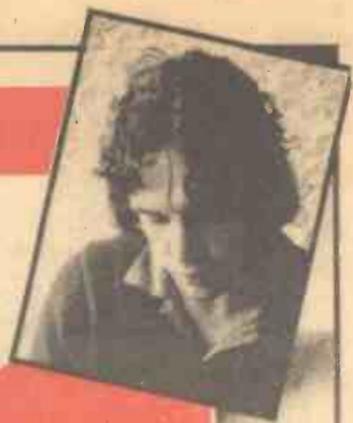


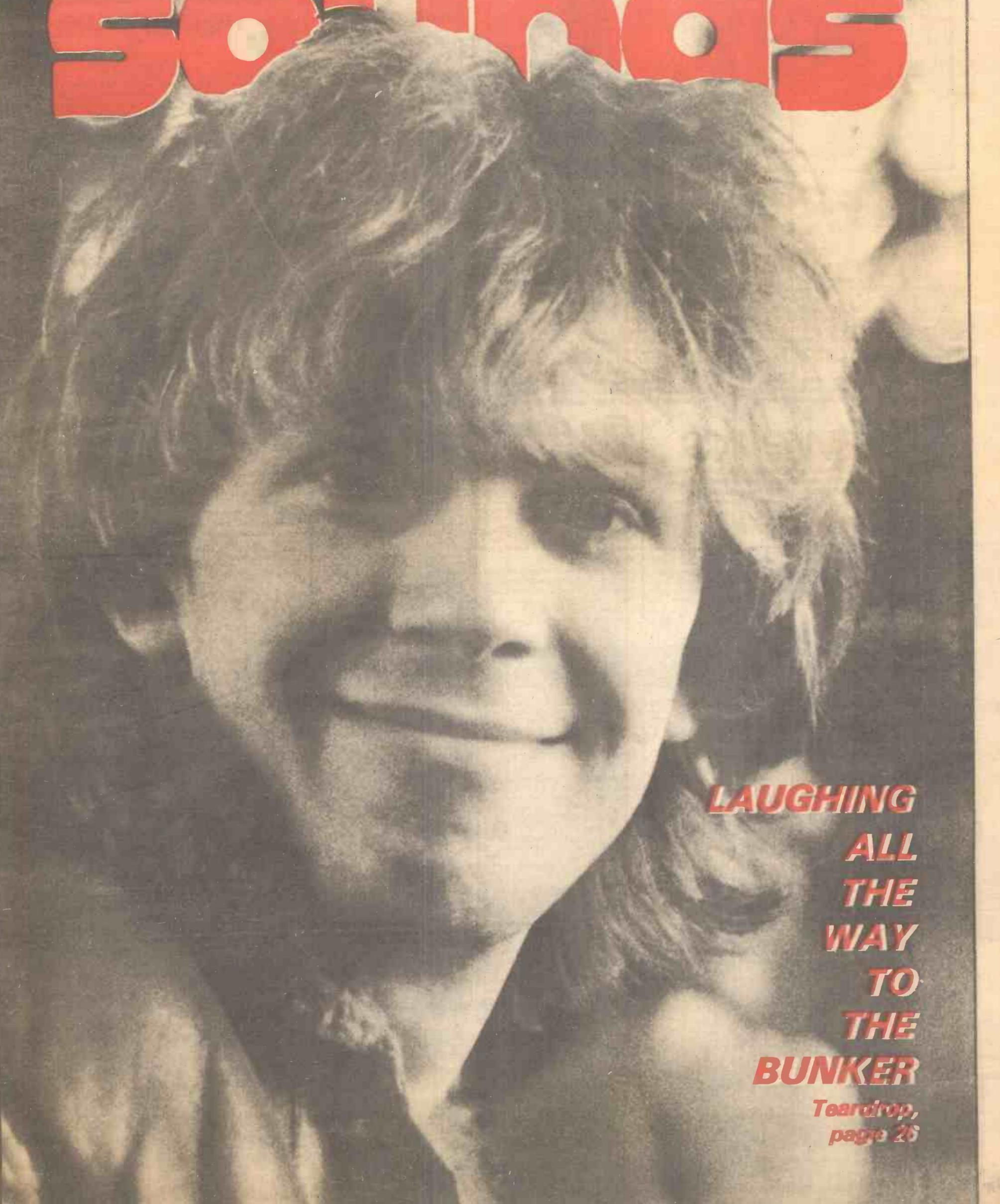
Is this man in touch with Lennon? ▶

ADAM pt. 2 ■ GRAHAM BONNET ■ ANARCHY ■ JETS

CHEVY ■ GIRLSCHOOL/WHITESNAKE LPs ■ RAGE



SOULSOUNDS



**LAUGHING
ALL
THE
WAY
TO
THE
BUNKER**

*Teardrop,
page 26*



Satisfaction

Stones plan summer dates

THE ROLLING STONES (above) will play British and European concerts in the summer — and that's official!

No dates have yet been finalised, but the group will be playing their first British dates since the Knebworth Festival in 1976 following the release of their new studio album, which is due out in July on Rolling Stones Records through EMI. The album has been recorded in Paris.

And the Stones compilation album 'Sucking In The Seventies', which was released in America last month, is being issued over here

next week to prevent the flood of imports coming over from across the Atlantic. The band hadn't originally planned to release the compilation here — it was a contractual obligation in the States — but they've now changed their minds. The album contains seven tracks from the Seventies' catalogue plus three previously unreleased tracks, 'Everything Is Turning To Gold', 'If I Was A Dancer' and a live version of 'When The Whip Comes Down'.

In between all this activity Mick Jagger is busy commuting to the Amazon where he's working on the new Herzog movie *Fitzcaraldo*...

Kraftwerk

KRAFTWERK come over for their first British tour since 1977 this summer. The band will also be releasing their first album for three years to coincide on EMI, but the title hadn't been decided at press time.

Hawkmen take flight

HAWKWIND's remaining trio of Dave Brock, Harvey Baimbridge and Hugh Lloyd Langton are now looking for a new drummer and keyboard player following Ginger Baker's sudden departure last week with keyboard player Keith Hale.

In a statement this week the

trio say the dispute arose during rehearsals when 'the best drummer in the world' called Hugh Lloyd Langton 'the worst bassist in the world'. The world's worst bassist then fired the world's best drummer.

Hawkwind are now looking for replacements.

Fire down below

FIRE ENGINES and Restricted Code, two Scottish bands signed to the Pop Aural label, have a brief tour around England this week to promote their new singles — 'Love To Meet You' by Restricted Code and 'Candy Skin' by the Fire Engines.

They play Manchester Rafter's April 2, Retford Porterhouse 3, Liverpool Brady's 4, Bath Tiffany's 5, Fulham Greyhound 6, London Embassy Club 7, Bristol Berkeley 8, Sheffield Limit Club 9.

Just one from Cale

JOHN CALE, who released a new album on A&M last week called 'Honi Soit', flies over for a one-off gig at London's Lyceum on Easter Sunday, April 19.

For his anticipated resurrection he'll be backed by a band consisting of Sturgis Nikides guitar, Jim Goodwin keyboards, Peter Muny bass and Robert Medici. Tickets are now on sale price £3.50.

Greyhound to be muzzled?

THE FULHAM GREYHOUND is the latest venue to be threatened with closure. Their music licence is up for renewal this month, but a hefty list of specifications has been issued by the GLC in addition to the £16,000 of sound proofing and roof repairs that are being carried out this month.

The venue, which used to put on Status Quo for a fee of £40 a night in the early Seventies, successfully defended a proposed revocation of the licence by the GLC in January. But their fight for survival is not yet over apparently.

Art rock

THE INSTITUTE of Contemporary Arts is staging a Rock Week in May and DJ Charlie Gillett, who is putting it together, is looking for videos to present. Anyone with a VHS cassette (anything between 3 minutes and 30) should send it to him at the ICA, The Mall, London SW1 enclosing a stamped addressed packet for return.

The week will be called 'A Sight For Sore Ears' and will run from May 12 to 17. Full details will be announced shortly.



Supporting Wall

THE WALL (above), whose record career has spanned Small Wonder and Fresh so far, have signed to Polydor and will release a new single called 'Hsi Nao' on April 24.

They are also special guests on the Stiff Little Fingers tour of Britain which starts around then and runs through to the end of May. The band will then go into the studio to work on a new album with producer Pete Wilson, which should be out in late summer.

30-minute Echo

ECHO AND THE BUNNYMEN, who have already announced their next British tour starting towards the end of this month, release a live EP lasting nearly 30 minutes.

Available in cassette form as well and selling for £1.05 for a limited run before going up to £1.99, it features four tracks — 'Crocodiles', 'All That Jazz', 'Zimbo' and 'Over The Wall'. The tracks come from their forthcoming film *They Shine So Brightly* and were recorded at Buxton Pavilion in January. The last two songs are live versions of tracks from their second album, which will be released by Korova in May. The band are currently on an American tour.

When the Musik stops

NEW MUSIK's British tour came to an abrupt halt after their London Venue date and the remaining dates were cancelled. A spokesperson for the band said that drummer Phil Towner was taken ill after the concert and was confined to bed for two weeks.

But from the Snips camp,

who were supporting, came dark stories that the whole tour had been less than satisfactory.

"It was like rearranging deck chairs on the Titanic," said one participant and it's understood that legal action is in the air after the cancellation of the last few dates.

Floyd in May?

REPORTS that the Pink Floyd will be playing a week of concerts at Earls Court in May could not be confirmed by the group's office this week. The band have been going through considerable financial traumas after the collapse of their investment company Norton Warburgh and are thought to be planning a series of gigs for the summer.

Vardis go insane

VARDIS release their new album called 'The World's Insane' on April 10 on Logo and begin a 'Heavy Mental Tour' on the same day.

It's their first studio album, their previous one having been live. The tour starts at Wythensae Pavilion April 10 and continues at Liverpool Warehouse 11, Redcar Coatham Bowl 12, Colwyn Bay Pier Pavil-

ion 13, Rugby Benn Memorial Hall 15, Port Talbot Troubadour 16, St Albans City Hall 18, Lincoln Drill Hall 21, Wigan Pier 22, Leamington Spa Royal Spa Centre 23, West Runton Pavilion 24, Nottingham Boat Club 25, Wakefield Unity Hall May 3.

More dates will be announced and the band will be supporting Girlschool on their Irish tour later in May.

Jim's 'Thunder' clap

JIM CAPALDI releases a new album called 'Let The Thunder Cry' next weekend which features contributions from Steve Winwood, Simon Kirke, Andy Newmark, Mel Collins and Re-

bop Kwaaku Bah. He'll be playing a one-off London gig at The Venue on April 6 backed by The Contenders and tickets are now on sale price £3.50.

Doug out

SIR DOUGLAS QUINTET make their first trip to Britain for fifteen years next month when they play London's Venue on May 14. They also have a TV appearance lined up on the *Old Grey Whistle Test* on the 16th.

Chrysalis release an EP this weekend containing two tracks from their recent 'Border Wave' album, 'Sheila Tequila' and 'Who'll Be The Next In Line', together with two live tracks, 'Woolly Bully' and 'She's About A Mover', their 60's hits.

Pat in clear

PAT BENATAR's American Top Ten single 'Treat Me Right' is being released here by Chrysalis next weekend in clear vinyl. The lady, whose 'Crimes Of Passion' album has sold over three million copies in the States, will be coming over for a British tour in the autumn.

A Miller's tale . . .

JOHN MILLER, the man responsible for carrying out the Ronald Biggs kidnapping, found himself a wanted man last week after he failed to show up at Marlborough Street Magistrates Court on charges of assault in a case that involves Denny Laine of Wings and self styled 'entrepreneur' Jock McDonald.

Miller, who claimed on his legal aid form that he was on £39 a week social security, is also known as John McKillop and is charged with making an affray at Mortons Club in December. The magistrate issued a warrant for his arrest without bail, and Miller was taken into police custody when he finally flew back to Britain at the weekend.

The case was adjourned yet again.

These ole houses

SHAKIN' STEVENS, perched high in the charts with 'This Ole House' and with a new album of the same title released this week by Epic, has lined up a major British tour for May.

It opens at Birmingham Odeon on May 13 and continues at Liverpool Empire 14, Corby Festival Theatre 15, Warrington Parr Hall 17, Chelmsford Odeon 18, Chatham Central Hall 19, Portsmouth Guildhall 20, Bournemouth Winter Gardens 22, Brighton Dome 23, Great Yarmouth ABC 24, Derby Assembly Rooms 25,

Edinburgh Usher Hall 27, Aberdeen Capitol 28, Newcastle City Hall 30, Glasgow Pavilion 31, Preston Guildhall June 1, Hull New Theatre 2, Ipswich Gaumont 3, Margate Winter Gardens 4, Oxford New Theatre 5, Bristol Colston Hall 6, Cardiff New Theatre 7, London Victoria Apollo 9.

THE EXPLOITED have 'spurned the majors' and signed a deal with Secret Records. They release a single called 'Dogs Of War' this week and have an album out later in April. The band are setting up a tour to promote the album.

RECORD NEWS

THIN LIZZY, who have a compilation album out on Phonogram, have a 20-minute live 12-inch EP released next weekend. It features 'Bad Reputation', 'Opium Trail', 'Are You Ready' and 'Dear Miss Lonely Heart' and the tracks were recorded in Canada and Dublin.

The band had wanted the record to be released with their compilation album but this proved impossible. But they have been able to keep the price down to £1.19.

THE THOMPSON TWINS are now completing work on their debut album called 'A Product Of' which is scheduled for release in mid May. They'll be back playing gigs later in April.

DINDSIC have introduced a novel marketing concept on Modern Eon's single 'Euthenics', which is doing well on the disco circuit. DJ's are being given 15p discount vouchers to give to punters at clubs and discos which are valid at any Virgin store.

And Stiff Records are running a contest for all purchasers of Nigel Dixon's single 'Thunderbird'. The prize is a Thunderbird car, all 20 feet

of it, and all you have to do is fill in the entry form with the single and send it back to Stiff. The competition is really hard — you have to write your name and address on the form!

CBS are the latest company to put their back catalogue into a budget price. Their Nice Price series will sell for around £2.99 and the first batch includes early albums by Bob Dylan, Simon And Garfunkel, Abba, Billy Joel, Santana, Boston, Earth Wind And Fire, Judas Priest, Janis Joplin, Herbie Hancock, Janis Ian, Weather Report, Miles Davis, Blue Oyster Cult and Jeff Beck.

THE ROLLING STONES' 'Decembers Children' American album from the Sixties is being imported by Polygram together with The Heptones' 'Better Days' and 'Fuse One' featuring Stanley Clarke, Larry Coryell and John McLaughlin.

SELF CONTROL have released a single through Rough Trade on their own Dancing Sideways Records called 'Fear Of Rehearsals'. It's also trendily available in cassette form.

ETC ETC, a Belfast band who run the Middle Earth club in the city centre, have signed to Blue Rhythm Records and will be releasing a single called 'Voice Of The Nation' later this month. A short Irish tour is being prepared.

KIT HAIN, the other half of Marshall Hain, has a single out this week on Decca called 'Danny'.

AIRSTRIPE ONE, a south London band, release their first single exactly three years to the day before Winston opens his forbidden diary in '1984' — alright, April 4 if you want it straight — on Oval Records. It's called 'Longer To Live'.

THE TROJAN LABEL, including the old Mooncrest catalogue, have signed a distribution deal with Pinnacle in order to provide what they call "stiff competition for the majors".

THE REAL IMITATIONS, a band made up of former members of The Passions, Zounds, Here And Now

and the Blank Space Band, release a C-60 cassette through Rough Trade on their own Label Unknown. It's called 'Hear It For Me Ethel' and it costs £1.99.

STEVE STARBURST, whose suggestive hip-swinging style is outraging Bournemouth almost as Elvis did in the Fifties according to his eager record company Tinsel Music, releases a single called 'Didn't I Do It Right' on April 15. He'll be performing suitable publicity stunts for it at London's Virgin Megastore on the 11th if you're desperate.

FUTURE DAZE, a neo-psychedelic band from London, have a single called 'Menace' out this weekend on Direct Records through Pinnacle. They're psyching themselves up for gigs soon.

THE NIGHTINGALES release a single called 'Idiot Strength' on Rough Trade this week, but it's their last activity for the time being as they've lost Jim Crow whose off to record a single of his own. Normal chirping will be resumed as soon as possible.

STRAIGHT MUSIC PRESENTS

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USUAL AGENTS OR ON NIGHT

Naked Lunch

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Practical Joke

KILLING JOKE have set up a British tour later this month. Their trip to reality will start gently with a small secret venue "somewhere in south Lancashire in an attempt to repay the diligent supporters who were disappointed recently after Youth's accident." They then touch base at Middlesbrough Gaston's April 25, Leeds Tiffany's 26, Reading Top Rank 27, London Kilburn National Ballroom 28, Liverpool Royal Court 29. The band have been busy recording their second album in their own inimitable fashion and will have a single called 'Follow The Leader'/'Tension' released to coincide with the tour.

TOUR NEWS/DATES

- BLACK SLATE** have a gig at the recently opened Rainbow II on April 5.
- RAGE**, the Liverpool heavy rock band who have an album called 'Out Of Control' on Carrere and are featured in *Sounds* this week, play London's Marquee on April 2 (switched from March 29), Liverpool Royal Court 8, Warrington Lion 4.
- GEDDES AXE** continue their British tour at Hackney Deuragon April 9, Sheffield Marples 15, Alfreton Sommercotes Black Horse 17, Pontefract Blackmore Head 19, Bury Derby Halls May 5.
- PATRIK FITZGERALD** has now ditched his group and will be playing solo gigs at Brighton Concorde Club April 2 and Bath Moles Cafe 30.
- THE COMSAT ANGELS**, who recently completed a tour with Siouxsie And The Banshees and are now recording their second album, will be playing two gigs to promote their new single 'Eye Of The Lens', which has just been released by Polydor. The band play London Sundown on April 7 and Sheffield Top Rank May 12.
- STAN WEBB'S CHICKEN SHACK**, who re-formed last year "just for a bit of a giggle and to play a few gigs", have put themselves on a more serious footing and have signed to RCA. They release a live album called 'Roadies Concerto' next weekend and have lined up a series of London gigs at Putney Half Moon April 3, Canning Town Bridge House 5, Fulham Golden Lion 11, Croydon Carlton Club 12, West Hampstead Moonlight 19. Then they'll be going to Europe for a tour before returning to play a lengthy tour of British clubs and colleges.
- THE PIRANHAS** rock against the bomb at a festival organised by the Campaign Against The Missiles on April 20 at Greenham Common Base in Berkshire. Also cruising around will be *Between Pictures* and *The Mistakes*.
- THE SPIZZLES** have another date on their tour at Liverpool Brady's on April 8.
- THE DISTRACTIONS** play a Rock Against Racism gig at the London College of Printing on April 3. They are supported by *Vision Collision* and *Guy Jackson*.
- MUSIC FOR PLEASURE** have added more gigs to their tour at Birmingham Cedar Ballroom April 4, Hailsham Crown May 1 and Sheffield Marbles 11.
- THE FLATBACKERS**, who've just signed to Deram and release a single called 'Serenade Of Love' next weekend, have gigs at Woolwich Tramshed April 2, Hereford College Of Technology 3, Hailsham Crown 5, Islington Hope And Anchor 8, Birmingham Digbeth Civic Hall 11, Norwood Thurlow Arms 16, West Hampstead Starlight 18, Clapham 101 Club 25, Gravesend Red Lion 28, Woolwich Tramshed 30.
- THE BLUE ORCHIDS**, who've just released their second single on Rough Trade called 'Work', will be supporting *Echo And The Bunnymen* on their British tour at the end of this month.
- THE BELLE STARS** put on their natty little costumes and go out to play at Covent Garden Rock Garden April 8, Brighton Polytechnic 11, Herne Hill Half Moon 12, Islington Hope and Anchor 17, Soho Marquee 23, Fulham Greyhound 24, Farnham Art College 30.
- VICTIMS OF PLEASURE** have two more London dates lined up at Clapham 101 Club April 6 (which will be recorded for a 101 album) and Richard Strange's Cabaret Futura 20.
- DANCE**, who supported UB40 on their tour last year, have gigs at Malvern Mount Pleasant Hotel April 7 and Coventry Hope And Anchor 14.
- STILETTO** have made major structural alterations to their line-up, but debut the new band at Covent Garden Rock Garden on April 6.

Marching Beat

THE BEAT (below) hit the street in May with their first British tour for nearly a year. It will coincide with the release of their second album on their own **Go-Feet** label, which is as yet untitled, but it's been produced by Bob Sargeant who was



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The Castle keepers

AC/DC (above) are the headliners at this year's Castle Donington Monsters Of Rock Festival, which is being held on August 22. It will be the band's only British appearance this year, or indeed in Europe come to that. Tickets are already on sale for the festival — it may seem a long way away but the organisers know that people plan their summer holidays early these days, and they are also aware that the Reading Festival will almost certainly take place the following weekend.

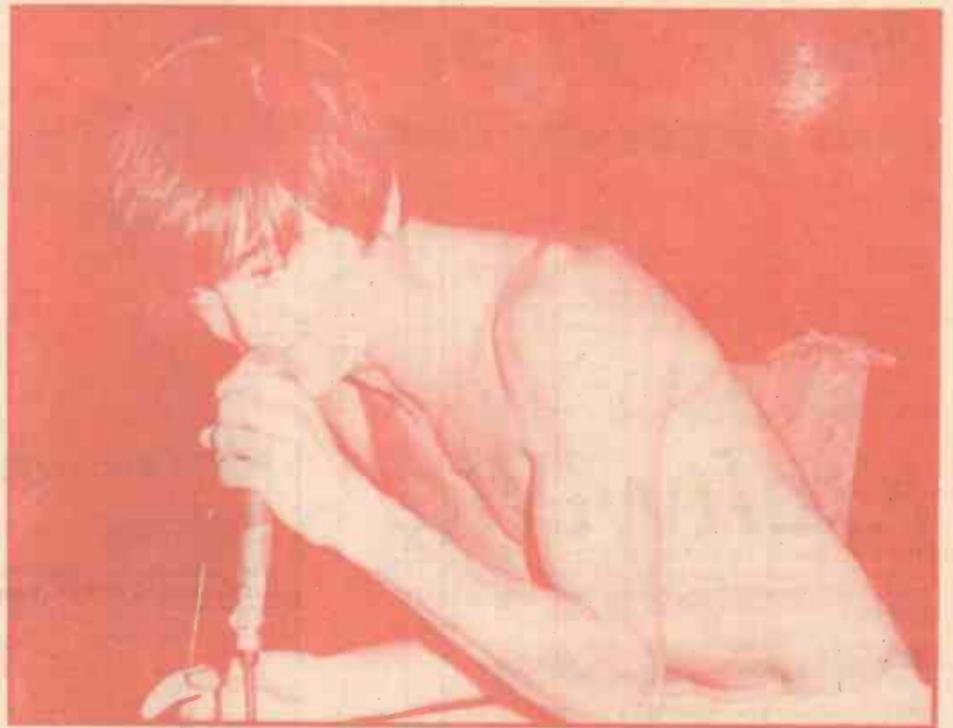
They are priced at £8.50 and are available by post only from Wooltore Ltd, PO Box 123, Walsall W55 4QQ. Cheques and postal orders should be made payable to Wooltore Ltd (although the promoters say that postal orders will be processed quicker) and a stamped addressed envelope should be enclosed. Any tickets left on the day will sell for £10. The rest of the bill is now being finalised but, as previously reported, Whitesnake are expected to appear.

Specials employed

THE SPECIALS will be playing a concert at London's Rainbow on May 1 in aid of the unemployed march from Liverpool to London. Tickets are £3.50 and £3.00 available from the theatre box office, usual agencies, the *Morning Star* and *Rough Trade*. Also on the bill are *Dambala*, *Pigbag* and *The People*, the band formed by former Selecter members *Charlie Anderson* and *Desmond Brown*.

Macca film

PAUL McCARTNEY's new film *Rock Show*, which features *Wings* in concert in Seattle during their last world tour, will open for a season at London's Classic in Oxford Street on April 9, following a premiere at the Dominion Theatre the previous evening in aid of physically handicapped students. McCartney is currently working on a new studio album, but there's no release date as yet.



FEARGAL SHARKEY of *The Undertones*

'Toning things up

THE UNDERTONES emerge from lengthy record company negotiations to announce a new label, a new album and single and a massive two month tour. The band have formed their own label, *Ardeck Records*, and have signed a licensing deal with EMI following the departure from Sire at the end of last year. They've been recording their third album called 'Positive Touch' in Holland with producer *Roger Bechirian* and it will be released on May 4. A

single will come out on April 21, but in true Undertones style they've only picked the B-side so far — *Tommy Tate And The Torpedoes* 'Fairly In The Money Now'. The tour starts at Glasgow Apollo on April 25 and continues at Edinburgh Playhouse 26, Newcastle City Hall 27, Middlesbrough Town Hall 28, Manchester Apollo 30, Bradford St George's Hall May 1, Leeds University 2, Leicester De Montfort Hall 4, Derby Assembly Rooms 5, Birmingham Odeon 7, Black-

burn King George's Hall 8, Nottingham Rock City 9, Liverpool Empire 10, Sheffield Top Rank 11, Hemel Hempstead Pavilion 19, Brighton Top Rank 20, London Rainbow 21, Aylesbury Friar's 23, London Hammersmith Palais 24, Norwich East Anglia University 25, Ipswich Gaumont 26, Coventry Tiffany's 28, Cambridge Corn Exchange 29, Swindon Oasis 30, Reading Top Rank 31, Swansea Top Rank June 1, Bath Pavilion 10, St Austell Cornish Coliseum 11, Portsmouth Guildhall 14, Malvern Winter Gardens 16, Cardiff Top Rank 17, Bristol Colston Hall 18, Torquay Town Hall 19, Northampton Lings 20, Guildford Civic Hall 21, Poole Arts Centre 22.

Freezing point

FREEZ release the follow-up to their hit single 'Southern Freeze' this week on *Beggars Banquet*. It's called 'Flying High' from their album and comes in 7 and 12-inch versions. The band head out on a British tour towards the end of this month. Starting at Liverpool Royal Court on April 24, they then play Redcar Coatham Bowl 25, Edinburgh Odeon 26, Glasgow Pavilion 27, Newcastle Mayfair 28, Bradford St George's Hall 30, Nottingham Rock City May 1, Birmingham Odeon 2, Norwich East Anglia University 3, Bristol Locarno 5, Cardiff Top Rank 6, Manchester Apollo 8, Sheffield City Hall 9, Slough Fulcrum Centre 10, Poole Arts Centre 12, Brighton Top Rank 13, Kilburn National Club 14.

ELO release another box set on Jet next weekend. Called 'Four Light Years', it contains 'New World Record', 'Out Of The Blue' and 'Discovery' and comes with an 18-page booklet. On the same day Jet also release a four-track single with 'Mr Blue Sky', 'Across The Border', 'Telephone Line' and 'Don't Bring Me Down'.

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Teddy ready

TEDDY PENDERGRASS, America's sex'n'soul superstar, makes his first solo visit to Britain this month when he appears at London's Apollo Victoria on April 30. He'll be bringing over his regular band plus four female back-up vocalists.

And he'll be aiming for his sixth platinum album on the trot when he releases his new record 'Are You Ready For Teddy Pendergrass' on the Philadelphia International label next weekend.

Is Mick there?

THE Q-TIPS have lost the services of their bassist Mick Pearl for two months after he went AWOL from The Who's end-of-tour party (the band had been supporting) in Poole and returned later with a broken arm and multiple injuries down the right side of his body.

How he got these injuries may never be known as Mick remembers nothing about what happened to him that night.

Doctors think he may have fallen from a cliff or even been hit by a car. At all events he's currently unable to stand up and will take two months to recover.

Blockhead Norman Watt Roy is depping for the band's immediate commitments, including their two-night stint at the Marquee last week. He joins his brother Garth who is the Q-Tips' guitarist.

Poke in the Eyeless

EYELESS IN GAZA are off the 2002 Revue which is currently on tour around the country "because of spiritual differences with the futurists".

But undaunted, they release a three-track single this week on Cherry Red called 'Inadvisability' and have set up their own gigs at West Hampstead Moonlight Club April 5, Scunthorpe King Henry VIII 18, Newport Stowaways 20, Birmingham Cedar Ballroom May 2, Chadwell Heath Electric Stadium 13, Kingston Art College 14, Mossley Fighting Cocks 23.

They'll be supported by Five Or Six at all dates except Birmingham and Mossley where Felt will be doing the honours.

New places for faces

THE SUNDOWN'S fortnightly band nights continue tonight, April 1, with Stimulin', presented by Perry Haines and i-D, inviting you to "get drunk on funk!" Doors open at 9.30, the band are on stage at 11.30 and tickets are £2.50 at the door. Dancing shoes are essential.

ILFORD gets a new venue next week when the Greyhound in London Road, Chadwell Heath, opens on April 7 with four bands from South East London on the True Religion label - The Outskirts, Big Table, These Strange And Beautiful Things and Dali's Car.

STOCKPORT bursts upon the live music scene with two new clubs opening up in the town centre this month. They are the Warren Buckley Out Of Town Club (formerly the Warren Buckley Jazz Centre), which will have gigs every Wednesday, and the Smugglers Out Of Town Club (formerly Dungeons) every Thursday.

Bands lined up for the Smugglers include Object D'Art, The Buzz and Corridor One April 2,

Walter Mitty's Little White Lies and Belgian Bitch 9, Revue and The Stilts 16, Predators and England 23 and The Out and Rhythm Romance 30.

The Warren Buckley has The Cherrys, Paris, The Atmospheres and The Images set for April 1, The Ride and Marquis De Sade 8, Stress and The Buzz 15, Zanathus and Banned 4 22, Objet D'Art and Belgian Bitch 29.

Foot stompin'

GORDON LIGHTFOOT comes over for a British tour in May and WEA are releasing a 20-track compilation called 'The Gordon Lightfoot Collection' to coincide. He plays Dublin Stadium May 13, Belfast Grosvenor Hall 14, Liverpool Empire 15, Glasgow Apollo 16, London Royal Albert Hall 18, Birmingham Odeon 19.

Tickets for provincial dates are available from the box offices now price £5, £4, and £3 and for the Royal Albert Hall they are available by post only from Andrew Miller Promotions, PO Box 141, London SWB 5AS.



Roaring into action

LIONHEART step outside the confines of the Marquee club this month for their first British tour. The group, whose mysteriously cancelled Marquee gig last week gave rise to rumours of still more line-up changes, have denied such scurrilous gossip and are negotiating a record deal. They plan to release a single towards the end of May.

The band's tour begins at Leeds Fforde Grene

Hotel on April 9 and continues at Walsall Town Hall 10, St Albans City Hall 11, Derby Darley Dale Northwood Halls 15, Newcastle Mayfair 16, Liverpool Warehouse 17, Nottingham Boat Club 18, Cheltenham Eve's 19, Plymouth Fiesta 20, Bristol Granary 21, Hardstoft Shoulder Of Mutton 23, Middlesbrough Rock Garden 24, Glasgow Strathclyde University 25, Ayr Pavilion 26, Peterborough Fleet Club 30, London Marquee May 1, West Runton Pavilion 2.

RECORD NEWS



LONESOME NO MORE (above) from London have signed to Rage Records and have lined up their first single 'Turned Insane' for release at the end of April.

JAMES BLOOD ULMER, the jazzfunk guitarist who had a highly-acclaimed record out on Rough Trade recently, has signed to Columbia (alias CBS) in the States.

BRUCE SPRINGSTEEN is producing a comeback album by R'n'B singer Gary US Bonds, whose early 60s hits like 'Quarter To Three' featured the dirty sax sound which crops up on many of Broooocce's own songs.

STEVIE WONDER's latest venture as a producer (following his success with Jermaine Jackson) is with Betty Wright, the soul singer who made the classic 'Clean Up Woman' ten years ago. Stevie has masterminded her first single for Epic, 'What Are You Going To Do With It'.

BEATLES material from the very early 60s - said to pre-date even their legendary Hamburg recording and to feature pre-Ringo drummer Pete Best - is on an album being sold mail-order in the USA by PAC Records. 'Dawn Of The Silver Beatles' was allegedly recorded as a demo tape and has been electronically 'cleaned up'. It features the Beatles doing numbers by Chuck Berry, Coasters, Carl Perkins, Bobby Vee and two Lennon/McCartney originals, 'Love Of The Loved' (later done by Cilla Black) and 'Like Dreamers Do'.

THE CHEFS release a single called 'Let's Make Up' on Attrix Records this week through Rough Trade. They'll be playing a string of gigs soon.

TIREZ TIREZ, a New York band, have signed to Aura Records and release their album 'Etudes' (which was previously available on the Object label) during April, together with a single called 'Razorblade'.

SAD AMONG STRANGERS have a new single called 'It's So Good It's Incest'/'My Kind Of Loser' released on Brave Tales this week through all independents.

THE BATTLE OF THE BANDS finalists who appear on an RCA compilation album are now starting to bring out singles as part of the deal between the contest organisers and the record company. Singles coming include 'Wam' by winners Carl Green And The Scene, 'Seconds' by Xena Zerox, 'I Guilty Mind' by Aromatic Tors and 'Anti-Bellum' by EMF.

THE PRESIDENT'S MEN from Scotland release their second single called 'Reasons For Leaving' on Oily Records through most independents this week and are lining up dates to follow.

QUIZ, a band formed by John Howard who was previously on CBS together with Tamla Motown drummer Graham Broad, Bandit guitarist Danny Mackintosh and Steve Levine who worked with John on his earlier singles, have signed to Satrii Records and release a single called 'It's You I Want' this week.

LEVEL 42 follow their disco hit with 'Flying On The Wings Of Love' with a new single titled 'Love Games' on Polydor this week.

THE SMALL FACES have a sort of compilation album released by Decca this week. Called 'Sha-La-La-La-Lee' it includes some singles plus tracks from their first album.

THE PICTURE DISC lives on for Superman at least. The main theme from 'Superman II' (which opens in London in mid April) is released on pictorial vinyl by Warner Brothers next weekend.

LEE RITENOUR has a three-track 12-inch record called 'Mr Briefcase' released by Elektra this week. It's from his forthcoming album 'Rit'.

ANTHONY MEYNELL, former lead singer with Squire, releases an album called 'Hits From 3000 Years Ago' on Hi-Lo Records through Stage One this weekend.

THE TAPES, a leading Dutch band whose previous album 'Party' has featured in *Sounds* Eurochart, will be releasing their second album in May on Passport Records and will be touring Britain later in the year.

THE POINT, a five-piece Peterborough band with former Dole vocalist Nikki, release a single called 'Mr Benson'/'My Mind' on Pendulum Records through Rough Trade and Fresh this week.

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2) DO ANYTHING YOU
WANT TO

3) SARAH

4) CHINATOWN

FEATURING ON
SIDE ONE...

1) WHISKY IN THE JAR

2) WILD ONE

3) JAILBREAK



BREAKOUT



4) THE
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BACK IN
TOWN!

5) DON'T BELIEVE A WORD.

6) DANCING IN THE
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5) KILLER
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VINYLS SCORE

INDIE SINGLES

- 1 1 CEREMONY, New Order, Factory
- 2 2 FOUR FROM TOYAH, Toyah, Safari EP
- 3 3 NAGASAKI NIGHTMARE, Crass, Crass
- 4 28 CAPSTICK COMES HOME, Tony Capstick And The Carlton Main/Frickley Colliery Band, Dingle's
- 5 6 D-DAYS, Hazel O'Connor, Albion
- 6 19 POOR OLD SOUL, Orange Juice, Postcard
- 7 5 IS VIC THERE?, Department S, Demon
- 8 17 TELL ME EASTER'S ON FRIDAY, Associates, Situation 2
- 9 7 DREAMING OF ME, Depeche Mode, Mute
- 10 4 UNEXPECTED GUEST, UK Decay, Fresh
- 11 8 BELA LUGOSI'S DEAD, Bauhaus, 4AD
- 12 9 CARTROUBLE, Adam And The Ants, Do It



- 13 — TEST CARD, Young Marble Giants, Rough Trade EP
- 14 10 GIVE ME PASSION, Positive Noise, Static
- 15 12 ZEROX, Adam And The Ants, Do It
- 16 21 ATMOSPHERE, Joy Division, Factory
- 17 11 TRANSMISSION, Joy Division, Factory
- 18 16 BULLSHIT DETECTOR, Various, Crass
- 19 15 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 20 13 LOVE WILL TEAR US APART, Joy Division, Factory
- 21 18 ORIGINAL SIN, Theatre Of Hate, SS
- 22 20 LET THEM FREE, Anti-Pasti, Rondelet EP
- 23 22 I'M FALLING, Dead Or Alive, Inevitable
- 24 14 IT'S OBVIOUS/DIET, Au Pairs, Human
- 25 25 FEEDING OF THE 5,000 (SECOND SITTING), Crass, Crass
- 26 31 FLIGHT, A Certain Ratio, Factory
- 27 24 FOUR SORE POINTS, Anti-Pasti, Rondelet EP
- 28 — WORK, Blue Orchids, Rough Trade
- 29 27 LAST ROCKERS, Vice Squad, Riot City
- 30 — ONLY CRYING, Keith Marshall, Arrival
- 31 23 REALITY ASYLUM, Crass, Crass
- 32 32 TELEGRAM SAM, Bauhaus, 4AD
- 33 29 WARDANCE/PSYCHE, Killing Joke, Malicious Damage
- 34 26 GET UP AND USE ME, Fire Engines, Accessory
- 35 — JUST LIKE GOLD, Aztec Camera, Postcard
- 36 30 SEVEN MINUTES TO MIDNIGHT, Wah! Heat, Inevitable
- 37 43 SIMPLY THRILLED HONEY, Orange Juice, Postcard
- 38 35 ARMY LIFE, Exploited, Secret
- 39 33 DECONTROL, Discharge, Clay
- 40 40 DREAMS TO FILL THE VACUUM, I'm So Hollow, Hologram
- 41 34 KILL THE POOR, Dead Kennedys, Cherry Red
- 42 42 IT'S KINDA FUNNY, Josef K, Postcard
- 43 44 FORMY COUNTRY, UK Decay, Fresh
- 44 37 REQUIEM/CHANGE, Killing Joke, Malicious Damage
- 45 — TREASON (IT'S JUST A STORY), The Teardrop Explodes, Zoo
- 46 — EXPLOITED BARMY ARMY, Exploited, Secret EP
- 47 — ANOTHER BABY'S FACE, 23 Skidoo, Pineapple Products
- 48 50 MUSIC IS A BETTER NOISE, Essential Logic, Rough Trade
- 49 — ANTI-POLICE, Demob, Round Ear
- 50 — 21 GUNS, 21 Guns, Shack

INDIE ALBUMS

- 1 4 HE WHO DARES WINS, Theatre Of Hate, SSSSS
- 2 1 DIRK WEARS WHITE SOX, Adam And The Ants, Do It
- 3 2 CLOSER, Joy Division, Factory
- 4 7 TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 5 5 STATIONS OF THE CRASS, Crass, Crass
- 6 3 UNKNOWN PLEASURES, Joy Division, Factory
- 7 6 SIGNING OFF, UB40, Graduate
- 8 9 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 9 12 IN THE FLAT FIELD, Bauhaus, 4AD
- 10 11 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 11 10 THIRST, Clock Dva, Fetish
- 12 13 THE BLUE MEANING, Toyah, Safari
- 13 14 LIVE AT THE COUNTER EUROVISION 79, Misty In Roots, People Unite
- 14 15 IN BERLIN, Blurt, Armageddon
- 15 8 NEW AGE STEPPERS, New Age Steppers, On-U
- 16 17 DOME 2, Dome, Dome
- 17 24 CHAPPAQUIDICK BRIDGE, Poison Girls, Crass
- 18 16 GROTESQUE (AFTER THE GRAMME), Fall, Rough Trade
- 19 28 SONS AND LOVERS, Hazel O'Connor, Albion
- 20 18 SCIENTIST MEETS THE SPACE INVADERS, Scientist, Greensleeves
- 21 21 AFRICAN GIRL, Sugar Minott, Black Roots
- 22 19 AND DON'T THE KIDS JUST LOVE IT!, Television Personalities, Rough Trade
- 23 26 COLOSSAL YOUTH, Youth Marble Giants, Rough Trade
- 24 22 PHOTOGRAPHS AS MEMORIES, Eyeless In Gaza, Cherry Red
- 25 20 STANDS FOR DECIBELS, dB's, Albion
- 26 — SHEEP FARMING IN BARNET, Toyah, Safari
- 27 22 THE FOOL CIRCLE, Nazareth, NEMS
- 28 — INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade
- 29 25 PEACOCK PARTY, Gordon Giltrap, PVK
- 30 27 WOKE UP THIS MORNING AND FOUND MYSELF DEAD, Jimi Hendrix, Red Lightnin'

Compiled by Alan Jones for RB Research from a nationwide panel of 49 specialist shops. Only independently distributed records are eligible.

HEAVY METAL

- 1 CHAMPAGNE AND COCAINE, Randy Hanson, from 'Randy Hanson', Capitol
- 2 SET THE STAGE ALIGHT, Weapon, Weapon 45 B-side
- 3 THINK IT OVER, Uriah Heep, Bronze 45
- 4 WAY OF THE WORLD, More, from 'Warhead', Atlantic
- 5 MAXINE, Dedringer, from 'Direct Line', DinDisc
- 6 TURN ME LOOSE, Loverboy, from 'Loverboy', CBS import
- 7 REQUIEM, Fortress, from 'Hands In The Till', Atlantic import
- 8 EASY ROCKER, Krokus, from 'Hardware', Ariola
- 9 BREAKDOWN, Russ Ballard, from 'Into The Fire', CBS
- 10 WHEEL IN THE SKY, Journey, from 'Captured', CBS import
- 11 VICTIM OF TIME, Reckless, EMI 45
- 12 DON'T TURN ME OFF, Tantrum, from 'Rather Be Rockin', Ovation import
- 13 LOVE ON THE ROCKS, Harlequin, from 'Love Crimes', Epic import
- 14 PLEASE DON'T TOUCH, Motorhead/Girlschool, Bronze 45
- 15 TWILIGHT ZONE, Iron Maiden, EMI 45
- 16 MILLIONAIRE, 707, from '2nd Album', Casablanca import
- 17 STOP TURN, Trevor Rabin, from 'Wolf', Chrysalis
- 18 WILD WEEKEND, Breathless, from 'Nobody Leaves This Song Alive', EMI US import
- 19 HELLBOUND, Tygers Of Pan Tang, MCA 45
- 20 NEW ORLEANS, Gillan, Virgin 45
- 21 MIDTOWN TUNNEL VISION, Rainbow, from 'Difficult To Cure', Polydor
- 22 LIMELIGHT, Rush, from 'Moving Pictures', Mercury
- 23 GOIN' DOWN, Love Affair, from 'Love Affair', Radio Records import
- 24 UP TO YOU, F.M., from 'City Of Fear', Passport Records
- 25 WANNA ROCK April Wine, from 'Nature Of The Beast', Capitol
- 26 ROCKIN' THE PARADISE, Styx, from 'Paradise Theatre', A&M
- 27 TURN BACK, Toto, from 'Turn Back', CBS import
- 28 FOUR HORSEMEN, Gamma, from 'Gamma II', Elektra
- 29 SILVER MACHINE, Vardis, Logo 45
- 30 STREET FIGHTER, Blackfoot, from 'Tomcattin', Atlantic

Compiled by Stuart 'Sammy' Gee, Virgin Megastore, 14-16 Oxford Street, London, W1

FUTURIST

- 1 GLOW, Spandau Ballet, Reformation 12"
- 2 EINSTEIN A GO-GO, Landscape, RCA 12"
- 3 JOURNEYS TO GLORY, Spandau Ballet, Reformation
- 4 DREAMING OF ME, Depeche Mode, Mute 7"
- 5 MIND OF A TOY, Visage, Polydor 12"
- 6 REWARD, The Teardrop Explodes, Vertigo 7"
- 7 CELEBRATE, Simple Minds, Arista 12"



- 8 PHOTOGRAPHIC, Depeche Mode, from 'Some Bizzare Album', Some Bizzare
- 9 VISAGE, Visage, Polydor
- 10 ANGEL FACE, Shock, RCA 12"
- 11 PLANET EARTH, Duran Duran, EMI 7"
- 12 QUIET MEN, Ultravox, Island EP
- 13 ONCE IN A LIFETIME, Talking Heads, Sire 12"
- 14 LIFE IN A DAY, Simple Minds, Arista 7"
- 15 TRAVELOGUE, Human League, Virgin
- 16 UP THE HILL BACKWARDS, David Bowie, RCA 45
- 17 THE GIRL WITH THE PATENT LEATHER FACE, Soft Cell, from 'Some Bizzare Album', Some Bizzare
- 18 HEARTBEAT, Dalek, I Love You, Back Door 12"
- 19 (WE DON'T NEED THIS) FASCIST GROOVE THANG, Heaven 17, Virgin 12"
- 20 GUILTY, Classix Nouveaux, UA 12" (new version)

Compiled by Alan Gibson, Faces Profile Suite, Five Ways, Birmingham

Oi Oi

- 1 WORKING CLASS KIDS, The Last Resort, 'Strength Thru Oi' pre-release tape
- 2 ACAB, The 4-Skins, tape
- 3 HATE OF THE CITY, Cockney Rejects, Zonophone
- 4 EVIL, The 4-Skins, tape
- 5 I DON'T WANNA DIE, 4-Skins, tape
- 6 VIOLENCE IN OUR MINDS, The Last Resort, Last Resort tape
- 7 POLICE CAR, Cockney Rejects, Small Wonder
- 8 RIOT RIOT, Infa-Riot, 'Strength Thru Oi' pre-release tape
- 9 COCKNEY KIDS ARE INNOCENT, Sham 69, Polydor
- 10 JOHNNY BARDEN, The Last Resort, 'Strength Thru Oi' pre-release tape
- 11 MOTORHEAD, Cockney Rejects, Zonophone
- 12 CLOCKWORK SKINHEAD, 4-Skins, tape
- 13 SOUL BOYS, The Last Resort, Last Resort tape
- 14 HELD HOSTAGE, The Last Resort, Last Resort tape
- 15 WEST SIDE BOYS, Cockney Rejects, Zonophone
- 16 WHO KILLED LITTLE, Angelic Upstarts, Warner Bros
- 17 TEENAGE WARNING, Angelic Upstarts, Warner Bros
- 18 SUBCULTURE, Cockney Rejects, Zonophone
- 19 SKA WARS, Arthur Kay, Red Admiral
- 20 BAD MAN, Cockney Rejects, Zonophone

Compiled from requests at the Last Resort, 43 Goulston Street, London E1, by Nasty Kev Rippe, Eggy, Smiler, Faggin and Maggy-Baby

IMPORTS

- 1 MENO POPI, Kid Creole And The Coconuts, Ze-antilles
- 2 WHEEL ME OUT, Was Not Was, Ze-antilles 12"
- 3 ROOMS WITH BRITTLE VIEWS, Bill Nelson, Crepscule
- 4 SORRY FOR LAUGHING, Josef K, Crepscule 7"
- 5 DO THE DO, A Certain Ratio, Factory 12" (US)
- 6 DE DO DO DO DE DA DA DA, The Police, A&M 45 (US)
- 7 SLOGGIN' FOR JESUS, Cabaret Voltaire, Crepscule 12"
- 8 THE STILL LEAFLETS/FADE OUT, Repetition, Crepscule 45
- 9 FADE TO GREY, Visage, Polydor (Germany)



- 10 SHACK UP, A Certain Ratio, Crepscule 7"
- 11 THAT'S ENTERTAINMENT, The Jam, Polymetronome (Germany)
- 12 TAR, Visage, Radar Genetic 45
- 13 HIT AND RUN LOVER, Carol Jiani, Maira 12" (Canada)
- 14 SATURDAY KIDS, The Jam, Polydor (US)
- 15 HERE COMES THAT GIRL AGAIN, The Escalators, Unison 12" (Canada)
- 16 FROM BRUSSELS WITH LOVE, Various Artists, Crepscule tape
- 17 DR JEKYLL AND MR HYDE, The Damned, A&M (US)
- 18 PARTY FREAKS, Leprachau, Citation 12" (US)
- 19 REMEMBER, Vivian Vee, Launch 12" (US)
- 20 MOZART/WEBERN, Michael Nyman, Crepscule 45

Compiled by the Virgin Megastore, 14-16 Oxford St, London W1

ALTERNATIVE VIDEO

- 1 ONCE IN A LIFETIME, Talking Heads
- 2 ASHES TO ASHES, David Bowie
- 3 VIENNA, Ultravox
- 4 MIND OF A TOY, Visage
- 5 EINSTEIN A GO-GO, Landscape
- 6 REWARD, The Teardrop Explodes
- 7 THE FREEZE, Spandau Ballet
- 8 FREEDOM OF CHOICE, Devo
- 9 INTUITION, Linx
- 10 FADE TO GREY, Visage
- 11 ROCK LOBSTER, B-52's
- 12 ANGEL FACE, Shock
- 13 FASHION, David Bowie
- 14 COPY, The Plastics
- 15 SHOWROOM DUMMIES, Kraftwerk
- 16 TO CUT A LONG STORY SHORT, Spandau Ballet
- 17 JOCKO HOMO, Devo
- 18 WE ARE THE ROBOTS, Kraftwerk
- 19 DON'T STAND SO CLOSE TO ME, Police
- 20 SOMETHING 'BOUT YOU BABY I LIKE, Status Quo

Compiled by Sounds staff. All promo videos eligible for inclusion.

