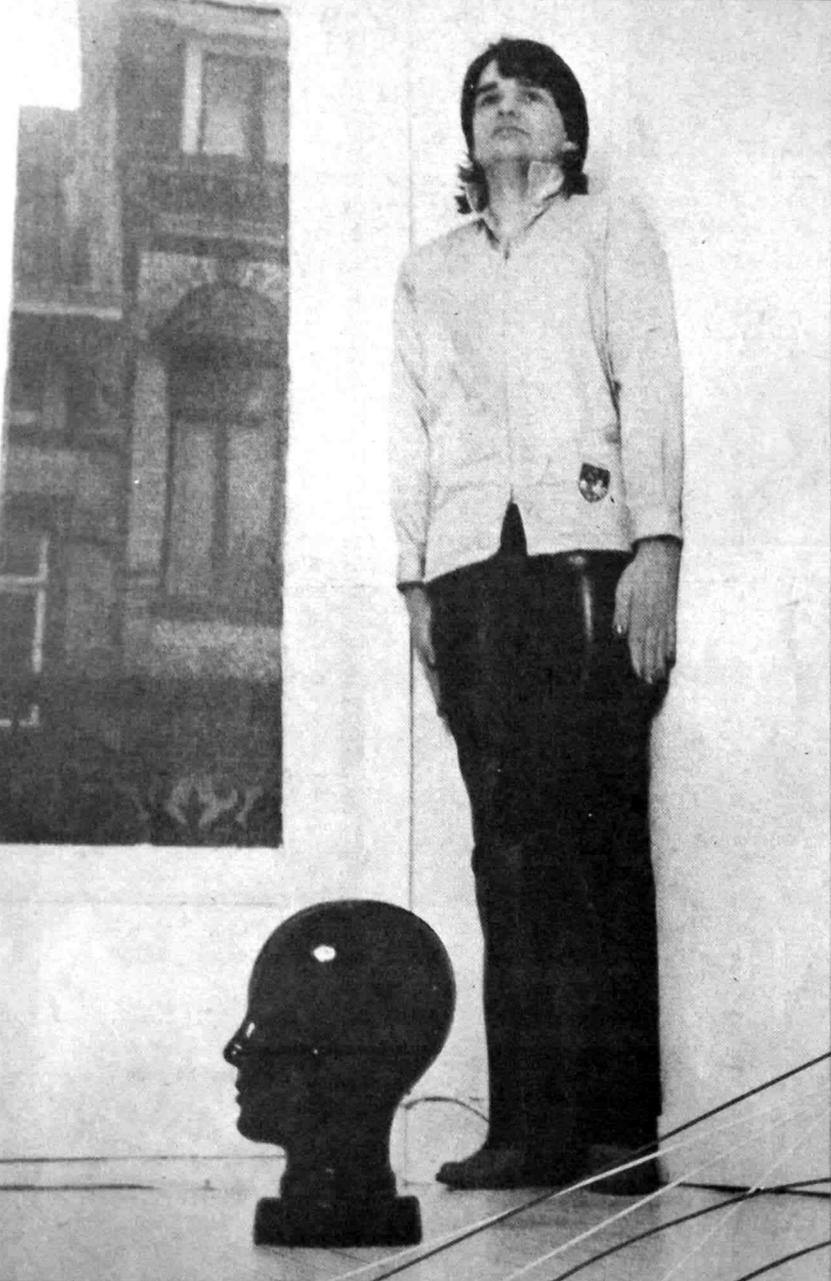
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TOUR

CHARLIE DANIELS BAND: will play a one-off concert at the London Rainbow on November 21. This will tie in with the release of the band's new album 'Full Moon' and will be their first British visit since the success of 'The Devil Went Down To Georgia' last year.

LOOKALIKES: the band who supported Tom Lizzy on their tour last year play the following dates: Hope and Anchor December 2, Rock Garden 3, Moonlight 4, North East London Polytechnic 5, Fulham Greyhound 8.

PRIME SUSPECT: added dates: Effingham Lord Howard November 22, Farnborough Technical College 28, Guildford Wooden Bridge December 3, Bordon Royal Oak 6, Rowledge Cherry Tree 20. The band release their new single 'Prime Suspect' this week.

MODERN MAN: who supported Ultravox on their last tour, play the following London dates: Central London Polytechnic November 14, Half Moon 16, Venue 26, 101 Club 29.

TRIMMER AND JENKINS: who re-release their seasonal single 'I Love Parties' shortly, play the following dates: Woolwich Thames Polytechnic November 14, Notting Hill Tabernacle 15, Croydon Cartoon 19, Dudley JB's 21, Leeds Flord Green Hotel 25, Kingston Polytechnic 26, Putney Star and Garter 29.

ANOTHER PRETTY FACE: Preston Warehouse November 20, York Rock Club 24, Glasgow Gigi's 30.

BLACK SLATE: added dates; Edinburgh Tiffanys November 24, Leeds Polytechnic 27. The band's new single is 'Boom Town', released later this month.

GIRL: who have just finished recording their first album, play London Music Machine November 21.

WITCHFYNDE: Canterbury Kent University November 22, Gravesend Woodville Halls 25, Rayleigh Crocks 28, Plymouth Fiesta December 1, London Greyhound 5.

STEELEYE SPAN: added date; Manchester Apollo December 14.

HUANG CHANG: North London Polytechnic November 18, Aldwych Kings College 21, Shepherd's Bush Trafalgar 22, Fulham Greyhound 26.

B52's: added date; Edinburgh Tiffanys November 23.

RELUCTANT STEREOTYPES: who release their debut album 'The Label' this week, play the following mainly London dates; Half Moon 15, Coventry Belgrade Theatre 16, South Bank Polytechnic 21, Kings College 27, Half Moon 28.

STILETTO: Newcastle Henderson Hall November 14, Bristol University 15, Newcastle Dudley and Weetslade Club 20, Newcastle Balmbra Music Hall 27, Redcar Coatham Bowl 28.

BLACK MARKET: whose line-up includes former members of Tribesman and Immigrant play the following London dates; Starlight November 18, Ronnie Scott's 28 and 29, Cricklewood Lane Production Village December 1.

METRO GLIDER: who released their single 'Do It Right' on Rocket Records recently, play the following dates; St Austell Polgooth Inn November 14, Bristol Docklands 15, Fulham Golden Lion 18, London Thomas A Beckett 19, London Rock Garden 21, Reading Target 22, Oxford Penny Farthing 23, Exeter Boxes 26, Bude Headland Club 29, Leicester Scarfolt Club December 5.



MODERN MAN

LEGEND: Maidstone Roebuck Inn November 14, Deptford White Swan December 2, Gravesend Red Lion 18, Woolwich Tramshed 28.

THE LEAGUE OF GENTLEMEN: featuring Robert Fripp amongst others play the following dates; Reading Bulmershe College November 15, Bournemouth Exeter Hotel 16, High Wycombe Bucks College of Education 17, Brighton Sussex University 18, London Dingwalls 19 and 20, Nottingham University 21, Manchester Polytechnic 22, Liverpool Bradys 23, Birmingham Cedar Club 24, Bristol Polytechnic 25, Colchester University of Essex 27, London Southbank Polytechnic 28, London School Of Economics 29.

THE SPOILERS: added dates; Clapham Two Brewers November 19, Windsor Christopher Hotel 22, Acton White Hart 24, Chatham Scamps 26, Fulham Golden Lion 27.

VICTIMS OF PLEASURE: Shepherd's Bush Trafalgar November 15, Deptford Albany 17.

THE LEGENDARY LIGHTNING RAIDERS: who release their single 'Criminal World' this month play the following dates; London Music Machine November 12, Woolwich Tramshed 20.

EDDIE STANTON: who just released his 'Milton Keynes We Love You' single will be playing Blotchley Compass November 20, Little Norwood Shoulder of Mutton 21, Bath University 22, Wolverhampton Polytechnic 29, Salford University December 5, Sheffield University 6, Victoria Venue 12, Farnborough Technical College 13.

GRAND PRIX: will be supporting Caravan on their forthcoming tour which starts at London Imperial College November 16.

VARDIS: Edinburgh Nite Club November 20, Sunderland Mayfair 21, Manchester Denton Leisure Centre 22, Chesterfield Hardstoft Shoulder of Mutton 24, Rugby Bann Memorial Hall 26, Burton On Trent 76 Club 28, Nottingham Boat Club 29, Richmond Brollys 30, Chatham Town Hall December 1, London South Bank Polytechnic December 2, London Marquee 3, Exeter University 4, Penance Demelza's 5, Bristol Granary 6, London Lyceum 7.

MIDNIGHT AND THE LEMONBOYS: who will be supporting U2 on their tour, will also be playing some gigs in their own right at London Rock Garden December 4, 101 Club 6, London Dingwalls 8, London Moonlight 9.

L A HOOKER: following London dates; Music Machine November 13, Chiswick John Bull 14, Action White Hart 17, Maidstone College 19, Gravesend Red Lion 28. More dates will be added later.

GET STUFFED TOUR 80: featuring a number of bands including Praxis, plays London Moonlight Club November 18. More dates will be added later.

RELEASES

HAZEL O'CONNOR releases her second album 'Sons And Lovers' on November 28. Produced by Police and Siouxsie producer Nigel Gray, the album was originally scheduled for January release but was finished earlier than expected. The release ties in with the start of Hazel's first major British tour.

STILL SEARCHING for another hit to follow 'Living On The Front Line', Eddie Grant releases his new single, 'Do You Feel My Love' this week.

SCRATCH RECORDS release Denny Laine's 'Japanese Tears' album this week. They'll also be releasing Jackie Lynton's live album 'A Bit Near The Mark' recorded at the Fulham Golden Lion.

THE ANGELIC Upstarts new single is 'England' released shortly. The Upstarts are still anxious to hear from the promoters in the north east who can offer them a venue so they can play a benefit gig for 11 month old Kirsty Marie Hudson for 11 Sunderland who was born blind. It will cost £1,000 for a trip to Russia where surgeons could restore her sight and anybody interested should phone 01-486 4488 ex 439.

SOUL QUEEN Aretha Franklin, who will be playing six dates at the London Apollo from November 18-23, releases her new single 'What A Fool Believes' this week. The single is the old Doobies track.

JOHNNY BRISTOL has signed to the Hansa label and releases his new single 'Love No Longer Has A Hold On Me' this week.

JUST BACK from a European tour, The Saints release their new single 'In The Mirror' this week. New Rose Records will also

be releasing the Saints' last 12 inch five track single, 'Paralytic Tonight Dublin Tomorrow'.

THE SMALL HOURS have signed to Automatic Records and will release a four track EP 'Small Hours 1' on November 14. The EP will sell for the price of a normal single and will come packaged in a special bag.

REWIND RECORDS release the Satellites 'Human Being' single on November 14.

DELTA 5 release their third single, 'Try' in late November. The band are currently rehearsing new material for their debut album which will be recorded at the end of the month and they'll be playing the London 100 Club on December 16. The group also appear at the London Lyceum this Sunday (16), supporting Teardrop Exploides.

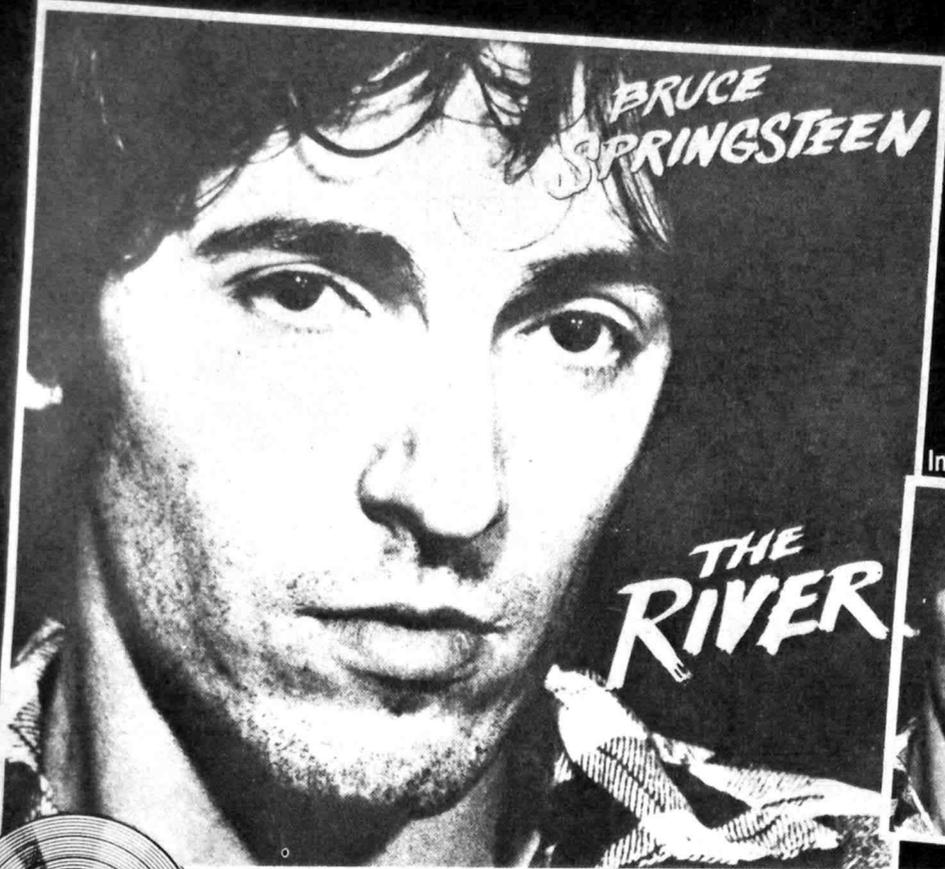
101 RECORDS release their third compilation album 'Beyond The Groove' on November 20. It's the follow up album to 'Warts 'n' All' and amongst the bands featured are Pumping Iron and Lost Plains.

THE BOOKS, who have just finished a tour with The Skids, release their debut album 'Expertise' on November 14. The album has nine tracks and amongst the songs featured are 'Spillane' and 'Expertise'.

THE SIMPLE MINDS' 'I Travel' is released in its full version on a limited edition 12" single this week.

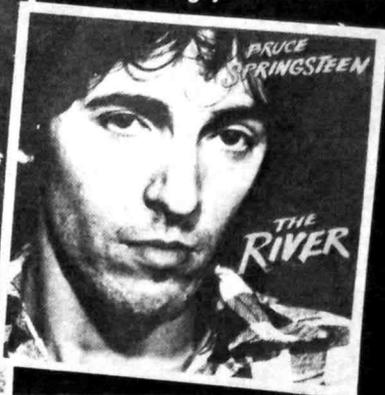
STEELY DAN'S first album since 'Aja', entitled 'Gaucho', will be released in Britain and America simultaneously on November 21.

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2	BARBRA STREISAND GUILTY	3-99	22	GEORGE BENSON GIVE ME THE NIGHT	3-79	42	WISHBONE ASH LIVE DATES	3-99
3	THE POLICE ZENYATTA MONDATTI	3-79	23	SUPERTRAMP PARIS	4-99	43	ROXY MUSIC FLESH AND BLOOD	4-49
4	BRUCE SPRINGSTEEN THE RIVER	4-49	24	THE SPECIALS MORE SPECIALS	3-89	44	HAZEL O'CONNOR BREAKING GLASS	3-89
5	DIRE STRAITS MAKING MOVIES	4-49	25	DONNA SUMMER THE WANDERER	3-89	45	DIANA ROSS DIANA	3-99
6	MADNESS ABSOLUTELY	3-89	26	RANDY CRAWFORD NOW WE MAY BEGIN	3-29	46	SAD CAFE SAD CAFE	3-99
7	ORCHESTRAL MANOEUVRES IN THE DARK ORGANISATION	3-99	27	MONTY PYTHON CONTRACTUAL OBLIGATION L.P.	3-89	47	THE POLICE REGATA DE BLANC	3-79
8	ALAN PARSONS THE TURN OF A FRIENDLY CARD	3-99	28	NEIL YOUNG HAWKS AND DOVES	3-89	48	BLACK SLATE AMIGO	3-99
9	TALKING HEADS REMAIN IN LIGHT	3-89	29	ROCKPILE SECONDS OF PLEASURE	3-89	49	THE RUTS GRIN AND BEAR IT	3-99
10	ADAM & THE ANTS KINGS OF THE WILD FRONTIER	3-99	30	WILTON FELDER DIRTIER THE WIND	3-89	50	VARIOUS I AM WOMAN	3-99
11	RY COODER BORDERLINE	3-89	31	JOHN MARTYN GRACE AND DANGER	3-99	51	PAUL SIMON ONE TRICK PONY	3-89
12	THE JACKSONS TRIUMPH	3-99	32	JOE JACKSON BAND BEAT CRAZY	3-89	52	JOAN ARMATRADE ME MYSELF I	3-89
13	EARTH, WIND AND FIRE FACES	5-49	33	JAPAN GENTLEMEN TAKE POLAROID	2-99	53	JON ANDERSON SONG OF SEVEN	3-89
14	DAVID BOWIE SCARY MONSTERS	4-49	34	THIN LIZZY CHINA TOWN	4-49	54	XTC BLACK SEA	3-99
15	MIKE OLDFIELD QE2	3-99	35	SPYRO GYRA CARNIVAL	3-89	55	DARTS GREATEST HITS	3-99
16	U2 BOY	3-89	36	UB40 SIGNING OFF	3-99	56	AFTER THE FIRE B&F	3-89
17	WHITESNAKE LIVE IN THE HEART OF THE CITY	4-79	37	NOT THE NINE O'CLOCK NEWS	3-89	57	CHAS JANKEL CHAS JANKEL	3-79
18	THE BLUES BAND READY	3-89	38	CHEAP TRICK ALL SHOOK UP	3-99	58	JONI MITCHELL SHADOWS AND LIGHT	5-99
19	STATUS QUO JUST SUPPOSIN	4-49	39	THE TOURISTS LUMINOUS BASEMENT	3-99	59	ROBERT PALMER CLUES	3-99
20	KATE BUSH NEVER FOR EVER	3-99	40	HAWKWIND LEVITATION	3-99	60	DON McLEAN THE VERY BEST OF	4-29

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NATURAL BLONDE COLUMN



THE VENUE finally hits the bottom of bad taste during their Roman orgy night when some people had the bare - faced cheek to display a large pile of decadence. The participants were reported to be over the moon while others thought it was all a load of bollocks.

Like many future rock stars, Sam's sexual proclivities are energetic to say the least. I mean, the little mite is as blind as a bat, how he manages to "Get his leg up," as Hazel so delicately put it, was beyond me. I was told Sam can't even see his paw in front of his eyes, never mind anything more lurid, yet when Hazel came back from Cannes Sam was found at the local nick with a bad back from "being on the tiles". I was at this point beginning to wonder how much of Hazel's tales, such as being a go-go dancer in Hong Kong, were to be believed, any girl who can do an interview on behalf of her dog and claim not only, that he has a raving love life with the dog upstairs but also, the hound is half chihuahua might possibly be a bit of a fibber.

For her next project with Sam, Hazel has thoughts about a film starring the duo, a sort of new wave Streisand and Redford epic (the dog's old enough to play both of them) It'll be a tragic tale about a girl and her dog roaming the range, the girl having given up the world of men (very feminist) and the dog having given up sniffing the cat upstairs.

Tea over we went back to Alaska studios and were greeted by a sight I shan't forget, even if I get to see George Harrison's garden and Warren Beatty's underpants, yes, Sam in full swing. What a racket, he sounded like he had his tail in a mincer. "Aaahhh!" cried the voluptuous Miss O'Connor. "That's my boy" . . . She can keep the mutt yodelling too!

FRIDAY NIGHT some of you may have seen me making TV history as one of the few people to have said "Willie" on BBC 2. Getting me to the studio was a problem but eventually I was dragged there by Henrietta and Virgin's Tessa who had arranged the whole thing. Had I not been up in Mike Oldfield's flying lawnmower the week before I would have found it one of the most frightening moments in my life.

My previous television experiences included being grilled by Nicky Horne, being dressed up as a rabbit for a children's show, and with the vicar's rug flung over me, playing a donkey (a natural?). Also on the show was Jackie Collins, author of the Stud and other epics, she has more curves than a relief map of the Andes. I was hoping she'd wear a polo neck with

THIS TORRID temptress is Pettit of the Carbon Units. She hasn't been seen with Mick Jagger at the Lone Star restaurant, or danced the night away with Warren Beatty in Studio 54, or even spent the weekend away with Ryan O'Neil. Though she claims to be a genuine Red Indian, being related to Big Chief Running Nose is hardly the most inspiring of news. In fact there's nothing much to say . . . (stop the pretences Private ad get on with it)

an ironing board underneath but she didn't.

While I was being embalmed in the make up room, a process akin to Polyfilling, the make-up lady informed us that Bryan Ferry was downstairs. Henrietta gasped, Tessa swooned, the make-up brushes trembled, and my lipstick melted there and then. Due to this vital bit of information I spent the next 20 minutes getting my belt on the first notch, a process that resulted in Henrietta holding me down while Tessa forced my vital organs down one leg.

Once downstairs we were put behind the cardboard scenery to watch the monitor and await our turns. It was just like the dentist's waiting room except you didn't get a cup of tea and a Country Life flung at you while the drill whines in the distance. Bryan was apparently a teensie weensie bit nervous. At the time I convinced myself it was his wild unabandoned desire for me causing him to sweat but in retrospect it was definitely nerves. Jean Rook on the other side of me was wearing a quite astonishing collection of jewels on every finger, one of which looked like a door knob, or something you'd fling open to reveal a pile of arsenic.

Later, when I'd successfully minced onstage and managed the whole interview with my right profile to the camera, all was well. The relief was really quite astonishing as I staggered away leaving Dennis Waterman to sing yet another frightfully droopy song.

MANY FANS don't realise that the Sam, credited on Hazel O'Connor's album for backing vocals and various other things, like pooping on the studio floor, was not in fact another of Hazel's Latin style lovers so desperately besotted that he spent all his time leering at her in the studio, but her 16-year-old dog. The other day I went along to the appropriately named Alaska studios to watch Hazel, her band and the hound rehearsing. I'm writing this with a straight face by the way.

him waving her arms and shrieking "Sing Sammy Sing". I scoffed, I mean if they have to go through this every time no wonder she looks a little pale.

We decided to revive the wilting Hazel at the local dive with a cup of tea. I was somewhat apprehensive, in this rather seedy area, of going outside with someone dressed solely in a longish T-shirt but we made it to the corner still in one piece. The singing hound was left behind, in disgrace, still totally silent. At the snack bar Hazel had a few words to say on behalf of the canine star.

Sam's meteoric rise to fame started about four years ago when Hazel was in a studio and Sting sat on Sam (a million girls weep at Sam's good luck), the resultant yelp, attributed to Sam, was captured on tape for the first time. Later they were in the studio with producer Nigel Grey recording the track 'Zoo' and Sam, who was on top form, started going "woof, woof . . ." at the end of each line almost as good as a session dog so good was his perfect timing. Sam is a cross between a chihuahua and a labrador (the chihuahua had a step ladder) and he's a sheeny black which, apparently, he prefers to being spotty or miniature.



CHEAP TRICKSTERS Rick Nielson and Robin Zander help their drunken Scots chum Alex Harvey stagger, in a straight line, to buy his round before they let him pass out in a manner befitting his status.

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BIG BEAR GROWS

EVERYONE'S HEARD of Graduate and 2-Tone — the two independents based in the West Midlands who have put the diverse sounds of the area on the musical map again.

But, Big Bear Records, from the heart of Birmingham, are strangely not so well known. Strangely because this year marks the label's tenth anniversary. And, at a time when the record industry generally is scaling down its activities, Big Bear is expanding.

In March this year they set up a magazine called 'Brum Beat' with a circulation area coinciding vaguely with the ATV TV region. The thinking behind the venture was simple but revolutionary. Every month 40,000 papers are distributed around record shops, music stores, venues and given away free to music fans.

"It would be ridiculous to say that we are in direct competition with any of the national music papers. We just fill in gaps they haven't time to fill themselves. 'Brum Beat' concentrates on the regional music scene rather than the national. We aim to provide a vital service for the music business and music fans in the

Midlands — an information service," says Jim Simpson who is editor.

Before the launch of the paper, Big Bear's roster of acts numbered three; The Quads, the Thrillers, and the Gangsters. But, over the past months, they've taken on four more; The Lazars, Bright Eyes, Willy And The Poorboys, and The Wide Boys.

There is a danger, of course, that Big Bear will be accused of using 'Brum Beat' merely as a vehicle for its own acts. Simpson says, "Yes, there is that danger. But, we try to keep the record company and the newspaper entirely separate from each other. Obviously, a lot of Big Bear news is printed — inevitably simply because the information is readily to hand. But we also print a great deal of information about other record companies in the region such as Graduate, Reddingtons, Clay, Crazy Plane and so on."

The label's biggest project this year so far was the recording, in Pulse stable, but are musically totally different. Their live show is always superb and backed up with precision crafted dance

eventually finding their way onto the double album, which retails at £4.99. The low price was achieved by covering costs through selling advertising space on the sleeve to local venues, PA Hire companies, studios, and even a brewery.

Also, currently on release are singles by the Quads, 'UFO' / 'Astronaut's Journey', The Wide Boys 'Stop That Boy', The Thrillers 'Shooting / 'To the Top' and Ravenshead, 'Che Guevara'. All of which confirms Jim's philosophy that the business needs a little more imagination. People who use their minds — not just their cheque books.

Longest serving of the Big Bear acts are the Quads — no relation to Quadrophonia, or the damp squib known as the Mod revival — three brothers and a neighbour from the suburb of Acocks Green who had a minor hit just over a year ago with 'There Must Be Thousands'. They are one of the most talented and original pop/rock bands around at the moment, with 'UFO', their latest offering, equally as strong as their previous hit.

The story of The Lazars signing to Big Bear is a fairy tale. The band were asked to appear on the Brum Beat album and during the recording so impressed Jim that he, the band, and their manager, stayed the whole night negotiating a deal which eventually was signed outside The Barrel Organ the following day. One of the strongest bands on the album, much of their power originates from the razor-sharp vocals of lead singer Carol Decker.

Willy And The Poorboys have the distinction of being the only non-American blues band that Big Bear have ever signed which itself is one hell of a recommendation.

The Wide Boys have management links with the Steel June, of an album in association with the paper 'Brum Beat — Live at the Barrel Organ!' 18 bands were recorded, with 13

music not limited to their excellent ska-based single 'Stop That Boy'.

Next on the list are the Thrillers, "A three-piece Irish reggae band from Handsworth" who, because of the oft-made comparisons to the Police, are wickedly referred to as the Garda. Joking apart however, although the comparisons are fairly obvious, their sound is slightly deeper and more intricate.

Bright Eyes were originally offered a contract by Island which the band turned down in favour of signing to an indie — which turned out to be Big Bear.

Finally, The Gangsters, ska

lunsters supreme, who's next release will be 'Big Brother', taken from the original soundtrack of the new Tony Garnett movie 'Prostitute' which was filmed in Brum.

'Brum Beat' the album with its cost-cutting sleeve advertising, the energy behind every release and the calculated and cool development of both label and artists is all part of the "imagination" which Big Bear see as the way forward for the crisis-ridden record industry.

They're living on their wits and self-confidence. The confidence is justified.

By Davy James

YES FANZINE

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'Relayer' is a professionally produced Canadian based fanzine for dedicated Yessophiles.

Titled after the album of the same name, it's put together by Tanya, Debby, and Sue, the cutest Yessettes this side of the Klondyke. Issue three is 12 pages long and the big features are interviews with Steve Howe, Alan White and Geoff Downes. The mag also features original artwork, a close scrutiny of the Yes make or break album 'Drama' and a piece on keyboards wizard Vangelis who's doing some more work with Jon Anderson.

Standard features are half pages crammed full of Yes news and a letters page, much of which is obviously devoted to the Yes reshuffle.

A very healthy looking little package which no Yes fan can really afford to be without. The current subscription rate for the bi-monthly is £2 which should be sent to Relayer, 1384 Hope Road, North Vancouver, British Columbia V7P 1W9. Check with your post office or bank about the best way of sending money abroad.

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Mistaken identity

"SO WHAT'S it like playing in front of all those people?" A question the various members of Whitesnake probably get asked quite a lot but one which comes as quite a surprise to a journalist for a cheeseburger. Still, when a fresh faced young waitress eyes you with what a person less modest than myself would certainly describe as awe it seems wrong to disappoint her. "Well actually it's, er..." "Aw gee, I bet it's exciting and were you really with Deep

come away from gigs with red hands and lost voices, the result of much fevered clapping and singing alone. But in New York the large number of security guards, some armed with guns and riot sticks, some in plain clothes scattered amongst the crowd, encourages people to make whoopee in as discreet a manner as possible as any overtly boisterous behaviour is liable to result in wood meeting bone. Once you realise this, of course, then Whitesnake's reception at the Garden suddenly shifts from decidedly tame to very warm indeed. "Yeah, we got a great welcome tonight," says David back at the hotel. But I don't mind telling you I was very nervous about going on. Even with a superb PA the Garden's notorious for making the sound sludgy and, frankly, I was expecting the worst."

average American just loves a famous face — or at least one he presumes to be famous — so when, after Whitesnake's Rhode Island gig, the staff of the local McDonalds realise they're dishing out chips (sorry, french fries) to a rock 'n' roll band and a Brit - based one at that, what was intended as a quick hit and run turns into a longer, more congenial stay. Unfortunately, though, before I can dash off a reluctant autograph for my juvenile admirer she realises that I'm not in fact the band's most vital spark and, after tossing a hastily wrapped burger in my direction, turns her attention to those with a genuine musical pedigree.

Ah well, that's America for you. In Britain you might get 15 minutes of fame but in the States 15 seconds is all you can expect. A cliché it may be but in a city like New York where everything from the breakfasts to the buildings tends to be on a grand scale life really is pursued at a breathless pace.

Whitesnake too took time adjusting. This is their first American tour and one in which they find themselves cast in the often trying role of "special guests". And their hosts on this 31 date coast-to-coaster? Why not other than the ultra-durable Jethro Tull.

But David Coverdale, Jon Lord and Ian Paice — vocals, keyboards and drums respectively — have all toured there before with Deep Purple, and guitarist Micky Moody with both Snafu and Juicy Lucy. Indeed, it's only his fellow guitarist Bernie Marsden and quietly genial bassist Neil Murray for whom the tour is essentially new ground.

The current trek is costing some £200,000 which may sound a lot but, considering Purple's American tours were guaranteed two million dollar affairs, it is actually quite a modest sum. And the reason for the economy? Simply that as Tull requested the band's company they're not having to pay for the support slot and have access to both the headliner's lights and PA, leaving just(!) 12 crew members, two luxury coaches, one large equipment wagon and hotel bills to be forked out for.

My first taste of Whitesnake in America is at Madison Square Garden, traditionally one of the toughest / most prestigious venues in the world. The nearest British equivalent, me thinks, would be Wembley Arena but with a capacity of some 20,000 the Garden is infinitely more impressive.

Palms and brows are a shade more damp than usual but overall they deliver with customary verve and I'm surprised to find the crowd's reaction merely appreciative. In this country Snake fans

In fact the band's performance at Madison was probably their best of the tour so far although coming to terms with the much - shortened set their support status demands has proved no easy task.

"Well, it's like coitus interruptus or premature ejaculation, you've just got going and then bang it's all over."

And of course playing for 45 minutes rather than 90 minutes means the band are forced to leave out the classic blues 'Mistreated' — the only Purple remnant in an otherwise pure White(snake) set as to include it would mean dropping at least two other songs. It is a genuine loss, though, being the perfect vehicle both for David's well - seasoned vocals and Bernie's feel - ridden forays but if you'd sooner not take my word then just lend an ear to the magnificent version on 'Live At Hammersmith', the Japanese import included free with the new live album, and you'll see, or rather hear, what I mean.

Although the boys in the band would obviously have liked a little longer time onstage in order to make their mark, the advantage of the short early set is that it allows plenty of time to explore local niteries and is simply too good an opportunity to waste in New York.

