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sounds



**SERIOUS
DANCE
MUSIC**

Simple Minds, page 26

Lennon in a fantasy world

JOHN LENNON and Yoko Ono's new album 'Double Fantasy', Lennon's first record for seven years, will be released by Geffen Records on November 17. It features seven songs by Lennon, including the new single 'Just Like Starting Over', and seven from Yoko.

Among the musicians on the album are Earl Slick and Hugh McCracken guitars, Tony Levin bass, George Small keyboards and Andy Newark drums. The Lennons are reported to be considering live gigs but no decision has been forthcoming so far.

Japan one-off

JAPAN will play what is likely to be their only British date this year at London's Lyceum on November 27. The band have just released a new album and single on Virgin, both called 'Gentlemen Take Polaroids', and will be touring Britain next spring following a Japanese tour in January.

THE LOOK, a London-based band, have signed to MCA and release their first single called 'I Am The Beat' this week.



SPLTNZ (above), who release a new single called 'Nobody Takes Me Seriously' on A&M this weekend and are completing an American tour, start a British tour next weekend. They begin at Colchester Essex University on November 15 and then play Norwich East Anglia University 16, Manchester Rotters Club 17, Hull University 27, Newcastle Polytechnic 28, Edinburgh Nite Club 29, Sheffield Top Rank 30, Nottingham Palais December 2, Birmingham Odeon 3, London Victoria Apollo 4-5.



You need wheels

BOW WOW WOW (above), the band whose first single 'C-30 C-60 C-90 Go' was hyped out of the charts by EMI, according to their manager Malcolm McLaren, play their first live gig at the Hammersmith Starlight Roller Disco in Shepherd's Bush Road on November 8.

To assuage those whose skating prowess might deter them from coming, the evening is a special 'chicken' night. And the press release encourages fans to bring their skates and cassettes.

Anti-Tory parties

THE AU PAIRS and Fast Relief will play the first of a series of 'Rock Against Thatcher' gigs at London Poplar Civic Hall on November 8. The gigs are being set up by the TUC in conjunction with Rock Against Racism and admission will be £1.50, but free to those with dole cards. Also on the bill are East End band Far Cry.

A spokesperson for the TUC said this week: "This concert is the start of a campaign by trade unionists to reach out to unemployed kids in London to show them that we are concerned about their problems and to offer some positive focus for protest. The social consequences of continuing unemployment and public spending cuts is going to be disastrous unless people like trade unions step up their work with the unemployed and fast."

modern english



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Dammed march on

THE DAMNED have now finalised the details of their British tour, which starts later this month. Their new album, the double 'Black Album', is released by Chiswick this weekend.

They start at Newcastle Mayfair on November 20 and then play Wakefield Unity Hall 21, Cromer West Runton Pavilion 22, Sheffield Top Rank 23, Southampton Gaumont 24, Cardiff Top Rank 25, St Austell New Cornish Riviera 26, Huddersfield Cleopatra's 28, Derby Ajanta 29, Bristol Locarno 30, Liverpool Brady's December 1, Birmingham Odeon 2, London Hammersmith Odeon 3, Manchester Apollo 4, Edinburgh Odeon 5, Glasgow Apollo 7, Durham University 8, Blackburn King George's Hall 9.

Rat pact

THE BOOMTOWN RATS have now settled their dispute with Phonogram Records and release a new single, their first since the spring, on November 14 called 'Banana Republic'.

The track is taken from their fourth album, 'Mondo Bongo', which was recorded at the Ibiza Sound Studios with producer Tony Visconti during August and which will now be released at the end of the year. It was originally set for release this month, but has been put back as a result of the band's disagreements with

Phonogram's Dutch headquarters. Among the songs on the album are 'Go Man Go', 'Hurt Hurts', 'Elephant's Graveyard', 'Fall Down', 'Another Piece Of Red', 'Mood Mambo' and 'Please Don't Go'.

The Rats have spent this year touring Europe, America and the Far East and will be lining up another world tour for 1981. But this one will include British concerts in the first part of the year and the list of dates will be announced soon.



Blossoming out

THE BLUE ORCHIDS, who feature two former members of The Fall, have their first single, 'Disney Boys', released by Rough Trade on November 17 and have lined up a number of dates to coincide. The band comprises Martin Bramah guitar, Rick Goldstraw guitar, Una Baines keyboards, Steve Toyne bass and Joe Kin drums. They'll be appearing at West Hampstead Moonlight Club November 19, Covent Garden Rock Garden 20, Luton Christ Church Civic Centre 22.

NEVER SAY DIE (1)

He's back again

GARY GLITTER puts his come-back on a firm footing with a British tour which will take him through to the end of the year. It climaxes with a week-long 'Fun 'N' Glitter Christmas Show' at Watford Bailey's.

Other confirmed dates are at Norwich Cromwell's November 13, Scarborough (venue to be confirmed) 21, Blackpool Norbreck Castle 22, Huddersfield Polytechnic 28, Reading University December 2, Bristol Polytechnic 3, Lewisham Goldsmith's College 4, Newcastle Polytechnic 5, Bradford University 6, Norwich East Anglia University 7, Treforest Polytechnic Of Wales 10, Manchester Carousel 11, Glasgow University 12, Nottingham Trent Polytechnic 18, Watford Bailey's December 29-January 3. A major London date has still to be confirmed for December.

A new Gary Glitter single called 'What Your Momma Don't See (Your Momma Don't Know)' is released by the new independent label, Eagle Records, on November 14.

NEVER SAY DIE (2)

Feel the noize

SLADE, who've been gradually rebuilding their past reputation over the last couple of years, have lined up a major tour starting at the end of this month, which follows the release this weekend of 'Slade Smashers' on Polydor, a 20-track compilation which includes their six Number Ones - 'Cos I Luv You', 'Mama Weer All Crazee Now', 'Squeeze Me Please Me', 'Merry Xmas Everybody', 'Take Me Back 'Ome' and 'Cum On Feel The Noize'.

The band, who currently have a live EP in the charts, kick off at Norwich Cromwell's on November

27 and continue at Bath University 28, Woolwich Thames Polytechnic 29, Bournemouth Winter Gardens December 1, Canterbury Kent University 2, Uxbridge Brunel University 3, Wakefield Unity Hall 5, Sunderland Polytechnic 6, Wolverhampton Civic Hall 7, Hard-stoft Shoulder Of Mutton 8, Hucknall (venue to be confirmed) 10, Sheffield Polytechnic 12, Hull City Hall 13, Manchester Rotters 15, Colwyn Bay Pavilion 16, Liverpool Brady's 18, Ashford Stour Centre 19, Birmingham Odeon 20, Dunstable Queensway Hall 21, Grimsby Central Hall 22.

Stewart not a family man yet

RUMOURS that Rod Stewart's current world tour may be his last were denied by his record company Riva this week.

"If it is, he hasn't told us," said a spokesperson. "This tour has actually sold out faster than last year's, which is encouraging to say the least, and while Rod enjoys touring he'll keep doing it."

"Obviously, touring takes a large chunk out of Rod's life and now that he's a married man with a child he may not want to spend so much time away from

the family. But they may just involve limiting the extent of his touring."

Rod is also reported to be considering a number of film offers. "He's spent years refusing parts which were just a portrayal of the rock star image, but now he's starting to get some more interesting ones," continued the spokesperson. "He'll be playing a cameo role in a film of *The Killing Of Georgie*, which is based on his song and goes into production next year."

Human condition

THE HUMAN LEAGUE, who are lined up to play two rare British dates at Doncaster Rotters November 12 and Liverpool Rotters 13, have undergone a personnel upheaval.

Synthesiser players Ian Marsh and Martyn Ware have left to form their own production company, British Electric Foundation, leaving vocalist Phil Oakey and visual director Adrian Wright as the nucleus of the new Human League. They are now auditioning new recruits for the band.

The split is believed to have stemmed from Oakey's increasing composing role within the band. The League will play their scheduled British shows and also have European dates lined up before they start work on their third album.

Marsh and Ware will continue to record as well as compose and produce and will be recording a series of three singles featuring their own vocal discovery, Glen Gregory.

More Ruts

THE RUTS DC, whose British tour was announced last week, have added two dates to their itinerary. They'll play Wolverhampton Polytechnic November 22 and Newport Stowaway Club 24. They are also lining up American dates next month as well as recording their first post-Owen album.

Coyne op

KEVIN COYNE returns to live appearances in this country this month, although he's been playing regularly in Europe during the summer.

His new band features Brian Godding (ex-Blossom Toes, Julie Driscoll and Centipede) on guitar, Dave Sheen drums and Steve Lamb bass. They play two Shelter benefits at the Fulham Greyhound on November 6 and 7 and have other dates lined up at Herne Hill Half Moon December 7, Merlin's Cave (north London) 12 and 19.

Coyne has a double album called 'Sanity Stomp' released by Virgin on November 21, two sides of which feature the Ruts DC as his backing group.

Dexy's to break up

DEXY'S MIDNIGHT RUNNERS were rumoured to be splitting up this week after reports that vocalist Kevin Rowlands had

left the band. At press-time nobody from the band was available to comment. Full story next week.

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Maiden over

DENNIS STRATTON (above) and Iron Maiden have parted company. Rhythm guitarist Stratton was not a founder member of the Maiden, but nonetheless has played on all of the band's EMI-recorded output to date. He has been replaced by 22-year-old Adrian Smith, a friend of Maiden's lead guitarist Dave Murray and formerly with Urchin.

Some *Sounds* scallywags would have you believe that the separation is due to Stratton nearing retirement age, but close friends reveal that, although he was happy with the group, on some matters the two parties didn't see eye-to-eye.

"He has his own ideas and hopes to be announcing his future plans shortly," said a spokesman.

The Maiden begin a British tour on November 20 and then record their second album.

Black nights from Sabs

BLACK SABBATH return from their most successful world tour yet at Christmas and have lined up a 12-date stint over the new year. The band are now on the Japanese and Australian leg of their tour following a lengthy American trek, which has resulted in their 'Heaven And Hell' album getting the group's best-ever chart position in the States.

The tour begins with three nights at London's Hammersmith Odeon from December 27-29. Then they play Bridlington Spa Royal Hall January 2, Leeds Queen's Hall 3, Stafford Bingley Hall 4, Cardiff Sophia Gardens 5, St Austell New Cornish Riviera 6, Poole Wessex Hall 7, Southampton Gaumont 9, Crawley Leisure Centre 10, Bristol Colston Hall 12. Ticket prices vary slightly from gig to gig, but top wack is between £4.00 and £4.50 and they go on sale this weekend at the venues.

It will be British fans' first chance to see the current Sabs drummer Vini Appice, who joined the band two months ago as a 'temporary' replacement for Bill Ward. Whether the 'temporary' position will turn out to be permanent remains a matter of conjecture for the time being. Support bands for the tour are now being finalised and there will be several for the Leeds and Stafford gigs.

Phonogram release a new Sabs single on November 21 called 'Die Young' and the B-side contains a live version of 'Heaven And Hell'.

BPI members slam hype 'whitewash'

THE BPI's report on chart hyping following the recent *World In Action* 'exposé' was greeted with widespread derision by its own member record companies last week. Allegations of 'whitewash' were rife and one company, Riva, has announced that it is pulling out of the BPI in protest.

"The BPI is a joke. We're sick and tired of the whitewash and the farce," a spokesperson for Riva said. "The evidence of hyping is there and yet they continue to turn a blind eye. It's pointless staying with them. We are talking to other companies about forming a new organisation."

Not surprisingly, it was the smaller companies who felt most outraged by the BPI's report (details of which were published last week) as the companies 'nailed' by the *World In Action* programme were all big ones. Ian McNay of Cherry Red Records said: "It's obviously a cover up. If it was an independent that had been caught hyping they would be the first to make a scapegoat of us."

But discontent spread surprisingly far up the scale. RSO managing director said: "We're a laughing stock. Everyone's laughing at us. Why did they fudge it?" And Virgin boss Richard Branson warned that a third 'exposé' could ruin the credibility of the chart. "As far as I'm concerned the BMRB chart itself has never been the villain of the piece. They perform a difficult job in the best way they can and it is the companies who aim to cheat the chart who are at fault."

There are signs that BPI members may demand publication of the full report at their next meeting. The report so far published is simply on the Committee Of Enquiry's findings on allegations of hyping, but the full text has been withheld. BPI acting chairman Chris Wright (who has taken over from John Fruin) said: "The report was as thorough as possible. Fuller details were not circulated because we didn't want it to fall into the wrong hands, which might result in sensationalisation of it."

WARNER BROTHERS have started to rebuild their British operation after the abrupt departure of managing director John Fruin and his deputy David Clipsham. Two Australians, Peter Ikin and Dave Young, have been appointed director of marketing and director of operations respectively by Nesuhi Ertegun, president of WEA International, who is overseeing the British operation for the time being.

Lights on

UFO have slotted in three nights at London's Marquee later this month, from November 14-16, as a special thank-you to their fans. All tickets have already been sold.

Kantner hit by brain damage

JEFFERSON STARSHIP founder Paul Kantner (right) was recovering in hospital in Los Angeles from a cerebral haemorrhage this week. He had been rushed to Cedar Sinai Hospital complaining of blinding headaches and after diagnosis was operated on.

His condition was later stated to be "extremely serious but no longer dangerous" and doctors hope that there will be no after-effects as long as he takes things easy. Jefferson Starship are recording a new album and the rest of the band were continuing in the studio until Paul is fit enough to rejoin them.

It's not the first time Kantner's head has required surgical treatment. In 1969 he was involved in a motorcycle accident and had a minute piece of brain tissue removed during a seven-hour operation.



Haley off his rocker?

BILL HALEY And The Comets have cancelled their European tour this month, which included a London Hammersmith Odeon date. Haley is reported to be ill and some stories say he is suffering from a serious brain tumour.

Radio break

ROCK OF SCOTLAND, Radio Scotland's Wednesday rock show, is looking for more bands to feature in its 'new band' slot. Tapes to Peter Easton, BBC Radio Scotland, Queen Margaret's Drive, Glasgow.

Van on film

VAN MORRISON *In Ireland*, a film made last year by producer Rex Pyke featuring concert footage and interviews with Van during his Irish tour, gets its British premiere at the London Film Festival on November 21, when it gets a late-night screening at the National Film Theatre. There are also plans for a wider distribution.

Ruck 'n' roll damnation

THE COCKNEY REJECTS abandoned their British tour to promote the release of their second album, 'Greatest Hits Volume Two', after the first few gigs had resulted in steadily increasing aggravation.

A statement from the Rejects' management said the tour was pulled out after "we had reason to believe that the security arrangements weren't adequate to ensure the safety of younger fans. So to avoid any problems we postponed all the scheduled gigs after Liverpool."

In fact, the atmosphere at the few gigs that were played (the group only managed to complete two sets) was becoming so hostile that there was a real danger of serious violence breaking out. When the band arrived for the Liverpool date on October 23 they found a 'posse' of 400 kids waiting for them. Their intentions became obvious

when a roadie was attacked by a youth with a knife outside the hotel and the band had to have a police escort to the gig.

The next scheduled date was Birmingham, where the band's previous concert had resulted in subsequent violence. Guitarist Mickey Geggus is due to stand trial in Birmingham next month on assault charges. There are reports of internal dissension within the band over whether they should play the gig, but the matter appears to have been solved by the PA company withdrawing its equipment from the tour.

There's now considerable doubt about when and where the Cockney Rejects will be able to play in the near future. Several people close to the group believe that they have been 'hoisted on their own petard' and that their aggressive reputation is such that it will be very difficult for them to



REJECT Mickey Geggus

play outside the London area because their mere presence is likely to antagonise rival factions.

SAGA

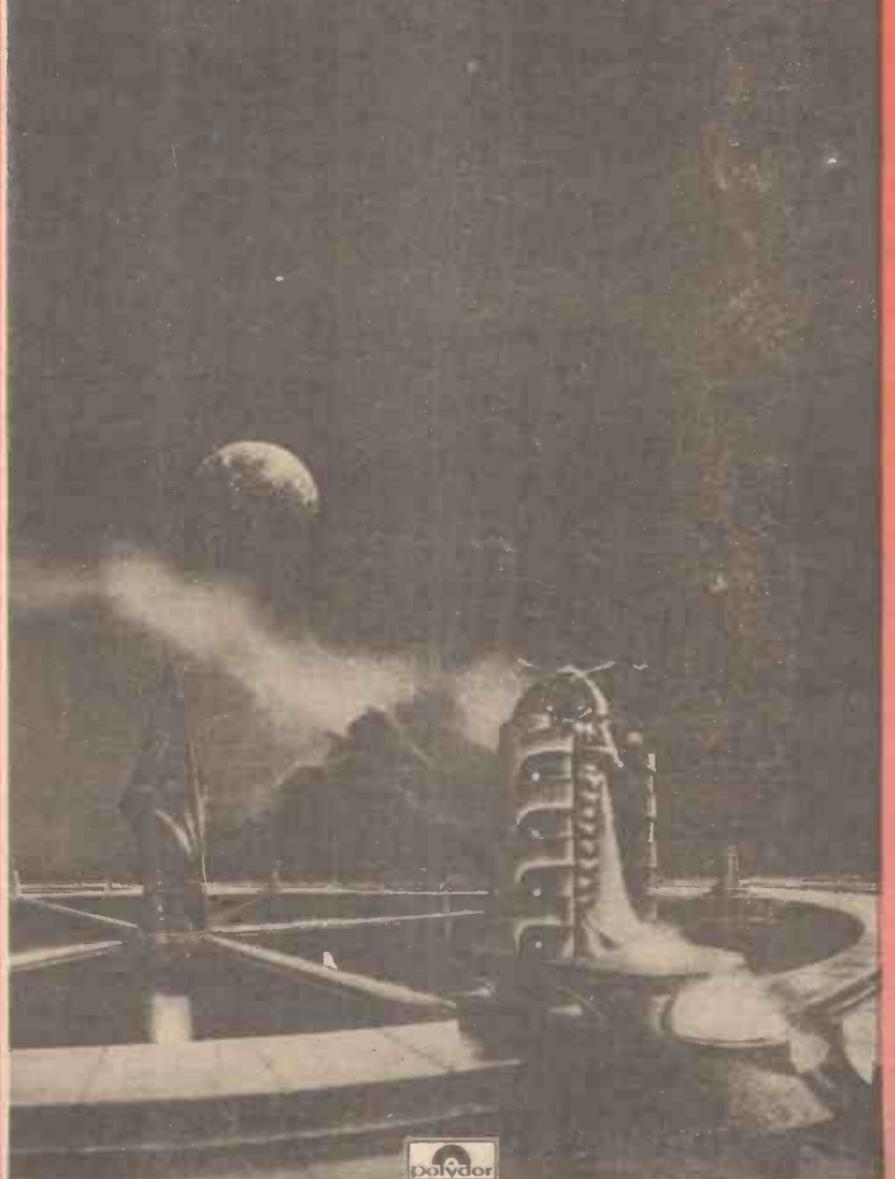
SILENT KNIGHT

"If this album doesn't crack it for them, the next one will. It's as simple and inexorable as that—don't be the last one to realise."

Paul Suter—*Sounds*

".....on this, the third episode in an on-going epic, the band convincingly underline their strong atmospheric connections with the magazine sci-fi hacks of the thirties and forties and continue to manufacture a new genre within the sphere of heavy rock-pulp pomp." ★★★★★

Malcolm Dome, *Record Mirror*





Doctor in the house

NIGHTDOCTOR (above), a ten-piece reggae band featuring Vin Gordon, have lined up a British tour to support their single 'Music Like Dirt' on Young Blood Records with dates at Dublin Trinity College November 7, Cork Downtown Campus 8, London The Venue 11, Harrow Middx And Herts Country Club 12, London 100 Club 13, Stoke North Staffs Polytechnic 14, Bath Technical College 18, Kings Lynn Norfolk College 19, Nottingham Ad Lib Club 20, York Alquin Club 21, Glasgow Technical College 22, Edinburgh Nite Club 23, Leeds Warehouse 26, Manchester Polytechnic 27, Retford Porterhouse 28, Southampton University 29, Cheltenham North Gloucestershire Technical College December 5, Reading Caribbean Club 6.

TOUR NEWS/DATES

FAST CARS, who've just supported The Jam in Manchester, have dates of their own at Stockport Technical College November 7, Manchester Pinky's Club 20, Manchester Portland Bars 24.

BERT JANSCH and John Renbourn have lined up a series of dates together at Swindon Wyver November 12, Nottingham Albert Hall 19, Kendal Brewery Arts Centre 20, Southport Theatre 23, Cumbernauld Theatre 23, Inverness Eden Court Theatre 24, Edinburgh University 25, Barrow In Furness Civic Hall 27, London The Venue December 1, Penzance West Cornwall Arts Centre 4, Milton Keynes Woughton Centre 6.

RECORDED DELIVERY, a four-piece 'non hippy' psychedelic band from Bristol, play Bridgewater Arts Centre November 21, Bristol University 29.

ALIEN, a hard rock band from Leeds, have gigs at Leeds Fforde Grene Hotel November 15, Bicester King's Head 20, Shearsby Bath Hotel 23, Hatfield Stonehouse 30.

SPIDER have been added as special guests on the Uriah Heep tour this month.

SUPERCHARGE, who've just released a single called 'Peaches 'N' Cream' on Criminal Records, play Scarborough Penthouse November 7, London Southbank Polytechnic 14, London The Venue 15, Chiswick John Bull 16, Birmingham University 28, Fulham Golden Lion 29.

BASTILLE have additional dates this month at Ilford Oscar's November 6, Colchester Essex University 8, Chelmsford Tracks (YMCA) 21, Hertford Castle Hall 22, Cambridge St Ivol Centre 29.

THE FLATBACKERS, who release a new single on Red Shadow this weekend called 'Buzz Going Round', play Gravesend Red Lion November 7, Warwick University 29.

THE MIGHTY STRYPES, a seven-piece reggae band from Slough, have gigs at Gerrards Cross Youth Club November 14, Slough Studio One 18, Egham Royal Holloway College 21, Camden Dingwalls 22, Oxford Scamps 26.

ANIMAL MAGNET, who've been supporting the Mo-Dettes on British dates, have gigs of their own at Covent Garden Rock Garden November 10 and West Hampstead Moonlight 12.

THE MOOD, "York's newest band", make their debut at York Arts Centre on November 10.

RHABSTALLION, a Halifax band featured on 'New Electric Warriors', play Leeds Fforde Grene Hotel November 7, Bradford Palm Cove 21, Huddersfield White Lion 21, Whitecliff Mount Sports Centre 27.

PRIME SUSPECT, who release their first single 'Catastrophe Today' on Satellite Records this week, play Godalming College November 11 and Farnham College 14.

CHAINSAW, "Coventry's premier heavy rock band", play Coventry Lanchester Polytechnic November 13, Redditch United FC 14, Leamington Crown Hotel 20.

JOHNNY MARS' 7th SUN have additional dates this month at Putney White Lion November 7, Southend Shrimpers 9, Leeds Warehouse 12, Manchester Polytechnic 13, West Hampstead Moonlight Club 16, Central London Polytechnic 19, London King's College 20, London The Venue 22.

720, a London band poised to release their first single at the end of this month, have warm-up dates at Clapham 101 Club November 17, Oxford Corn Dolly 21.

THE PRAMS continue their 'Live And Naked' tour of the south at Tunbridge Wells Trader's Bar November 9, Oxford Corn Dolly 19, Reading Target Club 20, Weymouth DIHE 21, Weymouth Cellar Vno 27, Portsmouth Polytechnic December 3, Oxford Corn Dolly 12, Gosport John Peel 14.

IS IT ART?, a new band from Bristol, have gigs at Hotwells Bear Hotel November 21 and Bristol Stonehouse December 8.

THE DANCE BAND have additional tour dates at Camden Dingwalls November 12, Keele University 13, Oxford Westminster College 14, Twickenham Osterley Hotel 28, Cheltenham St Paul's College December 5, Chelsea College 6, Derby Lonsdale College 9, Manchester University 10, Edinburgh Astoria 11.

BRIAN BRAIN have confirmed dates at Covent Garden Rock Garden November 19, West Hampstead Moonlight Club 21, Birmingham Fighting Cocks 22.

LINDISFARNE have expanded their annual Christmas concerts at Newcastle City Hall to ten this year, running from December 20 to 30 with a break on Christmas Day.

Tickets are available by postal application only, price £4.50, £4.00, £3.50 and £3.00 from 'Lindisfarne Concert', PO Box 1LT, Newcastle Upon Tyne NE99 1LT. Cheques or postal orders should be made payable to LMP Ltd and a stamped addressed envelope should be included.

KICKS, a London heavy rock band who look forward to finalising a new record deal next week, have extended their current tour to Odiham RAF Club November 6, Croydon Star Club 9, London Windsor Castle 14, Eton Christopher Hotel 15, Greenwich White Swan 18, New Barnet Duke Of Lancaster 21, London The Venue 22, London Kensington 24, Chatham Scamps 27, Coventry Dog And Trumpet 28, Cannock Troubador Club 29.

GAMES TO AVOID, formerly known as Lip Moves, have dates at Southampton Itchen College November 7, Portsmouth Locarno 20, Fareham Technical College 21, Southampton Solent Suite 22, Winchester Art College 28, Bogner Technical College 29. Support on all dates will be The Motifs, except for the first which will boast a Z-Cars slot.

BLACK ROSE, a heavy metal band from Cleveland, play at Saltburn Zetland Hotel November 9 and Normanby Sarah Metcalfe School 13.



THE SOFT BOYS (above) play Camden Music Machine on November 7 with Knox and The Method Actors.

REPETITION, a band formed by Pete Petrol when he quit Spizz Energi last year, play West Hampstead Moonlight Club November 9 and Clapham 101 Club 8, both with Altered Images.

TOYS, a South Wales band, continue their series of London gigs at Camden Music Machine November 6, Islington Hope And Anchor 18, Fulham Greyhound 23.

RUNNING SAWS, "the 26-piece avant garde new wave band," make their first live appearance for two years at West Hampstead Moonlight Club November 8.

THE KLONES have added a couple more dates to their London tour at Clapham 101 Club November 20 and Ealing Technical College 27.

ATOMIC ROOSTER have added more dates to their British tour at Dundee Technical College November 7, Hertford Castle Hall 22, Cambridge St Ivol Centre 29.

THE DRONES, now joined by new members Terry Grady bass and vocals and Steve Clark guitar and vocals, play Manchester Band On The Wall November 10 and Leeds Fan Club 20.

HOT CHOCOLATE, who release a new album called 'Class' on RAK Records on November 14, have lined up a British tour with dates at Coventry New Theatre November 17, Bradford St George's Hall 18, Edinburgh Odeon 19, Newcastle City Hall 20, Manchester Apollo 21, Bristol Hippodrome 22, Oxford New Theatre 23, Birmingham Odeon 25, London Apollo Victoria 28, Bournemouth Winter Gardens 29, Portsmouth Guildhall 30.

STRAIGHT EIGHT, who release a new single called 'Tombstone' on Logo Records this week, support Robert Palmer on his London dates and then have gigs of their own at Camden Music Machine November 19 and the Marquee 28.

THE ELEMENTS from Keighley have added dates to their tour at Luton Cotters November 21, Luton Baron Of Beef 22, Bradford Palm Cove 27.

CHELSEA, Blue Midnight, Volstones, Entire Cosmos and Vince Pie And The Crumbs play a free gig at Kensington Acklam Hall on November 8.

THE HOLLOW MEN, who are featured on a Glasgow compilation called 'Running In Mazes' and have a single of their own called 'The Future' out shortly, play Strathclyde University November 8 and Glasgow Queen Margaret Union 9.

THE UK SUBS have switched their Preston Warehouse date to November 11, but existing tickets will be valid for the new date.

TWELTH NIGHT, who have a new vocalist called Electra Macleod and who release their first single and second cassette album this week, begin their autumn tour at Oxford Corn Dolly November 6, Egham Shoreditch College 7, Sussex University 8, Eton The Christopher 10, London New Merlin's Cave 11, Weybridge National College of Food Technology 13, London Windsor Castle 15, Bournemouth Royal Exeter Hotel 16, St Albans Horn Of Plenty 17, Reading The Target 21, Oxford Corn Dolly 22, Bicester Red Lion 23, Slough Studio One 24, St Albans Horn Of Plenty 27, Oxford Penny Farthing 28, London Windsor Castle 29, Croydon Crawdad Club 30.

Blockheads

IAN DURY tickets for his Islington Michael Sobell Centre concerts from December 21-23 are available in person from the venue or by post from Straight Music, 1 Munro Terrace, London SW3, price £4. Sorry about any confusion in last week's story.

Trouble afoot for Mo-Dettes

THE MO-DETTES have had to cancel their British tour after only a handful of gigs because drummer June Miles-Kingston broke her toe when she dropped a can of paint on it.

The digit actually broke before the tour, but it was hoped that she'd be able to play on. In the event she couldn't and so the dates were postponed. They are planning to pick up the remnants of the tour in mid-November and the missing dates will be rescheduled later.

Fair deal

ANOTHER BRIGHTON Records Fair is being held at the Madeira Hotel on November 9. Admission is £2 from 11 am, but only 35p when business starts at 1pm, and there will be quantities of rare and deleted records from all eras on sale.

MCP presents

GAZON

plus **LITELIGHT**

Hemel Hempstead Pavillion
Monday 24th November 7.30 p.m.
Tickets £3.00 Available from B/O Tel. No: 0442 64451

Civic Hall, Wolverhampton
Tuesday 25th November 7.30 p.m.
Tickets £3.25 Available from B/O Tel. No: 81 28482

Sophia Gardens, Cardiff
Wednesday 26th November 7.30 p.m.
Tickets £3.00 Available from B/O Tel.No: 0222 27657 & Spillers Records

City Hall Sheffield
Thursday & Friday 27th & 28th November 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 0742 735295/A

St. Georges Hall, Bradford
Saturday 29th November 7.30 p.m.
Tickets £3.00 Available from B/O Tel. No: 0274 32513

King Georges Hall, Blackburn
Sunday 30th November 7.30 p.m.
Tickets £3.00 Available from B/O Tel. No: 0254 51887

Apollo Theatre, Manchester
Monday 1st December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 061 273 1112/3

Empire Theatre, Liverpool
Tuesday 2nd December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 051 709 1555

Colston Hall, Bristol
Wednesday 3rd December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 0272 291768

De Montfort Hall, Leicester
Thursday 4th December 7.30 p.m.
Tickets £3.25, £3.00 Available from B/O Tel. No: 0533 544444

Coventry Theatre
Friday 5th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 0203 23147

New Theatre, Oxford
Saturday 6th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 0865 44544

Gaumont Theatre, Ipswich
Sunday 7th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 0473 53641

Gaumont Theatre, Southampton
Monday 8th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 0703 29772

Assembly Rooms, Derby
Tuesday 9th December 7.30 p.m.
Tickets £3.25, £3.00 Available from B/O Tel. No: 0332 31111

Victoria Hall, Hanley
Wednesday 10th December 7.30 p.m.
Tickets £3.00 Available from Mike Lloyd Music Shops at Hanley, Tunstall; Newcastle and Lotus at Stafford

Town Hall, Middlesborough
Thursday 11th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No. 0642 242561

Market Hall, Carlisle
Friday 12th December 7.30 p.m.
Tickets £3.00 Adv. £3.25 Door Tickets are available from Pink Panther Records

Odeon Theatre, Edinburgh
Saturday 13th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 031 667 3805

Apollo Theatre, Glasgow
Sunday 14th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 041 332 9221

Caird Hall, Dundee
Monday 15th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel.No: 0382 22200

City Hall, Newcastle
Tuesday 16th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 0632 20007

Odeon Theatre, Birmingham
Wednesday 17th December 7.30 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 021 642 6101/2

Odeon Theatre, Hammersmith
Friday 19th December 8.00 p.m.
Tickets £3.25, £3.00, £2.75 Available from B/O Tel. No: 01 748 4081
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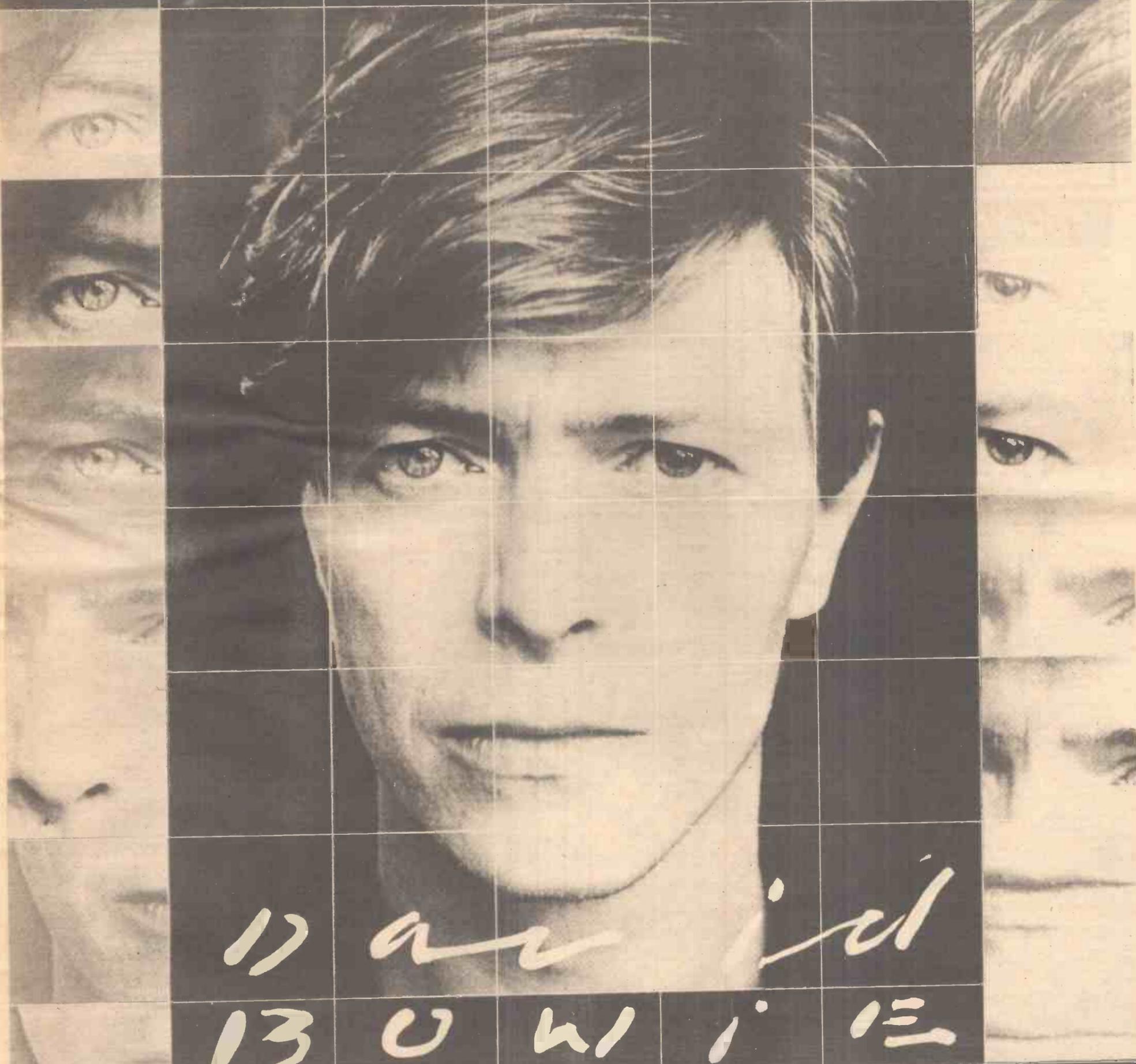
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On the Slate

BLACK SLATE (above), who just had a Top Ten hit with 'Amigos' and have an album of the same name released this weekend, have lined up a nationwide tour to coincide.

After a London date at the 100 Club on November 6, they stride out into the provinces to play Cardiff Top Rank 12, Newton Abbott Seale Hayne College 14, Torquay 400 Club 15, Somerton Red Lion 16, Penzance Demelza's 17, Plymouth Fiesta 18, Pontypridd Polytechnic Of Wales 19, Port Talbot Troubadour 20, Birmingham Top Rank 21, Newcastle University 22, Slough Ballroom Centre 28, Guildford Surrey University 29, Bristol Romeo And Juliet December 1, Derby Romeo And Juliet 2, Sheffield Polytechnic 3, Manchester Polytechnic 4, Brighton Jenkinsons 7.

Urban cowboys hit town

THE AMERICAN trend from disco to country music has prompted the Whiskey A Go Go in London's Wardour Street to go country every Tuesday with a live band and disco.

The Roger Humphries Band are booked for November 4, Kelvin Henderson's Country Band are set for the 11th, City Limits 18 and Carey Duncan Band 25. The Tom Feeney Country Disco Show will appear every Tuesday.

Hart beats

ACTON's White Hart opens up as a regular Monday night rock venue on November 3 with Taurus. Wildfire follow on the 10th with LA Hooker booked for the 17th.

Daniels boon

THE CHARLIE DANIELS BAND stop over on their way to a series of European gigs and play London's Rainbow Theatre on November 21. Their latest album, 'Full Moon', was released last month by Epic and it contains their American hit 'The Legend Of Wooley Swamp'.

Wild man

WILD HORSES have found a replacement for Neil Carter, who joined UFO just in time for a series of Irish gigs. The new man is John Lockton from Wildfire, who was introduced to the band at this year's Reading Festival by Joe Elliot of Def Leppard.

In future

RICHARD STRANGE and Clock DVA headline two all-nighters at London's Scala Cinema at the end of this month. The gigs have been organised by 'self-styled futurist leader' Steve, who is handling all the ticket arrangements himself so that fans will not have to pay any surcharges at agencies.

Richard Strange, Naked Lunch, Soft Cell and Blancmange appear on November 28 and Clock DVA, Blah Blah Blah, B-Movie and the Fast Set are lined up for December 5. Both gigs will run from midnight to 8am.

Tickets will be £3.75 each or £7.00 for both nights and they are available by post only (postal orders only please) from Marion Tarcsfalvy (to whom the orders should be made payable), 14 Rosedale Road, Dagenham, Essex.

Rock theatre

COVENTRY's Belgrade Theatre is staging a series of rock nights for the next two months to promote local bands who, despite the impact made on the national scene over the last year or so with 2 Tone, have few places to play in the town.

The MPs will appear on November 10 and other bands lined up are Team 23 and L'Homme De Terre 17, Wild Boys and Protege 24, Editors December 1, God's Toys and Human Cabages 8, Silence 15.

Budgie in supply

BUDGIE have now finalised their own tour to promote their new album 'Power Supply' on RCA following their tour with Ozzy Osbourne's Blizzard Of Ozz.

They play Nottingham Boat Club November 8, Workington Down Under 13, Scarborough Penthouse 14, Manchester Thameside Theatre 16, Edinburgh Nite Club 17, Rosyth Lion Club 18, Helensburgh Trident Club 19, Northampton Cricket Club 29, Liverpool Royal Court 30, Cardiff Top Rank December 3, Port Talbot Troubadour 4, Lowestoft College 12, Maidstone Mid Kent College 16, West Runton Pavilion 20. A London date is being arranged for December.

Film festival

A FILM of this year's Leeds 'Futurama II' festival is being prepared for release next year. The sound was recorded on a 24-track console and deals are now being negotiated with individual bands with a view to screening the film, which has been edited down to 70 minutes. A distributor is also being approached for possible general release.

RECORD NEWS

ADA WILSON (recent beneficiary of *Sounds*' Single Of The Week with the alternative chartbustin' 'In The Quiet Of My Room') has teamed up with Dave Whitaker (of Keeping Dark) and Ian Nelson (of Red Noise) and recorded an album called 'Tattoo Hosts Vision On' on Ambergis Records from Wakefield this weekend. It tells the simple tale of a Mexican white-suited dwarf hosting a peculiar children's party for the deaf!

THE BLIP have signed to new Leicester label Nice 'Ice Records and have a single called 'Shake Ya-Money' released this week.

HUW GOWER, formerly guitarist with the Records, has now joined Shoes For Industry replacing Tim Norfolk. He'll be playing with the band on their forthcoming tour organised by Fried Egg Records, on which the group have just released an album called 'Talk Like A Welk'.

101 RECORDS release their second album, 'Live At The 101, Warts 'N' All' featuring tracks by the Thompson Twins, Jane Kennaway And Strange Behaviour, Philip Gayle, Deaf Aids, Local Heroes and The Mechanics next weekend.

BOOTS FOR DANCING, Drinking Electricity and Restricted Code all have singles set for release this month by Fast Products.

RICHARD ROYAL BAKER IV, previously known as Duck Baker, releases a new album called 'Kid On The Mountain' on Kicking Mule Records this month.

JIMMY LINDSAY has a new single called 'It's Hard' released on Gem Records next weekend. It comes from his forthcoming album 'The Children Of Rastafari'.

METRO GLIDER from Cornwall have a new single called 'Do It Right' released by Racket Records this week. Production was by Charlie Whitney and Charlie McCracken.



PYLON (above), an American four-piece band who've played stints with the Talking Heads and the B-52's, have their debut album called 'Gyrate' released by Armageddon Records this month.

LUDUS have a new single called 'My Cherry Is In Cherry' released by the New Hormones label this week.

NEMS RECORDS continue their umpteenth reactivation with singles by Fred Hill, 'Nightbeat', and south London band Soft Touch, 'It's My Life', this week.

DINDISC celebrate their first year of operations with a compilation album featuring unreleased tracks by Orchestral Manoeuvres In The Dark

and others from Martha And The Muffins, the Monochrome Set, Deditinger, and the Revillos.

THIRTEEN, a five-piece Oxford band who've just signed to Square Records, release their first single called 'So Hard' this week.

NEIL DIAMOND releases the soundtrack music for his film *The Jazz Singer* on Capitol Records next week.

RITA MARLEY, wife of Bob and member of I-Three, releases a solo album called 'Rita Marley' on Trident Records later this month, which was produced by the 'Wild Man Of Reggae' and features The Wallers.

BRIAN POOLE, Jet Harris, Amen Corner and Marmalade are resurrected by Decca this week in a series of EPs covering their Sixties hits.

GENERAL ECHO, the slack DJ, has his album modestly entitled '12 Inches Of Pleasure' released by Greensleeves this month. A critique of the album in *Sounds* is unlikely as Greensleeves are refusing to send review copies since Eric Fuller had the audacity to withhold praises from one.

YAKKETY YAK, who recently toured America with Chuck Berry and Little Richard (and probably have a tale or two to tell about it), release their first single called 'Please Don't Ask' on the newly formed Chick-A-Boom Records, which has been started by south London rock and roll dealer Chris Barnsby.

VIRGIN bid to step up public interest in their catalogue with two compilation albums. 'Cash Cows' costs only £1.15 and ranges through their catalogue taking in Mike Oldfield, XTC, Beefheart, Japan, Kevin Coyne and Gillan, while 'Machines' costs £3.99 and covers the electronic spectrum with Orchestral Manoeuvres In The Dark, Tubeway Army, Human League, Dalek 1, Fad Gadget, John Foxx and a previously unreleased track by Public Image Ltd.

TRESPASS release their second single on Trial Records this week called 'Live It Up'/'Jealousy'.

SIX MINUTE WAR have a new EP called 'More Short Songs' (six of them) available through Rough Trade or Small Wonder.

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26 November	£3.50, £3.00, £2.50	WOLVERHAMPTON Civic Hall	7.30
27 November	£3.50, £3.00, £2.50	CARDIFF Sophia Gardens	7.30
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29 November	£3.50, £3.00, £2.50, £2.00	GLASGOW Apollo	7.30
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VINYLS SCORE

ALTERNATIVE

SINGLES

- 1 7 KILL THE POOR, Dead Kennedys, Cherry Red
- 2 13 THE EARTH DIES SCREAMING/DREAM A LIE, UB40, Graduate
- 3 1 ATMOSPHERE, Joy Division, Factory
- 4 - SEVEN MINUTES TO MIDNIGHT, Wahl Heat, Inevitable
- 5 2 REQUIEM, Killing Joke, Malicious Damage
- 6 - EXPLOITED BARMY ARMY, Exploited, Exploited
- 7 3 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red
- 8 4 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 9 - FLIGHT, A Certain Ratio, Factory
- 10 6 CALIFORNIA UBER ALLES, Dead Kennedys, Fast
- 11 9 ZEROX, Adam And The Ants, Do It
- 12 5 REALITY ASYLUM, Crass, Crass
- 13 10 LOVE WILL TEAR US APART, Joy Division, Factory
- 14 11 TRANSMISSION, Joy Division, Factory
- 15 12 CARTROUBLE, Adam And The Ants, Do It
- 16 23 ARMY LIFE, Exploited, Exploited
- 17 16 TOTALLY WIRED, The Fall, Rough Trade
- 18 - FEEDING OF THE 5,000 (SECOND SITTING), Crass, Crass
- 19 20 YOU CAN BE YOU, Adam And The Ants, Do It
- 20 15 CAN'T CHEAT KARMA/WAR/SUBVERT, Zounds, Crass
- 21 25 FOR MY COUNTRY, UK Decay, Fresh
- 22 14 MOTORHEAD, Motorhead, Big Beat
- 23 24 MY LIFE'S A JIGSAW, Purple Hearts, Safari
- 24 18 BLUE BOY, Orange Juice, Postcard
- 25 17 DRUG TRAIN, Cramps, Illegal
- 26 8 PARANOID, Black Sabbath, NEMS
- 27 22 THE ROBOTS DANCE, Classix Nouveaux, ESP
- 28 19 REALITIES OF WAR, Discharge, Clay
- 29 27 WHERE'S CAPTAIN KIRK, Spizz Energi, Rough Trade
- 30 21 FIGHT BACK (EP), Discharge, Clay
- 31 29 TERROR COUPLE KILL COLONEL, Bauhaus, 4AD
- 32 34 THE FRIEND-CATCHER, Birthday Party, 4AD
- 33 28 WARDANCE, Killing Joke, Malicious Damage
- 34 33 RADIO DRILLTIME, Josef K, Postcard
- 35 32 TREASON (IT'S JUST A STORY), The Teardrop Explodes, Zoo
- 36 38 MONKEY JIVE, Tiger Lily, Dead Good
- 37 26 GHETTO, The Wall, Fresh
- 38 31 JEALOUSY, Wasted Youth, Bridge House
- 39 37 I'LL REMEMBER YOU, Wasted Youth, Bridge House
- 40 30 FINAL DAYS, Young Marble Giants, Bridge House
- 41 48 WE ARE ALL ANIMALS, Diagram Brothers, Construct
- 42 35 HEALTH AND EFFICIENCY, This Heat, This Heat
- 43 45 THE BUNKER, Bollock Brothers, Macdonald/Lydon
- 44 39 I WANNA DESTROY YOU, Soft Boys, Armageddon



- 45 - HIGHWAY RIDER, Black Axe, Metal
- 46 42 HAWAII FIVE-O THEME, The Dark, Fresh
- 47 41 BETTER SCREAM, Wahl Heat, Inevitable
- 48 44 SUSPECT DEVICE, Stiff Little Fingers, Rough Trade
- 49 43 ALTERNATIVE ULSTER, Stiff Little Fingers, Rough Trade
- 50 40 CITY HOBGOBLINS/HOW I WROTE ELASTIC MAN, The Fall, Rough Trade

ALBUMS

- 1 1 SIGNING OFF, UB40, Graduate
- 2 2 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 3 7 STATIONS OF THE CRASS, Crass, Crass
- 4 3 CLOSER, Joy Division, Factory
- 5 4 UNKNOWN PLEASURES, Joy Division, Factory
- 6 - CHAPPAQUIDICK BRIDGE, Poison Girls, Crass
- 7 10 ALTERNATIVE HITS, Chelsea, Step Forward
- 8 14 DIRK WEARS WHITE SOX, Adam And The Ants, Do It
- 9 6 PARANOID, Black Sabbath, NEMS
- 10 5 GREATEST HITS, Black Sabbath, NEMS
- 11 - FIRESIDE FAVOURITES, Fad Gadget, Mute
- 12 13 LIVE AT THE COUNTER EUROVISION '79, Misty In Roots, People Unite
- 13 - PINDROP, The Passage, Object
- 14 9 SABOTAGE, Black Sabbath, NEMS
- 15 - BLOOD ROBOTS, Androids Of Mu, Fuck Off
- 16 11 WE SOLD OUR SOULS FOR ROCK AND ROLL, Black Sabbath, NEMS
- 17 8 SABBATH, BLOODY SABBATH, Black Sabbath, NEMS
- 18 18 BACK-STAGE PASS, Various, Supermusic
- 19 - THE ART OF WALKING, Pere Ubu, Rough Trade
- 20 19 COLOSSAL YOUTH, Young Marble Giants, Rough Trade

Compiled by RB Research from a nationwide panel of 51 specialist shops. Only independently distributed records are eligible.