ROCKABILLY

- 1 A WOMAN CAN MAKE YOU BLUE, Royce Porter, Injun
- 2 BABY TAKE ME BACK, Roc Larue, Rama
- 3 MISS BOBBY SOX, Benny Joy, white label
- 4 CAN YOU BOP? Tom 'Red' Wilson, Crest
- 5 LONG BLONDE HAIR, Johnny Powers, Fox
- 6 CALIDONIA, Sugar Chile Robinson, Capitol
- 7 HEARTBREAKIN' MAMA, Skeets McDonald, Capitol
- 8 CRAZY MAN CRAZY, Bill Haley And The Comets, Rollercoaster
- 9 SEVENTEEN, Ella Mae Morse, Capitol
- 10 YOUR KIND OF LOVE, Bob And Rockabillys, Blue Chip
- 11 YOU OUGHT TO SEE GRANDMA ROCK, Skeets McDonald, Capitol
- 12 ALMOST, Billy Barris, Chess
- 13 SODA POP, Tommy Sands, Capitol
- 14 LOVE ME, Phantom, Dot
- 15 HIDE AND SEEK, Bill Haley And The Comets, Brunswick
- 16 HONEY BUNCH, Four Knights, Capitol
- 17 YOU'VE GOT TO BE LOSE, Wailin' Bill Dell, white label
- 18 SHE'S THE MOST, Five Keys, Capitol
- 19 HOW CAN YOU BE MEAN TO ME?, Dale Vaughn, RM
- 20 YOU'RE MY BABY, Roy Orbison, Sun

Compiled by DJ Mick, Rascals, Elmer Approach, Southend-on-Sea, Essex

UK ALBUMS

- 1 1 **KINGS OF THE WILD FRONTIER**, Adam And The Ants, CBS
- 2 — **NEVER TOO LATE**, Status Quo, Vertigo
- 3 — **FACE DANCES**, The Who, Polydor
- 4 2 **FACE VALUE**, Phil Collins, Virgin
- 5 3 **THE JAZZ SINGER**, Neil Diamond, Capitol
- 6 — **SKY 3**, Sky, Ariola
- 7 6 **THE VERY BEST OF**, Rita Coolidge, A&M
- 8, 4 **VIENNA**, Ultravox, Chrysalis



- 9 15 **HOTTER THAN JULY**, Stevie Wonder, Motown
- 10 7 **DOUBLE FANTASY**, John Lennon, Geffen
- 11 5 **JOURNEY TO GLORY**, Spandau Ballet, Reformation
- 12 11 **MAKING MOVIES**, Dire Straits, Vertigo
- 13 14 **MANILOW MAGIC**, Barry Manilow, Arista
- 14 10 **STRAY CATS**, Stray Cats, Arista
- 15 25 **VISAGE**, Visage, Polydor
- 16 8 **DANCE CRAZE**, Various, 2 Tone
- 17 9 **DIFFICULT TO CURE**, Rainbow, Polydor
- 18 30 **20 GOLDEN GREATS**, Al Jolson, MCA
- 19 31 **FLESH AND BLOOD**, Roxy Music, Polydor
- 20 12 **GUILTY**, Barbra Streisand, CBS
- 21 16 **DIRK WEARS WHITE SOX**, Adam And The Ants, Do It
- 22 38 **TOYAH! TOYAH! TOYAH!**, Toyah Wilcox, Safari
- 23 17 **SOUTHERN FREEZE**, Freeez, Beggars Banquet
- 24 13 **MOVING PICTURES**, Rush, Mercury
- 25 29 **WE'LL BRING THE HOUSE DOWN**, Slade, Cheapskate
- 26 22 **ANOTHER TICKET**, Eric Clapton, RSO
- 27 23 **THE VERY BEST OF**, David Bowie, K-Tel
- 28 19 **CHRISTOPHER CROSS**, Christopher Cross, Warner Brothers
- 29 21 **REMAIN IN LIGHT**, Talking Heads, Sire
- 30 70 **FROM THE TEAROOMS**, Landscape, RCA Victor
- 31 24 **SKY 2**, Sky, Ariola
- 32 27 **BARRY**, Barry Manilow, Arista
- 33 50 **THE ROGER WHITTAKER ALBUM**, Roger Whittaker, K-tel
- 34 — **INTUITION**, Linx, Chrysalis
- 35 18 **ABSOLUTELY**, Madness, Stiff
- 36 26 **THE RIVER**, Bruce Springsteen, CBS
- 37 41 **LIVE**, Sad Cafe, RCA
- 38 43 **SUPER TROUPER**, Abba, Epic
- 39 20 **KILLERS**, Iron Maiden, EMI
- 40 35 **DR. HOOK'S GREATEST HITS**, Dr. Hook, Capitol
- 41 39 **SIGNING OFF**, UB40, Graduate
- 42 34 **ARC OF A DIVER**, Steve Winwood, Island
- 43 69 **RHYTHM 'N' REGGAE**, Various, K-tel
- 44 40 **BAT OUT OF HELL**, Meatloaf, Epic
- 45 74 **GREATEST HITS VOL. 2**, Abba, Epic
- 46 37 **IMAGINE**, John Lennon, Parlophone
- 47 28 **POINT OF ENTRY**, Judas Priest, CBS
- 48 32 **SOUND AFFECTS**, Jam, Polydor
- 49 47 **MY LIFE IN THE BUSH OF GHOSTS**, Eno And David Byrne, Polydor
- 50 64 **GIVE ME THE NIGHT**, George Benson, Warner Brothers
- 51 36 **KILIMANJARO**, The Teardrop Explodes, Mercury
- 52 57 **AWAKENING**, Kevin Peek, Ariola
- 53 42 **IMAGINATION**, Whispers, Solar
- 54 53 **GUUITAR MAN**, Elvis Presley, RCA
- 55 — **TO LOVE AGAIN**, Diana Ross, Motown
- 56 33 **ZENYATTA MONDATTA**, Police, A&M
- 57 61 **LIVE IN BELFAST**, Rowan Atkinson, Arista
- 58 46 **TAKE MY TIME**, Sheena Easton, EMI
- 59 73 **FLASH GORDON**, Queen, EMI
- 60 56 **DON'T POINT YOUR FINGER**, Nine Below Zero, A&M
- 61 65 **DIRE STRAITS**, Dire Straits, Vertigo
- 62 67 **TWELVE GOLD BARS**, Status Quo, Vertigo
- 63 55 **ONE STEP BEYOND**, Madness, Stiff
- 64 58 **CELEBRATE THE BULLET**, Selecter, Chrysalis
- 65 51 **McCARTNEY INTERVIEW**, Paul McCartney, EMI
- 66 48 **RUMOURS**, Fleetwood Mac, Warner Brothers
- 67 66 **CANDLES**, Heatwave, GTO
- 68 44 **SHAVED FISH**, John Lennon, Parlophone
- 69 72 **SCARY MONSTERS AND SUPER CREEPS**, David Bowie, RCA
- 70 60 **LOVE SONGS**, Neil Diamond, MCA
- 71 — **BEATLES 62-65**, Beatles, Parlophone
- 72 52 **SOLID GOLD**, Gang Of Four, EMI
- 73 — **NOT THE NINE O'CLOCK NEWS**, Soundtrack, BBC
- 74 49 **SHADES**, J. J. Cale, Shelter
- 75 — **SKY**, Sky, Ariola

Compiled by BMRB/Music Week

FIVE YEARS AGO

- 1 **SAVE YOUR KISSES FOR ME**, Brotherhood Of Man, Pye
- 2 **YOU SEE THE TROUBLE WITH ME**, Barry White, 20th Century
- 3 **LOVE REALLY HURTS WITHOUT YOU**, Billy Ocean, GTO
- 4 **MUSIC**, John Miles, Decca
- 5 **I LOVE TO LOVE**, Tina Charles, CBS
- 6 **I WANNA STAY WITH YOU**, Gallagher And Lyle, A&M
- 7 **PINBALL WIZARD**, Elton John, DJM
- 8 **YESTERDAY**, The Beatles, Apple
- 9 **FALLING APART AT THE SEAMS**, Marmalade, Target
- 10 **PEOPLE LIKE YOU AND PEOPLE LIKE ME**, The Glitter Band, Bell

TEN YEARS AGO

- 1 **HOT LOVE**, T. Rex, Fly
- 2 **BRIDGET THE MIDGET**, Ray Stevens, CBS
- 3 **ROSE GARDEN**, Lynn Anderson, CBS
- 4 **ANOTHER DAY**, Paul McCartney, Apple
- 5 **BABY JUMP**, Mungo Jerry, Dawn
- 6 **JACK IN A BOX**, Clodagh Rodgers, RCA
- 7 **POWER TO THE PEOPLE**, John Lennon And The Plastic Ono Band, Parlophone
- 8 **THERE GOES MY EVERYTHING**, Elvis Presley, RCA
- 9 **IT'S IMPOSSIBLE**, Perry Como, RCA
- 10 **WALKIN'**, C.C.S., RAK

US SINGLES

- 1 6 **RAPTURE**, Blondie, Chrysalis
- 2 2 **WOMAN**, John Lennon, Geffen
- 3 3 **THE BEST OF TIMES**, Styx, A&M
- 4 1 **KEEP ON LOVING YOU**, REO Speedwagon, Epic
- 5 5 **CRYING**, Don McLean, Millennium
- 6 7 **HELLO AGAIN**, Neil Diamond, Capitol
- 7 4 **9 TO 5**, Dolly Parton, RCA
- 8 23 **JUST THE TWO OF US**, Grover Washington Jr, Elektra
- 9 12 **KISS ON MY LIST**, Daryl Hall And John Oates, RCA
- 10 10 **WHAT KIND OF FOOL**, Barbra Streisand And Barry Gibb, Columbia
- 11 14 **WHILE YOU SEE A CHANCE**, Steve Winwood, Island
- 12 8 **THE WINNER TAKES IT ALL**, Abba, Atlantic
- 13 15 **DON'T STAND SO CLOSE TO ME**, Police, A&M
- 14 21 **MORNING TRAIN**, Sheena Easton, EMI-America
- 15 9 **I LOVE A RAINY NIGHT**, Eddie Rabbit, Elektra
- 16 22 **I CAN'T STAND IT**, Eric Clapton, RSO
- 17 13 **CELEBRATION**, Kool And The Gang, De-Lite
- 18 26 **ANGEL OF THE MORNING**, Juice Newton, Capitol
- 19 19 **HEARTS ON FIRE**, Randy Meisner, Epic
- 20 17 **A LITTLE IN LOVE**, Cliff Richard, EMI-America
- 21 25 **SOMEBODY'S KNOCKIN'**, Terri Gibbs, MCA
- 22 24 **PRECIOUS TO ME**, Phil Seymour, Boardwalk
- 23 29 **HER OWN TOO**, James Taylor And J.D. Souther, Columbia
- 24 18 **TREAT ME RIGHT**, Pat Benatar, Chrysalis
- 25 — **DON'T STOP THE MUSIC**, Yarbrough And Peoples, Mercury
- 26 11 **I AIN'T GONNA STAND FOR IT**, Stevie Wonder, Motown
- 27 — **BEING WITH YOU**, Smokey Robinson, Motown
- 28 28 **GUUITAR MAN**, Elvis Presley, RCA
- 29 — **JUST BETWEEN YOU AND ME**, April Wine, Capital
- 30 — **AIN'T EVEN DONE WITH THE NIGHT**, John Cougar, Riva

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US ALBUMS

- 1 1 **HI INFIDELITY**, REO Speedwagon, Epic
- 2 2 **PARADISE THEATRE**, Styx, A&M
- 3 8 **MOVING PICTURES**, Rush, Mercury
- 4 4 **DOUBLE FANTASY**, John Lennon And Yoko Ono, Geffen
- 5 3 **THE JAZZ SINGER**, Neil Diamond, Capitol
- 6 12 **ARC OF A DIVER**, Steve Winwood, Island
- 7 5 **ZENYATTA MONDATTA**, The Police, A&M
- 8 6 **CRIMES OF PASSION**, Pat Benatar, Chrysalis
- 9 9 **CAPTURED**, Journey, Columbia
- 10 10 **GUILTY**, Barbra Streisand, Columbia
- 11 11 **9 TO 5 AND ODD JOBS**, Dolly Parton, RCA
- 12 7 **AUTOAMERICAN**, Blondie, Chrysalis
- 13 13 **BACK IN BLACK**, AC/DC, Atlantic
- 14 14 **GREATEST HITS**, Kenny Rogers, Liberty
- 15 15 **CELEBRATE**, Kool And The Gang, De-Lite
- 16 17 **THE TWO OF US**, Yarbrough And Peoples, Mercury
- 17 — **ANOTHER TICKET**, Eric Clapton, RSO
- 18 20 **WINELIGHT**, Grover Washington Jr., Elektra
- 19 19 **HORIZON**, Eddie Rabbitt, Elektra
- 20 16 **III**, The Gap Band, Mercury
- 21 — **DAD LOVES HIS WORK**, James Taylor, Columbia
- 22 23 **EVANGELINE**, Emmylou Harris, Warner Bros
- 23 25 **IMAGINATION**, The Whispers, Solar
- 24 18 **HOTTER THAN JULY**, Stevie Wonder, Tamla
- 25 27 **CHRISTOPHER CROSS**, Christopher Cross, Warner Bros
- 26 21 **GAUCHO**, Steely Dan, MCA
- 27 22 **SUPER TROUPER**, Abba, Atlantic
- 28 28 **THE NATURE OF THE BEAST**, April Wine, Capitol
- 29 29 **FANTASTIC VOYAGE**, Lakeside, Solar
- 30 — **CHAIN LIGHTNING**, Don McLean, Millennium

Compiled by Billboard

UK SINGLES

- 1 2 **THIS OLE HOUSE**, Shakin' Stevens, Epic
- 2 3 **KIDS IN AMERICA**, Kim Wilde, RAK
- 3 1 **JEALOUS GUY**, Roxy Music, Polydor
- 4 8 **FOUR FROM TOYAH**, Toyah, Safari
- 5 4 **KINGS OF THE WILD FRONTIER**, Adam And The Ants, CBS
- 6 18 **LATELY**, Stevie Wonder, Motown
- 7 5 **DO THE HUCKLEBUCK**, Coast To Coast, Polydor
- 8 6 **REWARD**, The Teardrop Explodes, Mercury
- 9 9 **YOU BETTER YOU BET**, The Who, Polydor
- 10 — **CAPSTICK COMES HOME/SHEFFIELD GRINDER**, Tony Capstick, Dingles
- 11 21 **EINSTEIN A GO-GO**, Landscape, RCA
- 12 20 **PLANET EARTH**, Duran Duran, EMI
- 13 25 **INTUITION**, Linx, Chrysalis



- 14 24 **MIND OF A TOY**, Visage, Polydor
- 15 13 **STAR**, Kike Dee, Ariola
- 16 7 **VIENNA**, Ultravox, Chrysalis
- 17 14 **I MISSED AGAIN**, Phil Collins, Virgin
- 18 17 **JONES VS. JONES**, Kool And The Gang, De-Lite
- 19 30 **WHAT BECOMES OF THE BROKEN HEARTED**, Dave Stewart And Colin Blunstone, Stiff
- 20 26 **IT'S A LOVE THING**, Whispers, Sola
- 21 11 **SOUTHERN FREEZE**, Freeez, Beggars Banquet
- 22 12 **SOMETHING 'BOUT YOU BABY**, Status Quo, Vertigo
- 23 — **D-DAYS**, Hazel O'Connor, Albion
- 24 — **MAKING YOUR MIND UP**, Bucks Fizz, Rizz
- 25 10 **SHADDUP YOUR FACE**, Joe Dolce, Epic
- 26 28 **CAN YOU FEEL IT**, Jacksons, Epic
- 27 16 **ONCE IN A LIFE TIME**, Talking Heads, Sire
- 28 23 **HOT LOVE**, Kelly Marie, Calibre
- 29 — **ATTENTION TO ME**, Nolans, Epic
- 30 19 **(SOMEBODY) HELP ME OUT**, Beggar And Co, Ensign

Compiled by BMRB/Music Week

REGGAE

PRE RELEASE 45

- 1 **WORLD IN HIS HAND**, Enos McCloud, Orbit
- 2 **DARKER THAN BLUE**, Devon Russell, High Times
- 3 **GWAN A SCHOOL**, Jah Thomas, Solid Gold
- 4 **WHAT A FEELING**, Gregory Isaacs, Taxi
- 5 **LADY DECEIVER**, Prince Alla, Freedom Sounds
- 6 **HOTTER REGGAE MUSIC**, Welton Irie, Taxi
- 7 **SLAVE TRADE**, The Jewels, Cash and Carry
- 8 **CAN'T TAKE THE STORM**, Lone Ranger, Black Skin
- 9 **BABYLON WORKS**, Fitzroy Drummond, Faithful Tribe
- 10 **SCORCHER POSSE**, Errol Scorcher, Volcano

DISCO 45

- 1 **GIVE LOVE A TRY**, Trevor Walters, Shashamane
- 2 **HUMAN LIFE**, Ika, I-One-I
- 3 **TONIGHT**, Revelation, Kingdom
- 4 **MR DJ**, Earl 16, DATC
- 5 **CRUISING**, Al Campbell, JB
- 6 **POOR AND HUMBLE**, Wayne Wade, Greensleeves
- 7 **RIDINGS**, Bunny Wailer, Solomonic
- 8 **PRaise WITHOUT RAISE**, Dennis Brown, Yvonne Special



- 9 **LET THE DOLLAR CIRCULATE**, Mighty Diamonds, Thunderbolt
- 10 **YOU ARE THE ONE**, Tropical Breeze, Daddy Kool

ALBUMS

- 1 **DUB LANDING**, Scientist, Starlight
- 2 **TRIBUTE TO JOHN LENNON**, Ranking Joe, Tads
- 3 **SHOWCASE VOLUME I**, Wayne Jarrett, Wackles
- 4 **BOBBY BABYLON**, Freddie McGregor, Studio One
- 5 **BLACK SLAVERY DAYS**, Various Artists, Clappers
- 6 **FULL HOUSE**, Trinity, JB
- 7 **FIRST, SECOND, AND THIRD GENERATION OF DUB**, Prince Jammy, King Tubby and Scientist, KG
- 8 **IN NAH DISCO STYLE**, Johnny Osbourne, Cha Cha
- 9 **DANCE HALL STYLEE**, Jah Thomas, Daddy Kool
- 10 **NOT SO LUCKY**, Barry Brown, Black Roots

Compiled by Daddy Kool, 94 Dean Street, London, W1

EURO ROCK

- 1 **VOYAGE CEREBRAL**, Didier Bocquet, White label
- 2 **RETROSPECTIVE VOL. 3**, Magma, RCA
- 3 **SPACECRAFT**, Spacecraft, White label
- 4 **TOY PLANET**, Irmin Schmidt, Spoon
- 5 **ALLES TEIA**, Heldon, Disjuncta
- 6 **GREASY TRUCKERS LIVE AT DINGWALLS**, Camel, Gong, etc., Greasy Truckers
- 7 **ELECTRONIC MEDITATION**, Tangerine Dream, Arabella/Eurodisc
- 8 **CYBOTRON**, Cybotron, Crypto
- 9 **RENAUD**, Alain Renaud, Disjuncta
- 10 **FUTURE MEMORIES**, Patrick Moraz, Carrere
- 11 **AFFENSTUNDE**, Popol Vuh, IC
- 12 **GENUINE**, Wapassou, Sterne
- 13 **THE POWER AND YE PASSION**, Eloy, EMI Electrola
- 14 **VIVE GONG/GONG EST MORT**, Gong, LYM
- 15 **TIMEWIND**, Klaus Schulze, Arabella/Eurodisc
- 16 **L'APOCALYPSE DES ANIMAUX**, Vangelis, Polydor
- 17 **TRAUMLAND**, Tyndall, Sky
- 18 **LE QUATRIEME MOUVEMENT**, Abus Dangereux, FLVM
- 19 **ATOMKRAFT**, Keine Danke, Earthstar, Sky
- 20 **TONWELLE**, Richard Wahnfried, IC

Compiled by Lotus Records, 23 High Street, Newcastle-Under-Lyme, Staffs

SOUNDS PLAYLIST

Geoff Barton
MY LOVE IS LIKE A TIRE IRON, Ted Nugent, Epic album track
CAPTURED, Journey, CBS
EVERYBODY'S SINGING, Silverwing, tape

Garry Bushell
STRENGTH THRU OI, Various Artists, pre-release tape
DOGS OF WAR, The Exploited, Secret 45
HAVE YOU GOT A LOIGHT BOY, Splodge, tape

Eric Fuller
BABYLON POLICY/GO DEH IN A LATE NIGHT BLUES, Roy Rankin, KG Imperial 12"
COMBINATION DRIFTER/COMBINATION ROCKERS, Dennis Walks And I Roy/Mudie's All Star, Moodisc 12"
THIS IS, Augustus Pablo, Kaya

Alan Lewis
SWING AND DINE, Dee Sharp, Fashion
MAKE ROOM, Fad Gadget, Mute
I SHOULD A BEEN A PREACHER, Little Johnny Taylor, Red Lightnin' LP

Dave McCullough
AUTHOR! AUTHOR!, The Scars, Pre album
POET'S END, Visitors, pre-release 45
JUST LIKE GOLD, Aztec Camera, Postcard 45

Robbi Millar
HEARTATTACK AND VINE, Tom Waits, Warner Bros
HIT AND RUN, Girlschool, Bronze
POOR OLD SOUL, Orange Juice, Postcard 45

Tony Mitchell
BANAL, Bill Nelson, Mercury 12"
MEMORABILIA, Soft Cell, Some Bizzare 12"
COITUS INTERRUPTUS, Fad Gadget (from Fireside Favourites), Mute

Betty Page
THE IMPOSSIBLE, Ken Lockie, Virgin preview tape
MEMORABILIA, Soft Cell, Some Bizzare killer 12"
WONDER STORIES, demo tape

Edwin Pouncey
SHOWCASE, Aswad, Grove
FLOWERS OF ROMANCE, Public Image Ltd, Virgin
POTATO LAND, Spirit, Beggars Banquet

Sandy Robertson
HARLEM NOCTURNE, The Lounge Lizards, EG
CHINESE CHANCE, Andi Ostrowe, Square Point
STREETS OF LAREDO, John Cale, A&M

Valac Van Der Veene
FOLLOW THE LEADER, Killing Joke, pre-release demo
FREAKS, Theatre Of Hate, SSSS live album
NIGHTLINE, Flesh Habit, pre-release 45

J A W S



Nolans 'on offer' shock

AUCTION A GO-GO: Most fascinating item to come up for sale during the recent Cystic Fibrosis Pop Auction had to be this little number. Some sort of wild new Futurist outfit, perchance? Is that lavishly embroidered piece of linen on the right the sort of scarf-cum-tablecloth no self-respecting Spandette would be without?

Look closely and you will notice that the exciting garment on show is, in fact, a Nolans Stagesuit, perhaps even once belonging to a Missing Nolan. The wrap-like object is none other than a pair of strides, the bellbottoms of which would put a Northern Souster to shame. Really anti-rockist, gels.

This is an obvious sign of Motorhead-induced image contamination as the sparkly clean garb gets binned doubtless in favour of Lemmy-like leathers. The slippery slope theorists were right, readers.

THE FREEZE: Spare a thought for the poor Spandaus, who last weekend slogged up to the Lake District to make an exciting new video with lots of extras and horses and things. Far from simply being musclebound, they ended up being snowbound too, which

meant staying in the wilds for three days, having to replace camera crews at regular intervals and equipment too, when water got into the cameras. The video will run for three and a half minutes and costed more to make than the whole of their album.

Pretty hard to end up glowing after that.

METEOR MAYHEM: Seen frantically leaping about at a recent Meteors gig was legendary horror rockist performer Screaming Lord Sutch, who was so impressed that he promised the band he'd slip them some of his unrecorded early 60s compositions. And here comes another plug for their film, 'Meteor Madness', which currently holds the title of Most Publicised Short Film Of All Time.

A GOOD DEED: Following Jaws' desperate plea to conscientious musicians to help out Wolverhampton's unemployed by filling in at their benefit, Misty have saved the day and will be playing in the first week of May. Black Slate have also offered to do a free gig for the new Centre. Ta very much, chaps.

WARM GOSSIP: Seen buying their own drinks in the newly redecorated Venue upstairs bar (perfect for intelligent conversation!) after a showbizzy set from Hot Gossip were Philip Lewis and Gerry Laffy of Girl (the latter trying his best to look like Rod Stewart); Baby Greensleeves and Max Spodge, staring daggers at each other; Richard Branson, looking smug (he's just bought Heaven for £500,000) and John Walters and Richard Burgess of Landscape feeling jolly chuffed at the prospect of seeing 'Einstein' in the Top Five.

Fresh back from NY with Shock, Richard said that the yanks are just about ripe for an onslaught from the Spands and co. Gazza Numan was said to be lurking somewhere, but was probably hiding in case someone else tried to beat him up. (It happened twice recently while Our Hero was trying to club the night away...)

LIEBERWURST: Steve Strange, currently hopping about town swathed in a sort of blanket (no, not tablecloth) is fresh back from Germany, where he's just made his first feature film to be (unfortunately) only shown on German TV. The krauts will be treated to Steven's very first screen kiss, a debut he was more excited about than 'Fade To Grey' hitting the number one spotten. Following the excellent videos of 'Fade' and

I'm still waiting



A night of Hammersmith hassle
by Paul Slattery

IT WAS a pity that what should have been Sugar Minott's triumphant return to the London stage at Hammersmith Palais last week was shrouded in events which turned things sour for a lot of people.

Arriving outside the Palais at about 8.45 pm, the entrance foyer was milling with people as usual, and a large and orderly queue stretched for about 100 yards down Shepherd's Bush Road. The doors would open, let half a dozen people in, then close for a minute or two, then let another half a dozen in. What this was meant to achieve I don't know; I must have asked at least 30 people in the queue if they had tickets, which they all readily brandished, and each ticket was then checked about 10 yards away from the doors by a policeman and a Palais bouncer. There was no way a non-ticket holder could have possibly gained entrance.

At about 9.30 a number of youths, fed up with waiting for over an hour and a half, decided to see what was happening. They went to the foyer, were told to move on, kept protesting, and then three of them were arrested by the police, whose presence at this time outside the Palais must have numbered at least 50, including 10 vans and cars, a number of very nasty looking dogs, and a number of even nastier looking plain clothes men (you can spot them a mile off!).

Just before I took a photograph of one of the arrests, one of the plainclothes cops shouted "Stop the bastard", upon which two of the boys in blue asked for my press card. Producing this, I was told the Met. only recognise press cards which they issue themselves, and if I didn't move on I'd be arrested for obstruction.

Just after I'd taken a

second arrest picture, two cops shouted at me and started chasing me toward the Broadway but I gave them the slip by melting into the crowd on the pavement.

By 9.45 the queue had not appreciably shortened, and flashing my complimentary ticket I tried to gain admission only to be told to get to the back of the queue. I was told that even if I managed to gain admittance I would not be allowed to take any photographs inside. Protesting, I said that the promoters Capital Radio had given me permission, but was nonetheless summarily bundled out of the queue and on to the pavement.

I finally got inside at about 10.10 thanks to the efforts of someone I recognised who actually gave me his own pass. With this pass I thought I'd be OK to take photos, but a guy in glasses whose sticker read 'Boss' said I couldn't so I went to the side of the stage and made my way to the front with no problems.

When Sugar finally came on at about 10.30, people who had by now been queuing for almost two-and-a-half hours were still being let in. Because of the problems outside, the set began late, and eight numbers and 45 minutes later Sugar came offstage, and wasn't even allowed an encore. This meant that the crowd was unable to hear Sugar's latest hit 'Good Thing Going' which he'd rehearsed at the soundcheck (I have it on good authority).

Commenting on this debacle the next morning, Capital Radio's press officer Jan Reid said she was "very, very sad". So were hundreds of punters too no doubt. Just a little more forethought and a little better organisation could have prevented these problems from occurring and made the night a memorable one.

Still, after last year's Alexandra Palace jazz festival, at least Capital can console themselves with the fact that the venue didn't burn down the night before...

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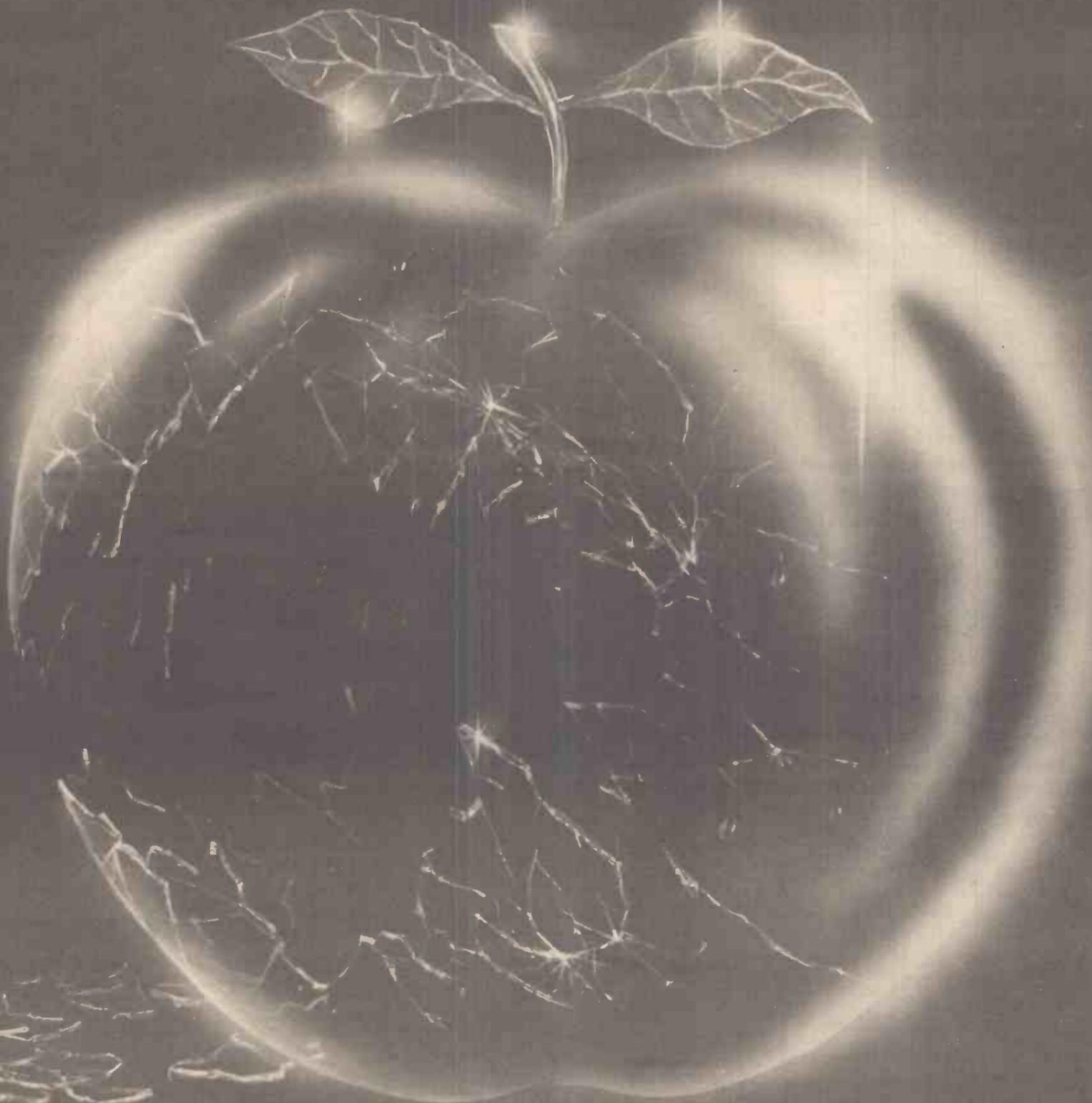
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| 16 LEEDS Queen's Hall | 29 LONDON Hammersmith Odeon (SOLD OUT) |
| 17 STAFFORD Bingley Hall | 30 LONDON Hammersmith Odeon (SOLD OUT) |
| 21 GLASGOW Apollo (SOLD OUT) | 31 LONDON Hammersmith Odeon (SOLD OUT) |
| 22 GLASGOW Apollo (SOLD OUT) | JUNE |
| 24 NEWCASTLE City Hall (SOLD OUT) | 5 SOUTHAMPTON Gaumont |
| 25 NEWCASTLE City Hall (SOLD OUT) | 6 ST AUSTELL Colliseum |



TOUR PROMOTERS - BARRY DICKINS & ROD MacSWEEN FOR I.T.B.



JAW-S

HOLLYWOOD
H I G H S

BY SYLVIE SIMMONS

FALL OUT Penelope Spheeris's 'The Decline (Of Western Civilisation)' has found a more permanent home at a Hollywood cinema after its midnight debut brought around 3,500 people to the Chinese Theatre and a squad of police to block off part of the road. 'The Decline' is a very good film about a pretty dire scene — Circa '79-'80 LA punk.

Not that even direr scene, LA New Wave. That's pretty much documented in the files of all the major labels who fell over each other in the dust-cloud raised as they rushed to sign up skinny-tied 'rebels' and out-of-work rock writers to gush out their bios.

In one of the more eloquent speeches, ex-Slash editor, ex-Catholic Discipline frontman and ex-LA resident, Claude Bessy announces: "There is no such thing as New Wave. It's a figment of some lame bozo's imagination. Just a polite thing to say when you are trying to explain you are not into boring old rock and roll but you didn't dare say punk because you were afraid to get kicked out of the party and they wouldn't give you coke anymore."

"There's new music, there's new underground sound, there's noise, there's punk, there's powerpop, there's ska, there's rockabilly, but New Wave doesn't mean shit."

There's no 20/20 or Heaters or Candy Apple in 'The Decline', no pop, no ska etc. There seven — sod the coke — punk bands ranging from the old to the newer, the good to the bloody pathetic — Black Flag, Circle Jerks, Alice Bag Band (formerly The Bags minus one person and several paper bags for over the head), Catholic Discipline, X, Fear and The Germs. The film is disturbing, downright hysterical at times and totally non-judgemental (you can imagine how objective the other 'punk' films that the major studios are working on after turning Spheeris down flat will be) except to suggest that ugliness, like beauty, is in the eye of the beholder, and desperation has nothing to do with standard of living. For the most part it's a documentary, with live footage, interviews and offstage sequences. And if it looks a bit like a historical document at times it's less because of the media's 'punk is dead' statements than the fact that three of its bands and one magazine — *Slash* — are dead and one performer — Darby Crash of the Germs — literally so.

The live stuff is very well filmed and if it sounds messy, so do the bands. In one scene, the former Germs manager explains the difficulties in getting Darby to get his head within three feet of a microphone. The Germs' 'Manimal' is up there with X as the best performances, Catholic Discipline do a 'street song' that does nothing for me, Fear is the most disturbing, with singer Lee Ving churning out the same old sexist jokes. Isn't it fun to be a rebel, children? Elsewhere the crowd chant their "I don't care about you" anthem.

Black Flag and Circle Jerks are a lot of thrashing around. One reason I think the journalists start writing about the 'riots' rather than the bands is that when you've seen them three times they're just so boring. At least the audiences — about as predictable usually — are more colourful. And considering the audiences never applaud their bands or seem to even



DARBY CRASH, singer with the Germs: LA's answer to Sid Vicious?

acknowledge their existence, what we've got here is a scene where the kids, not the bands, are the stars of the evening.

What was the most fascinating — and often the most chilling — thing about this film was the interview sequences with the fans. Deadpan, ugly teens and prepubescent with shaved heads and dead eyes explaining to shocked families, armchair critics or whoever gets to see the film why they are what they are. A lot of boredom, a lot of hatred, a lot of undirected resentment.

One kid says he fights at gigs to get out pent-up aggression. What makes him aggressive? "Buses", "ugly people", "old people".

Most of the interviews with fans are done in straight portrait-style black and white footage so you really listen to what they say. The fans get to define punk — not as articulately as Claude Bessy, but as an older punk (as John Lydon said, LA's swimming with so-called punks over 30) he's had more time to practice. "It's something new and it's like raw again and it's for real and it's fun".

The film doesn't stop there — it goes to bouncers who philosophise on the difference between "the pogo and real violence". It gets scientific explanations, like there's 250-300 beats per minute "which is why the pogo dance is at an abnormal level of adrenalin," hence the violence. It goes to early in-crowd people like Brendan Mullen, Masque manager, who talk about trouble in Utopia — "the air is poisoned, the final joke". And it speaks to older club owners who tell us, "It's sort of like folk music" and boys will be boys — "In our day we ate goldfish".

And there are some fascinating offstage interviews with the bands. Claude Bessy in his car and at the Slash offices, X at home tattooing friends with FTW (Fuck The World), Darby Crash and girlfriend frying eggs in the kitchen with the pet tarantula and Sid Vicious murder trial poster on the wall, and the rest.

The best: Darby explaining how "scary" it all is, saying he has to get loaded "so I don't get hurt". He died at 22 of a heroin overdose.

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JAW S

Never mind the borrocks

Spikey-haired Japs ANARCHY in conversation with VALAC VAN DER VEENE

SOMETHING DIFFERENT blazed through London last Monday night. In the Oxford Street club called the Great Wall presenter David Claridge scored another first as Japanese punk group Anarchy left a trail of bondage and angst — Oriental style!

Apart from the renowned Yellow Magics, five piece Anarchy — to my knowledge — is the first example of a Jap rock group playing in the UK and so, in a small but exciting way, more Modern Music History was made — just before midnight.

After some weeks of nailbitingly low attendance figures, the packed Wall vindicated Claridge's belief in his creation. Anarchy showed how fresh Jap sounds can appear to jaded Western palates as they confidently piled through an energetic set.

A Japanese TV crew (unintentionally) provided a dazzling light show as they filmed audience and band. And enough heavy duty Nikons around to stock a photographic store! But not everyone was Saki gulping media people at this 'event'. London's Oriental population flitted their way through the incense clouded atmosphere. Menacing slant-eyed punks and delicate shy girls in beautiful butterfly costumes moved to a wonderful wailing backdrop of Eastern music. Until Anarchy came on stage, that is!



ANARCHY: "Too many Japanese people lack imagination"

ANARCHY RECORDS have been banned in their native country. They play fast furious numbers in an early Clash/Pistols style, but in 1981 their lyrics and attitude are almost as controversial in Japan as '77 Punk was over here. Anarchy criticise their Government, and even the Emperor. 'London's Burning' becomes 'Tokyo's Burning'. This extreme stance played over Western inspired music makes them an untypical Jap outfit.

A Japanese friend explained another side to his country —

talking about the violence in some areas, he conjured up an exact opposite image to our airbrushed version of technological perfection. Simmering unrest can explode into street battles between sword wielding youths and police. Motorcycle gangs make parts of Tokyo decidedly risky, while ultra Right and Left Wing factions karate chop their differences out!

Anarchy's punk image becomes more than just a copy when viewed in this light. Vocalist Shigeru Nakano was a biker — and hearing Jap

lyrics sung with Rotten-esque inflections is an experience! He looks crumpled, tough and very serious.

Yasunari Agnmi sports a pout, hair in varying orange and blue tints — and a tight line on rhythm guitar. Takao pounds impeccable beats from his minimal kit, backed by virtually skinheaded Teraoka on bass. Lead guitarist Shinichi Sujinuma completes the line-up with a nice stock of licks 'n' riffs. Musically, this teenage band runs rings round many UK punks, and their two albums have sold 80,000 copies each

to date. A third completed in London, is due soon.

AFTER ANARCHY's all too brief set, I haul along my interpreter mate for a quick chat.

Your music is obviously punk, especially Clash influenced. What are you trying to convey to your own people by playing in that style?

"Japan itself is pretty boring now. We're saying to the kids get up and do something exciting. Your punk music has excited us, and our playing gives a new

kind of energy for Japanese people. We try to say everyone should communicate with each other more."

Many other punk bands out there?

"We come from just outside Tokyo, and in the City area there are just a few others."

I asked if the group was Imperialistically inclined, quite the wrong question which brought much shaking of heads and a vehement "NO!" So what worried them most about their country?

"Many small things. Most important, Fascism, what you call National Front. There's a movement towards Right Wing power which we hate. Also, too many Japanese people lack imagination — they're all firmly part of a group. We want to strengthen the individual. Give the individual originality."

The band found the language barrier too great a problem for such delicate subjects. They explained there were afraid the more subtle points of their ideas are lost in interpretation, and didn't want to be misquoted. Anarchy did reveal the clothes they had were Eastern as far as they were concerned — and that included tartan bondage strides? Everything was bought in Tokyo, to my surprise. As for the cost of their week trip to London — "paid for by the group from record sales"

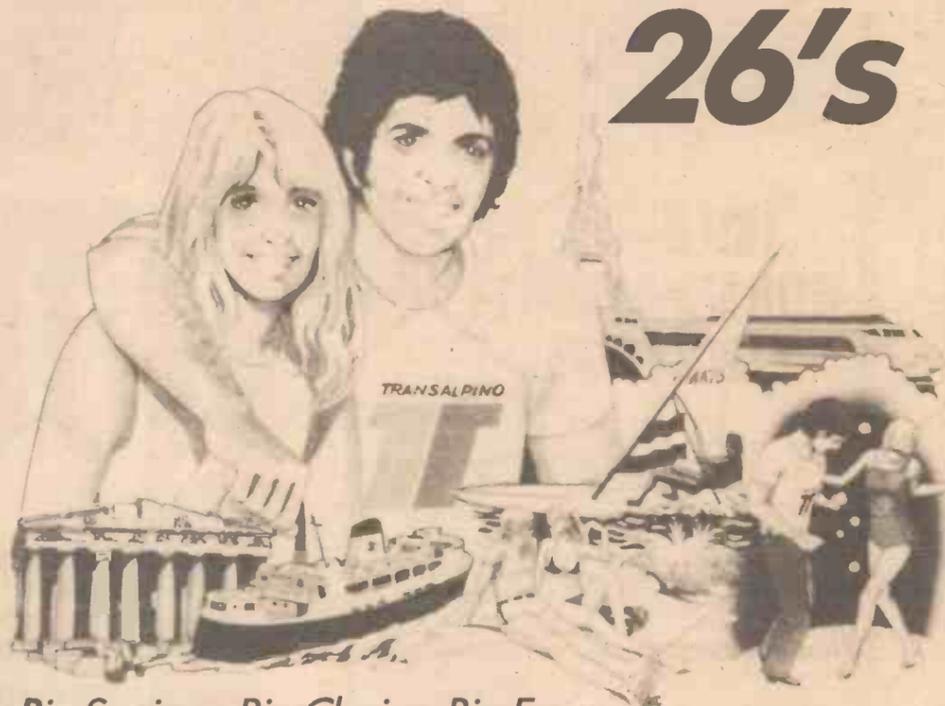
After my glimpse of Eastern musical promise, the next pub gig was quite a contrast! More news of the Great Wall and things behind it in later Sounds editions — and I might even start learning the language! (Japanese that is!)

Pic: Santo Basone

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A message from Lennon?

by GARRY BUSHELL

'Silver dreamers, small time schemers fade away/Find me in another time, another day/No need for shame/No need for blame/We're all the same/Whispers in wonderland, Fantasies are real/Kingdoms crumble — no need to steal/Just be yourself, feel your own thrill/No one hurts enough to kill . . . ('Whispers In Wonderland')

'Making plans for yesterday's man/Don't waste no time/Buying pain for Western Man/Morality's no crime/We go on forever/Our memories together/We'll build a new tomorrow — don't panic' ('Don't Panic')

ORDINARY LYRICS you might think, pretty dire even, except if the stories are to be believed they were written by John Lennon — THIS YEAR. That's right, AFTER he was brutally gunned down on a New York street.

Yeah, I know, harharhar and all that sort of merriment, I scoffed too, but that was before the strange, perplexing, no, downright mindnumbing events of last weekend . . . things

happened that made me question everything I'd ever believed in, my whole way of thinking . . .

I'd better start at the beginning.

For years now on the Coldharbour Estate in South East London kids have alternatively mocked and/or feared a woman called Eunice King who they knew as 'the Witchwoman' 'the Witch' or sometimes 'The Madwoman'. I'll admit now that even though I spent years of my life on that estate I never really knew anything about her. I'd seen her from a distance mostly, strolling almost majestically down the road, a couple of her kids in tow. Sure she looked strange, decked out all in black with her long dark hair flowing over the shawl draped constantly round her shoulders and an ankle length skirt flirting with the pavement, but I'd always thought of her as pretty harmless, just a bit of a crank, really.

A lot of people reckoned she dabbled in 'after-life' affairs, y'know, mediums, seances and all that lark, and I must admit I treated the whole subject with something approaching hysterical disbelief. The furthest I'd ever got to 'other-worldly' things was getting my palm read



JOE KING: "It's like someone else was using my body"

down Clacton when I was pissed one year.

The thing that aroused my interest in the matter, however, was a story circulating round the Public Bar of the Farmhouse boozery that Eunice King, the 'Witchwoman', had been 'in contact' with John Lennon. Thoroughly sceptical or not, here was a story that any reporter worth his salts had to investigate.

SO LAST weekend I hesitantly knocked on her door, flashed an NUJ card and nervously explained why I was there. She could have flared up and flung me out. Instead she poured me out a cup of strong tea, sat me down and patiently explained her experiences. It turned out stranger than I'd expected. Yes, she had been in communication with Lennon,

she claimed, but only AFTER the Man had been in contact with her, or rather her son.

This bit is harder still to swallow. She led in her son Joe, a quiet stocky teenager with a dreamy, far-away look in his eyes, and he explained quietly and without emotion how strange things had started happening.

"One day I was just sitting in this room strumming my guitar when my fingers

started moving with a sort of will of their own, playing chords I wasn't thinking up. I dunno how to explain it but I knew someone else was using my body to play their music and that that someone was John Lennon . . ."

Sensing my disbelief Joe jerked open a drawer and presented two songs written in his handwriting, lyrics and chords. I wasn't impressed and asked him to play them.

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He strummed the songs nervously and a bit mechanically. They were alright, moderately catchy. No 'Working Class Hero', but then Lennon hadn't written anything that good for years either.

"It's strange when it happens," Joe volunteered, "it's like I'm watching my own body — a funny, prickling sensation. I can't quite put it in words . . ."

Maybe realising I was still 100 per cent unconvinced, Eunice said softly, "Maybe Mr Bushell would like to communicate with Mr Lennon himself".

I grinned and shrugged my shoulders. Sure, I didn't mind. I'll try anything once and besides there was no story so far.

They led me into another smaller room, littered with odd curios and relics. The curtains were drawn, the room lit by a small blue lamp. An irritating musky smell hung in the air. We sat down

or rather Eunice speaking in those familiar sardonic Liverpoolian tones.