So come 10 o'clock we're all sitting comfortably in the band's hired limo heading for the bright lights and, more specifically, a party Atlantic Records are throwing in their honour. Our arrival, however, is not quite the dignified one we intend as the lift we presume will whisk us swiftly to the scenes of revelry above suddenly coughs, splutters and grinds to a halt between floors. I didn't realise at the time but Bernie actually suffers from claustrophobia so whilst our pendulous predicament provokes hysterics rather than hysteria from most parties it isn't quite such a joke for him. Thankfully, though, we're soon extricated and making with the smiles in what appears to be a sumptuous private pad complete with sauna, jacuzzi and luminous geese(?). Much general imbibing naturally ensues but before the night has grown too old we're making for our next watering - hole, a downtown club called Privates where Humble Pie are dispensing some fun - filled hardish rock to a crowd I suspect drawn more by the rumoured appearance of Aerosmith than the prospect of watching Marriott's men go through their time - honoured paces.

By this time, however, the lethal combination of jet - lag and lager is beginning to wreak havoc with my sensory powers and so when at the unearthly hour of 2am five elegantly wasted figures wander onstage it's only the fact they play 'Reefer Headed Woman' at a



Pic by HIRO OHNO

Interview by DANTE BONUTTO

DAVID COVERDALE: "Fill her up one star?"

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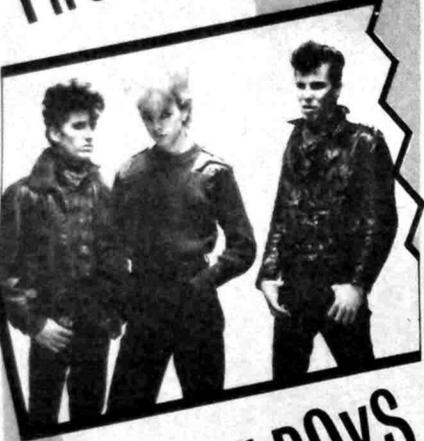
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volume that surgically removes my ears and pins them to the back wall that tells me this is indeed the real McCoy. Seeing a US supergroup in a club not much bigger than the Marquee not to mention spying Christopher 'Superman' Reeve resting his biceps in a murky corner, now that will be something to break the ice at parties.

Providence Rhode Island is the next stop on the tour and at the 9,000 capacity Civic Center (their spelling not mine) Whitesnake give a performance that easily overshadows their previous exploits at the Garden. Simply, they're in the positive confident form we've come to expect, forgetting their "special guests" tag and shaking the rafters with a heady display of virtuoso musicianship / gut - level aggression that has jaws dropping all around the arena. "What the hell's goin' on?" retorts one journalist, I suspect speaking for many. "This ain't no opening act!"

"For me, though, rock 'n' roll has got to be physically projected," says David looking back on the gig from his Boston hotel the following day. "There's really no other way and yet when we did that one - off in LA so many people came up and said 'I can't believe you were moving and sweating in there because they've got used to seeing anonymous figures letting computers do the work. Personally, though, I think the projection of Micky Moody during his solo spot creates more of an impact than the bass player blowing up or the keyboards flying over the first six rows."

In US concert halls, of course, all seats are numbered and there's no standing at the back or bopping in the aisles, but what's the point of such ultra - tight security?

It's the same at sporting events. Whenever you get 20,000 people gathered together with either booze or drugs going round they just won't take any chances. When Purple played in Rochester New York I saw kids almost killed by the security guards but there's absolutely nothing you can do about it 'cos if you stop the show they'll just be more trouble."

Thankfully, that sort of violence occurs less frequently today, not because the authorities have changed their attitude but because by and large the audiences have.

"A few years ago you used to walk onstage into a cloud of marijuana smoke and one of my lines was 'I gotta tell you you smell real good out there' but now a lot of the kids are on downers and I can't understand that because if you go to a rock concert the whole essence of the music is the physical and emotional release it provides. It means you have to work a bit harder now, to get them out of that Jackson Browne / JJ Cale lull."

And so far Whitesnake have done a good job on that score, gaining a positive response wherever they've played. In Connecticut, for instance, the board of the local radio station was jammed with people phoning up saying how much they'd enjoyed the show and in New York the feedback was similarly encouraging with one DJ at WPLJ (not a fruit juice but a huge radio station so prestigious that it was allowed to air the new Springsteen LP before anyone else) playing the 'Ready An' Willing' album all the way through after seeing the band at Madison Square Garden. Why, Neil and David even did an interview for a high circulation teen mag called Tiger Beat.

"Oh man it looked like a male order catalogue," groans the latter, "all these coiffed boys, you know the sort of thing, and I thought what the hell are we doing here. I mean I don't mind being called a whore but I draw the line at prostitute!"

That night at the vast Boston Gardens Whitesnake play a set full of power and panache that shows they've at last shaken off the 'poor relations to Rainbow' tag and emerged as a hard rock force second to none. Really, they're much more of a group than Purple ever were - there's no hint of dwelling egos here - a genuinely tight-knit troupe with common aims and objectives and it's that overall sense of purpose that makes the evening's performance so outstanding.

The assembled 15,000, clad largely in outside teeshirts and faded jeans, give them a lighted - match welcome and the White ones respond with an opening 'Come On' / 'Sweet Talker' salvo that makes it instantly plain this will be no Boston tea party.

"The more noise you make the more fun we have," shouts David and from the response that accompanies the rest of the set the band can do little else but have themselves a ball.

Micky and Bernie certainly make merry, particularly during 'Belgian Tom's Hat Trick' when ticks and grins are exchanged at a frantic pace but really every number is a tonic to both eyes and ears. 'Walking In The Shadow Of The Blues', 'Ain't I Gonna Cry No More', 'Fool For Your Loving', each is given the same full treatment but the real highpoints are

reached with 'Love Hunter', featuring some foot-stompin' slide guitar from a bearded and burgeoning Mr Moody, and 'Ain't No Love In The Heart Of The City', a Snaked - up Bobby Bland original that even without the powerful vocal strains of the Hammersmith choir sets my heart jumping and cuts me off at the knees. Simply one of the great moments of rock 'n' roll.

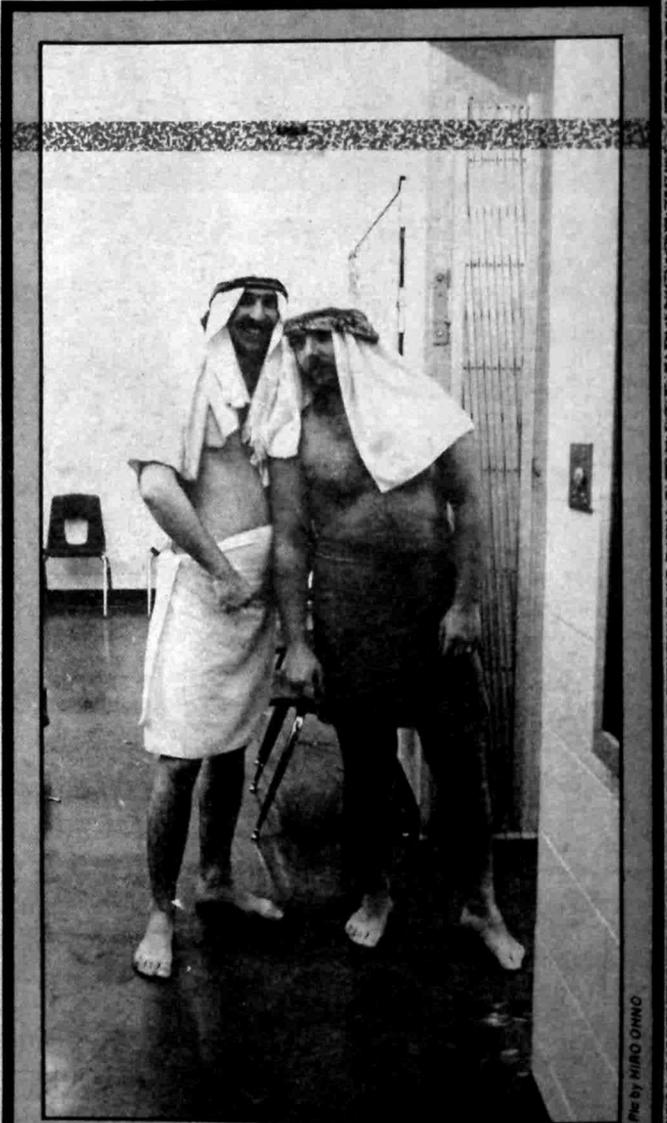
Back at the hotel bar, a four piece lounge band are dragging up old standards and destroying them with cold - blooded ease. The lady singer recognises our Mr Coverdale and as the band launch precariously into, wait for it, 'Smoke On The Water' invites the former Purple screamer to take the mike and let rip. Personally, I'd have laid a packet on a magnanimous refusal but to everyone's surprise he accepts the offer and proceeds to deliver the most unlikely version of that celebrated number you could possibly hope to hear. And it doesn't end there for having turned every head in the bar he launches straight into a string of sweet classics and then ably abetted by Bernie, Micky and several shots of brandy and coke moves up gear for some good - time rock 'n' roll. 'Jailhouse Rock' and 'Blue Suede Shoes' are given the usual boogie treatment as the now disgruntled vocalist vainly attempts to reclaim the stage.

"Listen, the only way Purple could get back together would be if Whitesnake either became big enough for the various members to take some time off or simply fell apart completely. To reform the band now would just destroy two and a half years very hard work and I don't honestly think Whitesnake would recover."

"I mean we'd all make a lot of money," adds David who's finally been ousted from the stage, "but like Jon says it would just set us back two years and be an insult to Micky, Bernie and Neil. But if we ever do reform there should be some superb fights onstage."

True, and the one with the highest demand for ringside seats should be that between Blackmore and Coverdale as the two have crossed swords several times in the past the most infamous, not to mention ludicrous, confrontation being the one that occurred recently in Munich when Blackmore was said to have won by a knockout.

"That's absolute bullshit, actually," retorts David. "What happened was that he pulled my hair and I clipped him one as we went down. It was totally bizarre, stupid really, but not as stupid as what happened after. I had my child with me at the time, we had a suite in a hotel and after a sudden storm the door slammed shut on an old trick that Ritchie and I used to pull years ago when staying there. Anyway, I



WHITESNAKE: Prepare for their middle east tour.

Coverdale's impromptu rendition of 'Smoke' having stirred a few memories, the conversation inevitably turns a bright shade of Purple. The band it seems have recently won a court case against the molly crew assembled by Rod Evans the singer in the original short - lived Purple line - up) under the Deep Purple monicker which means that whilst Evans and Co. can still cheerfully murder the old Purple numbers they can no longer do so under the Purple name.

One way of putting an end to such riffs, of course would be for the real Deep Purple to reform but Jon refuses to be rushed into anything.

was asleep at the time but the baby started screaming and Julia, my wife, ran to the door and there was all this black magic writing on the other side. That's what really annoyed me."

At which point Jon finally persuades me to stimulate my lager with a little Jack Daniels a move that effectively reduces the rest of the evening to an alcoholic blur. All I recall beyond that point in fact is a middle - aged American lady telling me I spoke exactly like the Beatles and presuming I was a member of Whitesnake, requesting my autograph for her son. Well, it seemed wrong to disappoint her.

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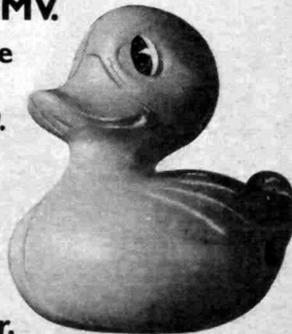
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SINGLES

Reviewed by JESSAMY CALKIN

MODERN

THE RESIDENTS:
'Commercial Single' (Pre)
RELAXING music for the home. Yet again The Residents provide good value in easy listening for wierdos. A wonderful buy that should be played over and over again.

LUDUS:
'My Cherry Is In Sherry' (New Hormones)
AGAIN New Hormones prove to be the more risqué of the Manchester labels with the new record from Linder and her men. More solid than the last, with the instruments finally upstaging Linder's excitable machine-gun vocals. The B side is brilliant.

DEVO:
'Whip It!' (Virgin)
DEVO GET rhythm with the best thing they've done yet. Jerky contorted vocals and secret agent synthesiser. Sleeve of the week — another cryptic piece of artwork from Assorted Images.

BAUHAUS:
'Telegram Sam' (Beggars Banquet)
A HECTIC version of the Marc Bolan classic, rather like a drunken Alice Cooper tearing through T Rex. IT'S GREAT. The other side returns to the pleading romanticism this band do so well, but nowhere near as good as 'Beia Lugosi's Dead.'

BARCLAY JAMES HARVEST:
'Life Is For Living' (Polydor)
OH! This is a load of fun! Penetrating lyrics. 'Life is for living and living is free'. Butterfly on the sleeve and the song is all about sun, wind and rain. Ideal for humming while you wander in a field on your way to a free festival.

NOT QUITE SO MODERN

JANE'S THIRD PARTY:
'Don't Go' (Chant)
THIS must be the best named band of the week; the single is simply the best of the weak. Tapping drums, sniping guitars and desperate vocals manage to raise a little action. Not bad.

ESSENTIAL LOGIC:
'Eugene' (Rough Trade)
VARIABLE vocals and bubbly sax from Lora. I shall be playing this again, and the instrumental stop/go flip side is worth a twirl, too.

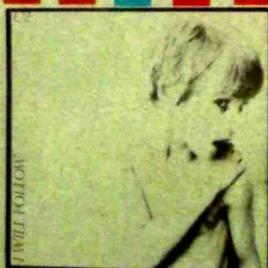
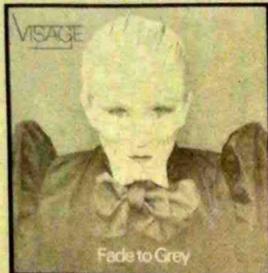
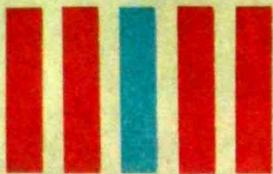
GIRLS AT OUR BEST:
'Politics' (Record Records)
THESE high pitched girlie chants are really catching on. This is a sticky little number and more cheerful than most, but Judy Evans does sound rather like The Lovely Annabella.

MODERN EON:
'Euthenics' (Inevitable)
OBSCURE, but with sharp guitar work. Modern Eon sound like a down market Psychedelic Furs. Euthenics is blank and appealing, but the B side is more currently dramatic.

VISAGE:
'Fade To Grey' (Polydor)
AHA! Not to be outdone by Spandau Ballet, here is the annual single from Visage. And guess who's on the cover? Why such an array of good musicians want to produce such a predictably-synthesised staid record beats me. Foreign voices intro could be Mr Bowie's latest influence and if anyone is interested, the B side is cathedral music for make-up boys.

CLASSIX NOUVEAUX:
'Nasty Little Green Men' (Liberty)
MORE commercially sci-fi than their usual robotic output. 'Test Tube Babies' is the B side — well, this IS a new angle on life.

BOOMTOWN RATS:
'Banana Republic' (Ensign)
AFTER a long period of hibernation, the Irish vermin have finally come up



with a reggae A side / synth B side. Oh God! How fashionable! I still like Bob (Marley) Geldof's voice a lot. Bound to be a hit.

ROBERT RENTAL:
'Double Heart' (Mute)
I WOULD like to like this one but it is rather tame for Robert. Disappointing.

SIMPLE MINDS:
'I Travel' (Arista)
FAST, fluid and forgettable. Too much technology and modern disco. The B side is OK in an electronic drone sort of way.

OLD FASHIONED

THROBBING GRISTLE:
'Something Came Over Me' (Industrial Records)
HELP, what's happened to Throbbing Gristle. To - the - point lyrics make this sound very much like a rugby player let loose with a synth. The terminal B side is much more in character with the death and

ANTIQUE

VARDIS:
'Too Many People' (Logo)
WHITESNAKE:
'Ain't No Love' In The Heart Of The City (Liberty)
GROW up, Boys.

FISCHER Z:
'Limbo' (UA)
BLOODY awful. Ridiculous noise that sounds like it's on 78 rpm with throw-up vocals. This band gets worse and worse. No wonder their album is called 'Going Deaf For A Living' which must be a preferable alternative to listening to them.

PAVAROTTI:
'Ave Maria' (Decca)
NOT universal appeal, perhaps, but there's some edible little choir boys on the cover.

VAL DOONICAN:
'French Waltz' (RCA)
THANKS, Val. Off you go

DR FEELGOOD:
'Jumping From Love To Love' (UA)
THE Feelgoods have certainly gone downhill with this single jerked off their latest album. Heavy going and with obvious Nick Lowe influence.

THE MARVELS:
'I'm A Hurlin' Inside' (RCA)
SO am I.

HARRY NILSSON:
'Bright Side Of Life' (Mercury)
BETTER without you. I much prefer Monty Python's version.

DANCE CHAPTER:
'Anonymity' (4AD)
LET'S all commit suicide to this one

NILSEN/PIERSON:
'If You Should Sail' (Capitol)
NEVER heard of them. Totally inane vocals with sensible, well brought up, impossibly DULL background music.

ON A RESIDENTIAL COURSE

destruction pose. Nice sleeve packaging.

U2:
'I Will Follow' (Island)
A QUICKLY dreamed-up single hauled off the quickly dreamed-up album from this over-rated Irish band. Usual grating guitar and dull vocals.

IAN DURY & THE BLOCKHEADS:
'Sueperman's Big Sister' (Stiff)
PREDICTABLE pop music and inevitable tuneless vocals, merry strings and band. What's happened to the boy's rhythm stick? The back cover will appeal to paedophiles.

THE RB's:
'Let Me Feel It' (Phoenix)
WELL, they may well have gone down a storm with the Bodysnatchers at the Music Machine, but to me this is unadulterated, dentist drill ska. Slicker, saxier and more imaginative than most, perhaps, but ska nevertheless.

WATTS NOYS: 'Eyes Of Death' (Noys Records)
THIS is a pop record of the worst kind. How can you give it a title like that and then make it a snappy sing - a - long. White vinyl — WOW.

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JUST what it is about London that tires you out by being there is hit upon by Steve Lindsey.

"Since I moved into Notting Hill from where I used to live in Birkenhead, Liverpool, life has become a series of decision making processes as soon as I open the front door. You see, the problem is too much choice. Do you get a Chinese takeaway, or an Indian?"

"And it doesn't end there. Should I go to that cinema or this restaurant? We're spoilt for choice here and I find this subconscious pressure really tiring. Then there's the language problem. I'm not a racist by any means, but people simply can't understand what you're saying half the time. Say you go into a corner shop for some groceries, maybe a packet of Ajax. 'Can I have some Ajax?' you might say. 'What? You want what?' says the Pakistani behind the counter. 'A-J-A-X' you say again. In the time it takes to get your message across you could write a new song or two."

Lindsey may have difficulty getting the groceries in, but when it comes to making decisions about new material it's a different story. As the driving force behind up 'n' comers the Planets, he seems to know exactly what he wants and isn't afraid of risking a quick dismissal by the casual observer. He writes every song with its potential as a single in mind.

The Planets' second album, 'Spot', is a clever collection of ideas which allow popular influences to creep in like the Police and the latter-day Beatles influence which crops up regularly, and if you're from Liverpool anyway that's not surprising.

Steve Lindsey is possibly the most averagely average person I've ever met. He wears Red Tag Levis, grey jumpers and check shirts. Not without good reason did the other



THE PLANETS: Chris Skorna, Steve, Andy Duncan and Tony Wimhurst.

Pic by Adrian neef.

drummer with quite a few of the big bands like Benny Goodman, Count Basie and Ted Heath. Of course, him being a musician and that gave me the clue to how I could get over my desire to be in the football team. I started playing in knock-about groups and that's how it all started."

That must be it then. Total normality in childhood leads to the inevitable. Mr Average.

"Success means different things to me. I would like to feel successful on a completely superficial level and on an underlying strata at the same time. I think that's the secret of many popular bands. 10CC were a good example, you could listen to 'Rubber Bullets' or 'Donna' and hear really great pop songs. Yet

IS THERE LIFE IN LIVERPOOL?

Perhaps the answer lies in THE PLANETS.
By SIMON LUDGATE

MUSIC FOR ADULTS ONLY



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Pic by Jill Furmanovsky

STEVE LINDSEY: decisions

Deaf School members nick name him 'Mr Average'.

"We all had nick names and I suppose it was inevitable I would end up with mine. I admit I am a very boring person, but I hope that doesn't apply to my music. When we were in Deaf School my identity was carried along by the others."

"That didn't stop us from being a dreadful band though. It was a great laugh in those days because we dressed up as our respective personalities suggested and no one in the band seemed to notice that we never played the same song at once. We'd usually have half the band finishing half way through the song."

IN an attempt to dig up what makes an otherwise unremarkable person so remarkably unremarkable, if you see what I mean, we went back to the little lad's childhood in Birkenhead.

"I went to a very ordinary grammar school in Birkenhead. It was very middle class and suburban. About the only traumatic thing about it was I always wanted to be in the school football team, but I was too pathetic, really hopeless."

"My parents were respectable middle class people. We moved three times to what always seemed to be the same house. My dad was a

underneath the songs were coming across on a far deeper level at the same time. That's what I am aiming for."

"Getting ideas can be a bit of a struggle because the other members of the band contribute nothing towards material. They are very good at what they do, but are not prepared to go any further. I don't think they want as much out of it as I do."

"I'd far rather talk to a teenybop mag like Oh Boy than the NME, which bores the pants off me. The only thing the NME has got going for it is the incredibly strong image it has. It's something we lack totally. I mean, how do you go about getting an image? It's beyond me. Maybe Spandex will get them going. Anyway we need something, anything will do."

For Mr Average, Lindsey has distinctly unaverage opinions on some topics.

Liverpool: "The music papers make the mistake of thinking the area has only just begun to breed talent. It hasn't, it's always been there."

Drugs: "In Liverpool everyone's on drugs — it's the thing to do. I don't have anything to do with it, so I'm not accepted into the incredibly tight clique up there."

Kicks: "I get mine watching others get theirs. I don't like being just one of them getting my kicks. I like to be up there giving it out."

Mohair: "I wouldn't mind."

IT'S AMAZING what can go on behind closed doors. I mean, he we are in a totally nondescript road in Olympia, a routinely seedy part of West London. Skips full of rubbish adorn the kerb-sides, their contents overflowing to give the local kids a chance to rummage around and pick up some nasty disease which will legalise their truancy.

In a terrace of shabby houses, one appears vaguely modernised. The glass door indicates that it might be an office of sorts. A sign in the hallway bears familiar names like Graham Parker, The Jam and Artists Security Services, a name synonymous with those lovable boys in the blue track-suits who conscientiously keep order at the Hammersmith Odeons of this land. A name-plate says Nomis Studios, though rehearsal rooms would be more precise. Still, ever thought that The Parkerilla or Paul Weller could be limbering up in your street? Nomis belongs to Japan's manager, Simon Napier Bell. But the most recognisable of music biz names but one senses he's been around a bit.

For a start, the labyrinth of breeze-block corridors are liberally plastered with some of the most choice rock photos I've ever seen. Large vintage framed pictures of The Stones, Who, Zeppelin and The Animals which could change hands for a small fortune.

Bell might not have been connected with these groups, but did manage and produce The Yardbirds "during their heyday when they were the biggest group in the country. Simon then worked with Marc Bolan when he was with John's Children. Then he retired."

My informant is David Sylvian, vocalist, guitarist, keyboard player and leader of Japan. It was on meeting him that his manager came out of retirement: "We met through a mutual friend and he decided to come back into the business and opened this place. He's got businesses all over the world."

It was possibly one of these that enabled him to buy his band out of their deal with Ariola. Why did they



leave the company that put out and seemed to spend a lot of money promoting their first three albums?

"Oh, they were very good. They gave us full financial support and artistic control. But nobody there knew how to market us. We weren't understood."

This hardly comes as a shock. By now I'm sitting opposite Sylvian in one of the suitably modern if bare rehearsal rooms. He's crouching like a Buddha on his seat, his immaculately cool threads set off by a two-tone barnet: hair blond on top and black at the back.

Those who have seen Japan will realise that he's toning down the fey, almost androgynous image. It's not only Ariola who misunderstood Sylvian. Joe Punter can't have

found it easy to suppress the odd snigger, either. So in at the deep end — why have the band always gone in for this heavy duty effeminate approach?

"It's very natural for me to wear make-up," he says with almost indecent simplicity. "I suppose I do it for the same reason as anyone else dresses the way they do — to find their identity."

Is there any tangible connection between the band's image and its music?

"No. It's totally irrelevant to our sound," he admits, side-stepping any possible accusations of pretentiousness. "The image of the band doesn't portray our music at all. A lot of people get the wrong idea about us which is a shame. It would be the easiest thing in the world for me to stop wearing make-up, but I can't as it would be too much of a compromise. Personally, I feel confident wearing it."

Giving me a chance to scribble all this down, he then raises another point: "Some bands are into music, but having no image, are ignored. It might seem unfair of me to say so, but I don't see why the opposite shouldn't happen to us."

Nevertheless, there has been some modification.

"Yes, I reckon that comes down to getting older, the personal

no little audacity. "I suppose 'Obscure Alternatives' was more original than 'Quiet Life', but that's the way we are at the moment."

At the time of the interview I hadn't heard, let alone reviewed, the band's new album, 'Gentlemen Take Polaroids.' But Sylvian describes it as a continuation of 'Quiet Life', which is to put it mildly. He regards the track co-written with Yellow Magic Orchestra's Ryuichi Sakamoto as an example of the group's new interest in "patterns of music", more generally known as muzak.

"We're moving away from a stylised and getting cruder. We've always been interested in rhythms."

This is in no small part due to the band's bassist and drummer, Mick Karn and Steve Jansen who is David's brother, all having gone to school together. The long standing relationship between all three and former fellow pupil Richard Barbieri (keyboards) has produced a strong empathy within the band.

"I go through changes all the time but because we're all close, there's a natural instinct to stay in tune."

Is there any chance of new musicians being introduced into the

least only for the first three nights. After that I can't see the point of going on. It's just going through the motions."

I couldn't agree more, so why do it? "Mainly because the band likes it, so really it's on their behalf. I might write the material and point the general direction but I don't dictate."

Hence the tour of Germany, Holland and Belgium which preceded the far eastern jaunt, but nothing since as a result of the legal tussle with their former record company. Japan's latest album is on Virgin. Any reason for signing with that particular label?

"They didn't offer us the most money, but we don't need to lean on them and they did show the most interest."

Which is a good enough start to what is effectively the second phase of his band's career. Though only 22, he's not doing badly for a school-leaver that "never had an everyday job because I couldn't handle one" but who equally never had an ambition to be a musician.

"It wasn't till we formed the band that we took it seriously. And it took three years to get a deal

Misunderstood!

It's all Japanese to MIKE NICHOLLS

changes people go through." And what do you think yours' have been?

"Before I was always fighting with myself whereas there's less of an identity crisis now, even though it still exists. Between the age of 18, when I was first introduced to the business, and 20, I was surrounded by people who always thought they knew what was best for me and I took their advice, thinking they've had the benefit of experience. Hence 'Adolescent Sex', which I can't even listen to now."

This, the first album, was followed by the equally unsatisfactory 'Obscure Alternatives', and it was only with this year's 'Quiet Life' that the group found a coherent direction and made an album they felt "comfortable" with. Japan also seemed to be numbering Roxy Music, Sylvian's voice cloning Ferry's to a fault.

Why? "Those vocals are my natural style, and in any case were adopted to suit the music," he explains with

band, particularly with it taking a more rhythmic direction? I'm thinking along the lines of the Funkadelic crew playing with Talking Heads.

"No — I reckon we've got the best rhythm section in Britain," he replies with characteristic self-assurance.

You seem outrageously confident. Do you reckon the new album is definitive?

"Well I have doubts. None of it's perfect but I'm happy with what we're doing. I'm portraying myself and my experiences and nothing is changed between them and the album. It never ceases to amaze me the way bands go back and remix tracks for singles. I can't be bothered with going back over old ground. For example, we recorded some Japanese-style music, but Ariola — we got the tape. We could re-record it but don't see any point in re-tracing our steps."

Mention of this style of music along with the band's name can only lead to one thing — Japan's unqualified success in the Land of the Rising Sun where they played to about 40,000 delirious Nips. How was The Budokan?

"A horrible place to play." David groans, "in fact I detest touring in general. I like seeing all the places but don't enjoy playing live. Or at

because no one wanted to know. It was all punk or disco at the time."

David himself prefers the repetitive rhythmic patterns of Talking Heads, the new Bowie album and Tamia Motown which he says he's loved for as long as he can remember. Was he a disco teenybopper?

"No I never used to go out. Still don't, really. I hate parties. People think I'm always at them because my name crops up in gossip columns, but I never am. I'm quite an introvert, really."

I then cite two where I've seen him in the past few months. Both he explains away on grounds of professional reasons. A Yellow Magic Ig because of his collaboration with their leader and one to launch a new magazine in a swanky Mayfair because there was an article about him in it.

Yet he still remains a curious combination of opposites: an introvert who dresses extrovertly but who doesn't go out. A reluctant musician who spends ages recording but who regards modifying as back-tracking. And someone who although revered by his fans, especially in Japan, dislikes soaking up their adoration in concert halls.

But above all, so supremely self-assured and plausible to have me believe every word of it!



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LINX: left to right, Sketch and David Grant

THE MISSING LINX

PAUL SEXTON finds the answer

THE DARK and mysterious Notting Hill Gate tube station, one cold and rainy night. Outside it stands an equally dark and mysterious stranger, armed with a bass case. Suddenly, from nowhere, another man approaches. Their eyes meet and the seeds of a great musical partnership are sown with: "You're . . . um . . . don't tell me . . ."

The story is true: the part of the dark and mysterious stranger was played by Sketch, the absent-minded associate of David Grant, and in that moment the beginnings of Linx were created. It's taken two years, a lot of work and disappointments and quite a few empty pockets, but in the autumn of '80 it's fruition time, as the band makes the Top 20 with 'You're Lying'.

They've made it with the help of some esteemed sessioners, but David and Sketch really are Linx, and they have an interesting and inspiring tale to tell about making it pretty much on your own in the record biz. They told it to me at London's Marquee Studios, where they were mixing a new B-side, 'I Won't Forget', for the foreign release of the single.

Freshwater, who was one of the few people to actively encourage us. He had been with EMI Music, but now had his own small publishing company, Aves. He helped us enormously."

Dave and Sketch had formed their own production and recording company, The Solid Foundation. They brought in drummer Andy "I had a full head of hair when I met these guys" Duncan — who's also a leading light in the rising career of Jane Kennaway just now — keyboardist Bob Carter and guitarist Canute Edwards to record the single.

"We went to a record shop in London called City Sounds and played the tape to the jock there, Mick Clark. He said he thought it was a Top 20 record, and the shop manager, Johnny Wright, said that if we pressed 1,000, they'd buy them all. We thought 'hang on, where's the catch?'"

There wasn't one; that first 1,000 vanished straight away into the homes of eager and aware London fans. Sketch reported: "The record came out on the Friday and by the Wednesday we'd had five offers from companies."

They'd had contact, largely unsatisfactory, with some of the majors before.

Sketch: "Chrysalis wasn't one of the companies that came in, we went to them, because they seemed to treat their acts like acts, and not like product. And they were

"There are some things you don't forget — circumcision, breaking a bone, seeing Sketch's face."

Dave Grant, the 24-year-old Jamaican-born vocalist and joker, filled in some gaps for me: "I met Sketch two years ago. It seems like 12. I'd worked over the road from him, and we got talking, but I could never remember his name — Clothes Peg, or something funny like that. Anyway, I was at the station, and I saw this sapling tree standing there, I thought it couldn't be human. I got closer, and sure enough, it was a man. There are some things you don't forget — circumcision, breaking a bone, seeing Sketch's face . . . so I went up and said 'Hello Tea Bag'."

To cut short a long series of jokes, it turned out that he was doing a demo for GTO at the time, and with a lot of friendly persuasion and some delay, managed to persuade Sketch, a bassist to join him.

"We wrote a single and thought great, this is it, we'll be in the charts by Christmas. That was in November 1978."

They'd had recording time, financial backing, done the masters, but a deal just wouldn't come. Last year they decided to have one last try.

"We wrote some tunes we thought were great, and 'You're Lying' wasn't the best, but we thought we'd put it out and try to get a disco hit," continued Dave. "So we went to a guy called Brian

interested in our other material, and how we intended to present it, which the others weren't."

And thus the single went soaring. That was only one side of this interview, though. The important part for me was to discover two articulate and aware young musicians, who know what's happening not just in their little corner, but in the whole rock playground.