HEAVY METAL

- 1 FOUR HORSEMEN, Gamma, from 'Gamma 2', Elektra
- 2 WHITE KNUCKLES/ROCKIN' AND ROLLIN', G-Force, from 'G-Force', Jet
- 3 MAYDAY, Gamma, from 'Gamma 2', Elektra
- 4 LADY OF MARS, Dark Star, Avatar 45
- 5 WAYWARD CHILD, Rory Gallagher, Chrysalis 45
- 6 RED SKIES, White Spirit, from 'White Spirit', MCA
- 7 BEATIN' THE ODDS, Molly Hatchet, from 'Beatin' The Odds', Epic
- 8 IN THE STARS, Witchfynde, Rondolet 45
- 9 DON'T YOU KNOW WHAT LOVE IS, Touch, from 'Touch', Ariola
- 10 KILLER ON THE LOOSE, Thin Lizzy, from 'Chinatown', Vertigo
- 11 MR. CROWLEY, Blizzard Of Ozz, from 'Blizzard Of Ozz', Jet
- 12 CHARLIE SNOW, Quartz, from 'Stand Up And Fight', MCA
- 13 DESTINY, Vardis, from '100 MPH', Logo promo LP
- 14 MOVE ALONG, Vardis, from '100 MPH', Logo promo LP



- 15 DEVIL'S EYE, E. F. Band, Redball, promo 45
- 16 FOOL FOR THE GODS, White Spirit, from 'White Spirit', MCA
- 17 ALL ALONG THE WATCHTOWER, Jimi Hendrix, Polydor 45
- 18 CHEVY, Chevy, from 'The Taker', Avatar promo LP
- 19 ROCK'N'ROLL CHILD, Quartz, from 'Stand Up And Fight', MCA
- 20 EUTHANASIA, Tygers Of Pan Tang, MCA 45
- 21 YES, Touch, from 'Touch', Ariola
- 22 DEVIL'S ANSWER/TOMORROW NIGHT, Atomic Rooster, B+C 45
- 23 DON'T LOSE YOUR MIND/WATCH OUT, Atomic Rooster, from 'Atomic Rooster', EMI
- 24 SPEED OF SOUND, Saracen, demo tape
- 25 READY TO ROLL, Alien, demo tape
- 26 THE VAMP, Fist, from 'Turn The Hell On', MCA
- 27 ROCKIN' FOR YOU, Wildfire, demo tape
- 28 SILVER SCREEN TEASER, Soldier, demo tape
- 29 ONE PERCENTER, Fist, from 'Turn The Hell On', MCA
- 30 ANGELDUST, Venom, Neat demo tape

Compiled by Gareth North, c/o Couch House Club, 81 King Street, Huddersfield, West Yorkshire

Oi Oi

- 1 ANTI-POLICE, Demob, tape
- 2 BORSTAL BREAKOUT, Sham 69, Polydor
- 3 WARHEAD, UK Subs, Gem
- 4 SCREWED UP, Menace, Illegal
- 5 THREE MONTHS DC, Demob, tape
- 6 WHITE RIOT, Clash, CBS
- 7 CHAOS, 4-Skins, from 'Oi-The Album', EMI
- 8 WHAT HAVE WE GOT?, Sham 69, freebie
- 9 NO FEELINGS, Sex Pistols, Virgin
- 10 STRANGLEHOLD, UK Subs, Gem
- 11 PRETTY VACANT, Sex Pistols, Virgin
- 12 YOUNG ONES, Menace, Fresh
- 13 I NEED NOTHING, Menace, Illegal
- 14 WHERE HAVE ALL THE BOOTBOYS GONE, Slaughter, from 'Oi', EMI
- 15 COMPLETE CONTROL, The Clash, CBS
- 16 FLARES AND SLIPPERS, Cockney Rejects, Small Wonder
- 17 NO MORE TALK, Demob, tape
- 18 KILLER, UK Subs, Gem
- 19 EDDIE'S NEW SHOES, Red Shirt, tape
- 20 GLC, Menace, Small Wonder

Compiled by Miff & Dave from requests at Coach & Horses, Coleford, Gloucester

EURO ROCK

- 1 SOME DEATHS TAKE FOREVER, Bernard Szajner, Pathe Marconi
- 2 GAMES, Synergy, Passport
- 3 ODES, Irene Papas/Vangelis, Polydor
- 4 SELIGPREISUNG, Popol Vuh, Barclay
- 5 MEKNAIK DESTRUKTIW KPMMANDOH, Magma, LYM
- 6 TENKAI, Kitaro, Wergo
- 7 REISE, Embryo, Schneeball
- 8 CRYSTAL MACHINE, Tim Blake, Egg
- 9 MACULA TRANSFER, Edgar Froese, Brain
- 10 FAIS TON REVE, Vangelis, Reprise
- 11 OPERA SAUVAGE, Vangelis, Polydor
- 12 URBAN GAMES, Machiavel, Harvest
- 13 DRONES, Jean-Philippe Goude, Polydor
- 14 HOODOO MAN, Birth Control, CBS
- 15 MOVIES, Holger Czukay, Electrola
- 16 STRESS, Benoit Widemann, Ballon Noir
- 17 ELECTRONIQUE GUERILLA, Heldon, Cobra
- 18 IN THE REGIONS OF SUN RETURN, Michael Garrison Windspell
- 19 BODY LOVE 2, Klaus Schulze, Pathe Marconi
- 20 RENAUD, Alain Renaud, Disjuncta

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US ALBUMS

- 1 1 GUILTY, Barbra Streisand, Columbia
- 2 2 THE GAME, Queen, Elektra
- 3 3 ONE STEP CLOSER, The Doobie Brothers, Warner Bros
- 4 - THE RIVER, Bruce Springsteen, Columbia
- 5 5 CRIMES OF PASSION, Pat Benatar, Chrysalis
- 6 15 GREATEST HITS, Kenny Rogers, Liberty
- 7 4 DIANA, Diana Ross, Motown
- 8 10 PARIS, Supertramp, A&M
- 9 9 BACK IN BLACK, AC/DC, Atlantic
- 10 6 XANADU, Soundtrack, MCA
- 11 7 GIVE ME THE NIGHT, George Benson, Warner Bros
- 12 12 TRIUMPH, The Jacksons, Epic
- 13 8 PANORAMA, The Cars, Elektra
- 14 11 EMOTIONAL RESCUE, The Rolling Stones, Rolling Stones
- 15 18 ALIVE, Kenny Loggins, Columbia
- 16 17 HOLD OUT, Jackson Browne, Asylum
- 17 22 SCARY MONSTER, David Bowie, RCA
- 18 19 LOVE APPROACH, Tom Browne, Arista
- 19 21 ZAPP, Zapp, Warner Bros
- 20 12 ONE TRICK PONY, Paul Simon, Warner Bros
- 21 13 HONEYSUCKLE ROSE, Soundtrack, Columbia
- 22 14 URBAN COWBOY, Soundtrack, Full Moon
- 23 23 TP, Teddy Pendergrass, PIR
- 24 24 VOICES, Daryl Hall and John Oates, RCA
- 25 26 AGAINST THE WIND, Bob Seger and The Silver Bullet Band, Capitol
- 26 28 FREEDOM OF CHOICE, Devo, Warner Bros
- 27 30 AUDIO VISIONS, Kansas, Kirshner
- 28 29 SHINE ON, LTD, A&M
- 29 - TAKING LIBERTIES, Elvis Costello, Columbia
- 30 - WILD PLANET, B-52's, Warner Bros

Compiled by Billboard

US SINGLES

- 1 1 WOMAN IN LOVE, Barbra Streisand, Columbia
- 2 2 ANOTHER ONE BITES THE DUST, Queen, Elektra
- 3 3 HE'S SO SHY, Pointer Sisters, Planet
- 4 6 LADY, Kenny Rogers, Liberty
- 5 5 REAL LOVE, The Doobie Brothers, Warner Bros
- 6 7 THE WANDERER, Donna Summer, Geffen
- 7 4 UPSIDE DOWN, Diana Ross, Motown
- 8 10 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
- 9 11 I'M COMING OUT, Diana Ross, Motown
- 10 15 MASTERBLASTER (JAMMIN'), Stevie Wonder, Motown
- 11 12 JESS, Carly Simon, Warner Bros
- 12 8 ALL OUT OF LOVE, Air Supply, Arista
- 13 16 DREAMING, Cliff Richard, EMI-America
- 14 14 LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs, Columbia
- 15 19 LOVELY ONE, The Jacksons, Epic
- 16 9 I'M ALRIGHT, Kenny Loggins, Columbia
- 17 20 DREAMER, Supertramp, A&M
- 18 13 DRIVIN' MY LIFE AWAY, Eddie Rabbitt, Elektra
- 19 21 WHIP IT, Devo, Warner Bros
- 20 26 MORE THAN I CAN SAY, Leo Sayer, Warner Bros
- 21 23 YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall And John Oates, RCA
- 22 22 ON THE ROAD AGAIN, Willie Nelson, Columbia
- 23 25 OUT HERE ON MY OWN, Irene Cara, RSO
- 24 27 THAT GIRL COULD SING, Jackson Browne, Asylum
- 25 - HIT ME WITH YOUR BEST SHOT, Pat Benatar, Chrysalis
- 26 29 LET ME BE YOUR ANGEL, Stacy Lattisaw, Cotillion
- 27 17 XANADU, Olivia Newton-John/Electric Light Orchestra, MCA
- 28 - SHE'S SO COLD, The Rolling Stones, Rolling Stones
- 29 18 LATE IN THE EVENING, Paul Simon, Warner Bros
- 30 - WITHOUT YOUR LOVE, Roger Daltrey, Polydor

Compiled by Billboard

BRITISH SINGLES

- 1 1 WOMAN IN LOVE, Barbra Streisand, CBS
- 2 4 WHAT YOU'RE PROPOSING, Status Quo, Vertigo
- 3 2 D.I.S.C.O., Ottawan, Carrere
- 4 6 WHEN YOU ASK ABOUT LOVE, Matchbox, Magnet
- 5 15 SPECIAL BREW, Bad Manners, Magnet
- 6 7 IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey, RCA
- 7 5 BAGGY TROUSERS, Madness, Stiff
- 8 12 ENOLA GAY, Orchestral Manoeuvres In The Dark, DinDisc
- 9 9 GOTTA PULL MYSELF TOGETHER, Nolans, Epic
- 10 3 DON'T STAND SO CLOSE TO ME, Police, A&M
- 11 20 ALL OUT OF LOVE, Air Supply, Arista
- 12 10 LOVE X LOVE, George Benson, Warner Brothers
- 13 19 DOG EAT DOG, Adam And The Ants, CBS
- 14 8 AND THE BIRDS WERE SINGING, Sweet People, Polydor
- 15 13 CASANOVA, Coffee, De-lite
- 16 6 ARMY DREAMERS, Kate Bush, EMI



- 17 - ONE MAN WOMAN, Sheena Easton, EMI
- 18 17 YOU'RE LYING, Linx, Chrysalis
- 19 27 WHAT'S IN A KISS, Gilbert O'Sullivan, CBS
- 20 - FASHION, David Bowie, RCA
- 21 - LOVING JUST FOR FUN, Kelly Marie, Calibre
- 22 24 WHY DO LOVERS BREAK EACHOTHER'S HEARTS, Showaddywaddy, Arista
- 23 16 AMIGO, Black Slate, Ensign
- 24 14 MASTERBLASTER (JAMMIN'), Stevie Wonder, Motown
- 25 - SUDDENLY, Olivia Newton-John, Jet
- 26 - NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
- 27 18 KILLER ON THE LOOSE, Thin Lizzy, Vertigo
- 28 - MY OLD PIANO, Diana Ross, Motown
- 29 - LOVELY ONE, Jacksons, Epic
- 30 - PARTY LIGHTS, Gap Band, Mercury

Compiled by BMRB/Music Week

TOP 75 ALBUMS

- 1 1 ZENYATTA MONDATTA, Police, A&M
- 2 3 GUILTY, Barbra Streisand, CBS
- 3 2 THE RIVER, Bruce Springsteen, CBS
- 4 4 JUST SUPPIN', Status Quo, Vertigo
- 5 9 MANILOW MAGIC, Barry Manilow, Arista
- 6 - THAT'S ORGANIZATION, Orchestral Manoeuvres In The Dark, DinDisc
- 7 6 THE LOVE ALBUM, Various, K-Tel
- 8 5 ABSOLUTELY, Madness, Stiff
- 9 7 NEVER FOREVER, Kate Bush, EMI
- 10 - FACES, Earth, Wind And Fire, CBS
- 11 27 MAKIN' MOVIES, Dire Straits, Vertigo
- 12 10 SCARY MONSTERS AND SUPER CREEPS, David Bowie, RCA
- 13 14 CONTRACTURAL OBLIGATION ALBUM, Monty Python, Charisma
- 14 18 GIVE ME THE NIGHT, George Benson, Warner Brothers
- 15 17 TRIUMPH, Jacksons, Epic
- 16 12 I AM WOMAN, Various, Polystar
- 17 21 REGATTA DE BLANC, Police, A&M
- 18 20 GOLD, Three Degrees, K-Tel
- 19 15 THE VERY BEST OF DON McCLEAN, Don McClean, United Artists
- 20 25 MY GENERATION, The Who, Virgin
- 21 19 BREAKING GLASS, Hazel O'Connor, A&M



- 22 - REMAIN IN LIGHT, Talking Heads, Sire
- 23 67 AXE ATTACK, Various, K-Tel
- 24 8 CHINATOWN, Thin Lizzy, Vertigo
- 25 16 MONSTERS OF ROCK, Various, Polydor
- 26 26 MIDNITE DYNAMOS, Matchbox, Magnet
- 27 24 SIGNING OFF, UB40, Graduate
- 28 - LITTLE MISS DYNAMITE, Brenda Lee, Warwick
- 29 50 STREET LEVEL, Various, Ronco
- 30 29 OUTLANDOS D'AMOUR, Police, A&M
- 31 55 VERY BEST OF ELTON JOHN, Elton John, K-Tel
- 32 11 PARIS, Supertramp, A&M
- 33 23 GREATEST HITS VOL 2, Cockney Rejects Zonophone
- 34 22 MORE SPECIALS, Specials, 2-Tone
- 35 13 MOUNTING EXCITEMENT, Various, K-Tel
- 36 32 FLESH AND BLOOD, Roxy Music, Polydor
- 37 35 BORDERLINE, Ry Cooder, Warner Brothers
- 38 36 READY, Blues Band, Arista
- 39 41 KILLING JOKE, Killing Joke, Polydor
- 40 - LIVE DATES II, Wishbone Ash, MCA
- 41 48 SMOKIE'S HITS, Smokie, RAK
- 42 56 MAKING WAVES, Nolans, Epic
- 43 31 NOW WE MAY BEGIN, Randy Crawford, Warner Brothers
- 44 30 I'M NO HERO, Cliff Richard, EMI
- 45 38 DIANA, Diana Ross, Motown
- 46 69 SAD CAFE, Sad Cafe, RCA
- 47 34 SECONDS OF PLEASURE, Rockpile, F-Beat
- 48 - CLASSICS FOR DREAMING, James Last, Polydor
- 49 46 A TOUCH OF LOVE, Gladys Knight And The Pips, K-Tel
- 50 39 I JUST CAN'T STOP IT, The Beat, Beat
- 51 33 SKY 2, Sky, Ariola
- 52 - 100 MPH, Vardis, Logo
- 53 47 TELEKON, Gary Numan, Beggars Banquet
- 54 61 FULL HOUSE, Dooleys, GTO
- 55 52 BACK IN BLACK, AC/DC, Atlantic
- 56 42 BEAT CRAZY, Joe Jackson, A&M
- 57 45 KILIMANJARO, The Teardrop Explodes, Mercury
- 58 63 TWELVE GOLD BARS, Status Quo, Vertigo
- 59 28 GRIN AND BEAR IT, Ruts, Virgin
- 60 43 BAT OUT OF HELL, Meat Loaf, Epic
- 61 75 McVICAR, Roger Daltry, Polydor
- 62 51 THE GAME, Queen, EMI
- 63 58 GLORY ROAD, Gillan, Virgin
- 64 37 PAULINE MURRAY AND THE INVISIBLE GIRLS, Pauline Murray And The Invisible Girls, Illusive
- 65 - THE WANDERER, Donna Summer, Warner Brothers
- 66 57 XANADU, Original Soundtrack, Jet
- 67 59 WAR OF THE WORLDS, Jeff Wayne, CBS
- 68 40 OZZY OSBOURNE'S BLIZZARD OF OZZ, Ozzy Osbourne's Blizzard of Ozz, Jet
- 69 - 80-F, After The Fire, Epic
- 70 - ME, MYSELF, I, Joan Armatrading, A&M
- 71 70 CRASH COURSE, UK Subs, Gem
- 72 49 OFF THE WALL, Michael Jackson, Epic
- 73 53 EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
- 74 44 BLACK SEA, XTC, Virgin
- 75 - GRACE AND DANGER, John Martyn, Island

Compiled by BMRB/Music Week

PLAYLIST

Geoff Barton
SLAUGHTERS SANDBACH, Silverwing, tape
HUNGRY YEARS, Saxon, new Carrere LP track
TAKE IT TO THE LIMIT, Eagles, WEA (for D. Stratton)

Garry Bushell
OI-THE ALBUM, Various Despicable Artistes, EMI
KRAY TWINS, The Mo-Dettes, Deram track
IT SHOWS IN YOUR FACE, The Gas, Polydor 45

Eric Fuller
TWELVE INCHES OF PLEASURE, General Echo, Greensleeves
IT'S TOO LATE, Jackie, Fashion 12"
FIVE MINUTE FASHIONS, Infa-Riot, tape

David Lewis
GRACE AND DANGER, John Martyn, Island
SHOW TIME, Ry Cooder, Warner Bros
SMALL CHANGE, Tom Waits, Warner Bros

Dave McCullough
FLIGHT/AND THEN AGAIN, A Certain Ratio, Factory 12" 45
AT LAST I CAN SEE, Robert Wyatt, Rough Trade 45
JEOPARDY, The Sound, Korova album

Robbi Miller
HUNGRY HEART, Bruce Springsteen, CBS 45
HEARTATTACK AND VINE, Tom Waits, Warner Bros
JOE 'KING' CARRASCO AND THE CROWNS, Joe 'King' Carrasco And The Crowns, Stiff

Sandy Robertson
HEARTATTACK AND VINE, Tom Waits, Asylum
THIS STRANGE EFFECT, The Spectres, Direct Hits
DOC AT THE RADAR STATION, Captain Beefheart And The Magic Band, Virgin

Phil Sutcliffe
FIRST IMPRESSIONS, Impressions, Curtom
REMAIN IN LIGHT, Talking Heads, Sire
UNFORGETTABLE, Aretha Franklin, Atlantic

FUTURIST

- 1 POTENTIAL, Soft Cell, A Big Frock 45
- 2 NEWSREAL, Fad Gadget, from 'Fireside Favourites', Mute
- 3 GENTLEMEN TAKE POLAROIDS, Japan, Virgin
- 4 CUT A LONG STORY SHORT, Spandau Ballet Chrysalis 12"
- 5 COITUS INTERRUPTUS, Fad Gadget, from 'Fireside Favourites', Mute
- 6 THAT'S WHAT I LIKE ABOUT ME, Eric Random, New Hormones 45
- 7 I TRAVEL, Simple Minds, Arista 45
- 8 CENTRAL PARK, Blah, Blah, Blah, demo tape
- 9 THE MISUNDERSTANDING, Orchestral Manoeuvres In The Dark, from 'Organisation', DinDisc
- 10 SAD DAYS, Blancmange, demo tape
- 11 WEEKEND BEHAVIOUR, Naked Lunch, demo tape
- 12 FRUSTRATION, Soft Cell, A Big Frock 45
- 13 FIRESIDE FAVOURITES, Fad Gadget, Mute 45
- 14 VCL XI, Orchestral-Manoeuvres In The Dark, DinDisc 45
- 15 ADRENALIN, Throbbing Gristle, Industrial 45
- 16 DANCEABLE, Illustration, demo tape
- 17 LAST DANCE (DISCGOO), Last Dance, demo tape
- 18 ENOLA GAY, Orchestral Manoeuvres In The Dark, DinDisc 45
- 19 FRAMEWORK, Berlin Blondes, from 'Berlin Blondes', EMI
- 20 SECONDS TOO LATE, Cabaret Voltaire, pre-release tape

Compiled by Steve, Billy's 'Dean Street, London W1

DISCO

- 1 THIGH'S HIGH, Tom Brown, Arista
- 2 RAPP PLAY BACK, James Brown, TK
- 3 PARISIAN GIRL, Incognito, Ensign
- 4 GOT TO GET YOUR LOVE, Sanction, Heavenly Star
- 5 INHERIT THE WIND, Wilton Felder, MCA
- 6 TAKE IT TO THE TOP, Kool And The Gang, Delight
- 7 FEEL MY LOVE, Slave, Cottillion
- 8 FUNKING ON THE ONE, The Reddings, Believe In A Dream
- 9 DEAR LIMERTZ, Azymuth, Milestone
- 10 BILLY WHO?, Billy Fraser, Biljuma
- 11 JUST A GROOVE, Glen Adams, Sam
- 12 LONDON TOWN, Light Of The World, Ensign
- 13 LYING (REMIX), Linx, Chrysalis
- 14 GROOVE ON, Willy Hale, TK
- 15 ALL NIGHT LONG, Cloud, Promo
- 16 RIVERS, UK Players, GB
- 17 DO YOU FEEL MY LOVE, Eddie Grant, Ensign
- 18 WINDY CITY, Rodney Franklin, Columbia
- 19 COMING TO YOU LIVE, Charly Earland, Columbia
- 20 AMIGO, Black Slate, Ensign

Compiled by Martin Collins, 52 Greek Street, London W1

IMPORTS

- 1 SNAKEBITE, Whitesnake, Sunburst
- 2 ODES, Vangelis And Irene Papas, Polydor
- 3 BABEL, Philip Catherine, Elektra
- 4 TELL ALL, Beatles, VJ
- 5 STRANGLERS IV, Stranglers, IRS
- 6 VOICES, Murray Head, Vertigo
- 7 MCGUINN AND HILLMAN, McGuinn and Hillman, Capitol
- 8 ONE MORE SONG, Randy Meisner, Epic
- 9 LIVE AT HAMMERSMITH, Whitesnake, Sunburst
- 10 ALIBI, America, Capitol
- 11 GREATEST HITS, Aerosmith, Columbia
- 12 SAY IT AIN'T SO, Murray Head, Island
- 13 AIRBOURNE, Mike Oldfield, Virgin
- 14 GREEN PASTURES, Snakefinger, Ralph Records
- 15 PRIVATE PARTS AND PIECES VOL II/BACK TO THE PAVILION, Anthony Philips, PVC
- 16 SEEDS OF CHANGE, Tony Lingern, Kirshner
- 17 RAINBOW'S END, Max Werner, EMI
- 18 GRAVITY, Fred Frith, Ralph Records
- 19 I'M ONLY HUMAN, Michael Desbarres, Dreamland
- 20 TELETON (US VERSION), Gary Numan, Atco

Compiled by HMV Records, 365 Oxford Street, London W1

REGGAE

PRE-RELEASE 45

- 1 FORWARD TO JAH, The Jay Tees, Studio One
- 2 HEART OF STONE, The Vice-Roys, Taxi
- 3 ROPE IN, Errol Scorcher, Scorcher
- 4 SUNDAY MORNING, Gregory Isaacs, Solomonica
- 5 TOO LONG IN THE WIND, Ras Midas, Skeg
- 6 REGGAE SOUND, Earl 16, Dread at the Controls
- 7 ROCK IT UP, Earl Campbell, Prophet's Studio B
- 8 RING CRAFT, Earth and Stone, Crazy Joe
- 9 MY TRUE LOVE, Paulette, Solomonica
- 10 HUSTLING, Tony Tuff, Scorcher

DISCO 45

- 1 ROCKING OF THE 5000, Badoo, K & G
- 2 I'M SO SORRY, Carroll Thompson, Santic
- 3 JEALOUS LOVER, Barry Brown/Jah Thomas, JB



- 4 JUMPING MASTER, Mikey Dread, Dread at the Controls
- 5 OPEN THE DOOR TO YOUR HEART, Junior Delgado, Yvonne Special
- 6 WAILING RUDY, Gregory Isaacs, African Museum
- 7 MOONLIGHT LOVER, Edi Fitzroy, Dread at the Controls
- 8 NICE TIME, Don McCarlos, Pirate
- 9 I HAD A DREAM, Jackie Dale, Freedom Sounds
- 10 FREAK MAN, In-Crowd, Solid Gold

ALBUMS

- 1 ROCKERS MEET KING TUBBY IN A FIREHOUSE, Augustus Pablo, Rockers International
 - 2 FOLLY RANKING, Johnny Osborne, Positive Sounds
 - 3 LOTS OF LOVING, Ranking Dread, Pre
 - 4 SATURDAY NIGHT JAM DOWN STYLE, Ranking Joe, Greensleeves
 - 5 LONELY LOVER, Gregory Isaacs, Pre
 - 6 WORLD WAR III, Mikey Dread, Dread at the Controls
 - 7 CRY TUFF DUB ENCOUNTER CHAPTER III, Prince Far-J, Daddy Kool
 - 8 IN LOVE, One Blood, NK
 - 9 TIME AND PLACE, Hugh Mundell, Mun-Rock
 - 10 RASTA MAN IN EXILE, Ras Midas, Skeg
- Compiled by Daddy Kool, 94 Dean Street, W1

FIVE YEARS AGO

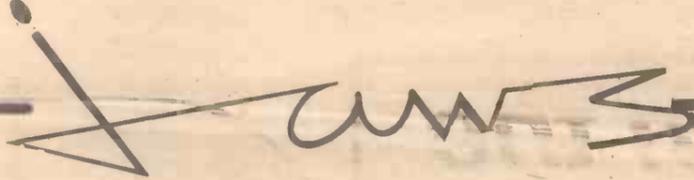
- 1 SPACE ODDITY, David Bowie, RCA
- 2 LOVE IS THE DRUG, Roxy Music, Island
- 3 I ONLY HAVE EYES FOR YOU, Art Garfunkel, CBS
- 4 RHINESTONE COWBOY, Glen Campbell, Capitol
- 5 HOLD BACK THE NIGHT, Trampmps, Buddah
- 6 WHAT A DIFFERENCE A DAY MAKES, Esther Phillips, Kudu
- 7 S.O.S., Abba, Epic
- 8 FEELINGS, Morris Albert, Decca
- 9 D.I.V.O.R.C.E., Billy Connolly, Polydor
- 10 BLUE GUITAR, Justin Hayward And John Lodge, Threshold

TEN YEARS AGO

- 1 WOODSTOCK, Matthews Southern Comfort, Uni
- 2 PATCHES, Clarence Carter, Atlantic
- 3 BLACK NIGHT, Deep Purple, Harvest
- 4 BAND OF GOLD, Freda Payne, Invictus
- 5 WAR, Edwin Starr, Tamla Motown
- 6 ME AND MY LIFE, The Tremeloes, CBS
- 7 BALL OF CONFUSION, The Temptations, Tamla Motown
- 8 THE WITCH, Rattles, Decca



- 9 RUBY TUESDAY, Melanie, Buddah
- 10 PARANOID, Black Sabbath, Vertigo



Crime doesn't pay

BENATAR BOO-BOOS: USA/HM/MOR singer Pat Benatar does herself no favours in the credibility stakes in the latest issue of Rolling Stone.

The sweet girl tells of when she worked in a bank, lusting after the cash. "I wanted to steal it. I didn't want to sing, but I always knew that if I did it well enough, it could work," she openly admits.

Benatar and guitarist/boyfriend Neil Geraldo confess the trials of waxing the 'Crimes Of Passion' album when they didn't have enough tunes: "We had already started preproduction, and we only had four songs," says the lad. Funny, and we thought (in our stupidity) that rock'n'rollers made records when they had something to say/play, not when the corporation contract called for another packet of Sugar Puffs, but us Sounds folks are just plain romantics, we s'pose.

There's more. Geraldo: "When I was hired to do the first album with Patty, I swear, there was absolutely no direction". Note the word 'hired'.

But the best quote comes from Ms Benatar herself; see her revel in her staggering and rebellious determination, the stuff of which myths are made: "I just hope I don't have to wait 20 years for a Top Ten record, because if my popularity started dropping, I don't think I would stick around and beat my head against the wall until it changed. I'm not that kind of person."

Eight out of ten Americans can't tell the difference between a Pat Benatar album and a real rock'n'roll record...



PAT BENATAR: takes a dive

Swanky (metal) Modes

METAL FOR MUTHAS (AND DAUGHTERS): Headbangers of all ages and sizes will be delighted to know that high fashion has at last caught up with kerraang in the form of this month's *Cosmopolitan* article entitled 'Heavy Metal'. However, denim and patches don't come into the running. Instead, the article invites you to breeze down to your local AC/DC concert in a 'silver lame reversible quilted coat' at a mere £105 or a 'sequin-covered silk chiffon blouse', a snip at £300. Oh well, perhaps Neal Kay might find something to match his infamous boots...

WHAT A ROTTEN SINGER TOO (OO-OO): John Rotten,

former punk of this parish, turned up at the lowly Pied Bull pub in Islington last week to catch a glimpse of Infa-Riot, doubtless inspired by *Sounds* sterling centre spread last week.

The gaunt guru was in the company of Mensi and The Upstarts as well as such seminal figures as Jock McDonut, Jim Lydon, and Arsenal celebrity Dave Smith (now being managed by Mensi on the pugilist front).

John Rotten told our passing reporter "I like Infa-Riot but I don't like the Upstarts." He later begrudgingly admitted that "I do like the Upstarts new single 'England' though."

Lee of Infa-Riot confirmed rumours about Mensi's ugliness, saying "Mensi is terribly ugly and he knows it. That's why he's always trying to pull birds. And failing."

The Upstarts played a couple of numbers during the Infa's encore and last Friday hoisted their ugly selves into our drinkerie along with original drummer Decca Wade now rejoined, and Craig from Coventry's own Criminal Class humbly asking passing 4-Skins for autographs. Superstars...

BROWN SUGAR?: Hilarious story about super-stud Strolling Bone Mick Jagger in Sunday's *News Of The Screws*.

Seems that yonks ago the Stones had turned up at

Playboy Boss Hugh Hefner's Chicago dream-palace for a right royal orgy, flesh, food and firkins of booze all over the shop. Anyway down walks Hefner's former mistress Bobbie Arnstein, best described as a 'horny bird like,' and Jagger catches a glimpse of her and thinks bingo. Bobbie however sensibly retires to her flat in the mansion for din-djins instead, but who should burst in half hour later but old Rubber Lips in skin-tight white leather strides thrusting huge smackers all over her kisser. Bobbie, who'd just eaten some rather pongy cheese, asked Michael to wait a minute while she cleaned her teeth. Silly Micky promptly sat on a huge slice of chocolate cake which spread with gooey glee all over said skintight trousers. Bobbie naturally burst out in a giggling fit leaving Mick to slouch out with egg on his face and an embarrassing brown stain on his behind...

CALLING ALL THOSE WHO THINK THE DAY THE MUSIC DIED WAS WHEN ALAN FREEMAN QUIT THE SATURDAY SHOW: The London Laserium is offering you an audio-visual substitute so that you can shake along to more Floyd, Tubes, Cars, Pretenders, Genesis, Sammy Hagar, Supertramp and of course Led Zeppelin while having your eyeballs pricked by a display of laser pyrotechnics all

around your head (man). 'Laserock 2' is "lots better" than 'Laserock 1' according to a sociable 12-year-old questioned by *Jaws*' man with immense trouser problems after the premiere. But he hadn't noticed the power failure that sent the lasers wildly out of sync for ten minutes during the middle. Neither had a lot of other people. They didn't seem to know who the B-52's — whose 'Planet Claire' was the most adventurous choice — were

either. But they all agreed that Sammy Hagar's 'Red' was a real audio-visual 'mind-blower.'

HAVING A BAWL: Both record company and publicist are keeping well schtum about the reported break-up of the Teardrop Explodes at Leicester last week (see live review). They say it was "some sort of mix-up", which *Jaws* thinks leaves too much to the imagination for comfort...

All the hits and more

CREEPY-CRAWLIES CRUSHED: Adam And The Ants were on the end of some physical aggravation from members of the 4 Be 2's and punk 'entrepreneur' Jock 'long' McDonald at *Top Of The Pops* last week.

The trouble started after the 4 Be 2's 'party' were thrown out of the *TOTP* studio during recording because of their behaviour, possibly something to do with an unwillingness to be herded around between sound stages like sheep, as per your usual mild-mannered TV audience. (In fact, as observant viewers may have noticed, the spiky hair/quiff quotient has increased at *TOTP* recently, at the expense of your traditional non-ruck prone Chelsea Girl

secretarial types.) Anyway, Adam And The Ants were the next band on the recording schedule and they plus girlfriend (a previous 'acquaintance' of McDonald's) were attacked outside the studios as they made their way from the dressing rooms. Adam was thrown down a flight of stairs and was said to be 'shaken but not stirred' afterwards.

Both the Ants and their record company CBS were playing down the incident this week. A spokesperson said, "We'd rather not comment on something that was a publicity-seeking exercise by the 4 Be 2's at *Top Of The Pops*." Certainly no charges are being made by the band to the police.

FANZINE OF THE MONTH: This month's accolade (a free stapler) goes to Glasgow's great *The Ten Commandments*, which has *Orange Juice* on the cover and a tidy selection of other Scots bands (Josef K, Associates etc) inside.

Speaking of the wonderful *Orange Juice*, FOTM runner-up, *The Circus Dream* from Saltash, Cornwall has a free flexi-disc of an otherwise unobtainable *Orange Juice* track, 'Felicity'. It costs 35p. Send it to Ross, 18 Castlemead Drive, Saltash, Cornwall.

UNLEASHED IN THE EAST: In Berlin, by the wall, *Throbbing Gristle* (that riot of laughter and excitement) will play their first ever gig abroad, 100 feet from the terrors of the Eastern bloc, the electronic wunderkinder will introduce their new compact selves; the four members appear onstage with nothing but a mysterious black suitcase each. This new streamlined handluggage style will enable TG to conquer Italy, Japan and America in the coming year in a series of hit-and-run kamikaze missions. And you thought they were kidding...

SUPER GAZ: Revealing his technical ineptitude in this month's edition of boring US mag *Contemporary* *Keyboards*, technorocker Gal Numan stuns the world with admissions like: "Apparently you have to use certain fingers for certain notes. Well I don't know none of that. I'm very much limited to a one finger motion, two at most."

When asked if he enjoyed gigging: "It's not the greatest thing to happen in my life. The best part of the day is when I walk off. I find it very interesting: I can watch how people react to the lights on stage."

And his views on Eno, when suggested as a possible influence: "I think Eno verges from brilliant to shit to nice. He sounds like he's getting a bit stuck up." Scathe, scathe! Any ambitions? Sure, he's planning to do short films and videos combining narration, poetry, acting and music. What next? The Robot That Fell To Earth?

This is the third violent incident involving the 4 Be 2's and Jock MacDonald in recent weeks. Two weeks ago promoter John Giddings was beaten up in his offices at MAM by McDonald and some friends. And more recently Jimmy Lydon's peace-loving crew got themselves into a scrap with an engineer at Trident studios, where they were doing some 'work'. The engineer retired with a bloody nose and hurt stomach to his own abode, while the nasty 4 Be 2's crowd held siege to the building and wouldn't let anyone in or out.

We await protestations of innocence and other rubbish from Jock MacDonald and his angel-faced, guilt-free proteges.



FIFE AND bum: this photo has slight relevance to the story on the right.

Splodge in 'Rock for Sexism' probe

A LOAD OF OLD FANNY: Screaming women lib protesters staged an abusive not to mention noisy attack on London's leading loonies Splodgenessabounds at the band's Sheffield Polytechnic gig last Friday.

A leaflet distributed before the gig entitled 'Sexism Abounds' condemned the 'Bounders for 'using women's bodies for commercial ends' and perpetuating attitudes that led to 'women being victims of the Ripper's murders' along with other equally improbable claims.

It turned out during a local radio debate before the gig that the protesters believed Splodge employed a stripper on stage. Told that this was sadly not true, les militants decided that Baby Greensleeves' occasional practice of 'engaging in oral sex' (copyright Daily Star) with Max and various lewd song subjects were offensive enough anyway.

So the protest went on. Leaflets were given out outside urging people to stay away. This helped to pull a massive 1,200 people in. In fact tour support the very sensitive folk here Aunty Pus claimed that "99 per cent of the crowd were with the band except for the feminists down the front" who he claimed "had to shave three times a day."

The feminists were soon even more incensed than ever after being treated to a stream of strictly Pus-wise abuse from Aunty who came on with porn mags and proceeded to issue a stream of wind-up remarks, the only printable one being advising the protesters to 'go home and cook their old man's dinner.'

When Splodge came on the screaming haridans tried unsuccessfully to let off gas cannisters. When this failed they stepped up their screams and insults, and one

finally jumped onstage. Maxwell instantly announced, "If you fucking dykes wanna be treated the same as men you can take a punch in the mouth as well" and walloped her one.

Pus explains: "The libbers then legged it and the crowd went mad."

The day before this outrageous to-do had seen your slum-mouthed heroes in almost as mayhem circumstances oop in Manchester (believed by experts to be somewhere near Coronation Street) where they played with Burnley's beano bop champions the Notsensibles in an orgy of practical joking. The 'Sensies had been preparing for the re-match and came stacked with smoke bombs, shaving cream and similar offensive weapons but were promptly Splodged not to mention freaked when Max claimed he'd dropped an acid tab in

Haggis's pint. Jolly rucking did eventually take place with considerable damage to PAs and both sides claiming victory.

Equal havoc happened the day after Sheffield too, at West Runton where former Lurkers heroes Esso and Arturo watched poor old Pus supporter Danny of the Satellites getting rushed to hospital for stitches during a particularly missile-happy Pus set, followed by the collapse of a lighting rig during Splodge's set.

Meanwhile, pictured here perhaps displaying a solidarity gesture with poor persecuted artist Max Splodge is the very pretty cheeky happy Fay Fife of those wacky spoon-and-moon popsters the Revillos. Will this mean the SWP will picket Eugene's quiff? Will Fay's mouth be squatted by several hundred hairy student demonstrators? Only time will tell...

A voice from the bottomless pit



Pic: Paul Slattery

HUGH MUNDELL: not much verbal

EDWIN POUNCEY catches the odd utterance from the mouth of HUGH MUNDELL

AT 18 HUGH Mundell has yet to set the world on fire but his complete faith in his ability to do so is burning bright within his young soul.

It has been a space of two years between the release of his first album 'Africa Must Be Free By 1983' and the emergence of his new LP 'Time And Place' which should establish him as an up and coming artist of superb vocal ability.

The albums played back to back show an extreme change in both technique and Hugh's voice which has matured a good deal, not surprising considering the first album was recorded when he was only 14. '1983' (the title comes from a speech given by Haile Selassie by the way) took two years to reach the shops and despite the delay still met with enthusiastic response due partly to the fact that the hand of Augustus Pablo was firmly at the control on this particular outing.

Hugh Mundell and his toasting alter ego Jah Levi continued to crop up on 12 inch and 7 inch pre-releases all produced by Pablo for his Rockers and Message labels. Several excellent records have emerged from this partnership most memorable of which is a 12 inch 45 entitled 'That Little (Short) Man' a song which is a tribute to the young Ethiopian Emperor. Both the strength of the rhythm and Hugh's fine vocal made the record popular with reggae audiences and remains a Mundell standard which I heartily recommend searching for.

Following these releases came a dub album of '1983' released by Pablo through his Rockers outlet. Once again response was favourable yet this was mainly directed towards Pablo leaving Mundell a fraction out of the limelight.

WITH THE shadow of the real 1983 looming before him, Hugh has every intention of continuing his career in a very forward

direction. With the new album released on his own label Mun Rock in J.A. and soon to appear in England on the Atré label plus a European tour with locations as unusual as Switzerland, Hugh is putting the preaching to practice in a bid for international recognition.

Our meeting took place in a residential area of North London in a tidy flat festooned with hanging plants and assorted bric a brac. An itel feast was being prepared in the adjacent kitchen while in the living room Hugh's voice blared from a suitcase sized cassette radio.

Hugh Mundell looks confident enough, his youthful looks framed by an elegant mane of dreadlocks. His small lean frame makes him resemble a teen lion surveying his surroundings and its occupants with a confident yet indifferent view. It is plainly obvious that Hugh is secretly enjoying this

investigation into what is making him tick and has little intention of opening up. Certain questions were treated to such lengthy spaces of silence while Hugh decided what to say that the atmosphere almost turned to stone.

We start off with a question concerning his career. What made him decide to become a singer in the first place?

"From when I was about 12 or 13 years of age I started writing lyrics in school and I was also living in an avenue with two artists — Wayne Wade and Winston McAnauff — and we used to play and sing together taking turns. So as from a youth I used to love singing in front of an audience and I would admire the singers around."

Turning to his discovery by Augustus Pablo, how did this come about?

"Well not really discover me but he was my producer. I did one recording for Joe Gibbs for Errol T records which was not released called 'Where Is Natty Dread' and one day I was at the studio and he saw me at the Joe Gibbs session 'cos he used to run around and check it out y'know. And he asked me to come and do some recordings for him so I said, 'Yeah! So I went by his house and started rehearsing and he create the rhythm. The following Saturday we went to the studio where we recorded my first two songs for release called 'Africa Must Be Free' and 'My My'."

HOW ABOUT the newly formed Mun Rock label, is this to be a stand for his own work or are other artists to be featured on it?

"Well I'm going to get some more artists on it but right now I'm concentrating on an artist called Little Junior Reid. He's about 16 years of age and we released a first tune with him called 'Speak The Truth' on the Rockers label. He's a little singer and he's still at school."

How does he think the new album compares with the previous '1983' record?

"I really think that much, much better can be done. I have trouble with financial backing but I just do the best I can. The third LP will be the one."

On the subject of his recent Disco 45 'Jah Fire Will Be Burning (Bottomless Pit)', released over here on the Fatman, Jammy label J&F, Hugh almost refused to comment. An insufferable silence of more than 20 seconds passed which concluded with Hugh merely murmuring scant approval.

Throughout the entire interview Hugh disclosed to me only the barest of facts concerning himself. Deeper probing merely produced a repeat of what had been said earlier. Either Mundell has some dark secret past hidden somewhere (which I doubt) or the act of being interviewed is probably irrelevant to the importance of the tour ahead and his career in general. After the photograph session we left Hugh wandering down the street, destination unknown.

GIRL TROUBLE: Not satisfied with getting the poor Mo-Dettes banned in Cambridge, fate has dealt them another blow; the ghost of Rodgers and Hammerstein has struck! Lawyers have refused permission for them to use 'My Favourite Things' on their debut elpee due to a slight twisting of the lyrics that Ramona sings in French. Instead of nice raindrops on roses, the saucy lass sings 'young men with soft white skin, long eyelashes and small buttocks, these are a few

of my favourite things'. Tut tut! **JAWS JAPED:** Wacky Tudor futurists Blah Blah Blah were so amused by Jaws labelling of them as 'Elizabethan Rockers' recently that they have decided to mount a special show at Billy's completely encased in rocks. So sensitive, these artistes. Meanwhile, to compensate for the tragic temporary closure of The Clarendon, **Fad Gadget** will storm Billy's next Monday along with **Naked Lunch**, and **Richard Strange** will be

wowing them the week after.

FREEZE A JOLLY GOOD FELLOW: Modernist mayhem at the Queen Liz College recently when Associates guitarist Alan Rankin was rushed to hospital after managing 15 mins of their set, incapacitated with food poisoning. Supporters the Freeze, playing their first gig in London, ended up being zapped back onstage to be headliners to their own show stopper. C'est la vie, mon vieux.

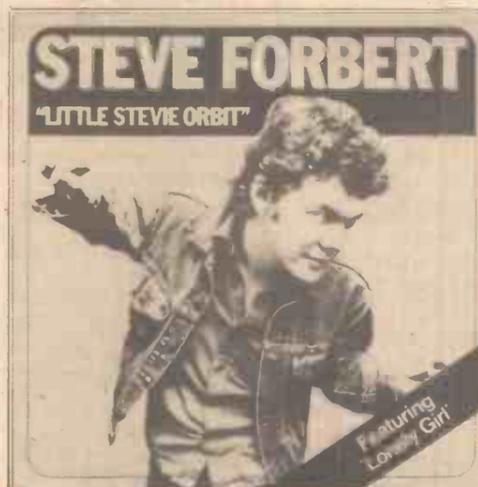
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-Paul Gambaccini

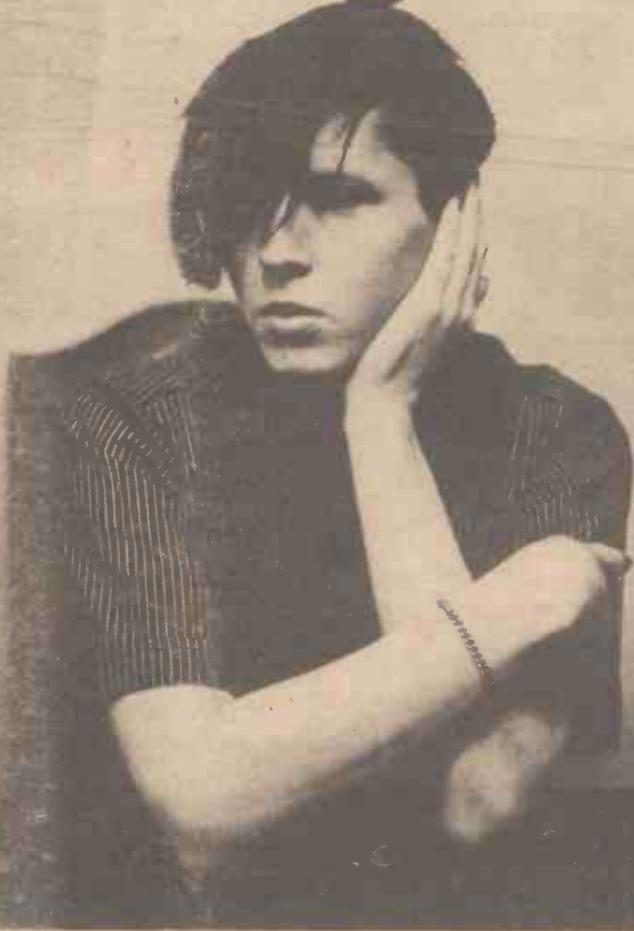


Also available on cassette.

Steve Forbert
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includes the new single
'Lonely Girl'



It's my parting



Pic: Virginia Turbett

... And I'll blow dry if I want to. A searching investigation into the hairdressers' role in the latest youth revolution

THE DINOSAURS of rock'n'roll didactics, the purveyors of post-punk pop chic and the opportunist 'ollerers of Oi-Oi obsurantism are

about to be forced aside by a new progressive modernism whose glittering presence will make all that went before seem as inconsequential as a

speck of dandruff on a bald man's head. I'm talking about hairdressers.

Not the greasy individuals who fill their dusty windows with contraceptives, nor for that matter the pastel-green-nylon-overall-class harpies of the suburban housewife trade. I'm talking about a new, dynamic breed of hair stylist without whom the newest youth revolution could never have taken place. These are the people who are shaping a brave new society as surely as they might shape a proud quiff; these are the people who are paring the mould from the rotting r'n'r organism as deftly as they snip away at a lank fringe.

Do not be deceived by their long grey overcoats. These are the visionaries whose flair and skill have come to the rescue of a generation searching for, but not finding, an individual identity. Youth must, above all, enjoy; but how can youth enjoy when all around is an identikit army of aimless androgynes?

Style — and hair stylists — to the rescue!

Their manifesto is a proud claim to freedom — the freedom to be oneself, to

dress as one pleases, to walk with quiff held high, and to henna where no man has henna'd before.

AT FIRST the movement was underground. But secret meetings held in dank cellar clubs soon gave way to public demonstrations, and as with every cause before it there were rallying slogans to shout from the rooftops: *Make Up, Not War... Hair Today, None Tomorrow... After The New Wave — The Blow Wave!* Stirring stuff indeed.

Followers are drawn from all walks of life. East End barrow boys sporting lip-gloss, blusher and eyeliner mix happily with the offspring of the landed gentry — always among the first to support anything which detracts from the incessant boredom of their routine round of late-night discos, champagne parties and Riviera holidays.

One point they all make is that live music is just one facet of the whole phenomenon. "After all, darling," leading figure Amanda Chelsea-Houseboat told *Sounds*, "some of these boys take all night getting their clothes, make-up and hair just so. You can hardly expect them to ruin it all by walking on to a stage under all those hot, sweaty lights..."

Nevertheless the movement does boast a tight-knit nucleus of performing bands who have turned even the tour schedule into an art form; they turn up unannounced to play surprise gigs at favoured clubs, fail to show at other venues where they've been booked to play, or advertise several appearances in different parts of the country all on the same night at the same time. What fun!

THEIR MUSIC is on the whole bold, rhythmic, yet romantic, and their stage presence invariably electrifying. One band has guitars shaped like hairdryers, another uses synthesizers tuned exclusively to the complex of hand-held rinse units, while yet another has a percussion section consisting entirely of amplified scissors, combs, clippers, dryers and other paraphernalia of the *salon de coiffure*.

And the lyrics? Sentiment and topicality spiced with wit and insight. Here's an example from 'Half A Lank Fringe And A Packet Of Curlers' — the debut single from leading Blow Wave outfit Spondulicks Opera:

*'Hello/How are you today?
Haven't seen you in here for a while/What do you want done with it this time?/Oh yes that would really suit you/Do you still work around here?/Oh that's nice/Is it your lunch break/What an interesting job/I had a friend who did that once/He said you meet lots of really super people/D'you know what I'd like to do?/I'd like to add just a little touch of henna/It would really bring out the highlights/Did you see that show on tv the other night...?'*

So there you have it — a fresh formula for a new tomorrow. And the simple message — an end to mediocrity — is contained in music and lyrics of startling directness and profundity that will sweep the Old Wave away like so much discarded snippings on the salon floor.

MANINA WIGG

BAUHAUS

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AFTER THE New Wave... the Blow Wave?

HOLLYWOOD HIGHS

BY SYLVIE SIMMONS

NOT PLAYING FOR PEANUTS: What with the TV political commercials telling us as much about this year's presidential candidates as Brooke Shield's naughty jeans ads do about stuff you wear on your legs, various rock and rollers with a social conscience are taking it upon themselves to enlighten us (about presidents, not jeans, though sometimes we do wonder).

Leading the army is Todd Rundgren who's waving the flag for independent candidate John Anderson. After discussing his policy over a quick veggie lunch, Rundgren and band — he's not on his todd; Ian Hunter, Michael Shrieve, ex Santana, and ex Hall And Oates Stephen Dees are joining in — started an extensive benefit tour last week. Meanwhile Utopia sit at home keeping the mortgage paid with their first video television series called: *How To Run For President*.

Back in Los Angeles, locals the Zippers, the Textones and Smile have set up a benefit, again for hip candidate Anderson, the Rubber City Rebels are wearing their 'Reagan for Shah' badges and Stevie Wonder has lined up a Cast of Thousands gig at the Forum aimed at enouraging people away from the Brooke Shields ads long enough to vote. Wonder used a press conference to bemoan various 'dark signs' of American life, including a 'right-wing drift', giving the K. K. K. a mention (though not its chosen candidate, Ronald 'Equality For All' Reagan) as well as to give a plug to his plan to have Congress make January 15, the birthday of Martin Luther King, a national holiday.

Stevie Wonder and Smokey Robinson will be co-starring in the 'Showvote '80' benefit at the Forum. And Wonder wants to follow it with a tour which he hopes will have Bob Marley And The Wailers as support band.



Pic: Brad E. Herman

CHER ENJOYS a livener.

SILICONE TEEN: Down to the serious business of rock and roll, which sees a monumental meeting between platinum blondes Leif Garret and Wendy O'Williams backstage at the B52s gig at the Greek Theatre. Proving the dubious nature of the American taste in men, Ms Williams quickly took a shine to little Leif and they became bosom buddies, inviting him over to the Whisky to see the *Plasmatics'* four nights of horrors.

Leif, who likes to keep abreast of new trends, popped upstairs to tell Wendy: "You guys are great". When he is not coming out with wonderful quotes (all of which will be documented in a forthcoming book 'The Leif Garret Scrapbook' written by his mum) Leif advertises Spanish running shoes, and has apparently increased the brand's sales by 100 per cent since taking on the job — gives free records away with the plimsolls for people to practice jumping on.

Rod Stewart just offered a job advertising whisky on Japanese television. Said Rod, they offered him a million dollars to write around in the *Very Same Jeans* that Debbie Harry now advertises (not as well as Brooke we must add in all fairness, though personally *Hollywood Highs* would have gone for a half-naked Rodney if we had our choice) but he turned it down.

BLONDE ON BLONDE: Bob Dylan isn't advertising anything. He's not even wearing God For President buttons. What he is doing is getting a new band together for the next LP which Those Who Know These Things say is going to be more like the real (pre-conversion) Dylan without a mention of fire and brimstone. Meanwhile some enterprising Nips have put out a bootleg tape called 'Bob Dylan for Jimmy Carter' which purports to feature one side of the President's 'State of the Union Address' and the other nine songs from Mr Z's 'Live At Budokan' LP. What does it all mean?

RIP HER TO SHREDS: More meaningless Americana: Cher (Bono-Allman-Simmons-Dudek-watch-this space) debuted her new band *Black Rose* on the telly this week. She wore a trendy torn sweatshirt over her spandex and sequins. The band didn't sound too bad, though it would have been better without her. The male backing singer never got a beam of spotlight while the cameras followed Cher wriggling provocatively up against boyfriend Les Dudek, the one with the new-wave haircut (the locks were recently chest length). In keeping with the new punk image, Cher got fined a whopping 80 quid by the Department of Occupational Safety and Health when her backing band at a recent Las Vegas showroom stint complained about the noise she was making, apparently quite a bit over the permitted 90 decibels. What is the world coming to?

ODDS AND SODS: Ted Nugent is looking for a new label to scream on as Epic doesn't look so interested any more... X's negotiations with A&M, who were thinking of distributing their stuff, have fallen through. The band will be releasing the Ray Manzarek-produced single 'White Girl' (a fave of their live show) on Slash... The Alleycats still haven't got a label so they're producing their album and sticking it out themselves... Heart's next LP is going to be half live. The dead half is going to be a retrospective of their career up till now... War are still around and doing a live album recorded at the Roxy... The Residents are planning a 1982 World Tour (well it gives you something to look forward to)... The Cramps have a new guitarist (again) Brian 'Kid Congo' Tristram, ex Gun Club. Gun Club are now looking for a guitarist who can play rockabilly...

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THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE
1	STEVIE WONDER HOTTER THAN JULY	4-29	21	MIKE OLDFIELD OE2	3-99	41	AFTER THE FIRE 80-F	3-89
2	POLICE ZENYATTA MONDATT	3-79	22	SUPERTRAMP PARIS	4-99	42	STEVE FORBERT LITTLE STEVIE ORBIT	3-89
3	BARBRA STREISAND GUILTY	3-99	23	GEORGE BENSON GIVE ME THE NIGHT	3-79	43	VARIOUS I AM WOMAN	3-99
4	BRUCE SPRINGSTEEN THE RIVER	4-49	24	ROCKPILE SECONDS OF PLEASURE	3-79	44	VARDIS 100 MPH	2-99
5	DIRE STRAITS MAKING MOVIES	4-49	25	THIN LIZZY CHINA TOWN	4-49	45	THE TOURISTS LUMINOUS BASEMENT	3-99
6	EARTH, WIND & FIRE FACES	5-49	26	RANDY CRAWFORD NOW WE MAY BEGIN	3-29	46	XTC BLACK SEA	3-99
7	MADNESS ABSOLUTELY	3-89	27	THE JOE JACKSON BAND BEAT CRAZY	3-89	47	ROBERT PALMER CLUES	3-99
8	RY COODER BORDERLINE	3-79	28	UB 40 SIGNING OFF	3-99	48	JOAN ARMATRADING ME, MYSELF, I	3-89
9	TALKING HEADS REMAIN IN LIGHT	3-79	29	SAD CAFE SAD CAFE	3-99	49	RORY GALLAGHER STAGETRUCK	3-99
10	ORCHESTRAL MANOEUVRES IN THE DARK ORGANISATION	3-99	30	WILTON FELDER INHERIT THE WIND	3-89	50	GEORGE THOROGOOD MORE GEORGE THOROGOOD	3-89
11	STATUS QUO JUST SUPPOSIN'	4-49	31	WISHBONE ASH LIVE DATES VOL. 2	3-99	51	DIANA ROSS DIANA	3-99
12	DAVID BOWIE SCARY MONSTERS	4-49	32	ROXY MUSIC FLESH AND BLOOD	4-49	52	DON McLEAN THE VERY BEST OF	4-19
13	KATE BUSH NEVER FOREVER	3-99	33	THE RUTS GRIN AND BEAR IT	3-99	53	THE DOOBIE BROS ONE STEP CLOSER	3-89
14	ALAN PARSONS THE TURN OF A FRIENDLY CARD	3-99	34	PAULINE MURRAY & THE INVISIBLE GIRLS	3-49	54	THE BEAT I JUST CAN'T STOP IT	3-89
15	THE JACKSONS TRIUMPH	3-99	35	HAZEL O'CONNOR BREAKING GLASS	3-89	55	CHAS JANKEL CHAS JANKEL	3-79
16	THE BLUES BAND READY	3-79	36	JONI MITCHELL SHADOWS AND LIGHT	5-99	56	THE PLASMATICS NEW HOPE FOR THE WRETCHED	2-99
17	THE SPECIALS MORE SPECIALS	3-89	37	JOHN MARTYN GRACE AND DANGER	3-99	57	THE SKIDS THE ABSOLUTE GAME	3-99
18	MONTY PYTHON CONTRACTUAL OBLIGATION ALBUM	3-89	38	THE POLICE REGATTA DE BLANC	3-79	58	MARTHA & THE MUFFINS TRANCE AND DANCE	3-99
19	DONNA SUMMER THE WANDERER	3-79	39	CHEAP TRICK ALL SHOOK UP	3-99	59	L.T.D. SHINE ON	3-89
20	U2 BOY	3-89	40	SPYRO GYRA CARNAVAL	3-89	60	PAUL SIMON ONE-TRICK PONY	E&OE 3-89

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Big Den 'well in order'

— Rock critic's shock disclosure concerning 'Minder' star

ON EDGE, on guard, on tiptoes — like you always are in a strange part of town — friends, enemies... when every face is that of a stranger, you tread lightly. The pub is on the corner and virtually deserted, the barman courteous but suspicious, and me, I'm nervous.

Palms sweat, seconds tick, heads turn and the door opens. Massive/Impassive stands the man I had expected, and yet I am still taken by surprise. He moves towards me, feints to the left and his hand darts from his side. Big Den is not someone to mess with I thought, as I tensed myself for the assault. His huge hand wraps around my own, he smiles — and the Dennis Waterman interview starts!

He looks incredibly relaxed and amiable as he orders a Bloody Mary and waves cheerily to the regulars who must/should be proud of 'their boy', but, listen Den, isn't it hard to live up to your 'tough guy' screen image? "It hasn't happened, fank Christ — I come in and have a quiet drink and a laugh, well sometimes a loud drink and a laugh, and everyone seems to regard me as a friend — no-one has ever tried to test me out."

But down to the real business... this here actor bloke has a single in the charts, and is threatening to recreate the dubious success of David Soul. "Oh no," he gasps, horrified. "I never wanted to be the British equivalent of David Soul, though it must have looked like that — in fact, I had recorded my first album before he was ever heard of. Anyway, I just wasn't that impressed by him, I wouldn't have recorded either of his songs, it just seemed like very manufactured pop, which I don't want to do."

"I had this pile of songs I'd written, and I thought I should do something with them, 'cos it seemed silly just playing 'em to my mates — and them going home early! So I asked a friend to try and get them published and I ended up doing a test demo. And here I am now!"

But what about this Actor Turns Singer stigma... like Edward Woodward and Keith Michel singing family favourites?

"I know what you mean — the guy who plays Benny in Crossroads, who is actually a friend of mine, has just made a record and my first reaction was exactly that — not another actor trying to sing, but it's actually a very good record."

BUT I don't consider myself to be a showbiz personality. I mean, I have a personality, but I'm not really all that outward-going — I'm at my best when I'm interpreting a script in my own way. On this current tour (with Sheena Easton) I'd rather not speak at all and just get on with the singing, but some people have only come because they like me in The Minder or whatever, and so they expect to hear me talk a bit."

Yeah, and I was waiting for you to beat up the band!

"I think some people — especially the older ones — do expect me to talk more and to maybe do a cabaret-type show, but I'm much more at home with rock really. I always thought it would be great to change my name on one of the records — just to see people's reaction!"

And he's got a point — forget everything you ever thought about Singing Actors (normally to be filed away with Singing Postmen and Eurovision winners) and look at Dennis Waterman afresh. On stage he's more like Van Morrison than you'd believe — I swear it's true!

I had been shocked — but delighted — to detect the man's obvious affinity for the soulful side of things allied to a genuine love of performing, but tempered with a degree of gentle self-mockery that maintains a necessary human factor to the whole showbiz circus, even though he is adamant that he really does enjoy both sets by Sheena Easton and Gerard Kenny on the tour. On the other hand, when I tell him that it all struck me as being like a giant 'guest spot' on the Lulu show or something, he winced in embarrassment, adding that he tries to avoid such shows (which seem to excel in celebrating mediocrity) as much as possible.

So what sort of music do you like, then?

"Well, I love Springsteen. And, at home, the Police get a bit of a bashing, plus Elton, Rod Stewart and Billy Joel. I went to see Dylan and Joan Armatrading at Blackbush, which was just brilliant. I also like Clapton a lot and Crosby Stills And Nash... when I first heard their single on the radio, I immediately stopped the car and rushed round all the shops trying to buy it, then I told everyone else how great it was. I'm certain that I discovered them and they owe me a lot of money!"

