

VOTE IN THE POLL

RECORD MIRROR

BRAVE NEW FACE

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 NAKED LUNCH
 SOFT CELL



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How to

PISTOL PACKING

Now Virgin go for the six pack

VIRGIN WILL be releasing a special Sex Pistols' singles package in time for Christmas.

A & M Records started the idea, when they brought out the Police

Six pack and Virgin's package comprises the A sides of all the Pistols Virgin singles — plus a bonus single, with two Pistols' songs previously only available on the Japanese version of the Pistols' Greatest Hits. The pack will be available in a limited edition of

40,000. The six singles are: 'God Save The Queen / Pretty Vacant', 'Anarchy In The UK / Stepping Stone', 'Holidays In The Sun / My Way', 'Silly Thing / Something Else', 'C'mon Everybody / The Great Rock 'n' Roll Swindle', 'Black Leather / Here We Go Again'.



SIMPLE MINDS

WORRIED MINDS

SIMPLE MINDS have fallen out with their parent company Arista, in a major row over their current single 'I Travel'.

The Glasgow band claims that Arista underestimated the demand for the 12 inch version by only importing 3,000 copies. This happened with the seven inch version also, and feelings grew even more bitter when Arista ran out of stock of 'Empires And Dance', the band's third album, the week it entered the charts.

When challenged about this, a spokesman for Arista said: "Unfortunately, there isn't a pressing capacity in the UK, and no imports from France are immediately available, though we're trying to get more. We don't know when this will be, but any dealers wanting the record should place orders."

Bruce Findlay — manager of Simple Minds and president of Zoom Records to whom the band are signed — had this to say in reply: "That's not what Arista told me. They said they were only prepared to import 3,000 copies because they didn't foresee the demand, and after that they'd play it by ear. When I asked an assistant in London's Virgin Megastore if they'd had any, I was told Arista had withdrawn the record."

"Arista have now said they will re-press the single but my opinion is if you release a 12 inch you have to have a decent quantity ready in the first place. It's bad business on Arista's part if they can't satisfy the demand."



PIRANHAS: pressure

PIRANHAS CANCEL

THE **PIRANHAS** have been forced to cancel most of their dates on their forthcoming tour, because of songwriting commitments.

Only two dates remain, Southampton University December 10, London University Union December 15. Pressure has been so great on the

band since 'Tom Hark' that they feel they must have free time to write some new songs before a hectic 1981 begins.

The band's singer, Bob Grover, told Record Mirror this week: "We extend our apologies and compliments to all concerned. If we didn't take this week off to write, it's likely we couldn't get a record out next year. That would never do. I hope we can re-schedule those dates again before too long."

TOYAH ON TV

TOYAH WILCOX releases a live album 'Toyah Toyah Toyah' this week.

It features 10 tracks recorded over the past year with her old group who have since disbanded. Toyah will also be featured in an hour long ITV programme next month.

'Toyah', which will be shown on December 18 at 10.30 pm in London and 9 pm in all other regions will include interviews and in concert sequences — including an appearance at the Wolverhampton Lafayette Club. There are also shots of her rehearsing for the Royal Court play 'Sugar 'n' Spice' and clips from many of her films including 'Jubilee', 'Quadrophenia' and 'The Tempest'.

And that's not all. Toyah can also be seen on TV on November 28 when she guest hosts the BBC show 'Friday Night Saturday Morning'. She will also be performing two numbers on the programme.

FRANKIE MILLER TOUR

FRANKIE MILLER, the Scottish singer with a throat full of gravel, begins a lengthy tour next month. Dates so far are: London Dingwalls December 3, Dudley Technical College 5, Reading Bulmershe College 6, London Greyhound 10, City of London Polytechnic 12, Thames Polytechnic 13, Leeds Florde Green Hotel 15, Sheffield Limit 16, Edinburgh Nite Club 17, Glasgow University 19, Ayr Pavilion 21, London Greyhound 31.

Frankie is also considering several film projects which were offered to him after the strong role he portrayed on the Beeb's 'Play For Today' earlier this year. Frankie will also start work on his new album in January.

GAZ SINGLE

GARY NUMAN releases his new single on December 12. It's 'Wreckage' taken from his recent album Telekon. The B side is a previously unreleased track called 'Photograph'. Numan has just completed an American tour, but there is no news on any British dates.

RELEASES



KORGIS: double A side

■ **THE KORGIS** release their double A sided Christmas single this week. Tracks are 'Rovers Return' and 'Wish You A Merry Christmas' and both songs are original Korgis compositions. The Korgis have just returned from a promotional American tour where their single 'Everybody's Got To Learn Sometime' is moving up the charts.

■ **POLYDOR** RELEASE a specially priced live double **James Brown** album this week. 'Hot On The One' was recorded in Japan earlier this year and features almost all Brown's biggest hits. A single from the album will be released in January.

■ **SAD AMONG STRANGERS** release their new single, 'Here Come The Casers', on November 27. The record comes in a picture sleeve, and is on the Brave Tales label.

■ **COUNTRY** BASED five piece **God's Toys** release their second single, 'Everybody's Got A Mother', in January. The band are currently on tour with Adam and the Ants and they will be appearing on BBC2's 'Something Else' programme on December 15. Dates for the band are also being set up for early next year.

■ **FORMER** Mungo Jerry frontman, **Ray Dorset**, releases his new single 'Forgotten Land' on his own Satellite label next week. Ray also wrote Kelly Marie's hit 'Feels Like I'm In Love'.

■ **THE SINKING SHIPS** who recently signed to Dead Good Record, release their debut single, 'The Cinema Clock' this week. The band are currently in the studio working on material for a 12in six track EP to be released in February.

■ **TROJAN RECORDS** re-issue their 'Trojan Story' triple album shortly. The album spans 10 years in the history of Trojan Records and includes tracks by **Laurel Aitken** and **Jimmy Cliff**. Only 2,000 will be released, selling as a boxed set at £8.75.

■ **THE BACKING** track to the **Space Invaders** game television commercial is released as a single by **WEA** this week. The single comes in a full colour picture bag and features a competition on the back. The lucky winners will receive **Space Invaders** games worth £150 each.

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TOUR

BILLY CONNOLLY: finishes off his current monster tour with four nights at the Manchester Apollo from January 15 to January 18 inclusive. He'll also be playing 12 nights at the London Apollo from January 20 to January 26.

AFTER THE FIRE: added dates; Brunel University November 28, Guildford Civic Hall December 2, Cardiff University 9.

STEVE HARLEY AND COCKNEY REBEL: who will be releasing a new album in March play the following dates; Grimsby Central Hall December 12, Nottingham Rock City 18, West Runton Pavilion 19, Aylesford Friars, 20, London Lyceum 21.

SMALL PRINT: Wolverhampton Polytechnic November 29, Nottingham Trent Bridge Inn 30, Salford University December 5, Sheffield University 6, Nottingham Trent Bridge Inn 7, Farnborough Technical College 13.

DR MIX AND THE REMIX: London Music Machine November 29.

RED BEAT: will be supporting Killing Joke on their forthcoming tour.

THE BREATHERS: Leven Golf Tavern November 29, Edinburgh Harveys 30, Redcar Old Kent Road December 1, Newcastle Cooperage 3, Preston Warehouse 4, Warrington North Cheshire College 5, Preston Polytechnic 11, Shrewsbury Music Hall 12.

PLANETS: Winchester King Alfreds December 4, London Marquee 5, Cambridge Art College 6, Wolverhampton Polytechnic 9, Walsall West Midlands College 11, Dudley JB's 13, London City University 17.

TWELFTH NIGHT: St Albans Horn Of Plenty November 27, Oxford Penny Farthing 28, London Windsor Castle 29, Croydon Crawdaddy 30.

WEAPON OF PEACE: who released their single 'Children Of Today' recently, play the following dates; Stockport Rotters December 2, Durham Bede College 5, Newcastle University 6, London Rock Garden 12, London Hope And Anchor 16, Weymouth Pavilion 17, Wolverhampton Polytechnic 19, Dudley JB's 20.

IDIOT DANCERS: Edinburgh Eric Browns November 27, Edinburgh University 28, Paisley Bungalow 29, Preston Warehouse December 11, Leicester University 12, Birmingham Cedar Rooms December 13. The band also release a new single 'Hello I Hate You' at the end of January. They're also lining up a tour for that month and anybody who wants to book them should phone 01 720 8392.

PYLON: Manchester Polytechnic December 3, Preston Polytechnic 4, Trent Polytechnic 5, Warwick University 6, Kent University 8, London Dingwalls 9, Brunel University 10, Blackpool Norbreck Castle 12, Bolton Sports Centre 13, Derby Romeo and Juliet's 14, Leeds Warehouse 15, Liverpool Bradys 17, Hull Wellington Club 18, Huddersfield Cleopatras 19.

RED ALERT: who recently won the Arctic Lite Rock Search '80 competition and whose single 'Break The Rules' is picking up a lot of airplay, will be playing Paisley Bungalow Bar November 27, Edinburgh Moon Club 28.

VICTIMS OF PLEASURE: West Hampstead Railway Tavern December 3, Fulham Golden Lion 4, North East Polytechnic 6. The band recently released their debut EP on Pam Records. Tracks include 'When You're Young'.

ARROGANT: a Slough based band who recently signed to the Rocket label, play the following dates; London South Bank Polytechnic December 5, North London Polytechnic 8, Hayes Brookhouse 10, Slough College 13. The band have just released their debut single 'Ego' and they're recording an album for release next year.

THE GOVERNMENT: London The Factory November 28, London Belleville School December 13.



THE STEP: (above) who release their 'Tears That I Cry' single this week will be appearing at Milton Mowbray Painted Lady December 5, Kingston Polytechnic 6, London Southbank Polytechnic 7, Canning Town Bridgehouse 8, Herne Hill Half Moon 10, Hull University 12, Aylesbury Grammar School 15.

SHADOWFAX: who have a single 'The Russians Are Coming' on Risky Discs, will be playing Maidstone Oakwood Technical College December 3, Woolwich Tramshed 4, Peckham Walmer Castle 5, London Rock Garden 5, London Windsor Castle 11, Peckham Walmer Castle 12, Greenwich White Swan 13, London The Trafalgar 17, Peckham Walmer Castle 19, London Windsor Castle 20, Peckham Walmer Castle 24.

RAB NOAKES: has changed his date at the London Venue from December 10 to December 16.

LIGHT OF THE WORLD: who have their second album 'Round Trip' out on the Ensign label and who release their new single 'I Shot The Sheriff' next week, play the following dates; Wigan Pier Disco December 2, Leeds University 5, Derby Assembly Rooms 11, Gravesend Woodville Rooms 15, Southgate Royalty 24.

THE POP DETECTIVES: Plymouth Noahs Ark November 27, Bristol Bear Hotel 28, Luton Blowins 30, Oxford Corn Dolly December 1, Hemel Hempstead Scamps 2, Cambridge Raffles 3.

SPIDER: Blackpool Tiffanys December 1, London Lyceum 3, Woolwich Tramshed 4, Gravesend Red Lion 5, Chiswick John Bull 6, New Barnet Duke Of Lancaster 7, Acton White Hart 8, London Music Machine 10, Warrington Lion 13, Gravesend Red Lion 19, Southend On Sea Top Alex 20, Hayes Brookhouse 21, Cambridge Great Northern 26, Leeds Florde Green 27, Ashton Under Lyme Spread Eagle 31.

THE PASSAGE: who recently recorded four songs for the John Peel show, will be playing Manchester Beat Club December 3. Support band will be Glass Animals.

MODERN JAZZ: Oxford Penny Farthing November 29, London Moonlight December 1, London Rock Store 6, Herne Hill Half Moon 12.

THE KINKS: Southampton Gaumont December 12, Brighton Dome 13, London Apollo 14, St Albans Civic Hall 15, Manchester Apollo 17, Birmingham Odeon 18, Nottingham Rotters 19.

EROGENOUS ZONES: (below) Newcastle Balmbras Music Hall December 2, Durham University 5, Birtley William IV 8, Newcastle Balmbras Music Hall 11, Newcastle Cooperage 17.



MORE NEWS OVER PAGE

Lights up on *Angel City's* new album:
D A R K R O O M

Angel City

Spice

Angel City's new album 'Darkroom' EPC 84502
Includes the new single 'No Secrets'

LIVE LIZARDS



THE FLYING Lizards, best known for their hit single 'Money' will play their first ever live date at London's Riverside Studios on December 11. Lizards founder David Cunningham, has found himself a new vocalist Patti Palladin, and other members of the band include Julian Marshall and Michael Nyman. If the concert is a success then the Flying Lizards hope to be doing more gigs in the New Year, when they'll also be releasing their new album.

QUO TOUR— NEW SINGLE

STATUS QUO should be playing a series of British dates in the Spring.

Plans are well underway for their world tour which starts early next year and it is expected that they will be playing some British dates en route.

Meanwhile Quo release their new single 'Lies/Don't Drive My Car' this week - the follow up to their last hit 'What You're Proposin'. The double A side is produced by John Eden and Status Quo and both tracks are taken from the band's recent album 'Just Supposin'.

The first 100,000 copies of the single will be available in a special full colour picture bag and the following 150,000 will be sleeved in a black and white version of the bag.

POLICE DATES

THE POLICE will be playing London Christmas concerts this year, although no details have yet been revealed.

The band first announced plans to play Christmas concerts back in the early autumn, but those were foiled when they were banned from playing the Oval Cricket Ground after fears for the turf's safety. Since then they have been looking for a suitable venue, and said a spokesman today: "Nothing has been settled but details will be announced shortly."

IN BRIEF

- **FINGERPRINTZ** will be supporting Split Enz on their tour which begins at the Liverpool Royal Court Theatre on December 1. Fingerprintz have just returned from an American and Canadian tour.
- **STRAIGHT EIGHT** are supporting Queen on their European tour. The band also recently released their new album 'Shuffle 'n' Cut'.
- **BRISTOL BASED Band The AT's**, who recently signed to Rialto Records, are currently working on a new album with Police producer Nigel Gray.
- **DRILL WHOSE** new single is 'Gotta Go', will be supporting Slade on their forthcoming UK tour.
- **THE VAPORS** who clocked up a sizeable hit with 'Turning Japanese' are currently working on a new album with Splint Enz producer David Tickle.
- **CANIS MAJOR** will be supporting Steeleye Span on their forthcoming tour.
- **ON THE AIR** will be supporting the Skids on their forthcoming tour and they've had to cancel their gig at the London Acklam Hall on November 29. The band who recently released their new single 'Another Planet' will re-schedule the gig for a later date.
- **EDDIE AND the Hot Rods** will play a gig at the Fulham Golden Lion on December 7, in aid of The Toy For A Sick Child charity.



WOULD YOU TALK TO THE BEAT?

THE BEAT release their new single 'Too Nice To Talk To' on December 5. It was recorded at Townhouse Studios and the B side 'Psychedic Rockers' is a song that came in for much praise during the band's American concerts.

The Beat will not be playing any live dates in Britain before Christmas, although European and UK dates are planned for Spring next year. Most of December, will be taken up writing material for a new album, set for release early next year.

LEPPARD SPOTS

DEF LEPPARD will play eight British dates next month, their first shows over here since their headlining appearance at Reading Festival this year.

The shows will feature material from their debut album 'On Through The Night' as well as material for their second album which they'll start recording in January with producer Robert John Lange.

Tour dates are: Dunstable Queensway December 7, Chesterfield Aquarius 8 and 9, Grimsby Central Halls 10, Nottingham Boat Club 11, Leds Florde Green Hotel 12, Retford Porterhouse 13, Doncaster Rotters 14.

The band will be playing more British dates to tie in with the release of their second album sometime next year.

November 29, Liverpool Royal Court 30, Cardiff Top Rank 3, Birmingham Odeon 7, Reading Top Rank 10, Lowestoft College 12, Sunderland Marquee Mayfair January 9, Liverpool Brady's Club 22, Nottingham Boat Club 24.

AFFAIR ON

SECRET AFFAIR are still going strong, despite rumours they have split up, following the departure of drummer Seb.

The remaining members departed for Cornwall this week, where they are rehearsing new material with a new drummer. It is expected that they will commence recording a new LP in the new year.

Meanwhile, it looks like Seb has joined the core of Dexy's Midnight Runners... Kevin Rowland, Jim Patterson and Al Archer... although EMI couldn't confirm this.

OTHER DEXY'S

THE FIVE members of Dexy's Midnight Runners who left the line up recently, are forming their own band.

The five who include Pete Williams, Steve Spooner, and Mick Talbot are currently rehearsing new material and want to line up some dates in the New Year. Their new name isn't yet known and more details should be known in future weeks.

VARDIS 100

VARDIS have announced part two of the '100 MPH' tour, the first dates of which were announced in Record Mirror last week. New gigs are Swansea Circles December 8, Birmingham Cedar Ballroom 8, Worlington Down Under Club 10, Blackpool Norbreck Castle 11, Scarborough Penthouse 12, Malton Milton Rooms 13, Leeds Florde Green 14.

Vardis will also be supporting Black Sabbath at Leeds Queens Hall January 3, Stafford Bingley Hall 4.

BUZZCOCKS

THE BUZZCOCKS, who are currently playing a short series of dates in America, have announced part two of their 'Tour by Instalments' starting in December and concentrating on the Midlands and north country.

Dates are: Bolton Sports Centre December 13, Derby Romeo and Juliets 14, Liverpool Royal Court Theatre 15, Leeds Polytechnic 16, Middlesbrough Town Hall 17.

There will be a variety of support acts and the Buzzcocks release, two new singles, 'What Do You Know' and 'Running Free' on December 1. 'What Do You Know', written by Pete Shelley, features a brass section and 'Running Free', features Steve Diggle on keyboards. He also wrote the song.

MORE BUDGIE

BUDGIE, who play two special Christmas shows at the London Marquee on December 22 and 23, have extended their tour until the end of January and the schedule now runs; Northampton Cricket Club

45 R.P.M.
R6042

**Keep it part two
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"Because it's exactly like John Voight meant in 1969 when he said, 'They didn't say anything about you'."

dexys midnight runners



THE VAPORS (pictured above) will be touring America in December following the success of their 'Turning Japanese' single and 'New Clear Days' album, both riding high in the charts.

The Vapors are currently recording their second album with producer Dave Tickle who's worked with Split Enz. The album will be mixed in Los Angeles.

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1	3 ABBA SUPER TROUPER	4-49	21	13 MADNESS ABSOLUTELY	3-99	41	30 SUPERTRAMP PARIS	5-49
2	1 BARBRA STREISAND GUILTY	4-29	22	10 BAD MANNERS LOONEE TUNES	3-99	42	54 VARIOUS THE LEGEND OF JESSE JAMES	3-99
3	2 STEVIE WONDER HOTTER THAN JULY	4-29	23	11 DIRE STRAITS MAKING MOVIES	3-99	43	24 U2 BOY	3-99
4	4 BLONDIE AUTOAMERICAN	3-99	24	28 MIKE OLDFIELD O.E.2	3-99	44	25 THE SPECIALS MORE SPECIALS	3-99
5	5 ROD STEWART FOOLESY BEHAVIOUR	3-99	25	12 TALKING HEADS REMAIN IN LIGHT	3-99	45	47 LIGHT OF THE WORLD	3-99
6	4 THE POLICE ZENYATTA MONDATT	3-99	26	14 THE JACKSONS TRIUMPH	3-99	46	10 HOT CHOCOLATE CLASS	3-99
7	23 THE EAGLES LIVE	4-49	27	15 DR. HOOK GREATEST HITS	4-29	47	26 THE BLUES BAND READY	3-99
8	20 SAXON STRONG ARM OF THE LAW	3-99	28	15 RY COODER BORDERLINE	3-99	48	31 HAWKWIND LEVITATION	3-99
9	10 JOHN LENNON DOUBLE FANTASY	3-99	29	18 KATE BUSH NEVER FOR EVER	4-29	49	42 JON ANDERSON ROUND OF SEVEN	3-99
10	5 ADAM AND THE ANTS KINGS OF THE WILD FRONTIER	3-99	30	43 DON WILLIAMS THE VERY BEST OF	3-99	50	46 SAD CAFE SAD CAFE	3-99
11	33 NEIL DIAMOND THE JAZZ SINGER	4-29	31	10 BETTE MIDLER DIVINE MADNESS	3-99	51	44 THIN LIZZY CHINATOWN	3-99
12	7 BRUCE SPRINGSTEEN THE RIVER	4-49	32	36 UB40 SINGING OFF	3-99	52	48 DIANA ROSS ROUND OF SEVEN	4-29
13	6 WHITESNAKE LIVE IN THE HEART OF THE CITY	4-79	33	49 DR. HOOK RISING	3-99	53	37 JOHN MARTYN GRACE AND DANGER	3-99
14	27 ORIGINAL CAST NOT THE NINE-O'CLOCK NEWS	3-99	34	17 EARTH, WIND & FIRE FACES	5-49	54	10 PETER SKELLERN STILL MAGIC	3-99
15	8 ALAN PARSONS THE TURN OF A FRIENDLY CARD	4-39	35	21 STATUS QUO JUST SUPPOSIN	3-99	55	52 THE DARTS GREATEST HITS	3-99
16	19 NEIL YOUNG HAWKS AND DOVES	3-99	36	10 MARTY WEBB WON'T CHANGE PLACES	4-19	56	34 DONNA SUMMER TIGER	3-99
17	10 STEELY DAN GAUCHO	3-99	37	32 WILTON FELDER INHERIT THE WIND	3-99	57	50 SPYRO GYRA CARNIVAL	3-99
18	16 DAVID BOWIE SCARY MONSTERS	4-49	38	22 JAPAN GENTLEMEN TAKE POLAROIDS	LIMITED OFFER 2-99	58	51 THE POLICE REGATTA DE BLANC	3-99
19	9 MOTORHEAD ACE OF SPADES	3-99	39	39 BLACK SLATE AMIGO	3-99	59	40 RORY GALLAGHER STAGESTRUCK	3-99
20	10 ORCHESTRAL MANOEUVRES IN THE DARK ORGANISATION	3-99	40	29 GEORGE BENSON GIVE ME THE NIGHT	3-29	60	58 CHAS JANKEL CHAS JANKEL	E&OE 3-99

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DON'T LOVE NOW

By The Tin Soldier
 TOTNES CIVIC HALL used to be one of the finest venues in the South West — with Bryan Harris of Centre Ocean Promotions bringing down some of the better bands.

The Only Ones, Wasted Youth, The Cure, Bad Manners, Crass, have all turned up at the Civic Hall during the year, and instinctively the place became a focal point for punks, skins, hippies, anyone, to meet and enjoy themselves — a rare blessing. There was never any violence.

So what happens when U-2, one of the best bands to emerge this year, arrive with people from miles around looking forward to a great night out? The district council comes along and slaps a great bloody big "No More Live Music" ban on the hall — no more gigs, no U-2, No Fun . . .

The reason for the ban is that the residents (12 in all) in the vicinity have complained about the noise ("too loud") and the council (we are the people!) have jumped in and, before too many questions are asked: "no more bands".

No more heroes.

The whole thing stinks of misunderstanding. A petition, organised to show the support for the promoter from fans and other older residents has so far reached 1,100 and still rises steadily.

Of the two demonstration marches organised — one has already been completed with over a 100 people marching on the local HQ. A delegation went to meet the council officials who'd slapped on the ban.



The councillors professed they weren't "killjoys" with the sort of head-in-sand attitude that lets down all local councils. Of course, but they still never go out and meet the people.

The legal noise level for the Civic is around 90 decibels and the councillors reckon that when Crass played there earlier this year the volume reached 110 db's . . .

"Which is bad for your hearing" . . . and "We have a right to protect you against yourselves."

Wow!

Hopefully the ban can be lifted with sufficient pressure from those who care.

NATURAL BLONDE COLUMN

WELL, MY book, 'Rock Stars in Their Underpants,' was out last week and to celebrate I held a party at London's Venue. I've definitely decided there's nothing quite so bad as having your very own party with your name on the invitation because you can't blame anyone else for the lack of (1) drink, drugs or food (2) good looking girls (3) performing seals (4) jugglers and so on and so forth. If nothing else items 2, 3 and 4 were inapplicable to moi's event. Sadly for alcoholics present, the plonk was closely akin to Vim with red colouring.

Apart from that minor point—the evening held many highlights. Not least of which was the bow on the top of my head. It was so huge that by 10 o'clock I started to see things. I now know how the Queen feels when she wears her crown for the



opening of Parliament. The fire eater caused enough of a stir to make our revered editor stagger over to him and ask for an interview. Sadly this was not because of his finesse as a fire eater.

After leaping on the dance floor like Gene Simmons with a serious stomach complaint, he filled his mouth with the inflammable liquid and swished his waist length hair about as though he was in the alternative Miss World Contest but had been locked out. He performed a few wild gyrations and was looking fab, triff, even. He skillfully blew a sheet of flame at the first three rows of pulsing dancers (including a terrified Paul Gambaccini who'd unfortunately stripped to the waist). Then, tragedy struck — she says suppressing hysteria. Initially many



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Virgin

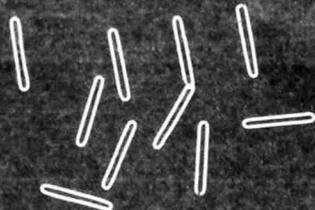


LEFT: MATA HARI lets her wrap fall away to a deafening fusillade of rifle fire.



TOP RIGHT: THE FRENCH Resistance arrive at the Moulin Rouge whilst Paula keeps her cool authoress stance despite being attacked by a fruit eating bat.

BRIEF PARTY



punters felt that setting the whole of his hair alight was part of the display but when The Venue waitresses began to charge down the aisle with buckets (hopefully of the repulsive wine) one realised that we not only had a fire eater, we had a human torch. The more the flames grew, the more he panicked and the more he went bonkers the more the burning liquid spread across his face and his three remaining hairs. The poor fellow went home with very charred lips. A fascinating evening was had by all even though the intriguing aroma of burning hair filled The Venue.

Richard Jobson looked as interesting as ever with his hair greased down flat (possibly the safest way to wear one's hair that night). Various Specials wandered about with guitars for some obscure reason. Carrying them must have worn Jerry Dammers out because he fell asleep halfway through the evening. And for reasons best known to himself, The Boomtown Rats' road manager turned up in a complete centurian outfit, with his long suffering girlfriend attractively logged up as a nun.

My evening was largely spent wrestling with my trousers, which were tied with a long sock (to keep them up) and staring with abandon at the numerous young ladies and gents who had shown up wearing virtually nothing. Due to the somewhat dodgy heating in the place their behinds had an unusual blue glow, like that worm on the adverts for gas heaters. Also, they all appeared to have severe trouble keeping their knickers on their backsides. The whole place looked like Raymond's Revue Bar — without the bar.

Near the end of the evening there was sustenance in the shape of a 17 layer chocolate cake shaped like a fat bottom. It wasn't modelled on anyone in moi's book, that's for sure.

FOR ALL fans of the truly wonderful Pretenders, who might be wondering how they are, I had tea with Miss Hynde and the ravishing redhead of WEA Records, Moira Bellas, last Sunday. Chrissie is currently in Paris recording and came back for a weekend to have a cup of proper English tea. She may

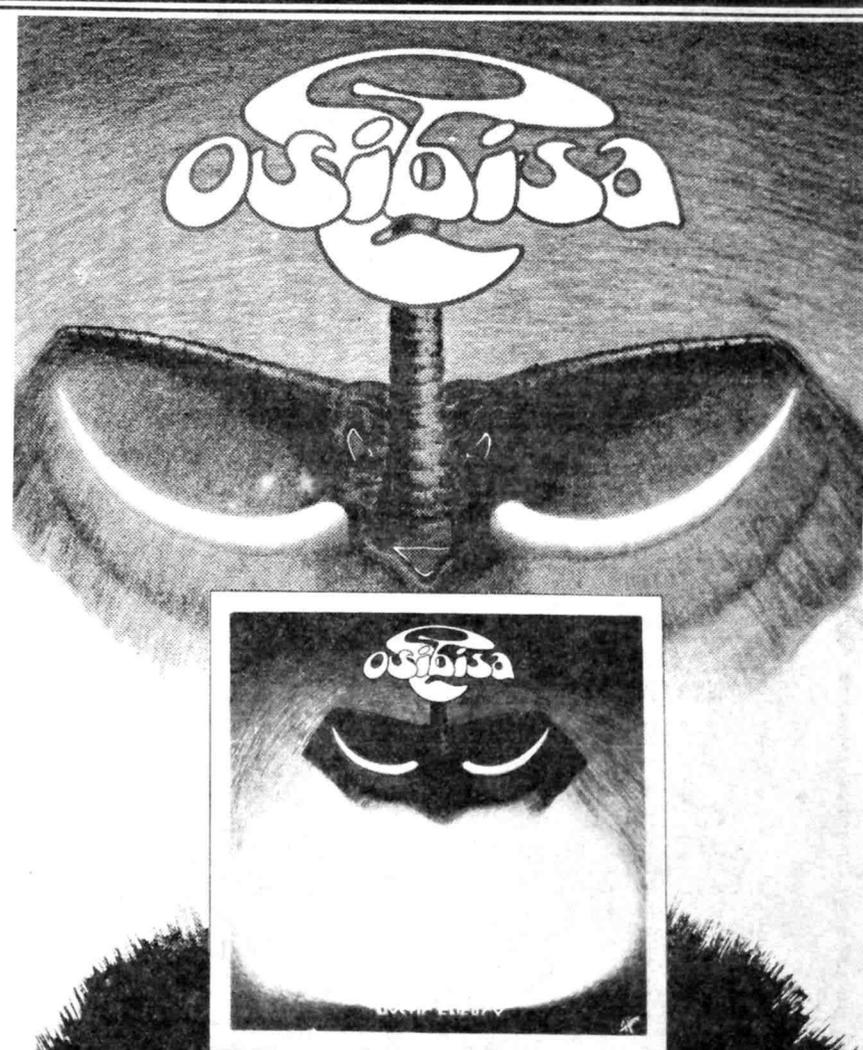
be American but she has her priorities right

Chrissie was making a rather unsuccessful attempt to look incognito, wearing an Audrey Hepburn style Burberry's raincoat and short white boots. I thought she was auditioning for a Cary Grant movie. Moira had also just bought a Burberry mac (they're the ones like Inspector Maigret wears).