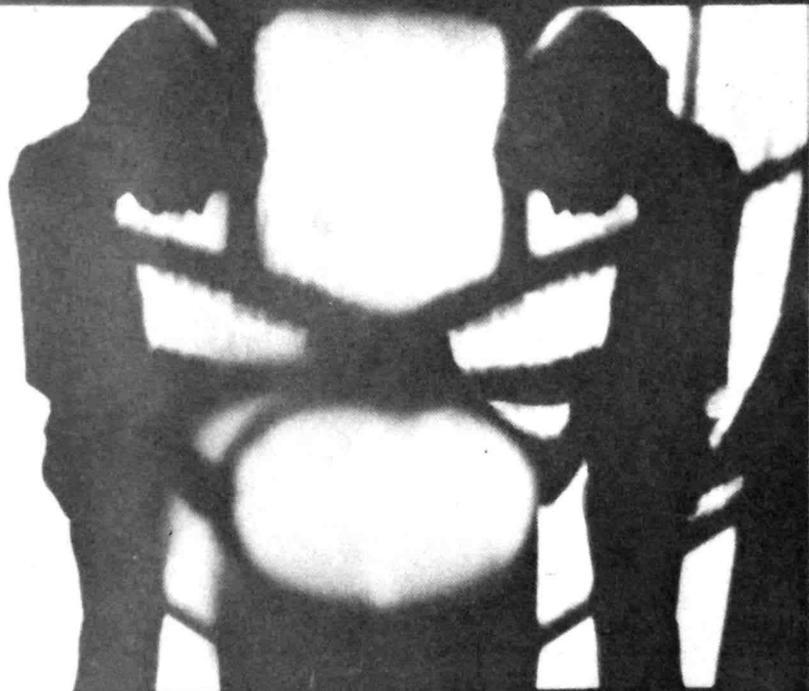
Dave had this to say, for instance: "I don't see how an 18-year-old guy from Hammersmith can relate to a 40-year-old in LA who sits around snorting cocaine all day because there's nothing else to do. Funk is a youth movement. With other music, it's out of the media and into the street — this is what you'll wear next winter, this is what you'll listen to. But not with funk. It gets roughly the same reaction from the same age, class and so on all over the country."

So we went on, doing a four-page conversation for a half-page feature.

Mr Grant said to me: "The real acid test is whether any of the bands like us are around in nine months' time."

He's right, and taking Linx as an example, then the London funk movement, also starring bands like Light Of The World and Mirage, really will be a movement. Come and look again in nine months, if you can ignore it that long.

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ROD STEWART: just like the old days (unfortunately).

ROD PLAYS IT SAFE

ROD STEWART: 'Foolish Behaviour' (Riva RVLP 11)
By Simon Ludgate

ANOTHER Rod Stewart album — it must be Christmas! Along with the other mega unit shifters, Stewart times his LP releases to clean up neatly on the great Christmas rush.

Side one and 'Better Off Dead'. No, it's not a cover version of an infinitely superior song of the same name by Elton John, but it does almost rock 'n' roll the way Keith Richard used to, courtesy Jim Cregan. No radical changes in technique, but why should there be? The formula has proved so successful in the past, why make any changes when you're on to a good thing, apart from to relieve the boredom?

The disco beat of 'Da Ya Think I'm Sexy' has faded away to be replaced by songs about more refined feelings like passion. Next up, 'Passion' repeats the word over and over again to the point of total boredom. Instrumentally, the track is partly salvaged by Kevin Saviger's piano as is 'Better Off Dead' by Phil Kenzie's sax.

I'll probably succumb eventually and play the album more and more despite my better instincts, if only because Stewart and his cronies have managed to partly sustain the type of energy the Stones completely lost after their swan song with 'Some Girls'.

The title track, 'Foolish Behaviour' is quite akin to 'Sympathy For The Devil', while we're on the subject, helping to reinforce the sensation of a hangover from those heady days of the early seventies. Stewart even has the cheek to open the track with "Can I introduce myself". It's about killing the wife, so watch out Alana.

One more reggae influence creeps in with 'So Soon We Change'. It's a wistful song that'll have the girls wetting themselves with unrequited lust I guarantee.

By the end of side one I'm convinced that if I didn't know better, I would swear that the Faces had reformed, such is the retrogressive lack of this album. Perhaps one of the only differences is that Stewart's voice is a lot smoother than it used to be.

Side two is a series of crooners which sandwich an out and out rocker, 'She Won't Dace With Me', giving the old duo Bogart and Apice an opportunity to grind out one of their drum / bass partnerships.

It's really incapacitating trying to appraise an album which you know will be in every display window by Christmas, especially when it is neither great or awful enough to register any strong emotion.

It's just another Rod Stewart album, it rocks and rolls with the punches. More than that I can't say.
+ + +

NEIL YOUNG: 'Hawks & Doves' (Reprise K54109)
By Mike Nicholls

IT'S TEMPTING to think that while America shudders through another pointless political maelstrom, one of its more revered troubadours should cash in with his own personal worldview under the banner 'Hawks & Doves', nick-names for the pro and anti-war lobbies in US politics.

Actually, nothing could be further from the truth. The old whino might warble on about young mariners heading for war, working for the queen and so on, but generally he's continuing in his own sweet way, moving at as sharp a tangent as ever from the r'n'r mainstream.

The opening cuts are classically understated Young, gentle and poetic, on 'The Old Homestead' a "character" asks "Why do you ride that crazy horse?" and indeed, he has dispensed with his long-standing backing band in favour of some hand-picked session men including The Band's (formerly The Hawks!) drummer Levon Helm.

Concerning a rider, three birds and a shadow, it's as unusual a song as Neil has ever written, its sense of the supernatural highlighted by haunting effects that recall nothing so much as Walter De La Mare's 'The Listeners'.

It precedes the epic 'Captain Kennedy', a tale that is obviously untrue but which is sung with sufficient integrity to sound real enough. Coming over like a cross between the

traditional 'John Barleycorn' and Warren Zevon's superb 'Roland The Headless Thompson Gunner' it shows Young in patriotic frame of mind and is a menacing taster for the otherwise radically different second side.

Yep, there's a definite schizophrenia about this platter, which partially explains the title but which is more apparent in the contrasting backing tracks. The minimal production is replaced by lavish use of fiddle, steel guitar and good ole rolling country-style piano, the Young conservative sings the praises of traditional values like staying power and love.

The mocking 'Union Man' is laconic enough to have been written by Randy Newman while 'Coming Apart At Every Nail' laments America's decline the thin veil of bravado symbolised by its 'I Fought The Law' call-and-response vocals.

The album's ultimate conclusion, however, is optimistic, though typically naive, rooted as it is in his usual belief rock 'n' roll never dying etc. But who else has got the audacity to come out with a couplet like "It's awful hard to find a job/On one side the government, the other the mob"? + + + +

MANFRED MANN'S EARTH BAND: 'Chance' (Bronze BRON 529)
By Malcolm Dome

"A WISE man turns chance into good fortune." Or so the album's sleeve notes would have us believe. How ironic that seems as Manfred Mann has patently failed to translate his not inconsiderable talents into visibly commercial vinyl with any consistency.

But despite a general lack of conviction running through the grooves, some fruitly moments are well worth checking out, when Manfred and associates gell together in a near - perfect formation to produce stunningly light and formidable results more decisive than a Watford vs Southampton match.

One of these precious wonders comes mid-way into the first side, 'For You' is a Springsteen number that swoops along a highway of rhythm, gathering up Chris Thompson's crooning vocals into a framework of emotional depth. 'Stranded' backs straight into the alleyway of off-beat epics, taking the idea of a mayday situation at sea and using it to project a song of genuine blustery fluidity, while 'No Guarantee' is pop-art-as-it-is-bespoke, in the form of a near pompous rock - opera style backing track that's overlaid with lyrics lifted from a guarantee that came with an electrical appliance!

Somehow the presence of these three cuts more than off-sets the average disappointments of the remaining six numbers, but 'Chance' still is an album of moments rather than one of lasting memories and that, for a guy of MM's creativity, ain't good enough.
+ + + 1/2

TEENA MARIE: 'Irons In The Fire' (Motown STML 12143)
By Paul Sexton

SO SOON? It's the second album in seven months and the third in 16 for Teena Marie. She's got the right idea too, doing exactly what the album title says. This is the kind of music that seems to flourish on singles only, and she needs to keep her irons in the fire and remind the people who buy her singles that there's a lot more to her on LP.

Teena's melancholy mood is right there on 'Young Love', the title track, and 'Tune In Tomorrow', the most adventurous piece, I think. She tends to fall into vocal cliches occasionally, and there's one phrase that crops up on almost every song (phone me up and I'll sing it to you) She fancies herself as a bit of a philosopher, too, as I've said before, and - at the moment anyway - the music overrides it. But she is progressing, and perhaps a few more people will realise now that she isn't just about hit singles.
+ + + 1/2

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OUT OF THE CLOSET

SAXON: 'Strong Arm Of The Law' (CAL 120)

By Dante Bonutto

IT'S NEVER easy to follow a classic. Boston, Montrose and Van Halen, for instance, after superb debut albums all found the killer touch sadly lacking next time they took to the studio but Saxon, thankfully, have not suffered the same loss. With 'Strong Arm Of The Law', their third LP to date, they've succumbed to neither pressure or complacency and followed the much-lauded 'Wheels Of Steel' with an album that, whilst not as immediately captivating, proves with repeated spins to be of equal if not higher merit.

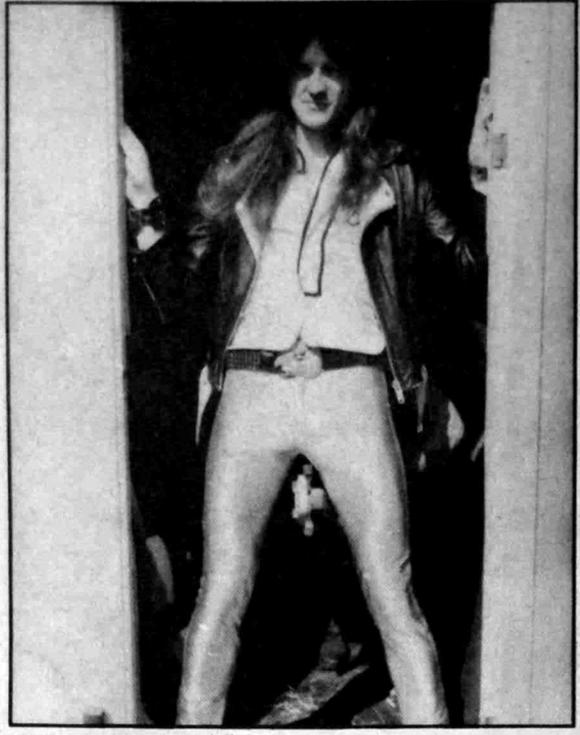
Really, the band could have veered in one of two directions with 'SAOTL', developing either the smooth melodic approach displayed on '747' or opting for an altogether heavier sound and I'm pleased to report that they've plumped for the latter, a choice that renders each of the eight songs here highly unsuitable for the faint of heart. Bassist Steve Dawson and drummer Pete Gill make their presence felt in vigorous fashion, forging a sturdy base from which guitarists Graham Oliver and Paul Quinn unleash a combined axe attack more lethal than anything in 'The Shining', whilst Biff, the band's vociferous frontman, adds the vocal icing with more power and purpose than ever before. And lyrically, too, the band are progressing along strong lines. For whilst they've never been content to fuel their lyrics with stock-in-trade hedonism the topics found here are far and away the most ambitious they've ever tackled, ranging from a Presidential assassination ('Dallas 1pm') to the

thoughts of a man on death-row ('To Hell And Back Again') but on to the meat of the matter.

After a brief burst of thunder and rain the album makes an instant grab for the throat with 'Heavy Metal Thunder', an anthemic opener that has just about everything.

'To Hell And Back Again', a number with more than a hint of the epic, features Biff's finest vocal performance to date, the title track and current single boasts a nicely progressive guitar riff and a chorus delivered with all the restraint of an out-of-sorts Sergeant - Major while 'Taking Your Chances', which closes the side, drives along in a furious staccato fashion.

And side two is equally recommended, opening with Biff's personal fave '20,000 ft', a lightning paced paean to the wide blue yonder and the thrills to be had therein, and continuing with my personal fave 'Hungry Years', a delicate intro brutally assaulted by a muscular riff that fair shakes the fillings from the teeth, and 'Sixth Form Girls', a song that outlines some - er - interesting extracurricular activities over a tearaway guitar assault before the curtain finally drops with 'Dallas 1pm', the band's most adventurous composition to date. With it's throbbing bass, layered guitars and scene-setting vocal it's a tightly wound atmospheric number with the actual shooting (of J F Kennedy rather than J R Ewing) vividly described by a contemporary radio commentary, a play that works supremely well particularly as it's followed by the album's prime guitar solo. And there you have it, another Saxon shot in the arm, superbly played, packed and produced. + + + + +



Pic by Paul Cox.

SAXON'S BIFF: strong follow up.

because this band, with a run of 14 consecutive Top Five singles, never release anything less than perfection. + + + + +

KOOL & THE GANG: 'Celebrate!' (De-Lite Records 6359 029)

By Philip Hall

KOOL & THE GANG sound as though they are slipping smoothly into the chic high life. Once they were the underground funksters of the mid-seventies now their new album proudly shows off their sophisticated progression. Kool's Gang play penthouse-suite

disco music. Every song gives off an air of easy affluence. There's no soul sound on this album just plenty of precise modern dance music.

It's certainly easy to see why this Jersey City band have attained their golden disco touch. Tracks like 'Love Festival' and 'Take It To The Top' show off perfectly the bands infectious sense of rhythm.

Though I admire Kool & The Gang for the way they effortlessly create light and airy dance rhythms, the overall feel of the album left me feeling untouched. This is highly efficient, automated disco music designed to keep the nightclubbers of the world happy. It's predictable, unemotional, and very profitable. At least Kool's Gang have the

honesty to admit on the back of the album that they've gained 'a new degree of consumer awareness'. In other words they think they know what you want to hear and on 'Celebrate!' they are serving it up in an easily digestible, and almost tasteless form. + + +

'Flaming Schoolgirls' is a compilation album of the original and more potent Runaways and includes 50 per cent live cuts. The production standards cannot be expected to be on a par from track to track because of the different producers, different times recorded and the live content. However, I didn't expect the live cuts to sound better.

The inclusion of two small production Beatles numbers, 'Strawberry Fields' and 'Here Comes The Sun' only serves to baffle the listener. + +

RORY GALLAGHER 'Stagesruck' (Chrysalis, CHR 1280)

By Phang

A COLLECTION of the finest moments from Rory's recent world tour, 'Stagesruck' is a consolation for those who didn't get to see him, and a souvenir for those who did. The album makes it blatantly apparent what it is that keeps the man constantly ticking in the past, present and undoubtedly the future. It is his ability to maintain a feeling of freshness and originality in his songs, however many years they've been a part of his make-up.

A perfect example is 'Moonchild', which closes the first side - it doesn't lose it's sensibility although, as a live number, its immediate projection is light and heavy.

As opener to 'Stagesruck' (and usually his live set), 'Shin Kicker' rips open the album revealing images of Rory's screaming antics as he hops across the stage rearing up, unleashing energy from his battered guitar. And planned in accordance, the LP closes with the customary conclusion of live act number - the classic 'Shadowplay', which always leaves Rory's audience emotionally exhausted. + + + +

THE ALAN PARSONS PROJECT: 'The Turn Of A Friendly Card' (Arista DLART 1)

by Paul Sexton

ALAN PARSONS and his fellow researchers on the Project must be asking themselves how many more false starts they're going to have in Britain. Four times, in the past four years, the rest of the world has co-operated, and yet here, four of the most accomplished concept albums - each concept a little looser than the one before - have been refused house room. 'The Turn Of A Friendly Card' hardly a concept at all but loosely based on the gambling theme, is as full as usual with the advanced invention and musical accomplishment that usually gets termed AOR - pejoratively, I might add.

It's always interesting to see who Alan Parsons and Eric Woolfson, the chief protagonists of the AOP, have managed to sign up as guest vocalists. This time, making all the difference, it's the extremely underrated Chris Rainbow, leading on the title track, which forms most of Side Two.

Back on Side One, Eimer Gantry pops up on the marauding 'May Be A Price To Pay', Woolfson does a touch of the Floyd on 'Time', and Lenny Zakatek, ex-Gonzalez, makes a return appearance for the mainstream 'Games People Play' and 'I Don't Wanna Go Home'. Sure Parsons doesn't get the names that Jeff Wayne did, but he doesn't really want to. As Woolfson says, the policy of employing different singers for different songs is that 'They get one meal a day'. It's time they were all dealt a friendly card. + + + +

THE RUNAWAYS: 'Flaming Schoolgirls' (Cherry Red Records B RED 9)

By Mark Hinchcliffe

ALL-GIRL bands make this frail male body shiver with soul-searching apprehension. A wrong or ambiguous word here could incur the warmth of a certain awesome group within our society. But I crawled out from under the table when I heard some of the banal, sexist lyrics on this album.

For most of the album, the girls dig deep into their West Coast heavy metal bag of tricks for some pretty woeful songs dedicated to boozing, boogeying and boys. These three get together for a good of 'nosh-up on 'Hollywood Cruisin'

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On the Carpettes

THE CARPETTES 'Fight Amongst Yourselves' (Bega 21)

By Mick Mercer

ANOTHER Beggars Banquet marketing error has reluctantly granted us with a second Carpettes album. A trade secret by all accounts it boasts twelve songs (two previously available) and a far stronger production than the muted debut of last year.

A Carpettes record is special. A blend of naive lyrical charm and forceful music which forms an indispensable whole despite occasional lapses in vision. It soon becomes apparent that only the music matters as the band plough on with their Dooleys approach to the art of the quill. They expound forever on the subject of lost loves and general frustrations of life until eventually they become weary.

Four years together as a band and nary a glimmer of praise they soldier on in their relentless pursuit of the four minute wonder. Such fortitude! On 'Friday Night', 'Since You Went Away' and 'False Foundation' they finally locate it and, having found it, sink in the Geordie molar. On the title track and on 'Youth Rebellion' they tread water, whilst on 'The Last Lone Ranger' (their weakest song to date, and naturally - for them - their next single) they all but fade away. But, with the boisterous noise of

'Dead Or Alive' and 'Nothing Ever Changes' they challenge Generation X in the punk / pop field.

On 'If Your Heart Stopped Now' they imbue mischievous humour. Such talent, but ask Neil Thompson, lead guitarist, what he thinks of the album and he mutters: "It's all right". Such confidence!

Even with occasional failures they just cannot fail on an album containing forty minutes of unbeatable noise.

Ask the record company if they've heard of the Carpettes and they decline affirmation. Such ignorance. Yet, given the breaks, the Carpettes could become a regular mainstay of the singles chart. Such optimism!

All you have to do is listen. All the Carpettes have to do is keep pushing, and all their lacklustre record company have to do is WAKE UP. + + + + 1/2

BASEMENT 5 'Basement 5 In Dub' (Island IPR 2038)

JAMES 'BLOOD' ULMER 'Are You Glad To Be In America?' (Rough Trade ROUGH 16)

By Chris Westwood

DREAD, BEAT and "Blood" time, friends: music which has little bearing on this paper, but a lot of bearing on music... the 5 with



CARPETTES: shouldn't be swept under

their dank, borderline reggae(ish) thumping, James 'Blood' Ulmer with his immaculately considered jazz pumping.

James 'Blood' Ulmer — as noted elsewhere — works in much the same way as Ornette Coleman, delving into precious deep - seated roots and transferring them to the "contemporary" '80s, much of 'Are You Glad To Be In America?' lies close to Coleman's own (recent) dabblings, 'Dancing In Your Head' and 'Body Meta', especially when Ulmer puts his cackling guitar up against Oliver Lake's busy bleating sax. Ulmer's music is drenched, dense and very hard.

Basement 5's beat is far sparser, infinitely more repetitive, and full of holes. Their 'In Dub' is a surprising drawn-out dub housing, hardly what, or as good, as I expected, the fact that it sells cheaply is no great excuse, but it helps.

There are five dubs with titles like 'Holocaust: Dub' and 'Paranoia Claustrophobia: Dub', the odd bobbing guitar and echoing snare drum-drum-drum, but most of it

merely plods along sounding like the work of a rock producer (Martin Hannett) searching for a place in dub (Dennis Bovell would've been an obvious choice).

It goes along and it goes on and on, like most instrumental rocker dub style music; some things (aka 'Immigrant: Dub') open up like shock waves before the storm, but chances are squandered, storms are averted. 'Basement 5 In Dub' outruns its usefulness.

At least it leaves me in anticipation of the *real* Basement 5 album.

Whereas James Ulmer's record leaves me anticipating the next play, his music is full of twists and vicious energies, great slabs of ethnic jazz and bulging funk — The Pop Jazz could use his patience and instrumental deity, the contrasts of ruthless, multi-layered power - playing with soulful subtleties. 'Are You Glad To Be In America?' opens and closes like that; the intro, 'Layout', a swirling electric improvisation building outwards from a terse little "riff"; the outro,

the title track, an understated bopper, is literally a total opposite.

Both these albums show what happens when chances are exploited. Or what happens when ups and downs come naturally. Or, what happens when we do or don't dub for dub's sake.

There's too much clean, soulless pop in the air but Basement 5 and James 'Blood' Ulmer are both bringing hard, useful black rhythm music into our lives. Here, at least, Basement 5 are the ones who're giving us a taste and Ulmer's the one who's giving everything. What better way to bop?

Basement 5 + + +
James 'Blood' + + + + 1/2

FAD GADGET 'Fireside Favourites' Mute Records STYMM 3)

By Philip Hall

AN ALBUM to restore your faith in electronic music. 'Fireside Favourites' is forward - thinking but never elitist. If *Orchestral Manoeuvres* are becoming the Lennon and McCartney of the electronic world then Mr Fad Gadget must be the synthesised Mick Jagger.

His album is popping with modern tunes and bursting with hit singles. All the way through Fad makes use of repetitive taped rhythms that perfectly complement his cocky human vocals.

The sound is bare and crystal - clear. Fad never allows his simple ideas to be bogged down by technical excesses. Though he makes use of crackling background noises to add a subtle depth to his music.

The title track is perhaps the most outwardly commercial song, with its jumpy music-hall beat and synthesised brassy rhythm. 'Coitus Interruptus' has a seething, pent-up melody which never fully erupts while 'Newsreel', 'State Of The Nation', and 'Arch Of The Aorta' are all full of fused melodic energy.

Fad is making commercially alternative music with a perverse sense of humour and his confident album deserves a lot more than just a place in the cliquish alternative charts. + + + + 1/2

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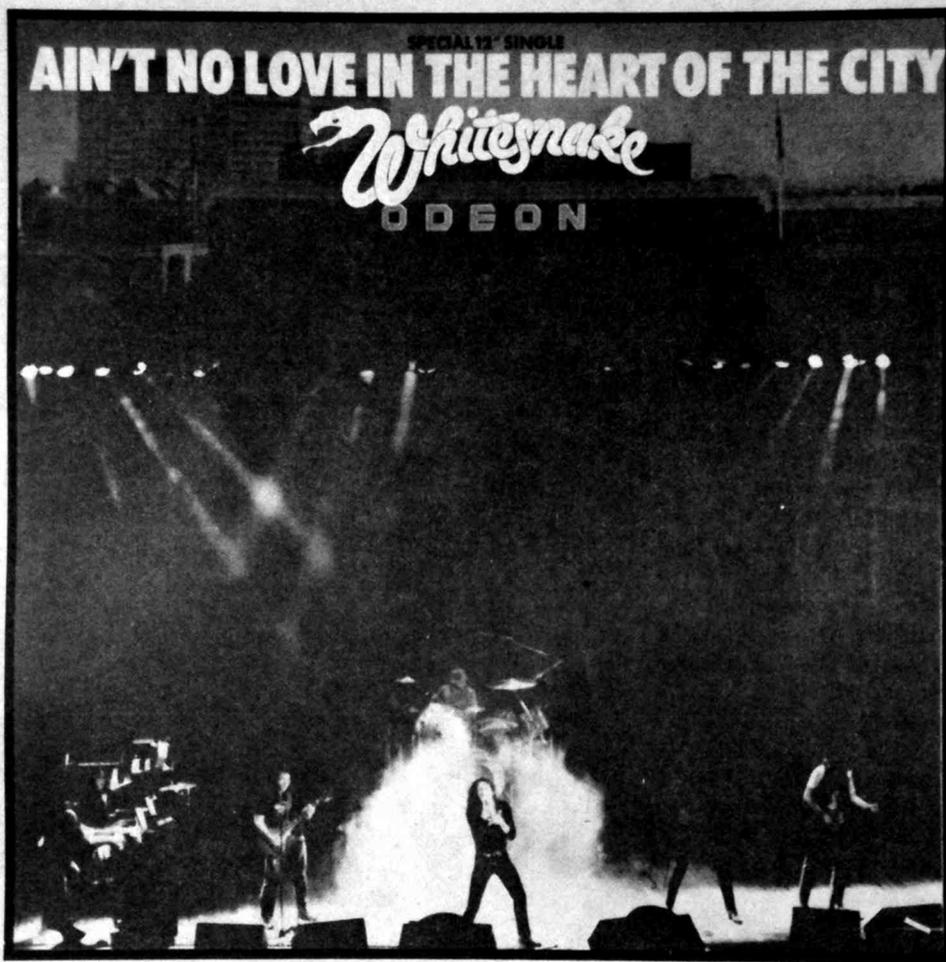
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BRIEF ENCOUNTER

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



RITCHIE BLACKMORE falls asleep to his own playing



ROD STEWART still wears it well

STRANGE DAYS have found us... or a crisis in confidence amongst record company chiefs in their A&R departments. That's one explanation for the proliferation of regurgitated vinyl currently finding its way into high street racks via the tried and trusted formula of the compilation album.

Of course, in most cases the 'Best Of' and 'Greatest Hits' handles have been done away with in favour of more enticing titles, but let's open with an exception. **THE DOORS' 'Greatest Hits'** (Elektra ELK 52254) more or less complies with the Trades Descriptions Act though the label hasn't exactly lacked practice. Predecessors were '13' and the double 'Weird Scenes Inside The Goldmine' compilations, and what with Franny Coppola including their music in 'Apocalypse Now' and a best-selling Jim Morrison autobiography currently doing the rounds, it would be a rather dozy label that didn't leap at the main chance. True, 'Hello, I Love You', 'Light My Fire' and 'Riders On The Storm' weren't Top 10 material here and only being the possessor of a mono 'Strange Days' (cough), it's great to hear 'People Are Strange' as nature intended, plus well-selected cuts from their other essential studio albums.

ROD STEWART fans will have noticed that their hero started recording for Riva in the mid seventies since which time his career, commercially speaking, has continued to ride the up escalator. Hardly surprising, then, that his previous record company should keep milking back catalogue and produce a shoddily-packaged item like 'Hot Rods' (Mercury 6463061) that admittedly contains some of his best material — 'Maggie May', 'Mandolin Wind', 'You Wear It Well', etc — but doesn't represent much advance on 'Sing It Again, Rod', the first of many Stewart 'grab-bags' that came out in the misty realms of 1973.

'Hot Rods' comes courtesy of Phonogram's 'Reflections' series, as does **THE PLATTERS' 'Encore Of Golden Hits'** (Mercury 6463 062) whose release fortuitously coincided with the Beeb's screening of 'American Graffiti' at the end of their yawn-worthy rock week. If you're into fifties harmonic vocalese do go ahead and groove on 'The Great Pretender' and 'Smoke Gets In Your Eyes' but you'll have to wait for Volume 2 for 'Harbour Lights' 'cos that didn't make the charts till 1960.

Which is as maybe, but by that stage we were about to be distracted by music of somewhat greater significance. The major world upheaval caused by the Beatles crawling events leading from 'The Beatles' and signing to EMI hardly bear repeating here, but then neither do the parts of the sum of **THE BEATLES' 'Ballads — 20 Original Tracks'** (EMI PCS 7214).

This is because no less than eight of them appeared on '77's 'Love Songs' which also had the Christmas market in mind. Having said that, it's a classy collection, spanning the whole of their time together, embracing early gems like 'All My Loving' through the subtle psychedelia of the 'Rubber Soul' /

'Revolver' era and on to masterpieces like 'Hey Jude', 'Let It Be' and so on. Less impressive is **THE ROLLING STONES' 'directionless 'Solid Rock'** (Decca TAB 1) which might contain 'I Wanna Be Your Man', 'Not Fade Away', 'Satisfaction' and 'Honky Tonk Women' but haven't Decca just re-released all these, amongst others, in a boxed set? Plus the old label has resorted to the cheap trick of including three tracks that haven't appeared before.

The one saving grace of 'Solid Rock' is that there is no overlap between it and the earlier 'Stone Age' mix 'n' match. But with a 10-year gap between both being released, this is probably a pure fluke.

A better companion piece is **THE SMALL FACES' 'For Your Delight, The Darlings Of Wapping Wharf Laundrette'** (Virgin VZ166). This is a fine follow-up to the summers 'Big Hits' collection, being as it is an improved version of this influential combo's first Immediate album. In documenting the band's transition from R&B ass-kicking mods to the prototype getting-it-together-in-the-country outfit, it includes material as diverse as Del Shannon's 'Runaway' and Ronnie Lane's 'Green Circles' where the seeds to the infamous 'Ogden's Nut Gone Flake' 'rock opera' can be seen to have been sown.

Though by later standards some of the tracks are sketchy, the album as a whole is tinged with the boys' irrefragable humour, a quality rarely associated with fellow sixties songsters The Hollies, however lab they might have been.

To re-cap a little, they had a remarkable run of over two dozen successive chart hits but never really happened on the album front. This explains why two years ago EMI not only released the top-selling '20 Golden Greats' collection but also whacked out no fewer than six packages of previously-released material.

One of these was the notorious 'Hollies Sing Dylan' which caused Graham Nash to leave the band and team up with Crosby, Stills and Young. But out for the first time is **THE HOLLIES' 'Buddy Holly'** (Polydor POL TV 12) which could come a cropper since covers of 'Peggy Sue', 'Everyday' and 'That'll Be The Day' should have been left on the mixing room floor, not to mention 'Heartbeat', the version of which is even worse than Showaddywaddy's.

Polydor are also making hay while the recession rules with their Double Back series. This basically offers a selection of two-for-the-price-of-one from artists the company believes have not realised their full sales potential at certain points in their careers.

Hence **THE JAM'S 'In The City' / 'This Is The Modern World'** (Polydor 2583 074) neither of which hold a candle to the two subsequent albums. Still the rough 'n' ready 'City' was a sign of its punk times and yet poles apart from the ramaladoleque excess of the band's contemporaries.

This, of course, was due to Paul Weller's 'Townsend' / mod fixation which by 'Modern World' had modified to include further sixties influences like The Byrds, Flamin' Groovies and the Fab Four — if you thought the 'Revolver' ripping off began with 'Start', cop an earful of 'I Need You (For Someone)' and 'Tonight At Noon'.

What **JEAN MICHEL JARRE'S 'Oxygene' / 'Equinoxe'** (Polydor 2583 077) are doing out again, heaven knows, unless it's to cash in on the current craze for synthesizers amongst new bands, most of whom thankfully deploy them with more restraint. More deserving of purchase are **ENO'S**

'Here Come The Warm Jets' / 'Before And After Science' (Polydor 2583 082), both inestimably influential albums of melody and experimentation that sound as fresh and adventurous as ever. At the other extreme, **BARCLAY JAMES HARVEST** may be big in Germany but are increasingly old hat here. 'Time

'Honoured Ghosts' / 'Octoberon' (Polydor 2583 076) wallow in pretentious string arrangements and wimpy lyrics that are about as relevant to today as Rainbow!

Seriously **'RITCHIE BLACKMORE'S 'Rainbow Rising'** (Polydor 2583 078) will probably be the most successful of this Double-back series. Not only because of the HM resurgence but also for the simple reason that out of the re-thatched one's four albums, aficionados agree that 'Rainbow Rising' is the most superior. If this is the case, imagine the latest crop of headbangers scudding along to their local emporiums for 'Stargazer', 'Starstruck' and other hysterical feats of self-indulgence guaranteed to make you see stars.

Actually I love Ritchie Blackmore, but by default, since he fails to grace 'Heavy Duty' (Harvest SHSP 4114), the tremendously imaginative title of yet another HM compilation which makes life a recurring Casio Dominington nightmare with Riot and April Wine even coming up with the same songs as on the tragic moment of that unforgettable day!

Not only that, but The Scorpions are also back to haunt me, their ineptitude effortlessly contaminating fellow squatters Whitesnake, Iron Maiden and the reformed Atomic Rooster, all of whom are a good foil for one another's monumental stylistic bankruptcy.