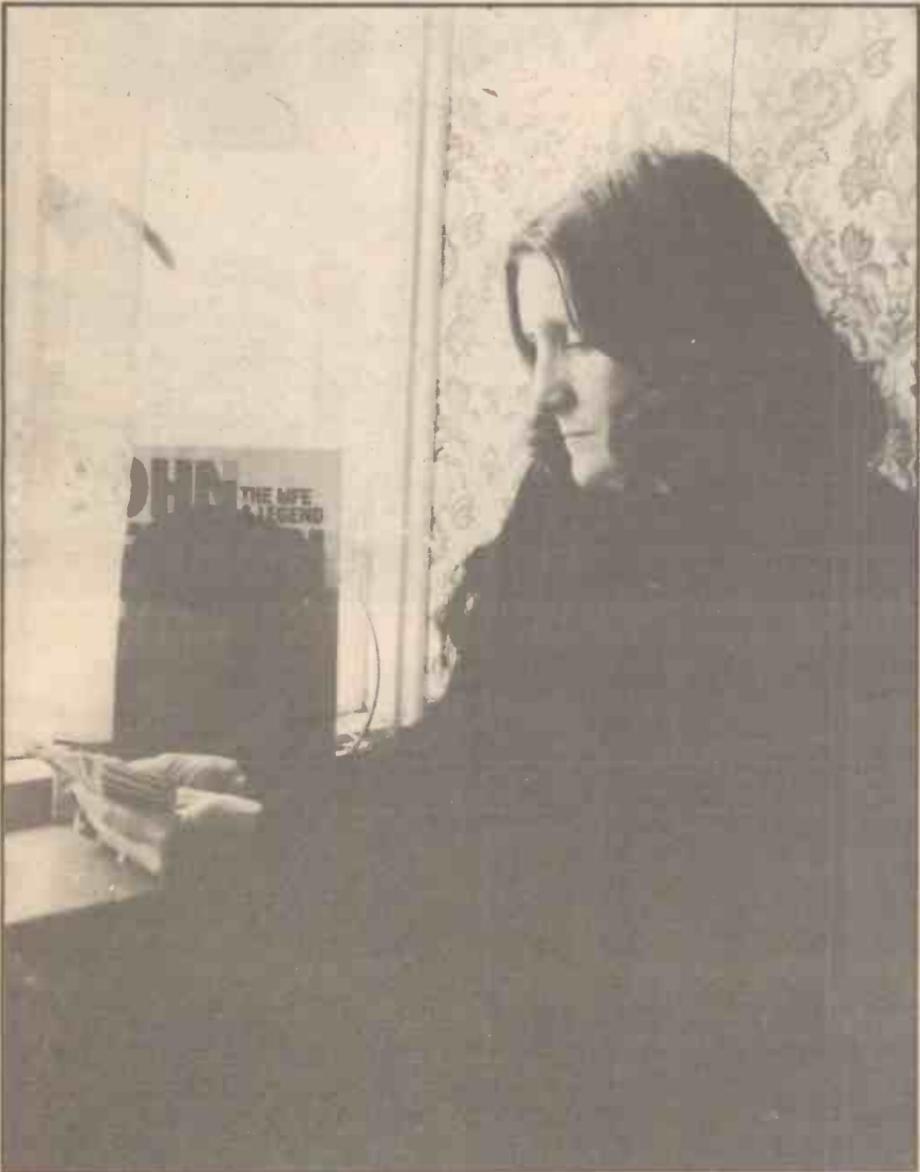
OKAY, I KNOW what you're thinking, tapes/ventriloquism and all manner of trick effects could have been used to fool yours truly. All I can say is that she wasn't expecting me, but then maybe it could have been set up in advance for anyone . . . all I can do is report what occurred as I experienced it. Jesus, I haven't even made my own mind up about it yet!

I started stupidly, blowing my credibility with shocked fumbled 'how are you' type garbage. The voice sounded unconcerned but distant.

"You would never understand this world," he said without any hint of mocking, "everything is as it should be, everything here is healed and healthy. It's outside your grasp . . ."

"Do not concern yourselves with things you would not understand, mortal," the answer hung heavy in the air for a few seconds. "You have enough to concern yourself with this life . . . the world is in a sorry state, Garry, things will not stay as they are for long . . . the world is self-destructive . . . that's why it pleases me to hear the young people rejecting the trappings of 'civilisation' . . . following their natural instincts, the right and proper spiritual desire to follow nature's way, to return to long-forgotten natural currents . . . that is the only long-term solution to mankind's problems . . . you'll achieve it but not in your lifetime and not without much pain and savagery. . . remember Garry the organic way, the natural way . . . the tribal way . . . the young understand . . . we see it all . . . even your popular music performers speak of tribal solutions . . . heed them . . . tell the people to

pix by Martin Dean



EUNICE KING: talking in someone else's voice

round a circular polished table in the centre of the room. I tried not to laugh.

Initially it was all very much as you'd expect, the light was dimmed even more, we were warned to be quiet, clear our brains of thoughts, hold hands — all the usual stuff. Eunice began intoning mumbled words to herself. In the pale light she looked even frailer and more vulnerable than before, Joe more morose. I remember thinking how everyone back at the office were gonna kill themselves laughing at this one. Then Eunice started talking in someone else's voice.

My cheeks flushed and a tingle ran down my spine and seemed to stay there for a long time as Eunice spoke in a slow, guttural, man's voice with a foreign accent I couldn't place. I learned later that this was 'the spirit guide'. He seemed aware of what we were thinking, even little of disbelieving me, and within seconds I found myself in conversation with 'Lennon' —

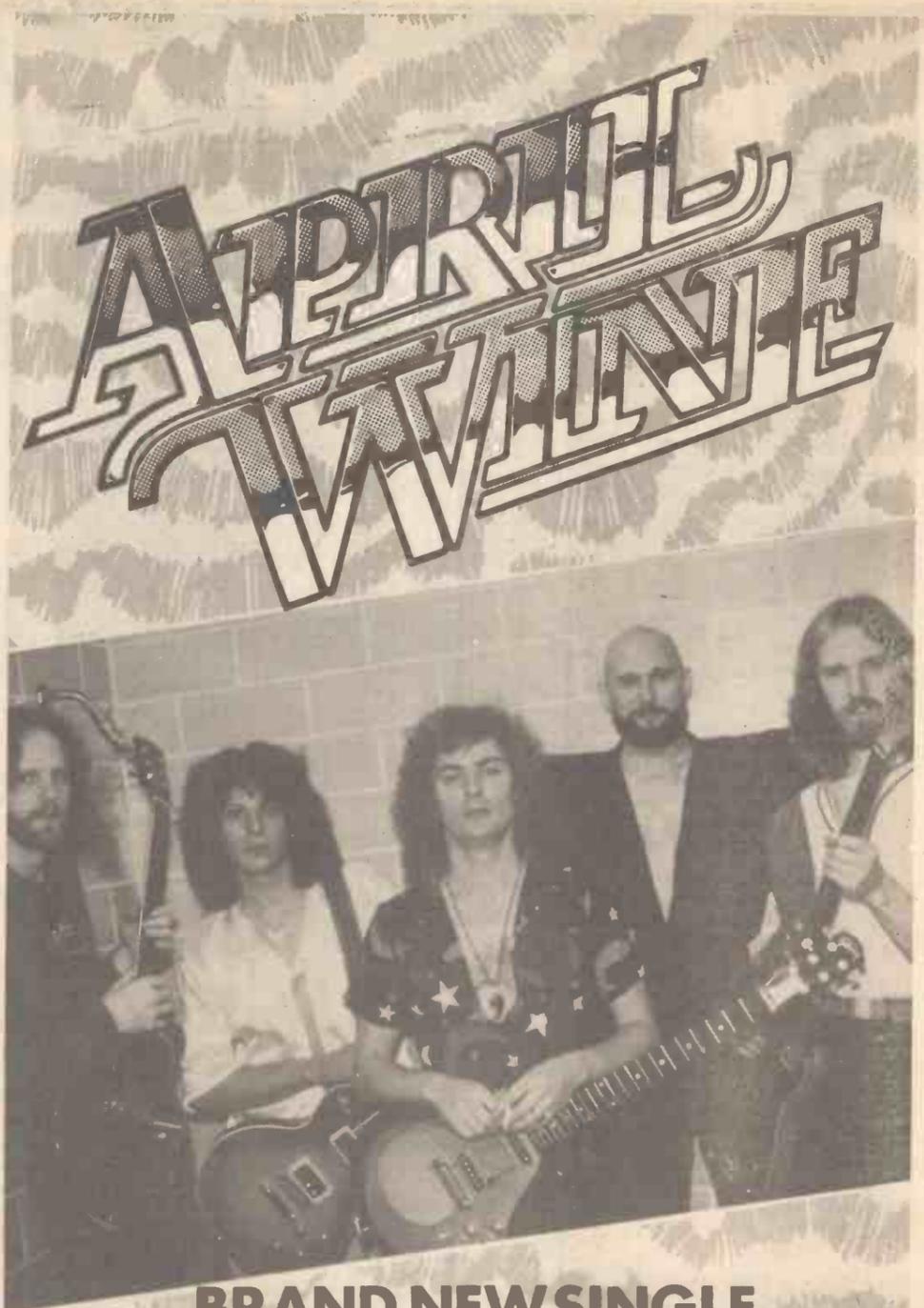
The voice faded and returned . . . "I regret nothing, I'd change nothing, I blame no-one for the things that happened. The system makes men into animals, but there will be a better day on earth some day . . . tell the people not to mourn for me, put it in your paper, sell it to the *News Of The World*, ha, mourning is stupid, pointless. Never mourn the dead, they're a lot better off than you. When I was alive I used to always say 'I never worship the dead I only respect the living' — I didn't realise how right that was . . ."

The voice faded, becoming more and more inaudible, I heard myself shouting "Come back, ferchrissakes COME BACK", there was so much to ask I hadn't even started. Instead Eunice's head jerked back and the Spirit Guide returned. "John will not come back," he said, "he has said all he wants to say."

"Why?" I shouted. "Where are you, what are you, why won't you tell us what's going on?"

heed . . . Listen . . . be prepared, be prepared, be prepppppppppp . . . Like Lennon before him the Spirit Guide's voice became softer and softer, finally vanishing. Once again Eunice's head snapped back, except this time she regained consciousness, smoothed down her dress, and smiled. "Well?" she said. I didn't know what to say.

WE WENT back to the other room and had another cup of tea. My mind was numb. They chattered away but most of it went over my head. Jean was saying how he could envisage playing the songs live, Eunice saying she 'sensed' it could have been Lennon's final communication and how I'd been 'fated' to be there. My head was swirling. I took my leave and wandered home. I just couldn't stop thinking about that mad mad afternoon.



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RAGE: used to be Nutz

NEW, CLEAR, RAGE

MUSICIANS ARE tenacious little buggers, prepared to suffer all manner of hardship for the sake of their beloved music, gritting their teeth in the belief that things can only get better. Rage are more tenacious than most.

In 1974 Mick Devenport, Dave Lloyd, Keith Mulholland and John Mylett released their debut album on A&M. The band was called Nutz. Three more were to follow, in a period during which they became recognised as one of Britain's hardest working bunches of crowd-pleasers around. But Nutz never quite got the breaks — as one example I remember how they kept on getting their appropriately long hair cut short to get US visas for tours that always fell through.

A&M dropped them, their management decided to ignore them whilst keeping them under contract, and the futility of it all almost overcame them. They didn't so much break up as declare a sabbatical, and now here they are again, full of enthusiasm and younger than ever.

Guitarist Mick Devenport takes up the story:

"We always knew that we'd do it again sometime, it was just a question of when. I was always sure something would happen — I believed we were too good to go under, and I suppose it's proved right in the end."

Over the intervening two years a variety of opportunities knocked, but they stuck together in effect if not necessarily intent. Mick missed his chance to take over Pickford's when he passed on his trucking business (Clumsy Removals — you can't afford to take these Liverpudlians too seriously you know); John turned down the Iron Maiden drummer's stool because 'the money wasn't good enough' (good job he doesn't write horoscopes); and Dave backed down from the tonsil slot with Uriah Heep when he did the opposite and looked into the future.

Instead he sang for his supper (viz beer) on TV ads (remember the modestly raunchy Babycham one for example?), and is still plugging away for the annual

Levi ad, a spot won this year by Graham Bonnet no less.

One of their tracks meanwhile found its way onto the first 'Metal For Muthas' album, and a little enthusiasm began to grow again. Dave Lloyd explained why they didn't swing into action right away:

"We didn't want to jump on the bandwagon basically; we thought about maybe putting our own EP out after the album did so well, but then we decided to wait until all the furore had died down, and do something on our own terms."

"If we'd come out then with the likes of Motorhead and Iron Maiden we'd either have been put in the same bag and hated by some people, or else others would want us to be like Motorhead and Iron Maiden and hate us when we weren't."

"Plus it would still have been Nutz having another bash. I think the name change was necessary really, we couldn't have carried on as we were."

YES FOLKS, if you hadn't sussed it by now that's who they were. They're not trying to keep it a secret, they're just not shouting about it either. It's ironic to think though that the likes of current Iron Maiden and Girlschool personnel could be seen not so long ago rubbing shoulders in the audience at Nutz shows, so who knows what inspiration they may have provided.

Their faith in themselves, plus that of certain invaluable friends, served to put them back into the studio and rekindle the band as a functioning unit. Dave revealed that an unusually philanthropic studio owner in their native Liverpool put them back on the right course:

"The guy in the studio told us 'right, you're on an album that's in the top twenty, come in and do some tracks and you can pay me back when you get a deal'."

"He reckoned that the way the musical climate was going we'd obviously get a deal, so there we were with free time in a 24 track studio until such time as we could pay. We still owe him the money!"

"No, he's fully paid up now, he got his last instalment about six weeks ago. We're so grateful, it gave us fresh impetus, started things moving again."

Dave enlarged a little: "This time around nothing's changed with the band, it's just the people around us. This time we're being handled right from the management and record company point of view."

"No-one's ever actually ripped us off but certain people didn't perhaps do as

much as they might have done, and then there was our management sitting on our contract and we couldn't get away until we got Superarnison on the job."

Let it be explained that the man in question, the man who breathed new life into Nutz . . . ooops, I mean Rage . . . is none other than John Arnison, better known as manager of Pauline Murray, John Cooper Clarke and others of that ilk. Dave's got no qualms though:

"John's great, he's worked his balls off for us, he really has. I'm not sure how we fit in amongst his other artists but we get him pissed, we have more fun with him than the others I think."

"He doesn't sit back acting big-time waiting for people to ring him up, he's actually prepared to go out and do his bit — which is how we got the deal with Carrere. We had one with Hansa that fell through, but the very next day we were at Carrere. They were great, no indecision, just a straight yes; that's what we like about them, they didn't dither."

AND SO now we are faced with Rage's debut album (a jolly stirring platter too, he adds in his John Peel voice), which they aim to make a rather more auspicious starting point than first time around when they began by supporting Queen's 'Seven Seas Of Rhye' tour and then slid steadily downhill with very few highpoints to lighten the load.

"This time," Dave noted, "we can see the traps coming before we fall into them."

He stressed a major difference in conduct this time around, a break from the Nutz tradition of intensive, incessant club tours:

"We're not going to play ourselves to death in the small clubs this time. You've got to get yourselves across to the people but you can't do it by just slogging around the clubs. We tried, and we know that you can't, or at least not without back up."

But don't get blinded by all this talk about music alone — their enthusiasm is as much directed at the fact that since they're now much younger (they must be, the press release says so) they can survive much more ale than before.

They haven't exactly changed a lot in fact — the answer to my probing into their future involved women and beer in total excess. But for the gross unlikelihood of it all I'd wager that Frank Zappa wrote 'Titties And Beer' just for these four young men.

If heavy (metal) makes you happy, Rage will do you the power of good, but they're after a little fun too you know:



CHEVY's MARTIN CURE holds back the night

EVERY SO often something comes along as a total shock, bursting upon you instead of creeping up via an escalating feeling of 'hmmm, must check them out properly sometime, they sound quite promising'. Chevy were one of those rare exceptions; their eponymous contribution to 'Metal For Muthas' passed by amidst a welter of other cheap skate sounds, and only much urging by record company Avatar coaxed me to Coventry where I — and many others — were knocked sideways and proceeded to rave, froth at the mouth and shout Chevy's virtues.

And then the album emerged, a good solid debut full of . . . nothing in particular. Great songs well played but no sparkle of life, and it began to appear that the Coventry cataclysm had been a bit of a fluke when the Alvin Lee tour found them being rushed on and off with little fire or apparent commitment. An ongoing forget it lads scenario was in the air.

But now — shazam! The renaissance of Chevy begins. They can still do it, I saw it with my own eyes (and I have witnesses!) — Chevy tore apart . . . a Radio One In Concert session!

Gasps of astonishment, grown men reach for their jelly babies, and fair maidens press scented hankies to their delicate nostrils. Yup, I saw it all; in their brief thirty minute set Chevy had a decidedly mixed audience all but dancing in the aisles, as they bristled with infectious energy and enthusiasm that left the audience breathless, let alone the band.

Words were definitely in order; in fact Big Al had deemed them to be in order weeks before but in my state of disillusionment with the band I hadn't exactly put myself out when the first appointment didn't come together.

But now, fresh enthusiasm seeping from every pore ('scuse the stains), I threw myself before them, tape machine running, and begged desperately to be granted the privilege of a few words with these to wering titans of tumult.

Well actually I told them that I was there to do an interview, dead casual like, and they said 'oh', dead casual like. So we went and did it, dead casual like.

Your history please, gentlemen: Martin Cure: "The band first saw light of day in its present form about 2 1/2 years ago as Four Wheel Drive. We even called ourselves The Sting for a while."

Loud and embarrassed pleas for silence on the matter ensue.

Bob Poole: "That was the biggest, most drunken bunch of loonies you've ever met that was!"

Martin Cure: "But anyway that's about 2 1/2

years as a five piece. And we've looked back ever since."

Paul Shanahan: "We did a lot of covers then, a bit of our own material, and we were doing all the local gigs. Slowly we knocked the covers out and ended up doing all our own material. We used to do Steely Dan numbers, Boston, the Allman Brothers' 'Jessica', all good stuff that was enjoyable to play. We were doing pub gigs like that. Like we're still playing now!"

As their own material took command they began to accost record companies with tapes; by a strange twist of fate they found a new way of attracting attention to their own tape amidst the mass of others that flood into A&R departments everywhere:

Martin Cure: "We were doing all these demo's, and it was a long job copying them into the early hours and, er, one slipped past quality control, which ended up at Bronze."

"They wrote a letter back that said 'thank you for your tape. Unfortunately after listening to it I couldn't find any music on it. I am returning your tape in the hope that you will put some music on it and I will give it a listen when you send it back.'"

"So we did, and it was Peter Shallcraft who's nowhere at Avatar. He liked the tape and tried to get us a deal at Bronze but at the point in time they, er, felt unable to do that. It annoyed him a bit, and he heard that EMI were doing a compilation album and put the tracks forward for that, and they took the track 'Chevy' as it was."

"Shortly afterwards Peter left Bronze and came to Avatar, and he suggested that we talk to Avatar, which we did. And they let us do an album straight away, which we were very pleased to about. We'd had a few offers for doing one-off singles, but we thought if we were going to give someone an arm and a leg we might as well get an album out of it!"

OKAY MEN, the deal's in the bag, but what are you aiming to achieve with it? Pray explain the fundamental ethos of Chevy (trans. — are you 'heavy metal, new wave thereof, or wot?):

Bob Poole: "We're into people like Free when they started, Led Zep — they wrote rock songs, that's the sort of stuff that we want to write, but with plenty of balls."

"Like the Praying Mantis single, that's great, that's the way it's got to go. In the next couple of years more and more bands will be going that way, there'll be much less of the thrashing. Right now you can't think back after many bands and remember good songs, your head's swimming."

Paul Shanahan: "Our personal taste is to try and write songs with a bit of punch to them. We're a ballsy band, we don't want to be like Steely Dan, it just wouldn't suit the way we are."

Excellent sentiments — so what happened

Paul Suter presents a titanic, thrashout report involving RAGE, CHEVY and GRAHAM BONNET

CHEVY PICK UP!

IS THIS the, gasp, Short Haired Man Of Rock! Actually not, since Rob Halford runs a very low score on the hirsutometer, but Graham Bonnet always seemed substantially more obvious as the antithesis of hairy metal, his neat and clean cut figure at odds with the ostensibly requisite mucho macho man image. What is he doing in Rainbow you used to think, but then you'd listen to his singing and stop caring what he looked like as his quality became obvious. Rainbow changed, not Graham Bonnet, and now he's out on his own.

"Why did I leave? Basically because I was very bored with the music, and because of inner politics. Girlfriends coming in and saying what the band should be doing, saying 'isn't Graham singing that well' or 'isn't Graham singing that badly'. Stuff like that."

"The music that was going down whilst we were rehearsing in Copenhagen for what's now the current album wasn't really interesting me very much. In fact Copenhagen itself became a very depressing place after a couple of weeks."

"The music that was going down was, er, a bit dross. It was just like a repeat of the last album but not quite as good; and apart from that I didn't think the new drummer was too much cop."

"After Cozy left it went downhill for me in a lot of

ways; we were losing roadies, and then missing having a happy chap like Cozy around the atmosphere of the whole band went downhill."

"It had to come about that I leave, I couldn't contribute anything to the band anymore — there were lots of ideas flying around from Ritchie but nothing that I could add to. Ritchie asked me if there were any tunes I had for the album, but there was nothing there — my mind was completely empty about what to do with Rainbow."

"Now I feel a lot better to be away from it. Rainbow was, and is, as far as I can see, just a session band, four guys backing up Ritchie Blackmore. Which is fine for him, and I have to admit that it did me a lot of good — without Rainbow you wouldn't be talking to me now."

"I think I made the right decision to get away from it all, Cozy did the same thing — he wanted to get away and do something different, but in an environment where you could be happy, working with the guys you liked to work with instead of having a situation with five guys going to their own hotel rooms after a gig and not seeing each other until the next show. It became very mechanical; the only time we spoke to each other was at gigs."

"One of the other reasons I left Rainbow was because they were taking it all a bit too seriously. They were being so deep and the music itself wasn't that deep; it's all the pretentiousness I don't like. Music is music, we don't all have to sit around having photographs taken without smiling — I hated all that, it was so false."

"There was a lot of posing going on within the band, and if I did my Butlin's Holiday

Camp routine one night I'd get told off for doing it — if I went out there and enjoyed myself with the audience I'd get a bollocking, it's not heavy metal, man."

"Okay sometimes I overdid it a bit but that was nerves, because I had this feeling of 'insecurity all the time."

"But ultimately why I left was because there was nothing there, nothing that interested me. And that's why Cozy left. From what we rehearsed of the current album the only song that I thought was half decent was the single 'I Surrender' which wasn't even written by Rainbow."

"It's a great song, although I don't think it's being particularly well done at the moment, I thought the Russ Ballard original had a lot more bollocks than the Rainbow version. It sounds very thin to me, there's no guts. I think I could have done it better too — but that's my own opinion, you don't have to agree!"

BUT THAT'S the past, and right now 'Night Games', his debut post-Rainbow release is making hit single-type motions; it's a superb example of the hard rock song as a fine art, despite the unlikely presence of Francis Rossi in the production seat, thanks to a management connection.

The single features Neil Murray and Mick Moody of Whitesnake; one C. Powell esq. hitting things, and keyboards from Andy Bown. The album, due in a couple of months, adds Gary Twigg on bass and exchanges Jon Lord for Andy Bown.

"Ex-Rainbow is helping the single like mad, I think it's the main thing. Without that I couldn't have had a single

that's gone in at 97 after only two days on sale. It was good for me, I accept that."

"Mind you, I think it was good for them too, I think it changed the whole scene for them. I think they would agree with that. The way I sing, whatever, has changed the style of Rainbow, and perhaps brought them up to date image-wise."

"I was the only guy in the band with short hair, for starters! Seriously though, I think I brought them into the eighties and I'm not trying to be bitchy or anything, I think they'd agree."

It's true that Graham isn't just a lucky benefactor, running from Rainbow after reaping the rewards and now riding his luck on the strength of their name. He made his contribution, not entirely without sacrifice either; he may not have anything quite so off-the-wall as Saga's massive stature in Puerto Rico to offer, but he's a star in Australia and helped Rainbow sales there considerably, his own solo album having gone gold over there previously.

Largely though, Graham feels himself very limited in his options at the present because of the general mass awareness of him borne solely out of the Rainbow:

"At this time I've got to stick with what I'm known for, but in future I hope to change a little and do something a little different. If it doesn't come about, fair enough, I like singing rock and roll and I'll stick with it if it's what people want."

"If it doesn't sell I'll be able to change but yes, at the moment I've got to stick with rock and roll, Rainbow-ish music. Which is fair enough, because they gave me the break."

to the album then? Sure it had good songs — it was a good album but largely lifeless.

Chas Chaplain: "It reflects the type of music we do, but it doesn't reflect the way we play very accurately, we tend to play with a bit more aggression and life than the album puts across."

Martin Cure: "It's not our fault. The producer kept crying all the time. And the way he kept disappearing to the toilet when he was sad, and when he came back he was happy and his nose was red at the end."

"He must have had a terrible cold, and he kept taking all these Phenisc tablets and crushing them and putting them up his nose, but it didn't get any better."

"We kept telling him the English way was to dissolve them in a glass of water."

Bob Poole: "Seriously though, the end result was as much our fault for not opening our mouths and saying something. It was our first time in a studio, and we didn't know how much we should say."

Martin Cure: "I think you can sum it up as a safe album, a polite album. I think certain people, who aren't actually here at present, wanted it that way for a certain market that's quite large and isn't England. I think they blanded us a little bit to be honest, but I also think they're coming round to our way of thinking now."

Paul Shanahan: "At the time we wanted it remixed, but it wasn't allowed."

The fact is that Chevy are a new band, albeit one full of promise and ability, but not yet returning Avatar's investment, and they realise that the record company is consequently going to be a little hesitant in what they spend. Alvin Lee is their money maker, in the States at least, and there's a natural tendency to look in the same direction and with a rather narrow perspective.

What Chevy need is to be given free rein to attack the British market — investment in touring and another album done the right way is what Chevy need and will reap rewards from.

They've already toured as support to Alvin Lee (he of the dwindling UK audience) and Hawkwind. On the former tour they learned how to finish their set just as the doors were opening to let the punters in (and also how to go back the next day and pick up the mixing desk that Alvin's crew had left behind at the first gig), and on the latter they learned how to win over unlikely audiences, and how to appreciate canine skills.

Martin Cure: "Ginger Baker's dog is the most intelligent creature I've ever met. Ginger had to bowl him out a couple of times for setting the kit up a little bit wrong, but apart from that the dog was wonderful."

Back to commonsense and tour supports: Bob Poole: "The good thing about the tours we've done is that nothing's frightened us or worried us too much. There's been no sitting round in the dressing rooms wondering 'oh, God, what are we going to do tonight?'"

Martin Cure: "Mind you, there was that date in Middlesbrough when they said 'we can't pay you tonight'. That had us a bit worried, I can tell you."

MONEY'S NOT something that Chevy have always been without though; through some bizarre twist of reasoning they've been keeping their previous incarnation very quiet for fear of being accused of jumping on some sort of rock bandwagon, but they have all passed time and earned heaps of cash as... a cabaret band. A skeleton in the cupboard?

Hardly — the sacrifice they made in giving it up for rock was financially immense, and it's a far greater sign of dedication than simply starting off at the bottom to voluntarily descent to it. But anyway, tell us about Cupid's Inspiration.

Bob Poole: "It's never worried me, but certain people were worried about possible accusations of jumping on some sort of bandwagon. But when we started writing our own stuff we had to take a massive drop in income, and it wasn't at a time when rock music was popular either."

"Mind you, we were always more of a rock band than a cabaret band, but it's still a delicate issue with some people, and I don't think it should be. None of us had actually formed the band, we just joined it over the years — it was a gig, and it was better than sitting around doing nothing."

"When we became Chevy it turned us back into semi-pro musicians. Two of us were doing taxi driving to make ends meet, Chas was plumbing, Steve and I were depping with other bands, all of us really scraping the barrel just to keep Chevy going."

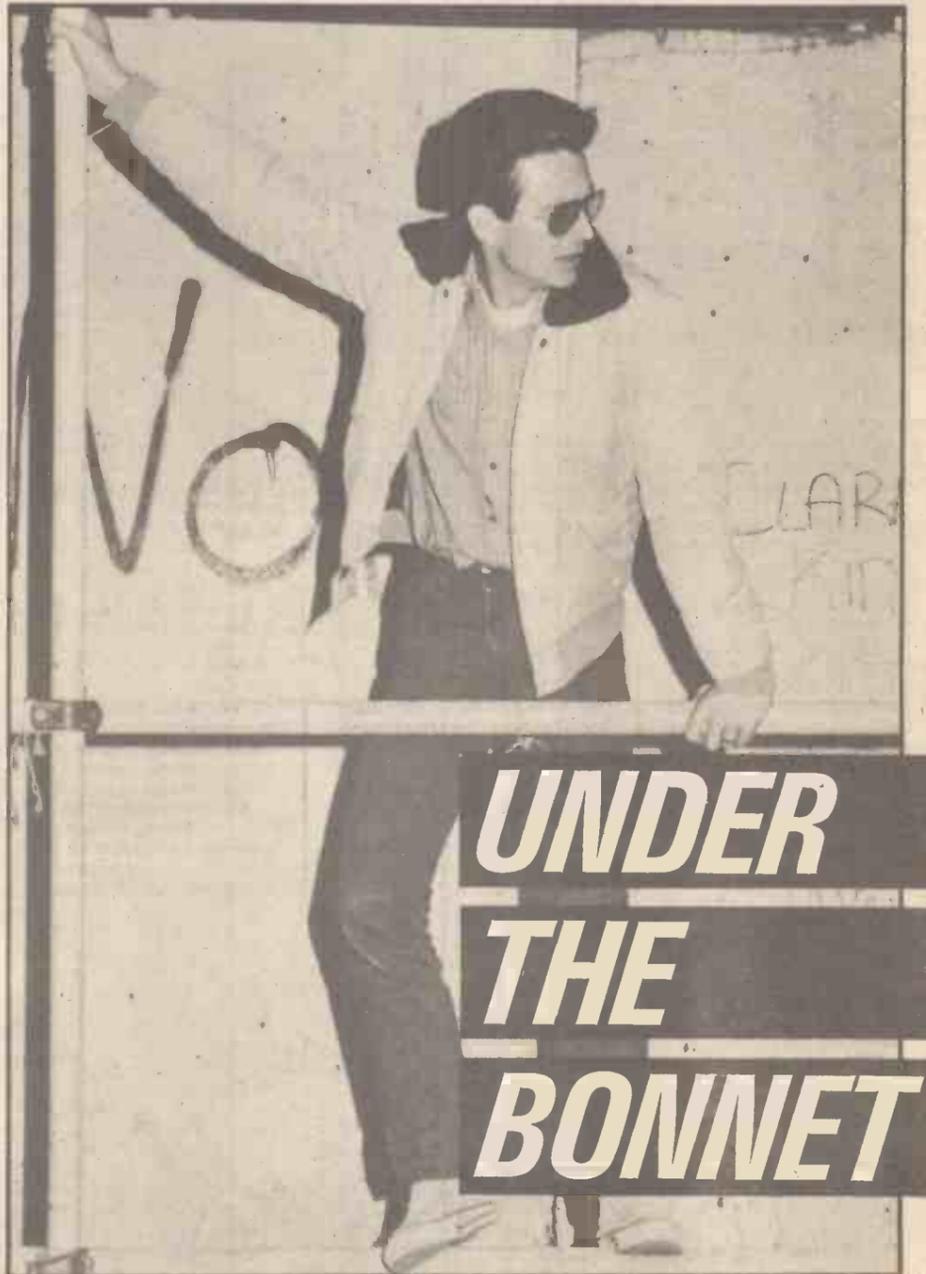
"It was the biggest struggle we've ever had — we could have been earning £300 a night, but we'd only been doing it anyway to get enough money for gear, plus we even built a little studio in Chas's attic."

Paul Shanahan: "And the idiot moved out six months later...!"

Oh enough of this frivolity! Get the picture though? Previous incarnations of a non-rock nature are nothing new and nothing to hide unless you're a narrow minded purist.

Rik Emmett was playing cocktail lounges and the like long before Triumph was formed in a band called Act Three (or something like that — it's not exactly well documented); and before Rush made it big they were surviving on management cash earned by a band now called Aerial but then known as Liverpool, a Mersey revival band, before they made the cash sacrifice and 'went legit'. Just a few examples from many more.

Absolution? No, there's nothing to be absolved from. Anyway, what really counts is quality, and Chevy have it in profusion.



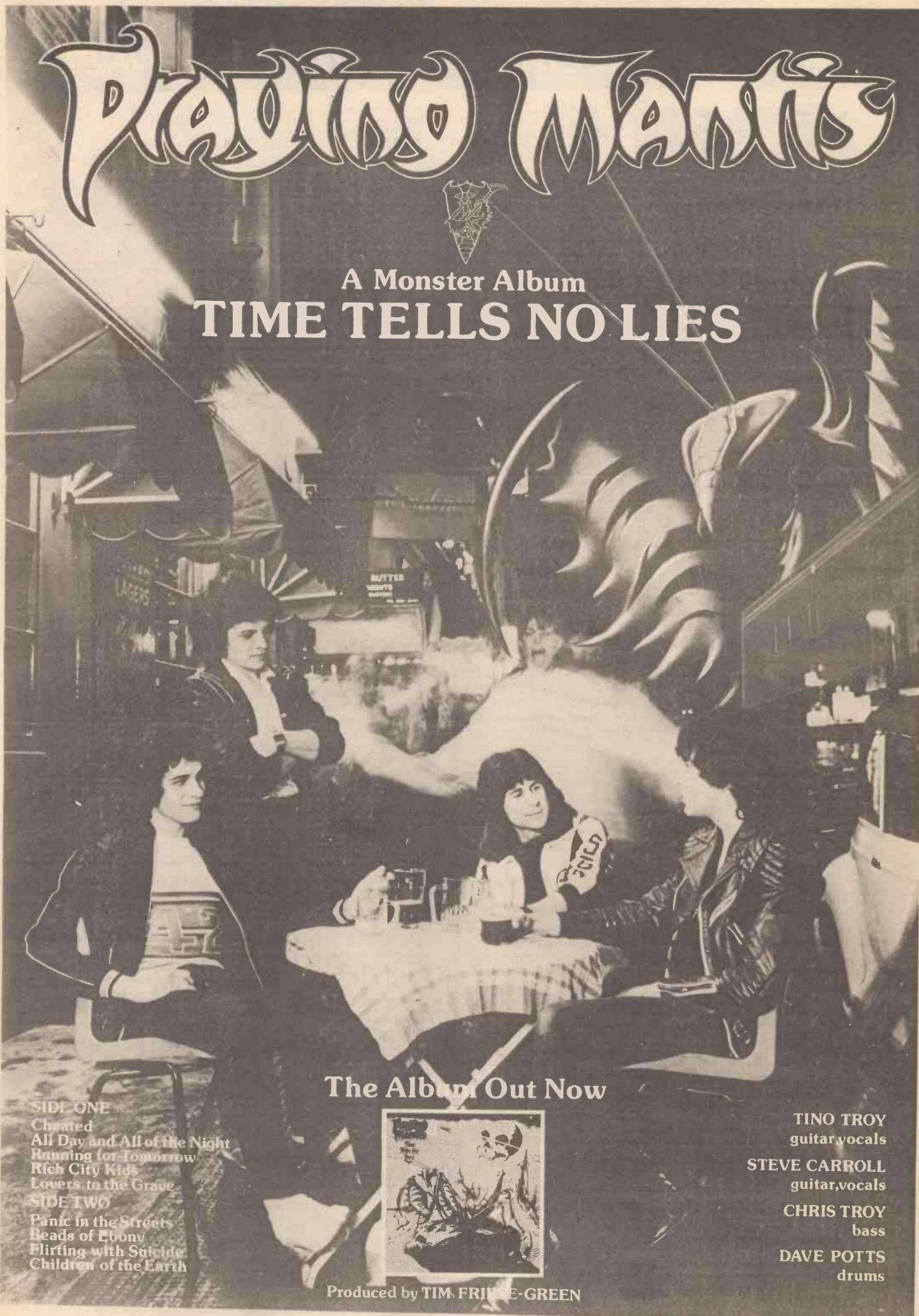
GRAHAM BONNET at the bar

UNDER THE BONNET

Devino Mantis



A Monster Album
TIME TELLS NO LIES



The Album Out Now

SIDE ONE

- Cheated
- All Day and All of the Night
- Running for Tomorrow
- Rich City Kids
- Lovers to the Grave

SIDE TWO

- Panic in the Streets
- Beads of Ebony
- Flirting with Suicide
- Children of the Earth



- TINO TROY**
guitar, vocals
- STEVE CARROLL**
guitar, vocals
- CHRIS TROY**
bass
- DAVE POTTS**
drums

Produced by TIM FRIESE-GREEN

7" GROOVES OF THE WEEK

SOFT CELL 'A Man Can Get Lost' (Some Bizzare)
Oh, give me a home where a thumping rhythm doth roam! The Cellers perpetrate such a warm, tongue-in-cheek type of electro-funk dabbling; all but the vocals are created by the synthesiser, proving you don't have to be a darkie or have an orchestra to move to the groove. Marc Almond's vintage Oakian soaring falsetto spits out thoughtful/cynical lyrics over a leaping, tripping melody. Cool as a mountain stream and just as refreshing.

KEN LOCKIE 'Dance House' (Virgin)
Never liked/remembered Cowboys Int. huh? Their two year old 'Thrash' still graces many a Fu**ist chart, y'know... that and this were both masterminded by Mr L., who thrusts back from obscurity most impressively with his dancin', prancin' 'Dance House'. It cuts a dash, a swathe of style, swaggering like 'Fashion' across the turntable accompanied by hot blazin' saxes and Ken's sweet, smoochy singin'. A blue lagoon. (NB: Dear Virgin: no point in releasing a 12" if A-side is same as 7" - Try again, chaps).

Cell; that stunningly simple disco bassline gets yer quite brutally in the feet as Almond airs his views about keychains, snowstorms, plastic mantillas and Torremolinos. Not since the breath-defying 'Glow' has there been such an essential piece of pure pleasure and (cont p.94). Aaah, Duran. Ignore for the moment their alarming rockist tendencies and bend a leg to the new, improved, embroidered and lavishly produced night version of 'Planet Earth'. It's the single you know and love/loathe with a lengthy, double-trouble dancing intro choc full of neo-orchestral synths, saxes, horns and strut-your-funky-stuff bass; plenty 'nuff to have a damn good Northern Soul dance to - almost Philly in nature, said our cheese expert. Highly chewable, better than a bucketful of wet liberals, but can they follow it?

THE REAL T'ING

GAP BAND 'Humpin' (Mercury)/LIGHT OF THE WORLD 'Time' (Mercury)
Black rap fernky sterf in shiny lurex suits, the way the real DJs like it? I have no deep knowledge of true blue/black musak but to me the words just don't match the

thoughtful, bouncy, structured, plaintive, hubbly-bubbly, jerky, commercial. A solidly individual pop record, produced by Richard Strange full of slappy bass and seamy sax plus the kind of harmonics that Gang of 4 should have a copyright on. Really nice.

THE SCARS 'All About You' (Pre)

Now fully fey-ed up, newly idealised boys, the Scars could certainly be described as nouveau romanticists. They've plumped for a very dreamy, very U2 love song/dove song, swinging, swaying stary eyed and lovelorn. Oh, Romeo. Coy without being sickly.

THE NICE MEN 'Senile Youth' (Demon)

Shuffling music with a distinctive sixties flavour; Teardropping horns, crosswire harmonies; highly pranceable. If I may use a culinary metaphor here, it's packed with meaty titbits, full of flavour and is a veritable hot buffet of foot-tapping goodies.

MOOD ELEVATORS

'Annapurna' (Go-Feet)
Loose, ska-influenced pop with crystal clear guitar, captivating vocals from Jenny

FISCHER Z 'Marliese' (Liberty)
But this is pretty hot. Damn near sizzles, mate. An all-stops-out, no-holds-barred stormer in the fine tradition of John Miles' 'Music', featuring some powerful, emotive warbling and surges of energetic guitar. A big old blaster but slightly oldest.

NORMIL HAWAIIANS 'Gala Failed' EP (Red Rhino)

The Normils lurch from pleasantly dub-influenced ditties to fractured, urgent artiness that slashes and grates like the best of 'em. Provocative, but not the sort of band to go and see if you enjoy a bloody good laugh.

BURUNDI BLACK 'Burundi Black' (Decca)

Ten years on from the original recording of bone fide African drumming and Rusty Egan decides to tart it up with some electronic percussion and re-release it to show dem Bow Wow Ants whodunnit first and best. Really ethnic, admirably roots-conscious, but to be quite honest guv, I'd rather listen to the derivatives.

THE STROKE 'Silly Mistakes' (CBS)

Bright and breezy

FACTION 'Faction' (Inevitable)

Featuring (gaspo) pioneering anti-rockist Pete Wahl Wylie! A clacking, cracking (and assorted other onomatopoeia), noisy whirlpool of decidedly non-r-musics; slightly tribal in intensity. Stimulatingly busy, but heaven in some other ears than mine.

KEVIN DUNN AND THE REGIMENT OF WOMEN

'Oktyabrina' (Armageddon)
Fripp/Enoid atmosphere piece from Georgia's only guitar hero, one time producer of B52s and Pylon. A curious, off-the-wall and introspective portion of mood music needing time and patience to penetrate.

1/2 JAPANESE 'Spy' (Armageddon)/MARINE 'Life In Reverse' (Crepuscule)/MY CAPTAINS 'Fall/Converse' (4AD)

Interesting labels produce ratty records. The half Nips' behaviour is inexcusable; their bizarre, dirge-like rendition of the Doors fave leads one to coin the term

Punchy, choppy HR complete with a sensibly unhysterical vocal. In their chosen genre, Girlschool improve with every step and are infinitely preferable to the batch of squealing macho falsettos one usually has to put up with. Gels with no frills, and a hit doubtless deserved without Motorhead aid.

WHITESNAKE 'Don't Break My Heart Again' (EMI)

The best way to describe this is strutting. Most definitely struttist, I'd wager. This means there's plenty of melody, harmony and hard nosed, hard livin' cliches that have travelled every highway (specially Route 66) before. As this is diametrically opposed to my personal taste, I'm bound to say that they and their fans are living in Disneyland.

SLADE 'Wheels Ain't Coming Down' (Cheapskate)

Nowhere near the rebellious quality of 'House Down' and a blatant rip-off of 'Free Ride'. Glossy



SOFT CELL: a double delight

by Betty Page



12" TIPS FOR THE TOP

SOFT CELL 'Memorabilia' (Some Bizzare)/DURAN DURAN 'Planet Earth' (EMI)
Do not underestimate the power/importance of dance records! Strictly for those clubbers contemptuous of those who call such slices of dancefloor heaven, vapid, fey, empty headed, silly, false, shallow or non-threatening. Get thee behind me, realists! Have a ball in your own backroom with the spine tingling, euphoric, toe-tapping, spirit-lifting Soft

riddums. What boys like the Spands try (and succeed) to do is add a little European flavouring to stamp disco music with much needed identity; the 'real thing' just melts into one big old run of the mill. You don't have to be a purist or a preacher to motivate the mind and feet.

PRETTY DAMN GOODISTS

STRANGER THAN FICTION 'Losing You' (Ambergris)
Gently undulating (pastoral?) modernist pop, obviously Nelson-inspired and definitely Nelson-produced; plenty of twiddly triggers and devices that distinguish this from the rest as the pleasing, melancholic dreamer it is. Better, however, is the more danceable, synthier 'You Don't Turn Me On Any More'. Warmingly wistful Wakefieldians.

WAY OF THE WEST 'Don't Say That's Just For White Boys' (Mercury)
Ah, yes! Have a stream of flattering adjectives, chaps:

Jones; sharp and clean but full of Eastern promise. It's plain why the Beat have them under their wing; they share the capacity to write clear, concise and uncluttered pop tunes.

THE REGENTS 'Ride Cowboy Ride' (Tooti Frooti)

A stylishly performed novelty, if there can be such an animal. A nutty-sweet slice of candypop which winds a slightly tortuous path around its main theme but comes up trumps with its B52s trashy quality and intertwining girly vocals. Real cute.

MUCH OF A MUCHNISTS

NEW ASTA 'Central Proposition' (Situation 2)
The frantic drum machine-ations made me laugh. The Byrne/Enoid recorded voices made me groan. The bleeps, bleeps and experimental electricrery made me think they're rather humourless. Nevertheless, an aural experience (happening!); anti-somnambulant and nightmarish. But rather cold.

clapalongasingalonga pop with curious (I think) nuclear-aware lyrics. If not for that I'd say it sounded very Eurovision. Harmless but not mindless.

COCKNEY REJECTS 'Easy Life' (Zonophone)

Whatever His Oiness might say, I don't see this appealing to Nouveau Punkists, unless out of pure loyalty to the band. This is no more and no less than competent heavy rock/metal, saved by the characteristic, idiosyncratic Stinky soccercrowd singing. I prefer it to last year's model but is this really Wot They Want?

ARTISTS?

THE FLYING LIZARDS 'Hands 2 Take' (Virgin)
Cacophonous, tuneless, quasi-orchestral, humourless twittery sounding like a minced-up, pooped-out version of 'Walrus'. Instead of a deadpan English rose, there's a deadpan Yankee (Patti Palladin) but it's just not as clever. Ongoing noise of little artistic importance situation.

Dronists, which could also apply to My Captains, who claim 'darkness covers all things'. This record tortures braincells. Marine roll along with their repetitive chunky frog-fernk but are guilty of lacking in substance. Slappy wristies. The fArt is pretending it's art. The question is why do you pay?

HUMAN SEXUAL RESPONSE 'Guardian Angel' (Don't fall off the Mountain)

Latterday Mamas and Papas, to be sure. Aurally pleasing despite the painfully vibratoed lead singer, but I can't help picturing those ridiculous psychedelic togs they were sporting on telly; very high school.

THE NIGHTINGALES 'Idiot Strength' (Rough Trade)

After their worse than dire live appearance on the John Peel TV doc, fears were that this title would sum them up. However, quite a jolly, schoolboyish ditty emerges, driven along with the help of a rhythm box to conceal their complete and utter technical incompetence. Just about plausible.

ROCKISTS

GIRLSCHOOL 'Hit And Run' (Bronze)

Americanised heaviness and a smooth Holder vocal distinctly lacking in raucous glambamming.

ROGER TAYLOR 'Future Management' (EMI)

Solo effort time (zzzzzzzz...). Definitely for the Art not the Money. Roger does a Rundgren and plays everything except the Scrabble, opting to plopp into a plodding reggatta de blanc that drags rather than just lays back.

RUSH 'Vital Signs' (Mercury)

Apparently, 'Everybody got to deviate from the norm.' I'm still waiting, Ged. Achieves the requisite level of superb musicianship, but an oblique tune and vocals requires me to give this the bum's rush. Ho ho.

GEDDES AXE 'Return Of The Gods' (A.C.S.)

This, Geoff Barton's very own personally autographed copy, bound to be returned under pain of death, displays plenty of controlled brutality and urgent powerchording if that's the stuff of your dreams. A carefully mapped-out progression of age-old chord sequences, convincingly pumped-up by the Axeians without resorting to tedious wailing guitar solos. Sheffield's first pompists.