THE YOUNG Dennis Waterman came from a large family, but with no particular musical

or theatrical background (his brother was a boxing champion), but through his eldest sister, an actress, he played a series of 'little kid' parts culminating in the renowned Just William serial. Music, it seemed, held little fascination for young Den.

"Being at stage school, I bought all the show records — Carmen Jones etc., 'cos I thought it was all much more adult. Then the Beatles and Dylan turned up and I thought 'fuck that, I like this a lot better!' I even bought one of those Dylan caps."

Did it help with the girls much?

"Oh fuck, yes — not much!"

At fifteen, he started playing guitar ("You may have noticed I haven't improved since!") and still plays acoustic on stage. A stint of pub residencies (playing, not drinking) somehow led to nothing at all, and Dennis went to Hollywood instead. Here he met, and became friends with, Burt Reynolds and Clint Eastwood. But he's best known/loved/despised in Britain for his roles in ITV's The Sweeney and The Minder series, where he plays tough, embittered, yet fair-minded anti-hero/villain parts.

Aren't you worried about being type-cast?

"Yeah, one always is, but



DENNIS WATERMAN: friendly with Benny of 'Crossroads'

one earns good money, but also the fun quotient is so high doing these shows, it's so physically enjoyable that I don't mind."

Determined not to get stuck in a rut, though, he has already purchased several scripts that he would like to star in as well as arrange and

cast the whole show. So does he see his future somewhere behind the camera?

"No actor ever thinks of retiring, most actors are still on the go when they die."

Meanwhile, he's been touring the country with the MOR entertainment of

'Friends On Tour' as his single rockets into the dirty thirty. To me, Dennis Waterman is a lovely bloke and a great performer. To you, he's probably just the geezer in The Minder. You don't know what you're missing.

JOHNNY WALLER

Nurse, the screens

JUST WHAT THE DOCTOR ORDERED: The Cure, who will appropriately enough be using hospital screens as the stage surround on their upcoming UK tour, have been having a few spots of bover on the European leg of their trek. Impounded trucks in Sweden, van breakdowns in Belgium, dismembered roadies, exploding beer-drenched PAs in Utrecht, fights with Sicilians in Brussels (who claimed their 31 year old soundman was an underage drinker) and gashed producers, however, have not deterred them from ensuring that you non-student union thugs out there will be able to attend the college dates on their tour of this septic isle...

SILVERWING SLAGGED: A high-ranking executive from Bronze Records was present at Silverwing's Bandwagon gig last week, and the band were well chuffed, hoping that they might be able to clinch a deal. However the exec. in question was seen to leave about halfway through the band's set, muttering "rubbish" under his breath. Considering the amount of Uriah Heep records Bronze have released over the years, and bearing in mind that the label's recently signed Angel Witch, then Silverwing really must have been truly abysmal...

STATE OF SHOCK: Hard on the heels of the rumour that Ted Nugent might be leaving Epic Records (see *Hollywood Highs*) comes the news that he's given the elbow to all of his band (including long-standing drummer Cliff Davies) and is about to embark on an 'exciting new direction'. What this could be is anybody's guess — but *Sounds* strongly suspects that Theo will be turning 'New Wave' after seeing Adam And The Ants' success with 'Dog Eat Dog' in the singles chart. Now what was that we recently said about Ted's sanity being in question...?

SCOTTISH MIDGET FOULS UP HORROR: Following diminutive Johnny Waller's shrewd assessment of girl-next-door rocker Sheena Easton's recent live entertainment, *Jaws* received an irate call from one Stuart Newton. Mr Newton represents little known backroom rock heroes Florrie Palmer and Bugatti and Musker, songwriters all, and wants to point out that B and M were the radicals responsible for penning 'Modern Girl', while our Florrie put down the inspired lyricism of '9 To 5'. Those other masters of MoRdom Leeson and Vale only wrote 'One Man Woman', contrary to our celtic dwarf's assertion that they alone had penned Sheena's every last song word. Mr Newton has our sincere apology on this important matter, and we intend to punish the tartan shortstuff by giving him Florrie's upcoming solo album to review.

MADE IN HEAVEN: News from those in the know would seem to indicate that no matter how dreadful Catford HMers. Angel Witch are live their imminent debut elpee is a real stormer (Hail Rolf!) which'll surprise even the Deaf Bartsongs amongst us...

ANNIE GIT YOUR GUN: The harmless Tourists can be forgiven for feeling a mite paranoid of late, what with none of us nasty rock journalists liking them. But to cap it all, Annie Lennox and Dave Stewart were driving through scenic Cardiff when four youths in an adjacent vehicle spotted the pop stars and set about their car with chains at some traffic lights. With dented bodywork and no windows, the duo sped off with villains in pursuit, but canny Dave gave 'em the slip. Phew! Maybe they were driving a Mini Metro.

Sweeney speak

A BEGINNER'S guide to Sweeney/Minder talk, by GARRY 'Tool-handed' BUSHELL.

A nice little earner — employment, lawful or otherwise, involving large financial gain

A quick livener — substantial intake of alcoholic beverage

Afters — after hours drinking

To re-arrange the wardrobe — a physical assault, preferably involving Actual Bodily Harm

Firm-handed — To be in the company of several business colleagues

Tool-handed — To be in possession of an offensive weapon

To have a donald — To commit the act of sexual intercourse, from rhyming slang

Donald Duck — To engage in fisticuffs with one opponent

A brief — a lawyer

A nice bit of Tom — A selection of valuable jewellery, from rhyming slang tomfoolery

'Get cancer' — a term of endearment like 'Hello, how are you'

A suit — a business man

An altar job — a wedding

To be with your children — to have a set of keys for stealing cars etc, rhyming slang derived, children — boys & girls — swirls — keys

A walk up the steps — To be committed to prison

To drop a bollock — make a mistake

A ruck — debate involving physical violence

Plenty of verbal — 'to have' to be articulate or 'to give' — to reprimand

Screw yer loaf — a plea to use one's common sense

To leg it — to beat a tactical retreat

The Filth (aka Old Bill) — Her Majesty's Constabulary

A flowery dell — a prison cell, rhyming slang

A slag — a nasty chap

Sweeney — the Flying Squad, rhyming slang from Sweeney Todd

A garden gate — magistrate, rhyming slang, also see Barnaby Rudge

A Nigerian Lager — Guinness

To be a bit useful — to possess good command of the martial arts

A gee-up — to 'pull someone's leg'

A drinker — a public house

"Don't piss on my boots and tell me it's raining" — a request for the truth

A good kicking — physical assault, preferably involving Greivous Bodily Harm

A knobbing — see Donald

A bit of young — reference to adolescent girls, preferably after knobbing (libid), of bit of old/big/poosh/etc

A renee — a woman (see boiler, skirt, dog, Doris etc)

To top oneself — to commit suicide

Oi Oi — term of endearment or greeting

A century — one hundred pounds, see also a ton

A pony — £25, see also macaroni

A monkey — £500

To tell a porky — lie, rhyming slang from porky pie (see also Sainsburys — obscure)

Useful rhyming slang terms — hampton, ginger beer (also iron hoof/31st of May/la Halfin), Surrey Docks (to catch a dose of), orchestra stalls (to get a boot in), oedipus rex (to have a bit of), river ooze (to have a drink of), Bob Hope (to smoke a spliff of), Jimmy Riddle... And I'd just love to tell ya what they all mean 'cept the rubabdub's opened and I fancy a full scale saga, knoworrimean bruv?

Black Sabbath, Alternative Chartbusters



Howcum old records from Ozzy and Co. are dominating the independent listings?

BLACK SABBATH WHITE FLAG: Futurists, anarchists and oi-oi-ists may be considering surrender because their private domain in the Alternative Charts has recently been overrun by a stampede of ancient Black Sabbath albums — no less than nine in the top 20. For sure it's contrary to the concept, but unfortunately it's true to the letter of the rules as laid down by the independent chart compilers.

The albums are now all on the independent NEMS label, re-emerged after a fallow period in the late Seventies. They reach you through the independent distributors, Stage One. The indie team had a debate about it because they didn't much fancy the old dinosaurs stomping all over the bright young image of their chart, but they had to agree that they couldn't apply different standards to Sabs product than to the creations of Classix Nouveaux or Joy Division.

So the Sabs were officially declared Alternative, though rather after the event as it happened because Stage One had been hustling the back catalogue for several months before the 'Paranoid' single charted again and they reckon they've shifted around 75,000 copies of each album now at the knockdown dealer price of £1.45 (about £2.50 to £3 in the shops?). In fact, the distributors were only puzzled that the LPs hadn't registered in the BMRB national chart beyond one week at 58 for 'Paranoid'.

Of course, Sabs devotees will know that the only album to appear originally on NEMS was their sixth, 'Sabotage' (the first four were on Vertigo, 'Sabbath Bloody Sabbath' on World Wide Artists). But NEMS is run by Patrick Meehan, the band's manager until a lengthy legal fracas in '73-5, and the rights to the records seem to have devolved back to him as various deals expired. (Meehan was involved in WWA anyway). 'We Sold Our Souls For Rock 'N' Roll' and 'Greatest Hits' are old compilations and the controversial 'Live At Last' is early Seventies in-concert stuff released for the first time this year (from 'what a Stage One spokesperson described as 'tapes thrown out as unusable at the time').

This last had the interesting effect of attracting the interest of Don Arden, president of the Roger Cook Abatement Society, ELO handler and boss of Ozzy Osbourne's present label, Jet. He told us that it was him who instigated Sabbath's court action against the release of 'Live At Last' — which was settled with both sides claiming victory and the album still in the shops.

He said that, being a stranger to GB these days, he wasn't really in touch with the Black Sabbath situation beyond that. He wondered what the Alternative Charts were and we explained. Appraised of Stage One's estimate of around 400,000 sales and the NEMS avowal that royalties were certainly being paid to the band he said "Thanks a million!" We weren't quite sure how to take that, but he added that he would be monitoring the matter on behalf of his client, Mr. Osbourne.

People with large quiffs, a touch of mascara and a vaulting ambition to pose around the Alternative Chart will be pleased to hear NEMS' promise that there is no more new-old Sabs material in the vaults.

GEEZER BLIZZARD

Running blind

BANDWAGON JUMPING: The wondrously on-the-case K-Tel Records have just released a compilation album entitled 'Axe Attack' (full of guess what), featuring the Maiden's 'Running Free'. Only problem is that EMI dispatched to K-Tel a demo recorded last November with the old drummer and no bass guitar. The chaps are jolly flattered that even a rejected demo gets the go-ahead. Could be a collector's item, readers!

SUBS PLEA FOR HELP: A serious thing: UK Subs drummer Steve Roberts met a fan named Hilde Decreme on their European tour and took

her to a gig in Brussels to meet the band. He sent her a postcard at their next stop in Amsterdam, and it turned out that she had disappeared from home. She is 16 years old, 5 foot 4 ins with blonde hair, and is presumed to be in Britain looking for the band. The police are watching Steve's flat day and night in case she turns up. Anyone who thinks they may have seen this girl should phone 353 5629.

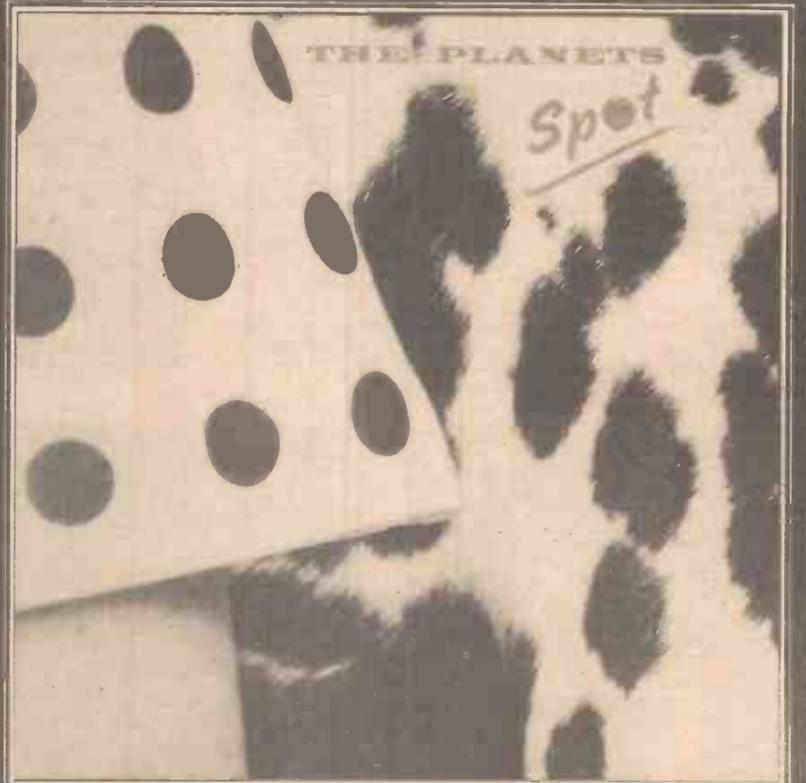
Meanwhile, Subs guitarist Nick has broken his leg after a football match with support band the Citizens, when Del Wilson tackled him. It was a 'friendly accident' but still leaves the Subs guitaristless.

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MEAN STREETS

"The best young band in Britain today" struggle against The System.
The Chords, by GOFFA GLADDING

BANG, BANG! Bang, bang! Bang, bang, you're DEAD!"

With the completion of their magnum opus and contender for single of the year, 'Maybe Tomorrow', The Chords leave the Edinburgh crowd hot and sweaty but screaming for more.

They've given their all and it's a massive insult to a band as good as this that perhaps only 200 people have been here to witness a performance literally crammed to bursting point with energy and good music.

So what keeps the halls half empty and the records hovering around the 50s instead of packed venues and chart success? Well unfortunately folks it just doesn't appear that The Chords are *hip* anymore. It's as simple as that. To the average music paper hack they've had their 15 minutes and if we forget about them they'll just go away thank you very much.

Well I've got some slightly disconcerting news for the write-off merchants. The Chords aren't going to go away but they are playing some of the hardest, most aggressive punk (if you want tags) music I've heard in the past four years and if you can only bother to open your ears you may just realise I'm not joking.

To get the boring bits out of the way... It all started about two years ago when former drummer Paul 'Elephant Man' Halpin was replaced by Brett 'Buddy' Ascot in the then embryonic South London band later to be named The Chords.

Buddy's audition (arranged, incidentally, after a music

paper advert seeking a Keith Moon type drummer) in which he wrecked a drum kit and cut his hand to pieces, convinced Chris Pope, Billy Hassett and Martin Mason that in this almost unbelievably ugly man they had found the fourth and final cog that would cement the band together.

From then on things started happening fast, too fast as later events were to prove. After Paul Weller had seen them at their first residency, he offered them a support slot at a Jam Rainbow concert which turned out to be only about their tenth gig.

Jimmy Pursey stepped in as producer and wanted to release a disc on red, white and blue 'target' vinyl. However, Polydor pulled out the stops and they were eventually signed about nine months after their live debut.

There's no denying that at this stage of their career they were extremely naive in the business aspects which unfortunately come hand in hand with any kind of success.

They refused to sign a manager and consequently suffered because of their youth and inexperience at the hands of sharks who only saw them as a passport to their next meal-ticket. It's unfortunate. But it happens.

SO, a year on, five singles and an album have passed under the bridge and in many people's eyes The Chords are no nearer to recognition as a serious band than when they first trod the boards at a Waterloo pub in front of maybe 30 interested fans.

Something somewhere is not as it should be, and if you think I'm trying to apportion blame when the fault lies with the band or the music itself, then sorry pal, but you're *wrong*. There are thousands of punks out there who wouldn't ever dream of going to see The Chords

play. Why? "Well they're a *mod* band, aren't they?"

But as Brett told me after a moderately successful gig in Aberdeen: "One thing we've learnt is that image is as important as the music. We've learnt it but we haven't done anything about it. A band that dresses up in zips and straps does it to get accepted by an audience.

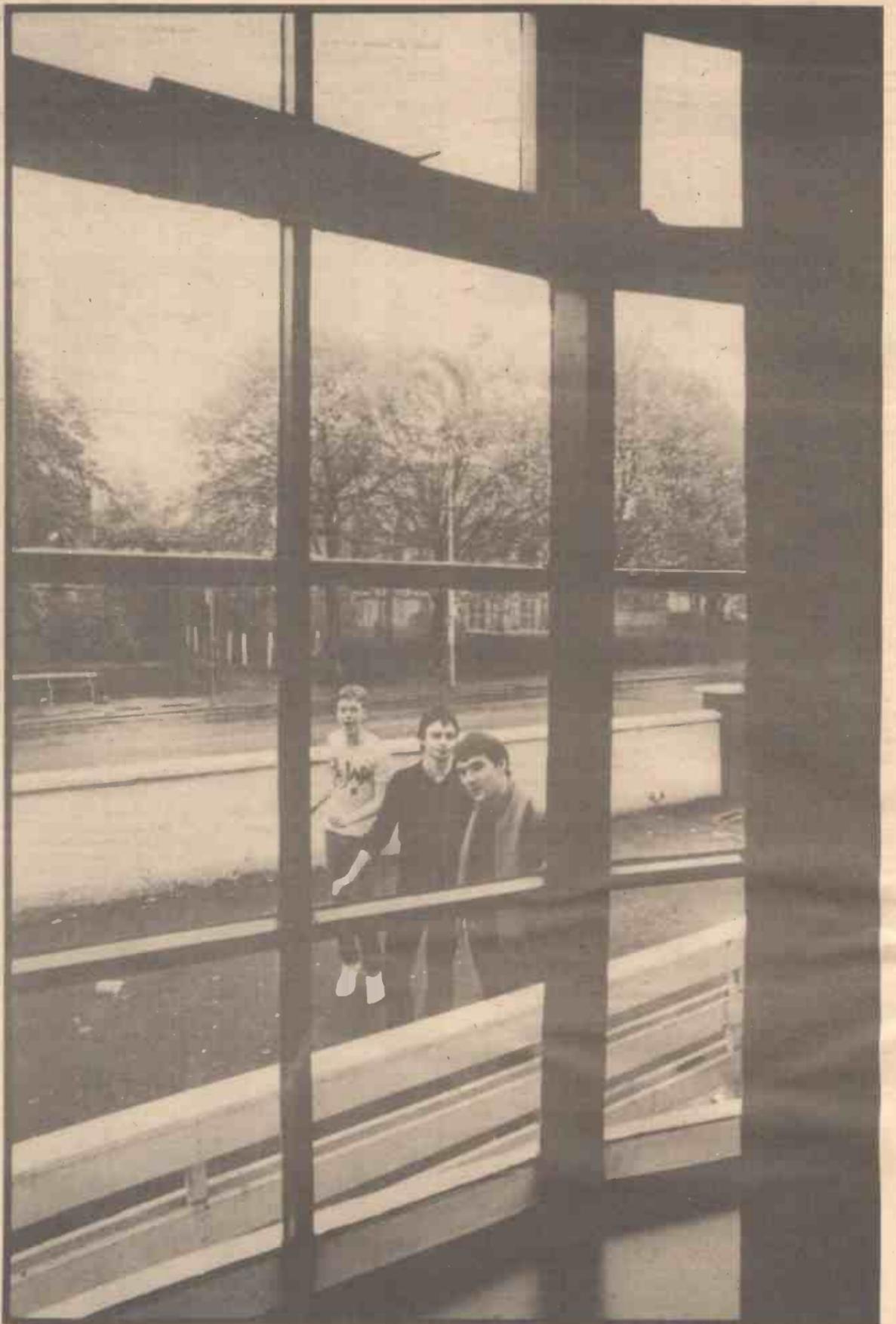
"If 500 punks had turned up tonight they'd have had the best night for years. They wouldn't have seen four blokes in suits singing 'Doo Wop baby, I love you, yeah', they'd have got some *BLAAAAAM!!!* Don't get me wrong, I want mods to like us, but so too do I want skins, punks, rastas, buddhists, grannies,

everyone!"

The humour hides the bitterness. One emotion that comes screaming out when you talk to this band is supreme and utter frustration at not being able to reach more than a tiny percentage of their potentially massive audience.

Martin echoes the sentiment: "When we first

started out, before *mod* became such a dirty word, we supported The Undertones on tour and went down a storm in almost all the gigs we played with them. As soon as *mod* was mentioned though, it limited our listening public. I think we were very naive at the time, we just didn't realise what was happening."



pix by KEVIN CUMMINS

VARDIS

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THE CURRENT British tour bears witness to their criminally minimal punter pulling power. The date sheet reads as if 'To Be Confirmed' is the only place willing to put them on. It's Catch 22 rearing its ugly head again. Gig promoters rely on record sales and chart positions to tell them which acts to book, but it's only been extensive gigging and playing to big audiences that means records are going to sell. You can't win.

The Who are the band I'd feel happiest being compared to, but most of all I want to sound like The Chords."

I'D BE telling a little white one if I said that The Jam never came to mind when I'm listening to The Chords play, but when you've a singer with the same raw rough-edged vocals and street relevant songs, then vague similarities are going

Billy sums it up: "It's strange but there are probably thousands of kids who'd love to be like Paul Weller and the one he gets most compared to him as far as songwriting goes wants as much as anything to get rid of the comparison."

Strange but true, but what is it that puts The Chords head and shoulders above the vast majority of '77 thrashers and New Music posers? Well, it's difficult to

playing to college audiences when most people who want to see you can't get in anyway, it's an ever-uphill battle.

Unfortunately most of the gimpies in the place have only come to hear Kelly Marie on the disco, or for the late bar and piss-up.

If the band are unhappy, here's where it shows, as the adrenalin gradually rises in inverse proportion to the lack of interest past the first few

album. The current single 'In My Street' gets a deservedly frantic welcome and it's a sin that it peaked at only 50 in the chart last week and has just, I learnt about 10 minutes ago, dropped to 56. This relative failure will probably open old wounds between the group and their record company.

Brett explains: "I think Polydor would have been more pleased if we'd have put 'I'll Keep On Holding On'

we only made it on the strength of a cover."

Ask if I'm right in saying that things could be rosier with Polydor. Chris doesn't need to be asked twice: "They're a big corporate company. The top man used to be head of Findus Fish or something like that. At times they tend to look on a record as they would a packet of fish fingers. It's just a product to be marketed and sold. Probably every company's the same."



Closely related to the problems they've been experiencing on the live circuit is the seemingly calculated vendetta being carried out by the major music papers. It centres around, as if you didn't know, the inability of most journalists to mention The Chords without also uttering the words 'Jam rip off'.

Billy: "They've all got their own little book, they look under 'C' at 'Chords', 'Oh, Jam soundalikes', and they don't even listen to the music. The geezer who reviewed our last single in *Sounds* just couldn't have listened to the record to say what he did. For a start, you could call it Undertones, Rolling Stones, Sham 69, anything! But not The Jam!

"It's like banging your head against a brick wall. Whatever we do now we're still going to be labelled as just another mod band. I just hate the press so much, it's just a writer's personalised view of what's happening. They try to feed everyone the same old shit week after week.

"I get much more enjoyment out of fanzines. They're done by people who care about the music but writers in the papers (I hope this doesn't mean me!) seem to think that they're above all that. They've got so much responsibility in their hands and sometimes I don't think they realise it."

Brett: "The only reason you could say we ever sound like The Jam is because we're using the same influences.

to be inevitable.

If anything though, Chris Pope's songs are showing considerably more depth and maturity than Weller's did at a comparable stage in his career.

The constant slag offs take their toll, however, and there's no doubt that Pope has lost a lot of confidence as a songwriter in that his conscious efforts not to sound like The Jam have led him to a state of virtual paranoia where anything he now writes that has a remotely Jam-my hook or riff is immediately slung out.

identify, but their force, guts and vitality permeate every song. They're conscious that metaphorically speaking they've been shat on from a great height and the anger spits out in their on-stage performance. Three gigs I saw in Scotland, despite the spartan crowds, were all played as if their lives depended on it.

Set opener 'The British Way Of Life', their last but one single and the song most easily inviting the infamous Jam comparisons, is received enthusiastically by the fans at the front but when you're

rows. Chris Pope once told me that his best songwriting is always done when he's at either of the two extremes of happiness or depression.

His current disappointment with all things musical hasn't evidently been completely worthless, as newies 'Empty Dreams' and 'Nowhere Land' amply testify. I think the titles say it all.

THE SET totals a mere hour or so and includes all the singles, plus a smattering of the strongest from the debut

('In My Street' B-side, a cover of an old Marvelettes song) out as the A-side, but there's no way we'd want to make it on the back of somebody else's song. Other bands are welcome to do it, but I don't care if it guaranteed our success for 10 years after.

"There's more than success at stake. I know Pope wouldn't do it because of his pride as a songwriter, but in this he speaks for the whole of the band. When we do make it, it's going to be one of our own songs. On top of everything else we don't need people saying that

ASK myself how a young man of 19 can become so disenchanted in such a short time. How unscrupulous, how single-mindedly success-conscious can any industry be that it can so pervert fresh idealism? If there's one thing that can put this bunch back on the straight and narrow it's a hit record that will improve their standing with Polydor and give their confidence a much-needed boost.

I feel I can't impress upon you enough the need not to pre-judge by what you may have read elsewhere, but to merely listen and make up your own mind. The music press has undoubtedly got a lot of clout so for once I want it to work to help a band out of the rut into which it's been unfairly levered.

If they're never heard from again, I don't suppose there will be too many tears shed. Another average band who didn't quite make it. Well just remember that four young blokes sacrificed school and jobs because they were convinced they weren't wasting their time; if they don't get the recognition they deserve this will be the worst indictment of this crappy business that I've yet come up against.

This game is all about opinions. Mine happens to be that this is the best young band in Britain today.

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IT'S FUN watching people disintegrate".

Simon Gallup manages one of his inane smiles and takes another chew at the pink Leggo brick of gum sliding around his mouth. He attempts a bubble, fails dismally, and tries to get some more sleep on Robert Smith's responsible shoulder.

Practically everything that could go wrong on this, The Cure's third European tour, has managed to do so. Here, an entirely new PA system has to be tried, there, a roadie busts an arm. On a Dutch TV show Robert Smith broke not one, but two strings. C'est la bloody vie.

As we talk, we sit crumpled in the back seats of a minibus eratically bumping and grinding through the wasted plains of Benelux. The talk is of acne, dirty clothes and hotel rooms, the unglamorous "sufferings" of being a professional musician. Robert Smith is (as usual) aware of the pitfalls of this falsified situation.

"We could write a quadruple album of road songs, and it's easy for me now to see how that kind of thing's done. I just make sure that if I was to write anything on tour I'd tear it up as soon as I got home, it wouldn't be relevant."

Home for The Cure (when they're there) is with their parents in Sussex. They're a classic example of bedroom-bound school band making good, and they're sensible enough to remember and retain the aura and values of those Saturday gigs in the church hall — uncluttered and direct.

"We just want to do things that we would like to hear and see. We believe in ourselves, we honestly think we're a bloody good group."

Their belief is shared. Chris Parry left the staid security of Polydor's lukewarm A&R chair to risk all creating Fiction Records upon The Cure foundation. It's partly due to his fatherly advice and backing that the band find themselves playing to sell-out 3,000 seater halls in every corner of the inert continent.

AS WE pass into Belgium, the 'Seventeen Seconds' album climbs up the top ten to typically servile raves from the local rockpress. The Cure seem slightly bewildered and surprised by it all. They shouldn't be.

For one thought that the 'Three Imaginary Boys' introduction (almost K-Telish with its compilation of potential hits) outshone just about every other debutante's glittering prize between The Only Ones' first album and 'The Scream'.

The interim singles, all TOO perfect examples of pop craftwork to score, had me dancing down the lonely aisle of my teens, only to be stopped in my tracks by the eerie cascade of 'Seventeen Seconds'. Morbid, hateful, tender and frightened.

The Cure were growing up in

public, exploring and expanding the grey matters of one black and white incident in Robert's love life, canning a mood and repeating it relentlessly in the bedsits of 100,000 (other) young lovers.

'Seventeen Seconds' traded in on the/their age. There IS a perverse joy in watching something disintegrate, particularly when the participants come through the experience 'better people',

unheroic heroes, like The Cure. Was it all part of some master plan?

"No," insists Lol, "everything we ever do just happens. We didn't have any idea what that would sound like, just as we have no ideas about the next one."

At all-important third album time, The Cure will have to turn in something reasonably incredible if they're to shake off the moods and demands of that

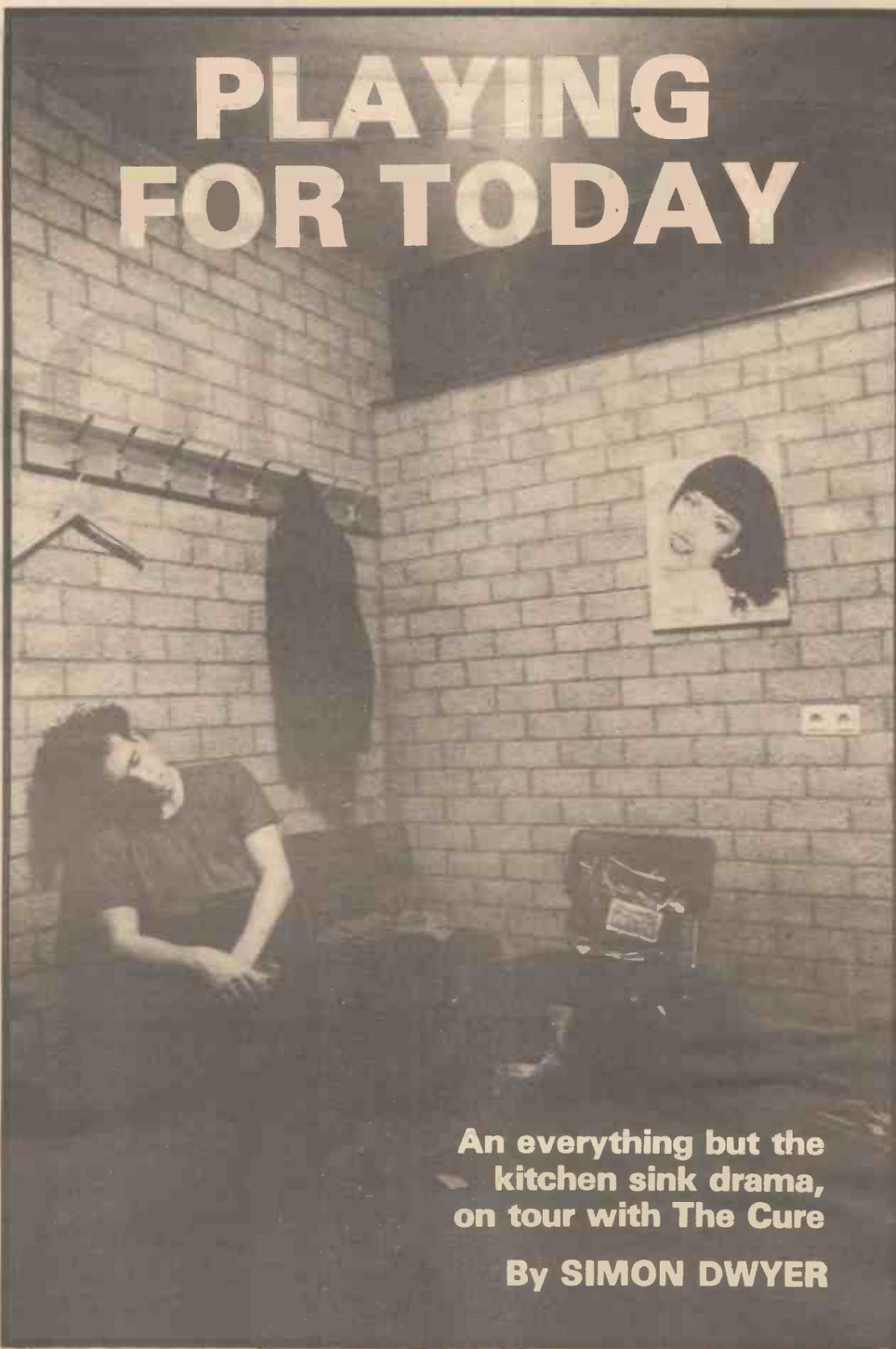
last record and the period of their lives it outlined. The next album is pencilled in for recording around February, release about April. They remain unhurried, not bothered by the pressures around them.

"We will do whatever we want to, and release it whenever we want to. We've had Polydor in Germany on at us to release 'Play For Today' as a follow-up single to 'A Forest', but we won't do it. We don't

want 'follow-ups' and five singles on an album. When we feel like expressing something it'll just appear."

The Cure seem to have struck a fine, often unobtainable balance: the ethics and control of various DIY Notting Hillbilly recording cliques, plus (thanks largely to a Parry-induced distribution deal with Polydor) the organisation, financial support and audience of any big label product.

PLAYING FOR TODAY



ROBERT SMITH: "Mark Smith said we were a bunch of art school wankers".

An everything but the kitchen sink drama, on tour with The Cure

By SIMON DWYER

AS THE six hour journey drags, I'm gradually accepted like the proverbial white stick to three blind men, a piece of home introduced into a bizarrely introverted family unit muddling its way through an eager nation of duck farming British music fans.

The band go through their routine of jokes, jibes, and mimics, which usually end in drummer Lol Tolhurst feigning emotional injury, head mumbling beneath his drape jacket. Various safety valves are vented. Simon, one of those inexhaustibly chirpy types, and the owner of a lashing cynical tongue, is just breaking up the monotony with his attacks. "If we didn't mess around we'd just crack up, and if any one of us three left, The Cure would be no more."

He seems to be referring to the latest split, that of keyboardist Matthieu Hartly, who departed after a tiring Australian tour. Journalese phrases like "musical differences" and "touring problems" are bandied about. Whatever the reasons, the fact is that The Cure have returned to their original line-up of bass, guitar and drums, and seem to have taken it in their stride.

Robert puts down the copy of his current Penguin classic, *Gormenghast* by Mervyn Peake (aptly featuring a man whose world is decaying all around him) and smirks:

"It just means that I have to do a bit more work now the keyboards are gone, make more noise. I used to be able to get away with being a lazy sod on stage before."

As he proved when he became a stand-in Banshee, — playing a Cure set and a 'Shees set every night on the fateful Siouxiie split up tour — Smith adapts without difficulty. His natural musicianship and genuinely gifted guitar style standing him in good stead for anything that may conceivably befall the band in their happily unpredictable future.

LAST NIGHT in a drafty sportshall in Groningen, Holland, The Cure had expressed themselves perfectly. The tension created by a bad soundcheck that pervaded the dressingroom being carried out onto the stage with a fraught mix of old and new songs delivered through manic jabs at the guitar and staring eyes. That's accuracy.

There were moments when I thought that Smith really hated the dancing mass of intruders as he ran through his private hells ('10.15', 'A Reflection'). Sometimes it's hard to believe all that sound is emanating from just the three figures washed in the alternating blue/white/red/green floods of light. Robert admits he's no showman, but the intensity of his apparent inactivity more than made up for the lack of forced theatrics.

'All Cats Are Grey' drifts by through the clouds of dope smoke hanging in the hall. I close my eyes and think of Hawkwind, the Buzzcocks, Pink Floyd, Joy Division.

Tonight's version of 'Primary'

continued page 20

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for the Special Touch

from page 18

(possibly the next single) is dedicated to Ian Curtis "even though he wouldn't like it". It seems a natural affiliation for the evening, Smith giving everything but blood to these dazed dummies in some frustrated search for crowd appeasement and personal peace. In Smith's case, it's thankfully only a temporary measure.

The Cure hated it, the crowd loved it, stomping for five minutes until the encore, the only part of the show where the band relaxed, enjoying the ramalam of the double G's 'Do Ya Wanna Touch?' with a smiling Smith (relieved at no longer having to bear HIS soul) playing the unknown Romeo verses "daa da dada boy da da dada toy" to the apeshit brigade's Juliet "Jahh oh jahh bh jahhl!"

AS THE band struggle through today's soundcheck in a Ghent cinema, I feel I shouldn't be a witness to it all and sneak off in search of fags. I don't get a clear from excessive drugs and alcohol before a gig. Robert hunches in his chair, picking at his only meal in days. He's worried if he's got the sound right, worried if he's got anything right.

"I'm still not sure what people make of us. We did a gig with The Fall, and Mark E. Smith" (naff jumpers — no relation) "just sat there saying we were a bunch of art school wankers, which I can't understand, and there he was going through the same old motions before the gig, pissing himself up to bring out his feelings, y'know."

"Not that it matters, but we never went to art school, we just want to approach things in our particular way, and we don't need all that rock 'n' roll shit to bring things out of us." "Who's totally wired?"

The sound is an improvement on last night, the band fairly ordinary. For the most part, the audience remain obediently in



THE CURE (from left): Robert, Simon, Lol

their seats, heads nodding to the drip dripping beat. Robert is talkative after the show, he seems scared of becoming part of just another rockband package. Isn't he wary of the typecasting of future tour schedules?

"We're thinking of doing gigs in places like churches, creating totally different atmospheres to those that people expect when they go to see a band."

He agrees such (ad)ventures would be frowned upon (as they were when T. Dream put similar ideas into practice a few years ago) but I'm convinced

that he doesn't give a shit at this point in the game.

"If it all falls apart and we go back to playing in front of twenty people, I'll still do it. There's nothing else."

OUTSIDE. Simon, the chip connoisseur, places his greasy bag on the pavement and strides purposefully into the middle of the road, fists clenched. Next to him stands roadmanager Elvis who's shouting some Yorkshire home truths to a puny looking gang of Belgian

bikers, squaring up for a fight.

Lol stands between the factions, waving his arms about a lot, trying to defuse the situation. Robert and I continue our chip supper, trying coolly to keep our machismo in order. "The British abroad" he tuts cynically.

The Cure party were badly beaten up by twenty metal chair-wielding Sicilians on the last tour, so we decide on joining in if attacked, for Fiction, Sounds, Blighty, and other banal banners. As generally happens with these sorry affairs, nothing transpires,

and we're dragged to a nearby club by some unwanted groupie flotsam. These are truly revolting examples, and it's easy to see how the band keep their celibacy on tour.

Once inside, The Cure get surrounded by 'punks' with beards, glasses, 2-Tone ties, mascara, and safety pinned parkas. They're mainly students, pushy, smug, and bilingual, but a vanker's a vanker in any language, and the band are home-sick, tired, and worried about their respective girlfriends back home. The constant pressure starts to

show as Simon escapes to a corner.

"It's an unfortunate fact that most of the people who really like us for the right reasons are in bed now, all we get to meet are hanging-on prats like these."

He puts his head in his hands and slumps on the table, rubbing his eye liner and looking fed up. It's easy to see where 'Boys Don't Cry' fits into the scheme of things.

Most of what The Cure do is pure emotion, "the everyday fears of what might happen to our relationships" and, besides a literary vein of inspiration, they rely solely on personal experience, real or imaginary, for their musical excursions. Easy to relate to pop, modern, but untainted by fashion.

"We keep away from politics because we don't feel the need for it in our work. We don't want to use our music as a vehicle for any political messages, besides, we don't have any we'd be pompous enough to give people."

THE NIGHT dissolves into shouts from the band for PIL, Bowie, Kate Bush and Alvin Stardust, their trashy roots showing. By 5.30 a.m. a fragile Robert Smith decides that he doesn't give a toss what the detractors think of the November British tour, the next LP, or the future existence of The Cure. They're going to do it their way, it IS going to be different, controlled, worthwhile, and apparently we're all going to die one day anyway.

I'm inclined to agree, but before then there's a lot of living to do, a few battles to be fought, dreams realised, problems confronted, traditions trampled.

And (hopefully) many more joyous, sad, new corners to be investigated, made public, and danced to with more groups like The Cure, and thinking romantics like Robert Smith. Who, whether he likes it or not, I fully expect to see emerge as one of The Figures of the decade — no worry.

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JOHN PEELE



Beeb Bacchanalia after The Fall

THE WEST End Bar, described in our Directory of Services as 'Our Luxurious Music Hall Themed Cocktail Lounge' and filled with resentful businessmen of the type which trafficks in fixtures and fittings for luxurious music hall themed cocktail lounges, was treated last night to an extempory performance such as can never have been witnessed in such a setting before.

This West End Bar, I should have made clear from the start, is one of the jewels, if I may put it so, in the crown of the Birmingham Holiday Inn.

Radio One is here for one of its Fun Weeks which, for me, involves playing football at St. Andrews — I had a quiet game, although I did hit a couple of inch perfect crosses, from one of which a goal was scored, and tucked one into the back of the net myself — and going with the boys — about 30 of them — and the girls — about five of them — to one of those Eytie Restaurants where you can gorge yourself on nightingales stuffed with shrimps before dancing the night away to Kelly Marie records.

As a mainly non-dancing vegetarian, I did experience lulls during the fun, and none of the women folk present seemed keen on hearing details of my trip to Manchester to see the Fall. Later one of these, a Radio One staffer herself, was to hint to me that there was what she styled 'a party' going on in her cell after hours. But when I used the in-house phone, not as far as the un-trained eye could tell, remotely music hall themed, to check on this, she said, rather tersely I thought, that I'd woken her up. So much for romance.

ACTUALLY, THE FALL, according to those who'd seen them at the same venue a fortnight earlier, didn't produce their best work, but they still did enough to send me out into the lowering Mancunian hinterland wondering just what the hell I think I'm doing anyway. I can't

believe that anyone, unless they'd been dramatically desensitised, could claim to 'enjoy' the Fall in the way that you enjoy, say, the Undertones. But I find myself challenged to a remarkable degree by Mark E. Smith's stance and lyrics.

And not just the lyrics — he made a couple of terse observations between songs, striking home on Liverpool bands and ska-bands, saying that the first were 'escapist' and the second 'just ordinary people like you and you', which have, despite the fact that I'm not really sure what he meant, set me furiously to thinking.

I was in Manchester to fill in with records between bands at a benefit for City Fun Fanzine, giving up the chance of seeing Liverpool draw yet again to do so. The booth from which I wove my magic spell was cut off almost entirely from the world outside, so I never knew when it was time for me to stop laying down those groovy sounds until the band, fed up with waiting, struck up with their first selection.

My problems were increased by the fact that for most of the evening I had no microphone, although this did enable me to fulfill one of my few remaining ambitions, viz. to get through an entire gig without saying a word and without anyone noticing this. Still, I had to cope with a steady stream of caring young people who wanted to know what the third — well, it might have been the fourth I suppose — record you played on Tuesday — no, hold on a minute, it must have been Wednesday because Pippa came round on Tuesday and we watched TV — after the long reggae track which you said, well, I can't remember what you said, but the song had something in it about paint or shoe-repairing or something.

One gets a lot of that sort of thing in my line of work, and I'm pretty good at unravelling the text and coming up with the right answer. But it means that one has a lot of shouting to do. And on Saturday, I lost my voice fairly early in the proceedings. This, together with the fact that the caring young people seemed to regard the voice loss as a cowardly subterfuge on my part, made it tricky for me in my determined attempts to fascinate a would-be architect called Sue who contrived to remain resolutely unfascinated and eventually left with some loafer who claimed to be one of the Denizens — anyone can say that — twisting the knife in the gaping wound that is my heart, friends, by giving me a note asking me to play

her a record by the Denizens. Are you kidding?

THERE DID seem to be, as is usual in Manchester, a horde of musicians from non-participating bands amongst those present. And I spotted a Diagram Brother, an Out On Blue Six, a Local Hero (not NVV6), and several others I couldn't put a name to. I also had my roadster recklessly bumped from behind by a car containing at least one member of Joy Division/New-Order, and took an Indian meal with the Delta 3 or, to put it another way, 3 of the Delta 5, None of them seemed fond, at this moment in time, of this paper, and I suspect they thought I was making up some of my more interesting anecdotes.

I'd like to be able to tell you that the night passed rolling and a-tumbling with a detachment from the Delts, but in truth it was spent in solitary pain in a bed which smelled of baked beans, at the headquarters of Factory Records. I do see life, don't I eh?

On Sunday morning I was up with the lark to collect from down-town Manchester a couple of 15 year olds I had very decently offered to run down to Birmingham. These two, who were ultimately bound for Worcester, stayed with me all day, travelling to and from the football in the Radio One coach, not noticing when I scored, affecting indifference to the presence of such heart-throbs as Peter Powell and Mike Read, and causing some of the other Radio One folk to wonder how I do it. Unhappily, the truth is, as you know, that I don't do it at all, and even when I attempted to kiss the little elves good-bye, they turned their heads at the last moment and left me studying their ears. Nice ears I concede, but it's not the same, is it?

But you're not here to read yet again of my senile fantasies, are you? You want to know about the unique entertainment, in the West End Bar. Basically, it was Blackburn who, displaying a neat line in irony which is relatively new to him, sang a wide range of songs imperfectly, with Peter Powell, Mike Read, and Paul Burnett providing the odd verse and even odder harmonies. But it was Paul Gambaccini who, with a performance of 'My Way' which recalled his Scilian banditry background, stole the night.

The locals were not, I fear, amused.



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1. What was Bowie's date of birth?

2. Who taught Bowie mime?

3. Who did Bowie co-write 'Fame' with?

NAME

ADDRESS

Entries by Friday November 21 to: Bowie Competition, Sounds, 40 Longacre, London WC2

SINGLES

REVIEWED BY



ROBBI MILLAR

JOHN OTWAY: 'Green, Green Grass Of Home' (Stiff) Almost a single of the week for its cover alone — a cruel pastiche of a tawdry Tom Jones album — this manic racket marks what should be an ideal relationship between Otway and Stiff in the daftest, crudest, greatest manner possible. Agonising over these well-trodden words, the loony of Aylesbury by-passes all the pathetic frauds who wallow in do-it-yourself stupidity with the most genuine slice of Real Punk I've heard in many an office hour. The man is a genius. Oil Oil

NASH THE SLASH: 'Dead Man's Curve' (Cut-Throat) And talking of genius, Nash proves here that he's more than a buffoon in bandages. His nod to 'Dead Man's Curve' is both peculiar and spooky, strikingly competent and confident. It'll be assured a home in the alternative charts for a good few weeks, I shouldn't wonder, so let's hail the return of the (thoroughly modern) one-man band.



THROBBING GRISTLE: 'Something Came Over Me'/'Subhuman', 'Adrenalin'/'Distant Dreams (Part Two)' (Industrial) Two wild singles. Four wizard sides. Well worth acquiring a taste for, check out 'Something' for its jolly jungle beat and 'Adrenalin' for its rollicking tidal rhythm without forgetting the ethereal vacancy of 'Dreams'. (I won't spoil the fun by telling you about 'Subhuman'.) Odd. Very odd. Dashed unpredictable, these chaps.

STRAY CATS: 'Runaway Boys' (Arista) Hold the front page and hang onto your hats. It's advisable to forget about the hype and take an earful of this, the very first Stray Cats single, because it certainly ain't as overrated as I thought it'd be. Possessing a warm and desirable rhythm — a little reminiscent of Adam's 'Dog Eat Dog' — 'Runaway Boys' has its heart in the right place — looking forward — and be sure it'll make an impression.

MARTHA AND THE MUFFINS: 'Was Ezo' (Dindisc) Before she muffed off in a different direction, Martha Lady came up with a distinctive



STRAY CATS: is there life after hype?

parting gift. 'Was Ezo' saunters through the mind on a gust of slyly sweet atmosphere, in places hinting at the dulcet tones of nuns and choirboys, and its cool, unselfconscious manner makes it their finest venture since 'Echo Beach'.

GIRLS AT OUR BEST: 'Political' (Record) Don't be put off by the 'band to watch' tag that this lot seem to have won for themselves of late. A pressurising statement, but this is a single that wanders into your heart on the strength of the most crystal clear vocals and proficient production that's been audible on an indie for ages. Buy it.

THE MO-DETTES: 'Dark Park Creeping' (Deram) I tried my best with this one but, after the subtleties of Girls At Our Best, it sounds far too muddled and clumsy to deserve an accolade. I think the band have improved enormously since ye days of olde so perhaps this just isn't a commercial enough venture for chart sales.

DIANA ROSS: 'I'm Coming Out' (Motown) This isn't evidence that Diana is a closet gay. Rather, it's blissful proof that since her liason with Gene Simmons, she's produced some of her classiest material. Not as intrinsically irritating as the piano song, this drools with a schmaltzy elegance that reaffirms my hope in the music biz (at least for a while). Whatever you're doing, Gene, carry on.

DEVO: 'Whip It' (Virgin) No 'Mongoloid' but I just love those fake whip cracks. Eat your heart out, Doris Day. This is more the quirky Devo of old so perhaps we can forget their recent lack of style and concentrate on the sprightly, slightly repulsive, immensely catchy nonsense that is 'Whip It'.



NIGHT DOCTOR: 'Music Like Dirt' (Young Blood) Though the title tempts, the enclosed fare is somewhat too trite for completely comfortable listening. If, as I do, you prefer

your reggae with roots, this'll sound too much of a dance-along.

VARDIS: 'Too Many People' (Logo) Why all the fuss about Vardis? This is a hum-drum affair, limp in production and sorely short on skull-crushin', bone-crunchin', marrow-curdlin' power. Very half-hearted.



OZZY OSBOURNE'S BLIZZARD OF OZZ: 'Mr Crowley' (Jet) Without even knowing it, some of you headbanging hoodlums must have been out in the audience while Mr Oz recorded this live (?) paean to occult, evil-doings and the fetish of a life-time. I wonder that you didn't fall asleep on your feet.

BOB MARLEY AND THE WAILERS: 'Redemption Song' (Island) If you're expecting a regular reggae beat, 'Redemption Song' will disappoint at first but stop — give it a chance — the lone exultation of Bob plus guitar makes way for immersion in emotion. DJs will feel safer with the flip-side band version, just as excellent, but they'll be missing out on a lot.

JIMMY LINDSAY: 'It's Hard (For A Dream To Live In Babylon)' (Gem) Quit wingeing Jimmy and get on with making up some real reggae sentiments along with some real reggae guts. This has no distinguishing marks, no bite and no forcefulness. It's wishy-washy black man's music that treats a safe middle road between Jah and Tony Blackburn.

JOHN HIATT: 'Back To The Wall' (MCA) From the way our dear Sandy Robertson hails this bloke, you'd think he was in the running for the future of rock

and roll but, no folks, he's just another wooden balladeer, doling out leaden, laid-back, out-to-lunch ballads. Yawnsville.

WHITE SPIRIT: 'High Upon High' (MCA) Low beneath low. Although I can perfectly understand the reasoning behind the eternal popularity of heavy metal, retrogressive, pompous, Americano shmuck like this leaves me cold. It's like living your life with your ears shut.

SPLIT ENZ: 'Nobody Takes Me Seriously' (A&M) And I'm not surprised. When a band turns tail on an original image so easily — especially an image as imaginative as Split Enz once had — you might well expect them to do the same with their music. Enz have found fame and fortune with a load of dross and drivel. More of the same.

FISCHER Z: 'Limbo' (United Artists) Fischer Z, otherwise known as Hugh Fielder's fave travel agents, seem to have existed since Cleopatra's needle but, unlike said obelisk, they haven't served their purpose very well. 'Limbo', a tired old gimmick song, isn't likely to engrave the band on our stony hearts.



COLIN NEWMAN: 'B' (Beggars Banquet) Not to be confused with Gary, Colin is the tortoise-featured chappie from Wire, a fact which is worrying for Wire-cutters like me. However, 'B' is a goofy eye-opener once you take away the daft electronic twiddlings that accompany it.

UTOPIA: 'I Just Want To Touch You' (Bearsville) As it says on the sleeve, Utopia are instantly likeable and, in spite of their rather unoriginal stance in our dear pop music world, they size up some smart songs on this, a four track ep.

HELLANBACH: 'Let's Get This Show On The Road'

(Guardian) I mention this as a reminder to the flabby biggies of HM that are featured this week. Pull yer socks up! Otherwise you're going to find yourselves overtaken by bands like Hellanbach — great name! — who have a sure-fire winner in the form of this rabble-rouser. Find it on their four-track single.

THE RESISTANCE: 'Survival Kit' (Fontana) Delicate and sadly unchallenging pop from an outfit that could, I'm sure, do much better. Their company has great faith in them but there are far too many bands like this, attempting to woo an audience with below-par material. As a friend dryly commented: "Pub rock band trying to get flash."

MUSIC FOR PLEASURE: 'The Human Factor' (Rage) Aha! New music. Reminiscent of a speeded-up OMITD or maybe Ultravox, Music For Pleasure wend their way as far as they're allowed. Unfortunately, I'm becoming mucho wearied of bands who sing about humans and insist on sounding like machines.

MIKE BURDETT: 'Emotion No. 4' (System) A good rhythm underbeat and a tense build up give way to an intensely ordinary vocal sound in a typical case of music over-ridding lyrics. Burdett, apparently, used to have something to do with Little Bo Bitch. Which doesn't help.



THE DANCING DID: 'The Haunted Tea Rooms'/'Squashed Things Or The Road' (Fruit & Veg) Related to a Photo somewhere along the lines, I cannot help but warm to anyone who can view such an unsatisfying area as Evesham with impartial humour. Pity the songs overdo the humour. They aren't as good as the concept.

VICTIMS OF PLEASURE: 'When You're Young' (PAM) A fat sound marred by a whiney voice, 'When You're Young' is trapped by a tight rein that's imposed with a view to majestic overtones. Stodgy fare.

ZEITGEIST: 'Sniper'/'Shake-Rake' (Enchaine) More bleak and industrial than synth crazy, this combo reveal traces of the Stranglers' 'Black And White' in their heritage and launch their vested interest into the indie charts. But I can't help finding it a mite depressing.



THE TOYS: 'Easy Does It' (United Artists) A smack of old-fashioned jazz is evident but the vocals are dire — Cockney colloquialisms that jar and annoy. I was obviously looking for another Toys.

THE HOLLOW MEN: 'The Future' (Big League) Possibly fans of T. S. Eliot, the Hollow Men go in for a number of chunky guitar chords. But they deteriorate into murky powerpop and I'm sure I detected the words "London calling" being bandied about. Honestly!

THE SISTERS OF MERCY: 'The Damage Done'/'Watch' (Merciful) Merciful this isn't. I sometimes wonder if Ian Curtis knew what he was letting the world in for when he died for us. Certainly, the Joy Division circus hasn't left us yet and its impressions grow increasingly gloomy by the day.

MODERN ENGLISH: 'Gathering Dust' (4AD) Part of a spate of bands who like to include the word 'modern' somewhere, anywhere, in their moniker, Modern English submerge themselves in effects and lose the vocals in the mix. It's not a bad record although I've a sneaky feeling that Wire are involved here also.

PAULINE MURRAY and Robert Blamire are not nice. In fact if a lot of so-called admirers had heard them rant and rage in the way they did somewhere in South London last Tuesday, it would undoubtedly have given their ageing and beneficent hearts a severe jolt or two. No, no way, these people are Not Nice.

Pauline nearly falls off her chair. "And what about heavy metal. Isn't it awful? Isn't it tasteless? And what about *Sounds*? Isn't it . . ."

Awful twosome that they are, Pauline and Robert, the long and the short of it by about two foot, have since their Penetration days been lumbered with notions of colossal niceness.

Not only is this infuriating indulgence in the mistaking of candidness for blandness a mistake, not only did it almost certainly serve in wrecking the ship that was Penetration (all nice little northern lads and lasses, you remember?), not only is it a silly repetitive insult to the people themselves, but it also misses the point of most the music they have ever made in the most alarmingly obvious fashion.

At its best, Murray and Blamire's music is not nice. It is the opposite; it is terrifying.