In contrast, **'The Best Of Pilot'** (EMI NUT 29) is a breath of fresh ozone, hits like 'January' re-opening the old memory box whilst **THE TEMPTATIONS' '20 Golden Greats'** (Tama Motown STML 12140) proves that they once did have the power to tempt. Only 'Power' is recent and though 'Just My Imagination' and 'I Second That Emotion' still beckon, it's their mid-sixties stuff that was uptight and outsmart.

Great album, though, and as handy an item as **'Made In Britain'** (Polydor Special Low Price PD-1-6295) a compilation LP of a useful more useful kind from America. It offers four tracks apiece from four of the label's newer British bands like the hit and miss Invaders, the improving Protex, the poppy Excel and the engagingly manic depressive Comsat Angels. All this plus a guy with an impeccable BBC accent introducing each of the acts! Happy duplicating!!

'FAMOUS NAMES'

Holiday Romance



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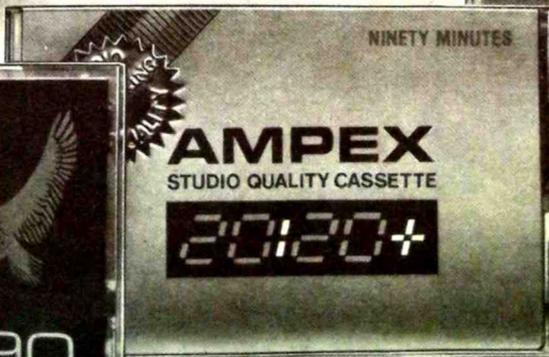
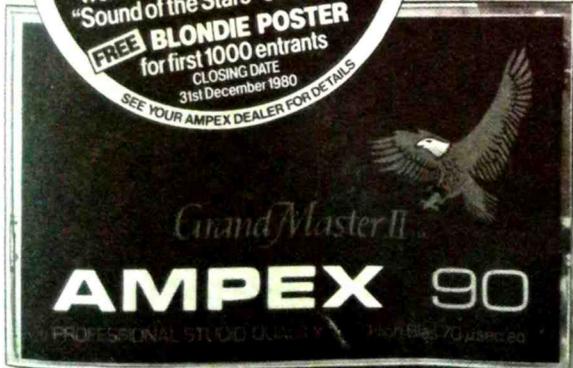
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OH GAWD, WE'VE BEEN SUSSED

WHAT A job you've got. Sitting on your big fat arse all day pretending to read our letters (which we spent time and effort on, and 12 pence to get it you), when you are really dreaming about having it off with Paula Yates. Well you make me sick, sick, sick, in fact I hate all your stinking rotten bloody paper.

Iron Maiden fan.
• Why don't you wrap a girder round your head and go for a swim?

HELL'S BELLS

PLEASE PRINT this letter so as to show up that fat turd Fred Williams. Did he in fact go? We ask. We are, of course, referring to his pathetic review on the AC/DC concert at Bristol Colston Hall. He must have verbal diarrhoea to talk such crap. Since when has 'Bad Boy Boogie' and 'High Voltage' like 'High Mountains'? What is this thing, Fred Williams? A 70 year old cripple with a white stick and broken hearing aid? Get on the ball Williams or the BELL WILL TOLL FOR YOU.

• The only bells we hear are for last orders...

GOODBYE ELO

THIS IS not love — this is not even worth a point of view. This letter doesn't concern itself with Gary Numan (gasp!) David Bowie (who?) Sheena Easton (yawn, swoon) or Kelly Marie (sic). This letter concerns itself with the mighty ELO. Things are getting out of hand. On the 'Xanadu' LP Jeff and Co have five tracks, including the title track. That leaves four, two of which ('I'm Alive', 'All Over The World') have already been released. Now I hear that 'Don't Walk Away' a song of truly classic status, is due for release on November 14th. Isn't this all a bit too much? Four out of five is a bit tough. The song itself is excellent, but strictly album material. It'll be a hit — but this isn't fair on those of us who've already bought the LP. What have (a) Jet Records and (b) the group, (c) you, got to say about this farce?

Bod, Glasgow.
PS Hello Joe, Darlington — Love you xxx
• Cut out the soppy stuff.

NO SECRET

I AM not writing to slag off Secret Affair as seems to be the popular, in-thing to do these days but to congratulate them. I think this group has some of the most clever lyric writing that I've seen in their type of music, in songs by both Ian Page and Dave Cairns, especially in their most recent album 'Behind Closed Doors'. Dave Winthrop's sax playing is incredibly moving and full of expression which I think adds greatly to my (and many other people's), liking of their music. I have seen them live several times and each time they seemed to enjoy playing and seemed interested in the whole thing, contrary to what Miss Humphreys says, and I had a great time. As for comments about the group members' personalities, all I can say is that having met them and having chatted to Ian Page I have to admit that to my surprise he seemed intelligent, friendly, natural and had an incredible sense of humour and I found him a very likeable person. I think he has taken a lot of stick from the critics. The critics who don't take the trouble to find out what this man is really like,

Just because he has very strong views about certain things doesn't mean that he's an arrogant bastard like everybody seems to think he is! From someone in the west of England.

• The best place for you I'd say

TAKE A TIP

HI, THIS is a letter agreeing with Lynne Humphreys. I saw The Step and Secret Affair in Leeds. I went really to see the Step. I have four Secret Affair singles, but, live, the group struck me as prats. Ian Page has a decent voice, but whines all the time. The Step didn't play long enough. The bassist looks stupid bald. Go see Q-Tips. I do.

JB Clapton, Block F, Lupton, Leeds.

NECK AND NECK

I WOULD just like to set the record straight for the "disgruntled Police fan", who wrote in (could he really be a human being?). The fabulous Michael Schenker knows exactly what to do with his guitar (one good idea would be to stick it down Sting's throat). I hate the Police, so let's have more of David Bowie (please!) and Roxy Music (I wouldn't mind all of Bryan Ferry).

Steff Ward X.

NUT CRACKER

IS ROBIN Smith deaf or just a complete nutter? (Yes — Ed) In his review of the new Joan Armatrading single 'Simon', he compares Joan with, of all people, Sheena (big time) Easton. Joan Armatrading has more talent in her left earlobe than Sheena Easton will ever have. Joan is the best singer songwriter this country has, and to compare her with a two bit singer who needed a TV show to get noticed, is laughable. I can truly say I'm glad Joan rarely makes the Top 30. Her

DARING DOME

AT LAST, it's been said by Malcolm Dome! In his interview with Eric Blake he said the "time and place are irrelevant, only the facts are important". How true, I'm fed up with long and boring descriptions of the room the interview took place in, or the colour of the chairs etc, that some reporters find it necessary to mention.

Yours Steve Whyte.
• Some of the bands are so boring there's nothing else to talk about.

ALL AT SEA

THE SHALLOW review of Mike Oldfield's 'QE2' by Robin Smith was, to be honest, a load of crap. For a few years now Oldfield has suffered greatly at the critics' hands, for they, poor fools, have not an inkling of his true greatness. From 1973 onwards he has been THE most important recording artist around, making superb music along the way. In 50 years' time his music will still be listened to and enjoyed, so you can stuff the boring groups (Jam, Specials, Madness and so on) who are the faves of the music rags at present, for they, unlike Mike (God) Oldfield have no talent and therefore no real future.

John Lyons, Oldfield fan, Birkenhead, Merseyside.
• Has God got a future?

talent outweighs them all. Finally, why hasn't Record Mirror carried any interviews with Joan and why has she never appeared in the centrefold? Before you start making any excuses, I shall tell you why. It's simply because she doesn't have the so called good looks or sex appeal of Debbie Harry, Kate Bush. Need I go on? I know you won't print this letter in your paper, because you know I'm right. And we can't have Record Mirror shown up can we?

Bob Traley, Cheshunt, Herts.
• You're right, of course.

ODE TO A DJ

Peter Powell lipps. Some think it's very nice. Simon Bates sounds as if He's got his head trapped in a vice. Tony Blackburn mumbles, Dave Lee Travis spends his time Making little squawks. Andy Peebles sounds normal. A pity his show is a farce, And Noel Edmunds needs his helicopter Shoving up his nose.

Paul Humphreys, the least famous person in Stoke-on-Trent.
• LP token winner, but this doesn't mean you can all send in rotten poems.

SAD COMIX

HAVING JUST sobbed over this week's Zero Comix episode again, I feel I must write in to say that his was one of the most moving, heart-

rending, melancholy comic strips I have ever read. The demise of Birdman his enforced jump to death at the hands of Big Buddy was truly an epic piece of writing, a genuinely emotional tale. Zero Comix is an impressive combination of futarama and soul. All I can say is down with BB — he is more the evil than JR — a suitably horrific end must await him.

Hard Man, the rock, Brahlsville.

CLUELESS

I'VE BEEN studying Russell the slut's, record reviews and I'm still wondering, what the hell she's doing reviewing singles, because she hasn't got a clue. So she doesn't like the Roches, Prince etc. How the bloody hell can she say they're shit, she's only heard them once. Them groups earn every penny they get. But Russell sits on her fat arse all day and makes a fortune, that really makes me sick. Silly gormless tarts like her makin' all that money. She doesn't deserve a kick up the backside, but I must admit what she says about the Tourists is right. By the way why did she go to the Four Tops' concert, it was a complete waste of time because her review wasn't worth printing.

From Susan Supercool girl, Newcastle Upon Tyne.

• OK, Brain of Britain, I didn't review the singles, it was albums; I don't make a fortune, I didn't say anything was "shit"; and I used to like the Four Tops — RR.



WHO THE hell does Phillip Watson (RM 25/10/80) think he's kidding? Malcolm Dome is the only person on RM's staff who knows what he's talking about. Now I have a great respect for Ian Gillan as he'd done more for rock music in the years he was with Deep Purple than any other vocalist. But I (and a lot of other Purple freaks) feel that he's gone somewhat stale in his old age and tends to rely on the flash of his surrounding musicians to pull him through. I was at the Hammersmith Odeon gig on 14th October and I felt that White Spirit were the only really enjoyable band on the stage that night (they certainly knock the bollocks off Quartz) and I'm sure that when Spirit are the big name that they will be within 12 months, this Watson will be clambering for his ticket to see them. Then we'll see who wouldn't piss on who if who was on fire. White Spirit will be seen to be the greatest progressive rock band of the eighties and I'll stake my inflatable carrott on that!! Long live Malcolm Dome, long live White Spirit!!

John Rossety, London SW2.
• I wouldn't wipe down my wood work with them.

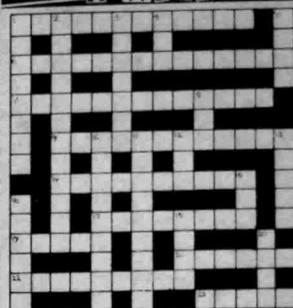
WAN-AN-LP

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

NAME

ADDRESS

X-WORD



CLUES

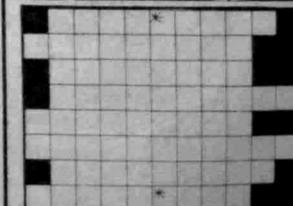
- ACROSS
- 1 Recently re-released in its original form, except the word Brunswick has been replaced by the word Virgin (2,10)
 - 6 Dark Horseman (6,8)
 - 7 David Bowie's 1972 disguise (5,8)
 - 9 He left The Eagles in 1976, to follow solo career (6,6)
 - 14 Bob Seger LP (5,5)
 - 17 White punks on dope (3,5)
 - 19 Ms Hall of Woody Allen fame (5)
 - 21 & 13 Down Fleetwood Mac singer (6,5)
 - 22 All American Alien Boy (3,8)
 - 23 Roxy LP (5)
- DOWN
- 1 Their latest publication is The Correct Use Of Soap (8)
 - 2 He wanted the night (6,6)
 - 3 Nice ELP person (7)
 - 4 Steely Dan LP (3)
 - 5 Stiff Little Fingers (4)
 - 8 She broke Elton's heart (3)
 - 10 Brothers who lost that lovin' feeling (9)
 - 11 Jam debut (2,3,4)
 - 12 He's living a Fantasy (3)
 - 13 See 21 Across
 - 15 Abba hit (1,1,1)
 - 16 The packer of the leads (6)
 - 18 Country featured on Beatles White Album (1,1,1,1)
 - 20 1968, No 1 for The Crazy World Of Arthur Brown (4)

Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column spells out what Bruce likes to paddle in. Remember the clues aren't in the correct order you have to decide what the right order is.

A 24-carat person drowns in the last water (2,7)

- The Ruts mar Pep for these new Parisians (10)
- A crash seer could just produce some classic needles and pins (9)
- Jackson sounds mad about my best friend's group (4,5)
- The DIY vision and Jo could combine much corner (3,8)
- Horrible gob beers quite change this silver bullet man (3,5)
- N.port where it's rumoured you need a mac (9)
- Mop in Saul to ride a trick pony (4,5)

POP-AGRAM



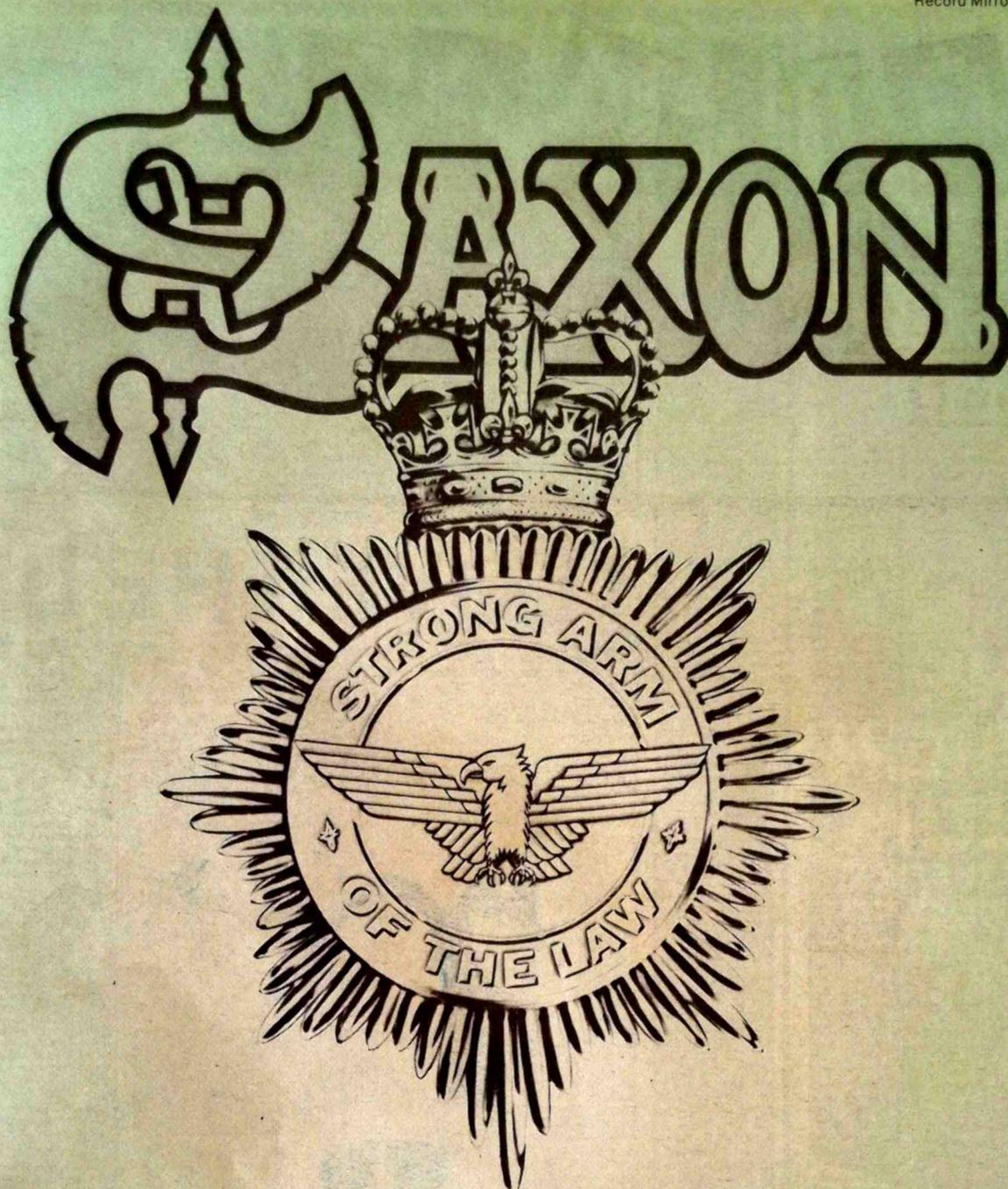
LAST WEEK'S SOLUTION TO X-WORD

ACROSS: 1 Three Little Birds, 5 Ain't Love, A Bitch, 9 Days in Europa, 11 Tom, 12 Reggae For It Now, 15 Replicas, 17 Tools, 18 Escape, 20 Tina, 21 Knack, 23 End Of The Century

DOWN: 1 Teardrop Explodes, 2 Randy Crawford, 3 EMI, 4 Storm, 6 Leif Garrett, 7 Air, 8 Hi Tension, 10 Ami Stewart, 13 Apple, 14 Whispers, 16 Crack, 19 Scared, 22 Wow

LAST WEEK'S SOLUTION TO POPAGRAM: (In order of puzzle) Madness, Ian Gillan, Dog Eat Dog, Gap Band, Bob Marley, Rose Royce, Stereotype, Curtis Blow, Black Slate, DOWN COLUMN Diana Ross

LAST WEEK'S WINNER: Simon Jones, 84 Norman Road, Walsall, West Midlands



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 21st Taunton, Odeon
 22nd Swindon, Leisure Centre
 23rd Chelmsford, Odeon
 24th Hemel Hempstead, Pavillion
 25th Wolverhampton, Civic
 26th Cardiff, Sofia Gardens
 27th Sheffield, City Hall
 28th Sheffield, City Hall
 29th Bradford, St. Georges Hall
 30th Blackburn, King Georges Hall

December

1st Manchester, Apollo
 2nd Liverpool, Empire
 3rd Bristol, Colston Hall
 4th Leicester, De Montfort Hall
 5th Coventry, New Theatre
 6th Oxford, New Theatre
 7th Ipswich, Gaumont Theatre
 8th Southampton, Gaumont
 9th Derby, Assembly Halls
 10th Hanley, Victoria Hall
 11th Middlesborough, Town Hall

12th Carlisle, Market Hall
 13th Edinburgh, Odeon
 14th Glasgow, Apollo
 15th Dundee, Caird Hall
 16th Newcastle, City Hall
 17th Birmingham, Odeon
 18th Malvern, Winter Gardens
 19th London, Hammersmith Odeon
 20th London, Hammersmith Odeon

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On behalf of The Hitmen we're going to make you an offer you can't refuse - we're going to ask you, and once only, to enter this competition. What's in it for you? - The Hitmen Album 'Aim for the Feet' - if you don't enter that's not all we're going to be aiming for.

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SEND OFF YOUR ENTRY NOW OR ELSE

NAME _____

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Answer the three questions below

Which member of the group played with Elvis Costello?

Which member of the group is a fully qualified doctor?

What is the name of The Hitmen's record label?

Cut out the coupon and send it to us at Record Mirror Hitmen Competition, PO Box 16, Harlow, Essex CM17 0HE to reach us no later than 24th November.

By

Mark

Cooper



RANKIN' and Dave stick together.

I LOVE THE USA

THE BEAT are beginning again at the beginning. Here they are in Chicago, four or five weeks into their first American tour - much of which has been spent supporting the Pretenders in points as far West as Kansas. There's nothing remotely like the Beat in America.

Today they are freezing to death by Lake Michigan in a hotel occupied by a large contingent of the US Army. "Best Western welcomes the US Army" says the sign. Down at the gig, a ritzy music club with two floor levels and expensive drinks, the local 2-Toners welcome the Beat like space heroes who've dropped from heaven.

Some of the Beat have become American-haters very quickly. David Steele, bass-player, Everett Martin and I are locked away in a little office next to the dressing room to talk about it. They've just come overnight from Detroit and I've come by train from San Francisco.

We are all a little confused by this bombing around the modern world but we bear up. The Beat are a happy bunch, an incredibly diverse group of people whose very relationship and sense of solidarity says a lot about the unity possible in diversity, the harmony possible in accepting and delighting in difference. Everett is one of the quietest and David maybe the most sardonic in his Midlands way.

"You think England's a mess and you come here and it's total madness," so says David. "Everybody's so apart. It's not just white and black. Old people don't talk to young people. There's an incredible gap here between all groups of people, Greeks, Spanish-speaking, Irish, as well as black and white. In America if you see a black and white person walking down the street together, it's a rarity.

"Everett is a bit confused about such separation and humble enough to know he can't be expected to understand a different culture in a week or two. "We just came over here. We see white there and black there, we see things different and we don't know what to make of it."

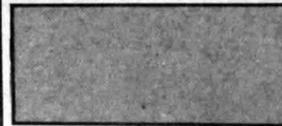
AMERICA adds up to a picture that is the opposite of what the Beat represent. Everyone's divided but everything looks the same. Touring consists of staying in chain hotels that all look the same, playing in halls and clubs in front of audiences that you can hardly see in the lights and trying to sleep on buses at night. Not the greatest way to see the country.

Supporting the Pretenders didn't help the picture: "When we played with the Pretenders they had a very traditional rock and roll audience that sticks to its chairs and doesn't

exactly freak out or budge. In the States they're still into guitar-bands. Most Americans don't know the first thing about music. Everywhere you go there's a 1,000 people that love the music and the rest have never heard of it."

David's attitude to America rests on a kind of reverse prejudice and provinciality that is one of the curious strengths of the Beat. They refuse to be too impressed by it all. They don't get swept away. Their world still begins with Handsworth and they judge the world accordingly.

While the unity in difference that the Beat represents seems strange in America or even in London, they claim that it's a fair reflection of life in homely Handsworth: "In London there's a much greater separation between black and white than in the Midlands. Where we live, people have lived together for a long time, next door to each other." Better than Brixton? They throw up their arms at my naivety and show some



homesick, hometown pride: "You should see Handsworth, it's a great town. It's like a village."

Out of that next door world came a band consisting of a 19 year old toaster, a 50 year old sax player who's something of a law unto himself, a black drummer who'd worked in bands a bit before, an additional skinhead keyboard player called Blockhead who's over the 30 mark and more than knows his politics, and three young white guys. A real mixture. It's a mixture that keeps them all healthy. There's a lot of laughing in the dressing room and a strong sense that however fast things go, they won't be pushed and they'll dictate the terms as best they can. This involves not working too much or touring themselves silly like the Selector.

THE Beat work ethic is simple. They avoid as much work as they can and they won't be dragged into the mechanisms of the record biz. They won't become products. Sire in the US wants them back again by January. "1982 maybe," says the other Dave. "Not next year. Tours are a drag. The record company tried to work us real hard but we just refuse so now we have control of our own pace. In America it's a little more difficult because it's Sire and not our label."

As for interviews (and in the States there's a radio station and a fanzine in every town clamouring for the band's time): "We share them out. Two of us can do the work while the rest can sleep in. That's the advantage of a larger group. We

don't let the work take over."

Some would say the Beat have had it lucky. They haven't had to pay the traditional dues of flogging up and down motorways. When they've gone from a few weeks' rehearsal to the charts to America they might seem self-satisfied to some: "In our whole career we've only had four weeks' rehearsal. We don't know what hard work's all about."

Not only do they not know what hard work is about, they're not interested. They keep their balance. Here's Everett: "It's self-preservation. We just make enough to live on and don't get swept away. A good way to take it is that it's just another job. We work but we don't want to be finished off by our job. A lot of people move to London, get wrapped in the rock and roll life-style and end up forgetting about the records."

There's a kind of flat, pragmatic slyness about the Beat's approach. There's none of the self-promoting talk of conquering America that many bands come up with: "All we try to do in foreign countries is just go there and see if we like it. If we do, we come back again. If we don't, we won't. We'll probably go back to Canada because we all enjoyed that." They've tried to organise the tour so that it doesn't kill them with flu and bad food. After Chicago they'd organised a gig in Denver so they could drive from there to the Grand Canyon before going on to LA to open for the Talking Heads. A bit of tourism to help them stay human. The Beat refusing to be taken over by the process.

THE Beat's refusal to be swept off their feet allows them to make the best of their rapid rise to fame. As they see it, they've got no one to live up to - except themselves. Their attitude comes over in their music. The sound is rich and warm, fast and danceable and to the purpose. And underlying it all, somehow at the very heart of the sound, is Saxa's sax.

There's a room for it in every song and the playing is effortlessly timed, holding back a little, slow and sexy and insinuating. It's mellow and witty and it's talking to the girls at the front of the stage - it even manages to pull one of them there for a dance with the man. He flirts with the crowd relentlessly while Roger toasts and spins stage centre. The Beat dictate their own pace and the crowd follow, dancing away.

As for the future, the Beat are doing their best to survive the tour which, despite all his groaning, Saxa seems to enjoy it more than anyone. David Steele remains horrified by it all: "Everything looks nice but as soon as you get up close - they've spent so much on making it look nice that when you get up close, it's horrible." The worship of appearances here in Babylon is not the Beat's style. Instead they're getting on with making music.

girlschool

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Yeah
Right

ON TOUR GIRLSCHOOL

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- 14 Nov. Birmingham, Aston University
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- 17 Nov. Leamington, Royal Spa Centre
- 18 Nov. Lincoln, Drill Hall
- 19 Nov. Doncaster, Romeo & Juliets
- 21 Nov. West Runton, Pavilion
- 22 Nov. Nottingham, Forum Leisure Centre
- 23 Nov. Dunstable, Queensway Hall
- 25 Nov. Bradford, St. George's Hall
- 26 Nov. Sheffield, Top Rank
- 27 Nov. Carlisle, Market Hall
- 28 Nov. Manchester, Free Trade Hall
- 29 Nov. Redcar, Coatham Bowl
- 1 Dec. Edinburgh, Tiffanys
- 3 Dec. Derby, Assembly Rooms
- 4 Dec. Hanley, Victoria Hall
- 5 Dec. Newcastle, City Hall
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Angel Witch



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BRONZE RECORDS LTD

FOUR WORDS

BLONDIE



The Tide Is High

Words & Music by John Holt

Chorus:
The tide is high but I'm holdin' on
I'm gonna be your number one, number one
I'm not the kinda girl who gives up just like that oh no
It's not the things you do that tease and hurt me bad
But it's the way you do the things you do to me
I'm not the kinda girl who gives up just like that
Oh No

Chorus:
The tide is high but I'm holdin' on
I'm gonna be your number one, number one

Every girl wants you to be her man
But I'll wait my dear 'till it's my turn
I'm not the kinda girl who gives up just like that
Oh No

Chorus:
The tide is high, but I'm holdin' on
I'm gonna be your number one, number one
Every girl wants you to be her man
But I'll wait my dear 'till it's my turn
I'm not the kinda girl who gives up just like that
Oh no

Chorus:
The tide is high but I'm holdin' on
I'm gonna be your number one, number one

Repeat to fade.

BLONDIE Fan Club Address:
c/o Sarah Woody,
PO Box 53,
London W2 3B2.

On Chrysalis



LYRICS: STEWART
MUSIC: CHEN/GRAINER/SAVIGAR/CREGAN

Somebody somewhere
In the heat of the night
Looking pretty dangerous
Running outa patience (passion pas- sion)

Tonight in the city
You won't find any pity
Hearts are being twisted
Another love cheated

In the bars and cafes
In the streets and alleys
A lot of pretending
Everybody's searching for passion

Chorus
Once in love you're never outa danger
One hot night spent with a stranger
All you wanted was somebody to hold on to

New York, Moscow Passion
Hong Kong, Tokyo Passion
Paris and Bangkok Passion
A lotta people ain't got passion

Chorus
Once in love you're never outa danger
One hot night spent with a stranger
All you wanted was somebody to hold on to

Once in love you're never outa danger
One hot night spent with a stranger
All you wanted was somebody to hold on to

Hear it on the Radio Passion
Read it in the Papers Passion
Hear it in the Churches Passion
See it in the Schoolyards Passion

Alone in your bed at night passion
It's half past midnight passion
As you turn out your sidlight pas- sion
Something ain't right passion
There's no passion, there's no pas- sion, there's no passion

I need passion
You need passion
We need passion
Can't live without passion
Won't live without passion
Can't live without passion
Even the President needs passion
Everybody I know needs some pas- sion

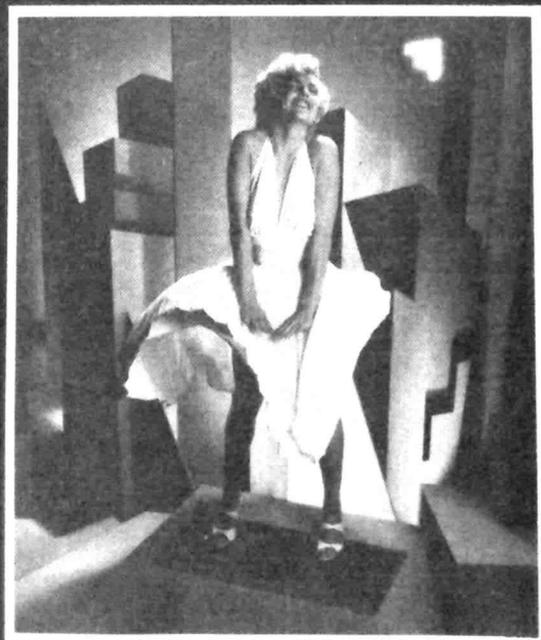
Some people die and kill for passion
Nobody admits they need passion
Some people are scared of passion
Never get never get enough of your passion
Must have more more more passion
Never get, never get, enough of your passion

I'll do anything for passion
Never get, never get enough
If you want it that bad, shout out loud passion
Don't mess about shout out loud pas- sion
Don't mess around just call out loud passion

(c) 1980 Rod Stewart and Riva Music Ltd. and Warner Bros. Music Ltd. + Riva Music Ltd. controls 87% per cent for the world as: USA and Canada. Rod Stewart Information: c/o Riva Records, 2 New Kings Road, London SW5.

ROD STEWART Passion On Riva

MONROE



THE FIRST ALBUM

"MONROE" ON TOUR WITH **SAD CAFE**

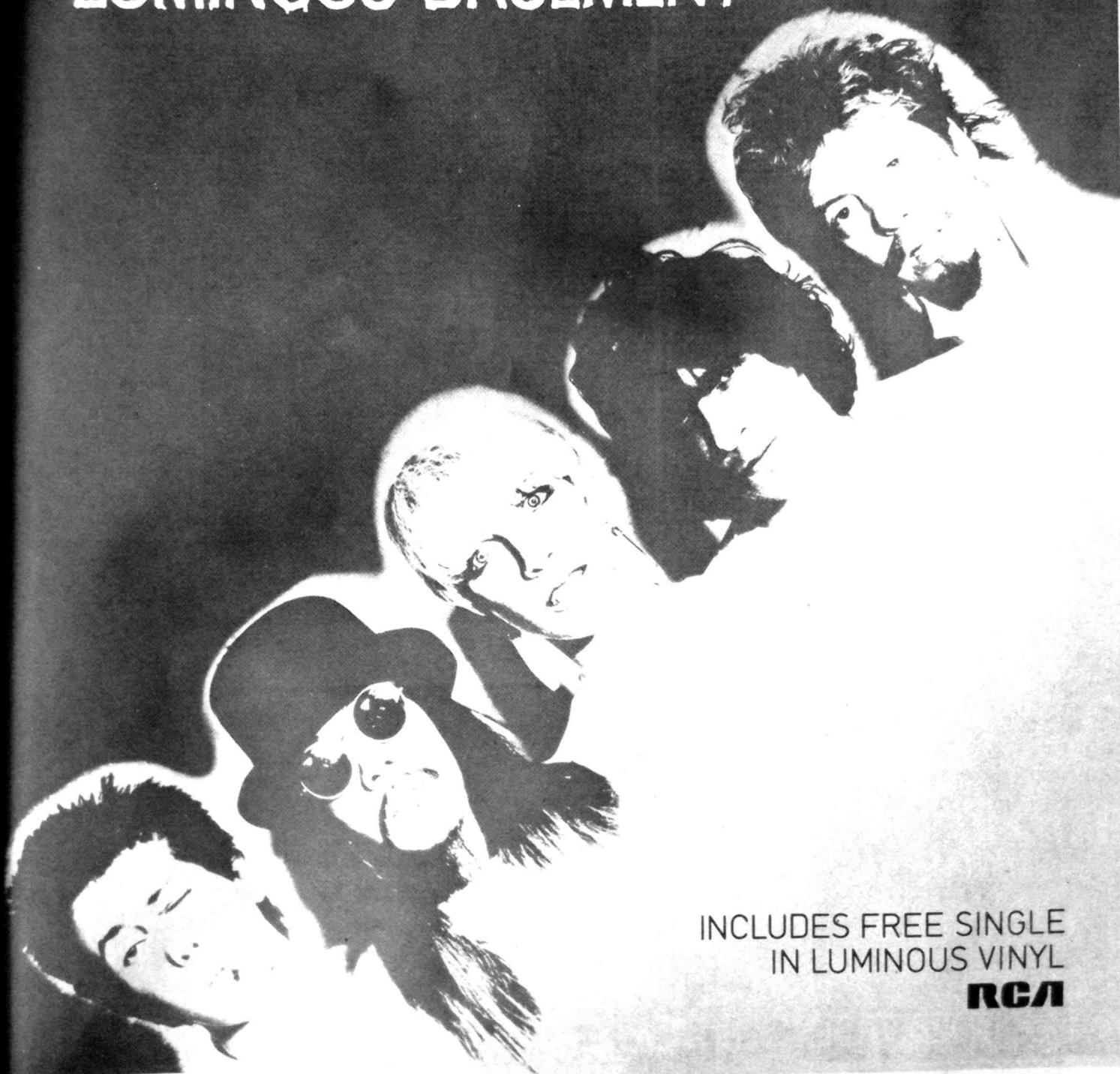
DEBUT SINGLE "YOU CAN'T TRUST A WOMAN."