Health fanatics will be glad to hear that Chrissie had given up smoking at this point, for a whole four hours, and will therefore be able to sing even louder than ever.

YORKSHIRE MEN are always saying how great it is to live up north. Until you've had your nostrils assaulted by the numerous pongs on the drive up north you might think this is true. Smell after smell makes you wish that oxygen masks would drop from the ceiling of the car. The smell of polythene burning, manure smoking and hops brewing, would make this Serge Gainsborough's ideal resort. Upon arrival at the TV studio, which smells exactly like a hospital, yet another example of northern niff, I split my trousers. I was then taken to the studio where we were going to do the interview, where half - way through my interview, when I explain the joys of rock stars' underpants, the chair I was sitting on plummeted 18in to the ground as a screw dropped out. This left me somewhat subdued for the dropped out. This left me somewhat subdued for the dropped out. This left me somewhat subdued for the rest of the interview until I came to the point where like all good interviewees I took a swig of the glass of water on the table in front of me, put the glass down and cracked the table in half. What more could happen, I pondered.

On the way over to Leeds after being in Newcastle we passed countryside that would make Kate Bush quiver. You could almost visualise her tripping around in a Ken Market special calling for Heathcliffe, looking positively dream - like. We finally got to Leeds where we had dinner at the 'Get Stuffed Dining Chambers'. With another three TV interviews I had up north, who knows what could happen next? LOVE PAULA.XXX



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private highs



VIOLENCE GROWS

SINCE YOUR PRIVATE HIGH'S spy lost a considerable packet betting that Miss Ellie had sensibly amended her mistake of bringing JR into this mortal coil by administering timely dose of lead poisoning it's nice to know that others are also feeling aggressive presently.

First off we go to Grace Jones, belterweight champion of disco whose playful scrap with Russell Harty, he world's most tedious interviewer, was suitably overplayed by the maggots of Fleet Street. Harry Carpenter at the ringside said, "I'm leaving that one to David Coleman."

MORE aggravation was forthcoming from the Mo-Dettes who managed to stop Ramona's romance with various members of the Distractions, Strangers and Skids long enough to get around to meeting the Phonogram minions. But, as our fortune would have it, Jane and Kate wandered into a celebration of the Sector 27 band. A snotty barmaid refused to serve our heroines and got a packet of crisps deposited over her bouffant. A female promotions person got a Mo-Dette fist for her intervention and mucho scuffling took place. During which the Financial Director of Phonogram was laid out by a hefty right from Jane, better known as the wife of Woody of Madness.

ALL Our Price Record branches are offering £1 off the new 'The Legend Of Jesse James' album. Not much unusual in that except that on Thursday 27th of November they are offering £2 off if you turn up in cowboy gear and, if you turn up with the aforementioned clobber on horseback you can obtain the platter, which contains items from Charlie Daniels, Emmylou Harris and Johnny Cash, for now!

THE Clash's new set is going to be a triple album with 36 tracks and will retail at the price of a single album. The album will answer to the name of 'Sandinista' which has something to do with a Nicaraguan army of

liberation or repression, depending on which side of the fence you happen to be sitting. The band have also threatened to be back on the boards soon after the ravages of the festive season have been alleviated.

ANYBODY get time to read 'Intimate revelations' by Alex I Knew Him Better Than His Mother Foster about "My life with Elton." The lady, sister of actress Julia Foster, managed to take the Sunday Mirror's money and run by revealing that confirmed bi-sexual Elton liked girls as well as boys and that he greeted everybody with the shooting cry of (gulp!) "Hi, sweetheart!". Still interested? Well, I'm not.

OTHER NEWS of the loose lipped and famous includes John Lennon's admission that he used to beat up women and how he almost had an affair with Brian Epstein, who's not in a position to deny this story. Does anybody care?

ROBERT SMITH OF THE CURE has asked our Shaw Taylor Dept. to locate the tealeaf who spirited away his jacket from Bradford University. A call to Fiction Records, 165-167 High Road, Willesden, London NW10 will be much appreciated and no questions will be asked should the item be returned. Keep 'em peeled!

ABBA have called off their proposed trip to the UK because of a threat to harm their children. They're all currently under armed guard, but it hasn't stopped them singing unfortunately.

DAVE KELLY of the Blues Band has the misfortune to support Crystal Palace, a team so strong (the Darts'

ANGELIC MENSİ of The Upstarts entered this parish last week and vented his wrath on the notorious 4 Be 2s person Jack McDonald (absent), who this week entered this parish to vent his own wrath on the notorious Upstart Mensi.

Violent vibes are floating around after a vacuous eve spent in Glasgow, with the Upstarts 'special guesing' to the 4 Be 2s: Mensi claims McDonald's people had forwarded the hotel bill to EMI/The Upstarts after living it up with steaks and champagne; and that they'd hit-tailed it with the Upstarts' gear in a hired van soon after the show. McDonald claims this isn't true, and that Mensi had given him license to do whatever he did.

The other issue involved was the violent outburst (principally between McDonald and Angelic Upstart Mond) which resulted, through several



scuffles, in Mond groping around with a knife embedded in his back. (Don't ya just love this rocky roll foolery?)

Police were called; there was much confusion; yet no-one is as confused by the whole thing as you or me.

So what caused all this? "McDonald after cheap publicity," Mensi told us on Thursday. "Mensi after cheap publicity," McDonald told us on Monday.

Rita Ray) they can hold up the whole of the first division (snigger, snigger). He, for this sin has been invited to play on the Selhurst Park pitch for a Celebrity XI against the Radio One cloggers (Yes, I mean you, Peel!). But, since he's on a European tour, he's chartering a special plane to make it home for his one moment of fame.

THE SON OF STIFF TOUR, currently winding it's way across Europe, managed to run three drunken Portuguese males on an illegal pigeon shoot off the road. The trouble really began when one of the inebriated chaps happened to be related to the chief of the local constabulary and wanted compensation for his written off Peugeot. But Miguel of Joe Carrasoo's Crowns managed to smooth and convince the law of their innocence and they managed to wend their merry way onto next week's pages of Private Highs without further incident.

JEREMY GLUCK lead singer of those cosmic surfers The Barracudas came up to the office to tell us that their new album will be a "radical departure." Whether that means, he's going to leave by the window, (We're on the third floor) or, even that he's never going to release it and hoping it will gain legendary status anyway, is unknown at the time of going to press. We wait with baited breath... (Try Listerene-Ed).

ALL THE up and coming Yachts dates have been cancelled due to drummer Bob Bellis getting caught in the lift of his manager's apartment block late at night for many hours and, in his attempts to free himself and his companions, gashed his arm which needed a tourniquet to keep him alive until a necessary 23 stitches closed the injury after the alarm had belatedly been raised. Best wishes come from the sympathy dept.

Whatever, Jack McDonald found himself under on-stage arrest last Thursday at Aberdeen's Ruffles Club; he emerged soon enough to read his name in the papers. Mensi promises to "get" McDonald for what happened; McDonald promises to "get" Mensi for what happened. We'd just like to know: what happened? And speaking of senseless violence...

THE CRIMINAL Injuries Compensation Board have now issued their 16th annual report, this time enclosing (pages 17-18) a section on "bouncers", that cuddly group of ex-cons we have come to know and run away from.

Stories of "security" maltreatment have abounded in recent years... understandably there are many cases involving injury, even death, and at last — after much pressure — people are taking steps.

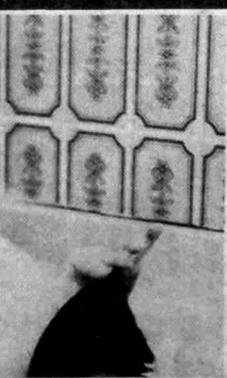
The report states: "In many cases in which we have concluded that the applicant (for compensation) was the victim of a crime of violence perpetrated by bouncers, it would have been impossible to obtain a conviction because of the lack of independent evidence, or because there is no satisfactory evidence as to the identity of the offender, when a number of bouncers were involved in ejecting the applicant."

The unrest is obvious, but what steps beyond compensation? What steps to eliminate bouncer-inflicted GBH?

There's the Campaign For The Registration Of Bouncers, pushing to enforce selectivity in the employment of "security" people (at the moment if all seems utterly random).

Or there's the report, which ties up: "We believe that the most effective way of dealing with establishments whose bouncers are known to be in the habit of using unjustifiable violence is for police authorities to make it clear to the management that, unless the behaviour of the bouncers improves, the police will oppose renewal of licenses to serve alcoholic drink and licenses for music and dancing. If this threat is not effective, we consider that licenses should not be renewed."

Feel like you've heard it before, somewhere?



FRANK BOUGH: "And it's over now to Harry Carpenter at the Russell Harty show." Harry Carpenter: "Well I've never seen scenes like this before. A solid right to the head a body swerve and Harty was in trouble. Not even his clip board could save him. The left jab left him for dead. The referee was right to call a halt to this one. The blows were sickening. And now back to the studio."

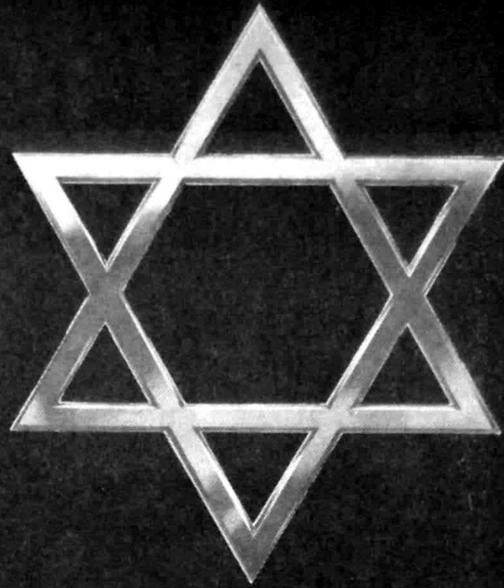
Frank Bough: "Thank you. That was Harry Carpenter commenting on the Grace Jones vs Russell Harty bout."



ARE YOU sitting comfortably? Then we'll begin... Once upon a time Billy Mackenzie of the Associates went to America to seek his fortune and there he met the girl of his dreams Chloe Dumar who soon became Mrs Mackenzie. But all good things must come to an end and they split up when the eternal spring of their love turned to a bitter winter. He came back to Scotland leaving his lady love to file divorce proceedings. Meanwhile her brother happened to pick up an elderly gentleman on the road and give him a lift. He thought nothing of it until later when he heard he was being named as a major beneficiary to the fortune of legendary billionaire recluse Howard Hughes, for the elderly gent was he. After much legal aggravation young Dumar eventually collected his millions for allowing Mr Hughes space in his car. The unfortunate Billy Mackenzie meanwhile got his divorce through. So Private Highs proudly presents the only moment when Billy Mackenzie will ever clean up.



OUR Tottenham Hotspur correspondent wants to know how come the Darts' Rita Ray allowed to stand on the hallowed turf of White Hart Lane let alone stand next to and (gasp) challenge Garth Crooks.



ISRAEL
SIOUXSIE
and the
BANSHEES



STEVE STRANGE is head night clubber amongst the beautiful people. He used to decide who came in the door at the Blitz on Tuesday nights. For a long time this was his main claim to fame. He's designed to be famous for being famous and for being photographed. Strange is a creature and creator of style, made for the papers. And he's made a record.

So here I am in a press office near World's End, swallowing the bait, publicising Steve, blowing up the image like a balloon. Steve arrives windswept from a photo session on the Heath, sweeping down the circular stairs dressed as Rob Roy. For it is he, the clansman, all rich greens and pheasant feathers, loose strands of hair drifting across made-up eyes and peek-a-boo eyes. He looks quite "beautiful".

Steve has made a record called "Visage" by "Visage" on which he's joined by "famous" friends from Ultravox and Magazine. Like Steve, Visage is a total concept. It's pronounced the French way, like a hairdresser.

Mr Strange seems an innocent young man afloat in the world of money and clothes. He giggles and blushes a bit, talks nervously and confides in you. He has the curious innocence common to all young decadents. When he talks of fashion, I'm reminded of Ian Page and the sad circles under the eyes that mere style always seems doomed to wear. Meet the new look, same as the old look.

Steve is a champion of glamour: "What we're trying to do is bring back glamour, style, and sophistication. People might say I look silly on the street because I wear make-up but they could never say I look scruffy."

This is getting to be common talk right now. England's grey and dull, say the new sex people, McLaren and Adam, it's time to get romantic.

Strange's romanticism consists of dressing as a fantasy while the Visage music is grey fade electronic music, soothing and pulsing in a robotic kind of way. Grey music and colourful kids, the butterflies are melancholy. The style and the music grew from Steve's involvement in London nightlife: "When I first moved to London I was doing things with Generation X. I got disillusioned with the whole punk thing because it became a uniform. Then I got involved with Rusty of the Rich Kids and we opened a club called Billy's about three years ago. At that time there was no music in the clubs just disco. We started Billy's as an alternative to disco."

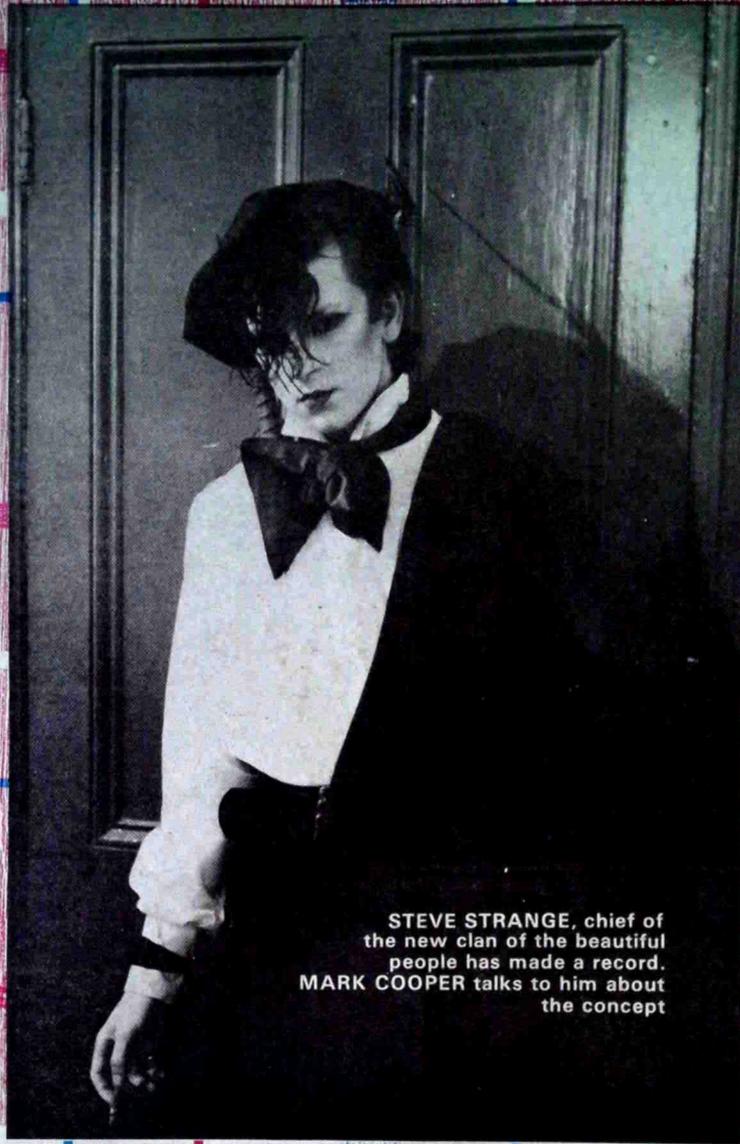
Disco was replaced with synthesiser drone beat music that draws heavily on — disco.

"We played the Human League, the Normal, Flying Lizards, early Roxy, Bowie. Then we took over the Blitz on a Tuesday night."

The post-punk glamour dressers followed, an in-crowd was born. Visage music grew out of a fusion of Berlin Bowie and the replacement of commercial disco by the robot industrial beat of the Tubeway Army types.

The Blitz became the place to be all dressed up and weird, small enough to give those who attended a sense of their own difference and importance. Like any fashion, the Blitz depended on an exclusionary policy to further its sense of identity: "The reason why we kept it elitist was that I got fed up with going to places like the Embassy or putting up with the mixed crowd at Billy's. The kids couldn't call it their own place any longer. We put a tag on the door that only dress-knew people, you had to be into what was going on — the music, the fashion, getting away from your nine to five job and creating your own look."

Exclusion ruled and the necessary hothouse atmosphere to breed strange exotic flowers was created. The beautiful people gathered to party and to escape the monotony of daily straight life by staring at each other and dancing to Kraftwerk: "The Blitz was an escape route. When the kids were dressing up at night they were living the fantasies.



STEVE STRANGE, chief of the new clan of the beautiful people has made a record. MARK COOPER talks to him about the concept

THE YOUNG PRETENDER

There's no need to knock fantasy as it does play a large part in kids' lives. The kids wanted somewhere to go to look good. They do go out to be noticed."

Hence the Visage concept arrived. The music from what was on the turntable, the obsession with fashion and appearance from Steve's love of dress. Visage is French for face, after all. Visage is a futurist supergroup of sorts, combining some Ultravox and some Magazine in orchestral arrangements around Steve's flat vocalising. Midge Ure would seem to dominate the arrangements and the lush European pomp of Ultravox

is recalled throughout the record.

Steve is upset by the suggestion that he and his music are derivative, regarding such accusations as cruel ways of stifling new talent. Anyway Visage was made before 'Vienna! Cruel maybe, but inevitable, given the Blitz's apparent debt to Bowie and Steve's appearance in the 'Ashes To Ashes' video as the clown. Steve admires Bowie but it is quick to point out that Bowie is a populariser: "Bowie is allowed to get his ideas across quicker than up and coming bands. He's always in the right place at the right time, checking out ideas. When he was in London he was always at the Blitz or

at Hell. That whole video was inspired by the Blitz. Bowie is very clever at using ideas."

Steve's love of individual fashion leads him to distrust mass popularity while at the same time he appears to love to be looked at. Unless he mainly likes looking at himself. Fashion people have an uneasy relationship with time and popularity, depending as they do on being ahead of the moment and ahead of the masses. Nothing dies faster than fashion.

Steve and his kids need to be one step ahead of the populariser, the national Press and the clothes chain who dilute their individuality and drag them back into the faceless crowd. As a result they are afraid of rip-offs: "With the Blitz and the whole scene that's evolved around Visage and the Ballet, there's a constant need for change. The reason we shut down the Blitz was that it was getting stale. Although the people involved were still creative, the place needed a change."

Clubs have short lives as happening places: "When the Blitz started it was just another club. What emerged from it was a style of music and a style of dressing. A lot of people came there and ripped off the scene, took its ideas and made them commercially acceptable for your high street stores."

Fortunately the nationals are always doomed to be square: "I just buy something if I like it. I do change my look quite often. What's good about it is that by the time the nationals get hold of it, we've moved on and the whole look's changed. You can always create your own look — at least it's being colourful. Soon as you see it in the high street stores you don't want it — that's how the nationals feel."

Today Strange looks like Rob Roy and along with Spandau's tartans and the new London club Le Kill, there's a Scottish style afoot. But don't rush out and buy tartan because by the time it's in, it's out, if you see what I mean. Catch 22. Rob Roy is evolving towards Robin Hood for those with an eye on styles.

Steve has been a dedicated follower of fashion since he was 11, though fashionable people never follow: "I had an elder cousin of about 17 who was a skinhead as it was then, into style not violence. You wouldn't go out if your trousers weren't ironed perfectly. I was infatuated by his style. At school I got involved in Bowie and had my hair dyed orange and got banned. At 16 I started going to Wigan Casino to the northern soul sessions, though it was nothing like northern soul was reported. Kids started congregating there from all over the country. I used to travel 300 miles to be there."

As for punks, what went wrong, according to Steve is that the kids started believing the Press' picture of them. As for the mod revival: "I don't like revivals. I might look like someone from a period in time but I think I do it in a new way."

Now the Blitz style itself threatens to become a fashion when stories like this one take note of the "Blitz" clubs forming around Britain and the "new wave" of futurist music. The glam and decadent strain of British rock re-emerges yet again around Europe, robots, puppets and Berlin decadence. Steve is the new dandy, all style and no content.

There's nothing new about Strange or Visage, he's just a new pretty face. He'd disagree. Visage, he says, is a real band that'll record another album in January and do some one-off gigs.

"Fashion," he explains, "is not enough to make a record, you need musicianship as well. The 'Vis' is like the visual side of things, 'visa' refers to travel and getting out and the 'age' is dance music."

It's a handy little package, tied with ribbon. It's not new, it's the conservative championing of style over having something to say, product as package. Steve, with the help of PX and Jumble sales models the emperor's new clothes but there's no real emperor. Visage is the old grey romanticism and it's done better by others. Still Steve is making it as a celebrity — he has a book of Polaroids of high dressers coming up and hopes to open a new club called the People's Palace next March. That's the People not the People.

Staying ahead of the crowd is another way of following them. Steve's trick is to walk in backwards like he was walking out. Steve Strange isn't romantic or even an escapist, just a nice enough bloke with a rather depressing music package. All that colour just fades to grey. Strangely strange but oddly normal.

More of the Clan Page 12

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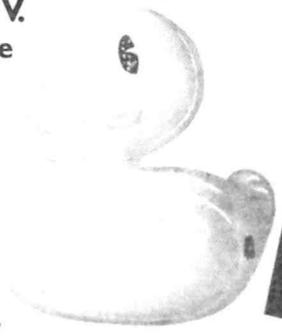
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HEY YOU!!! Don't wear that, wear this!

You've gotta admit it, there's no point hanging out at Hell and Blitz or Le Kilt if you don't look the part. In fact, you won't be allowed over the doorstep unless you look like one of the New People... and to do that you've got to know the right people. You won't find the necessary clobber in Top Shop or Hepworths. No Sir, you've got to know the Gang of Four, Modern Classix, Melissa Caplan, Simon Withers and PX.

MELISSA CAPLAN is only 21, and already she has established herself as one of the most individual British designers of the Eighties. She left college exactly a year ago, but has been designing for several years now. Amongst those who are clad by young Melissa are Spandau Ballet (of course), Toyah Wilcox, interior designer Lee Sheldrick and photographer Michael Kostiff.

The trouble is, you won't find any of Melissa's togs on the shop rail — she simply designs for the people she meets. This is shortly to change with a ready to wear collection which will be distributed by Mole.

"I much prefer to deal with the individual," she says. "Spandau I know simply by going to the same places, in fact, most of my customers are people who go to Hell or Blitz."

Melissa's clothes are instantly recognisable. "I do have my own style," she admits. "That's what I design — style, not fashion. I don't design clothes for people, I just make my own brand of clothes, and people have to mould themselves round them."

A typical Melissa creation consists of trousers, top, skirt and tabard, all of which is made from gentlemen's hard wearing suiting. Once you've seen it, you'll never forget it!

MODERN CLASSIX is run by designer Willie Brown and model Vivienne Lyn — she who graces the Visage album cover. Based in Rivington Street (off Old Street) in London, it's open Tuesday to Saturday. The new collection is due to be revealed next week, but take a peek at Steve Strange and you'll get the picture. It's very Scottish orientated, with plaids and elaborate

Stars behind the styles

Daniela Soave and Mark Cooper on the designers

jabots. His clothes for women seem to favour those with a small frame, and truly make you feel like a fairy princess.

SIMON WITHERS is another fashion student at Middlesex Polytechnic. At 21, he has already made a name for himself, although his clothes are very scarce...Again,

he designs for the likes of Spandau Ballet, whom he met by mixing in the same circles, and, like Melissa, makes clothes on demand. Said one of his many admirers: "Simon's work is very scarce, but very, very good. He works mainly on trousers

and shirts, but the trousers have to be seen to be believed. The trousers in particular are the best I've seen, very elegant and flattering to the figure. He takes a lot of time and care over his stuff, and it shows."

• IF YOU want to keep up with what's in style, *ID* magazine's the one for you. Run by Perry Haines, it deals with up to the minute trends, and is said to pave the way for Paris fashions. It's widely read by the New People, and indeed, they feature strongly in it. Issue 2 will be out shortly.



TOYAH WILLCOX: her clothes are designed by MELISSA CAPLAN.

Shopping around

PX IS run, designed, packaged and presented by Helen Robinson and Steph Rayer. The shop has been going for over two years in Covent Garden, first in James Street and now in Endell Street. The shop itself is not exactly bursting with items of clothing — three or four outfits hang on the wall, there's a model at the back in this week's tartan, a few shirts in the middle section of the shop. The emphasis is on quality, imagination, selectivity.

The clothes are made of suede, leathers, velvets, dark, rich fabrics that have a slight aura of evil. Jerkins, capes and trousers are all loose and hanging, trousers gathered at the leg. There's a decadent, ominous air to the clothing, an ornate sultriness.

Helen Robinson was not keen to talk to the *Record Mirror*, explaining that she didn't want the kind of people who read the rock papers coming along to the store. She is obviously keen to keep the shop's individuality and its somewhat elitist flavour. Obviously the "true" individuals will find their own way to the clothes.

SMILE IS to be found at 18, Brompton Road, SW3. It's been going for 11 years and has two owners, Keith and Leslie. While Keith does the hair of Siouxsie, Toyah and Steve Strange amongst others (and charges around £14 for the privilege), Leslie works at the other end of the spectrum on more conservatively styled people like Cilla Black. Keith is obviously a major innovator in terms of hairstyles and encourages all his juniors to dress as they wish, and come up with their own ideas. A representative explains over the phone that, "However different the hairstyles, we make sure that each haircut is a good one. We don't only do the crazy styles, there's a wide cross-section of customers here."

MORE OF THE CLAN PAGE 26/27

Whistle and Pop.

WHISTLE:

Can't stand losing you — THE POLICE
Down in the park — TUBEWAY ARMY
Across the river — WILLIE NILE
Cosmic surf'n' —

YELLOW MAGIC ORCHESTRA

Chelsea girl — SIMPLE MINDS
Ice bells — 2ND VISION
Eat to the beat — BLONDIE
Shape I'm in —

JO JO ZEP AND THE FALCONS

Sonja Henie — LANDSCAPE
Missing words — THE SELECTER
Some get away — ALDA RESERVE
Please don't ask — GENESIS
Beasley Street — JOHN COOPER CLARKE



ALBUM BELP017 CASSETTE ZCF017



ALBUM BELP016 CASSETTE ZCF016

POP:

My girl — MADNESS
Someone's looking at you —
THE BOOMTOWN RATS
Kool in the kaftan — B.A. ROBERTSON
Turn it on again — GENESIS
You'll always find me in the kitchen
at parties — JONA LEVIE
Brass in pocket — THE PRETENDERS
Midnite Dynamos — MATCHBOX
Too much too young — THE SPECIALS
Over you — ROXY MUSIC
My oh my — SAD CAFE
Mirror in the bathroom — THE BEAT
Together we are beautiful —
FERN KINNEY
Atomic — BLONDIE
Silver Dream Machine — DAVID ESSEX
Let's get serious — JERMAINE JACKSON
Dance yourself dizzy — LIQUID GOLD

Hot from TV's two most popular music programmes come 'Test Pressing' (The Best of The Old Grey Whistle Test) and 'The Best of Top of The Pops.'

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BBC records & tapes

SINGLES

Reviewed by BRAM TCHAIKOVSKY
(Deletions by MIKE NICHOLLS)

Buy a turkey for Xmas

SINGLE OF THE WEEK

THE FRESHIES: 'I'm In Love With The Girl On The Manchester Virgin Megastore Check-Out Desk' (Razz). Anybody who doesn't like this is a boring bugger with no redeeming features whatsoever. Buy it and make it a hit.

THE CLASH: 'The Call Up' (CBS). In which the boys drop Mikey Dread, though you'd never have guessed, and cut their first real turkey. No, I'm not impressed. 'B' side is called 'Stop The World': I want to get off.

BAD MANNERS: 'Lorraine' (Magnet). Recovering from their Special Brew hangover they're back at full speed. Maybe because Fatty is gonna kill Lorraine when he finds her. Charming and, er, you can dance to it.

DEXY'S MIDNIGHT RUNNERS: 'Keep It Part Two (Inferiority Part One)' (Late Night Feelings). Remixed version of the album track slowed down to the point that I had to check the speed three times. That guy's hyper-whining voice still annoys but it's a pity they did the splits.