AXON

NEW PICTURE DISC SINGLE



A: AND THE BANDS PLAYED ON

B: HUNGRY YEARS : HEAVY METAL THUNDER

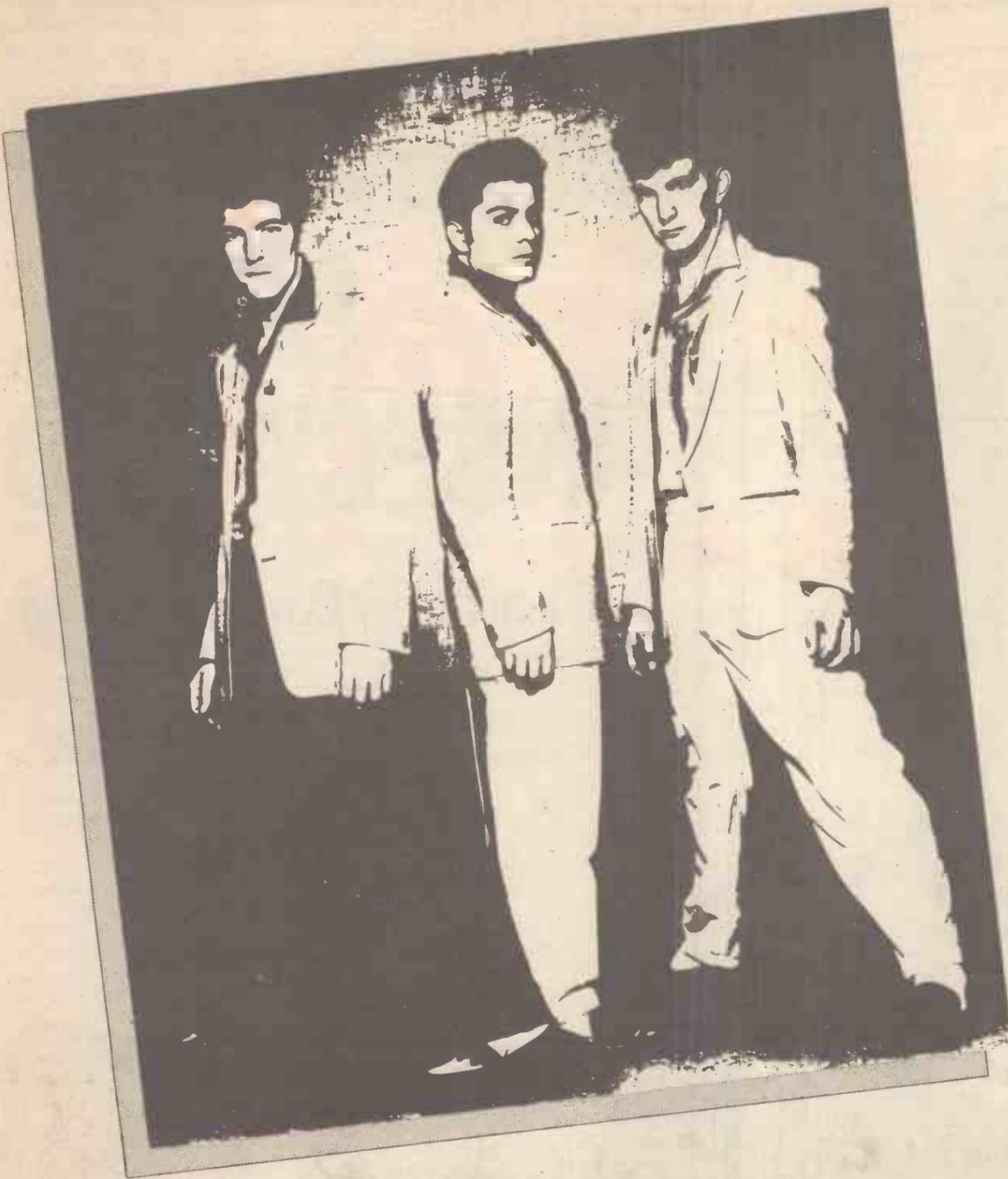
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slapping, and they utterly eschew the use of Fuzz, Wah-Wah and similar devices with the possible exception of the Echo chamber. Ray explains. "You've really got to use a lot of echo with this sort of music. Otherwise I'll play a note and PLINK . . . it's gone before I can get to the next one. So I give it a bit of echo. PLINK PLINK. Gone. So I give it a bit more . . ."

THEIR MUSICAL standards are considerably higher than Lou Ferrigno standing on an orange box, and consequently even their excellent debut album 'The Jets' is much less than what they'd hoped for. To my ears the Paul Gurvitz production sounds just James Dandy, but the band are anticipating better results with their next offering, hopefully produced by Stuart Coleman.

They met Coleman while recording a session for his "Only Rock and Roll" radio show, and as a producer I would imagine he'd do a very good job in meeting their purist demands. That said, however, it seems a shame to write the first album off as a failure.

In my book any wedge of wax which boasts Block heads Mickey Gallagher and Davey Payne among its attractions, along with the legendary Johnny Paris of Johnny and the Hurricanes, deserves at least a couple more spins before resigning itself to the remainders rack.

Although I've yet to see the band live, by all reports they're something else altogether, "tight" and "professional" being the most frequently used adjectives.

The Jets are very proud of their stage act and regret that as yet they've been unable to carry over the same feel into their recorded work. In Ray's opinion much of this energy and drive comes from being a three piece.

"Like, when there's only

three of you on stage you've gotta work really hard to make up the fourth. Really hard."

Occasionally however their exuberance does get the better of them. They recall one early gig in particular when, prior to a session of musical chairs, brother Ray was in the rum seat. Or rather, not.

"We were halfway through a number, and Ray's standing on his drums. Suddenly the whole lot fell through the floor of the stage."

"There were bits of drumkit everywhere. Throughout the rest of the number people were handing it back to me a piece at a time . . ."

Such minor catastrophes are relatively easy to take in ones stride. The hovering spectre of the Stray Cats and the resultant ill-founded cries of "Band-wagon jumpers", however, have proven harder to swallow. Like recently, for example, when the band were giving a run-down of their stage act to the manager of some unnamed venue.

"So we were saying 'Look, he stands on his double bass and we do this and this . . .'" and the guy turns round and says "Can't do that. Stray Cats were here last week. They stood on their double bass!" The difference being, of course, that Bob Cotton was probably *born* standing on a double bass."

It'd be a damn shame if critical short-sightedness and copycat name-calling were to put the mockers on the Jets. They're a great band that produce music with pepper in its pockets and razor-blades under its lapels.

They deserve to do well. Their mum, who makes their clothes, thinks so. Their dad, who does their driving and mixing duties thinks so. The punters who raised their "Who's that Knocking?" single to the premier position in the Rockabilly charts think so. Perhaps most importantly I think so. How about you, John?

HERE COME THE JETSONS

Curt Vile visits Northampton's legendary Rockabilly band THE JETS

Listen, we're really sorry about dumping Lady Diana Spencer on everybody. We were drunk, the people responsible have been demoted and we promise it will never happen again. Honestly, we feel just as sick as everybody else does, and if only people will start talking to us again we promise we'll try and make it up.

For starters we're going to give everybody free boots and shoes for a year, and if the hate mail and the phone calls stop then we're going to give you The Jets.

The Jets are a Rockabilly Band. Possibly THE Rockabilly Band. And when the Stray Cats and the Polecats were just little bundles of fur without their eyes open yet, the Jets were hauling their 50 Watt amps and mike stands made of Conduit pipe around the country in the back of their

dad's Austin 1300, leaving a stunned slipstream of Working Men's Clubs and Rockabilly Venues in their wake.

They've been doing it for seven years now, and I'd bet my invitation to the wedding of the decade that they'll carry on doing it until they either go gorilla in the vinyl stakes or drop dead of exhaustion. If there really is a tooth fairy it should be the former.

The inside story on this thrillsome threesome is a marketing man's dream, so absurd it's *got* to be true. For a start, the Jets . . . Ray, Bob and Tony Cotton, are all brothers. Tony, now 15 and waiting to finish school, first sang with the band when he was nine, eventually moving over to the drums/rhythm guitar spot which he occupies now.

The band, originally called Brad, started off with the cheapest equipment available, singing through a tape recorder with the volume turned up. Bob Cotton (Slap Bass and Lead Vocals) reminisces fondly about their first halfway-decent amp:

"We thought 'Great! fifty Watts! This is IT . . . no need to buy any more!'"

Only of course they did, making a big point of laying down cash on the nail for everything. This straight-eight attitude has allowed the band to survive with both their musical enthusiasm and their bank-balance intact, and has at last started to come across with the hefty dividends that they hoped for but never really expected.

Their first break came in 1978 when they cut four tracks for Soho records, including the self-penned 'Rockabilly Baby' and 'James Dean'. Whatever these tracks may have lacked they more than made up for with liberal helpings of the Jets' saving virtue . . . the absolute authenticity of style and sounds that quickly singled them out for a healthy contract with Lightning Records and eventually with E.M.I.

Sound is something they're very picky about. Their idea of Rockabilly Heaven is that Crisp'n'Dry production best exemplified by Presley's early Sun Sessions, and its a sound they try to capture live as well as in the studio.

Very often they'll do without drums entirely in favour of Bob's expert Bass-

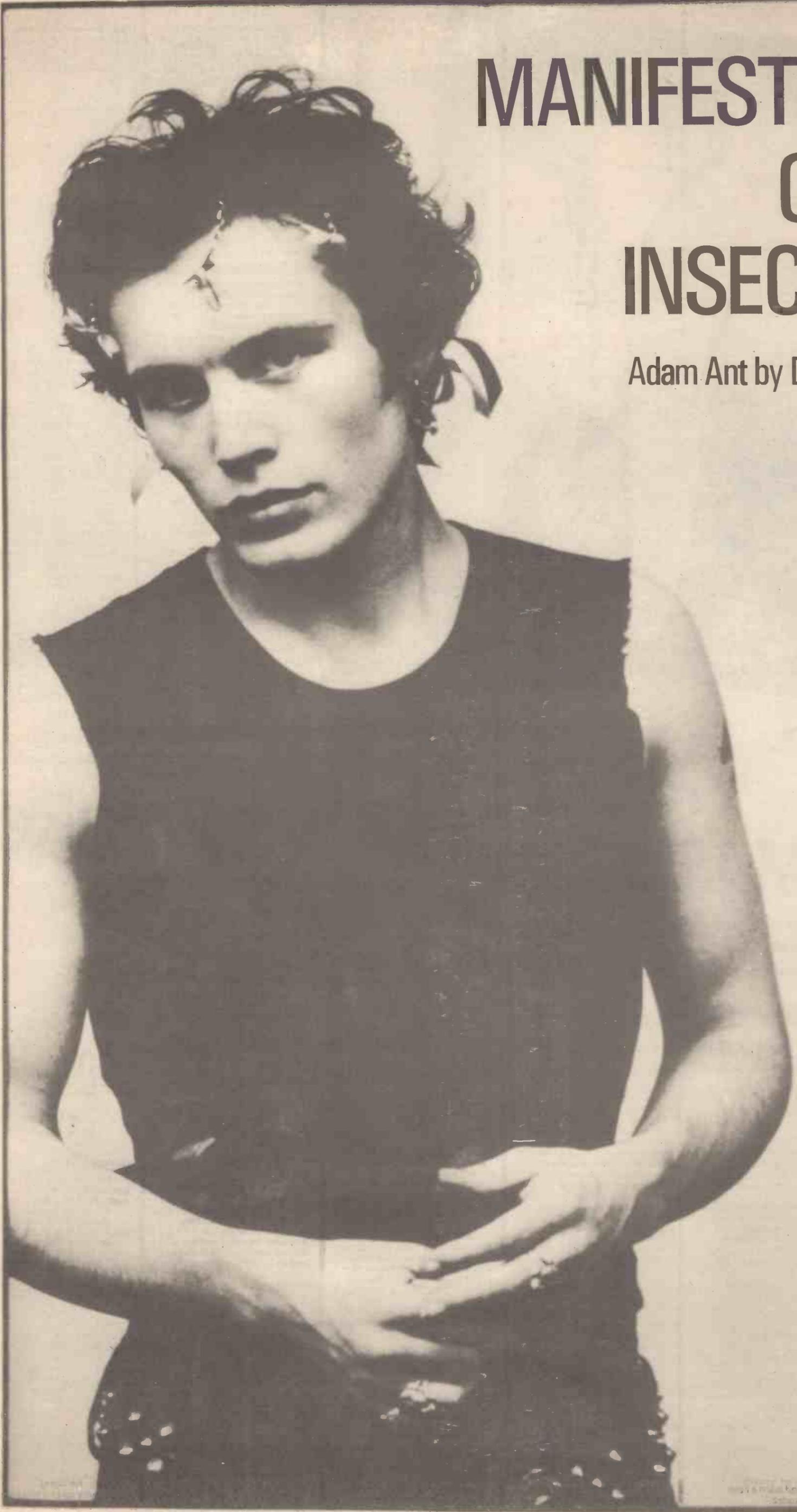
Hands 2 Take



The New Single The Flying Lizards

Virgin

Pic: Anton Corbijn



MANIFESTATION OF THE INSECT GOD

Adam Ant by Dave McCullough

THE STREET outside bustles with the sleepy lifelessness of a Saturday morning in the Fulham Road. The wind is strong and it blows papers up on to the window of the Creperie, the pancake parlour, where occasionally the odd actor or vaguely notable person can be seen peering sleepily in, half querulous. I sit with the CBS press-officer, an unnervingly human girl (for a PR) and wait.

Is this Adam Ant?

It was a guy with a parka, groceries and all-important specs (Adam, I learn with a giggle, is like Your Humble Narrator, short-sighted). The parka sidles past.

I get funny visions of Adam dressing up like a tramp to avoid hordes of fans. Or as a Clark Kent, living with his mum and dad, given to scuttling out for a packet of biscuits with his pirate uniform rolled up under his arm. Does he get recognised often? Not very often, the nice PR replies. An old man with a beard, but also with the all-important specs and a certain noble Ant-likeness of jaw-line looks in at the deserted pancake parlour.

Is this Adam?

He spits on the pavement in rebuke of the idea. I had vain-glorious hunger artist notions of killing Adam Ant. I had it all planned down to a tee; I was going to smother him in one of these giant pancakes, so purging the charts of a great big sin. But then I felt my hangover rumble in my stomach and realised that, in a Take Up Thy Pancakes And Fight Like A Man situation, I'd probably be the first to go. Terminal indigestion.

Adam Ant was a good half an hour, three crêpes (?), about five innocent surrogates late.

CUT BACK to forty minutes earlier. A taxi cab speeds across London. The cabbie is talkative, his passenger, Your Humble Narrator Squire, is slightly nervous. The cabbie insists, as cabbies are wont to do, on talking identities:

"On business are we then eh?"

"Er sort of."

The Capital Top Twenty is playing. Teardrop Explodes! 'Do The Hucklebuck'! He finally gets it out of me, re my destination, as the latest Ant chart-popper blares rather ungracefully out of the front dashboard.

"You're kiddin'."

"No I'm not. Why?"

"He's SHIT. He really is. I can't stand him."

As cabbies often do, mine philosophises over Antism, saying finally that it "must be bloody murder like not being able to go out an' that". He spends the next fifteen minutes trying madly to get

free Bruce Springsteen tickets out of me, before we arrived at the whatsitsname Crêpeplace.

"Must be boring. I mean, havin' to go in there and write something impartial when he'll probably be a right little shit."

I leap four feet in the air and tell him I don't write impartially — that's what makes it so difficult.

"Anyway. Give him 'ell! Go on, murder him!"

I winced slightly and forgot his tip.

THE ARTFUL Dodger. That's what he was. Adam Ant stalked in, not very tall, with Big Boots, ragged mop of hair and a Crombie overcoat with the collar turned up (aha!), slightly furtive, unmistakably 'normal', and he was the Artful Dodger.

He is friendly. He fidgets, shyly avoiding looking at me, sort of talking to me (even) with his head pointed at the acceptable PR(ess). And it all becomes clear on one level anyway.

key cut.

Along his road he sings that awful 'Groovy Facist Thang' very loud.

"This interview I'm yeah gonna talk about all the bands I like. Y'know Dexys, Human League Madness Stray Cats . . ."

The first thing/thang I see when I enter his room is Pere Ubu's 'Modern Dance' record. It looks dog (eat dog)-eared.

You talk about 'innocence' in your songs. What sort of innocence?

"I think that it's quite innocent if some young person wants to experiment with themselves. If they want to wear a certain type of clothing, or if they want to be very sexual and very overtly so about it, you know going out in the streets and wearing make-up. But it's looked upon as a kind of vice, as an evil thing. But it isn't. Fashion is passion! It's enjoyable, it's . . ."

"Fashion is passion". That's strange!

Are you in showbiz?

"Yeah I am. I'm more in showbiz than in rock and roll. I think showbiz has become a dirty word. I don't think it is. I think it's Tin Pan Alley. When I like see a film like 'Rock And Roll Swindle' it's like Tin Pan Alley. To me, it's low budget Tin Pan Alley."

Was punk about showbiz, McClaren and . . .

"Malcolm's showbiz yeah. Malcolm . . . he went to school with Laurie London, people like that. He was into rock and roll very early on. I felt the saving grace of Malcolm as an artist, and he is an artist, is in fact that he has that . . . it's a bit of a Max Bygraves, he's a bit of a Fagin character! He's great! It'd be great if he could sing 'Gotta Pick A Pocket Or Two'! (much much laughter)"

Doesn't showbiz mean a degree of falseness?

"Falseness? no that's unfair. I think it means a degree of open fantasising. I think it is creating an escapist entertainment. It's an

if only Adam'd cut out this star crap'.

"Yeah, that fits in entirely with his philosophy. He's into nine to five music (?). He's into being on the bread-line . . ."

Don't think he is . . .

"Well he was when I spoke to him . . . if he feels that my prime ambition is to be a star in life, I'd say that wasn't true, even in the simple sense that I look upon a star as somebody like Judy Garland or Frank Sinatra, neither of which I could ever be. Stardom is charisma: I don't see anything wrong with that. I see what he means though."

"The 'new' type of stardom is to do with publicity, promotion, the right things being said in the right ears. I don't know whether to take what Mark Smith said as an insult or a supreme compliment."

As a compliment! He compared you with T. Rex . . .

"Bolan was a star of great talent."

But Bolan was pre-punk. Now it's impossible to be a Bolan.

lived up to. To me and Marco, Punk was a fashion, a style, and it still is."

Could it not be more?

"To others maybe, but not to me. It made me think of different ways I could present myself to the public. It also made me feel that maybe the Marquee was not the greatest place to play in the world. Punk was a great equaliser."

Was punk successful?

"Well, we're number one in the album charts! And the Jam are still there, and the Banshees . . . it's what Punk became that I cannot stand. I cannot stomach football violence, nor aggro brought into music. No way."

Another quote, this time yours: 'I enjoy being sexual.' I don't understand that.

"I think sex is far too closely associated with the act of making love. To me it's far more of an adjective than a noun. When I put clothes on I think of attention, how it makes me feel. It's very narcissitic but it's very enjoyable."

But sex, the unknowable, is so dangerous . . .

"Unfortunately that is the case, but the nitty gritty is that the whole of advertising revolves around sex."

And the usual victim is the woman . . .

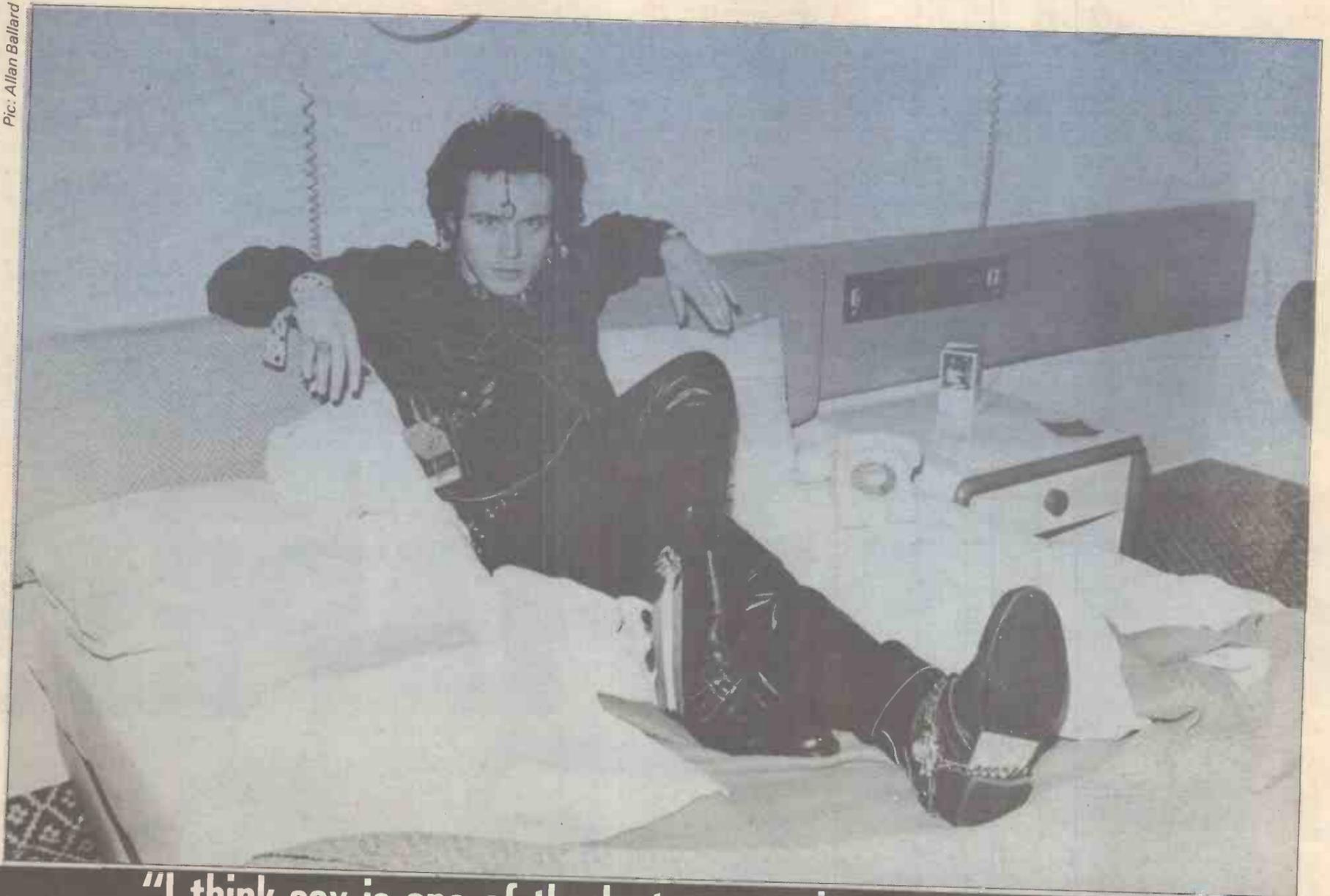
"That is the big question. I know some girls who do those ads and I know the people who make them. Basically it's their profession, and good luck to them. If we didn't buy it it wouldn't be there . . ."

I don't buy it

"You ah . . . don't! I think if we're talking about rock and roll . . . I can't watch Ed Sullivan-period Elvis without thinking, God what that fella must have done to the entire female, and probably male!, population of the USA! I don't know how you can separate the two."

"I think sex is part of the fun of music, part of the nutty things (thangs) about it. P J Proby? 'News Of The World'? Right? All sex, right? Forget it!"

Pic: Allan Ballard



"I think sex is one of the last great adventures we have left."

This is not a man who reads music papers; he has obviously, gloriously missed me calling him oh months back "a great raving woofah" or abuse to that effect. Thank God!

"You're the one who writes about these er heavy bands aren't you? Yeah, I ah read your Fire Engines thing. (Laughs lightly) Bit heavy that!"

I explain it wasn't me but my pal Chris(py) what penned that heavy bit like. He nods and starts, with sudden passion talking to the PR about how somebody complained on Radio Humberside or some such that the Ants were only playing the big venues. That's why he'd been late; he'd immediately phoned, as they say 'live!' the station and explained his case. He looks upset.

He looks even more upset when he realises that he has to have a key cut before we can get back into his flat (for the interview). We stand hilariously, actually rather solemnly in the hardware shop while Mr (mostly inaudible) 'Godard' (?) has his

"It's part of getting up out of bed in the morning. Writing songs is a craft to me. You go into things quite innocently. But you get better, and when you do there's no need to look back on things and say, Oh 'Dirk Wears White Socks' is rubbish! Cos it ain't. If I hadn't been through 'Dirk' no way would I ever have arrived at 'Kings Of The Wild Frontier'. No way."

You still have your innocence? . . .

"You can lose your innocence though you don't necessarily lose your sensitivity. That applies sexually . . . It's very important not to become a tired old rock and roll star. Who's done Every Tour, Fucked Every Groupie, you know that's what I don't like about rock and roll. And that's why I call my music Antmusic, because it's anything than that. I find rock and roll is a disease. To me. Ya know??"

"I'd rather go and see 'Queen Ida', I'd rather go and see Des O'Connor, or Harry Belafonte. Cos I can learn there. I can go and see Liberace and learn a little about showbiz."

escapism. Although to attain that level, and people just don't realise it, you have to go through a lot of work and a lot of pain. It's like an athlete. It's something you may even not be aware of: Brando in showbiz?"

Most people consider that showbiz is what punk should have got away with. But then punk was dual; you had the McClaren showbiz and the Lydon moralising . . .

"And take people like the Fall. They're very moralistic. They call themselves the 'new Puritans', is that it?"

Do you know where that comes from? From the Fall?

"I know that Mark Smith guy. When I met him I was quite intrigued, cos he was . . . I was extremely interested in him because he had a lot to say. He was very sincere and I get the same sort of feeling when I talk to Paul Weller, you know? He don't care who you are he just says what he thinks. I like that."

A Mark Smith quote about you! He said recently something to the effect that 'The Ants could be really good

"You're not allowed to because of the credibility thing. And that's why it's so great me being able to sit here and reel off four or five groups doing equally diverse things but the same intention in mind. And not feeling any competition."

"Just giving value for money: it's so important! I've been on a small label, and now I'm with a big company, but the only thing that matters is that you make good records or that you go out and do good shows. When you go into the rights and wrongs of stardom . . . to me it's old-hat."

Even after punk?

"Define punk for me! I think a lot of what punk laid down, and still lays down, stemmed from the Clash thing, which I never ever went along with in the first place. Their music was great, but I mean that was it! They said a lot of things, and I could see it all starting in the 10lers, that to me were nonsensical."

"I didn't think TOTP was that great a problem! Not to have any hatred against. And the credibility, urban guerrilla thing could never have been

"There's so many different levels: people don't have to be into clothes at all. Therefore I think books can be very sexual, or a film can be a very sex thing."

Do you like the notion of sex better than the physical sensation?

"No I think . . . there are very few other things available for me! Cos I don't drink or smoke or take drugs and ah . . . I think that sex is one of the last great adventures we have left."

Do you understand it?

"But it's one of the Great Enigmas! It's something so personal, it's one of the greatest gifts left . . ."

But it can be ugly exploitive Soho sex shops . . .

"Everything can be double edged. That phone could electrocute me! I don't think sex shops in Soho are evil. They're a lot less out in the open than they are in Europe."

The prostitution in say Hamburg is far more out in the open. I know they play on people's weaknesses but then so do commercials on TV."

Do you ever think what you 'do' to the female population? Do you find it insulting that people use your body as a selling-point?

"No, I think it evens up the Sexist thing — I'm telling you now right, I'm exploiting myself. I've got a body, I take my shirt off because I'm hot. I like to look after my physique. I mean, WHAT'S LIBERACE WITHOUT HIS PIANO? (IIII)!"

He's like everybody else: not a star.

"Well I mean. I hope people don't think I'm exploiting their weaknesses, I'm a great believer in The Audience. They make you, they have virtually a ah despotic power: They decide, they make you . . . up till last week I was answering every letter I got personally. Now there are something like a thousand personal letters a week, and about 13,000 asking for you know information."

"It's totally hypocritical for me to say . . . that situation can't go on! So we're putting out a magazine through the thing."

(He gets up and shows me

real genuine Indian necklaces somebody from Limerick sent him. And some free American dog tags, too. And a book of poetry somebody wanted The Boy Wonder to be the first to peruse. Oh, and a fourteen year old sent him a Cabaret Voltaire album to listen to, knowing he liked the Human League. "I'll get around to playing it like."

"Somebody put it in a fanzine that I was the 'Manifestation Of God On Earth'. That scared the shit out of me!"

Do you think you're special?

"Any pretensions towards being special are soon knocked out of you when you start rehearsing the way we do. The only thing special is the audience, because without them there's nothing."

Think you're a threat to anything, anybody?

"I've never professed to being an Anarchist. Not politically, maybe sexually. I don't know. Um no, not really! All I've done is quite straightforward. When I came into this business I said I was interested in writing about social and sexual taboos, which I've done, without anybody noticing!; but I've always been interested as well in putting on a show."

"I've had four make-up changes in five years. Four, not one. A real Ant fan would know that, but they don't. They don't. It still hurts when people STILL think that you don't care and that you're after the big money-spinner."

ADAM ANT never understood Punk. Not in the important moralist/ethical sense at any rate. Maybe he understood it in a somehow much deeper way.

While eschewing the tough terse Lydon/Smith moral and intellectual stance, the Artful Dodger has suddenly taken over the other half of Punk that the Clash always promised to take over. He gets through to The Audience, the wide wide canvas — all those people out there! All those

possibilities!

Lets talk about the conservative trend: Allegations that, with Spandau Ballet, you represent a 'forget the recession' form of conservatism that wants to forget about dale queues etc.

"I'd go along with that... the policy of Spandau Ballet, which was our policy before it was theirs... because it's just optimism against pessimism. I'm sick of putting on the TV and being told everything is wrong, and I'll have to go an' slash me wrists... I feel that is so utterly negative that nothing can come out of it. If by that, that makes me a Conservative, then they can say it. I don't vote Conservative. I'm not really interested in politics to that degree. It's the biggest showbiz of the lot!"

Do you like M. Thatcher?

"I've never I mean... (long long pause) She's elected by the people of this country. Supposedly. So I mean it's ah... I don't know the woman. Personally. But she's got a very difficult job... it's very easy to knock 'em! There's a lot of other things to knock. I'd rather knock promoters! Not just promoters. VENUES!

"What about getting a few of these Odeon and doin' 'em up then?? What about it? What about making sure the security you get really *are* security and trained and answerable to somebody eh?"

"I've got great security at Antgigs and I'll tell you why. Cos there aint gonna be no trouble, and if there is, the security's gonna get them out first (like). Cos I protect the kids that come to have a good time, I've *seen* my kids get beaten up in the clubs in the past."

"What is happening is a terrible regression to 1969 at the Roundhouse. Let's all get piled up out of our minds! Punks mind you with Anarchy signs on the backs piled out of their minds! Have you got a ten pee mister?"

"I hear a lot about trouble at

gigs. And I hear bands saying there is nothing you can do about it. Well there is! Choose the right gig, right? Make sure there's no alcohol anywhere on the premises — I know that sounds a bit harsh, but I noticed it all the time on the last tour, kids under fourteen not being able to get in.

"That's why I'm doin' the Dominion in London. I won't make any money out of that. I was offered FIVE CONSECUTIVE NIGHTS AT THE HAM ODEON. There you go, right? forget it! I want my kids to go away from Antgigs with a memory, like I used to get when I saw Roxy Music. I wanted the Palladium this time! I really wanted to see my kids going down there in their Sunday best, a real class joint..."

ADAM ANT'S music sounds as though it's fighting all the time to be something better.

Antsongs are full of repression. Repressed anger (from Adam himself) and repressed sexuality. The music, far from being porny hot, is as clean as your maiden aunt's sitting room. Adam reflects so much! A need, a worry, a psychosis...

Like wise the big bad Indian schtick. It's significant Adam likes the once-removed cowboys — Spaghetti Westerns instead of the real thing. He even has the best of both worlds! He likes the cowboys and the bladin' Indians.

Which is the Ant attitude to CBS, what *should* be the big ominous shadow in the background of this Kiddies Hour Rebellion — but somehow, miraculously, isn't. Adam has teen time rebellion on the one hand, big bad CBS on the other. And it *balances!* Ask the Clash how their CBS balancing act (if they ever had one) is doing.

Antmusic comes down to an Adam/Audience relationship (truly) that is almost masturbatory. It is tight, firm, irrepresable (look at the lyrics "Antpeople/

Antsex" — there's no separating the twol). The power they generate is almost enough between them to crack CBS and make their intrusion into all the back and forth lovey doving negligible.

There are genuine chinks of light in Antmusic (is it, mystically, Hugh Jones, the guy who gosh wow! produced 'Reward' as well as 'Kings Of...'). They are not even neutral. They will take on the world and the world might just (*just*) be a better place.

You like Lenny Bruce.

"I like him basically because he changed my life. He gave me a vocabulary of expression to ideas that were up there (forehead) that I didn't have the means to get out. I learned a lot about being able to say things simply, and with humour. He's he's..."

Have you seen Martin Scorsese's film 'Raging Bull'?

— Adam Ant genuinely made me think of Jake La Motta, the true life boxing star.

"'Raging Bull' to me... it would make me think very seriously before acting in any film, it moved me so much. That guy De Niro I mean... and then you get offered parts like 'Quadrophrenia'! That film made me want to go out and have a fight with somebody. It just moved me so much that that guy let his body go to bits like he did."

Did you admire La Motta?

"... that was the old style of boxing, ya know? Maybe that brutality and everything maybe it shows what we (I'n'r) are about, I dunno. felt that La Motta was somebody with a limited degree of intelligence to cope with success. Because problems come with success ya know? I've got SIX LAW SUITS at the moment. It's getting mad!"

All old record companies?

"Yeah yeah all companies and people who heard your demo years back and are now claiming they're totally responsible for your success."

It's utter nonsense. I believe the Law's gonna prove me right all the way."

Do you have problems being recognised?

"... some of them, a tiny minority as it happens, want just to be rude, they get very personal. You've got a choice: you either bow out or you hit 'em. A lot of them do it to impress their girlfriends or whatever. But it does mean you've got to stay out of those sort of situations."

Does it mean you get lonely?

"No. I've never gone out much anyway. I'm not really into socialising much. I'm in love with my work..."

Have you a girlfriend?

"I've got a lot of um very good friends. I've got girlfriends. But I um don't really want to talk about my private life..."

I sense you get on better with girls than with men.

"Yeah undoubtedly. One associates girl/boy relationships with long term things that tend to hurt. Whereas I've got people who care about me, and have done even before I was successful. Whether that makes that person a girlfriend or not I'm not sure. I think it makes them something deeper..."

Back to La Motta. Could you relate to his stubbornness?

"Yeah yeah. Even if I know that I've done something wrong I don't mind getting paid back for it. Believe it or not (laughter) there is no animosity between me and the press! Apart from one journalist, and you and I know who he is. One day I'll meet him and I'll either have an interview or a fight with him. Cos it's *honour*..."

"This week the NME had a thing about Marco being fat, and in all my career never has there been anything as low or degrading as that been done to me. And they did it to Marco. And I'll say to NME now: if I find out who wrote it, I'm going to sue them, I'm gonna get the lawyers on to

them for what's called, yeah Defamation of character. Now with the NME? No interviews! Coming to the show? Great! PAY to get in!

"It's happened to me so much, being called a wanker or whatever, that you begin to think, hey maybe that guy's got a point?"

Did you ever come round to believing that perhaps you were an idiot?

"I never felt that what I got was fair, because I knew that I was sincere in what I was doing and they, the Press, dismissed it as sensationalist... that hurt. They always believed there was this big organ behind Adam and the Ants when it was just me sitting down, organising..."

You like Joe Orton as well?

"Yeah I like his stuff about being just totally wacky I mean if I do a video and there's this guy sitting on a coach in sixteenth century dress I don't care. It's the same thing as Orton..."

(We talk about Lenny Bruce's death; when a hungry photographer stuck a drug-needle back into Bruce's overdosed arm to get one final snazzy picture.)

"I mean, when, as in Bruce, you've got a Jewish person talking about Nazism, then you've got something going, because it's coming to terms with it, it's positive... there's great lessons to be learnt from that."

Ever have a nightmare of yourself in a similar awful finale?!

"Aw look no... it's a selection thing. You don't for instance want people taking photographs if they aren't doing it on honourable, equal terms with you. It's a selection process but it tends to break down. And that's when you get the cowboys coming in. That's when you've got problems..." "I KNOW that guy!"

And that, as Adam said to Eve (or was it Mark Smith in a pirate's costume?) is showbiz. No biz like it.

IT TAPES TAPES!



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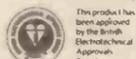
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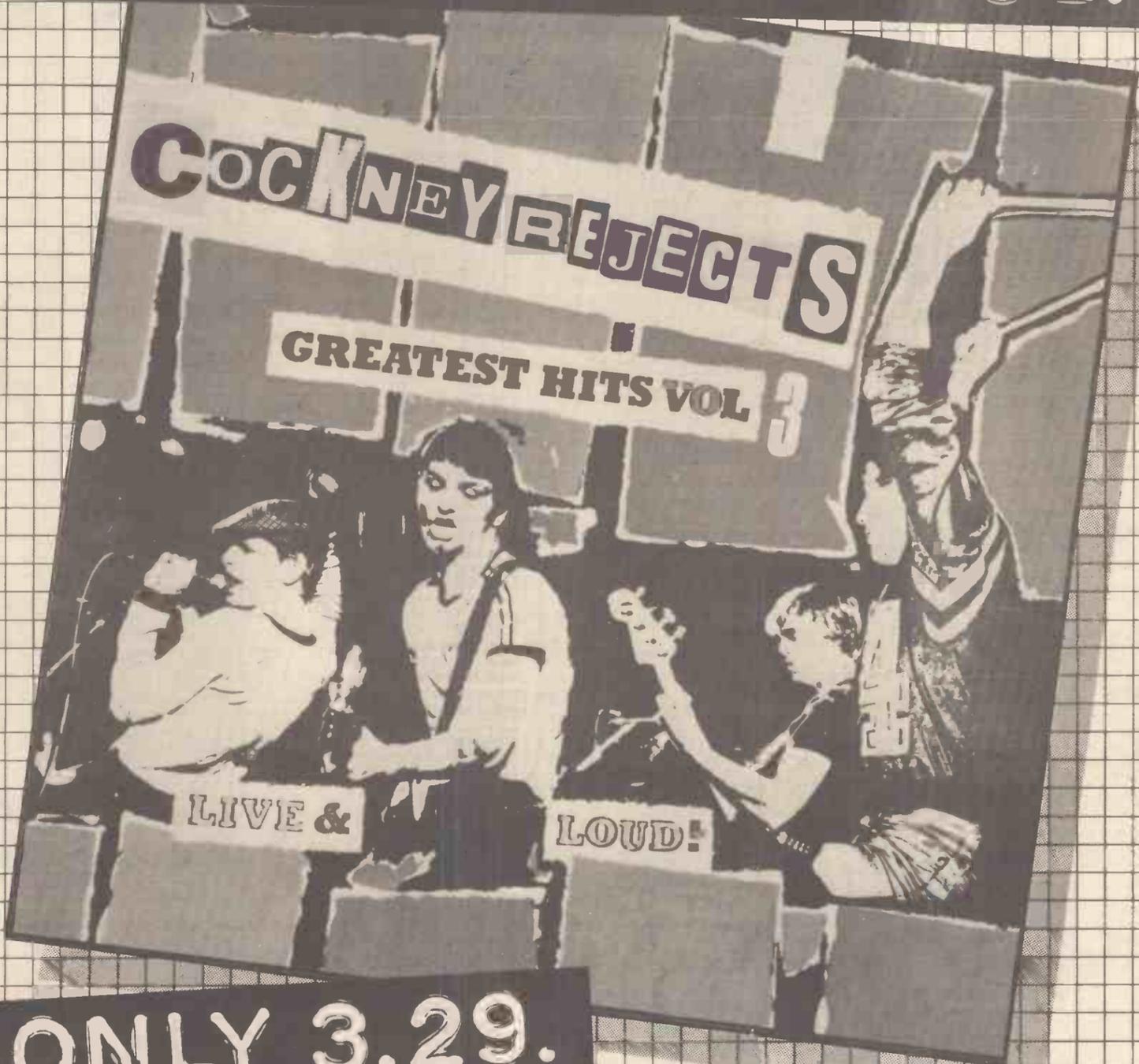
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Anatomy Of A Teardrop CHRIS

CASSETTE.

Sipping my drink, conversing with Harry, listening to a tape of 'Kilimanjaro'. The volume was low as Julian Cope sang 'Sleeping Gas'.
 "Do you have to have that bloody noise on?"
 What?
 "I'd rather listen to the sound of someone vomiting than that rubbish."
 A reaction. Cardiac arrest on the 2.53 to Sheffield. An apoplectic businessman shouted and raved. I replied with barely concealed contempt. An argument started. And stopped. The Teardrop Explodes. Love them or hate them? Grey haired men of business who travel by public trains seem to hate them. I seem to love them. Take them or leave them? Take them while you can.

OLD.
 "I'm much happier now."
 (Cope).

NEW (CONCERT).
 The (new) Teardrop flew in from America and played their first concert at a sold out Sheffield University on the Thursday. The same performance was broadcasted by Radio One. The Teardrop had left Britain as a cult band and returned as pop stars. Pop with feeling. Bursting onto the stage they poured their emotions out into the audience. Teardrop live are a celebration. Dave McCullough (a pop fan) once accused them of moving away from the heartbeat. The heart is beating again. The heart is back in the music. The beat is back. The Heartbeat has returned.

INTERVIEW (RADIO)
 Richard Skinner: "What about the challenge, that is going to have to come your way soon, that you're selling out for chart success? Are you aware of any change in your musical philosophy?"
 Julian Cope: "Nooo. We've been writing classics for years, it's just that nobody's bought them!"

NEW (PHOTOS)
 Friday morning. Bright day morning. Posing around outside a Sheffield church the new Teardrop have their first photo-session. The Vicar appears, wondering what it's all about.
 Harry Pop: "We're just taking photos, do you mind?"
 The Vicar: "Not at all. Are you a football team?"
 Julian Cope: "Nol We're a band!"
 The Vicar: "Oh, you look like a football team."
 Julian Cope: "Do you mind if we go into the Church to take some pictures?" He didn't. The rest of the band weren't so keen. Julian, though was overjoyed. Once inside he walked about, his eyes wide with wonder. "It's just so uplifting. I don't know why the rest won't come in." The new Teardrop split through religious differences? "Now that really would be funny!"

MUSIC
 Is uplifting. Is just immense. Subversively subverted. Twisted and crying. It is hard, it is smooth, it is just so emotive. So powerful. The music, like Julian Cope himself, is bubbling and effervescent. It takes the most direct path to your soul. It spins and tumbles. Bouncing



around you, above and about you. Bouncing inside you. Bounce with the music. Bounce with the impressive, impressionable music. The Teardrop sing of love. Every kind of love. Love. Don't be shy of it, cry for it.

COPE
 He sits in the hotel bar shifting his tousled frame along the seat. Chasing his tousled hair around his head. He periodically gulps his orange juice and tonic ("with ice please") and talks about things that make him sit up and stare. He is perpetually in awe of what he is doing, of what is happening all around him.
 "I really do not want to grow up," he says wistfully, "Emotionally, I'm in an eternal quandary. I'm always up and down, up and down."
 Bouncing! Emotions and knowledge are what he thrives on. Always looking for something new, always finding something new. Yet underneath his strong, competent exterior there is a very soft centre. Lovable Julian. Love him. "People should be fragile." You are Julian, you are.

AMERICA
 "I was totally amazed. We played three main dates in New York. We played The Ritz and it was packed. Then we played Privates, and that was packed! Then we played Privates again the following night! and I thought 'What if no-one turns up?' And they got even more people in! It was brilliant."
 "You know how you can get a Lyceum type crowd, a really 'cool' crowd, but you can tell when they're into it? Well, there was one point when we were half way through 'Sleeping Gas', and I looked down and said, 'I know you're really into it'. And they just smiled. It was great!"
Success!

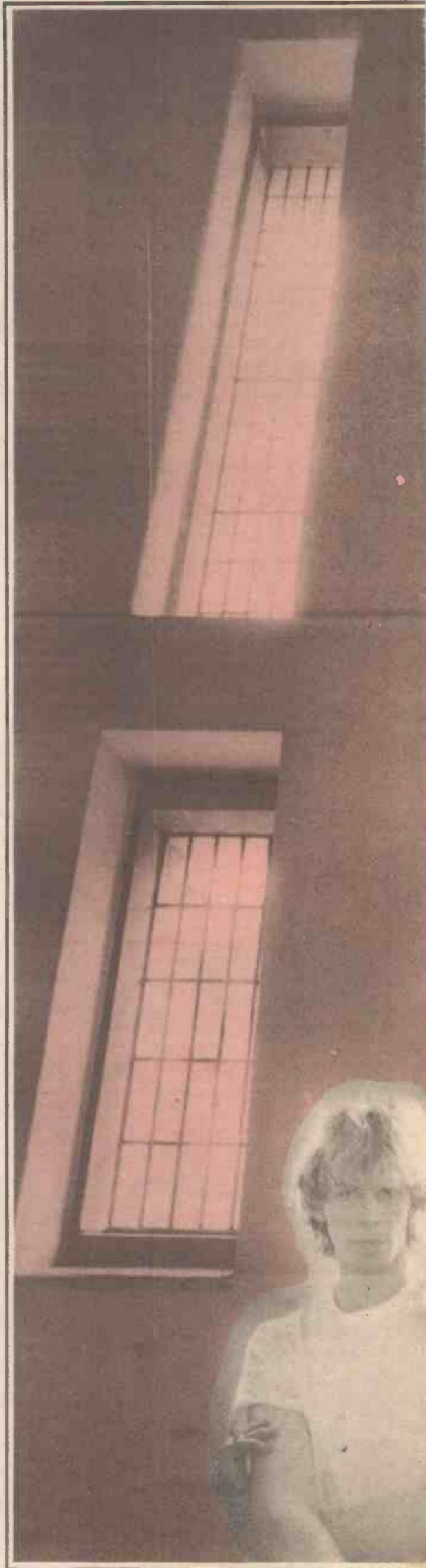


INTERRUPTION (ONE)
 Teenage Girl: "Can you sign my album please?"
 Julian: "OK!"
 Girl: "Are you coming back again?"
 Julian: "Yes, pretty soon actually."
 Girl: "Because I couldn't get to see you last night, I couldn't get a ticket anywhere. And I waited here for you yesterday, because I thought you might have a spare ticket on you."
 Julian: "Well, I'm afraid we didn't arrive here until pretty late."
 Girl: "Oh well, I'm glad I met you anyway, bye!"
 Julian: "See you."
Pop star!

POP STARS
 That must have been really strange.
 "It's the strangest thing in the world. Because the thing is you've been working really hard, and you come home to a hit! Like, I woke up in Washington and we were number six."
 "It was dead romantic! Waking up in Washington and Bob coming in and telling me we're at number six. It was incredible. It was like watching another band climbing the charts because we were three thousand miles away all the time."
 You felt really disassociated from it?
 "Very much so. It was like fame by proxy."
 I think it's great that you have, at last, become pop stars, even though some people still hate the whole idea of the 'star'.
 "Oh yes! Like the whole John Osbourne 'Look Back In Anger' thing, and all this anti-hero stuff. There just *still* is something amazingly star-like about lots of people. I mean James Dean was an *anti*-hero, but he was still a total hero! Rotten was a hero in much the same way as Robert Plant is.

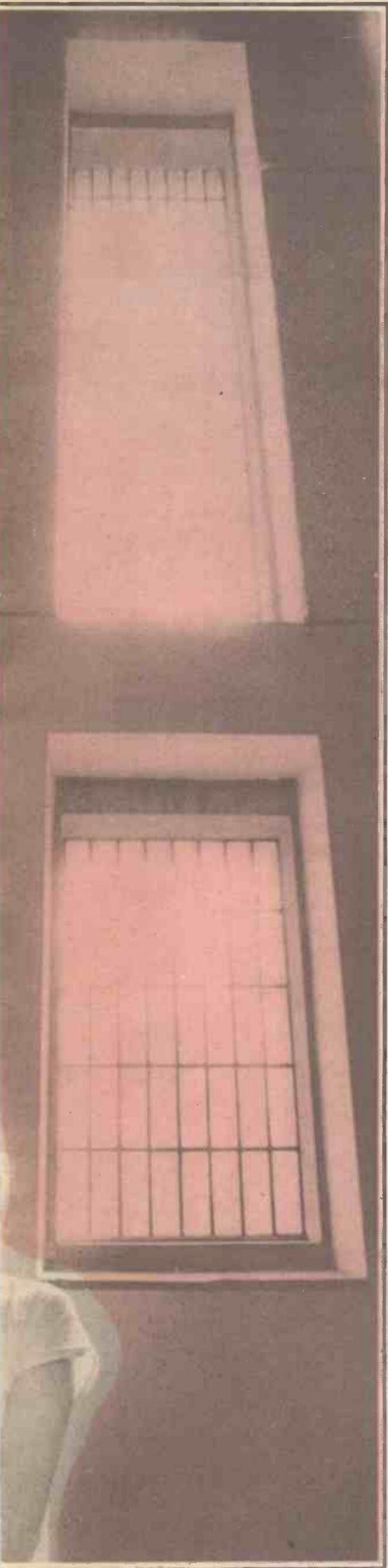
It's just that it's a different approach. I don't think there's anything wrong with heroic things."
 What's it like to be a pop star?
 "Strangel Like, the other day as I was walking along, a girl called out 'Julian, Julian'. And I just walked over and said hello, because I've got *terrible* eyesight and I say hello to give me a bit of time to recognise who it is."
 "And she put her arms around me and just kissed me! I just said 'thankyou', then she said 'I think you're beautiful', and I walked away thinking WOW!"
 "But I just don't want to start evaluating things like that, because we haven't really started yet! We left England as a total obscurity and come back stars. Amazing! We were big in Liverpool though, as far as girls were concerned."
 "It's really funny because we had to go ex-directory, as we kept getting phone calls, and girls on the doorstep. And that was great in a way, but the thing is it gets to be a real drag."
 "That's the weird thing. You work all this time, and I never know what I'm working for anyway. Like, as soon as I start thinking 'What am I doing?', I think I'd lose it. Because I just want to write songs, it's no big deal or anything!"