THE TOURISTS

NEW ALBUM

LUMINOUS BASEMENT



INCLUDES FREE SINGLE
IN LUMINOUS VINYL

RCA

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

THURSDAY

NOVEMBER 13

BELFAST, Ulster Hall (21341), Hawkwind / Vardis
BIRMINGHAM, Barrel Organ (021-622 1353), The Quads
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021-236 2694), The Teardrop Explodes / Thompson Twins
BIRMINGHAM, Odeon (021-643 6101), Triumph / Dredgins / Praying Mantis
BLACKBURN, King George's Hall (58424), Uriah Heep / Samsom / Spider
BOURNEMOUTH, Ereter Hotel, League Of Gentlemen / Restaurant For Dogs
BOURNEMOUTH, Maison Royale (291168), Loaded Dice
BRADFORD, St George's Hall (32513), BA Robertson
BRIGHTON, Dome (882127), Chris De Burgh / Chas And Dave
BRIGHTON, New Conference Centre (203313), Elkie Brooks
BRIGHTON, Colston Hall (291768), Barbara Dickson
BRISTOL, Tiffany's (34057), Girlschool
BRISTOL, Trinity Hall (551544), Sphere / Spirit Level
BURNTWOOD, Troubadour (2141), Doctor Max
CANTERBURY, Keynes College, Dolly Mixture
COVENTRY, The Climax (20313), Close Rivals
COVENTRY, Lanchester Polytechnic (21677), Sultana
DUBLIN, Liberty Hall, Billy Connolly
DUNDEE, College Of Technology (27725), Andriana
EASTCOTE, Bottom Line, Clay Pipeon Hotel (8653212), Keef Hartley Band
EDINBURGH, Playhouse Nite Club (031-665 2064), Widespread
ENFIELD, Middlesex Polytechnic, Red Rage
ETON, The Christopher (Windsor S2359), Jackie Chalker
GUILDFORD, Civic Hall (67314), Captain Beefheart / The Associates
GUILDFORD, University Of Surrey (67314), Sultana
HAYES, Brook House (01-845 2286), Zilt
HIGH WYCOMBE, Bucks College (44630), On The Air
HORNCHURCH, The Bull (42123), Chintown
HULL, University (42431), Stray Cats
HULL, Wellington Club (23262), Comsat Angels
IPSWICH, Gaumont (53641), Tangerine Dream
KINGSTON, Three Tuns, London Road (01-549 8601), Cooper 5
KIRKALDY, Dutch Mill (67512), Panther 45 / The Quads
LEEDS, An Club, Brannigan's (663252), The Fall / Hamsters
LEICESTER, De Montfort Hall (27632), The Jam / Andriana
LINCOLN, Drill Hall (24393), Adam And The Ants
LIVERPOOL, Rotiers, Human League / Restricted Dance
LONDON, Apollo Victoria (01-828 6491), Orchestral Manoeuvres In The Dark / Fatal Charm
LONDON, Dingwalls, Camden Lock (01-267 4967), The Policats
LONDON, Hammersmith Odeon (01-748 4081), Weather Report
LONDON, 100 Club, Oxford Street (01-636 0933), Nightdoctor
LONDON, John Bull, Chiswick High Road (01-994 0062), Telemacque
LONDON, Kensington, Russell Gardens (01-603 2245), Hill Factory
LONDON, King's College, The Strand (01-836 7132), Various Artists
LONDON, Marquee, Wardour Street (01-437 6603), Nightdoctor
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Jo Broodery And The Star-dusts / El Seven
LONDON, Music Machine, Camden (01-387 0428), LA Hooker
LONDON, New Golden Lion, Fulham (01-385 3942), Famous Four
LONDON, Pembury Tavern, Dalston Avenue
LONDON, Pied Bull, Islington (01-837 3218), The Scoop And Friends
LONDON, Rock Garden, Covent Garden (01-240 3961), Sad Among Strangers / Broadcast
LONDON, Starlight, Above Moonlight, Railway Hotel, West Hampstead (01-624 7611), The Whole World
LONDON, Thomas A'Beckett, Old Kent Road (01-703 2644), The Kraze
LONDON, Trafalgar, Shepherds Bush (01-749 5005), The Munchies
LONDON, Trashed, Woolwich (01-855 3371), Nuthin' Fancy / White Noise
LONDON, The Venue, Victoria (01-834 5500), Chris Hill
LONDON, Walmer Castle, Peckham (01-703 4639), Shadowfax
LONDON, White Lion, Putney (01-788 1540), Sole Distributors
LONDON, White Swan, Blackheath Road, Greenwich (01-870 3017), Deliverance
LONDON, Windsor Castle, Harrow Road (01-286 8403), Fruit Eating Bears

FOLLOWING in the wake of their forefathers, Motorhead (who, incidentally are still on tour), GIRLSCHOOL kick off their British tour this week at Bristol Tiffany's (Thursday), Birmingham Aston University (Friday), Guildford Surrey University (Saturday), Cardiff Top Rank (Sunday), Leamington Royal Spa Centre (Monday), Lincoln Drill Hall (Tuesday) and Doncaster Romeo and Juliet's (Wednesday).

And yes, YES start buggling along (sorry...) on a major tour this month too, with dates starting at Bristol Hippodrome (Sunday), Oxford New Theatre (Monday), and Birmingham Odeon (Wednesday).

STEEL PULSE'S trek around Britain begins on Thursday at Sterling University, and continues at Newcastle Polytechnic (Friday), Leeds University (Saturday) and Liverpool University (Wednesday).

After a one-off gig at Dingwalls in October, STRAY CATS play some provincial dates this month at Hull University (Thursday), Newcastle Mayfair (Friday), and Edinburgh Nite Club (Saturday).

AFTER THE FIRE have added an extra date which is at the Rainbow on Friday.

ROY HARPER'S dates are now confirmed (with PATRICK FITZGERALD supporting). These are Sheffield University (Saturday), Redcar Coatham Bowl (Sunday), with more to follow next week.

JOHN MCLAUGHLIN with AL DI MEOLA and PACO DE LUCIA bring their "acoustic guitar festival" to Britain on Monday at the Royal Albert Hall.

ARETHA FRANKLIN'S six nights at the Apollo Victoria begin this week on Tuesday and Wednesday. These dates follow the release of her album 'Ariah' last month.

Following their appearance with the Skids at the Hammersmith Odeon, THE RUTS DC have lined up their own dates. These are Sheffield Limit Club (Tuesday) and Durham University (Wednesday) with more to follow... Continuing — THE HUMAN LEAGUE, WEATHER REPORT, WASTED YOUTH, UK SUBS, CARAVAN, SAD CAFE, ADAM AND THE ANTS, U2, BUDGIE, TRIUMPH, THE CURE, URIAH HEEP, COMSAT ANGELS (whose slot supporting CAPTAIN BEEFHEART has now been filled by THE ASSOCIATES), ORCHESTRAL MANOEUVRES.

HOT CHOCOLATE start a British tour this week at Coventry New Theatre (Monday), Bradford St. Georges Hall (Tuesday) and Edinburgh Odeon (Wednesday).

MANCHESTER—Band On The Wall (061-832 6625), Inversions
MANCHESTER, Polytechnic (061-273 1162), Johnny Mars' 7th Sun / Swinging Lamphades
MANCHESTER, Ratters (061-236 9788), Ludus / Diagram Brothers / Eric Random / Dislocation Dance
NEWCASTLE UNDER LYME, University Of Keele (625411), The Dance Band
NORTHAMPTON, Roadmender's Club, UK Subs / Citizens
NORTHWICH, Cromwell's (612909), Gary Giller
PORTSMOUTH, Guildhall (24355), Motorhead / Weapon
PRESTON, Polytechnic (58382), Wasted Youth
PRESTON, Warehouse (53216), The Stiffs
RICHMOND, Brolly's, The Castle (01-948 4244), Martian Dance / Red Box
ST ALBANS, City Hall (64511), The Enid
SHEFFIELD, Limit (730940), U2
STALBANS, City Hall (64511), The Enid
STAMFORD, Penguin (385897), Madame
SHIFNAL, Star Hotel (Telford 461571), Wild Boys
SOUTHAMPTON, Gaumont (29772), Sad Cafe
STEVENAGE, Bowes Lion House, Left Hand Drive
STIRLING, University (3171), Steel Pulse
SWANSEA, Brangwyn Hall (50821), Willy And The Bosscats / Nerve Centre / The Hogs / Ohbo
PARONI / QUATRA / PAGE FOUR / THE AK BAND
WORKINGTON, Downunder Club, Budgie
WORTHING, Balmoral (26232), Zorkie Twins

FRIDAY

NOVEMBER 14

ALFRETON, Black Horse, Somercoates, Mayhem
ASHTON UNDER LYME, Spread Eagle (061 330 5732), JG Spoils
BEDFORD, Horse And Groom (40429), Axel
BELFAST, Ulster Hall (21341), Hazel O'Connor And Megahype
BIRKENHEAD, Galtley, Oxyg
BIRMINGHAM, Aston University (021 359 6531), The Quads
BIRMINGHAM, Barrel Organ (021 622 1353), Willy And The Porrbos
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Au Pairs / Fast Relief
BIRMINGHAM, Odeon (021 643 6101), Chris De Burgh / Chas And Dave
BIRMINGHAM, Waiting For Bardot
BIRMINGHAM, Top Rank (021 236 3226), Eclipse
BLACKPOOL, Norbreck Castle (52341), Wasted Youth / Modern English
BOLTON, Institute Of Technology (389024), Lym-Bik

BRADFORD, Palm Cove (498985), Kraken
BRIGHTON, Dome (882127), Loudon Wainwright III
BRISTOL, Trinity Hall (551544), Messenger / Blue Monday Blues Band / Neutrinos
CANTERBURY, University Of Kent (64724), Eric Blake
CHELMSFORD, Tracks, YMCA (351578), Bish
CHIPPENHAM, Nead Hall, The Scoop And Friends
CRAWLEY, College Of Technology (25886), UK Subs / Citizens
DERBY, Assembly Rooms (31111), Tangerine Dream
DONCASTER, Gaumont (4626), Uriah Heep / Samsom / Spider
DUBLIN, Grand Cinema, Hawkwind / Vardis
DUNFERMLINE, Northern Roadhouse (Whitburn 40347), Panther 45 / The Custom
EDINBURGH, Playhouse Nite Club (031 665 2064), A Certain Ratio / Sector 27
EDINBURGH, University (031 667 0214), Aswad
ETON, The Christopher (Windsor S2359), Sultana
GERARDS CROSS, Youth Club, Micky Strypes
GOSSPORT, John Peel (28193), Chintown
GRAVESEND, Red Lion (66127), Alkatraz
HALSHAM, Crown Hotel (84081), Downliners Sect / Lync
HASTINGS, St Clement's Caves, Astonishing Bouncing Dentists
HULL, Queen's Gardens, Adam And The Ants
IPSWICH, Gaumont (53641), Orchestral Manoeuvres In The Dark / Fatal Charm
IPSWICH, Manor Ballroom, Addix / Nuclear Sockets
KIDDERMINSTER, Town Hall (4561), U2
LEEDS, University (39071), Other Switch / New Opera
LIVERPOOL, Bradford Hotel, Inversions
LIVERPOOL, Dolphin Hotel, Stun The Guards
LONDON, Royal Court Theatre (051 709 5163), BA Robertson
LIVINGSTONE, Mews Theatre (33634), Boys Of The Lough
LONDON, Apollo, Victoria (01 828 6491), AC/DC
LONDON, Bedford College, Regents Park (01-486 4400), On The Air
LONDON, Bridge House, Canning Town (01 478 2888), Ian Mitchell Band
LONDON, Dingwalls, Camden Lock (01 267 4967), Sole Distributors / Savage Banjos
LONDON, George Manning, Brixton (01 274 6329), ETA
LONDON, Half Moon, Herne Hill (01 274 2733), The Resistance
LONDON, Hamborough Tavern, Southall, Orson Blake
LONDON, Hammersmith Odeon (01 748 4081), Weather Report
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), TV Smith's Explorers
LONDON, John Bull, Chiswick (01 994 0062), LA Hooker
LONDON, Marquee, Wardour Street (01 437 6603), UFO
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Blur / Pinkies / Vendena Pace
LONDON, New Golden Lion, Fulham (01 385 3942), Ram Jam Band

LONDON, Pegasus, Sloke Newington (01 228 9930), Juice On The Loose
LONDON, Polytechnic Of Central London, Wells Street (01 636 6271), Spirit Rival / Modern Man
LONDON, Rainbow, Finsbury Park (01 263 3140), After The Fire
LONDON, Rock Garden, Covent Garden (01 240 3961), Mobster / X-Effects
LONDON, School Of Oriental And African Studies, Malet Street (01 580 0916), Unity / Ntalanic
LONDON, South Bank Polytechnic, Rotary Street (01 261 1525), Supercharge
LONDON, Sitar And Garter, Putney Pier (01 788 0345), Carter Jones Band
LONDON, Starlight, Above Moonlight, Railway Hotel, West Hampstead (01 624 7611), No Mean Feet
LONDON, The Venue, Victoria, Captain Beefheart, (2 shows)
LONDON, Walmer Castle, Peckham (01 703 4639), South City Rockers
LONDON, White Lion, Putney (01 788 1540), Sam Mitchell Band
LONDON, White Swan, Greenwich (01 870 3017), The Profiler
LONDON, Windmill, Acton (01 992 0234), Bad Publicity
LONDON, Windsor Castle, Harrow Road (01 286 8403), The Kicks
LOWESTOFT, Talk Of The East (4793), Thumpa
MAIDSTONE, Mid Kent College (56531), May
MANCHESTER, Apollo, Ardwick (061 273 1121), Caravan
MANCHESTER, Millstone (061 832 5096), Whips
MANCHESTER, Portland Bars (061 236 8414), The Critics
MANSFIELD, Mason's Arms, Spoonful
NEWCASTLE UPON TYNE, Henderson Hall, Siletto
NEWCASTLE UPON TYNE, Mayfair (23109), Stray Cats
NEWCASTLE UPON TYNE, Polytechnic (26781), Steel Pulse
NEWTON ABBOTT, Seale Hayne College (2323), Black Slate
NOTTINGHAM, MFM Club, Religious Overdose
NOTTINGHAM, Hearty Goodfellow (42257), Last Call
OXFORD, New Theatre (44544), Sad Cafe
OXFORD, Westminster College, The Dance Band
READING, Target (585887), Sattel Approach
REDFITCH, Football Club, Valley Stadium (65964), Chameaux
RETFORD, Porterhouse (704961), Com Sat Angels
SCARBOROUGH, Penthouse (63204), Budgie
SCARBOROUGH, Taboo, Head Hunter
SHIFNAL, Star Hotel (Telford 461571), The Buzz
SLOUGH, Merry-makers (44396), Doll By Doll
ST OUTHAMPTON, Gaumont (2 977 72), Sucktopper, Stockport College (061 480 7331), Private Sector
STOKE ON TRENT, Jollie's (32161), Three Degrees
STOKE ON TRENT, North Staffs Polytechnic (412416), Nightdoctor
TOLSHUNT D'ARCY, Guisnes Court, Day Release
WEYMOUTH, Dorset Institute, League Of Gentlemen / Restaurant For Dogs
WIGAN, Mr M's, Whiffer
WORTHING, Balmoral (26232), Zorkie Twins
YORK, University (412328), The Teardrop Explodes / Thompson Twins

SATURDAY

NOVEMBER 15

BARKINGSIDE, Pavilion, Redbridge Sports Centre, Six Hands In Tempo
BELFAST, Assembly Hall, (57046), Jessy Dixon
BELFAST, Queen's University, McCorde Hall, (45133), Virgin Prunes
BEVERLY, Memorial Hall, Head Hunter
BIRMINGHAM, Barrel Organ, (021-622 1353), Bright Eyes
BIRMINGHAM, Bogart's, (021-643 0763), Manitou (lunchtime)
BIRMINGHAM, Odeon, (021-643 6101), Barbara Dickson
BOURNEMOUTH, Winter Gardens, (26446), Elkie Brooks
BIGGPOOL, Norbreck Castle, (52341), Gaap
BRADFORD, University, (33466), Comsat Angels
BRIGHTON, Polytechnic, (681286), Linton Kwesi Johnson
BRISTOL, Colston Hall, (291768), Sad Cafe
BRISTOL, Docklands Settlement, Metro Glider
BRISTOL, Polytechnic, Redland Hill, (30990), U2
CATERHAM, Community Room, Dalesks / The Skids
CHIGWELL, White Hart, Oral Exciters
CLARE, Working Men's Club, Axe Band
COLCHESTER, Essex University, (863211), Split Enz
CORK, University, (26871), Hawkwind / Vardis
COVENTRY, General Wolfe, (88402), Medusa
CROYDON, Carlton, London Road, (01-888 4500), Seven Year Itch
DERBY, Ajanta, (32906), UK Subs / Citizens / Attack
DUNOON, Tor Na Dee Hotel, H20
DUNNINGTON, Gurn Club, Chintown
EDINBURGH, Eric Brown's, (031-228 4224), Panther 45 / The Custom
EDINBURGH, Playhouse Nite Club, (031-225 8567), Stray Cats
EGHAM, Royal Holloway College, (445515984), Fruit Eating Bears
ENFIELD, Scope Community Centre, Sirius
Black Of Knowledge / Null And Void / Crimes Of Passion
ETON, Christopher Hotel (Windsor S2359), The Kicks
FRESHWATER, Youth Centre, Feedback
GLASGOW, Apollo, (041-332 9221), Pallas / Mad

Avenue / Indoor Games / Fat Liz / Chasiz / Pretty Boy Floyd / The AK Band
GLASGOW, The Caird, Hoxrox
GLASGOW, Strathclyde University, (041 552 4400), BA Robertson
GRAVESEND, Red Lion, (88127), Triarchy
GUILDFORD, Surrey University, (71281), Girlschool
IPSWICH, Gaumont, (53641), Orchestral Manoeuvres In The Dark / Fatal Charm
KIEGHLEY, Funchase Bar, New Model Army (lunchtime)
KIDDERMINSTER, Boar's Head, Bad Publicity
KIDDERMINSTER, Town Hall, (4561), Medusa
LANCASTER, University, (65021), The Cure / T. S. Eliot
LEEDS, Fan Club, Brannigan's, (663252), Notonsables / Tiger Tails / Infernal Racket
LEEDS, Florde Green Hotel, (498884), Fabulous Poodles / Alien
LEEDS, Haddon Hall, (751115), Dale Hargreave's Flamingos
LEEDS, 101 Club, (39071), Steel Pulse
LIVERPOOL, Brady's, (051-236 3959), Wasted Youth / Modern English
LIVERPOOL, Polytechnic, (051-236 2481), Eclipse
LIVERPOOL, Royal Court, (051-709 5163), Tangerine Dream
LIVERPOOL, University, (051-709 4744), The Teardrop Explodes / Thompson Twins
LEEDS, Crystal Palace Tower Hotel, Church Road (01-776 6342), The Kraze
LONDON, Dingwalls, Camden Lock (01-267 4967), Spirit Rival / Resistance
LONDON, Apollo, Victoria, (01-828 6491), AC/DC
LONDON, Bridge House, Canning Town, (01-478 2888), Chickenshock
LONDON, Bridge House, Canning Town, Church Road (01-776 6342), The Kraze
LONDON, Dingwalls, Camden Lock (01-267 4967), Spirit Rival / Resistance
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Gas / Significant Vers
LONDON, John Bull, Chiswick High Road, (01-994 0062), The Chevron
LONDON, John Bull, Chiswick High Road, (01-994 0062), The Chevron
LONDON, Russell Gardens, Russell Gardens, (01-603 2245), Basil's Ballus Band
LONDON, Marquee, Wardour Street, (01-437 6603), The Jam / The Piranhas
LONDON, Rainbow, Finsbury Park, (01-263 3140), The Jam / The Piranhas
LONDON, Rock Garden, Covent Garden, (01-240 3961), Red Rage
LONDON, Sitar And Garter, Putney Pier, (01-788 0345), No Mean Feet
LONDON, Moonlight Club, Railway Hotel, West Hampstead, (01-624 7611), Dumb Blondes / Bernd Weber's Last Resort
LONDON, New Golden Lion, Fulham, (01-385 3942), Famous Four Bluesblasters
LONDON, Rainbow, Finsbury Park, (01-263 3140), The Jam / The Piranhas
LONDON, Rock Garden, Covent Garden, (01-240 3961), Red Rage
LONDON, Sitar And Garter, Putney Pier, (01-788 0345), No Mean Feet
LONDON, Tabernacle, Ladbroke Grove, Von Trap Family (Kilburn Times benefit)
LONDON, Two Brewers, Clapham, (01-622 3621), The Quads
LONDON, The Venue, Victoria, (01-834 5500), Supercharge
LONDON, White Swan, Blackheath Road, Greenwich (01-870 3017), White Noise
LONDON, Windsor Castle, Harrow Road, (01-286 8403), Twelfth Night
LOUGHBOROUGH, University, (63171), Captain Beefheart
LUTON, Kingsway Tavern, (52347), Toad The Wet Sprocket
MANCHESTER, Hag's Head, (4373), Shadrach
MANCHESTER, Millstone, (061-832 5066), The Stiffs
MANCHESTER, Polytechnic, Students Union (061-273 1162, ext 39), Out On Blue Six / Diagram Brothers
MANCHESTER, Free Trade Hall, (061-834 0843), Uriah Heep / Samsom / Spider
MANCHESTER, White Hart, Droylesden, (061-370 3717), Lym-Bik
MIDDLEBOROUGH, Teeside Polytechnic, (045529), The End
NEWCASTLE UPON TYNE, University, (28402), Sploogencabbands / La Pathetique / Piss Flaps / Rotting Kids / Hunge The Hun
NORTHAMPTON, Ling's Theatre (32917), Section 25 / Trance
NORTON, Dog And Candle, Vena Vena
NORWICH, Whites, (25339), Dangerous Ones
OLDFIELD, Lancashire Vaults, Zorkie Twins
OXFORD, New Theatre, (44544), Chris De Burgh / Chas And Dave
READING, Balmores College, (663387), League Of Gentlemen / Restaurant For Dogs
READING, University, (662222), Com Sat Angels
ST ANDREWS, University, (73145), Aswad
SCARBOROUGH, F. Futuris, (60844), Snoweddywaddy
SEAFORD, Grant Dane, Rokwattz
SHEFFIELD, University, (24076), Roy Harper / Patrick Fitzgerald
SHIFNAL, Star Hotel, (Telford 461571), Denizens / Crossroads
SHIPLEY, Civic Service Club, Elements
SOUTHAMPTON, Gaumont, (29772), Weather Report
STOKE ON TRENT, Jollie's, Longton, (32161), Three Degrees
WARRINGTON, Lion Hotel, (28103), Black Slate
WEST RINGTON, Pavilion, (203), Adam And The Ants
WOLVERHAMPTON, Gillford Arms, Doctor Max
WOLVERTON, Crawford Arms, (Milton Keynes 314512), Axis

SUNDAY

NOVEMBER 16

ABERDEEN, University (572751), Aswad
ATHERTON, Briar Cross (862991), Lym-Bik
BATH, Tiffany's (65342), Wasted Youth / Modern English

OUTLAW and KILTORCH PRESENT

HAZEL O'CONNOR and MEGAHYPE and DURAN DURAN

CARDIFF TOPRANK
 Tuesday 18th November
 LANCASTER UNIVERSITY
 Saturday 22nd November
 NEWCASTLE CITY HALL
 Monday 1st December

REBEL WITHOUT A BRAIN TOUR

THEATRE OF HATE FIRST SINGLE

LEGION / ORIGINAL SIN

- Nov 19 Durham Uni
- Nov 20 Music Machine
- Nov 22 Wolverhampton Poly
- Nov 23 Brighton Tiffany's
- Nov 24 Newport Stowaway Club
- Nov 25 Nottingham Boat Club
- Nov 26 Maidstone College of Art

SS LABEL 32 ALEXANDER ST. W2

APOLO VICTORIA

KILTORCH and OUTLAW PRESENT

SPIN
 Plus Special Guests
 THURS./FRI. 4th/5th DECEMBER 7-30pm
 TICKETS £3.50 £3.00 £2.50



GIRLSCHOOL: Bristol Tiffany's (Thursday).

BOLTON Swan Hotel (22909) Force 9
 BRADFORD Bradford College, Vaults Bar (9712) Accelerators
 BRADFORD Princeville (578845) Head Hunter
 BRIGHTON Jenkinsons (25877) Com Sat Angels
 BRIGHTON, Pedestrian's Arms, The Visions
 BRISTOL Hippodrome (299444) Yes
 CARDIFF Top Rank (26538) Girlschool
 CHADWELL White Hart, Park Avenue
 CHOLEY Joiner's Arms (79611) Grace
 (lunchtime and evening)
 CROYDON Fairfield Hall (01 688 9291) Chris De
 Burgh / Chas And Dave
 DARLINGTON Arts Centre (483168) X-Press
 DUBLIN Grand Cinema Hazel O'Connor and
 Megaphone
 DUNSTABLE Queensway Hall (603325) UK Subs /
 Citizens
 ETON Christopher Hotel (Windsor 52359) Gatsby
 Avenue (INDO)
 GOSPORT John Peel (281893) Chinatown
 HILLSHAM Crown (840041) Alternative British
 Army
 HATFIELD Forum (71217) Barbara Dickson
 HUDDERSFIELD White Lion Whippys (lunchtime)
 Hull City Hall (20123) Showaddywaddy
 ILFORD Cranbrook (01 554 8659) Von Trap Family
 LEEDS Florde Grene Hotel (490984) Fabulous
 Poodles
 LEEDS Haddon Hall (751115) Knite Edge
 LEEDS Windmill Youth Club Rothwell Shake Ap-
 peal
 LONDON Abbey Youth Centre Ealing Chevrons
 8 Film / Red Box
 LONDON Apollo Victoria (01 828 6491) AC/DC
 LONDON Brecknock Camden (01 485 3073) Rank
 Amateurs
 LONDON Bridge House Canning Town (01 476
 3259) Sunfighter / Chinese Wasps
 LONDON Dingwalls Camden Lock (01 267 4967)
 Ian Dury And The Blockheads
 LONDON Half Moon Putney (01 788 2387) Seven
 Year Itch
 LONDON 101 Club St John's Hill Clapham (01 223
 3309) The Blisters / Stu's / DC
 LONDON Imperial College Kensington (01 589
 523) Caravan
 LONDON John Bull, Chiswick High Road (01 994
 962) Supercharge
 LONDON Kensington Russell Gardens (01 603
 3245) Pulsators
 LONDON King's Head Action (01 992 0222) White
 Light / The Attendants
 LONDON Lyceum The Strand (01 836 3715) The
 Tardop Explodes / The Thompson Twins /
 Jossel K / The Fire Engines
 LONDON Marquee Wardour Street (01 437 6603)
 UFO
 LONDON Moonlight Railway Hotel West Hamp-
 stead (01 624 7611) Rod Jackson And The GB
 Blues Company / The Hit Factory
 LONDON New Golden Lion Fulham (01 385 3942)
 Chickenshock
 LONDON Queen's Hackney Avenue
 LONDON Rainbow Finsbury Park (01 263 3140)
 The Jam / The Piranhas
 LONDON Rock Garden Covent Garden (01 240
 3961) Red Rage
 LONDON Theatre Royal Drury Lane (01 836 8101)
 London Wainwright
 LONDON Torrington North Finchley (01 445 4710)
 The Lemons
 LONDON Trafalgar Shepherds Bush (01 749
 505) Shader
 LONDON White Lion Putney (01 788 1540) Juice
 On The Loose
 LONDON Windsor Castle Harrow Road (01 286
 8053) Chair Parade
 MANCHESTER Cyprus Tavern (061 236 3786)
 Oedipus Complex
 MANCHESTER Thameside Theatre (061 308 3223)
 Budgie
 NORWICH University Of East Anglia (56161) Split
 End
 OXFORD New Theatre (44544) Elkie Brooks
 PAISLEY Bungalow (041 889 8667) Panther 45 /
 The Custom
 PETERBOROUGH Gladstone Arms (44388) Axe
 Band
 PONTEFRAC Blackmore Head Hotel Tarot
 REO CAR Coatham Bowl (474420) Roy Harper /
 Patra Fitzgerald
 RICHMOND Broily's The Castle (01 948 4244)
 Mother's Ruin
 ST AUSTELL New Cornish Riviera (4261)
 Motorhead / Weapon
 SHEFFIELD Top Rank (21927) Adam And The
 Ants
 WAKEFIELD Unity Hall (6555) Captain Beethart
 WALLASEY Dale Inn (051 639 9847) Asylum
 WEYMOUTH Gloucester Bars (786404)
 Skavengers (lunchtime)
 WOLVERHAMPTON Lafayette (26285) EIGHT
 WORKINGTON Carnegie Theatre (2122) The End
 YORK Barge Inn (32530) UK Subs / Citizens

COVENTRY Belgrade Theatre (20205) Team 23 /
 L'Homme de Terre
 COVENTRY New Theatre (23141) Hot Chocolate
 COVENTRY 77 Club Discharge
 CROYDON The Carlton London Road (01 688
 9291) Suttel Approach
 CROYDON Fairfield Halls (01 688 9291) Barbara
 Dickson
 EDINBURGH Eric Browns (031 226 4224) H2O
 EDINBURGH Playhouse Nite Club (031 665 2064)
 Budgie
 ETON The Christopher (Windsor 52359) The Zits
 EWELL The Grapevine Avenue
 GLASGOW Pavilion (041 332 0478) Sheena Easton
 / Dennis Waterman / Gerard Kenny
 HIGH WYCOMBE Bucks College (44630) League
 Of Gentlemen / Restaurant For Dogs
 LEAMINGTON Royal Spa Centre (34418)
 Girlschool
 LEEDS Warehouse (468287) New Musik
 LEICESTER De Montfort Hall (27632) Motorhead /
 Weapon
 LIVERPOOL Empire (051 709 1555) Chris De
 Burgh / Chas And Dave
 LONDON Bridge House Canning Town (01 476
 2889) Monsters
 LONDON Dominion Theatre Tottenham Court
 Road (01 589 9562) The Cure / Classix Nouveaux
 The Visitors / The Obabians
 LONDON Green Man Stratford (01 534 1637)
 Telemaque
 LONDON Hammersmith Odeon (01 748 0881) Sad
 Cafe
 LONDON 101 Club St John's Hill Clapham (01 223
 3309) Arix / 720
 LONDON Kensington Russell Gardens (01 603
 3245) Pulsators
 LONDON Marquee Wardour Street (01 437 6603)
 UK Subs
 LONDON Moonlight Railway Hotel West Hamp-
 stead (01 624 7611) Idiot Dancers
 LONDON New Golden Lion Fulham (01 385 3942)
 Bob Kerr's Whoopee And
 LONDON Upstairs At Ronnie's Frith Street (01 439
 0747) Killerherz
 LONDON Royal Albert Hall (01 589 8212) John
 McLaughlin / Zeddi Meola / Peco De Lucia
 LONDON Royal Exchange Camden Juice On
 The Loose
 LONDON The Venue Victoria (01 834 5500) Peter
 Ants
 LONDON White Hart Action LA Hooker
 LONDON Windsor Castle Harrow Road (01 286
 8053) Bad Publicly
 MANCHESTER Band On The Wall (061 832 8625)
 The Drones
 MANCHESTER Roters (061 236 4934) Split End
 MOTHERWELL Concert Hall (286008) Jessy Dix-
 on
 NEWCASTLE UPON TYNE Gosforth Hotel
 855017) Dancing Lessons
 NOTTINGHAM Hearty Goodfellow (42257)
 Jagged Edge
 OXFORD New Theatre (44544) Yes
 PENZANCE Demetris Sealport (2475) Black
 Slate
 PRESTON Polytechnic (58382) Adam And The
 Ants
 RICHMOND The Castle (01 948 4244) Missing
 Presumed Dead / Nuggets
 SHEFFIELD City Hall (22885) Orchestral
 Manoeuvres In The Dark / Fatal Charm
 SOUTHEND Zeddi Meola / Peco De Lucia
 WAKEFIELD Unity Hall (6555)
 K. Sploogensounds / La Pathetique / Piss
 Flaps / Rotting Clits
 WEYVIN GARDEN CITY Fountain Parkway Lol
 Coxhill And Terry Day
 YORK University (412328) Captain Beethart