THE SKIDS: 'A Woman In Winter' (Virgin). This is my favourite live band (and Jobbo's) your favourite live lodger — MN) and one of the best of their new songs. It's also suitably charty for Xmas. Great stuff, lads, but get yourselves a decent producer. The record comes in a comic-book package which is completely pointless but fun if that kind of thing amuses you.

SQUEEZE: 'Christmas Day' (A&M). Picture bag and white vinyl. How can a band as good as Squeeze produce crap like this where the sense of humour is at such a low ebb? The worst kind of Xmas paper.

QUEEN: 'Flash' (EMI). From their new album, this is your standard formula Queen record but wonderfully childish. Anybody who buys this has either no brains or well warped ones.

ADAM & THE ANTS: 'Antmusic' (CBS). I like this record. They sound a bit like the old Gary Glitter, talk of which...

GARY GLITTER: 'What Your Mamma Don't See' (Eagle). Interesting to have this and Adam & The Ants in the same pile they are very similar but this record don't really make it.

WEAPON: 'It's A Mad Mad World' (WEP). It certainly is.

AC/DC: 'Rock And Roll Ain't Noise Pollution' (Atlantic). It certainly is.

BLACK SABBATH: 'Die Young' (Phonogram). Horrible.

SAXON: 'Strong Arm Of The Law' (Carrere). Somebody forgot to turn the bass up on this mix, not that it would make much difference anyway — this is appalling.

GIRLSCHOOL: 'Yeah Right' (Bronze). Out of five singles by heavy metal bands in the pile one

can only say that they're all bloody terrible. If none of you can think of anything original for the kind of music you profess to love you could bloody well give up.

ANGEL CITY: 'No Secrets' (Epic). Fairly tasteful as HM goes, building neatly, nice guitar break, reasonable production and a fair song. But no chance.

NEIL YOUNG: 'Hawks and Doves' (Reprise). I like lots of his stuff but this has little to commend it from any point of view, country rock garbage with supposedly meaningful lyrics. Come on, our kid, you can do better than that.

SNIPS: 'Telepathy' (EMI). Next...

STIFFS: 'Volume Control' (EMI). Not bad if a little derivative, nice sentiments though.

THEATRE OF HATE: 'Original Sin' (Legion). Double A sided this and apart from a little bit of dodgy playing this is probably one of the best records of the week. I like 'Legion' best.

THE SAINTS: 'Always' (RCA). I'd be interested to know what sort of equipment this was recorded on 'coz it's very good and if as I suspect this was done on the cheap when this lot could be well worth somebody's time and energy to record in a good studio with a producer who knows what he's doing.

AK BAND: 'Pink Slippers' (BOB). Must be another bunch of cowboys without a clue.

ROBERT FRIPP: 'Heptaparaparshinokh' (E.G.). Robert finds an opening, crawls in and discovers his own arse.

VICTIMS OF PLEASURE: 'When You're Young' (PAM). The only thing that stands out about this record is its sincerity — or maybe not eh!

TOYAH: 'Danger' (Safari). I can't see the attraction of this artiste except she used to have a good hair-cut. The guitarist could do worse than to listen to Stewart Adamson.

SLITS: 'Animal Space (Human)'. Total rot. Or should that be manure?

BROKEN HOME: 'Run Away From Home' (WEA). This is the only vaguely heavy metal song and band who make it out of the crap here. The chorus is wonderful, but the verse lets it down a bit — nonetheless, not bad at all.

CABARET VOLTAIRE: 'Seconds Too Late' (Rough Trade). This record takes the underwater masturbation award of the week. Groovy man.

DRINKING ELECTRICITY: 'Cruising Missiles' (Pop Aural). All you need is a drum machine a Wasp guitar and a Revox and you, yes, you too can be a pop star.

BOOTS FOR DANCING: 'Rain Song' (Pop Aural). As above but better (slightly).

PAUL BRADY: 'Crazy Dreams' (WEA). If this was recorded the right way it's just the sort of thing they play a lot in America, but here — forget it.

FALSE IDOLS: 'Ego Wino' (OKWR). Marc Bolan meets the Fall and does extremely well out of the exchange — nice one chaps.

THE STEP: 'Tears That I Cry' (Direction). Being a sucker for Sam and Dave records I got to say the Step have almost made this work. Nice piece of playing chaps. Good feel but somehow the words don't quite fit.

AMEN CORNER / BRIAN POOLE & THE TREMELOES / JET HARRIS & TONY MEEHAN / MARMALADE: EPs (Decca). Amen Corner include 'Bend Me, Shape Me' and 'High In The Sky', both brilliant, showing everything a good band should have, therefore buy. Jet and Tony are good to buy as a piece of nostalgia, ditto the Tremas, who weren't in the least innovative and looked dreadful but were bearable all the same. Marmalade — forget, though they allegedly beat Bow Wow Wow in pre-teen popularity.

SIMPLE MINDS: 'I Travel' (Zoom). Well mixed space disco but don't like the vocal affectation. Nothing special here, really.

CUBAN HEELS: 'Walk On The Water' (Cuba Libre). Sicko pic of Brian Jones on sleeve to go with title. Bowie's 'Golden Years' meets 'Psychokiller' and The Cars. God help us all.

DANGEROUS GIRLS: 'Man In The Glass' (Human). This leaves me with nothing at all to say about it which I suppose is at least something.

SMALL HOURS: 'The Kid' (Automatic). Though produced by Bob Andrews, sounds initially like a poor Bruce Springsteen. Stiffly played and not much of a tune, either.

ROBERT PALMER: 'Looking For Clues' (Island). Immaculate production and a nice bit of playing but in the end there's nothing in this record.

STRANGERS IN THE NIGHT: 'I Drowned' (Dancing Sideways). This band would be better off called I Drowned and playing 'Strangers In The Night'.

WEST END: 'The Servant' (Continental). Reggae should be left to black people coz they know how to play it properly. This lot sound terrible.

THE LOOK: 'I Am The Beat' (MCA). Des O'Connor with a cockney accent.



DAMNED: 'Hit Or Miss' (Chiswick). The other side of this record is called 'There Ain't No Sanity Clause' and is much better than the A side which isn't very good at all. Captain Sensible is my favourite guitar player.

BLACK SLATE: 'Boom Boom' (Ensign). The inevitable really, rambling on about Jah Rastafarians, ganja, what you sow you shall reap, etc. Complete hogwash, in the same category as Elton John I'd say.

GLORIA JONES: 'Listen To Me' (UA). The infamous chauffeur bawls away to precious little consequence, or is that a slight on those that get religion?

FALSE IDOLS: 'Goodnight' / 'Ego Wino' (Old Knew Wave). The first is melodically tongue-in-cheek, ripping off 'Love Hurts' in the process whilst its flipped double-A is the kind of self-consciously arty bludge that one would expect to come from the Manchester Musicians' Collective, talking of which (again)...

THE POTENT HUMAN EP (L'Aventure). One apiece from four bands, so here goes. What The Liggers lack in warmth, Mekon make up for, slippin' around a riff and talking about how they love to play with little boys — maybe The Spurtz 'cos that's just what they sound like. Bathroom Renovations are... you guessed it, regular fun-loving post modernists.

JOE KING CARRASCO: 'Jalapeno Con Big Red Just A Mile Away' (Big Beat). The label is on backwards and both these songs are piffle.

STATUS QUO: 'Lies' (Phonogram). After the quagging I just gave to the HM brigade I suppose it's a bit strange, but I love Quo, something about them makes me grin. This isn't one of their best but who cares.

BLACKFOOT: 'Every Man Should Know' (Atco). The first line of this song is "Don't Mess with my Queenie, or I'll mess with your nose." Nuff said?

STRAIGHT EIGHT: 'Tombstone' (Lunar). Not a bad piece of heavy metal, but it's just not a single, is it?

STEELEYE SPAN: 'Sails of Silver' (Chrysalis). I tried to listen to this but the young lady's voice gets up my nose, so get somebody else to listen to it — ech!

SAD AMONG STRANGERS: 'Here Come The Caesars' (Brave Tales). Leave yer name in the wastebin as you leave please.

SALFORD JETS: 'City Youth' (Lunar). The singer's gotta good voice and the band can play, but this song is a bit of a no-no ennit?

POLL

VOTE
VOTE
VOTE

STRENGTH, ANOTHER year down the cosmic plughole already, as 1980 breathes its last (at last). But before we shut the door on another year of rock history, what about the late great moments of 1980? What indispensable albums came between you and your cash? What gigs dragged you away from 'Dallas'? Which loud mouth irritated you so much you burned their interview in the streets?

At the end of last year, you claimed Gary Numan was the most exciting thing since Kate Bush in a body stocking. But he's packing it in (until he changes his mind), so will Sting grab the No 1 male artist spot and dance off into the sunset? Or Springsteen? Or maybe Ian McCullough (of Echo & the Bunnymen) is your kind of crooner? Has Kate Bush croaked her last next

to Hazel O'Connor or Pauline Murray? Has Sheena Easton got more talent than a plate of cold custard and more personality than a soap dish? Were the Police videos the most thrilling labbo groovy things on TOTP the whole year? Isn't this exciting!

Were The Plasmatics the biggest non event since the BPI's chart hyping rig?

Madness, Selecter, Adam & the Ants, The Teardrop Explodes, U-2, the UK Subs, The Nolans (Whaaat?-Ed), so many to choose from. Never before in the field of human conflict have so many owed so much to so many, or something like that. You fill in this lot and we'll publish, and - more than likely - be damned.

Send your entries to Poll, Record Mirror, 40 Long Acre, London WC2E 9JT.

SINGLE OF THE YEAR

ALBUM OF THE YEAR

GIG OF THE YEAR

MALE ARTIST

FEMALE ARTIST

BAND OF THE YEAR

RECORD SLEEVE

SEX SYMBOL OF 1980

DJ OF THE YEAR

TV SHOW OF THE YEAR

BIGGEST EGO OF 1980

NAFF ACT OF THE YEAR

BEST MUSIC VIDEO ON TV

MOST COMPLACENT RECORD COMPANY OF 1980

LEATHER TROUSERS OF THE YEAR

MOST DESPISED TAX EXILE

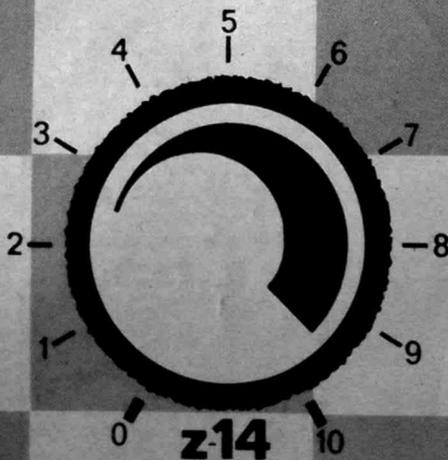
MOST INSPIRED COMEBACK OF THE YEAR

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VOLUME CONTROL

STIFFS



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IAN DURY AND THE BLOCKHEADS: LAUGHTER



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TONGUE 'N'

IAN DURY AND THE BLOCKHEADS: 'Laughter' (Stiff SEEZ30)

By Mike Gardner

THE BLOCKHEADS have, after keeping their low profile intact for too long, finally stuck their necks out of their post-Chas Jankel shell to be placed on the critical chopping block. 'Laughter' is the third Blockhead album and it represents a return to the barrow boy charm of the first set 'New Boots And Panties'.

The first thing you notice is the rejection of trying to follow the sophistication that had been mapped out by Chas Jankel, a fact I noticed at their recent Hope and Anchor gig where they virtually ignored the existence of 'Do It

Yourself', that monument to the focused talent of the ex-Blockhead.

The Blockheads of today (and 'Laughter') are back in the pubs, doing vaudeville and a good time is had by all, except those who want more 'Do It Yourself'. The addition of Wilko Johnson, that doyen of the sweat, 12 bar blues and ale circuit has tended to accentuate the roots of the Blockheads that are firmly planted in the bump and grind of the old Greyhound, the Hope and Anchor and the Nashville.

On the first listening, 'Laughter' is a filmsy album, lacking the memorability of their finest achievements to date, like 'What A Waste', 'Rhythm Stick', 'Sex And Drugs And Rock 'n' Roll' and 'I Wanna Be Straight', but stripped bare of the old dressing. The endearing personality of Dury, always the most interesting part of

the affair, still shines through. The writing is shared, with Dury providing his idiosyncratic perspective on the ballgame of life seen through a Cockney trill, and the rest of the band providing the tunes (Gallagher four, Turner three, Wilko two and the others one apiece).

The album grows in strength with each listening and the new simplistic but more raucous Blockheads show an honesty and commitment that is to be admired and enjoyed. Now they've got this stepping stone out of the way maybe they can now relax and produce the album that this tentative album hints at. Basically, if you've got it flaunt it and their performance last week proves that they've got it. 'Laughter' just provides more clues. +++ +



I CAN touch my chin with it . . .

SLADE: 'Slade Smashes' (Polydor POLTV13)

By Mike Gardner

PEOPLE keep telling me there's a Slade revival on, but it's hard not to laugh. It's more than interesting to watch those who've seen them live attempt to convert those who keep their look of bemusement and incredulity intact during the discourse. It's also funny to watch the curious become fervent disciples whose faces light up at the mention of Slade. They're the ones who stumble across the truth, via the experience, that there is no Slade revival.

The word revival always implies that the band were redundant for a period between their 'hey-day' and their 'current resurgence' but Slade have remained constant throughout.

They slogged up and down the toilets and flea-pits of this country for five years before their first hit 'Get Down And Get With It' gave everybody the opportunity to realise that they are one of the best live attractions in this land.

Their aggressive, energetic and enthusiastic stage show was successfully translated into a string of raucous singles that celebrated the mythical rock 'n' roll spirit with a vengeance. songs like 'Mama Weer

All Crazee Now', 'Cum On Feel The Noize', 'take Me Bak 'Ome', 'Gudbuy T'Jane' and the others contained on this 20 track precis of the time when Slade and the record buying public connected are the best reminders of the power some felt and other ignored.

Those who have realised the power of Slade will already have the majority of the songs on this collection. Those who have only recently caught up with the fact that Slade have remained constant and those that have reconnected with a fundamental lynch pin of that mess we call rock 'n' roll will find this set a useful but ultimately unsatisfying reminder of the joy and exuberance of the Birmingham quartet of Noddy, Jimmy, Don and Dave. Those who have yet to find out had better start here and then grasp the opportunity to 'feel the noise' at the first chance. +++ + 1/2

THE BOOKS: 'Expertise' (Logo Volume 1)

By Frank Plowright

DESPITE THE stereotyped pop sounding name the Books are yet another band who play the electronic keyboard dominated post punk tunes that are unfortunately the ascendent trend these days.

Unfortunate, because very few of

the bands that use the synths see them as anything other than an excuse to create a recurring backing track or to make quirky background noises. Almost none integrate them successfully into a band.

While not as esoterically elitist as many of their ilk, the Books aren't overtly commercial either, leaving them in an unsteady middleground that could see them going either way. The more commercial side of the vocalist and synthesiser man Stephen Betts is best communicated on 'Hirohito' and 'Osterreich'. 'Hirohito', before turning apocalyptic, contains keyboards more reminiscent of Elton John than anyone else.

'Osterreich' (It sounds like 'perspiration' when sung by the band) wouldn't seem out of place on 'Organisation', being the most commercial track here. 'Ballroom Debut', an electronic Come Dancing theme could also be a McCluskey / Humphries composition.

To balance the above though there's also the turgid 'Spillane' the repetitive 'I'll Be Your Friend' and the pretentious 'Metaphysic' containing a background noise that sounds like my front door bell. I answered twice before sussing it.

All other tracks left no impression one way or the other. If you've got a fiver to spare and like electronics give it a try. If not sample the infinitely better OMITD. ++

THE CRAVATS: 'Cravats In Toytown' (Small Wonder)

By Mick Mercer

DESPITE THEIR physical resemblance to Dickensian street urchins, the Cravats are one of the few bands to have evolved a mystifying sound, that draws the listener down, down, down into the murky depths of this Toytown enigma.

Apart from standard instruments (and sax) the band possess an arsenal of a thousand accessories which are used to full effect. But, he warned, these inter-track soirées are recorded at a deceptively low level, and having innocently turned up the volume to understand it all, one's ears are then shattered by the next song suddenly bursting through at double volume! Humour (decidedly black) pervades all the

band's poignant observations of life around us. Garrulous optimism and cynicism personified, they effectively cock a snoot at one and all.

To call them punk would be decidedly unfair because, despite fleeting glimpses of superior melodies. The Cravats sound is a pop-pourri of every available source and sound stamped with their own brand name. Cunningly packaged in a beautifully shiny sleeve it is made specifically with you in mind.

Amongst such devilishly intriguing songs as 'The Hole', 'Girl Around The Corner' and 'Still' we can just about perceive ukelalies, an argument over an electricity bill, a Tony Bennett tribute and much more besides (most of it incomprehensible).

One of the years strangest releases but also one of the best. +++ + + +

The new single **DANCED** c/w Ghosts: Neon Womb (Safe 32) Previously unreleased tracks specially recorded in concert for inclusion in the ATV documentary 'Toyah', 'Danced' and further live tracks on the album Toyah! Toyah! Toyah! released next week. Ghosts and Neon Womb only available on the single.

SAFARI

Toyah documentary
Thursday 18th
9.00 p.m.
(11.00 p.m. London)

O, Hazel

HAZEL O'CONNOR: 'Sons And Lovers' (Albion ALB 104)

By Simon Ludgate

THE FACE, once black-lipped and Panstick white is scrubbed clean, the shock of white hair is shorn. The girl who starred in 'Breaking Glass' has been laid to rest. You see, Hazel O'Connor desperately wants to be recognised just as a singer and the new image is a frantic attempt to prove that.

She's in the ironic position of trying to escape her own publicity, her own image, which is pushing her into a very small corner. Hazel was flogged by the clueless dailies as The Next Big Thing; a phrase guaranteed to set the music press teeth on a collective edge.

OK, Hazel has front, and plenty of it. I also like her and I wish I didn't have to say this, but having front can't support you forever.

I've never been over-impressed with the musicians in tow, including Hazel's brother Neil, apart from Wesley Magoogan whose sax playing has always lent her sound a



little extra. But apart from Magoogan, surrounding yourself with such low-rent talent isn't the best way to go into the album which the critics are itching to slam.

'D-Day', the opener, has the most memorable catch of all, but even this song has something of the 'Writing On The Wall' about it. To

her credit, without the strictures of a soundtrack, Hazel sounds a lot more relaxed.

'Zoo' almost works. An extra dollop of imagination releases it from what has become a stereotype for almost all Hazel's songs.

Perhaps the introduction of a synthesiser would broaden the spectrum a bit. Whatever, something is definitely needed, as overall things sound thin and two-dimensional. If only Hazel would sing her songs in a straightforward way and forget all that heavy nasal inflection. It's alright the once, but like Dexy's, after a whole album's worth all that stylised tweeting and moaning gets on your tits.

Hazel has the talent somewhere — the potential is hinted at again, and again. The trouble is, it don't seem to surface that often. More time, more encouragement, a first-rate producer and above all, a really solid backing band, could put it to rights.

The single which has been taken from this album, 'Time', is worth a mention only because it is the single, apart from that there isn't much to say about it. ++

CHEEK



THAT'S NOTHING, watch what I can do with mine

THE DAMNED: 'The Black Album' (Chiswick CWK 3015)
By Philip Hall

THE DAMNED are no longer musical dum-dums. They've thrown out their smash-it-up image and are now following a more mature, even sensible rock 'n' roll course.

'The Black Album' highlights the band's metamorphosis from speedy young hobos to acidic adults. A lot of the fun is missing but it's replaced by a far healthier reliance on strong songs. The band constantly break new ground on this "two for the price of one" double album, though quite often they seem to be stumbling for a firm musical footing.

Side one shows The Damned at their most promising. The opening track, 'Wait For The Blackout', is a surprisingly mature piece of almost classic rock music, on which the band's characteristic energy is usefully controlled.

An orchestra is put to rather clumsy use on the entertaining 'Lively Arts' while 'Drinking About My Baby' shows off the band's likeably puerile sense of humour.

The Damned are no longer frightened of varying the pace of their songs. In fact sides one and two contain very few hectic moments. Most of the tracks have a subtly sinister, experimental feel about them.

In their straightforward punk days The Damned were always well over the top and now that they've thrown themselves into their psychedelic phase they do tend to get a bit carried away at times. A long waffling piece of atmosphere music, 'Curtain Call', takes up the whole of side three, and though it definitely has a flashing charm about it, I found it became rather hard to stick with all the way through.

Side four is The Damned well known, it's a live recording of all their classics, 'New Rose', 'Love Song' and 'I Just Can't Be Happy Today', but compared to the adventurous new tracks these oldies sound very limited. + + + +

EMERSON LAKE AND PALMER: 'The Best Of' (Atlantic K50757)
By Robin Smith

OR HOW Atlantic are trying to squeeze a bit more life out of the body before rigor mortis finally takes a hold. ELP left behind a great legacy and it's a pity that my heroes couldn't have patched up their differences and carried on — look what happened when Carl Palmer tried to form a band all of his own.

If you don't have all ELP's albums or merely want a continuous flow of all their past greats then this is the album to have. It represents a good cross section from the pomp and circumstance of 'Hoedown' to the cotton wool of 'Still You Turn Me On'. Thankfully they've left out cuts from ELP's last studio album but a strange omission from the album is Lake's 'Take A Pebble' — undoubtedly the best thing he ever wrote.

Eight studio tracks and one live track, 'Peter Gunn' — recorded live at the Olympic Stadium Montreal, during the time when the wreckless fools toured with a full scale orchestra and couldn't afford it. Maybe this was the beginning of the end, but what a way to go. For healthy slices of nostalgia this album is to be highly recommended. + + + +

THE FALL: 'Grotesque (After The Gramme)' (Rough Trade ROUGH 18)
By Chris Westwood

THE FALL are no pros; they aren't on the route to the loot; rock preservationists don't listen to them.

The Fall are grotesque. They always brought a shambolic vitriol to a punk / postpunk music scene that it sadly needed; and they made anthems. Yeah, yeah, industrial estate. Rowche(ah)rumbie.

They went as far as the innu, remarkable 'Dragnet' and were funny and bitter and stubborn. The

BAD MANNERS: 'Loonee Tunes!' (Magnet MAGL 5038)
By Simon Ludgate

HIP THEY'RE not. Nor are they messengers of the new age, or harbingers of death and destruction. Which makes for a refreshing change. Bad Manners have attracted a huge following by what boils down to a bunch of crazies, if their career is calculated, it certainly doesn't show.

They remained impervious to the temptations of suggesting being some kind of protentious mouthpiece of the masses or cruise - missiles - over - our - heads - about - to - incinerate - us - to - cinders busifness which is fast gaining momentum.

Instead, Bad Manners turn out fine ska fusions and laugh all the way to the bank. They picked up no less than three hit singles off the debut 'Bad Manners', and not only in this country. The Manners are currently one of the hottest UK bands in Europe as well.

Back to the business about hip. If plays such a big part in the careers of most bands, it's one in the eye for the powers when a band as unselfconscious as Manners take the glory.

'Loonee Tunes' reinforces the impression that Bad Manners take nothing seriously, least of all themselves. Some of the tunes work, some don't. But with 12 to choose from, there is something for everyone. Trial and error — hit and miss: it's a refreshingly

straightforward approach in these dark paranoid days.

'Echo 4-2' is as meaningless as the song itself, which is a gentle poke at dub that has some kind of reprieve on side two with 'Echo Gone Wrong'. 'Lorraine' is a love story with a happy ending, it's also the first of many to be released as a single and will do well. Will the infectious 'Suicide' be next?

'The Undersea Adventures Of Ivor The Engine' is Jackanory gone ska and 'Back In '60' is a nostalgic look at sixties rock 'n' roll.

This album's sense of fun and humour reconfirms my high opinion of Bad Manners, who are definitely for people who have had a gut full of politics and taking life seriously. + + + +

Fall touched on something.

The Fall are no cons, but someone was touching on something when they reviewed 'Elastic Man' as Mark Smith's "new tirade on the music business." That was it! A new tirade, another smirk at anything that moved: The Fall were living and safeguarding a shabby Northern flat-cap existence — beer, blues, boredom — cynically disregarding anything else.

A lot of Southerners like The Fall; they think The Fall are funny and accurate. And meanwhile, The Fall have taken fish and chip existence, parodied it, poked it and attempted to transcend it, and made themselves the new myth; the new face in hell.

With 'Grotesque', their loosely-judged cynicism verges on the predictable, the whole rock-stock anti-climax thing, the whole "Is this LP sufficiently coffee-table?" thing.

I've grown away from The Fall because I don't like their isolated ambiguity or their bitter, over-critical "awareness", and because they effect me in a wrong way; with The Fall, everything is wrong, corrupt, useless or jokey. They don't leave a lot of room. There's nothing worse than bland, empty optimism and The Fall know this; but there are things to get happy and excited and

positive about, and The Fall don't know (or recognise) this.

Some of the time, there's the familiar scuttling of rhythms and controlled chaotic Fall-isms; or the accidental pop they pull from nowhere; and crap-raps. But there's nagging indulgence also; things that outstretch their welcome by acres.

'Grotesque' has its songs (and non-songs) 'New Face In Hell', 'English Scheme', 'In The Park' and so on, all fitting into The Fall's scheme, nothing flitting out of it.

And so it goes on. I don't talk about Fall songs because they're a just a small part of the whole thing; I might as well discuss their local pubs and streets, which are probably more useful anyway.

I wouldn't say it's The Fall who've changed, but me. I keep on changing my mind about The Fall, who've at least done their bit (both ways). They've pulled down so many things in their "tirades" against biz that the good's gone with the bad, and, consequently, they're destroying their own good, too.

'Grotesque' is better than Blondie or Boomtown Prats but that's no argument. It doesn't have a soul; it's loveless; it doesn't do a thing for me.

A Total disappointment, though it hurts to say. + + +

SPYROGYRA: 'Carnaval' (MCA MCF 3087)
By Peter Coyne

JAZZ ROCK is a form I personally loathe and despise, the music usually termed as such being neither real jazz nor real rock music but most of the time an uneasy marriage of both. And that's, unfortunately, where Spyrogyra come in. Spyrogyra are undeniably professional and exact in their attitude toward their music, but that's not the qualities I'd normally hold above all else.

'Carnaval' is an undemanding album of eight jazzy instrumentals enlivened by Jay Beckenstein's bittersweet saxophone phrasing and Tom Schuman's careful keyboard work. 'Chet Cataloo's 'Cafe Amore' is a slick natural successor to their (only) previous hit single, the even slicker 'Morning Dance', and the best I can claim for that is that it will make an adequate light on the ear musical interlude before the news on the radio.

The production by Beckenstein and Richard Calandra is virtually faultless in capturing Spyrogyra's easy sound but I got the feeling that 'Carnaval' strives far too easily to be accepted as middle-aged, middle of the road mood musak. + +

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IT'S ALL IN THE DECEMBER ISSUE OF HIFI FOR PLEASURE ON SALE NOW



SHOW WORDS



Received a letter just the other day.
 Don't seem they want to know you no more.
 They've laid it down, given you their score,
 Within the first two lines it bluntly read.

Yes an embarrassment, a living endorsement,
 The intention that you have booked,
 Was an intention that was overlooked.

You're not to come see us no more,
 Keep away from our door,
 Don't come round here no more,
 What on earth did you do that for?

They say stay away,
 Don't want you home today,
 Keep away from their door,
 Don't want to see you no more.

Our dad he don't want to know,
 he says
 This is a serious matter,
 Too late to reconsider.

MADNESS EMBARRASSMENT On Stiff

Our aunt she don't want to know, she says
 What will the neighbours think, they'll think
 "She's the one that taught her everything".
 But now I'm not so sure I know anything.

Now no one's gonna wanna know ya!

Our mum she don't want to know, she says
 I'm feeling twice as old, she says,
 Thought she had a head on her shoulders
 I'm feeling twice as older,
 I'm feeling twice as older.

Our uncle he don't want to know, he says
 We are disgraced for the human race, he says
 How can you show your face
 You're a disgrace to the human race.

You're an embarrassment.
 Copyright: Warner Brothers Music Ltd

(Solo)
 They've made a commitment,
 you're an embarrassment.

Madness Information:
 c/o Stiff Records Ltd,
 9-11 Woodfield Road,
 London, W9.

banana republic
 septic isle
 screaming in the suffering sea
 it sounds like crying everywhere I go
 everywhere I see the black and blue uniforms
 police and priests,
 and I wonder do you wonder

striking up a soldier's song
 another tune
 it begs too many questions and answers too.

chorus:
 the purple and the pinstripe
 mutely shake their heads
 a silence shrieking volumes
 and violence worse than they condemn

BOOMTOWN RATS BANANA REPUBLIC On Ensign

while you're sleeping with your whore
 that sharing beds with history
 is like a-licking running sores
 forty shades of green yeah
 sixty shades of red
 heroes going cheap these days
 price: a bullet in the head.

stab you in the back yeah
 laughing in your face
 glad to see the place again
 it's a pity nothing's changed

chorus and fade on chorus repeated.

(C) 1980 CONCEPTA NEDERLAND B.V., for the world
 1980 ZOMBA MUSIC PUBLISHERS LTD., for the United Kingdom, Northern Ireland, Eire, Singapore and the Falkland Islands.