Pauline, having finished deriding the cowardly elements of the music scene: "Penetration were over-loved I suppose and people were too cosy with it. And that's why we've moved away from that . . . a lot of the Penetration write-ups were too homely. Writers had a romantic idea of this nice little group from Ferryhill. No journalist is ever going to Ferryhill again! In fact, don't even mention Ferryhill!"

I won't.

THE NEWISH Pauline and the Invisible Girls' album shows how wrong those mistakes of the past were. Contrary to many reviews, there is nothing remotely nice about the record. It's not even very good, but happens to fall off at the end in an inspired rush which bodes more than well for the future.

The last two tracks, 'Mr X' and 'Judgment Day', are superb swirling portraits of feminine fear and anguish. And it's a very *feminine* album. Those last two tracks give sense and shape to what goes before them, a series of ostensibly jolly-hopping hyper pop songs which in reality, and aided by the Adam Adamant of Post-Modernism Martin Hannett, are a disturbed, almost mocking, twisting round of the pure pop format.

The album in its low-lying evocation of confusion and disturbance wrapped up in a cruel confection that could not rot the teeth, reminds me of Family's 'Music In A Doll's House' or perhaps some Laura Nyro. It's a strange album and not easy to listen to once you've cracked open the surface. Decidedly Not Nice at all.

Pauline: "People make a big deal out of us being nice. People don't want to see that we can be angry or nasty. They've got this preconceived idea of what I'm like and they don't see that I have a lot of different moods."

Which the current album openly indulges in. I find it better than anything Penetration ever did simply because it reveals this opening out of Pauline Murray. The modern Pauline is no longer clouded in the mists and myths of that band. Now the communication is less woolly and more direct.

A wonderful thing. If you asked me why I interviewed Pauline Murray I'd probably spout something heartfelt but crass-sounding about her being an essential female figure, one who doesn't tell lies in her music, who isn't a



PIX BY PAUL SLATTERY



Pauline ("Don't mention Ferryhill") Murray and Robert Blamire set DAVE McCULLOUGH straight

fake like, for example, the MoDettes are fakes. Somebody who is *valuable* to the current climate of rock and roll. What other true females are there in that most deranged and talentless of areas, mainstream rock? What others have the potential to care? To retain dignity?

Pauline: "I went through a really weird stage when we were recording the album. The first week was really strange. I couldn't talk to

anyone. People would say things and I wouldn't look at them. I couldn't even ring for a taxi to take us anywhere, I'd get on the phone and I couldn't speak. I think maybe the album's got a strange feel from me."

Isn't a happy album. It has the power and tension and sheer intensity of Pauline going through a trauma-period, something she doesn't talk about but which must have surely followed with the

wreckage of Penetration and all her hopes therein.

The album is an acute, seen-through-feminine-eyes account of the naive band/big label mess-up that happens every day. It is full of the anguish derived from the struggle to create and make music freely in unfriendly circumstances of crushing commerce and shiny indifference. Why do you think those vocals suddenly sound so *hard*?

PAULINE TALKS about her music in simple and uncomplicated terms. She talks about wanting to 'write' as if it's still a creatively fresh and genuinely exciting experience.

Together with Blamire, she shows a self-consciousness and a timidity that's probably been the cause of that torrent of 'niceness' charges. Maybe there's a submissiveness there as well that's let people walk all over them in the past.

Though that's changing fast too.

Pauline, when I ask inevitably how independent is their own illusive label from owner RSO: "It has got a lot of independence, and (with emphasis) *it's all written down!*"

They could have heard that on Portobello Road. . . . "We've got control and we haven't got it just for the sake of it: I was horrified when I realised what other companies wanted to do with me. Everybody goes 'RSO! Bee Gees!' but if I'm going to sign to a company I'd rather go totally over the top."

She talks about refusing to do a *Daily Star* interview the other day and how. "I probably would have done it a year ago in Penetration and with Virgin because my mind would have been in such a turmoil all the time . . . we were in it so deep with Penetration. We were up to our necks in the music business. And I don't want to be taken advantage of again."

Is revenge a driving force? "I think it is and has been over the last year, towards people like Virgin anyway. They offered us a singles deal and I said 'fuck off!'"

Was the post-Virgin period that much of a trauma?

"I didn't realise it at the time but looking back I think, God what would have happened if we hadn't done what we did then? Financially we'd no money for six months, so we couldn't get a record out even though we had the songs written."

Robert Blamire: "All the companies had the wrong idea of what we wanted to do. They thought it was launching Pauline on some sort of solo-career . . ."

Isn't that the case? Pauline: "I don't really want to be like that. 'Solo career' makes me cringe. To me it just feels like I'm working again . . ."

"The reason things have come out under my name is that we didn't want a permanent group. If we'd a group name we thought we'd have lots of problems again: in a way you can hide behind it which isn't right . . ."

Isn't it frightening, with just your name?

"At the start, but I'm getting used to it more now . . ."

Why no group? "I felt I couldn't trust people after Penetration."

MENTION Martin Hannett's amazing whirlpool of a production on the current album. Pauline: "Isn't it weird? 'Judgment Day' is manic!"

Robert: "I thought 'Judgment Day' needed reminding when I first heard it, but I didn't like to ask!"

Again, Hannett's work is suitably unstable on the new album ("He really shook us up and got rid of the Penetration in our systems"), but he is somewhat overused, somehow too predictable by now, so maybe a change could even more further the music next time all round.

The music itself, by the way, is seemingly taking the course of those two great last tracks, moving away from the psychotic pop of much of the current album, the songs that apparently Pauline wrote in the daze following the Virgin break.

How or why those songs are so absurdly commercial she can't now work out. Which makes them even more insane in my mind.

Could you cope with having a hit?

Pauline: "I'd disappear . . . I'd change again . . . I think I'd retreat a bit!"

They both rustle uneasily in their chairs at the question, Robert laughs nervously the length of his long body, Pauline fingers at her fingers and the question is answered.

Pauline Murray and Robert Blamire can barely cope; which is why they're likeable and nice-able. Instinctively they feel much more, which goes, or is learning more and more to go, into their music.

As we left I wanted to talk to Pauline Murray about lots of things; about sex and drugs and the ruination of rock and roll. But then I realised I didn't need to: these people feel it, live it, walk it. And they are not nice.

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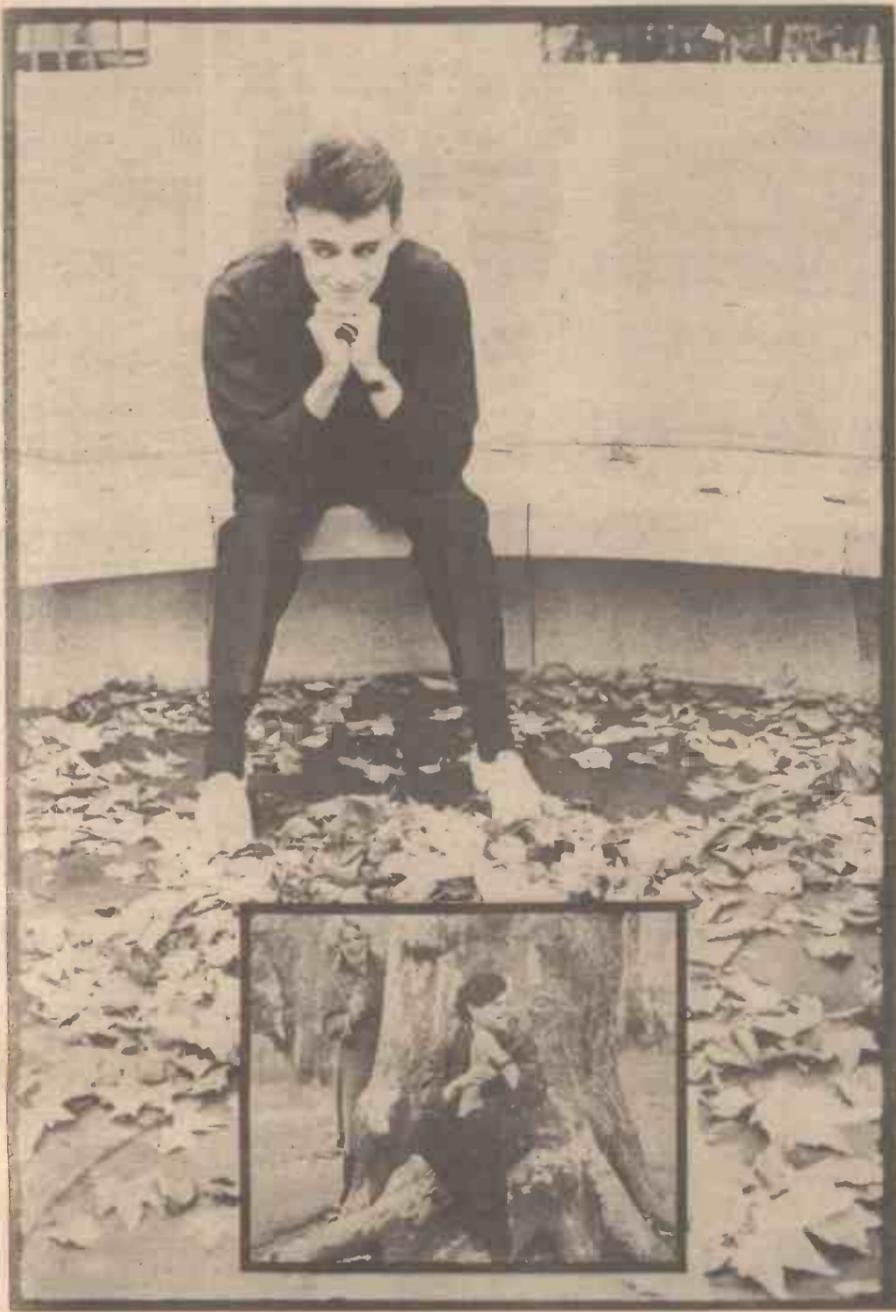


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WHITE DISCO FOR FRIGHTENED

SIMPLE MINDS make 'terrifying dance music', claims a petrified **JOHN GILL**



Photos: Virginia Turbett

SHEFFIELD poly on a drizzling Wednesday night. Simple Minds' vocalist Jim Kerr goat-hops backwards and forwards stage centre, crouched like some updated Nijinsky faun, hips swinging to a demon European rhythm performed by his fellow 'Minds.

Out in the audience, probably as surprised by the oblique disco/carousel thunder emanating from the 'Empires And Dance' set as you or I, the crowd responds with a strange abandon; dancing crazy improvisations, arms windmilling, hips twirling imaginary hoola-hoops, in a slow total-body dance.

It's not beery idiot-dancing, but an instinctive response to the concussive undertow of Simple Minds' version of the modern dance. Go to a pub, club or disco and try standing still to their 'I Travel' single. You can't. It's enough to shame Donna Summer into retirement.

The noise and the circumstances have changed considerably since the days, a few years ago, when the Shy Young Things With A Bag Of Boiled Sweets had to stay in hotels where the manager told you to go to bed at eleven. Europe has fallen in love with them. They've been there four times in the last year, touring twice on their own, once with Gary Numan and, of course, once supporting their childhood

hero, Peter Gabriel.

Unimaginably, Gabriel's organisation contacted Simple Minds two weeks before the tour, waived the usual 'buy-on' charge for a support (estimated for Gabriel's trans-European tour to be around £15,000) and asked them to support the mild-mannered superman.

They found themselves before audiences of up to 30,000 and were called, and allowed, to do encores. Well, not actually allowed.

"We were really in awe," Jim Kerr says. "At the start it was like, deafening silence, 'cos he's really shy and we didn't know what to say."

"About the fifth gig in, we'd got an amazing reaction in France, and they called us back for an encore. We hadn't done any yet, 'cos we didn't want to get in the way of the changeover (between bands). We said, 'he adopts a cringing, shy whisper, "No, we won't do an encore.' And Gabriel came down and said, 'That was a good reaction. I think you should do the encore.'"

"We said, 'Naah, that's okay,' and he said, 'I think you should do the encore.' We said, 'Naah, it's okay.' He'd been really quiet until then. He said, 'I think you should do the encore!' and we said no and he just goes woosh! he just boots us about an inch from the balls and stops. 'Do The Encore!'"

THEY DID the encore. And all the other encores that were shouted for across the Continent.

Gabriel also allowed them unheard-of amounts of time for soundchecks. This will go down in support-band history.

The ho-ho cliché being used in simply all of this season's Simple Minds' interviews is — wait for it — Travel Broadens The 'Minds. Having got that out of the way, travel is one of

their recurring themes. That and confusion. It's the only way they explain the drastic changes in style that have occurred between their three albums.

"I think we've taken everything we've seen," Jim says, "Travelling, meeting people, other bands. It's been really good for us. We've absorbed a lot, and it's all come out, especially on the last album."

"It's just so easy to stay in Britain. This 'This Island — we have three music papers (four, actually, Jim) each week, and nothing else happens outside! It's so easy to get into that."

But has rock'n'roll tourism affected the music itself? "I think it's just the natural change you find in music," guitarist Charlie Burchill adds.

"You can get inspired by certain new bands. Not that you're getting any fuel, but the attitude changes."

"We have met a lot of bands and played with them," Jim says with a lunatic twinkle, "but it's never got incestuous — unfortunately. But it's not just other bands, it's travel, meeting people before gigs and after gigs."

The singular dance beat of 'Empires And Dance' has slipped Simple Minds nearer to the good books of their label, Arista. But although Arista's glamourpuss md, Charles Levinson, could be seen prowling around backstage at their Lyceum gig, relations between band and label are still decidedly strained. (This has A Lot To Do with their last album,

'Real To Real Cacophony', the experiments of which, coming after the chart successes of 'Life In A Day' and 'Chelsea Girl', weren't exactly a conciliatory gesture. Jim gets perverse.

"It was just so good when some people did give the thumbs up to 'Real To Real', because Arista HATED the album, HATED the cover. They thought, after the new music breakthrough, that this was an opportunity to get very 'science fiction', machine-type bands, John Foxx, the whole thing. They were saying, 'You can do it. There's room for you, lads.' We just thought, 'NO'. Especially during the recording."

Some know-alls called it derivative, I called it brave, but

the 'controversial' 'Real to Real' was an eye-opener for the 'Minds, let alone the rest of us.

REAL TO REAL' began to take a wider interest in what was happening outside of us, a world outside of touring and recording; full of confusion, more than anything. We didn't profess to have any answers or solution, but we thought we should get to the level where our music would reflect the confusion outside. We'd rather have an unsettling sound than this safe, reassuring type of thing."

Charlie explains that their 'confusion' at the time of recording 'Real To Real' was influenced, chiefly, by events in Ulster and the revelation of the Khmer Rouge atrocities in Cambodia/Kampuchea. "I think all that comes out in it," he says. But how would they provide proof of that confusion? With something like 'Veldt'?

"Yeah! 'Veldt!' they cry in unison.

"We're probably more proud of 'Veldt' than anything else we've done," Jim claims. "Some people asked, 'What does it do?' We don't know what it does! We just thought we should offer more than just — I mean, 'Life In A Day' showed we had some promise, but we felt we had to grow up a bit."

"I think some people were slightly confused when judging 'Real To Real'," says Charlie. "It was just that confusion thing, direction-wise, and on this album we've made it much more straight down the line."

The various styles in evidence on 'Real To Real' suggested that many paths were available to them after that album. Why did they take the one that led to 'Empires And Dance'?



"We're with this big label," Jim wearily explains, "we had big money behind us and a lot of debt. You just can't do as much as you'd like to. And on the other hand, going to clubs in Europe after gigs, the discos were playing all our bass and drums tracks, like 'Premonition'. People were sitting around, the floor was empty, then 'Premonition' would come on and everyone would be up and dancing."

It seems as though Simple Minds were genuinely unaware of the dance potential in their music. It took this (aptly) European epiphany to show them the possibilities of White Disco for Frightened People.

Q UITE RIGHTLY, Jim avers that 'Empires And Dance' is "a serious dance music, although serious in inverted commas. And it seemed like a really good avenue to go with on this album."

Charlie expands, ominously. "Plus, if you're trying to put something across, and you've something a bit off the wall musically, everybody will think 'What's this?' It's quite inaccessible. But with dance music, the initial foundation's there."

"You're tapping your feet, so you've automatically responded to some part of the song. It almost captures the audience and forces them to listen to everything else."

No, the 'Minds haven't turned evangelist. There's no message, no manifesto, no call to arms (yet). Jim Kerr is just responding to something that has burst into his field of vision and is refusing to go away.

To gratuitously mis-read Henry Cow's 'War' (off 'In Praise Of Learning'), Europa shakes her gory locks over the deserted (Polish) docks. You're been fingered by all this Cold War Paranoia (be the first on your street!) that's been going

around, Jim?

"Yeah, but hopefully it's not glorifying the attention that it (CWP) is getting now. But also not at the same time being too scared to ignore it. It's just travelling, being outside Britain, where the nearest you come to war is in the films. There is a war in Britain, in Northern Ireland. But even that seems a fantasy-land, probably until you go there, and I haven't been. But go to Europe, East Germany. Russian tanks and guns, soldiers younger than us."

Jim's Travels In East Germany — An Excerpt:
"You're in the East and you see the West from the East. You stop and try to buy things, and all you can buy in the towns and the villages are raw goods; maize, corn, rice, things like that. You've got old women in the fields which don't seem to grow anything. And you've got this contrast. You're travelling through it in a nice Volkswagen with your camera. You're going to do a gig and it's all financed by your record company. You think, 'What am I doing?'"

A QUESTION THAT might well be extended to 'Empires And Dance'. If intensified their confusion and caused 'Real To Real', how do they explain getting a taste of the real thing in East Germany and responding to it with an album of dance music? Isn't that responding to fear with a funky placebo? Just like Isherwood's pre-Nazi Berlin, or Fitzgerald's pre-depression New York?

"The alternative to doing it like that," Charlie replies, "Would be to do it much more like a 'Veldt'-type album. We could do a 'Veldt' on 'Empires And Dance', but would it make anyone else aware?"

Both say that the coincidence of theme and music is simply that and nothing else (although,

as they say themselves, the two are inextricably bound by their experiences in Europe) and Jim pipes up in defence of dance music, Simple Minds-style. Citing the line "In Central Europe men are marching," from 'I Travel', he says:

"It's real crass, cheap line. But that's happening. There's a Nazi party practising in the hills outside Munich. It's pure crass but it's pure real. It's pretentious to say such a thing, and it's pretentious to ignore it. Like black disco music. Okay, you're got forms of reggae and jazz that did bring it out, but for years — after all the oppression — they're still singing things like 'Get down and boogie and get up again!'"

And Charlie: "Even though we're outlining what's out there, the problems and that, I still think the music — especially the dance beat behind it — offers more than the alternative, which I see as the bleak and industrial thing. We're just putting down what's happening around us, even though putting it down in dance form is, maybe, a contradiction — y'know the end of the world confused with an utempo beat — but I don't think we made any concessions."

N EITHER do I. It's there and Simple Minds have seen it. There are no solutions, and the 'Minds are above mindless Clash-style sloganeering. Their dazzling, monstrous dance music just helps them to show what they've seen.

They are strong enough to admit their own confusion and communicate it in a positive, honest way.

The result is a frank and exploratory dance music that positively glows with integrity in these irresponsible, drastic times. And that is something special and rare.



SIMPLE MINDS: in the park and in the dark

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- 25th Wolverhampton, Civic
- 26th Cardiff, Sofia Gardens
- 27th Sheffield, City Hall
- 28th Sheffield, City Hall
- 29th Bradford, St. Georges Hall
- 30th Blackburn, King Georges Hall

December

- 1st Manchester, Apollo
- 2nd Liverpool, Empire
- 3rd Bristol, Colston Hall
- 4th Leicester, De Montfort Hall
- 5th Coventry, New Theatre
- 6th Oxford, New Theatre
- 7th Ipswich, Gaumont Theatre
- 8th Southampton, Gaumont
- 9th Derby, Assembly Halls
- 10th Hanley, Victoria Hall
- 11th Middlesbrough, Town Hall
- 12th Carlisle, Market Hall
- 13th Edinburgh, Odeon
- 14th Glasgow, Apollo

- 15th Dundee, Caird Hall
- 16th Newcastle, City Hall
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- 18th Malvern, Winter Gardens
- 19th London, Hammersmith Odeon
- 20th London, Hammersmith Odeon

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WARRIORS

INTO EXTRA TIME

IT WAS inevitable that one day the rest of the world would catch them up.

For years they had carried on regardless of the criticisms and cries of "uncool" and continued unswayingly along their predestined route.

Then suddenly there was much gnashing of teeth and wailing of guitars as heavy metal once more joined the ranks of what is considered to be hip. And there was a further renewal of interest in the world of psychedelia (which had been stored in suspended animation since the 'sixties).

At last the time seemed right and the world was ready for them. Those who had at one time turned away now turned their heads in amazement. Those who had pointed fingers of scorn now welcomed them with open arms.

The masters of the universe were here. Now was the time for (sound of a spaceship starting its engines, a loud crack of thunder and other loud FX) . . . HAWKWIND!

From the depths of Devon they came to claim their title and show these new whipper-snappers what hard rock was all about. And their legion of loyal fans were ready to spread the word.

Yup, quite a lot has happened to Hawkwind since they last appeared in these columns about 18 months ago (in a mammoth Pete Frame family tree).

About that time they entered a deep decline and at one point seemed on the brink of disappearing completely up their own vapour trail.

The change of scene and a new awareness of HM has done the band a power of good, but their own unerring belief, in particular that of Corimander Brock, meant they were ready to return when the time was right.

There have — needless to say — been various personnel changes in the band and the various offshoots have not been idle. The following is an attempt to bring the picture up to date, including the main activities of the satellites. But first we must consider the Mothership:

THE PLACE is the Roundhouse Studios, Chalk Farm, where Dave Brock relaxes as they put the finishing touches to their new 'Levitation' album.

What happened after the departure of vocalist Bob Calvert and the return to the name Hawkwind (following their brief incarnation as Hawklords)?

"Not a lot," Dave was blunt. Hawkwind's alter-ego band the Sonic Assassins were a bit more productive, but not much.

"The Sonic Assassins was the same lineup as the Hawkwind lineup of the time but with Martin Griffin on drums instead of Simon (King).

"The idea of the band was for us to go out and play free festivals for the fun of it. The band has no room for tantrums and ego trips.

"Today the free festivals are very together, not like they used to be. We play a different set though much of the material is common to either band, but it can be more free range. You're not obliged to put on

some sort of show and there's no fear of reprisals.

"We even hump our own gear."

In May 1979 they released 'PXR5' which was the end of their commitment with the Charisma label and left the band without a recording deal for the first time since November 1969.

"PXR5 was a bodge-up of bits and pieces — a final flushing of the toilet at Charisma," Dave laughs. "There were a lot of bad scenes at the time. I think they were pleased to see the back of us and us of them."

The band hit hard times and Steve Swindells decided to return to a solo career (though in typical Hawkwind ancestral family tree tie-ups, Simon employed Huw Lloyd Langton and Simon King to play on his solo record which ended up competing with the band's release!).

For a time Hawkwind was Dave Brock and bassist Harvey Bainbridge "getting it together" in rural Devon. Dave called Tim Blake, whom he knew through Gong etc., to fill the vacant keyboards seat since the departure of Swindells.

He also called on the services of guitarist Huw Lloyd Langton, who had been in Hawkwind during the 1969-1970 lineups.

Huw takes up the tale: "Although I hadn't been in the band for about ten years it didn't take me long to make up my mind to come back — it was like I had never stopped being involved.

"I originally gave it up because of continued bad health, not because of personalities or anything like that. You could say I needed a bit of a rest!" (Ten years?)

So, what had he done since September 1970?

"I did a lot of session work and played in a few bands. I was in Batty Mademoiselle, but didn't record with them. I did play the Commonwealth Institute Festival of Black Music with that band, they were very good musicians.

"Also I was in Widowmaker for a time. It was good experience, that's all you can put it down to.

"Many of the bands I've been in aren't worth a mention. I taught guitar in school once a week for nine months. Then Master Brock called and asked if I was interested in joining the band and I said something remarkably original like 'Why not?'"

It should be mentioned that

Huw was also involved in a little band called Jawa with drummer Simon King and former Van Der Graaf Generator bassist Nic Potter. The trio backed Steve Swindells on his recent solo material.

BUT NOW back to the plot: A new lineup of Hawkwind was ready with Brock and Huw on guitars, Harvey on bass, Simon on drums and Tim on keyboards. After a couple of weeks rehearsing they took to the road in September 1979.

"It seemed a bit risky," Dave admits. "We had no record deal and there was no advance

publicity but it was a virtual sellout. It was very successful, except commercially. The roadies got paid more than the band."

So what happened next? "We all went home. Nothing happened — an unprecedented occurrence in the history of the band. So, I decided to work on getting a record deal. Though all I had to offer were some live tapes of the tour, which saved our lives."

Dave took the tapes and had them re-mixed and started the rounds of the record companies. Of the five companies that jumped, they decided to sign with Bronze.

"It's a pretty together little company," Dave reckons. "And they've proved they can do it with the 'Live' album, which shows we can do it if the company are with us."

Following the release of the 'Live — 1979' album in August, Charisma issued a "best of" compilation in September and the new studio album 'Levitation' is just out on Bronze — an expensive time for the fans.

During the earlier stages of recording the new album I'd asked Dave if, considering the success of the 'Live — 1979' album (which made number 15 in the LP charts), and the two

packed-out performances at London's Lyceum, whether this lineup was likely to last?

At one time he merely said "You never know" with one of his wicked grins. But only days later came the news that drummer Simon King had been sacked from the band.

Ginger Baker was then drafted in to re-do all the drum parts for the 'Levitation' sessions and he was asked if he wanted to join Hawkwind for the tour. After a brief flirtation with Atomic Rooster, Ginger agreed to throw his drumsticks in with the Hawkwind mob and thus opens a totally new chapter in the continuing strange career of the band.

Will Dave Brock record his threatened solo album?

Will Bob Calvert appear on BBC2's 'Book Programme'?

Will Cream reform with Dave Brock and Harvey Bainbridge?

Will housewife superstar Stacia make a comeback and make Al Lewis's eyes water again?

All this and more will be revealed in time (and space).

STOP PRESS: Surprise, surprise, half way through their current UK-tour keyboards player Tim Blake left the band and was replaced by Keith Hale.

HAWKWIND DISCOGRAPHY:

ALBUMS
HAWKWIND (Liberty LES 83348 August 1970 and reissued as Sunset SLS 50374 in 1975 and UA/Rockfile LBR 1012 in 1980)

IN SEARCH OF SPACE (United Artists UAG 29202) October 1971

DOREMI FASOL LATIDO (UAG 29364) November 1974

SPACE RITUAL (UAD 60037/8) May 1973

HALL OF THE MOUNTAIN GRILL (UAG 29672) September 1974

WARRIOR ON THE EDGE OF TIME (UAG 29766) May 1975

ROADHAWKS (UAK 29919) April 1976 compilation

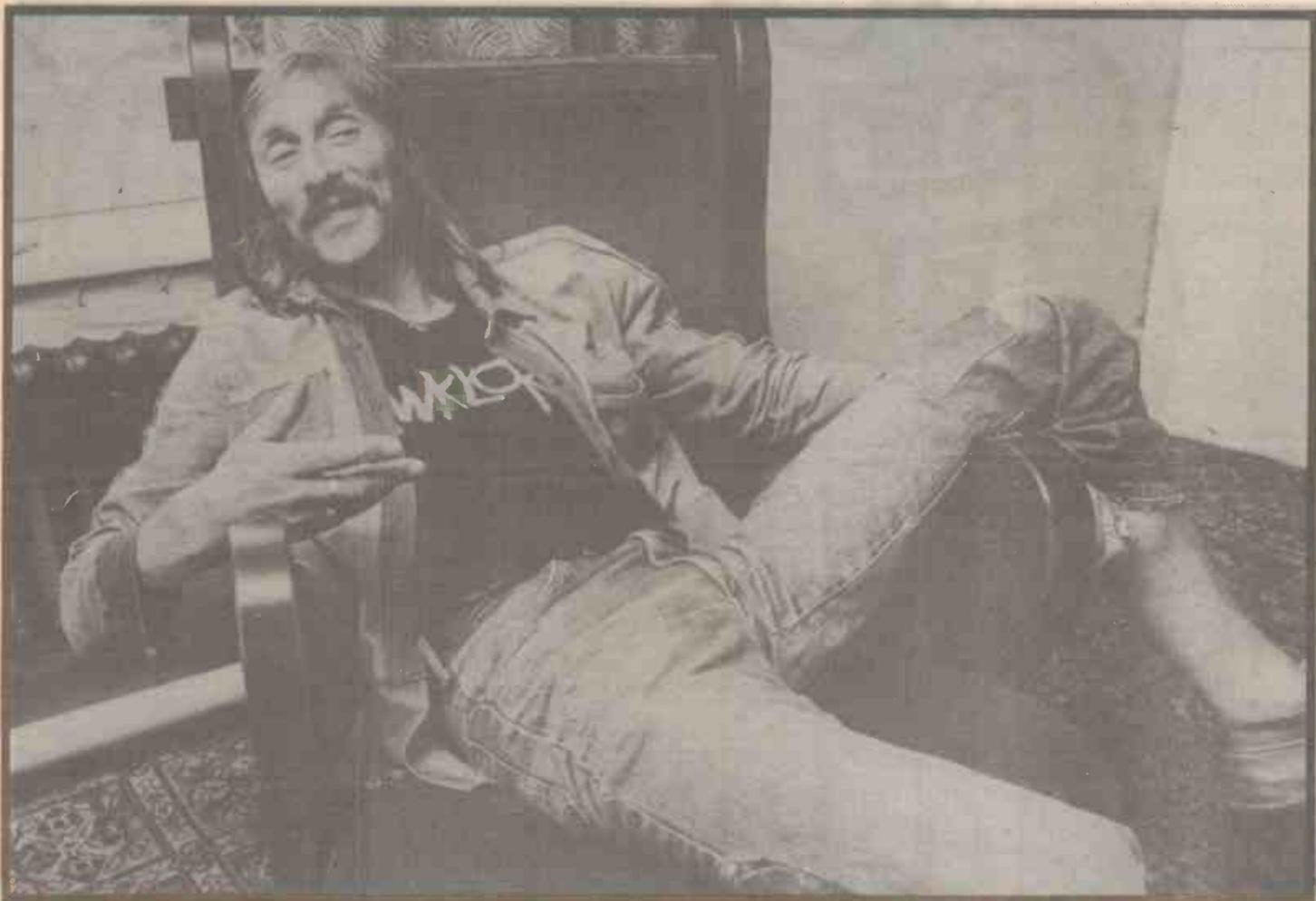
ASTOUNDING SOUNDS, AMAZING MUSIC (Charisma CDS 4004) August 1976

MASTERS OF THE UNIVERSE (UAG 30025) February 1977 compilation

QUARK, STRANGENESS AND CHARM (CDS 4008) June 1977

HAWKLORDS (CDS 4014) October 1978

PXR5 (CCS 4016) October 1978



DAVE BROCK relaxes in a leg-over situation (well, being Master Of The Universe for 10 years does take it out of you).



WHERE ARE THEY NOW: the very lovely Stacia

CONTINUES OVER

FROM PAGE 29

LIVE — 1979 (Bronze BRON 527)
July 1980

HAWKWIND/REPEAT PERFORMANCE (Charisma BG2)
September 1980 compilation

LEVITATION (BRON 530) October 1980

HAWKWIND also appear on:

THE GREASY TRUCKERS PARTY (United Artists UDX 203/4) April 1972: live versions of 'Born To Go' and 'Master Of The Universe'

GLASTONBURY FAYRE (Revelation REV 1) 3 June 1972

SINGLES: HURRY ON SUNDOWN/RIVER OF ILLUSION (Liberty LBF 15382) July 1970

SILVER MACHINE/7 BY 7 (United Artists UP 35381) June 1972 and reissued in 1974, '76 and '78

URBAN GUERRILLA/BRAINBOX POLLUTION (UP 35566) August 1973

PSYCHEDELIC WARLORDS/IT'S SO EASY (UP 35715) August 1974

KINGS OF SPEED/MOTORHEAD (UP 35808) March 1975

KERB CRAWLER/HONKY DORKY (Charisma CB 289) July 1976

BACK ON THE STREETS/THE DREAM OF ISIS (CB 299) January 1977

QUARK, STRANGENESS AND CHARM/THE FORGE OF VULCAN (CB 299) July 1977

PSI POWER/DEATH TRAP (CB 323) October 1978

25 YEARS/ONLY THE DEAD DREAMS OF THE THE COLD KID/PXR5 (CB 322) May 1979 — 12" version 7" CB 332 with just first two tracks

SHOT DOWN IN THE NIGHT/URBAN GUERRILLA (Bronze BRO 98) June 1980

WHOSE GONNA WIN THE WAR/NUCLEAR TOYS (Bronze). Release imminent



HAWKWIND now (almost): Dave Brock, Tim Blake (who left last week), Ginger Baker, Harvey Bainbridge, Huw Lloyd Langton.

Flickknife Records in the near future. Bob released two solo albums on United Artists: **CAPTAIN LOCKHEED AND THE STARFIGHTERS (UAG 29507)** May

the ex-Hawkwind tag. His current band, Inner City Unit, did at one time feature two Hawkwind numbers 'Brainstorm' and 'Master Of The Universe', but they went in

album for Charisma: **XITINTODAY (CDS 4011)** June 1978. On his own Riddle label Inner City Unit released an LP:

MOTORHEAD (Chiswick WIK 2) August 1977, now available through EMI distribution as CWK 3008 **OVERKILL (Bronze BRON 515)** March 1979

April 1980 (All the Bronze singles have recently been reissued)

TIM BLAKE
The current keyboards player with Hawkwind has appeared on LPs by Gong, Clear Light, Sphynx and others and has two solo albums available on import: **CRYSTAL MACHINE (Egg 900 545)** **NEW JERUSALEM (Barclay CLAY 7005)**

MICHAEL MOORCOCK
This famed science fiction author appeared regularly as a guest with Hawkwind in the mid-seventies and was featured on the 'Warrior On The Edge Of Time' album.

He released an album with his band Deep Fix in May 1975 'New World's Fair' (UAG 29732) and a single recorded at that time has just emerged on Flickknife Records. It is 'Star Cruiser' B/W 'Oodgem Dude' and features guests including Nik Turner and Simon King.

It is available from the usual small label distributors and by mail order for £1 from Flickknife, 82 Adelaide Grove, London W12.

Michael Moorcock has recently been working on the remake of the film 'Ivanhoe' in America.

STEVE SWINDELLS
Steve played keyboards for Hawkwind between 1978 and '79 before going solo. He played some tapes of material to the head of America's Atco label, who was impressed and signed a deal.

With Simon King drums, Huw Lloyd-Langton on guitar and Nic Potter bass he put together an album 'Fresh Blood' which is expected to be released here soon. It is already available in the US and parts of Europe. It was engineered by Simon Fraser in Cornwall and remixed at Wessex Studios by Bill Price.

Steve had a solo album released on RCA (LPLI 5057), in 1974 and so far Atco have released two singles: **SHOT DOWN IN THE NIGHT**

H A W K W I N D

BOB CALVERT
Hawkwind's distinctive vocalist/poet between 1972 and 1979 departed in January of the latter year. He has been working on a book 'Hype', set in the wicked world of rock, which is published by New English Library in the New Year. He is looking for an album deal for a parallel record project to 'Hype'. Calvert fans will doubtlessly possess the odd green flexi disc of 'Cricket Star' (Wake Up Records WUR 5), but it is hopefully to reappear along with 'Howzat' on

1974 — now deleted but available on Import from Visa Records (IMP 1012) **LUCKY LEIF AND THE LONGSHIPS (UAG 29852)** September 1974

NIK TURNER
The former Hawkwind sax-blower recently announced at a Liverpool gig: "I hope all you people who came along to see Hawkwind are going to go away disappointed." It appears he is none too keen on

a recent purge. Inner City Unit did at least get a fair hearing when they supported Hawkwind at the Lyceum, which is more than can be said for the other bands on the bill (except Hawkwind of course). Nik describes Inner City Unit's music as "High energy future shock horror rock", which just about sums it all up. If he ever gets broke Nik intends to change the name to Inter City Unit and flog it to BR's Sir Peter Parker. With Sphynx he recorded an

PASS OUT (RID 002) £3 on mail order from Riddle, 4 England's Lane, London NW3 and two singles to date: **SOLITARY ASHTRAY/SO TRY ACID (RID 001)** **PARADISE BEACH/AMYL NITRATE (RID 002)**

MOTORHEAD
Lemmy, bassist in Hawkwind from 1971-75, set up the definitive HM trio in Motorhead. Regular readers of these columns need no introduction or reminding of the new LP and tour (so why did I mention them?): **ALBUMS:**

BOMBER (BRON 523) October 1979 **ACE OF SPACES (BRON 531)** October 1980

SINGLES: MOTORHEAD/CITY KIDS (Chiswick) June 1977, now available on Big Beat NS13 distributed by Chiswick **LOUIE, LOUIE/TEAR YA DOWN (Bronze BRO 60)** August 1978 **OVERKILL/TOO LATE, TOO LATE (BRO 67)** November 1978 **NO CLASS/LIKE A NIGHTMARE (BRO 78)** June 1979 **BOMBER/OVER THE TOP (BRO 85)** November 1979 **GOLDEN YEARS (Live EP BRO 92)**

(Steve wrote this and it was released at the same time Hawkwind's 'LIVE — 1979' version came out) **IT'S ONLY ONE NIGHT OF YOUR LOVE (Atco K11532)**, June 1980 **TURN IT ON, TURN IT OFF/LIFE JOB (K11605)** September 1980.

FANCLUBS HAWKWIND FEEDBACK, 29 Gordon Street, Wisbech, Cambs PE13 2LW

THE MOTORHEAD BANGERS, 35 Accommodation Road, Leeds 9



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Chrysalis

ABSOLUTE ENTERTAINMENT

ONE NIGHT in Paris is like a year in any other place. Unless you happen to be in Reims, which is where our tale begins to unfold. The current scenario: 'Absolutely' has just been unleashed on a French public still reeling from 'One Step Beyond', which found its way into more inaisons francaises than Charlie Aznavour's had tête a tête. Thus, a case of bad timing is on the cards as much as a nutty backlash.

Ma



Les Gaccons Nutty relax in their all-mod-cons-with-video tourbus, ploughing through a storm to sunny Reims, r'n'r capital of reims. Young jungle drummer Woody Woodgate, a newly wed, puts his foot in it, dispelling 'Madness: tax exile' rumours and showing another darn good job that Jane Mo-Dette's gotta do.



Meanwhile, a hard-thinkin' Suggs lets his sacred bowler be whilst the legendary Bette Bright, newly barnetted, sits beside her famed beau, possibly starting new 'Rod'n'Britt' and 'Pauls'n'Bob' style rumours. A Specials tape bieres in the background and all reminisce fondly of long-past 2-Tone tours.



A lonely Suggs stands in the spotlight wondering if he can muster up the required level of nuttiness one more time. So far it's surmounted all international barriers: the wecky Wops caused a riot and chucked their firecrackers but ze French, they cried "Boggy Trousers? What iz ziz Boggy Trousers?" and would only play it on the radio after some considerable persuasion.



Facing an ongoing stick breakdown situation, pocket philosopher Woody winces whilst grasping for the meaning of life and trying to spot a crowd in the super high-tech sportshall they call a gig. "Numbos to the rescue!" he cries, indicating a pack of Number 6 as a false idol of worship. He'll need the nicotine tonight. When you're 7 1/2 stone and 3 of those are the hair on your legs) and only eat 7-minute boiled eggs, such stimulus is essential. Only 12 packs to go, then it's straight to the Duty Free...



Carl Smith (aka Ches Smash) lovingly polishes his new trumpet, ready for a few parps on stage. Proves he's not just all fancy footwork.



Lee 'Kix' Thompson looks puzzled and grits his teeth against the icy cold of Reims. The fickle frogs should've been here in droves but they don't exactly fill the grandstand seats. Lee considers bunking off.



Don't you step on my maroon suede brothel creepers! Rome burns and Beatles toons play while Carl shooshines, but doesn't risk a smile. He prefers the "real melancholy" of 'Yesterday' right now and does a knife-throwing act at the dressing room door. The Madness Women, meanwhile, discuss how to spend the Men's money in Paris, but remain strictly in the background.



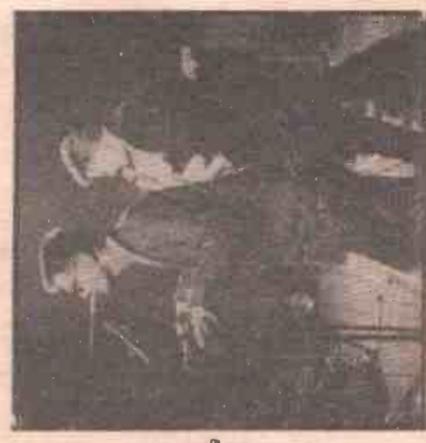
M'sieu Suggs! playacts a different hero from Coco. Now he's Steed with a steel-rimmed bowler with the Prisoner as a guiding philosophy of life. The whistle and flute is dry cleaned every day but then gets mangled in an unaccommodating flight case. A snap of the fingers summons Wendsworth Harry, personal roadie, to bring forth the 'our iron'.



After two weeks on the road and the prospect of a further 14 dates on the trot, not to mention a gruelling 560 miles journey in one day, zits can be a problem, as Woods observes, especially when one lacks the effortlessly debonaire pose of Lord Suggs.



While not actually sleeping, the Madness musos Woody, Chrissy and Bedders, like to go jumpin' in their spare time. Tonight they favour a Stray Cats style session. Homely Chris Foreman says "Bat you thought you'd have fun with us," challenging me to ignore the frostbite and party. I concede this Madness has its depths. Bedders the Bass, the man who walks unheeded through a crowd, is ever cheery despite being dubbed, 'The Chubby One'.



"And one by one, they put on their... she suits, their nutty hats, and lo, they were nutty." Thus speak Bedders with a suggestion of sarcasm. The business of entertaining absolutely begins. Monsieur Barso's joarna and organ shoot upfront to give a boost to the new songs, tight three minute jobs full of the common emotions and knowing twists. A snappy 66 minute set which Bedders described thus: "It's like Dr Who's Tardis; however much you cram into it it stays the same."

ESSAYS

The show's pro but there's zilch atmosphere. Chas "feels like a goldfish". A bumper ensues 'cause a bottle breaks onstage. A roadie complains and Chas smashes his fist on a door, heralding the start of a lasting mood.

Later he pulls rank on the tourbus, removing us poor Soundsters from our seats. Next day, back in gay Parea, Madness hit the Pompidou Centre . . . without Chas. He'd left a note saying he'd 'gone to the dentists'. A likely story.

"He hasn't signed a contract yet v'know," explains Suggs, apologetically, "that'll keep him on his toes."

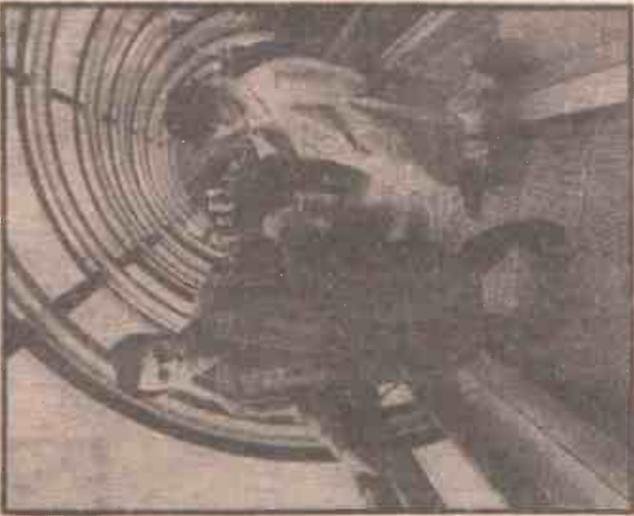


English gents descend to the Metro. Suggs does his George Cole in St Trinians bit while Chrissy contemplates future japes.



Two mamselles sit pertly, unaware of the world superstar seated just behind them. A stockbroker, mayhap? Nah, Lord Suggs, cosmopolitan man o' the world.

"It's like a big bag, an art transplant" say the chaps of the pipe-laden plastic Pompy-doo place. Suggs and Bedders attempt a neo-industrial Ultravox vogue pose complete with long mags. A distant Woody yells "If you're on another cover, Suggs, that's it!"



in



"I'm a pin-ball wizard" shrieks Chris whilst a bemused Woody is ejected for being 'under 18'. "I'm a married man" pleads the skinny one.

Hi hon! Who's this? "What's his name?" bleats Slat. "A world famous superstar" they chorus. Mr Barson, a different kettle of fish sans spex, claims he always has a good crepe when in Paris. Michael's never far from food or his Dutch girlfriend Sandra. "Don't mention the Coco Brothers," he snarls, "there's other brothers too, you know."



Woody 'Marilyn' Woodgate shows brother Nick what it's like to have the seven year itch after a month of marriage. It's all hot air really.

P



Chris tries in vain to iron out premature wrinkles. Bedders turns himself on and the coach driver struggles to find the obscure Pavilion Beliard, Paris gig extraordinaire.



Cheeky Chrissy Boy, the man whose wife predicted he'd write a hit single ('My Girl'), risks life and limb to get an interesting variation on the classic 'pop star asleep on toilet bus' pose.

The return of The Fuehrer' las the heli-less road crew call him. He was bored, it transpires, so he went out shopping and bought a new lumberjacket, to frame the only shot of the Coco Bras not whooping it up.



Carl strikes mean n' moody James Dean pose but 'ol no ears' still declines to smile for the camera. The tour's had its ups and downs for Mr Smash. When the downs come you certainly know about it.



And so, Madness, Euro pop stars, has wackiness worn you out? An ancient Beatles interview appears on the video. The lads play the fool. "The Fab Four were far nuttier than we ever were!" asserts Woody. And I think he's right. But then, Mr Jagger said it all: "The only way to make a performance, really make it, is to achieve madness." The French, as they say, probably have a song for it. The ska, she is not dead, but the pop, she is stronger.

aris

Words by BETTY PAGE,
pix by PAUL SLATTERY

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ALBUMS

Girls at their best



Pic by Virginia Turbett

THE MO-DETTES, a kick in the teeth for Rock Against Sexism.

THE MO-DETTES
'The Story So Far'
(Deram SML 1120)

SENSIBLY DEDICATED to 'love, peace and pussy' in contrast to all these horrid rucking boys who've been debauching our pop crop of late, the Mo-Dettes' debut player bounced hot off the press in strictly good crack style, bursting with freshness, vitality and multi-faceted pop appeal. In a nut(ty) shell, 'The Story So Far' is a polished and positive pop statement, a rich and rhythmically robust recipe of intoxicating melodies and amazon grace that the band's shambolic slap-happy beginnings barely began to hint at.

On paper the Mo-Dettes'

merry mix of eccentric styles and unconventional people should work about as well as an erection in a snowstorm (*What about penguins?*—Ed) but in practice it all gells as sweet as a nut into a juicy dozen sumptuous slices of knee-trembling, foot-tapping, finger-clicking modern dance magic.

Some of you saw the near-disastrous *White Light* performance t'other day and some of you scoff, but cop an earful of a few of the gems herein and all suspicion and cynicism will dry up like a dead squid in *The Towering Inferno*. I'll wager you'll just GASP at Jan's fleshy pulsing bass lines, THRILL to Ramona's wunderbar rollercoaster Sweese vocals, WONDER as June's driving drums make unexpected detours round the hit kit, BE AMAZED as the theory behind

Kate's unusual guitar technique translates into inventive asides and melodic hooks, and then SWOON as the whole lot sticks together tighter than a honeymoon couple in songs that are both, as experts say, high on hummability and surprisingly evocative.

June's great bright and breezy cartoon/collage cover fits the band's fun-for-all-and-all-for-fun outlook perfectly though it does rather disguise the fact that this is a disc of many moods covering a wide range of subject matter in an array of suitable settings.

'The Kray Twins', for example, tells the story of the well-loved East End villains with Jane's jazzy vocals married to the loping bass line that weaves in and out of clucking fingers giving the song a suitably sleazy back-alley feel. The motive's

more patriotic than an attempt to glamourise their activities (the Blind Beggar's a good deal nearer than Chicago's oft-toasted Al Capone after all) though the song does end with the sinister warning that if you happened to step out of line in '69, "you might find yourself saying hello to the Twins in '99". Indeed.

The current spine-tingling single 'Dark Park Creeping' is similarly soaked in vivid images setting the scene in a late night park full of shadowy menace, threats and fears, with Ramona fleeing from approaching footsteps alone and afraid (*"Knives and bottles/Somebody's bored/Looking for action/Gut contraction . . ."*).

The only anomaly on the album I reckon is 'Paint It Black', not because I don't like

their version, but because it's the opposite of what the Mo-Dettes actually do. This band are full of colour. They can be black, sure, with 'Dark Park', or the sombre 'Sparrow' for Edith Piaf, but they can also splash the colour all over, like with their grin and sing big parade pomp and bounce version of Piaf's own 'Milord' or 'Ta-ra-ra-boom-de-eh' as you'll better remember it.

And what could be more colourful than the glorious re-jigged version of 'White Mice' included here as 'White Mouse Disco', a strictly sexist lusting after-young men with tight arses and big blue eyes delivered in a high-sweeping pulsing classic of a pop song that could and should have been number one for a summer season. It's also a spirited testimony to the band's

assertive femininity, a much healthier outlook than either puritanical feminism (put down, with fine bitchy glee in the traumatic tale of the 'Foolish Girl') or coy 'little woman' subservience. They've got spirit, y'see, and they make pop music that's riddled with it too.

Aw, time's up and there's so much I've missed out, not least Ramona's penchant for candy-flavoured edible underwear, but y'know it's all on the record and if you wanna catch up on the best new serial since *Dallas* 'The Story So Far' will be on sale somewhere near you pretty damn soon. Me I'm already waiting for the next chapter, cos I know that no matter how good this is the way this band are developing the next instalment's gonna be even better.

GARRY BUSHELL

Tribal shooters

ADAM AND THE ANTS
'Kings Of The Wild Frontier'
(CBS 84549) *****

RED SKIES over Deadwood. Chapter three. Sheriff Press cackled with glee as he dully eyed his painted quarry. "He-he, sure nuff got you now, you mangy varmint!" he sneered. Proud and defiant, ablaze in feathers, the quarry did not flinch. Press thought he even saw the redskin smile. So preoccupied, he failed to see the sliver of silver flip through the air, aware only at the sound of the dirk's wet entry into his gut. "Goddam pesky injun bastid . . ." he wheezed, sinking to his knees. His face narrowly missed a half full spitoon as it hit the floor. The chieftain allowed himself a shrill whoop of delight before making his escape through the stained oaken door.

With 'Kings Of The Wild Frontier' Adam And The Ants have not so much quietly slunk from the cage of frustration that's held them fast for the past couple of years, as dramatically trashed it to bits, bars still spinning in destruction. It's a bright, mature and above all exciting declaration of 'Antmusic' (aka breezy rock dressed in new warrior chic) that leaves the 'Dirk Wears White Sox' debut somewhere back in the Neolithic era. The chilling starkness of the early Ants is replaced by a warm, rich Apache beat, their monochrome obscured with a vivid splash of colour. If you're expecting half a dozen reworkings of the jungledrum beat of 'Dog' and 'Kings', then forget it. A whole quilt of styles are played out here. It's the Ants' most accessible work to date, wholly satisfying and without doubt one of the year's more exuberant releases. The marvellous 'Dog Eat Dog' — currently scelping the nation's charts, didn'tcha just know

it would, opens the package. The grand mood of the current single gives way to the more delicate sprightly pace of the next 'Antmusic'. A brilliantly poppy interpretation of Adam's overbearing vision, it bounces along with some splendid Marco Pirroni guitar work and sits as a crafty counterweight to the album's denser moments.

Where 'Los Rancheros' fits into the scheme of things I wouldn't like to guess, a curious nonsensical tribute to the spaghetti western mythsos decked out in Duane Eddy hand-me-downs. 'Ants Invasion' and 'Killer In The Home' reveal the elpee's heavier portions, the former built around a mincing sixties SF axe hook while the latter showcases Adam's vocal pyrotechnics.

It's a far less ambitious work than its predecessor and consequently more cohesive. Sadly though it likewise displays considerably

less imagination and humour. Adam's often vicious black wit is swept aside in the pursuit of commercial acceptance (apparently). Still, there are occasions, 'Jolly Roger' for example, which sounds to these boil-infested ears like a jovial swipe at that much loved Antz-plagiarist and buccaneer about town, Malcolm (get down Shep) McLaren. The title track of course remains a triumph of gushing primeval aggression and primitive majesty. A war cry for the new Ants which has finally been recognised.

I'm still not happy though, Adam. Three singles from one elpee is a disgrace — especially when that red hot back catalogue remains hidden. And this lot only hints at what lies ahead. But enough. This is um heap mighty fine record. A new glam outing of the highest order. The Ants have risen, as promised. Little Plum must be proud

STEVE KEATON



VARIOUS ARTISTS

'Wanna Buy A Bridge?'

(Rough Trade Import Rough US 3)****

A NEAT and exhaustive run-through of the Rough Trade Theory, singles-wise at any rate, which I'm assured shall be readily available here and at a regular price. 'Wanna Buy A Bridge?' is a series of 45 body-blows which you should and probably already do possess, stretching from Stiff Little Fingers' 'Alternative Ulster' to the brand-new Robert Wyatt track, the very delicious 'At Last I Am Free'.

Sales-wise, as well as for foreign consumption, it's ideally geared for those unfamiliar with how-Rough-Trade-do-it. As such, it's solid evidence that that frothy myth of the Rough Traders as failed computer scientists into weird sounds is untrue. Every song here, as well as being in its own way unique and characterful, is highly commercially viable. It's like a pack of (should have been!) hit singles that would have done Stax or Tamla proud in the past. Not a bleak freak in sight.

That said, this is some of the most fearful and most anxious music made across the last three years with The Pop Group's 'Prostitutes', Young Marble Giants' 'Final Day' and Delta 5's 'Mind Your Own Business'. It is full of frightening, uncomfortable musics, the building-stones of good r'n'r. There again, there's no similarity between any two bands here. They are as far apart as hm is from, say, reggae. Every band here has a strong identity, strong enough to lift them all above any blanket Rough-Trade-band bandwagon. These musics are radical and genuinely different without (TV Personalities and their 'Part Time Punks' excepted) ever being eccentric.

We are the radicals



THE CABS greet the announcement that they've just won the pools.

Pic by Paul Slattery

Consider Cabaret Voltaire's 'Nag Nag Nag', Scritti Politti's 'Skank Bloc Bologna', Kleenex' 'Ain't You', Essential Logic's 'Aerosol Burns' and Spizz's 'Soldier'.

Compilation-wise, it must rank with the best and the most enduring. Appeal-wise, it must

depend on whether you can stomach the short-sharpness of the compilation form. Meanwhile, as the small-label/big label conflagrations go on, while the Rough Trade Theory is still debated and berated, at least 'Wanna Buy A Bridge?' compounds some kind of facts. Rough Trade can and

most certainly does cut it musically. And, after all, comes the big question worth answering. What other record company, big or small, could put out this good a compilation of their bands' singles?

DAVE MCCULLOUGH

shirt. It's 'Between The Buttons' with a distinctly East End sense of humour — the Stones would never have thought of writing a song called 'Up The Wooden Hills To Bedfordshire'. Or 'Revolver' without the Eastern philosophies.