INTERRUPTION (TWO)
 A group of schoolgirls walk past the bar window, on their way to the bus stop. One of them spots Julian and they all rush over to the window, asking for autographs. Gazing at him with starstruck eyes. Julian drops autographs out of the window to various Claires, Janes and Elizabeths. Grinning all the time.
 The schoolgirls return to the bus stop, having missed two already. The pop star! Do you want to be a pop star Julian?
 "I don't know. I don't want to even *try* and evaluate those sort of feelings." He's very cool about these sort of things.



Pics: Harry Papadopoulos

BURKHAM pops the questions to Teardrop Explodes' Julian Cope.



C OOL

Pop stars are exciting, vivid, vital. They are bigger than life. People to dream about. People to scream about. Sting was nearly a pop star of our times, but he failed us. Sting's main asset was his cool. Are you cool Julian?

"I could never be cool! Being cool is definitely a full time occupation. I could never be cool, I always forget! And if you try and do something and forget, then that's crap."

"I just think it's incredible. The whole thing is so exciting, it's such an amazing thing to be doing. I sit at home writing songs, and it freaks me to think they'll end up on record!"

Excitement!

E XCITEMENT

This is all important. The Teardrop are exciting. Julian Cope is exciting. Is excited. Excites me.

"Now I'm not playing all the time it's brilliant, I can just whirl around when I want to. And onstage, when I'm dancing I think 'I just love this music so much'."

"I become so happy about the way the music's going, and there's some parts in the songs when I can't dance anymore. I just have to listen! So I just stand there and listen! The audience must wonder what the hell is going on, and I just stand there and smile at them!"

Sometimes you seem to be acting out the emotions in the songs when you perform onstage.

"One of the things I've got is like, well, I can't really work out just how real it is! Like on the tour I really wrecked my knees because I was always falling on the floor."

"Then Paul said that I ought to put something over my knees. But if I had put something on my knees it would have been like I was anticipating falling on the floor."

"So then I would have felt I had to do it, and I don't want to do that. I don't want people to say, 'Oh yeah, this is the song where Julian Cope falls onto his knees'. Because that is crap."

"Like, some shows I was giving really long introductions, and I was really getting into it. And if I'm into it, then that is OK. Yet some nights I just want to say 'This is such and such a song' and play it. Like, one night I felt like performing 'Books' on just guitar and vocals."

"So I just walked on-stage with a twelve string guitar and did a three minute version! And everybody just sat there and enjoyed it. It wasn't a big deal. I do not want to try and make a big deal out of everything!"

Excitement! Spontaneity!

S PLIT



The Teardrop have not always been so confident. At first they were, then they entered an indecisive, doubtful period (moving away from the heartbeat). The future looked loose and unlikely. Alan Gill and David Balfe left, to be replaced by Troy Tate, Alfie Agius and Jeff Hammer. Then The Teardrop began to rebuild itself.

Their building was based on the hope and optimism that is rampant within the band. Away from critical limelight the band grew strong again. They played a mini-tour in America (successful). They released a single 'Reward' in Britain (successful). The Teardrop (re)found the heartbeat. Yet, even before Gill and Balfe left the band, success was within their reach.

"When I Dream' was a minor hit. Even though it deserved more. Much more."

"I think our songs have always been commercial. I'm certainly not anti-commercial, because I think that whatever you do, if it is good, then people can get into it. And I write tunes, it is important to me that I write tunes."

Do you think that Gill and Balfe left The Teardrop because they were becoming disillusioned about your impending 'commercial' success?

"If you want the truth it was completely the opposite! David has got a really, really commercial mind. I asked them to leave, and they said yes! Because I think they realised that it just wouldn't work."

"We used to work on a really positive basis. Like, friction used to be really part of the way we worked, but we ended up fighting all the time. And

the friction just started to get in the way."

"Also David was making it a real chore to do the new stuff, and I was coming in with loads of new songs. And he was saying, 'Yes, but you can't do this and you can't do that.' You see, because he never wrote songs, he had a very big vision of what a Teardrop song should sound like! He would say, 'You can't do that because a Teardrop song doesn't sound like that'."

"So I said that it was good, because that's the only way they would sound like a Teardrop song! Because if they are good, all the songs will sound like Teardrop songs — because there's me singing them, and me writing the melody!"

Strong Julian! Stronger Teardrop!

E MOTIONS

Teardrop music is emotional, emotive music. It deals with human politics: personal issues.

"That's it! It is not escapist though. Like, Mark Smith was going on about how escapist it all is — but I don't think it's escapist at all! Like 'Screaming Secrets' is totally about me, it's the most personal song I've written for ages. But I think everybody could relate to it!"

"One of the lyrics is 'I'm immune to safety/I had no luck from the very start! You see, I don't think about what I'm writing really! It's only about two months later that they begin to make sense."

"But while I'm thinking about

it that is the way I do feel. A lot of the time if the lyric doesn't make sense, then the inflection of the lyric will. Do you know what I mean? Like, everybody said 'When I Dream' was just a stupid pop song."

"But when I'm in love, and I'm in love all the time, there just aren't any words to describe love! You could have ten pages to describe love and it would be impossible. And to me, the way you feel when you're in love is you go: 'ba-ba-ba-woah!' You can't describe it because words get in the way of the emotion."

Emotions are important!

P OPISTS

"One of the things I always insist on calling the band is a pop band! Because it's one of the ways I can de-glorify what I'm doing. I do think that what I'm doing is very important, but if you just call a song a 'pop song' it means you will not start getting encumbered with the meaning of it all! I do want people to be able to accept the songs purely on a 'this is a nice melody' level. Because that is important."

A pop man!

S COTT (UNAVOIDABLE!)

"I'm doing the sleeve notes for the Scott Walker album and it's going to be really strange. Also it's really good because I want to get across how vibrant he is! But it's not going to be, Julian Cope does his spiel and goes WOW and everything, because then it would be a total self-opinionated crap piece."

"The thing is, you can get really insular if you're in a band, and there are a million things I want to do. Like this Scott album, I just feel so great that I'm in a position to be able to do it. I want people to go out and listen to it, I want people to know him! And I am influenced by Scott Walker, and I'm not going to deny it."

"It just sounds stupid when you deny it. Like The Psychedelic Furs deny that they're really into The Velvet. You see, you really do sound like an arsehole when you deny something like that. They obviously rip The Velvet off, and not very well! They rip off the style and they haven't got any content at all / can't deny influences."

"When I love a band, or an artist, I love them totally, and I have to buy all the albums — even the crap albums! And I'll get them out on the floor and just look at them! Just the best!"

A pop fan!

F UTURE

Plans, ideas and schemes rush round Julian Cope's mind. He doesn't stop thinking and working it all out, he loses sleep when he thinks too much. The Teardrop is his band, he moves them. He is The Teardrop.

"I want to be so much more than in a band, there's just so much to do."

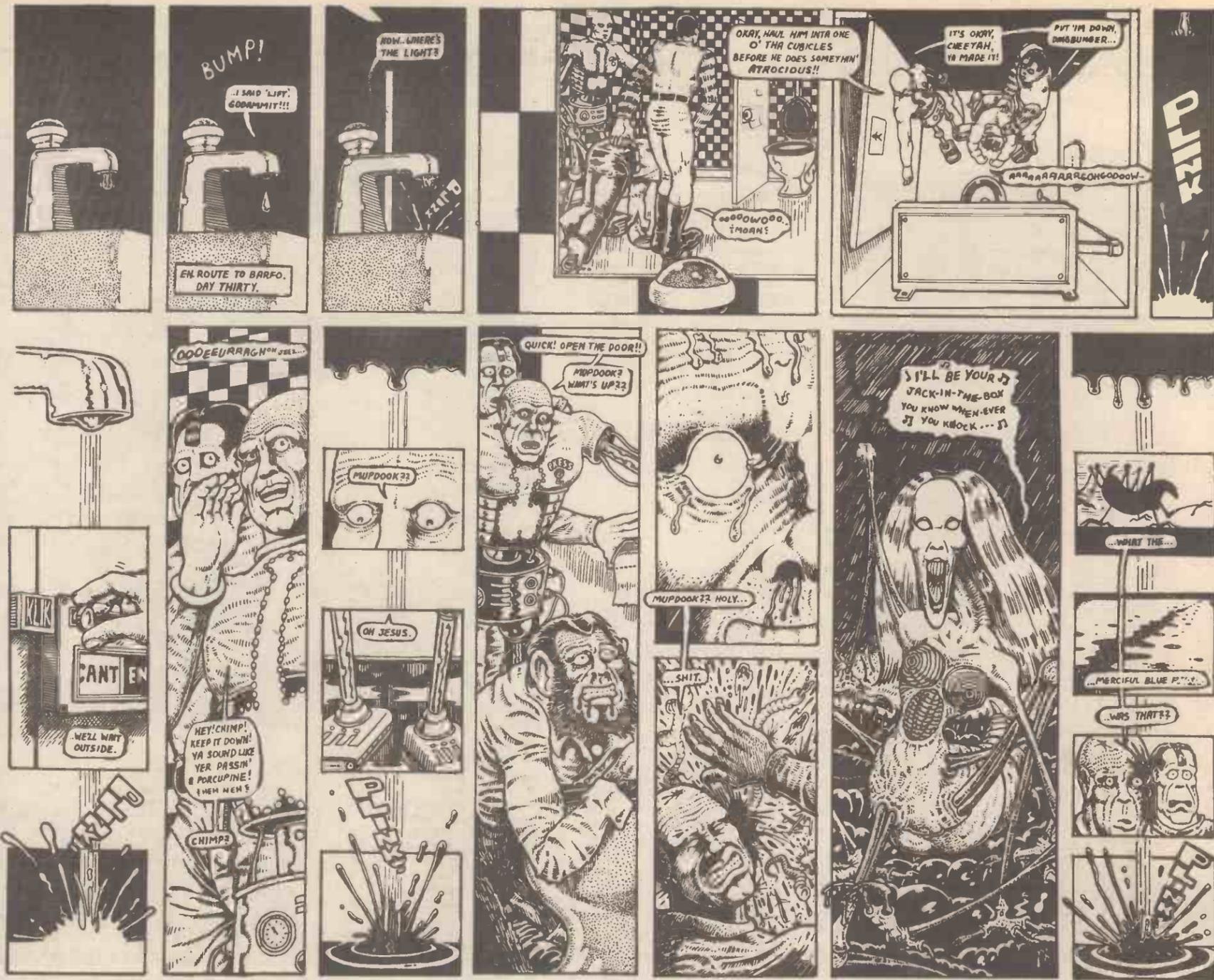
So much to do: the new album, "Great Dominions"; the summer tour; more videos; a possible film; a book project; the Scott Walker compilation LP, "The Godlike Genius Of Scott Walker"; there's so much to do. Too many ideas and not enough time. Forget the details. Wait for them. Consume them!

R EWARD

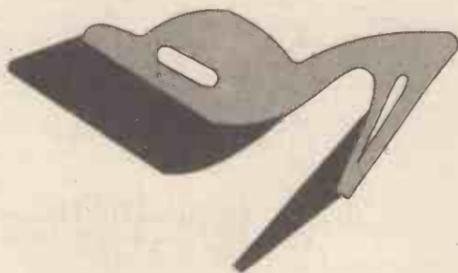
Their reward is 'Reward'. A top ten single (at last).

T HE TEARDROP EXPLODES!

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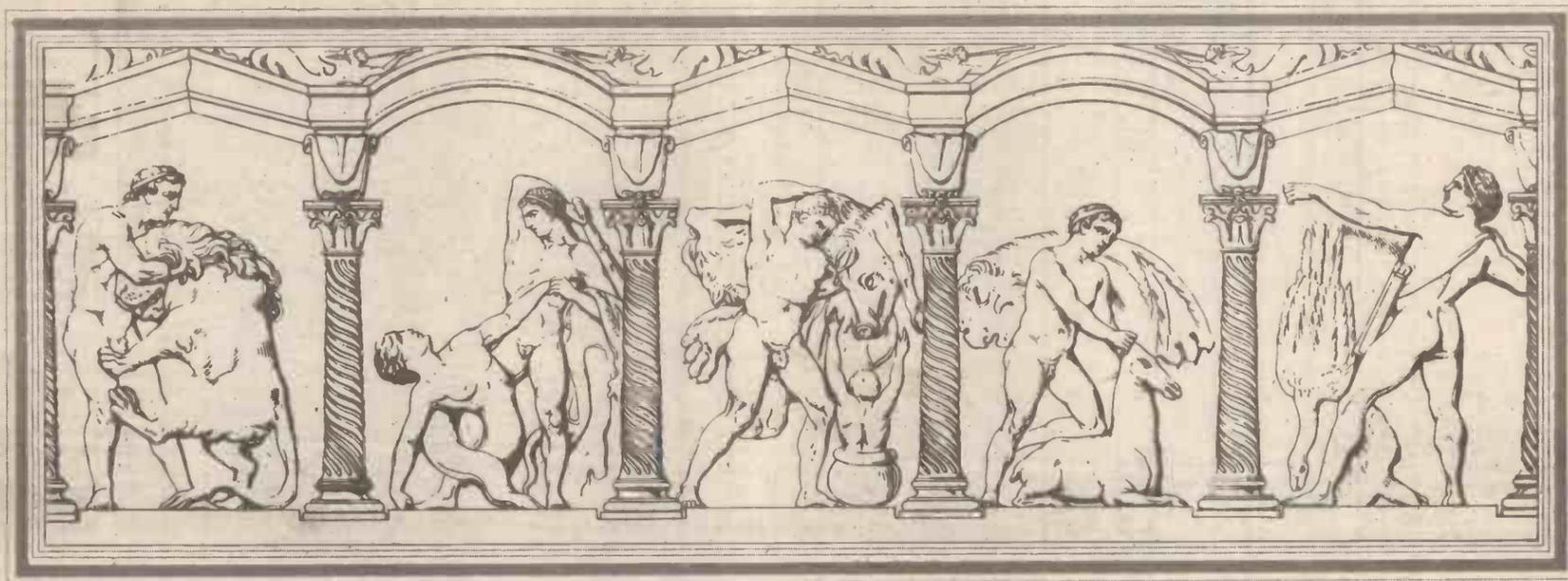
KEN HENSLEY & SHOT GUN

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- 7 April CLEETHORPES Winter Gardens
- 8 April CHESTERFIELD Shoulder of Mutton
- 10 April WORKINGTON Down Under
- 11 April RETFORD Porterhouse
- 13 April BRISTOL Granary
- 16 April WOOLWICH Tramshed
- 18 & 19 April LONDON Marquee



• REFORMATION •

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*Re-mix from the Album
Journeys to Glory



Chrysalis

ALBUMS

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Twilight romance

THE SCARS 'Author! Author!' (Pre)*****

ROCK 'N' ROLL'S intuitive creative capabilities, its potential as a 'pop art' being everywhere and just needing a spark to set it broadly alight, a notion given sustenance by the current Scotland! The Scene! The Bands! schtick, is further fuelled by the truly prodigious arrival of 'Author! Author!'.

How else could a band so apparently finished and broken as the Scars, blighted by a series of badly produced and publicised Pre singles suddenly re-emerge with an album that totally reflects the promise of their early Fast/Last days, but that they come from the land of Orange Juice, Josef K, Aztec Camera, Altered Images and growing others, the 'scene' (sic) of The Last Stand Of Pop Music?

The Scars have been given a second life and they take it with a vengeance. 'Author! Author!' is enough to get Postcard worried! It is a truly luscious album, clearly motivated not only by the Postcardian new-pop by-passing, but also by the underlying influence to the Scars of such removes as JD's 'Atmosphere' and the Fall (big fans)'s 'Shout Your Heart Out.'

'AI AI' is an album teeming with a sense of re-found faith in the pop ethic — Scars go to extreme lengths to prove it! There are four tracks on here that end, truly, with grandiose flourishes of Paul Research's guitar, depicting dry ice, kicking up of sand, in short completely over the top dramatisation. But they fit the exaggerated sense of new romanticism perfectly.

New Romanticism? Scars are in love! And they love being in love! This is genuine and natural, a true neo-Platonism and enough to make Steve Strange give his table-cloth back to his girlfriend. 'AI AI' is all Alain-Fournier's *Le Grand Meaulnes*, a sense of the twilight world between childhood and adulthood, a



THE SCARS display amazingly original and unique dress sense

sense of dwindling confusion. The other half of the album, incidentally (I go for the romance!) is Le Carre or Raymond Chandler, early Scars, traits of Punk and Iggy, fast and funny.

Funny? Scars can laugh at themselves! They see the funny side of neo-Platonism when you've got a gritty,

unfortunate Edinburgh accent. This provides a surreal, almost sci-fi effect, which is all aided by a production that's a reaction to their Pre singles and is big and roomy enough to take a bath in. 'AI AI' is over-the-top in every sense and beautiful for it.

Beauty? It comes in

moments, perhaps especially on the last two tracks. First is 'Your Attention Please!', a nuclear holocaust warning and not too corny with it, followed by a ticking clock, followed by a voice saying that in three minutes the world will end (three minutes! a pop song's life!) followed marvellously by a classic of a

love/pop song, 'All About You' — the little epic contrast, the drama, so simple and reserved (for once) is nonetheless strikingly effective. I wish more people would make albums like this. Along with Clock Dva and Eyeless In Gaza, an Album Of The Year So Far.

DAVE McCULLOUGH

Noble savages

PUBLIC IMAGE LTD 'The Flowers Of Romance' (Virgin V2189)*****

PRAY, SILENCE, ladies and gentlemen, for John Lydon's first ever Can album.

Which obviously needs some explaining, but shouldn't be taken as a criticism. At its worst this album could be Lydon perpetrating some of his own 'Ethnological Forgeries'. At its best it could be this precocious young spirit exploding an anti-personnel device under the Long March Of Popular Song. Which is it to be, viewers?

White dub is strictly squaresville on PiL premises these days. For the most part they steer clear of formal rhythm, moving toward the cunning structures of Coleman and Ulmer. Bereft of any real dance time, this is definitely the one to point out to the fans from the namedroppers. And if you want a jacket-blurb/bibliography, try Miles Davis, Wagner, 'The Wearing Of The Green', C*n, The Pipes Of Pan, Dome and your nearest Indian restaurant for size.

The List. 'Four Enclosed Walls' is a duet for voice and drums, with additional army-ant noises and Stockhausen tape-trickery. The drums

threaten to thunder into an HM riff but never do, Lydon blows an operatic gasket (nodding at Gershwin at the same time) and tape cut-ups/reversals seethe in and out of the mix.

'Track 8' features a similar rhythm, a jerking mini-riff repeating under guitar squiggles and slashes, two-finger organ and a bass that registers high on the Richter scale. Lydon (has this man got a voice!) wanders dazed through the hi-lo vocals, sounding like the ramblings of a madman.

One of those enormous, groaning Miles Davis sitar notes waves 'Phenagen' open. It jangles through a brief Eastern section and continues with Lydon intoning over a single drumbeat, tolling bell, piano innards and a stew of crumpled/treated acoustic sounds.

It could almost be The Monochrome Set introducing the single, 'Flowers of Romance'. The tumbling African drums roll into an audacious Indian violin (is it?) that'll whisk you into a Turkish Delight ad, wavering background strings and Lydon carving a gaudy melody with his voice alone.

The outrageous string interruptions are a wipe-out! Both sides end with drum barrages, oddly, and Side One climaxes with 'Under The House', a runaway sprint with half-heard verbal announcements and what

might or might not be an electronic realisation of a Mahler symphony phasing in and out of hearing range.

There are more classical suggestions of 'Hymie's Him'; stop/go drumming, Wagnerian flourishes of electronics, trilling South Seas percussion and what probably isn't a fragment of 'Paint It Black' played on baked-bean cans.

'Banging The Door' is lethal, a brutal rhythm under-tow patrolled by machines, with Lydon throwing himself into a menacing call-and-response routine, like he's battling with his familiars. In a domestic-paranoia setting similar to Hemmill, two voices argue on either side of a locked door, the potential victim refusing to answer the phone while the other demands to be let in. Evil!

The vaunted 'white millenium' comes in for it on 'Go Back', a DAFFy ding-dong toon for scalpel guitar and epileptic drums. The lyrics are a mite obscure, but Lydon seems to railing against the far right.

'Francis Massacre', Side Two's drum finale, is their answer to 'Mother Upduff' or 'Peking O'; a dense drum assault with Suzuki-style vocal acrobatics and chaotic instrumental cameo appearances. Like 'Mother Upduff', it also has an unfortunate protagonist; one Francis Moran, sentenced to life imprisonment in Mountjoy



PiL model particularly smug expressions

Prison for (presumably) sectarian violence.

By venturing into the no-man's land bordered by 'FoR', PiL risked producing a mess, a flop and a grim masturbatory indulgence — as many adventurers before them did. But there's something about PiL that prevented that happening.

That something is, for want of a better phrase, naive vigour; the act of picking up an instrument and playing with little more than a belief in your ability to communicate. What stamps 'FoR' with

greatness is its shocking honesty, elemental emotion and total lack of contrivance. It's as though they went into a trance and through the medium of the PiL trio, these diverse styles and emotions form an awesome paradox; an avant-garde album with the spirit of rock'n'roll.

Can apart, PiL are the only savages to have ever invaded the avant-garde and triumphed. This is the album mankind has been waiting for: Absolute Music!

JOHN GILL

Music to kick the meter man's head in to

COCKNEY REJECTS 'Greatest Hits Volume 3 — Live and Loud!' (EMI ZEM 101)***** 1/2

'ONLY ONE thing worse than the Rejects in the studio and that's the Rejects live!' — commented a *Sounds* person who'd better stay nameless.

'Next person who slags us . . . for who we are, I'll personally fuckin' brain 'em' — as Vince delicately put it in a recent interview.

So I'll declare my interests. Do I get brained if I say I don't give a shit about football, tattoos, boots or 'oi', even 'oi vey'? That ain't my religion, chief. Neither is The Working Class Hero cul-de-sac some people get trapped by. It's the unworking classes now and it's pretty dumb to reckon anger is copyrighted for East End use only. My angle's different. This was gonna be an 'attempt at fun' review, 'till early this morning. Then I found what the Rejects were about.

I was blazin', fuming and in serious danger of wrecking my room and anyone who came too close. The reason? A little official from the Electricity Board who'd screwed up his computer and wanted to 'remove my apparatus and terminate my supply'. Idiot language ain't it?

Now I don't need berks like that at eight o'clock or any time. Rather than hitting the poor bastard, I told him what I did for a living and why, as I haven't got solar power or a windmill, I needed juice to run me Hi Fi. He wasn't impressed. A demonstration was needed, so I slid side two, band six, on the turntable and let 'im 'ave a hundred watts of 'Freedom, there ain't no fuckin' freedom' leading into 'Police Car'. Then I showed him the door — ever so polite. He got the message. So did the neighbours and the whole bloody street!

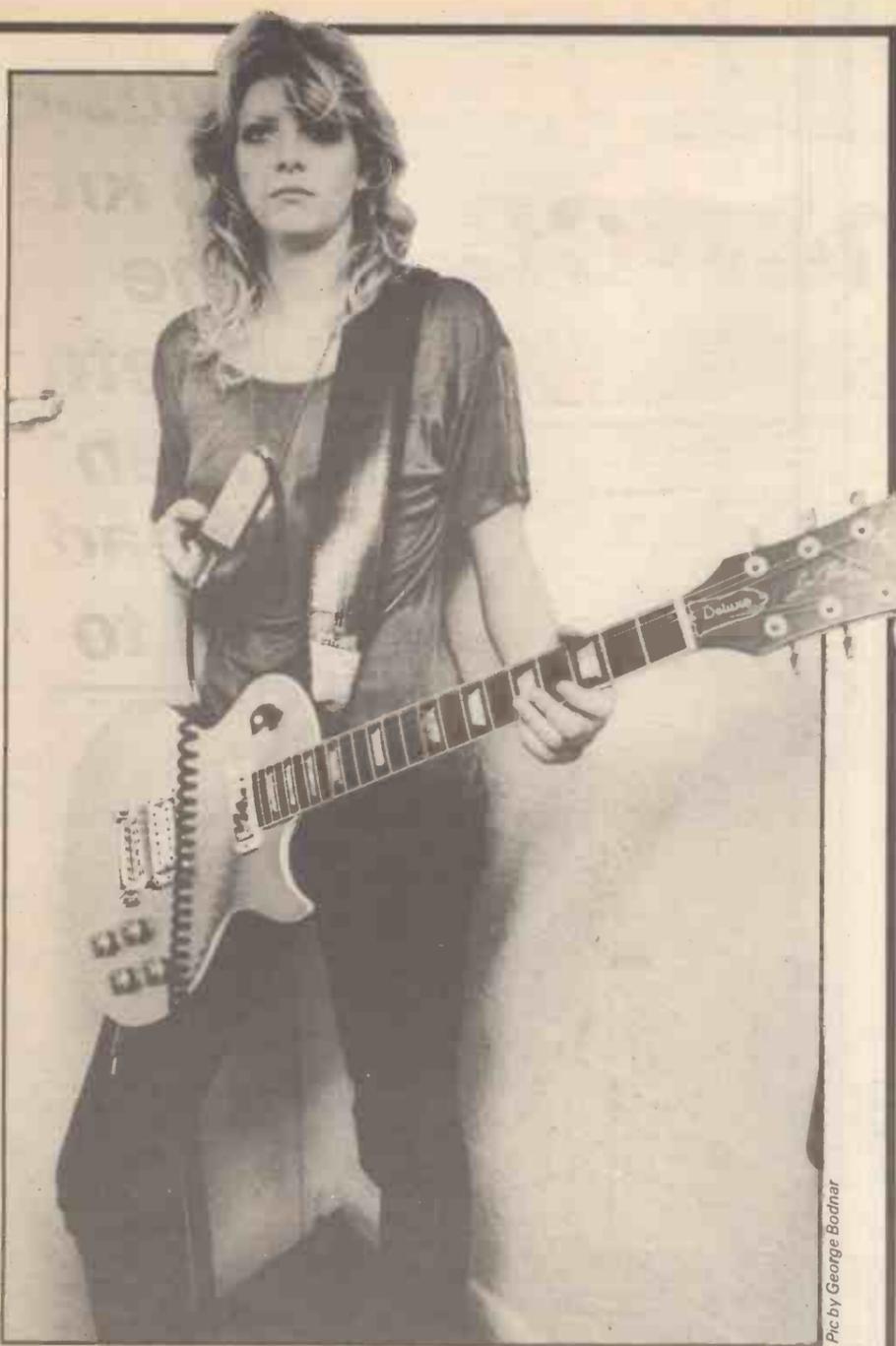
Part of the Rejects is about not gettin' shoved around — and only one sound seems capable of bending some ears in 81 Britain. That's still Punk — loud, crazy, furious PUNK. This live el pee, done in front of an audience at Abbey Road Studio so you get yer money's worth soundwise, is important for the Rejects, and for those of us who still need that vital punk injection.

It's cooked good and crispy, boiling over by the end of the second side as the lads battle with previously unrecorded 'Motorhead'. Sure the Rejects are growing up, crossing over and 'Greatest Hits' marks the halfway stage. Frustration, anger — they haven't lost any of that neither. Listen to the guitar in the new track 'On the Run' — magic. 'Bad Man' is a brilliant track on side one as well. Simply, this is the best of the Rejects live to date.

Next step will be the release of a studio recorded album, and having heard bits of that, the summer's gonna steam when it hits the streets. In the meantime, accept no substitute and grab this 'un.

Do me and yer mates a favour though. The Rejects reckon ruckin's out. That ain't the fight no more. Havin' your lives messed with — that's the fight. The Rejects is the music.

VALAC VAN DER VEENE



Pic by George Bodnar

KELLY JOHNSON: the mistress of mayhem in sinister repose

One woman's personal paradise

GIRLSCHOOL 'Hit And Run' (Bronze BRON 534) *****

WELL WELL, the neighbours are beginning to worry about me as I stride down the road, fingers snapping, toes tapping, ears encased in the smallest blue headphones that vibrate with the largest multi-coloured sound. I've seen the heads shaking, I've noticed the rustling of the lace curtains. But personally I put it down to jealousy because, for the last month, my brain's been swooping and rattling to the accompaniment of Girlschool's second album and — guess what? — it's even better than 'Demolition'.

Woah! Hold on there! I knew that Bartonian overkill intro would turn your fingers itching to turn the page, but now is not the time to be stingy with the star system. After all, such gems are rare in the wastelands of rock music and it wouldn't do us any credit to underestimate them. 'Hit And Run', therefore, is a minefield of imaginative ruses with more variety than a Kellogg's factory and more red hot power than the starting line of the British Grand Prix, making full use of all manner of special effects, vocal inflexions and lyrical ideas. It's not just a good HM album, it's a great rock music album and an achievement that Girlschool can be thoroughly proud of.

Side one steams into ignition with 'C'mon Let's Go', a tale of motorway mayhem hellbound to make Saxon's similar efforts feel as weak as a worm with anorexia. It's one sure sign that Denise Dufort's drumming is a health hazard to aficionados of the Burundi beat and it sports the first of many neck-breaking guitar solos from Kelly Johnson, all certain to cause Ritchie 'Baby Big' Blackmore's hair follicles the utmost consternation.

From here, the girls menace with mock horror keyboards throughout 'The Hunter', try out some Amazonian role reversal in '(I'm Your) Victim' and storm into 'Kick It Down' with gross gusto, decorating the chart-bound hookline with oceans of masterly might.

'Following The Crowd' is the first major surprise on 'Hit And Run' as it blasts its anti-music lemmings lyrics — "following the crowd/no thoughts of your own/following the crowd/can't stand being alone" — over a spunky, majestic melody. The rhythm's too quirky for Le Headbang, methinks, but it's refreshing to see a brave move away from traditions before the brassy beckoning of 'Tush'.

On the whole, the second side's less accessible than the first although it is more interesting. Girlschool take some chances to experiment and add haggish parental arguments to underline the teenage oppression theme or

'Yeah Right' — Kim McAuliffe's voice guesting here — along with some chilling futuristic(!) guitar work on 'Future Flash' and robot voices sunk into 'Watch Your Step'. At times (with 'Yeah Right' for example) these interruptions distract but, generally, the band haven't fallen into the trap of being carried away with their investigations.

Last but not least, 'Hit And Run' (the song) is a real corker of an unrequited love song — a magnificent play on the old bluesy 'my woman done me wrong but I've learned my lesson' theme. It's released as a single which might be a dodgy idea coming, as it does, so close on the heels of the rumbustious 'St Valentine's Day Massacre' EP but it has tireless charm, as has the other 'restful' track, 'Back To Start'. And I've no doubt that the more even distribution of the vocals — between Kelly, Enid Williams and Kim McAuliffe — is a wise move to tone down the raucousness, add some subtlety and spice up the energy.

Even so every one's a scorcher as Barton might say, or perhaps I'll accept Phil Sutcliffe's decision that this is simply the best HM that he's heard this year. Whatever way I describe it, it's certainly an album worth moving flats for. Go on, assault yourselves in the best possible way. The Miller health warning is guaranteed.

ROBBI MILLAR

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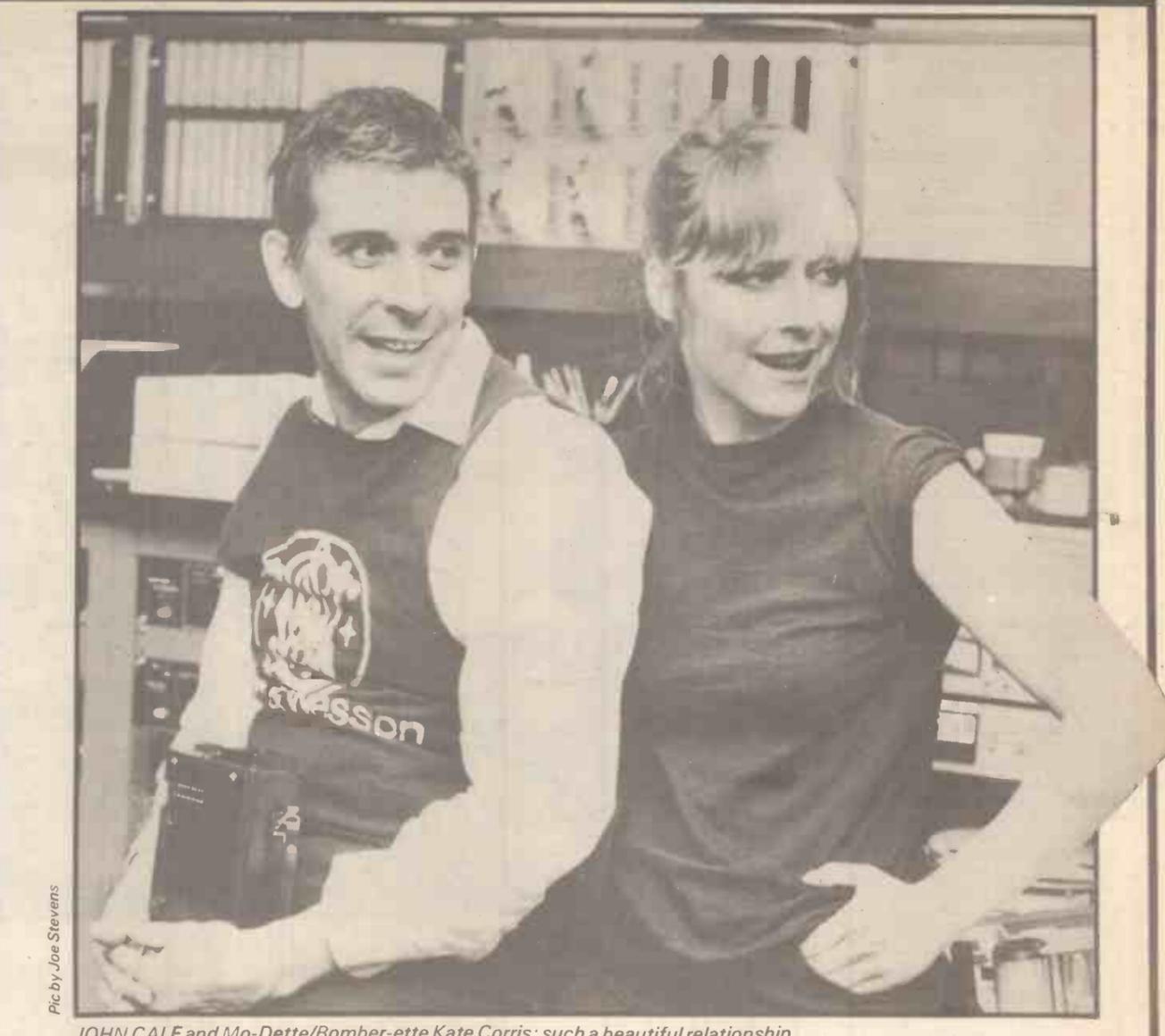
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JOHN CALE and Mo-Dette/Bomber-ette Kate Corris: such a beautiful relationship

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Shot to pieces JOHN CALE 'Honi Soit' (A&M AMLH 64849) ***** SINCE EXITING The Velvet Underground of his own volition John Cale has made such beautiful records that it's often hard to remember that he's not, and has never been, a popular artist. But then, that too was perhaps a position of his own choosing, simply by virtue of the records he elected to make. A brilliant, classically-trained musician, composer and arranger who could easily have become, at the very least, a megabuxx producer, he instead plumped for honour and the role of self-styled eccentric. When not in command of the desk for such 'difficult' propositions as Nico, Patti Smith, The Modern Lovers and Chunky, Novi and Ernie(!), his own, sporadic, albums were way too erratic, both in terms of scheduling and content, for their disparate strands to be effectively woven into a 'career'. He and Terry Riley made the avant-garde turn to evil funk on 'Church Of Anthrax', while records like 'Vintage Violence' and the essential 'Paris 1919' utilised seemingly untenable combinations of boogie bands, Chris Thomas, orchestras and Little Feat to radically restructure and create magic from what were, on the surface, three-minute rock songs. A mid-70's move to Island and a meet with Eno actually looked like upping Cale's potential for mainstream success. He toured, made two brilliant albums: 'Fear' and 'Slow Dazzle', looked thin and magnetic. Falling apart came when Island unleashed a third album, 'Helen Of Troy', in demo form when Cale was off in Europe. Understandably miffed at the bastardising of what could have been a great record, Cale split. Which was the start of a downward spiral. Fueled by nose problems, Cale delved into conspiracy theories and produced little wax for several years, save a couple of singles and a recent patchy live album. A gig here and there, sinking pints and gaining weight, and now 'Honi Soit', which is... adequate, to a longtime slave of Cale's pose as disaffected civilized man and educated savage. Of late, he's taken to surrounding himself with brutish, unimaginative rock ensembles which he bends to his own will, and that tendency is what I don't dig about 'Honi Soit'. Well... On cuts like the trumpet-laced 'Dead Or Alive' and 'Russian Roulette', Cale is into a garbled, insane Chuck Berry vibe that Warren Zevon can easily outdistance him on, and the comparison isn't spurious, both being hung up on mercenary imagery. Cale's contrived apoplectic vocals just aren't convincing anymore. What he excels at is encasing the startling yet oblique statement in arrangements that are rarely dissonant yet never orthodox, as with the Mo-Dette backups on 'Fighter Pilot', or the almost-disco rattle of the title song's passport legend, framed in robotic whoops and creaking slide guitar. 'Wilson Joliet' makes it, 'Magic And Lies' at least tries to. The real triumph on 'Honi Soit', though, isn't the speaker-busting synth on 'Strange Times In Casablanca', or the elongated 'history' ballad 'Riverbank' (little more than a re-run of his own 'Hedda Gabbler', and none the worse for it), but a totally original reworking of the traditional cowboy death-dirge 'Streets Of Laredo', which Cale has never been able to convince Nico to record. In the same way he corrupted Elvis's 'Heartbreak Hotel' on 'Slow Dazzle', he here alters the whole feel of the song, turning the pace to molasses with a staccato riff as the basis on which to pile his sombre viola, echoing bells and sonorous vocals. A Welsh gunslinger in the Wild West? You'd better believe it. Sleeve's by Andy, naturally. SANDY ROBERTSON

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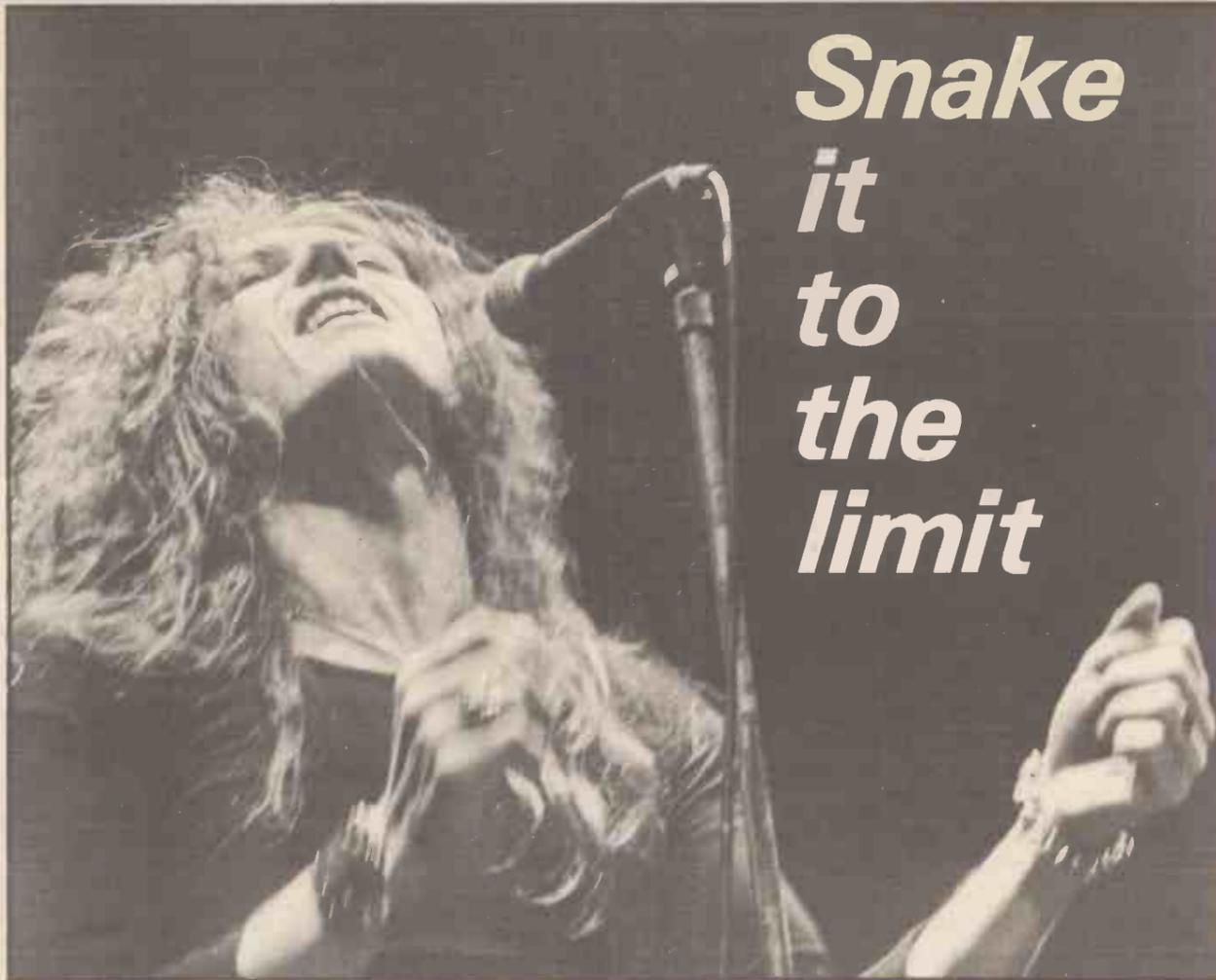
**WHITESNAKE
'Come An' Get It'
(Liberty LBG30327)**

IDUNNO, maybe I'm mellowing out in my old age or something but these sexist Whitesnake lyrics just don't produce so much furious froth in my mouth these days. Hell, I don't even have to straitjacket myself anymore to prevent untold damage to my long-suffering stereo. In fact, I'd go so far as saying that I'd rather listen to 'Come An' Get It' than attend one of those turgid Rock Against Sexism meetings. Must book an appointment at the surgery.

Still, if Tommy Vance can admit to liking Johnny Rotten, if Barton can get away with inserting UB40's 'Food For Thought' into his Top 20 singles of 1980 then surely I can be allowed to inflict some praise upon Whitesnake's latest elpee. It's quite a splendid album, believe it or not . . .

Comparisons are always tempting and, here, I'm particularly tempted to drag the Big (ex-Deep Purple) Three into the firing line. Judged alongside Gillan's recent inferior singles and Rainbow's thoroughly self-indulgent 'Difficult To Cure', 'Come An' Get It' simply wipes the floor with them. It's (probably) Whitesnake's optimum album so far, it's certainly one of the most cleanly, powerfully produced records I've heard this year — take a bow, Martin Birch — and it'll sell in lorry loads. The Formula is lasting very well.

To begin with, there's 'Come An' Get It', a sublime stomp-along laced around those typically unsubtle Coverdale lyrics on the subject of, ahem, attracting women. Surprisingly enough it isn't the single — that choice is reserved for the fetching charms of 'Don't Break My Heart Again', awash with emotive guitar and insistent rhythm. The inevitable blues crop up in the



DAVID COVERDALE: watch him python the oppothision

Snake it to the limit

Pic by Jon Blackmore

guise of 'Lonely Days Lonely Nights' which is, on the surface, most obtuse — "women and whisky are my only friends" — but also immensely satisfying, like a good book or a prolonged bout of sunbathing.

I'm not so certain of 'Wine Women And Song'. I reckon Whitesnake really send themselves up something rotten with these honky-tonk boogie tunes but 'Would I Lie

To You' makes up for that with a multitude of opportunities for hedonistic headbanging. It's as subtle as a bullfrog with flatulence.

If it's epics you want — and Whitesnake are hot on epics there's a couple on a par with 'The Ten Commandments' and 'Ben Hur'. 'Child Of Babylon' is packed with so much mock hurricane and Ian Paice drum thunder that you can almost smell the dry

ice while 'Till The Day I Die' just about outdoes itself on the pomp and heart-rending front. Both, I'm sure, are heading up to the 'Mistreated' level of stage-show extravaganzas.

Speaking of this last track, it's strange that this is the only song on which Jon Lord's keyboards make any mammoth appearance. I don't know about Hugh Fielder's insinuations that he's been

missing out on the Sanatogen tonic wine but, throughout most of 'Come An' Get It', he sounds suffocated beneath the Moody/Marsden/Murray guitar ensemble. Maybe the live show will hold some explanations.

And the lyrics? You didn't think I'd bypass the lyrics did you? Well, there's nothing unforgivably sexist here if you take the songs with a pinch of salt and a good deal of humour

but there are some real howlers. Just sample "you treat me like a dog and make me shake my tail for you . . . you just want your business fixed" or "slowly I awaken to the weaver's plan for me" and start scribbling those wrathful letters to me, your cheap and unsympathetic scribe.

But whatever the lyrical inadequacies, 'Come An' Get It' stands up for itself with stunning confidence. It's warm and beguiling, mightily and excellently performed. As I said, there's life in the old beast yet. I wish them well.

Incidentally, Rock Against Sexism have been heard to complain that none of the money-spinning, crowd-pulling bands want to do a benefit gig for them. This, Mr Coverdale, is your chance. Care of Spare Rib, the number's 253 9792; go on, I dare you!

ROBBI MILLAR

**VARIOUS ARTISTS
'Cry Havoc'
(Slide SLIDE 1) ** 1/2**

NOT THE soundtrack of 'The Dogs Of War' despite stealing the same bit of Shakespeare for its title, this is the first album from the Stoke Musicians Collective.

'Cry Havoc' will be of interest to locals and cultural anthropologists and frustrating to anyone else. Most of the 16 tracks are at least tuneful, with some modestly appealing pop from Vermillion Hair and Doris, and the package is idealistically cheapo at under £3. On the other hand the pursuit of good value and exposure for the maximum number of bands may have scuppered them in the end because the sound is thin and weedy throughout rendering lifeless what was probably performed with some spirit.