Boomtown Rats Fan Club,
 60 Parker Street,
 London WC1.

chorus:

take your hand and lead you
 up a garden path
 let me stand aside here
 and watch you pass



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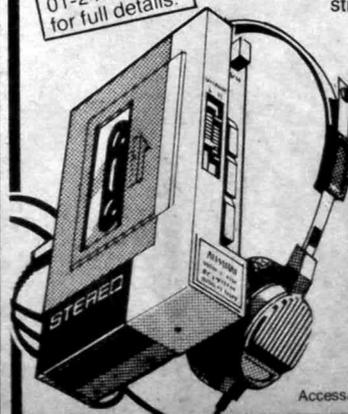
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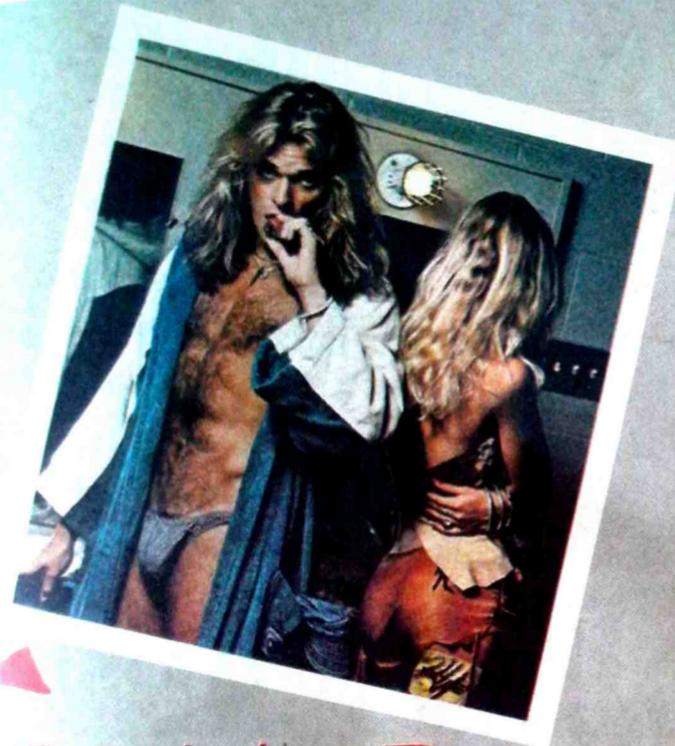
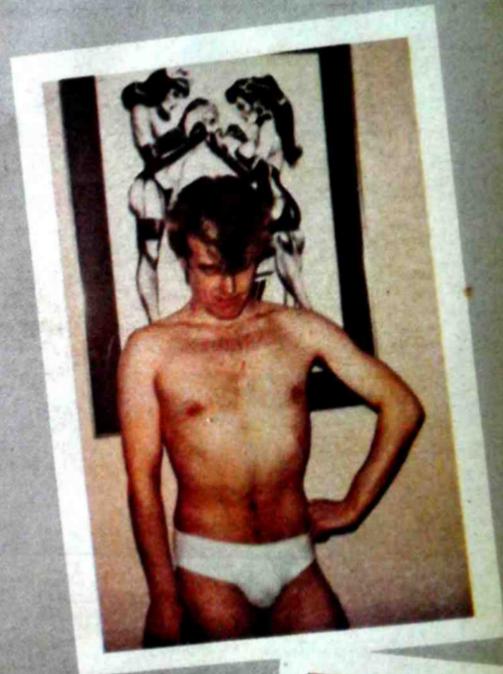
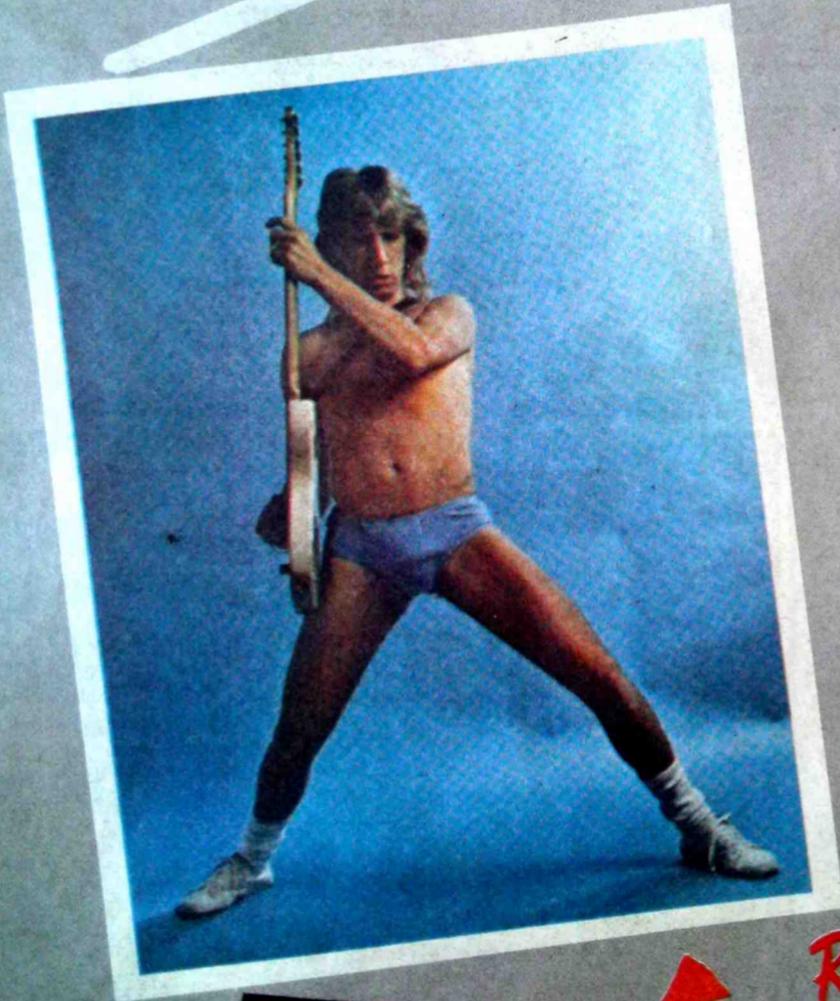
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A Quick Flash!

A sneak at Paula Yates' Rock Stars In Their Underpants book.



David Lee Roth

Richard Jobson



Rick Parfitt
 Angelic
 Upstarts



Authoress PAULA YATES in action

ROCK STARS IN THEIR UNDERPANTS

25 COPIES OF THIS REVEALING
 BOOK TO BE WON

THIS EXQUISITE book, tastefully compiled and written by our very own Paula Yates, could be yours if you're one of the clever people who win our competition. 'Rock Stars in their Underpants' has just hit the shops and is an interesting collection of rockstars pictured in their favourite underwear, including Blondie, The Boomtown Rats, David Bowie, The Pretenders and lots, lots more. So now burning questions like, "If Rod Stewart wore a kilt, what would he be wearing under it" or, "Is Dave Lee Roth a natural blonde", are answered at last in 'Rock Stars in their Underpants' — have a go at our competition NOW.

THE 25 most original and humorous replies to the question below, in the opinion of the judges, will receive a copy of this book.

NAME
 ADDRESS

Say in not more than 20 words which rock star you would most like to see in their underpants and why.

Cut out the coupon and send it to us at: Record Mirror Underpants Competition, PO Box 16, Harlow, Essex CM17 0HE to reach us no later than 15th December 1980.



Pic By Andy Phillips

If you bent down in the street to tie your shoelaces, would you expect people to laugh? 'Not The Nine O'Clock News' hero Rowan Atkinson gets it all the time. He talks to ROBIN SMITH about it.

GERBIL CHOPS

HE MAY look like a gerbil with lockjaw, but this man is comparatively normal. Despite his bizarre facial expressions, which should come with a government health warning, 'Not The Nine O'Clock News' hero Rowan Atkinson is a shy individual living quietly in Surrey.

Long after his friends have gone home, he'll sneak down to the lounge and watch his shows on the video recorder.

"I hate it when I'm in a restaurant and people yell 'go on Rowan do your silly face'. Some people expect me to be funny all the time, they burst into laughter if I bend down to adjust my shoelace in the street. I suppose I'm a fairly average person with the odd bout of lunacy.

"Sometimes it can make my toes curl if I watch NTNON on the TV when other people are there. I prefer to watch it in private when I can be critical. Everybody is some sort of perfectionist. Although it might look easy, comedy can be quite a serious business."

NTNON may look just an orgy of fun, but putting it together takes a lot of hard graft. Getting each blockbusting epic together takes a week of intensive work. They start on Tuesday with final rehearsals and recording on Sunday afternoon. And it doesn't end there. The programme has to be edited on Monday and they might still be chopping and changing things around a quarter of an hour before the show is screened.

From a cult audience of three million, NTNON is rumoured to be more popular than its straight faced counterpart on the other side.

"That's very gratifying because traditionally BBC viewers have always stopped everything to watch the real news," continues Rowan. "I think the show is popular because it's topical and it's fast. We're not like the standard situation comedy show either.

"The Two Ronnies called us really smutty, which I thought was very amusing. There isn't as much censorship on the show as perhaps you might expect, even though we sometimes take the piss out of the people who pay us. But with this series there have been distant rumblings from some corridors. Perhaps one of the governor's wives has complained."

Naturally, the show attracts a fair amount of mail and they received a lot of

flak over the hedgehog sketch — where beely lorry drivers ran over one of those sweet little creatures and later stuffed it into a sandwich.

"I think we're more pro human than pro animal. When we did the sketch of Bruce Forsyth being shot shortly after John Aspinall had to shoot one of his pet tigers, we only received one letter of protest. It was from the widow of the man that the tiger killed. We were all genuinely and deeply sorry that we should have upset somebody in that way."

Despite Rowan's seemingly overnight rise to fame, he has been flogging away for years. At school he did Monty Python impressions before appearing in university revues and spots at the Edinburgh Festival. A smart kid, he also had time to fit in getting a master of science degree.

His TV debut was in 'Canned Laughter' for ITV. He was offered a lucrative contract to do some more, but he decided to go to the BBC, where he freely admits that his style of comedy is greatly influenced by Monty Python.

"I love Cleese and he's a really good chum. In whatever type of comedy you're doing then you're bound to be shadowed by something else. Obviously Python is an influence, but in a way NTNON involves much more acting, we don't wander around with silly hats or knives through our heads. Sometimes I felt that Python over used ideas, they didn't know when to stop."

To keep NTNON topical the team don't constantly read newspapers but mainly pick up things from the radio. Despite this Rowan was featured in ads for the Guardian.

"I wasn't paid for my brief appearance and I never read the paper," he says. "The chap asked me what I thought about the paper's political stance. I couldn't understand what he was getting at, so I just sputted on in my own way and tried to be meaningful."

Rowan can probably well afford to get by with the odd free promotion, but how much money he's made from the Beeb he isn't saying.

Most of the cash comes in as an offshoot of appearing on television. Every day offers drop on to the doormat. It would be extremely lucrative for me to endorse a product but I don't want to do that. I wouldn't mind being a character actor somewhere along the lines of Peter Sellers, although I would hope that I could handle my life better.

"I also get a lot of letters from charities

asking for my support and it can get to the ludicrous situation where you have to decide whether a mentally handicapped person is more worthwhile than a starving child.

"Most of my political views are naive and juvenile, I'm sure that nobody really wants to know about them. But I have allied myself to Amnesty International, which aims to stop the torture and bad treatment of prisoners everywhere. It's disgusting the moral and physical degradation which still goes on even in the supposedly free world."

'The Secret Policeman's Ball' film featuring Rowan has already raised a lot of cash for the movement and Rowan's future plans include putting on his one man show at a leading London theatre in February. He also wants to do a show, tentatively titled 'Camden Town', where he might play a private detective or an ordinary person who keeps getting into extraordinary situations. Meanwhile Rowan hints that this could be the last series of NTNON.

"I'd hate to become stale like so many shows. To get to the situation where we churned them out because it was in our contract. More than that I can't say, but we could be closing it. Our audience seems to be composed of 13 to 19 year olds, God knows there's not a lot else for them to watch.

"I was invited along to do a chat at a school. I was expecting a little group of kids to come along but the hall was packed. To face those numbers without a script terrified me."

With so much going on in his life Rowan doesn't get a great deal of spare time but manages to squeeze in listening to a fair amount of music.

"My tastes are absurdly catholic. I like singer songwriters like Paul Simon and I also like AC/DC. The songs we use in the show are musically competent, we're taking the piss but we're not doing it in a partitioning way, the songs really do stand on their own two feet."

Beeb Records are bringing out the 'Ayatollah Song' this week, sung with passion by leggy Pamela Stephenson. I'm prompted to ask whether they get sackfuls of letters from campaigning feminists about her frequently semi-clothed appearances.

"Actually, there are lot of things we want Pamela to do but she won't," he says. "Pamela's a very liberated lady and she knows her own mind. She's also got really beautiful tits."

motorhead

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MAILMAN

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

With the view that if you start at the bottom you can only get better we start the ball rolling with this week's exciting and edifying instalment of *The Life And Times Of John Connolly of New Barnet*. (Abridged Version).

WHAT with the Carradines and the Keachs (What about the Quaid's? Film buff Mailman) in 'The Longriders' together maybe the Nolans and the Osmonds could do a remake of 'Seven Brides For Seven Brothers' but then again maybe not. **John Connolly, New Barnet.**

• I'd like to say that it's a good idea to keep it in the family but all things are relative.

WASN'T Paula Yates great on 'Friday Night Saturday Morning'? It almost makes you want to go and pay your TV licence.

John Connolly, New Barnet.
• Sorry Paula I recognised the handwriting and if you think I'm going to plug your 'Rock Stars In Their Underpants' book on my hallowed pages you've got another think coming...

IS IT true that in America Supertramp are known as Superbum?
John Connolly, New Barnet.
• Only in America?

That brings an end to this weeks edition to 'The Life And Times Of John Connolly of New Barnet' tune in next week for the next stimulating episode. Now back to the letters.

MURRAY MINTS

DEAR MAILMAN. I hope you are well. I am well. Sometimes, when I don't fancy a quarter of mint imperials I buy your lush newspaper. This week I have decided to send you a letter. I would like to do an interview with Pauline Murray since yours (a few weeks back) was not too good; so, I'll be beside the bandstand in St James Park on Tuesday, if you'll inform the dish.

Name and Address withheld.
• Well, Name And Address, I regret to inform you that Ms Murray is happily married and seeing Chris Westwood in Hyde Park on Tuesday. But she'll be free on Thursday (with every five gallons).

ABBA GABBA HEY!

I AM an ardent Abba fan and after Mike Gardner's ecstatic praise of their considerable talents on their latest album 'Super Trouper' and the single of the same name, I think it's about time you turned your attentions to this sumptuous Swedish feast and give us a poster and a feature
Jojo, London N12.

RANKIN' CALKIN

JESSAMY CALKIN'S singles review page (November 15th) was not only ranking with Shakespeare, Goethe and Dickens in literary expertise, well beyond Freud in revolutionary psychoanalysis and streaks above Browning and Wordsworth in poetic integrity, but I laughed so much I had to go and see my doctor. Yours very sincerely, **The Honourable Francine Ritz-Davis, Maida Vale, London.**
PS. Does she need an agent?
PPS. Do I need an agent?
PPPS. What do I do about the warts on my tits?
• No, No, No, the same thing you do about the tits under your warts.

OF THAT ELK

I WAS never in doubt that Elkie Brooks is our finest lady rock singer. Since, however, she made it big, Elkie's music has lacked the raw raunchy style that she has been noted for in the past. On Tuesday 11th November in Birmingham, Elkie showed us that deep down she is still a brilliant rock singer. She was superb. Such is the talent of the lady that she is equally at home singing any type of music. Be it ballads, jazz, disco. But Elkie, is a

rocker. She was really rocking, using so much energy. The record side of Elkie has for a while been very quiet but she'll be back. She's a mean lady, who's a great artist. Thanks, very much for Tuesday Elk. I really had a good time. **Rock On, KJ Bridgewater, Harbourne, Birmingham.**

ZERO HERO

I'M WRITING to say that I think that 'Zero Comix' is the best part of Record Mirror. I anxiously await Thursdays, so I can find out what adventures are happening to Zero and his friends. Does the artist write the story as well, or does someone do it for him? Also is Zero based on anyone in real life? If he is, I'd like to meet him. Just one more question. Why don't you print more about Wasted Youth?
Love and kisses, Judy Teen.
• Why ask questions you don't really want the answer to? Would you really want to know if Zero was interested in the Iranian hostages situation?, whether he ate Shreddies for breakfast or condensed milk sandwiches for tea (Ooooooooooooooooookay!)? Zero will function a lot better where you make up your own scenario using Mr Hine's fertile imagination as a springboard. The answer to the latter question is because we don't like them much.

TIME FOR UB40

UB40 have had a Top 10 album, three (almost) Top 10 singles. Why no colour poster in Record Mirror? **Sheena Easton, Wales.**
PS. I've had three top 20 singles etc etc.

• Well it is nice to converse with the famous. I always thought you were too busy being a modern girl whose baby takes the morning train and works from nine to five and then takes the train back home again to find his one man woman waiting for him and weren't really interested in UB40 colour posters. But since you've asked so nicely...

And we now take a break for this week's super instalment of the Paul Humphrey's show.

HERE are some typical quotes from fans.
Numan fans: "This bloke's really great. He really knows what he's on about. I don't think anybody else does though."
Heavy Metal Fan: "Grun! Thud, Thud! Ow me 'ead! Oink, thud, thud! Ow me 'ead! Great noise, thud thud! Ow me 'ead!
Mod fan: "Skip, skip! Ska's great! Jig, jig! Madness are the best! Dance, dance! Who's Desmond Dekker? Jig, jig!
Quo fan: "Er, is anybody listening around the corner? No? Well I'm a Quo fan... ah don't hit me.
Paul Humphreys, the least famous person in Stoke-on Trent.

REVIEWERS REVIEWED

I AM interested in all the cretins who write in complaining about reviews that your staff have given their favourite group. What I want to know is why you bother to tell everybody how you think that so and so is great and Rosalind Russell is a stupid rat for simply expressing her own opinions. As it obviously has never occurred to these writers that just as they are not interested in what the reviewer has to say or what his/her opinion is, they in turn are not interested in what you think either. I don't happen to think that Joan Armatrading is the thinking man's Sheena Easton, but someone at RM does and that's his opinion for what it's worth. No one likes to see someone they admire being insulted and slagged off but an opinion is an opinion: If I had to review AC/DC album I would probably resort to personal insults as the music itself would mean nothing to me, so please, in turn allow the poor reviewer to have some fun, while he is sitting through something he doesn't like; as if you



BARRACUDAS: worst single since 'Be My Baby'.

Barracudas lack bite

I AM writing to you with reference to The Barracudas latest 45, 'I Wish It Could Be 1965 Again'. This single is, perhaps, nay, indeed, without a shadow of a doubt, the least inspired record since 'Be My Baby'. Please forward all royalties to me.
Phil Spector, LA, California.
• I'm glad you produce singles better than you produce letters.

don't and continue to write these letters you will not be showing your loyalty to the group but rather showing a small minded attitude in assuming that an opinion is fine as long as it agrees with your own.
Cool Blue, address unknown.
• Crikey! You do go on a bit. Now here did I put that Paul Humphreys letter? Ah, here we go...

ULTIMATE

Here is the Paul Humphreys, the least famous person in Stoke-on Trent's guide to writing a letter to you...

WHO the hell does (insert name here) think he/she is? I think that (insert name of favourite group) are brilliant/fab/unbeatable. I wish the tit/wanker/slut would learn to shut his/her mouth. Why doesn't he/she insult (insert name of pet hate) instead? I'm going back to Melody Maker / NME / Sounds / Beano / Times Educational Supplement.

Yours (insert pseudonym or real name), delete as necessary.

• Thank you, at last someone has done what we should have done ages ago. Now there's no excuse why we shouldn't get floods of fascinating forms... Sorry, letters.

IN THE PAST

ALL THESE stories in the papers recently about John Lennon are pathetic. Is he just looking for some publicity for his new record, now that he's actually bothered to make one? Who cares about him anymore? He couldn't compete these days with the new artists of the eighties. Forget it John, your time has passed.
James Green, Manchester

RIP OFF

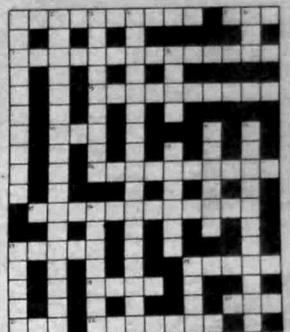
MAYBE NOW that the Yorkshire Ripper has murdered another woman those groups who sing about the Ripper will finally realise that what they're doing is wrong. I was pretty disgusted with Thin Lizzy when they brought out their last single on that subject, but they're by no means the only group to have done it. Making money out of a subject as awful as this is absolutely disgusting. Surely if they are as talented as they'd all claim to be they could find a better topic for a song?
Ann, Stoke-On-Trent

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



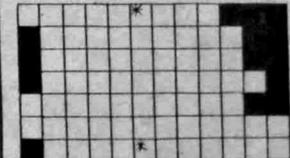
CLUES

- Amigo's friends (5,5)
- In which Paul says he's been looking for new (2,8,3,5)
- Where the Eagles wanted to take it (2,3,5)
- Ex-Rich Kid (3)
- Generation X hit (4,6)
- 20th Century Rats hit (4,2,6)
- Fashionable singer (5)
- He replaced Richie Blackmore in Deep Purple (5)
- Roxy's Mr MacKay (4)
- Adam's favourite insect (3)
- He did it his way (3)
- They had 1977 hit with Drummer Man (7)

DOWN

- Latest Beat hit (4,6)
- In which Paul says he's been looking for new (2,8,3,5)
- Model group (9)
- E.L.O. hit (4,5,2,6)
- 1972 Michael Jackson hit (3)
- 1977 No. 1 for Deniece Williams (4)
- He got by with a little help from his friends (6)
- Booker T. classic (5,6)
- They felt the benefit of Bob's tonic (6)
- AI or Rod (7)
- Eight Miles High group (5)
- Breathing singer (4)

POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column will spell out something spread by Fleetwood Mac. Remember the clues aren't in the correct order. You have to decide what the right order is.

Dear merry Sam, though confused, gives Kate another hit (4,8)
Pep led pure reform for these H.M. marchants (4,6)
Roy or Glad might provide something for Gillan to stroll down (5,4)
Sir I.R. Ted sat in the producer's chair to make movies (4,7)
In Latin, the way things are are giving something to propose (6,3)
Some coy rum plus six combine to change into Farty's people (4,5)
If you reconsider that Lon wasn't nod, you'll find a place for Light of the World (6,4)

LAST WEEK'S SOLUTION TO X-WORD:

ACROSS
1 My Old Piano 5 Mike 8 Vienna 9 Spirit 11 Chanson 12 Amour 13 Into The Valley 17 Botan 19 Layla 20 Alien 21 My Girl 24 Glass Houses

DOWN
1 McVicar 2 One Day 3 Fly Away 3 Denis 4 No Place To Run 6 King 7 Bike 10 Any Trouble 12 Gaye 14 Tony Banks 15 Angel Eyes 16 Lucky 17 Bear Cage 18 Waiters 22 100% Bus

DYLAN WEEN'S SOLUTION TO POPAGRAM (in order of puzzle) - Let Me Take Bad Manners Bob Dylan Wm No Haro Blues Band Air Supply Jacksons
DOWN COLUMN Madness

LAST WEEK'S WINNER: Bob McCready, 66 Thundersley Park Rd, Benfleet, Essex S57 1ET.

HELP

Edited by SUSANNE GARRETT

CUNNING STUNTS

IT'S ALWAYS been my ambition to work in films and television and I'm particularly interested in stunt work. I know I have good nerves and this is really what I'd like to do. Any information you can offer would be appreciated.
Sandra, Devon.

• Steel nerves alone won't find you work as a stunt performer. A range of back-up physical skills, as well as previous experience in acting or the general entertainment business are essential.

Work on any all-round skills you already have, in martial arts, swimming, driving, horse-riding, flying and the rest. The more you can do, the more likely you are to infiltrate the small and esoteric group of stunt artists working in the UK and elsewhere. Competition is tough, and the people working now in films, television and live shows can offer a diverse range of attainments — judo black belts, ex-commandos, and ex-circus people are all included on the official register of stunt men and women held by Actors Equity, the performers' union. Jobs are scarce too, and the more power you have to your elbow the better.

Starting courses to build-on your existing achievements now, will help. Check with your local library and sports centre for what's available in your area.

In order to be listed on the official stunt register of work, you need first to be a provisional member of Actors Equity, and also show that, even if you haven't worked as a stunt artist before, you have the potential to make it in this area.

That's the only way you'll even stand a chance of competing for the

limited number of stunt jobs going in film and television. There are already 130 performers registered and 11 of these are women. For full details of how to join Equity, as a provisional member (not easy!), and a list of the skills, you'll need to be listed on the stunt performers books, write to Actors Equity, 8 Harley Street, London W1. This information will give you an idea of whether you have the basic background and determination to succeed.

Stuntwoman Wendy Leech, who can be seen "flying" and performing almost superhuman feats in Superman 1 and Superman 2, emphasises that there's always less work around for women, as female performers aren't generally used in the ever-growing number of war films, for example. But she suggests that if you're reasonably athletic, do have a foundation of abilities to build-on and are willing to work at them, you shouldn't give up hope.

IS IT VD?

I THINK I have VD as I had intercourse with a boy who sleeps around and I'm frightened. Some

days afterwards I started to itch and it stung when I passed water. As I could hardly walk around at the time, I thought I had cystitis and went to the doctor who gave me some cream and tablets.

It cleared up, but I still get an unpleasant smelling discharge and still itch a bit. Could the doctor tell whether I had VD by looking? Can you get cystitis from intercourse? I don't want to go back to my doctor again, as I'm afraid my parents will find out.
Carol, Birmingham.

• A stinging pain when passing water can be a sign of gonorrhoea, one of the venereal diseases, passed on by sexual intercourse; or a symptom of cystitis, and inflammation of the bladder lining, caused by bacteria from the bowel opening moving up into the urethra (water outlet). Cystitis may be a result of sexual intercourse, or may happen when you've been generally run down.

You may now have a simple vaginal infection and should certainly take medical advice to clear this up. If you don't want to go back to the doc, make an appointment with the Infection Clinic

at Brook Advisory Centre, an informal medical help service for young people, by ringing them on 021-554-7553. (Brook Advisory Centre, 102 Hamstead Road, Birmingham B19 — on the corner of Villa Road). Your visit will be treated in complete confidence.

Brook has Infection Clinics in London, Liverpool, Edinburgh, Coventry, Birmingham and Bristol, which will test for general infections as well as venereal disease. Your GP isn't always able to carry out every possible test. See 'em and be safe. Contact numbers in the phone book.

Anyone who wants a free leaflet on venereal disease, sexually transmitted infections or cystitis, write to 'Help'.

SCARED STIFF

I'M PLANNING to marry my fiancée in two month's time, but am scared stiff as I've been wetting the bed, on and off, for the past three years.

We've slept together from time to time, and, thank God, it's never happened yet. How can I tell her about this? I've never done anything about it, but I'm scared it'll ruin our marriage.
Bob, Hants.

• As your girlfriend has committed herself to marrying you, it's clear she likes you a lot. Why be so worried about confiding in her? Be honest with her. She has a right to know. You could be surprised at just how understanding she'll be.

Meanwhile, take some positive action and talk to your GP too, for constructive help and advice. A complete urological check-up may show that the causes are purely physical, and can be quickly cured. If your reasons for wetting the bed are part psychological, working through this experience with an understanding partner will also speed you on the road to recovery.

TATTOOS

AT THE age of 14, I was stupid enough to have both my arms covered in tattoos, and, at the time, was told I'd regret it later. Over the years, I've wanted to get rid of them more and more and now it's reached the point where I actually dream about it. They've ruined my social life, and I'm ashamed to go swimming or change among other people because of them. Is there any way I can have them removed? I'm 18.
A, Birmingham.

• If you really can't stand living with them any more your only chance of having unwanted body artwork removed is to ask your GP to refer you to a plastic surgeon for private treatment, but this could prove expensive, depending on just how many snakes, hearts and flowers you have imprinted in your skin. See the doc and talk about it.

Alternatively, drop a line to the Honorary Secretary, British Association of Plastic Surgeons, c/o Royal College of Surgeons, Lincoln's Inn Fields, London WC2.

• Problems? Need some information, or just want to get things off your chest. Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope if you want a personal reply. Or, if it's really desperate, ring us on 01-836 1147 — 9.30-6pm.

FEEDBACK



SCHENKER'S AXE

ENVOIUS of MICHAEL SCHENKER's state of play trainee axe - man Tim Green of Croydon seeks hot fax on where he too can lay his hands on a guitar like Big Mick's. Expensive tastes! Schenker comes armed and ready with a Gibson Flying V model, and the Mark II version will set you back a mere £717!

For brochures on the Gibson range, and details of your nearest supplier, write to Gibson distributor Norlin Music, 114, Charing Cross Road, London WC2. If you can't make the running, why not discuss your budget with local dealers, and compromise.