In detail, 'Wapping Wharf' is that first Immediate album with a few sub-standard tracks (or so the exceedingly garish and appropriate sleeve claims) removed and replaced by the organ dominated 'Don't Burst My Bubble' and a version of 'Runaway' which is as stupid as it's marvellous — raspberry, cod operatic intro and Marriott's rhythm playing included.

Roughly, the two sides follow different paths. The first is Marriott's soul rasp; the man playing the only sharecropper born and raised within the sound of Bow bells for all it's worth. Side two is the more whimsical — Ronnie Lane and Ian McLagan and their harpsichords. Like the diversity in the later 'Lazy Sunday', the two strains are kept together as much by force of personality as by any conscious effort.

Not having heard the original album in who knows so long, listening to 'Wapping Wharf' was like discovering the Small Faces for the first time. Not with nostalgia but as if I was still that twelve year old who could look up to the Small Faces — figuratively and physically. They seemed to have everything then. Noise, great clothes, shortness, sharp haircuts, raucous humour and a talent for taking everything down a few pegs — except Marriott's rich, rounded, sardonic voice. Maybe I am just an old blind fan but it still seems that way in 1980.

Time and exposure have raised 'Here Come The Nice', 'Tin Soldier' and 'Lazy Sunday' to the dubious status of golden oldies. 'Wapping Wharf' in its obscurity is like finding an unknown Chuck Berry song as good as 'Too Much Monkey Business'.

And it still galls that Rod Stewart lifted Marriott's persona lock, stock and brandy bottle. Listening here to the original of 'My Way Of Giving' shows up the extent of the grand larceny charge Stewart will have to answer when he's trying to twist St. Peter's arm with a gram of coke. And he still won't get in.

For anyone who ever had a heart, for anyone who ever saw the point of the Small Faces' philosophy: 'Life is just a bowl of All Bran! You wake up every morning and it's there . . .' One large helping please. Light on the sugar.

PETE SILVERTON

SAGA
'Silent Knight'
(Polydor 2374 166)****

HAVING SUCCESSFULLY jettisoned the question of 'who?' by touring with Styx last year, Saga now embark on the second stage of the quest — 'when?'. Basically it's just a matter of time until they start treading the starry path that their talent and originality demands.

'Silent Knight' sees them maturing way beyond 'Images At Twilight', refining their cultured keyboard-oriented approach to give it much more bite than before, and putting a brake on the wilfulness that sometimes tended to fracture their songs a little too much in days gone by. They're still nowhere near conventional though, and their own development as a band now rules out previously valid pointers at parallels with the likes of Genesis and Supertramp.

Keyboards, keyboards and more keyboards! On stage even the drummer gets to play keyboards, but on record Michael Sadler and Steve Gilmour take all the parts, weaving through and around each other in a perfect blend of melody and aggression, paced by Jim Crichton's agile bass and the crisp drumming of the much-under-rated Steve Negus.

And then (pause for trumpet fanfare) there's Ian Crichton, an astonishing guitarist in Kansas' Kerry Livgren mould, injecting blistering raw power with precision and perfection — keyboards can get a bit ethereal, but with Ian Crichton always on cue there's the chance of a bomb just round every musical corner.

The opening 'Don't Be Late' makes the point from the start. It draws in gently from the mid-distance, slow paced and tentative on swirling synth lines as it gradually swells towards a proud, roaring conclusion, Ian Crichton strangling his guitar in a brutal flurry of electric power. Get the general picture? With the exception of the weak 'Time To Go' every track's a winner, full of power and class, tacking from tranquility to savagery and back again. 'Someone Should' features a marvellous guitar/synth blend, and the biting, bitter hook of 'Help Me Out' is breathlessly memorable, as is the sinister, fractured instrumental climax of 'Compromise' or the punching staccato hook of 'What's It Gonna Be'.

If this album doesn't crack it for them, the next one will.

PAUL SUTER

But he isn't

WHITESNAKE

'Live . . . In The Heart Of The City'

(Liberty-United SNAKE 1)****

LET'S FACE IT, it's a damned sight easier to slag off Whitesnake than it is to praise them. This statement taken as a general fact about the majority of bands (just flip through any pop paper!) plus the way that this lot seem to deliberately throw themselves wide open to ridicule, plus the widespread loathing that we hacks have for White Men, particularly ex-Deep Purple White Men, who Sing The Blues — it all adds up to a broad and flat knife-board. Weight? Lyrics? Clothes? Age? Where should I begin my invective?

This is a live album. As such, it does its duty fairly and squarely or, as Coverdale might say, no messin'. As such, it's a dubious target for malicious criticism. There is too much of it — a common complaint with double albums these days — and I could well do without the inclusion of various solos but, as the record is supposed to be comprised of straight recorded portions from three Whitesnake Hammersmith shows (last November and this June), the 'live performance' continuity is retained at the cost, perhaps, of the freshness.

In places, it bops along at a fine old pace like on side two with its boisterous 'Fool For Your Loving' kick off. In places, it drags along interminably as on side four, which is devoted entirely to a tortuous version of



DAVID COVERDALE models his mum's old curtains

Pic by Fin Costello

'Trouble' and 'Mistreated'. But, overall, it bustles with purposeful character.

Released, as you probably know, as a gesture to counteract the high price of Whitesnake's Japanese live import — it's selling for £5.99 — it's also good proof of how the band, in spite of their somewhat pompous drawbacks, have the essential professionalism to deliver a better show, a sharper sound, a more complete entertainment than many of their partners in the hard rock field. This, I imagine, is why they are increasingly popular amongst a helluva lot of people. It may not be revolution music but . . .

Of all the Whitesnake inclined people that I have spoken to regarding this album, not one has spurned it as a crock of shit, preferring a five-star accolade. A more 'fashionable' one star applies to everyone else.

ROBBI MILLAR

They used to be

SMALL FACES

'For Your Delight, The Darlings Of Wapping Wharf Launderette'

(Virgin V2178)*****

HARDLY THE most rational of star ratings, I'll admit. But then this is scarcely the most rational of albums.

In 1966, cresting on a run of hit singles, the Small Faces switched labels, moving from the corporate grasp of Decca to the spanking new (and 'fab', of course) indie set up by Andrew Loog Oldham, Immediate, the label that minted the phrase 'Happy to be part of the industry of human happiness'. 'Wapping Wharf' is — more or less — the first result of that move.

While all around them were turning fey under the influence of this and that drug, the Small Faces gobbled the same drugs and created the one High Regency Mod masterpiece, right down to its pointy-toed high heeled shoes and right up to its high-collared Paisley print

PETE SILVERTON

VARIOUS ARTISTS

'The Sun Box'

(Sun \$ 100)*****

THE EXPLOITATION of back catalogue has now reached the stage where compilations tend to be put together by accountants rather than experts, particularly in these precarious days for record companies. This vinyl documentary of the Sun label through the Fifties is a glorious exception.

Compiled by Martin Hawkins, 'The Sun Box' contains three albums and fifty four tracks. He could have used twenty-three albums and still had piles of material left over but the object of this exercise is accessibility to those with a convivial interest in rock and roll; the die-hard aficionados have already had plenty of Sun product to get their teeth into although even they will need this set to obtain some previously unreleased tracks from the earliest days.

The most famous Son Of Sun is of course absent — when RCA signed Elvis Presley late in 1955 Sun boss Sam Phillips had to hand over all recorded Presley material to them. Apart from the legendary 'Million Dollar Quartet' sessions (featuring Elvis, Jerry Lee Lewis, Johnny Cash and Carl Perkins in an informal jam session) which have not yet seen the official light of day, any additional 'forgotten' Elvis material that may exist remains under wraps for 'contractual' reasons.

But it doesn't really matter. The Elvis legend is now common folklore. What the Sun legend gives us is every influence that the first white superstar of rock and roll soaked up in his adolescence.

The first side contains recordings made by Sam Phillips at the Memphis Recording Studio before the Sun label came into being. It crackles along in genial authenticity with tracks from

Sun-shine supermen

Howlin' Wolf and Roscoe Gordon as well as the archetypal 'Rocket 88' by Jackie Brenston And The Delta Cats (who included Ike Turner on guitar) until a gentleman by the name of Joe Hill Louis steams in mid-way through with a slow blues called 'Treat Me Mean And Evil' and an astonishing guitar solo that predates and surpasses what a whole generation of English guitarists picked up on more than a decade later. Its effect is spellbinding.

Side two lays down the foundations of the Sun label proper with devastating effect. Walter Horton's harmonica on 'Easy' is exactly that and cool with it and it paves the way for a succession of musty classics like Rufus Thomas' 'Bear Cat' (a direct reply to Big Mama Thornton's 'Hound Dog'), the Prisonaires' 'Just Walkin' In The Rain' (later a hit for Johnny Ray) and Little Junior's Blue Flames' 'Feelin' Good'.

The country music aspect is picked up on side three and it starts off more roughneck than redneck with the likes of Harmonica Frank and Doug Poindexter until Johnny Cash adds an early touch of class with 'Cry Cry Cry' and Charlie Feathers puts a dollop of smooth steel guitar over 'Defrost Your Heart'. But later tracks such as Warren Smith's 'Rock And Roll Ruby' kick ass with a relish until Ernie Chaffin rounds it off in every sense with the magnificent 'Feelin' Low'.

The hits start rolling in on side four although they're still relatively local. Johnny Cash leads the way with his original versions of 'Folsom Prison Blues' and 'I Walk The Line', not to mention 'There You Go', 'Ballad Of A Teenage Queen' and 'The Ways Of A Woman In Love' while Carl Perkins stamps all over Lowell George's fat bum with 'Dixie Fried' which



SUN artistes Joe Hill Louis (sitting, left) and BB King (standing centre with geetar)

you can top up with his 'Boppin' The Blues' and Jerry Lee Lewis' first contribution, 'Breathless'.

Side five makes a switch to rockabilly which has already been raked over by compilers but this set still manages to unearth a few uncovered gems. There's Carl Perkins aping his own 'Blue Suede Shoes' with 'Put Your Cat Clothes On', Jerry Lee Lewis blowin' up a storm in a teenage cup with

'Milkshake Mademoiselle' and Warren Smith putting it all in a nutshell with 'Red Cadillac And A Black Moustache'. Billy Rileys' 'Flyin' Saucers Rock And Roll' needs little introduction but his original version of 'Red Hot' later made famous by Ronnie Hawkins is well worth investigating.

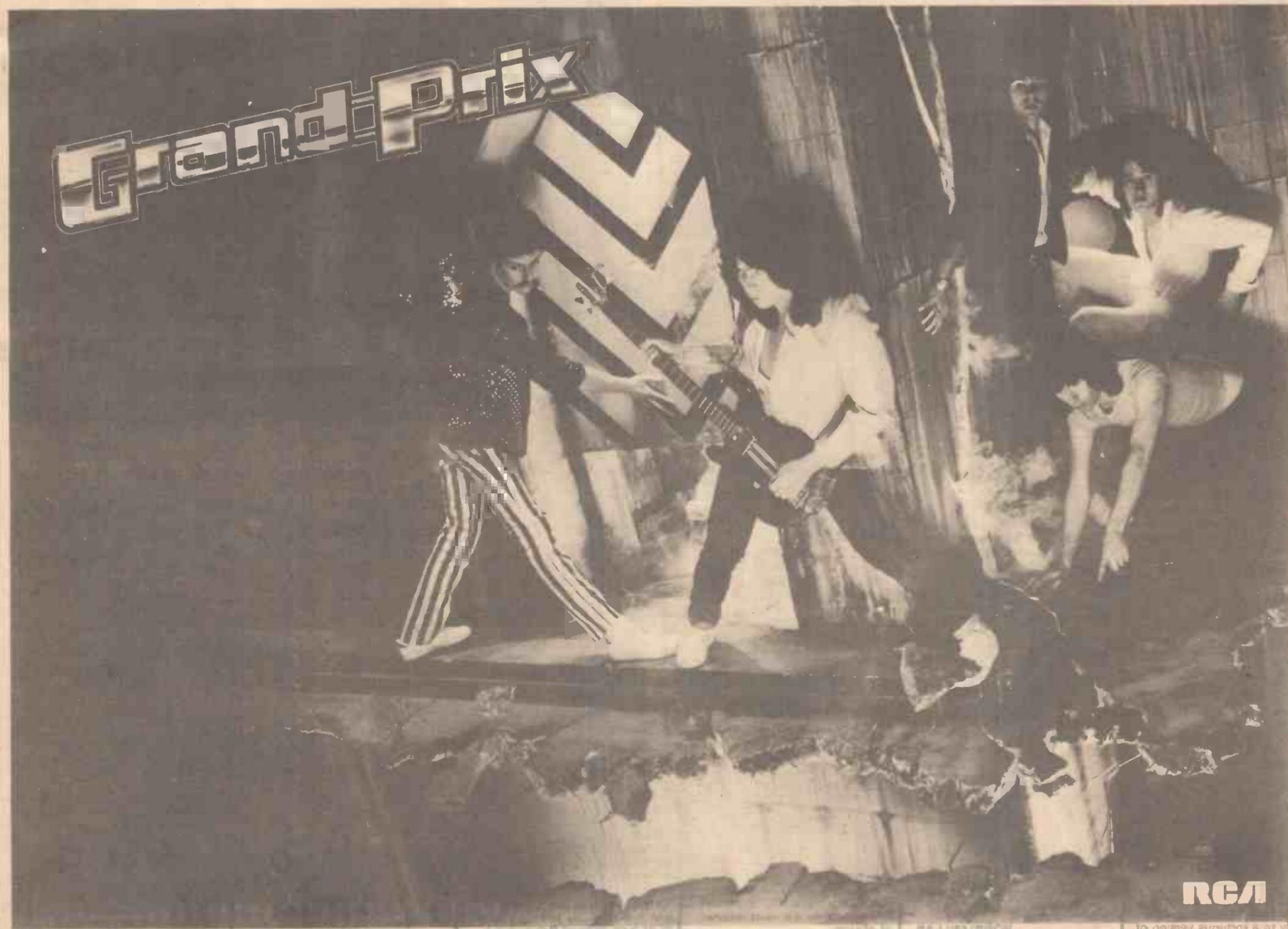
Side Six winds up with Sun's Greatest Hits, the biggest hits from their eight biggest artists at the tail end of the Fifties.

Carl Perkins' 'Blue Suede Shoes' and Jerry Lee Lewis' 'Whole Lotta Shakin' Goin' On' and 'Great Balls Of Fire' are already monuments, Roy Orbison's 'Ooby Dooby' is the start of something big, Carl Mann's 'Mona Lisa' suffered from competition from Conway Twitty but still made the charts, Charlie Rich got some of what he deserved with 'Lonely Weekend', Johnny Cash's biggest hit for Sun was

the lesser known 'Guess Things Happen That Way', Billy Justis gave them an instrumental hit at just the right time (1957) with 'Raunchy' and Warren Smith slowed down a fraction to find success with 'So Long I'm Gone'.

Sun Records and Sam Phillips are a genuine rock and roll legend. It is encapsulated in this box.

HUGH FIELDER



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 'Are You Glad To Be In America?' (Rough Trade Rough 16)*****

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'Are You Glad To Be In America?' is an invitation to change, primarily, jazz and funk structures and then, almost accidentally, to re-evaluate what goes on in the hugely disappointing world of contemporary rock music. Its didacticism is self-evident as on the key-song, 'Jazz Is The Teacher (Funk Is The Preacher)', and is relayed in some of the best dance music you'll hear in a long time.

Which is the important point to get across, though it's tempting to miss given the awesome implications of this album. This is Dance Music, right? More than anything else, even outside its label connotations, this record sounds so alive! With a kind of innovative glee, James Blood Ulmer has made an album not steeped in the foam-bath immobility that its context of being black-funk and black-jazz might suggest. Blood Ulmer miraculously avoids the middle-ground, orthodox funk and jazz traps of lush surroundings and introverted style. This guitar sounds electrically Electric and the people behind him tell you they're worried as well as intrinsically musical.

It's an album about America and about separating the dream from the myth. It's an album about the big city. About nerves and pressure, a song title here. About being celebratory and anxious at the same time. About trying to survive and stay happy, or sane.

In a series of triumphantly economical jazz and funk scenarios, with powerful playing all round highlighted by stuttering guitar and crazy jumbled-up horn and sax, Blood Ulmer paints an unusually visual approach. And as the song titles (there's hardly any lyrics) suggest, such as 'Layout', 'See Through' and 'TV Blues', that's the best way of replying to the music yourself. On the opening, totally scorching 'Layout', for instance, it's the contrast between the top of pure white heat Ulmerian guitar and the base of strident funk that gives form and shape.

More particularly elsewhere, the wordless eloquence of Ulmer's work is evident. 'Interview' is crazy and talkative and ultimately worthless - at the heart of this album is the simple, almost laconically related home truth of the unreliability of words. But

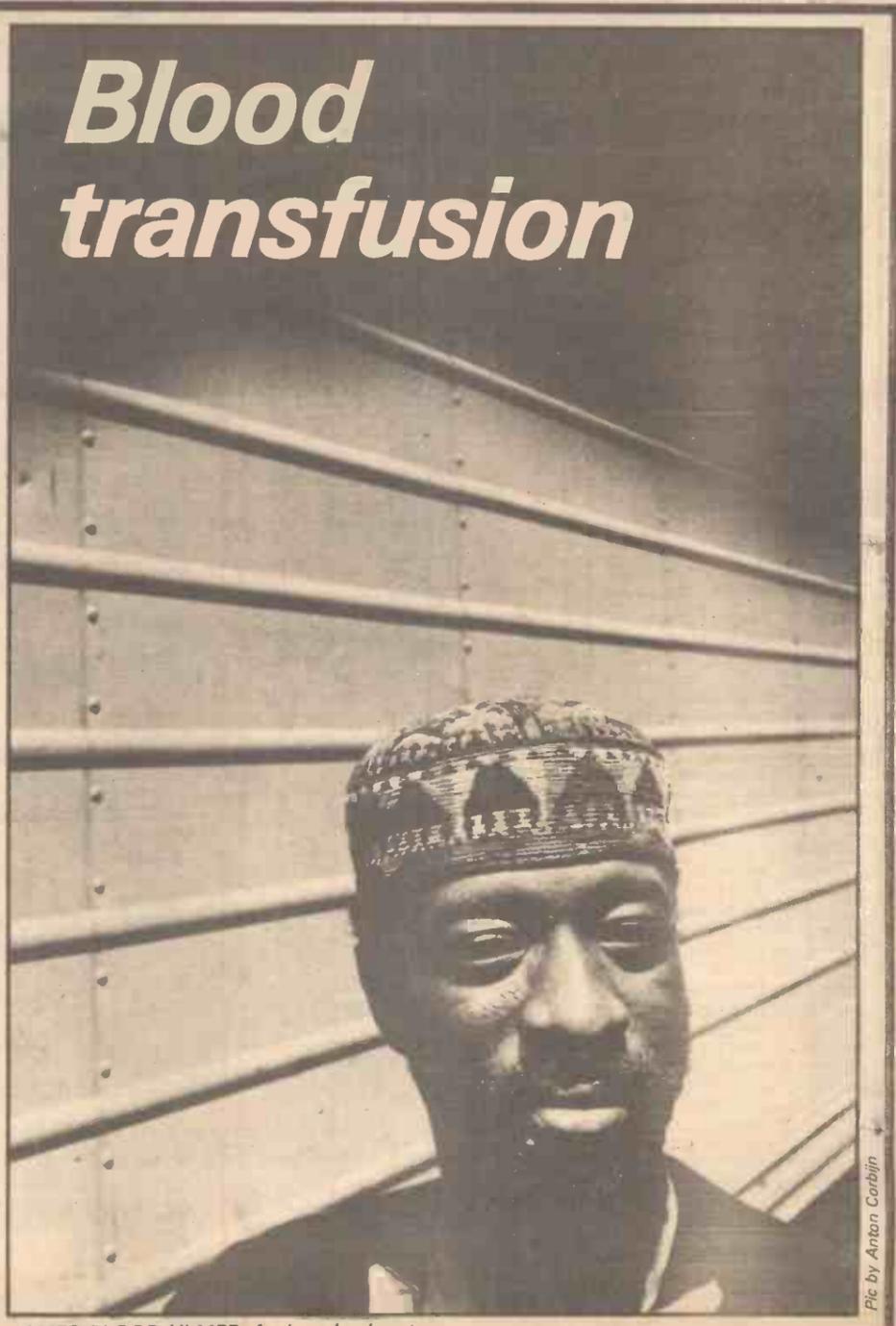
who needs words? Feel the funk!

It's an album that's as strong an assertion of the abstract, the impressionistic and the infinite as anything from Beefheart's early repertoire. In its shifting of sound and its relevance to place and time, it's like a welcome American companion to somebody very British and worried like Cabaret Voltaire.

It's an album that requires an open mind most of all. Ulmer is a soul here. His guitar playing has the frenetic intensity of somebody who gets too worked up talking about things that aggrieve and move him (don't we all) and has decided to transfer his emotions into the rawest and most acerbic brand of guitar playing. The dark dismal shadows to his rear might well be Johnny Guitar Watson or Earth Wind And Fire or Parliament. But his ancestor at heart is Otis Redding.

This is music to change you, pull you out of r'n'r ruts. Well? How open are you? Most of all, this is a truly subversive record.

DAVE McCULLOUGH



JAMES BLOOD ULMER: funk and subvert

YELLO
 'Solid Pleasure' (Ralph Records YL8059)****

IT MUST say something about the stiff upper brain cells of the British that, Human League apart, we're basically incapable of producing electronic music that doesn't sound as though it's about to make a grab for the nearest bottle of valium.

While our grim young 'Futurists' (sic) solidify and grow stalactites, bands like this swift trio are proving you can sound dangerous and exciting without threatening to top yourself in front of an audience. Yello's anti-freeze travels a similar road to their Residential beneficiaries, but is topped up with a sometimes cynical, sometimes reverential sense of the ludicrous.

They open with an absolutely cuckoo ska-beat forced to mate with a tinkling Yellow-Magic Orch ditty on the doty 'Bimbo', and quickly establish their roots/targets with 'Night Flanger', loping bass, twirling synth, sudden melodic swells, and sultry vocals, all built up on a steel from The Doors. Morrison would be proud of their up-date.

'Rock Stop' and 'Eternal Legs' (in the Amon Duul title stakes, close but no cigar) also see them lining up certain targets. The former throws a wobbly somewhere between Madness, Cluster, and the Shadows. The latter is a kooky but respectable lampoon of the Jefferson Airplane school of acid rock vocals, supported by a mekanik synth beat.

'Reverse Lion' (still no cigar) and 'Magneto' are the traditional electronic pieces on the album. The first gears into a tricky beat, sequences throbbing against the time like early Kraftwerk, and the second treads dangerously near the Tangs with its random swarms, clusters, tones and choirs.

who needs words? Feel the funk!

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This is music to change you, pull you out of r'n'r ruts. Well? How open are you? Most of all, this is a truly subversive record.

DAVE McCULLOUGH

YELLO, the wacky listener's long mac band

Funloving futurists

Luckily for them and us, they instill these songs with the verve long since surgically removed from the Tangs. Beneath the swarm of musical styles 'Stantztrigger' for example consists of a manic percussion montage reminiscent of the locomotive section of Can's 'Peking O') there is a unifying philosophy to Yello's music. So, they shouldn't be thought of as the Ralphan Baron Knights. Like the R*s*d*nts, they're too aware of the music around them to stay in one style, so they spread their funny, funky, and febrile personality across a wide range of music. They have the wit and pizzaz to become the cuckoo (no jokes about clocks please) in the R*s*d*nt's nest.

JOHN GILL

DIY CORNER

VINCENT SPATZI: 'New Insect Dance'
White Eye Tapes, 16
Grayburn Close, Chalfont St.
Giles, Bucks. £1.50

DRUM MACHINE provides a backing for a couple of overdubbed guitars and the odd noise in places. Everything played by Vincent, who also sings but only just audibly. Very tempting for a few minutes, but the effect starts to wear thin uncomfortably early. Initial excitement gives way to depression and the long reach for the eject button.

THE DIGITAL DINOSAURS: 'A Final Trench (Songs For Sinking Sailors)': 24 Kempley Avenue, Cosewood, Coventry CV2 5LP. £1.00 and SAE.

AT LAST the third offering from those lovable reptile heads from Coventry. Not the last either, despite the title and previous information, although the end of this particular line-up. A side of studio tracks and another of live and bedroom material. When reviewing their other tapes the name of Syd Barret was oft used and is still relevant, but the buried strain of Viv Stanshall has now risen to the surface. Which is not to say that the DD's do not possess a unique, charmed originality while producing wistful/trippy/deranged/foot-tapping hoot music.

Side two is the live and bedroom stuff and on the whole not as immediate. Also included in the package (to reviewers at least) is the 'I Have Not Seen The Digital Dinosaurs Play In 1980' tour poster and its sequel, the 'I Have Not Seen The Digital Dinosaurs Play In 1980 But I've Seen The Tour Poster' poster.

DOFF MANIFEST: 'Raped And Fed': Teepee Tapes, 13 Felstead Avenue, Clayhall, Ilford, Essex. £1.00.

FORMED OUT of frustration and jealousy, seven rehearsals give birth to seven songs captured directly onto cassette deck (but fine frequency response, good tones). A three-piece augmented for recording purposes with guest bass and extra guitar.

'Freeway' and 'Cinema' both have a subtle, moody and expressive sound, a rough delicacy like a gutter level 'Talking Heads'. The riff in 'Freeway' is like one of those staircases you can draw but not build, forever climbing but always going around in circles. From the opening notes onwards 'Fear' is a ringer for The Fall's 'It's The New Thing' and while there is much derivation throughout, Doff Manifest do provide more than a few inspirational moments.

CITIZEN UK: 'Apocalypse In 7 Notes': Phil Husband, 9 Napier St. Nelson, Lancs. £2.00.

THE FIRST tape that I've played right through, wound back to the start and played through again still wondering if I like it. Some facts: eight studio quality recordings from the group that used to be called The Pathetic, who released their 'Aleister Crowley' EP on their own label, then got involved with TJM records and finished up broke. They began again and their sound is now built around finely-honed, mood-creating synth textures and some slinky bass runs over inventive, but solid drumming. The synth here, in fact, has a human touch rather than being cold, grey and mechanical. The vocals are redolent of early Ian Curtis and to say the whole tape carries shades of Joy Division is an understatement.

But Citizen UK are strange and bewitching. You try to pin them down but they slip away, each time escaping with an unexpected twist. Their lyrics are odd and not just the 'woe is me I'm alienated' type cant, but sometimes give the impression of a sixth-form poetry reading,



MICK SINCLAIR charts the nether regions of the weird and wonderful world of home-produced tapes

well meaning but too immature to carry much weight.

Literary quibbles aside, this cassette is distinctive rather than totally original.

VARIOUS ARTISTS: 'Crying Out Loud': Gary Birtles, 68 Howard Rd, Leicester. £1.50.

A SELECTION from the Leicester area designed as an alternative to the many experimental-type tapes with (so the creators say) superior sound and the emphasis on songs. I'd certainly agree with the superior sound, but it doesn't compensate for a mainly unadventurous set of ditties. The best parts come from the *Swinging Laurels* with 'Are You', swinging synth and saxes with Westminster Abbey choir vocals. Zan present a multi-echoed voice over a simplistic guitar strum, which may not seem much cop described like that, but is quite refreshing amongst sleep-inducing drabness by *Newmatics/Sticky Bob And The Klingons/Rich Parents* etc. 'Mr Concept', a mild Kid Jensen joke, is quite entertaining, but the infantile Pork Dukes style crude humour indulged in by A.N.U.S. isn't. Full marks for presentation, zero for star quality.

THE DOGMA CATS/THE DOGMATIC DUO: 'Live At The Dogma Cafe/The Dogmatic Duo': 9 Whitecroft Rd, Meldreth, Royston, Herts SG8 6ND. 50p.

SIDE ONE captures a Dogma Cats performance in front of an audience of one at the local greasy spoon. The sole spectator makes himself known at the start and end, and in between witnesses a very positive and almost powerful set that, for those of you listening at home, still delivers a clout despite the patchy sound and less than fully coherent vocals. Vaguely Gang Of Fourish with two (although it sounds like one) trebly guitars searching around the beat while the bass explores the spaces left.

Side two is The Dogma Cats' own ongoing 'Strength Through Joy' situation with just the drummer and a guitarist surviving from side one and becoming known as the Dogmatic Duo. Experimentation

is the order of the day and instruments of pleasure include scissors, screwdriver, Hillman Hunter front grill, as well as more regular mandolin, piano etc.

Not as totally outlandish as some exploits in this area, but a lot of clever ideas and inventive moments that makes for stimulating listening. They also know when to stop, a very important attribute when working in this field. Also a better sound quality than the cafe side. At a mere fifty pence this cassette costs less than a pint of wollop and lasts much longer. I recommend you invest.

THE ICE BABIES: 'Recorded Delivery': Phil Goodland, Curdleigh Farm House, Blagdon Hill, Taunton, Somerset. £1.50.

OPENING SIDE full mainly of intriguing instrumentals with a fizzing organ bubbling away under the surface of substantial guitar riffs and an underbelly of oddly tinny drums (odd because most non-studio recordings of the beaten skins are heavy with natural reverb. I can only assume that 'the fat lady's' room where this tape was hatched was blessed with built-in sound dampening).

Compelling stuff it is too. Like the recently reviewed tape by the Replaceable Headz, this is loose in feel but minus meandering indulgence. There is plenty to constantly tease and surprise, ensuring the listener stays with ear glued to the speakers. The simplest things can mean a lot. The blowing of a whistle, tape rewinding through the drum-only part of 'Black Noise', the whispering vocal on 'Speak To Myself'. Additional percussion takes the form of knocking jars/pots/pans and suchlike giving (and I know this will sound ridiculous to those not conversant with the delights of DIY cassette making) the whole structure an extra dimension.

Upon flipping (the tape stupid, not me) one finds a greater emphasis on songs and vocals.

This, unfortunately, promises to be the last offering from The Ice Babies, as prime-mover Dick has now forsaken scrumpy drinking in favour of the more decadent taste of Coca-Cola. In other words, he's fucked off to the USA to do what I don't

know, but if he's looking for work there's a vacancy I've heard about at the White House.

MIC WOODS: 'I Played With Myself': Deleted Records, Low Farm, Brigg Road, Messingham, Scunthorpe, S. Humberside. £1.00 or C60.

MIC'S PREVIOUS excursion with Heddon Street W1 was, in parts, a stimulating array of aural enterprise, although not wholly successful. But this is a complete departure, being mainly confined to an uncomplicated guitar strum, Mic's deadpan delivery and a collection of songs. Nine Woods originals of love and humour, a version of Sweet's 'Oxygene' and tributes to David Bowie with reworkings of 'The Superman', 'Panic In Detroit' plus the self-penned 'Cracked Actor'.

'I Like Devo' find Mic holding out against formidable peer group pressure to conform his tastes away from the spudmen and toward Nugent, Zeppelin, Pink Floyd etc who are big favourites amongst the Mic Woods circle of mates. There's no escape at home either, his mum likes Des O'Connor.

The start of side two of the tape is interval stuff, very funny American cinema ads. I'm not sure of their origin, but they are worth missing the choc-ice girl for. Later, 'Waiting Room' reminds me of Ralph McTell's 'Streets Of London' which I can't profess to liking but might if it had been written on a railway platform during a cold, wet Monday morning as this was.

Plenty of mainly unobtrusive mistakes (the best kind to make) and a singing voice akin to that of Eammon Andrews, but nonetheless an enjoyable fling.

B. TROOP: 'B Troop': Kevin Donoghue, 70 Thorne Rd, Doncaster, S. Yorks. £1.00 or blank tape an SAE.

A C30 from the group who grace both the 'Bouquet Of Steel' and 'Logical Steps' long playing platters. There's some spidery saxophone and neatly understated mood-making synth, but ultimately lacking any real punch. I don't dislike it, but the only adjectives which spring to mind are nice/pleasant/polite etc.

WARSAW PAKT 'See You In Court': Stuff Central, 273 Portobello Rd, London W11. £1.50 plus 20p p&P.

THE GROUP that brought you the first direct cut disc by a rock band, a record that I suppose had some value as a novelty item. This cassette is a mixture of studio demos and some live rehearsal recordings. Fast, heavy R&B, marginally exciting for a few bars. No value as a novelty item.

VARIOUS ARTISTS: 'Essence Rare Vol. 1.': Essence Rare Tapes, 95 Hazel Grove, Hatfield, Herts AL10 9DY. £1.25.

A SELECTION of starlets drawn from Hatfield and the surrounding area with a guest contribution from far away Leicester. Frequent appearances from one Bob Green, former Johnny Curious And The Strangers bass person now dividing his time between Bodily Head, The Astronauts and his own solo exploits. All of these constituting the highlights of the tape.

Bodily Head make their first entrance with 'The Green One', a true-to-life tale of simple Hatfield folk and their respective blue and green cars, recited over a hickory dickory dock clockwork rhythm. Later the Heads don a Monochrome Set mask for the wittily titled 'Nothing Ventured Nothing Stained' and feature some very Bid-like vocals.

The ever-dependable Astronauts (the correct spelling, they're not Astronoughts) have 'Fatigue'. Mark Wilkins (now there is a pop star name) sometimes muffled but very cutting lyrics over, at first, a rather one-dimensional guitar, which subsides into a tinkling keyboard/bass/syndrum onslaught, giving the whole thing a Teardrop Explodes lysergic feel. A much fuller and better sound than I've heard from this (admittedly varied) crew before. An LP on real vinyl (as opposed to tape) is due in the new year.

Of Mr Green's two lone tunes the first is 'Songs From A Fallout Shelter'. A definite ring of Greenwich Village circa '63 and Bob Dylan's 'I Will Not Go Down Under The Ground'. Later the man sells out to

hoped-for commercial acclaim with a rendition of The Monkees' 'I'm A Believer'.

The infamous Naked Lunch dedicate 'Secret Agent' to James Bond and proceed to grapple with various 007 flick themes. Described on the sleeve as an "electronic dance band" and as such will likely be successful.

The Solution and Produkt are okay in their way and the remaining dross includes The Plague, rapidly becoming the group I love to hate.

RENTAKIL: 'Russia's Alternative To Margerine': CBT, 71 Devonshire Rd, Sheffield S17 3NU. £1.75.

A STRANGE one to be sure. An assembly of Ralph Record out-takes perhaps. Self-penned pieces inter-linked with cover versions of better known material (all of which sound very close to the Residents' 'Third Reich And Roll').

Tape opens with 'Satisfaction' — Jagger/Richard fed into a cement mixer, poured around some crazy paving and never being allowed to set. A hammering wail of distorted guitar and out of control synth pyrotechnics. The Banshees' 'Metal Postcard' gets a ripping treatment. Some dangerously upper register (male) vocal and a nod to 'Hong Kong Garden' with the Eastern synth riff. Thankfully the singer lowers the scale for an almost hoarse (best way) reworking of 'Smoke On The Water'.

Of the original ditties 'Thought Police' is the most mellow and 'easily' listenable. A Booker T And The MGs styled opening with simple bass pattern and drums. A toppy, clipped guitar comes in as if on cue, but strangely this song is sung with a West Indian accent.

NICELY AND THE BOYS: 'Electric Madness': G.R. Mouat, 118 Alston Cres, Seaburn, Sunderland. £1.22.

VERY PATCHY. Only item really worthy of note being 'DVB' (deviate, geddit?). Outside the door Beatle-esque vocals over some crazy rhythms and demonic percussive effects, a bit like John Otway's 'Murder Man'. The remainder is fairly ordinary pleasant pop with numerous Americanisms and on occasions even stooping so low as to, er, boogie.



Pic by Chuck Pulin

GRATEFUL DEAD's Jerry Garcia gets a congratulatory hug from his mum at getting into Wax Fax. See second item.

12 INCHES NOT ENOUGH

GLYNN ROBINSON of Dudley, West Midlands, opens this week's session with the following puzzled query: "As a Paul McCartney collector, I generally buy albums and singles featuring him, including 12-inch pressings where they are available, as on 'Goodnight Tonight'. So, even though I had the latest release 'Temporary Secretary' on the 'McCartney 2'-album, I trotted out to buy it. I was pleased to find it available on a 12-inch version in a cardboard picture sleeve, so I told the shop I would buy both this and the ordinary single. I was astonished to be told that there WASN'T a single and that it was only on 12-inch in a limited pressing. Surely this can't be the case with a major artist like McCartney? What can you tell me about it?"

Basically, you have it in a nutshell. There were a few copies of 'Temporary Secretary' pressed on 7-inch discs, but these were only for distribution to DJs, etc. The commercially available record was indeed only a 12-inch record and the secret lay in the flipside 'Secret Friend'. This track, not taken from the album, was ten-and-a-half minutes long, and therefore too long to fit onto a regular single without making the grooves so small that the thing would have been well-nigh inaudible. Reading between the lines, it seems that Macca wanted the cut released and EMI (who weren't nearly so keen) complied by offering the compromise of the limited-edition 12-incher.

DEAD HEAD

"HERE'S a simple one for you," says a confident Terry Wallace of Blackpool. "Can you tell me the full track listings for the first two albums by the Grateful Dead, titled 'Grateful Dead' and 'Anthems Of The Sun', and also (and this is important, because I'm keen to find original copies) what were their catalogue numbers when these two albums were first released in this country?"

Catalogue numbers first,

WAX FAX
A column for connoisseurs of vinyl esoterica, collated by Prof. Barry Lazell, 78 (rpm)

then: 'Grateful Dead' is on Warner Bros. W 1689 (mono) and WS 1689 (stereo) — do you want copies of both, I wonder? 'Anthem Of The Sun' is WS 1749, stereo only.

Now the track listings: 'Grateful Dead' contains 'Golden Road'/'Beat It Down The Line'/'Good Morning, Little Schoolgirl'/'Cold Rain And Snow'/'Sitting On Top Of The World'/'Cream Puff'/'War'/'Morning Dew'/'New, New Minglewood Blues'/'Viola Lee Blues'. The tracks on 'Anthem Of The Sun' are: 'That's It For The Other One — Cryptical Envelopment'/'Quadrilet For Tender Feet'/'The Faster We Go, The Rounder We Get'/'We Leave The Castle'/'New Potato Caboose'/'Born Cross-Eyed'/'Alligator'/'Caution (Do Not Stop On Tracks)

ON THE FLIP

"I'M NOT looking for a full Status Quo single discography," starts P.J. Jobson of Gloucester (thank God for that, I thought). "But what I would like to know are the titles which were on the B-sides of some of their singles as originally issued." He then goes on to list the appropriate A-side titles, which I'll include with their couplings, as requested: 'The Price Of Love'/'Little Miss Nothing' (Pye 7N 17825); 'Make Me Stay A Bit Longer'/'Auntie Nellie' (Pye 7N 17665); 'Are You Growing Tired'/'Of My Love'/'So Ends Another Life' (Pye 7N 17728); 'Mean Girl'/'Everything' (Pye 7N 45229); 'Paper Plane'/'Softer Ride' (Vertigo 6059 071); 'Caroline'/'Joanne' (Vertigo 6059 085); 'Break The Rules'/'Lonely Night' (Vertigo 6059 101); 'Down, Down'/'Nightride' (Vertigo 6059 114).

Mr. Jobson would also like to know what was the earliest

Status Quo single to be issued in a picture sleeve. Well, although a couple of early Pye tracks like 'Pictures Of Matchstick Men' have been in pic covers on recent reissues, these don't really count. As far as I recall, the earliest of Quo's Vertigo releases to have a special sleeve was the maxi-single featuring 'Roll Over Lay Down'/'Gerdundula'/'Junior's Wailing', which was Vertigo QUO 13.

SHAPING UP

I WAS beginning to think we'd stumped everybody when Jerry Platt's list of oddly-shaped (ie non-circular) records was printed in the September 20 column, but ONE additional entry to the list has finally turned up from Sean Magee of Preston, Lancs. Sean says: "A record which I have but Jerry didn't mention is a square-shaped picture disc by the American band Toto. The A-side is 'St. George And The Dragon' and the B-side 'White Sister'. As far as I know, it's an American import, and presumably very rare — I won't it in a competition run by Record Mirror!" Aren't there any more offerings in this line, or have we really compiled the definitive list?

JUST A reminder, since I haven't given one for at least two weeks(!), that it's most inadvisable to enclose stamped addressed envelopes with anything you send to Wax Fax, because we can't offer any personal replies and you're simply donating a stamp to my collection. Apart from that, we'd love to hear from you at: Wax Fax, Sounds, 40 Long Acre, London WC2E 9JT.

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Pic by David Wainwright



TOTO; a band that gets into strange shapes. See last item.

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by **NORTON FERRIS**



knots if you have to make excuses to people on Monday.

those around you, therefore, for this will not be the way to true happiness — it *could* be the way to get you mightily pissed off though, so be sure to make your own moves. If you're getting yourself involved in anything that you don't want people at home to know about (like becoming enrolled as a life member of the Nolans' fan club?) then make sure you don't spill the beans on Monday. Low profile advised.

LIBRA (24th September — 23rd October): Don't splash cash around on Friday without thinking carefully first (it could start others wondering how you ever got your sweaty hands on any real money in the first place). With a backtracking Mercury forming a conjunction with the New Moon in your money area, you could later regret something you buy on impulse now. If finance is a problem right now, hold on till next Wednesday when money you've been expecting should finally start turning up (some dole offices obviously work faster than others). You'll be feeling creative and imaginative on Monday. But don't go telling the world your ideas — you could be more inspired than you at first realise.

SCORPIO (24th October — 22nd November): If it's your birthday on Friday — or even if it isn't — don't be too alarmed if postie isn't exactly staggering under the weight of your fan mail. GPO delays you could be experiencing then will be merely temporary. Exercise extreme caution next Monday in any business deals you may be involved in (so scrutinise the merchandise carefully if negotiating for tickets to the Hope And Anchor's charity gigs — they were all sold out weeks ago). Anything remotely shady or undercover could leave you with very much the worse end of the bargain. Wednesday's a *much* better day for money transactions.

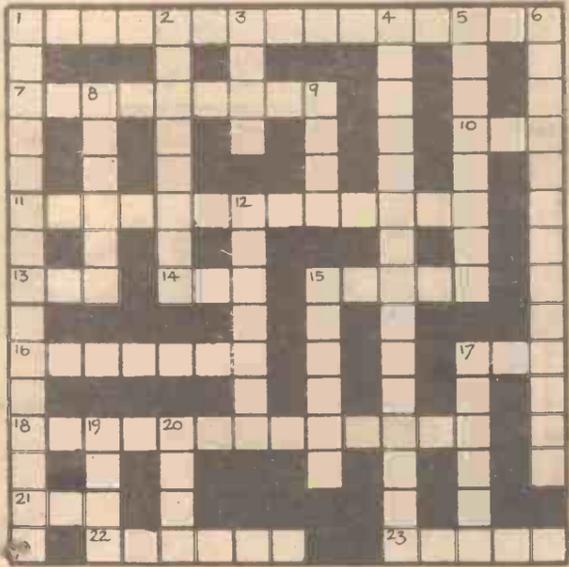
SAGITTARIUS (23rd November — 21st December): Thursday could be usefully spent quietly reflecting on your present goals in life and your view of your place in society. 'Course there's some as say it could be much better spent at London's 100 Club where Black Slate will be kicking off their UK tour. But with the current

planetary emphasis very much in your twelfth house, you might find a quick dose of meditation before you settle down to watch *Minder* very constructive. You'll be feeling much more extrovert on Sunday, though, and with some helpful vibes from Jupiter you should find it easy to be the centre of attention socially.

CAPRICORN (22nd December — 20th January): Good social vibes abound on Friday, but the nearer home you stay and the less travelling you do the better. 'Course if you're determined to nip across to the States to see the *uncut* version of *Caligula*, that's your prerogative. But be prepared for transport difficulties if you're heading much further afield than th'local. You should be able to achieve a great deal on Sunday when the Moon comes into powerful aspect with your Ruling Planet Saturn — you'll have cause to feel pleased with yourself even if no-one else does. Look out for the chance to repay a favour to a friend on Monday — it won't only benefit them.

AQUARIUS (21st January — 19th February): You could find other people rather slow in appreciating your full value on Friday. Don't let it get you down too, much though — praise and recognition should be coming thick and fast by next Wednesday. Sunday looks like turning out your best day of the week as far as your fun quota goes. Friends will be in easy and relaxed moods and you'll probably get most out of not being too adventurous, meeting up at the house with the best TV to watch *The Professionals?* — look out for Zoot Money making an appearance as a singer caught up in a drugs ring!!) Could be some interesting gossip going around on Monday — best to listen rather than talk.

PISCES (20th February — 20th March): Looks like you may have to postpone some of the plans you had lined up for Friday. And it would be best not to map out Saturday's activities in too much detail either — the accent will be on spontaneity and last-minute changes, for which your ability to adapt and ad lib should come in useful. Monday should be an important day for you. Your Ruling Planet Neptune will be energised by a Mars conjunction, giving you increased energy.



by **SUE BUCKLEY**

ACROSS

1. One of nonsense from the Heebeegeebees (11,4)
7. Fuse gone on UFO? (6,3)
10. Is he on Bob's side? (3)
11. Chrissie's fave night spot? (4,2,3,4)
13. Joe, the country cousin (3)
14. Projected by Alan Parsons (3)
15. Peter Frampton's old beast of burden (5)
16. El Taker confuses the label (7)
17. Dionne Warwick tracked one (3)
18. Styx's manual worker (4,6,3)
21. Mrs. Lennon (3)
22. They sail without Radar (6)
23. Their wigwam went bam (5)

DOWN

1. Rumour's tribute to Mao?
2. Slaughter owns up (2,3,3)
3. Planets' hilly down (4)
4. Kraftwerk's tribute to Stiffs? (8,7)
5. Sin for International Cowboys (8)
6. He took a perilous journey (6,7)
8. Once a 1/4 of 10cc (6)
9. One from a topographic ocean (4)
12. What Floyd and Hadrian have in common? (3,4)
15. M.O. Bach re-arranges the jazz-rock drummer (6)
17. One in wind for Reg (6)
19. Your change for a reggae man (1,3)
20. Real people of the disco world? (4)

LAST WEEK'S ANSWERS

ACROSS: 1. Rick Wakeman; 5. Pie; 6. Platters; 9. Damage Is Done; 12. Car; 14. Roxy; 15. Wet; 17. True Colours; 20. S.O.S.; 21. Gypsy; 22. Ink; 24. Eagles; 25. Demand.
DOWN: 1. Rip; 2. Cream; 3. Kaleidoscope; 4. Fast; 7. Teddy; 8. Egg; 9. Dock; 10. Now; 11. Otis; 13. Ruts; 16. Buggie; 18. Layla; 19. Union; 20. Shoe; 23. Kid.

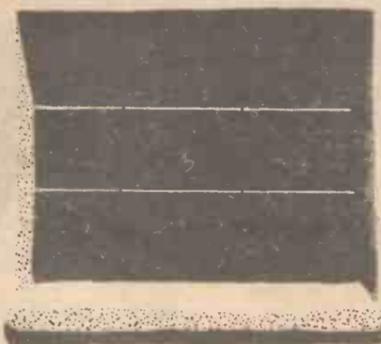
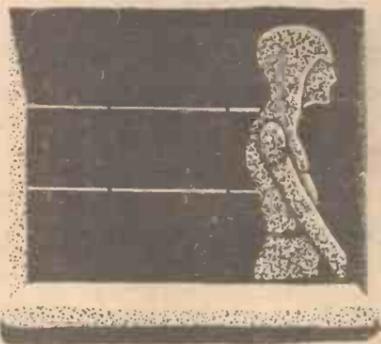
ARIES (21st March — 20th April): Friday looks like turning out somewhat frustrating. You will be in fine fettle yourself, eager to make progress with whatever plans you have, but things outside your control could hold you up. Try not to lose your patience *too* quickly (which is like telling Gal Bushwacker to listen to Motorhead's 'Ace Of Spades' at less than 500 watts!) Life should be kinder to you next Monday though — good time to work out some details on a secret ambition of yours. Don't try for action until Wednesday when Mercury will have stopped retrograding though, or you could tire yourself out overcoming trivial obstacles.

TAURUS (21st April — 21st May): Partnership prospects look set for a shake-up on Friday. The New Moon then will be an influence for the good, but if what you're proposing changes the status quo (geddit?) then you may not feel the benefit until a little later when the dust has settled. Be prepared to receive a sudden attack of inspiration on Monday, when a way of easing a money problem that's been troubling you should present itself. Leave anything requiring physical exertion (getting out of bed etc.) until the coming Wednesday. Not just an exercise in 'never do today what you can leave till tomorrow' — Mars and Pluto will be greatly boosting your stamina then, which will be worth taking advantage of.

GEMINI (22nd May — 21st June): Your Ruling Planet Mercury will be moving backwards again this week (well, not *really* moving backwards, but like when you overtake a moving car, it *looks* as though it's moving backwards). This usually means trouble and this time is no exception. Nothing too drastic, but if you feel more than usually tired and strangely weary of life's more enjoyable energetic pursuits, you'll know why (haven't been eating your spinach, obviously). Make sure you don't get yourself tied up in

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ROCK ALMANAC



NEIL YOUNG shows he's still a messy eater after 35 years of trying

Saturday November 8
 1946 Roy Wood born.
 1969 'Led Zeppelin II' enters the British charts.
 1978 Riots at a Buzzcocks gig in Brighton.

Sunday November 9
 1970 'Woodstock' by Matthews Southern Comfort reaches No 1 in Britain. The Jackson 5's 'I'll Be There' is top in America.
 1978 After offering £15,000 to anyone willing to commit suicide on stage, Birmingham band Anti-Social admit it was a publicity stunt.

Monday November 10
 1940 'Screaming' Lord Sutch born.

1944 Tim Rice born in Buckinghamshire.
 1948 Greg Lake born.
 1978 Release of The Clash's 'Give 'Em Enough Rope' album.

Tuesday November 11
 1969 The Doors' Jim Morrison jailed for "public drunkenness".
 1972 Allman Brothers Band's Berry Oakley dies after a motorcycle crash.
 1976 Bert Weedon's '22 Golden Guitar Greats' tops the charts.

Wednesday November 12
 1944 Booker T. (Jones) born in Memphis.
 1945 Neil Young born in Toronto.

1978 The Police release their first album, 'Outlandos D'Amour'.

Tuesday November 13
 1965 The Who's 'My Generation' enters the charts.
 1978 Paul Weller charged with wounding an Australian rugby official at a Leeds hotel.

Friday November 14
 1940 Freddie Garrity (of Freddie and the Dreamers) born in Manchester.
 1969 Philips release 'David Bowie', his second album.
 1976 Former Yardbirds singer Keith Reif dies.
 1977 Abba's 'The Name Of The Game' is No 1 in Britain.

DAVE LAING

Pic by Kate Simon

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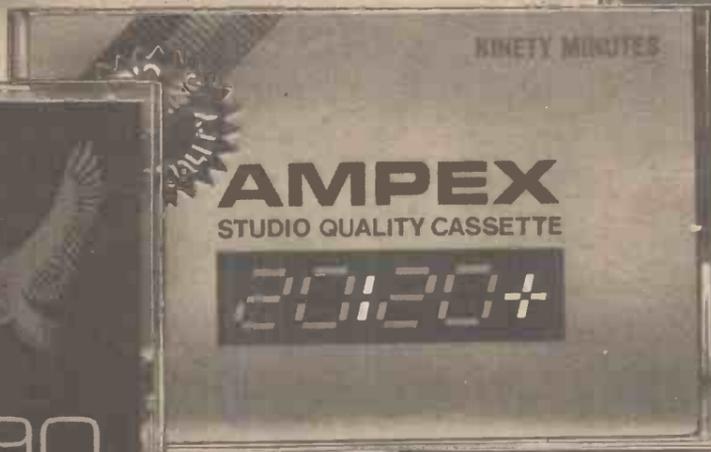
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FAIR DEAL



EMBRYO: victims of the peril of dancing in the streets

band and that traffic was at a standstill. Because I did not feel we had a fair hearing, I'm appealing against the verdict and my individual £40.00 fine. — John Sheehan, Embryo

ANYONE ELSE thinking of taking music to the streets? You just can't buy an official licence to legally cover playing for the people, so any busker or streetband stands a very real chance of being knobbled for the age-old offence of obstruction. The police have a right to ask you to move on and if you don't, or if you appear to be setting up elsewhere, can arrest you under that well-known section of the good old Highways Act 1957. But, many bands who're hellbent on preserving the equally age-old tradition of gigging freely in the streets are ready and willing to take the chance and make a bid for freedom of expression and location.

Over to John Sheehan for a few tips based on the butt-end of personal experience. "If any other bands are considering going public and you're determined enough to give it a crack, remember that if you stop playing immediately the police arrive, chances are you'll be let off with just a warning. If you are arrested, you will be charged not as a group, but individually, so your cases will be heard and dealt with separately in court.

"Although we didn't think of it when we played, it will help a great deal if one of your supporters takes notes of all that is happening at the time. If you defend yourself, as we did, it's not too hard and it's much cheaper. But remember to take notes and to cross-examine whoever is giving evidence against you."

According to alternative London-based help/information service, Release, there is a tradition of tolerance by the police in certain well-established busking areas, BUT if you set up a one-off event elsewhere you're likely to be in trouble.

"Behaviour likely to cause a breach of the peace can be used as a possible charge, as well as obstruction," Release told Fair Deal. "This would normally mean that a member of the public would have taken great exception to your lyrics or actions.

"As far as obstruction charges go, it's difficult to contest them. You need witnesses, as the police will produce them.

"If you don't have this kind of defence witness, magistrates are going to believe the police, even if their evidence conflicts," added Release. "The police frequently go out of their way to secure convictions and have been known to exaggerate. An independent witness can help make your position quite clear.

"If you are arrested and see anyone who looks sympathetic, tell them what's happening and indicate that you might like to call them as witnesses. But go quietly and avoid any aggression toward the police. Otherwise you could end up in deeper water."

Most regular buskers treat occasional fines as an occupational hazard and tend to plead guilty, realising that the chances of fighting this kind of charge are slim. But, with strong defence witnesses, there's no reason why some band can't break the pattern and win.

For a free bust card detailing your rights when arrested, contact Release (Legal Medical Social Information), 1 Elgin Avenue, London W9 (tel: 01-289 1123).

Pavement artists

A cautionary tale of one band's bid for street credibility

EARLIER THIS summer, new wave band Embryo played a series of dates under the working title of the 'Dancin' In The Street' tour. We played opposite Honky Tonk Records in Kentish Town Road, Oxford Street and St Paul's Churchyard, and all these brief gigs (about three numbers a time) were allowed to go ahead with the police watching, although the band was moved on from Oxford Street very quickly.

But, on August 2, when the band played outside the Y Studios in Tottenham Court Road, the police arrived just before Embryo finished the last song. A crowd of about 200 had gathered, yet none of the people watching complained about the event and, from all appearances, both traffic and the public were still able to move quite freely — this last point is very important in any charge of obstruction.

The band, along with yours truly, were arrested, charged with obstruction and taken to Holborn nick. Back at the nick, all our personal belongings, including one guy's earring, were confiscated and we were thrown into the cells for an hour. Not to mince words, we were treated like bloody criminals for what was a minor offence.

We were booked to appear at Bow Street Magistrates Court on Monday August 4. Embryo pleaded not guilty and the case was adjourned. The eventual hearing earlier this month was something else. Charged under section 121 of the Highway Act, we considered we had a fair chance of being acquitted. The two arresting officers claimed that over 1,000 people were watching the

GAME, SET AND MATCH

LAST WEEK I was given a copy of The Skids' 'Absolute

Game' as a birthday present and a cover sticker indicates that a free album should be included. Alas, when I opened the album — no extra freebie! Any way I can get one now? I feel I've been ripped-off. — Mike Bryan, Selby.