TUESDAY
NOVEMBER 18
 ABERDEEN Arts Centre Boys Of The Lough
 BIRMINGHAM Odeon (01 643 6101) Orchestral
 Manoeuvres In The Dark / Fatal Charm
 BOURNEMOUTH Woodman Skavenger
 BRADFORD St George's Hall (32513) Hot
 Chocolate
 BRIGHTON Art College (604141) The Mets
 BRIGHTON University Of Sussex (698114)
 League Of Gentlemen / Restaurant For Dogs
 BURY Derby Hall Market Street (061 761 7107)
 Whippys / Alec Tronic
 CARDIFF Top Rank (26538) Hazel O'Connor and
 Megaphone
 CARDIFF University (396421) The Cure
 DURHAM Brewers Arms Gilegate Prefab
 Sprout
 GLASGOW Pavilion (041 332 0478) Sheena
 Easton / Dennis Waterman / Gerard Kenny
 GRAVESEND Red Lion (66127) The Klones
 GUILDFORD Wooden Bridge (72708) Dangerous
 Girls
 HELENSBOROUGH Naval Base BA Robertson
 IPSWICH Gaumont (53641) Elkie Brooks
 LEEDS Fieldhead Youth Club Shake Appeal
 LEICESTER De Montfort Hall (27632) Motorhead /
 Weapon
 LINCOLN Drill Hall (24393) Girlschool
 LIVERPOOL Brady's (081 736 3959)
 Sploogensounds / La Pathetique / Piss
 Flaps / Rotting Clits / Hungle The Hun
 LIVERPOOL Empire Theatre (051 709 2514)
 Asylum / Overlord / Dick Smith Band / Dawn
 Trader / W Shattered Dolls / The AK Band
 LONDON Apollo Victoria (01 828 6491) Aretha
 Franklin / Light Of The World
 LONDON Bandwagon Kingsbury Circle
 Aikiaz
 LONDON Brecknock Camden (01 485 3073)
 Shader
 LONDON Bridge House Canning Town (01 476
 2889) Androids Of Mu
 LONDON Deurgan Arms Hackney Park
 Avenue
 LONDON Duke Of Lancaster New Barnet (01 449
 0455) Suttel Approach
 LONDON Green Man Stratford (01 534 1637)
 Jackie Chalfoner Band

MONDAY
NOVEMBER 17
 BIRMINGHAM Barrel Organ (021 622 1353)
 Mayday
 BIRMINGHAM Mercat Cross (021 622 3281) The
 Thrillers
 BIRMINGHAM Romeo And Juliet's (021 643 6896)
 Chinatown
 BLACKBURN King George's Hall (58424) Adam
 And The Ants
 BOLTON Aquarius (652622) Whiffier
 BRADFORD Collette Vaults Bar (392712)
 Lym-Bik
 BRIELEY HILL Horshoes Hotel (77444) Metallic
 Night
 BRIGHTON Dome (682127) Weather Report
 BRIGHTON Richmond (21713) The 45's
 BRISTOL Stonehouse behind Bunch of Grapes
 Tavern
 CAMBRIDGE Great Northern Hotel (68340) Axe
 Band
 CARLISLE Market Hall (23411) Uriah Heep / Sam-
 son / Spider

LONDON Half Moon Putney (01 788 2387) Sound
 Of Seventeen
 LONDON Hammersmith Odeon (01 748 2812) The
 Jam / The Piranhas
 LONDON Hope And Anchor Islington (01 359
 4510) Toys
 LONDON 101 Club St John's Hill Clapham (01 223
 3309) Bouncers / Limehouse
 LONDON Kensington Russell (01 603 3245) Zitz
 UK Subs
 LONDON Marquee Wardour Street (01 437 6603)
 UK Subs
 LONDON Moonlight Railway Hotel West Hamp-
 stead (01 624 7611) Embryo / Licence / Vomits
 LONDON New Golden Lion Fulham (01 385 3942)
 Metro Glider
 LONDON Old Queen's Head Stockwell (01 274
 3829) Significant Zeros
 LONDON Piccadilly Islington (01 837 3218)
 Fensys
 LONDON South Bank Polytechnic Rotary Street
 (01 261 1525) Mike Elliott
 LONDON Upstairs At Ronnie's Frith Street (01
 439 0747) Crying Shames
 LONDON The Venue Victoria (01 834 5500)
 Richard And Linda Thompson
 LONDON White Lion Putney (01 788 1540) Social
 Security Blues Band
 LONDON White Swan Greenwich (01 870 3017)
 Bad Publicity
 LONDON Windsor Castle Harrow Road (01 286
 8003) Broadway Brats
 MANCHESTER Band On The Wall (061 832 8625)
 No Mystery
 MANCHESTER Polytechnic (061 273 1162) Adam
 And The Ants / God's Toys
 NORWICH Cromwells (612909) Com Sat Angels
 OXFORD Gorn Dolly (44761) Chintown
 PLYMOUTH Fiesta (20077) Black Slate
 PORTSMOUTH Nero's Nightdoctor
 PORTSMOUTH Polytechnic (819141) Wasted
 Youth / Modern English
 READING University (860222) U2 / Medium
 Medium
 ROSYTH Lions Club Budgie
 SHEFFIELD Limit Club (730940) Ruts DC
 SHEFFIELD University (24076) Caravan
 SLOUGH Studios One The Mighty Stympes
 SOUTHAMPTON Gaumont (29772) Barbara
 Dickson

STOKE HANLEY Victoria Hall (24641) Uriah Heep
 / Samson / Spider
 SWINDON Brunel Rooms (31384) Arrogant
WEDNESDAY
NOVEMBER 19
 BIRMINGHAM Odeon (021 643 6101) Yes
 BIRMINGHAM Railway Inn (021 359 3491)
 Handsome Beasts
 BLACKBURN King George's Hall (58424)
 Orchestral Manoeuvres In The Dark / Fatal
 Charm
 BOLTON Aquarius (652622) Reporters / Blank
 Students / Cells
 BOURNEMOUTH Winter Gardens (26446)
 Barbara Dickson
 BRADFORD St George's Hall (32513) Uriah
 Heep / Samson / Spider
 BRISTOL Berkeley Sploogensounds / La
 Pathetique / Piss Flaps / Rotting Clits / Hungle
 The Hun
 CANTERBURY Kent University (46724) Idiot
 Dancers
 CHESTERFIELD Adam And Eve (78834) Radium
 HICHERFIELD Festival Theatre (86323) The End
 DERBY Assembly Rooms (31111) Elkie Brooks
 DONCASTER Romeo and Juliet's (27858)
 Girlschool
 EAST KILBRIDE Village Theatre Boys Of The
 Lough
 EDINBURGH Odeon (031 667 3805) Hot
 Chocolate
 EXETER University (77911) Wasted
 Youth / Modern English
 FAREHAM Price's College Chintown
 GLASGOW Apollo (041 332 9221) Chris De
 Burgh / Chas And Dave
 GLASGOW Doune Castle (041 649 2745)
 Possessor
 GREENOCK Victorian Carriage (25456) Rhesus
 negative
 GRIMSBY Central Hall (55796) Adam and The
 Ants
 GUILDFORD University Rock Club (71281)
 Loaded Dice
 HELENSBOROUGH Trident Club Budgie
 HUDDERSFIELD Polytechnic (38156) BA
 Barracudas

LIVERPOOL Empire (051 709 1555) Sad Cafe
 LIVERPOOL Masonic Asylum
 LIVERPOOL Rotters (051 709 9771) Caravan
 LIVERPOOL University (051 709 4744) Steel
 Band
 LONDON Apollo Victoria (01 828 6491) Aretha
 Franklin / Light Of The World
 LONDON Central London Polytechnic (01 636
 9271) Johnny Marr / Thn Sun
 LONDON Hammersmith Odeon (01 748 0881)
 The Jam / The Piranhas
 LONDON 101 Club St John's Hill (01 223 3309)
 The Iron Spittin' Mussels
 LONDON Kensington Russell Gardens (01 603
 3245) Southern Comfort
 LONDON King's Head Action (01 992 0222)
 Nuggets / Room For Megaphone
 LONDON Marquee Wardour Street (01 437 6603)
 UK Subs / Citizens
 LONDON Moonlight Club Railway Hotel West
 Hampstead (01 624 7611) Blue Or-
 chids / Decorators
 LONDON Music Machine Camden (01 357 4266)
 Straight 8
 LONDON Nelson's Club Wimbledon (01 946
 6311) Queen Ida and Her Bon-Temps Zydeco
 Band
 LONDON Rock Garden Covent Garden (01 240
 3961) Patrick Fitzgerald
 LONDON Thomas A Brickett Old Kent Road (01
 603 3541) Metro Glider
 LONDON The Venue Victoria (01 834 5500)
 Richard And Linda Thompson
 MANCHESTER Apollo Ardwick (061 273 1122)
 Jessy Dixon
 MANCHESTER Camanche Students Union (061
 224 7556) Girls At Our Best
 MANCHESTER Free Trade Hall (061 834 0943)
 Jessy Dixon
 MARGATE Winter Gardens (21348) Ian Dury And
 The Blockheads
 NEWCASTLE UPON TYNE Balmtra's (20015)
 Sirenettes
 NOTTINGHAM Albert Hall (40321) Bert Jansch
 And John Renbourn
 OXFORD Corn Dolly (44761) The Prams
 OXFORD Scamps (45136) The Crew
 PLYMOUTH Polytechnic Of Wales Black Slate
 SALFORD University (061 736 7811) BA Robert-
 son
 WOLVERHAMPTON Polytechnic (28521) U2

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super ferro dynamic I

AGFA SUPERFERRO

AGFA SUPERFERRO

60 60
Fe 100 60
super ferro dynamic I

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6. Closing date for receipt of entries is 31st December 1980.
7. Winners will be notified by post. Winners' names and the winning results will be available on 22nd February 1981 by sending a stamped addressed envelope to the competition address marked "WINNERS".
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“WHAT IS my image this week?” asks Robert

Palmer with a large dollop of humour that contains the merest rasp of bitterness.

“I don’t know, it’s up to you,” responds the non-committal journalist.

“Apparently it isn’t. I’d be interested to know. What names are they calling me this year?” the question seems intent on getting answered.

“I don’t know, what have you been called?” asks the journalist, still remaining non-committal.

“I’m not going to be specific, but anything horrid, you name it, the English press have called me it. Very personal, very nasty. So I’m always interested to look in the papers to see what style of creep I am this week.”

Much as it’s hard to believe that Robert Palmer sits in his home in the Bahamas and gives a hoot about anything more than releasing his one album a year and mixing the next cocktail before sliding into the Caribbean, the situation is true. The Batley-born singer has a network of friends who send him cassettes and newspaper clippings that have interested them from all over the world which he receives every fortnight.

He mentions that his mother sends him clippings about his former Vinegar Joe vocal sparring partner, Elkie Brooks, which prompts the question has he seen her?

“No. I don’t know why I’ve invited her to all my shows but I guess she’s got a full schedule.”

I tell him about the Old Grey Whistle Test 350th episode which featured the pair failing dismally to whip up a storm in a shoebox studio with three cameramen and a production assistant. Robert looking particularly messy in leather trousers, floral shirt and a poison ivy haircut.

“A fat lot of good that did me, eh? Vinegar Joe. Yeuck!”

What was wrong with it?

“What was right with it? It was horrible. It was nothing to do with anything. People trying to be rich and famous and stars and stuff and I couldn’t understand it at all. All the motivations were confused. The music wasn’t the criteria. Everybody was manoeuvred, everybody bitched, nobody agreed. Everything that could go wrong, went wrong.”

“But it was great training. At least you learn all that stuff when it doesn’t matter. I’ve been having a great time for the last five years.”

“There are more interesting things happening these days. Things like menopause and celibacy. There’s all sorts of fascinating topics. None of which include music or me.”

“Everybody talks about music, schmusic. I’m not really interested in music, you know. When I go into the studio to make a record, music is the last thing on my mind. I’m trying to make a record. Like, as soon as somebody gets musical, you know, notes, academic, playing, I say ‘Get out of here, go take a rest, go swim in the sea.’”

“When you get players that are versatile they first of all develop a pride, the first deadly sin. If over a period they fall on difficult times they turn to session work which is totally unentertaining. They maybe break through it and they are going to be players and be entertaining or you end up with STEVE GADD.” he spits out the words while making vomiting motions as he exposes his contempt for the symbol of technically perfect but antiseptic drumming.

“In the main there’s always a balance between the musicality of something, it’s proficiency versus entertainment and fortunately it’s been breaking down over the past few years. I doubt if anybody’s particularly interested in the musicality of UB40, but they are a swinging band, real good.”

“Take the Police single, ‘Don’t Stand So Close To Me’, it’s very unified. All the people in the group contributing to an end result and none of them in the group make up the effect, they do it together. Yet when you hear it it’s a neat pop song.”

“What about the recession? Boy! What about Paul Simon? He comes out with a movie. It’s the first thing he’s done in five years and he’s having trouble selling out his home town, New York. It’s incredible.

There are so many gigs being cancelled or tours losing money with bands who last year were playing 20,000 seaters down to my size of venue. Did you know that a Top 10 album in the States now sells 75 per cent less than it did two years ago?”

But Robert Palmer seems healthy enough playing five nights in London.

“They are not my interests. I’m not worried about the amount of people I pull in. I saw all that with all the groups I was with. How are we going to get this? How are we going to fill it out? How are we going to

advertise? What are we going to pretend to be to pull ‘em in? So it’s of no consequence at all. It’s very nice. We’re going to do 10,000 people in London but they’re going to call me all sorts of pig names and my record won’t sell.”

So how does Robert Palmer negotiate the music business?

“I delegate it all. I do it by proxy. I know a lot about the biz. Now I know what decisions to make. I know the options. I can understand the language. I understand the people. It’s very healthy but it’s still a joke.”

Robert Palmer’s flippancy over the music business is also taken into

his music. The band are perfectly able to hear songs on the radio one afternoon and have it polished and slotted into the set by the next performance. On his last tour he surprised everybody by playing the Pretenders ‘Kid’ and Gary Numan’s ‘Cars’, the latter sparking off a friendship which has spawned the appearance of Numan’s ‘Dream Of Wires’ and collaboration on ‘Found You Now’, both of which appear on his ‘Clues’ album and the excellent but unreleased Palmer/Numan composition ‘Style Kills’.

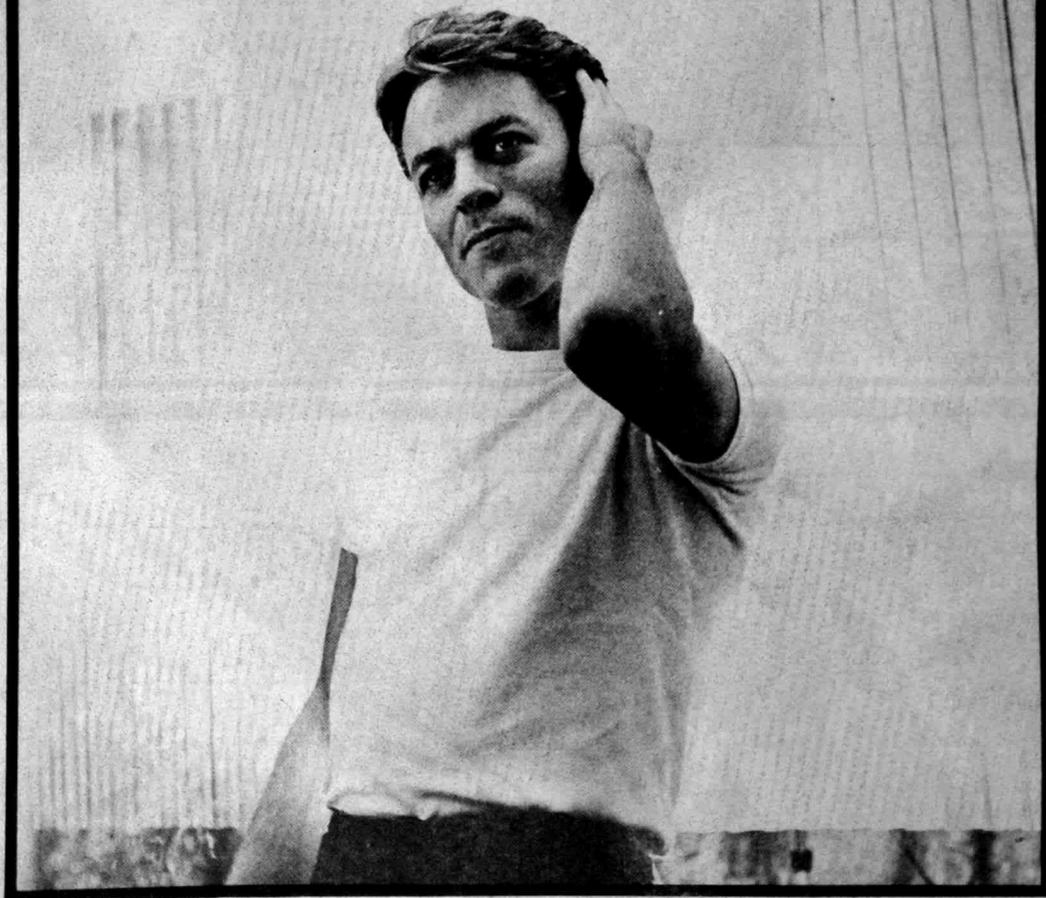
The band also attempts to throw one another with musical iokes and the usual capers that bands on the

road use to combat the tedium of dancing out the same set over three months.

“Before I used to concentrate on whether the band are playing properly but now we have a system where the guitars have no speakers and so there is no volume on stage and all the sound is out in the audience.”

“I always look at people’s silhouettes at the back and if they’re dancing then I know it’s getting over. The people in the front row are usually a tease or they’re from the press so I don’t pay much attention to them.”

WHO AM I?



Pic by Virginia Turbett

Is Robert Palmer a creep? Do you believe him when he says he’s not interested in music?

MIKE GARDNER refused to commit himself

WAH! HEAT
100 Club, London
By Chris Westwood

EVERYBODY GO WAH!
Wah! is like "Yeah!" or "Right On!" or whatever, but better. Wah! is Pete Dinklage's own rock rage primal scream dream, and Wah! is hot. If the Americans have BROOOOOCE! then we have WAH!
It's as simple as that. It's great.
It's hot and loud in the 100 Club, where it all started and may yet end behind the smoke. Daddy Dinklage dedicates something or other to the Sex Pistols, The Clash and The Damned, and shakes his fist with determination.
The sea of flesh gradually quivers into action and acknowledgement, and it took a lot to show them that Wah! means we're moving forward again, clicking into action. A Wah! set bulges with smooth moments, but I'm only familiar with four of them: 'Better Scream' and 'Seven Minutes To Midnight' and 'Don't Step On The Cracks' and 'Hey Disco Joe'... all four persuasive, far-reaching Wah! poprock gems that flinch and dive like the poprock gems they know they are.
Wah! is ironic and tender and brilliant rockpop that's flawed like all the best. Their liveness leaves a lot out (like this review) but The Mighty Wah! goes on. Everybody go WAH! and wait for the jump.

THE MINUTES
Paisley Bungalow
By Billy Sloan

THE MINUTES are a nucleus of Cameron brothers — Wally on vocals, Johnny on neat guitar and Duncan (a real gent) on bass, plus a



CHEAP TRICK'S Robin Zander; they could have been so much more.

drummer and keyboards player whose names I forget, but who it must be said do their respective jobs with flair.
Hatched after a four month lay off to re-assess style, direction and to produce a batch of new material which at best is well executed, slick pop and at worst a collection of good three minute dance songs.
For the first time in their lives The Minutes are having to work hard for

all the right reasons and results. By the simple realisation of the need for change The Minutes have alienated most of their former "fans", but now they have an inbuilt ability to win over new allies through quality tunes. Music comes first on their list of priorities — it wasn't always like that.
The Minutes have at least one song which is exceptional. 'Can't Turn Back' is a very personal

SO NEAR YET SO FAR

CHEAP TRICK
Hammersmith Odeon, London
By Malcolm Dome

*THIS should have been the gig to set the metal/pop crusade on the march. The fans were ready, the band was in the mood and this journalist had itchy fingers waiting to confirm lift-off. But, sadly, for the original knights of steel 'n' satin, gremlins in the sound system proved a constant, insurmountable problem.
The difficulty became obvious as soon as 'Hello There' launched the set and steadfastly refused to go away. Not even constant guitar changes by Nielson could alter the situation and eventually the low-decibel count induced a fit of high frustration in the zany axe-wielder as he flung one of his myriad of instrumental models*

*into the wings during the appropriately-titled Fats Domino song 'Ain't That A Shame'.
The pity of it all was that were it not for the, er, temperamental attitude of the PA stacks (they shoot roadies don't they?), this would have been an astonishingly successful night for the Tricksters. Nielson, as per usual, cavorted about the stage like Just William getting high on Nuge-imitations while vocalist Robin Zander belted his "pretty" image with some healthy, not to mention harshly, stirring larynx loosening, even if his pre-song intros were duller than a dirty weekend for one in Cleethorpes.
This was so nearly a sensational show to remember, if only the sound could have matched the balance and intensity of the band, then the heart of the city would have really come alive.*

statement from Wally Cameron on the sacrifices his late father made in furtherance of his sons' activities. When he sings — "Hanging on the thread of my life and my aspirations / searching every inch of my mind for some inspiration... I can't turn back" another dozen bozos make for the door.
They still however need to exorcise the naivety which sees them resort to foolish dated cliches

such as taking the stage to a tape of the '1812 Overture', or igniting flashpots during a song about the Big Button.
But there are at least six Minutes' songs I wouldn't feel uncomfortable about listening to on vinyl — lively melodies with all the clout that good pop tunes should have. Maybe now The Minutes will get some kind of reward. At least this time it will seem more deserving.

T O M R O B I N S O N

SECTOR

THE ALBUM

PRODUCED BY STEVE LILLYWHITE

BANG BA

BA ROBERTSON
Bristol University
By Fred Williams

TRY REVERSING that: Fred Williams, by BA Robertson. Mmm. He could be a very good journalist, and in a way he already is one: a social/music commentator whose wit can pierce his targets' armour and make them laugh at themselves. There's a good-natured sneer in there somewhere, as he stands on the sidelines pointing a cynical finger at anything his mind dwells on, with a "See Yee, Jimmy!" Showbiz, hippies, love/hate, the Bermuda Triangle, you name it, he'll dice it up and wrap a song round it. Almost, but not quite, a smartass.

He's tall, with long arms, and makes like Malcom Muggeridge directing traffic; his nonchalant philosophy is written all over his face and his rapping gets rapport. All part of the show.

So much for the good news. The bad news lies not so much in his writing ability as in his songwriting ability. His music has some interesting ideas (the drum on "Bang Bang"), but in general it's very plain, well played, normal-as-hell poprock. With one exception, "Goosebumps", issued as a single, and a lost classic. Otherwise, the music is the main reason BA will never graduate. His observations aren't couched in sufficiently radical terms to equal the lyrics, and anyway he's not taking it seriously enough to get worked up about. Bang Bang.

STIFF LITTLE FINGERS
Trax, New York
By Mark Cooper

NEW YORK has always liked headline bands and SLF remain unrelentingly headline punk. Political lyrics, leather jackets, grit and gut vocals, rasping guitars and thrashing drums. SLF burst on the scene dripping authenticity and anger. Their anger has now become the tool of their trade which is staying alive as a working band. They've been obliged to institutionalise their anger, to be perpetually on the boil; trouble is, anger is a spontaneous emotion and like all emotions when separated from all the others, limited.

The transitions between 'Inflamable Material' and 'Nobody's Heroes' is indicative of this institutionalising process. Anger that had been directed outward was now directed towards personal enemies and obsessively concerned with the band's difficulties in the music biz. Anger had become bitching. SLF are a more than competent thrash and their politics commendable but stylistically they are fast becoming as much of a dinosaur as any heavy metal.

SLF bring the New York punks out of the woodwork — or maybe it's NY's revolving hip audience who dress according to the band. 2-Tone, punk or mod depending on the night. Trax has a tiny stage, a bunch of restaurant tables at the back and a bar for the Chrysalis Records representatives to lean against. It's small and it's late, 1.30, to be exact.

As far as the band are concerned it's 7 o'clock in the morning. Still, SLF thrive on enemies or problems — a bit of exhaustion gives them something to rage against. Not that there's much sign of rage in Jake Burns, except in his permanently gravelly voice. Most of the evening he plays amiable host and enjoys his crowd lecture when a glass is thrown.

The band thrash their way through their live set as composed on "Hanx" strong stuff, particularly "Barbed Wire Love" which is full of a kind of wit often missing from the band. The material burns with



BA ROBERTSON: almost a smartass

righteousness and the band does its best to justify it. Unfortunately it's never done any good merely being right and righteousness is a disease whether it's addressed to causes that are either right or wrong.

SLF's set perfectly illustrate the fate of bands that allow themselves to remain stylistically tied to the past though their sentiments are "progressive."

Maybe SLF depended on that original angry moment and anger carries a built-in obsolescence unless it finds new ways of expressing itself.

JOHN MARTYN
Apollo Theatre, London
By Mark Cooper

JOHN MARTYN'S gigs are always a mixture of repetition and progress. Over the last 10 years or so he has allowed his music to develop slow and steady towards electric band music, never letting himself be rushed and sometimes perversely backpedalling just when the final synthesis seemed near completion. This gig heralded that final synthesis and the creation of John Martyn's band.

Martyn's audience is ex-student and post-hippie and like the man himself resolutely committed to the ingestion of certain substances. Wafts of smoke drifted round the Apollo like it was a JJ Cale gig. Martyn after all makes space music, all echoes and reverbs, playing with repetition and backbeats, a mixture of latenight and sunshine music.

Martyn plus band resembles and transcends the kind of space and rhythm music that Police have made their own. Martyn was doing it first and is funkier than Police when the hubbly hits the bubble. As in the case of the Police, Martyn's music suffers from a lack of variation. He has funk numbers (a funk that is uniquely his) the slow slinky numbers like "Solid Air" and the guitar extravaganzas "Small Hours" and "Inside Out" which alternately set up a humming hard beat or echo off into night time dreams. No-one does them better, no-one does them at all, but that's all he does.

Tonight he plays a long set, opening with "May You Never" and going into a relatively abrupt version of "Inside Out" quickly enough. From then on out it's band and blues music, bass, keyboards, and congas and the very excellent Phil Collins on drums and back up vocals on the hypnotic "Sweet Little Mystery".

On the harder steam numbers like John's excellent reading of "Johnny Too Bad" they must be the toughest little funk band in England.

SAMSON/PRAVING MANTIS/TAURUS/MONEY
Music Machine, London
By Malcolm Dome

YOU'VE HEARD the radio sessions and the album, now prepare to witness exploding metal on the Camden High St! The fiery sages of the apocalypse were called together into a package that delivered a value-for-money deal of which even Sir Freddie Laker would have been proud.

The gig did have a serious point to it, 'cos although compere Tommy 'll's The Music That Matters' Vance proved a right turkey (and we all know what happens to them at this time of year!) the event gave a clear indication that, despite the last rites presently being incanted over the funeral pyre of the new wave of heavy metal the credits are armed and ready to rock 'n' roll.

Money set the pattern by coming across more as HM Bards than barbarians, with a considered degree of poise and sophistication at the core of their music that put the Brum quartet somewhere between Girlschool and Triumph in the contemporary market. Indeed, so impressive was their 40 minute performance that they'd undoubtedly have been the night's most crucial revelation were it not for the band who followed, 'cos Taurus were an absolute sensation. Midlandsbrough's answer to AC/DC, they pounced, trounced and bounced around with all the diplomacy of the Red Brigade.

Praying Mantis
Newest line-up at last seemed to have gelled into a cohesive fighting unit and in the process, dispelled any doubts I may have had about their future. Significantly, they've succeeded in putting their naturally effusive melodies into a much tougher framework not only do comparative newies such as "Panik In The Street" and "Flirting With Suicide" move along with relaxed precision but those established meisterwerks, "Lovers To The Grave" and "Captured City" have never sounded so good.

It says much for Samson's resilience that despite having little commercial luck, they're still committed and certainly gave the best performance I've ever seen from 'em. Bruce Bruce threw convincing poses and matched each one with a vocal style that thrilled to thrill. Set against this the seamless strings of Paul Samson and Chris Ayler provided pure uncompromising power, fused into a sonic steel fist and detonated into a true metal explosion by the unrelenting kit annihilation tactics of Thunderstick.

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PAUL SIMON: ritzy replaced by raunchy.

4"BE 2"
Lyceum, London
By Gill Pringle
 THE rock 'n' roll swindle unashamedly reared its ugly head once again, this time in the form of little brother's band, still trying to cash in on big Johnny. Isn't it about time someone stamped punk on the head for once and for all?

The 4"BE 2" were quite tight apart from Jimmy Lydon forgetting his lyrics half the time. (Says an awful lot about their subject matter.) However, any musical integrity was soon cancelled out by Lydon's crass understanding of politics. And I always thought people didn't talk about things they knew nothing of. Coloured lights, stage theatricals and synthesiser fortunately rendered these statements as harmless as old Hawkwind numbers. The band do in fact have their moments of inspiration. The single 'Frustration' and 'Jimmy Jones' are rated among these moments, but as far as the rest was concerned, it was embarrassing. The closing scenes of their set was dominated by a mass mobbing of the stage before the whole thing ground to a halt. What modern music has to do with shouting on Millwall's terraces, I don't know. Perhaps little Jimmy can throw some light on the subject.

THE TEA SET
Rock Garden, London
By Bev Perry
 SOMEONE once wrote about The Tea Set a gang of five from St Albans, that "on stage, they're a mixture of the latty, elegant, inspired, embarrassing and bizarre." For this particular Friday night, leave out the elegance and inspired, and you've got it down to a T. Parading a post-punk modern sound that's been likened to Swell Maps, they would have been entertaining, incredibly exciting even, when in fine form. But tonight was not their night.

They opened with surprising force, sustained by a grippingly tight rhythm section — then, halfway through, the energy bubble burst, leaving a dribbling mess of sound as doomy as the band's black and camouflage guerrilla chic outfits. Nic Egan, the vocalist, is their sharpest weapon, big, blond and beautiful, there's a hint of schizophrenia as he shifts expression from manic glee to murderous ennu, counterbalancing tormented tones with spurts of zulu-like jiggling. Reeling off a list of plane names on 'B52G', he injects a bit of spontaneity — but most of their songs are as transient as a Brooke Bond commercial. Ron West plays guitar with a raw, saw-edge precision, giving their sound a sense of pique, but even his subtleties were drowned out for the most part by too much synthesiser. The Tea Set have got a quaint, typically English ruttiness that makes them likeable; five Mad Hatters who don't take anything

seriously. And that's why the set ended in a shambolic, careless jam session. . . . But imagine going to see a Swahelian comic, when you don't speak the lingo. Likewise, the Tea Set's comedy is confined to themselves — which couldn't have been funny for those unfortunates who paid to see them.