FAN CLUBS

AND IN response to 'eavy breathings from a half - holocaust of 'eadbangers, here's a handful of fan club addresses and information sources, for the less than lightweight league. AC/DC, c/o Fan Club Secretary, Sandra Munday, 18, Watson Close, Bury St Edmunds, Suffolk; HAWKWIND, c/o Brian Tawn, 29, Cordon Street, Wisbeck, Cambridgeshire; IRON MAIDEN, c/o Keith Willfort, 106, Beaconsfield Road, London E16; MOTORHEAD, Motorhead Bangers, 35, Upper Accommodation Road, Leeds 9; OZZY OSBOURNE'S BLIZZARD OF OZ, c/o Jet Records, 102 / 104 Gloucester Place, London W1, information only; PRAYING MANTIS, c/o Fireball Management, 24, Beauchamp Place, London SW3 1NX; SILVERWING, c/o Firebird Enterprises, 12 Kenilworth Close, Macclesfield, Cheshire FK11 8PS, information only; MICHAEL SCHENKER, c/o Heather Sharp, Chrysalis Records, 12 Stratford Place, London W1, information only; TYGERS OF PAN TANG, c/o MCA, 1, Great Pulteney Street, London W1R 3FW, info only; VARDIS, c/o Jane Revell, Mercantile House, 99 / 101 St Leonards Road, Windsor, Berks, fax only. Enclose stamped addressed envelopes when you write, and keep us updated on response. If people just aren't replying, let us know.

CHEESY COMP

IT'S COMPETITION time again folks! This time the battle of the minds out there (yours too), has been stimulated by a challenge thrown down by Dutch reader Gerrit Paap, who reckons he has the shortest - ever all - time album in his collection, Donovan's 'Wear Your Love Like Heaven', measuring - up at 21-minutes 41 seconds. Those of you who haven't even heard of Donovan may have other prime contenders in your collection. Entries to Short Cuts Competition, c/o Feedback, Record Mirror, 40, Long Acre, London WC2. Two album tokens and a pound of cheese goes to the winning entry Edammit. Closing date December 15. Judges decision is final.

PAT BENATAR

EP

33

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YOU BETTER RUN

HEARTBREAKER

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FROM "TIMES OF PASSION" CHR 1275



MOTELS

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BUT THE NIGHTS ARE MADE FOR GIGS



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- Sat 29 Nov OLD GREY WHISTLE TEST-LIVE-BBC 2
- Sun 30 Nov EAST ANGLIA University
- Mon 8 Dec LONDON The Apollo, Victoria
- Tues 9 Dec MANCHESTER Polytechnic
- Wed 10 Dec BRADFORD University (Rock Goes To College, BBC 2)
- Thur 11 To be announced
- Fri 12 Dec NEWCASTLE University

Contact gigs for further details



the album CAREFUL



BRAVE N

Whether you like it or not, Futurism has finally way you design your home and — most important groups from the movement of the eighties and frequent.

SOFT CELL

SOFT CELL is a nucleus of two people, Marc Almond and Dave Ball, currently based in Leeds. They met three years ago when they were both students at Leeds Polytechnic, and it was through their studies that they came together. Dave studied experimental music, while Marc's subject was performance studies. Both courses allowed them to follow their own direction, which led to them talking about forming what they term as industrial cabaret.

"We did a couple of things, but then I left Leeds for three months and went to live in Nottingham," Marc says. "When I returned to Leeds we decided to form something on a more commercial basis, something which was musically more accessible."

Go to a Soft Cell performance and you'll get a mixture of music, singing dialogues, films and slides (the latter made by Marc and Dave themselves). As Marc says: "We try to bombard people so there's too much for them to take in. Two screens, two people on stage, a neon, 40 minutes of musical suffocation."

The music comes from pre-recorded backing tapes, on which Dave plays synthesiser. Added to the above bonanza, you'll also be shown various American TV ads.

"We wouldn't like to be classed as a cold industrial band, though," Dave points out. "We're not into all that posing in long macs against the Berlin Wall! In fact we've written a song about that called 'Bleak Is My Favourite Cliche', which is all about people having their back teeth taken out to make their cheeks sink in."

"Yeah, there's a lot of black humour about us," Marc adds. "We can be really sick. Which is good,

really. We want to keep it raw. We don't have that robot sterility which seems to run through so many bands.

"We're more influenced by watching films than by music, although Sparks have probably had quite an effect on us."

Soft Cell will be appearing at the Planetarium with Naked Lunch on December 9, but they're not into playing gigs "just anywhere" as they put it.

Dave: "We want to play good, decent gigs. We like playing clubs, places where we present ourselves as best as we can. We have a third person working with us called Steve Griffith, who's in charge of the films and projections, but he's leaving next week so we'll be on our own."

So far, only a sampler EP called 'Mutant Moments' on their own Big Frock label is available, but they have signed to Steve's Some Bizarre Label and a single will be out in January or February. This is likely to be a stage favourite called 'Persuasion.'

"It's really our theme tune," Marc says. "It's all about music in supermarkets. You think it's just cover versions of hits, but underneath it all there are little voices telling you to buy certain products. You don't consciously notice it but it's a form of brainwashing. The song's about an old woman who reaches the check out and notices her trolley's full of stuff she can't afford and doesn't even want."

"It's the last number we do live," Dave puts in. "We never do encores because by the time Marc's finished that, he can't sing any more. His voice is gone and he's emotionally drained."

So, is there anything else you'd like to add, boys?

"Yeah," Marc grins. "We're both from seaside towns — Dave from Blackpool, myself from Southport. That's where our garishness comes from — we're both like a seaside side show!" DANIELLA SOAVE



NAKED LUNCH: aggressive electronic dance music

NAKED LUNCH

NAKED LUNCH have been in their present form since April of this year, but have been on the go since November of last year. They are: Tony who sings, Cliff on synthesiser, Paul on guitar and synthesiser and Mick on synthesiser and drum machine.

I spoke to Tony and Paul, who told me: "We're an electronic dance band. We're aiming to be a chart band, but the difference between us and say, Spandau Ballet, is basically we're opposed to releasing singles. Most bands of that ilk want to release singles and then go out and play live. We've done it the other way round."

"There's nothing really wrong with Spandau, but I wouldn't really call them electronic dance musicians. They are more into funk dance music. Naked Lunch are better musicians and have far better percussion, which is essential to dance music."

For a band who are always in the papers and futurist charts, it's surprising to discover that you won't find any evidence of Naked Lunch on vinyl, although they are featured on a bootleg cassette. They too, like Soft Cell, have had some dealings with Some Bizarre Label, which is run by self styled futurist Steve, who apart from compiling futurist charts, seems to co-ordinate most regional futurist gigs and groups.

In fact, Naked Lunch seem to be more popular in the provinces, even though they are a London based band.

"It's easier to be accepted outside London, especially in Sheffield where it all started," Tony said. "We've done a lot of regional gigs and we've built up quite a

following. I think it's because we're the only group which plays aggressive electronic dance music which is interesting. We're really into primal dance music. When punk became acceptable a lot of the aggression went out of it and it got really monotonous, and the original idea for Naked Lunch arose during that period of lack of interest."

More live gigs are being arranged, with the most prestigious being a multi-bill affair at the London Planetarium on December 9... again organised by Steve, who claims it will be the best gig of 1980.

"We want certain requirements for our live gigs," Tony explained, "one of which being who's in

control of the mixing desk. We're very fussy about who mixes us. No long haired guys — they mix us like heavy metal bands."

"I wouldn't say we were heavily into fashion, though. We're not that horrible that we'd turn people away from our gigs simply because they weren't wearing the correct clothes. Ideally I'd like people to turn up in suits, but a lot of kids can't afford that, what with a vast proportion of them being unemployed."

"If they want to dress up, fine, but we want them to come to our gigs for fun and escapism. That's what Naked Lunch is all about."

DANIELLA SOAVE

WHERE TO GO — THE CLUBS

THE RECORD MIRROR GUIDE TO THE FUTURIST CLUBS — WHERE TO GO AND WHERE TO BE SEEN!

- LONDON — The Daisy, Charlotte Street. Friday nights. Billy's, Dean Street. Monday nights. Blitz, Great Queen Street. No longer done by Steve Strange, but by a girl called Geno. Tuesday nights. Studio 21, Oxford Street. Saturday nights. Le Kilt, Dean Street. Tuesday nights.
- MANCHESTER — Pips, Friday, Saturday, Sunday nights. Beach Club, Wednesday nights. Mainly for bands.
- LEEDS — Curfew Club, Wednesday nights. Primo's, Saturday nights. Warehouse Club, Monday nights.
- SHEFFIELD — Limit Club, Monday nights.
- RAYLEIGH, ESSEX — Crocs, Saturday night.

There are also a number of clubs about to open, so it's worth keeping your ear open for the following places. LONDON — there's shortly to be a new club in Oxford Street which will play white funk and oriental music. You'll have to dress oriental style to gain admittance. There's also news in the grapevine of a new venue which will resemble a jungle with stuffed monkeys swinging from trapezes! NORWICH Cromwells are looking into the possibility of having a special night, as is RETFORD Porterhouse.

There are also some futurist clubs in WALES, but they are so elite we can't find out where!



SOFT CELL: "We can be really sick."

NEW FACE

arrived. It encompasses the way you dress, the music you listen to. We speak to four clubs to include an essential directory of the clubs to

SPANDAU BALLET

SPANDAU BALLET have just signed a worldwide deal with Chrysalis Records, yet they have already been the subject of several articles over the past year, as well as having featured in their own television documentary.

I spoke to brothers Martin and Gary and manager Steve Dagger about their music, their influences. Here is what they said. I don't think I need say more.

Where did Spandau Ballet come from?

Gary: We liked the idea of ballet, it fitted in with what we meant. There's no real point to Spandau.

Martin: It's the name of a gun. The two names fitted together. We wanted something that had a sound to it like the way Boishoi Ballet does.

Gary: A friend came up with it.

You do seem to move within a certain circle of people, the Blitz Kids. (Blitz is a club in London where there is as much emphasis on style as there is on the music they play. It's frequented by the fashion conscious as well as the right people... Ferry, Bowie, to name but two.)

Gary: We've got a lot of friends interested in different projects. We are the musical aspect. Our friends can provide artwork, photography, clothes. We don't have to explain ourselves to them.

Martin: We're using a lot of people who are ambitious yet who understand us. You don't have to keep on explaining what you want from them because they know us.

How did Spandau Ballet come about?

Gary: All played instruments and I suppose we thought we should form a group. There was nothing I wanted to listen to and we thought we might as well play the music we wanted to hear.

Don't you ever go to gigs?

Gary: I go to some gigs...

Martin: I haven't seen a group for four years. I like emotional and

danceable music.

Gary: Certain parts of our music isn't rock. It has a heavy dancing feel to it. We used to go to Billy's — another club — long before Rusty Egan started his Tuesday nights there and we wanted to create something which would sound great in a place like that.

Martin: I think Spandau Ballet is a crossover, that we're filling a gap. I like to think that. All our friends encouraged us.

It is very cliquy though, isn't it?

Martin: It's almost incestuous!

Don't you think it's all a bit exclusive?

Steve Dagger: I see it as being on top of a pyramid. Spandau Ballet isn't a cult that's being created. All over Britain there are kids like this. It's simply making an effort to make the most of yourself.

Martin: It's the whole philosophy of looking and feeling sharp. When I get up in the morning I don't have to worry about what I'm going to wear because no matter what I choose from my wardrobe I'll look good. If you look sharp, you are sharp, you become a *somebody*.

Gary: London can be an exciting place to live in. It doesn't have to be dull. I'm out seven nights a week.

Martin: You've just got to know where the clubs are. All the people that like us like looking sharp. They're the ones who start the trends, who set fashion. They invented the black and white look in Blitz six months before Paris fashions came up with it. People take notice of us.

Don't you think these places are snobbish, the way they admit people to their clubs, like Studio 54 in New York used to be?

Martin: All people can get in if they look good.

But maybe they can't afford to.

Martin: Rubbish! You don't have to spend a lot of money to look good. My trousers cost 15 quid, Gary's boiler suit £30. You could put on a sack and still look stylish... it's how you wear it, not what you wear.

But some kids on the dole

couldn't even afford £15.

Gary: I was unemployed for some time and I always looked good.

Martin: Clothes are important. If you can't be interested in what you wear what's left for you? Rock is the middle class's version of the working class.

Steve Dagger: You see, Spandau Ballet and its followers are made up of a bedrock of kids who care about fashion and dancing, and they're into soul. We're focussing more and more towards the fashion element.

Martin: I get more pleasure out of dressing up than I do from making records.

Isn't it setting you apart from kids who don't dress like you?

Martin: Well, you couldn't let someone who wore jeans into a place like Blitz, could you? It wouldn't be Blitz anymore.

But you never advertise your gigs how they're always secret.

Gary: No they aren't. We simply don't advertise in the music press, because we aren't — or weren't — interested in it. I've just started reading music papers since our names have been in them.

Martin: We'd put up posters in places where the people we mixed with and who liked our music would notice them, places like PX or Blitz, for example. We were doing gigs because we enjoyed it, because we wanted to make it an event. We weren't part of the rock scene so why advertise it in the music press?

Gary: Besides, we could draw enough people by word of mouth. We recently had a gig on the HMS Belfast and over 300 people came.

Martin: Now we have a recording contract we'll play more than one gig every two months, but not in conventional halls. We'll continue to play in clubs and discos. Just now we're concentrating on finishing the album. It's ripe and ready to be done.

Well then, if music has had no influence on Spandau Ballet, what has?

Martin: Staying out late in clubs in Soho, if anything.

Spandau Ballet, this is your life. DANIELA SOAVE



SHOCK: a band without instruments

SHOCK

IF YOU take a walk along a street and pass a shop window full of dummies and one winks at you, you would get a shock or rather, would be seeing a shock.

Who or what are Shock? They are a band without instruments. They are a mime act. They are a dance troupe. In fact, they are all three.

Shock are: Robert Pereno (the outrageous one), LA Richards (the blonde buxom one), Barbara Wild (the Kate Bush lookalike), Time Dry the frog, Tok the robot, and Carol Caplan (the leggy one). They formed around a year ago after leaving drama school, where they studied techniques but wanted to use them in an act.

"We can mix wildness with perfection," says leader Robert Pereno. "We started off as a mime act but we also loved music. Our instruments are a computer. We've got a single out, 'Angel Face', on RCA, which was produced by Spandau Ballet producer Richard Burgess."

Shock, who also use the changing of outrageous costumes to enhance their performance, have played everywhere from stores, to ritzy nightclubs, to gigs in Bangkok and even toured with Famous Names. They've also had offers to tour with Dexy's Midnight Runners and The Damned.

One thing Robert insists they won't do is be just a dance troupe on Top Of The Pops.

"If they let us do exactly what we wanted we would do a one off," he says, "but we are a totally theatrical outfit, pure entertainment and what we'd rather do is work like any other musical band on the road, trying to break barriers between a stage and an audience."

On the performance I saw, they can certainly do that.

If you like to be entertained with revolutionary visuals and creative music go and be Shocked. ALF MARTIN



SPANDAU BALLET: "if you look sharp, you are sharp, you become a somebody"

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EXCLUSIVE

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 27

- BARROW IN FURNESS**, Civic Hall (25500), Bert Jansch and John Renbourn
- BATH**, Technical College (312191), Ultimate Dance
- BIRMINGHAM**, Barrel Organ, Digbeth (021 622 1353), The Quads
- BIRMINGHAM**, Barrel Organ, Digbeth 021 622 1353, Roy Harper/Patrick Fitzgerald
- BRADFORD**, Palm Cove (499 895), Elements
- BRIGHTON**, Hungry Years (604 409), Dominator/Dreadnought
- BRISTOL**, Granary (28272), Jaguar
- BURTON ON TRENT**, 75 Club (61037), Vards
- CARDIFF**, Great Western (25684), Judah
- CARDIFF**, Sophia Gardens (20181), Sad Cafe / Monroe
- CARLISLE**, Market Hall (23411), Girlschool
- CHATHAM**, Scamps, Wadway (409698), Kicks
- COVENTRY**, Dog And Trumpet (21678), Willy And The Poor Boys
- COVENTRY**, Warwick University (27406), Steel Pulse
- CROYDON**, Fairfield Halls (01 688 9291), Gary Burton
- EDINBURGH**, Eric Brown's (031 226 4224), Idiot Dancers
- EDINBURGH**, Playhouse Nite Club (031 665 2064), Praying Mantis
- GLASGOW**, Circles, Benarder Street, Tribesmen
- GLASGOW**, Tiffany's (041 332 0992), Ian Dury And The Blockheads
- GLENROTHES**, Rothies Arms (753701), Henry Gorman Band
- GRANGE MOUTH**, International Hotel (72456), Kee West / Rhesus Negative
- GREAT YARMOUTH**, Brunswick Hotel (2967), The Needles
- GUILDFORD**, Wooden Bridge (72708), Skavengers
- HORNCHURCH**, Bull Inn (42125), Axe Band
- HULL**, University (42431), Split Enz
- KINGSTON**, Waves, Three Tuns, London Road (01 549 8601), Phantom Zone
- KIRKALDY**, Dutch Mill (67512), Breathers
- LANCASTER**, Stix Club, Whitefire
- LEEDS**, Cosmo Club, Swamp Children / Eric Random
- LEEDS**, Fan Club (663252), Wasted Youth / Modern English
- LEEDS**, Polytechnic (30171), Black State
- LEEDS**, Royal Park Hotel (785076), Agony Column
- LONDON**, Basement Bar, Clarendon Hotel, Hammersmith (869 1343), Backlash
- LONDON**, Bedford College, Regents Park (01 486 4400), Juice On The Loose
- LONDON**, Bridge House, Canning Town (01 476 2889), The Kraze / Fibreglass
- LONDON**, Deuragon Arms, Hackney (01 980 2917), Park Avenue
- LONDON**, Dingwalls, Camden Lock (01 267 4967), (01 267 4967), Queen Ida And The Ban Temp's Band
- LONDON**, Downstairs At The Plaza, Bayswater (01 223 1287), Marathon
- LONDON**, Eating Technical College (01 567 4151), Klones
- LONDON**, Green Man, Stratford High Street (01 534 1637), AE Liquid
- LONDON**, Half Moon, Herne Hill (01 274 2733), The Broughtons / Coopers
- LONDON**, Half Moon, Putney (01 788 2387), Hit Factory
- LONDON**, Hammersmith Odeon (01 748 4061), Motorhead / Weapon
- LONDON**, Hope And Anchor, Islington (01 359 4510), The Gas
- LONDON**, Kings College, The Strand (01 836 7132), Reluctant Stereotypes
- LONDON**, Lyceum, The Strand (01 836 3715), Japan / Grand Prix / The Smart
- LONDON**, Marquee, Wardour Street (01 437 8303), U2
- LONDON**, Middlesex Polytechnic, Cats Hill (01 267 8395), 23 Skidoo / Club Tango / The Mysterions
- LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Geneva / Dangerous Girls
- LONDON**, New Golden Lion, Fulham (01 385 3942), Spoilers
- LONDON**, North London Polytechnic, Tufnell Park (01 485 5495), The Nips / The Flips
- LONDON**, 100 Club, Oxford Street (01 636 0933), Eclipse

BACK from a brief Scandinavian visit supporting THE JAM with their new single 'A Woman In Winter', already on the record racks, THE SKIDS embark on a new series of pre-Christmas dates, kicking off their winter warmer at Leicester University (Saturday), moving to Sheffield Polytechnic (Sunday), Sliding University (Monday), Av Pauline (Tuesday) and Dundee University (Wednesday). British concerts continue next week after a flying visit to New York, New York for a double-date at Huzrah's niterie.

Well-rested after a lengthy break from the gig circuit, DIRE STRAITS now featuring American Hal Lindes, replacing David Knopfler on guitar, and joined for the tour by Allan Clarke, keyboards, launch into a 25-date. Coinciding with the release of the band's third album 'Making Movies' this UK marathon marking the start of a six-month world tour, opens at Stoke Trentham Gardens (Monday), followed by Manchester Apollo (Tuesday) and Wednesday.

From the States, TALKING HEADS play two London dates, at Hammersmith Palais (Monday) crossing the street to Hammersmith Odeon (Tuesday), en route to Europe. This time around the band is augmented by former Bowie and Zappa guitarist Adrian Belew. Parliament - Funkadelic keyboard man Bernie Worrell and Busta Cherry Jones, bass, all instrumental additions on latest album 'Remain In Light'.

For a heady mixture of sheer lunacy and goodtime music, start here, JOHN OTWAY and long-time sidekick WILLY BARRETT set out on the short run to Yule, opening a handful of festive gigs at Wolverhampton Polytechnic (Saturday). HERE AND NOW delve deep into a seamy Xmas Stocking tour with dates confirmed at London City University (Friday), and Brighton University of Sussex (Saturday). SLADE feel the noze again diving headlong into a mixed college hall excursion - Norwich Grammar (Thursday), South University (Friday), London Thames Polytechnic (Saturday), Bournemouth Winter Gardens (Monday), Canterbury Kent University (Tuesday), and Brunel University (Wednesday).

Much more from IRON MAIDEN, SAXON, IAN DURY AND THE BLOCKHEADS DAMNED YES SPLIT ENZ. And while small venues, feeling the effects of recession are dropping like flies, a major new unit, the 2000 capacity Rock City in Nottingham gets off to a flying start with an IRON MAIDEN first night (Monday) closely followed by an appearance from the revamped HUMAN LEAGUE (Wednesday).



Pic by Adrian Boot

DIRE STRAITS: Stoke Trentham Gardens, (Monday)

- LONDON**, 101 Club, St John's Hill, Clapham (01 223 8303), Mechanics / Nervous Germans
- LONDON**, Pegasus, Stoke Newington (01 226 5930), Seven Year Itch
- LONDON**, Pembury Tavern, Dalston (01 985 5288), The Roches
- LONDON**, Rock Garden, Covent Garden (01 240 3961), Brian Brain / White Light
- LONDON**, Rockstore, Dean Street (01 240 3961), RPM / Way Of West
- LONDON**, Ruskin Arms, East Ham (01 472 0371), The Roches
- LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7611), Chevrons
- LONDON**, Wembley Arena (01 902 1234), Barry Manilow
- LONDON**, White Lion, Putney (01 788 1540), The Scene
- LONDON**, White Lion, Putney High Street (01 788 1540), Mickey Jupp Band
- LONDON**, Windsor Castle, Harrow Road (01 286 6403), Fruit Eating Bears
- MANCHESTER**, Band On The Wall (061 832 6625), Eddie 'Cleanhead' Vinson
- MANCHESTER**, Polytechnic (061 273 1162), Nightdoctor
- MILLBOURNE PORT**, Tapps Club, Chinatown
- MILTON KEYNES**, Compass Club, Religious Overdose
- MILFORD**, Regal Cinema (2439), Dangerous Girls
- NEWCASTLE UPON TYNE**, Coopers (28286), The Carpettes
- NEWCASTLE UPON TYNE**, Spectro Arts Centre, Rhythmic Noise / Scared Bananas / Pavane / Drawwise Mix
- NEWPORT**, Bailey's, Comsat Angels
- NORWICH**, Cromwell's (612909), Slade
- PAISLEY**, Bungalow (041 889 6667), Classic Nouveaux
- PENZANCE**, Demelzes (2475), Adam And The Ants
- PORT TALBOT**, Troubadour (77968), Barracudas
- SHEFFIELD**, Limit Club (730940), Punishment Of Luxury
- SHEFFIELD**, Penguin (385897), Fallen Angel
- SHIFFALL**, Star Hotel (Telford 46157), Close Rivals
- SOUTHEND**, Cliffs Pavilion (351135), Urah Heep / Samson / Spider
- ST ALBANS**, Horn Of Plenty (36820), Twelfth Night
- WATFORD**, Bailey's (39848), The Hollies
- WEYMOUTH**, Cellar Vino (786868), Prams
- WHITECLIFF**, Mount Sports Centre, Rhabastallion
- WORTHING**, The Balmoral (36232), Meanstreet

FRIDAY

NOVEMBER 28

- AYR**, Sands Hotel, Private Members
- BARNESLEY**, Civic Hall (203232), Seventh Sun
- BATH**, University (63228), Slade
- BEDFORD**, Horse and Groom, Axe Band

- BELFAST**, Ulster Hall (21341), Natural Touch / Flight 19 / Balaka / Magnum Force / Nerves / AK Band
- BIRMINGHAM**, Cedar University (021 359 6531), U2
- BIRMINGHAM**, Cedar Ballroom, Constitution Hill (021 236 2694), Adam And The Ants
- BIRMINGHAM**, Golden Eagle (021 643 5403), No Faith
- BODELWYDDAN**, British Legion Club, Llanidloes
- BOURNEMOUTH**, Town Hall (22066), Comsat Angels
- BOURNEMOUTH**, Winter Gardens (26446), Jon Anderson
- BRIGHTON**, New Conference Centre (203151), Showaddywaddy
- BRISTOL**, Gloucestershire College Of Art and Technology, Ten Dragon
- BRISTOL**, Trinity Hall (551544), Exploding Seagulls
- CAMBRIDGE**, Great Northern Hotel (60340), Rank Amateurs
- CARDIFF**, University (396421), Steel Pulse
- CHORLEY**, Joiner's Arms (70611), Whitefire
- COVENTRY**, Dog And Trumpet (21678), Precinct
- COVENTRY**, Dog And Trumpet (21678), Precinct
- COVENTRY**, General Wolfe (88402), Army
- DUNOON**, Harmony Hotel (3092), Deft Jerks
- DURHAM**, University (64466), Carpettes
- EDINBURGH**, Playhouse Nite Club (031 225 6587), The Roches
- ELLSMERE PORT**, Bull's Head, Shattered Dolls
- FARNBOROUGH**, Technical College, Prime Suspect
- GLASGOW**, City Hall (031 229 7850), Dave Pope / The Gimmicks
- GRIMSBY**, Central Hall (55796), Urah Heep / Samson / Spider
- HAILSHAM**, Crown Hotel (840041), The Scene
- HARRIETSHAM**, (Kent) The Reebuck, Nothin' For The Gimmicks
- HIGH WYCOMBE**, Nag's Head (21758), Worlds Apart
- BRADFORD**, St George's Hall (32513), Sad Cafe / Monroe
- HINGHAM**, Norwich Village Hall (28477), Deathwater
- HUDERSFIELD**, Cleopatras (24510), The Damned
- HUDERSFIELD**, Polytechnic (38156), Gary Glitter
- HULL**, The Endyke (853201), Generator
- LAUNCESTON**, White Horse (2084), Dangerous Girls
- LEEDS**, Flord Greno Hotel (490984), Knife Edge / The Gimmicks
- LEEDS**, Tartan Bar, University (39071), Barbara Thompson's Paraphernalia
- LEEDS**, University (39071), Tarot
- LEICESTER**, De Montfort Hall (54444), Rod Stewart
- LINCOLN**, Cornhill Vaults (35113), Vena Cava
- LIVERPOOL**, Bradford Hotel, Tithebarn Street (051 236 8782), Gary Boyle Band
- LIVERPOOL**, Brady's (051 236 3959), Killing Joke
- LIVERPOOL**, Dolphin, Stun The Guards

- LIVERPOOL**, Masonic (051 355 1764), Dick Smith Band
- LIVERPOOL**, Mountford Hall (051 709 4744), Hazel O'Connor And Megahyde
- LONDON**, Apollo, Victoria (01 828 6491), Hot Chocolate
- LONDON**, Bandwagon, Kingsbury Circle, Bastille
- LONDON**, Bridge House, Canning Town (01 476 2889), Chicken Shack
- LONDON**, City Of London Polytechnic (01 247 1441), Barracudas / Dolly Mixture
- LONDON**, Clarendon Hotel, Basement Bar (01 748 1454), Cuddly Toys
- LONDON**, The Cock, Fulham (01 385 6021), The Munchies
- LONDON**, Dingwalls, Camden Lock (01 267 4967), The Volunteers / The Accelerators
- LONDON**, Greyhound, Fulham Palace Road (01 385 0526), Mickey Jupp / Spangs
- LONDON**, Guys Hospital (01 407 7600), Budgie
- LONDON**, Half Moon, Herne Hill (01 274 2733), Reluctant Stereotypes / Elgin Marbles
- LONDON**, Hambrough Tavern, Southall, Chevrons
- LONDON**, Hammersmith Odeon (01 748 4061), Motorhead / Weapon
- LONDON**, Hope And Anchor, Islington (01 359 4510), Levi Dexter And The Ripcords
- LONDON**, ICI, The Mall (01 223 8309), Soulband
- LONDON**, Imperial College, Prince Consort Road, (01 589 5111), Knox
- LONDON**, John Bull, Chiswick (01 994 0062), Jackie Lynton Band
- LONDON**, Kensington, Russell Gardens (01 603 3245), The Rookies
- LONDON**, Lambeth Town Hall (01 274 7722), Mystic Love / Alien Culture / Six Minute War / Youth Riot (RAR)
- LONDON**, Marquee, Wardour Street (01 437 6603), Straight Eight
- LONDON**, New Golden Lion, Fulham (01 385 3942), Ram Jam Band
- LONDON**, Rock Garden, Covent Garden (01 240 3961), The Soft Boys / Device
- LONDON**, Royal Exchange, Camden (01 485 1547), Seven Year Itch
- LONDON**, South Bank Polytechnic, Retary Street (01 261 1525 X39), League Of Gentlemen
- LONDON**, Star And Garter, Putney Pier (01 788 0345), Snatch 22
- LONDON**, Thames Polytechnic, Woolwich (01 855 0618), Apocalypse / Dali's Car / CID / False Icons / These Strange And Beautiful Things. (Right To Work benefit)
- LONDON**, Two Brewers, Clapham (01 622 3621), Kleen Heels



Pic by Adrian Boot

TALKING HEADS: Hammersmith Palais, London (Monday).