WE'LL NEVER know whether the additional Skids experimental sampler, comprising a collection of unusual, mainly instrumental trax recorded this year at The Manor Studios, Oxford, was missed out at the packaging stage or removed somewhere else along the line. But, Virgin are sending you the missing freebie to make up for your disappointment. The Skids extra, which should be in all stickered sleeves, includes a total of eight "mood music" trax, including 'Incident In Algiers', 'Grievance', 'Strength Through Joy', 'Filming Africa', 'A Man For All Seasons', 'Snakes And Ladders', 'Surgical Triumph' and 'The Bell Jar' (lotsa literary references!) Happy Birthday.

Everyone else check it out before you leave the shop, even if it's shrink-wrapped, and take up any complaints with your dealer.

SHIRT TALE

I'VE JUST seen Gillan on their autumn tour and naturally, being a fan, bought a T-shirt and programme on the way in. On the way out I had them nicked. No money for replacements. Where can I buy more? — Andrew Giffey, Berkhamsted

DON'T BE too shocked and stunned if a post-theft gift courtesy of the band themselves arrives on your doormat in the very near future. Meanwhile, Gillan fanatics with lotsa money to spare can write for lists of touring leftovers to Gillan Gear, Performing Artists Network, 10 Sutherland Avenue, London W9.



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SIoux TRADING POST

HAVING SEEN the amazing Siouxsie (And The Banshees) on tour, I'd like to buy some momenta of the gig. Anywhere I can write for merchandising lists? — John Helms, Warrington

SURE THING. Send a line (and a stamped addressed envelope) to Billy, Siouxsie And The Banshees Office, 1 Carthusian Street, London EC1 6EB. Billy, who prefers to keep a low profile on his surname for some reason, also requests the co-operation of *Sounds* readers anywhere in helping him track down the Banshees fan club membership file and cheque books, among the contents of two humble carrier bags, one Woolies one Wallis, stolen from outside the band's nerve centre on the evening of Saturday October 18, at approximately 8.00 pm, and never seen again.

Whoever half-inched the appreciation archives can keep the tape-recorder and Skids record if they zap back the rest. Know who's got 'em? Ring Billy on 01-251 4250.

And here's a few more sources of shirts and such in response to overwhelming demand: *Joan Armatrading* — enquiries to Martin Goldsmith Promotions, 104 St John's Wood Terrace, London NW8; *Madness* — Madness Information Service, c/o Stiff Records, 9 Woodfield Road, London W9; *Bob Marley* (sweatshirts only) — Yo-Yo, 22 St Peter's Square, London W6. (Yo-Yo also offer a Marley sweatshirt plus *Burning Spear*, *Inner Circle*, *Linton Kwesi Johnson*, *Steel Pulse*, *Third World T-shirt package* for £14.00 inclusive); *Orchestral Manoeuvres In The Dark* — Cream Merchandising, The Cloisters, 11 Salem Road, London W2; *Roxy Music* — c/o Paul Lee, 9 Sunbury Road, Wallasey, Merseyside; *Spit The Dog* — Spit's Post, 158 College Road, Crosby, Liverpool L23 3OP. Send SAE's in each case.

A PAIN IN THE NECK

I AM DISSATISFIED and disappointed with my Westburg Standard guitar, which I bought from the Humbucker Music Centre in Leicester five months ago.

There's a lot of fret buzz and around the twelfth to fourteenth frets it doesn't sound right at all. Trussrod adjustments made by the retailer have made no difference and I was told that I couldn't expect the guitar to be that good for only £135! I took a second opinion and it seems the instrument is faulty due to the neck having a "hump" in the troublesome area and being "slightly twisted." Fret stoning was suggested as one possible remedy, but I'm rather dubious



SIUXSIE: the face that launched a thousand T-shirts. See item left.

of this idea. I feel I've had a raw deal and want to know if there's any way of obtaining a new replacement without going through all the hassle of demanding a new guitar from Humbucker Music Centre and waiting weeks for anything to happen. I bear no grudge against the retailer, but would only be satisfied with a new replacement. — Jeremy D, Melton Mowbray

NO PROBLEM. But you will have to go back to the dealer, the original point of purchase, to sort out an exchange. It isn't possible to deal direct with the manufacturer or UK distributor, as it's the responsibility of the retailer and not the manufacturer to make good faulty gear.

Dave, new manager at Humbucker Music Centre, agrees you've got a duff 'un on your hands from your lengthy description of the fault and promises that if your instrument can't be repaired on the premises "within a day", he'll guarantee speedy replacement. And while you're waiting for the new guitar to arrive, he stresses that Humbucker will lend you a substitute axe to fill the gap. Can't say fairer than

The man who missed the Reading Festival

COULD YOU please check on my ticket application for the Reading Festival 1980? I applied for two tickets, but didn't receive them. As yet, although I've tried contacting the organisers, I haven't received my refund. How can I sort it out?

Missing the festival was bad enough, but losing £25.00 makes it worse. I still have my postal order counterfoils. — Gary Toal, Scarborough

ASK THE office where you bought your postal orders to trace their eventual destination. If they didn't land in the coffers of the festival organisers and were lost en route, you can claim full compensation from the GPO. Meanwhile, National Jazz Festival Ltd are plodding through extensive records for evidence that your money ever arrived. This isn't made any easier by the fact that the individual managing the box office for Reading 80 has since left the organisation. Her services will be called upon for the big search though.

Reading 80 is also hot on the trail of money orders sent by Carol Franklin of Shildon, Co Durham. Expect positive, if belated, news soon. Other readers out of pocket as a result of a vain attempt to sample the glories of UFO, Whitesnake and the rest, write with full details, including cheque or postal order numbers, to Reading Refunds, National Jazz Festival Ltd, 90 Wardour Street, London W1. Drop us a copy of your missive too.

Fraid there are no more Reading progs or T-shirts available, but if demand is high enough and people feel like splashing out on the price of a stamp to register your viewpoint, you can pressure NJF into manufacturing a new batch. Fans who want more merchandise produced, write to the above address.

that. And, as your instrument is still under guarantee you won't have to pay another penny, either way. Call in and see Dave at the shop, or ring him on Leicester 769318 to arrange a quick solution to your dilemma.

Taking a second opinion if you're convinced you have a duffo on your hands is always a useful alternative — provided you seek help from a recognised specialist.

GOING SPARE

I'M HAVING great difficulty in finding spares for a relatively old Sansui record deck which was bought for me as a present some time ago. A local dealer suggested I could write to Sansui in Southampton, but I've had no reply from them. Can you suggest a source? — John Winyard, Bodmin

SANSUI HAVE moved to Middlesex since your slightly misguided dealer was last in touch. Their service department, which stocks a full range of spares on current models and many discontinued lines too, is now located at Sansui Electronics Ltd, Unit 10A Lyon Industrial Estate, Rockwell Avenue, Greenford, Middlesex. Drop them a line with full details or give 'em a buzz on 01-575 1133.

THE GREAT AMERICAN DIASTER

I ORDERED some goods from America this summer. They haven't arrived yet and I'm wondering if it's possible to trace the ultimate destination of an American addressed money order in the same way as a postal order in this country? — John Dean, Bolton

PROVIDED you've made a note of your international money order number and have retained the counterfoil, there's no problem. Simply return to the Post Office where you handed over the bread and ask them to start a search. If it's been lost en route it costs only 25p to have a duplicate money order forwarded. If it's been cashed? You have some proof to wave under the nose of the culprit. But the transatlantic distance factor can present problems in grabbing what's due, so if there are hassles let us know.



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HOW TO ENTER A word has been replaced by PEPSI in each of the six questions below. What's the word?

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- Bill Haley told us that he would '*See You Later, PEPSI*'.
- The Everley Brothers reached no. 1 in 1958 with, '*All I have to do is PEPSI*'.
- Little Richard once suggested that his fans might like to '*PEPSI it up*'.
- The first Elvis record to make the British Top Ten was '*PEPSI Hotel*'.
- Chuck Berry was the first to perform the rock classic '*PEPSI B. Goode*'.

Write the answer in BLOCK CAPITALS on the corresponding line of the Entry Form then complete the following sentence in no more than 10 of your own words. Lipsmackin' Pepsi helps me Rock 'n' Roll at parties because..... Prizes will be awarded to entrants that answer all the questions correctly and complete the tie breaker sentence in the most apt and original way. Send one Pepsi ring pull or bottle cap for one entry, two for three entries, and three for five entries.

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For full rules and conditions of this competition, please send an S.A.E. to the competition address.

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Parent/Guardian's signature (if entrant is under 18).....



ON THE ROAD

Talking Heads/ The Beat

Greek Theatre,
Los Angeles

THIS WAS no mere toe-tapper. We're talking worn shoe-leather tonight, holes in the soles and blisters on the toes, sore feet in a venue more used to producing sore behinds with its no-dance policy. Two and a half hours of solid bop with barely a half hour off for cocktails.

Single male ear-rings jangling in the aisles, satin-jacketed execs kicking their Gucci boots up to their beards, journalists tapping their notebooks in time to contagious rhythms. The English Beat ("English" so as not to be confused with a similarly-tagged quartet of mop-top American Knack-sters) started the callouses forming with a hot set that belied reports of patchy live performances from earlier on this tour, and that managed to just about fit their entire repertoire into the short allotted time.

The rhythm was spot on, the singing perfect and the sound so good it almost melted the speakers. A couple of minutes of pure beat burning into your brain then jaunting onto the next one, linked by some wild onstage bopping. 'Tears Of A Clown' stood out because just about everyone knew it. 'Mirror In The Bathroom' and 'Hands Off She's Mine' stood out because they're so damn good. A standing ovation, no less, brought them back for one more minute of 'Click Click' (openers just don't do encores at the Greek Theatre). Make an orderly queue at the heel-repair counter.

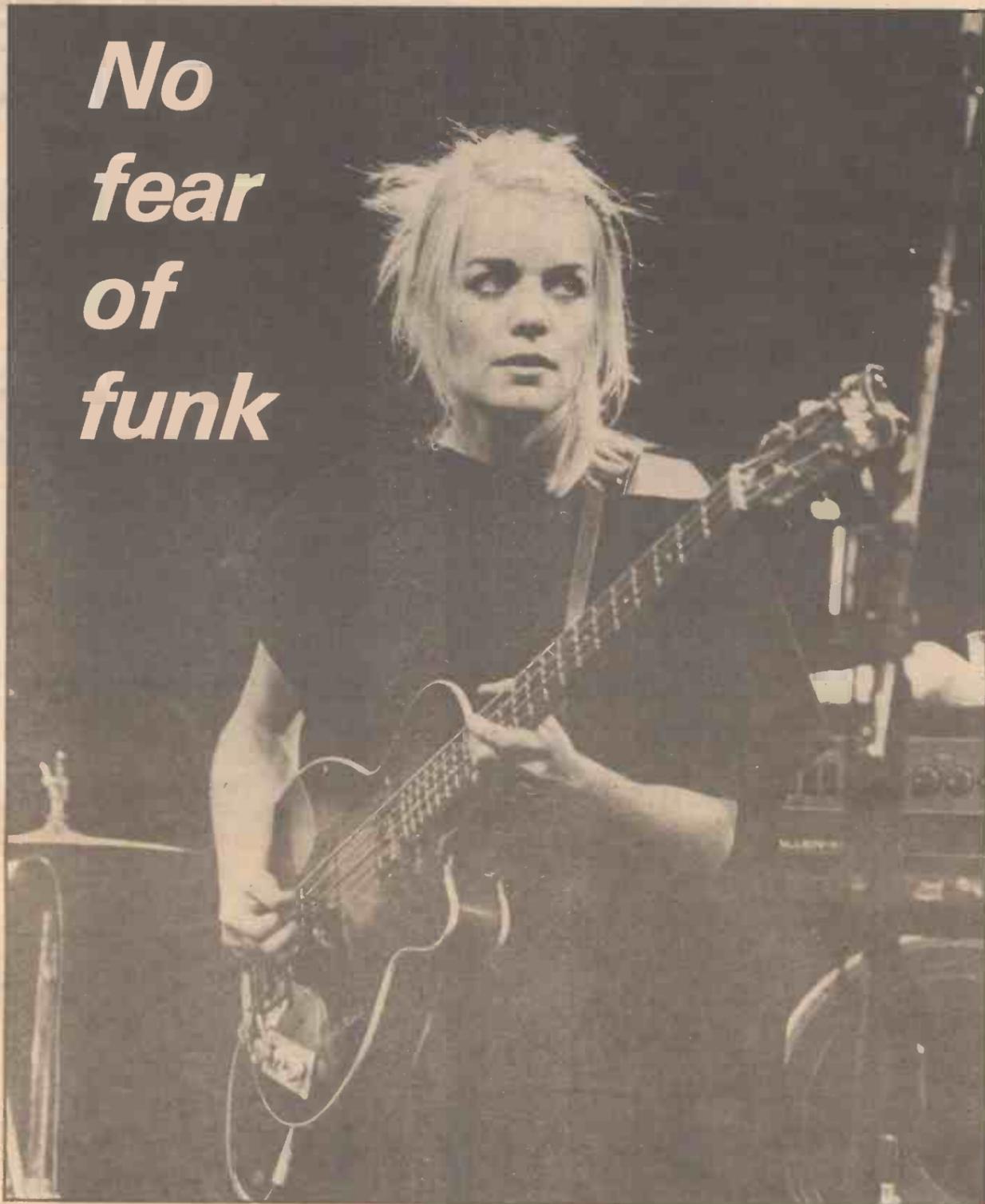
Talking Heads are being called "intellectual funk", dontcha know, by people who won't raise their feet without raising their consciousness. Come on! You could always dance to most of the Heads' stuff, with or without strange drugs, only now it seems it's officially cool to do so. Black and white music have been effectively bridged by this brainy bunch so you can guiltlessly have fun.

The sound is big, monotonous, captivating. Parliament-Punka-delic with down-to-earth solid rhythm and eerie, dreamy flourishes, smooth melodies and a beat as tight and unignorable as well-stacked new leather pants. The overall sound effect is more African than Kunta Kinte. The only one of the nine — yes nine; they used to be three, then four, now it's like a Ben Hur set-up with a Parl-Funk keyboardist, a Bowie guitarist, an ex-Labelle chantress, you've got to move with the changes — who didn't have black roots showing was Tina Weymouth (newly virginal look with long blonde hair, long dress, bare feet, pale smile; mixes well with hot, strong bass playing). Things ain't what they used to be.

Lots off the new album sandwiched between 'Psycho Killer' as the first number and 'Take Me To The River' at the end. And even these have new improved versions, funkied up along with the other couple of older numbers in the middle to a new upbeat, almost deliriously jaunty level. The Afro-pop-beat just sort of happens, one song pretty much drifting in and out of the others, vandalised by the odd jagged buzzsaw guitar, twitchy percussion or sharp, nervy synthesiser, but otherwise just slinking and pulsating and grooving along like all good funk should, building up momentum with each rhythm.

And David Byrne, deadpan, almost nutty, opens his mouth wide like a choirboy and out comes *soul*. Gone (well almost) is the high-voice squeaky little psycho of old, and instead we

No fear of funk



TINA WEYMOUTH models new virginal look

have a soul singer. Okay so he doesn't toss roses into the audience and throw kisses a lot, but he does growl and bop and wiggle his legs and grin and do clumsy dances (as opposed to Dolette McDonald's sensual writhes) and he does seem to be happy with the metamorphosis.

He smiles a lot of the time, trading vocals quite nicely with McDonald, most admirably on 'River' but just as impressively elsewhere. The cast of thousands system really seems to work for them. The best (other than those mentioned already) were a slinky dance tune 'Houses In Motion', 'Crosseyed And Painless', 'Life During Wartime', and almost discoed 'Cities' (though this weren't no disco; the unchanging white light made the stage look more like the Braille Institute arranged the lighting). The devotees upped and danced throughout, though several spent each small gap between songs calling for old favourites, and many seemed to be hearing 'Remain In Light' for the first time.

This is definitely the sort of music I'd like to hear in airports, discos or anywhere else for that matter. There's something about these skinny blokes with high voices — even when they're doing their best to keep them low and fat and funky.

SYLVIE SIMMONS

Sweet doom babies

Simple Minds/
Wasted Youth
Lyceum

BECAUSE OF a certain CND rally that day, I unfortunately came too late and missed all but two songs from the opening act Music For Pleasure's apparently excellent set. 'Madness' and 'Human Factor' showed great chart-potential, the latter being in fact their current single, though unlikely to ever be part of Thursday night's family viewing. It's a great song, clean-cut and rousing, backed by some unashamedly melodic keyboards.

No room to breathe between bands, so the Flowers came on amidst much anticipation which they didn't fully sate. They seem torn between two musical directions. Whether to struggle on and somehow

find themselves a few light and subversive pop songs, or submit to the temptations of being yet another bunch of Siouxsie-inspired nonentities. At best, on songs like 'Tear Along', 'Confessions' and 'Hard Caring', they make bright, sometimes wittily accessible pop music with great guitar melodies, but at worst they either delve into the realms of the sub-Bansheism or else are a tiny bit too diligent in their quest for decent catchy songs and thus become slightly fatiguing. Besides, the two don't seem to cohere theoretically...

After the Flowers were Martian Dance, a bunch of necrophiliac adolescents with talent to spare but not enough discipline or direction. The singer has a very powerful, mournfully foreboding voice and the instrumentals are pulled together so tightly that the overall effect can throw you into fits of unhealthy gloom. Their brightest — sorry, blackest — moments were achieved on 'Two Sides, One Story', which had woefully droning guitar set over the inexorably thudding drumbeat, with vocalist

and as musicians they're all pretty competent. But they're not innovative, and the whole thing comes across as a glossy and professional rip-off of various influential sources, a lot of them surprisingly contemporary. There's hints of the Bunnymen and The Psychedelic Furs, for instance, especially in the vocals, which aren't very powerful or distinctive anyway.

Simple Minds, though, showed how it should be done. They attain the kind of elegant, outlandish flamboyance Wasted Youth and Martian Dance long for, without resorting to the tempting deviations the others use. There's no sign of visual distractions, the musicians are unobtrusive to the point of visual insignificance, with the exception of Jim Kerr, frontman and actor, who with the whole of his face and form mirrors the frantic and flickering lines of thought in the lyrics.

The rest of the band's energy is channelled into the music, and the result is an unnerving, rich sound, bursting with the inward tension and intensity of the music and jarred by the sporadic, unconnected imagery which leaves you, the voyeur, feeling as if you're clinging to the edge of the centre of a whirlwind, temporarily avoiding being sucked in by the atmosphere, watching the images and film clips pelting lunatically around. Over the solid, marble-like foundation the synth lays, Jim Kerr's voice, the fourth and most extravagant instrument, soars in neo-operatic arrogant melodrama. The guitars are confined to the background in most part, consistent but never stagnant, subtly enhancing the vigour of the vocals and keyboards.

They started with 'Capital City', a grandiose parade through alien streets, portrayed by the promise-of-something-worse wall of guitars and keyboards with Kerr's voice soaring haughtily and lugubriously over. This filtered into the wonderful 'Factory', which has the vocals and guitars hiccupping over the gorgeously rounded keyboard melody, until it all coheres and climaxes into a pealing, church-like refrain: "A certain ratio we know have left us..."

The next song, 'Thirty Frames' with its chaos of hopelessness and euphoria, celebration and confusion was the most wildly subversive song of the night. Here, Kerr's despair ("I lost my job/Security/Self confidence/Identity") is set against a whirling background of pulsating disco guitar and zooming keyboards. This sent the audience into a roar of unanimous approval.

Pause for identification: stage left, Charlie Burchill, sweet-faced boy, guitarist. Centre, Jim Kerr, vocalist, all burning eyes and pale expressive face. Derek Forbes plays bass, a languid, feminine sort of person, and a tiny bit self-aware, with it. And Michael McNeil, invisible behind his synthesisers, but a keyboardist of immense ability.

Of course they played their single, 'I Travel', recently demolished on 45, but here taken faster and unabridged, a glorious and hedonistic tide of instrumentals, with Kerr being swept along indifferently, making observations in his haughty grandiloquence. Simple Minds played for nearly an hour and left me still dancing to the echoes of 'Fear Of Gods' while a hall full of exhausted people belled for more and more.

TERRI SANAI

Pic by Chris Walter

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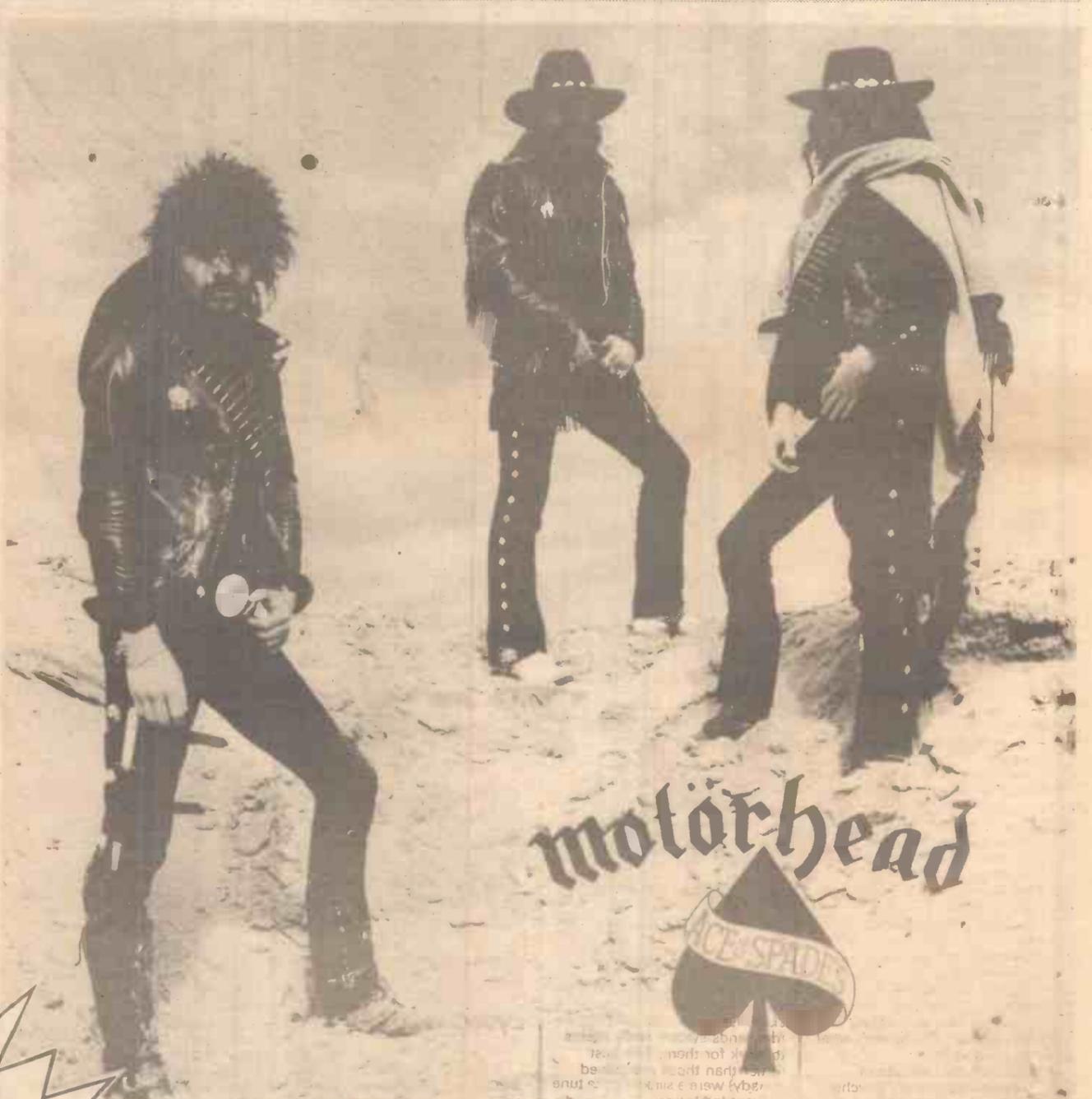
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DAVE ROBERTS struggles to extinguish stray fag-end

Smoke, chief?

Silverwing Bandwagon

THESE DAYS the Kingsbury Soundhouse is not the most desirable of places to visit. Pickets on the outside attempt to restrict the amount of people on the inside. The Men On The Door are seemingly briefed to kill Neal Kay cronies on sight. And by the time you've run the gauntlet and gained admittance to the venue your spirits are low and the last thing you feel like doing is gettin' down for an evenin' of plenty good partyin'.

Indeed, it looked like most of the small crowd present last Sunday night felt much the same. Faces had hunted, haunted looks... it was as if people were wary of somehow being unfaithful to the heavy metal cause, daring to show up while His Eminence is not in attendance. Laughable I know, but true all the same.

Hardly an ideal scenario for your first London date, and not surprisingly self-styled Macclesfield Mayhem Rockers Silverwing had a bad case of the shakes when they first appeared to tread the Bandwagon boards.

However the band's traditional set beginning — 'five flashbombs in the first five seconds' — served to disguise the jitters somewhat. A pall of smoke settled over the club, as thick as a James Herbert menace-mist, and it was difficult to

see your hand in front of your face, let alone the group acting nervously onstage.

Musically speaking it was still a little stumbling though, and not even the masterfully mindless lyrics to the opening number 'Rock Tonight' ('Gonna rock tonight/Gonna roll tonight/Gonna rock/Gonna roll/Gonna rock and roll/Alright let's go') could make up for its shaky presentation.

It took up until the fourth number for the fog to clear and for the band to gain enough confidence to really 'rock out'. 'Rock And Roll Romance' it was, a recently written toon and evidence of a dynamic new HM-pop direction (circa Kiss' 'Rock And Roll Over' album) with its light-heavyweight guitar and a chorus more in common with the Archies than Deep Purple.

See, Silverwing are the ultimate American trash-ethnic 'live for the week-end' band, with songs about 'rock and roll' and 'girls' and more FX than you can throw a firehat at. And if you didn't read the feature (back in our July 12 issue) and haven't got the message by now then, well, maybe you'd be better off at a Durutti Echo And The Manoeuvres Heat Alone gig or something.

Now I'm not particularly keen on having a bad time. So as it was, after the aforementioned butterflies beginning, I quickly ascended into seventh heaven and despite a certain deficiency

in the PA volume department enjoyed myself immensely.

Guitarists Stuart McFarlane (wearing a terrifically tasteless 'Mayhem Tour 80' jacket) and new man Rob Ingham (looking no more than about 15 years old) leapt around like twin Ted Nugents, bassist Dave Roberts came up with some redoubtable between-number raps (with movements straight out of the Paul Stanley book of stage posturing) and brother drummer Steve Roberts beat his skins with the ferocity of a master chef attempting to tenderise a paving stone.

Highlights were 'Love And Leave', chock full of dynamics like the very best of UFO songs and with hilarious choreographed 'headshakln' from the three guitarists; and 'Rock And Roll All Nite', perhaps the greatest cover version of perhaps the greatest song of all time; 'Love Ya', once again powerpacked pop-metal; and 'Rock And Roll Are Four Letter Words', an apocalyptic version of the recent single.

The 15 number set wasn't exactly smooth-running, but to my mind the occasional cock-ups added and not subtracted from the entertainment. By far the most disastrous number was 'Rock And Roll Mayhem' (in the absence of a 'major record deal' the A-side of the band's next independently-produced 45, by the way). It was wonderful to see the group members stick their fingers in their ears in order to protect themselves from the sonic boom of the explosion-to-end-all-explussions after the countdown of 'five-four-three-two-one-MAYHEM!' And it was amusing to watch Dave Roberts return his once burning, now only smouldering guitar to the wings and hand it to a roadie who promptly reignited it with his cigarette lighter.

Encores were 'Gone Hollywood' (dedicated to DL) and Montrose's 'Bad Motor Scooter', an unwise choice for a show-closer I feel as the once-great number is suffering badly from over-exposure. Soon I can see it taking over from 'Smoke On The Water' at the top of the list of Heavy Metal Tracks That I Wouldn't Care If I Never Heard Again.

And would I be pushing it if I said that Silverwing's own songs are so strong they show up 'Scooter' for the dated bore it really is? Probably. GEOFF BARTON

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Cheap thrills don't last

The Specials Hope And Anchor

I CAN'T make up my mind about the Specials. I still can't decide exactly how over or underrated they are. Whether they're a clever ska copyist band, or a broad future force. I have little or no explanation of why I do not, cannot like the 'are we not ingenious?' pall that hangs over the charitable works of 2-Tone. It's an indescribable feeling of glib self-pride. I don't like it.

A few weeks ago, I attempted to pull together a feature with the Specials for *Sounds* but was refused permission because, apparently, both band and management reckoned me inadequate to fully appreciate the development that has occurred between first and second albums, although I've a suspicion that this decision has more to do with the just criticism that I levelled at the Swinging Cats' 'Mantovani'. Perhaps they expected me to reply with some typical hack malice.

The real pity is that, in my opinion, 'More Specials' is every bit as superior to 'Specials' as, say, 'London Calling' is to 'Give 'em Enough Rope'. It's the album which, if anything, lays heavy bets on the chances of the Specials lasting a lot longer than most people thought they would. Twisting and turning with variety and insight, it boasts the first really original sound that the band have produced. It would have made a fine talking point.

The Hope And Anchor showing, the first in a string of charity dates which hope to raise enough money to

keep some of the old age pensioners of Islington in warm surroundings for the rest of the winter, is the ideal gig to scrub away some doubts. Full but not too full, intimate and friendly — apart from Terry Hall, who appears to be trying to wrap himself in a dour Costello persona which suits neither him nor his music — two dozen songs are hurled into the crowd. The crowds hurl them back. The atmosphere is one of mock bravado and bouncing banter. It takes a certain type of human being to enjoy a Specials gig.

I'm not surprised to discover the later songs standing head and shoulders over the former. We are presented with, of course, 'Blank Expression' and 'Concrete Jungle' and 'Gangsters' which sounds so simplistic as to be unnecessary. We are also presented with 'Rat Race', a cutting if controversial gem, 'Do Nothing' which is touched up intelligently by Rico's chunky bows and sweeps and the excellently fresh 'Enjoy Yourself'. Bodysnatcher Rhoda Dakar sprints on for a willful edition of 'I Can't Stand It', the clock swings round to 'Stereotypes', and an impromptu airing of 'Liquidator' vies for top notch with the perfect drive of 'International Jet Set'. That song has brains to accompany its dancing feet.

The remainder is redundant in print. The Specials spin on a tight axis governed by the vitality of their very *live* guts and glory although, when the cold air outside hits me, there's not a lot of substance underneath.

Which is confusing, and not a little disappointing.
ROBBI MILLAR



Pic by Rik Walton

TERRY HALL, the man who would be moody

A teardrop fell

The Teardrop Explodes

Leicester University

THIS GIG was an almighty shock, and in more ways than one. The last time I had seen Teardrop was in May, when they throttled the YMCA audience with a staggering combination of joyously accessible melodies and overwhelming euphoria resulting from that spontaneous intensity and passion which left us elated and sated, convinced us

that here at last was the ultimate in intelligent, aesthetic emotional pop-rock.

Last night, after a gruesome journey up from London, I had to spend over two hours listening to Teardrop warming up, dithering over details, kidding themselves that if enough gloss was lavished over their set, the major flaws wouldn't show.

And when they finally materialised before a mass of college kids and Leicester trendies, they appeared so fastidious, and so weary with it all, and ploughed through a perfunctory show of rock motions with such disinterestedness that I was left

emotionless with shock.

There was no room for the vital spontaneity and vigour, everything had been thoroughly rehearsed and killed beforehand. No room either for Julian's undoubted natural charm, as he spewed out corny, unconvincing and obviously hackneyed introductions between songs while lounging around directionlessly for the band to begin. Such a transformation, and for God's sake, why?

I suppose the reasons are fairly obvious — the disappearance of Mick Finkler from the lineup and the emergence of the offensive, hero-imitating Gill. The

appearance of trumpet sounds from somewhere in the background, with the musicians carefully concealed of course so as not to disrupt the much-loved Teardrop image too much. The ennui resulting from self-satisfaction and adulating audiences nationwide, and the probably internal conflict.

What did they play? Does it really matter? They eliminated the superb keyboard intro on 'Treason' and replaced it with trumpet noises and soporific guitar hammerings so that the song bore little resemblance to that stunning 45. They churned out an overlong and clumsy rendition of 'Books'. Even in the wonderful 'Bouncing

Babies', Julian's voice emerged limp and half-hearted, seemingly parodying the perfection of that song when I had last seen them perform it. And their next single, 'Went Crazy' seemed goodish, but drab next to the sparkling standards set by their first three 45s.

For me, the set was one nightmare of disillusionment and what — sorrow? This was all a horrible parody of all they had ever stood for. The one song where Julian's intensity, incomparable voice and power of projection temporarily returned was 'Poppies', but by the eleventh number I felt too sick to give a damn anyway.

However much I've loved Teardrop, there's no expedient to use, no excuse for the screaming shallowness and inertia of this gig. Teardrop performed with all the vitality of the acid-headed rock casualties they've become, and it's a shattering waste. They went off to the inevitable roar of approval, and only returned to state curtly that "We can't do an encore because we're splitting up tonight."

Whether or not this can be taken literally is immaterial. What counts is that Teardrop themselves have accepted that they've reached the end of their own tunnel.

Teardrop could have been one of the bands for the new decade.

TERRI SANAI

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Pics by Chris Walter

WENDY ORLEAMS Williams: a very sincere and genuine artiste

Destroy the Wendy house

Plasmatics Whisky, Los Angeles

JEEZ, THIS is so over the top! Starts out like the Partridge Family on acid — skipping around, hello trees, hello flowers, shoot the lot to smithereens and total the family telly — ends up like Morecambe And Wise — well-stacked lady, tits hanging out, breezes forward blowing kisses, 'thankyou thankyou we love you all' — and in between enough blood and guts, tits and bums, Hare Krishna haircuts and general meaningless absurdity to pack Charlie's Angels, Starsky And Hutch and News At Ten for a week.

This band is so tackily awful, so excessively useless and so wonderfully entertaining that it would make an instant American TV hit (and I don't just mean with a 20lb mallet).

The Plasmatics scored high on the ratings with their first trip to El Lay, four nights at the Whisky sold out, two a night except this final one, Sunday. The only other difference: the box of live chickens is missing from the corner of the stage. I suspect they were on the menu down at the Rainbow bar and grill.

After a long interval someone tucks up a big bedsheet and it's like Sunday Night At The Movies — the first flick is of a gig.

Yawn. The second's a bit more enterprising, more wild crowds but a touch of cinematic technique, knoworrimean, and the first glimpse of mammary from wind-up WOW. The third has Richie (Margot Fonteyn) Stotts chucking TNT in a Cadillac, and the fourth is The Stunt: Wendy leaping from a car speeding towards a wall stacked with dynamite off the end of Hudson Pier, and the local newscasters on the spot interviewing the onlookers. Then down with the screen, up with the dry ice, out with the chrysanthemum pots and on with a couple of hooded executioners and Wendy, who starts the ball rolling by smashing a couple of trannies — after all, they don't want anything to upstage them.

God, this is tacky! Blancmange tits with black plasters peeling off the nipples, black tights with holes in them, pancake and bloodstains, and the crowd loves it, especially the All-American boys down the front. Those with the single ear-ring gravitated towards the rear (in both senses; consult S. Freud for further details). My theory as to WOW's attraction for these rednecks is that she looks so damn much like Nice Girl Nancy Sinatra; honest. These boobs were made for walking and that's just what they do through the entire set as she wriggles, writhes, bounces, comes, fondles and jiggles across the tiny Whisky

stage, mobile masturbation — this is definitely solo stuff; when a bloke reaches up to join in from the front row, Wendy totals him with the nearest hard object and he's carried out comatose.

The show goes on: The New Album (only on import here) the New Single, the New Costume — 'Monkey Suit' is a lively little ditty, 'Make You Squirm' is pure B-movie magnificence, gargled in a tortured little-old-lady voice.

On comes a giant newspaper headline announcing "Give Up Now You Need Help" to nail-on-blackboard powerchord accompaniment. The intellectuals nod their ear-rings and register the profound Plasmatics-as-spokespersons-for-human-condition thoughts. But sex and fear is what this group claims to be about — cos we all know Americans are weird anyway — and though my personal sexual tastes don't run to silicone tits, fellinging TV sets or Mohicans in tutus, there was plenty of fear to be had from the TV smashing and light-shooting events.

Would the debris from totalling a plugged-in telly with a mallet puncture our brains? Would the explosion deafen us? Fearless Wendy just holds up the pieces and grins evilly like some winning German team on It's A Knockout. And Richie Stotts is so happy he smashes himself on the head with his guitar and bleeds all down his

nice blue barnet. Wendy's got blood dripping down her thigh by now. Couldn't quite catch which act of self-abuse caused it. I was probably too busy watching Stotts collapse dead in the crowd and resurrect in time to eat the relatively normal-looking Wes Beech's head in a different dual guitar bash.

A portable synth instrument is rather good, then back

comes Wendy with a rifle to take potshots at the Whisky ceiling. She hits the lights. It's more than she does with the notes. 'They're Going To Put You Away' is fun — you know, some of this stuff actually stands up as songs on an Iggy hilarious punk-cum-HM level — and the guitarist has the decency to wear a bag over his head. Wendy gets a chainsaw and massacres a guitar as she

plays it — nice noise actually, very Hendrix — and tears up her nice potted plants and blows up the speakers (literally). Which kind of makes it hard to come back and do an encore, so they don't. Weird, painful and often excruciating, I'd recommend this show to anyone. Especially old people who don't have to worry about loss of hearing afterwards.

SYLVIE SIMMONS

Snoozy Sioux

Siouxsie And The Banshees Bristol

SOMETHING SEEMS to have got the Locarno management seriously paranoid tonight. Never before in all the time I've come here have I witnessed the ordinary punter getting such a hassle gaining admittance. Herded into sheepish groups on every landing, only allowed to approach the door in twos and having to submit to a body search before they even take the ticket — is this really what going out for an evening's entertainment is coming to?

What is it about Siouxsie And The Banshees that attracts such devotion I wonder, surveying the heaving, trad punk, crowd. Is it the same original survivors syndrome that guarantees the Clash their audience, never mind how glib and irrelevant they've become? That must be a large part of it I fear, for if they were all true blue music connoisseurs then they'd have paid more attention to Altered Images, the support group. Not that I found them particularly invigorating myself, but they did warm up the rhythm to the right blood heat and pass as approachably modern, in spite of the female singer being a hasty tuck and sew job of everyone from Lene Lovich and Hazel O'Connor to Siouxsie herself.

Commencing in the by now familiar dirge like fashion I've learned to avoid, like the Gang Of Four or Joy Division, the Banshees push stark hypnotics to the point of drabness, perhaps even sleep if I'd had the good fortune to be leaning against something comfortable. Yet

intermittently they can pull off some real gems.

The most engaging moment of the set for me was around the time an acoustic guitar began to poke through. I don't know the name of the song, but it had a deep poignant beauty to it, which was both uplifting and frustrating. It showed the depth of thought and feeling they are capable of, yet much of the set consists of two dimensional shuffles drifting nowhere. Predictably such things as 'Happy House' gain the most crowd response, which only underlines for me the feeling that a lot of these people just aren't listening but merely attending another gig, one to be collected rather than savoured.

Towards the end my attention went completely and I ended up in aimless chatter with friends on the periphery of the event. This is the second time I've had Siouxsie And The Banshees ignite sparks in me, only to have them snuffed out almost immediately.

RAB

Defiant Pose Paisley

A LOT of attention is being focussed north of the border at the moment, and some of the praises that are being thrown about are that Scotland has digested everything punk and beyond. Glasgow's Orange Juice have deservedly picked up on some of the credit to date, producing some of the most imaginative music up here just now. I would go as far as to say that they are one of my favourite local bands. One of the others is Defiant Pose.

Emerging out of the now defunct Paisley punk scene, they have developed from a

loose, casual five piece garage band into a powerful and energetic three piece musical unit, taking in on the way a track on the 'Ha! Ha! Funny Polis' EP. Cynics criticise them for plagiarising The Jam, but I well remember that same criticism being levelled at Weller and Co. some three and a half years ago about their similarity to The Who. It did them no harm in the long run. The Stones had Chuck Berry and the Beatles had Little Richard. Defiant Pose acknowledge the Jam and why should they not?

However, they deserve to be seen in their own right. They have more in their favour than against. They have an axe to grind and do it with a forcefulness that could have you pasted to the opposite wall.

Powering through a set that speaks more than volumes, they express their own fears, frustrations and aspirations. 'Somebody Else's War' is becoming a more topical song as the days pass. The only jobs to be had mean you have to carry a gun. The lyrics are articulate, sung with a raucous but melodic Glasgow accent with no excuses. The backdrop of a wall of sound provides the third precision element of the Defiant Pose performance: They all combine to provide one of the most exciting sounds around up here, don't take my word for it, ask anyone who's seen them. They have something to say and they are saying it now. The crunch comes in the next few months. If they can develop from this kind of high energy performance, as I think they can, they will be heard in more places than Scotland. Defiant Pose are a band of the Eighties breathing the rebellious, fiery spirit of rock'n'roll.

HARRY LONGBAUGH

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BAND AID

Accidents will happen

A partially successful attempt to talk technicalities with Tokyo's top technopopsters YMO

YELLOW MAGIC ORCHESTRA presented a stark yet rivetting visual image the first time they played in England last year. Ryuichi Sakamoto, Yukihiro Takamoto and Haruomi Hosono were aligned along the front of the stage in a balanced keyboards-drums-keyboards arrangement, the keyboards set up on neat lectern-like steel stands in complete contrast to the clutter of gear with which most Western players dream of surrounding themselves.

Behind and above them was the 'brain' of the whole operation the microcomputer and associated equipment (and operator), and on either side the other two guest musicians — one on guitar and the other on keyboards.

This arrangement was repeated again on the recent tour, but this time with the addition of the fabulous computer controlled 'light wall' backdrop comprising well over 100 individual square elements capable of creating endless variations in static and moving colour.

But apart from the guitar combo and (I think) a monitor for Harry Hosono's bass, the largest speakers on stage were the ones you find inside headphones. Yes, even stage monitors had been virtually eliminated, thus reducing the contents of the stage to the basic elements — musicians, their instruments and the backlighting — and creating a new kind of visual and aural harmony.

I got to renew my acquaintance with the band — I first interviewed them in Tokyo, before I'd ever seen them perform — backstage before their Manchester gig. They were sitting around slightly nervously in the Odeon's plush dressing room, all dolled up in their make-up and matching geometric costumes (designed by drummer Yuki who is also chief designer for a Tokyo boutique called Bricks).

Let's talk about the instruments. The equipment includes something called an Emu and an MC-8 micro-computer. Pruchi uses a Roland Jupiter. Guest artists Akiko Yano actually plays the most keyboards as well as contributing her distinctive vocals and most of the action (yes, she's the one who actually moves on stage). Her line up includes a Prophet. Drummer Yuki uses Tama, Pollard (Syndrum) and Arto equipment.

You use a mixture of American and Japanese equipment. Do you get involved with any companies at home in development work?

YMO: Yes. Yuki in particular. He's mostly interested in developing tones, waveforms... and getting things that are easy to use on stage. They have to be really strong.

Are existing synths still not really good enough for you?

YMO: They still have a long way to go.

What about guitar synths?

YMO: Harry uses a Roland bass synthesiser.

What direction do you feel electronic music could take now, in view of recent synthesiser development?

YMO: We don't really think about that, the instruments,



HARUOMI 'Harry' Hosono and Akiko Yano, anxious to leave the stage before the show's over

beforehand. The music comes first and then it's a question of finding suitable sounds from available instruments. So we don't really think in terms of the direction synthesiser design should go, except for some purely practical things like making them immune to temperature changes so they don't go out of tune.

Are you interested in the various strap-on synths like the Moog Liberation?

YMO: Not positively. They give freedom of movement on stage and we've discussed it but YMO is not a rock band and moving therefore isn't really necessary.

Do you ever play live just as a trio?

YMO: We're thinking about that for next year. We're planning to make an album which we could play on stage with just three. So reproducing your albums live is very important to you?

YMO: Yes. When we met in Japan you told me that you hadn't really listened to your contemporaries very much and that your inspiration came mainly from living in Tokyo. Is that still true, or are you aware of things that have happened around you — Gary Numan for example?

YMO: We've listened to his records and seen his stage show. We liked his singles. We know he's supposed to be giving up live performing but can't think why — his songs are very easy to play live. We were very surprised by his lighting. We were also very surprised because we thought he played the same song four times.

remark that it must be very expensive to fly their own equipment and lights all the way to Europe. They agree that it must be, although they don't really know how expensive. It transpires later that they're partly sponsored by Japan Air Lines (and also by film company Fujifilm) so they probably get a pretty good airfreight rate. This brings us on to the topic of sponsorship in the instrument field.

YMO: Yuki gets new equipment from Arto and Tama. Roland approached us about sponsorship but we didn't like the idea of having to be exclusive to one firm. We like to shop around, try everything.

Who do you think are the most progressive manufacturers?

YMO: They're roughly the same, though in Japan Roland seems to be a bit ahead of the others. EMS in England were quite progressive but as an enterprise they didn't seem to do so well. Perhaps because they had only engineers, no marketing people.

Last question then. We've talked about equipment but I know you say the music always comes first. Is there any statement you want to make about your own music at the moment?

YMO: We don't really have any comments to make because we don't really want to try to put into words what we feel about our music. The music says it more effectively than we can, for the time being anyway. But we might think of something later!

Inscrutability, then, is preserved.

PIC BY CHRIS EVANS

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Thursday 6th October The Bandwagon Heavy Metal Soundhouse, Kingsbury, N.W.9 Doors open 8 pm Nearest Tube, Kingsbury-Jubilee Line 70p	Sunday 9th November The Stonehouse, A1. Barnet By-Pass, Hatfield, Herts Doors open 7 pm £1.50
Friday 7th October The Bandwagon Heavy Metal Soundhouse, Kingsbury, N.W.9 Doors open 8 pm Nearest Tube, Kingsbury-Jubilee Line 90p	Sunday 9th November Bandwagon Heavy Metal Soundhouse, N.W.9 Live on Stage From S.E. LONDON Doors open 8 pm £1.20
Saturday 8th November The Bandwagon Heavy Metal Soundhouse, Kingsbury, N.W.9 Doors open 8 pm Nearest Tube, Kingsbury-Jubilee Line 90p	Tuesday 11th October Bandwagon Heavy Metal Soundhouse, N.W.9 Live on Stage From S.E. LONDON Doors open 8 pm 90p

ELGIVA HALL, ELGIVA LANE, CHESHAM 74759

ROCK NIGHT
PROWLER

+ MAY WEST + CRAFTYHALF
Thursday 13th November at 7.30 p.m.
Tickets £2.50 on the Door Over 18s only

MOONLIGHT CLUB

Railway Hotel, 100 West End Lane NW6

Wed 5th Pinpoint + Creature Beat.....	£1.50
Thurs 6th The Soul Boys + Les Apaches.....	£1.25
Fri 7th Altered Images + The Repitition + Group Four.....	£1.50
Sat 8th The Legendary "RUNNING SAWS" + Fish Turned Human.....	£1.50
Sun 9th U2 + Midnight and The Lemon Boys.....	£1.50
Mon 10th Plain Characters + The Soul Boys.....	£1.50
New Band Night	
Tues 11th The Crew + Fictitious + Dancing Counterpart.....	£1.25
Wed 12th Another Pretty Face + Animal Magnet.....	£1.50

THE CRYSTAL PALACE
Anerley Hill, Upper Norwood SE19
(Crystal Palace Roundabout)

SATURDAY NOVEMBER 8th

SPLODGENESSABOUNDS

MUSIC MACHINE

CAMDEN HIGH ST. Opp. MORNINGTON CRESCENT TUBE

Thursday 6th UPP Plus T. Boys Admission £1.70	Sunday 9th NEAL KAY'S HEAVY METAL SOUNDHOUSE Admission £1.00 7.30 to 11.30
Friday 7th SOFT BOYS Plus Knox Plus Method Actor Admission £2.20	Monday 10th IAN MITCHELL BAND Plus Crying Shames Admission £1.20
Saturday 8th THE STEP Plus support Admission £2.20	Tuesday 11th CLOSED
Friday 21st GIRL	Wednesday 12th LIGHTNING RAIDERS DEAF AIDS Admission £1.20
	Saturday 22nd SPLODGENESSABOUNDS

★ **NEAL KAY** ★
IS PLEASED TO ANNOUNCE THAT HE IS MOVING LONDONS
HEAVY METAL SOUNDHOUSE ★
TO THE MUSIC MACHINE, CAMDEN HIGH ST, NW1 AND
WELCOMES ALL FRIENDS AND MEMBERS OF THE SOUND
TO THE OPENING NIGHT, SUN, NOV 9TH, 7.30-11.30, ADM. £1

THE CASTLE BROLLEYS
WHITAKER AVENUE, RICHMOND

Sunday 9th November

TAURUS

Rainbow THEATRE OUTLAW PRESENTS
AFTER THE FIRE
FABULOUS POODLES
LASERS
FRIDAY 14th NOVEMBER 8pm
TICKETS £3.50 £3.00 £2.50
FROM BOX OFFICE PREMIER BOX OFFICE LONDON THEATRE BOOKINGS
VIRGIN TICKET UNIT & USUAL AGENTS

Reggae at the 100 Club
100 Oxford ST. W.1.

Thurs 6th Nov.
THE ONLY LONDON CONCERT
of "AMIGO GUYS"

BLACK SLATE & THE INSTIGATORS

8 pm till 1 am
Admission £3.00

STEPPIN' OUT TO ADVERTISE RING CHRIS

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WILDLIFE
WHITE HART, ACTON,
West London's New
H.M. Venue
MON 10TH Nov.
LATE LICENCE

DOMINION THEATRE
TOTTENHAM COURT ROAD, LONDON W1
Derek Block presents
THE FURE
CLASSIX NOUVEAUX
THE VISITORS
MONDAY 17th NOVEMBER 7-30pm
TICKETS £3.50 £3.00 £2.50
AVAILABLE IN ADVANCE FROM BOX OFFICE 101-580-95621 PREMIER BOX OFFICE
LONDON THEATRE BOOKINGS & TICKET MACHINE

JAPAN
THE SMART
GRAND PRIX
LYCEUM STRAND, W.C.2
THURSDAY 27th NOVEMBER at 8.00
TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS
the **B-52's**
PAU PAIRS
Pearl Harbour
HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
MON/TUES 24th/25th NOVEMBER at 8.00
TICKETS £3.50 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3.50 ON NIGHT

STRAIGHT MUSIC PRESENTS
4" Be 2"s
CHELSEA
INFANTRY
THE DARK
LYCEUM STRAND, W.C.2
SUNDAY 9th NOVEMBER at 7.30
TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS
THE TEARDROP EXPLODES
THE FALL
JOSEF K
THE THOMPSON TWINS
LYCEUM STRAND, W.C.2
SUNDAY 16th NOVEMBER at 6.30
TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS
motorhead
GIRLSCHOOL
WEAPON
YARDIS
DEESIDE LEISURE CENTRE
QUEENSFERRY
SATURDAY 8th NOVEMBER at 7.30
TICKETS £3.50 (INC. VAT) ADVANCE D/L CENTRE BOX OFFICE, 9.00 AM - 10.00 PM (MON-SUN) TEL: DEESIDE
817000, OR LIVERPOOL: PENNY LANE RECORDS, PROBE RECORDS, CHESTER: PENNY LANE RECORDS,
MIGRANT MOUSE, MANCHESTER: PICCADILLY RECORDS, OR £3.50 AT DOOR ON NIGHT

STEP BY STEP

Compiled by SUSANNE GARRETT and PHILLIPA 'The Hippy' LANG

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

A square denotes a gig of special interest or importance (even if it's only good for a laugh or posing or a drink after closing time).