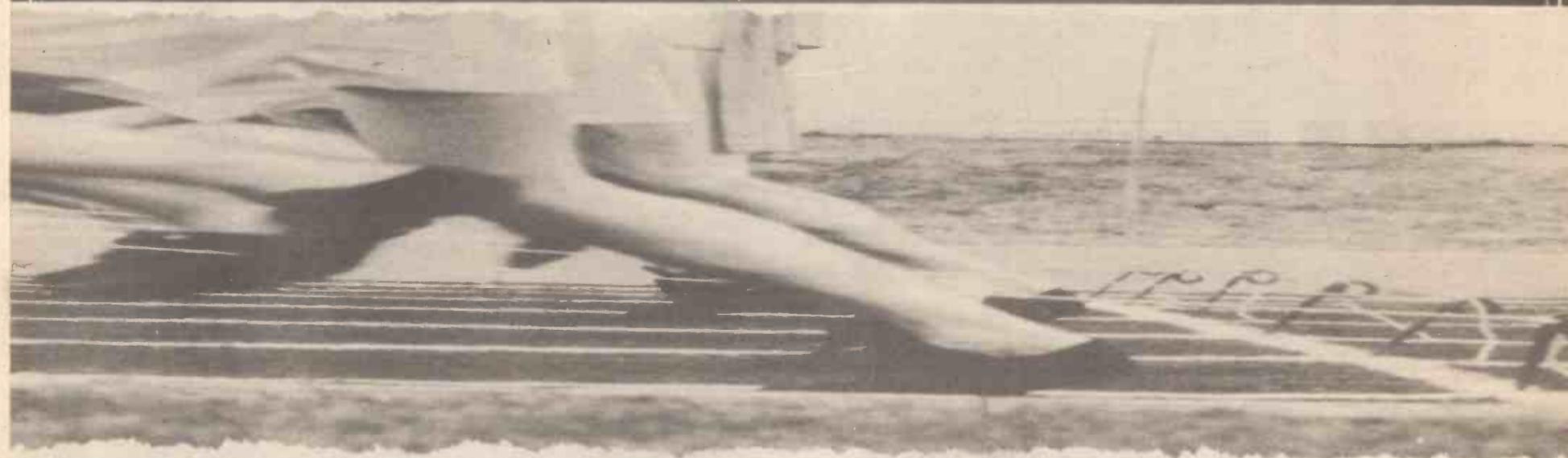
PHIL SUTCLIFFE



CHARIOTS OF FIRE

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The page for musicians edited by TONY MITCHELL

BAND AID

FAIR COPS IT

THIS YEAR'S British Music Fair is definitely off, as reported exclusively in our news pages two weeks ago.

Officially, plans have been "postponed" because only half the reserved space at Birmingham's National Exhibition Centre had been booked by the middle of March. The organisers say many companies have blamed reduced promotional budgets brought about by market conditions. They plan to organise a joint working party from all sides of the industry in the hope of coming up with a format, venue and timing for future shows which will be acceptable to all sides.

As a result of the cancellation, some companies will be staging alternative events, while others will simply be counting their blessings and hoping the cash they'll save will keep their heads above water in these recession-hit times.

One major distributor *Sounds* spoke to — who was one of the last to pull out of the

Birmingham show — talked about "going it alone" while some others will no doubt get together in various London hotels. The firms which have previously been part of the 'Over The Road Show', staged just down the road from the Olympia fair for the past two years, are already committed to an alternative London-based show this year and will probably be returning to one of the Russell Square venues where the fair was held before Olympia. However, on the basis of the last two years, this will be a trade-only show.

Meanwhile, we hear that the Cunard International Hotel at Hammersmith has been booked during the traditional show week by someone closely connected with previous music fairs. Thus hope can be held out for some individual instrument events with appeal to the musician this summer, although the industry will plainly not be presenting an organised front and many big names are likely to be missing.

Tough 'guys' take the floor

GUYATONE EFFECTS pedals are a new range which have just been launched by Rose-Morris. The present range comprises Distortion, Chorus, Compressor, Flanger, Overdrive and Analog Echo, and prices start at a competitive £33 including VAT.

The subject of an extensive development programme, this new range of pedals combine the essential qualities of advanced technology and durability at reasonable prices, say Rose-Morris. Each pedal has three controls, an LED indicator, non-slip pad-type footswitch, low noise circuitry and external power option. Watch out for a review in our forthcoming FX feature.

Meanwhile on the guitar front, Rose-Morris

have sponsored a solid body guitar design competition for students of the London College of Furniture, with prizes totalling £600 on offer. Initial entry involved production of full size, colour drawings and shortlisted entrants will be required to produce fullsize working prototypes.

Although the main purpose of the competition is to encourage creative design, Rose-Morris hope the winning instrument will be one that could actually be put into production. The winning design was to have been shown on the firm's stand at the British Music Fair, but new arrangements will be made as a result of the Fair's cancellation.

Gretsch clean up



PIC BY HANS OFFA

INTERESTING features of this new Gretsch kit are the 'straight-through' bass drum spurs

COMPLAINTS FROM drummers about the high cost of American kits compared with Japanese products have met with positive response from at least one distributor.

Baldwin UK, who distribute Gretsch, have initiated a change in the marketing of Gretsch drums which they claim has already proved successful. Rather than sell kits complete with fittings, Baldwin are now offering kits "clean", which considerably reduces the price and enables the drummer to choose the fittings of his choice at the store where the drums are purchased. In addition, Baldwin supply drums on a "single" basis to the retailer, which means the drummer can make up the kit of his choice with custom fittings rather than being tied to a given set which can only be changed by purchasing "extras".

Most popular sizes in Gretsch drums at the moment are apparently the smaller kits, typically 20 in bass drum, 10, 12 and 13 in hanging toms and a 14 in hanging tom used as a floor tom. This is typical of the set-up used by many US session drummers but because of the volume of Gretsch drums, it's equally suitable for stage work.



PEAVEY Studio Pro

Market saturation

PEAVEY'S NEW studio amp, previewed at last year's NAMM show, should be arriving on these shores soon.

The Studio Pro is a solid state recording/practice amp of 20 watt rms output featuring the company's new 'saturation' feature designed to reproduce the warmth and singing sustain of hot-rod valve amps.

Other design features include high quality reverb, effects patching loop, three-band eq with wide tonal range, pre and post gain controls, and low impedance pre-amp output with both standard jack and XLR connectors for patching into all types of recording equipment.

The Studio Pro is the next model up in Peavey's new combo series, baby of which is the 10 watt Decade model reviewed in these pages last October.

Video compilations by Zaar

FOLLOWING OUR feature on David Rose and his plans to bring out a low cost video sampler album, we've heard from another company called Zaar International who are also interested in putting out video compilations from unsigned bands.

In their case, however, the difference is that they don't propose to shoot the videos themselves. They want only finished product from bands, initially to compile into 30 minute monthly releases. They say they aim to make a once-and-for-all royalty payment to the bands for each tape sold to their retail outlets, and that this will enable them to smash the video price barrier (though they don't say by how much!).

Marketing will be through their video shop franchises and, via wholesalers, to video clubs, libraries, music clubs, etc, and will be supported by "heavy advertising and promotion".

Zaar point out, however, that submitting a tape to them is not a guarantee of inclusion in a monthly release. The better the visual presentation, the better the chance of inclusion, and church hall gigs are definitely out!

Interested parties should contact Zaar International Cinema and TV Programmes Ltd at 339, Clifton Drive South, St Annes, Lancs FY8 1LP. Naturally if you are thinking of sending anyone a promo video, you would be well advised to satisfy yourself of the precise contractual arrangements (ie get it in writing) before agreeing to use of your work of art, and make sure you can get your tape back whether it's used or not.

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Dance Craze is written by Sounds' Garry Bushell

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PACKED WITH NUTTY PIX AND WACKY WORDS BY GARRY BUSHELL OF SOUNDS

OUT THIS WEEK

SUSANNE GARRETT shines

a beacon of light in a world of gloom and doom

FAIR DEAL



Pic by David Wainwright

SPANDAU BALLET demonstrate their own inimitable sartorial style

Spands pirated

SPANDAU BALLET are pretty peeved about the unauthorised use of their copyright Reformation record label logo in mail-order clothing advertising by Printout Promotions of Northampton and want fans to know they have nothing to do with Printout or their tops and strides. "Recently they've been using our logo to sell clothes which don't even look like the ones we wear," quoth the band, who're hopping mad. "Our lawyers have asked them to stop." Who'll be next on the futurist fashion reflected glory bandwagon? Beware all try-on imitations.

WOULD YOU CREDIT IT?

TWO MONTHS ago, I ordered several records from Stiff Mail Order for the 'Boxed Sets' at 60p apiece. I misread the ad and Stiff returned the extra

money I'd mistakenly sent in the form of a credit note for £4.20. But, as I wanted my cash back, I returned the note asking for a refund.

The result? Another credit note for the same amount with the message: "Sorry, but no cash refunds." A phone

call to a Stiff Mail Order person revealed that it was impossible for them to refund by cheque as they don't have the means to write cheques and could under no circumstances contact the accounts department as it was in another part of the

building!

Legally they have to give me a cash refund, don't they? — Matthew Page, Brighton

A TRICKY one. Any consumer who orders records or other goods from a mail-order firm which can't supply and sends a credit note in lieu of a refund is clearly entitled to a speedy return of the cash. A dealer who doesn't send you some or all of the albums he advertises, for example, and tries to palm you off with a credit note is not fulfilling his side of the bargain and is clearly in breach of contract. He has agreed to supply something he couldn't and is legally obliged to cough up.

Back at Stiff and your credit note hassle, you don't have the same rights. Stiff advertised records at a certain price but you sent them more money than necessary. Once your cash arrived, the contract of sale was clinched on your terms. You (inadvertently) made an offer which was slightly more than the asking price for those records and Stiff could legally have kept the difference. Under the circumstances, their offer of a credit note isn't an "unreasonable" one and they're not obliged to refund cheque-wise.

But maybe, morally, they are. It's OK. Stiff accepts your experience as the result of a "misunderstanding" and are willing to exchange the credit note for a refund. Stiff will normally refund direct in the event of similar mishaps and stress that they're usually only unhappy about giving cheque refunds rather than credit when customers send back perfectly saleable goods just because "they don't like 'em." Someone will just have to leg it over to accounts for you!

LACK OF EXPOSURE

LAST OCTOBER I sent a cheque for two films to a firm in London, who quickly cashed my cheque. Although the films haven't yet arrived, a follow-up brochure came fast enough! I've written two letters but still no reply.

What do I do now? Go to the Citizens Advice Bureau? See a solicitor? I had trouble with the same firm last year, but as this involved a smaller order I didn't bother to take things further. — J. Selby, Derby

WHY SO reluctant to name the name? Right now, there are three alternatives open to you. Send us full info and we'll browbeat the recalcitrant celluloid merchants on your behalf (the threat of bad publicity through the media always wields a certain pulling power); take the matter to your nearest Consumer Advice Bureau; or, if you want to spend more money in chasing up this order, ask a solicitor to contact the firm.

Any reputable mail-order operation should come up with the goods within 28 days of the date you placed your order. If you saw the ad in a publication, write to the advertisement manager at the same time as you contact the firm. And contact *Fair Deal* as well — that's what we're here for. Complaints about *Sounds* advertisers represent only a small proportion of consumer hassles handled each week. We can check whether a company has gone bust and, if so, what alternatives are left to you. If you fancy yourself as a Shoestring and have the time and resources to get on the trail personally, a good starting point is at the

Companies Register/Register Of Business Names, 55/71 City Road, London EC1 (tel: 01-253 9393).

If the company is still going and refuses to hand over your money or your order, as a last resort you can sue without the aid of a solicitor in the County Court. For a free leaflet on how to do it yourself, for only a few pounds, ask your County Court Citizens Advice or Consumer Advice Bureau for the free publication *Small Claims In The County Court*.

When a firm doesn't turn up at the hearing and you can prove they've cashed your money, judgement will automatically be awarded in your favour. One snag — a small claims hearing takes place in the County Court nearest the business, which may be miles from your home address, meaning you'll have to consider the expense of fares and time taken off work before you decide whether it's worth sticking to your guns. Your costs can be refunded by the court, but sometimes you have to battle long and hard for this extra compensation.

Fair Deal is currently compiling a dossier on individual experiences, good and bad, with staking a small claim in the County Court. If you've taken things this far, let us know what happened to you.

FRANTIC FANS

HERE'S A request for information on behalf of hundreds of Iron Maiden fans who missed out on our programmes at London's Hammersmith Odeon on May 15.

Why were there none on sale? Is there any chance of grabbing one now? — John Lee, Sussex

EXCESSIVE DEMAND earlier in the Maiden's late spring offensive meant that programme memorabilia was sold out by the time the band hit the final Hammersmith date. But more have mysteriously appeared as if from nowhere and can be copped, price £1.35 a throw, from Iron Maiden Fan Club, Unit 10, 15 Lots Road, London SW10.

And here's how to get your digits on some other strictly official bits 'n' pieces you didn't manage to buy at the gigs. Send a stamped addressed envelope for lists to:

Adam And The Ants, c/o Fan Club, PO Box 4QT, London W1A 4QT; *Blondie*, c/o Fan Club, Unit 10, Chelsea Wharf, 15 Lots Road, London SW10; *David Bowie*, Martin Goldsmith Promotions, 154 St John's Wood Terrace, London NW8; *Dire Straits*, Arena Merchandising, 42 Molyneux Street, London W1; *ELO*, Concessions Ltd, 513 Fulham Road, London SW6 1HH; *Gillan*, Pan Agency, 10 Sutherland Avenue, London W9; *Girlschool*, Holy T-Shirts, 15 Great Western Road, London W1; *Status Quo*, c/o Fan Club, Unit 10, Chelsea Wharf, 15 Lots Road, London SW10; *Stray Cats*, Martin Goldsmith Publications, as above.

THE BIRTHDAY PARTY

PRAYERS ON FIRE



Vision of loveliness

MORE ON video recorders, following recent coverage in your column. What's supposed to be the best buy from the range available at the moment, in terms of general quality and value for money? — Pete Salmon, Gloucester

YOU'RE IN sight of a solution. *Which?* magazine, the monthly Consumers Association publication, has just brought out the results of testing research on nine different brands of recorder, from three systems, including VCR and the relatively new V2000 double-sided cassette.

Tests on general features and functions, picture and sound quality, endurance over concentrated use and general safety standards on the Grundig Video 2 x 4, Hitachi VT5500E, JVC HR3660EK, Mitsubishi KS300B, National Panasonic NV700B, Philips VR2020, Sharp VC6300H, Sony SL-C and Toshiba V5470B conclude that, in terms of overall technical superiority, no one machine stands out.

Prime differences from system to system lie in relative sophistication of control functions (manual or remote control? instance), their range and general asking price.

One discontinued model, the Hitachi VT5500E (VHS system) tops the poll as "worth thinking about", with slightly better

than average picture quality and an average retail price of £530, although features are limited and remote control covers the pause function only. At £500 a throw, another Japanese model, the Toshiba V5470B (Betamax system), is awarded the "good value" seal on the basis of its low cost and range of functions, although sound is rated at slightly poorer than average on the sample tasted.

Slightly more expensive machines recommended as "good but pricey" are the National Panasonic NV700B (VHS system) and the Sony SL-C7 (Betamax system), two more made in Japan, retailing around the £600 mark. Stand-out features on the Panasonic NV700B include a 13-day timer and slightly "better than average" sound, with the Sony SL-C7 also offering a 13-day timer with above-average picture quality.

Tests revealed below-average sound quality on the JVC HR3660EK, Sharp VC600H and Toshiba V5470B. No recorder came up to the level of hi-fi sound, although the Panasonic NV700B includes the Dolby noise reduction system to reduce tape hiss.

For the full report, also covering recorder care and video-cassettes, see *Which?*, March 1981, available from your library.

AS I PROMISED recently, we devote this week's column to a long-overdue 'zine fax' round-up. My thanks to the editors of the wide and varied assortment of amateur publications which regularly fill my mail.

To start with something completely new, I've just had issue No. 1 of Seaside Rock, the title of which is explained by its origins in Bournemouth. Designed to combine coverage of its own local scene with more wide-ranging stuff, the mag is strong on visual presentation with a lively format, though maybe a bit light on actual text. Contents feature the Human League, Vampiernaacht (and their successors Jazz D), the Gig Shop (a local music store), cartoons, singles reviews and even a crossword. All good value for 25p — though I imagine this doesn't cover postage, so send a large SAE if you write. The address is: Alan Still, 13 Heron Court Road, Charminster, Bournemouth, Dorset.

Gate Rock 'n' Roll Guide I've mentioned before; it's published from Dublin and the editor comes from Germany, which helps give it a refreshingly different perspective from most UK mags. The most recent issue (December) is well laid out and printed as usual, and has something of a metallic slant, with pieces on Motorhead, Vardis, Hawkwind, the U.S. Southern boogie bands and Irish hard-rockers Mama's Boys.

To redress the balance, there's also an item on Tangerine Dream which includes some thoughts on the band's music, etc. by Edgar Froese himself. Album, singles and gig reviews make up the sum of another good 25p worth. By post, you can take out a 12-issue subscription for £4, which is also excellent value bearing in mind today's postal charges.

The address: Jurgen Burling, 35 Belgrave Road, Dublin 6, Eire.

The most esoteric mag to come my way lately must be

Beatles Bootlegs Fanzine, whose scope is just what its title suggests. It's a pocket-sized effort with a decided home-made air about it, although editor Mark Grundy freely admits this to be the case and promises the second issue will have more pages, pics and style generally.

The magazine devotes itself seriously to its appointed task of listing and assessing in detail some of the proliferation of bootlegs by the Fab Four. Obviously the amount of relevant material won't keep the mag going for ever, but while it does many 60s collectors are certainly going to want it. There's no individual price shown on this first issue, but £2.50 will buy you a subscription — presumably covering the total number of mags it is planned to publish, although this isn't actually stated anywhere. Write to: Mark Grundy, 7 Hartington Road, Windle, St. Helens, Merseyside WA10 6AQ.

Another pocket-sized but decidedly thicker mag on its first issue is Back Trax, described as a "record collectors' fanzine" and as such covering quite a spectrum of 60s, 70s and 80s rock, with the collecting angle well to the fore. Assessments of values and prices are much in evidence throughout the mag to provide guidelines for buyers and sellers.

Artists featured include Adam And The Ants, Marc Bolan, The Beatles, Hazel O'Connor and (jointly) UK rockabilly bands. There are also a number of short pieces on collectables generally.

Seeing Ian Dury's 'What A Waste' 12-inch valued at £28, The Who's 'Under My Thumb' at £25 and Lene Lovich's American promo interview LP at £30 prompted me to wrap my copies of these items in cotton wool and hide 'em under the stairs... Seriously, though, the magazine is a good read for any wax fax-minded record buyer. 60p to Mike Bowman at 192 Dane Valley Road, Margate, Kent.

The Record Specialists' Magazine

GORILLA BEAT



WHEREFORE ART THOU RONEO?

New Gandy Dancer is another magazine which serves a particular area of record collecting interest, in this case the rock instrumental field. Issues 16 and 17 have been published virtually simultaneously and jointly are chock-full of so much info that it would literally need a couple of weeks' reading to take it all in. The standard of printing and particularly photo reproduction is probably the best there is in the fanzine field, and while this is inevitably reflected in a high cover price (80p), you are

getting (in the case of issue 16) a 44-page mag.

The rock instrumental field, of course, is essentially backward-looking (although NGD does cover contemporary non-vocal artists) and tends to breed addicts of the genre — I'm one! — rather than interesting rock fans in general; nevertheless, if names like Sandy Nelson, Hal Blaine, Al Caiola, Bert Weedon, Al Casey, Billy Strange and The Ventures stir anything in you, this is your mag. Write to: Davy Peckett, 7 Corsair, Fellside Park, Whickham,

Newcastle Upon Tyne NE1 6 5YA.

I've been commending Brian Hogg's Bam Balaam to you for years now. It focuses on rock of the mid-to-late 60s and music which has grown out of that period and thus every new issue sparks off another nostalgia trip for oldsters like me who were actively into that music at the time. If you weren't, you won't find a more authoritative source of info on the period anywhere.

The most recent of the magazine's bi-annual issues (dated November 1980) has lengthy and detailed pieces on the Beach Boys, Buffalo Springfield, the Spencer Davis Group, Manfred Mann and Them, together with several pages of additional info pertaining to previous issues. 40 pages in all and £1.30 will get you a year's subscription including postage. The address: Brian Hogg, Flat 1, Castellau, Dunbar, East Lothian, Scotland.

I mentioned the first issue of the Bruce Springsteen mag Point Blank when it appeared last year. The second one arrived around Christmas time and may well have sold out by now, though if so I'm sure Dan French must have another imminent to tie in with the mounting excitement over Springsteen's European tour. Issue 2 is inevitably review-oriented — albums, No Nukes film, gigs, etc. — together with a couple of interviews, a quiz, plenty of correspondence and a good lacing of on-stage photos. The address has changed since I first mentioned it; your 50p plus a large SAE should now go to: D. French, 11A Thirlmere Road, London SW16. Finally this week, another

WAX FAX

A column for connoisseurs of vinyl esoterica, collated by Prof. Barry Lazell, 78 (rpm) mag to which I've drawn your attention in the past and the only one in the batch to come from overseas. Gorilla Beat is another impeccably printed job with good design and layout and excellent photographs. It focuses jointly on 60s rock and the contemporary scene, the latter coverage being mostly small label-angled in a similar manner to Outlet with multitudes of reviews. The current issue (apparently undated, but it's only just out) has 60 pages and contains a lengthy article and exhaustive discography on Procol Harum, a survey of today's Liverpool bands, Elvis Costello discography with collecting notes, Brian Poole And The Tremeloes story and discog, pieces on the German Blue Flames and the now little-remembered Roadrunners from the early 60s.

Altogether it's a further feast of info and well worth the effort of your sending 80p (or £4.80 for six issues) to West Germany; this includes postage to you by airmail. Gorilla Beat is eager to gain more UK readers (it's written 100 per cent in English, by the way) and most readers of this column would certainly lap up its approach to its material. The address is: Hans-Jurgen Klotsch, Mollhofstr. 36, 433 Mulheim, West Germany.

A feast of fanzines; probably something for most reading tastes there. We haven't quite finished yet, as we still have the Euro-Rock and progressive music mags to go yet, and part of next week's column will concern itself with them — a detailed look at Face Out, Mirage and Eurock, plus some details of several more magazines in this genre which can be obtained from overseas.

ALTERED IMAGES - GANG OF FOUR - LAST RESORT - MORE TV 21 - MADNESS - HEAVEN 17 - FURIOUS PIG IN NEXT WEEK'S SOUNDS

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ROCKY HORRORSCOPE

by NORTON FERRIS



then. On Saturday, crowd scenes will be healthier than cosy twosomes, so give full rein to your gregarious instincts. People are unlikely to find you too reliable on Sunday. Don't make spur of the moment commitments, your list of priorities could change from moment to moment.

CANCER (22nd June-22nd July): There'll be a fiercely competitive and ambitious streak to you on Thursday (as you valiantly battle your way to the front of the dole queue!) Any chance you get to pull off a power coup of some sort (even if it's only a dispute as to whether you watch the end of *Battlestar Galactica* or the beginning of *TOTP*) seize it with both hands. Resist any temptation to be unobtrusive. Examine your motives carefully on Sunday. Are you acting for yourself, or merely playing the role you think will impress others? Don't use people just to boost your own ego. Look out for good news next Wednesday.

LEO (23rd July-23rd August): Your Ruling Planet the Sun comes into dynamic conjunction with Mars on Thursday, which should help you finally choose one of a number of courses of action open to you career-wise. You may have been in a bit of a painful dilemma lately as to which path to take, but if ever there was a time to stop procrastinating and commit yourself to one option, it's now. And beware of letting others influence you too much by what they say over the weekend. Remember, it's your life — why trust other people's hunches more than your own. Avoid signing or agreeing to anything on Sunday — small print or undisclosed details could get the better of you.

VIRGO (24th August-23rd September): The only way you'll want to spend this Thursday is in the close company of a member of the opposite sex. So unless you've got your own Valkirie warrior or Geoff Barton clone stashed away in your bedroom wardrobe, it looks like you'll be out on the prowl. Good vibes abound, so you could meet someone quite special. But beware the expense ratio — your finances are still a bit shaky. Don't try and involve your family in your personal life on Sunday — it could backfire. Your enthusiasm reaches epic proportions next Tuesday. You'll find it easy to inject fun into what otherwise could be very tedious.

LIBRA (24th September-23rd October): You'll find others taking the initiative on Thursday — but you'll in fact be quite happy to follow their lead. Don't allow yourself to get pulled into any arguments then however trivial they may at first seem (like whether you really care if Springsteen's going to ever make it over here!) Good vibes on Friday for zipping through any work requiring mental exertion (counting dustbins for your local council?) Don't get conned into any financial deal on Sunday, even if it comes from someone you know and trust. They may be just as ignorant of its pitfalls as you. Best day: Tuesday — others will be in generous moods then.

SCORPIO (24th October-22nd November): Complete contrast to last Thursday — this Thursday you'll be feeling up to doing the work of two men (just make sure there aren't any shop stewards around!) Your drive and energy will be at a peak, and you'll feel up to tackling anything put in front of you (like *three* Shredded Wheat!) Don't be fooled by a glamorous package on Sunday — the beauty of it may only be skin deep. Next Wednesday could be an important day for you. Your mind will be working overtime and you could come up with some interesting and original ideas.

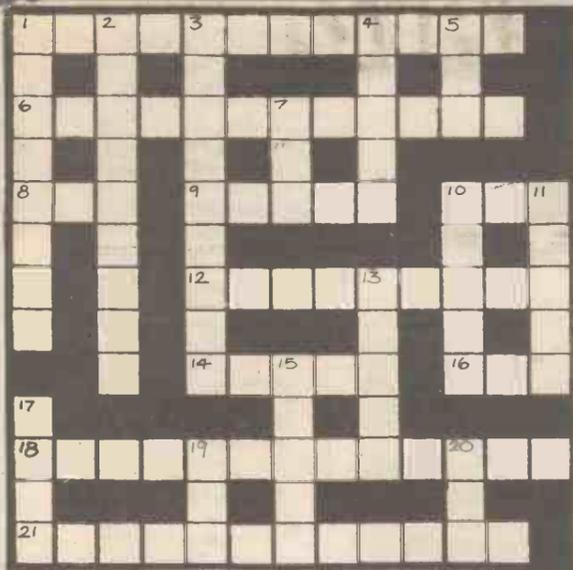
SAGITTARIUS (23rd November — 21st December): If you're involved in any kind of competitive game on Thursday (whether it's

inflicting GBH on an opposing football player or just cheating at Monopoly) you're likely to come off quite well. Your sporting instincts will be roused and you'll find it easy to psych other people out with your self-confidence. Friends could be offended by your apparent lack of interest on Saturday, but with the New Moon in your fifth house it seems you'll be more interested in an intimate twosome — for which vibes are good. You could get hassle at home if you put fun before responsibility on Sunday (solution: don't be at home!)

CAPRICORN (22nd December — 20th January): If it's important to you right now to have your parents on your side (like 'cos you're broke, or you're planning a party in their living room etc) you could make great progress in bridging the generation gap on Thursday. You should find that, for some strange reason, your actions impress them. Be extra careful what you say on Sunday — you run the risk of blurring out something told to you confidentially and causing hassle. Think carefully before you speak. Discussions between yourself and a close friend could turn out well on Tuesday.

AQUARIUS (21st January-19th February): You'll be unstoppable on Thursday — so full of charisma and confidence vis-à-vis the people around you that you'll find it easy to convince anyone of virtually anything. You could get some good news financially on Friday. Travel well aspected on Saturday, so don't give in to laziness then — you should find a trip repays your efforts in more ways than you'd think. Plan carefully on Sunday though: don't rely on friends' powers of organisation.

PISCES (20th February-20th March): If you're working on a project that you hope will earn you money (like setting up a popcorn stand outside St. Paul's this July — punters can either eat it or chuck it over any royal couples who may be in the vicinity! Then Thursday's a great time for you to start getting down to action. Don't waste any time weighing up pros and cons or seeking advice — instant decisions will be best then, if converted immediately into action. Also, don't let others crowd you on Saturday. Keep the initiative to yourself. Call Sunday a day of rest.



by SUE BUCKLEY

ACROSS

1. What happens when you take the brake of Rage? (3,2,7)
6. The Al Capone of Ska (6,6)
8. Label hiding in an extra kind of clue (3)
9. ... and Tommy the D.J. is hiding in a caravan centre (5)
10. Nugent sounds like a 50's rocker (3)
12. Romantic address for Scorpions (4,5)
14. He's a soul star who sent a classic S.O.S. (5)
16. She's wild about U.S. kids (3)
18. Insect that's a kinky imitator (7,6)
21. The Zones created this guest at an astral funeral (8,4)

DOWN

1. Motorhead released. They must now behave (2,6)
2. Fab Poodles' homage to Floyd? (5,4)
3. Can we really take Phil at this? (4,5)
4. A sample of Rory's old band (5)
5. and 10 down. Simon's pony (3,5)
7. A film rat for Michael Jackson (3)
10. See 5 down.
11. Think about Ms. Slick (5)
13. 10cc's homage to Ms Summer? (5)
15. Capital of Northern soul universe... has it got a pier? (5)
17. Meatstuff provides Monty with a classic song (4)
19. Gillan/Paige (3)
20. Cat drunk it with the Tillerman (3)

LAST WEEK'S ANSWERS

ACROSS: 1. Phil Collins; 6. Upstarts; 8. Brew; 10. Purple Haze; 12. P.I.L.; 13. Sid; 14. U.S.; 16. It's Kinda Funny; 19. Sheila Hylton; 20. Rock; 21. Hasten.
DOWN: 1. Paul; 2. Chappaquidick; 3. Letters; 4. Street; 5. Cowboys; 7. Skull; 9. Land; 11. Spain; 15. Bullet; 17. Death; 18. N.C.O.; 19. Sir.

ARIES (21st March-20th April): On Thursday, your Ruling Planet Mars will be occupying exactly the same degree of the Zodiac as the Sun, and both will be in your own Sign. Which will put you in an extra dynamic and self-confident mood and, especially for Ariens born end-March/beginning-April, could indicate that you'll be taking some quite decisive action to end the period of uncertainty of the last few weeks. This weekend looks like pure hedonism for you — you'll be attracted to a very basic level to whatever looks like giving you the biggest buzz — and sold everyone else! Everything has a price, though...

TAURUS (21st April-21st May): Can it be that your basic charitable instincts finally got the better of you? That's what it looks like this Thursday when you'll be feeling in a highly benevolent mood whether you're going on a sponsored swim across the Atlantic for charity (Feed The Whales charity, of course) or just taking the remains of a buncha grapes to the friend you half-murdered with your merry April Fool's Day prank on Wednesday! Resist the temptation to deceive yourself on Sunday about the feelings of someone close to you. Be realistic and don't let your private fantasies cloud your vision of the truth (even if you do see Kim Wilde wink at you on *TOTP* on Thursday!)

GEMINI (22nd May-21st June): You'll be keen to take on some social leadership on Thursday (in a last-ditch attempt to shake friends out of their current lethargic inertia, no doubt!) Don't shrink from trying to sell your ideas to people around you, however hard you may have to push. You won't do your image any harm by having the courage of your convictions

HONEY BANE:



baby..
..LOVE

NEW SINGLE

Z19

ROCK ALMANAC

- Saturday April 4**
1915 Muddy Waters born in Mississippi.
1952 Dave Hill of Slade born in Devon.
- Sunday April 5**
1941 Dave Swarbrick born.
1975 'The Funky Gibbon' by The Goodies enters the Top Ten.
- Monday April 6**
1969 Syd Barrett leaves Pink Floyd.
1973 EMI sign Queen.
1976 Led Zepplin's 'Presence' is Number One album in Britain. In America it's 'Frampton Comes Alive'.
- Tuesday April 7**
1915 Billie Holiday born.
1979 CURB, The Campaign To Control Bouncers, is launched.
- Wednesday April 8**
1947 Steve Howe of Yes born.
1963 'Please Please Me', the first Beatles album, is released.
1976 Folk singer Phil Ochs kills himself in New York.
1977 The Damned open at CBGB's in New York, the first British punk band to go to America.
1980 'Call Me' by Blondie is released.
- Thursday April 9**
1932 Carl Perkins born in Tennessee.
1944 Jimmy Page born.
1976 17-year-old Ian Mitchell replaces Alan Longmuir (27) in The



JIMMY PAGE performing his own inimitable version of Beethoven's violin concerto

- Bay City Rollers.
1977 Wilko Johnson leaves Dr. Feelgood.
Friday April 10
1970 Paul McCartney quits The Beatles.
1977 Elvis Presley collapses on stage in Baltimore.
1980 UB40's 'Food For Thought' tops the Sounds Alternative Chart.

Pic by Alan Johnson

Wallflower power

Some Bizzare Evening Lyceum

TONIGHT THE 'grass roots' futurists grouped round the Puck-like Stevo came out of the closet for a good public airing, a final demonstration that the cynics were wrong, a vital vindication of La Page's patronage, a cool celebration of the brave new whirl of glam-pop... except it was a complete disaster.

There was hardly a glimmer amongst the prim and dim herein. There was no originality in dress, no sparkle of sass, it was wallflower power (what a shower) all the way. Certainly there was none of the sharpness of an ace-face mod or a clobber-conscious skin. Talk about Nance Craze, chief. And correspondingly there was no hint of the pure pop prowess that puts the best of this 'movement' in a class of their own. Ultravox, Visage and Spandy Balls-Ache for all their shortcomings have actually churned out some fine pop singles with STYLE — something Stevo's lumpen/petit-bourgeois troops (token crypto-marxist references for NME readers) could only ever aspire to. The only Bow Bells the true poseurs want in their Beau Monde are the stars they can patronise, darling. Stevo and co get the elitist heave ho. Mind you, I don't really blame 'em. On tonight's showing they've got nothing going for em.

Blah-Blah-Blah consist of one Womble, two cats and two traffic wardens and specialised in lurching, drunken-sounding, leaden head music that was so bad it got the knackered narners lounging in huddles on the Lyceum floor (a true hippy throw-back) off their arses to hurl missiles at the band.

The Bollocks Brothers were up next for some bizarre reason. Ironically, they provided the most entertainment of the evening but that's not saying much. The BBs are the 4be2's with Dave Archer, super-spiv Paul Young and amazingly conman, twister, schizoid and anti-hero Jock McDonald, with that Celtic whine flatter than a witch's tit, taking vocal duties in turn. Honestly, you've got to admire the cheek of the bastard. But to his credit the BBs at least looked good, with dancers and magicians, and they sounded relatively ok with some throbbing drawn-out synth pop that the crowd seemed to enjoy quite a lot.

B-Movie were the biggest disappointment since the England-Spain International. Supposedly the rockiest of the Bizzare bands, the B-Movies specialise in dreary MOR easy-listening fare with no hint of pop appeal or stage charisma (at least the BBs looked like they were enjoying themselves). It was real headphone stuff, and because Soft Cell pulled out and the android puritanical Depeche Mode were never booked (apparently) brought a feeble end to a miserable night.

To say Some Bizzare Evening was a let-down would be like saying Noah had a few plumbing problems. I went along prepared to forget my own feelings about the movement's moral/ideological bankruptcy (the superficiality of its doctrines, the peabrain paucity of its ideas, the horrible elitism and bizism of it all) to be impressed by some of the good pop music which I'm told the movement is all about.

Instead I found nothing. Dull youths desperately trying to sparkle up dull lives with a coating of glamour. This movement doesn't inspire, it doesn't exhilarate, it has no aspirations to greatness. Even



BLAH BLAH BLAH: truly abysmal

at it's vanguard there are none of the great visionaries who comprise futurism's supposed founding fathers — Bowie, Eno, Ferry.

Surely not because the real founding fathers are closer to Numan than Bowie — Bowie one step beyond, Bowie bastardised and bankrupted?

What we're left with are a few bands who make nice pop singles, and provide a few hours of pure escapism. Myself I've got nothing against good pop which is often (though not always) by definition empty/teenage/frivolous nothing fun, except I've got a feeling that in a few years time the remembered teeny hero won't be Tony Hadley but Adam Ant who really is the New Glitter King — the same dressing up but much more of a laugh, much more teenage, and a few classic kitsch singles under his belt to boot. To tell you the truth I've fallen (musically) in love with the corny old bleeder.

GARRY BUSHELL

Eternal tedium

Elvis Costello Hammersmith

WANDERING INNOCENTLY into Hammersmith Odeon at 9.15, I was foolish enough to think that I had time for a swift livener before the start of the show. No such luck — Elvis Costello was already on stage and well into his set.

I fought my way to my seat in semi-darkness, only to find some cretin had already taken possession of it and refused to move. After a 10 minute argument involving the bouncers and aforementioned upstart I managed to get settled and pay attention to what was going on onstage.

I'm probably going to upset the legions of Costello fans when I say that it was all very disappointing. I'd expected so much more than the jaded and

unenthusiastic performance he gave. I was left with the impression that Costello just wanted to get it all over with. He berated the audience — "you don't have much to say for yourselves, do you?" — but then neither did he. The crowd were, in fact, an odd bunch. Young marrieds mixed with duffle and scarf clad students, and scattered around were even a few OAP's. He's obviously reached the stage of being a 'safe' performer, one that it's OK to take mum and Aunt Doris to see. The only movement from the audience was an appreciative head nodding when an old favourite came on. Otherwise they were almost totally static.

Costello didn't seem particularly happy with the venue — "I can't see anyone

out there" he complained — and dedicated 'The Beat' to anyone from the old days at the Nashville. Maybe he wishes he was back there. It may not have been particularly salubrious but at least there was atmosphere and excitement (sometimes).

It became almost like a cabaret act on occasions. There was nothing new, no surprises, and a lot of slow ballads. He even included 'Some Day I'll Fly Away', God only knows why, as he's got enough great material of his own without having to do cover versions. Randy Crawford did it better anyway.

It wasn't the music which was so much at fault, although the sound was pretty appalling. The band played a lot of the old hits, but Costello seemed weary of

them, as though he'd performed them once too often already.

He left the stage at 10 o'clock, returning for the obligatory encores which were about the best bit of the set. 'Watching The Detectives' and 'I Can't Stand Up For Falling Down' were eventually performed with the vitality that had been missing earlier on.

So I left the hall, only to find the bar closed. It was that sort of an evening.

KAREN SWAYNE

The Selector/ New Apartment Edinburgh Tiffanys

AN INCONGRUOUS night's entertainment. Unsavoury contradictions abound, from an audience mixture of last year's rudé boys'n'gels with happy loving couples (an obvious pointer to lovely Pauline Black's future role as solo star — the Diana Ross of the eighties) to their impatience at having to wait for the band dutifully trotting out the hit singles yet again.

And then there was New Apartment. Moderately appealing, their current lack of true direction could simply be due to youth and inexperience, or a dearth of melodic bite. They fail to build upon a solid yet innovative bass/drums axis with pop songs bereft of enough zip and danceability to affect head or feet. Ten minutes after their set ends, I can only recall the repetitive chorus of the closing 'Favourites'. An unlikely scene-setting for The Selector...

Skipping through the smoother, more composed material from the new lp, they bravely display a continuing transition towards love ballads and straight pop but away from the (relatively inconsequential) ska formula.

But, for all The Selector's undoubted passion and commitment, they are still in danger of falling between stools. On one hand, they rarely attain an all-out dynamic poppiness that they appear to desire, but then the serious lyrical content often gets overlooked in the shadow of an up-tempo beat.

These drawbacks are glaringly evident on 'Celebrate The Bullet', where a clumsy chorus totally destroys the graceful metre of the verses, and 'Bomb Scare' whose laudably socially-aware lyrics attack the indiscriminate havoc perpetrated by terrorists. But the message is not only submerged under that ol' 2-tone shuffle, but devalued by Pauline's ill-advised preamble that these people should destroy "banks not pubs". An odd form of pacifism!

That said, their admirable defiance appears to fall on deaf ears (and closed minds) — 'Bristol And Miami', which deals with Black unrest, is greeted by a moronic skinhead chant of "White riot! Wanna riot!", while I begin to realise that there's more to The Selector than I'd thought.

Gaps Hendricks' deeply textured vocal on the moodily magnificent 'Their Dream Goes On' is a revelation, and when he trades lines with the sultry Pauline during 'Selling Out Your Future', I'm convinced they'll soon break away from the others' damaging restrictions.

Disappointingly, 'Too Much Pressure' still closes the set to predictable crowd ecstasy, but when you're finding your feet, you have to walk before you can run. As a final declaration of intent, The Selector launch into an encore section with a drastically rearranged '(Who Likes) Facing Situations' which is direct and abrasive. Dance music with a conscience!

Bitchily dedicating 'Three-Minute Hero' to ex-associates The Specials, they left as they came — smiling, dancing and with applause ringing in their ears.

JOHNNY WALLER

Stray Cats/ Barracudas Sunderland

THERE'S NO doubt at all that the Stray Cats are the most artistically and commercially successful rockabilly band since quiffs were on their first go round. They've proved that even within a framework as limiting as a 50's movie soundtrack set to tinny twang, thud and crack that vibrant, interesting music is possible. Now that the floodgates are open Polecats, Bop Cats, Blue Cats and who knows what other variety of greasy pussy will likely as not pull the whole thing back down to the graveyard level again. But, for the moment, Stray Cats reign supreme, as exciting a live band as you'll see. Or at least, they were.

Last November, pre-hit records, pre-media saturation the Strays played a stormer of a Newcastle gig to maybe 200 people, predominantly teds and the curious. Now, the crowd is five times as big and ten times as varied. The Cats have arrived, but at this point in time have lost something in the process.

The quiffs are longer (making the trio look a trifle effeminate, actually) and the set slicker. When the iron-fingered Lee Rocker breaks a string, a substitute double bass is whipped up pronto. Last time he had to make do with a bass guitar while the re-stringing was executed. Big Men stand at the side of the stage now, ready and willing to handle problems like (in this case) time warpers with gobbing on their minds.

What was ingenious is now totally professional but the energy content is lower. Setzer, Phantom and Rocker give the impression of being physically and emotionally drained, tired men going through the motions. Last time they conducted themselves with panache and swagger, the young bucks out for the kill. Now that they've actually lived up to their own bravado the relationship between Cats and kittens is less intimate, more distanced and less involved.

Four months ago the Stray Cats were electric. Stand-up drummer boy Jim Phantom was all over the place and Lee Rocker seemed permanently perched on top of his double bass, with Brian Setzer as the ring-master holding everything together. Today, instead of being at explosion

Cat litter



BRIAN SETZER, jaded already

level the impression is of running on the spot. Make no mistake, the Stray Cats are very good, but were better when they were hungrier.

The Barracudas are still wishing it could be 1965 again — fine by me — and growing more like The Flamin' Groovies by the hour. They've adopted the swinging Carnaby Street Clobber of

fifteen years ago and the bass Barra even has a Byrds '65 pudding basin haircut. Even more so than the Groovies, the Barracudas sound like an upmarket Electric Prunes — 'Saw My Death In A Dream Last Night' say hello to 'I Had Too Much To Dream Last Night' — making them punks in the original mid 60's US sense.

Of course American outfits like the Groovies, Wackers and The Last have been doing this for ages without too much of a bite of the apple so the chances of an English beat combo fairs any better are rather slim. What the heck, the Barracudas are certainly the sort of band I'd like to be in. For at least fifteen minutes.

IAN RAVENDALE



TRACY SOLMAN: such girlish glee

How not to use the rhythm method

Limehouse

Ronnie Scotts

AS A place to spend a fun evening, the Upstairs club at Ronnie Scotts is about as desirable as Kensal Green crematorium. A grubby little room, a half hearted and hideously expensive bar 'service' and the type of acoustics that send any sound bouncing from ceiling to floor like a rogue kangaroo. Just another example of London's thriving club scene!

So it was with a leaden heart that I trudged towards the Limehouse gig, a feeling that grew increasingly doubtful as I caught the strains of 'For Your Love' being treated in a manner that would have caused Jeff Beck even more pain than an Anne Nightingale interview. Surely Ronnie Scotts had heard of progression? Yup, I was hearing Limehouse and wishing that I wasn't.

As a starter for ten, this was the band's fifth live experience — they're more accustomed to Brecknock type pub gigs — and they were clearly under-rehearsed. With no monitors, a tiny PA and a miniscule excuse for a stage, this was neither the time nor the place to make (rash) judgements.

Limehouse are a five-piece all-female r&b band. The idea is unusual, courageous and interesting. The only problem is that, if they're going to play r&b, then they must play it

well. There are far too many experienced, able musos kicking around in that genre of music and half measures, especially female half measures, are rarely appreciated by r&b fanatics. Limehouse have to prove their worth before they stand the slightest chance of acceptance.

At present, it's the bass/drum co-ordination that really lets them down. Particularly noticeable on 'Made Of Stone', Tracy Solman's bass rhythm is always a half beat behind Chris Grohs' drums. It's an area that needs much cleaning up. In general, the guitar work is passable, if not exhilarating, and Barbara Macanas' vocals are certainly superceded by her firm stage presence. She reminds me of a cabaret performer at a working man's club in the best possible way — all smart remarks, snappy answers and cool assurance but accessible to her audience at all times.

The best thing that Limehouse have going for them at the moment is shining enthusiasm. Moving up-tempo, their originals such as 'I Can't Stop Loving My Baby Tonight' and 'Dreams' and their treatment of 'All Shook Up' hold a certain attraction. Obviously, the spirit is willing but the body has yet to come up with the physical goods. I think I'll wait a few months longer

ROBBI MILLAR

Dead fans 'awake' shocker

The Grateful Dead Rainbow

"THERE'S NOTHING like a Grateful Dead concert."

This oft quoted statement from past hand-out material was going through my head as I stumbled over the attendant Dead Heads to my seat high up in the sweltering hot circle of the Rainbow. Above the stage hung the 'skull and flash' standard leering blankly down at The Grateful Dead, already striding into 'Little Red Rooster'. The sound is loud but not irritating, it's like listening to a huge expensive hi-fi system, the kind where you listen to the equipment and ignore the record.

Between songs The Dead take their time, apparently preparing their next move while the audience surprisingly screech out with impatience. Such boisterous behaviour was the last thing I was expecting. Each segment of the performance was met with equally wild enthusiasm, an ovation whenever Jerry Garcia moved to the microphone or completed a meandering guitar solo. Garcia's persona is still the main core of The Grateful Dead, it seems. His renditions of timeless Dead originals such as 'China Doll' and 'Ship Of Fools' are faultless. His playing and distinctive vocal are a trademark that binds the group together.

A basic fault in the

performance is the fact that the structure of each song is too similar — a noticeable beginning, middle, and end is ever present. The middle always has a heady consistency, a guitar extravaganza that after five minutes totally detracts from the original song which is eventually returned to, it seems reluctantly.

During part two of the show, the group creep off the stage leaving Billy Kreutzman and Mickey Hart in the throes of a drum battle. This evolves into an embarrassing display of freeform banging around on a mountain of various tablas, bongos and drums which, apart from the lack of dogs jumping through the drumskins, could have been a stand-in act for *The Monte Carlo Show*. The rest of the band creep back on to plug into a reminiscent example of ethereal trip-out creating an interesting underwater sound which eventually unfolds into yet another Rolling Stones version. This time 'Not Fade Away' is paraded out to the whoops of a delighted audience. Bob Weir takes over the leadership, plainly the rock 'n' roll image as opposed to Garcia's mystical sage identity.

The mood accelerates to its inevitable finale. 'One More Saturday Night' bursts forth for one last boogie session, predictable, but the audience go wild absolutely lapping it up. I felt I'd had my fill.

The show as a whole was no disappointment. Rather like



JERRY GARCIA tosses off another snazzy little break

visiting the Crown Jewels, I felt somehow glad that I had seen them and need never do

so again. The knowledge that they are still there is enough.

EDWIN POUNCEY

More rippling black flesh

Eclipse Birmingham

NOW LOOK, I don't care what anyone says — there is a market in this country for yer UK pop reggae. Every so often a band like Black Slate (with that 'Amigo' thing) will rise to sudden fame with just one record, then sink without trace again under a sea of pale disco imitations. It keeps happening, though, and the periodic surges of interest on the music scene in all things black and beautiful recur with such regularity that it's difficult to understand why a band of Eclipse's calibre and longevity haven't long since had their moment of glory. Good grief, UB40 pinched a lot of Eclipse's ideas from a couple of years ago, and they didn't execute 'em half so well, either.

Still, Eclipse have moved on since then, as was admirably demonstrated by tonight's performance. The music has

become more overtly commercial, superficially lighter and more poppy, but with good strong rhythms and a sting in the tail provided by some fairly profound ideas couched in deceptively smooth lyrical terms. Visually they are a lot more interesting than so many bands of their ilk, especially the drummer, whose above-the-waist nakedness elicited not a few female leers from the audience as he rippled his way through the set.

They're so tight it's unbelievable — presumably the result of practising for six hours a day. Basil provides some excellent organ sounds, and the vocal harmonies are sweet. Eclipse have been together a long time now, and the individuals have had time to mould together and create a very special feel to the music. Perhaps they'll ride the crest of the next wave of interest in ethnic British Reggae. I certainly hope so.