SOFT BOYS/ KNOX
Music Machine, London
By Gill Pringle
 A DIFFICULT task fell to Knox — setting an empty Music Machine alight. A lively, Vibrators-influenced set, including such rocky numbers as 'Love is Boring', Buddy Holly's 'Well Alright' and single 'Gigolo Aunt' almost did the trick although they were fighting a losing battle against a dismal Friday night.

The Soft Boys once more reiterated their old psychedelic stance, only never going quite the whole way. There is a psychedelia without the essential drugs. Opening with an excellent version of the Velvet Underground's 'Train Coming Round The Bend', Robyn Hitchcock's mastery of the Fender Telecaster was reminiscent of the Byrds or early Dylan as the set drifted into the all-too-short 'I Wanna Destroy You'. This is a mesmerising song with bitter lyrics although its powerful beat must surely make it a favourite among Soft Boys' fans. The Soft Boys have been around for years, and yet without half the achievements of lesser bands. They haven't even been swept forward on any of the tides of recent psychedelia revival. Could this be because they choose to parody rather than progress?

ROBERT PALMER / STRAIGHT EIGHT
Dominion Theatre, Tottenham Court Road
By Graham Stevens
 STRAIGHT EIGHT, the warming influence scheduled to begin the evening's entertainment, were about as glowing as an ice pack. Their set consisted mostly of dully repetitive rock and much inane posturing. Structurally the songs were too similar and the instrumental sounds lacked variety. Only 'Don't Turn Your Back' and 'I'm Sorry' showed any sign of life among the wreckage. 'Tombstone', the new single, sounded like an epitaph. Robert Palmer very quickly overcame the Straight Eight induced sluggishness as he confidently bounded onstage and into the Beatles' 'Not A Second Time' followed by 'Sneakin' Sally Through The Alley', 'Your Gonna Get What's Coming', and the Numanesque 'Waves' from the new album. It swiftly became apparent that Robert Palmer's band were a perfect blend of expert musicians who really enjoyed playing together. With Robert Palmer joining in on guitar 'What's It Take' saw the whole band combine with stunning effectiveness. Whilst 'Under

CHEERS PAUL

PAUL SIMON
Hammersmith Odeon, London
By Simon Tebbutt

PAUL SIMON is more self assured and less self absorbed than ever before — the fully fledged artist at the height of his creative powers. Not that anyone's ever doubted that, but the boy himself didn't seem so sure. Tonight he finally asserted himself and blasted the past away in a thrilling set which barely made any reference to the Simon and Garfunkel heyday of the sixties. It's five years since he played here and then he was leaning to Gershwin. Now the ritzy has been replaced by the raunchy as the string quartet has given way to a jazzy horn section and a punchy five piece. A touch of jazz and a taste of rhythm and blues is the feel of Paul Simon.

The voice sounded a little raspy and strained at times, but that's hardly surprising after a long tour. The mellow, jazzy numbers like 'I Do It For Your Love' recreated a New York nightclub atmosphere with pools of sleazy blue light and solos from the assorted maestros. 'Slip Slidin' Away' and 'Still Crazy After

Suspicion' provided a chance for the organist, bass and lead to show their individual and collective abilities.

The voice of Robert Palmer never faltered as he dealt brilliantly with 'Woman Are Smarter', 'Can We Still Be Friends', 'Jealous' and 'Doctor Doctor'. The recent single 'Johnny And Marie' sounded strangely stronger live too. 'Pressure Drop' the necessary encore provided the fitting end to this quality performance. This man never fails to deliver, which these days is a rare recommendation.

Q-TIPS/THE RELUCTANT STEREOTYPES
Dundee University
By Bob Flynn

THE Reluctant Stereotypes faced an audience that reflected their name perfectly and, in the cold wastes of the dance hall, were very reluctant to show any interest. Imagine Bowie in a reggae band and you might get the idea. Their deliberate avoidance of labels and categories is apparent not only in their name, but in the idea of the new album 'The Label', from which they peeled a series of efficient and powerful songs, keeping their excellent single 'Plans For Today', for the deserved encore.

The crowd grew larger and drunker for the entrance of the Q-Tips. No mystery here, they knew what they would get. It was last year that a number of young bands seized on the idea that what made Motown famous could make a winner out of them. Sweet soul music will always be around, smouldering and bursting into new fire in various forms, because it concentrates on basic emotions that will never leave us, no matter what the climate. It is hot, sweaty music, with muscles, a funk-ed-up, pressurised blues, pure emotional bullets forged in the black minds of America's east coast. At its best it was essentially black, pure American spirit. So when a bunch of severely well-cut, well-bred, lily-white boys march on and tell you that "you're gonna dance", you're a bit suspicious.

The Q's commenced with 'Give Me Some Loving' and the dancing was already way ahead of them. Then, before you could do a double-shuffle, they blasted out 'Respect'. 'Please Don't Stay At Home' and 'I'm A Runner' in true sok-it-to-them style. The locomotive power of the Q-Tips is the sheer weight of sound produced by the three-piece horn section and Paul Young's voice.

The epic 'Tracks Of My Tears' stood out (as it always will) from the

All These Years' were given a new power and vitality. Even 'Kodachrome' dropped into Chuck Berry's 'Maybelene' after a while. And the new songs slipped inobtrusively in and out, from the fifties latin beat single 'Late In The Evening' to 'One Trick Pony', the album and title track of a five year film project.

The old personal and introspective Simon came back briefly, as he donned his acoustic guitar for the bitter sweet 'American Tune' with all its lyrical quality about his disillusionment at the end of the American Dream. But those days are gone. Even the poignant 'Bridge Over Troubled Water' came on like a storm with the Jessy Dixon Singers, who put some gospel guts into 'Loves Me Like A Rock' and 'Some Folks Lives'. They all ended up 'Late In The Evening' again via 'The Boxer' and a strangely forceful 'Rivers Of Babylon'.

And the audience. They were just having a good time. Paul Simon made few concessions to the past and may have lost that personal touch, but when he announced he was sticking a thousand quid behind the bar for the audience at interval time, someone shouted "Keep the money, just come back next year."

rest but the best song of the night was a full-blown version of 'Some Kinda Wonderful' with the 'Can I Get A Witness' chorus that could knock down a brick wall. From then on it was all split beer and dancing encores and good times and wait a minute, that's okay, but if I was going to buy a record because of their set, I'd buy the original versions, and where does that leave the Q-Tips? They are too exact in reproducing the songs and, no matter how good, are only a cover version of a whole musical era.

So the evening ended up in a strange balance, if the Reluctant Stereotypes have taken two uncertain steps forward from the patterns of the past, the Q-Tips have happily taken two steps back.

AC/DC
Hammersmith Odeon, London
By Robin Smith

WHAT A night. Not a sense left unturned. Not a nerve ending untinged. Not a palm that wasn't raw from applause. Not a voice that wasn't hoarse from screaming for more.

A perfectly choreographed celebration from a band that has been on the road since June, but played Hammersmith as if it was an opening night. Total undisputed quality where they gave everything gratefully, and the crowd moved as one.

Funny, but at the start of the show the dry ice and Angus' antics seemed to be kept more under control for this tour. The lad didn't leap down from a platform in schoolboy cap and horns, but simply duck walked across the stage following Johnson beating hell out of the custom built bell, which descended from the ceiling.

On stage, Johnson fits neatly into the line up. Having shoehorned his way into the make of break album with ease, he's also very colourful live. He's more of a teddy bear than braggart, but pound for pound he can easily match himself with Bon's voice.

He sang with the energy of a Geordie miner hammering away at a pile of slag, handling 'Hell's Bells' with a whiplash tongue and 'Back In Black' with a snort and bellow. 'Highway To Hell', might have been the tricky one being so typically Bon, but Johnson handled it with loving devotion to the original plus a few tricks from under his cloth cap.

Angus packaged in tight green velvet suit provided his usual feast of undiluted manic entertainment including the impish strip routine.

AC/DC really work, you see. There are no half measures or tours

every decade in a big aircraft hanger like Wembley, where if you're lucky you might see them from 100 yards away.

Time hasn't made AC/DC complacent and their investment in good wholesome raucous entertainment pays off again and again. What a night.

KOOL AND THE GANG
The Rainbow, London
By Gill Pringle

FINSBURY PARK echoed with whistles and good feelings — the aftermath of a Kool And The Gang gig. Deservedly too. Every last inch of professionalism was put into perfecting a near on-two-hour long set. A brilliant balance of disco funk and inspired jazz solos.

There were, however, moments when a cringe had to be stifled. Like when everyone was asked to hold hands with the person next to them, or when roses were given out at the end of the set because "we love you".

Their long set took the form of initial hard-core disco numbers followed by an hour-long interlude of slowies and solos brought to a final peak with more disco and the single 'Celebration' for the last number. 'Ladies Night' took up the majority of a 20 minute encore.

The solos both on horns and guitar were excellent, although undeniably self-indulgent. The slick disco of Kool And The Gang may not be universally popular, and there surely must be many who would be surprised and refreshed to hear the amount of pure jazz musicianship that goes into a live performance.

JOE COCKER
The Venue, London
By Penny Cole

JOE COCKER needed more than a little help from his friends to get through this come back show at the Venue and still leave past memories of him intact.

Cocker used to have the most exciting voice on the open-air festival circuit — strong, rasping, aggressive, but with the range and control of a blues singer. The range and control, how shall I say, all the twiddling bits — have gone. Only the rasping remains. Cocker looked about as aggressive as your granny 'Delta Lady' fell flat and only the strength of the song itself rescued it. The new band has two fine keyboard players and not a lot else.

Oh yes, of course, there were the three girls, who did all the things that Joe Cocker's girls always did, but added a dimension to the act which would bring a tear to a glass eye. After every number they gazed adoringly at the ageing star, jumped up and down, clapped their hands in girlish glee, and gestured to the audience to join their adoration of Joe Joe, unimpressed, staggered back to his bottle. Perhaps they gave him as much of a pain as they gave me. Cocker, frankly, did not need it. He was okay, better than a lot who are going around.

When he sang solo with only the keyboards accompanying, he sounded good, strong, emotional, and with an involvement in the music. He never showed it when rocking with the ladies and the rest of the band. For a comeback after all these years it was good but not great.

THE VAPORS
Marquee, London
By Jessamy Calkin

OH DEAR, what are we going to do about The Vapors? They have about as much effect on Saturday night adrenalin as a bottle of Valium.

But they seemed to appeal to the packed Marquee audience in a family entertainment sort of way.

Looking like football heroes (Dave Hill haircuts etc) they opened the set with a couple of fast, empty numbers from their album, 'New Clear Days', going on to instill relative excitement with 'News At Ten' and 'Turning Japanese', then changing in mood with 'Johnny's In Love Again' until the music took on an almost varied quality.

Lead vocalist Dave Fenton tried to drum up a little audience participation, in a TV chat show host sort of way, and towards the end Edward Balzagette became positively aggressive on bass. They did warm up, I must admit, and 'Cynical' (or it could have been 'Civil Hall', I'm not sure) was quite enjoyable.

UK NEWSIES

GLEN ADAMS AFFAIR: 'Just A Groove (Remix)' (Excalibur EXCL 582). Morgan Khan's latest hit import acquisition is another shogori-aimed Young & Co-like monotonous mindless chix-chanted thuder with Slave 'Just A Touch O' Love'-style hookline set to a Chic beat now in remixed more repetitive 117bpm 12in form, the roomier rolling 116bpm original US version being flip here.

FRANKIE SMITH: 'Double Dutch' (WMOT WMTL 102). Import smash great jauntily pumping bass boomed 118-120-119bpm 12in funk thumper based on schoolkids' playground chants, taunts and dares, flipped now by a less bassy 120bpm instrumental remix that's exclusive to Britain.

SEAWIND: 'What Cha Doin'' (A&M Disco AMSX 7578). Excellent sparse slaccato strutting 117 bpm 12in bass smacker, sung in Michael Jackson / Teena Marie style by pretty Pauline Wilson, slots sensationally between the Reddings 'Funkin' On The One' and Prince 'Head'.

LA TOYA JACKSON: 'If You Feel The Funk' (Polydor POSPX 197). The Jacksons' sister sounds like one of the family on this party noise intro'durching simple strutting 121bpm 12in smacker tricked out with vocoder bits and useful acappella outro.

INSTANT FUNK: 'Everybody' (Salsoul SALT-8). Larry Levan-remixed longer 12in version of the great but so far somewhat underrated bass synth bumped 118bpm thudding funk chugger with Raydio-type beat and useful twiddly bits for mixing.

REAL THING: 'She's A Groovy Freak' (Calibre CABL 105). Miami & Lucas-produced pop-aimed good steadily chugging 122-124bpm 12in thudder sounds a bit like the Bee Gees singing a Michael Jackson song, the pleasant piano-rolled repetitive 118-120bpm 'It's The Real Thing' is flip.

DELEGATION: 'Heartache No 9' (Ariola ARO 246). Strings twiddled steadily smacking jittery rolling 116bpm 12in groove from a white back sounds even better now in remixed form.

OTTAWAN: 'You're OK' (Carrere CAR 168). Euro-hit follow-up, another perky though less puerile 125-126bpm singalong thumper initially flip of the 'D.I.S.C.O.' 12in and now on 7in with the French-syn 'T'es OK' original as B-side.

PEACHES & HERB: 'Funtime' (Polydor POSPX 198). Straightforwardly churning 120bpm 12in disco smacker simply just keeps on trucking, radio's 'One Child O' Love' plus-side being an Xmassy 139bpm smoocher.

CARRIE LUCAS: 'It's Not What You Got (It's How You Use It)' (Solar SOT-13). US Disco hit pop-oriented simple, little un-energetic 126bpm 12in roller, with bass line that's pure 1965, flipped by the whispers-back 127-125-127 (break)-125-127 (break)-125-127bpm 'Keep Smilin'.

KIM CARNES: 'More Love' (EMI America 12EA 113). Lovely slinky chugging 105bpm country Robinson revival, recent US smash and now reissued on 12in (with eye-catch short slow intro), deserving Gladys Knight-type pop attention at least.

CHAS JANKEL: 'Al No Corrida' (A&M AM-SX 7570). Lat Dury sidekick / songwriter's unusual Japanese movie-titled bumpily busy 123-124bpm 12in romp is flipped by the gorgeous lushly instrumental 41/83-100bpm 'Lenta Latina' which fully reveals his pure jazz leanings and is worth checking.

ARETHA FRANKLIN: 'What A Fool Believes' (LP 'Aretha Arista SPART 1147). Doobie Bros oldie becomes a peppy 0-125bpm smacking swayer, due on 12in 'ARIST 12377', and Gits Redding's 'Can't Turn You Loose' becomes a frantic 141bpm zipper surprisingly like Robert Palmer's newie, while the lovely gospel-drenched 0-18 / 36-39bpm 'Together Again' soul smoocher is best of the set's good slowies.

ROBERT PALMER: 'Looking For Clues' (Island WIP 6551). Exciting fast 144bpm 7in zipper like an electronic update of Jackie Lee's 'The Duck'.

SPANDAUBALLET: 'To Cut A Long Story Short' (Reformation CHS 2473). String straightforward uncluttered 143bpm 7in 'Covent Garden' electronic dance music.

GIBSON BROTHERS: 'Latin America' (LP 'On The Riviera' Island ILPS 9620). Galloping full speed 136bpm charger back in their old style and much better than the appalling 'Metropolis' flop, the 118bpm 'Dancin' The Mambo' being musically quite respectable although the pounding 132bpm 'Good Girl Bad Boy' is truly wally.

SAMMI ABU: 'Rise Up' (WEA K 183667). Quite subtly fast languidly smacking 130-131-132-133bpm 12in repetitive sparse disco bouncer, the similarly 130-131-132-133bpm 'Dance Dance Dance' being slightly beeliner — but who so old fashioned?



SCOTTISH JOCKS have faces too: These smartly turned out young men from the Lothians & Fife DJ Association recently entertained a huge Halloween party at Kirkcaldy's Bentleys Nightscene. From left to right, they're Gordon Hamilton (Snoopy), John Murray (Freeway), Ed Sweeney (Bentleys), All Cowan (Studio One), Stewart Turpie (Beach Hotel). Other DJs in that area should note the DJF-affiliated LFDJA can be contacted via Brian Forsyth on (031-346 0734. There, see, not a single joke about sporrans, haggis, or Donna Summer!

LIPPS INC: 'Tight Pair' (LP 'Pucker Up' Casablanca NBLP 7242). Rock guitar backed choppy 127bpm squawker with a twirling synth break that makes it better than the 12in-issued chugging empty electronic 121bpm discification of Ace's old 'How Long' (CASC 212), which even Scottish jocks don't like!

CHIC: 'Chip Off The Old Block' (Atlantic K 116177). Jerky 113bpm 12in smacker in their rapper - original and now so currently mixable style, flip of the jolting slow 84bpm '26'.

BILLY OCEAN: 'Nights (Feel Like Getting Down)' (GTO GT 288). Noel Martinez produced classy tense sparse convoluted 116bpm 7in thudder with interesting texture and bass synth beats.

JOHNNY BRISTOL: 'Loves No Longer Has A Hold On Me' (Ariola Hansa AHA 567). Old fashioned pleasantly pumping mellow 111/56-113bpm 7in swayer builds up a swinging punchy kick beat.

BILL FREDERICKS: 'Lover's Question' (Time Records USA International HS 313, via Pye). Clyde McPhatter's oldie beautifully arranged with loving attention to detail on mellow 122-123-122-124bpm 12in that has possibly more nostalgic than general disco appeal.

JEAN ADEBAMBO: 'Paradise' (Santic SAN 0012, via Ital Music Force 01-249 5445). Simply gorgeous 66bpm 12in reggae knee-trembler sweetly sung in Minnie Riperton style by one half of the 'Back Together Again' Jean & Trevor team.

DEE DEE BRIDGEWATER: 'Lonely Disco Dancer' (Elektra K 124907). Dicky slow un-furling start to a prettily wailed but specialist 24-48 / 97bpm 12in jogging smoocher with the low-impact lightly swayed 57 / 114bpm 'One In A Million (Guy)' as official plus-side.

REVELATION: 'When I Fall In Love' (Handshake HANDS 1). Jimmy Simpson-produced lovely dead slow 17-34bpm 7in sweet souling by the one-time NY Street Choir of Nat King Cole / Donnie Osmond's flip, 'Feel It' being clapping 0-115-116bpm 7in.

RANDY CRAWFORD: 'Tender Falls The Rain' (Warner Bros LV 42). Dicky slow 0-18bpm 7in 'Tender Falls' on 3-track 12in with her lovely older versions of Jerry Butler's 27bpm 'I Stand Accused' and Brock Benton's 43bpm 'Endlessly'.

MERRY CLAYTON: 'When The World Turns Blue' (MCA 571). Joe Sample's Melodies O' Love' sung dead slow on reissued Randy Crawford-type 0-33bpm 7in.

HIT NUMBERS: Beats Per Minute for last week's pop chart entries, on 7in are Blondie 97f, Roxy Music 120f, John Lennon & 100f, Rod Stewart 52/104f, John Fox 127-02, Iron Maiden 106 / 213-220f, Gladys Knight 60-121-120f, Midnight Cowboy 32 / 16-32 / 64f, Barry Manilow 16-32-0f, Buggles 0-136f, Shakatak 113f, Michael Schenker Group 117f, Dr Hook 38/77f.

IMPORTS

SYMBA: 'Body Bait' LP (US Venture VL-1007). Rattling brassy punctuated long monotonous 119bpm title track percussion groove builds tension as it progresses through acid guitar with occasional chix 'n' chaps, made for mixing (it with Ray Martinez and Linx remix percussion beat).

SHIRLEY BROWN: 'You've Got To Like What You Do' (US 20th Century - Fox TCO-116). Chaka Khan - copying beely bass burbled lurching 123 - 124bpm 12in wailer starts out pent - up and stays that way without really doing much else.

KAT MANDU: 'New World Break' (LP 'Get Crackin' Canadian Uniwave WL-1017). Richie Rome - arranged frantically galloping 130-136bpm disco rattler by the Jimmy Ray-fronted session group, the title track being a trifle little 111-112-113-114bpm jiggy jogger.

DORC (Dance Orientated Rock Chart) 1(2) Barbara Streisand, 2(10) David Bowie, 3(1) Police, 4(3) Madness, 5(5) Kelly Marie, 6(4) Donna Summer, 7(12) Nolans, 8(13) Police 'Do Do Do', 9(9) Bad Manners, 10(8) Split Enz, 11(1) Status Quo, 12(6) Sheena Easton 'MG', 13(-) Blondie, 14(-) Roxy Music, 15(7) Orca Manoeuvres, 16(15) ON-J/Cliff, 17(16) Robert Palmer, 18(-) Sheena Easton 'One Man Woman', 19(18) Air Supply, 20(-) Gilbert O'Sullivan.

DJ TOP TEN

- ROBBIE DEE does Southend - on - Sea's Quilts Discotheque on Marine Parade, where he finds the current top "smoochie" with all his sex lovers are these
- 1 GO AWAY LITTLE BOY, Marlena Shaw
 - 2 BUT I LOVE YOU, Wilbert Longmire
 - 3 NIGHT SONG, Dick Morrissey & Jim Mullen
 - 4 YOU ARE MY PERSONAL ANGEL, Al Johnson
 - 5 LENTA LATINA, Chas Jankel
 - 6 AND DON'T YOU SAY NO, Roy Ayers
 - 7 ONE DAY I'LL FLY AWAY, Randy Crawford
 - 8 THERE YOU ARE, Millie Jackson
 - 9 SOMEDAY WE'LL ALL BE FREE, Wilton Felder
 - 10 REASONS, Earth Wind & Fire

DISCO DATES

THURSDAY (13) John DeSade now revives the Beatles at Northfleet Wings Phil Leppard & Paul Clark funk Brighton Metro; **FRIDAY** (14) Chris Hill funks Southgate Royalty, Radio Jackie has a special night at Grovdon Scamps, Paul Clark & Gerry Rudd jazz-funk Rustington Smugglers' Roost weekly; **SATURDAY** (15) Robbie Vincent & Graham Gold funk Southall Georginas, Jeff Young & Froggy funk Southgate Royalty, Chris Hill funks Canvey Goldmine, Eddy Grant PA's with Steve Walsh at Aldwych Lyeum, Jeff Young then funks Tony Monson's 'Thames riverboat allinor' (details 01-352 6661); **TUESDAY** (18) Steve Dee does High Wycombe Town Hall; **THURSDAY** (20) Dave Rawlings has St Trinians fancydress at Reading Rebeccas.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 47) with increased support are Yarbrough & Peoples 'Don't Stop The Music' (US Mercury LP), Melody Stewart 'Get Down Get Down' (US Roy B 12in), Al DiMeola 'Spanish Eyes' (CBS), Hiroshima 'Cruisin' J-Town' / Warriors' (Arista LP), Kanu Sukalagun 'Stand Up Please' / 'In The Sheath' / 'Shaft' (Japanese Victor LP), Steve 'Stay' / 'Hot Footin' It' (Pink Rhythm 12in), Chi-Lites 'Have You Seen Her' (US 20th Century - Fox LP), Peaches & Herb 'Funtime' / 'All-Night Celebration' / 'The Love Stealers' (US Polydor LP), Clyde Alexander & Sancton 'Got To Get You You' (US Heavily Star 12in), Grover Washington Jr 'Let It Flow' / 'Winelight' (US Elektra LP), Windy City 'I Still Love You' (US Kelli - Arts), Rick James 'Summer Love' (Motown 12in), Real Thing 'She's A

By JAMES HAMILTON

Groovy Freak' (Calibre 12in), Leon Huff 'I Ain't Jivin' I'm Jammin' (US Phil Int LP), Dynasty 'I've Just Begun To Love You' / 'Shalamar 'I Owe You One' (Isolar 12in 'Live' promo), Heatwave 'Gangsters Of The Groove' (US Epic), Loop Sap & Willie 'Loof' Masaputoaba (Japanese RDC LP), Sammi Abu 'Rise Up' / 'Dance Dance Dance' (WEA 12in), Geno D'Sothy 'Who's Got Don' (white label 12in), BT Express 'Stretch' (Excalibre 12in acetate), Richie Rome 'Remember Me' / 'Deep' (US Elektra LP), Enchantment 'Settin' It Out' (US RCA 12in), MFSB 'In The Shadow' / 'Mysteries Of The World' / 'Fortune Teller' (US TSP LP), LAX 'Possessed' (US Prelude LP).

ODDS 'N' BODS

GREG EDWARDS - sorry, Egg Edwards - is leaving to live with the young(er)er Joe L'OTW 'the next 12 in will couple longer 'Sheriff' with Painted Ladies' though the 7in will feature the promo 12in - issued A New Soft Song' as flip - and their LP is finally on full release now - RCA are doing a 4 - track 12in promo of Banda Black Rio 'Miss Cheryl' / 'Melissa' / 'Subindo O Morro' / 'Amor' / 'Natural' - Charles Earlend's review last week omitted 'Zee Funkin' Space', a ponderous jittery 107-109bpm thudder - BT Express 'Stretch' on 12in acetate for the lucky few is an excellent uncluttered bass thudded 112-113bpm heavy funk jiggy, while the rapped 'Do It (Till You're Satisfied)' should be their LP's other killer - Solar's 'Live' promo 12in has Dynasty 'I've Just Begun To Love You' at 119-120bpm and Shalamar 'I Owe You One' at 120 (intro) - 123 - 124 - 125 - 126bpm - DJM Champagne are reworking their mailing list to send genuine DJ credentials to Dave McAleer at James House, 5 Theobalds Road, London WC1X 8SE - Morrissey / Mullen have signed to EMI / Groove - MCPs are banning import of Heatwave's LP - London's Venue has superb US style lighting over the dancefloor but of course punters prefer shuffling on the carpet in the dark - so when will someone design a jazz - funk club with carpeted dark dancefloor and brightly lit corners? - Chris Hill (who like me loves LAX 'Possessed') wins where the punters went - Ray Stevens now jocks for Funktion on Fridays at the Penthouse featuring his 'Trid-ish' jazz spot while Tony Perkins - sorry, Jenkins - does the Embassy on Sundays - Paul Stewart plays regular disco but is angling for a jazz funk night at Belfast's first restaurant / cocktail bar / nightclub, the Ritzo - Ron Tisbricht, thinly disguised as Chris Britton, seems to know something sinister about Don Ghostly - is he the phantom phenacater? - Steve Walsh re-christened Stewart would make an anagram of White Slaves (or indeed Weevils Shat!) - Shakata's Les McCutcheon is promoting an all - dayer this Sunday (16) at Nottingham Palais featuring the first live appearance of Level 42, plus lotsa PA's, Colin Curtis etc - Young & Co were last week's highest new entry at 17 in the Capital - broadcast London sales chart - Richard Witcombe (Shepton Mallett YC) says that the sleeve of 'Not The Nine O'Clock News' spells PRAT with the A crossed out, - WRVP's switch from jazz to country has caused several other New York area radio stations (plus others around the USA) to boost their jazz output, so all is not lost, while the Citizens For Jazz On WRVR action group recently raised over 15 000 more dollars at another concert starring the Brecker Bros, Hubert Laws, Bob James, David Sanborn, Lenny White, Eddie Daniels & Dave Valentin - Only In America, hugh, gang? - KEEP IT GOOD!

12" 12" TOP 20 DISCO 12" 12"

1. SHEENA EASTON 'MG' (Atlantic)
2. POLICE 'Spirits In The Sky' (A&M)
3. DONNA SUMMER 'I Wanna Dance With Somebody' (Capitol)
4. THE POLICE 'Roxanne' (A&M)
5. THE POLICE 'Brennan & Sparkey' (A&M)
6. THE POLICE 'Stargazer' (A&M)
7. THE POLICE 'The Big Game' (A&M)
8. THE POLICE 'The Message' (A&M)
9. THE POLICE 'The Message' (A&M)
10. THE POLICE 'The Message' (A&M)
11. THE POLICE 'The Message' (A&M)
12. THE POLICE 'The Message' (A&M)

12" 12" DISCO CLASSICS 10" 12"

1. THE POLICE 'Spirits In The Sky' (A&M)
2. DONNA SUMMER 'I Wanna Dance With Somebody' (Capitol)
3. THE POLICE 'Roxanne' (A&M)
4. THE POLICE 'Brennan & Sparkey' (A&M)
5. THE POLICE 'Stargazer' (A&M)
6. THE POLICE 'The Big Game' (A&M)
7. THE POLICE 'The Message' (A&M)
8. THE POLICE 'The Message' (A&M)
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- 5 Light Of The World 12in - 7in
- 6 Charles Earlend LP
- 7 Ahmed Jamal LP
- 8 Eddy Grant 12in LP
- 9 Grammatics LP
- 10 Harry Thuman 12in LP

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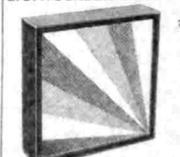
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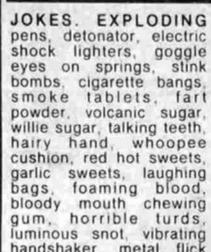
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15	ACE OF SPADES, Motorhead	Bronze
16	GOTTA PULL MYSELF TOGETHER, Nolans	Epic
17	SUDDENLY, ON J/Cliff Richard	Jet
18	ONE MAN WOMAN, Sheena Easton	EMI
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20	STARTING OVER, John Lennon	WEA/Geffen
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24	LOVING JUST FOR FUN, Kelly Marie	Calibre
25	ARMY DREAMERS, Kate Bush	EMI
26	PASSION, Rod Stewart	Riva
27	LOVE X LOVE, George Benson	Warner Brothers
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29	WHAT'S IN A KISS, Gilbert O'Sullivan	CBS
30	I LIKE WHAT YOU'RE DOING TO ME, Young and Co	Calibre
31	DON'T STAND SO CLOSE TO ME, Police	A & M
32	THE NIGHT THE WINE AND THE ROSES, Liquid Gold	Polo
33	BOURGIE BOURGIE, Gladys Knight	CBS
34	I'M COMING OUT, Diana Ross	Motown
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67	DO YOU FEEL MY LOVE, Eddy Grant	Ensign
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69	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
70	LEAVING ON THE MIDNIGHT TRAIN, Nick Straker Band	CBS
71	DON'T SAY I TOLD YOU SO, Tourists	RCA
72	LONDON TOWN, Light of the World	Ensign
73	MY OLD PIANO, Diana Ross	Motown
74	PARISIENNE GIRL, Incognito	Ensign
75	I NEVER GO OUT IN THE RAIN, High Society	Eagle