- LONDON**, The Venue, Victoria (01 834 5500), The Motels
- LONDON**, Walmer Castle, Peckham (01 703 4639), Shadowfax
- LONDON**, Wembley Arena (01 902 1234), Barry Manilow
- LONDON**, White Lion, Putney (01 788 1540), Ricky Cool And The Rialtos
- LONDON**, Windsor Castle, Harrow Road (01 286 6403), Zitz / Escalators
- LUTON**, Blowsins, Toad The Wet Sprocket
- MAIDSTONE**, Mid-Kent College (56531), Rio And The Robots
- MANCHESTER**, College Of Further Education (061 205 7525), Performance
- MANCHESTER**, Free Trade Hall (061 834 0943), Girlschool
- MANCHESTER**, Royal Northern College Of Music (061 273 6283), Gary Burton
- MIDHURST**, Grange Centre, Thieves Like Us
- NEWCASTLE UPON TYNE**, Polytechnic (28761), Split Enz
- NORWICH**, Keswick Hotel (Walcott 468), Richard And Linda Thompson
- NORWICH**, University Of East Anglia (56161), Queen Ida And Her Bon Temps Zydeco Band
- OLDHAM**, Lancashire Vaults (061 624 8782), The Index
- OXFORD**, Penny Farthing, Twelfth Night
- OXFORD**, Scamps (45136), Takeover
- PAISLEY**, Bungalow (041 889 6667), Breathers
- PORTSMOUTH**, Guildhall (24355), Elkie Brooks
- RAYLEIGH**, Groc's (77003), Witchynda
- REDCAR**, Coatham Bowl (474420), Silletto
- RETFORD**, Porterhouse (784981), Nightdoctor
- RUGBY**, East Warwickshire College (73131), Future Toys
- SCARBOROUGH**, Penthouse (63204), Wasted Youth
- SHEFFIELD**, Polytechnic (738984), Stray Cats
- SHIFALL**, The Star (Telford 46157), Sub-Slough, Centre Ballroom, Black State
- SOUTHEND**, Top Alex, Alexandra Hotel (45934), Accidents
- SOUTHAMPTON**, Gaumont (29772), Adam And The Ants
- STOKE**, Hatley, Victoria Hall (24641), Iron Maiden A-Z
- TWICKENHAM**, Osterley Hotel (01 568 9981), Dance Band
- WAKEFIELD**, Unity Hall (6655), Roy Harper / Patrick Fitzgerald Group
- WALSALL**, Town Hall (2124), Taurus
- WEYBRIDGE**, National College Of Food Technology (41220), White Light
- WORTHING**, Balmoral (36232), Mean Street
- WICKFORD**, Youth Club (6673), Axe Bentley And The Traffic Lights
- WINCHESTER**, Art College (81891), Games To Avoid Motif

SATURDAY

NOVEMBER 29

- BICESTER**, Red Lion, Chinatown
- BIRMINGHAM**, Barrel Organ (021 643 9413), Bright Eyes
- BIRMINGHAM**, Cedar Ballroom, Constitution Hill (021 236 2694), Xpertz
- BIRMINGHAM**, Fighting Cocks, Mosely (021 449 2554), Wild Boys
- BIRMINGHAM**, Golden Eagle (021 643 5403), Raving Rockers / Pinkies / Faster Relief
- BLACKPOOL**, Norbeck Castle (52341), The Dress
- BOLTON**, Technical College, Games To Avoid / The Motifs
- BOLTON**, Sports Centre (25494), Revillos
- BOURNEMOUTH**, Winters Garden (26446), Hot Chocolate
- BRACKNELL**, Bridgehouse (25396), Zorkie Twins
- BRADFORD**, St George's Hall (32513), Saxon
- BRADFORD**, University (34135), Linton Kewsi Johnson / Reggae Pirate
- BRIGHTON**, University (698114), Here And Now
- BRISTOL**, Greenhouse Club, Rye And The Quarterboys
- BRISTOL**, University (35035), Recorded Delivery
- BUDE**, Healdland Club (2555), Metro Glider
- CAMBRIDGE**, Great Northern Hotel (60340), Amyl Dukes
- CAMBRIDGE**, St Ivo Centre, St Ives (Huntingdon 64601), Atomic Rooster
- CANNOCK**, Troubadour Club (Burnwood 214), Dick
- CASTLEFORD**, Trades And Labour Club, Rough Justice
- CHESTER**, Deaside Leisure Centre (816731), Ian Dury And The Blockheads
- CHIGWELL**, White Hart (01 505 2254), Bad Publicity
- CHORLEY**, Joiner's Arms (70611), Dick Smith Band
- COVENTRY**, General Wolfe (88402), Eric Bell Band
- COVENTRY**, Polytechnic (24166), Accelerators
- COVENTRY**, Queen Inn (26409), Chainsaw
- COVENTRY**, University of Warwick (27406), The Flatbackers
- DAVENTRY**, Youth Club, The Moondogs
- DERBY**, Ajanta (52906), The Damned
- DUDLEY**, JB's (53597), Barracudas
- DRONFIELD**, Greenacres, Fallen Angel
- DUNFERMLINE**, Belleville Hotel (21076), Strutz
- DUNOON**, Harmony Hotel (3092), Deft Jerks
- DURHAM**, University (64466), Icarus
- EDINBURGH**, Herriot, Watt University (031 229 3547), Breathers

APOLLO VICTORIA
NILTORCH and OUTLAW PRESENTS
SPLIT ENZ
Plus Special Guests
THURS./FRI. 4th/5th DECEMBER 7.30pm
TICKETS £3.50 £3.00 £2.50
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS,
VIRGIN TICKET UNIT, & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

HAMMERSMITH PALAIS
OUTLAW PRESENTS
The See No More Tour
THE UNDERTONES
Plus Guests
MONDAY & TUESDAY
15th & 16th DECEMBER 8pm
ALL TICKETS £3.00
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS,
VIRGIN TICKET UNIT, & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

EDINBURGH, Methodist Central Hall (031 3865), Dave Pope And Band / Sheila Walsh
EDINBURGH, Playhouse Nite Club (031 665 2064), Split Enz
EDINBURGH, Odeon (031 667 3805), Hazel O'Connor And Megahype
EVESHAM, Public Hall, Parades
GLASGOW, Apollo (041 332 9221), Sad Cafe / Monroe
GLASGOW, Strathclyde University (041 552 4400), Classix Nouveaux
GRAVESEND, Red Lion (86127), Ace Bently And The Traffic Lights
GUILDFORD, Royal Hotel (75173), The UBZ / The Rams / Zero Time
GUILDFORD, Surrey University (71281), Black Slate
HARLEIGH, Forum (71217), Gary Burton
HEIGHINGTON, Village Hall, Warrior
HORLEY, Gasworks Club, Fruit Eating Beers
HUDDERSFIELD, Cleopatra's (24510), Aswad
KEELE, University (Newcastle 625411), U2
KNIGHTON, British Legion Club, World Service
LANCASTER, University (65021), Girlschool
LEEDS, Florde Green Hotel (490984), Slider
LEEDS, Royal Park Hotel (785076), Shake Appeal
LEEDS, University (39071), Killing Joke
LEICESTER, De Montfort Hall (54444), Rod Stewart
LEICESTER, Polytechnic (555576), Steel Pulse
LEICESTER, Scamps (28484), Manitou
LEICESTER, University (26681), The Skids
LIVERPOOL, Brady's (051 236 3959), Ludus / Mad Hatters
LIVERPOOL, Central Hall (051 645 3906), Mark Williamson Band / John Panty
LONDON, Bridge House, Canning Town (01 476 2889), Jackie Lynton's Band
LONDON, Carlton House (01 263 2151), The Spasms / The Ideal Husband / Wargame Film (CND benefit)
LONDON, Cubes, Dalston, Misty In Roots
LONDON, Dingwalls, Camden Lock (01 267 4967), Live Wire / Sad Among Strangers
LONDON, Doggers, The Trafalgar Strangers / Top Of The World Sprocket
LONDON, Dominion Theatre, Tottenham Court Road (01 580 9562), Roy Harper / Patrick Fitzgerald
LONDON, Downstairs at the Plaza, Saywater, Inversions
LONDON, Duke Of Lancaster, New Barnet (01 449 0465), Clientelle
LONDON, Duke of Wellington, Highgate, Apocalypse
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Red Beans And Rice / The Gas
LONDON, Half Moon, Herne Hill (01 274 2733), No Dice / Sublex
LONDON, Hammersmith Odeon (01 749 4081), Motorhead / Weapon
LONDON, Hope And Anchor, Islington (01 359 4510), The Lemons
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Modern Man
LONDON, John Bull, Chiswick (01 994 0062), Carlton Long
LONDON, Kensington, Russell Gardens (01 603 3245), Basil Balls Up Band
LONDON, Lewisham Odeon (01 852 1331), Adam And The Ants / Gods Toys
LONDON, London School Of Economics, Houghton Street (01 405 1977), The League of Gentlemen / Martian Schoolgirls
LONDON, Marquee, Wardour Street (01 437 6603), Comsat Angels
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 328 2423), The Sound / Agony Column
LONDON, Music Machine, Camden (01 387 0428), Manufactured Romance / Dr Mix And The Remix / Acme Attractions
LONDON, New Golden Lion, Fulham (01 859 3942), Supercharge
LONDON, Rock Garden, Covent Garden (01 240 3961), Local Heroes SW9
LONDON, Rock Store, Dean Street (437 6455), Private Lives / Press Gang
LONDON, Star And Garter, Putney Pier (01 786 0345), Trimmer And Jenkins
LONDON, Thames Polytechnic, Woolwich (01 93618), Slade
LONDON, Two Brewers, Clapham (01 622 3821), Kleen Knees
LONDON, University Of London Union, Male Street (01 580 9551), Traitor's Gait
LONDON, Wembley Arena (01 902 1234), Barry Manilow
LONDON, White Lion, Putney (01 788 1540), Juice On The Loose
LONDON, Windsor Castle, Harrow Road (01 286 8403), Twelfth Night
MANCHESTER, Polytechnic (061 273 1162), Moondogs (lunchtime for under 18's and evening)
MIDLEBROUGH, Rock Garden (241995), Wasted Youth / Modern English
MILTON KEYNES, Crawford Arms, Wolverton (314518), World's Apart
NORTHAMPTON, Cricket Club (32917), Budgie
NOTTINGHAM, Beat Club, Trentside (809332), Vardis
NOTTINGHAM, University (51311), Stray Cats
PAISLEY, Bungalow, (041 889 6667), Idiot Dancers
PRESTON, Warehouse (53216), Panther 45
REDCROSS, Cheatham Bowl (474420), Girlschool
RETFORD, Porterhouse (704981), Praying Mantis
ST AUSTELL, New Cornish Riviera (4261), Barbara Dickson
SHIFNAL, Star (Telford 461517), The Stains
SLOUGH, Slough College (42203), White Spirit
SOUTHAMPTON, Gaumont (29772), Showaddywaddy
SOUTHAMPTON, Joiner's Arms (25612), Skavengers
SOUTHAMPTON, University (556291), Nighthood
STROUD, Marshall Rooms (3074), Taurus
TORQUAY, 400 Ballroom (28103), The Barracudas
WATFORD, Bailey's (39848), Hollies

WEST RUNTON, Pavilion (203), The Needles
WHITWORTH, Rawston Arms, JG Spoils
WINCHESTER, King Alfred College (62281), Thieves Like Us
WINCHESTER, Peables, Nashville Teens
WOLVERHAMPTON, Polytechnic (285121), John Otway And Wild Willy Barrett

SUNDAY

NOVEMBER 30

ABERDEEN, Capitol Theatre, (23141), Sad Cafe / Monroe
AYR, Castle Hill Church, (823710), Dave Pope and Band / Sheila Walsh
BATH, Tiffany's, (65342), Roy Harper / Patrick Fitzgerald
BLACKBURN, King George's Hall, (58424), Saxon / Limelight
BOLTON, Swan Hotel, (22909), A Pencil
BRADFORD, Princesville, (578845), Oxym
BRIGHTON, Jenkinson's, (25897), U2
BRISTOL, Colston Hall, (291768), Showaddywaddy
BURNLEY, Bank Hall Miners Club, (26695), Whitefire
CARDIFF, Top Rank, (26538), Adam And The Ants
CHIGWELL, White Hart, (01 505 2254), Park Avenue
CHORLEY, Joiner's Arms, (70611), Dick Smith Band
COVENTRY, Climax, (20313), Chainsaw
CROYDON, Crawdaddy, The Star, London Road (01 884 1360), 12th Night
CWMBRAN, Congress Theatre, (68239), The End
EDINBURGH, Harvey's, (031 229 1925), Breathers
EDINBURGH, Playhouse Nite Club, (031 665 2064), Tribesman
EDINBURGH, Playhouse, (031 665 2064), Yes
GLASGOW, Doune Castle, (041 649 2745), H2O
GLASGOW, Gipi's, Classix Nouveaux
GLENROTHES, Rothes Arms, (753701), The Bachelors
GLOUCESTER, Leisure Centre, (36498), Barbara Dickson
GRAVESEND, Red Lion, (66127), Chinatown
HAILSHAM, Crown Hotel, (840041), Barracudas Mobiles
HARLEIGH, Stonehouse, Alien / Powerhouse HM Disco
HAYES, Brook House, (01 845 2286), Jake
HULL, City Hall, (20123), Uriah Heep / Samson / Spider
HULL, Humberstone Theatre, (23638), The Damned
LEEDS, Fan Club, Brannigans, (663252), The Drones / Young Criminals
LEEDS, Florde Grene Hotel, (490984), Atomic Rooster
LEICESTER, Bath Hotel, Shersby, (202), 101 Club
LIVERPOOL, Royal Court Theatre, (051 709 5183), Budgie
LIVERPOOL, Brecknock, Camden, (01 485 3073), Chevrons / B Film / Red Box
LONDON, Bridge House, Canning Town, (01 476 2889), Sun Fighter / Escape Club
LONDON, Crawdaddy, The Star, London Road, (01 864 1360), Twelfth Night
LONDON, Dingwalls, Camden Lock, (01 267 4967), Seven Year Itch / Diz And The Doormen
LONDON, Duke Of Richmond, Earls Court Road, (01 373 3407), Hit Factory
LONDON, Half Moon, Herne Hill, (01 274 2733), Mechanics/Mafia
LONDON, Hope And Anchor, Islington, (01 359 4510), Manipulator
LONDON, ICI, The Mall, (01 223 8309), Red Bricks
LONDON, Lyceum, The Strand, (01 836 3715), Killing Joke / Wasted Youth / Fag Gadget
LONDON, Lyric Theatre, Hammersmith, (01 741 2311), Boys Of The Lough, (Benefit for John MacFawler Memorial Trust)
LONDON, Marquee, Wardour Street, (01 437 6603), The Smart
LONDON, New Golden Lion, Fulham, (01 639 8201), The Broughtons
LONDON, Rainbow Theatre, Finsbury Park, (01 286 3148), F.O.R.R. / The Dubstars / Time Files / Cross Section / Transit / Irving Shames / Blue Condition / The Ak Band
LONDON, Rock Garden, Covent Garden, (01 240 3961), Pozer / Carpet Shock / Suggestion
LONDON, Theatre Royal, Drury Lane, (01 836 8101), The Rockies
LONDON, Torrington, Lodge Lane, High Road, North Finchley, (01 445 4710), Kevin Coyne
LONDON, White Lion, Putney High Street, (01 788 1540), C Sharp's Cajun Band
MANCHESTER, Apollo, Ardwick, (061 273 1112), Iron Maiden / A.Z.
MANCHESTER, Cyprus Tavern, (061 236 3786), The Passage / Accident On The East Lanes
NORTHAMPTON, Romany Hotel, (714647), World Service
OXFORD, The Stoat, Kicks
OXFORD, Penny Farthing, Westgate, White Light
PAISLEY, Bungalow, (041 889 6667), Aztec Cometh, (Lunchtime)
PORTSMOUTH, Guildhall, (24355), Hot Chocolate
RICHMOND, Brolly's, The Castle, (01 948 4244), Vardis
SALTBURN, Zetland Hotel, Partners in Crime
SHEFFIELD, Polytechnic, (738934), The Skids
SHEFFIELD, Top Rank (21927), Split Enz
SOUTHEND, Shrimpers, (351403), Stray Cats
STOKE, Hanley, Victoria Hall, (24641), Ian Dury And The Blockheads
SWANSEA, Top Rank, (53142), Elvis Costello And The Attractions / Squeeze (Johnny Owen benefit gig)
WOLVERHAMPTON, Civic Hall (21359), Sky
YORK, Theatre Royal, (23568), Gary Burton



SKIDS: Leicester University, (Saturday).

MONDAY

DECEMBER 1

BIRMINGHAM, Golden Eagle, Hill Street, (021-843 5403), Airphix/Danny McGuire
BLACKPOOL, Tiffany's, (21572), Uriah Heep/Samson/Spider
BOURNEMOUTH, Winter Gardens, (26446), Slade
BRADFORD, Bradford College, Vaults Bar, (392712), Pyramid
BRIGHTON, Top Rank, (25895), Adam And The Ants
BRISTOL, Locarno, (26193), Ian Dury And The Blockheads
BRISTOL, Romeo And Juliet's, (292658), Black Slate
COVENTRY, Belgrade Theatre, (20205), The Editors
COVENTRY, University Of Warwick, (27406), Gary Burton
CROYDON, Carlton, London Road, (01-688 4500), The Gymslips
DERBY, Assembly Rooms, (31111), Sky
EDINBURGH, Tiffany's, (031-556 6292), Girlschool/Angel Witch
LIVERPOOL, Brady's, (051-236 3959), The Damned
LONDON, Bridge House, Canning Town, (01-476 2886), Depeche Mode/Zigietist
LONDON, Dingwalls, Camden Lock, (01-267 4967), Bad Publicity
LONDON, Green Man, Stratford High Street, (01-534 1637), Telemaque
LONDON, The Greyhound, Fulham Palace Road, (01-385 0526), The Flatbackers/Dag Vag
LONDON, Hammersmith Palais, (01-748 4081), Talking Heads/Boots For Dancing
LONDON, Hope And Anchor, Islington, (01-359 4510), 20th Century Coyote/Outer Limits
LONDON, Marquee, Wardour Street, (01-437 6603), Wasted Youth/Modern English
LONDON, New Golden Lion, Fulham, (01-639 8201), Bob Kerr's Whoopie Band
LONDON, Rock Garden, Covent Garden, (01-240 3961), Chevron/B Film/Red Box
LONDON, Royal Albert Hall, (01-589 8212), Jon Anderson
LONDON, Wembley Arena, (01-902 1234), Rod Stewart
MANCHESTER, Apollo, Ardwick, (061-273 1112), Saxon/Limelight
MANCHESTER, Band On The Wall, (061-832 6625), Twistin' Ferraris
NEWCASTLE UPON TYNE, City Hall, (20007), Hazel O'Connor And Megahype
NOTTINGHAM, Rock City, Talbot Street, (411212), Iron Maiden/A.Z.
PLYMOUTH, Fiesta, (20077), Witchfynde
READING, Hexagon, (56215), Barbara Dickson
ST ALBANS, Horn Of Plenty, (36820), Worlds Apart
STAFFORD, Bingley Hall, (58060), Barry Manilow
STIRLING, University, (3171), The Skids
STOKE HANLEY, Victoria Hall, (24641), Dire Straits

TUESDAY

DECEMBER 2

AYR, Pavilion (65489), The Skids
BELFAST, Ulster Hall (21341), Motorhead
BIRMINGHAM, Golden Eagle, Hill Street (021 705 0925), Ricky Cool And The Rialtos / Xpertz
BIRMINGHAM, Odeon (021 643 6101), The Damned
BRISTOL, Berkely, Killing Joke
BURY, Derby Hall, Market Street (061 761 7107), Whitefire

BURY ST EDMUNDS, Griffin (3617), Amyl
DUKES
CANTERBURY, University Of Kent (64724), Slade
COVENTRY, Tiffany's (24570), Adam And The Ants
CROYDON, Warehouse Theatre (01 680 4060), Questions / Apocalypse
DERBY, Romeo And Juliet's (363151), Black Slate
GRIMSBY, Community Hall (55796), Stray Cats
LEICESTER, De Montfort Hall (27632), Hazel O'Connor And Megahype
LEICESTER, LUCA Centre, Trance / The Mystery Guests
LIVERPOOL, Empire (051 709 1555), Saxon / Limelight
LONDON, Albany Empire, Deptford (01 691 4562), Kakouli / Lee Rogers
LONDON, Bridge House, Canning Town (01 476 2889), The Look / The Press
LONDON, Hammersmith Odeon (01 748 4081), Talking Heads / Boots For Dancing
LONDON, 100 Club, Oxford Street (01 636 0933), Midnight And The Lemon Boys / The Dancing Dild / Veniengas
LONDON, Marquee, Wardour Street (01 437 6603), The Broughtons
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Chevrans
LONDON, Rock Garden, Covent Garden (01 240 3961), Monsters
LONDON, Royal Albert Hall, (01 692 1530), Jon Anderson
LONDON, South Bank Polytechnic, Rotary Street (01 261 1525), Vardis / More / Powerhouse Heavy Metal Disco
LONDON, Wembley Arena (01 902 1234), Rod Stewart
LONDON, White Lion, Putney High Street (01 788 1540), Queen Ida's Bon Temps Zydeco Band
LONDON, White Swan, Deptford (01 870 3017), Legend
MANCHESTER, Apollo, Ardwick (061 273 1112), Dire Straits
MANCHESTER, Band On The Wall (061 832 6625), Highway 61
NEWCASTLE UPON TYNE, Balmbras Music Hall (20015), Erogenous Zone
NEWCASTLE UPON TYNE, City Hall (20007), Yes
NOTTINGHAM, Boat Club, Trentside (869032), Anti Pasti
NOTTINGHAM, Palais (51075), Split Enz
OXFORD, Corn Dolly (44781), Loaded Dice
PAISLEY, Bungalow Bar (041 889 6667), Cuban Heels
PORTSMOUTH, Guildhall (24355), Barbara Dickson
READING, University (860222), Gary Glitter
ST AUSTELL, New Cornish Riviera (4261), Ian Dury And The Blockheads
SCARBOROUGH, Futurist Theatre (80644), Sky

SHEFFIELD, Limit Club (730940), John Cooper Clark / Whlpps
STAFFORD, Bingley Hall (58060), Barry Manilow

WEDNESDAY

DECEMBER 3

BIRMINGHAM, Coach And Horses, West Bromwich, Willy And The Poor Boys
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Au Pairs/Dance
BIRMINGHAM, Odeon, (021 643 6101), Split Enz
BRADFORD, University (33466), Stray Cats
BRIGHTON, Dome (682127), Steeleye Span
BRISTOL, Colston Hall 291768), Saxon/Limelight
BRISTOL, University (35035), Gary Glitter
CAMBRIDGE, Trinity College (58833), Amyl Dukes
CARDIFF, Top Rank (26538), Budgie
CHESTERFIELD, Adam And Eve (78834), Paralex
COTBRIDGE, Galleria, Kee West
COLCHESTER, University of Essex (863211), Killing Joke
DERBY, Assembly Rooms (31111), Girlschool
DUBLIN, Fiesta Ballroom, Motorhead/Weapon
DUNDEE, University (23181), The Skids
EXETER, University (7791), Ian Dury And The Blockheads
GLASGOW, Apollo (041 332 9221), Sky
GREENOCK, Victorian Carriage (25456), Possessor
GUILDFORD, Wooden Bridge (72708), Crime Suspec
LEEDS, University (39071), Hazel O'Connor And Megahype
LIVERPOOL, University (051 709 4744), The Piranhas
LONDON, Bridge House, Canning Town (01 476 2889), Skadows/Pay Wray
LONDON, Dingwalls, Camden Lock (01 267 4967), Frankie Miller
LONDON, Doggers, The Trafalgar, Shepherds Bush (01 749 5005), The Soul Band
LONDON, Greyhound, Fulham Palace Road, (01 385 0526), Midnight And The Lemon Boys/The Dancing Dild
LONDON, Hammersmith Odeon (01 748 4081), The Damned/The Straps
LONDON, Hope And Anchor, Islington (01 359 4510), Distractions
LONDON, Marquee, The Strand (01 836 3715), Uriah Heep/Samson/Spider
LONDON, Lyceum, Wardour Street (01 437 6603), Vardis
LONDON, Moonlight, Railway Hotel (01 624 7611), West Hampstead, Zounds
LONDON, Music Machine, Camden (01 387 0428), Tigers/The Cheats/RPM
LONDON, New Golden Lion, Fulham (01 692 1406), The Dance Band
LONDON, Royal Albert Hall (01 589 8212), Barbara Dickson
LONDON, Three Rabbits, Manor Park (01 478 0860), Avenue
LONDON, Wembley Arena (01 902 1234), Rod Stewart
MAIDSTONE, Oakwood Technical College, Shadowfax
MANCHESTER, Apollo, Ardwick (061 273 1112), Dire Straits
MANCHESTER, Oozil's Beach Club, Shudehill, The Passenger/Glass Animals
NEWCASTLE UPON TYNE, City Hall (20007), Yes
NEWCASTLE UPON TYNE, Coopers (28286), Breathers
NEWCASTLE UPON TYNE, New Tyne Theatre (610752), Dave Pope And His Band/Sheila Walsh
NOTTINGHAM, Rock City, Talbot Street (411212), The Human League
OXFORD, Scamps (45136), Dangerous Girls
PORTSMOUTH, Polytechnic (819141), Prams
SHEFFIELD, Brincliffe Oaks, Nether Edge (50624), Alexis Korner/Colin Hodgkinson
SHEFFIELD, City Hall (22885), Jon Anderson
SHEFFIELD, Polytechnic (738934), Black Slate
STOKE, Hanley, Victoria Hall (24641), Adam And The Ants
UXBRIDGE, Brunel University (39125), Slade



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PIGE

IRON MAIDEN Leeds University By Lesley Stones

THROUGHOUT THE Iron Maiden set something was not quite right. Seeing such young guys doing so well and playing with such talent, charging straight into 'Sanctuary' they received immediate acceptance from the eager crowd.

But this high standard plummeted with the new single 'Women In Uniform'. Obviously they've gone all out for token heaviness and sexist lyrics but it hadn't worked well, it's merely boringly repetitive and trite.

Talking of boring, vocalist Paul Di'anno would do well to cut down on between-song chat — we all knew it was hot, we didn't need reminding every few minutes. The new guitarist Adrian Smith was rather lacking emotion, probably he was nervous in comparison to the rest, who showed no sign of apprehension.

At times Clive Burr's drumming overpowered both guitars, whilst there was an unbearably laboured audience participation act with chants of "Say yeah" and the more imaginative but little better "Yo Yo Yo Yo Yo". But despite the complaints there's no denying one thing: the music was good.

BLURT/PRE-DE The Basement Club, Brighton By Glyn Lenn

PRE-DE present a pot-pourri (an urgent call to arms) of ideas, cool jazz, grinding funk and brittle 'n'r, which is getting better every time. A progression rather than a regression. Blurt, on the other hand, appear to be driving themselves up the proverbial blind alley. But more about that later...

Pre-De are an uneasy quintet of drums, bass, sax, guitar, and torch voice (with additional percussive tapes on 'Caught Playing' and the excellent 'Sea Lanes') whose sole aim is to get the audience moving, dancing even. Their music is full of splintered phrasing and astringent sounds. The driving rhythms are often angular and complex, off centre, awkward, yet riveted to some atavistic (ethnic) beat.

They are not merely teenage confessionalists. And as it is, at the moment they still lack a little self-confidence. Once they've gained that, then they will have the potential to be quite lethal. They demand to be experienced soonest.

With their debut double B side single 'Get' / 'My Mother Was A Friend Of An Enemy Of The People' (recommended by the way), easing itself up the alternative charts, and a side on the new Factory double sampler soon to come, Blurt appear to be doing a lot of things right for quite a few people. Alas, as they say, appearances can often be deceiving, and on this showing Blurt are uninspired rather than exciting. And one the initial foray is over, the songs just drift aimlessly on and on.

So what's the problem; lack of ideas mainly. The incisive beat that propels the single along and makes it so collectable, begins to wear a little thin once you've heard it a few times too many. In other words, Ted



BOB SEGER: Waiting for the lighting rig to brain him.

SWEATING IT OUT

BOB SEGER & THE SILVER BULLET BAND Wembley Arena, London By Mike Nicholls

OKAY, SO maybe he doesn't look as cool as Bruce (his number one fan, as it happens) but as far as 24 carat commitment to his craft is concerned, there's no other rock 'n' roller alive to touch Bob Seger.

Of course, he's been around a bit, already. Seger was tramping the boards of Ann Arbor greaser bars while Gonzo and Iggy were still hustling youth club membership and though Bob might not have appeared as much of a neighbourhood threat as those locals, any guy who can garner sweat stains the size of cow pats by the second number is well enough for me.