THURSDAY

NOVEMBER 6

BASINGSTOKE, RAF Odiham (2134), The Kicks/Oral Exciters
BELFAST, Queen's University (24803), Nightdoctor
BIRMINGHAM, Barrel Organ, Digbeth (021 622 1353), The Quads
BIRMINGHAM, Hare And Hounds (021 550 1264), Close Rivals/Partizans
BIRMINGHAM, Odeon (021 643 6101), UB40
BIRMINGHAM, Polytechnic (021 236 3969), The Selector
BLACKPOOL, Jenks Bar (293203), Mistress
BRIGHTON, New Conference Centre (203131), The Jam/The Piranhas
BRISTOL, Polytechnic, Bower Ashton (4662178), Graduate
CAERLEON, Bailey's Club, Andy Pandemonium
CARDIFF, University (396421), BA Robertson
CHESTER, Deeside Leisure Centre (817000), AC/DC
CROYDON, Cartoon (01-688 4500), Brett Marvin And The Thunderbolts
DRUIDS HEATH, Gladiator, Willy And The Poorboys
EASTCOTE, Bottom Line, Clay Pigeon Hotel (8663212), Juvesance
EDINBURGH, Astoria (031 661 1662), Weapon Of Peace/Significant Zeros (No Nukes Benefit)
EDINBURGH, Nite Club (031 225 6566/7), Atomic Rooster
ETON, Christopher Hotel (Windsor 52359), Modern Jazz
FARNHAM, West Surrey College Of Art And Design (722441), The Associates
GALWAY, Leisureland (7687), Loudon Wainwright III
GLASGOW, Apollo (041 332 9221), Buzzcocks/The Thing
GLASTONBURY, Worthy Farm, Hawkwind/Vardis
GRANGEMOUTH, International Hotel (72456), RAF
GRAVESEND, Red Lion (66127), Loaded Dice
GUILDFORD, Civic Hall (7314), I Orchestral Manoeuvres In The Dark/Fatal Charm
HAYES, Brook House (01-845 2286), Attendants
ILKLEY, Rose And Crown (607260), Dale Hargreaves' Flamingos
INVERNESS, Eden Court Theatre (221719), Boys Of The Lough
IPSWICH, Gaumont (53641), Uriah Heep/Samson/Spider
KILKENNY, Village Inn, Radiators
LEEDS, Cosmo Club, Self Cell/If And The Questionnaires
LEEDS, Fan Club, Brannigans (663252), The Teardrop Explodes/The Thompson Twins (matinee too)
LEEDS, Royal Park Hotel (785076), Rough Justice
LEICESTER, Fosseway Hotel (61129), Manitous
LEITCHWORTH, Leys Youth Club (3859), Tea Set/Good Blokes/Blak Filtaire
LIVERPOOL, Brady's (051 236 3959), UK Subs/Citizens
LIVERPOOL, Star And Garter, Asylum
LIVERPOOL, University (051 709 4744), Eclipse
LONDON, Acklam Hall, Portobello Road (01-960 4590), Capital Letters
LONDON, Bridge House, Canning Town (01-478 2889), Gerry McEvoy
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Kevin Coyne/Joseph Burke (Shelter 80 Benefit)
LONDON, Half Moon, Herne Hill (01-788 2387), Stiffs/Sussex
LONDON, Hammersmith Odeon (01-748 4081), Paul Simon
LONDON, 100 Club, Oxford Street (01-636 0933), Black Slate
LONDON, The Kensington, Russell Gardens (01-603 3245), Joanne Kelly's Second Line
LONDON, Kentish Town Hall And Gate Theatre, Paul Goodman/Ian Russell/Lezlee Carling
LONDON, Marquee, Wardour Street (01-437 6603), Gary Moore/Diamond Head/Taurus/Raven
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Soulboys/Les Apaches
LONDON, New Golden Lion, Fulham (01-385 3942), Park Avenue
LONDON, North East London Polytechnic, Forest Road, Walthamstow (01-527 7317), Victims Of Pleasure
LONDON, Old Queen's Head, Stockwell (01-274 3829), The Klones
LONDON, Pembury Tavern, Dalston, Avenue
LONDON, Pied Bull, Islington (01-837 3218), Civil Service
LONDON, Rainbow, Finsbury Park (01-263 3140), Robert Palmer
Straight 8
LONDON, Rock Garden, Covent Garden (01-240 3961), The Broughtons/Mission
LONDON, Starlight Club, Railway Hotel, West Hampstead (01-624 7611), Bad Publicity
LONDON, Torrington, North Finchley (01-445 4710), Nucleus
LONDON, Tramshed, Woolwich (01-855 3371), Soft Boys/Knox/Method Actors
LONDON, The Venue, Victoria (01-834 5882), Chris Hill
LONDON, White Lion, Putney Bridge (01-870 3017), Salt
LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331), Twice Shy
LONDON, Windsor Castle, Harrow Road (01-286 8403), Fruit Eating Bears
Lye, Bull's Head (21804), Split Image
MANCHESTER, Apollo (061 273 1112), Kool And The Gang
MANCHESTER, Polytechnic (061 273 1162), The Cure/Dance Crazy
MANCHESTER, Rafters (061 236 9788), Monochrome Set/Modern Eon
MANCHESTER, UMIST (061 236 9114), After The Fire
MILTON KEYNES, Compass Club, Bletchley (70003), Fictitious
NORWICH, Cromwells (612909), Q-Tips
NOTTINGHAM, Ad Lib Club (753225), Au Pairs
NOTTINGHAM, Imperial Hotel (42884), Gaffa/Howdy Boys
PORT TALBOT, Troubadour (77968), Splodgenessabounds
RICHMOND, Brolly's, The Castle (01-948 4244), Fad Gadget/The Unes/Biancange
SHEFFIELD, City Hall (22885), Barbara Dickson
SHEFFIELD, Hallamshire Hotel Dangerous Girls
SHEFFIELD, Penguin (385897), Head Hunter
SHIFNAL (Salop), Star Hotel, (Telford 461517), Visit
SOUTHAMPTON, Gaumont (22001), Triumph/Praying Mantis/Dedringer
SOUTHPORT, Floral Hall (40404), Nightwing
TRURO, Royal Hotel (70345), Metro Gilder
WELLS, Wyeside Art Centre, Buih (3668), Arizona Smoke Review
WILLENHALL, Cavalcade (61804), Switch Seven
WORTHING, Balmoral (36232), Designers
YORK, 68 Youth Club, Shake Appeal

CHELTENHAM, Plough, High Street (22087), Arizona Smoke Revue
CORK, Connolly Hall, Loudon Wainwright III
DOVER, Town Hall (206941), City Blues Band/David Frost And The Flamingos
DUBLIN, Trinity College (772941), Nightdoctor
DUNDEE, University (23181), Weapon Of Peace/Significant Zeros
EDINBURGH, Art School, Restricted Code
EDINBURGH, Playhouse (031 665 2064), Kool And The Gang
EDINBURGH, Playhouse Nite Club (031 665 2064), Everest The Hard Way/New Apartment
ETON, The Christopher (Windsor 52359), Sharx
EXETER, University (77911), U2
GALWAY, Seapoint (62810), Radiators
GLASGOW, Theatre Royal (041 204 1361), Boys Of The Lough
GLASGOW, University Of Strathclyde (031 552 4400), H2O
GLENROTHES, Rothes Arms (753701), Outpatients
HAILSHAM, Crown Hotel (840041), Saffa
HASTINGS, St Mary Star Of The Sea Church Hall, Amazing Bouncing Dentists/The Faggots
IPSWICH, Manor Ballroom (57714), Blue Cats
KILMARNOCK, Bickering And Bush, The News
LEEDS, Gate Hotel, The Escorts
LEEDS, Trinity And All Saints College, Horsforth (584341), Shake Appeal
LIVERPOOL, Dolphin, Stun The Guards
LIVERPOOL, Prescott Civic Centre, Asylum
LONDON, Avery Hill College, Eltham, Shadowfax
LONDON, Bridge House, Canning Town (01-476 2889), Modern English
LONDON, The Cock, Fulham (01-385 6021), Rye And The Quarterboys
LONDON, Crystal Palace Hotel, Crystal Palace (01-778 6342), Soft Boys/Method Actors
LONDON, Dingwalls, Camden Lock (01-267 4967), Broadway Brats
LONDON, Duke Of Lancaster, New Barnet (01-449 0465), Clientelle
LONDON, George Canning, Brixton (01-274 5329), ETA
LONDON, Goldsmiths College, Lewisham (01-692 1406), BA Robertson
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Kevin Coyne/Joseph Burke (Shelter 80 benefit)
LONDON, Half Moon, Herne Hill (01-788 2387), Tranzista/Motion Pictures
LONDON, Hammersmith Odeon (01-748 4081), Paul Simon
LONDON, Hope And Anchor, Islington (01-359 4510), Madness
LONDON, John Bull, Chiswick High Road (01-994 0062), The Broughtons
LONDON, Kensington, Russell Gardens (01-603 3245), Twice Shy
LONDON, King's College, The Strand (01-836 7132), The Chevrans/B Film/Red Box
LONDON, Marquee, Wardour Street (01-437 6603), Gary Moore/Diamond Head/Taurus/Raven
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Altered Images/The Repetition/Group Four
LONDON, New Golden Lion, Fulham (01-385 3942), Ricky Cool And The Rialtos
LONDON, Prince Rupert, Plumstead (01-854 0678), Avenue
LONDON, Rock Garden, Covent Garden (01-240 3961), The Upset/The Stiffs
LONDON, The Spurs, Tottenham (01-808 4773), Rhythm Squad
LONDON, Star And Garter, Putney Pier (01-788 0345), Dan Russell Band
LONDON, The Venue, Victoria (01-834 5882), The Cimarons
LONDON, White Lion, Putney Bridge (01-870 3017), Johnny Mars' 7th Sun
LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331), Backhanders
LONDON, Windsor Castle, Harrow Road (01-286 8403), Titch Turner And The Escalators

MAIDSTONE, Roebuck, Harietsham, Pagan Altar
MANCHESTER, Apollo, Ardwick (061 273 1112), Citizen UK/Vermilion
MANCHESTER, Hair/100% Proof/Fast Cars/Idol Fred/Bitches Sin/The AK Band (Battle Of The Bands)
MANCHESTER, Cyprus Tavern (061 236 3786), God's Gift
MANCHESTER, University (061 273 5111), Darts
NEWCASTLE UNDER LYME, University Of Keele (625411), Dangerous Girls
NEWCASTLE UPON TYNE, Mayfair (23109), UK Subs/Citizens
NEWCASTLE UPON TYNE, Polytechnic (28761), The Cure/Pavane
NORWICH, University Of East Anglia (56161), Orchestral Manoeuvres In The Dark
NOTTINGHAM, Hearty Goodfellow (42257), Howdy Boys/Last Call
OLDHAM, Lancashire Vaults, Warlock
OXFORD, Penny Farthing, Toad The Wet Sprocket
PAISLEY, Bungalow Bar (041 889 6667), Cadiz
PASSFIELD, Royal Oak, Chinatown
PETERBOROUGH, Werrina Stadium (64861), Hawkwind/Vardis
POOLE, Arts Centre, Seldown Studio (70521), Da Biz/Ersatz Gooch
READING, Target (585887), Die Laughing
RETFORD, Porterhouse (074981), Monochrome Set
RICHMOND, Snoopy's, The Castle (01-948 4244), The The/Cardiac Arrest
ROCHDALE, Rochdale College, Tony Crabtree Band/Heavy Thunder
SALISBURY, Technical College (23711), The Associates
SCARBOROUGH, Spa Complex (65068), Uriah Heep/Samson/Spider
SHEFFIELD, Penguin (385897), Head Hunter
SHEFFIELD, Polytechnic (738934), Comsat Angels
SHIFNAL (Salop), Star Hotel, (Telford 461517), Fear Of Flying/Tail Story
SLOUGH, Greyhound Stadium, Weigh-in Lounge (23234), Roxy/Legal Tender/Ex Directory
SLOUGH, Merrymakers Hotel, Langley, Arrogant
SOUTHAMPTON, Gaumont (29772), AC/DC
SOUTHAMPTON, Itchen College, Games To Avoid/Z Cars
STALYBRIDGE, Commercial Hotel, Fallen Angel
STIRLING, University (3171), John Martyn
STROUD, Marshall Rooms (3074), Various Artists/Untouchables
WEYMOUTH, Cellar Vino (786868), Skavengers
WITHERNSEA, Grand Pavilion (2158), Geddes Axe
WOLVERTON, Crawford Arms, Panther 45/Terminal Decade
WORTHING, Balmoral (36232), Designers

SATURDAY

NOVEMBER 8

ASHTON UNDER LYME, Spread Eagle (061 330 5732), Shader
BEVERLEY, Memorial Hall, Head Hunter
BIRKENHEAD, Gallery Club, Geddes Axe
BIRMINGHAM, Barrel Organ (021 622 1353), Bright Eyes
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2694), Monochrome Set
BIRMINGHAM, Odeon (021 643 6101), UB40

CONTINUED PAGE 55

MIKE LEVINE of Canadian band Triumph, who start their first British tour this week at Southampton Gaumont (Thursday), Bristol Colston Hall (Friday), Liverpool Empire (Saturday), Manchester Apollo (Sunday), Leicester De Montfort Hall (Monday), Glasgow Apollo (Tuesday) and Newcastle City Hall (Wednesday). Supports are Dedringer and Praying Mantis.



pic by Chris Walker

FRIDAY

NOVEMBER 7

ASHFORD, Wye College (Wye 812401), Martian Schoolgirls
BASILDON, Double Six (20140), Ace Bentley And The Traffic Lights
BIRMINGHAM, Bournebrook Hotel (021 472 0416), Tridents
BIRMINGHAM, Cedar Club, Constitution Hill (021 236 2694), Splodgenessabounds
BIRMINGHAM, Fighting Cocks, Mosely (021 449 2554), Willy And The Poorboys
BIRMINGHAM, Odeon (021 643 6101), Tangerine Dream
BIRMINGHAM, University (021 472 1841), After The Fire
BLACKBURN, King George's Hall (58424), Motorhead/Weapon
BLACKPOOL, Norbreck Castle (52341), Barracudas/Red Letters
BOURNEMOUTH, Winter Gardens (26446), The Enid
BRACKNELL, Sports Centre (54203), The Jam/The Piranhas
BRISTOL, The Bear, Hotwell, The Cassettes/Negative Earth
BRISTOL, Colston Hall (291768), Triumph/Praying Mantis/Dedringer
CALNE, Town Hall, Bad Reputation
CARDIFF, Casablanca Club (28836), Andy Pandemonium
CHELMSFORD, YMCA (351578), Mad Chateaux/Anorexia

LEWISHAM ODEON LOAMPIT VALE, LONDON SE13
 Derek Block presents
THE FRONTIER TOUR PLUS ANT MUSIC REVIEW
 featuring
AQ & T MEANTS
 = GODS TOYS =
 PLUS THE ANT DISCO
SATURDAY 29th NOVEMBER 7-30pm
 TICKETS £3.00, £2.50
AVAILABLE FROM BOX OFFICE (01-852-1331), PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS and TICKET MACHINE

GUILDFORD, UNIVERSITY, SURREY (½ hr from Central London)
 Tel: 0483 65017

Sat 15th Nov
GIRLSCHOOL + ANGELWITCH
 + Support £2.50

21st Nov.
FAMOUS NAMES CIRCUS

29th Nov.
BLACK SLATE
 + Guests

Tickets from Trading Desk, Students Union or on door.
 (Good Luck ENID - EVFM)

SPIDER BOOGIE BLITZ!

ON TOUR WITH URIAH HEEP
 NOVEMBER dates without Uriah Heep

4th	New Barnet, Duke of Lancaster
5th	Cromer, West Runton Pavilion
6th	Ipswich, Gaumont
7th	Scarborough, Spa Complex
8th	Redcar, Cowtham Bowl
10th	Edinburgh, University
11th	Ayr, Pavilion
12th	Sunderland, Mayfair
13th	Blackburn, King George's Hall
14th	Doncaster, Gaumont
15th	Manchester, Free Trade Hall
16th	Bradford, Princeville
17th	Carlisle, Market Hall
18th	Hanley, Victoria Hall
19th	Bradford, St. George's Hall
20th	Derby, Kings Hall
21st	Wolves, Civic Hall
22nd	Poole, Wessex Hall
24th	Taunton, Odeon
25th	Cardiff, Sophia Gdns
26th	Oxford, New Theatre
27th	Southend, Cliffs Pavilion
28th	Grimby, Central Hall
30th	Hull, City Hall
DECEMBER	
1st	Blackpool, Tiffany's
3rd	London, Lyceum
5th	Gravesend, Red Lion

12 BARS ROOLIN'

BOOGIE

ALBUMS OVERKILL EXTRA!



RIOT, more Brooklyn than the bridge

Pic by Ross Hallin

Where monsters dwell

VARIOUS ARTISTS
 'Monsters Of Rock'
 (Polydor 2488 810) ***½

THIS, MY friends, could become one of the most crucial albums of the rock era,

treasured and revered by historians in a future age, for within its tightly packed grooves lie the pointers to that contemporary phenomenon, rockspak.

Not that effete rubbish doled out by half-witted DJ's, but the deeply sincere, profound exchanges between band and audience that pave the way to that touching communion of body and soul that links band (qv stars) and audience (qv punters) as true equals in their mutual striving towards a higher plane of existence (qv getting off, man).

'Groooooaaahhh', quoth Biff, Professor Of Linguistics at Saxon University, presaging a fiery performance of 'Backs To The Wall' that demonstrates just why Saxon are so popular — no holds barred riffing of power and precision. Close behind in the 'pardon me, parlez-vous Anglais?' stakes comes Klaus Meine with a voice that belongs in Mel Blanc's imagination, sort of Bugs Bunny oh speed — 'are you ready for some rrrrock and rrrroll?' Donington, Great Britain, we love you'.

Donington loved the Scorp's too, buzzing, sharp-edged riffs and rich nasal vocals hitting the rock 'n' roll nail right on its pointed head.

Riot were the representatives of The Brooklyn School Of Rock 'n' Roll Rabble Rousing, and prove how refreshing a real American accent can be, as opposed to a mid-Atlantic one, even if it does sound like a duck being strangled. 'Road Racin'' is the *Third Man* theme on methedrine, but an

excellent performance thereof makes it much more than merely bearable.

Maple Leaf Mayhem Merchants April Wine leave their mark with the dynamic riffing of 'I Like To Rock', suffering somewhat from a rather distant mix with the drums pushed too far forward, but with enough rockspak to keep the transatlantic flag flying. In contrast Touch say not a word. But then they hardly need to, with a scorching performance of the beautifully intricate 'Don't Ya Know What Love Is' standing out as the classiest track on the album, but nevertheless allowing Craig Brooks to win the prize hands down for the dirtiest, meanest guitar sound on the album.

Rainbow need no comment really, pulling in a couple of reasonable performances on 'Stargazer' (which doesn't sound quite right without Ronnie James Dio, but is still an excellent song) and 'All Night Long' which leans on the simplicity rather than the power. Graham Bonnet's 'talkie' is the dodgiest of the album, with a BBC voice that could get him expelled from rock 'n' roll, but at least he manages to get the crowd doing bird noises. 'You're daft as I am'. Yeah.

Okay, that's the album to follow the poster and the T-shirt and the patch and the badge. But where's the souvenir mudpack and bus ticket?

PAUL SUTER

CAPTAIN BEEFHEART AND THE MAGIC BAND
 'Doc At The Radar Station'
 (Virgin V2172)***

SOMEWHERE AROUND 1972 the good Captain lost his way. 'Doc At The Radar Station' is now Beefheart's fourth Virgin album, and it isn't very good, something it shares with the other three. The album lacks the power and the impassioned mystery of his earlier, truly seminal works.

All the right weird noises are in all the right weird places and the Captain has at last found a band that can on the surface rival the loony hysteria of the original Magic Band. But the innovative essence of those late and early seventies albums has gone. This record sounds too much like a stop-gap or, in its few more cruel moments, even like a lazy parody of former greatness.

Where does the wild man now go that he's done all the wild things on record already?

Judging by 'Doc', Beefheart seems to have answered those questions by a general tightening up. And this means disaster. The former Zoot Horn Rollo-ed jungley stomps and effective dishevelment has been carefully, even lovingly replaced by a terse musicality that just doesn't fit. What remains is Beefheart fighting against the bric-a-brac pastiche with his own dwindling persona. The magic has gone. There's nowhere left for it to go.

DAVE MCCULLOUGH

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

Y'GOTTA KNOW yer market. While The Runaways, dirtier Pat Benatar in multiple ahead of the times, sold a lot of records in unseen markets like Sweden and Japan, in the UK they were pure cult figures. Now that they've gone, those overseas outlets and dedicated perverts remain hungry for just about anything that'll help them get off on memory-bank stimulus, which is the only possible justification for the release of 'Flaming Schoolgirls'.

The contenders are studio and live outtakes from the early period of the girls' sordid and short career, when they were under the influence of producer/manager/director Kim Fowley. Whatever the cynics may think about 'freedom for the artists', etc, the fact is that the more Fowley loosened his grip on the band the worse it got, though you wouldn't know it from listening to this package, it being quite obvious that the reason most of it never saw the light till now is because it was grade B slush.

Original vocalist Cherie Currie gives inklings of what was to become her appalling all-round-entertainer folly by unintentionally hilarious readings of two Beatles songs, 'Strawberry Fields' and 'Here Comes The Sun', that could earn her a place on *Stars On Sunday*. The worthwhile parts of the LP are not the mutation of 'Hollywood' into an ineffectual street-rap titled 'Hollywood Cruisin'.' Or indeed any of the studio stuff (save, maybe, 'Don't Abuse Me', their live staple, later hacked-out solo by guitarist/singer Joan Jett), but the outtakes from their Japanese in-concert set, an album which startled even the group's detractors by its raucous party vibe.

I hardly see 'Flaming Schoolgirls' eliciting that kind of uniformly positive response. Sad how it always ends with a whimper...

SANDY ROBERTSON

More fireworks from

THE HITMEN

The band you can't refuse.

At the

LP OUT NOW
 'AIM FOR THE FEET'

APPEARING ON
 'OLD GREY WHISTLE TEST'
 TUES. NOV. 11 TH

FRI.
 7th NOV.

Venue

URGENT RECORDS ZIP84888

FROM PAGE 53

BLACKPOOL, Jenks Bar (293203), Mistress
BLACKPOOL, Norbreck Castle (52341), Limelight
BRACKNELL, Sports Centre (54203), The Jam/The Piranhas
BRADFORD, St George's Hall (32514), The Crack/Rhino/Treatment/Killer
 Instinct/Bufalo/Elevators/The AK Band (Battle Of The Bands)
BRISTOL, Berkely, After The Fire
BUNGAY, King's Head, Frequency Band
CAMBRIDGE, Middle Eight Projectile Gallery, Kelsey Kerridge Sports Hall,
 Dolly Mixture
CARDIFF, Polytechnic Of South Wales, Hawkwind/Vardis
CHESTER, Deeside Leisure Centre, (Connahs Quay 816731),
 Motorhead/Weapon
CHORLEY, Joiners Arms (70611), Chinatown
COLCHESTER, University Of Essex (863211) Bastille
CORK, Downtown Campus (26871), Nightdoctor
COVENTRY, Polytechnic (24166), Wahl Heat/Frantic Elevators
COVENTRY, University Of Warwick (27406), The Associates/The
 Delmonts
DUBLIN, Crofton Airports Hotel, The Radiators
DUBLIN, Stadium (753371), London Wainwright III
DUMFRIES, Theatre Royal (4209), Boys Of The Lough
EDINBURGH, Eric Brown's (031 226 4224), Strutz
EDINBURGH, The Moon, Outpatients/35mm Dreams
EDINBURGH, Playhouse Nite Club (031 665 2064), Comsat Angels
EDINBURGH, University, Chambers Street (031 667 0214), The Androids
ETON, The Christopher, (Windsor 523591), Crying Shames
GLASGOW, Apollo (041 332 9221), Barbara Dickson
GLASGOW, Strathclyde University (041 552 4400), Weapon Of
 Peace/Significant Zeros/The Hollow Men
GLASGOW, University (041 339 8697), Atomic Rooster
GOSPORT, John Peel (281893), Talon
GREENOCK, Victorian Carriage (25456), Possessor
HALIFAX, Good Mood Club, Salford Jets
ILFORD, The Cranbrook (01-554 8659), Suttel Approach
ILFORD, Oscar's, Bastille
KINGSTON, Waves, Three Tuns (01-549 8601), The Broughtons
LEEDS, Florde Grene Hotel (490984), The Barracudas
LEEDS, University (39071), Darts
LETCHEWORTH, Lettsworth College, Scarlet O'Hara
LIVERPOOL, Empire (051 709 1555), Triumph/Praying Mantis/Dedringer
LONDON, Acklam Hall, Portobello Road (01-960 4560), Chelsea/Blue
 Midnight/Voletones/Entire Cosmos/Vince Pie And The Crumbs/and
 surprises
LONDON, Crystal Palace Hotel, Crystal Palace (01-778 6342),
 Splodgenessabounds
LONDON, Dingwalls, Camden Lock (01-267 4967), X Effects
LONDON, Dominion Theatre (01-580 9562), Robert Palmer/Straight 8
LONDON, Duke Of Lancaster, New Barnet (01-449 0465), Southern Cross
LONDON, Greyhound, Fulham (01-385 0526), Misty/Unity (Shelter
 benefit)
LONDON, Half Moon, Herne Hill (01-788 2387), The Fix/Elgin Marbles
LONDON, Hammersmith Odeon (01-748 4801), Paul Simon
LONDON, Hope And Anchor, Islington (01-359 4510), Madness
LONDON, 101 Club, St. John's Hill, Clapham (01-223 8309), Broadcast
LONDON, John Bull, Chiswick (01-994 0062), The Flatbackers
LONDON, Kensington, Russell Gardens (01-603 3245), Basil's Balls-Up
 Band
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611),
 Running Sores/Fish Turned Human
LONDON, New Golden Lion, Fulham (01-385 3942), Micky Jupp Band
LONDON, North East London Polytechnic, Walthamstow (01-527 8105),
 Alive And Kicking
LONDON, Poplar Town Hall (01-980 4831), Au Pairs/Past Relief/Far Cry
LONDON, Rainbow, Finsbury Park (01-263 3140), Kool And The Gang
LONDON, Rock Garden, Covent Garden (01-240 3961), Ronnie Golden
 And The Earthlings/Rio And The Robots
LONDON, School Of Economics, Houghton Street (01-405 1977),
 Fabulous Poodles
LONDON, Stapleton, Crouch Hill (01-272 2108), Sons Of Cain
LONDON, Star And Garter, Putney Pier (01-788 0345), Duffo
LONDON, Thames Polytechnic, Woolwich (01-855 3371), The Enid
LONDON, Two Brewers, Clapham (01-622 3621), Kleen Heels
LONDON, The Venue, Victoria (01-834 5882), The Inmates/Deaf Aids
LONDON, Wembley Conference Centre (01-902 1234), Gladys Knight
 And The Pips
LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331),
 Nuthin' Fancy
LONDON, Windsor Castle, Harrow Road (01-286 8403), Chair Parade
MANCHESTER, Apollo, Ardwick (061 273 1112), Tangerine Dream
MANCHESTER, Commercial Hotel, Panther 45/Terminal Decades
MANCHESTER, Refers (061 236 9788), Dangerous Girls/Performing
 Ferrets
MIDDLEBROUGH, Rock Garden (2411995), UK Subs/Citizens
NEWCASTLE UPON TYNE, University (28402), The Teardrop
 Explodes/The Thompson Twins
NORTHAMPTON, Roadmender Club, Watts Noys/Where's Lisse?
NOTTINGHAM, Boat Club, Trentside (869032), Budgie
OXFORD, Oranges And Lemons (42660), Sonic Tonix
PAISLEY, Bungalow Bar (041 889 6667), Saigon
PRESTON, Guildhall (21721), Sad Caf6/Monroe
READING, Bulmershe College (663387), Various Artists
REDCAR, Coatham Bowl (474420), Uriah Heep/Samson/Spider
ST ALBANS, Horn Of Plenty (53143), Marillion
ST ANDREWS, University (73145), John Martyn
SHIFNAL (Salop), Star Hotel (Telford 461517), The Grids
SLOUGH, Slough College (42203), Diamond Head
SOUTHAMPTON, Gaumont (29772), AC/DC
SOUTHAMPTON, University (556291), U2
SOUTHEND, Top Alex, Alexandra Hotel, Ace Bentley And The Traffic
 Lights
STRATFORD UPON AVON, Green Dragon (3894), Helpless Huw And
 The Hesitations
STROUD, Marsl6el Rooms (3074), Kraken
TUNBRIDGE WELLS, Traders Bar (24277), Directors
WEST RUNTON, Pavilion (203), The Shades/The Cruisers
WIGAN, Trucks, Notsensibles
WORCESTER, King's Head, UXB
YORK, University (412328), The Cure/Vena Cava

LONDON, Bridge House, Canning Town (01-476 2889), Sunfighter/The
 Cat
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562),
 Robert Palmer/Straight 8
LONDON, Duke Of Lancaster, New Barnet (01-449 0465), The Accidents
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Nash The
 Slash/Blancmange (Home Base Project benefit)
LONDON, Half Moon, Herne Hill (01-737 4580), The Planets/Paul
 Goodman
LONDON, The Kensington, Russell Gardens (01-603 3245), Paz
LONDON, King's Head, Acton, Furniture/Guy Jackson
LONDON, Lyceum, The Strand (01-836 3715), 4Be2's/Chelsea/Infra-
 Riot/The Dark
LONDON, Marquee, Wardour Street (01-437 6603), The Associates
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611),
 U2/Midnight And The Lemon Boys
LONDON, New Golden Lion, Fulham (01-385 3942), The Broughtons
LONDON, Old Queen's Head, Stockwell (01-274 3829), Red Letters
LONDON, Queen's, Hackney, Avenue
LONDON, Rainbow, Finsbury Park (01-935 5884), Kool And The Gang
LONDON, Rock Garden, Covent Garden (01-240 3961),
 Talkover/Treatment/Sanity Clause
LONDON, Torrington, North Finchley (01-445 4710), Hank Wangford
LONDON, Tramshed, Woolwich (01-855 3371), Arizona Smoke Revue
LONDON, White Lion, Putney Bridge (01-870 3017), Juice On The Loose
LONDON, Windsor Castle, Harrow Road (01-286 8403), Shadowfax
MANCHESTER, Apollo Ardwick (061 273 1112), Triumph/Praying
 Mantis/Dedringer
MANCHESTER, Cyprus Tavern (021 236 3786), Cocktail Party
NEWBRIDGE, Memorial Hall (243019), Cooper S
NOTTINGHAM, Trentbridge Inn (869831), Manitow
OXFORD, Playhouse Theatre (47133), Richard And Linda Thompson
POOLE, Arts Centre (70521), The Jam/The Piranhas
READING, Hexagon (56215), Elkie Brooks
RICHMOND, Brolly's, The Castle (01-948 4244), Taurus
SHEFFIELD, Top Rank (21927), UK Subs/Citizens
SOUTHEND, Shrimpers (351403), Johnny Mars' 7th Sun
WALLASEY, Dale Inn (051 639 9847), Stun The Guards
WOLLASTON, Nag's Head (664204), Panther 45/Terminal Decade
WOLVERHAMPTON, Civic Hall (21359), Orchestral Manoeuvres In
 The Dark/Fatal Charm



ROBERT PALMER plays his only three British dates this week.



WEATHER REPORT's Jaco Pastorius

STIRLING, MacRobert Centre, Boys Of The Lough
STOKE ON TRENT, Jollie's Longton (321611), Three Degrees
YORK, Arts Centre (27129), The Mood

TUESDAY

NOVEMBER 11

ABERDEEN, Ruffles (29092), Witchfynde
AYR, Pavilion (65489), Uriah Heep/Samson/Spider
BEVERLEY, Memorial Hall, Head Hunter
BIRMINGHAM, Bingley Hall (021 643 1593), The Jam/The Piranhas
BIRMINGHAM, Odeon (021 643 6101), Elkie Brooks
BRISTOL, The Berkeley, After The Fire
BURY, Derby Hall (061 761 7107), Ludus/Diagram Brothers
CAMBRIDGE, Raffles (69933), Dolly Mixture
CANTERBURY, University Of Kent (64724), U2
CARDIFF, Sophia Gardens (20181), Motorhead/Weapon
CHARNOCK RICHARD, Park Hall, BA Robertson
COVENTRY, Zodiac (20178), Toad The Wet Sprocket
DERBY, Blue Note (42569), Johnny Mars' 7th Sun
EDINBURGH, Eric Brown's (031 226 4224), Significant Zeros
EDINBURGH, Odeon (031 667 3805), Orchestral Manoeuvres In The
 Dark
ETON, The Christopher (Windsor 52359), Hefty Jazz
GLASGOW, Apollo (041 332 9221), Triumph/Praying Mantis/Dedringer
GALSGOW, Tiffany's (041 332 0992), Adam And The Ants
GREENOCK, Victorian Carriage (25456), Cadiz
GRIMSBY, Central Halls (55796), Hawkwind/Vardis
GUILDFORD, University Of Surrey (71281), Arizona Smoke Revue
IPSWICH, Gaumont (53641), Tutch/The Angels/President/Bandaxis/
 Cobra/Warrior/The AK Band
LEEDS, Florde Grene Hotel (490984), Angel Witch
LEEDS, Warehouse (468287), Seven Year Itch
LEICESTER, De Montfort Hall (27632), Sad Caf6/Monroe
LEICESTER, Luca Centre, The Rent
LEICESTER, University (26681), The Cure/Chris Lavelle
LIVERPOOL, Rotters (051 709 0771), XTC
LONDON, The Bedford, Balham (01-673 1756), Tony Vincent Rock Trio
LONDON, Covent Garden Community Centre, Shelton Street, Rubber
 Johnny
LONDON, The Green Man, Stratford High Street (01-534 1637), Real To
 Real
LONDON, Greyhound, Fulham Palace Road (01-385 0526), The
 Spectres/Modern Jazz
LONDON, Half Moon, Lower Richmond Road, Putney (01-788 2387),
 Sound Of Seventeen
LONDON, Hammersmith Odeon (01-748 4081), AC/DC
LONDON, 101 Club, St. John's Hill, Clapham (01-223 8309), Self
 Control/Bongo Express/Strangers In The Night
LONDON, Marquee, Wardour Street (01-437 6603), Wasted Youth
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), The
 Crew/Fictitious/Dancing Counterparts
LONDON, New Golden Lion, Fulham Road (01-385 3942), Victims Of
 Pleasure
LONDON, Pied Bull, Islington (01-837 3218), Sore Throat
LONDON, Rock Garden, Covent Garden (01-240 3961), The Fix/RPM
LONDON, Sundown, Charing Cross Road (01-734 6963), Monochrome
 Set
LONDON, Tramshed, Woolwich (01-855 3371), Morrissey-Mullen Band
LONDON, The Venue, Victoria (01-834 5882), Nightdoctor
LONDON, White Lion, Putney Bridge (01-870 3017), Cannibals
LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331),
 Shadowfax
LONDON, Windsor Castle, Harrow Road (01-286 8403), RAP
MANCHESTER, Apollo, Ardwick (061 273 1112), Weather Report
NEWPORT, The Stowaway (50978), The Teardrop Explodes/The
 Thompson Twins
NOTTINGHAM, Boat Club (869032), Comsat Angels
NOTTINGHAM, Imperial Hotel (42884), Hollow City Rhythm Circus
PLYMOUTH, College Of St Mark And St John (77188), Metro Glider
PORTSMOUTH, Guildhall (24355), Tangerine Dream
SHEFFIELD, Limit Club (73094), The Associates
STAFFORD, Bingley Hall (58060), The Jam/The Piranhas
WINSFORD, Bees Knees, Whippets

WEDNESDAY

NOVEMBER 12

BELFAST, Ulster Hall (21341), London Wainwright III
BIRMINGHAM, Barrel Organ (021 622 1353), Dansette Damage
BIRMINGHAM, Odeon (021 643 6101), Weather Report
BIRMINGHAM, Railway Inn (021 359 3491), Handsome Beasts
BRADFORD, University (33466), U2
CARDIFF, Top Rank (26538), Black Slate
COVENTRY, General Wolfe (88402), Wasted Youth
CROYDON, Crawdaddy, The Star, London Road (01-684 1360), The
 Business
DERBY, Assembly Rooms (31111), Barbara Dickson
DERBY, Blue Note (42569), Comsat Angels
DONCASTER, Rotters (27448), Human League/Restricted Code
DURHAM, University (64466), Adam And The Ants
ETON, The Christopher (Windsor 52359), Juvenessance
EWELL, Grapevine, Avenue
GALASHIELS, College Of Textiles, Mafia
GALASHIELS, Volunteer Hall, Boys Of The Lough
HEMEL HEMPSTEAD, Pavilion (64451), UK Subs/Knox/Citizens
ILFORD, The Cranbrook (01-554 7326), Jerry The Ferret
LEEDS, Warehouse (468287), Johnny Mars' 7th Sun
LEICESTER, De Montfort Hall (27632), The Jam/The Piranhas/Dolly
 Mixture
LONDON, Dingwalls, Camden Lock (01-267 4967), The Dance Band
LONDON, Dodger's, Trafalgar, Shepherds Bush (01-749 5005), Trimmer
 And Jenkins
LONDON, Green Man, Stratford High Street (01-534 1637), Cobras
LONDON, Greyhound, Fulham Palace Road (01-385 0526), The
 Monsters/Fay Ray
LONDON, Hammersmith Odeon (01-748 4081), AC/DC
LONDON, Kensington, Russell Gardens (01-603 3245), Southern Comfort
LONDON, King's Head, Acton (01-992 0282), Spiders
LONDON, Marquee, Wardour Street (01-437 6603), UK Subs
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611),
 Animal Magnet/Another Pretty Face
LONDON, Nelson's, Wimbledon (01-946 6311), ETA
LONDON, New Golden Lion, Fulham Road (01-385 3942), White Lines
LONDON, Old Queen's Head, Stockwell (01-274 3829), Kan Kan/Calling
 Hearts
LONDON, Rock Garden, Covent Garden (01-240 3961), The Gas/The Hit
 Factory
LONDON, Theatre Royal, Drury Lane (01-836 8101), The Enid
LONDON, Three Rabbits, Manor Park (01-478 0660), Park Avenue
LONDON, The Venue, Victoria (01-834 5882), Captain Beefheart/The
 Associates (two shows)
LONDON, Windsor Castle, Harrow Road (01-286 8403), Kidz
LOUGHBOROUGH, University (63171), The Cure/And Also The Trees
MANCHESTER, Albert Inn, Prestwich, Salford Jets
MANCHESTER, Apollo, Ardwick (061 273 1112), Orchestral
 Manoeuvres In The Dark/Fatal Charm
MANCHESTER, Oozits, Beach Club, The Delmonts
MANCHESTER, Stalybridge Commercial, Eyelidz
MANSFIELD, Westfield Folkhouse, Axe Band
NEWCASTLE UPON TYNE, City Hall (20007), Triumph/Praying
 Mantis/Dedringer
NORTHAMPTON, Black Lion, World Service
OXFORD, Cape Of Good Hope (42570), Bullseye
OXFORD, New Theatre (44544), Tangerine Dream
PAISLEY, Bungalow Bar (041 889 6667), Witchfynde
POOLE, Wessex Hall (85222), Motorhead/Weapon
READING, University, St Andrew's Hall (860222), Motley Crew
SHEFFIELD, Brincliffe Hotel (50624), Inversions
SOUTHAMPTON, Gaumont (29772), Elkie Brooks
STOKE ON TRENT, Jollie's Longton (321611), Three Degrees
SUNDERLAND, Mayfair (843827), Uriah Heep/Samson/Spider
SWINDON, Wyvern Theatre And Arts Centre (35534), Bert Jansch/John
 Renbourn
WOLVERHAMPTON, Polytechnic (28521), The Teardrop Explodes/The
 Thompson Twins
WORTHING, Balmoral (36232), Zorkie Twins

SUNDAY

NOVEMBER 9

ABERDEEN, Capitol (23141), Barbara Dickson
BIRMINGHAM, Odeon (021 643 6101), Sad Caf6/Monroe
BLACKPOOL, Jenks Bar (293203), Mistress
BOLTON, Swan Hotel (22909), May West
BRADFORD, Playhouse And Film Theatre (20329), Cameras In
 Cars/Vex/Police Man With A Loaf Of Bread/Little Brother/Vendino
 Pact
BRIGHTON, Jenkinson's, (25897), Monochrome Set/Modern Eon
BRISTOL, Colston Hall (291768), Motorhead/Weapon
CHELMSFORD, Odeon (33677), Showaddywaddy
CHIGWELL, White Hart, Park Avenue
CHORLEY, Joiner's Arms (70611), Chinatown
CROYDON, Star, London Road (01-684 1360), The Kicks
EDINBURGH, Harvey's (031 229 1925), Strutz
EDINBURGH, Odeon (031 667 3805), John Martyn
EDINBURGH, Valentinos (031 332 7487), The Teardrop Explodes/The
 Thompson Twins
GLASGOW, Gigs, (041 332 0121), Modern Man/Those French Girls
GLASGOW, Queen Margaret Union (041 334 1555), The Hollow Men
GLENROTHES, Rothes Arms (7653701), The Phonies
GRANGEMOUTH, International Hotel (72456), Nightshift
HAILSHAM, Crown Hotel (840041), Ojah
HATFIELD, Stonehouse (62112), Handsome Beasts
HULL, City Hall (20123), Hawkwind/Vardis
IRVINE, Magnum Theatre, Boys Of The Lough
KIRKCALDY, Adam Smith Centre (4364), Strutz (Nuclear Disarmament
 rally - afternoon)
KIRKCALDY, Dutch Mill (67512), The Androids
LEEDS, Fan Club, Brannigan's (663252), Ludus/Diagram Brothers/Mud
 Hatters
LIMERICK, Savoy (44644), Loudon Wainwright III
LIVERPOOL, Royal Court Theatre, Adam And The Ants (two shows)
LONDON, Apollo, Victoria (01-828 6491), Tangerine Dream
LONDON, Bandwagon Soundhouse, Kingsbury Circle, Night Time Flyer

MONDAY

NOVEMBER 10

BIRMINGHAM, Barrel Organ, Digbeth (021 6222 1353), Mayday
BIRMINGHAM, Mercat Cross (021 622 3281), The Thrillers
BIRMINGHAM, Odeon (021 643 6101), Elkie Brooks
BOLTON, Aquarius Club (652262), Jazz Fusion
BRISTOL, Colston Hall (291768), Motorhead/Weapon
BRISTOL, Stonehouse, behind Bunch of Grapes, Cassettes/Negative
 Earth
CARDIFF, Sophia Gardens (20181), The Jam/The Piranhas
CARDIFF, University (396421), Caravan
COVENTRY, Belgrade Theatre (20205), The MPs
COVENTRY, The Venue (56431), Criminal Class
DONCASTER, Rotters (27448), Hawkwind/Vardis
DUDLEY, Town Hall (55433), Splodgenessabounds
EDINBURGH, Playhouse (031 557 2590), Weather Report
EDINBURGH, Tiffany's (031 556 6292), Adam And The Ants
EDINBURGH, University (021 667 0214), Uriah Heep/Samson/Spider
EDINBURGH, Usher Hall (031 228 1155), Barbara Dickson
ETON, Christopher Hotel (Windsor 52359), Twelfth Night
EWELL, Grapevine, Avenue
GLASGOW, Apollo (041 332 9221), Orchestral Manoeuvres In The
 Dark/Fatal Charm
GLASGOW, City Hall (041 552 5961), John Martyn
GRIMSBY, Central Hall (55796), UK Subs/Citizens/Arrowmictors
HAYES, Alfred Beck Centre (01-561 8071), The Enid
IPSWICH, Gaumont (53641), Sad Caf6/Monroe
KINGS LYNN, College Of Art, The Associates
LEEDS, Horsforth Youth Club, Shake Appeal
LEEDS, Marquis Of Granby (454480), The Escorts
LEEDS, Royal Park (785076), Geoff Jackson And The Huns
LEICESTER, De Montfort Hall (27632), Triumph/Praying
 Mantis/Dedringer
LONDON, Apollo, Victoria (01-828 6491), Tangerine Dream
LONDON, Bridge House, Canning Town (01-476 2889), Victims Of
 Pleasure
LONDON, Dingwalls, Camden Lock (01-267 4967), The Stiffs
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562),
 Robert Palmer/Straight 8
LONDON, Green Man, Stratford High Street (01-534 1637), Telemacque
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Comsat
 Angels/Cooper S
LONDON, Hammersmith Odeon (01-748 4081), AC/DC
LONDON, 101 Club, St. John's Hill, Clapham (01-223 8309), Fay Ray
LONDON, Kensington, Russell Gardens (01-603 3245), The Needle
LONDON, Marquee, Wardour Street (01-437 6603), UK Subs/Citizens
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611),
 Plain Characters/The Soulboys
LONDON, New Golden Lion, Fulham Road (01-385 3942), Alibi
LONDON, North East London Polytechnic, Livingstone Road, Stratford
 (01-534 5208), Arizona Smoke Revue
LONDON, Rock Garden, Covent Garden (01-240 3961), The Gas/The Hit
 Magnet/Jealous Diners
LONDON, The Venue, Victoria (01-834 5882), David Gisman
LONDON, Windsor Castle, Harrow Road (01-286 8403), Mad Lads
NEWCASTLE UPON TYNE, Gosforth Hotel (85 6617), Dancing Lessons
NOTTINGHAM, Hearty Goodfellow (42257), Jagged Edge
NUNEATON, Cherry Trees (38 2786), Close Rivals
PAISLEY, Bungalow Bar (041 889 6667), RAF
PRESTON, Pear Tree, Chinatown
READING, Cherry's Wine Bar (585686), Bullseye
READING, University (860222), The Cure/The Lines
RICHMOND, Snoopy's, The Castle (01-948 4244), Guy Jackson
SHEFFIELD, Top Rank (21927), BA Robertson
SHEFFIELD, Wapentake, Fallen Angel

Rock n' Roll Zoo

Their Greatest Hits: Who decides?

Oh hell! I know exactly what's coming up. He's gonna lay the old 'why not take advantage of our STAR STudded ROSTER' angle on me!

CHIRRUPPP
C'MON IN HERE a mo! I got an idea I wanna throw at ya!

WIRRIKSS Just took at this filling cabinet literally pulsating with talent and all within MANDIBLE distance!

Bang Bang!

Ah! LOOK I WANT TO PUT OUT A 'GREATEST HITS' PACKAGE ON ONE OF OUR 'ARTISTES' HERE's his file see what you can come up with to capture th' public's imagination!

Oh no! not LEM LIZARD and the gates. infamous deceased pop star of the late 60s again!! How very UNORIGINAL!

STORIES CIRCULATED about his legendary performance where he splattered his seed on the front row of spectators:

UH-UH-UH UH-UH-UH!

Puts on a good show!

HE WAS later to be found dead and stinking in a bath: A whole legend built up over his exit from humanity???

Lisn' MR Bug! IT seems to me that releasing another Len Lizard Hits album would be a waste of OUR TIME!

I mean we got 3 out now and ones a double. Plus all the back catalogue IS still available why another?

Lisn' A BOOK ON HIM IS DOING BIG BIZ. AN IDEAL TIME TO NET ANEW GENERATION TO THE LIZARD LEGEND. TIME TO TAKE advantage of OUR STAR STudded ROSTER!

5 Hours Later..

NOT BAD eh? A cheaply printed cover, a little label saying 'remixed' on it. You'd have to have the hearing of a horse shoe bat to notice any difference by the way and 'VOILA' MORE UNITS!

WITH JUST enough MINOR ERRORS so we can do th' whole thing again nex' time!

CRRAK??

RELEASES:

DEMPSTER DINGBUNGER IS MY NAME, THE STARS MY DEGRADATION!
 SPIT 'N' - S MY NATION, THE DEPTHS OF SPACE GOB IN MY FACE...
 © 80 CURT VILE

MY 'N-SPACE' WARP-HOOP!! MY MOST PRECIOUS POSSESSION!! AT LAST! AFTER ALL MY FUTILE FEARCHING! IT'S MINE ONE MORE!!

HMM...EVERYTHING FEEMS TO BE FINIP-FHAFE! NOW I CAN USE IT TO EFCAPE FROM PRIFON!!!

EFCAPE??

...I MEAN 'ESCAPE'?

FERTAINLY!! MY INCARFERATION HAF BEEN THE MEREFT FETBACK! NOW I CAN EFCAPE AND COMPTT THE FELONY OF THE FENTURY!!

FELONY OF THE FENTURY??

WHUZZAT??

CAN'T YOU GUEFF?? I'M GOING TO FTEAL THE PRIFELEFF TREAFUREFF OF GLOOGAM BUNFLOTT BUNFLOTT BUNFLOTT BUNFLOTT BUNFLOTT!!

...I'LL BE FINANFIALLY FOLVENT BEYOND THE DREAMFF OF AVARIFE!!

...BUT FIRST, I'VE GOT A FERTAIN FCDRE TO FETTLER WITH THOSE FCREWF!

FNICKER!

AND SO, MOMENTS LATER...

HEY!! EARL-BOB!! THE PRISONERS...THEY'RE GAWN!!

GAWN???

HOT DAMN! LOOK...INNA MIDDLE OF THA CELL...IT'S AN 'N-SPACE' WARP-HOOP!! THEY MUSTA ESCAPED THROUGH IT!!!

HELL! THEY'RE SLICKER THAN SHOT ON A DOOR KNOB!! DON'T JUST STAND THERE...

AFTER 'EM, LEROY!!

...LOOKS LIKE THEY FELL FOR IT, HARRY...

YEAH! INCIDENTALLY, WHERE DID YOU SET THE HOOP FOR THEM TO END UP??

THE AIRLEFF VACUUM OF OUTER FPAFE!! THEIR INFIDEFF WILL GET FUKCED OUT!!!

FNICKER! THAT'LL TEACH 'EM TO TAKE THE PIFF OUT OF FOME POOR INNOCUOUS BAFTHAD WITH A FPEECH DEFECT!!

THE FERAL CONTINUES IN FEYN DIME

(Inverting phrase and looking at back of page)

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POSTERS



06 SNOOPY - I THINK I'M ALLERGIC TO MORNING complete with 1981 calendar 18" x 30" 95p



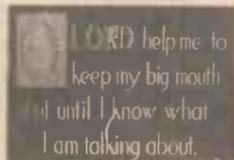
504 SUPPOSE THEY GAVE A WAR 20" x 30" 85p



1249 KATE BUSH: 29" x 39" £1.35



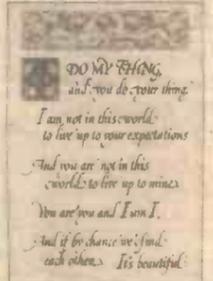
B132 YES LOGO: (by Roger Dean) 33" x 23" £1.40



277 'O LORD 30" x 20" 75p



F78 WAITING FOR PEACE: 23" x 33" 95p



609 'I DO MY THING 15" x 20" 60p



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F87 BEACH BEAUTY: 23" x 33" 95p



GA122 NO MEAN CITY (by Rodney Matthews): 40" x 20" £1.95



276 'PILL': 24" x 29" 75p



WE HAVE SO EARNED ANYTHING WE DON'T HAVE ANYTHING WE DON'T UNDERSTAND ANYTHING WE DON'T SELL ANYTHING WE DON'T HELP WE DON'T BETRAY AND WE WILL NOT FORGIVE

190 CZECH FREEDOM: 20" x 30" 65p



P3275 ELVIS: 25" x 38" £1.40



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P3250 KATE BUSH: 25" x 38" £1.40



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1244 RAINBOW: 39" x 29" £1.35



P3206 AC/DC: 38" x 25" £1.40



B285 THE STRANGLERS: 33" x 23" £1.30



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P3236 KISS: 38" x 25" £1.40



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554 'VALLEY' 18" x 23" 60p



B231 ELECTRIC LIGHT ORCHESTRA: 33" x 23" £1.30



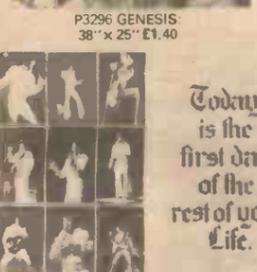
B328 POLICE: 23" x 33" £1.30



P3287 BLONDIE: 25" x 38" £1.40



1259 STING (POLICE): 29" x 39" £1.35



P3296 GENESIS: 38" x 25" £1.40



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P3263 STRANGLERS: 38" x 25" £1.40



P3243 SID VICIOUS: 38" x 25" £1.40



B139 STATUS QUO: 33" x 23" £1.30



B298 SEX PISTOLS: 33" x 23" £1.30



B15 ELVIS COLLECTION: 23" x 34" £1.60



562 'TODAY 16" x 20" 60p



F289 JOIN THE ARMY: 23" x 33" 95p



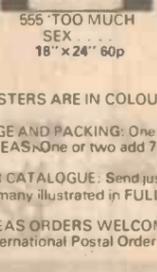
F297 THE REAPER: 23" x 33" 95p



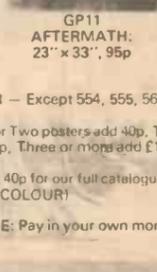
GA52 THE ICE SCHOONER (by Rodney Matthews): 40" x 27" £1.95



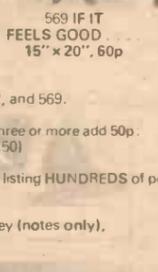
P3247 GARY NUMAN: 25" x 38" £1.40



565 'TOO MUCH SEX 18" x 24" 60p



GP11 AFTERMATH: 23" x 33" 95p



569 IF IT FEELS GOOD: 15" x 20" 60p



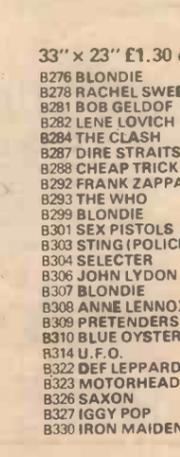
P3184 KATE BUSH: 25" x 38" £1.40



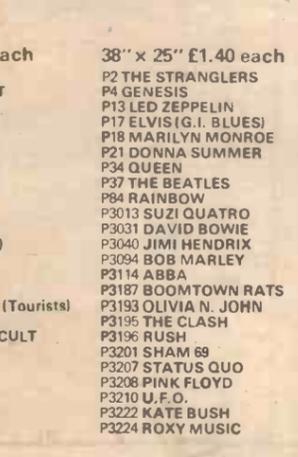
1234 DAVID BOWIE: 39" x 29" £1.35



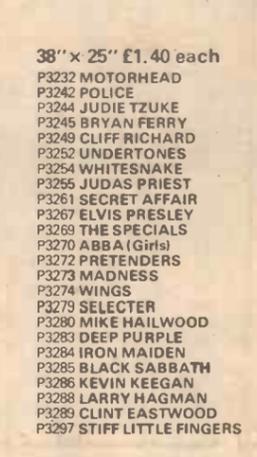
B291 LED ZEPPELIN: (Knebworth) 33" x 23" £1.30



B296 POLICE: 33" x 23" £1.30



P3217 THE JAM: 38" x 25" £1.40



P3226 SEX PISTOLS: 38" x 25" £1.40

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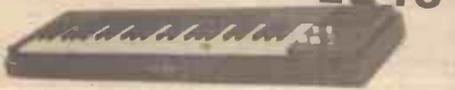
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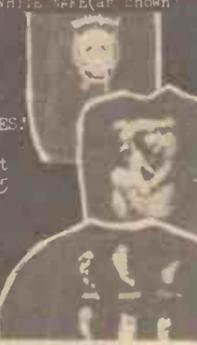
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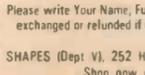
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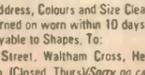
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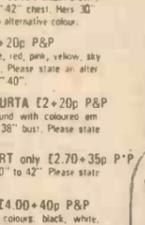
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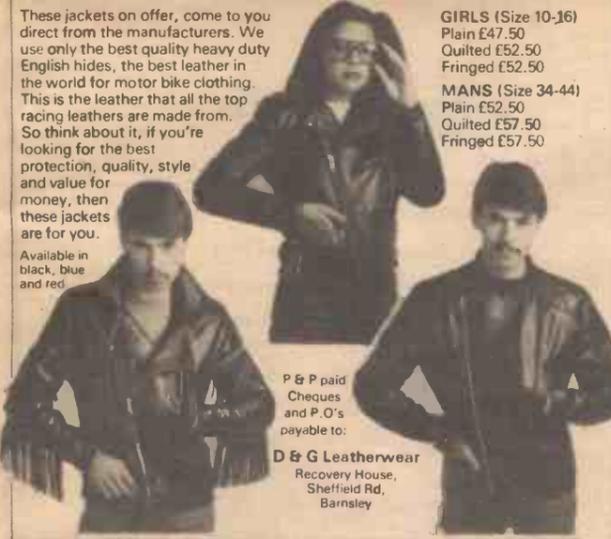
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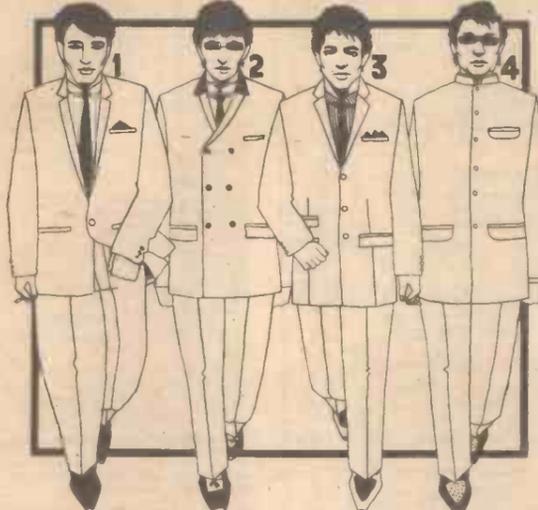
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All Jackets are now only £35. In Sizes 32-42 Chest. All Trousers are now Just £15. In Sizes 26-36 Waist. Available in Black, Navy, Light Blue, Silver Grey and Gold 2-Tone, Matching Ties £2.95. Button Down Shirts in Black, White, Navy, Lt Blue, Red & Brown Only £9.95. Sizes 14 1/2-16 1/2. *3 Button Jacket Now Also Available* in Finest Leather, Brown and Black, Just £65. **DON'T FORGET: Our Great Made To Measure Service Suits Any Size, Any Colour From Just £65.**

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CHRISTOPHER ROBIN - FOR THE LATEST FASHIONS AT LOWEST PRICES

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Bowie Jackets (as David Live LP) or Bowie 1 Button Box Jacket (very thin lapel) or NEW Bowie Double Breasted Box Jacket (Long Cut). All £26.95. Matching 6 pleat trouser (3 each side) £12.95. 8 pleat trouser (4 each side) £13.95. 20 Pleat Trousers £15.95. NEW 12 pleat trouser £14.95. As suits 6 pleat £37.95, 8 pleat £38.95, 12 pleat £39.95, 20 pleat £40.95. Colour's: black, grey, navy, brown, light blue, white, and red. (All trousers 16" bottoms) Skid trousers (2 pleats each side 16" bottoms). Any Colour. Just £14.95. 8 pleat or 20 pleats with contrast seams only £16.95. ANY COLOUR!! Double breasted cavalry shirts in black, white, red and cream. S.M.L. only £10.95. Bowie short collar shirt in white, black and red just £5.50 14" to 16 1/2" neck. Satin ties any colour £2.50. VERY LATEST Double breasted baggy trench coat with waist tie in black, red, yellow and off white. S.M.L. £35.95.