UK ALBUMS

1	GUILTY, Barbra Streisand	CBS
2	ZENYATTA MONDATTA, Police	A & M
3	HOTTER THAN JULY, Stevie Wonder	Motown
4	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
5	ACE OF SPADES, Motorhead	Bronze
6	LIVE IN THE HEART OF THE CITY, Whitesnake	United Artists
7	ORGANISATION, Orchestral Manoeuvres in the Dark	Virgin
8	NOT THE 9 O'CLOCK NEWS, Various	BBC
9	GOLD, Three Degrees	K Tel
10	MANILOW MAGIC, Barry Manilow	Arista
11	COUNTRY LEGENDS, Various	RCA
12	MAKING WAVES, Nolans	Epic
13	THE RIVER, Bruce Springsteen	CBS
14	JUST SUPPISIN', Status Quo	Vertigo
15	LITTLE MISS DYNAMITE/BRENDA LEE, Brenda Lee	Warwick
16	THE LOVE ALBUM, Various	K Tel
17	SCARY MONSTERS & SUPER CREEPS, David Bowie	RCA
18	STRONG ARM OF THE LAW, Saxon	Carrere
19	NEVER FOREVER, Kate Bush	EMI
20	ABSOLUTELY, Madness	Shiff
21	BREAKING GLASS, Hazel O'Connor	A & M
22	SIGNING OFF, UB 40	Graduate
23	SMOKIE'S HITS, Smokie	Rak
24	VERY BEST OF ELTON JOHN, Elton John	K Tel
25	FLESH AND BLOOD, Roxy Music	Polydor
26	LEVITATION, Hawkwind	Bronze
27	OE2, Mike Oldfield	Virgin
28	MAKIN' MOVIES, Dire Straits	Vertigo
29	THE VERY BEST OF DON McLEAN, Don McLean	United Artists
30	FACES, Earth Wind & Fire	CBS
31	CHINATOWN, Thin Lizzy	Vertigo
32	REGATTA DE BLANC, Police	A & M
33	GIVE ME THE NIGHT, George Benson	Warner Brothers
34	RADIO ACTIVE, Various	Ronco
35	CONTRACTUAL OBLIGATION ALBUM, Monty Python	Charisma
36	MY GENERATION, The Who	Virgin
37	TRIUMPH, Jacksons	Epic
38	SONG OF SEVEN, Jon Anderson	Atlantic
39	ME & BILLY WILLIAMS, Max Boyce	EMI
40	STAGE STRUCK, Rory Gallagher	Chrysalis
41	CLASSICS FOR DREAMING, James Last	Polydor
42	REMAIN IN LIGHT, Talking Heads	Sire
43	STREET LEVEL, Various	Ronco
44	MIDNITE DYNAMOS, Matchbox	Magnet
45	PARIS, Supertramp	A & M
46	I'M NO HERO, Cliff Richard	EMI
47	I AM WOMAN, Various	Polystar
48	RUMOURS, Fleetwood Mac	Warner Brothers
49	HAWKS & DOVES, Neil Young	Reprise
50	AKE ATTACK, Various	K Tel
51	DIANA, Diana Ross	Motown
52	GENTLEMAN TAKE POLAROID, Japan	Virgin
53	TWELVE GOLD BARS, Status Quo	Vertigo
54	OUTLANDS D'AMOUR, Police	A & M
55	BACK IN BLACK, AC/DC	Atlantic
56	MORE SPECIALS, Specials	2 Tone
57	BORDER LINE, Ry Cooder	Warner Brothers
58	THE TURN OF A FRIENDLY CARD, Alan Parsons Project	Arista
59	LIVE DATES II, Wishbone Ash	MCA
60	READY, Blues Band	Arista
61	MOUNTING EXCITEMENT, Various	K Tel
62	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
63	SKY 2, Sky	Arista
64	SECONDS OF PLEASURE, Rockpile	F Beat
65	SKA 'N' B, Bad Manners	Magnet
66	KILLING JOKE, Killing Joke	Polydor
67	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
68	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
69	MONSTERS OF ROCK, Various	Polydor
70	BEATLE BALLADS, Beatles	Parlophone
71	CHART EXPLOSION, Various	K Tel
72	IN THE FLAT FIELD, Bauhaus	4AD
73	TELEKON, Gary Numan	Beggars Banquet
74	OFF THE WALL, Michael Jackson	Epic
75	ONE TRICK PONY, Paul Simon	Warner Brothers

US SINGLES

1	LADY, Kenny Rogers	Liberty
2	WOMAN IN LOVE, Barbra Streisand	Columbia
3	THE WANDERER, Donna Summer	Geffen
4	ANOTHER ONE BITES THE DUST, Queen	Elektra
5	I'M COMING OUT, Diana Ross	Motown
6	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
7	MASTERBLASTER, Stevie Wonder	Tamla
8	HE'S SO SHY, Pointer Sisters	Planet
9	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
10	STARTING OVER, John Lennon	Geffen
11	DREAMING, Cliff Richard	EMI-America
12	LOVELY ONE, The Jacksons	Epic
13	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall & John Oates	RCA
14	WHIP IT, Devo	Warner Bros
15	DREAMER, Supertramp	A&M
16	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
17	LOVE ON THE ROCKS, Neil Diamond	Capitol
18	NEVER BE THE SAME, Christopher Cross	Warner Bros
19	OUT HERE ON MY OWN, Irene Cara	RSD
20	ON THE ROAD AGAIN, Willie Nelson	Columbia
21	HUNGRY HUNGRY, Bruce Springsteen	Columbia
22	THAT GIRL COULD SING, Jackson Browne	Asylum
23	LET ME BE YOUR ANGEL, Stacy Lattisaw	Columbia
24	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
25	UPSIDE DOWN, Diana Ross	Motown
26	SHE'S SO COLD, The Rolling Stones	Rolling Stone
27	REAL LOVE, The Doobie Brothers	Warner Bros
28	I'M HAPPY THAT LOVE HAS FOUND YOU, Jimmy Hall	Epic
29	GUILTY, Barbra Streisand & Barry Gibb	Columbia
30	DEEP FROM THE DUKES OF HAZZARD, Waylon Jennings	RCA
31	THEME IN MY HEART, Randy Meisner	Epic
32	EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis	Asylum
33	JESSE, Carly Simon	Warner Bros
34	THIS TIME, John Cougar	Riva
35	EVERY WOMAN IN THE WORLD, Air Supply	Arista
36	SOMETIMES A FANTASY, Billy Joel	Columbia
37	IT'S MY TURN, Diana Ross	Motown
38	TURNING JAPANESE, The Vapors	United Artists
39	IF YOU SHOULD SAIL, Neilsen/Pearson	Capitol
40	I BELIEVE IN YOU, Don Williams	RCA
41	DE DO DO DO, DE DA DA DA, The Police	A&M
42	ALL OUT OF LOVE, Air Supply	Arista
43	ONE TRICK PONY, Paul Simon	Warner Bros
44	SEQUEL, Harry Chapin	Boardwalk
45	YOU SHOOK ME ALL NIGHT LONG, AC/DC	Atlantic
46	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
47	I'M ALIGHT, Kenny Loggins	Columbia
48	SUDDENLY, Olivia Newton-John & Cliff Richard	MCA
49	WHO WERE YOU THINKIN' OF, The Doollittle Band	Columbia
50	CELEBRATION, Kool & the Gang	De-Lite
51	COULD HAVE THIS DANCE, Anne Murray	Capitol
52	ICOULD BE GOOD FOR YOU, 707	Casablanca
53	HOLD ON, Kansas	Kirshner
54	DRIVIN' MY LIFE AWAY, Eddie Rabbit	Elektra
55	TEXAS IN MY REAR VIEW MIRROR, Mac Davis	Casablanca
56	CRY LIKE A BABY, Kim Carnes	EMI-America
57	LATE IN THE EVENING, Paul Simon	Warner Bros
58	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
59	GIRLS CAN GET IT, Dr Hook	Casablanca
60	GIVE ME THE NIGHT, George Benson	Warner/Owest
61	LOVE X LOVE, George Benson	Warner Bros/Owest
62	MIDNIGHT ROCKS, AI Stewart	Arista
63	LOOKIN' FOR LOVE, Johnny Lee	Asylum
64	LIVE EVERY MINUTE, Al Thomson	A&M
65	HOT ROD HEARTS, Robbie Dupree	Elektra
66	LET'S BE LOVERS AGAIN, Eddie Rabbit with Valerie Carter	Columbia
67	TOUCH AND GO, The Cars	Elektra
68	DON'T SAY NO, Billy Burnette	Columbia
69	SWITCHIN' TO GLIDE, The Kings	Elektra
70	BRIE EYES, Robbin Thompson Band	Ovation
71	TOGETHER, Tierra	Boardwalk
72	COULD BE DREAMING, Pointer Sisters	Planet
73	STOP THIS GAME, Cheap Trick	RCA
74	HELP ME, Marcy Levy and Robin Gibb	EPIC
75	MORNING MAN, Rupert Holmes	RSD

VIRGIN-CHART

1	ACE OF SPADES, Motorhead	Whitesnake
2	LIVE IN THE HEART OF THE CITY, Whitesnake	Bruce Springsteen
3	THE RIVER, Bruce Springsteen	The Police
4	ZENYATTA MONDATTA, The Police	Barbra Streisand
5	GUILTY, Barbra Streisand	Madness
6	HAWK AND DOVES, Neil Young	Earth Wind & Fire
7	ABSOLUTELY, Madness	Orchestral Manoeuvres in the Dark
8	FACES, Earth Wind & Fire	Adam & The Ants
9	ORGANISATION, Orchestral Manoeuvres in the Dark	Talking Heads
10	KINGS OF THE WILD FRONTIER, Adam & The Ants	Cheap Trick
11	REMAIN IN LIGHT, Talking Heads	Cockney Rejects
12	ALL SHOOK UP, Cheap Trick	David Bowie
13	GREATEST HITS VOL 2, Cockney Rejects	Kate Bush
14	SCARY MONSTERS AND SUPER CREEPS, David Bowie	Status Quo
15	NEVER FOREVER, Kate Bush	Specials
16	JUST SUPPISIN', Status Quo	Stevie Wonder
17	MORE SPECIALS, Specials	Hawkwind
18	HOTTER THAN JULY, Stevie Wonder	Japan
19	LEVITATION, Hawkwind	
20	GENTLEMEN TAKE POLAROID, Japan	

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

BURSTING with local pride, Jane MacDonald of Bellshill writes to *Chartfile* in praise of Sheena Easton and boasts that on October 25 Sheena had three records in the chart at the same time and wants to know if any female soloist has ever equalled or bettered this feat. Yes, Jane - Irish singer Ruby Murray managed to juggle no less than five simultaneous hits for a brief period in March, 1955. Ruby's feat was all the more admirable for the fact that the chart in those days consisted of a top twenty only.

Christine Johnson of Douglas demands to know how many American hits her former idols the Bay City Rollers notched, if any. In fact they scored eight in a little over two years: 'Saturday Night' (No 1, 1975), 'Money Honey' (No 9, 1976), 'Rock and Roll Love Letter' (No 28, 1976), 'I Only Want To Be With You' (No 12, 1976), 'Yesterday's Hero' (No 54, 1976), 'Dedication' (No 89, 1977), 'You Made Me Believe in Magic' (No 10, 1977) and 'The Way I Feel Tonight' (No 24, 1977). Before they hit paydirt, the Rollers were mercilessly and unanimously slagged by US pundits who claimed they would never break the States, and a certain Radio One deejay with an Italian name boldly announced that if they ever made number one in America he would eat crow pie. They did, he didn't.

Jim Crawford of no fixed abode wants to know who released Britain's first picture disc and 12-inch singles. The first picture disc seems to have been the Cars' 'My Best Friend's Girl', and the first 12-inch, pre-dating Boney M's 'Daddy Cool' by just a few weeks, was the Undisputed Truth's 'You Plus Me Equals Love' in 1977.

Racking your brains to find that Christmas present with a difference? Then look no further. The latest release from the splendidly named Snotly Snail label is a cassette album from Chimp Eat Bananas, containing over 20 minutes of musical meanderings for £1. Approximately named 'The Cardboard Box' the cassette comes in a miniature shoebox complete with five or six novelties carefully selected from the Snotly Snail groto.

Amongst the worthless items being disposed of in this way are parachutes, earrings, Piranhas tickets and "the chance to win a washing machine". Snotly Snail can be contacted at 4 Veevers Street, Briarfield, Burnley, Lancs.

Simon May and Barry Leng have been fairly quiet since producing Amil Stewart's 'Paradise Bird' but have just re-emerged with a strong contender for the Christmas market. 'Lonely Night' was written and produced by the team for American trio The Iveys. It's a feistily clever loon which draws heavily on 'Silent Night' whilst retaining sufficient identity of its own to succeed. The Iveys incidentally are the teenage sons of Ariola/Mansel recording artiste Viola Wills, who had a hit last year with 'Gonna Get Along Without You Now'.

Steeley Dan's seemingly endless dispute with MCA has finally been settled in favour of the record company and the long-awaited successor to 'Aja', previously scheduled for release as long ago as January 18 as 'Metal Life', has finally been set for US release next week under the new title 'Gaucho'. UK release should follow shortly.

An SOS from Dale Martin in Portsmouth who is pretty desperate to get hold of Abba's 'Gracias Por la Musica' album which features specially over-dubbed Spanish language lyrics and was released in the USA and South America earlier this year. The good news is that though CBS didn't feel it was financially viable to press the record here they did import fairly large quantities and overstickered them with the catalogue number Epic 86123. Any record dealer should be able to order it for you - and don't pay over the odds for it - coz dealers are charged only the normal UK price.

Number one in Canada at the moment is Queen's 'Another One Bites The Dust'. In Norway and Sweden Diana Ross leads the way with 'Upside Down'. The Korgis are top in France with 'Everybody's Got To Learn Sometime' and Leo Sayer continues to hold off Kate Bush to top the Australian charts with 'More Than I Can Say'. ALAN JONES

US ALBUMS

1	THE RIVER	Bruce Springsteen	Columbia
2	GUILTY	Barbra Streisand	Columbia
3	GREATEST HITS	Kenny Rogers	Liberty
4	HOTTER THAN JULY	Stevie Wonder	Tamla
5	THE GAME	Queen	Elektra
6	CRIMES OF PASSION	Pat Benatar	Chrysalis
7	ONE STEP CLOSER	The Doobie Brothers	Warner Bros
8	DIANA	Diana Ross	Motown
9	BACK IN BLACK	AC/DC	Atlantic
10	TRUMPET	The Jacksons	Epic
11	ALIVE	Kenny Loggins	Columbia
12	SCARY MONSTERS	David Bowie	RCA
13	PARIS	Supertramp	A&M
14	THE WANDERER	Donna Summer	Geffen
15	GIVE ME THE NIGHT	George Benson	Qwest/Warner Bros
16	XANADU	Soundtrack	MCA
17	EMOTIONAL RESCUE	The Rolling Stones	Rolling Stones
18	HOLD OUT	Jackson Browne	Asylum
19	ZENYATTA MONDATTI	The Police	A&M
20	ONE TRICK PONY	Paul Simon	Warner Bros
21	TP	Teddy Pendergrass	P I R
22	PANORAMA	The Cars	Elektra
23	VOICES	Daryl Hall & John Oates	RCA
24	FREEDOM OF CHOICE	Devo	Warner Bros
25	AGAINST THE WIND	Bob Seger & The Silver Bullet Band	Capitol
26	LOVE APPROACH	Tom Browne	Arista
27	ANNE MURRAY'S GREATEST HITS	Anne Murray	Capitol
28	WILD PLANET	B-52's	Warner Bros
29	AUDIO VISIONS	Kansas	Kirshner
30	SWEET SENSATION	Stephanie Mills	20th Century
31	CHRISTOPHER CROSS	Christopher Cross	Warner Bros
32	REMAIN IN LIGHT	The Talking Heads	Sire
33	ZAPP	Zapp	Warner Bros
34	GREATEST HITS VOL. 2	Linda Ronstadt	Asylum
35	SPECIAL THINGS	Pointer Sisters	Planet
36	COME UPSTAIRS	Carly Simon	Warner Bros
37	GREATEST HITS	The Doors	Elektra
38	HONEYSUCKLE ROSE	Soundtrack	Columbia
39	TIMES SQUARE	Soundtrack	RSO
40	TRUE COLOURS	Spliff Enz	A&M
41	IRONS IN THE FIRE	Teena Marie	Gordy
42	TAKING LIBERTIES	Elvis Costello	Columbia
43	GLASS HOUSES	Billy Joel	Columbia
44	FULL MOON	The Charlie Daniels Band	Epic
45	CELEBRATE	Kool & The Gang	De-Lite
46	DRAMA	Yes	Atlantic
47	SHADOWS AND LIGHT	Joni Mitchell	Asylum
48	URBAN COWBOY	Soundtrack	Full Moon/Asylum
49	SHINE ON	L.T.D.	A&M
50	WALK AWAY (BEST OF 1977-1980)	Donna Summer	Casablanca
51	DIRTY MIND	Prince	Warner Bros
52	FAME	Soundtrack	RSO
53	ALL SHOOK UP	Cheap Trick	Epic
54	ANYTIME ANYPLACE ANYWHERE	Rossington Collins Band	MCA
55	LOST IN LOVE	Air Supply	Arista
56	IN THE HEAT OF THE NIGHT	Pat Benatar	Chrysalis
57	BEATIN' THE ODDS	Molly Hatchet	Epic
58	HORIZON	Eddie Rabbit	Elektra
59	WIDE RECEIVER	Michael Henderson	Buddah
60	ONE FOR THE ROAD	The Kinks	Arista
61	NO MORE DIRTY DEALS	The Johnny Van Zant Band	Polydor
62	LET ME BE YOUR ANGEL	Stacy Lattisaw	Collion
63	NOTHIN' MATTERS AND WHAT IF IT DID	John Cougar	Riva
64	MAKING MOVES	Dire Straits	Warner Bros
65	DEFACE THE MUSIC	Utopia	Bearsville
66	PUCKER UP	Lips Inc	Casablanca
67	TEXAS IN MY REAR VIEW MIRROR	Mac Davis	Casablanca
68	CARNIVAL	Spyro Gya	MCA
69	THIS TIME	Al Jarreau	Warner Bros
70	LITTLE STEVIE ORBIT	Steve Forbert	Nemperor
71	NO NIGHT SO LONG	Dionne Warwick	Arista
72	GAMMA 2	Gamma	Elektra
73	KURTIS BLOW	Kurtis Blow	Mercury
74	NEW CLEAR DAY	The Vapors	United Artists
75	HEROES	Commodores	Motown

US SOUL

1	MASTER BLASTER	Stevie Wonder	Tamla
2	LOVELY ONE	The Jacksons	Epic
3	MORE BOUNCE TO THE OUNCE	Zapp	Warner Bros
4	FUNKIN' FOR JAMAICA	Tom Browne	Arista/GRP
5	ANOTHER ONE BITES THE DUST	Queen	Elektra
6	I'M COMING OUT	Diana Ross	Motown
7	LOVE T.K.O.	Teddy Pendergrass	P I R
8	UPTOWN	Prince	Warner Bros
9	I NEEDED YOUR LOVIN'	Teena Marie	Gordy
10	CELEBRATION	Kool & The Gang	De-Lite
11	WHERE DID WE GO WRONG	L.T.D.	A&M
12	LET ME TALK	Earth Wind & Fire	ARC/Columbia
13	LET ME BE YOUR ANGEL	Stacy Lattisaw	Collion
14	HE'S SO SHY	Pointer Sisters	Planet
15	WIDE RECEIVER	Michael Henderson	Buddah
16	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills	20th Century
17	LOVE X LOVE	George Benson	Warner Bros/Qwest
18	THE WANDERER	Donna Summer	Geffen
19	HURRY UP THIS WAY AGAIN	Stylystics	TSOP
20	S.O.S.	S.O.S. Band	Tabu

HEAVY METAL

1	SHOOT TO THRILL	AC/DC	Atlantic
2	ACE OF SPADES	Motorhead	Bronze
3	DIE YOUNG	Black Sabbath	Vertigo
4	SUICIDE SOLUTION	Ozzy Osbourne	Jet
5	YOU SHOOK ME ALL NIGHT LONG	AC/DC	Atlantic
6	ARMED AND READY	Michael Schenker Group	Chrysalis
7	CRAZY TRAIN	Ozzy Osbourne	Jet
8	ROCK AND ROLL ARE FOUR LETTER WORDS	Silverwing	Logo
9	LET'S GO	Vandis	Lopp
10	PAPER CHASE	Taurus	BBC Records
11	PARANOID	Black Sabbath	NEMS
12	KILLERS	Tygers of Pan Tang	MCA
13	LOST HORIZONS	Michael Schenker Group	Chrysalis
14	GIVIN' THE DOG A BONE	AC/DC	Atlantic
15	POWER SUPPLY	Budgie	Active
16	THUNDER AND LIGHTNING	Accept	Reflektor
17	WOMEN IN UNIFORM	Iron Maiden	EMI
18	LADY OF MARS	Dark Star	Avatar
19	INTO THE ARENA	Michael Schenker Group	Chrysalis
20	THE RIPPER	Judas Priest	Gull
21	INSANITY	Tygers of Pan Tang	MCA
22	LOUIE LOUIE	Motorhead	Bronze
23	SAVE US	Accept	Reflektor
24	BEATIN' THE ODDS	Molly Hatchet	Epic
25	NEON KNIGHTS	Black Sabbath	Vertigo

US DISCO

1	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE	Linda Clifford	RSO
2	IF YOU COULD READ MY MIND	Viola Wills	Atiola
3	CAN T FAKE THE FEELING	Geraldine Hunt	Prism
4	LOVELY ONE	The Jacksons	Epic
5	PRIVATE IDAHO	B-52's	Warner
6	I NEEDED YOUR LOVIN'	Teena Marie	Gordy
7	HOW LONG/TIGHT PAIR	Lips Inc	Casablanca
8	I NEEDED YOU	Sylvester	Fantasy
9	CHERCHEZ PAS	Madleen Kane	Chalet/Prelude
10	IT'S NOT WHAT YOU GOT IT'S HOW YOU USE IT	Carrie Lucretia Solar	Solar
11	THE WANDERER	Donna Summer	Geffen
12	IT'S A WAR/AH/JIA	Kano	Emergency
13	ALL MY LOVE	L.A.X.	Prelude
14	WHIP IT	Devo	Warner
15	FUNTIME	Peaches & Herb	Polydor
16	LET'S GET FUNKY TONIGHT	Evelyn "Champagne" King	RCA
17	ANOTHER ONE BITES THE DUST	Queen	Elektra
18	BOODIE TO THE BOB	Mantus	SMI
19	MORE BOUNCE TO THE OUNCE	Zapp	Warner
20	EVERYBODY GET DOWN	Mouzon's Electric Band	Vanguard

UK DISCO

1	YOU'RE LYING/REMIX	Link	Chrysalis 12in	
2	CELEBRATION	Kool & The Gang	De-Lite 12in	
3	CAN T FAKE THE FEELING	Geraldine Hunt	Champagne 12in	
4	INHERIT THE WIND	Wilson Feider	MCA 12in	
5	CASANOVA	Coffee	De-Lite 12in	
6	LOVE X LOVE/OFF BROADWAY/ON BROADWAY	George Benson	Warner Bros 12in	
7	LOVELY ONE	The Jacksons	Epic	
8	I NEEDED YOUR LOVIN'/BEHIND THE GROOVE (REMIX)	Teena Marie	Motown 12in	
9	MASTER BLASTER (JAMMIN')	Stevie Wonder	Motown 12in	
10	THIGHS HIGH	Tom Browne	Arista GRP 12in	
11	I LIKE (WHAT YOU'RE DOING TO ME)	Young & Company	Excaliber 12in	
12	NIGHT CRUISER/LOVE MAGIC	Deodato	Warner Bros 12in	
13	AMIGO	Black Slate	Ensign 12in	
14	D I S C O /YOU'RE OK	Oitawan	Carriere 12in	
15	LONDON TOWN/PETE'S CRUSADE	Light Of The World	Ensign 12in	
16	FALCON	Ran Band	DJM 12in	
17	THE REAL THANG/I WANT YOU/GET UP/TAKE IT TO THE BOSSMAN/LUCKY FELLA	Narada/Michael Walden	Atlantic LP	
18	PARTY LIGHTS	Gap Band	Mercury 12in	
19	SEARCHING/ANGEL IN MY POCKET	Change	WEA 12in	
20	INSIGHT/UNTIL THE MORNING COMES/SOMEDAY	WE L'ALL BE FREE/L.A. LIGHT	Wilton Feider	MCA LP
21	DOUBLE DUTCH/DOUBLE DUTCH BUS	Frankie Smith	US WMOT 12in	
22	MORE BOUNCE TO THE OUNCE	Zapp	Warner Bros 12in	
23	GROOVE ON	Willie Beaver Hale	US TK 12in/Call LP	
24	HUNT UP PARTY	Fred Wesley	RSO 12in	
25	HOUSE UP/WIND/CAPTAIN CARIBE	Hiroshi Fukumura	Champagne 12in	
26	PARIS/ENNE GIRL/SUMMER'S ENDED	Incognito	Ensign 12in	
27	JUST A GROOVE	Glen Adams Affair	US Sam 12in	
28	FUNGY DANCER/KID STUFF/JUST RIGHT FOR ME	IT'S MAGIC/SLIP AWAY	Twennynine/Lenny White	US Elektra LP
29	DEAR LIMERIZT/PAPASONG	Azymuth	Milestone 12in	
30	FEEL MY LOVE/WATCHING YOU/DREAMIN'	STONE JAM	US Cotton LP	
31	MY OLD PIANO	Diana Ross	Motown 12in	
32	LOVE FESTIVAL/TAKE IT TO THE TOP/JONES VS JONES	NIGHT PEOPLE/MORNING STAR	Kool & The Gang	De-Lite LP
33	RAPP PABYBAP	James Brown	US TK 12in	
34	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills	20th Century-Fox 12in	
35	LOVE YOU ONE	Shalamar	Solar 12in	
36	ONE IN A MILLION YOU	Larry Graham	Warner Bros 12in	
37	BILLY WHO?	Billy Frazier & Friends	US Blujam 12in	
38	LET ME TALK	Earth Wind & Fire	CBS 12in	
39	YOUR LOVE IS A LIFE SAVER/STRETCH IN OUT (REMIX)	Gayle Adams	US Prelude 12in	
40	THE BREAKS	Kurtis Blow	Mercury 12in	
41	JUST WALKIN'	Ernie Watts	US Elektra LP	
42	CAN YOU FEEL IT/HEARTBREAK HOTEL/BLACK RIGHT NOW/YOUR WAYS	Jacksons	Epic LP	
43	DO YOU FEEL MY LOVE?/SYMPHONY FOR MICHAEL	OPUS 2	Eddy Grant	Ensign 12in
44	IS IT IN/SPANK	Jimmy Bo Horne	TK 12in	
45	SUMMER GROOVES	Mirage	Flammng 12in	
46	ANOTHER ONE BITES THE DUST	Queen	EMI/US Elektra 12in promo	
47	21	Big Time	Rick James	Motown 12in
48	I'M COMING OUT	Diana Ross	Motown 12in	
49	DISCO NIGHTS (REMIX)	GO	Arista 12in	
50	JUST AROUND THE CORNER	Herbie Hancock	US Columbia LP	
51	WISH/SUPERSTITION/LIVING FOR THE CITY	Rollercoaster	Pye LP	
52	AND LOVE GOES ON/FACES/SONG IN MY HEART	WIN OR LOSE/SPARKLE	Earth Wind & Fire	CBS LP
53	LIKE THE MUSIC MAKE IT HOT/IN THE CENTER/WINDY CITY	Rodney Franklin	US Columbia LP	
54	WHAT CHA DOIN'	Seawind	A&M 12in	
55	HEAD/DIRTY MIND/UPDOWN	Prince	US Warner Bros LP	
56	ALL NIGHT LONG	Cloud	Flashback 12in	
57	(SOMETIMES) BELIEVE IN YOURSELF	Roy Ayers	Polydor 12in	
58	HELP YOURSELF	Edi Point	Earthshaker 12in	
59	LONELY DISCO DANCER/ONE IN A MILLION (GUY)/WHEN YOU'RE IN LOVE/THAT'S THE WAY LOVE SHOULD FEEL	Dee Dee Bridgewater	US Elektra LP	
60	EVERYBODY GET UP/RIVERS	UK Players	GB 12in	
61	ALL ABOUT THE PAPER/IT TOUCHED A DREAM	Delis	20th Century-Fox 12in	
62	EVERYBODY GET OFF	Daybreak	US Prelude 12in	
63	THROW IT DOWN/KEEP IT HOT/IS THIS THE WAY	Cameo	US Chocolate City LP	
64	IF YOU'RE LOOKING FOR A WAY OUT	Odyssey	RCA 12in	
65	(HOOKED ON) YOUNG STUFF	Nino Tempo & 5th Avenue Sax	A&M 12in	
66	THREE LITTLE BIRDS	Bob Marley	Island	
67	WIDE RECEIVER	Michael Henderson	Buddah 12in	
68	FUCHI(FREE SPIRIT)	Jazz Suits	Epic 12in	
69	DID I HEAR YOU SAY YOU LOVE ME/ALL I DO/HAPPY BIRTHDAY/DO LIKE YOU/AS IF YOU READ MY MIND/I AM T GONNA STAND FOR IT	Stevie Wonder	Motown LP	
70	WEAKNESS FOR YOUR SWEETNESS	Jimmy Senyah	Rokel 12in	
71	TIME I SHOT THE SHERIFF/SOMETHING FOR NOTHING/VISUALISE YOURSELF/PAINTED LADY	Light O' The World	Ensign LP	
72	FUNKIN' ON THE ONE/REMOTE CONTROL	The Reddings	US BBD LP	
73	COMING TO YOU LIVE (CORNBREAD)/GOOD QUESTION/ZEE FUNKIN' SPACE	Charles Earland	US Columbia LP	
74	BOURGIE BOURGIE	Gladys Knight & The Pips	CBS 12in	
75	UNCLE FUNK/GROOVATION	Eumir Deodato	Warner Bros LP	
76	I CAN T STOP PEOPLE IN LOVE	Patri Austin	CTI 12in	
77	FAMILY	Hubert Laws	US Columbia LP	
78	IF YOU WALK OUT THAT DOOR	Jerome	DJM 12in	
79	LATIN AMERICA/GOOD GIRL BAD BOY/DANCIN' THE MAMBO	Gibson Brothers	Island LP	
80	IT'S MY TIME/STAR	Maynard Ferguson	US Columbia LP	
81	YOU AND ME	Spargo	Champagne 12in	
82	IT STILL LOVE YOU/EVERYBODY GET DOWN	Mouzon's Electric Band	US Vanguard Disco 12in	
83	IF YOU FEEL THE FUNK	La Toya Jackson	Polydor 12in	
84	DON T SAY GOODNIGHT	First Love	US Dakar 12in	
85	WE ARE THE OVAL TINEYS/HAPPY DAYS ARE HERE AGAIN	Wish Me Luck (As You Wave Me Goodbye)	Ovalineys	OVA
86	RED HOT	Herb Alpert	A&M 12in	
87	FEELS LIKE THE RIGHT TIME	Shakatak	Polydon 12in	
88	TO PROVE MY LOVE	Ned Doherty	Japanese CBS Sony LP	
89	ALL MY LOVE	L.A.X.	US Prelude 12in	
90	EVERYBODY	Instant Funk	Salsoul 12in	

STARBUCKS

1	ALRIGHT NOW	Free
2	PURPLE HAZE	Jimi Hendrix
3	SUNSHINE OF YOUR LOVE	Cream
4	VIDEO KILLED THE RADIO STAR	Buggles
5	NO 1	Lene Lovich
6	MAN WITH THE CHILD IN HIS EYES	Kate Bush
7	MULL OF KINTYRE	Wings
8	MASTER BLASTER	Stevie Wonder
9	STAND DOWN MARGARET	Beat
10	NO WOMAN, NO CRY	Bob Marley

(His Top 10 in no particular order)



YESTERYEAR

ONE YEAR AGO (November 10, 1979)		
1	WHEN YOU'RE IN LOVE	Dr Hook
2	ONE DAY AT A TIME	Lena Martell
3	GIMME GIMME GIMME	Abba
4	EVERY DAY HURTS	Sad Cafe
5	CRAZY LITTLE THING CALLED LOVE	Queen
6	TUSK	Fleetwood Mac
7	ETON RIFLES	Jam
8	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills
9	ON MY RADIO	Selecter
10	STILL	Commodores
FIVE YEARS AGO (November 15, 1975)		
1	SPACE ODDITY	David Bowie
2	D I V O R C E	Billy Connolly
3	LOVE IS THE DRUG	Roxy Music
4	RHINESTONE COWBOY	Glen Campbell
5	LOVE HURTS	Jim Capaldi
6	IMAGINE	John Lennon
7	HOLD BACK THE NIGHT	Trampas
8	BLUE GUITAR	Justin Hayward and John Lodge
9	NEW YORK GROOVE	Heads
10	YOU SEXY THING	Hot Chocolate

TEN YEARS AGO (November 14, 1970)		
1	WOODSTOCK	Matthews Southern Comfort
2	PATCHES	Clarence Carter
3	WAR	Edwin Starr
4	INDIAN RESERVATION	Don Fardon
5	VOODOO CHILD	Jimi Hendrix
6	ME AND MY LIFE	The Tremeloes
7	SAN BERNARDINO	Christie
8	THE WITCH	Rattlas
9	RUBY TUESDAY	Melanie
10	BAND OF GOLD	Freda Payne
FIFTEEN YEARS AGO (November 13, 1965)		
1	GET OFF MY CLOUD	Rolling Stones
2	TEARS	Ken Dodd
3	YESTERDAY MAN	Chris Andrews
4	HERE IT COMES AGAIN	The Fortunes
5	EVL HEARTED YOU/STILL I'M SAD	The Yardbirds
6	IT'S GOOD NEWS WEEK	Hedgehoppers Anonymous
7	IT'S MY LIFE	The Animals
8	YESTERDAY	Mart Mooro
9	ALMOST THERE	Andy Williams
10	THE CARNIVAL IS OVER	The Seekers