Opening with a couple of stompers, the band then got down to the more serious business of playing the type of material representative of the last few albums: searing romantic rockers that realise the full potential of his excellent voice.

'Beautiful Loser', 'Against The Wind', 'You'll Accompany Me' and 'We Got Tonight' are all classically honest statements, indicating a heart full of soul and

Milton may be a passionate performer, and a first-rate showman, and his brother Jake and Pete Creese, on drums and guitar respectively, may be competent musicians. But the ideas which got

humanity. Neither maudlin nor self-piteous, they're just genuine expressions of love lost or hopefully gained without any bitterness or need of clever word-play required by the likes of Costello.

Not aspiring to any degree of extrovert showmanship himself, sax player Alo Reed fills this role unthinkingly. A veritable knight in white satin, he first made his presence felt with a shattering solo on 'Mainstreet'. By 'Betty Lou' he had two of the instruments stuck in his trap and during the seventh encore could be located preening away in one of the balconies.

Oddly, it wasn't until fairly near the end that the audience got up and started to enjoy themselves, but then some of them looked old enough to have been buying his records more than a decade ago. At the same time, Seger fans are an eclectic crowd, Bob himself is as likely to appeal to yer ordinary Billy Joel or Fleetwood Mac punter as your infinitely more acceptable rock 'n' roll junkies.

But ordinary is no way to describe a guy who writes and performs stuff like 'Night Moves' and 'Hollywood Nights'. Seger and the perennial Silver Bullet Band aren't still the same — they're stronger than ever. Rock 'n' roll never forgets and Wembley won't, either.

them this far are now becoming redundant. Plain boring even... Then again, this may have been an off night. I hope so.

WEAPON OF PEACE Cedar Club, Birmingham By Kevin Wilson

I SUPPOSE being tagged the "next big thing" would worry some artists. Weapon of Peace, or the new UB40 as some would have it, seem a totally unworried bunch to me.

Their style is more Third World than anything else and whilst never scaling any mountains of originality, it nestles nicely in the valleys of the melodic.

Beginning with 'SUS', the set flows along with an ease you'd expect from a band who've been touring almost non-stop for close on four years now. 'Don't Stand Around', 'Jah Love' and an excellent

instrumental 'Misty Roads' (which borders on the Average White Band) are highlights, but the high spot is the new single 'Children Of Today' which uses the reggae backdrop as a canvas on which Mick Taylor's sax and Lincoln William's vocals paint a really delightful picture.

The audience seemed almost hypnotised by it all as they swayed and skanked the whole set long. Only 'No War' really shattered the comparative calm, as Lincoln taunted and teased, eventually coaxing chants in eager response. The band's anti-nuke stance is blatant, even visual in their use of the ban-the-bomb sign in their own logo which hangs proudly behind them.

This particular view point is admirable but you can carry it a little too far, nearly every song deals with either peace or love.

Yet, all in all, W of P are a thoroughly good band, as good as any playing commercial (as opposed to roots) reggae. Comparisons are inevitable and accepted as such but you get distinct impression that they're happy being there, just playing. If this warmth can be transposed onto vinyl, not only will your turntable be swamped by molten music but the resultant chart success would be the icing on a cake that contains some very tasty ingredients.

(THE RUTS appearing as) THE BOTTLES Moonlight Club, London By David Sinclair

FORTNUM WITHOUT Mason's? Black and no Decker? The Ruts without Malcolm Owen...? Well kids, gather round, the news is this. Instead of replacing Owen, The Ruts have opted for a more adventurous mutation. Dave Ruffy (drums) and Paul Fox (guitar) remain as before; bassist Segs has taken over lead vocals, and Gary Barnacle joins the line up on sax and synthesiser.

This gig was essentially a low profile warm up for a string of dates round the country culminating on

Saturday (22nd) at the Marquee. Some "warm up". The Ruts were never a band to deal in half measures and they rampaged through a set of songs old and new with their customary hard-headed pig-nosed vigour. They kept the pressure on right through to the encores of 'You're Just A Babylon's Burning' and a hilariously over the top 'Shaking All Over'.

Trouble is, Malcolm Owen was a hell of a bloke to just suddenly be able to do without, and I don't think the Ruts so far have managed to fully compensate for his absence. Firstly, his stage presence was so dominating. Fox has a similar charisma, but primarily as a sideman (Keith Richards to Owen's Jagger). Segs has galvanised himself into a far more active stage role, but on this showing he has yet to achieve the authority that ultimately must reside in the front man of a group as uncompromisingly aggressive as The Ruts. Gary Barnacle, despite some decisive musical contributions, displayed zero stage presence at this gig.

Secondly, Owen had that voice — crude raucous power. Segs hasn't. He's a good enough singer, but has nowhere near Owen's power and range.

Of course if The Ruts were a new band none of these comparisons would mean anything, and I expect they'll be pretty fed up of hearing constant references to the old Ruts. The evidence is that they're looking to the future.

There were new songs aplenty and they sounded OK on a first hearing. The inclusion of the sax and synth opens new avenues for exploration and adds another dimension to their sound.

But they are a band with a history and I think their biggest problem in the coming few months will be living up to (or, depending on your viewpoint, living down) that history. Much will depend on the quality of the new songs (I've yet to make up my mind on that subject) and how swiftly they can dispense with the old ones.

Nevertheless, I'm happy to report that they're back and kicking hard.

SO-SO SIOUXSIE

SIOUXSIE AND THE BANSHEES / 999 / ATHLETIC SPIZZ 80 Palladium, New York By Ed Naha

ON SUNDAY night, Siouxsie and the Banshees headlined at New York's Palladium. There will be a short pause to figure out why. No doubt the extended musical denseness that Siouxsie and her cronies (Steve Severin on bass, John McGeoch on guitar and Budgie on drums) produced in this show is considered valid artistry by the band. From the other side of the footlights, however, more often than not it comes off as pretentiousness bordering on silly.

Starting off the set with an avant-garde (translation: loony) version of 'Helter Skelter' (this version would make even Charles Manson sweat off the Beatles), the band went headfirst into a seemingly-endless set marked by sludge-like sound mixes nearly indecipherable vocals and guitar solos that harkened to the soundtrack of the airport movie of your choice.

Just like Vampira en route to an all-night disco, Siouxsie slithered across the stage like a woman possessed. Alternately mumbling and screaming her lyrics to a surprisingly appreciative crowd. The subject matter of the songs was quite out of the ordinary (botched-up plastic surgery, etc) and the arrangements were appropriately jagged. By doing their best to be atypical, however, the Banshees only managed to conjure up large stretches of musical monotony. Highpoints of the night were the

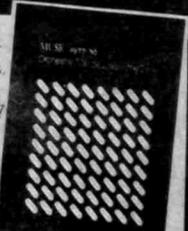
up-tempo tunes 'Christine' and 'Happy House' and the rather ponderous but ambitious Christmas song called 'Israel'. What it had to do with Christmas is anyone's guess, but then again what Siouxsie and the Banshees are trying to get across musically these days is also a pretty good question.

Faring a lot better in terms of comprehensibility and energy were opening acts Athletic Spizz 80 and 999. First on the bill, Athletic Spizz turned in a rather nervous, abrupt set because of time restrictions. Flying through songs like 'Where's Captain Kirk?', 'Airships', and 'Clocks Are Heavy', the Frantic Foursome showed that their hearts were in the right place even if their sound wasn't always. One highpoint was lead singer Spizz's aborted attempt to crush a plastic machine-gun underfoot. The poor boy just tried so hard he set the gun sailing 20 feet into the air intact after a misplaced kick. He may have to change his name to Spazz after this gig.

Stealing the show was 999, a completely manic quartet whose burly, boisterous lead singer, Nick Cash, apparently graduated from the Noddy Holder school of musical finesse. With guitars resounding through the hall like five-car collisions, the group had the audience in a frenzy, performing such danceable tunes as 'Inside Out', 'Homicide', 'Boiler', 'Boys In The Gang', and 'English Wipe Out'. 999 performed for nearly an hour, relentlessly cranking out one tempo tune after another. The crowd danced the night away — no small trick, when you consider that the Palladium is filled with nasty, riveted seats

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ROD NEEE ROCKS ON

ROD STEWART
Glasgow Apollo
By Billy Sloan

AT £8 a ticket and merchandising not priced to pocket money specifications the Tartan Hoards are few and far between. I looked hard to find someone under the age of 18.

With the lifestyle Stewart leads, he puts his head firmly on the chopping block, arriving as he does in splendour, doing what is his chosen job then disappearing until he deigns to honour us with his presence again.

The honest truth is, the current Rod Stewart show is a model of style, professionalism, communication, sexuality and — love the word or hate it — entertainment. His band are the best money can buy. And a tighter rock 'n' roll combo you'll be hard pushed to find anywhere else. As soon as they lurch into the ballsy opening riffs of 'Hot Legs' there's no looking back, except for a few lapses later on in the greatest hits department. Stewart himself, a bright young thing, kicks, bobs, bounces, weaves, pouts, sneers and does what he's always done really. His vocals are impeccable. Each song and chorus unfolds another dimension or facet of his distinctive throaty tones.

The insistent pleading quality is evident on numbers like 'Tonight's

The Night' and the almost folksy 'You're In My Heart' before opening full throttle for traditional Stewart stompers like the truly magnificent 'Wild Side Of Life' and the fast and furious 'She Won't Dance With Me'.

'If Loving You Is Wrong' also confirms itself as one of Stewart's most underrated recent songs; his voice at its soulful best, with fine back - up from Gary Grainger's tormented guitar.

The band democracy which might exist privately but certainly not publicly — there could be banks of recorded tapes on stage as long as Stewart was fronting them — is responsible for a few of the low points.

Billy Peek gets to sing 'Oh Carol' just because Berry once showed him a few chords and it's awful, offering no justification whatsoever for the re - run. And the obligatory airing of 'Maggie May' now has no heart, having lost all feeling and should be dropped. Jim Creagan's attempt at the original mandolin break on a twin necked guitar buries it for life. The climax includes 'Do You Think I'm Sexy' and 'Passion' both superb modern disco records, and the classic Stewart of 'Sweet Little Rock 'n' Roller'.

I like my rock 'n' roll thrills now. A Rod Stewart show every two years isn't my idea of how it should be. But although it had none of the shambolic fun and spontaneity of the great Faces' days it was good — bloody good. It's coming your way — You should try and see it.



ROD STEWART: truly magnificent

SPANDAU BALLET
Botanical Gardens,
Birmingham

By Kevin Wilson

The worst kept secret in Brum, that's the Spandau Ballet party at the Botanical Gardens. Will they turn up? Will I see them? Where's the bar? These are the questions racing through mind as I wind my way through a labyrinth of exotic fauna, a myriad of colours, shapes and aromas (an amazing maze in fact). This leads into a ballroom which looks like it belongs in the era of the British Raj in India. It's a perfect venue, it's got style. There are poseurs at every turn, young aristocrats, the nouveau riche and not-so-riche all wanting and waiting to be noticed, photographed, to be seen with, it's their party and the importance of this will become apparent.

At midnight, Spandau Ballet take to the stage and people walk to the front with mild enthusiasm to stare. The SB set up is vocals / rhythm / lead synth / bass and drums, all crammed onto a stage usually reserved for string quartets. The PA is spartan but the drumkit was not. It dominates, aurally and visually, to the near detriment of everything else. Due to the lousy PA, it was hard to know what was being played but 'To Cut A Long Story Short' was done and done well, even again as an encore. It's classic white, electronic disco music, a debut single as good as

any ever made but, and this is the point, it pales everything else into insignificance. In a 50 minute set, SB managed to make all the other songs sound like it (with the possible exception of 'Views'). Overall, the set was weak, samey and at times boring and as my interest waned, I looked at the members of the band, each with a tartaned item of clothing, and saw the Bay City Rollers. Then I looked at the audience and saw indifference, total indifference. As the end came, SB left as quickly and quietly as they'd arrived and no-one seemed to care much.

ARETHA FRANKLIN
Victoria Apollo, London
By Mike Gardner

THIS WAS an obscenity. No two ways about it the audience who shelled out between £4 to the dizzy financial heights of £12.50 were short changed by a living legend whose reputation has now been shot down in flames by an insulting performance.

If it wasn't bad enough that the "orchestra" reduced her opening gambit of 'Respect', 'Angel' and 'Rock Steady' to a stodgy, matted thud that had all the power, thrust and class of Portsmouth Sinfonia in bondage, she displayed no fight against the odds. No, she seemed more than happy to contemptuously fake her thanks for the audience's blind worship of her reputation while she appeared confident that the illusion of a good time would see her through her duty.

Aretha played the whole set in half gear. She obviously knows which side her bread is buttered on but I couldn't help but be disappointed that she took the easy route to becoming a museum piece in the cabaret graveyard than taking the risk at exploring her still considerable talent.

She virtually ignored her rich heritage and decided to massacre other people's greatest hits and so we got 'Midnight Train To Georgia', Diana Ross's 'Surrender', The Staple Singers' 'Respect Yourself', The Commodores' 'Still', George Benson's 'The Greatest', Simon and Garfunkel's 'Bridge Over Troubled

Water' and Otis's 'I Can't Turn You Loose' at half cock rather than the sufficing emotional experience of Aretha Franklin of both past and present we wanted.

Sure the other numbers are fine but when they amount to the total content of a disgustingly short 44 minutes set you tend to feel conned, ripped off and cheated on a large scale and the insult of forking out £12.50 for the privilege certainly doesn't make the experience any less bitter.

UFO
Marquee, London
By Robin Smith

THEY MUST have cut the lightshow and PA in half — but wasn't it great fun? A rare chance to see just what Phil Mogg really looks like in the flesh and Pete Way's hairy armpits.

UFO at the Marquee, eh? I was expecting the place to be surrounded by disappointed ticketless fans, but it was comfortably packed with just enough breathing space. So when you've climbed to the top of the tree I guess it's good to shovel a bit of earth on your roots. There wasn't any better way to do it than playing this murky venue. They didn't make any compromises either. They gave it everything and then a little bit more, more than making up for the disappointing set I witnessed back in August at Reading.

It was rather like having them appear in your own living room, a cosy little evening of unabashed pile driving. 'No Place To Run' still has the thrill of a disaster movie no matter how many times I hear it and in these confines it was more vengeful than ever.

'Cherry' was once again Mogg's baby, sung with the conviction and skill of being many years on the road. Dammit though, I wish they'd ditch 'Train Song' with the infernal plastic blues opening which always involves much tedious tuning up. But this was the only blot on a night which also included the rousing anthem of 'Only You Can Rock Me'. A light digestible snack, before the main course of yet another world tour.

JANE KENNAWAY & Strange Behaviour



ROLLER BALLS

BOW WOW WOW
Starlight Roller Disco,
Hammersmith

By Amanda Nicholls

WHERE ELSE but a roller disco for the 'Swindle' to speed on like some under - nourished beast consuming everything in its path? Is it a coup or just indicative of this week's gimmick? Whatever, a lot of trendy people inhabit the place, but if you can't skate you don't have to.

Young Annabella unveils several layers of robes to the words "Louis XIV make love to me". Might as well have a bit more controversy, eh Malcolm? Otherwise it's performed with a great deal of youthful enthusiasm, heavy drums, screaming guitar and all.

There's no introduction to 'Sun, Sea and Piracy', just an invitation to dance, which can be pretty difficult

when you've got your skates on. 'C 30, C 60, C 90 Go!' was played with a certain undercurrent of restrained power that would have made it a hit if everyone hadn't taped it.

Dual guitars, continual drum rumbles and an expressive vocal style are the essence of Bow Wow Wow who must have played for all of half an hour before disappearing in a temperamental burst of sound.

When they returned for a carbon copy second set, the same things were apparent: Novelty value in a 14 - year - old girl singer whose movements and actions are worked out to perfection, obvious as it is that someone else is pulling her strings.

But such is Annabella's pleasure that it's hard not to be carried along in the enjoyment of it all. After his previous escapades, it's difficult to swallow McClaren's current stunt but I managed.



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8	13	JUST LIKE STARTING OVER, John Lennon/Yoko Ono	WEA/Geffen
9	23	BANANA REPUBLIC, Boomtown Rats	Ensign
10	11	EARTH DIES SCREAMING/DREAM A LIE, UB40	Graduate
11	19	TO CUT A LONG STORY SHORT, Spandau Ballet/Reformation/Chrysalis	Chrysalis
12	31	EMBARRASSMENT, Madness	Stiff
13	9	ENOLA GAY, Orchestral Manoeuvres In The Dark	Dindisc
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15	30	DO YOU FEEL MY LOVE, Eddy Grant	Ensign
16	14	SAME OLD SCENE, Roxy Music	Polydor
17	22	PASSION, Rod Stewart	Riva
18	18	I'M COMING OUT, Diana Ross	Motown
19	8	DOG EAT DOG, Adam & The Ants	CBS
20	26	I LIKE WHAT YOU'RE DOING TO ME, Young & Co	Calibre
21	10	WHAT YOU'RE PROPOSING, Status Quo	Vertigo
22	15	ACE OF SPADES, Motorhead	Bronze
23	—	ROCK 'N' ROLL AIN'T NOISE POLLUTION, AC/DC	Atlantic
24	16	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey	RCA
25	34	LADY, Kenny Rogers	United Artists
26	40	DON'T WALK AWAY, Electric Light Orchestra	Jet
27	20	SUDDENLY, Olivia Newton John/Cliff Richard	Jet
28	17	WHEN YOU ASK ABOUT LOVE, Matchbox	Magnet
29	36	LOVELY ONE, Barry Manilow	Arista
30	25	ONE MAN WOMAN, Sheena Easton	EMI
31	42	LOVE ON THE ROCKS, Neil Diamond	Capitol
32	28	LOVING JUST FOR FUN, Kelly Marie	Calibre
33	45	KISS ON MY LIST, Daryl Hall/John Oates	RCA
34	27	D.I.S.C.O., Ottawan	Carrere
35	47	THERE'S NO ONE QUITE LIKE GRANDMA, Si Whitehead's School Choir	MFP
36	32	BURGIE BURGIE, Gladys Knight & The Pips	CBS
37	21	ALL OUT OF LOVE, Air Supply	Arista
38	35	FALCON, Rah Band	DJM
39	33	THE NIGHT THE WINE AND THE ROSES, Liquid Gold	Polo
40	62	GIRLS CAN GET IT, Dr Hook	Mercury
41	24	LOVE CAN PULL MYSELF TOGETHER, Nolans	Epic
42	50	LOOKING FOR CLUES, Robert Palmer	Island
43	70	BEER DRINKERS & HELL RAISERS, Motorhead	Big Beat
44	57	HUNGRY HEART, Bruce Springsteen	CBS
45	38	BAGGY TROUSERS, Madness	Stiff
46	59	IT'S HARD TO BE HUMBLE, Mac Davies	Casablanca
47	41	FEELS LIKE THE RIGHT TIME, Shakatak	Polydor
48	43	SHARING THE NIGHT TOGETHER, Dr Hook	Capitol
49	—	RUNAWAY BOYS, Stray Cats	Arista
50	—	BLUE MOON, Showaddywaddy	Arista
51	56	AIN'T NO LOVE IN THE HEART OF THE CITY, Whitesnake	United Artists
52	67	SHE'S A GROOVY FREAK, Real Thing	Calibre
53	39	WOMEN IN UNIFORM, Iron Maiden	EMI
54	75	WHIP IT, Devo	Virgin
55	53	I NEVER GO OUT IN THE RAIN, High Society	Eagle
56	46	MR CROWLEY, Ozzy Osbourne's Blizzard of Ozz	Jet
57	44	INHERIT THE WIND, Wilton Felder	MCA
58	52	MIDNIGHT COWBOY, Soundtrack	United Artists
59	74	I LIVE FOR THE WEEK-END, Triumph	RCA
60	—	IF I COULD ONLY MAKE YOU CARE, Mike Berry	Polydor
61	66	LIFE IS FOR LIVING, Barclay James Harvest	Polydor
62	—	SH-BOOM! WHITE CHRISTMAS, Darts	Magnet
63	48	LOVELY ONE, Jacksons	Epic
64	65	OFFICIAL SECRETS, M	MCA
65	37	WHY DO LOVERS BREAK EACH OTHER'S HEARTS, Showaddywaddy	Arista
66	—	RABBIT, Chas & Dave	Rockney
67	61	LEAVING ON THE MIDNIGHT TRAIN, Nick Straker Band	CBS
68	29	ARMY DREAMERS, Kate Bush	EMI
69	—	STOP THE CAVALRY, Jona Lewie	Stiff
70	54	CASANOVA, Coffee	De-Lite
71	51	SUPERMAN'S BIG SISTER, Ian Dury & The Blockheads	Stiff
72	—	OVER THE RAINBOW/YOU BELONG TO ME, Matchbox	Magnet
73	49	DON'T STAND SO CLOSE TO ME, Police	A&M
74	68	ELSTREE, Buggles	Island
75	—	STRONG ARM OF THE LAW, Savon	Carrere

UK ALBUMS

1	1	SUPER TROUPER, Abba	Epic
2	2	GUILTY, Barbra Streisand	CBS
3	—	AUTOAMERICAN, Biondie	Chrysalis
4	7	FOOLISH BEHAVIOUR, Rod Stewart	Riva
5	5	NOT THE 9 O'CLOCK NEWS, Various	BBC
6	4	ZENYATTA MONDATTA, Police	A&M
7	33	CHART EXPLOSION, Various	K Tel
8	3	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
9	10	COUNTRY LEGENDS, Various	Ronco
10	8	MANILOW MAGIC, Barry Manilow	Arista
11	12	MAKING WAVES, Nolans	Epic
12	6	HOTTER THAN JULY, Stevie Wonder	Motown
13	—	INSPIRATION, Elvis Presley	K-Tel
14	27	DOUBLE FANTASY, John Lennon	Warner/Geffen
15	9	ACE OF SPADES, Motorhead	Bronze
16	13	RADIO ACTIVE, Various	Ronco
17	21	THE LOVE ALBUM, Various	K Tel
18	22	JAZZ SINGER, Neil Diamond	Capitol
19	28	AXE ATTACK, Various	K Tel
20	18	ABSOLUTELY, Madness	Stiff
21	14	ORGANISATION, Orchestral Manoeuvres in the Dark	Dindisc
22	20	GOLD, Three Degrees	K Tel
23	16	SCARY MONSTERS & SUPER CREEPS, David Bowie	RCA
24	19	THE RIVER, Bruce Springsteen	CBS
25	—	BARRY, Barry Manilow	Arista
26	11	THE STRONG ARM OF THE LAW, Savon	Carrere
27	15	LITTLE MISS DYNAMITE/BRENDA LEE, Brenda Lee	Warwick
28	24	LIVE, Eagles	Asylum
29	—	THE BLACK ALBUM, The Damned	Chiswick
30	17	LIVE IN THE HEART OF THE CITY, Whitesnake	United Artists
31	25	FRESH & BLOOD, Roxy Music	Island
32	23	SIGNING OFF, UB40	Graduate
33	26	JUST SUPPOSIN', Status Quo	Vertigo
34	31	VERY BEST OF ELTON JOHN, Elton John	K Tel
35	—	GAUCHO, Steely Dan	MCA
36	30	NEVER FOREVER, Kate Bush	EMI
37	—	SINGS 20 NO. 1 HITS, Brotherhood of Man	Warwick
38	35	REGGATA DE BLANC, Police	A&M
39	32	GIVE ME THE NIGHT, George Benson	Warner Brothers
40	47	MASTERWORKS, Various	K Tel
41	40	SMOKIE'S HITS, Smokie	Rak
42	39	MAKIN' MOVIES, Dire Straits	Vertigo
43	—	LOONEY TUNES, Bad Manners	Magnet
44	29	BREAKING GLASS, Hazel O'Connor	A&M
45	36	OE 2, Mike Oldfield	Virgin
46	—	RISING, Dr Hook	Mercury
47	57	CLASSICS FOR DREAMING, James Last	Polydor
48	44	PARIS, Supertramp	A&M
49	42	CHINATOWN, Thin Lizzy	Vertigo
50	—	SPACE INVADERS, Various	Ronco
51	41	ONE TRICK PONY, Paul Simon	Warner Brothers
52	54	BAT OUT OF HELL, Meat Loaf	Epic/Cleaveland
53	38	THE TURN OF A FRIENDLY CARD, Alan Parsons Project	Arista
54	55	OUTLANDS DAMOUR, Police	A&M
55	37	ME & BILLY WILLIAMS, Max Boyce	EMI
56	—	REJOICE, St Paul's Boys Choir	K-Tel
57	59	RUMOURS, Fleetwood Mac	Warner Brothers
58	—	BEAUTIFUL SUNDAY, Lena Marill	Ronco
59	48	THE VERY BEST OF DON McLEAN, Don McLean	United Artists
60	46	FACES, Earth Wind & Fire	CBS
61	—	20 GOLDEN GREATS OF KEN DODD, Ken Dodd	Warwick
62	34	HAWKS & DOVES, Neil Young	Reprise
63	51	CONTRACTUAL OBLIGATION ALBUM, Monty Python	Charisma
64	51	DIANA, Diana Ross	EMI
65	68	SKY 2, Sky	Ariola
66	—	SAD CAFE, Sad Cafe	RCA
67	65	MIDNITE DYNAMOS, Matchbox	Magnet
68	—	WAR OF THE WORLDS, Jeff Wayne	CBS
69	73	BACK IN BLACK, AC/DC	Atlantic
70	66	SLADE SMASHES, Slade	Polydor
71	56	LEVITATION, Hawkwind	Bronze
72	—	GREATEST HITS VOL 2, Abba	Epic
73	61	PARIS IN THE SPRING, Public Image Ltd	Virgin
74	43	MY GENERATION, The Who	Virgin
75	60	MORE SPECIALS, Specials	2 Tone

US SINGLES

1	1	LADY, Kenny Rogers	Liberty
2	2	WOMAN IN LOVE, Barbra Streisand	Columbia
3	3	THE WANDERER, Donna Summer	Geffen
4	4	ANOTHER ONE BITES THE DUST, Queen	Elektra
5	5	I'M COMING OUT, Diana Ross	Motown
6	8	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
7	7	MASTERBLASTER... Stevie Wonder	Tamla
8	9	STARTING OVER, John Lennon	Geffen
9	11	LOVE ON THE ROCKS, Neil Diamond	Capitol
10	10	DREAMING, Cliff Richard	EMI-America
11	18	HUNGRY HEART, Bruce Springsteen	Columbia
12	13	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
13	15	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
14	14	WHIP IT, Devo	Warner Bros
15	16	NEVER BE THE SAME, Christopher Cross	Warner Bros
16	20	GUILTY, Barbra Streisand & Barry Gibb	Columbia
17	17	HE'S SO SHY, Pointer Sisters	Planet
18	6	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
19	24	EVERY WOMAN IN THE WORLD, Air Supply	Arista
20	22	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
21	21	LET ME BE YOUR ANGEL, Stacy Lattisaw	Columbia
22	12	LOVELY ONE, The Jacksons	Epic
23	28	EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis	Asylum
24	30	DE DO DO DO, DE DA DA DA, The Police	A&M
25	29	DEEP INSIDE MY HEART, Randy Meisner	Epic
26	28	THEME FROM THE DUKES OF HAZZARD, Waylon Jennings	RCA
27	31	IT'S MY TURN, Diana Ross	Motown
28	25	UPSIDE DOWN, Diana Ross	Motown
29	38	SEQUEL, Harry Chapin	Boardwalk
30	32	THIS TIME, John Cougar	Riva
31	33	I BELIEVE IN YOU, Don Williams	MCA
32	35	CELEBRATION, Kool & The Gang	De-Lite
33	41	TELL IT LIKE IT IS, Heart	Epic
34	34	ON THE ROAD AGAIN, Willie Nelson	Columbia
35	39	SUDDENLY, Olivia Newton-John & Cliff Richard	MCA
36	37	TURNING JAPANESE, The Vapors	United Artists
37	50	PASSION, Rod Stewart	Warner Bros
38	58	THE TIDE IS HIGH, Blondie	Chrysalis
39	47	GIRLS CAN GET IT, Dr Hook	Casablanca
40	40	ONE TRICK PONY, Paul Simon	RSO
41	19	OUT HERE ON MY OWN, Irene Cara	Warner Bros
42	54	ONE STEP CLOSER, The Doobie Brothers	Warner Bros
43	43	YOU SHOOK ME ALL NIGHT LONG, AC/DC	Atlantic
44	27	I'M HAPPY THAT LOVE HAS FOUND YOU, Jimmy Hall	Epic
45	23	DREAMER, Supertramp	A&M
46	38	IF YOU SHOULD SAIL, Neilson/Pearson	Capitol
47	61	MADE IT THROUGH THE RAIN, Barry Manilow	Arista
48	42	SHE'S SO COLD, The Rolling Stones	Rolling Stones
49	59	TOGETHER, Tierra	Boardwalk
50	56	SWITCHIN' TO GLIDE/THE BEAT GOES ON, The Kings	Elektra
51	51	TEXAS IN MY REAR VIEW MIRROR, Mac Davis	Casablanca
52	65	TIME IS TIME, Andy Gibb	RSO
53	63	I LOVE A RAINY NIGHT, Eddie Rabbitt	Elektra
54	60	STOP THIS GAME, Cheap Trick	Epic
55	62	COULD BE DREAMING, Pointer Sisters	Planet
56	67	THE HORIZONTAL BOP, Bob Seger	Capitol
57	44	REAL LOVE, Doobie Brothers	Warner Bros
58	69	TURN AND WALK AWAY, The Babys	Chrysalis
59	45	JESSE, Carly Simon	Warner Bros
60	64	HELP ME, Marcy Levy and Robin Gibb	RSO
61	46	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
62	49	ALL OUT OF LOVE, Air Supply	Arista
63	48	THAT GIRL COULD SING, Jackson Browne	Asylum
64	75	GOTTA HAVE MORE LOVE, Climax Blues Band	Warner Bros
65	—	HEY NINETEEN, Steely Dan	MCA
66	53	I'M ALRIGHT, Kenny Loggins	Columbia
67	52	SOMETIMES A FANTASY, Billy Joel	Columbia
68	—	YOU, Earth, Wind & Fire	ARC/Columbia
69	—	SHINE ON, LTD	A&M
70	71	MORNING MAN, Rupert Holmes	MCA
71	—	THE WINNER TAKES IT ALL, Abba	Atlantic
72	—	HE CAN'T LOVE YOU, Michael Stanley Band	EMI-America
73	—	9 TO 5, Dolly Parton	RCA
74	—	TEACHER TEACHER, Rockpile	Columbia
75	—	MY MOTHER'S EYE, Bette Midler	Atlantic

VIRGIN CHART

1	SUPER TROUPER, Abba
2	AUTOAMERICAN, Blondie
3	THE RIVER, Bruce Springsteen
4	KINGS OF THE WILD FRONTIER, Adam & The Ants
5	SCARY MONSTERS & SUPER CREEPS, David Bowie
6	SIGNING OFF, UB40
7	ZENYATTA MONDATTA, Police
8	GAUCHO, Steely Dan
9	GUILTY, Barbra Streisand
10	HOTTER THAN JULY, Stevie Wonder
11	ORGANISATION, Orchestral Manoeuvres in The Dark
12	FOOLISH BEHAVIOUR, Rod Stewart
13	THE BLACK ALBUM, The Damned
14	JAZZ SINGER, Neil Diamond
15	NOT THE 9 O'CLOCK NEWS, Various
16	DOUBLE FANTASY, John Lennon
17	PARIS IN THE SPRING, Public Image
18	STRONG ARM OF THE LAW, Savon
19	HITCHHIKERS GUIDE TO THE GALAXY VOL 2, The Who
20	SECTOR 27, Sector 27

CUT PRICE OFFERS AT VIRGIN RECORDS THIS WEEK

LATEST graduate from the Falice Taylor school of song is 23-year-old Stephanie Mills who follows in the footsteps of previous pupils Anita Ward and Fern Kinney. Stephanie's recording career dates back to 1974 when she recorded an album for Paramount, but she first won acclaim as long ago as 1966, singing and dancing in the Broadway production of 'Maggie Flynn'.