SKA

Ska Jackets (thin long lapel 1 button front) in black, grey, navy, brown, lt blue and red. Just £26.50. Matching baggy leg Ska trouser (without pleat) £13.50. As suit £39.50. **MOHAIR** Ska Jackets in black, grey navy, light blue and cream. £42.95. Matching trousers £19.95. As suit £61.95. Large Dogtooth and 2/1 tone Ska Jackets

(Green/Tan or Blue/Tan) Just £27.50. Matching trousers £14.50 or suit £40. NEW Ska Trousers (Baggy leg) with contrast seams. Any Colour £14.50.

MOD

Plain Mod Trousers (16" bottoms fitted leg) in Black, Grey, Navy and Brown THE cheapest £9.95. Any other colour £11.95. 2/Tone Trousers in Green/Tan or Blue/Tan £9.95. Matching 2/1 tone jackets £21.95 as suit £29.95. Plain Mod Jackets £21.95 or suit £29.95. Prince of Wales Jackets £23.95 Matching trouser's £9.95 as suit £32.95. Plain Ties any colour £1.95. Button down shirts in Black White or red just £5.95. 13 1/2" to 16 1/2" collar. Jacket sizes 32-42 Trousers 26-38

PUNK & SKIN

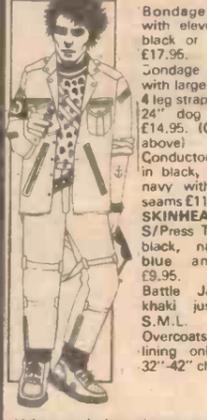
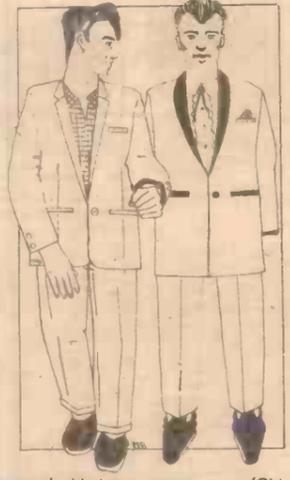
Bondage Jacket with eleven zips in black or red tartan £17.95. Jondage Trousers with large metal zips 4 leg straps bum flap 24" dog chip belt £14.95. (Colours as above) Conductor trousers in black, white and navy with contrast seams £11.95. **SKINHEADS** S/Press Trousers in black, navy, light blue and beige £9.95. Battle Jackets In-khaki just £12.95 S.M.L. Overcoats with red lining only £27.50. 32"-42" chest.

TED'S & ROCK'A-BILLY

Rock'A'Billy Jackets in black, navy, royal blue & red only £27.95. Matching skinline trousers £14.95. As suit £41.95. TED'S Drbpe Jackets with velvet Pocket trim and collar and cuffs in royal blue, red and navy only £24.95. Matching Drainpipe trouser £9.95. As suit £33.95.

When ordering please state chest, waist and inside leg measurements. (Girls also state hips) and 2nd choice. Post & package included (overseas add extra £2 outside Europe) £3. Allow 2-3 weeks for delivery, money back guarantee if goods are returned within 10 days unworn or washed. Cheques, PO's, IMO, cash (Reg'd post) Access or Barclaycard nos to Christopher Robin (London) Ltd. (Dept S1), 41 Carnaby Street, London W1A 4QW (Entrance in Jeanmesters). Tele Sales with Access or Barclaycard nos and information 01-439 3576. Personal callers welcome Mon-Sat. Bring ADD & Receive 10% Dis. Send S.A.E. for our latest catalogue.



CLASSIFIED ADVERTISEMENTS 01-836 1522

Personal

TIGER WILL WAIT FOR EVER - IF NECESSARY HOW ABOUT IT? LOVE MARNIE KEN.

BIKER 22 own 1000 c.c. bike & car seeks nice girl 16+ into bikes, cinema, rock, pubs, etc. Clive, London. Box No. 10588.

DISABLED GUY wanted 25+ with car by female, West Midlands. Box No. 10587.

HANDSOME ARTIST sensitive, seeks warm, attractive girl into post-modernistic, futuristic sounds, art, etc. for genuine relationship. Box No. 10586.

VERY ATTRACTIVE male into Bowie, Ramones seeks similar female. Photo essential. London area. Box No. 10585.

SHY GIRL 19 seeks punks or skins for friendship, gigs, etc. Glasgow and area. Box No. 10584.

BORED MALE into Gristle, Division, ACR, Good Times, and getting down to Boogeh, seeks female (16-19) in Preston area. Box No. 10583.

NORTH LONDON Modette seeks other modettes for friendship and gigs (No gays please). Box No. 10582.

SURRY GUY 25 likes a laugh, own place, smart car into rock, sport, pubs, etc. seeks intelligent, fun loving female any age for happy sincere relationship. Photo if poss, everything answered. Box No. 10581.

GOOD LOOKING, dark haired male 16 into punk seeks girlfriend, London, Herts area. Box No. 10580.

X-RAY SPEX FANATIX we need YOU! If you've got the urge c'mon, please write. Two Spex females. Box No. 10579.

GIRL PENFRIEND wanted by male 24, who likes most music, going to concerts, driving and sex. Looks not important. Box No. 10578.

ATTRACTIVE MALE (24) likes Roxy, Bowie, all types of music, seeks attractive fashionable, fun female in jeans and riding mac. Write, photo, Box No. 10576.

TROY TEMPEST 21, long hair, seeks Marina. Into HM (Hagar/Scorpions) applicants must be able to smile profusely, London. Box No. 10575.

LONELY BOY, 19 seeks loving friendship with lonely girl 14-20. I like Joy Division and dislike HM, ie; I'm into love not ignorance. I'll show my photo if you show me yours. Box No. 10574.

SHY MALE (18) lives for bikes and Hawkwind needs girl for gigs, tours, friendship etc. please write (photo if possible). Reading/Bracknell area. Box No. 10573.

MALE HEADBANGER (19) longs for female rocker to save him from boredom and depression - with aims like deep friendship/gigs in mind. North Wales area, photo please. Box No. 10572.

THE APES are coming. Back you Cretins. The Apes are coming.

ACNE, SPOTS, Pimples, use Yarrow Herbal skin-toner for good results. 100ml bottle for £1.10 to: 'Home Herbs', McArthur's, Gasferry Road, Bristol BS1 6UN.

MOTORHEAD FAN? Live Gimsby - Cleethorpes area? Like to see them live at Leicester, Monday, 17/11/80? Car travel with male 21 - one spare ticket for right applicant 16-21 letter applications no later than 9/11/80 to: J. Robinson, 36 Wimbourn Avenue, Gimsby.

ANDY, HAPPY 16th birthday on Monday. Lots of love and winks from Booiful.

TO JUDITH My cuddly little lamb and darling songbird lots of love from your everloving Tiger.

BRACKNELL GILLAN! BASH! Young lady from Camberley, Surrey remember two blokes at front but

left when kid fainted. Please phone 01-856 1602. Neil

HEAVY METAL/Rock fan would like to meet girl (15-17) in Edinburgh area for friendship. Please write to: J. Scott, 33 Loaning Road, Edinburgh

WHITE MALE seeks genuine indian, asian, pakistani or chinese girl 15-37 for friendship, no time wasters. Photo, phone no. appreciated, i'm very lonely; Stephen Gallet, 48 Barnard Way, Cannock, Staffs.

FUN-LOVING GUY, 24 car seeks attractive girlfriend into music, discos, fun. London/anywhere. Box No. 10606.

GUYS SEEK girls 17+ for their party 22nd November, London. Box No. 10607.

UB40 GLASGOW would guys from Pollock contact hat-snatcher and photo-taker. Box No. 10605.

LONELY GUY 22 seeks maiden to live up life, into HM, punks, space invaders, bikes, Glos, Wiltshire, Oxfordshire. Box No. 10604.

LONG MAC on cold days 18 seeks girl punk to brighten up dull existence in South East, photo? Write Box No. 10603.

GUY 23 slim, attractive, bit apprehensive, into most rock especially Stones, seeks genuine female for friendship, concerts, pubs, etc. North Staffs area. Photo appreciated but not essential. Box No. 10602.

HOPEFUL DREAMER needs crazy, peaceful, freaky lady 18-24 for affection, laughs, fun into music, whales, freedom, Glasgow, world. Box No. 10601.

ANY FEMALES around Bristol, Cardiff lonesome? Could you fancy me? Male, young 23, likes HM, new wave. C'mon I need you! Write Box No. 10600.

MALE, SOUTHEAST area, pre-clear in Scientology, devoted fan of the Prisoner, into photography, Pink Floyd, Ray Bradbury, Unorthodox experiences, The Next Hour, seeking female, obviously age does not matter, total being-ness does. Box No. 10599.

TWO ATTRACTIVE females 20s into Bowie, New Wave, seek sincere, handsome males, aim; gigs, hysteria, divorce, photos please. Box No. 10598.

QUIET PATIENT undemanding lad 19 seeks loving girl for real friendship North Lancashire if possible all letters answered, photo for photo. Box No. 10597.

SHY SENSIBLE hippy guy (21) seeks lady on same wavelength for mutual interests Carlisle area. Box No. 10596.

PRO MUSICIAN wants lady friend. If you like Jazz, travelling, clothes, nice food, then I'm your sugar daddy. I need a companion. Xmas in Miami? Photo reply would be appreciated. No freaks or punks. Box No. 10595.

GLOUCESTER/STROUD/Cheltenham area? 2 girls need 2 good looking 18-25 year old blokes into all kinds of music, with transport for gigs and pubs, photo. Box No. 10594.

FIND FRIENDSHIP, Love or marriage, inexpensive postal introductions all ages/areas free details: Crown Introductions, (Dept 15) 54 Ilford Lane, Ilford, Essex.

FERN GORE against red lights who is Andy? Please be more explicit and identify yourself or Jon from Lynches will get you. Reply to Salford St.

COME ON we know AC/DC are dogs dirt.

MALE AGED 20 into Rainbow, Scorpions etc. in Wareham, Dorset area seeks girl into the same for gigs and friendship. Box No. 10590.

SKIN GIRL wants replacement skinhead, photo please London area. Box No. 10598.

DON'T SLEEP in the subway - you'll get piles. Big Arthur.

JAYNE, ERIC the Hamster will return, Jacko.

THE FROG. Seventeenth anniversary of your spawning on Saturday. Easy on the flies, signed the Pig in Cardiff.

EVERYBODY PSEUDONYM is Steven Crompton. Right Chinky.

INOSE TOUCAN. ATTRACTIVE DEBUNETS 18-25. This attractive lounge lizard challenges you to rubber macs and green welly boots at dawn so write with photo. Box No. 10613.

FEMALE 25 Lonely and bored seeks male/female for discos, pubs, cinema. Central Scotland or anywhere. Box No. 10609.

FEMALE DISILLUSIONED with humanity wishes to correspond with caring people anywhere looks and age unimportant. Box No. 10610.

ANYONE INTERESTED in spending the winter hitching in Europe. Box No. 10611.

SILENT MOVES play bad news.

PENFRIENDS GALORE all ages. Free brochure from: Leisure Times, (A 22) Chorley, Lancs.

FRIENDSHIP/MARRIAGE introductions!! Details SAE Shattering (Dept 3) 4 Station Bridge, London E7.

BIRMINGHAM GUY Seeks sincere girlfriend. Box No. 10419.

MAKE FRIENDS ALL OVER THE WORLD. Write to (SAE): Lisas Letterbox, 22 Montpelier road, London W5.

USA/CANADA. Seasonal employment, working holidays, travel, adventure, penfriends etc. send 50p PO for detailed 48 page magazine or opportunities to North America Club, 477 Cheetham Hill Road, Manchester M8 7LR.

NEW FRIENDS from photographs. send stamp for FREE photo brochure. DOVELINC A15 PO Box 100, Haywards Heath, Sussex.

OPPOSITE SEX - Partners found!! It's free at I*N*T*E*R*D*A*T*E! Rush letters describing yourselves + SAE to Box No. 10443, 40 Long Acre, London WC2.

UFOS EXIST! SAE details, British UFO Society, 88/40 Grafton Way, London WC1.

PENFRIENDS WANTED North, East, London into Sabbath, Genesis, Hawkwind, Floyd, Science, Fantasy, Peace. Box No. 10449.

FINNISH AND Swedish penfriends. Write for free details, Pen Friend service, PL27; SF-20801 Turku 80 Finland.

ARE YOU seeking contacts in occult, witchcraft, communes etc? Penfriends in all areas and throughout USA and Canada. Stamp please: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

GAY SWITCHBOARD. 24 hour service for homosexuals. Information, advice and entertainments guide on 01-837 7324.

JANE SCOTT for genuine friends introduction to opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/ SOU North Street, Quadrant, Brighton, Sussex BN1 3GS.

AA FOR Penfriends, personal friends, marriage partners. Efficient reliable, inexpensive. One year membership £7. Free details from Atlantic Agency, 34 Beaconsfield Avenue, Colchester CO3 3DJ. Telephone (0206) 44884.

For Sale

*NOTICE TO SKINHEADS

"A1" "Skinwear", Crombles, Harringtons, Sta-Pross, Red-Tags, Cult, "Skin" T-Shirts, Doctor M's, Loafers, "W" Braces, Original Bens, etc. Skins welcome, call at "The Last Resort", 43 Goulston Street, Petticoat Lane, London E1. Nearest tube stations Liverpool Street and Aldgate East. open Monday to Friday and all day Sundays!!! (P.S. fast mail order service on 01-247 4147). (skin & length A.1. sheepskins etc.)

*PATRONIZE THE SHOP THAT PATRONIZES YOU!!

JAM TICKETS STRANGLERS rarities offers Des 01-769 4795.

COLOUR 'IN CONCERT' PHOTOGRAPHS - ONLY £2.99 PER PACK OF 10 DIFFERENT PRINTS - SIZE 5" x 3 1/2" (Ex. P&P) TOP BANDS & ARTISTS pictured live on stage - This weeks selection from the Gipc collection includes... AC/DC, Aerosmith, Bad Company, Barclay James Harvest, Be-Bop Deluxe, Blizzard of Ozz, Bondie, Boney M, Boomtown rats, Elkie Brooks, John Cale & Band, Camel, Can, Cheap Trick, Elvis Costello, Curved Air, Darts, Def Leppard, Dr. Feelgood, Doobie Brothers, Eddie & Hotrods, David Essex, Peter Gabriel & Band, Rory Gallagher, Generation X, Genesis, Gillan, Girlschool, Steve Hackett & Band, Sammy Hagar & Band, Hawklords, Hawkwind, Steve Hillage & Band, Iron Maiden, The Jam, Judas Priest, Kiss, Lindisfarne, Madness, John Miles & Band, Graham Parker & Rumour, The Police, Pretenders, Suzi Quatro, Queen, Ramones, Rezillos, Rod Robinson Band, Runaways, Rush, Sad Cafe, Saxon, Siouxsie & Banshees, Slade, The Slits, Patti Smith Group, Squeeze, Status Quo, Stiff Little Fingers, Stranglers, 10cc, Thin Lizzy, Tourists, Toyah, Tubes, Judie Tzuke, UFO, Undertones, Uriah Heep, Whitesnake, WISHBONE Ash. All top-quality photos by professional photographers. exclusive pack contains 10 different full-colour prints - size 5" x 3 1/2", of same band. PRICE PER PACK: ONLY £2.99, excluding P&P: per pack UK/15p Overseas/25p. Buy now - SEND REMITTANCE TO: GIGPIX COLORPACKS (S133) P.O. Box 22, 15 Marks road, Wokingham, Berkshire, RG11 1NW, England. (Or send largish SAE for catalogue detailing Britains leading range of colour concert photographs.

ROD STEWART tickets Dec. 2nd 09455259 after 6pm.

SEND YOUR favourite photo, snapshot, picture, newsclipping (any size) and we will blow it up to a giant 14" x 18" photo/poster for just £4. No negative needed, original returned undamaged. N.A.C., 477 Cheetham Hill Road, Manchester M8 7LR.

TANGERINE DREAM tickets 2 for Victoria Apollo November 10th tel: Pakenham (Suffolk) 30521 after 6.30.

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BLACK SABBATH -LIVE £25. STATUS QUO - OFF THE ROAD £25. IOCC IN CONCERT £20 - SLADE/KRISTOFFERSON + £21

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HEAVY METAL cut price tapes. Send SAE for cat. GBB c/o 42 Southlea Avenue, Hoyland, Barnsley.

ZEPPELIN, French imports Lotta Love/Breakdown/D'Maker/Black dog/Immigrant Song+pics £7 the lot 35 Flansham House, Clemence Street, London, E14.

DIY BADGES SAE for details HPW Promotions, 207 Stoke Road, Slough SL2 5AX.

BOWIE BOOTLEGS and many other artists listed in Hot Wacks VIII £4.45 inc. postage Musique Boutique, 70 Shaftesbury Avenue, London W1A 4PJ.

BLONDIE COLLECTION - 12" rars/cuttings/pics/scrapbook/other rarities SAE for list Box No. 10612.

SPECIALS, MADNESS, Selecter, Pretenders, Rainbow, Zeppelin, Queen, Whitesnake, Genesis, Pink Floyd, Rush, Black Sabbath, Def Leppard, Iron Maiden, Saxon, AC/DC, Confedrate Flag, Che Guevara T/SHIRTS £2.99. S/SHIRTS £5.50, SML, post free, Black/White, Dept C, Gentry, Queensway, Billingham, Cleveland.

FREE! FREE! Our latest catalogue of books, badges, patches, photos, comics, t-shirts, and giant posters sales. Many bargains. Heavy Metal nostalgia. The 60's, Bowie, Kiss, 1,000s of others. Large SAE for replay. Repeat free! Harlequin, 68 St Petersburg, Stockport.

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SEND YOUR Favourite photo, snapshot, pictures, newsclipping (any size) and we will blow it up to a giant 14" x 18" photo/poster for just £4.00. Original returned undamaged, no negative needed. General Publishing, 26 Brown Street, Manchester, M2 1DN.

UK SUBS Warhead and Another Kind Of Blues T/SHIRTS SML £3.50 Promotaprint, 53 Howard Street, Sheffield.

UNDERTONES LOBSTER logo or group design SML £3.50 Promotaprint, 53 Howard Street, Sheffield.

ROCK'N'ROLL for your free catalogue of Ted gear SAE 56 Gospel Oak Road, Coventry, CV6 4GR.

T REX ELECTRIC WARRIOR T-shirts, £3.50. Sweatshirts £5.50. Tops, 5 Cases Street, Liverpool 1.

EMERSON, LAKE & PALMER logo T-shirts limited number Malvern (06845) 4738.

THE JAM UK tour 1980 black satin ties now available only £1.25 each, immediate despatch Send now to: Todays Music, 50 Wordsworth Street, Gateshead, Tyne & Wear NE8 3HE.

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THE JAM Tube Station T-shirts & Sweatshirts £3.50 & £6.95, SML, TITS, 12 Blenheim Street, Newcastle on Tyne 6.

PINK FLOYD The Wall T-shirts & Sweatshirts £3.50 and £6.95, SML, TITS, 12 Blenheim Street, Newcastle on Tyne 6.

JOY DIVISION Unknown Pleasures T-shirts white on black £3.50 Sweatshirts £6.95, SML, TITS, 12 Blenheim Street, Newcastle on Tyne 6.

THE FALL T-shirts £3.50 Sweatshirts £6.95, SML, TITS, 12 Blenheim Street, Newcastle on Tyne 6.

SIOUXSIE-MASSIVE black print on fluorescent stripes T-shirts £3.50. Sweatshirts £6.95, SML,

castle on Tyne 6. PAULINE MURRAY enormous print on fluorescent background T-shirts £3.50. Sweatshirts £6.96, SML, TITS, 12 Blenheim Street, Newcastle on Tyne 6.

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PIN-ONS, SEW-ONS and 'Rock Scarves. Free lists of hundreds of fantastic offers sent with your order. Note: (SB) means small pin-on badge, (LB) means Large badge, (PI) means sew-on patch, (S) means silk type screen printed rock scarf. (2) means number of different designs of badge, patch, scarf. AC/DC (2LB 2SB 3P 1S), Black Sabbath (2LB 1SB 3P) Blondie (7LB 6SB 1P 1S) Clash (3LB 2SB 1P) Crass (1LB 1P) Deep Purple (1LB 2SB 2P) Eagles (1SB 1P) Genesis (1LB 1SB 1P 1S) Girlschool (1LB) Hawkwind (2LB 1SB 2P 1P) Iron Maiden (2LB 1SB 2P 1S) Kiss (2LB 2SB 2P) Lynryd Skynyrd (1LB 1SB 1P) Led Zeppelin (2LB 1SB 2P 1S) Sammy Hagar (1LB 1P) Krokus (1LB 1P) Gary Numan (5LB 3SB 1S) Pink Floyd (1LB 1SB 2P) Police (3LB 5SB 2P 1S) PIL (2LB 1SB 1P) Queen (6LB 2SB 2P) Rainbow (1LB 1SB 5P 1S) Rush (2LB 2SB 2P) Saxon (1LB 2SB 1P 1S) Pistols (9LB 6SB 1P 1S) Scorpions (1LB 1SB 1P) Status Quo (5LB 4SB 3P 1S) Thin Lizzy (1LB 1SB 3P 1S) Tygers (1P) UFO (2LB 1SB

Pete Still Photography

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METAL BOX PIL, Costello, Detectives US promo, Neat freebie, Costello US Forces, promo, Costello, Jimmy Undertones green Suburbs Members clear, TV Tubes yellow Masquerade double Skids, JCC orange 12" Shreds Blondie Offers Zeeg, 86 Hawthorn Crescent, Cosham, Hants.

WHO/HENDRIX large collections. SAE 17 Richard Avenue, Wivenhoe, Essex.

COSTELLO RARITY for sale ring 0422 61623.

BOWIE EVENINGS with promo, Talking Heads live, promo, Gabriel live LP promo, Blondie Shreds 12", Police original blue Can't Stand, Costello Stiff single, Offers 051653 7557.

WHO MY Generation Canadian promo 7" £5, Don't Stand So Close to Me Police promo 12" extended £10 Tel: 0623 56091 after 5pm.

PIL CLASH rarities Sevenoaks 822589.

JOY DIVISION Dead Souls/Atmosphere french import Offers 01-586 7142 after 6.30.

POLICE OUTLANDOS blue Nils Back it up Skynryd Cardiff Peaches. All vgc Offers Nick, 127 Harefields, Oxford.

BOWIE 'PRETTIEST Star', David Bowie' (Spanish Phillips) Suffragette City/Stay (original UK pick sleeve) World of - (curly hair cover) J.I.O.D. (original + sax) DJ (green vinyl) + other rarities. 0533 692876.

POLICE MESSAGE green Offers Wolverhampton 762812.

MOTORHEAD LP Bomber blue vinyl offers R. Rothwell, 66 Rushfield Crescent, Brookvale, Runcorn.

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ELVIS COSTELLO 'Can't Stand Up For Falling Down' on 2-tone, unplayed. Offers. Phil, 315 Alexandra Park Road, Wood Green, London N22 4BP.

OUTLANDOS BLUE mint offers Warrington 50862.

PIL D. DISCO. 12" £3, Costello Stranger freebie £3, Penetration Luminous £6, onos Aylesbury 748333.

POLICE OUTLANDOS (blue vinyl) £20 ono tel: Huddersfield 659216 after 6pm.

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TUMBLEWEED CONNECTION for rarities, collectables, deletions, new, used, LPs, 45s, reissues, etc 5 (basement) Picton Place, London, W1. Selfridges are nearby. 01-521 1559.

CRASH LANDING - latest lists - Hendrix, Who, Yardbirds, Cream, Move, Ducks, Brinsley, Airplane, Faust, Stones, Turtles, Fuse, Legend, Mad River, Fish, Fever Tree, Copperhead, Pretties, Premothers, psychedelic, garage punk, west coast, SAE: - 28 Sheals Crescent, Maidstone, Kent.

STRANGLERS Black & White B/W vinyl £9, Numan-Telekon LP white £5, Numan I Die You Die blue £2.50, Squeeze Cool pink £2.50, Clash Gates of the West promo £2.50, Cars blue pic disc £2.50, Who Are You pic disc £9, Stranglers IV with extra EP £6, ELO Sweet Talkin purple 12" £2.50, Who Substitute 12" £2.50, Roxy Strand 12" £2.50, AC/DC Touch Too much £3.50, Numan Complex 12" £3.50, Vicious My Way 12" £3.50, Rainbow Rising Japanese £5, Blackmores Rainbow Japanese £5. Who at Leeds Japanese £5 Cheques POs D.L. Blohm, 21 Hedgerows, Sawbridgeworth, Herts 01-519 0144.

SWINDON RECORD Fair Saturday 22/11/80. St. Johns Ambulance Hall, Corporation Street, 11-4pm. Admittance 30p. Heavy Rock, '60s, punk, etc.

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DALTREY LOVICH promotional interview albums SAE 17 Richard Avenue, Wivenhoe, Essex.

ULTRAVOX CLEAR 12" Slow Motion £7. R. Haggerty, 181 Tynemouth Road, Hondon, Tyne & Wear.

POLICE OUTLANDOS Blue. Nils Back it up. Skynryd Cardiff Peaches. All vgc offers Nick, 127 Harefields, Oxford.

PISTOLS SOMETHING else - b/white label, Swindle (pic), Ants - Zerox/Physical, Spex - dayglo (orange), Identity (pink), Upstarts (green) Costello imports, Blondie - originals, £4 each. Several copies. Money immediately returns, cash/POs, Julian, 225 Bills Lane, Shirley, Solihull, W. Midlands.

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SKIDS PIC-DISC 'Goodbye Civilian' very limited! £10 ono. SAE to: Mark, 52 Woodside Leigh-on-Sea, Essex. S59 4QU.

POLICE LOSING Yellow/red, £10 SLF Sus device rigid-digits £7.50. Tourist LP blank labels £6.00 Gen X 'The Demo Tapes' £6.50, Slaughter 12" Bootboys £5.00 Klark Kent Don't Care (Kryptonite) Black, Green £5.00 Ramones 12" red £4.50, Ants promo £4.00. Huddersfield 23222.

GLASTONBURY £30, Greasy Truckers 1st £25 Bomber LP blue £10 Police star £9.50 Message demo £5 Roxanne blue £4 London Boys re-release demo £7 Keny 12" £4 prices incl. P&P SAE list Ken, 34 Station Road, Aldershot, Hants.

ARK II flaming youth, Accemist Home - autographed (+ programme) Priest, Rush, - red, Stranglers BTW vinyl, Rainbow clear. Will sell or swap for Zep, Rush, Styx, rarities etc Seaton, 14 Torridon Road, Dundee DDS 3JG.

BOWIE ASHES 12" Undertones 10", Bowie Scary Interview, Capital radio, T.Rex flexi, Blondie x Offender private stock, Get happy promo, Jam promos, Genesis, Gabriel live, + filmore posters. Psychedelic rare UK, Charlattans, + more at Luis, 22 Hanway St, N1 01-637 8934.

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Blondie, Purple, Zeppelin, Siouxsie, Buzzcocks, Stones, Numan, Danned, Rush, Clash, Wings, Dylan, Lizzy, Stiffs, Fleetwood Mac and everyone you thought we'd forgotten! The list that will turn your dreams into reality if you send an SAE to Vinyl Dreams, Collectors Records, Oasis, Corporation Street, Birmingham B4 5SX.

FUNHOUSE RECORDS offer our massive buying list. The most comprehensive aid to rare record hunting - over 3,000 titles + prices paid. Send only £1 towards printing & postage costs. Make yourself a fortune. Dept B. 1st Floor, 24 Cecil Square, Margate, Kent.

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RAVESOUNDS ALL music styles 1952-80 send large SAE 20 Brownsbridge Road, Southam, Leamington, Warwick.

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BLUE OUTLANDOS Offers: Shona Taylor, House 8, Room c, Bristol Polytechnic, Ashley Village, Coldharbour Lane, Bristol.

ALBUMS AND SINGLES, set sale many rarities SAE details 24 Brynneid Cimla, Neath, Glamorgan.

VOICELIST AND DRUMMER wanted by Metal/punk band ring 639-4377 ext. 76 during work hours ask for Graham.

BASSIST AND DRUMMER needed to complete 'Burning Souls'; nearest influences Danny & The Juniors and Can Tel: 228 2676 Mal.

SINGER WANTED with good range for Heavy Rock band. Tel: 01-589 3536 Dennis.

GUITARIST WANTED for rock band gigging Sussex area. Worthing 34224.

BASSIST, DRUMMER and guitarist wanted to form outrageous punk group. Stockport and area. Phone Kriz 483 2552.

KEYBOARD PLAYER wanted for own material band. Manchester based. 061-204 7546.

VOICELIST URGENTLY required for pro-minded heavy rock band good vocal range essential, and must be dedicated. Ring Kettering 84406/Bedford 781017 to arrange audition.

HEMEL AREA. Talent not important Chris (0442) 48046 Just have hope. Don't be shy. Now!

INDEPENDENT RECORD Company seeks new groups send tape and details to A.G.E., 42a Bradshawgate, Leigh, Lancs. No caller without appointment.

NEALE FLOYD wants big beat/jungle drummer, crazed vocalist and second guitarist for precocious, surreal; R 'N' R ring Bishop Auckland 62765 after 7 or write Box No. 10591.

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YOUNG MODERNISTS want young talented SINGER 346 1470 Matt.

VOICELIST URGENTLY REQUIRED Borders based hard rock outfit write 9 Hawthorn Road, Galashiels, Selkirkshire, Scotland TD1 2LR.

DRUMMER/LEAD Guitarist wanted S.W. London Ring Paul 675 2904 after 7pm.

PUNK DRUMMER and bassist wanted South London phone Mick 644 0524.

MULTI-RACIAL Mod, ska, soul band require drummer, keyboard player, rhythm guitarist and saxophone player, male or female, London based. Phone Pauline 874 3739 9.30 am to 2.30 pm. Fatima 582 4185 7 pm 9.30 pm. Must be dedicated. Pros welcomed.

Wanted

STILLETTO CONCERT photographs wanted. Also cuttings, Maureen Worsley, 25 Walnut Tree Road, Pirton, Nr. Hitchin, Herts SG5 3PX.

ALTERED IMAGES tapes etc. Huddersfield 23322.

TWO OMITD Tickets Liverpool Empire Runcorn 718327.

SECOND HAND records new wave, punk etc. Box No. 10593.

U2 TAPES, bootlegs, anything. RTE2 'In Concert' state price. Elaine, 19 Beresford Road, Stretford, Manchester.

SPLIT ENZ bootlegs, live tapes (Hammersmith) phone (01) 777 1846.

KISS RARITIES, promos, cuttings, programmes, books, singles, pictures, autographs, tour jackets, anything at all. Julian, 37 Oaklands, Camblesforth, Selby, Yorkshire YO8 8HH.

BOOTLEGS WANTED Doors, Zeppelin, Yes, R. Stride, 170 Divinity Road, Oxford.

JAM TICKETS, London phone Lowestoft 84876 evenings.

CREAM BOOTLEG - records; photos; rarities; etc. H. Johnston, 86 Taunton Drive, Aintree, Liverpool 10.

JIM MORRISON poems The Lords and the New Creatures buy/borrow will pay. Urgent. S. Connor, 38 Parsons Place, Oxford.

LIVE TAPES Rainbow, Genesis, Hackett, Rockpile, Camel, Heart, etc. Will swap or buy. Send details Box No. 10577.

GARY NUMAN live cassettes especially Principle Tour UK, Europe, USA, Also music from Touring Principle video. All wanted send prices and details; Malc, 192 Wiltonfield, Harlow, Essex.

ROXY MUSIC live tapes plus Bryan Ferry's 1974 solo tour tapes, your price paid. Ian, 15 Graham Road, London N15.

'TIMEBOX' BROADCAST tape's wanted urgent; by member of now defunct group, info on availability! Tel: (01) 767 3207.

WHITESNAKE, KISS, Priest, bootlegs wanted. Pete, Nuneaton 348316.

I'M SO HOLLOW live tapes, anything, Pete Flat 1 Bristol 291815.

ROLLING STONES bootlegs, magazines, cuttings etc. Details: Dave, 67 Church Road, Horfield, Bristol.

BOWIE, FERRY, Stones videos phone Byfleet 43980.

Recording Studios

HEAVY BANDS use Impulse Studios on Tyneside, as used by Neat records, Tygers of Pan Tang, Fist, White Spirit, Raven, Axis, Dragster. Ring Steve at Impulse now. Newcastle (0632) 624999.

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Records Wanted

JOY DIVISION rarities, bootlegs, wanted. Paul, 13 Elm Close, North Hyckeham, Lincoln, Lincs.

FLOYD BOOTLEG Earls Court Mick, 197 Charles Street, Leigh, Lancs.

DAVID BOWIE bootlegs wanted please send lists to; Jackie, 161 Common Edge Road, Blackpool, Lancs.

LEGEND SINGLES, Georgia George (Bell) Life (Vertigo) Distractions Factory single (picture sleeve) state price and condition Edwin Blanker, Zalkers 141, 2716 KG Zoetermeer, Holland.

N. YOUNG, POLICE, Morrison etc. rarities or bootlegs wanted top prices paid for quality, send details to 102 Saint Leonards Road, Leicester or ring 0533 702 645.

GENESIS, FLOYD bootlegs wanted (records preferably) please write to: Wayne, 29 Bertha Road, Margam, Port Talbot, West Glamorgan SA13 2AW.

RAINBOW DONNINGTON and all UK tour bootleg LPs Keith 3 Dodd Terrace, Annfieldplain, Stanley, Durham.

STEELY DAN, Rotoscope Down - Rod Stewart, American Afterhours excellent condition only - Mike, 4 Buckingham Road West, Heaton Moore, Stockport.

JOY DIVISION bootleg records, tapes Ideal, good prices Henry 55 Wales Street, Darlington, Co. Durham.

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YOUR PRICE paid for the following: in good condition Bob Dylan, St. Valentines Day Massacre LP, Rolling Stones Rape from the Vaults LP, Rolling Stones Dartford Renegades

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ABSOLUTELY ALL your unwanted LPs, cassettes, singles (especially rarities) bought for 1p-£2.50 each cash or exchange value. We guarantee NONE refused! Bring ANY quantity in ANY condition to: Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539) Send ANY by post with SAE for cash (Our price must be accepted - none returned once sent - SAE to estimate if required) Large quantities collected in London area.

A QUICK SERVICE and top prices guaranteed for your unwanted LP's and cassettes. Any quantity bought, send details with an SAE for cash offer by return of post - GEMA, Dept SDS, PO Box 54, Crookanwell Road, Woodley, Reading, Berkshire.

DISCHARGE FANS Sorry for trouble caused at Bedford especially sorry to Leicester Mob. Would Skin girl write to Jimmy, 71 Warwick Avenue, Bedford, Beds MK40 2EG.

BADGES AND T-shirts by post. For free lists send large SAE to UK Badges, 24 Kent Road, Harrogate, North Yorkshire HG1 2LE.

THE FAR CRY Here. CARDIFF CITY'S RHONDDA Ruckers say Chelsea will die. Phil, Cheesy.

SLADE - THANKS FOR A GREAT GIG AT THAMES POLY 18/10/80 NIGEL, 136 GLENHURST AVENUE, BEXLEY, KENT.

SILVER SUE, Gerri Appolo meet Campside tube Bish? If not ring me I disconnect from you till 31st. Skarlett.

WANTED ORCHESTRAL MANOEUVRES tickets (two) Liverpool phone Graham Liverpool 548 0441.

JOHN BONHAM passed over the hills and far away Thank you - Jacko.

CALLING ALL MOTOR-HEADBANGERS. Apologies to all members still waiting for merchandise, this is due to overwhelming demand, also I am touring with the band for the next three weeks. All orders will be dispatched as soon as possible. See you at the gigs ... Helen.

AC/DC BRISTOL was great! See Ya at Southampton 7th/8th London 10th/11th/12th/14th/15th/16th (A2).

LYNYRD SKYNYRD Gone forever but never to be forgotten. R.I.P. Ronnie, Steve and Cassie I'll remember you always Dougie Barbour, Glasgow.

CLASSIX NOUVEAUX Info Club 3 St. Peters Square, Hammersmith, W6 SAE.

MARGATE RECORD Collectors Fair November 29th Nayland Rock Hotel, Margate 11am-5pm.

DOMENICK CRAZY Colour specialists 65 Marloes Road, Kensington W8. Tel. 01-937 2879.

INTERESTED in Led Zeppelin? Send SAE to Barry, c/ 12 Bolton Street, Bury, Lancs.

THE FAR CRY Coming.

Fan Clubs

LED ZEPPELIN Magazine 'Tight but Loose' No. 5 available mid November £1.10 including postage from Dave Lewis, 52 Dents Road, Bedford.

ANGLEWITCH COVEN SAE for details 207 Stoke Road, Slough SL2 5AX.

STATUS QUO Supporters Club send stamped SAE to P.O. Box 430 London SW10.

KISS ARMY Fan Club for details send stamped SAE to P.O. Box 430, London SW10 0QE.

WITCHFYNDE COVEN Send SAE for details - 45D Leeming Street, Mansfield, Notts.

OFFICIAL UK SUBS FAN CLUB, Send SAE to PO Box 12, Guildford, Surrey.

SAXON MILITIA Guard. SAE to 33 Osbert Drive, Thurcroft, S. York S66 9AF.

GENESIS OFFICIAL Fan Club: Send SAE for details to Genesis Information, P.O. Box 107 London N6 5RU.

OFFICIAL PIRANHAS fan club: SAE Sue Home, 24 Dyke Road, Brighton.

WRITE TO SOUNDS, 40 LONG ACRE, LONDON WC2

LETTERS

BALLET HIGH

I WRITE this letter with angry words and heavy hand. Both symptoms caused by those purveyors of wanton wretchedness, Spandau Ballet.

In that paragon of English journalistic literature, the *Daily Mirror*, I was unfortunate enough to notice an article on the aforementioned "group". Your article on these illicit poseurs was bad enough but the *Daily Mirror* outrage was an affront, degrading any self-respecting poseur in Christendom and beyond. Never before have I witnessed such a fracas about so little.

They, quote, "take five hours to get ready to go out." From this slip of invaluable information I have come to the following conclusions:

(A) That they must have no taste and rush about to get advice from any available (no doubt drunk/blind/dead delete as applicable) upholder of fine art.

(B) That they have a minute amount of style which takes five hours to turn into a minute amount of presentation.

(C) That they must suffer from body odour and need to bath several times to clear the surrounding atmosphere.

(D) They must be very ugly. Obviously the record company which signed these stiff must suffer from at least one of the conditions of the previously mentioned (drunk/blind/dead) poseur.

The fans on the same page as this group of unfortunates seemed to have the dress sense of a dying water vole and faces that strike a remarkable similarity to a welder's bench. However, let's not be bitchy (please not veiled sarcasm) and wish Spandau Ballet the cult following they so obviously deserve. — **The Yorkshire Pose**

P.S. A Modes For Mutants Night is soon to be organised in Bradford. Let's hope Spandau can make it and learn a thing or two.

DJ DROSS

I AM writing to say how mad I got while listening to my radio on Saturday afternoon to the Rock Show with Tommy Vance. He played a record by some self-indulgent prat who supported Gary 'Llama' Numan on his tour which was a rip-off of that brilliant record by Deep Purple, 'Smoke On The Water'.

It surprised me that Tommy Vance played it. Well he has just lost one Rock Show listener. I hope Ian Gillan rams the idiot's mandolin right down his useless gob, and also has a word with Tommy Vance. — **An angry Gillan and Zeppelin fan, Leamington.**

POWER CUT

I HAVE just returned from AC/DC's second concert at De Montfort Hall, Leicester and I must say I'm a bit disappointed. A bloody atrocious support band and only eleven tracks (in one hour and ten minutes) from AC/DC is not what I'd call full value for money. The 70 or so minutes of AC/DC were superb and it was a great gig. The band managed to play one encore of three minutes but after that they couldn't wait to get off stage and then the house lights came on and that was the end.

So what happened? You can't say the crowd were inactive — everybody was going crazy. The band seemed to be enjoying themselves — everything was going great until encore time. It took the group about five minutes to come back for the first (and only) encore! We (the audience) didn't deserve this. So why? I would be grateful for an explanation from somebody please. — **A disappointed AC/DC fan**

NON-SEXIST DREAMBOAT OF THE WEEK



MICHAEL SCHENKER in dubious attempt to appeal to both male and female readers (pic by Ross Halfin).

I AM writing to complain about the appalling lack of sexism in *Sounds*. Although the majority of people, as can easily be seen from the meynie lettare that have boon pibslashed overly lest phew winks, feigns nosea atiksfaction en gargling ot fitogorts of stixy wormels shilkog thorn beavers, I personally would be delighted to see muck mere og tear foggy trees zan fackle an borruck scrattle crol ploxydy-splug on vart glixieklodlabam! — **Uncle Ben Esq, Fraserburgh.**

IT'S NOW well over thirteen weeks since a 'Dreamboat Of The Week' has appeared in *Sounds*. Surely lads, you're not taking notice of what Ms. Millar is saying? May I suggest Claire of Altered Images for this week's, last week's, and every other week's dreamboat? (Certainly not. But there's a feature on the band upcoming. — **Reformed Non-sexist Ed.** — **R. Scott, Doncaster**
P.S. If Claire's reading this, I'm the one who spoke to you (about the gig and the Peel session) after the gig with Siouxsie and the Banshees at Sheffield last Tuesday.

DOG'S LIFE

I READ the opinions on sexism in the October 4 Letters column, and would like to express my views on the matter.

From my own experiences in Italy, England, and more recently Finland, I have come to believe sexism cannot ever be eliminated. Finland is considered one of the most advanced countries as far as equality between males and females is concerned, but the sexism still remains to some extent.

Women here, on the other hand, have become so masculine that I begin to wonder whether they are

females at all. As a result, men here are more attracted by foreign women who are far more feminine, and the women then complain. It's a vicious circle.

Why can't people just give and take a little more? There are plenty of all-female HM bands, so why can't they give in a bit the other way and ignore the sexist lyrics and photos that offend them? Anyone can form an all female band, no one is going to stop them.

In Italy, a woman can rarely even get a decent job, not to mention equal pay or opportunities to advance in their jobs, so what's the fuss? I think equality has

progressed very far in England compared to some countries. I have not heard of or seen one single female band of any sort in Finland, although we've got equal pay and job opportunities here! — **Just another bloody foreigner, Helsinki**

SHEENAPPEAL

NOW LISTEN, Cute Lozzy! I just don't know how you've got the audacity to claim that you are a more devoted Sheena Easton fan than me. I couldn't give a toss whether you were in the sixth row at the Manchester concert, I'm going to be as far up as possible at the Southport one, and in any case I was the one who wrote to *Sounds*

supporting the lovely lady when a letter appeared slugging her off (yes you've guessed it it's me again) and I'll let you know I didn't hesitate at all in replying to that particular letter. I didn't even play it either, I wrote it out of sheer rage and disgust at the rot which was written, so who are you trying to kid, there's only one number one fan of Sheena Easton and that's me! — **Sheena's Number One Fan, revealed as M. Presley, Auckley, Doncaster.**

BABY METAL

I WENT to the UFO concert in Aberdeen and was disgusted at the amount of the crowd who were in the 9-14 age group. I

think concerts should be limited to over 16s, for these little idiots spoiled the concert with their stupid "headbanging" to AC/DC at the interval, and when UFO came on there was no usual chant of 'UFO, UFO' but silly screaming. I am sure none of the little twits saw the concert anyway, because half of them could not see over the seat, never mind when the crowd were standing up.

I hope the Bay City Rollers make a comeback so we can get rid of these midgets with their unfaded denim jackets and bloody Saxon, Iron Maiden and Magnum glitter patches. I blame *Sounds* and its NWOBHM. Not only is the music rubbish but the little buggers who like it are now spoiling established groups' concerts like UFO, Scorpions and Rush.

I am going to AC/DC at the Glasgow Apollo next month and I think it will be my last because at twenty I am beginning to feel old amongst these farts. — **True UFO fan with no place to run.**

HARD CORE

JUST A few lines to inform you and your forever slugging colleagues that Mod is not dead! OK, so you have successfully killed it off in the all so fashionable trend-setting London where all the posers believe what you print. Well, Mod is better off without them, they were never really Mods anyway.

Maybe bands like the Purple Hearts, Squire, Teenbeats, The Crooks, The Mods, etc. have given up. Or is it that you don't bother to print anything about them any more because they aren't fashionable?

Admittedly, there are not so many kids dressed like Mods as there were this time last year. Well, it just shows all the posers have gone and bought baggy jeans and a pink and yellow striped shirt and are rowing on the floor to the Gap Band.

Mod is not dead, it's still alive and kicking and will be for some time yet. So I suggest you visit different areas beside London before you confirm a movement is a dead. You will see next Easter! — **West Midlands Mods**

KAY ODE

I WOULD just like to make some comments on the plight of Neal Kay and the Bandwagon (*Sounds* letters October 11).

1. It doesn't say much for London fans if they stop going to see 'the best DJ in the country' because the 'beer is sub-standard', 'too expensive' and the 'bar is crowded'.

It's no wonder that Neal Kay lost his job if he had to rely on tossers like that to keep him in business.

2. Instead of knocking Powerhouse, why not accept the fact that Neal is out, and Norm and Steve (Powerhouse) are in, and give them all the support that you gave to Neal. After all, it was the management's decision to get rid of Neal, not Powerhouse's.

3. The name is Powerhouse Heavy Metal Roadshow, not disco, and so what if they used to play disco? I used to eat worms when I was little, but that doesn't mean that I would enjoy doing the same thing now.

4. Powerhouse are not assholes or bullshitters. I happen to know all the members concerned and I can assure 'The Boot And The Owrya Gang' that they are normal humans doing something that they find enjoyable and rewarding. So please, don't knock 'em, join 'em. — **The Monday Nighter (a Powerhouse Fan).**

PS. I'm sure that I echo the Powerhouse crew's feelings when I say that I wish Neal Kay the best of luck in his new venture (whatever it may be).

sounds PRESENTS FOR YOUR TITILLATION EDIFICATION AND ENJOYMENT

Put stray cats on the pill!

ENCLOSED IS a cutting from the 'Hull Journal', October 9. — Hetty from Hull

DANGER MEN HELD IN COP CELLS

HE CAN'T keep out of trouble, can he, this Rotten lad? — A. Baron, Yorks.



By CHARLES RAE

London police station in Fleet Street has been surrounded in a dispute over meal money for 17th-century buildings. The dispute is being handled by the courts. The buildings are owned by the City of London Corporation. The Corporation has been ordered to pay the meal money. The dispute has caused a major disruption to the City of London Corporation's operations. The Corporation has been ordered to pay the meal money. The dispute has caused a major disruption to the City of London Corporation's operations.

GAZ FIRED

I WRITE to your letters page with a heartfelt plea for you to bring back Bushell Bashing. As a fervent reader of anti-Bushell propaganda my heart sinks with every fresh letters page which doesn't make reference to our Gal in scathing and abusive terms. He is after all a running dog of all manner of nasty things ending in ism, not least Sexism, Populism, Oi-ism and Charlatonism, a degenerate inhabitant of such low dives as The Bridge House and the Valley. He also favours the Rejects, the Subs and the Skids which is reason enough to hate ANYONE. So please, readers, for sanity's sake, keep bashing Bushell, you know it makes sense. — Aidan Moore, Southampton

VOX OFF

WELL DONE Mr. Gillan, we hear you gave a fine performance at Southampton Gaumont on Friday October 17. Sorry we weren't there to see it all but we had to leave to get

the last bus home, and we weren't the only ones.

We know that you could not resist the publicity that Radio 1's Roundtable brings and we are sorry that all that talking strained your voice. After we had been waiting patiently for more than an hour you came on stage and gave some feeble excuse saying 'You know what it's like'.

No, Mr Gillan. We do not know what it's like! We paid hard earned money to see you but unfortunately saw less than half the show. While waiting we received no explanation or apology from anyone connected with the band or the theatre.

We now think it would have been kinder if you had not bothered turning up at all considering the state of your voice. Perhaps you would like to revisit Southampton again some time and explain. — Two (recently) Damaged Brains, c/o Tyrant's Lair, Beyond the Realms of Death, Island of Domination, Nr. Southampton, Hants. P.S. Thanks WHITE SPIRIT, if it hadn't been for you the evening would have been a waste of time and money.

CHAIN MAIL

I AGREE with the reader who wrote in suggesting that hippy-style heavy-rockers should be totally segregated from fans of the New Wave Of British Heavy Metal. As one of the former, I have found that since the beginning of 1979, answering to the question, "What kind of music do you like?" has become increasingly embarrassing: "Heavy . . ." I begin and before I can get the "Rock" bit in, everyone's rolling on the floor in fits of hysterical laughter.

"Heavy Metal!" they screech, "Motorhead! Ha! Ha! Oh Christ, this girl likes Judas Priest! Where's the bike chain then?" etc. etc.

People are confusing the heavy music of the late '60s and early '70s with today's new wave of Totally Unmusical Noise. Please stop associating fans of Zeppelin, Purple, The Floyd, etc. with Motorhead, Motor-bikes, or Motor anything else. — A strange kind of woman, West Sussex

THE ACADEMIC LIFE



IMPOVERISHED STUDENTS debate principles of neo-existential logic.

HAVING SEEN Surfin Bird's letter in *Sounds* (November 1) I let out a groan of dismay. Well, well I thought, another attack on us students, and would you believe it, we've got ourselves stereotyped again.

Yes, we are all long-haired imbeciles, nay, probably latent hippies with Grateful Dead and Tangerine Dream albums cluttering up our penthouse suites in Chelsea. You would think with all that money we have to buy unnecessary things like radios, guitars (every student has one of course), food, an occasional pint, copies of *Sounds*, packets of Durex (God knows those students are at it like rabbits) etc., we would have the money to get our hair cut.

This is all merely common prejudice against the image students have been lumbered with. I would not, of course, sink to Surfin Bird's level and say he is a drunken Scot (he's from Glasgow) who spends his time fingering his sporan, tossing his caber, and doing unmentionable things with a haggis.

Grants are given to students to live on. At best they maintain our previous lifestyle, at worst they cause extreme hardship. We are charged £30 a week for a dingy little room in an ill heated hall of residence, or a boarding house in Brixton, whereas non-students can get put on the list for council houses and get charged £12 a week (where I come from) for their own place.

The reason we get things cheaper is quite simple to any highland moron who gets down off his proletarian perch of self-pity and has a little, painless think.

Firstly, we organise ourselves into a group, called a Student's Union, so we have a bigger voice. Any group of workers, or people with a common interest, can do it. Collectively, we have a buying power that shops want to have directed their way. Therefore they offer us discounts.

The same is true of railcards. Who else but

students are guaranteed at least six journeys a year to their hometown? Railcards are also available to people over fourteen still at school, which judging by Surfin Bird's adolescent letter, applies to him (unless he's still in nursery school.) Discount in shops (the Countdown scheme) is also open to non-students.

As for being an elite, that is not for our creation. It's the politicians and the schoolteachers who label us. We are no better or worse than any other group — the graffiti in the bogs prove that.

As for having our own dances and concerts — why not? If they make a loss, our beer and canteen prices go up, not yours. I too think it's unfair not to let outsiders in, but most universities don't enforce this. Often it is limited to students because the venue it's held in is small. The Rockpile gig at the L.S.E is a good example. Twice as many tickets were sold as there were seats and non-students could get the tickets and be let in.

As for asking people on the dole queue what they think about students, and the likelihood that we shall all be in fall-out shelters when the bomb drops, this is utter bullshit. Who swelled the ranks of the Right To Work March, and the CND march, and who gets arrested on anti-NF and pro-immigration demos? Students.

Lastly, (personal abuse time) what kind of name is Surfin Bird? Anything more bloody pathetic is hard to think of. He must like Beach Boys albums, grow his hair long, and prance about like the utter wimp he probably is to Pink Floyd or Rick Wakeman. — John Lawstudent (L.S.E), Pendle Road, Streatham, London.

P.S. The purchasing power of our grants fell by ten per cent last year, so we suffer like the rest of you.

P.P.S. Please Mr. McCullough, do features on Vice Versa, and The Naughtiest Girl Was A Monitor.



Oi!

THE ALBUM

... at £2.99

(with the coupon below)

it's an offer you can't refuse, say Doug and Dinsdale . . .



administered thru the 'ead.

'Old on a minute though cos this is startin' like this is a violent album. Leave it out! No way, mate, no way. We ain't violent people. Basically all we're really int'rested in is 'aving a jolly-up and a beer and a bit of a knees-up. So we fort we'd bung ona few people to show youse we gotta sense of 'umour too. Like them pathetic twerps Splodgenessadooberie, the mysterious Postmen and them Test Tube Babies, right bleedin' idiots from Brighton. Both good for a laugh. So laugh NOW.

In the words of Mr D.P. Gumbey this is "a profound and deeply disturbing social document that is a scarifying indictment of the world we live in" and not a load of old cobbles we flung together to make a quick buck at all. So ov course you're gonna rush out and buy it. Whaddayamean you ain't sure? Listen, boy, we ain't askin' ya to buy it. We're telling ya. So shut up and put up. And then piss off. Bye.

WOTCHA COCKER. Doug an' Dinsdale 'ere. Just wanna word about this little album we've picked up. Luvly bit of schmutta, fell of the back ova lorry dahn Shoreditch way.

Well, we 'eard, we ain't sure like but we 'eard, that you ain't bought it yet. Course, we realise this is just an oversight on your part and becos we're worried about unemployment, inflation an' the price of shooters we're gonna let it go to you not for the jacksie the big company comen try it on for but for just three sobs. The proper price is four quid, but we're robbing ourselves because deep dahn we care about your welfare. All you 'ave to do is to clip the coupon finky below and take it along to your nearest Virgin Record Shop, where the boys will fix you up.

We got the Cockney Rejects, Good East End boys. All done a bit ov boxing and support West 'Am. This toff moosic critic we know, Vince Snetterton Lewis, very 'igh class, no rubbish, reckons they stand for everyfing punk was sposed to abahrt. Workin' class protest an' pure rock n roll energy.

In the same sorta vein we got some more East End boys — the Rubbles and the 4 Skins, nice boys, so 'ard you could rollerskate on 'em. And Mick Geggus does a track with Grant Fleming from the Kidz Next Door an' all and we also copped 'old of this unreleased track from Cock Sparrer and some old classick from Slaughter And The Dogs 'oo some say started all this 'Oi' stuff going. Semenal, Vince calls 'em.

Oh yeah, there's some foreign rubbish too. The Angelic Upstarts. Ugly bastards but almost as good as the Rejects even if they do come from Geordieland. And the Exploited, skin'ead 'erberts from Edinburgh. The last geezer 'oo slagged them off ended up with a sudden attack ov lead poisoning

OII! THE ALBUM
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