CAROLYN SPENCE

Rock on, Tommy

Tom Waits
Victoria Apollo

FIRST a word of warning. Tom Waits, in a most contradictory manner, appears to bring out the worst in a hell of a lot of people. I say this because in the aftermath of the Waits weekend where any amount of peculiar purple has found its way into the reviews pages of the music press, I'm still amazed at the behaviour of the Apollo audience.

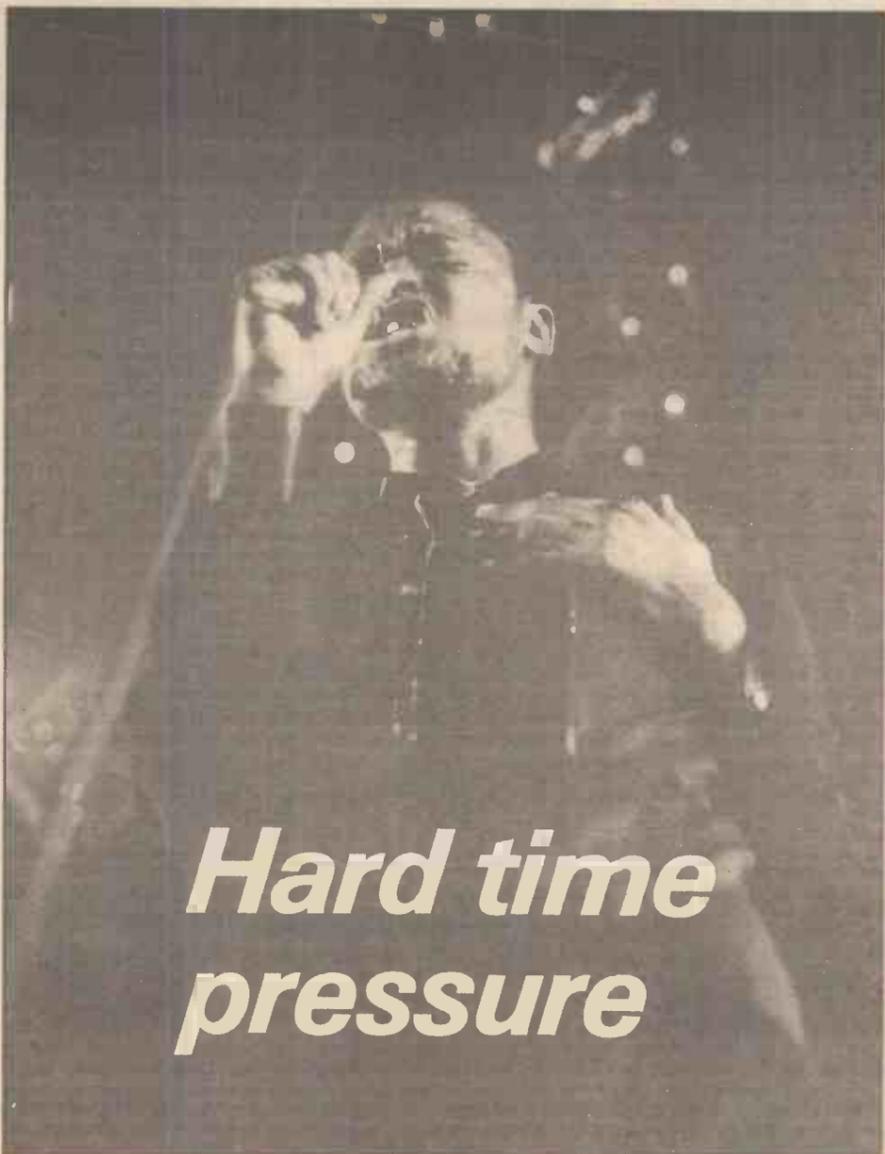
There's an unwritten rule in Theatreland that 'encourages' the public to enter the auditorium early, be seated and remain seated throughout a show, but, while I'm not advocating that such guidelines be imposed at the average rock concert, Waits' punters seemed more than happy to bang doors, emit self-conscious, ill-timed bouts of cheering and — worst of all — meander around the stalls like Saturday shoppers at British Home Stores for the duration of the performance. In short, a few spoiled it for many. An ignorant sin.

There are some concerts that I merely prefer not to comment on. This was one of them. Tom Waits just doesn't fit into the set categories utilised by rock journalists and it's almost impossible to describe the man's ability and style without resorting to inadequate cliché but... on this occasion I was neither

disappointed nor disillusioned.

Although Waits tended to treat some of his more moving stories with the vaguest hint of farce — hauling out the mock street-lamp and imitation rain for the 'Small Change' encore and taking 'Invitation To The Blues' rather lightly, he still succeeded in wrapping the Apollo in a warm and humorous atmosphere. Though I gather that sound quality on the previous night was well below par, his piano playing arrived faultlessly to the accompaniment of Greg Cohen's dark double bass and the perfectly emotive saxophone of Teddy Edwards. Highlights were many, so I'll mention just a few — the guitar based cockiness of 'Heartattack And Vine', the untainted smoothness of 'Christmas Card From A Hooker In Minneapolis' and 'Blue Valentine', the drunken craziness of 'The Piano Has Been Drinking (Not Me)' (the latter about US hostilities where "they knock down a wall in the gents and call the place a club"), the brave sentimentality of 'Jersey Girl', the song which must have caused those half-baked Springsteen comparisons.

It was complete entertainment, a passionate adventure and an audio-visual exercise in soulful showmanship. Tom Waits is not so much an acquired taste as a rare one. Appreciate him.
ROBBI MILLAR



Hard time pressure

Pic by Paul Slattery

SUGAR MINOTT, ladies' choice

Sugar Minott Hammersmith Palais

WHAT A night. Loafing in the tube station waiting for various idrens I saw my first lot of arrests, four totally inconspicuous plain clothes men dressed not unlike heavy metal fans appearing from nowhere to nobble and cart off a couple of youths who walked through the kiosk without proffering tickets, or even a 20 pence stake.

Forward on up to the Palais, where I met the incredible sight of only one entrance door in use, and a queue of at very least a thousand people, all of those I asked holding previously bought tickets, snaking way back past the Roller Disco towards Shepherd's Bush.

Politely but firmly herded to the back by police, we waited, as did everyone else, a full two hours in this absurd queue, witnessing a further three arrests of impatiently who tried to barge in, and a car crash between two idiot drivers too busy looking at us freezing up to see where they were going. So why is it that for some rock show at the Odeon, you just walk straight in through any of half a dozen doors, give in your ticket and enjoy the gig, but the reggae punter goes and gets his tickets in advance and then gets pissed on like a piece of dirt for hours outside, not to mention missing One Blood's session entirely and gains entrance about two minutes before Sugar hits the stage?

A further kick in the teeth was the lamentable brevity of the set the people did see. Presumably to allow the troublesome chore of allowing the fans to all filter in, the performance was held back till half past ten, and cut off at ten past eleven, meaning a two hour wait for forty minutes of music. When the luckless Dave Rodigan, who must have been sick to the back teeth himself, came on to say there'd be no encores or nothing after eight tunes, the people around me were struck quite speechless with astonishment at the miserly

brevity of their entertainment after such immense aggravation, a mood soon changing to dark muttering and expressions of disgust.

Most tragic of all was that what we did see was without objection an absolute and uncategorical blinder of a session, miles better than anything I've seen since Bob Marley And The Wailers' early visit to the Lyceum in 1975 and totally blowing off such recent visitors as Gregory Isaacs or Dennis Brown.

Sooner than stand up there and let the audience admire him, Sugar Minott goes right out to project all his passion and soul to his loyal followers, singing his heart out, stepping some crucial dance steps and bringing screams of delight from the massed ranks of girls at the front like black Beatlemania updated. I've never heard such a massed whoop of thrilled anticipation let loose when he finally hit the stage, or felt a chill run up my spine like this, not for years.

For this night the Black Roots Players were an extraordinary assembly of talent, featuring Jackie Mittoo on keyboard, and including Vin Gordon, Jah Bunny on syndrum, Naggo Morris on backing harmonies and Roots Radic Sowell on lead guitar. An excellent and critically balanced sound mix dropped the bass just like a real sound system should, and wild enthusiasm greeted a brilliantly vibrant selection of 'My Love Is True', 'Sandy', 'Lover's Rock', 'Love Up Love Up', 'Rough Old Life', 'Never Gonna Give Jah Up', 'Hard Time Pressure', and 'African Girl'. And then, nothing.

It gives me great confidence and reassurance to appreciate that this triumphant reception was afforded an artist with no record company support or artifice, risen to greatness solely on the back of his own talent and effort and not hyped nor bought into the public eye in the slightest degree. I look forward with real love to see more of Sugar and his music, but not to be treated like shit for a show this way again, ever.

ERIC FULLER

skeletal backbeat and overlaid repetitive chant. Which leads, unavoidably, to 'Love Like Anthrax', emerging out of a sheet of guitar cacophony and exploding with the joyous, celebratory drum/bass pattern so beloved by early fans and tonight's dull, staid crowd — Edinburgh audiences have definitely lost their spark, becoming far too zomboid and spoilt to react with either honesty or integrity.

The Gang Show winds up with two rushes of encores, featuring near-misses and almost-hits from yesteryear. Quite why such a forward-minded band should regurgitate their own history in this manner baffles me completely — maybe they just love playing the songs.

Whatever, extra-time produced a couple of late winning goals through the striking partnership of Gill and King. 'At Home He Feels Like A Tourist' is undeniably, unsurpassably, uncontrollably a dream-vehicle for emotional remembrance — I danced, screamed and jostled for space.

Climaxing with the cross-vocal middle section — "big jump for me, big jump for me, BIG JUMP FOR ME!" — the audience surges as the Gang leap and soar through and into 'Damaged Goods', the final cathartic jubilation.

Somehow I found myself at the exit. I knew just which way to go, but couldn't resist looking back.

JOHNNY WALLER

Iron Maiden/ Trust Birmingham

TRUST, YOU see, are an important break-through. Cos here's a band who work (well) within a hard-hitting AC/DC style rock formula but who ditch standard 'all-night-long' lyrical lunacy in favour of thought-provoking social comment. High energy protest rock? Yep, and believe it or not it works. Listen to stage fave stormers like 'Anti-Social' or my own particular favourite 'Paris Is Still Burning', a smouldering atmospheric blues number soaked in the defiant spirit of Left Bank rioters. Police oppression, social

injustice, nuclear weaponry — Trust cover all the protest bases usually reserved for punkies or grimmer individuals (though the lyrics are better in the original French), and it all just goes to prove that this particular people's music ain't necessarily Conservative.

No such salty socialism for the Maiden. Their lyrics are firmly grounded in murderous historical fantasies, drowned in violence, caped in blood and heavy with hysteria. But it has to be said musically they're still several mms (metal mayhem metres) out in front of their Common Market comrades.

Sure, Maiden have lost some of the roughness and rawness of those early Ruskin roots which originally inspired the spunky punky comparison — it's a big show now, a professional performance in the accepted HM formula — but they haven't forfeited one lota of their energy. They may well be traditional in concept but the Maiden still convince.

Naturally there's bits I can't appreciate — year long guitar solos being the most grating — but you'd have to be a waxwork dummy not to get off on the pile-driving power of 'Wrathchild', 'Sanctuary', 'Murders In The Rue Morgue' or the magnificent 'Iron Maiden' itself.

I imagine that some rather serious chaps are currently pulling long faces and moaning that music oughta be socially relevant. To these I'd repeat it'd be a grey old day when every record on the radio was making biting social criticisms. There's nothing wrong with it but there's nothing wrong with a bit of fantasy every now and again either.

The Maiden provide an escape route, 75/90 minutes of frenetic fun that bridges the gap between today and yesterday, the corny and the hundred per cent convincing. And that takes some doing.

GARRY BUSHELL

Terminal Decade The Great Wall

A LATE late night. Atmosphere lays heavy on the town. Smoke filled clubs, strange liquors and strange sounds as East meets West. A sticky, clammy night when Asiatics swooped lights and cigarettes with flotsam from Soho. London? Could've been Hong Kong, or a movie — a 'B' in black and white. You get the picture?

Intruding the uneasy peace, Terminal Decade, a name full of hope. Optimism — Terminal means The End — for a new beginning, or pessimism, it's just The End! So, as strange spy stories ruffled the Establishment's nerve, exploding from Fleet Street's gutter-news grenades — another band captured the dark. Sinister streetnoise and suggested murmurs.

Two guitars, slashed down in the mix to a muddled roar, controlled by Chinese lead(ist) Phil Allen and vocalist Jon Sharpe, cut in, cut out, their movements determined by words and rhythm. Rhythm from a very fine bass player who wore his instrument high. No, not The Spands, no affectation but slick fingered disco runs pulled rather than played. And away from his homework, Rick on drums — a kid with his heart on The Beat.

Jon's echoed voice and the compulsive 'Subway' opens the set. A gem, not yet on vinyl, someone please note that. Hypnotic images like a slowed down film, abrupt pace changes jerk the listener into the now. Then, songs written from seance experiences. Move to 'Terminal Dancing' as that body bassline glows from the PA.

'Reality Insight', bathed the club in more subtle tones from these brutal confused young romances. Decade have so much to learn, songs to trim and sort, so much yet to come, I hope there's time. My feelings, not the temporary satisfaction of a one night stand by chance catching my mood. My feet'll move, magic will flow on future nights with Decade, safe bet.

VALAC VANDER VEENE



TOM throws a few shapes

Some bizarre evening

Gang Of Four/
Pere Ubu/Delta 5
Edinburgh

THE MODERN Dance in three movements. Move to Delta 5! Breathless ecstasy! The bassline to 'Mind Your Own Business' drives like the Slits' 'Grapevine' as the stun-guitar bursts in, shattering, clattering, mattering a great deal.

Then they encore only once. The intriguing 'Make-up' — 'do you wear it/does it wear you?' is due totally to audience preconceptions. Without doubt, they are the most effervescent, compulsive group around — dance yourself sensible!

Or be moved by Pere Ubu. A unique aggregate of musicians/people, they veer from the bizarre to the awesome. Uncomfortably close to the edge (of sanity, of rock'n'roll — who knows?) David Thomas is a wondrously child-like performer whose innocence is entrancing. I felt scared for him, worried they would laugh when he was serious but not realise when

he was funny.

The music was often anomalously light and happy, though the half-formed encore shambles left me as confused as ever.

As did the Gang Of Four, moving further away from the sharp focus displayed by 'Armalite Rifle', which contrived to be lyrically concise and hypnotically danceable. The new material — typified by the dreadful, harsh heavy metal(lic) guitar drone on 'Poverty' — simply lacks the energy and cultured aggression which originally put them in this goldfish bowl. But times change.

'Paralysed' is a keen opener, a mid-paced loping semi-instrumental with vocal snatches courtesy of Andy Gill, but no Jon King. When the singer appears, it's noticeable that his vocal chords are somewhat croaky, but this soon passes. The whole band, in fact, seem rather ragged and sluggish, almost as though they're trying too hard to prove their worth as bill-toppers. 'In The Ditch' is a welcome improvement, the messy fussiness of other songs dropped in favour of a lean,

Pic by Santa Basone

marquee

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STEP IN OUT

Compiled by SUSANNE GARRETT



Pic by Paul Cox

THE REVAMPED DEXY'S MIXNIGHT RUNNERS embark on their celebrated "dry" tour of selected liquor-free venues this week, kicking off with Edinburgh Odeon (Saturday), Liverpool Royal Court (Sunday), Hull City Hall (Monday). Kevin Rowland and Big Jimmy Patterson (trombone) are joined by six new members, Micky Bellingham (organist), Billy Adams (guitar), Seb Shelton (drums), Steve Wynne (bass) and saxists Paul Speare (tenor) and Brian Morris (alto)

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

APRIL 2

- AYLESBURY, Civic Hall (86009), Culture
- BELFAST, The Pound (29990), The Trial
- BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2694), Rico
- BRADFORD, Princeville (578845), Chevy
- BRIGHTON, Concorde Club, Patrik Fitzgerald
- BRIGHTON, Richmond Hotel (21713), Golinski Brothers/File Under T
- BURY ST EDMUNDS, The Griffin (3617), Brain Damage
- CANTERBURY, College Of Art (69371), Rio And The Robots
- CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), Plain Characters/Sister Sister/Haircut 100
- CHESTER, Boathouse Inn (Deeside 813319), Noise Gate
- COVENTRY, General Wolfe (88402), Spoiled Negatives/Flack Off
- COVENTRY, New Theatre (23141), Charley Pride
- COVENTRY, Tiffany's (24570), The Photos
- CROWBOROUGH, Crowborough Cross, Art Numbers/Driver
- DEWSBURY, Turk's Head (463790), Public Enemy
- DUNDEE, The Hong Kong, Seagate, The Delmontes
- EASTCOTE, Clay Pigeon (01-866 5358), Jazz Slut's
- GREAT SUTTON, Bull's Head, Force It
- GREENOCK, Victorian Carriage (25456), New Apartment
- HAILSHAM, The Crown, High Street (840041), Die Laughing/Silver Lynx
- HIGH WYCOMBE, Nag's Head (21758), Twelfth Night/Isaac's Pantechnicon
- HORSHAM, Pirie's Club, Cactus Man
- ILFORD, Oscar's, Green Gate, East Park, Deep Machine/Pagan/Altar
- IPSWICH, Gaumont (53641), Leo Sayer
- KINGSTON, The Swan, Cardiacs/The Trudy/Magnificent Seven
- LEEDS, Fan Club, Brannigan's (663252), Blur/Brian Brain
- LIVERPOOL, Masonic, Body
- LONDON, Bull And Gate, Kentish Town (01-485 5358), Razy Dazy Spasm Band
- LONDON, Bull's Head, Rectory Grove, Clapham, People Of No Property
- LONDON, Cavern, Hambrough Tavern, Southall (01-672 7081), Zitz/Vote Thara
- LONDON, City Of London Polytechnic, Fairholt House, Whitechapel High Street, (01-283 1030), The Sleep
- LONDON, Clarendon Hotel, Hammersmith Broadway (01-969 1343), Reluctant Stereotypes/Heartbeats/Philip Japp
- LONDON, Deuragon, Homerton (01-361 0080), Vardis/Shader
- LONDON, Dingwalls, Camden Lock (01-267 4967), The Grease Band
- LONDON, Dublin Castle, Parkway (01-485 1773), Limehouse
- LONDON, Greyhound, Fulham (01-385 0526), The Singles/The Directions
- LONDON, Half Moon, Herne Hill (01-737 4580), The Europeans
- LONDON, Hope And Anchor, Islington (01-359 4510), The Yachts
- LONDON, 100 Club, Oxford Street (01-636 0933), Talsman
- LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Kraze/The Rackets
- LONDON, Kensington, Russell Gardens (01-603 3245), Breathless
- LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Repetition/The Room
- LONDON, New Golden Lion, Fulham Road (01-385 3942), Park Avenue
- LONDON, Pits, Green Man, opposite Great Portland Street station, The Spectres
- LONDON, Production Village, Cricklewood, Black Market
- LONDON, Railway, Tottenham Lane, Hornsey (01-340 1020), Diz And The Doormen
- LONDON, Rainbow II, Rainbow, Finsbury Park (01-263 3148), John Cooper Clarke



Pic by Colin Poole

CULTURE, whose new 12" single 'Forward To Africa' has just been released on Kingdom Records, play their first tour in two years, comprising ten dates in all and starting this week at Aylesbury Friar's (Thursday), Manchester Mayflower (Friday), Huddersfield Cleopatra's (Saturday), Edinburgh Tiffany's (Sunday), Birmingham Odeon (Monday), Bristol Locarno (Tuesday) and Brighton Top Rank (Wednesday).

- LONDON, Rock Garden, Covent Garden (01-240 3961), The Meteors
- LONDON, Royal Engineers, Mill Hill (01-346 2518), True
- LONDON, Royalty, Southgate (01-886 4112), Flying Saucers
- LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), The Undertakers/Gift
- LONDON, Thomas A'Beckett, Old Kent Road (01-703 2644), Marquis De Sade
- LONDON, Thurlow Arms, Norwood Road (01-670 2144), Margo Random And The Space Virgins/The Outskirts (No Nukes benefit)
- LONDON, Tramshed, Woolwich (01-855 3371), Modern Jazz/The Flatbackers/Elgin Marbles
- LONDON, The Venue, Victoria (01-834 5500), The Sound/Medium Medium/Felt
- MANCHESTER, Devonshire Hotel (061 273 3478), Sacred Alien
- MANCHESTER, Golden Garter (061 437 7614), Stylistics
- MANCHESTER, Henry's Bar, Fireclown
- MANCHESTER, Polytechnic (061 273 1168), The Splzles
- MANCHESTER, Virgin Records, Arndale Centre, Market Street (061 834 7204), Shakin' Pyramids (4.00pm)
- NEWCASTLE UPON TYNE, Cooperage (28286), Arthur 2-Stroke And The Chart Commandos
- NEWCASTLE UNDER LYME, Hempstalls (6161198), Plastic Idols
- NORWICH, St Andrew's Hall, Black Slate
- NOTTINGHAM, Rock City (412544), Bow Wow Wow
- PLYMOUTH, Polytechnic (21312), The Polecats
- PRESTON, Warehouse (53216), The Decorators
- PURFLEET, Circus Tavern (4001), Chas And Dave
- SHEFFIELD, City Hall (22885), Steeleye Span
- SHEFFIELD, Limit (730940), Orange Juice
- SHIFNAL, Star Hotel (Telford 451517), Ricochet
- SOUTHEND, Cliffs Pavilion (351135), Aswad/Revelation/Jah Tubby
- STOCKPORT, Smugglers Nightclub, Objet D'Art
- WORTHING, Balmoral (36232), Diplomats

FRIDAY

APRIL 3

- ALFRET ON, Black Horse, Lower Somercotes, Race Against Time
- BEDFORD, Moathouse, Jeep
- BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2694), The Polecats

- BRIGHTON, Pavilion Theatre (603005), The Ammonites
- BRIGHTON, University of Sussex (698114), MGA Band
- BURY ST EDMUNDS, The Griffin (3617), Profile
- CANTERBURY, Technical College, Naughty Thoughts
- CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), The Europeans/Reflectors/Magnificent 7
- CHINLEY, Prince's Hotel, Eric And The Frantics
- COVENTRY, General Wolfe (88402), The Review/The Mob/Bikini Mutants
- CUCKFIELD, King's Head, Larry Miller Band
- DERBY, Assembly Rooms (31111), Leo Sayer
- GLENROTHES, Rothes Arms (753701), The Alternative/Eurosect
- GRAVESEND, Red Lion (66127), Blind Wolf
- HARROW, Harrow College, Martian Dance
- HAYES, Bricklayer's Arms (01-573 2055), The Chevrons
- HUDDERSFIELD, Club Eros, Eros Centre, The Spizzles
- HUDDERSFIELD, Polytechnic (38156), Mo-Dettes
- HULL, Endyke Hotel (853201), Chevy
- KILBIRNIE, Lairdside, Possessor
- KIRRIEMUIR, Masonic Hall Wide Open
- LAUNCESTON, White Horse (2084), Intelligence
- LEICESTER, De Montfort Hall (27632), Mike Harding
- LIVERPOOL, Brady's (051 236 3959), Orange Juice
- LIVERPOOL, Royal Court Theatre (051 709 5163), Rage
- LIVERPOOL, Virgin Records, Market Way (051 709 0366), Shakin' Pyramids (4.00pm)
- LONDON, Archway Tavern, Archway, People Of No Property
- LONDON, Bridge House, Canning Town (01-476 2889), Eric Bell Band
- LONDON, Camberwell School Of Art (01-703 3667), Rye And The Quarterboys
- LONDON, Chislehurst Caves, Old Hill (01-467 3264), Smallprint
- LONDON, Clarendon Hotel, Hammersmith (01-969 1343), Alan Goff
- LONDON, Club 94, Camden, Back Door Man
- LONDON, Dingwalls, Camden Lock (01-267 4967), The Expressos/Dolly Mixture
- LONDON, Greyhound, Fulham (01-385 0526), Dumb Blondes
- LONDON, Half Moon, Herne Hill (01-737 4580), Bim/Albania
- LONDON, Hope And Anchor, Islington (01-359 4510), The Yachts
- LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Snips/RPM
- LONDON, Midland Arms, Hendon (01-203 2600), Way Of The West/The False Dots
- LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Medium Medium/Modernaires/Airstrip One
- LONDON, New Golden Lion, Fulham Road (01-385 3942), Rialtos
- LONDON, Pits, Green Man, opposite Great Portland Street station, Modern Jazz
- LONDON, Railway, Tottenham Lane, Hornsey (01-340 1020), Brett Marvin And The Thunderbolts
- LONDON, Rainbow II, Finsbury Park (01-263 3148), Ronnie Lane Band
- LONDON, Rock Garden, Covent Garden (01-240 3961), X-O-Dus
- LONDON, Royal Albert, New Cross (01-692 1530), Rubber Johnny
- LONDON, Royal College Of Art, Kensington Gore (01-584 5020), The Passage/This Heat/Glass Animals
- LONDON, Star And Garter, Putney Pier, Putney (01-788 0345), Trimmer And Jenkins
- LONDON, Thurlow Arms, West Norwood (01-670 2144), The Bees
- LONDON, The Venue, Victoria (01-834 5500), The Piranhas
- LONDON, White Lion, Putney Bridge, Putney (01-788 1540), Mr. E And The Imaginations
- LONDON, White Swan, Greenwich (01-691 8331), Apocalypse
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Zip Code
- LONDON, The Woodman, Blackfen (01-850 3181), The Escorts
- LUTON, Fairs Club (23353), Tee Vees
- MANCHESTER, Golden Garter (061 437 7614), Stylistics
- MANCHESTER, Mayflower, Culture
- MANCHESTER, Pips (061 834 7155), Tranzista
- NEATH, Talk Of The Abbey, Windsor Road, Metal Mirror
- NOTTINGHAM, Rock City (412544), The Photos/Michael Des Barres/The Belle Stars
- OXFORD, Caribbean Club (45139), No Difference
- OXFORD, New Theatre (44544), Charley Pride
- OXFORD, Penny Farthing (46007), Moonstone
- PURFLEET, Circus Tavern (4001), Chas And Dave
- READING, Top Rank (57262), Twelfth Night
- RETFORD, Porterhouse (704981), Fire Engines/Restricted Code
- ROMFORD, Redbridge College (01-599 5231), Level 42
- RUGBY, East Warwickshire College (73133), Bron Area/3-Way Dance/Attrition/Component Erotica (CND benefit)
- RYDE, La Babalu (63309), Fury/Beggar's Farm
- ST HELENS, College Of Technology (33766), Chelsea
- SHEFFIELD, Shire Green Working Men's Club, Fantasy
- SHIFNAL, The Star (Telford 451517), Autobahn
- SLOUGH, Greyhound Stadium, Back Chat
- SOMERCOTES, Black Horse, Race Against Time
- STAFFORD, North Staffs Polytechnic (52331), The Freshies
- STOURBRIDGE, The Broadway (4267), Phoenix
- SUNDERLAND, Mayfair (843827), Ken Hensley And Shotgun
- WOKING, Cricketers (61409), The Sleep
- WORTHING, Balmoral (36232), Diplomats

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FROM PAGE 43

SATURDAY

APRIL 4

ALFRETON, George Hotel (2015), Sparta
 BIRMINGHAM, Barrel Organ (021 622 1353), Orphan
 BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2694), Music For Pleasure
 BIRMINGHAM, Fighting Cocks, Mosely, (021 449 2554), Dangerous Girls/Play Dead
 BIRMINGHAM, Railway (021 359 3491), Grace
 BRENTWOOD, Hermit Club (218897), Ian Mitchell Band
 BRISTOL, Granary (28272), Stray/King Beast
 BURY ST EDMUNDS, The Griffin (3617), Axis
 CARSHALTON, Chick A'Boom, St Helier Arms (01-642 2896), Backbeats
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), Fruit Eating Bears/Groovy Boys/Downbeats/Fiat No 19
 CLIFTON, Entertainment Centre, The Bopcats
 COVENTRY, General Wolfe (88402), Shades
 COVENTRY, Lanchester Polytechnic (24166), Reluctant Stereotypes
 EDGWARE, The Sparrowhawk (01-958 9089), True
 EDINBURGH, Odeon (031 667 3805), Dexy's Midnight Runners
 FOLKESTONE, Springfield Hotel (55514), Naughty Thoughts
 GLASGOW, College Of Technology (041 332 7090), The Delmontes
 GLASGOW, Third Eye Centre (041 332 7521), Dicomem
 HUDDERSFIELD, Cleopatra's (24510), Culture
 HULL, Oriental (24927), Generator
 LEEDS, Staging Post (735541), Medium Medium
 LIVERPOOL, Warehouse, Fleet Street; Ken Hensley And Shotgun
 LONDON, Bridge House, Canning Town (01-476 2889), Jackie Lynton Band
 LONDON, Dingwalls, Camden Lock (01-267 4967), Supercharge/The Modernaires
 LONDON, Hackney Trades And Labour Club, Dalston Lane, Hackney People Of No Property
 LONDON, Half Moon, Herne Hill (01-737 4580), The Yachts/The Directions
 LONDON, Hope And Anchor, Islington (01-359 4510), Robyn Hitchcock Band
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Paul Thane/The Golinski Brothers/The Colours
 LONDON, The Metropolitan, Farringdon Road (01-677 6468), The Flood
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Root Jackson And The GB Blues Company/The Almost Brothers
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Rialtos
 LONDON, Olde Hatte, Uxbridge Road, West Ealing (01-567 2393), Zitz
 LONDON, Pits, Green Man, opposite Great Portland Street station, Hank Wangford
 LONDON, Railway, Tottenham Lane, Hornsey (01-340 1020), Juice On The Loose
 LONDON, Rainbow II, The Rainbow, Finsbury Park (01-263 3148), Martian Dance/The Meteors/Naked Lunch
 LONDON, Rock Garden, Covent Garden (01-240 3961), Margo Random And The Space Virgins
 LONDON, Spurs, Tottenham (01-808 4773), Apocalypse
 LONDON, Star And Garter, Putney Pier, Putney (01-788 0345), Johnny G
 LONDON, The Venue, Victoria (01-834 5500), The Polecats
 LONDON, White Lion, Putney Bridge Road, Putney (01-788 1540), Inch By Inch
 LUTON, Faurs (23353), Tee-Vees
 MANCHESTER, Apollo, Ardwick (061 273 1112), Leo Sayer
 MANCHESTER, Free Trade Hall (061 834 0943), Steeleye Span
 MANCHESTER, Golden Garter (061 437 7614), Stylistics
 MANCHESTER, Polytechnic (061 273 1162), Zounds/The Astronauts/The Entire Cosmos
 NORTHAMPTON, Roadmender, (51307), Religious Overdose/Ski Patrol/Eyeless In Gaza/Dance Chapter/Where's Lisse
 NOTTINGHAM, Boat Club (869032), Dark Star
 NOTTINGHAM, Rock City (412544), The Spizzles
 OXFORD, New Theatre (44544), Mike Harding
 OXFORD, Penny Farthing (46007), Movie Stars
 PURELEET, Circus Tavern (4001), Chas And Dave
 RETFORD, Porterhouse (704981), Chevy
 ST ALBANS, City Hall (64511), The Photos/Michael Des Barres
 ST AUSTELL, Coliseum (4261), Charley Pride
 ST MARY CRAY, Blue Anchor, Street Princez
 SCUNTHORPE, Priory Hotel (4493), 21 Guns
 SEVENOAKS, Blighs Hotel (54331), Cactus Man
 SHEFFIELD, Penguin (385897), Tokyo
 SHIFNAL, Star Hotel (Telford 451517), The Product
 SOUTHAMPTON, Joiner's Arms (25612), Games To Avoid
 SOUTHAMPTON, The Victory (37617), Zip Code
 STEVENAGE, Bowles Lyon House, The Cruisers
 WALLASEY, Dale Inn (051 639 9847), Zorkie Twins
 WEST RUNTON, Pavilion (203), Osibisa
 WOLLASTON, Nag's Head (664204), C-Saim
 WOLVERHAMPTON, Civic Hall (20327), Misty/African Star (Multi-Racial Unemployment Day Centre benefit)

LONDON, Marquee, Wardour Street (01-437 6603), The Meteors/El Trains
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Eyeless In Gaza/5 Or 6
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Dana Gillespie
 LONDON, Railway, Tottenham Lane, Hornsey (01-340 1020), Hank Wangford
 LONDON, Rainbow II, Rainbow, Finsbury Park (01-263 3148), Black Slate/Icarus
 LONDON, Rock Garden, Covent Garden (01-240 3961), Mighty Strypes/Red Kites/Blake's 5th Institute
 LONDON, Theatre Royal, Stratford (01-534 0310), Disband/Harry Landis/Peni Maimai/Pauline Melville/Alexei Sayle (Concert For Chile)
 LONDON, Wellington, Shepherds Bush, Tranzista
 LONDON, White Lion, Putney Bridge Road, (01-788 1540) Jazz Sluts
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Crucifixion
 MANCHESTER, Polytechnic (061 273 1162), Holly And The Italians
 MANSFIELD, Shewood Miners Welfare Club, Strange Days
 NEWCASTLE UNDERLYME, Bridge Arts Centre (623726), Plastic Idols
 REDHILL, Lakers Hotel, (61043), Dumpey's Dirt Band
 SOUTHPORT, New Theatre (40404), Leo Sayer
 WOLVERHAMPTON, Civic Hall (21359), Steeleye Span



THE SPIZZLES step out in their first major tour of '81, coinciding with the release of new A&M pressing 'Spiky Dream Flowers', with dates this week at Huddersfield Club Eros (Friday), Nottingham Rock City (Saturday), Brighton Jenkinson's (Sunday) and Liverpool Brady's (Wednesday).

Pic by Stevenson

MONDAY

APRIL 6

BARNSELY, Warehouse, Back Door Man
 BATH, Pavilion (25628), The Photos
 BIRMINGHAM, Night Out (021 622 2233), Stylistics
 BIRMINGHAM, Odeon (021 643 6101), Culture
 BIRMINGHAM, Romeo And Juliet's (021 643 6696), Ricochet
 BIRMINGHAM, Virgin Records, Bull Street (021 236 9432), Shakin' Pyramids (1.00pm)
 BOLTON, Swan Hotel (27021), Peruvian Drumstix
 BRIGHTON, Richmond (21713), John Clay Band
 BRISTOL, The Bell (25998), Talon
 BURY, Rebecca's (061 761 1736), Wanda And The Dentists
 CAMBERLEY, Lakeside Country Club (Deeput 5939), Gene Pitney
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), The Room/Heartbeats/Lollipop Sisters
 DONCASTER, Romeo And Juliet's (27858), Ken Hensley And Shotgun
 GLASGOW, Doune Castle (041 649 2749), Possessor
 GLASGOW, Savoy Centre, Sauchiehall Street, The Merseybeats
 GRANGEMOUTH, International Hotel (72456), Chevy
 HUDDERSFIELD, Town Hall (22133), Mike Harding
 HULL, City Hall (20123), Dexy's Midnight Runners
 LEEDS, Marquis Of Granby (454480), Private Dicks
 LEICESTER, De Montfort Hall (27632), Steeleye Span



LATEST WHIZZO Virgin promotional wheeze takes recent signing the Shakin' Pyramids on the road to plug their debut album 'Skin 'Em Up' with a difference. The band play free gigs at selected Virgin record stores throughout the land, including Liverpool (Friday), Birmingham (Monday) and Bristol (Tuesday).

LIVERPOOL, Mayflower, Attempted Moustache
 LIVERPOOL, Seacamb Labour Club, Dead On Arrival
 LONDON, Apples And Pears, Rotherhithe (01-273 3063), A Bigger Splash
 LONDON, Bridge House, Canning Town (01-476 2889), Depeche Mode/Philip Japp
 LONDON, Dingwalls, Camden Lock (01-267 4967), Lightning Raiders/Killerhertz/Kitch
 LONDON, Futura Club, Soho, Blah Blah Blah
 LONDON, Gaz's, Rockin' Blues, Dean Street, The Untouchables
 LONDON, Hope And Anchor, Islington (01-359 4510), The Villains
 LONDON, 100 Club, Oxford Street, (01-636 0933), Stephane Grapelli

LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Victims Of Pleasure/The Malchix
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Department S/The Nice Men
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Bob Kerr's Whoopee Band
 LONDON, Pegasus, Stoke Newington (01-226 6930), Brett Marvin And The Thunderbolts/The Cut
 LONDON, Pits, Green Man, opposite Great Portland Street station, Manufactured Romance
 LONDON, Railway, Tottenham Lane, Hornsey (01-340 1020), En Route
 LONDON, Two Brewers, Clapham (01-622 3621), Starforce
 LONDON, The Venue, Victoria (01-834 5500), Albania
 LONDON, White Hart, Acton, Wildlife/Neal Kay's HM Disco
 NOTTINGHAM, Hearty Goodfellow (42257), Visible Targets/Cactus Man
 SOUTHAMPTON, The Victory (37617), The Convertibles
 WATFORD, Bailey's (39848), Racey

TUESDAY

APRIL 7

BIRMINGHAM, Digbeth Civic Hall (021 235 2434), The Spizzles
 BIRMINGHAM, Night Out (021 622 2233), Stylistics
 BLACKBURN, Bay Horse New Inns (48443), Street Fighter
 BLYTHE, Golden Eagle (764343), Dancing Lessons
 BOURNEMOUTH, Winter Gardens (26446), Neil Sedaka
 BRADFORD, St George's Hall (32513), Steeleye Span
 BRISTOL, Locarno (26193), Culture
 BRISTOL, Virgin Records, Merchant Street (290499), Shakin' Pyramids (4.00pm)
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), The Outskirts/Big Table/Dal's Car/Strange And Beautiful Things
 CLEETHORPES, Winter Gardens (62925), Ken Hensley And Shotgun
 CROYDON, The Cartoon, London Road (01-688 4500), Rye And The Quarterboys
 CROYDON, Warehouse Theatre, Dingwall Road (01-680 4060), Lost Johnny/The Introz/The Shy Talks
 GRAVESEND, Red Lion (66127), Performing Ferret Band
 HASTINGS, Chatsworth Hotel (423074), Naughty Thoughts
 HELENSBURGH, Trident Club, Chevy
 HUDDERSFIELD, Town Hall (22133), Mike Harding
 LIVERPOOL, Mayflower, The Cheaters
 LONDON, Bridge House, Canning Town (01-478 2889), The Jets/Wild Wax Show
 LONDON, Cavern, Hambrough Tavern Southall, (01-672 7081), The Effect
 LONDON, Dingwalls, Camden Lock (01-267 4967), Steve Young
 LONDON, Greyhound, Fulham Palace Road (01-385 0526), Michael Des Barre/The Cubes
 LONDON, Hope And Anchor Islington (01-359 4510), Motor Boys Motor
 LONDON, 100 Club, Oxford Street (01-636 0933), Stephane Grapelli
 LONDON, 101 Club, St. John's Hill, Clapham (01-223 8309), Voxpop/The Quarks
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Lee Kosmin/The Shoppers
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Siam
 LONDON, Pits, Green Man, opposite Great Portland Street station, Geno Washington
 LONDON, Production Village, Cricklewood Black Market
 LONDON, Railway, Tottenham Lane, Hornsey (01-340 1020), Jo-Ann Kelly's Second Line
 LONDON, Rock Garden, Covent Garden, (01-240 3961), The Opposition/Victims Of Circumstance
 LONDON, Sundown, Charing Cross Road (01-734 6963), Comsat Angels
 LONDON, Thomas A'Beckett, Old Kent Road (01-763 2644), A Bigger Splash
 LONDON, The Venue, Victoria (01-834 5500), End Games/Small Print/The Papers
 LONDON, White Lion, Putney Bridge Road, Putney (01-788 1540), Loose Shoes/Steve Tilston
 MALVERN, Mount Pleasant Hotel, Dance
 MALVERN, Phoenix Club, The Samples/Spotty Boys/Underground Sunrise/Asterix And The Gauls
 NORWICH, Labour Club, Screen 3/Falling Men/Bang Goes My Stereo (Street Roots benefit)
 PETERBOROUGH, Gladstone Arms (44388), C-Saim
 PRESTON, Guildhall (21721), Leo Sayer
 SHIFNAL, Star Hotel (Telford 451517), The Snipers
 SWINDON, Brunel Rooms (31384), Stan Webb's Chicken Shack
 WATFORD, Bailey's (39848), Racey

WEDNESDAY

APRIL 8

ABERDEEN, Valhalla's, Regent Quay, Everest The Hard Way
 BIRKENHEAD, Hamilton Club (051 647 8093), Treazon
 BIRKENHEAD, Sir James Club, The Accelerators
 BIRMINGHAM, Night Out (021 622 2233), Stylistics
 BRIGHTON, Top Rank (25895), Culture
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), Flock Of Seagulls/Cosmetic Heroes
 CHESTERFIELD, Shoulder Of Mutton (850276), Ken Hensley And Shotgun
 COVENTRY, General Wolfe (88402), Alibi
 CROYDON, Cartoon, London Road (01-688 4500), The London Apaches
 CROYDON, Warehouse Theatre, Dingwall Road (01-680 4860), Peter Pan's Playground/Pozer
 DERBY, Assembly Rooms (31111), Steeleye Span
 EDINBURGH, Playhouse (031 665 2064), Leo Sayer
 HEREFORD, Market Tavern (56325), The Samples/Paradox Voyeur
 HOYLAKE, Stanley Hotel, Pieces Of Glass
 KINGSTON, Waves, The Tuns (01549 8601), Arrogant
 LIVERPOOL, Brady's (051 236 3959), The Spizzles
 LONDON, The Castle, Tooting (01-672 7018), Sacré Bleu
 LONDON, Dingwalls, Camden Lock (01-267 4967), Nightdoctor
 LONDON, Gossips, Dean Street (01-437 4484), Kan Kan
 LONDON, Hope And Anchor, Islington (01-359 4510), The Villains
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Rank Amateurs/The Refreshers
 LONDON, Marquee, Wardour Street (01-437 6603), White Heat
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Dancing Did/Tonix
 LONDON, New Golden Lion, Fulham Road (01-385 3942), The Fix
 LONDON, Newlands Tavern, Peckham (01-839 8210), The Chevrons
 LONDON, Pits, Green Man, opposite Great Portland Street station Random Band
 LONDON, Railway, Tottenham Lane, Hornsey (01-340 1020), Dr K's Blues Band
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Belle Stars
 LONDON, Star And Garter, Putney Pier, Putney (01-788 0345), Martin Simpson/Duck Baker
 LONDON, Two Brewers, Clapham (01-622 3621), The Spoilers
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Zip Code
 NEWCASTLE UPON TYNE, New Tyne Theatre (21551), Mike Harding
 PAISLEY, Bungalow Bar (014 889 6667), Chevy
 RUNCORN, Cherry Tree (74171), Mean Street
 SHEFFIELD, Romeo And Juliet's (21227), Tokyo
 SOUTHAMPTON, The Victory (37617), The Blazers
 SOUTHAMPTON, Virgin Records, Bargate Street, (34961), Shakin' Pyramids (1.00pm)
 WARRINGTON, Carlton Club (051 260 8199) Spider
 WORKINGTON, Matador, The Cheaters

SUNDAY

APRIL 5

BATH, Ring 'O Bells (25209), Is It Art
 BICESTER, Red Lion, The Spoilers
 BLACKBURN, Bay Horse New Inns (48443), Rockin' Horse
 BOLTON, Swan Hotel (27021), Wiffier
 BRACKNELL, Wednesday's Club, Level 42
 BRIGHTON, Jenkinson's (25897), The Spizzles
 BRISTOL, Colston Hall (291768), Neil Sedaka
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599-1533), Canine
 CREWE, Peak Club, Back Door Man
 CROYDON, Crawdaddy, The Star, London Road (01-684 1360), Zitz
 DALRY, Dalry Inn, Possessor
 EDINBURGH, Tiffany's (031 556 6292), Culture/Winston J Gregory Band
 HAILSHAM, The Crown, High Street (840041), The Flatbackers/Taxi
 HATFIELD, Stonehouse (01-361 0080), Chinatown
 KIRKALDY, Dutch Mill (67512), Chevy
 LEEDS, Amnesia Club (34845), B-Movie/Soft Cell
 LEEDS, Fford Grene Hotel (490984), Spider
 LEEDS, Grand Theatre (450891), Mike Harding
 LEEDS, Tiffany's (31448), Ken Hensley And Shotgun
 LIVERPOOL, Royal Court Theatre (051-709 5163), Dexy's Midnight Runners
 LONDON, Bridge House, Canning Town (01-476 2889), Stan Webb's Chicken Shack
 LONDON, Castle, Tooting (01-672 7018), Excalibur
 LONDON, Clarendon, Hammersmith Broadway (01-969 1343), Neal Kay's HM Disco
 LONDON, The Crypt, St Pauls Church, Deptford High Street, Debbie Bishop/The Electric Bluebirds/Plane Sailing/A Bigger Splash (Crossfield Tenants Co-Op benefit)
 LONDON, Green Man, Stratford (01-534 1637), Wide Open
 LONDON, Half Moon, Herne Hill (01-737 4580), Opposition/Victims Of Circumstance
 LONDON, Hope And Anchor, Islington (01-359 4510), Walking Wounded (Unemployment Action Group benefit)
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Marines/Dux Hill Dance
 LONDON, Lyceum, The Strand (01-836 3715), The Photos/Michael Des Barres/Thompson Twins

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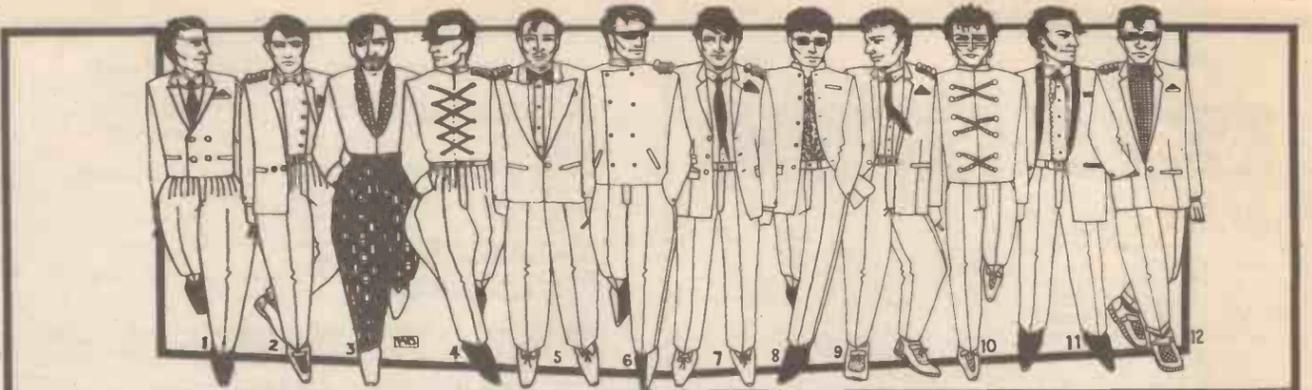
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5 Victoria Station Approach (Luton) 01525 4552
67 Wellington St (Luton) 0525 44652



BOWIE (1-2-4)
JACKETS as (David Live LP) or 1 button double breasted (long cut) or 1 button long cut (thin lapel). All £29.95.
TROUSERS 8 pleat £14.95, 12 pleat £15.95, 20 pleat (10 front 10 back) £16.95, 24 pleat £18.95, 28 pleat (very baggy) £19.95.
SUIT Prices with B pl £44, 12 pl £45, 20 pl £46, 24 pl £47, 28 pl £48.
Colours Black, grey, navy, light blue, red, off white.
SKID TROUSERS (2 pleats each side) any colour £16.95. SATIN Trousers 8 pleat £19.95, 20 pleat £21.95, black, red or white. TARTAN JACKETS (styles as above) £32.95. Red, black or maroon. Trousers add £2 to Prices quoted.
Original Super Bags (as bowtie poster) with matching 1" belt, 28 very long pleats £27.95 any colour or suit £57.
SLUB SILK LOOK JACKETS (styles as above) mid blue, black or beige £36.95. Matching trousers add £3 to prices quoted.
TRENCH COATS in beige or black sml £35.95
CAVALRY SHIRTS in black, white or red, sml £11.95, blain short collar shirt £5.50 black or white 13 1/2" to 17"

MOD (7-8)
PLAIN MOD JACKETS with ticket pocket two 5" back vents £29.95. Matching trousers with 15" bottoms £12.95 or suit £42. Colours black, grey, navy, light blue, and brown. Mohair Mod Jackets £46.95 Matching Trousers £18.95 or suit £65. Colours black, grey or navy.
PRINCE OF WALES and Dog Tooth Jackets £29.95. Matching trousers £13.95 or Suit £43. Button down shirts in black, white or light blue £6.95 13 1/2" to 17". Plain Ties £2.50. Colours as suits.