For the moment though, acting takes a back seat as Stephanie tries to consolidate the success of 'Never Knew Love Like This Before' - A Top 10 hit in both Britain and America. The song was written by James Mtume and Reggie Lucas who were also responsible for Stephanie's last two albums, 'What You Gonna Do With My Loving' and 'Sweet Sensation'.

Prior to teaming up with Mtume and Lucas, Stephanie spent a couple of years at Motown under the wing of Burt Bacharach and Hal David. The pair saw her as a successor to Dionne Warwick, writing and producing the album. 'For The First Time' before the partnership was dissolved.

Consistently successful female disco singers are few and far between but Stephanie is a determined lady, and has the will to succeed. "But" she says "I love acting and it would be no hardship to return to the stage".

The return of Radio Caroline, Britain's first and most enduring pirate radio station now looks more probable than possible with broadcasting set to resume in January from a new 400 foot long ship carrying a 240 foot mast and a powerful 50kw transmitter.

Caroline's previous home was of course the *Mi Amigo* which floundered off the Essex coast on March 20.

Spokesman Paul Collins says that the new radio ship, which can accommodate up to 70 people, is currently in international waters and will drop anchor off the coast of Essex before Christmas. The station will abandon its most recent frequency of 319 metres and is considering various possibilities in the 500 metre range. Plans for an FM service are proceeding but estimates suggest that it may be up to 10 months before it is fully operational.

Caroline is carefully cultivating an international image in order to attract multi-national advertisers, though based on projected UK audience alone the advertising rates (£30 for thirty seconds peak-time) are more attractive than anything offered by Britain's IRL stations.

Respondents to Hospital Radio Ostford's offer to supply photocopies of old RM charts (Chartfile, 25 Oct) are likely to experience some delay in receiving a reply from the station due to "overwhelming response". All letters will, I'm assured, be answered in due course.

Mark Gleason has written from Varadero giving an insight into South African radio. The two main stations are Capital Radio and Channel 702, the former concentrating on UK output and the latter taking the US Top 40 as its main inspiration. As a result, the South African chart is an interesting hybrid of recent US and UK sounds with local artists maintaining little more than a token presence, though in the current chart this manifests itself in the form of the number one and number twenty records: 1) Man On The Moon - Ballyhoo 2) The Winner Takes It All - Abba 3) Don't Stand So Close To Me - Police 4) Another One Bites The Dust - Queen 5) Masterblaster - Stevie Wonder 6) Woman In Love - Barbra Streisand 7) Sailing - Christopher Cross 8) He's So Shy - Pointer Sisters 9) Ashes To Ashes - David Bowie 10) The Wanderer - Donna Summer 11) Upside Down - Diana Ross 12) Late In The Evening - Paul Simon 13) Jesse - Carly Simon 14) D.I.S.C.O. - Ottawan 15) Xanadu - EL/ON-J 16) Real Love - Doobie Brothers 17) Fame - Irene Cara 18) Emotional Rescue - Rolling Stones 19) Can't Stop The Music - Village People 20) Hold On - Plastic. Mark concludes his letter by tipping local new-wavers Peach for international fame.

Finally, a quickie from B Muldoon of Cumberland who wants to know where he can buy RM's big sister Music Week. MW is available on news stands in several big cities or can be obtained direct from Music Week Subscriptions, 30 Calderwood Street, London SE18 6QH. Subscription rate is £28.50 per year. ALAN JONES.

CHARTFILE

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 | BACK IN BLACK | AC/DC | Atlantic |
| 7 | CRIMES OF PASSION | Pat Benatar | Chrysalis |
| 8 | DIANA | Diana Ross | Motown |
| 9 | ONE STEP CLOSER | The Doobie Brothers | Warner Bros |
| 10 | TRUMP | The Jacksons | Epic |
| 11 | ZENYATTA MONDATTI | The Police | A&M |
| 12 | FACES | Earth, Wind & Fire | ARC/Columbia |
| 13 | THE WANDERER | Donna Summer | Geffen |
| 14 | EAGLES LIVE | Eagles | Asylum |
| 15 | ALIVE | Kenny Loggins | Columbia |
| 16 | PARIS | Supertramp | A&M |
| 17 | SCARY MONSTERS | David Bowie | RCA |
| 18 | ANNE MURRAY'S GREATEST HITS | Anne Murray | Capitol |
| 19 | GIVE ME THE NIGHT | George Benson | Warner Bros |
| 20 | EMOTIONAL RESCUE | The Rolling Stones | Rolling Stones |
| 21 | REMAIN IN LIGHT | The Talking Heads | Sire |
| 22 | FREEDOM OF CHOICE | Devo | Warner Bros |
| 23 | CHRISTOPHER CROSS | Christopher Cross | Warner Bros |
| 24 | AGAINST THE WIND | Bob Seger & The Silver Bullet Band | Capitol |
| 25 | HOLD ON | Jackson Browne | Asylum |
| 26 | ALL SHOOK UP | Cheep Trick | Epic |
| 27 | GREATEST HITS | The Doors | Elektra |
| 28 | GREATEST HITS VOL 2 | Linda Ronstadt | Asylum |
| 29 | AUDIO VISIONS | Kansas | Kirshner |
| 30 | CELEBRATE | Kool & The Gang | De-Lite |
| 31 | TP | Teddy Pendergrass | PIR |
| 32 | THE JAZZ SINGER | Nell Diamond | Capitol |
| 33 | MAKING MOVIES | Dire Straits | Warner Bros |
| 34 | SPECIAL THINGS | Pointer Sisters | Planet |
| 35 | ONE TRICK PONY | Paul Simon | Warner Bros |
| 36 | SECONDS OF PLEASURE | Rockpile | Columbia |
| 37 | TIMES SQUARE | Soundtrack | RSO |
| 38 | IRONS IN THE FIRE | Tina Turner | Gordy |
| 39 | HONEYSUCKLE ROSE | Soundtrack | Columbia |
| 40 | THE TURN OF A FRIENDLY CARD | The Alan Parsons Project | Arista |
| 41 | XANADU | Soundtrack | MCA |
| 42 | BEAT CRAZY | Joe Jackson Band | A&M |
| 43 | PANORAMA | The Cars | Elektra |
| 44 | LOST IN LOVE | Air Supply | Arista |
| 45 | GLASS HOUSES | Billy Joel | Columbia |
| 46 | DIRTY MIND | Prince | Warner Bros |
| 47 | SHINE ON | L.T.D. | A&M |
| 48 | URBAN COWBOY | Soundtrack | Full Moon/Asylum |
| 49 | NOTHING MATTERS AND WHAT IF IT DID | John Cougar | Riva |
| 50 | CARNIVAL | Spyro Gyra | MCA |
| 51 | ARETHA | Aretha Franklin | Arista |
| 52 | FAME | Soundtrack | RSO |
| 53 | HAWKS AND DOVES | Neil Young | Reprise |
| 54 | VOICES | Daryl Hall & John Oates | RCA |
| 55 | WALK AWAY (THE BEST OF 1977-1980) | Donna Summer | Casablanca |
| 56 | HORIZON | Eddie Rabbit | Elektra |
| 57 | WILD PLANET | B-52's | Warner Bros |
| 58 | FULL MOON | The Charlie Daniels Band | Epic |
| 59 | SWEET SENSATION | Stephanie Mills | 20th Century |
| 60 | COME UPSTAIRS | Gary Simon | Warner Bros |
| 61 | TRUE COLOURS | Split Enz | A&M |
| 62 | I BELIEVE IN YOU | Dion Williams | MCA |
| 63 | MUSIC MAN | Wavlon Jennings | RCA |
| 64 | NEW CLEAR DAY | The Vapors | United Artists |
| 65 | GAMMA 2 | Gamma | Elektra |
| 66 | DRAMA | Yes | Atlantic |
| 67 | BEATIN' THE ODDS | Molly Hatchet | Epic |
| 68 | DIVINE MADNESS | Bette Midler | Atlantic |
| 69 | LIVING IN A FANTASY | Leo Sayer | Warner Bros |
| 70 | NO NIGHT SO LONG | Dionne Warwick | Arista |
| 71 | ANYTIME ANYPLACE ANYWHERE | Rossington Collins Band | MCA |
| 72 | IN THE HEAT OF THE NIGHT | Pat Benatar | Chrysalis |
| 73 | HITS | Boyz Scaggz | Columbia |
| 74 | CIVILIZED EVIL | Jean-Luc Ponty | Atlantic |
| 75 | SEQUEL | Harry Chapin | Boardwalk |

US SOUL

- | | | | |
|----|----------------------------------|-------------------|--------------------|
| 1 | MASTER BLASTER | Stevie Wonder | Tamla |
| 2 | LOVE T K O | Teddy Pendergrass | PIR |
| 3 | LOVELY ONE | The Jacksons | Epic |
| 4 | CELEBRATION | Kool & The Gang | De-Lite |
| 5 | MORE BOUNCE TO THE OUNCE | Zapp | Warner Bros |
| 6 | UPTOWN | Prince | Warner Bros |
| 7 | ANOTHER ONE BITES THE DUST | Queen | Elektra |
| 8 | I'M COMING OUT | Diana Ross | Motown |
| 9 | I NEED YOU LOVIN' | Teena Marie | Gordy |
| 10 | KEEP IT HOT | Gameo | Chocolate City |
| 11 | LOVE X LOVE | George Benson | Warner Bros/Qwest |
| 12 | FUNKIN' FOR JAMAICA | Tom Browne | Arista/GRP |
| 13 | THE WANDERER | Donna Summer | Geffen |
| 14 | WHERE DID WE GO WRONG | Ltd | A&M |
| 15 | REMOTE CONTROL | Reddings | Believe In A Dream |
| 16 | HE'S SO SHY | Pointer Sisters | Planet |
| 17 | WHEN WE GET MARRIED | Larry Graham | Warner Bros |
| 18 | NEVER KNEW LOVE LIKE THIS BEFORE | Stephanie Mills | 20th Century |
| 19 | KIDSTUFF | Lenny White | Elektra |
| 20 | I'LL NEVER FIND ANOTHER | Manhattans | Columbia |

HEAVY METAL

- | | | | |
|----|-----------------------------------|------------------|----------|
| 1 | SUICIDE SOLUTION | Ozzy Osborne | Mer |
| 2 | FREE BIRD | Lynyrd Skynyrd | JCA |
| 3 | HEARTBREAKER | Pat Benatar | CHS |
| 4 | POWERFINGER | Nell Young | Reprise |
| 5 | TOO MANY PEOPLE | Vardis | Logo |
| 6 | ACE OF SPADES | Motorhead | Bronze |
| 7 | STRONG ARM OF THE LAW | Saxon | Carrere |
| 8 | BOOGIE NO MORE | Molly Hatchet | CBS |
| 9 | HILLS BELLS | AC/DC | Atlantic |
| 10 | DOWN ON ME | Janis Joplin | CBS |
| 11 | CRY FOR THE NATIONS | Michael Schenker | CHS |
| 12 | CRAZY TRAIN | Ozzy Osborne | Jet |
| 13 | HEAVEN AND HELL | Black Sabbath | Nemo |
| 14 | IF I WERE KING | Vardis | Logo |
| 15 | SLEDGE HAMMER | Sledgehammer | Demo |
| 16 | ROCK & ROLL AIN'T NOISE POLLUTION | AC/DC | Atlantic |
| 17 | SLEEPING ON THE JOB | Ian Gillan | Virgin |
| 18 | REVOLUTION | The Beatles | Apple |
| 19 | WOMEN IN UNIFORM | Iron Maiden | EMI |
| 20 | SUZIE HOLD ON | Saxon | Carrere |

Compiled by Mick & Geoff, Stirling House, 'Monday Rock Club', Saltwell Road, Gateshead

US DISCO

- | | | | |
|----|--|-------------------------|------------------------|
| 1 | SHOOT YOUR BEST SHOT | Linda Clifford | RSO |
| 2 | IF YOU COULD READ MY MIND | Viola Wills | Arista |
| 3 | LOVELY ONE/CAN YOU FEEL IT | The Jacksons | Epic |
| 4 | HOW LONG/TIGHT PAIR | Lipps Inc | Casablanca |
| 5 | IT'S A WAR/AH/JA | Kano | Emergency |
| 6 | CAN'T FAKE THE FEELING | Gerladine Hunt | Prism |
| 7 | PRIVATE IDAHO | B-52's | Warner |
| 8 | ALL MY LOVE | LAX | Prelude |
| 9 | THE WANDERER | Donna Summer | Geffen |
| 10 | CELEBRATION | Kool & The Gang | De-Lite |
| 11 | I NEED YOUR LOVIN' | ICHAINS, Teena Marie | Gordy |
| 12 | LET'S GET FUNKY TONIGHT | Evelyn "Champagne" King | RCA |
| 13 | I NEED YOU | Sylvester | Fantasy |
| 14 | ACTION SATISFACTION | Melody Stewart | Roy B Records/Brasilia |
| 15 | MASTER BLASTER | Stevie Wonder | Tamla |
| 16 | CHEERZ PAS | Madleen Kane | Chatelet/Prelude |
| 17 | IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT | Carrie Lucas | Solar |
| 18 | WHIP IT | Devo | Warner |
| 19 | EVERYBODY GET DOWN | Mouzon's Electric Band | Vanguard |
| 20 | CROSS EYED AND PAINLESS | The Talking Heads | Sire |

UK DISCO

- | | | | | |
|----|---|--------------------------|-------------------------|---------|
| 1 | CELEBRATION | Kool & The Gang | De-Lite 12in | |
| 2 | CAN'T FAKE THE FEELING | Gerladine Hunt | Champagne 12in | |
| 3 | INHERIT THE WIND | Widow Felder | MCA 12in | |
| 4 | I LIKE (WHAT YOU'RE DOING TO ME) | Young & Company | Excaltor 12in | |
| 5 | YOU'RE LYING/REMIX | Linx | Chrysalis 12in | |
| 6 | LOVELY ONE | The Jacksons | Epic/US 12in promo | |
| 7 | CASANOVA | Coffee | De-Lite 12in | |
| 8 | DO YOU FEEL MY LOVE?/SYMPHONY FOR MICHAEL DAVIS 2 | Eddy Grant | Ensign 12in | |
| 9 | LOVE X LOVE/ON BROADWAY/OFF BROADWAY | George Benson | Warner Bros 12in | |
| 10 | FALCON | Rah Band | DJM 12in | |
| 11 | NEVER KNEW LOVE LIKE THIS BEFORE | Stephanie Mills | 20th Century-Fox 12in | |
| 12 | THIGHS HIGH | Tom Browne | Arista 12in | |
| 13 | I'M COMING OUT | Diana Ross | Motown 12in | |
| 14 | RAPP PAYBACK | James Brown | US TK 12in | |
| 15 | MORE BOUNCE TO THE OUNCE | Zapp | Warner Bros 12in | |
| 16 | BOURGIE BOURGIE | Gladys Knight & The Pips | CBS 12in | |
| 17 | MASTERBLASTER (JAMMIN') | Stevie Wonder | Motown 12in | |
| 18 | (HOOKED ON) YOUNG STUFF/ROMAN'S ROAD | Nino Tempo | A&M 12in | |
| 19 | PARISIENNE GIRL | Incognito | Ensign 12in | |
| 20 | JUST A GROOVE/REMIX | Glen Adams Affair | Excaltor 12in | |
| 21 | FEELS LIKE THE RIGHT TIME | Shakatak | Polydor 12in | |
| 22 | I WANT YOU/REAL THING/GET UP!/TAKE IT TO THE BOSSMAN/LUCKY FELLA | Narada Michael Walden | Atlantic LP | |
| 23 | LOVE FESTIVAL/TAKE IT TO THE TOP/NIGHT PEOPLE/ JONES VS JONES/MORNING STAR | Kool & The Gang | De-Lite LP | |
| 24 | AND LOVES GOES ON/FACES/WIN OR LOSE/SPARKLE/ YOU WENT AWAY/SAILAWAY | Earth Wind & Fire | CBS LP | |
| 25 | I NEED YOUR LOVIN'/BEHIND THE GROOVE (REMIX) | Teena Marie | Motown 12in | |
| 26 | BILLY WHO? | Billy Frazier & Friends | US Biliwma 12in | |
| 27 | GROOVE-ON | Willie "Beaver" Hale | TK 12in/US Cal LP | |
| 28 | NIGHT CRUISER/LOVE MAGIC | Deodato | Warner Bros 12in | |
| 29 | HOUSE PARTY | Fred Wesley | RSO 12in | |
| 30 | WHAT CHA DOIN' | Seawind | A&M 12in | |
| 31 | FASHION | David Bowie | RCA 12in | |
| 32 | YOU'RE OK - D.I.S.C.O (SEGUE)/YOU'RE OK/IT'S OK | Ottawan | Carrere 12in/7in | |
| 33 | TIME/SHOT THE SHERIFF/PAINTED LADY/SOMETHING FOR NOTHING/VISUALISE YOURSELF | Light of the World | Ensign LP | |
| 34 | LONDON TOWN/PETE'S CRUSADE | Light of the World | Ensign LP | |
| 35 | HAPPY BIRTHDAY/DID I HEAR YOU SAY YOU LOVE ME/ ALL I DO/AIN'T GONNA STAND FOR IT/DO LIKE YOU/ LATELY AS IF YOU READ MY MIND | Stevie Wonder | Motown LP | |
| 36 | THE TIDE IS HIGH | Blondie | Chrysalis | |
| 37 | AMIGO | Black Slate | Ensign 12in | |
| 38 | SEARCHING | Change | WEA 12in | |
| 39 | INSIGHT/UNTIL THE MORNING COMES/L A LIGHT | Widow Felder | MCA LP | |
| 40 | D.I.S.C.O | Ottawan | Carrere 12in | |
| 41 | PARTY LIGHTS | Gap Band | Mercury 12in | |
| 42 | FUNKIN' ON THE ONE/DO IT/THE AWAKENING/ REMOTE CONTROL/IT'S FRIDAY NIGHT | The Reddings | US BID LP | |
| 43 | JUST AROUND THE CORNER | Herbie Hancock | CBS LP | |
| 44 | YOU AND ME | Spargo | Champagne 12in | |
| 45 | IF YOU WALK OUT THAT DOOR | Jerome | DJM 12in | |
| 46 | WOMAN IN LOVE | Barbra Streisand | CBS | |
| 47 | ALL NIGHT LONG | Cloud | Flashback 12in | |
| 48 | LET IT FLOW/WINELIGHT/JUST THE TWO OF US | Grover/Washington Jr | US Elektra LP | |
| 49 | DEAR LIMPETZ/PAPSONG | Azymuth | Milestone 12in | |
| 50 | COMING TO YOU LIVE/GOOD QUESTION/ZEE FUNKIN SPACE/CORN BREAD | Charles Earland | US Columbia LP | |
| 51 | EVERYBODY GET UP/RIVERS | UK Players | A&M/GB 12in | |
| 52 | DISCO NIGHTS (REMIX) | GG | Arista 12in | |
| 53 | I LIKE THE MUSIC MAKE IT HOT/IN THE CENTER/ WINDY CITY | Rodney Franker | US Columbia LP | |
| 54 | LOVELY DISCO DANCER/ONE IN A MILLION (GUY) | Dre Dee Bridgewater | Elektra 12in | |
| 55 | DOUBLE DUTCH/INSTRUMENTAL | Frankie Smith | WMOT 12in | |
| 56 | FANCY DANCER/KID STUFF/JUST RIGHT FOR ME/ SLIP AWAY/IT'S MUSIC IT'S MAGIC | Twentythree/Lenny White | US Elektra LP | |
| 57 | HUNT UP/WIND/CAPTAIN CARIBE | Hiroshi Fukumura | Champagne 12in | |
| 58 | NEVER GONNA GIVE YOU UP/IT'S FUNK WON'T LET YOU DOWN/LOOK UP!/DON'T BLAME ME | Patrice Rushen | US Elektra LP | |
| 59 | HELP YOURSELF | Edi Point | Earthshaker 12in | |
| 60 | IS IT IN/SPANK | Jimmy Bo Home | TK 12in | |
| 61 | IF YOU'RE LOOKING FOR A WAY OUT | Odyssey | RCA 12in | |
| 62 | HEAD/DIRTY MIND/UPTOWN | Prince | US Warner Bros LP | |
| 63 | IF YOU FEEL THE FUNK | La Toya Jackson | Polydor 12in | |
| 64 | FEEL MY LOVE/STONE JAM | Slave | Atlantic 12in | |
| 65 | MYSTERIES OF THE WORLD/IN THE SHADOW | MF5B | US TSP LP | |
| 66 | THE BREAKS | Kurtis Blow | Mercury 12in | |
| 67 | ONE IN A MILLION YOU | Larry Graham | Warner Bros 12in | |
| 68 | I WISH/SUPERSTITION | Rollarcoaster | Pye/Ronnie Scott's LP | |
| 69 | (FLYING ON THE) WINGS OF LOVE | Level 42 | Polydor 12in | |
| 70 | WATCHING YOU/DREAMIN'/SIZZLIN' HOT | Slave | US Cotillion LP | |
| 71 | THROW IT DOWN/KEEP IT HOT | Gameo | US Chocolate City LP | |
| 72 | HAPPY DAYS ARE HERE AGAIN/WE ARE THE OVALTINEYS/WISH ME LUCK (AS YOU WAVE ME GOODBYE) | Ovaltineys | OVA | |
| 73 | ALL MY LOVE | L.A.X | US Prelude 12in | |
| 74 | CRUISIN' J-TOWN/WARRIORS | Hiroshima | US Arista LP/12in promo | |
| 75 | SHE'S A GROOVY FREAK/IT'S THE REAL THING | Real Thing | Calibre 12in | |
| 76 | EVERYBODY GET OFF | Daybreak | US Prelude 12in | |
| 77 | LET ME TALK | Earth Wind & Fire | CBS 12in | |
| 78 | NO PROBLEM/ALL ABOUT LOVE | Sadao Watanabe | CBS 12in | |
| 79 | THE GLOW OF LOVE/IT'S A GIRL'S AFFAIR | Change | WEA | |
| 80 | JUST HOLDIN' ON | Ernie Watts | US Elektra LP | |
| 81 | REMEMBER ME/BUSY BODY/DEEP | Richie Rome | US Elektra LP | |
| 82 | GANGSTERS OF THE GROOVE | Heatwave | US Epic 12in | |
| 83 | CAN YOU FEEL IT/HEARTBREAK HOTEL | WALK RIGHT NOW | Jacksons | Epic LP |
| 84 | UNCLE FUNK/GROOVATION | Emur Deodato | Warner Bros LP | |
| 85 | DON'T STOP THE MUSIC | Yarborough & Peoples | US Mercury LP | |
| 86 | TENDER FALLS THE RAIN/STAND ACCUSED/ENDLESSLY | Randy Crawford | Warner Bros 12in | |
| 87 | SETTIN' IT OUT | Enchantment | US RCA/12in | |
| 88 | STRETCH | BT Express | Excaltor 12in promo | |
| 89 | HAVE YOU SEEN HER | Chi-Lites | US 20th Century-Fox LP | |
| 90 | TO PROVE MY LOVE | Ned Doherty | Japanese CBS Sony LP | |

STAR CHOICE

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|----|------------------------|------------------------|
| 1 | WAITING | The Doctors of Madness |
| 2 | THE GREAT PRETENDER | Eno |
| 3 | THE END | The Doors |
| 4 | WHITE OVERALLS | La Dusseldorf |
| 5 | HANGING AROUND | The Stranglers |
| 6 | AFTER ALL | David Bowie |
| 7 | INDIA | Psychedelic Furs |
| 8 | REMAKE REMODEL | Roxy Music |
| 9 | MISTER RAY | Suicide |
| 10 | ALL TOMORROW'S PARTIES | Velvet Underground |



CHARLIE BURCHILL OF SIMPLE MINDS

YESTERYEAR

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|---------------------------------------|----------------------------------|-------------------------------|
| ONE YEAR AGO (November 24, 1979) | | |
| 1 | WHEN YOU'RE IN LOVE | Dr Hook |
| 2 | CRAZY LITTLE THING CALLED LOVE | Queen |
| 3 | ETON RIFLES | Jam |
| 4 | STILL | Commodores |
| 5 | ONE DAY AT A TIME | Lena Martini |
| 6 | NO MORE TEARS | Donna Summer/Barbra Streisand |
| 7 | ENOUGH IS ENOUGH | Alba |
| 8 | GIMME GIMME GIMME | B. A. Robertson |
| 9 | KNOCKED IT OFF | Kool & The Gang |
| 10 | LADIES NIGHT | Madness |
| 11 | ONE STEP BEYOND | |
| FIVE YEARS AGO (November 29, 1975) | | |
| 1 | BOHEMIAN RHAPSODY | Queen |
| 2 | YOU SEXY THING | Hof Chocolate |
| 3 | D.I.V.O.R.C.E | Billy Connolly |
| 4 | LOVE HURTS | Jim Capaldi |
| 5 | MONEY MONEY | The Bay City Rollers |
| 6 | IMAGINE | John Lennon |
| 7 | THIS OLD HEART OF MINE | Rod Stewart |
| 8 | RIGHT BACK WHERE WE STARTED FROM | Maxine Nightingale |
| 9 | SKY HIGH | Jigsaw |
| 10 | SPACE ODDITY | David Bowie |
| TEN YEARS AGO (November 28, 1970) | | |
| 1 | I HEAR YOU KNOCKING | Dave Edmunds |
| 2 | VOODOO CHILE | Jim Hendrix |
| 3 | INDIAN RESERVATION | Don Fardon |
| 4 | WOODSTOCK | Mathews Southern Comfort |
| 5 | GRACKLIN' ROSIE | Ned Diamond |
| 6 | WAR | Edwin Starr |
| 7 | RIDE A WHITE SWAN | T Rex |
| 8 | PATCHES | Clarence Carter |
| 9 | I'VE LOST YOU | Elvis Presley |
| 10 | JULIE DO YA LOVE ME | White Plains |
| FIFTEEN YEARS AGO (November 27, 1965) | | |
| 1 | THE CARNIVAL IS OVER | The Seekers |
| 2 | MY GENERATION | The Who |
| 3 | GET OFF MY CLOUD | The Rolling Stones |
| 4 | 1-2-3 | Len Barry |
| 5 | TEARS | Ken Dodd |
| 6 | YESTERDAY MAN | Chris Andrews |
| 7 | IT'S MY LIFE | The Animals |
| 8 | WIND ME UP | Cliff Richard |
| 9 | HERE IT COMES AGAIN | The Fortunes |
| 10 | POSITIVELY 4th STREET | Bob Dylan |