VOX (5)
NEW VOX JACKETS 30's style £31.95, matching 30's bags 1" bottoms, turn-ups £16.95 or suit £45. Colours black, grey, navy and off white. Satin bow tie in black £3.95.

ANT (10)
ANT JACKETS with Gold Cord Ties in black £29.95. Matching tightfitting 14" bottoms trousers £13.95 or suit £43.

ROCK 'A' BILLY (12)
R/B JACKET, wide shoulders 1 button front £29.95, matching baggy trousers with turn ups £15.95, colours black, grey, navy, royal blue and red.

SKIN & PUNK
S/P TROUSERS in black, navy, wine, khaki, light blue & beige £12.95. Overcoat with red lining £28.50 30" to 42". ZIPPER BONDAGE JACKET in black £18.95. Bondage Trousers with metal zips bum flap, 4 leg straps and 24" Dog chip belt £15.95. Zipper Trousers with 8 zips, black or red £16.95. Conductor Trousers in black, white or navy with contrast seams £13.95.

2001 (6)
NEW 2001 BUCK JACKET £29.95. Matching tight fit trousers £13.95 or suit £43. Colours black, grey, navy, red, off white and light blue.

SKA (9)
SKA JACKETS (thin, long lapel, 1 button front) £29.95 matching baggy leg, ska Trousers (without pleats) £14.95 or suit £44. Colours black, grey, navy, off white, red, and brown.
MOHAIR SKA JACKETS £46.95 matching trousers £19.95 as suit £65, colours black, grey or navy, tartan Ska Jackets £32.95, matching trousers £17.95 as suit £50, black, red or maroon tartan.
NEW POLKA DOT Button down shirts in black £9.95 sml.
SKA LARGE DOG TOOTH jackets £33.95, matching trousers £17.95 or suit £51, black, navy or maroon Dog Tooth. Colours black, grey, navy and off-white. Satin Bow Tie in black £3.95

SKA (9)
SKA JACKETS (thin, long lapel, 1 button front) £29.95 matching baggy leg, ska Trousers (without pleats) £14.95 or suit £44. Colours black, grey, navy, off white, red, and brown.
MOHAIR SKA JACKETS £46.95 matching trousers £19.95 as suit £65, colours black, grey or navy, tartan Ska Jackets £32.95, matching trousers £17.95 as suit £50, black, red or maroon tartan.
NEW POLKA DOT Button down shirts in black £9.95 sml.
SKA LARGE DOG TOOTH jackets £33.95, matching trousers £17.95 or suit £51, black, navy or maroon Dog Tooth. Colours black, grey, navy and off-white. Satin Bow Tie in black £3.95

TEDS (11)
DRAPE JACKETS with velvet pocket trim collar and cuff £29.95 matching 14" bottom drainpipe trousers £12.95 or suit £42. Colours black, red, royal and navy.

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CLASSIFIEDS

Personal

MALE/FEMALE interested in going to Jersey to work the season with me ring Sarah 01-607 2335.

MEGABIKE PILOT seeks blonde female co-pilot for gigs etc. (slightly loony humour) Yorkshire area. Box No. 11362.

MALE 18 seeks female penfriends 15+ Box No. 11463.

STEVE WANTS to hear from any devoted girl fans write and meet if possible get writing Box No. 11464.

KAREN WALTON Happy 16th birthday Thanks for 16 happy months Love Andrew.

INTERESTING YET Modest, considerate, bearded graduate, 23, Aries into Rock, new wave, song-writing, restaurants, squash, psychology etc. seeks compatible, feminine girl (non-smoker) lasting friendship/romance London/Surrey. Penfriends welcome. Box No. 11465.

HIPPYISH GIRL 17 seeks lonely, long-haired guy to write/maybe meet, into love, Peace, music (Beatles, Doors, Dylan, Yes, Floyd etc.) photo if possible. All letters answered. Box No. 11469.

DESPERADO FROM the land of obscurity (20) seeks paranoid cutie for company W. Essex, E. London. Box No. 11468.

MALE 26 wants girl 16+. Preferably short skirt or stocking wearing, looks not important but must like being bossed around and dominated. London. Box No. 11467.

WELSH LAD 22 seeks saucy female mid-Glam area Box No. 11466.

HANDSOME GUY 25 seeks lively fun attractive cuddly girl Bristol, Box No. 11472.

LONELY MALE 21 strung out in Glasgow area hitting an all time low, attractive vegetarian (Bowie and various) seeks good looking slim non-smoking girl 16+ for friendship, outings fun and to give attention to. Photo please Box No. 11473.

LONELY MALE (24) average looks into HM etc seeks buxom female to love. Looks, age unimportant. Box No. 11474.

NICE MAN wants nice woman, photo please Box No. 11475.

GUY 22 long hair, into HM, seeks attractive girl for loving relationship London Box No. 11476.

MALE, 23, likeable, varied interests, own home, but lacking female company. I will answer your letter I promise. Box No. 11477.

I'M TIRED of longing my life away. Lonely guy would like to meet girl 16 up. East central Scotland. Box No. 11478.

YOUNG GUY into new wave seeks similar for gigs, penfriends, London, Mail anywhere! Box No. 11479.

TERRY-K YOU'RE the best.

Fancy a £10 swap? Love Doris Luce. JOHN (18) into Zeppelin, Genesis, Sabbath seeks female headbanger for gigs etc. 67 Dalberg Road, London SW2.

TWO HM/ROCK freaks 17 seek similar girls for gigs/fun ring John 6224817.

GIRLFRIEND WANTED phone Leeds 787730.

URGENT!!! FUTURIST American couple seek cheap shared accommodation in London, flat/house ring Kevin or Alisha 221 2209.

ATTENTION AVIEMORE, Neil the Witch hunter, Big Al the Rear Gunner, Summertime Beefy, Honest Lads I never touched her Eddie, Wicked Wi, Arthur, Rab, Prat, John, the Dover Straights Chris and Jez, and Jim who's still got six sandwiches are coming back again!

MALE MUSICIAN into Au-Pairs seeks girl (esp. Asian) London/Kent Box No. 11484.

NEW FRIENDS WORLDWIDE, SAE, Details, W.P.C.S., 39a Hatherleigh Road, Ruislip Manor, Middx.

LONELY MALE 28 tall, slim, reasonably attractive own home in Midlands seeks girlfriend photo please Box No. 11483.

PRETTY YORK girl Status Quo NEC 21/3/81 blond curly hair please write — Nottingham lad who let you share his view Box No. 11481.

GIRL 19 into Martini/Ant music seeks boy/girl for gigs etc. London area Box No. 11482.

I MAY Not have a lot to give but you will always have my thoughts of starglass and crystalbeam. The simplest and most cherished things given are the most valued. I wish you Happy Birthday Mary.

MALE 22 loves Joy Division, Furs etc. needs similar female for gigs, outings. Brum/Wolverhampton area. No futurists please. Photos letters Box No. 11480.

LONELY MALE with personality seeks girlfriend for lasting friendship, very honest and sincere and into Banshees, Slade, Numan, please write soon to 34 Mapperly Orchard, Arnold, Nottingham NG5 PAG everything answered.

TALL, GOOD-looking shy guy 25 seeks attractive girl 18+ for good times with intention for lasting relationship, my interests include concerts new and old wave rock, music, pubs, walking, travelling, what are your interests? Photo appreciated but not essential Sheffield/Rotherham areas or anywhere Box No. 11486.

GIRL FRIEND wanted by lad aged 18 new to London please reply I'm lonely Box No. 11487.

ACCOMMODATION REQUIRED urgently in Ware (Herts) or immediate area for single girl. Must have own room. Please contact Caroline on Ware 5334, 0900-1730 hours weekdays.

MARY. HAPPY eighteenth birthday, and then there were three love Sue, Paul and Terry.

LONELY GUY 17 seeks lonely girl into Comsats, Joy Division, Dalek I and Talking Heads for sincere friendship Croydon area looks unimportant Box No. 11489.

JOURNALIST looking for well-built, broad minded girl 18-24 for Quo May 29 Brid ticket provided — Phil 0429 880044.

BASS GUITARIST/Artist (own business) lonely, Capricorn, fed up with plastic jerks. NEEDS realistic, adventurous, attractive female (write/meet) for meaningful relationship. Fun and travel. Box No. 11488.

GIRL 17, seeks friends. Newcastle area/anywhere into Ants, Crass for gigs, write, meet Box No. 11494.

EX PUNK/Failed student 20 into Ants, Bowie, Clash, fun seeks girl 16-20 for friendship, gigs, must live in Bristol. Box No. 11493.

EDINBURGH GUY (25) seeks girl for fun, sex, photo please Box No. 11492.

ROB GRANT!! Happy Birthday, Big Arthur 'n Mr. Concept.

CHRIS — I need you so much — Katy — Goodbye.

WORLD DOMINATION Cancelled. Resume normal farting. Big Arthur! PISSED OFF Bloke into Au Pairs, Wah! Heat, Joy Division seeks girl over 18 for gigs and laughs in London Box No. 11495.

MALE (23) good looking but very shy, lonely seeks attractive girl twenties, non smoker, preferably living South Humberstone. Box No. 11496.

GIRL 19 into Gillan, Floyd, Doors, looking for new friends who like similar, correspond maybe meet Box No. 11382.

999 LIFT wanted to Nottingham Rock City on 25th April, there and back, will share petrol costs, must live locally, contact me as soon as possible, also any other weekend 999 gigs Steve, 16 Hartburn Village, Stockton, 587577.

ALCOHOLIC APEMAN seeks happy bird long hair write to or meet Eastleigh Box No. 11500.

SLIM, EXTROVERT in appearance by introverted emotionally, seeks similar female in North London for gigs etc. Musical likes New Order. Photo appreciated Box No. 11424.

LONELY? SHY? Overcome loneliness; date anyone you fancy. Read 'Lovers and Friends'. Lots of information plus addresses, sent in plain brown envelope. £1.20 from Dept. 22 Hamilton House Productions, Staverton, Totnes, Devon.

HI EVERYONE I'm a lonesome stargazer trapped in HMF but should be out soon I would like to know you all out there please write and make me happy Box No. 11432.

MALE 25 into bikes, HM, gigs, eating out seeks girlfriend 16-25 Glasgow Box No. 11431.

EX PUNK turned poseur seeks female poseur/Blitzette for posing,

clubs, gigs, pubs etc. extreme clothes 18+ only Cardiff surrounding areas Box No. 11430.

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ARE YOU SEEKING Contacts in occult, witchcraft, communes etc.? Pen friends in all areas and throughout USA and Canada. Stamp please: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

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DAMNED wolf pic, 999 Action, Television Foxhole 12" red, Fall New Thing Offers Horsham 67625

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ZAPPA/BEEFHEART, Ry Cooder, Neil Young, Talking Heads, Costello, New Wave (Damned, Jam etc) Two Tone/Madness. Many rarities, promos, collectors items. SAE for lists. Records, 301 Wexham Road, Slough, Berks.

CLASH, HENDRIX, Bowie, Pistols, Siouxsie, PIL, SLF rarities, selling collection. Send SAE Colin, 118 Manor Grove, Richmond, Surrey TW9 4QF. Hurry 1st come first served.

GIRLSCHOOL FAN — Murphy(?) — Motorhead Brussels — phone Mark Basildon 45052

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PURPLE/AC/DC rarities SAE Brian Wood, 83 Bowes Road, London N13

ZEPELIN RARITIES SAE Brian Wood, 83 Bowes Road, London N13

PUNK RARITIES SAE 34 Garland Road, Poole, Dorset

COLLECTORS RECORDS: Bowie 'Space Oddity' picture disc £9, Superman theme picture disc £5, Roger Daltrey McVicar LP clear vinyl £8, X Ray Spex 'Oh Bondage 12" £5, Spex Daygro love £3, Spex Identity pink £3, 'Inflammable 7" demo £3, Ultravox 'Sleepwalk' 12" clear £6, Quiet Men 12" white £6, Rolling Stones 'Whip Comes Down' picture disc £7.50, Tubes 'White Punks' 12" £4, TV is King yellow £2.50, Stranglers 'Grip' pink EP (pic) £2.50, Stranglers white 'Tits' EP £3, 'Choosy Suzy' freebie £6, Tubeway 'Friends' picture disc £9, 'Bombers' original £4, 'Too Bad' original £4, Undertones 'Jimmy' green £3, Blondie 1st LP, Private Stock £10 'Picture This Yellow' £6. Shreds 12" £10, Denis 12" £6, Boomtown Rats No 1 12" (pic) £3, Talking Heads 'Psycho Killer' 12" £4.50, Gene Simmons Radioactive (red) £4.50, Paul Stanley 'Hold Me' (purple) £2.50, Peter Criss 'You Matter' green £2.50, Kate Bush 'Hammer Horror' (British pic) £3.50 Italian pic £1.50, Baboushka (British pic) £2.25, Police 'Can't Stand' yellow pic £5, white £4, Fall out original (pic) £5, Damned Problem Child £3.50, Love Song red £4, Abba Dream 7" gatefold £2.50 AC/DC 'girls Got Rhythm' £3, Costello 'Amsterdam' picture disc (black rim) £4.50 US mono/stereo promos Costello Alison £3, Amsterdam £3, Mighty Crowded £3, Neat (UK freebie) £3 Hollywood High freebie pic £3, Sky 'Toccata 12" clear vinyl promo £7, 'Who Are You' LP red vinyl £9, ELO Third Day LP clear vinyl £6, Motorhead 'Bomber' 7" blue £4, Whitesnake 'Snakebite' EP (pic) white vinyl £3.50, Stones Before They Make Me Run US promo (pic) £5, Skids 'Civilian' picture disc

Records for Sale

MEATLOAF 12" (red) 'Bat Out of Hell' £16 postal orders to Paul Loper, 31 Rochester Way, Adderbury, Nr. Banbury, Oxon. No cheques.

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£3, 'Valley' white £3, Peter Gabriel DIY (British pic) £6. All orders 25p p+p please, send POs/cheques (with SAE) to Tom Patten, 80 Meadowbank Road, Hull, North Humberside HU3 6XW.

CROYDON RECORD Collectors Fair, Sunday 12th April at the Upstairs Function Suite, The Cavalier, Wallington Square, Wallington Near Croydon, Surrey. Early preview 11.00-12.30 £1.50 or bring this advert its a quid. 12.30-17.00 50p. Every type of music and records. Details Midway 74067.

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ELVIS PRESLEY - current album sales list available (includes imports) SAE to James Clare 26 Garden Close, Exeter.

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PICTURE DISCS, Coloured vinyls, some Roxy, Police and other rarities send large stamped SAE 21 Nursery Road, Atherton, Warks.

THE WHO My Generation Brunswick 7" £10 Madness My Girl, Step Beyond both orange vinyl pic £5 each Stephen Hackett, 4 Finch Hatton Drive, Greeting, Northants, NN17 3DQ.

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HAWKWIND - GABRIEL Stones - Joy Division - Floyd - Genesis - Zeppelin - Sabbath - Bowie - Todd - Dead - Siouxsie - Ants - Ruts - Pistols - Many other rarities Box No. 11490 or phone Chris - Wednesdays Thursdays 01-671-5562.

ANARCHY EMI PIL Metal Box offers + SAE Box No. 11497.

BINGO MASTERS (pic) New Thing (pic) PARISAINS original (pic) Jam Butterfly (yellow) import, Stranglehold (red), pic Prince, Gangsters, Two Tone pic labels, Overkill 12" (pic) SAE Keith Mitchell, 4 Montbleton Cotts, By Banff.

ZEPPELIN, SABBATH, Floyd, Genesis, Police, Clash, Roxy, Who, Bowie, Springsteen, Dylan, Jam, Specials, Beatles, Hendrix, Stones etc LP rarities, Jon, 4 Brewery Street, Handsworth, Birmingham

ELVIS 78s Heartbreak Hotel, Hound Dog original 1956 His Masters Voice label offers 041 423 7552

DAMNED 'RAT Scabies' single also 'New Wave' compilation LP 061 4400068 any Damned bootlegs/demos

JAM, STRANGLERS Rarities 01-648 8936

ZEPPELIN RARITY, Led Zeppelin I, two side ones, offers - Andy Rowe, 8 Haysfield Close, Portishead BS20 9RL

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BOWIE RARITIES 'Dress' imports, promos SAE 122 Leeds Road, Oulton, Leeds LS26 8JY

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RARE SINGLES - King Crimson, Creation Kippington, Edmunds, Lowe, Who, Move, Bolan, Genesis, Cliff, Yardbirds, Simon Dupree. Set sale list SAE Cathi Hogan, 37 Aspen House, 27 Greenbank Drive, Liverpool 17.

JOY DIVISION rarities 01-648 8936

LENNON XMAS green offers Steve 0734 27236

COSTELLO COLLECTORS send large SAE for great list to 122 Lumb Lane, Littlemoss, Droydsen, Manchester M35 7LN.

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MEATLOAF 12" red, Cars 'Friends' picture disc, Blondie 12" ers Denis, Presence, Glass Woking 66726 Steve after 5pm

PISTOLS LP + Submission single, Anarchy EMI, Cheap Trick demo Lps, 12" ers Numan Complex Police Moon, 'Blondie Presence', others.

Offers ring Mike Cosham 382993.

ELVIS PRESLEY - Portrait in Music, Almost in Love, Elvis Country, Pure Gold, pictures of Elvis Guitar Man £4.99 each album (+ 60p postage) or SAE for current album list (Includes imports) to James Clare, 26 Garden Close, Exeter.

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BRISTOL RECORD Collectors Fair Saturday April 4th 11am-5pm Central Hall Old Market Street Bristol City Centre. Over 30 dealers attending with 1,000s of records on sale. All types - admission 30p details (021) 551 1110.

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RECORD PEDDLER Great new list now available!! Includes lots of bargain rarities by Joy Division, Bowie, Costello, Police, Blondie, and many more heavy rock, new wave and futurist groups, Promos, demos, 12"s, pic discs are all part of our exciting new list. Could prove of special interest to overseas customers. Just send large SAE or two IRCs for your free copy to RECORD PED-

DLER, 20a Swan Street, Manchester, M4 5JW Tel: 061 834 3437.

PISTOLS, CLASH, B-52s, PIL, Police, Jam, rarities + others send SAE for lists Keith, 3a Warrender Park Crescent, Edinburgh EH9 1DX. **COMPLEX 12" 0504 884191.**

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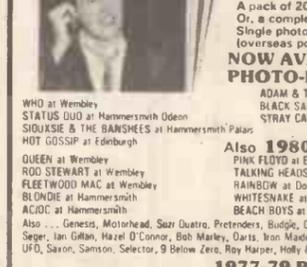
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Also: Genesis, Motorhead, Star 80, The Who, Van Halen,

GAMMA - Official Tour Souvenirs Send SAE to Gamma c/o Holy T Shirts 15 Gt Western Road, London W9.

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MOTORHEAD - Official Tour Souvenirs Send SAE to Motorhead c/o Holy T-shirts, 15 Great Western Road, London W9.

GIRLSCHOOL - Official tour souvenirs send SAE to Girlschool c/o Holy T-shirts, 15 Great Western Road, London W9.

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BLOW YOUR girlfriend, boyfriend, anyone, anything to a giant poster size. Any types of cuttings, photos etc blown to 14" x 18" B/W poster-photo, negative not needed. Express service original returned undamaged with poster by return. £4 each poster - Fotoblow, 14 The Triangle Altrincham, Cheshire WA156DP

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PROFESSIONAL PHOTOGRAPHS AWB to Zeppelin 150 groups available send SAE immediately Les Chudzicki, 10 Orchard Cottages, Hayes, Middx.

ECHO & THE BUNNYMEN official T-shirts khaki or blue £3.75 all x 1. Also Bunnyman patches 85p Atlas Adventures, 132/134 Liverpool Road, London N1

*NOTICE TO SKINHEADS

"A1" "Skin-wear", Crombies, Harringtons, Sta-Press, Red-Tags, Cult, "Skin" T-Shirts, Doctor M's., Loafers, "1" Braces, Original Bens, etc. Skins welcome. Call at "The Last Resort", 43 Goulton 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 1/2 length A.1. sheepskins etc.)

*PATRONIZE THE SHOP THAT PATRONIZES YOU!!

MARTIAN DANCE new Official '81 T-shirts £3.80 Martian Music, P.O. Box 121, London SE1 0LS. FREE REPEAT Freel 1981 catalogue of 1,000s of books, posters, photos, magazines. Also Sci Fi books, movie books. Send large stamped addressed envelope, overseas customers send 6 IRCs Harlequin, 68 St Petersburg, Stockport. UK SUBS OFFICIAL MERCHANDISING - DIMINISHED RESPONSIBILITY (New Album), T-shirts, NEW LINE UP Colour poster. Still in stock - old line up photos, posters, Crash

Course, Warhead, Blues, T-shirts, badges, stickers, armbands, buff flaps etc. Send SAE for free listing of up to date available merchandising and prices to: UK SUBS PRODUCTS, P.O. Box 12, Guildford, Surrey. WHO TEE-SHIRTS Badges, stickers. Send SAE to the Who Club, PO Box 107A London N6 5RU.

Records Wanted

DEAD SEA FRUIT LPs and any other Jimmy Page rarities wanted for serious collector. Nick, 35 Norman Avenue, South Croydon, Surrey.

UNDERTONES RARITIES, State price, John, 44 Harris Road, Lincoln.

STONES L'AGE D'OR French 'Let it Bleed' album. Ron, 7 Gernons, Basildon.

TOYAH BOOTLEGS records only. Paul, 21 Ambler Street, Castleford, Yorkshire.

BILLY JOEL, Cold Spring Harbour, promos, imports, picture cover singles, programmes, send lists and prices. John Casey, 36 Foss Road South, Leicester.

RAMONES BLITZKREIG Bop and Sheena singles wanted in pic sleeves vgc Tel: 0481 27107.

GOOD PRICES paid for your albums. Send list and SAE for cash or part exchange offer. Robdog Records, 7 Grove Parade, Buxton, Derbyshire.

HENDRIX 'ROOM Full of Mirrors' S/Track double plus other rarities, tapes/bootlegs (state tracks) also ELP tapes/bootlegs tel Dave Sunderland 51609.

BOOTLEGS WANTED. Purple, Floyd, UFO, Rainbow, Send lists to A: Cheese, 159 Windermere Drive, Worcester WR4 9JF.

DOORS BOOTLEGS tapes or records buy or swap Dave 3 Inachaffray Street, Perth, 32723.

SIOUXSIE BOOTLEGS preferably records Box No. 11499.

NEW WAVE rarities/bootlegs wanted Pistols, Siouxsie, PIL, J Div etc. 61 Anstable Road, Morecambe, Lancs.

COLLECTORS RECORDS WANTED anything considered punk, pop, rock, Abba, metal, AC/DC, Bowie, Bolan, Cheap Trick, ELO, Genesis, Floyd, Queen, Zeppelin, Who, Stones, Kate Bush, Gabriel, Police, Damned, Pistols, Joel, Springsteen, Rainbow, Kiss, Beatles, Lennon, McCartney, Wings, Stranglers, picture discs, coloured vinyls, pre-1979 British picture covers, 12"ers, promos, demos, test pressings, deletions, send list of items (with prices if possible) bulk buying of single items. Tom Patten, 80 Meadowbank Road, Hull, North Humberside HU3 6XW.

SPARKS, PROPAGANDA and Indiscart write John, 4 Halling Close, Walker, Newcastle Upon Tyne or ring 0632 344066.

YOUR UNWANTED good condition LPs, TAPES AND SINGLES bought for cash or part exchanged for ANY brand new items of YOUR own choice. Send list and SAE to us for official offer by return of post, COB RECORDS, Porthmadog, Gwynedd, Wales (WZ) (0766-2170/3185).

ABSOLUTELY ALL your LPs, tapes, singles, videocassettes, rarities bought for 1p-£2.50 (or more) cash or exchange value. NONE REFUSED!! Bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 - (01-727 3539). OR SEND any quantity by post with SAE for cash (our price must be accepted - SAE for estimate if required).

A QUICK SERVICE and top prices guaranteed for your unwanted LPs and cassettes. Any quantity bought, send details with a SAE for cash offer by return of post - GEMA, Dept SDA, PO Box 54, Crookanwell Road, Woodley, Reading, Berkshire.

YOUR LPs and cassettes wanted. SAE for offer. Pandemonium, 127a Oxford Road, Manchester M1 7DY. 061 273 3443.

PROBLEMS TOO!!! Send lists of all your unwanted LPs. Immediate cash by return - Davids Bizarre, 80 Sutherland Road, Croydon, Surrey.

Wanted

WANTED ROCK Videos on VHS Hendrix or any named bands will exchange W.H.Y. SAE Mick, 208 Broxtowe Lane, Nottingham Tel: 0602 296394 after 6pm

KEITH MOON AND WHO cuttings wanted. £20 given for any large collections Box No. 11460

YES BOOTLEGS, rarities, imports, programmes etc. Send lists to David Foster, 4 Sefton View, Orrell, Wigan, Lancashire.

OFFICIAL RUSH pre 'Waves' tour patches. Phone Marcus 04427 4127

KATE BUSH absolutely anything on Kate wanted, newspaper cuttings, posters, photos, etc. Steve, 103 Winthorpe Road, Newark, Notts.

KATE BUSH. Wuthering Heights British picture, bootlegs, rarities or anything else. Will buy or swap for picture disc 0480 57718

SPRINGSTEEN TICKET Birmingham phone Kev after 8.30pm 021 3573440

DAVE KNOPFLER Ex-Dire Straits. Does anyone know what he is doing now? If so please write: Pauline, 45B Blyth Way, Shanklin, IOW

BOOTLEG ALBUMS. tapes Zeppelin, Floyd etc. swap/buy Gregor Mackay, 95 Osborne Place, Aberdeen AB2 4DD

SPRINGSTEEN TICKETS Newcastle wanted Paul 0429 79975

SPRINGSTEEN TICKET Manchester ring Rochdale 30496

TWO SPRINGSTEEN tickets for Brighton good price paid Phil Daniels, 42 Effingham Close Sutton, Surrey.

ROBERT CALVERT Centigrade 232 contact helen 579 0458

SPRINGSTEEN TICKETS 2 FOR June 4th Wembley in exchange for 2 June 2nd Tel: 01 845 1234 Ext 5631(9-5) Gerrards Cross 85214(Eves) ZEPPELIN VIDEO. Wanted on VHS. Good quality. Write to R. Juilla, 3 Chelwood Drive, Leeds LS8 2AT.

URGENTLY REQUIRED ticket or tickets for England versus Scotland football match desperate Martin 0463 31236 after 4pm

KEITH CHRISTMAS LPs particularly Pigmy, must be in good condition phone Bradford 44796

BEATLES TOUR Programmes Xmas discs, mags, photos, anything, top prices paid Trevor Halliday, 4 Winston Parade, Comber, Newtownards, Co. Down

SPRINGSTEEN SWOP two June 2nd for two May 29th or Manchester Darrell 051 339 4044

KISS, MAGAZINE, Cream, Circus, Rockon, etc any size, year and country top prices for articles on 'Dynasty' Tour 1979 also wanted tour books, cuttings. Julian, 37 Oaklands, Camblesforth, Selby, Yorks YO8 8HH

GARY.NUMAN tapes wanted buy or swap, write to Darren, The Alpine Lodge, Ricescote, Stafford, Overseas customers welcome.

ZEPPELIN BOOTLEGS wanted details. David Copley, 69 Wrenthorpe Lane, Wrenthorpe, Wakefield West Yorks.

UNDERTONES AND Stuff Little Fingers. Bootlegs, clippings, programmes. Rick Payne, 33 Lower Ladies Hills, Kenilworth, Warwickshire.

SPRINGSTEEN TICKETS anywhere anydate Guisboro 41700

STRANGLERS BOOTLEGS (records/tapes) especially '81 gigs. Also live photos Box No. 11491

YES BOOTLEG from 'Drama' Tour phone Dougie 0475 28072

SPRINGSTEEN TICKET one for any London concert any price paid Ray Durham 0385 62822

DIAMOND HEAD, Trespass, Mytha, Cure bootlegs. Contact Dave Clarke, 77 Greswolde Road, Solihull, West Midlands.

QUEEN VIDEOS WANTED. ALSO GENESIS VHS. GOOD PRICES PAID, ALSO QUEEN BOOTLEGS, DAVE KING 3 MAYFIELD AVENUE, KENTON, HARROW, MIDDX.

KISS/GENESIS bootlegs: Phone Nigel 01-897 8786.

ANTS ANTMUSIC EP £50 tapes promos, demos, posters, handbills, imports absolutely anything Doug 422 3091.

SPRINGSTEEN TICKETS will swap two Birmingham June 8th for two June 1st 2nd 4th at Wembley Tel: Bill (0452) 415712 after 6.30.

BOWIE MATERIAL WANTED: Records, live tapes, videos especially; Love you to Tuesday/Over the Wall £65 negotiable. Holy, Holy, Prettiest Star, Memory, first Deram album, MWSTW dress cover videos; The Image, Love you till Tuesday state condition, price, telephone number Box No 11453.

Situations Vacant

ALTERNATIVE EMPLOYMENT with record companies, radio stations etc. Full-time, part-time. Experience unnecessary. 'Music Employment Guide'; 'Radio Employment Guide' and 'British Music Index' (includes 800 helpful addresses). All regularly updated by computer. £1.20 each; all three £2.50. Dept 13, Hamilton House Productions, Staverton, Totnes, Devon.

SUMMER JOB/WORKING HOLIDAYS. Why not join the many thousands who travel to obtain work overseas each year. Quest '81 is packed with information on working holidays, work camps, and much more. This brand new 25,000 word report covers 36 countries including Australia, Austria, Belgium, Bulgaria, Canada, Eire, Finland, France, Germany, Greece, India, Israel, Italy, Japan, Kenya, Mauritius, New Zealand, Mexico, Norway, Tahiti and USA. It contains specimen forms for visa and work permit. There are 7 useful maps and an eighteen page geographical gazetteer. On top of this you will receive details of no less than twenty-two other information packed guides and directories. My wife says I'm nuts for offering all this for only £1. So get your package before she changes my mind. If you change your mind just send it back for a full refund of your money. Lisgo Enterprises, Dept. Sounds 1, 182 Armstrong Road, Newcastle Upon Tyne NE4 8QP.

JOB'S AT Sea. Oil Rigs, Liners, High wages for inexperienced men, women, best guide £2.00. Also, working holidays directory, £1.50, both guides, £3.00. Quality Supplies, Dept. (S), 16, Saville Place, Newcastle Upon Tyne, NE1 8DQ.

LIVE AND WORK IN THE USA.; Complete immigration details plus 100 pages of jobs from Radio Disc Jockeys to Long Distance Trucking, latest 206 page guide £2.00 from Culshaws, 7 Harrow Road east, Dorking, Surrey.

WORK EUROPE Jobs immediately available in all countries. Send for comprehensive lists of current jobs, opportunities, working holidays etc. Price £1.00 from Work Europe 477, Cheetham Hill Road, Manchester M8 7LR.

LYRIC WRITERS Required by recording company Details (sae): 30 Sneyd Hall Road, Bloxwich, Staffordshire.

CANADA/USA. Send for our 7,000 word report which outlines our North American publications Life and Work in USA, Gold Panning, Free material from USA, Property, and jobs in Logging. Send only 50 pence. Lisgo Enterprises, Dept. Sounds 2., 182 Armstrong Road, Newcastle Upon Tyne NE4 8QP.

PUNK/HEAVY Metal rockers. Part-time employment offered to assist promotion of group. Send your details to Box No. 11498.

Musicians Wanted

MIDLANDS BASED Rock Group urgently needs good young drummer - Paul 0746 861612.

KEYBOARDS/VOCALS for modern amateur band with own material and manager. Own gear. Gerards Cross, Bucks 826B4 (Clive).

DRUMMER NEEDED for West Midlands Heavy Rock group. Phone Chris Wolverhampton 762418 after six.

GLASGOW GUITARIST wanted New Wave band own material want to move now Tel; Tam 041 424 1632.

HM DRUMMER with bollocks for Manchester band no time wasters please! Rob 061 620 4716.

VOCALIST 21 good range requires over the top HM band phone Paul Weymouth 786704 after 7pm.

EDINBURGH DRUMMER for different punkish outfit. Experience, dedication and brain essential Box No. 11470.

SINGER WANTED by Leicester based band with original ideas with view gigs, and demo, no hippies, HM or clones. Enthusiasm above experience Box No. 11471.

RHYTHM GUITARIST, preferably unemployed, wanted to form Rock band with unemployed lead guitarist (beginner) 18 into Hawkwind. Glasgow 649-4354 (Jim).

GUITARIST REQUIRED, Second lead for established gigging rock band Sussex area. Worthing 34224.

POTENTIAL VOCALIST seeks band. No experience but enthusiasm influences Division, Jam, Cabs, own material write Andy, 8 Watson Road, Sheffield S10 2SD.

EXPERIMENTAL/COMPETENT bassist, synthesist, lead guitarist required for psychedelic/electronic band. South East London based - Marc 856-2615.

BASSIST SEEKS enthusiastic band with image. Norwich/Kings Lynn area John (0328) 4507.

Musicians

YOUNG KEYBOARDIST and drummer with own instruments for two tone band musical experience preferred contact Miss Tomkins, 32 Glenfinlas Way, Camberwell SE5.

Tuition

DRUM TUITION. Peter Davies 874 3114.

STUDIO ENGINEERING tuition 01 399 3990

ELECTRIC GUITAR tuition, personal programmes established for each student. Pete 01-588 8846 (EC2)

SUPERFAST GUITAR BOOKLET, intro rock lead technique, simple diagrams. £1.80 Rockbiz, 5 Postern, Barbican, London EC2Y 8BJ

Instruments For Sale

STEPHENS MUSIC Shop 70, New Briggate, Leeds 0532-34710. Lowest prices! All New! Gibson guitars from £199, Gibson Les Paul pro £399, Ibanez guitars from £125, Washburn Hawk £199, Yamaha SG 1500 GTR £375, Guildbass £250, Rickenbacker stereo bass £299, Carlsbro laboratories amp, Pearl 7 drum export kits £495 also Tama premier club kits paiste avedis toscos cymbals we buy used gear.

HOFNER PRESIDENT BASS, quick sale - OFFERS 061 439 3836.

Equipment For Sale

PEAVEY STEREO 1kw PA System full details 01-771 5777.

Special Notices

STIRLING HOUSE Saltwell Road, Gateshead. Monday Rock Club members pub has new name 'The Tyne Sider' still the best for rock music - every Monday & Tuesday.

JUICY LUCY Happy Birthday Cheryl and Andy.

ANGUS YOUNG Happy Birthday for the 31st, you're the greatest live wire in show business. May you never tread the Highway to Hell and Keep on Rockin' forever Tim, Ye Olde Crown, Doncaster (Fan Club No. 4074).

JUDIE TZUKE Happy Birthday Friday Love John, Chris and Martin.

CHU - JUNE I still love you first and last sorry about that Adam - GG.

ALEX, GEDDY, NEIL, Thanks for the last two years. Love Jane.

HEY CATHI! Have a great birthday Je T'Aime Beaucoup. Mutual? Rick.

KITTEN, FIRST year of happiness. Thanks. Love You eternally. D. JUDIE TZUKE Happy Birthday Lots of Love Nick No. 1328.

RAYDIO ELANOR is now on 212 metres every Sunday all day in the West Kent area good HM punk album music - TW!

WOULD YOU like a jersey knitted from your own design? SAE/phone for details 'Rainbow Kids', Drumhead Farm, Abernethy, Perthshire (073 885) 520.

ORMSKIRK GENESIS fans meet in 'Buck', Fan Club? Friday 7pm see Jasper.

GARY MOORE Happy Birthday love from Christine.

TWO GLENROTHES lassies who boogied to Quo in Glasgow on the Second night. You stood near the back of the stalls with two male headbangers. We'd like to meet you again. Contact Glasgow 632 0902 for Kevin.

"I SUPPOSE a few people are aware, but they don't make themselves very clear" I Love what you say.

LENNON FANS! wanted - poetic tributes to John. Best will be included in the book I'm writing (part proceeds to 'Lennon Appreciation Society') Janet Parrot, 99 Rosebank Avenue, Hornchurch, Essex.

ANGUS YOUNG Happy 22nd on Tuesday. Ian, Harwich.

AMANDA WHITE, There's a time and a word, the word is love and the time is now. Martin.

I MUST have Bruce Springsteen tickets for Edinburgh willing to pay your price having been arsed about phone (0259) 214669 after 7 o'clock PLEASE!

COLIN NORTHFLEET Thank you for the best time of my life, sorry it had to end. I Love you. Karen, Barnehurst.

ATTENTION PHPS OM'S the word. Where are you? Reply soon Love Eclipse and Aquarian.

VINNIE APRIL 5 Love you forever Thank you. You're MAD.

SWEET, THANKS for great gigs at Nottingham, Lyceum and Queen Mary. Keep up the good work. Phil, Karen and Jane.

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LETTERS

ROAD FEVER

I OBJECT to the 'pin-ups', male and female which occur frequently in your pages; they are intended for a giggle, all lads together, nudge, nudge, knowworrmean etc. etc. It's all very shallow, and while I accept that *Sounds* is not about 'Art' and raising people's consciousness, I don't see that you need to put in this mindless crap, which does nothing for anyone, least of all those photographed.

An extra, and double complaint, concerns the 'Confessions Of A Roadie' parts one and two. What the hell do you think you're doing putting this salacious drivel in what is supposedly a music paper? OK, so it is supposed to be the adventures of two roadies, thin link anyway, but this rubbish would be comfortably at home in any one of dozens of smut mags, which people can choose to buy. I used to buy *Sounds* as an alternative view on the music biz from that of the *NME*, but I shall not purchase it any more. Not that that will deter you, I daresay.

As one of the few female sound engineers and roadies (that I know of) I'd also like to stick up for roadies as a breed/class of working person. Those troglodytes you interviewed have obviously never done a night's work in their lives, or they wouldn't have the energy for their supposed exploits.

Roadies, contrary to popular belief, can count past three, and generally have a modicum more intelligence than those two pathetic creeps you showcased. Leave this sort of rubbish to the magazines who deal best in it, and make *Sounds* into a news-paper proper. Couldn't they get you under the Trades Descriptions Act? — Jan Hill, Coppice Road, Moseley, Birmingham.

LINX JINX

I USED to be one of the many people who loathed the Bushell/McCullough continual slugging match that takes place weekly in your paper and used to almost feel sorry for McCullough. Now, however, I think I'm beginning to see why elements at *Sounds* feel obliged to get the boot into the little git...

But first *Sounds* why, why, why did you let that pea brained stuck-up artsy fartsy middle class idiot review the Linx album? The fact that Dave McCullough has probably never danced in his life, thinks that disco equals men with moustaches in John Travolta suits, can actually sit at home and listen to Fall albums, likes Dollar (some sort of uncool, clever-clever hip?), thinks the dozy drivelling of the likes of Aztec Camera will save the world, and generally writes like he was going for an A band 'O' level English doesn't really make him a candidate for even beginning to understand/like/appreciate where the likes of Linx come from.

Sorry Linx commit the crimes of being 'satisfying' and 'nice'... Forget they're black, forget the single 'Intuition' is one of the finest, loveliest songs written in years... and a really nice song about women at that.

Just go home Dave, put on your hair shirt, flog yourself a bit, get into your new Puritanism, twitch around to the Fall a bit and then jerk yourself off to the inane, meaningless reject Radio Two sounds of the horrendous extremely middle middle class Aztec Camera (shit, even that name is like a track from some horrible 'progressive' rock album). — Carmen Miranda.



St Winifred's School Choir — the futurist connection

NOBODY SLAGGED the St Winifred's School Choir when they appeared on Top Of The Pops in their elitist uniforms. So why the fuss when Spandau Ballet, Steve Strange and Duran Duran do the same? But everybody who cares about music would agree that the St Winifred's ode to Grandma was a lousy record and that it sold more on the Choir's twee image and its facile lyrics than on any musical excellence.

It's interesting to note the same thing happening with our commercially viable futurist bands. They look very good, but take away the strong visual image and the music is very weak — white disco tarted up and marketed.

It's amazing how many people have criticised the futurist leaders and their followers for their looks. Surely the music is more important. Remember how punks dressed up, used heavy make-up and dyed their hair? But then punk combined sharp lyrics, punchy music and the kind of energy that comes from commitment — not from heavy metal amplifiers.

Alongside their punk counterparts, the new leaders of futurism sound bored with the whole business. Appearance is now more important to them than music — so why waste time on instruments at all? After all, the St Winifred's School Choir didn't have any! — The only Cabinets fan in Oxfordshire.

MEMBERS' NOTICE

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IN THE LOUNGE

JOHN PAUL JONES

AFTER JIMMY PAGE in Panto, Robert Plant's egg farm, surely this must be the limit? Back to the clubs, eh, lads! — George from Fleetwood.

SELF-IMPORT(ANCE)

THE 'EAT your heart out, Malcy' jibe by Geoff Barton to RM's Malcolm Dome (last week's playlist) confirmed my suspicions that there's a rather pathetic 'I've got something you haven't' game being played — this would also explain a 'hate campaign' I've been hearing about directed towards me (a renowned import fanatic?) by Xavier Russell.

I've never met XR and so have no opinion on him either way (whether we differ in tastes is irrelevant and, anyway, I like just about everything). And, as hundreds of people will tell you around the country, when I hear something new and exciting, I want to share it with all and sundry. For that reason, I was dishing out tapes of Twisted Sister, Xciter etc. 18 months ago. So what if I was the first? Dee Snider heard them years before me! Malcolm Dome and I were well-versed in Bow-Wow in '79 — but try saying 'Jap HM' to your average punter and they'll laugh their heads off.

The important thing is that someone hears them — and when you get it, share it, don't spare it! — John Watson, Grey College, South Road, Durham.

P.S: Riot petitions are all well and good, but half cut headbangers will put their name to anything — be honest and ask yourself how many of them will actually have the (beer) guts to translate their enthusiasm into an album purchase!

Geoff Barton writes: Provincial paranoia strikes again! It was Malcolm McLaren I was referring to, not Retard Mirror's chrome-Dome. Bow Wow and Bow Wow Wow, geddit? Obviously not.

HOW BORING

HOW COME week after week your music paper is filled with the same old garbage of either Futurist, Heavy Metal or Oi? Isn't it about time you put pen to paper and wrote articles, reviews, interviews etc. on bands like Camel, Kansas, Renaissance, Brand X etc? It's pathetic how bands of this

calibre, who put a lot of thought and integrity into their music, remain for the main part totally ignored by yourselves. Perhaps if I formed a new Futurist band called 'The Electric Nipples' and blew a few cars up on stage, then in a couple of weeks we would be on centre pages, interviewed by the likes of Mr. McCullough. Seems to me *Sounds* as though you disregard/ignore the majority of groups whose music does not carry a proverbial tag such as 'Oi', which is probably why you always ignored creative bands such as Gong, Emerson, Lake and Palmer, Jefferson Airplane, and Wishbone Ash. — Tarkus the Armadillo.

P.S. Is it not time for another Motorhead interview, it's nearly a month since the last one!

HOUSE HUNTING

ENOUGH IS enough! Every week, people with excellent taste write into to your letters page singing the praises of Bill and Ben, Gerry Anderson's masterful creations and Grange Hill, but, as yet, no one has even mentioned the most intellectually stimulating programme of all time: we refer, of course, to the superb 'Hector's House'.

This programme was decades ahead of its time in

the way that it showed how different races could exist side by side in perfect harmony by representing them as a dog, a cat, the gorgeous Zsa Zsa and the cute frog, Kiki, and the way it ended each week with a moral and a hard-hitting social comment rolled into one, such as, 'I'm just a silly, old Hector!' was just too much!! We demand that this programme be repeated as often as possible, but failing this, a pic of the titanic triumvirate on the letters page of *Sounds* will suffice. — Dave Grant, Dave Henderson, and Gogs Smith (Aberdeen's Heavy Rock Experts).

FRENCH LETTER

I NEED your help desperately. You see, I was at this gig at the Marquee, Trust (great band — let's see more of them) and I saw this bloke who I will never forget. He was tall, about six foot, thin, with shoulder-length, greasy, brown hair. His face was rugged, unshaven and vaguely anaemic in a romantic sort of way.

He was an Ozzy Osbourne fan (his back was handpainted — a skull with 'Hole In The Sky' written in gothic script above it).

I was immediately attracted to him. It was such a coincidence that on the way back to Lewes, Sussex I saw

him on the train. He smiled at me — but I did not have the courage to talk to him.

Whoever you are, I need you 'cos I'm so lonely. I'm a 27-year-old redundant art teacher — divorced and depressed. I am five feet six inches tall with long blonde hair and I was wearing jeans, a yellow jumper and yellow scarf. I love your body — if you remember mine (big boobs and wide hips) and liked it come to me. I promise we will enjoy ourselves, forever if necessary (especially when it can be so lonely on Saturday nights). — Venessa — I'll be at the King's Head, Lewes, Friday lunchtime and Saturday evening.

LAST ORDERS (PLEASE?)

POOR, MISGUIDED Stewie from Redcar! 'In order to fully appreciate a glass of beer,' he foolishly asserts, 'it must be gulped.'

In order to extract the most from a mouthful of beer, a little should be consumed at a time. The beer is thoroughly swilled and washed around inside the mouth so that every corner may be stimulated by the brew. Now, part of the mouthful may be swallowed if desired. The remainder should be allowed to have air sucked in through the mouth and passed over it, out through the nose. This brings out the full fumminess of the beer, due to rapid oxidation.

Now the entire mouthful may be swallowed, accompanied by much open-mouthed 'chewing' and breathing.

Gulping the beer down means that little or no vital oxidation takes place in the mouth, and a correspondingly small amount of flavour is experienced.

A few further points are worthy of mention.

1. I've been to the North East often and agree with Stewie that many fine ales are available, i.e. Bass, Boddingtons, Thwaites, Marstons, McEwans.

2. John Smiths is worthless, fizzy pop, little better than Newcastle Exhibition which is revolting. Incidentally, Scottish & Newcastle produce no real ale at all.

3. Stewie is right, Watneys, Trumans and Whitbread are dross, almost tasteless.

4. Stewie has obviously never tried some of the fine Southern brews such as Hall & Woodhouse, Gibbs Mew, Riddleys, King & Barnes, etc. Please do some research before making sweeping generalisations.

5. Bank's bitter has an o.g. of 1038.5, not 1035.8. — Bob Zubb.

BACKPADDLING

IN REPLY to 'The Potato Masher etc.', we would like to point out that the 'Crossroads' swimming pool has been referred to several times in the course of the series — especially during the grand 'pool opening' in 1975.

The fact that it is an outdoor pool and the weather is none too hot in Birmingham may account for the reason why it has not been used regularly — Margaret Devine & Co, TV Times readers' correspondence department.

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Van Morrison	St. Dominic's Preview				And Don't The Kids Just Love It!
Crosby, Stills And Nash	C.S.N.				Thirst
					Rolling Stones
					Exile On Main Street
					Supertramp
					Crisis? What Crisis?
					Van Morrison
					It's Too Late To Stop Now
					Stiff Little Fingers
					Inflammable Material
					Joy Division
					Unpleasant Pleasures
					Kevin Coyne
					The Harder They Come
					Soundtrack
					White Noise
					An Electric Storm
					Tammie Wynette
					Best Of
					Hatfield And The North
					Alters
					Stevie Wonder
					Anthology
					Miles Davis
					Agharta
					Martha & The Muffs
					Metro Music
					Janis
					Cheap Thrills
					C
					Stations Of The Cross



Only UK concert, Lyceum, Strand, Sunday 19th April.

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TDK	AD-C90 Double Packs	£2.73
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